

The Poetry of Du Fu

Library of Chinese Humanities

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The Poetry of Du Fu

Volume 1

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For George

Acknowledgments

As I was working on this translation I often wondered how much the great poet would have written if he had been employed in a respectable, middling position in the imperial Secretariat over the course of his career, constantly dealing with the incoming problems of the empire. He would have surely contributed a verse or two on demand, but he would never have had the time to get into one of those “Du Fu moods” that sustain his best poetry.

I received the Mellon Distinguished Achievement Award in 2005. Although I had to postpone the beginning of the award to 2007 to take care of university obligations, it promised to provide me some unscheduled time to work on this enterprise, the possibility of which I had always entertained. The Mellon Foundation made such time possible and has continued to be supportive when I discovered that, no matter how hard and efficiently I worked, the time was not enough for Du Fu’s 1400 poems.

When Xiao Difei’s massive *Du Fu quanji jiaozhu* 杜甫全集校注 finally appeared in 2014, with seven major editors on the cover page for a project that took thirty-five years to complete, I felt that I was not alone. My student Luke Bender aptly described the enterprise of working on Du Fu a “black hole for time and effort.” After collating 1400 poems in the early editions myself, I find in the end that the work has been done in Xiao’s edition. I have no regrets, but I am glad to declare it complete, whatever its flaws.

These volumes begin the *Library of Chinese Humanities* as a dual-language resource. The Mellon Foundation has generously supported these and other initial volumes in this series, so that they may appear both in standard print format and open-access on the Web.

Several of my graduate students have helped in this process. Wangling Jinghua worked on the bibliography at an early stage. Du Feiran helped with the allusion dictionary and in adding the Xiao Difei page numbers. Most of all I must thank Luke Bender, who spent a long time going over everything. I cannot think of a more fruitful association between advisor and advisee. Luke, who will write his dissertation on Du Fu, offered innumerable corrections and alternative interpretations. We both learned things. 後生可畏。

I don't believe in translation by committee; but when one person ventures, and others point out errors, incomprehensibilities, and awkwardness, it is a gift beyond the embarrassment. Other readers see the typo that was invisible because the author knew what he intended; other readers see the infelicity of phrasing that becomes obvious once it is pointed out; other readers supply knowledge of particulars or obviously better interpretation that the author overlooked. We are still a community, and that is a strength. I owe a debt of gratitude to the members of the editorial board who edited this massive beast, Ding Xiang Warner and Paul W. Kroll. Paul Kroll then went over and above the call of duty by going through the proofs when I was away in China.

To my wife and constant companion Tian Xiaofei I owe the obvious debt of gratitude for listening and solving problems I could not solve without an outside perspective. I owe my son George, to whom I dedicate this book, the gift for constantly reminding me that there is a world outside the demanding office and the book being made; and in that world all these other things do not matter very much.

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Introduction

Du Fu 杜甫 (712–770) came to be referred to as the “poet-historian,” *shishi* 詩史, primarily because he bore testimony to the momentous events surrounding the great An Lushan Rebellion of 755–763, which humbled the Tang dynasty (618–907) and from which the dynasty never entirely recovered. Such a version of the “historian,” whose attention was always on the center of the polity and on the whole only through the political center, has been supplemented in recent times by a more capacious sense of “history,” which includes the local details of contemporary life that were previously considered marginal. In this larger sense of history Du Fu remains the “poet-historian.”

In the eleventh century Du Fu was canonized, not simply as the pre-eminent figure in Tang poetry, but also as the very embodiment of Confucian values, as they were coming to be understood in the Song.¹ He was the epitome of loyalty, unrecognized and unrewarded by the dynasty. Though unheeded, he spoke to and for the polity, praising the worthy, criticizing the unworthy, pointing out the social consequences of policy, and sympathizing with the sufferings of the common people. The selection of his poetry gathered around these values.

All these values are true and amply attested in his poetry (even if we might now be inclined to note his gross political misjudgments). It is, however, time for a broader understanding of his work. No poet in the Tang passed through so many social positions and roles in his poetry—the grown man of good family going about with the fashionable elite of Chang’an, the husband and father trying to get his family out of harm’s way, the court officer in close attendance on the emperor, the minor local official complaining about too much paperwork, the itinerant with his family looking for food and lodging, the sycophantic dependent of local power-holders, the neighbor of peasants, all within the crumbling structure of the Tang empire. He often lamented that he was thwarted from gaining office in Xuanzong’s 玄宗 (r. 712–756) reign, but during the An Lushan Rebellion that failure perhaps spared him the danger of

1 For an extended discussion, see Eva Shan Chou, *Reconsidering Du Fu: Literary Greatness and Cultural Context* (Cambridge: Cambridge Univ. Press, 1995).

an enforced office in the rebel regime and the treason trials that followed the reconquest of the capitals by loyalist forces. Just before the Rebellion he declined a post that he considered unworthy of his capabilities, but he received a good post after escaping through rebel lines and making his way to loyalist headquarters. Following the recovery of Chang'an, he lost favor through maintaining political loyalties that were as wrong-headed in political actuality as they were admirable in principle; he was assigned a provincial post that involved too much dreary, bureaucratic work, and resigned. When he finally was named to a purely honorary post in the Board of Works, he proudly carried his insignia of office for the rest of his life.

He had a strong sense of right, and his sense of right was matched by his interest in food. After his youthful years, food became a central concern in his poetry. Upon taking the family to the countryside just before the Rebellion, one of his children died of hunger. He begged for food, celebrated it, foraged, and complained when a promised allotment of vegetables was not up to his standard. He celebrated sashimi, pestered a relative for good Chinese chives, thanked a friend profusely for a pot of bean sauce, and in hard times was grateful for what is called "famine food." He writes about medicines almost as much as he talks about food. Throughout most of his life as a poet he was sick—he never lets us forget it. He suffered from diabetes, lung inflammation, asthma, fevers, aches, and pains. We ourselves are "at pains" to diagnose his illnesses—though we may suspect that he was a bit of a hypochondriac. We first see him in his late thirties and he already claims to be old or "getting old." He remained "old" for most of his poetic career.

We are never sure how to read his complaints. He complained of poverty; and indeed, in parts of his life he seems to have been truly destitute. Poverty is, however, relative. When he was leaving Kuizhou, we learn that his orchard was forty *mu* in extent (almost six acres), which did not include his gardens and share in the rice fields. When the rice harvest was coming in, he set up house by the fields to supervise. We know the size of his fruit acreage because, unlike any of his contemporaries or almost any later poet, he tells us in his poetry. We want to tease him for his incessant complaints; but we see him telling a relative, who is temporarily moving into his main domicile in Kuizhou, not to build any fence so that the widow next door will not feel unwelcome or too intimidated to take the fruit from his date tree, which he has always permitted. This

could, of course, have been communicated orally. If Du Fu does this in poetry, it is not, I believe, simply to demonstrate to contemporaries and posterity that he is a good person; rather, he seems to write in poetry absolutely everything he thinks is important. He is not like any other Tang poet—and, indeed, he often seems to have entirely forgotten what normally lay outside poetry's sphere of discourse. Later writers wanted to recapture Du Fu's weird engagement with lived experience, but even at their best they could not quite attain that.

Du Fu was, without a doubt, the most imitated poet in the later Chinese tradition, but it was the Du Fu as he was seen in the Song dynasty (960–1279) who was imitated, rather than the full range of our Tang Du Fu. At different times he had three or four servants; but, like no one else in his day, we know his servants by name because he wrote poems for them and named them in his poems. What is usually socially invisible in Tang poetic discourse often becomes visible in Du Fu's poetry—and perhaps for this, more than anything else, he deserves to be called “poet-historian.”

In his poetry we see, in passing, those moments we know must have occurred, but which are not to be found in the poems or even the prose of his contemporaries. After the emperor Xuanzong fled Chang'an, leaving the members of the extensive imperial family to fend for themselves in the city soon occupied by An Lushan's forces, we meet a prince of the blood hiding from An Lushan's occupation force. We see divisions of the grand army of Central Asia, which had fought their way as far as Afghanistan, then withdrawn from the frontier and sent to the east to attack the rebel generals; later, under inept generals and a divided command, those soldiers were wasted in the fiasco of the siege of Ye. We see empty villages and hear Du Fu urging his peasant neighbors, driven to desperation by continuous tax-gouging, not to flee their land. We see the dark synecdoche of a riderless horse with arrows in its saddle. In his last years we see Du Fu fleeing Changsha with his family by night, as the local garrison killed its commander and ran amok. Nevertheless, in the midst of the fearful contingency of his life and his poetry, he has moments of consummate vision of the order of the world, the nature of the people that inhabit it, and the way we apprehend it.

Many of his best poems connect the mundane with larger ethical values and a vision of how the world works. He never begins as a moralist; he discovers moral issues in the world he encounters; sometimes

the issues he finds are far too grand for the experience, and he laughs at himself. His pervasive irony and humor—in conjunction with his very human crankiness—make him a better model for the “Confucian” than the generations of sanctimonious readers who idolized him. One of his most famous poems is on a storm that blew the thatch from his roof, which was carried off by local children, then a rainstorm that soaked him and his family by night, concluding with his wish to shelter all the poor gentlemen of the world. The noble wish is inseparable from the self-representation as a ridiculous, helpless older man yelling at children behaving badly. If there is a justification for translating all of the poems, it may be deepening our sense of his engagement with the mundane and not allowing it to resolve into simply a way to talk about “big things.” It is the persistence of his vision of large significance in the everyday—sometimes ironically—that makes a whole Du Fu more satisfying than a selected Du Fu.

After the An Lushan Rebellion Du Fu took his family on a large loop, from the region around the capitals to the bleak northwest, then down through the mountains in a harrowing journey to Chengdu, and, later, on down the Yangzi to Kuizhou, Jiangling, and across Lake Dongting down to Changsha in Hu’nan. In some of these places the family stayed for years. During all that time, Du Fu was transporting the scrolls of his growing poetry collection, surviving as more than fourteen hundred extant poems. It is worth thinking of this in the context of the family’s escape from the uprising in Changsha (Tanzhou), 23.37:

銷魂避飛鏑，	My soul melted, escaping the flying arrows,
累足穿豺狼。	I crept fearfully through those wolves and jackals.
隱忍枳棘刺，	I made myself endure the prick of thornbushes,
遷延胝趼瘡。	I kept on going with wounds from blisters.
遠歸兒侍側，	My son, coming from afar, attended us closely,
猶乳女在旁。	a girl, still nursing, was next to us.

In this dramatic scene of flight we have to imagine someone bringing along at least fourteen hundred poems, not in the compact codex form, but as early tradition tells us, in sixty scrolls, each with a wrapper. *Leizu* 累足, translated as “crept fearfully,” is literally “one foot standing on another,” a sign of intense fear. Even allowing for poetic license, a space must be made somewhere in the scene for those sixty scrolls, along with

some of Du Fu's favorite household goods, such as his black leather arm-rest and, no doubt, the rest of his library.

If we credit his claim made in the early 750s that he had been writing poetry since age seven and had composed more than a thousand poems, most of his early work has been lost, which is hardly surprising in the desperate situation surrounding the fall of Chang'an to rebel forces. What we have of his earlier poetry was probably put down later, from memory. Those sixty cumbersome scrolls come from a poet who was already fully mature.

When those poems first appear to us in the Song dynasty, they are divided into two parts, "regulated poems" and "non-regulated poems."² Within each of those two divisions the poems are arranged chronologically. In all but a few cases we do not know the original form of Tang poetry collections; we have evidence to guess about others. However, from circumstantial evidence this may have been one of the earliest poetry collections that was originally arranged chronologically, though perhaps with the elementary generic division between "old style" and "recent style." This is another way of saying that Du Fu chronicled his life in poetry. This fact and the unprecedented volume of his poetry became itself an essential part of the image of Du Fu and the way he has been read. While Du Fu's poetry often seems to respond to the contingency of the moment, we also know that he frequently revised his poems—and we never can be sure, in a given poem, how much is immediate response, how much is response from recent memory, and how much is added in retrospect. We find ourselves in between diary and autobiography, the historical person responding to the contingency of the moment and the artist constructing his life, saying the things he should have said. He wrote until he died.

The autobiographical form of the collection, more than anything else, made Du Fu's biography the essential ground from which to consider his poems. While this has become the standard way to approach a poet in China, it was not so in the Tang. The biographies of some poets are

2 "Regulation" refers to a strict pattern of balancing the tones of Middle Chinese within a couplet and in the sequence of couplets of a poem. Song dynasty standards regarding what did and did not constitute a regulated poem were anachronistically imposed on Tang poetry collections.

credible; others are based on serial conjecture. Du Fu's biography, however, has a level of detail that is approached only by the poet who sought to write even more poetry than Du Fu—Bai Juyi 白居易 (772–846). Even in Bai Juyi, there is a specific year—at a time when he was closely engaged with Du Fu's poetry of social protest—when his poems begin to be organized chronologically. We do know that the scholarly chronology of “life and writings,” the *nianpu* 年譜, had its origins in the second half of the eleventh century, in chronologies of Du Fu and his other devoted admirer, Han Yu 韓愈 (768–824).

Du Fu's biography can be done in a few paragraphs, in a chapter, or in the three volumes of Chen Yixin's 陳貽焮 *Du Fu pingzhuan* 杜甫評傳 (*Critical Biography of Du Fu*). When we reach that final stage, in Chen Yixin's three volumes, we realize how deeply Du Fu's poems are embedded in history, which we know from substantiating bits and pieces from other sources. It is important, however, to recognize that Du Fu's canonical status in the Chinese poetic tradition is based on an *intuition* of how his poems are embedded in history rather than the substantiation we find in Chen Yixin's great work. An “intuition” is different from certain knowledge, but it makes readers yearn for certain knowledge, even when it is as impossible to have as it is necessary for the nuance of the poem.

The lesson we learn from this is not that we can ever fully know the context of certain poems—anyone who has read the scholarship knows how often we have two or more competing and equally plausible interpretations for the same lines. The lesson is rather that the poetry called for and engendered a passion for philology grounded in empirical history, the larger meaning appearing only through what those lines meant in that particular historical context. Du Fu has many universal lines—and those are often quoted—but there are other beguiling lines that made readers want to know what the words meant in that context at that time. Perhaps only Du Fu will ever know; perhaps even Du Fu did not know—they just seemed the right words at the moment.

The long tradition of biographical contextualization of Du Fu's poetry is perhaps why William Hung presented his prose translations of Du Fu's poetry in a biographical narrative.³ The purposes of a complete

3 William Hung, *Tu Fu, China's Greatest Poet* (Cambridge, Mass.: Harvard Univ. Press, 1952).

translation and a critical biography are very different, but in the case of Du Fu some supplementary information is often useful in understanding a poem. Many poems contain “original notes,” often assumed to be by Du Fu’s own hand. Indeed some such notes—such as one that identifies a person referred to in a poem as a “drinking buddy”—involve either personal knowledge or historical knowledge that is not in extant sources and unlikely to ever have been included in any historical sources. This presumes that in preparing his poetry collection Du Fu already anticipated readers who would not know what he himself realized was necessary context. That means, in turn, that Du Fu was thinking seriously about future readership, which was not the norm in Tang poetry.

The readers of the current translation are farther from the context of Du Fu’s poems than the poet himself could have ever anticipated or imagined; his own inclusion of notes invites the current translator to briefly supplement the translations so that the contemporary reader will be able to make sense of a poem. Sometimes such supplementary context will be given in a few lines after the poem; sometimes, when involving particular lines, it will be provided in footnotes. The general principle for footnotes in the text is to provide necessary information for understanding the text and the current *translation*. When there are problems of interpretation that might invite other translations, these are addressed in “Additional Notes” in the Supplement.

The Business of Poetry

我之曾老姑， 爾之高祖母。 爾祖未顯時， 歸為尚書婦。	My great-grandfather’s sister was your great-grandfather’s mother. Before your ancestor became eminent she [my great-grandfather’s sister] became the wife of the [future] minister [your great-great- grandfather]. (23.22)
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No other Du Fu poem begins with a banality as memorable as this, yet this is part of the social “business” of poetry, establishing a relationship with the recipient—in this case, a family relationship going back to the founding of the Tang—through which the poem happens.

In reading Du Fu's complete collection we see much of the business of poetry in the Tang. The reader who retains that lofty sense of "Poetry" from the Romantic tradition may be horrified. But there is much to enjoy here. When a friend is appointed to an official position, he is congratulated; when a friend is demoted or exiled, Du Fu commiserates. He writes obsequiously to men in power asking for help—but like no other Tang poet he also writes: "I force myself to be amusing when serving my patrons" 強將笑語供主人 and tells of the client's life in the dust of the patron's carriage and dining on "dregs of goblets and cold roasts." He says goodbye to departing friends. This is the usual business of Tang poetry, but there is more everyday "business" than has survived in other contemporary poetry collections; and we do not know if Du Fu simply preserved verses that others discarded or if he had an expanded sense of poetry in the everyday. No one else, setting up a household, has poems begging for fruit trees and crockery. No one else writes irritated poems when promised grain does not arrive on time or the usual vegetable delivery is substandard. No one else celebrates a bamboo piping system that brings water from a mountain spring into his kitchen or the construction of a chicken coop. Chinese critics wax ecstatic about Du Fu's "realism," but they do not mention these poems that are just too realistic, the persuasively "realistic" voice of a very cranky old man making his complaint about bad vegetables into poetry.

The presence of a significant number of such poems in Du Fu's collected works makes us wonder what Du Fu was doing. A poetry collection—whether edited by a friend, a family member, or the poet himself—was a way of presenting oneself to society and to posterity. Some later Tang poetry collections seem to try to foreground all the famous people the poet knew and with whom he exchanged poems. Du Fu was on very good terms with several Tang princes and prominent political and cultural figures, and we have those poems. But then we have "Meng of the Granaries Section Comes on Foot to Give This Old Man Full Pots of New Ale and Bean Sauce" 孟倉曹步趾領新酒醬二物滿器見遺老夫. Meng was a minor functionary in the local bureaucratic establishment of Kuizhou and a friend. Du Fu's role in Kuizhou was the resident cultural figure, writing documents for the court-sanctioned loyalist warlord in charge of the local army and attending parties for passing dignitaries. Perhaps Meng thought that he might get a poem for a gift of a pot of bean sauce and a pot of ale—and he did. It is not surprising that

Du Fu wrote such a poem; what *is* surprising is that he kept it among his poems so that it miraculously survived to the present day, with nine centuries of erudite commentary. Perhaps Du Fu had come to think of his poetry differently from other poets.

This is in no way a critical commitment to “literary realism,” either in the nineteenth century mode or in the socialist variety. European “realism” invents the “real” through representation and idealization. Du Fu is much closer to diary and attention to what happens. When that enters the reflective regime of poetry, it is sometimes versified diary, sometimes merely “doing social business,” and sometimes the greatest poetry in the Chinese tradition—allowing that all three can occur simultaneously. If, returning to his cottage near Chengdu after an extended period, Du Fu finds that his boat had sunk under the water and rotted, it leads to thoughts about what the boat had meant to him, whether the enabling means of future travel down the Yangzi to the idyllic Southland or simply the means by which to sail around nearby Chengdu and poetically speculate on such a journey. This is diary, which, through Du Fu’s singularly ironic self-reflection, becomes great poetry.

Du Fu praises patrons in the common way: their ancestry, their superior nature, the certainty that a high court appointment is inevitable and soon to appear. Perhaps the most remarkable thing is that he finds new ways to praise. Du Fu’s praise of his patron Yan Wu 嚴武 in Chengdu is displaced into a peasant neighbor expressing his gratitude that his son, in military service, has been released to help with seasonal farm work.

- | | | |
|---|---|---|
| 8 | 回頭指大男，
渠是弓弩手。
名在飛騎籍，
長番歲時久。
前日放營農，
辛苦救衰朽。
12 差科死則已，
誓不舉家走。 | Turning his head, he pointed to his oldest boy:
“He is a master with the crossbow.
His name is on the light cavalry registers,
his term is long in permanent service.
A few days ago they released him for farm work,
saving my decrepit body from bitter hardship.
I’ll do corvee labor and pay my tax until I die,
and I swear that I won’t run away with the
family.” (11.2) |
|---|---|---|

This is praise in a very different key from the usual themes, and praise that a devoted senior servant of the empire would surely appreciate.

Du Fu touches on perhaps the most pressing issue for the dynasty that other poets rarely mention. Under constant pressures of taxation to support the bloated military, peasant families were fleeing their land and diminishing the tax base, which put an increasingly unbearable burden on the peasants who remained. Du Fu knows that there is no greater praise for the regional military commissioner than an old peasant's promise not to flee his land in return for the grace of temporarily releasing his son to help him bring in the harvest.

It is the quotidian that makes the sublime possible in Du Fu's poetry. Later poets sought the sublime or the quotidian without understanding how much they need each other.

厚祿故人書斷絕，	From old friends with fat salaries letters have ceased coming,
恆飢稚子色淒涼。	my children, constantly hungry, have forlorn complexions. (9.28)

These lines are from one of Du Fu's Chengdu poems before Yan Wu arrived to take military and political control of the province, providing Du Fu with a stable income by putting him on his military staff. The Chinese poetic couplet always asks us to see the relation between lines. There is little subtlety here: the letters from friends represent potential patronage, which will feed him and his family. Characterizing those "old friends" as having "fat salaries" deserves some consideration. Sentiment is clearly subordinated to utility here; friendship is not simply a natural feeling—though it is always represented as such—but also utility. Du Fu had many friends who were no use at all, and he sustained those friendships. He saw friends who could support him differently.

Du Fu was not much use for anything but writing poetry—but since he was, arguably, China's greatest poet, that is enough. On other levels his sympathy for the suffering of common folk redeems him to some degree, but his political judgments were often misguided, naïve, and biased in favor of his friends. The times needed men with political acumen or the capacity to take action. Du Fu had neither. He had no comprehension of the political balances necessary to preserve the tottering empire. The secretarial post he briefly held in Huazhou seems to have been the appropriate level for his bureaucratic abilities, and he resented the work deeply.

He expected to be supported by others, “old friends with fat salaries.” He frequently admitted that he was lazy and not good at managing his affairs—which was true. He seems to have risen to the status of a competent small “gentleman farmer” in Kuizhou, but he gave that up to go chasing friendship and the illusory prospects of better patronage farther down the Yangzi in Jingzhou.

Like other poets, Du Fu used poetry to maintain his social network, and to keep in touch with friends found in Chang’an and later in his life scattered throughout the empire. He received great practical benefit from some of these connections, most notably Yan Wu, whose military position permitted him to appoint his own staff. In Chengdu Du Fu was appointed to that staff, and returning to Chang’an for court business, Yan Wu acquired for Du Fu his honorary appointment in the Board of Works that served him well for the rest of his life. Du Fu writes to each of his social contacts in kind, drawing on his impressive repertoire of voices: a light-hearted quatrain to ask for pottery, fulsome congratulations to friends for promotions (reminding them that he supported them when he was in court and they were not), answering poems to Wang Wei’s 王維 (701–761) close friend Pei Di 裴迪 in the then dated style that Pei Di shared with Wang Wei, praising military men for their bravado. There was a range of registers from which to address different individuals in different situations. But nowhere does Du Fu present more problems for the reader of translation than in his long regulated poems (*pailü*) 排律 in the “high style.” Most of these—with some famous exceptions—are addressed to people in his network. They can often be recognized by the number of footnotes required to make sense of them and by the designation in the title of how many couplets they contain. In some cases he sends these to two recipients, “A” and “B,” filled with couplets whose lines implicitly refer to “A” then “B,” or “B” then “A.” Even the minimalist annotator has to explain to whom Du Fu was referring.

As with any discourse in social relationship, style adapts to the particular relationship. An easy intimacy is sometimes appropriate, even for those who hold great power over your fortunes. Du Fu often wrote with (deferential) intimacy to his patron Yan Wu, when he was alive. When he died, Yan Wu was treated in the “high style.” Though hard to read now, the “high style” was much loved in the Tang, with a dignity that cultural change largely erased in Chinese poetry in the Song dynasty; the appeal

of that style is even harder to recover in the present. It is good, at least, to remember what it meant: it was public honor.

Du Fu's Fate

Not only was Du Fu not considered a major poet in his lifetime, he was not a major poet by the standards of his own time. During the last dozen years of his life, when the vast majority of his poems were written, he was out of the social network within which the poetry then most admired was being written. Even if his poetry had been widely known, such neglect would be no surprise: he was writing poems of a kind that no one could then quite know what to make of. He could sometimes play the game of social poetry with supreme confidence, but his was a talent that also often spilled over and transgressed the decorum of the occasion or the group. One of his most famous poems is "Climbing the Pagoda of Ci'en Temple with Various Gentlemen" (2.9); three other poems from the same occasion have been preserved. Those three other poems are finely polished and, despite some fine flourishes in Cen Shen's poem, utterly predictable. Du Fu's poem is brilliant, but totally out of tune with others.

Through the period of his service in the court of Suzong 肅宗 (r. 756–762), he was part of a court community, and much of his work was stabilized and contained by the community; that community diminished later, and he was often writing largely in isolation. He was in the provinces, but not among the literary circles of Jiangnan, where so many poets had taken refuge. The young poets of three or four decades later were weary of polish; they wanted someone who stood out with genius, and they found that in Du Fu. Eventually his poetry became a standard in relation to which other poets were judged; and when that same standard was turned on Du Fu's own poetry, it was self-evident that he was the greatest of all poets.

The earliest testimony to his posthumous reception is the preface to Fan Huang's 樊晃 "Anthology," written in the decade after Du Fu's death. Here Fan Huang tells us that Du Fu's collection was circulating in the Hubei and Hu'nán region, but the full collection was not yet known by "Easterners," i.e., the literary communities in eastern Jiangnan, primarily modern Jiangsu and Zhejiang. According to Fan Huang, the "Easterners" know only Du Fu's "playful topics and amusing discussions"

(戲題劇論), but “do not know that he had compositions in the manner of the ‘Great Odes’ [of the *Shijing*], which made him unique in contemporary times” (曾不知君有大雅之作, 當今一人而已).⁴ We have no evidence of Du Fu being read in the capital until 794, when young Yuan Zhen 元稹 (779–831) got hold of a collection of “several hundred poems” and read them with great admiration.⁵ In the two following decades Du Fu was elevated to preeminent status by the major Mid-Tang writers Bai Juyi, Yuan Zhen, and Han Yu.

Esteem is one thing, and popularity is another. While Du Fu was referred to with admiration and sometimes imitated throughout the ninth century, he was far from the most popular contemporary or earlier poet. The esteem in which he was held is confirmed by his first appearance in an extant Tang anthology, at the head of Wei Zhuang’s 韋莊 (836?–910) *Youxuan ji* 又玄集 from around 900. A small selection of his poems is followed by a selection from his older contemporary Li Bai 李白 (701–762?), with whom his name had been paired since the early in the ninth century. Wang Wei, whose work had headed an earlier anthology, was relegated to the third position.

In the first part of the Song dynasty, from 960 through the first half of the eleventh century, the dominant literary period of the Tang was not the “High Tang,” but the Mid- and Late Tang. Bai Juyi retained a lasting popularity among some groups and was, arguably, the foundation of the emergent Song poetic style. Han Yu’s prestige as a master of prose and a culture hero was steadily on the rise. The admiration of Du Fu by these two great Mid-Tang masters was the foundation of Song interest in Du Fu, combined with the new literary scholarship that was trying to piece together the Tang literary legacy from surviving manuscripts.

The subsequent canonization of Du Fu in the eleventh century went far beyond anything that happened earlier. In the context of emergent ethical concerns, associated with but not limited to the rise of

4 Although this preface is generally accepted as genuine, the text does not appear until the mid-seventeenth century; the fact that it does not appear in any of the Song editions casts some doubt on its authenticity. It is as surprising to find such a judgment in the 770s as it is unsurprising that Du Fu would be rediscovered in the cultural foment of the 790s.

5 “A Letter on Poetry to Letian” 敘詩寄樂天書, *Yuan Zhen ji* 元稹集 (Beijing: Zhonghua shuju, 1982), 30.352.

Neo-Confucianism, Du Fu became the great “Confucian poet,” the “sage of poetry,” the “poet historian,” and the very embodiment of loyalty to the dynasty and moral engagement. He was also the learned poet, for whom “every word has a source,” and became the model for writing regulated verse. By the end of the eleventh century he began to attract imitators, who modeled their own poetry on his example, and at least by the twelfth century he began to attract commentaries on an unprecedented scale. In the vastly expanded print culture of the twelfth and thirteenth century, there were a large number of editions, of which only a few survive. There were certainly more editions of Du Fu in the Song than there were anthologies of Tang poetry.

Du Fu’s canonical status has remained largely unchallenged to the present day. In part this was inertia; in part this was due to the variety of his collected poems, which could be selected to serve very different interests. Poetry manuals of the late thirteenth and fourteenth century used Du Fu poems as the model by which to teach regulated verse, a tradition continuing in later critical editions that selected only his regulated verse. His poems were the model for socially engaged poems; in dynastic crisis his poems were the model of how to bear poetic witness. By the eighteenth century we begin to see some critics growing weary of Du Fu’s iconic status, but Du Fu has retained his preeminence in the tradition to this day. At least one famous mid-twentieth intellectual championed Li Bai; but however much Li Bai was always loved, Du Fu always remained Du Fu. His iconic modern image on an anthology cover has provided recent Chinese adolescents the possibility of a vast repertoire of visual parody.

It wasn’t Du Fu’s fault that he was turned into this. As Yuan Zhen observed already in the early ninth century, Du Fu’s genius was his inclusiveness, his variety. The advantage of having the complete works is discovering how many, very different images of Du Fu there are.

The Tang

It is not possible here to give a full account of the political and social institutions of the world in which Du Fu lived, but these can confuse, even bewilder the most devoted non-specialist reader. Even the reader who has a good understanding of modern and late imperial China will find certain aspects of the Tang strange.

The watershed is the great An Lushan Rebellion that began in late 755, though changes in the huge Tang military establishment laid the groundwork for the rebellion, and the consequences continued to unfold even after the rebellion was nominally put down. The earlier and basic political order of the civil bureaucracy had worked with a pool of qualified candidates to make civil appointments throughout the empire. This pool of candidates came from various sources, including the “literary” civil service examination (*jinsshi* 進士) and hereditary qualification, given to the eldest children of high-level civil servants, the “Yin” or “shade” privilege. After qualification, appointments were made by the complicated and highly politicized “Selection” (*xuan* 選) process. These were appointments either in the central government bureaucracy, or on the prefectural (*zhou* 州) or county (*xian* 縣) level in the provinces. The imperial center was constantly promoting, demoting, and “exiling” (i.e. appointments to unpleasant prefectures and counties), with the result that officials had to be continually moved around.

From its beginning of the dynasty the Tang had military threats from the Turkic confederations to the northwest. The rise of Tibet and the Nanzhao kingdom to the south, combined with border wars with the peoples of the northeast required a strong military. By the time of Du Fu’s earliest extant poems, the Tang had already expanded deep into Central Asia.

Whether the armies in Central Asia and fighting in the northeast were the product of mad military adventurism or a legitimate need to protect the empire’s borders against continuing foreign threat is a matter of debate. The consequence, however, was a hard military shell to the north of a largely demilitarized center. In the decades preceding the rebellion, these armies had become increasingly professionalized, often with the appointment of non-Han generals and large contingents of non-Han, “permanent service” troops. The regular reassignment of generals was replaced by more or less permanent appointments. The result was almost inevitable: when the long-term, non-Han general in command of all the northeastern armies revolted, the center fell with shocking ease.

Tang authority, badly damaged, was eventually reasserted. In the process, however, much of the core of the empire was militarized, which resulted in a two-tier administration. Each of the regional armies

constituted a “Circuit” (*dao* 道), which included many prefectures. The circuit was roughly the equivalent of later provinces in size. The army was commanded by a military commissioner (*jiedushi* 節度使), formally appointed by the emperor. The military commissioner had the power to make appointments to his “staff,” bypassing the usual recruitment procedures of the civil administration. After the An Lushan Rebellion the degree of loyalty to the emperor varied, as did the ability to win the allegiance of the regional armies. In the most uncontrollable regions the armies themselves might insist on appointing their general, sometimes hereditary. In the more “loyal” provinces the emperor appointed the military commissioner, the commanding general. Far more important than the commander, the armies themselves became local; even when officers and troops came originally from the outside, their interests were identified with the region. These armies were often restive.

Take the case of Du Fu’s patron Yan Wu, who commanded the two circuits into which modern Sichuan was divided. In early autumn of 762 he was recalled to court for the installation of the new emperor Dai-zong 代宗 (r. 762–779). Summoning military commissioners to court was one way the imperial government tested the loyalty of its military commissioners—and many did not go. Yan Wu, however, was a loyal servant of the empire and followed orders. No sooner did Yan Wu go to Chang’an than one of his generals rebelled in Chengdu, the capital of western Sichuan. Although the rebellious general was soon killed, the troops continued to wreak havoc. At this point we find Du Fu departing Chengdu for an extended tour of then peaceful eastern Sichuan. Since troops had blocked the difficult passes over the mountains to Chang’an, it took a long time for Yan Wu to return to Chengdu and restore order. Only then did Du Fu decide to return to Chengdu.

Although the center was supposed to be in charge of appointing prefects, in this new world of instability and local armies overseeing many prefectures, the old system of central control was complicated and compromised. A military commissioner could have a large say in who was to be the prefect of one of the prefectures under his command. A loyal local strongman with a small army could be confirmed as prefect by the central government.

The fiscal consequences for the empire should be obvious. There was now a very expensive military layer in between the central govern-

ment and its tax base in the prefectures. The central government had to essentially give up hope of ever getting taxes from the northeast, once its richest source of income. Funds were constantly needed for military operations and for the bloated bureaucracy; largesse was needed to keep the regional armies loyal; the tax base was in many places squeezed to the point of breaking; peasants would leave their land in search of greener pastures, placing an even greater burden on those that stayed. And we should not forget that Du Fu was, from his Chengdu years on, was feeding off that system, largely idle except for writing poetry.

Text and Editions

The scholar of Tang literature ignores the textual sources at his or her peril. With perhaps the unique exception of a part of Xu Hun's 許渾 (c.788–c.854) collection initially preserved in autograph in the Southern Song for the poet's calligraphy, none of our current literary texts can be traced to an authorial "original." Bai Juyi's extraordinary efforts to leave depository copies of his works is the case next closest to authorial "intention," and our current version of his collected works seems to basically follow the one he made, even if variants were introduced in the transmission process. Quite apart from the textual variants that inevitably arise in serial recopying, very many Tang poetry collections seem to have been copied selectively in the Tang, Five Dynasties, and early Northern Song. Song editors, seeking "complete" editions, were commonly faced with different versions of a Tang poetry collection, with varying degrees of overlap, but with many poems that were unique to each particular version. The "complete" collections that were recompiled in the Song drew from one or more of such partial collections and pieces included in anthologies. Du Fu's collected poetry, as it took shape in the Song, was based on various partial collections in circulation.

The text of Du Fu's poetry is a unique variation on the usual issues that arise in the transmission of Tang literature through manuscripts into the Song, to scholarly editing and appearance in print, and on how those editions have been transmitted into the versions we now possess. Du Fu differs from less famous Tang poets in the remarkable degree of editorial attention he received beginning in the

1030s.⁶ Such attention led to the recovery of more manuscripts, more editions, and more editorial work. All in all the works of Du Fu probably have benefitted more from such attention than they have suffered from it; however, Song and many later editors uncritically preferred the “easier reading”; and deeply held convictions about Du Fu both as a person and as a craftsman seem to have deeply influenced textual decisions and spurred emendation. Behind those decisions among variants, the Song practice of speculatively correcting the text to reflect what Du Fu “must have written” was common, as some Song editors knew and deplored. Once Du Fu entered the hands of the booksellers in the Southern Song, there was an immense marketing advantage of numerous “new and improved” editions. Moreover, Song printers were not always careful proofreaders. What remains is a handful of those Song editions, some complete and some partial, some Song imprints and some recut or recopied, some scholarly and some popular.

In contrast to Bai Juyi’s literary collection, the original version of Du Fu’s collected works had been lost by the Song. The oldest edition still in circulation in the Song was Fan Huang’s *Du Fu xiaoji* 杜甫小集 (*Anthology of Du Fu*) in six scrolls, with 290 poems, completed in the decade after Du Fu’s death. In the Song a very brief encomium (*zan* 贊) by Di Zundu 狄遵度 is attested as having been attached to Fan Huang’s anthology. Fan’s preface is, however, attested for the first time only in the 17th century, in Qian Qianyi’s 錢謙益 (1582–1664) *Jianzhu Du gongbu ji* 箋注杜工部集, presumably through the Wu Ruo 吳若 edition.⁷ A number of variants represented by readings in the Fan Huang “Anthology” are mentioned in the earliest Song editions. While these should be taken seriously as indications of what was included in the “Anthology,” we should always keep in mind that this collection was no less vulnerable to manuscript variation than other editions of Du Fu. There are

6 Charles Hartman, “The Tang Poet Du Fu and the Song Dynasty Literati,” *Chinese Literature: Essays, Articles, Reviews*, 30 (2008), pp. 43–74. Hartman persuasively demonstrates the correlation between the phases of scholarly and interpretive work on Du Fu in the Song and Song political movements.

7 This preface is not included in any of the extant Song editions, which usually included a generous selection of supplementary materials on Du Fu. When a Tang text makes its first appearance in the seventeenth century, it must be regarded with some suspicion.

many variants from the Fan Huang anthology given in the older sections of the “Songben” 宋本 (Song edition) and the Guo Zhida 郭知達 edition (more on these two editions later). Because of the uncertainties in the transmission of the Fan Huang anthology itself, these have only the authority of early variants; these variants, do, however allow us to know which poems were included in the anthology.

Apart from the handful of poems in Wei Zhuang’s *Youxuan ji* and those mentioned as having been included in *Tangshi leixuan* 唐詩類選 (probably mid-ninth century), the earliest extant corpus of Du Fu’s poems of considerable size is in the poems included in *Wenyuan yinghua* 文苑英華 (987), and to a much smaller degree, in *Tangwen cui* 唐文粹 (completed 1101).⁸ The texts of Du Fu’s poems in *Wenyuan yinghua*, a huge, imperially sponsored “anthology” of the literary collections in the imperial library, often differ from the texts in the various Song editions of Du Fu’s poems; and while that massive manuscript also suffered the vagaries of copying, its readings are earlier, sometimes clearly superior, and must always be taken seriously.

The state of the manuscript legacy of Du Fu’s poetry in the early eleventh century is best represented by a bibliographical note by Su Shunqin 蘇舜欽 from 1036. Su saw three manuscripts, let us call them “A,” “B,” and “C”: B had three hundred poems that were not in A, which was probably a larger manuscript; C had eighty poems contained in neither A nor B. It is not surprising that two large manuscripts would have so many poems in one that were not in the other (and Su does not tell us how many poems in A were not in B). What is surprising is that C, a smaller manuscript, had eighty poems in neither A nor B. We can only conjecture the situation if Su Shunqin had found ten manuscripts.

For all the Song scholarly dissatisfaction with printed editions, imprints had a level of relatively consistent dissemination that left even the

⁸ The *Wenyuan yinghua* selections of Du Fu were collated against one of the Southern Song editions by Zhou Bida 周必大 (1126–1204) when he prepared *Wenyuan yinghua* for printing at the beginning of the thirteenth century. Judging from his collation notes (“the collection reads ...” 集作), he did not use one of the better editions of Du Fu’s poetry; the *Wenyuan yinghua* reading is often the standard one in other editions. Zhou Bida should, however, be commended for preserving the *Wenyuan yinghua* reading.

best old manuscripts in oblivion.⁹ All Song editions are ultimately traced to the manuscript edition made by Wang Zhu 王洙 (997–1057), with a postface (*houji* 後記) dated to 1039. This contained 1405 poems in eighteen fascicles (*juan*), with two fascicles of other writing.¹⁰ A note in the postface to his edition lists Wang's sources:

古本二卷，蜀本二十卷，集略十五卷，樊晃序小集六卷，孫光憲序二十卷，鄭文寶序少陵集二十卷，別題小集二卷，孫僅一卷，雜篇三卷。

An old edition in two fascicles; the Shu edition in twenty fascicles; an “abbreviated collection” in fifteen fascicles; the “Anthology” with Fan Huang’s preface in six fascicles; twenty fascicles with Sun Guangxian’s preface; the “Shaoling Collection” with Zheng Wenbao’s preface in twenty fascicles; another “Anthology” in two fascicles; Sun Jin’s single fascicle; three fascicles of various pieces.

The first two printings of the Wang Zhu edition were by his son Wang Qi 王琪 in 1059, reportedly in a print run of ten thousand (impossible with a single set of blocks).¹¹ Here we must mention the Wu Ruo edition of 1133.¹² This was the edition that Qian Qianyi claimed to have owned (in some version) and used as the basis of his commentary on Du Fu. It unfortunately was burned up with the rest of Qian Qianyi’s library. In the preface to his *Dushi yinde* 杜詩引得, William Hung argued strenuously that this edition was a fraud.¹³ Most modern scholars, on better evidence, credit both Wu Ruo and Qian Qianyi’s edition—Zhou

9 For Song dissatisfaction with printed editions, see Susan Cherniack, “Book Culture and Textual Transmission in Sung China,” *Harvard Journal of Asiatic Studies*, Vol. 54, No. 1 (June, 1994), pp. 5–125.

10 The commentary attributed to Wang Zhu is now generally considered an early forgery.

11 See Zhou Caiquan 周采泉, *Du ji shulu* 杜集書錄 (Shanghai: Shanghai guji, 1986), pp. 7 ff. (Hereafter, Zhou Caiquan); Zhang Zhongwang 張忠綱, *Du ji xulu* 杜集叙錄 (Ji’nan: Qi Lu shushe, 2008), pp. 11 ff. (Hereafter, Zhang Zhongwang).

12 See Zhou Caiquan, pp. 38–40 and Zhan Zhongwang, 51 ff.

13 William Hung (Hong Ye 洪業), *Du shi yinde* 杜詩引得 (Beijing: Hafo Yanjing xueshe, 1940), pp. lvi ff.

Caiquan suggests that Qian may have had a later reprint of the Wu Ruo edition. Qian Qianyi's edition held great prestige in the Qing, and many of the editorial choices reflect Qian's choices—which may or may not represent the Wu Ruo edition.

This comes to what does survive and its relation to Wang Zhu's edition. We have a composite edition from the early Qing, now known as the "Song edition." This is a seventeenth-century Jiguge 汲古閣 construction, primarily based on two related early Southern Song editions, with some lost pages filled in from other editions. The small number of supplementary pages have been stripped of commentary, but the two predominant sources are without commentary, which is unique among extant Song editions, suggesting scholarly interest in the text per se and gesturing back to the Wang Zhu edition. One of these two editions cites variants from the manuscripts Wang Zhu used in preparing his edition; since it cites other, later sources for variants as well, it is clearly a later version. The other primary component does not cite the sources for its variants. There is scholarly debate regarding what these editions are—perhaps Wang Zhu with additional variants, perhaps Wu Ruo—but they are both probably among the earliest editions and closest to Wang Zhu.

Next we must consider Guo Zhida's *Jiujia jizhu Dushi* 九家集注杜詩.¹⁴ The original 1181 edition has been lost, but the 1225 edition (perhaps changed) survived into the Qing. We currently have it most commonly through the manuscript copy in *Siku quanshu* (which is not always reliable). This was based on a now-lost Song edition in the palace collection; another Song edition, missing some *juan* and pages, was preserved in the library of the great bibliographer Huang Pilie 黃丕烈 and was reprinted in 1981.¹⁵ This also sometimes indicates the sources of variants, though less comprehensively than the few fascicles of the "Song

14 Zhou Caiquan pp. 46 ff.; Zhang Zhongwang pp. 80 ff.

15 See Cai Jinfang 蔡錦芳, "Song Guo Zhida 'Xinkan jiaoding jizhu Du shi' jiaolun: jian tan 'Siku quanshu' Wenyuange ben 'Jiujia jizhu Du shi' suo yong diben" 宋郭知達《新刊校訂集注杜詩》校論：兼談《四庫全書》文淵閣本《九家集注杜詩》所用底本, in Cai Jinfang, *Du shi banben ji zuopin yanjiu* 杜詩版本及作品研究 (Shanghai: Shanghai daxue chubanshe, 2007), pp. 3–13. The Zhao edition, with his commentary from other editions included, has been reissued as Lin Jizhong 林繼中 ed., *Dushi Zhao Cigong xianhou jie jijiao* 杜詩趙次公先後解輯校 (Shanghai: Shanghai guji chubanshe, 1994).

edition” that give the manuscript variants. Guo’s preface, moreover, addresses the issue of enthusiasts altering Du Fu’s text without evidence; and while Guo himself says he fixes “errors,” he is clearly interested in preserving what he considers the best text. Collating the poems shows that, while there are differences, the Guo Zhida readings generally are in accord with the two texts that comprise the “Song edition,” while there are some striking differences from later Song commercial editions. The relative textual agreement between the two components of the “Song edition” and the Guo Zhida edition suggests that they all come from the same textual lineage.

Some mention should be made of the best Song commentary, the *Xinding Du gongbu gushi jintishi xianhou bingjie* 新定杜工部古詩近體詩先後並解 by Zhao Cigong 趙次公, completed sometime between 1134 and 1151.¹⁶ Twenty-six of the original fifty-nine fascicles survive. As important as the commentary is, Zhao Cigong’s edition was based on an earlier edition with frequent Song conjectural readings, to which Zhao added his own conjectural readings. The differences can be seen not only in the surviving fascicles, but also in the readings implicit in Zhao’s commentary, which was extensively quoted by Guo and other, later Song commentaries.

I have based my text primarily on “Song edition” and the Guo Zhida edition, with consideration of earlier texts such as *Wenyuan yinghua* and *Tang wencui*. I note variants in these texts in my final notes, sometimes adding interesting variants from other early editions and Qiu Zhao’ao’s 仇兆鰲 *Du shi xiangzhu* 杜詩詳注 (1703). Here we need to stress the obvious: the fact that *Wenyuan yinghua*, the Guo Zhida edition, and the two components of the “Song edition” may agree on a reading is no guarantee whatsoever that this is what Du Fu wrote. It is simply as close as we can come to the manuscript tradition and to a time before scholars were willfully changing Du Fu’s texts. We have enough occasions when they are obviously correct—using a term otherwise appearing only in Tang texts rather than a term used in both Tang and Song texts—that we can have confidence that they are *sometimes* right.

Sometimes the variants give us an insight into a Du Fu rather different from the conventional image. In 8.18 Du Fu has been brought a gift of

16 Zhang Zhongwang p. 63.

bunches for fresh Chinese chives (*jiucaï*). Du Fu praises the chives and at the end concludes:

衰年關鬲冷， In my waning years, my viscera are cold,
味暖併無憂。 they taste warm, and I have no more worries at all.
(8.18)

This seems bland enough, but the variants are interesting: the “Song edition” offers a variant *fu* 腹, “stomach” or more vulgarly “belly” for *bing* 併; Guo gives the variant *fu* 復, “also”. The reading *bing* 併 (“all together,” translated as “at all”) is odd. Taken together, the two variants, however, give us a clue to what possibly happened.

First we note a technical term of Chinese medicine, *guanli* 關鬲, “viscera.” Tang poets very rarely use the technical vocabulary of Chinese medicine, and the term *guanli* is used nowhere else in extant Tang poetry. This tells us that the term would have stood out as an oddity to Tang readers. This goes in conjunction with the “cold” and “warm,” then as now, standard terms in Chinese medicine. In this context let me suggest that the “Song edition” variant reading of *fu* 腹 (MC *biuk*) is correct. This is a play on registers, moving from the technically medical to the everyday:

In my waning years my viscera are cold,
they taste warm, my belly has no more worries.

It is easy to conjecture what happened. Radicals of characters were often omitted or exchanged, so a text might read 复 or 復. A copyist could easily miss the joke and take the more common reading *fu* 復. *Fu* 復 has two readings: *bhiuk* meaning “return,” and *bhiòu* meaning “also.” By the period of copying (10th–11th century) the initials of *bhiuk* 復 and *biuk* 腹 were collapsing, so it may have been a misunderstanding of sounds. The problem is that *fu* 復 in the sense of “return” would be very awkward (“return to no worries”), and anyone reading the text would naturally take it as: “and again (*bhiòu*) I have no worries.” The problem then is that in Middle Chinese this would be the painfully cacophonous *bhiòu mio qiou*. If it were *biuk mio qiou* (“belly without worries”), it would be perfect, since an entering tone in the third position of the eighth line of a five-syllable regulated verse was very common.

Such cacophony begged repair, and a rough synonym for *fu* (MC *bhiùu*), “also,” was *bing* 併 (MC *biěng*).

This may not be what happened, but the conjecture brings to the fore many of the issues at work in the production of variants: texts that either do not use radicals or the proper radicals for characters, homophones and near homophones in the period of copying, the avoidance of cacophony, and semantic variation. In the process a witty line becomes a bland line. I do not know if this was the case in the lines cited—we can never know for certain—but it vividly illustrates what “could have happened.”

Du Fu Lore and Translation Conventions

Every literature builds on a vast amount of assumed knowledge. What is taken for granted by readers situated in one time and place requires a note in another time and place. As the distance increases, so do the number of notes. There is no way to cover all the knowledge assumed in Du Fu's poetry, but we can note a few things.

Nomenclature

The surname comes first, followed by the given name or courtesy name. Occasionally Du Fu refers to himself as Fu, which is not common; it is either informal or, in a petition to the emperor, deferential. He refers to Li Bai once as Bai, but that is an unusual intimacy in poetry. We rarely find the proper name. When addressing someone in the bureaucratic system, that person is most commonly referred to by his surname and his current office or by an office previously held. A person may also be referred to by his surname and a toponym, which might be the place of his family registration or the place where he was serving. Du Fu thus commonly appears as Du Gongbu 杜工部, "Du of the Board of Works," or Du Shaoling 杜少陵, "Du of Shaoling." Particularly in the Tang people were often identified by their surname and their *hangdi* 行第, their position among the males of a particular generation in a family. "Zhang Three," Zhang san 張三, means the third in seniority in a particular generation of [a certain branch of] the Zhang family. In poem titles this will appear as "Zhang (3)." A member of the gentry who was not serving in the government or had not served, whether by necessity or choice, would often be called a "recluse," because there was simply no other respectable way to identify someone who was not serving.

Large books are devoted to the titles of offices, which in effect was the structure of government, with each office occupying a position in a hierarchy of nine grades, each of which was subdivided into "upper" and "lower." Since we know roughly how many incumbents there were supposed to be for each office, it would seem to be simple to understand. But honorary appointments to offices became increasingly common in Du Fu's lifetime, particularly when the impoverished court turned to its one inexhaustible resource, the power to bestow titles and honors, the

currency of prestige. Du Fu had complained about this before the Rebellion, but it was the world he lived in. At one point Du Fu is referring to the military operations against rebel troops in the northeast and praises the discernment of the Minister of Education. Any reader might reasonably wonder what the Minister of Education was doing among the fierce generals of the empire—but this was Li Guangbi 李光弼, one of the Tang's best generals, decorated with a nominal civil post. Du Fu himself was the beneficiary of this. When the loyal Yan Wu was recalled to the capital, he might ask for a “little favor,” such as securing a post for his old friend Du Fu. The government cheerfully appointed Du Fu to the position of a subordinate director in the Board of Works—though it was well understood that he should never report for work. He did, however, get to carry his badge of office around with him, and it sometimes mattered. In the complex network of friends and associates, whose positions were frequently shifting, one had to keep straight who held which position when.

Who's Hu? Non-Han

By and large people doing Tang studies have fortunately abandoned the blanket term “barbarian” for the non-Han peoples with whom the Tang was engaged. I restrict “barbarian” to the word *lu* 虜, a contemptuous, pejorative term for non-Han without ethnic distinction. There are archaic terms, there are vague regional terms, and precise designations of peoples and polities. After long brooding I have decided to use the Romanization for Hu 胡. Hu refers primarily to the Indo-European inhabitants of Central Asia, such as the Sogdians, but it was applied more loosely to all non-Han peoples of the north and northwest. In Du Fu it is also used for northeasterners and on rare occasions, for the Tibetans. Du Fu often describes the rebels as Hu, so when he refers to the Uighurs, who were Tang allies, he often does so with ethnic precision, Huihu 回鶻. The northeastern peoples were most commonly referred to as Yi 夷, though sometimes Du Fu uses the more precise ethnic designations “Blond-heads,” *huangtou* 黃頭, and Xi 奚. Toward the west were the Qiang 羌, between the Tibetans, the Uighurs, and the Chinese. The Tibetans were China's major adversary in the eighth century. They are often referred to anachronistically as the Rong 戎 or the Dog Rong, *Quanrong* 犬戎, the ancient adversaries of the Zhou dynasty. The equally anachronistic term for northern peoples was Di 狄. This is similar to the

Magyars becoming Hun-garians, or the Germans in World War I being referred to as “Huns.”

South China was inhabited by a patchwork of different peoples speaking a variety of languages. They were commonly raided by the Chinese for slaves, and they sometimes responded in kind. In Chinese they were referred to as Man 蠻, which is a problematic Romanization to use in English translation, especially when distinguished as the “Hundred Man” or the “Black Man.” As a term of convenience I have adopted “Mon,” making no etymological claim linking “Man” to the early polities of the Mon people, who would have been called “Man” in Chinese.

Although there was significant ethnic tension in the Tang (as will be evident from reading Du Fu), it is important to understand the degree to which large areas of the Tang were ethnically mixed, as were its customs outside the Han elite. This was especially true of the military. In 13.39 Du Fu describes his flight from Chengdu after Yan Wu’s return to court and the rebellion of the local general:

請陳初亂時， 反復乃須臾。 大將赴朝廷， 群小起異圖。 中宵斬白馬， 盟歃氣已麤。	Let me recount when the revolt first occurred: things turned upside down in an instant. The great general had gone off to court, and a group of underlings raised rebellious plots. In the middle of the night they cut open a white horse, they made a blood-pact, their temper already harsh.
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Anyone who knows Indo-European ritual will be startled here because the sacrifice of a white horse was clearly linked to declaring kingship or chieftaincy. Why this is occurring in a Chengdu rebellion in the middle of the eighth century is anyone’s guess, but it is clearly an act undertaken by the troops and for the troops. My guess would be that it had become a military ritual, clearly of non-Han origin, circulating among the armies whatever their predominant ethnic make-up. But here, as elsewhere in Du Fu, we have a glimpse over the edge of Han elite culture, which we habitually take as if it represented China.

We cannot here give a full account of all that will be unfamiliar in representing the ethnically Han world of Tang China: the festivals, the musical instruments, the clothing, and much more. Hopefully it will become clear in the aggregate.

Allusion

Among the various Song phrases that have become enduring common-places attached to the poet is that “every word has a source.” This impression probably derived from reading Du Fu’s poetry with source-hunting commentary, either in manuscript or in print. If one looked at a printed page of commentary with its copious citations of precedent usages, it surely must have seemed that way. The model for such commentary was the monumental Li Shan commentary (mid-seventh century) to the early sixth-century anthology *Wen xuan* 文選. Appearing together with the new canonization of Du Fu in the late eleventh century, such commentary lent a visual authority and aura of “seriousness” to the poet.

There is, however, a great distance between the lexicographical citation of the earliest usage of a phrase and an allusion, which presumes that the reader will not only recognize the source as such, but must do so to fully understand the poem. Du Fu is often a very allusive poet. In many cases his allusions were “ready-made.” To write to the “consort” (*fuma* 駙馬) of an imperial princess virtually obligated a poet of Du Fu’s time to make reference to Xiaoshi 箫史, the husband of Nongyu 弄玉, the daughter of the Duke of Qin from pre-imperial times. At another extreme, Du Fu sometimes used allusions that few or none of his readers would have recognized or known how the reference applied to the case at hand. Sometimes Du Fu becomes caught up in his allusions in a way that was truly private.

To fully document all the allusions and possible allusions in Du Fu’s would probably more than double the size of this work and make it unreadable. I have followed a principle of minimalism in the notes to the text, telling the reader what he or she needs to know to make rough sense of the poem. In many cases a richer sense of the poem depends on grasping not just the rough sense, but the full weight of allusions. For allusions that recur, I have included an appendix of common allusions, with more extensive discussion. These are marked in the notes within the text by an asterisk followed by the name or key phrase, given in alphabetical order in the appendix. Sometimes I have explained an allusion at greater length in the notes at the end.

In 6.48 Du Fu praises a horse (and, by extension) its rider, saying: “in years past, fleeing the Hu, it passed Golden Ox” 前年避胡過金牛. The reader needs to know that Golden Ox County lies in between Chang’an

and Chengdu, thus that the horse and its master followed Xuanzong to his exile court in Chengdu during the rebellion. The reader does not need to know that Qin, wanting to invade Shu, put out word that there was an ox that excreted gold, leaving it to Shu's greed to open the road through the mountains into Qin, thus enabling the Qin invasion of Shu and lending its name to the county in question.

It is important to keep in mind that Du Fu had a much more varied manuscript tradition available to him than survives, and the sources he knew may differ from those cited. At the same time it is unlikely that he ever had access to many of the texts that we now have. We can feel some confidence that basic texts like the Classics, the standard histories, and the *Wen xuan* were familiar to him. In some cases, however, we see him giving versions of stories and conflating stories in ways that suggest he knew different versions. Often we see the commentary giving the earliest source of an allusion, but find, on further investigation, that Du Fu was clearly referring to a later use of that allusion.

Translation

Translation is a craft that is contingent upon its purpose, and the purpose is usually determined by the readers for whom it is intended. Although these translations can be used by general readers and specialized scholars, the primary audience are those who have some level of Chinese, but whose Chinese is not up to reading Du Fu. As one might say of any great poet, I'm not sure anyone's Chinese is up to reading Du Fu.

I try to be as fluent as I can when Du Fu permits me to be—but Du Fu sometimes does not grant permission, especially in his *pailü*, the long regulated poems that were so much esteemed in the Tang. Addressing two recipients (A and B), Du Fu may go on for a dozen couplets speaking of A and/or B in one line of each couplet, with only the most indirect reference to the person he is talking about. The translator wearies of inserting “the one ... / the other ...” However much they were once loved, this is the kind of poem for which even a moderately skilled reader of poetic Chinese needs help, even at the expense of graceless English. I have tried to have the translations make sense—though in Du Fu's *pailü*, this can be a challenge. Paraphrase might be clearer.

No one who has engaged the millennium of scholarship on Du Fu can fail to face the fact that that there are disputes of interpretation

everywhere, and there are many modern scholars who rehearse those disputes and offer a judgment. But those modern scholars themselves often make different judgments. Du Fu often uses words in strange ways; and while the figurative or extended usage might have been clear in the middle of the eighth century, it is no longer always clear. Du Fu uses colloquialisms; scholars from the Song through the present day speak with assurance about what those colloquial usages mean—but I am not so sure. We often do not know whether Du Fu is referring to himself in a couplet or to the recipient of the poem; and when the poem is a “companion piece” (modeled on someone else’s poem), we often do not know whether Du Fu is referring to himself, the author of the original poem (often lost), or to the recipient of the original poem. Back in the mid-eighth century when the poem was written, everything was probably clear from context. But we do not have that context; and a great deal of Chinese scholarship has been devoted to speculatively reconstructing it.

There is a complete translation of Du Fu’s poetry into German prose by Erwin von Zach, published in 1935–36, and reprinted by the Harvard-Yenching Institute in 1952.¹ Having used that work to great profit in my earliest readings of Du Fu as a graduate student, I have tried to stay away from it in this present venture—lest the recollection of once familiar interpretations makes me forget to reconsider troublesome passages. Any translation of Du Fu into a European language will result in padding the translation. Von Zach’s prose pads a great deal. His text was Zhang Jin’s 張潛 (1621–1678) *Dushu tang Du gongbu shiji zhujie* 讀書堂杜工部詩集注解 (first printed 1698), based on a Southern Song commercial edition. This was a popular edition in the Qing, and Zhang Jin is very interesting for his critical comments; but he was silent on many of the basic philological and lexical problems, leaving von Zach considerable interpretative latitude.

Although there is no earlier complete translation in English, there are many partial translations. Some noteworthy books in this category are William Hung’s *Tu Fu: China’s Greatest Poet* (Cambridge, Mass.: Harvard University Press, 1952), David Hawkes’s *A Little Primer of Tu Fu*

1 *Tu Fu’s Dedichte (Nach der Ausgabe des Chang Chin)*. Übersetzt von Erwin v. Zach. (Peiping: H. Vetch, 1935–36. Rpt. Harvard-Yenching Institute Studies VIII (Cambridge, Mass.: Harvard University Press, 1952).

(Oxford: Clarendon Press, 1967), and David McCraw's *Du Fu's Laments from the South* (Honolulu: University of Hawaii Press, 1992). William Hung's work is a biography with extensive prose translations from Du Fu's poems. David Hawkes give a smaller selection, those works by Du Fu included in the now canonical *Three Hundred Tang Poems* 唐詩三百首, with the Chinese text and copious explanation. The title is appropriate: after almost half a century, this remains the best introduction to reading Chinese poetry. David McCraw translates extensively from Du Fu's most prolific period in a unique translation style that attempts to reproduce in English Du Fu's peculiar density.

Conventions of Presentation

The translations are numbered according to their sequence in Qiu Zhao'ao's *Dushi xiangzhu* (1703), the first number being the fascicle (*juan*). Qiu remains the most widely available edition, frequently reissued; although the pagination in different editions is not the same, the sequence within a fascicle is consistent. Qiu's is a chronological arrangement of the poems (as it was understood in 1703), mixing "old style" and regulated genres. Some modern editions place some poems in different years, and scholars make passionate arguments for redating one poem or another. By and large, poems that can be dated by obvious criteria are accurately dated in Qiu; poems where the dating criteria are open to argument remain open to argument; and poems that really cannot be dated might as well remain in the places where people have always looked for them. Xiao Difei's 蕭滌非 new edition, *Du Fu quanji jiaozhu* 杜甫全集校注 (Beijing: Renmin wenzue chubanshe, 2014), is likely to supersede Qiu as the standard edition. I can only regret that, after waiting for this edition for thirty-five years, it appeared too late for the current translation. I have included the page references in Xiao for each poem. This edition, whose basic structure was conceived in 1979 and duly executed by a very large committee, remains a work of modern scholarship as could have been conceived in China in 1979. It has very little original scholarship and just as little engagement with more recent scholarship on Du Fu. With a few exceptions, it is a large compendium of premodern scholarship, with sources given accurately rather than from imperfect memory. In this sense it is a useful replacement for Qiu Zhao'ao.

Footnotes are restricted to information necessary to understand the translation on a basic level. I have also included the many “original notes,” presumably by Du Fu himself. Given the variety of backgrounds that readers bring, for some readers the footnotes will be too many and for others, not enough. To avoid the cross-referencing that drives readers crazy, I have repeated information given elsewhere, often reformulated for the use of that information in the poem at hand. For Du Fu’s favorite references, I have given a section on allusions, with a fuller discussion. Such references are marked in the footnotes with a name or key word marked with an asterisk.

Standard scholarly practice follows traditional Chinese practice in quoting or translating the earliest source of a reference with full bibliographical information. In most cases I give, instead, a brief identification or the gist of a story. Not only is this more useful for a reader, it may indeed be truer to Du Fu’s actual practice. Traditional Chinese annotation presumes that Du Fu had access to the same books that were available when the annotation was being done, or that Du Fu had memorized those books. First of all, many stories were surely known “as stories”; in some cases Du Fu surely knew the written source, while in other cases knowledge of a source text may not have mattered. Some phrases had obvious implications that did not depend upon knowing a textual source: “fine silk pants” is noted as a reference to “the wealthy and noble”; the earliest usage is immaterial. Second, later commentators wrongly assumed that Du Fu always had the same books they had and that his learning derived from those books. If a second century CE recluse appears in the *History of the Latter Han* (*Hou Han shu*), that helps later commentators identify the person; but we do not know if this was Du Fu’s source, or some epitome of that work, or one of the other histories of the period still extant, or some compilation on recluses. The textual past available to a Tang poet was more various than the textual record of the same period as it appeared in the twelfth or eighteenth century.

In the “Additional Notes” sources are given. First we have the number in the *Quan Tang shi* 全唐詩 given in Hiraoka Takeo 平岡武夫, Ichihara Kokichi 市原亨吉, and Imai Kiyoshi 今井清, *Tōdai no shihen* 唐代の詩篇, Tang Civilization Reference Series 11–12 (Kyoto: Institute for Humanistic Studies, 1964–65). This is followed by early sources such as *Wenyuan yinghua*, the fascicle in the “Song edition” (SB), the fascicle in Guo Zhida (Guo), and the page number in the standard Zhonghua

shuju reprint of Qiu Zhaoao (Qiu). After this are supplementary commentaries and critical notes used, including the page number in Xiao Difei's new edition.

Textual variants follow, primarily confined to the earliest Song editions, though occasionally making reference to other editions. "Var. A/B" means "cites the variant A for B." "Additional Notes" treat questions not appropriate for footnotes, but of interest to the scholar, including why a certain word or compound is taken a certain way. These are nowhere as extensive as they could be, out of the hope that the translation can be finished in my lifetime. In citing standard pre-modern Chinese sources I often cite the fascicle rather than the page number. Books are continually being reissued, and the fascicle number is far more likely to remain stable than a page number.

The Poetry of Du Fu

1.1

遊龍門奉先寺

已從招提遊，
 更宿招提境。
 陰壑生虛籟，
 4 月林散清影。
 天闕象緯逼，
 雲臥衣裳冷。
 欲覺聞晨鐘，
 8 令人發深省。

1.2

望嶽

岱宗夫如何，
 齊魯青未了。
 造化鍾神秀，
 4 陰陽割昏曉。
 盪胸生曾雲，
 決背入歸鳥。
 會當凌絕頂，
 8 一覽眾山小。

1.1

Visiting Fengxian Temple at Longmen

I had already visited the temple
 and went on to stay over in the temple precincts.
 Shadowy ravines produced piping from empty spaces,
 4 the moonlit forests scattered their clear shadows.
 Constellations' woof pressed close on Heaven's towers,¹
 lying in the clouds, my clothes were cold.
 About to be awakened, I heard the dawn bell
 8 which brought out in me deep awareness.

This is one of Du Fu's earliest poems, on visiting the great temple region at Longmen, near Luoyang. Du Fu's family had an estate in the Luoyang area.

1.2

Gazing on the Peak

And what then is Daizong like?—²
 over Qi and Lu, green unending.³
 Creation compacted spirit splendors here,
 4 Dark and Light, riving dusk and dawn.
 Exhilarating the breast, it produces layers of cloud;
 splitting eye-pupils, it has homing birds entering.
 Someday may I climb up to its highest summit,
 8 with one sweeping view see how small all other mountains are.⁴

Before setting out in earnest to seek advancement, Du Fu traveled in the east of China, travels he wrote about often in his later years. No poems survive from his travels in the lower Yangzi, but a number of pieces remain from his tour of the region centered in modern Shandong. Mount Tai was

1 Perhaps the two peaks at Longmen, referred to as its "Heaven [gate-]towers."

2 The Peak in question is Mount Tai, here referred to by its honorific name Daizong.

3 The north side of Mount Tai was the ancient state of Qi; its south side was the state of Lu.

4 Echoing *Mencius* (VIIA), telling how Confucius, when he climbed Mount Tai, thought all the world small.

1.3

登兗州城樓

東郡趨庭日，
南樓縱目初。
浮雲連海岱，
4 平野入青徐。
孤嶂秦碑在，
荒城魯殿餘。
從來多古意，
8 臨眺獨躊躇。

1.4-5

題張氏隱居二首

I

春山無伴獨相求，
伐木丁丁山更幽。
澗道餘寒歷冰雪，
4 石門斜日到林丘。

the “Eastern Marchmount,” one of the five symbolic mountains that defined Chinese territory—a Marchmount for each of the four directions and one for the center.

1.3

Climbing the Wall-Tower at Yanzhou

An eastern province, days of “rushing through the yard,”¹
from its south tower I first let my eyes roam free.

Drifting clouds stretch to Mount Tai and the sea,

4 the level moors go off into Qing and Xu.²

The Qin stele is still there on the lonely cliff,³
an overgrown wall, ruins of the Lu palace.⁴

Ever many thoughts of ancient times,

8 looking out, alone, I hesitate uncertain.

Du Fu’s father held a minor position at Yanzhou, and this was his base for Du Fu’s travels in eastern China.

1.4–5

On Zhang’s Hermitage

I

Without companion in spring mountains I came alone seeking you,
the thunk of axes hewing wood, the mountains grew still more secluded.

In lingering chill on the road by a torrent I passed through ice and snow,

4 with sinking sunlight on Stonegate Mountain, I reached your wooded hill.

1 “Rushing through the yard” refers to receiving instruction from one’s father, based on a passage in the *Analecst* in which Confucius’s son Li was rushing through the yard, and Confucius asked him if he had studied the *Poems*. Du Fu’s father was an assistant in Yanzhou.

2 The two prefectures Qingzhou and Xuzhou.

3 The inscription on Mount Yi by the First Emperor, when he made the tour of his newly conquered empire.

4 The famous Lingguang Palace constructed by Prince Gong of Lu in the Han.

不貪夜識金銀氣，
 遠害朝看麋鹿遊。
 乘興杳然迷出處，
 8 對君疑是泛虛舟。

II

之子時相見，
 邀人晚興留。
 霽潭鱣發發，
 4 春草鹿呦呦。
 杜酒偏勞勸，
 張梨不外求。
 前村山路險，
 8 歸醉每無愁。

1.6

劉九法曹鄭瑕丘石門宴集

秋水清無底，
 蕭然靜客心。
 掾曹乘逸興，
 4 鞍馬去相尋。
 能吏逢聯壁，
 華筵直一金。

Not coveting, by night I recognized the aura of silver and gold,
 far from harm, at dawn I looked on the deer roaming,
 Following my whim to the distance, I lose thought of service and
 retirement—¹

8 facing you, it seems you are an empty boat adrift.

II

This gentleman meets me from time to time,
 invited, I stay on impulse late in the day.
 A pool under clearing skies, sturgeon abound,
 4 among spring plants the deer cry out.²
 He particularly urges Du's ale on me,³
 for Zhang's pears do not seek elsewhere.⁴
 Perilous, the mountain road to the village ahead,
 8 yet going home drunk, I am always free of worries.

1.6

Liu (9) of the Law Section and Zheng of Xiaqiu Hold a Banquet at
 Stonegate Mountain

The autumn waters are clear and bottomless,
 the briskness cleanses the hearts of the guests.
 The administrator follows his free whim,
 4 on a saddled horse he went off to find someone.⁵
 An able clerk meets the “linked pair of jade disks,”⁶
 this splendid banquet costs a whole silver tael.

1 *Wang Huizhi.

2 The affective image in the *Classic of Poetry* for welcoming a guest.

3 Du Kang was the legendary inventor of ale.

4 These are mentioned in Pan Yue's (247–300) “Poetic Exposition on Living at Leisure,” but nothing is known about them except that the pear trees were near Luoyang and that there was supposed to be only one tree in the whole world that bore them. Du Fu is playing on his surname and Zhang's.

5 That is, Liu went to find Zheng.

6 A figure for a pair of fine gentlemen, here Liu and Zheng.

晚來橫吹好，
8 泓下亦龍吟。

1.7

與任城許主簿遊南池

秋水通溝洫，
城隅集小船。
晚涼看洗馬，
4 森木亂鳴蟬。
菱熟經時雨，
蒲荒八月天。
晨朝降白露，
8 遙憶舊青氈。

1.8

對雨書懷走邀許主簿

東嶽雲峰起，
溶溶滿太虛。
震雷翻幕燕，
4 驟雨落河魚。
座對賢人酒，
門聽長者車。

As the day grows late, the flute playing is good,
8 and under the flood the dragon too hums.

Xiaqiu and Stonegate Mountain were both in the territory of Yanzhou.

1.7

Visiting South Pool with Assistant Magistrate Xu of Rencheng

Autumn's waters course through the field ditches,
at the corner of the wall we assemble in a small boat.
In the evening cool I watch the horses being groomed,
4 the thick darkness of trees has a tumult of chirping cicadas.
Water-nuts ripen in the seasonal rains,
the reeds go to ruin in the mid-autumn weather.
Dawn brings down the white dew,
8 and, afar, I recall the old green rug.¹

1.8

Writing My Feelings Facing the Rain, I Rush to Send Off an Invitation
to Assistant Magistrate Xu

From the Eastern Marchmount cloud-peaks rise,²
then they billow out to fill the Great Void.
Pebbles of thunder send swallows winging from the curtains,
4 a sudden downpour makes river fish sink down.
The "worthy's ale" faces where I sit,³
I listen for my senior's carriage at the gate.

1 Once a thief broke into the home of the eccentric fourth-century aristocrat Wang Xianzhi, and Wang asked him not to take the green rug because it was an old family possession. It probably refers to summer vegetation.

2 Mount Tai.

3 A term for unstrained ale.

相邀愧泥濘，
8 騎馬到階除。

1.9

已上人茅齋

已公茅屋下，
可以賦新詩。
枕簟入林僻，
4 茶瓜留客遲。
江蓮搖白羽，
天棘蔓青絲。
空忝許詢輩，
8 難酬支遁詞。

1.10

房兵曹胡馬

胡馬大宛名，
鋒稜瘦骨成。
竹批雙耳峻，
4 風入四蹄輕。
所向無空闊，
真堪託死生。

Having invited you, I feel bad about the mud and mire,
8 so ride your horse all the way to my stairs.

1.9

The Thatched Study of Reverend Si

Under the thatched roof of Master Si
one may write new poems.
Pillow and mat are taken to a remote spot in the woods,
4 tea and melon keep the guest lingering.
River lotuses shake their white feathers,¹
“heaven-jujubes” spread green tendrils.²
I am helplessly ashamed at being classed with Xu Xun—
8 it is hard to repond to Zhidun’s words.³

1.10

The Hu Horse Belonging to Fang of the War Section

Hu horse, of Ferghana fame,
its gaunt bones, formed sharp-edged.
Bamboo pared, its two ears jut,
4 wind enters its four hooves light.
Wherever it heads, no vast space before it too great,
one can truly trust one’s life to it.

1 Comparing the lotus to a white feather fan.

2 There is considerable debate about what this plant is, perhaps a member of the lily family.

3 The Eastern Jin writer Xu Xun listened to the famous monk Zhidun (c. 314–366) expound sutras. Everyone thought that Xu Xun would be unable to raise any objections; but when Xu Xun in turn offered an objection, they thought Zhidun too could not answer. The two kept on in dialogue. Du Fu modestly claims not to be the equal of Xu Xun, while Reverend Si is comparable to Zhidun.

驍騰有如此，
8 萬里可橫行。

1.11

畫鷹

素練風霜起，
蒼鷹畫作殊。
攫身思狡兔，
4 側目似愁胡。
條鋏光堪摘，
軒楹勢可呼。
何當擊凡鳥，
8 毛血灑平蕪。

1.12

過宋員外之問舊莊

宋公舊池館，
零落守陽阿。
枉道祇從入，
4 吟詩許更過。
淹留問耆老，
寂寞向山河。

- Since it bounds ahead so valiantly,
 8 it can push ahead ten thousand leagues on campaign.

1.11

Painted Hawk

- Frosty winds rise from plain white silk,
 a gray hawk, the painting wondrously done.
 It perks up its body, longing for the crafty hare,
 4 it looks sidelong, like a melancholy Hu.
 One could pinch the light on its tie-ring,
 on the porch its stance can be summoned.
 When will it strike the common birds?—
 8 blood and feathers sprinkling weeds of the plain.

1.12

Passing By Supernumerary Song Zhiwen's Former Estate¹

- Lord Song's former pool and lodge
 lies abandoned in Mount Shouyang's folds.
 Going out of my way, I just enter on my own,
 4 will I be allowed to stop by again to chant poems?
 I linger, asking the old folks,
 in lonely silence, I face mountains and river.

1 Song Zhiwen (c. 656–712) had been an important poet of an earlier generation. Original note: "The Supernumerary's youngest brother was in the Imperial Guard and was known in the age, hence the last lines below" 員外季弟執金吾見知於代故有下句。

更識將軍樹，
8 悲風日暮多。

1.13

夜宴左氏莊

風林纖月落，
衣露靜琴張。
暗水流花徑，
4 春星帶草堂。
檢書燒燭短，
看劍引杯長。
詩罷聞吳詠，
8 扁舟意不忘。

1.14

臨邑舍弟書至，苦雨，黃河泛溢，堤防之患，簿領所憂，因寄此詩用寬其意

二儀積風雨，
百谷漏波濤。
聞道洪河坼，
4 遙連滄海高。

I also recognize the general's tree,¹
 8 sad winds are strong at sunset.

Here Du Fu is back in the region around Luoyang, where his family had a country house.

1.13

A Night Banquet at the Zuo Estate

In the wind-blown woods the slender moon sinks,
 dew on clothes, a serene zither is strung.
 Unseen waters flow on the flowered paths,
 4 spring stars gird the thatched hall.
 Examining books, the burning candles shorten,
 viewing swords, the cups are passed for a long time.
 A poem finished, we listen to it recited in the Wu way,
 8 and thoughts of my small boat are not forgotten.²

1.14

A Letter Came from My Brother at Linyi, Who Was Suffering from
 the Rain; the Yellow River Had Overflowed; the Official Documents
 Express Worry about a Disaster with the Dikes. Thereupon I Sent This
 Poem to Set His Mind at Rest.

The Two Norms gather wind and rain,³
 all the valleys spill forth billows.
 I have heard that if the mighty river breaks through,
 4 it will reach and raise the gray ocean afar.

1 *General's tree.

2 Perhaps referring to Du Fu's earlier travels in the Southeast.

3 Heaven and Earth.

職司憂悄悄，
郡國訴嗷嗷。
舍弟卑棲邑，
8 防川領簿曹。
尺書前日至，
版築不時操。
難假龜鼉力，
12 空瞻烏鵲毛。
燕南吹畎畝，
濟上沒蓬蒿。
螺蚌滿近郭，
16 蛟螭乘九皋。
徐關深水府，
碣石小秋毫。
白屋留孤樹，
20 青天失萬艘。
吾衰同泛梗，
利涉想蟠桃。
卻倚天涯釣，
24 猶能掣巨鼇。

- Those in charge are sick with worry,
 all the domains complain, crying out in woe.
 My brother has a low position in the city,
 8 a clerk in charge of paperwork for the river dikes.
 A few days ago a letter came:
 they are constantly working the plank levees.¹
 Hard to borrow the strength of tortoise and alligator,²
 12 in vain one looks for the down of magpies.³
 South of Yan it blows over the fields,
 by the Ji it drowns the weeds.
 Conches and oysters fill the outworks,
 16 dragons mount in the nine marshes.
 Xu Pass becomes a deep watery region,
 Jie Rock is as small as an autumn wisp.
 Of commoners' dwellings only lone trees remain,
 20 ten thousand vessels are lost under blue skies.⁴
 In my decline I am the same as that stick adrift,⁵
 "advantageous to venture," I imagine the Coiling Peach.⁶
 But I will trust to angling at the edge of the world,
 24 I still can master the huge turtles.⁷

In 741 there was a major flood in the He'nan region. Du Fu's brother was a clerk in neighboring Shandong, where the Yellow River had overtopped the levees.

1 These were the plank retainers for building rammed earth walls, including dikes. Earth was poured between the retaining walls, then pounded hard.

2 As King Mu of Zhou did when he ordered these creatures to make a bridge.

3 Magpies form the bridge over the River of Stars on the Seventh Eve.

4 This and the lines above may be a summary of the letter.

5 *Stick adrift.

6 The Coiling Peach grows on the immortal isles in the Eastern Ocean. "Advantageous to venture" is a frequent positive judgment in the hexagrams of the *Classic of Changes*. Du Fu playfully suggests that he may be swept away, but it might carry him to the isles of the immortals.

7 According to the *Liezi*, a giant of Longbo caught six continent-bearing turtles when fishing.

1.15

假山

天寶初，南曹小司寇舅於我太夫人堂下壘土為山，一匱盈尺，以代彼朽木，承諸焚香瓷甌，甌甚安矣。旁植慈竹，蓋茲數峰，嶽岑嬋娟，宛有塵外致。乃不知興之所至，而作是詩。

一匱功盈尺，
 三峰意出群。
 望中疑在野，
 4 幽處欲生雲。
 慈竹春陰覆，
 香爐曉勢分。
 惟南將獻壽，
 8 佳氣日氛氲。

1.16

龍門

龍門橫野斷，
 驛樹出城來。

1.15

Artificial Mountain

At the beginning of the Tianbao Reign my maternal uncle, the Vice-Director of the Bureau of Appointments, piled earth into a mountain by the hall of my [step-]grandmother. It was a basketful of dirt a full foot high, to take the place of the dried wood [of an incense burner stand], and it held all the crockery bowls for burning incense. The bowls were quite steady indeed. Beside it he planted “loving bamboo.” These several peaks, the craggy heights, and lithe grace [of bamboo] convey perfectly the quality of transcending this dusty world. Then, not realizing how far my own elation had gone, I wrote this poem.

One basketful, a full foot of merit,
three peaks, his conception not ordinary.

As I gaze, it seems I am in the wilderness,

4 a secluded spot ready to bring forth clouds.

The loving bamboo will cover it with spring shade,

Incense Burner's dawn form is discerned.¹

It is a South Mountain to wish her long life,²

8 with auspicious vapors curling up daily.

1.16

Longmen³

Longmen, sheared off, stretching across the wilds,
post-road trees come out from the city walls.

1 Incense Burner was one of the peaks of Mount Lu, so-called because its clouds were like smoke. Du Fu here is clearly playing on the function of the artificial mountain as an incense stand.

2 “Tian bao” 天保 (Heaven Protect) in the *Classic of Poetry* has the line “Long life like South Mountain” 如南山之壽. Thereafter it became a commonplace in wishes for longevity.

3 Longmen, literally “Dragongate,” was the site of a complex of temples just south of Luoyang.

氣色皇居近，
 4 金銀佛寺開。
 往還時屢改，
 川水日悠哉。
 相閱征途上，
 8 生涯盡幾回。

1.17

李監宅

尚覺王孫貴，
 豪家意頗濃。
 屏開金孔雀，
 4 褥隱繡芙蓉。
 且食雙魚美，
 誰看異味重。
 門闌多喜色，
 8 女婿近乘龍。

1.18

See Notes

- From the look of it an imperial dwelling is near,¹
 4 silver and gold, Buddhist temples appear.
 The seasons have often changed as I passed back and forth,
 but the River's waters just keep going on.
 I observe it on the road of my journey—
 8 how often can this happen in a lifetime?

1.17

Library Director Li's House

- One still feels the nobility of the royal house,
 the sense of a powerful family is quite strong.
 The screen reveals a golden peacock,
 4 we rest on embroidered lotuses on cushions.
 For a while we dine on the fineness of paired fish,
 who would expect so many unusual flavors?
 At your gate the look of joy is great—
 8 recently your daughter married a fine son-in-law.

This is Li Lingwen 李令問, a member of the imperial family and the Director of the Imperial Library. He was renowned for his extravagance and for being a gourmand.

1.18

See Notes

1 Perhaps because of the two prominences that were supposed to resemble the two towers flanking the main entrance to the palace city.

1.19

贈李白

二年客東都，
所歷厭機巧。
野人對腥羶，
4 蔬食常不飽。
豈無青精飯，
使我顏色好。
苦乏大藥資，
8 山林跡如掃。
李侯金閨彥，
脫身事幽討。
亦有梁宋遊，
12 方期拾瑤草。

1.20

重題鄭氏東亭

華亭入翠微，
秋日亂清暉。
崩石欹山樹，
4 清漣曳水衣。

1.19

Presented to Li Bai

For two years, sojourner in the Eastern Capital,
what I went through made me weary of cleverness.

A man of the wilds faced the stench of meat,

4 I never ate my fill of plain vegetables.

Of course I had “green essence” food¹

to make my complexion fine.

I badly need the Great Elixir’s ingredients,

8 in mountain forests all my traces have been swept away.

Lord Li was a luminary of the golden chambers,²

he escaped to pursue his arcane research.

I too will undertake travels in Liang and Song

12 expecting to gather the *yao* plant.³

This is presumed to be the earliest of Du Fu’s poems to the older poet Li Bai 李白 (701–762), who at this point had been relieved of his position as a Hanlin Attendant (politely represented in this poem as Li Bai’s “escape”). Shortly thereafter Du Fu was to go off east to the region around Kaifeng (Liang), where he had the company of Li Bai and Gao Shi 高適 (701–765).

1.20

Another on Zheng’s Eastern Pavilion⁴

The splendid pavilion goes into azure mists,
the autumn sun’s clear glow is thrown into disarray.

A fallen rock leans against a mountain tree,

4 clear ripples pull sheets of algae.

1 “Green essence” food was part of the Daoist dietary regimen in which rice was steamed in a broth made from the leaves, stalks, and husks of the grain.

2 The “golden chambers” refers to Golden Horse Gate of the Western Han, and by extension, to the Tang Hanlin Academy.

3 Another ingredient in the pharmacopeia of Daoist elixir-making.

4 Original note: “In the area of Xin’an [County] 在新安界.”

紫鱗衝岸躍，
蒼隼護巢歸。
向晚尋征路，
8 殘雲傍馬飛。

1.21

陪李北海宴歷下亭

東藩駐皁蓋，
北渚凌清河。
海右此亭古，
4 濟南名士多。
雲山已發興，
玉佩仍當歌。
修竹不受暑，
8 交流空湧波。
蘊真愜所遇，
落日將如何。
貴賤俱物役，
12 從公難重過。

Lavender scales vault, dashing against shore,
 a blue-gray hawk returns to guard its nest.
 Towards evening I seek out the road I must travel
 8 with tattered clouds flying by horse's flank.

This poem may come from around 744, when Du Fu was in Luoyang. "Zheng" is probably Zheng Qiaoyao 鄭潛曜, an "imperial consort" or fuma 駙馬, the title given to the husband of an imperial princess, of which there were many.

1.21

In the Company of Li Yong of Beihai, Feasting in Lixia Pavilion¹

The Eastern March-lord halts his pitch-black awning,²
 he crosses over the clear river at the northern isle.
 This pavilion is the oldest west of the ocean,
 4 from Ji'nan there are many famous scholars.
 The cloudy mountains have stirred our elation,
 those with jade pendants are singing still.³
 Tall bamboo do not let in the heat,
 8 the waves of merging streams needlessly surge.
 For amassing the genuine I am content with what I encounter,⁴
 but what will happen once the sun goes down?
 Men noble and common are all put to task by externals—
 12 it will be hard to again visit here in your company.

The eminent writer and calligrapher Li Yong 李邕 (678–747) became Governor of Beihai early in the Tianbao Reign, and was killed by the enmity of Li Linfu 李林甫 (d. 753). Lixia was near Ji'nan in Shandong.

1 Original note: "At the time the Retired Gentleman Jian was at the party" 時邑人寒處士在坐。

2 The "Eastern March-lord" is Li Yong; the "pitch-black [carriage] awning" is the regalia of the governor.

3 The entertainers.

4 That is a gathering of such fine men.

1.22

同李太守登歷下古城員外新亭

新亭結構罷，
隱見清湖陰。
跡籍臺觀舊，
4 氣冥海嶽深。
圓荷想自昔，
遺堞感至今。
芳宴此時具，
8 哀絲千古心。
主稱壽尊客，
筵秩宴北林。
不阻蓬華興，
12 得兼梁甫吟。

1.23

暫如臨邑至鵲山湖亭奉懷李員外率爾成興

野亭逼湖水，
歇馬高林間。

1.22

A Companion Piece to Governor Li's "Climbing to the Supernumerary's New Pavilion by the Old Wall of Lixia"

- The construction of the new pavilion is done,
 I can dimly see the south shore of the clear lake.
 Its site rests among former terraces and lodges,
 4 vapors darken sea and mountain deep away.¹
 I fancy the round lotuses have been here from olden days,
 I am stirred how the remnant battlements have survived until now.
 A sweet banquet has been prepared for this occasion,
 8 the mournful strings set minds on ancient things.
 Our host makes a toast to his honored guest,
 seated by rank, we feast in the northern grove.
 Not excluding the inspiration of a shack-dweller,²
 12 I get to join their "Liangfu Songs"³

The pavilion was built by Li Zhifang 李之芳, the "Supernumerary," who had come to Jinan as an assistant (although there is some debate about this). Li Zhifang is the host of this gathering, and Li Yong, the Governor of Beibai, is the "honored guest" of line nine.

1.23

Going to Linyi for a While, I Reached the Lake Pavilion at Magpie Mountain, and Thought of Supernumerary Li [Zhifang]; I Casually Expressed my Inspiration⁴

Pavilion in the wilds, pressing close on the lake's water,
 I halted my horse in the tall forest.

1 The ocean and Mount Tai.

2 Du Fu's self-deprecatory reference to himself.

3 Liangfu was a peak in the Mount Tai range, in the vicinity of the banquet. Zhuge Liang (181–234), the famous minister of the Shu-Han kingdom was said to have been fond of the "Liangfu Song" when living a private life, before his elevation to minister.

4 Du Fu's younger brother was stationed at Linyi; see 1.14.

鼉吼風奔浪，
 4 魚跳日映山。
 暫遊阻詞伯，
 卻望懷青關。
 靄靄生雲霧，
 8 唯應促駕還。

1.24

贈李白

秋來相顧尚飄蓬，
 未就丹砂愧葛洪。
 痛飲狂歌空度日，
 飛揚跋扈為誰雄。

1.25

與李十二白同尋范十隱居

李侯有佳句，
 往往似陰鏗。
 余亦東蒙客，
 4 憐君如弟兄。
 醉眠秋共被，
 攜手日同行。

- An alligator roared, wind drove the waves,
 4 a fish leapt, the sun shone against the mountain.
 Traveling a while, I will be blocked from that master of letters,
 I look back, my thoughts on the barrier pass of Qingzhou.¹
 Everywhere a blur as clouds and fog arise,
 8 what I should do is hurry my carriage back.

1.24

Presented to Li Bai

Autumn comes, I turn to look at you, still wind-tossed dandelion puff,
 not yet having achieved the cinnabar grain, embarrassed before Ge
 Hong.²

Drinking yourself sick, singing crazily, you pass your days in vain—
 fly into action and rampage to intimidate whom?

1.25

Going to Find Fan's (10) Hermitage with Li Bai (12)

Lord Li has excellent lines,
 everywhere resembling Yin Keng,³

- I too am a sojourner in eastern Meng,⁴
 4 and I feel for you like a brother.

Sleeping drunk, in autumn we share a blanket,
 daily we walk together holding hands.

1 Presumably where Li Zhifang was at the time.

2 The "cinnabar grain" is the elixir of immortality. Ge Hong (*ca.* 284–364) was a famous alchemist, whose success puts Du Fu and Li Bai to shame.

3 Yin Keng (511–563) was a prominent poet.

4 The Meng Mountain region in of Lu.

- 更想幽期處，
 8 還尋北郭生。
 入門高興發，
 侍立小童清。
 落景聞寒杵，
 12 屯雲對古城。
 向來吟橘頌，
 誰欲討蓴羹。
 不願論簪笏，
 16 悠悠滄海情。

1.26

鄭駙馬宅宴洞中

- 主家陰洞細煙霧，
 留客夏簟青琅玕。
 春酒杯濃琥珀薄，
 4 冰漿碗碧瑪瑙寒。
 誤疑茅堂過江麓，
 已入風磴霾雲端。
 自是秦樓壓鄭谷，
 8 時聞雜佩聲珊珊。

- We also fancied a plan to visit a secluded spot,
 8 then we sought out our Master Northtown.¹
 Entering his gate, we felt great elation,
 a serving boy pure stood in attendance.
 In the sinking light we heard cold-weather pestles,²
 12 massed clouds faced the ancient walls.
 You just chanted the “Hymn to the Orange,”³
 who wants to seek out soup of water shield?⁴
 He isn’t willing to consider hat-pin and plaque,⁵
 16 those sentiments of gray-green seas sweep on and on.

1.26

At the House of Escort Zheng, Banqueting in the Grotto⁶

- In the princess’s shadowy grotto, thin wisps of mist and fog,
 the summer mats that detain guests are of green serpentine.
 Cups of spring ale thick and strong, their amber thin,
 4 bowls of icy liquid, emerald green, their agate cold.
 I erred supposing this thatched hall was past foothills on the river,
 no sooner did I get on its breezy stairs than I was buried in edges
 of cloud.
 Of course the tower of Qin lies close by Zheng’s valley.⁷
 8 often one hears the sounds tinkling from her assorted pendants.

1 This was the nickname of the Eastern Han recluse Liao Fu. Here it stands for the recluse Fan.

2 Used for washing clothes or puffing up the padding.

3 A poem in the *Chu ci*, praising the *ju* orange for its steadfastness, growing only in the Southland. This refers to Fan’s resolution to remain a recluse.

4 *Zhang Han. In contrast to the orange, that would not violate its nature, Zhang Han left the Southland and served; then thinking of watershield broth, he wanted to return.

5 The marks of a court official.

6 This is Zheng Qianyao, the husband of the Linjin Princess. Their home was called “Lotus Grotto.”

7 *Nongyu; *Zheng Pu. Escort Zheng has to give up his simple life as a recluse by marrying a princess.

1.27

冬日有懷李白

寂寞書齋裏，
終朝獨爾思。
更尋嘉樹傳，
4 不忘角弓詩。
短褐風霜入，
還丹日月遲。
未因乘興去，
8 空有鹿門期。

1.28

春日憶李白

白也詩無敵，
飄然思不群。
清新庾開府，
4 俊逸鮑參軍。
渭北春天樹，
江東日暮雲。
何時一樽酒，
8 重與細論文。

1.27

Thoughts of Li Bai on a Winter Day

In the solitary stillness of my study

I think of you alone all morning.

Again I hunt down the story of the fine tree

4 and do not forget the Poem on the horn-bow.¹

Wind and frost enter your short homespun clothes,

for days and months your refining cinnabar is protracted.

I have no way to go off following my whim,²

8 in vain there is the time to meet at Deergate.³

1.28

On a Spring Day, Recalling Li Bai

Li Bai it is, poems without rival,
wind-borne, thoughts not like others.

Fresh and clear, a Commander Yu,⁴

4 noble and free, an Adjutant Bao.⁵

I, north of the Wei, trees in spring weather,

you, east of the Yangzi, twilight clouds.

When will there be a goblet of ale

8 discussing writing's fine points again with you?

1 This refers to a story in the *Zuo Tradition* (Zhao 2) in which Han Qi was sent by Jin on a mission to Lu. Han had recited the ode "Horn-bow" from the *Classic of Poetry* with the lines "Brothers and kin by marriage, should not be remote from one another." After the formal reception, "he went to a banquet at the home of the Ji, and there was a fine tree there. Xuanzi [Han Qi] praised it, and [Ji] Wuzi said, 'Shall I dare henceforward not to nurture this tree that the "Horn-bow" not be forgotten?" This may be simply that Du Fu does not forget Li Bai as Ji Wuzi does not forget Han Qi.

2 *Wang Huizhi.

3 *Pang Degong.

4 The sixth-century poet Yu Xin (513–581).

5 The fifth-century poet Bao Zhao (414–466).

1.29

送孔巢父謝病歸遊江東兼呈李白

巢父掉頭不肯住，
東將入海隨煙霧。
詩卷長留天地間，
4 釣竿欲拂珊瑚樹。
深山大澤龍蛇遠，
春寒野陰風景暮。
蓬萊織女回雲車，
8 指點虛無是征路。
自是君身有仙骨，
世人那得知其故。
惜君只欲苦死留，
12 富貴何如草頭露。
蔡侯靜者意有餘，
清夜置酒臨前除。
罷琴惆悵月照席，
16 幾歲寄我空中書。
南尋禹穴見李白，
道甫問信今何如。

1.29

Seeing Off Kong Chaofu, Who Has Resigned on Account of Illness and
Will Go Back to Visit East of the Yangzi; Also for Li Bai

Chaofu tosses his head, he is unwilling to stay;

he intends to go east to the sea, seeking mist and fog.

The scrolls of his poems will long remain here between Earth and Sky,

4 but his fishing pole will brush against those trees of coral.¹

To deep in the mountains and great swamps the dragon will go far,

here in spring's chill among wilderness shadows the scene will turn to
evening.

The Weaver Woman of Penglai turns her carriage of clouds²

8 and points off into the emptiness—that is the road you must take.

It goes without saying that you, sir, possess immortal bones;

how could people of this world understand why you do this?

Not wanting to lose you, we only want to give our all to make you stay,

12 but how can riches and honor compare to the dew upon the grass?

Master Cai is a man serene, and with ample concern for you,

in the clear night he has ale served, looking out over the porch.

The zither stops, disconsolate, the moonlight shines on the mats,

16 how long from now will you send to me a letter through the sky?³

In the south if you visit the Cave of Yu and meet Li Bai,

say that Du Fu asked after him and wonders how he is now.

1 Corals were considered marvels, and Kong Chaofu's imagined ocean journey will take him into the realm of the immortals.

2 The *Weaver Woman was a goddess, usually in a constellation, but here living on Penglai, the isle of gods and immortals. As a constellation she governs the astral region of Wu and Yue, where Kong is going.

3 This refers to the wild goose as a bearer of messages.

1.30

今夕行

今夕何夕歲云徂，
 更長燭明不可孤。
 咸陽客舍一事無，
 4 相與博塞為歡娛。
 馮陵大叫呼五白，
 袒跣不肯成臯盧。
 英雄有時亦如此，
 8 邂逅豈即非良圖。

君莫笑

劉毅從來布衣願，
 家無儋石輸百萬。

1.31

贈特進汝陽王二十二韻

特進群公表，
 天人夙德升。
 霜蹄千里駿，
 4 風翮九霄鵬。

1.30

This Evening: A Ballad

What evening is this?—the year is passing on,
 night hours stretch out, the candle bright, one should not ignore it.

In the hostel lodgings in Xianyang nothing to do at all,

4 we come together to cast dice as our entertainment.

In the flush of excitement, a loud shout, crying “five white!”
 bare-chested and barefooted, I can’t get the best throw.¹

Sometimes even heroes are just like this,

8 taking a chance shouldn’t be thought a bad plan.

Don’t laugh now,

Liu Yi always wished to be just a commoner,

he didn’t have a peck of rice at home but he lost a million cash.²

1.31Presented to the Prince of Ruyang, Lord Specially Advanced:
 Twenty-two Couplets³

The prince, Specially Advanced, model for all lords,

Heaven’s man, by long-standing virtue rises.

Frosty hooves, a thousand-league steed,

4 wind-borne pinions, Peng bird of the highest clouds.⁴

1 “Five white” is a good throw.

2 Liu Yi was a gambling partner of Liu Yu (356–422), the founder of the Liu-Song. He famously wagered fortune he did not have. Liu Yi later opposed Liu Yu, was defeated, and ended up killing himself.

3 Li Jin, the Prince of Ruyang, Xuanzong’s nephew, was given the honorary title Lord Specially Advanced in 744.

4 *Peng bird.

服禮求毫髮，
惟忠忘寢興。
聖情常有眷，
8 朝退若無憑。
仙醴來浮蟻，
奇毛或賜鷹。
清關塵不雜，
12 中使日相乘。
晚節嬉游簡，
平居孝義稱。
自多親棣萼，
16 誰敢問山陵。
學業醇儒富，
辭華哲匠能。
筆飛鸞聳立，
20 章罷鳳騫騰。
精理通談笑，
忘形向友朋。
寸長堪繾綣，
24 一諾豈驕矜。
已忝歸曹植，
何知對李膺。
招要恩屢至，
28 崇重力難勝。

Following rites, observant of the finest details,
 ever loyal, you forget your own sleep and rising.
 The ruler is always fondly disposed toward you,
 8 when you leave court, it is as though he has no support.
 Sweet ale of immortals, floating lees are brought,
 rare of feather, a hawk sometimes presented.¹
 To your pure gate, untainted by dust,
 12 court envoys daily come in succession.
 Mature sense of measure, pleasure outings reduced,
 throughout your life, for filiality and right praised.
 He greatly felt the kinship of sugarplum and calyx,²
 16 who would dare ask for an imperial tomb?³
 Your learning's store, as rich as a pure scholar,
 your style's splendor, as skilled as the finest craftsman.
 The brush flies, the *luan*-bird surges up;⁴
 20 the piece finished, a phoenix mounting in flight.
 Essential reason is conveyed in your pleasant chatting,
 forgetful of self in the way you treat your friends.⁵
 Deep attachment can be due to some minor strength,
 24 keeping your word, you never act haughtily.
 Already unworthy to have Cao Zhi as my patron⁶
 how could I expect to be paired with a Li Ying?⁷
 Through invitations your grace often touches me,
 28 my own strength can scarcely bear such esteem.

1 Gifts from the emperor to the prince.

2 *"Sugarplum." The subject here might be Xuanzong, Li Jin, or Li Jin's father, Xuanzong's older brother.

3 This was an issue because Li Jin's father had been Ruizong's Heir Apparent, who had yielded his place to Xuanzong. Xuanzong was fond of him and entitled him "the Emperor Who Yielded."

4 Another mythical bird like the phoenix and a common figure for fine calligraphy.

5 Suggesting in this context that he does not pay attention to difference in rank.

6 The poet Cao Zhi (192–232) here represents Li Jin.

7 Li Ying (d. 169) was a wise and upright statesman of the Eastern Han. A close friend of Du Mi (d. 169), they were called "Li and Du." Du Fu is modestly stating that he is unworthy to recreate the "Li and Du" pairing.

披霧初歡夕，
高秋爽氣澄。
尊壘臨極浦，
32 鳧雁宿張燈。
花月窮遊宴，
炎天避鬱蒸。
硯寒金井水，
36 簷動玉壺冰。
瓢飲唯三徑，
巖棲在百層。
且持蠡測海，
40 況挹酒如澗。
鴻寶寧全秘，
丹梯庶可凌。
淮王門有客，
44 終不愧孫登。

- Parting the fog, the evening when I first enjoyed your company,¹
 high autumn skies, the bracing air clear.
 Cups and goblets looked out on the far shore,
 32 wild geese and ducks slept under lanterns hung.
 Flowers and moonlight, making the most of excursions and feasts,
 fiery summer days, avoiding the mugginess.
 Inkstone chilled by water from a golden well,
 36 eaves stirred with ice from a pot of jade.²
 Drinking water from a ladle, I have only the three paths,³
 I lodge on a cliff, on the hundredth tier.
 But I have taken a gourd to plumb the sea,⁴
 40 even more for one who pours ale like the river Sheng.⁵
 How can the “vast treasure” be entirely secret?⁶
 perhaps I can ascend the cinnabar ladder.⁷
 Our Prince of Huainan has his retainers,⁸
 44 I will finally not be ashamed before Sun Deng.⁹

Li Jin 李璡, Du Fu's friend and patron, was the emperor's nephew. His father was Xuanzong's elder brother, who had yielded his place in the succession to Xuanzong.

1 From a *New Account of Tales of the World* anecdote in which Wei Boyu praised Yue Guang as being like fog parting and seeing the clear sky.

2 This refers to the wind chimes hanging from the eaves.

3 That is, Du Fu lives in poverty as a recluse, whose dwelling is marked by “three paths.”

4 A proverbial expression for someone of limited capacity undertaking something too grand, originally attributed to the Western Han court wit Dongfang Shuo. Li Jin has a depth beyond the capacity of someone like Du Fu to praise.

5 From the *Zuo Tradition* (Zhao 12), a figure for great quantities of ale.

6 Referring to one title of the Western Han book *Huainanzi*, supposedly containing the secrets of gods and immortals. Here it simply refers to Daoist texts.

7 Either to the immortals or to a post in government.

8 Du Fu is comparing Li Jing with Liu An (c. 179–122 BCE), the famous Han Prince of Huainan, who supervised the compilation of the *Huainanzi*.

9 The third-century recluse Sun Deng met Xi Kang (223–262) and judged him to have great talent but inadequate wisdom, fearing that he would come to harm. Xi Kang later got into political trouble, and before he was executed, he wrote a poem with the line “Now I am ashamed before Sun Deng.” Du Fu will follow the Prince’s advice.

1.32

贈比部蕭郎中十兄(甫從姑子也)

有美生人傑，
 由來積德門。
 漢朝丞相系，
 4 梁日帝王孫。
 蘊藉為郎久，
 魁梧秉哲尊。
 詞華傾後輩，
 8 風雅靄孤騫。
 宅相榮姻戚，
 兒童惠討論。
 見知真自幼，
 12 謀拙愧諸昆。
 漂蕩雲天闊，
 沈埋日月奔。
 致君時已晚，
 16 懷古意空存。
 中散山陽鍛，
 愚公野谷村。
 寧紆長者轍，
 20 歸老任乾坤。

1.32

To Director of the Bureau of Review Xiao (10) (I, Fu, am the son of his father's uncle's sister)

- There is a fair one, among men alive, paragon,
 from a household of long accumulated virtue.
 His line is traced to the minister of Han,¹
 4 descendants of emperors in the days of Liang.²
 A great reserve of breeding, long a director,
 one of grandeur, exalted by the wisdom he commands.
 His eloquence overwhelms the younger generation,
 8 the grace of verse envelops your unique ascent.
 House geomancy glorified his marriage kin,³
 as a lad, I was graced by his critical discussions.
 Since childhood I have truly felt his esteem,
 12 but, inept in managing my affairs, I am ashamed before my senior kin.
 Swept along through the vastness of the cloudy heavens,
 I sink away as the days and months rush on.
 The time is already too late to aid my prince,
 16 thoughts of ancient days remain with me in vain.
 The Master of Palace Leisure smelted iron at Shanyang,⁴
 His Foolish Excellency, village in a wilderness valley.⁵
 How could I ask my senior to turn aside his cart-track for me? —⁶
 20 I will go home and grow old, let Heaven and Earth go as they may.

1 The Western Han minister Xiao He.

2 Xiao was a descendant of the imperial house in the Liang.

3 An allusion to *Wei Shu of the Jin who, after the death of his father, was raised by his maternal uncle. A geomancer, hired to choose a site for the uncle's new house, said that the house would raise a nephew who would become minister. Apparently Xiao, the nephew by marriage, glorifies the Du family.

4 *Xi Kang was appointed Grand Master of Palace Leisure; he refused to take up his appointment and went to Shanyang where he worked as an amateur ironmonger.

5 A virtuous but unworldly and inept old man.

6 To come visit me, and by extension, to pay attention to me.

1.33

奉寄河南韋尹丈人

有客傳河尹，
逢人問孔融。
青囊仍隱逸，
4 章甫尚西東。
鼎食分門戶，
詞場繼國風。
尊榮瞻地絕，
8 疏放憶途窮。
濁酒尋陶令，
丹砂訪葛洪。
江湖漂短褐，
12 霜雪滿飛蓬。
牢落乾坤大，
周流道術空。
謬慚知薊子，
16 真怯笑揚雄。
盤錯神明懼，
謳歌德義豐。

1.33

Respectfully Sent to My Senior Wei [Ji], Metropolitan Governor in He'nan¹

A visitor told me that He'nan's governor
asks after Kong Rong when he meets someone.²

“Does he still live aloof in reclusion with his green bag³

4 or is he still going from one place to another with his *zhangfu* cap?”⁴

Dining from cauldrons distinguishes his household's status,
in the field of letters he continues the “Airs of the Domains.”⁵

I observe him in an inaccessible place of exalted glory,

8 while I, careless and rash, recall that man at a dead end.⁶

I seek out Magistrate Tao for thick ale,⁷

for cinnabar pellets I visit Ge Hong.⁸

My short homespun clothes are tossed on the lakes and rivers,

12 frost and snow fill my tangled locks.

Lonely in the vastness of Heaven and Earth,

I roam around, bereft of techniques of the Way.

Unworthy to be taken as Jizi Xun,⁹

16 I truly fear being laughed at like Yang Xiong.¹⁰

The very gods fear how well you handle intricate problems,
your virtue and sense of right abounds in popular songs.

1 This is Wei Ji. Original note: “My old cottage is in Yanshi, and there Lord Wei often graced me by his visits, hence the last lines below.” 甫故廬在偃師，承韋公頻有訪問，故有下句。

2 *Li Ying. Du Fu refers to himself as Kong Rong (153–208).

3 The “green bag” suggests texts of esoteric leaning, such as the fourth-century Daoist Ge Hong obtained from his teacher.

4 The black *zhangfu* cap was the mark of a Confucian. Confucius wore such a cap when lodging in Song. In other words Wei Ji wonders whether Du Fu is still living as a recluse or traveling to seek employment.

5 The first section of the *Classic of Poetry*.

6 *Ruan Ji.

7 *Tao Qian.

8 A Daoist alchemist of the fourth century.

9 An Eastern Han Daoist adept who was treated well by grandees.

10 When drafting the *Great Mystery*, his imitation of the *Classic of Changes*, Yang Xiong was mocked for the enterprise.

尸鄉餘土室，
20 難話祝雞翁。

1.34

贈韋左丞丈濟

左轄頻虛位，
今年得舊儒。
相門韋氏在，
4 經術漢臣須。
時議歸前烈，
天倫恨莫俱。
鴿原荒宿草，
8 鳳沼接亨衢。

An earthen chamber remains in Shixiang,¹
 20 but one shouldn't tell of its Old Man who Called Chickens.²

When he wrote this, Du Fu had just failed to pass the examination (in which, notoriously, the minister Li Linfu had all the candidates failed). Soon afterward Wei Ji was recalled to Chang'an and given a post in the central government.

1.34

Presented to Wei Ji, Vice-Director of the Left

The Left Aide is often an empty position,³
 this year they got a scholar of the old school.
 Of minister families the Wei clan survives,⁴
 4 for skill in the Classics, Han officials employed.
 Current opinion attributes this to fine forebears,⁵
 I regret that your natural kin could not join you.⁶
 On the plain of the wagtail, last year's plants run wild,⁷
 8 the Phoenix Pool connects with the broad concourse.⁸

1 Yanshi by Mount Shouyang, east of Luoyang, where Du Fu had a country house near the tombs of his remote ancestor Du Yu and his grandfather, the poet Du Shenyan.

2 This was a figure in the *Liexian zhuan* who lived in Shixiang; he had several thousand chickens, each with a name. When he called one, the chicken would come. Du Fu is referring to his home, which Wei Ji visited.

3 Meaning either that is purely titular or that it is left vacant for someone of usual worth.

4 An implicit comparison with Wei Xian, Counselor in Chief of Han Xuandi (r. 73–49 BCE), and his son Wei Xuancheng, who held the same office under Han Yuandi (r. 49–33 BCE). Both were scholars of the Classics.

5 Wei Ji's grandfather and uncle had both risen to ministerial rank.

6 Wei Ji's brother Wei Huan had died.

7 *Wagtails. In the *Li ji* when the plants on the grave sprout again, one should not continue in full mourning for kin. A year has passed and Wei Ji is relieved of mourning obligations.

8 The Phoenix Pool refers to the Secretariat, of which Wei Ji is one of the Vice-Directors. The line suggests that this is the way to even higher positions.

有客雖安命，
衰容豈壯夫。
家人憂几杖，
12 甲子混泥途。
不謂矜餘力，
還來謁大巫。
歲寒仍顧遇，
16 日暮且踟躕。
老驥思千里，
飢鷹待一呼。
君能微感激，
20 亦足慰榛蕪。

1.35

奉贈韋左丞丈二十二韻

紈褲不餓死，
儒冠多誤身。
丈人試靜聽，
4 賤子請具陳。

- You have a client, though content with his lot,
aging appearance, hardly a man in his prime.¹
Family members worry about armrest and staff,²
12 through many cycles, mixed with muddy roads.³
I won't claim to boast that I have surplus energy,
but I still come to pay my respects to the greater shaman.⁴
In the cold of the year I still enjoy your regard,
16 at day's end I pause expectantly a while.
The old steed longs to go a thousand leagues,
the starving hawk waits for just one call.
If you can be even faintly stirred,
20 it is still enough to console one in weeds and scrub.

1.35

Respectfully Presented to Vice-Director of the Left, the Senior Wei:
Twenty-two Couplets⁵

- Those in fine silk pants don't starve to death,⁶
but a scholar's cap often ruins a man.
Just listen quietly, sir,
4 a poor fellow begs to tell you all.

1 Du Fu is referring to himself.

2 That is, they think that, considering his age (actually only 37 *sui*) he should use an armrest when seated or reclining and a staff when walking.

3 This refers to a story in the *Zuo Tradition* (Xiang 30) in which Lord Dao of Jin asked the age of an old man at a feast he was holding. The old man said that he did not know his age, but that he had been through four-hundred and forty-five *jiazi* days, the beginning of a sixty-day cycle, which put his age at 73. Lord Dao apologized for having failed to employ him and having left him on the "muddy road." Du Fu is asking for support in finding a job as an erudite, but in none too subtle a way.

4 After reading a *fu* by Chen Lin (d. 217), Zhang Hong showed his respect. In a letter in response, Chen Lin compared himself to a minor shaman paying his respects to a major shaman.

5 This is again Wei Ji.

6 The noble and wealthy.

甫昔少年日，
早充觀國賓。
讀書破萬卷，
8 下筆如有神。
賦料揚雄敵，
詩看子建親。
李邕求識面，
12 王翰願卜鄰。
自謂頗挺出，
立登要路津。
致君堯舜上，
16 再使風俗淳。
此意竟蕭條，
行歌非隱淪。
騎驢三十載，
20 旅食京華春。
朝扣富兒門，
暮隨肥馬塵。
殘杯與冷炙，
24 到處潛悲辛。
主上頃見徵，
歛然欲求伸。
青冥卻垂翅，
28 蹭蹬無縱鱗。

- In days gone by when I was young,
 I early had a place with Guan's "guests of the realm."¹
 In reading I wore out ten thousand scrolls,
 8 I seemed helped by the gods when using my brush.
 For *fu* I reckoned to be Yang Xiong's rival;²
 in poems I looked on Cao Zhi as close kin.³
 Li Yong sought to know me by face,⁴
 12 Wang Han wanted to settle in my neighborhood.⁵
 I thought that I would stand out as quite exceptional,
 and at once occupy some crucial position.
 I would make my lord greater than Yao or Shun,
 16 and cause our customs again to be pure.
 In the end these thoughts became bleak,
 I went along singing, not hiding away.⁶
 I rode on a donkey for thirteen years,⁷
 20 and dined as a sponger in the capital's springtime.
 At dawn I knocked at the gates of the rich,
 at dusk I chased the dust of plump horses.
 There were dregs of goblets and cold roasts—
 24 wherever I went, I had sorrow and pain hidden within.
 I was recently summoned by His Majesty,
 in an instant I was going to try to expand.
 But in the dark heavens my wings drooped,
 28 I lost footing, and did not get to ply my fins freely.

1 "Guan" ("observing") is one of the hexagrams in the *Classic of Changes*. Its reference to "guests of the realm" was an archaic way of referring to examination candidates.

2 *Yang Xiong.

3 Cao Zhi was the most famous poet of the early third century.

4 A famous Tang man of letters of the preceding generation.

5 A famous poet of the preceding generation.

6 Becoming a recluse.

7 See Final Notes for the probable transposition of characters in this line.

甚愧丈人厚，
甚知丈人真。
每於百僚上，
32 猥誦佳句新。
竊效貢公喜，
難甘原憲貧。
焉能心怏怏，
36 祇是走踈踈。
今欲東入海，
即將西去秦。
尚憐終南山，
40 回首清渭濱。
常擬報一飯，
況懷辭大臣。
白鷗沒浩蕩，
44 萬里誰能馴。

Your kindness, sir, puts me deeply to shame,
 and I deeply understand your sincerity.
 Ever, before all the hundred officers,
 32 you go too far in reciting my most recent fine lines.
 I would emulate Lord Gong's delight;¹
 hard to accept Yuan Xian's poverty.²
 How can I let my heart stay miserable?—
 36 all I can do is hurry away.
 Now I would wish to go east to the sea,
 and right away leave Qin in the west.
 Still I will cherish Mount Zhongnan,
 40 and turn my head to the banks of the clear Wei.
 Always I have intended to repay that one meal,³
 even more I care about leaving a great official.
 The white gull disappears in the boundless expanse,
 44 across thousands of leagues who can tame it?

1 *Gong Yu. This is a request for support.

2 One of Confucius's disciples known for living in poverty.

3 Han Xin (d. 196 BCE) in his early years was given a meal by a washerwoman when in desperate straits. Later, when he rose to prominence, he wanted to repay that small kindness.

2.1

飲中八仙歌

知章騎馬似乘船，
眼花落井水底眠。

汝陽三斗始朝天，
4 道逢麴車口流涎，
恨不移封向酒泉。

左相日興費萬錢，
飲如長鯨吸百川，
8 銜杯樂聖稱避賢。

宗之瀟灑美少年，
舉觴白眼望青天，
皎如玉樹臨風前。

12 蘇晉長齋繡佛前，
醉中往往愛逃禪。

李白一斗詩百篇，
長安市上酒家眠。
16 天子呼來不上船，
自稱臣是酒中仙。

2.1

Song of Eight Drinking Immortals

He Zhizhang rides his horse as if sailing on a boat,
spots in his vision, he falls in a well and slumbers underwater.

Ruyang will go to dawn court only after having three quarts;¹
4 meeting a mash-cart on the road his mouth drools,
he's upset that he can't change his fief to Alespring.²

The Minister of the Left gets up each day and spends ten thousand
cash,³
he drinks like the long behemoth sucking in a hundred rivers,
8 the cup to his lips, he enjoys the "Sage," and claims he avoids the
"Worthy."⁴

Cui Zongzhi is carefree, a handsome young man,
he lifts his goblet showing the whites of his eyes and gazing at blue
Heaven,⁵
gleaming like a tree of jade standing in the wind.

12 Su Jin undergoes long abstinence before an embroidered Buddha,
but when he's drunk he always loves to escape Chan restrictions.⁶

Li Bai makes a hundred poems out of one quart of ale,
in the marketplace of Chang'an he sleeps in the tavern.

16 The Son of Heaven called him to come, he wouldn't get on the boat,
he himself declared: "Your subject is an immortal in his ale."

1 Li Jin, the Prince of Ruyang, a good friend of He Zhizhang.

2 A commandery in modern Gansu, whose springs were reputedly sweet as ale.

3 Li Shizhi.

4 "Sage" was a term for a high-grade clear ale; the "worthy" was thick ale.

5 *Ruan Ji.

6 Specifically the restriction against drinking.

張旭三杯草聖傳，
脫帽露頂王公前，
20 揮毫落紙如雲煙。

焦遂五斗方卓然，
高談雄辯驚四筵。

2.2

高都護驄馬行

安西都護胡青驄，
聲價欵然來向東。
此馬臨陣久無敵，
4 與人一心成大功。

功成惠養隨所致，
飄飄遠自流沙至。
雄姿未受伏櫪恩，
8 猛氣猶思戰場利。

腕促蹄高如踣鐵，
交河幾蹴曾冰裂。
五花散作雲滿身，
12 萬里方看汗流血。

After three cups Zhang Xu is bruited “Draft Script Sage,”
 his cap fallen off, with bare head he stands before princes and dukes,
 20 from the brush he wields paper drops like clouds and mist.

Only after five quarts is Jiao Sui really outstanding,
 his grand discussions and bold arguments shock everyone at a feast.

*Although this is the only extant example, the “Eight Drinking Immortals”
 was said to have been a popular topic for poems of the period.*

2.2

Protector-General Gao's Dappled Gray: A Ballad

Anxi's Protector-General's Hu dappled gray,¹
 the fame of its worth in a flash came to the east.
 In battle ranks this very horse has long been without rival,
 4 of one mind with its master, it achieved great deeds.

Those deeds achieved, it gets special care going with him where he will,
 now as wind gusting from afar, it comes from the Drifting Sands.
 Its heroic manner has never received the grace of the stable,
 8 a fierce disposition still longing for advantage on the field.

Ankles constricted and hooves high, like trampling iron,
 at Cross Rivers it often has stomped cracks in the layered ice.²
 Its five mane-tufts spread out into clouds all over its body,³
 12 after ten thousand leagues then you will see its sweat flow with blood.

1 Anxi, literally the “Pacified West,” was one of the major commands in Tang Central Asia.

2 A region in modern Xinjiang.

3 In the Tang the mane of a horse was often tied into five tufts.

長安壯兒不敢騎，
走過掣電傾城知。

青絲絡頭為君老，
16 何由卻出橫門道。

2.3

冬日洛城北謁玄元皇帝廟

配極玄都闕，
憑高禁籞長。
守祧嚴具禮，
4 掌節鎮非常。
碧瓦初寒外，
金莖一氣旁。
山河扶繡戶，
8 日月近雕梁。

The stout lads of Chang'an dare not ride it—
it runs faster than a lightning bolt as the whole city knows.

16 If green silk enwraps its head and it grows old for its lord,
what way will it have to go back out the Guang Gate Road?¹

In 749 Protector-General Gao Xianzhi, one of Xuanzong's best generals in the Northwestern Command, returned to Chang'an in victory, after having defeated one of the client principalities of the Tibetans.

2.3

On a Winter Day Paying My Respects at the Temple of the Mysterious
Primal Emperor North of Luoyang²

For the Pole Star's counterpart sacrifice, the Dark Capital is closed
tight,³

resting on heights, the stockade, forbidding entrance, long.

4 The *tiao*'s keepers are strict in fully maintaining ritual,⁴
the controller of credentials wards off irregularities.

Its sapphire tiles lie outside the first chill,
its golden pillar is beside the One Vapor.⁵

8 Mountains and river support finely wrought windows,⁶
sun and moon come close to its carved beams.

1 The gate of Chang'an on the major road to Central Asia.

2 The "Mysterious Primal Emperor" was the title given to the deified Laozi in state Daoism.

3 A "counterpart sacrifice" is to the deified ancestor who is counterpart of Heaven. In this case it would be Laozi. The "Dark Capital" was a precinct in Heaven, with its own counterpart in the earthly temple.

4 A *tiao* was a temple for remote ancestors. The Tang royal house claimed descent from Laozi and established Laozi temples for his worship.

5 The One Vapor is the primal force of the cosmos.

6 "Support" suggests that they are on either side of them.

仙李盤根大，
猗蘭奕葉光。
世家遺舊史，
12 道德付今王。
畫手看前輩，
吳生遠擅場。
森羅移地軸，
16 妙絕動宮牆。
五聖聯龍袞，
千官列雁行。
冕旒俱秀發，
20 旌旆盡飛揚。
翠柏深留景，
紅梨迴得霜。
風箏吹玉柱，
24 露井凍銀床。

- The coiling roots of the immortal plum tree are large,¹
 the Splendid Orchid's huge leaves shed light.²
 His family chronicles were left out of that olden history,³
 12 the Way and its Power are entrusted to our current king,⁴
 I consider the former generation of master painters,
 Master Wu dominates the field by far.⁵
 The dense array buds the Earth's axis,
 16 utter marvels stir on the compound's walls.
 Our Five Sage-Rulers in a line of Dragon Robes,⁶
 the thousand officials in lines as wild geese.
 Mitres and tassels together stand forth,⁷
 20 banners and pennons all fluttering.
 Azure cypresses in their depths retain shadows,
 the red pear trees, remote, catch the frost.
 Winds blow the jade pegs of the aeolian harp,⁸
 24 an open well's silver well-work freezes.

1 This *li* 李, "plum," plays on the surname of the royal house, Li. The second level of meaning is: "The coiling root (ancestor) of our immortal Li clan is great."

2 There are two common associations of the "splendid orchid." It is the title of a zither song and it was the name of the palace hall in which Han Wudi (r. 140–87 BCE) was born. His father Jingdi saw reddish vapors all around the windows. The second association is primary here, with Xuanzong being compared to Emperor Wu. We might want to translate the line as: "In Splendid Orchid Palace the huge leaf sheds light"; that is, Xuanzong bears the same relation to Laozi that leaf bears to root.

3 That is, the "Biography of Laozi," in the *Grand Scribe's Records*. Laozi was not placed in the "family chronicles," *shijia*, section, which contained the chapter on Confucius and his disciples. There was an edict of 735 placing the biographies of Laozi and Zhuangzi first in the "Parallel Biographies" section of the *Grand Scribe's Records*, ahead of the biography of Bo Yi and Shu Qi.

4 This is taken to refer to Xuanzong's annotation of the *Daode jing*. Again there is a play on *Daode* 道德 as both the book and the qualities, "the Way and its Power."

5 That is, Wu Daozi, the most famous artist of the age, best-known for his murals.

6 The five Tang rulers before Xuanzong: Gaozu, Taizong, Gaozong, Zhongzong, and Ruizong.

7 The "mitre" is the imperial crown. The "tassels," *liu* 旒, are the strings with jade that hang at the edge of the crown.

8 Although *fengzheng* 風箏 seems to have often referred to wind-chimes hung from the eaves, the same was done with zithers as aeolian harps. Because of the reference to the jade pegs, the latter seems to be the case here.

身退卑周室，
經傳拱漢皇。
谷神如不死，
28 養拙更何鄉。

2.4-6

故武衛將軍挽歌三首

I

嚴警當寒夜，
前軍落大星。
壯夫思敢決，
4 哀詔惜精靈。
王者今無戰，
書生已勒銘。

He withdrew, keeping humble in the House of Zhou,¹
 his Classic, transmitted, was received with clasped hands by the Han
 Emperor.²

If “the Spirit of the Valley does not die,”
 28 then in what other land is he nourishing his simplicity?³

The Tang imperial house worshipped Laozi, who shared their surname Li, as a remote ancestor, thus combining religious Daoism and dynastic ancestor worship. It should be noted that Luoyang, the Eastern capital, had been visited by the court frequently during Empress Wu's reign and intermittently in the first part of Xuanzong's reign. Indeed, Xuanzong had been born in the city. When this poem was written, however, the court had not returned to Luoyang in more than a decade (and, in fact, no Tang emperor was to visit the city ever again).

2.4–6

Bearers' Songs for the Former General of the Palace Guard

I

Strict curfew on a cold night,
 from the vanguard a great star fell.

Stalwart men thought on his decisiveness,
 4 an edict of lament pitied the loss of his soul.

Now the king will do no battle,
 men of learning have already carved his inscription.

1 Laozi.

2 This refers to Heshang Gong presenting the *Daode jing* to Han Wendi (r. 180–157 BCE).

3 The *Daode jing* has the statement the “the spirit of the valley does not die” (in the interpretation attributed to Xuanzong). Du Fu is here applying that to Laozi himself and speculating on his immortality. It was believed that after leaving the *Daode jing* with the keeper of the barrier pass, Laozi went off to the west, never to return.

封侯意疏闊，
8 編簡為誰青。

II

舞劍過人絕，
鳴弓射獸能。
銛鋒行愜順，
4 猛噬失躑騰。
赤羽千夫膳，
黃河十月冰。
橫行沙漠外，
8 神速至今稱。

III

哀挽青門去，
新阡絳水遙。
路人紛雨泣，
4 天意颯風飄。
部曲精仍銳，
匈奴氣不驕。
無由睹雄略，
8 大樹日蕭蕭。

His hopes to be made a count are remote,
 8 for whom do the bound slips stay green?¹

II

In the sword dance he surpassed others utterly,
 skilled in shooting beasts with the twanging bow.
 His sharp blade-tip moved with easy obedience,
 4 fierce fangs missed when they pounced.
 His crimson feather banners, fine food for a thousand,²
 the Yellow River, mid-autumn ice.
 He marched boldly beyond the great desert,
 8 his divine swiftness is praised to this day.

III

Lamenting, they bear him out Green Gate,³
 new tomb-path, far off by the Jiang's waters.
 People on the road shed tears like rain,
 4 Heaven's mood, the howl of gusting winds.
 The spirit of his cohorts still is sharp,
 the temper of the Xiongnu cannot grow proud.
 We have no way to observe his heroic plans,
 8 the large tree rustles in the wind every day.⁴

1 That is, his deeds will be recorded and continuously passed down in the histories, the "green [bamboo] slips."

2 That is, as a commander he provided for his troops.

3 The southeast gate of Chang'an.

4 *General's tree.

2.7

贈翰林張四學士

翰林逼華蓋，
鯨力破滄溟。
天上張公子，
4 宮中漢客星。
賦詩拾翠殿，
佐酒望雲亭。
紫誥仍兼綰，
8 黃麻似六經。
內分金帶赤，
恩與荔枝青。
無復隨高鳳，
12 空餘泣聚螢。
此生任春草，
垂老獨漂萍。
儻憶山陽會，
16 悲歌在一聽。

2.7

Given to Academician Zhang (4) of the Hanlin¹

The Hanlin is right next to the flowery canopy,²
a leviathan's force breaks through the gray seas.³

Up in Heaven, our young lord Zhang,

4 in the palace, the wandering star of the Han.⁴

Writing poems in the Hall of Gathering Kingfisher Feathers,
attending drinking bouts at the Pavilion for Gazing at Clouds.

Purple edicts, continuously adding marks of distinction,⁵

8 on yellow hemp paper, it is like the Six Classics.⁶

Bestowed in the inner palace, a sash of reddish gold,
a branch of lychee, still green, given by grace.

No more can I go with that high phoenix,

12 all that remains for me is to weep with gathered fireflies.⁷

Let this life go on like the plants of spring,

I approach old age as a duckweed adrift alone.

If perchance you recall our gathering in Shangyang,⁸

16 may you listen this once to my sad song.

1 This is Zhang Ji, the son of the former minister Zhang Yue (663–731) and an imperial son-in-law.

2 The “flowery canopy” is the imperial carriage and hence, the emperor. The Hanlin Academy was located in the Inner Palace.

3 A figure for Zhang Ji's talent.

4 *Yan Guang.

5 Added badges of office. As Hanlin Academician, Zhang Ji drafted edicts.

6 Yellow hemp paper was adopted for edicts in Xuanzong's reign. Zhang Ji's style is like the Six Classics.

7 *Ju Yin.

8 Where famous Wei intellectuals like Xi Kang and Xiang Xiu met as friends.

2.8

樂遊園歌

樂遊古園翠森爽，
 煙綿碧草萋萋長。
 公子華筵勢最高，
 4 秦川對酒平如掌。
 長生木瓢示真率，
 更調鞍馬狂歡賞。
 青春波浪芙蓉園，
 8 白日雷霆夾城仗。
 閶闔晴開誅蕩蕩，
 曲江翠幕排銀榜。
 拂水低徊舞袖翻，
 12 綠雲清切歌聲上。

卻憶年年人醉時，
 只今未醉已先悲。
 數莖白髮那拋得，
 16 百罰深杯亦不辭。
 聖朝亦知賤士醜，
 一物自荷皇天慈。
 此身飲罷無歸處，
 20 獨立蒼茫自詠詩。

2.8

Song of Leyou Park

- The ancient park of Leyou rises up dense and fresh,
 emerald plants stretch on endlessly, growing tall and thick.
 For the young gentlemen's splendid feast its position is highest of all,
 4 facing our ale are Qin's rivers, flat as the palm of a hand.
 With ladles of long-life wood we show genuine forthright feelings;
 then further we joke over "saddled horses," and engage in madcap
 pleasures.¹
- With green spring waves and ripples is Lotus Park;²
 8 peals of thunder in daylight, the entourage in the Walled Passageway.³
 Heaven's Gates open under clear skies, boundlessly vast,
 azure tents by the Twisting River, silver placards in lines.
 Brushing waters, slowly lingering, dancing sleeves soar;
 12 through the clouds, piercingly clear, the sound of singing rises.
- I think back on the times that I was drunk year after year,
 nowadays before I get drunk I've already grown sad.
 These several strands of hair turned white, how can I get rid of them?
 16 a hundred forfeits of full cups, and still I don't refuse.⁴
- I also know that in this sagely reign a low scholar is repulsive,
 when each single creature in its own right receives the grace of
 Sovereign Heaven.
- Finished drinking, this body of mine has nowhere to go,
 20 I stand alone in a vast expanse chanting a poem to myself.

Leyou Park was the highest spot in Chang'an, from which one could see the entire city. On the last day of the first lunar month, it became a gathering place to enjoy early spring.

1 This was the name of a drinking game.

2 Part of the Qujiang, Twisting River, the great park in the southeastern corner of Chang'an.

3 The walled walkway leading from Xinqing Palace to the Twisting River, reserved for imperial outings.

4 At drinking parties various games were played, and the loser had to pay a "forfeit" of drinking a cup of ale.

2.9

同諸公登慈恩寺塔

高標跨蒼穹，
烈風無時休。
自非曠士懷，
4 登茲翻百憂。
方知象教力，
足可追冥搜。
仰穿龍蛇窟，
8 始出枝撐幽。
七星在北戶，
河漢聲西流。
羲和鞭白日，
12 少昊行清秋。
秦山忽破碎，
涇渭不可求。
俯視但一氣，
16 焉能辨皇州。
迴首叫虞舜，
蒼梧雲正愁。
惜哉瑤池飲，
20 日晏崑崙丘。

2.9

Climbing the Pagoda of Ci'en Temple with Various Gentlemen¹

Its high crest strides up over the gray vault,
where fierce winds never cease.

Not having the mood of a free and easy man,

4 climbing here brings instead a hundred cares.

Now I understand the force of the Doctrine of Images²

can lead one to pursue investigation of the invisible:

Upward we bored through a dragon or serpent's hole,

8 and only then emerged from the darkness of beams and struts.

The Seven Stars were right at the northern window,³

the Milky Way's sound flowed westward.

Xihe whipped the bright sun along,⁴

12 Shaohao set clear autumn in motion.⁵

Qin's hills were suddenly broken to pieces,

and the Jing and Wei could not be found.⁶

Looking down, I saw only a single vapor everywhere,

16 how could I even make out the royal domain?

I turned my head and cried out to Shun,

but at that moment clouds hung gloomy over Cangwu.⁷

Unfortunate indeed!—the drinking at Alabaster Pool,

20 as the sun grew late over Kunlun Hill.⁸

1 Original note: "At the time Gao Shi and Xue Ju had already composed something" 時高適、薛據先有作。

2 The Doctrine of Images is Buddhism.

3 The Seven Stars are those of the Northern Dipper.

4 The driver of the sun wagon; she is hastening the day to its end.

5 The "White Emperor" of the West, in charge of autumn.

6 This refers to clouds or mist moving in. The Jing and Wei were rivers near Chang'an.

7 *Cangwu.

8 The peripatetic King Mu of Zhou wandered west to the Kunlun Range, the abode of the Queen Mother of the West. The pair had a famous banquet at Alabaster Pool before he left.

黃鵠去不息，
 哀鳴何所投。
 君看隨陽雁，
 24 各有稻梁謀。

2.10

投簡咸華兩縣諸子

赤縣官曹擁材傑，
 軟裘快馬當冰雪。
 長安苦寒誰獨悲，
 4 杜陵野老骨欲折。
 南山豆苗早荒穢，
 青門瓜地新凍裂。
 鄉里兒童項領成，
 8 朝廷故舊禮數絕。
 自然棄擲與時異，
 況乃疏頑臨事拙。
 飢臥動即向一旬，
 12 敝衣何啻聯百結。
 君不見空牆日色晚，
 此老無聲淚垂血。

The brown swan goes off without resting,
 mournfully singing, where will it lodge?
 But look you at the geese that follow the sunlight!—
 24 each has made plans for its own rice.

We have other versions of poems on this occasion by Gao Shi, Cen Shen (715–770), and Chu Guangxi (707–760). The setting is the larger “Wild Goose Pagoda,” still standing in Xi’an.

2.10

Sending a Note to Various Men in the Two Counties Xian and Hua¹

Officials of capital counties, outstanding in talents possessed,
 soft capes and fleet horses face the ice and snow.
 Suffering the cold in Chang²an, who is it mourns alone?—
 4 an old rustic of Duling, his bones about to snap.
 My bean sprouts on South Mountain early rotted in the weeds,²
 my melon patch by Green Gate has recently cracked from freezing.³
 Those kids of the district have grown fat in the neck,⁴
 8 my old friends in the court have ceased to receive me with courtesy.
 They naturally cast off a person out of tune with the times,
 even more, someone stubborn and lax, inept at handling things.
 I lay down hungry and before I knew it almost ten days have passed,
 12 how could my worn-out clothes hold together with merely a hundred
 patches?
 Haven’t you seen by bare walls sun’s color late in the day,
 this old man without a sound shedding tears of blood?

1 Xianyang and Huayuan, two counties near Chang’an.

2 Associating himself with *Tao Qian who: “Planted beans below the south mountain, / the grasses flourished, the bean sprouts few” 種豆南山下, 草盛豆苗稀.

3 *Shao Ping.

4 Referring to the lesser local officials. “Growing fat in the neck” refers to oxen that have long not borne a yoke, so that their necks grow fat. That is, youngsters with official posts are not doing anything.

2.11

杜位宅守歲

守歲阿戎家，
椒盤已頌花。
盍簪喧櫪馬，
4 列炬散林鴉。
四十明朝過，
飛騰暮景斜。
誰能更拘束，
8 爛醉是生涯。

2.12

敬贈鄭諫議十韻

諫官非不達，
詩義早知名。
破的由來事，
4 先鋒孰敢爭。

2.11

New Years Eve at Du Wei's Home

- New Years Eve vigil at my Arong's home,¹
 bowls of pepper-ale, their flowers already praised.²
 Congregating hatpins cause noise among stabled horses,³
 4 lines of torches scatter crows in the woods.
 Tomorrow I pass my fortieth year,⁴
 evening light slants too low for a meteoric rise.⁵
 Who can continue to stay so constrained?—
 8 utter drunkenness will be the rest of my life.

This poem comes from 751. Du Wei (figured as Arong) was Du Fu's second cousin and the son-in-law of the Minister Li Linfu. With Li Linfu's death and posthumous disgrace in the following year, Du Wei was to be exiled to Xinzhou in modern Guangdong (see 10.38).

2.12

Respectfully Presented to Remonstrator Zheng: Ten Couplets

- A post of remonstrance is no lack of success,
 your name, long known for understanding the *Poems*.⁶
 You have always hit exactly the mark,
 4 who dares compete with you to be foremost?

1 There are many explanations for the use of Arong here. It was the childhood name of several Six Dynasties figures, and seems to have been used generally for younger brothers and nephews. Du Fu seems to be using it in this sense for Du Wei, his more eminent junior. Axian 阿咸 is a variant reading.

2 Pepper-ale (using Sichuan pepper flowers) was a New Years custom. In the Jin the wife of Liu Zhen, née Chen, wrote a praise-ode for the pepper flower.

3 The hatpins are metonymy for high officials, and the torches, for their attendants. These are evidently coming to pay their respects.

4 This echoes Confucius's dictum that one should get established in one's thirties. Du Fu will be entering his fortieth year, by Chinese reckoning, and is still without office.

5 That is, it is too late in my life to rise swiftly.

6 The *Classic of Poetry* was strongly associated with reproof.

思飄雲物外，
律中鬼神驚。
毫髮無遺恨，
8 波瀾獨老成。
野人寧得所，
天意薄浮生。
多病休儒服，
12 冥搜信客旌。
築居仙縹緲，
旅食歲崢嶸。
使者求顏闔，
16 諸公厭禰衡。
將期一諾重，
歛使寸心傾。
君見途窮哭，
20 宜憂阮步兵。

2.13

兵車行

車鞞鞞，
馬蕭蕭，
行人弓箭各在腰。

- Your thoughts waft beyond shapes in cloud,¹
 getting poetic rules right, gods and spirits are shocked.
 You have not the least lingering regret,
 8 the waves of your exposition, uniquely mature.²
 How could this man of the wilds find a place?—
 Heaven's purposes have been stingy with my life adrift.
 Often sick, done with a scholar's vestment,
 12 I will entrust my traveler's tracks to seek mysteries.
 I will build my dwelling among elusive immortals,
 dine as a wayfarer, the years looming precipitous.
 An envoy sought out Yan He,³
 16 but the various lords disliked Mi Heng.⁴
 I would hope for the weight of a single commitment,
 it will instantly make this heart devoted.
 You see one weeping at a dead end,
 20 Infantry Commandant Ruan is right to worry.⁵

2.13

The Army Wagons: A Ballad

Wagons rattling,
 horses neighing,
 men walking, each with bow and arrows at the waist.

1 Specifically, poetic conceptions.

2 The movement of literary exposition was described as “waves,” shifting with the circumstance.

3 The *Zhuangzi* tells how the Duke of Lu sought out Yan He, famed for his virtue. This seems to refer to Du Fu having presented his three *fu* to Xuanzong, after which Xuanzong ordered that he be tested.

4 *Mi Heng. This refers to Li Linfu's intervention in preventing Du Fu from getting a post.

5 *Ruan Ji.

4 耶孃妻子走相送，
塵埃不見咸陽橋。
牽衣頓足攔道哭，
哭聲直上干雲霄。

8 道傍過者問行人，
行人但云點行頻。

或從十五北防河，
便至四十西營田。

12 去時里正與裏頭，
歸來頭白還戍邊。

邊庭流血成海水，
武皇開邊意未已。

16 君不見
漢家山東二百州，
千村萬落生荆杞。

縱有健婦把鋤犁，
20 禾生隴畝無東西。
況復秦兵耐苦戰，
被驅不異犬與雞。

長者雖有問，
24 役夫敢申恨。

- 4 Moms and dads, wives and children rush along seeing them off,
the dust is such you cannot see the Xianyang Bridge.
Pulling at clothes, stamping feet they block the road weeping,
weeping voices rise straight up against the clouds and high wisps.
- 8 Someone passing by the road asks a man on the march,
the man on the march says only: "They're calling up troops often now.
Some from the age of fifteen are north guarding the River,
then as soon as they reach forty they work military settlements in the
west.
- 12 When they leave, the village headman gives them turbans;
coming home, their hair is white, and then back to garrison the frontier.
The blood that has flowed on the frontiers could make up an ocean's
waters,
and our Warrior Emperor's plans to extend the frontier are not yet
done.
- 16 Haven't you heard
how in two hundred prefectures East of the Mountains of the House
of Han
a thousand villages and ten thousand hamlets grow over with thorns
and briars?
Even though there are sturdy wives to hold the hoe and plow,
20 the grain grows on the field boundary slopes and one can't tell east from
west.
Even worse for troops from Qin who endure the bitterest battles,
they are driven on, no different from dogs and chickens.
Though you sir may pose the question,
24 does a conscript dare declare his resentment?

且如今年冬，
未休關西卒。
縣官急索租，
28 租稅從何出。

信知生男惡，
反是生女好。
生女猶得嫁比鄰，
32 生男埋沒隨百草。

君不見
青海頭，
古來白骨無人收。
36 新鬼煩冤舊鬼哭，
天陰雨濕聲啾啾。

And now in winter this year
 they haven't stopped taking soldiers from West of the Passes;
 County officials urgently demand taxes,
 28 but where are the taxes to come from?

I know well to have a boy is bad,
 it's better to have a daughter instead.
 If you have a daughter you can still marry her to your neighbor;
 32 if you have a boy he will be buried along with all the plants.

Haven't you seen
 by Kokonor
 white bones from ancient times that have never been recovered?
 36 The new ghosts are tormented by their wrongs, the former ghosts just
 weep,
 the skies cloudy, the rain soaks them, their voices moaning.

Although "The Army Wagons" makes reference to the northwestern frontiers, many Chinese critics believe that the indirect object of Du Fu's protest were the disastrous campaigns in the south against the Nanzhao Kingdom in 751 and after. The historical record describes popular disaffection for the Nanzhao campaigns in terms similar to Du Fu's. In the northwest the loss of tens of thousands of Tang troops in the Pyrrhic capture of the almost impregnable Stone Fortress (Shibaocheng) from a few hundred Tibetans was a waste—caused by Xuanzong's insistence—but it did not seriously damage the large armies operating in Central Asia. The war with the Tang's old ally Nanzhao was initiated through arrogant political ineptness and consummated by military ineptness, with the destruction of two large Tang armies and Nanzhao's subsequent alliance with Tibet. Du Fu is probably not referring to any single campaign, but to the steady drain on the peasantry caused by immoderate conscription.

2.14-22

前出塞九首

I

戚戚去故里，
 悠悠赴交河。
 公家有程期，
 4 亡命嬰禍羅。
 君已富土境，
 開邊一何多。
 棄絕父母恩，
 8 吞聲行負戈。

II

出門日已遠，
 不受徒旅欺。
 骨肉恩豈斷，
 4 男兒死無時。
 走馬脫轡頭，
 手中挑青絲。
 捷下萬仞岡，
 8 俯身試搴旗。

2.14–22

Going Out the Passes: First Series

I

Fearful and troubled, I leave my hometown

I go far, far away to Cross Rivers.¹

Officialdom has its strict schedules;

4 desertion traps a man in ruin.²

Our lord is already rich in lands,

yet how greatly he extends the frontiers!

Forsaking forever my parents' love,

8 voice choked back, I go shouldering a pike.

II

Farther each day from the gate I left,

I won't take being bullied by comrades.

Of course my love for kin is unbroken,

4 but a man can die here at any time.

I gallop my horse, bridle removed,

twirling blue silk cords in my hand.

Headlong down hills of a thousand yards,

8 I crouch low and try to snatch up the banner.³

1 "Cross Rivers" (Yarkhoto) was on the northwestern frontiers.

2 It should be kept in mind that punishment for criminal behavior extended to the family.

3 Taking an enemy banner brought a high reward; here it seems to suggest some sort of cavalry practice.

III

磨刀鳴咽水，
水赤刃傷手。
欲輕腸斷聲，
4 心緒亂已久。
丈夫誓許國，
憤惋復何有。
功名圖麒麟，
8 戰骨當速朽。

IV

送徒既有長，
遠戍亦有身。
生死向前去，
4 不勞吏怒瞋。
路逢相識人，
附書與六親。
哀哉兩決絕，
8 不復同苦辛。

V

迢迢萬里餘，
領我赴三軍。

III

I sharpened my sword in those sobbing waters,
 the water turned red, the blade cut my hand.
 I had tried to ignore those heart-breaking sounds,
 4 but the heart's thoughts have long been in turmoil.¹
 When a true man swears to devote his life to the realm,
 what place is left for anguish or rage?
 Deeds of fame are pictured in the Royal Gallery—²
 8 and the bones left from battle crumble swiftly.

IV

To take troops to the front there is someone in charge,
 for duty in far garrisons there are also ourselves.
 We go off forward to live or die,
 4 sergeants need not take the trouble to glare.³
 On the road I once met someone I knew,
 by him I sent a letter home to kin.⁴
 It's a sad thing that we are kept apart
 8 and will never share our hardships again.

V

Into the distance, more than ten thousand miles
 we were led till we reached the Grand Army.

1 The first four lines of this poem play on the anonymous Northern Dynasties *yuefu* “Song of Longtou” 隴頭歌: “In the waters that flow on Longtou / the sounds of unseen sobbing, / I gaze far away to the streams of Qin, / and my heart is ready to break.” 隴頭流水，鳴聲幽咽。遙望秦川，肝腸欲絕。

2 The “Royal Gallery” is literally the “Unicorn [Pavilion],” where those who had done exceptional service to the dynasty had their portraits hung.

3 Although translated as “sergeants,” 吏 are the lower civil servants whose task it was to get the conscripts to their destination.

4 “Kin” is literally the “six relations”: father, mother, elder and younger brothers, wife, and children.

軍中異苦樂，
4 主將寧盡聞。
隔河見胡騎，
倏忽數百群。
我始為奴僕，
8 幾時樹功勳。

VI

挽弓當挽強，
用箭當用長。
射人先射馬，
4 擒賊先擒王。
殺人亦有限，
列國自有疆。
苟能制侵陵，
8 豈在多殺傷。

VII

驅馬天欲雪，
軍行入高山。
徑危抱寒石，
4 指落曾冰間。
已去漢月遠，
何時築城還。

- In the army some suffer and others delight—
4 the Commander surely does not hear all.
Beyond the River I saw Hu cavalry,
in an instant, a band of hundreds.
For the first time now I've become a slave—
8 when will I do those great deeds of glory?

VI

- When you pull a bow, make sure it's a strong one,
make sure that the arrows you use are long ones.
To shoot a man, first shoot the horse,
4 to capture the foe, first capture their chief.
Yet there are limits to killing men,
the kingdoms have their own borders.
If only we can control their raids,
8 it does not depend on much killing.

VII

- We galloped on, the sky seemed like snow,
the army marched off into high mountains.
The paths were steep, we clung to cold rock,
4 fingers fell off into piles of ice.
Already gone far from the moon of Han,
when shall we return from building the Wall?

浮雲暮南征，
8 可望不可攀。

VIII

單于寇我壘，
百里風塵昏。
雄劍四五動，
4 彼軍為我奔。
虜其名王歸，
繫頸授轅門。
潛身備行列，
8 一勝何足論。

IX

從軍十年餘，
能無分寸功。
眾人貴苟得，
4 欲語羞雷同。
中原有鬥爭，
況在狄與戎。
丈夫四海志，
8 安可辭固窮。

Drifting clouds journey on southward at dusk;
 8 we can watch them, we cannot go along.

VIII

The Khan has plundered one of our forts,
 the dust of war darkens a hundred miles.
 Manly swords swing just a few times,
 4 and their army flees before us.
 We go back, their best-known chiefs our prisoners,
 bound necks are presented to the commander's gate.
 And I hide, only one of the company—
 8 one victory alone just doesn't matter.

IX

I have been with the army for more than ten years,
 you may guess that I've done some insignificant deeds.
 Most men prize any chance for advantage;
 4 I might speak, but feel shame to be like them.
 There is fighting now in the heartland,
 and much more with the frontier tribes.
 A true man's concerns are for all the world—
 8 how can I refuse to hold fast in hardship?¹

This series gives the development of a conscript sent to the army in the Northwest. This army remained loyal in the An Lushan Rebellion.

1 This is the attribute of a "superior man," *junzi* 君子, in Analects XV.1: "The superior man holds fast in hardship" 君子固窮.

2.23

送高三十五書記

崆峒小麥熟，
且願休王師。
請公問主將，
4 焉用窮荒為。
飢鷹未飽肉，
側翅隨人飛。
高生跨鞍馬，
8 有似幽并兒。
脫身簿尉中，
始與捶楚辭。
借問今何官，
12 觸熱向武威。
答云一書記，
所愧國士知。
人實不易知，
16 更須慎其儀。
十年出幕府，
自可持旌麾。
此行既特達，
20 足以慰所思。

2.23

Seeing Off Secretary Gao Shi (35)

- On Mount Kongtong the wheat is ripe,
 I wish the king's army would rest for a while.¹
 I pray you ask the commanding general—
 4 what use in going to the far ends of wilds?
 The starveling hawk has not had his fill of flesh
 and, tilting his wing, flies along after the person.
 Mr. Gao makes his saddled horse prance,
 8 looking rather like a lad of You or Bingzhou.²
 You escaped clerkship and the post of sheriff,
 for the first time leaving the cane and scourge.³
 And I ask: "What office do you have now,
 12 that, braving the heat, you head to Wuwei?"⁴
 You answer and say: "A secretary's post—
 recognition by a knight of the realm does me too much honor."⁵
 Truly men are not easy to know,
 16 you must keep on taking care in your bearing.
 If you stay out in headquarters for ten years,
 you yourself can carry a banner.⁶
 Since this journey marks singular success,
 20 it can console me in my concerns.

1 Kongtong was in Gansu, part of the Tang northwestern military command. Earlier the Tibetans had often raided at harvest time for the grain; but Gesu Han, Gao Shi's commander, had stopped the raids. Therefore, as Du Fu sees it, military operations are no longer necessary.

2 Regions famous for their men-at-arms.

3 Administering physical punishments was the responsibility of a sheriff.

4 A commandery in modern Gansu.

5 Gesu Han.

6 That is, Gao can get a position as a regional civil official by virtue of his long service in the army.

男兒功名遂，
 亦在老大時。
 常恨結歡淺，
 24 各在天一涯。
 又如參與商，
 慘慘中腸悲。
 驚風吹鴻鵠，
 28 不得相追隨。
 黃塵翳沙漠，
 念子何當歸。
 邊城有餘力，
 32 早寄從軍詩。

2.24

奉留贈集賢院崔于二學士 (國輔、休烈)

昭代將垂白，
 途窮乃叫閭。
 氣衝星象表，
 4 詞感帝王尊。
 天老書題目，
 春官驗討論。

- A man's fulfillment of deeds and glory
 can also come when one is old.
 I will always regret that our joys were so brief,
 24 each of us will be past the other's horizon.
 It is also like the stars Shen and Shang,¹
 gloomy I feel sorrow at heart.
 A blast of wind blows the wild swans,
 28 and they do not get to fly together.
 Brown dust veils the desert,
 and I brood on when you will return.
 Should you have strength left in that frontier fort,
 32 send me an "Army Poem" as soon as you can.

Du Fu's friend, the poet Gao Shi, had captured the attention of Geshu Han, the commander of the Northwestern armies, and had been given a post in his headquarters. Like a number of civil officials whose careers had stagnated, Gao found that serving with the military would indeed be a path to success.

2.24

Respectfully Left to be Presented to the Two Academicians of the
 Academy of Scholarly Worthies, Cui Guofu and Yu Xiulie

- In this glorious reign my hair will soon hang white,
 at a dead end I cried out at the palace gates.
 My aura struck beyond the constellations,
 4 my lines stirred our exalted emperor.²
 The imperial seniors wrote out the topic,³
 the spring officers examined my discussion.⁴

1 Which are never in the sky at the same time, a figure for those parted.

2 This refers to Du Fu presenting his three *fu* to Xuanzong.

3 That is, the ministers Chen Xilie and Li Linfu wrote the questions for Du Fu's special examination.

4 The "spring officers" were those from the Ministry of Rites; they read and judged Du Fu's answers.

倚風遺鷁路，
8 隨水到龍門。
竟與蛟螭雜，
空聞燕雀喧。
青冥猶契闊，
12 陵厲不飛翻。
儒術誠難起，
家聲庶已存。
故山多藥物，
16 勝概憶桃源。
欲整還鄉旆，
長懷禁掖垣。
謬稱三賦在，
20 難述二公恩。

2.25

貧交行

翻手作雲覆手雨，
紛紛輕薄何須數。

- With the winds, I left the *yi* bird's course behind,¹
 8 following the waters I reached Dragon Gate.²
 In the end I mixed with the hornless dragons,³
 but helplessly heard the noise of swallows and sparrows.⁴
 Still suffering separation from the dark heavens,
 12 I did not wing my way soaring up to the skies.
 By a scholar's arts it is truly hard to rise,
 but my family's good name will perhaps endure.⁵
 In my home mountains are many medicinal herbs,
 16 its splendid scenery recalls Peach Blossom Spring.⁶
 I will ready my carriage to return to my land,
 my thoughts ever on the palace gates.
 Your misguided praise of my three *fu* remains,⁷
 20 I can't begin to describe the kindness from you both.

2.25

Friendship in Poverty: A Ballad

With the turn of a hand they make clouds, then turn it back over for
 rain,⁸
 there are droves of the shallow and insincere, why must one count
 them?

1 Echoing a famous note in *Spring and Autumn Annals* (Xi 16) that "six *yi* birds flew backwards over the Song capital." Du Fu interprets this inauspicious sign as due to headwinds; in other words, he encountered adverse winds from the judgment and went backwards rather than advancing.

2 According to legend, a carp that can pass over the rapids at Dragon Gate on the Yellow River turns into a dragon. This was a common figure for passing the examination. Du Fu fails the test.

3 Perhaps suggesting the scholars of the Academy of Scholarly Worthies

4 Lesser men raised objections and prevented him from advancing.

5 Referring to his grandfather Du Shenyan.

6 *Peach Blossom Spring.

7 Original note: "When I, Fu, presented my three *fu* in the examination, these two gentlemen wrongly praised them" 甫獻三大賦出身，二公謬稱述。

8 Turning the hand over is standard phrase for doing something easily. In this context it suggests fickleness and lack of commitment.

君不見

- 4 管鮑貧時交，
此道今人棄如士。

2.26

送韋書記赴安西

- 夫子歎通貴，
雲泥相望懸。
白頭無藉在，
4 朱紱有哀憐。
書記赴三捷，
公車留二年。
欲浮江海去，
8 此別意茫然。

2.27

玄都壇歌寄元逸人

- 故人昔隱東蒙峰，
已佩含景蒼精龍。

故人今居子午谷，
4 獨在陰崖結茅屋。

- Have you not seen
 4 the friendship of Guan and Bao when poor—¹
 people today reject this course as if it were dirt.

2.26

Seeing Secretary Wei Off on His Way to Anxi

- You, sir, have instantly been raised to high station,
 we are as far apart as cloud and mud.
 White-haired I have no one to care for me,
 4 wearing red cords of office, you express sympathy.
 The secretary goes off to the three victories,²
 I have been two years detained by palace Traffic Control.³
 I will go off and drift on the rivers and seas,
 8 with this parting my thoughts are lost in a daze.

2.27

A Song of the Altar of the Dark Metropolis, Sent to Hermit Yuan

- My old friend used to live in seclusion on Meng's Peak in the east,
 he already wore the light-swallowing sword and the green-essence
 dragon amulet.⁴
 My old friend now resides in Ziwu Valley,
 4 where alone on its northern slope he has built a thatched cottage.

1 Guan Zhong lived in poverty, but Bao Shu treated him very well; and when Bao Shu entered the service of the Duke of Qi (d. 643 BCE), he recommended Guan Zhong. Guan Zhong eventually became Duke's Huan's chief minister.

2 That is, to the army on campaign.

3 A Han office that oversaw who could go into the palace. That is, Du Fu has been trying to get into the imperial city, but so far has had no luck.

4 These are Daoist paraphernalia by which an adept protects himself.

屋前太古玄都壇，
 青石漠漠常風寒。
 子規夜啼山竹裂，
 8 王母晝下雲旗翻。

知君此計誠長往，
 芝草琅玕日應長。
 鐵鎖高垂不可攀，
 12 致身福地何蕭爽。

2.28-30

曲江三章章五句

I

曲江蕭條秋氣高，
 菱荷枯折隨風濤，
 遊子空嗟垂二毛。
 白石素沙亦相蕩，
 哀鴻獨叫求其曹。

II

即事非今亦非古，
 長歌激越捎林莽，
 比屋豪華固難數。

Before his cottage is the very ancient Altar of the Dark Metropolis,
blue rocks spread far and wide, the constant wind is cold.

The cuckoo cries by night, bamboo in the mountains split,

8 the Queen Mother descends in daylight, her cloud banners fluttering.¹

I know that here your plan is truly departure forever,

the magic mushrooms and langgan must be growing by the day.²

Where the iron chain hangs from on high, it cannot be climbed;³

12 it will bring you to the Blessed Land so wide open beyond this world!⁴

2.28–30

Three Stanzas on the Twisting River (each stanza has five lines)

I

Dreary is Twisting River, the autumn air is high,
water-chestnuts and lotuses wither and snap with the wind-blown
waves,

the traveler helplessly sighs at gray hair coming on.

White rocks and pale sands are also swept along,

the mournful swan cries out alone, seeking its own kind.

II

What lies before me is not the present nor is it the ancient past,
my long songs swell up and away, grazing forest and wilds,
buildings roof to roof, splendor and power, indeed beyond reckoning.⁵

1 The Queen Mother of the West, an important goddess in Daoist lore.

2 Langgan is a semi-precious gem and a tree of the immortals' world, one that bears a jewel-fruit eaten by the immortals.

3 There were several stories about someone coming upon a long iron chain hanging in Ziwu Valley; at the top of which were one or two tigers crouching. Du Fu, rather, seems to suggest that Yuan can climb that chain to an immortal world, but others cannot.

4 A "Blessed Land" was a place inhabited by gods and immortals. There was supposed to be such an area on Mount Zhongnan south of Chang'an.

5 These are the aristocratic mansions by the Twisting River.

吾人甘作心似灰，
弟姪何傷淚如雨。

III

自斷此生休問天，
杜曲幸有桑麻田，
故將移住南山邊。
短衣匹馬隨李廣，
看射猛虎終殘年。

2.31

奉贈鮮于京兆二十韻

王國稱多士，
賢良復幾人。
異才應間出，
4 爽氣必殊倫。
始見張京兆，
宜居漢近臣。
驂騑開道路，
8 雕鷲離風塵。
侯伯知何算，
文章實致身。

As for one like me, I willingly let my heart be like ash,
 why should my nephew suffer with tears like rain for me?

III

I have made my decision in this life to cease questioning Heaven's will,
 at Duqu I luckily have hemp and mulberry fields,¹
 thus I will move to stay by the edge of South Mountain.
 In short robes on a single horse I'll follow Li Guang
 and watch him shoot the fierce tiger, living out my remaining years.²

2.31

Respectfully Presented to Xianyu, Governor of the Capital Region:
 Twenty Couplets

The king's domain is known for "many knights,"³
 but how many of these are worthy and good?
 Rare talents should come forth after long intervals,
 4 their vigorous tempers must be of a unique kind.
 Now I see a "Zhang of the capital,"⁴
 rightly holding a place among officers near the throne.
 The Hualiu steed opens the way,
 8 hawk and falcon leave the windblown dust.
 What did the esteem of a count or earl matter?—
 it was your literary writings that truly brought success.

1 A district near Chang'an, the long-standing residence of the Du lineage.

2 *Li Guang.

3 "Many knights" (here using the archaic implication of what would be, in the Tang case, "many gentlemen") is a phrase from the *Classic of Documents*.

4 Comparing Xianyu Zhongtong to Zhang Chang, who held the same office with distinction in the reign of Han Xuandi.

奮飛超等級，
12 容易失沈淪。
脫略礪溪釣，
操持郢匠斤。
雲霄今已逼，
16 台袞更誰親。
鳳穴雛皆好，
龍門客又新。
義聲紛感激，
20 敗績自逡巡。
途遠欲何向，
天高難重陳。
學詩猶孺子，
24 鄉賦忝嘉賓。
不得同晁錯，
吁嗟後郝詵。
計疏疑翰墨，
28 時過憶松筠。
獻納紆皇眷，
中間謁紫宸。

- You flew aloft, passing over the usual stages and grades,
 12 with ease you forsook where you had been buried.
 You escaped fishing at Pan Creek,¹
 you take in hand the Ying craftsman's axe.²
 Now you have come right next to the upper clouds,
 16 who else is such close friends with a high lord of state?³
 In the phoenix roost the chicks are all fine,⁴
 the clients at Dragon Gate are also new.⁵
 I have been much stirred by your reputation for morality,
 20 but, having suffered defeat, I hesitate unsure.
 This road is long, where does it head?—
 Heaven is high, hard to state my case again.
 I studied the *Poems* when I was but a child,
 24 in the local presentation I was unworthily made a “guest of the realm.”⁶
 I did not get to be the same as Chao Cuo,⁷
 and I sighed that I lagged behind Xi Shen.⁸
 My plans too lax, I doubted brush and ink,⁹
 28 my moment was past, I recalled pine and bamboo.¹⁰
 I presented something for acceptance, bent low by imperial regard,¹¹
 introduced, I paid my respects at Zichen Palace.

1 *Taigong.

2 This comes from a story in the Zhuangzi about an artisan of Ying, the old capital of Chu, who wielded his ax with such precision that he could swing it and remove a speck of dust from his friend's nose. This is a figure of Xianyu Zhongtong's skill and mastery.

3 Literally: “with the ritual robes (*gun*) of the Terraces.” The “Three Terraces” were a constellation that corresponded with the “three lords” (*sangong*), the ministers of state.

4 Xianyu Zhongtong has excellent sons.

5 *Li Ying.

6 “Local presentation” refers to those men recommended to take the examination. “Guests of the realm” refer to the examination candidates.

7 A Western Han figure who was selected by Han Wendi (r. 180–157 BCE) in a court examination.

8 A Western Jin figure who was selected in an examination.

9 I doubted the power to advance by my literary skills.

10 That stay green in winter, hence are steadfast.

11 Referring to his presentation of *fu*.

且隨諸彥集，
 32 方覬薄才伸。
 破膽遭前政，
 陰謀獨秉鈞。
 微生沾忌刻，
 36 萬事益酸辛。
 交合丹青地，
 恩傾雨露辰。
 有儒愁餓死，
 40 早晚報平津。

2.32

白絲行

縹絲須長不須白，
 越羅蜀錦金粟尺。
 象床玉手亂殷紅，
 4 萬草千花動凝碧。
 已悲素質隨時染，
 裂下鳴機色相射。
 美人細意熨帖平，
 8 裁縫減盡針線跡。

For a while I followed the assembly of excellent men,¹
 32 then I hoped to have my meager talents expand.
 Broken courage, encountering the previous minister,²
 secret plots, he alone held the potter's wheel.³
 This humble man was bathed in his dislike and desire to crush me,
 36 all matters became increasingly bitter and sour.
 You are in close intercourse with the place of "red and green,"⁴
 now his kind grace overflows with rain and dew.
 There is a scholar who worries about starving to death,
 40 inform the Count of Pingjin as soon as you can.⁵

Xianyu Zhongtong was the right-hand man of the Minister Yang Guozhong. After having failed to win a post with his three poetic expositions (fu), Du Fu is trying to get the support of an important member of Yang Guozhong's faction.

2.32

White Silk: A Ballad

In reeling silk one needs length, one does not need white color;
 for Yue gossamer and Shu brocade use a foot-long ruler marked with
 golden grains.
 On an ivory loom a marble hand throws dark red into confusion,
 4 myriad plants and a thousand flowers stir their fixed sapphire.⁶
 Already sad that the plain fabric is dyed to suit the fashion,
 it is ripped and falls from the singing loom shooting rays of color.
 A lovely woman, taking great care, irons it flat;
 8 when cut and sewn there will disappear all trace of needle and thread.

1 Referring to the Academy of Scholarly Worthies, who were to judge Du Fu's responses to topics for composition.

2 Li Linfu, whose dislike of Du Fu was said to have been the reason for failing.

3 That is, power in the government.

4 A reference to the minister, Yang Guozhong.

5 Gongsun Hong, minister in Han Yuandi's time and enfeoffed as Count of Pingjin, was known for his good treatment of clients. Here it stands for Yang Guozhong.

6 This seems to describe embroidery or brocade.

- 春天衣著為君舞，
 蛺蝶飛來黃鸝語。
 落絮遊絲亦有情，
 12 隨風照日宜輕舉。
 香汗輕塵汗顏色，
 開新合故置何許。
 君不見才士汲引難，
 16 恐懼棄捐忍羈旅。

2.33-42

陪鄭廣文遊何將軍山林十首

I

- 不識南塘路，
 今知第五橋。
 名園依綠水，
 4 野竹上青霄。
 谷口舊相得，
 濠梁同見招。
 平生為幽興，
 8 未惜馬蹄遙。

- Worn as clothes for spring weather, it dances for the lord,
 then butterflies come flying, and yellow orioles speak.
 Falling floss and drifting strands also have feeling,
 12 catching sunlight as they go with the breeze, it is right that they float up
 lightly.
 Fragrant sweat and light dust sully its complexion;
 they open the new and pack up the old, to be put away where?
 Haven't you seen how hard it is to raise talented men to office?—
 16 they fear that they will be tossed away and will have to bear long travels.

2.33–42

Visiting the Mountain Grove of General He in the Company of Instructor Zheng

I

- I did not know the road to South Basin,
 but now I recognize Bridge Five.
 The famous garden rests along green waters,
 4 with wild bamboo rising to blue wisps of cloud.
 “Valley Mouth” is a longtime friend,¹
 we are both invited to the bridge on the Hao.²
 All my life, for the elation in secluded spots,
 8 I have never begrudged letting my horse's hoofs go far.

1 *Zheng Pu. By shared surname, this refers to Du Fu's companion Zheng Qian.

2 This refers to an anecdote in the “Autumn Floods” chapter of *Zhuangzi* in which Zhuang Zhou and Hui Shi have a debate on whether one can know if the fish are happy.

II

百頃風潭上，
 千章夏木清。
 卑枝低結子，
 4 接葉暗巢鶯。
 鮮鯽銀絲膾，
 香芹碧澗羹。
 翻疑柁樓底，
 8 晚飯越中行。

III

萬里戎王子，
 何年別月支。
 異花開絕域，
 4 滋蔓匝清池。
 漢使徒空到，
 神農竟不知。
 露翻兼雨打，
 8 開坼漸離披。

IV

旁舍連高竹，
 疏籬帶晚花。

II

- By a breezy pool of a hundred acres,
 a thousand stands of summer trees are cool.
 The bottom branches bend low with nuts,
 4 the touching leaves hide nesting orioles.
 Fresh golden carp, sliced in silver slivers,
 fragrant celery in broth from an emerald torrent.
 But it makes me feel as if I'm under the rudder cabin
 8 dining late during my travels in Yue.¹

III

- “Rong Prince” from ten thousand leagues,²
 when did it leave the Yuezhi?³
 This strange flower blooms in remote lands,
 4 lush creepers make the circuit of the clear pond.
 The Han envoy reached there for nothing,⁴
 Shennong never knew of it.⁵
 Dew-toppled and rain-beaten,
 8 it splits open and gradually looks bedraggled.

IV

Neighboring cottages stretch to tall bamboo,
 a sparse hedge bears late flowers.

1 Du Fu is referring to his youthful travels in the southeast.

2 “Rong Prince” was the name of a Central Asian flower imported to General He’s garden.

3 An anachronistic reference to a people in Central Asia.

4 The Han explorer Zhang Qian brought back exotica from Central Asia; evidently Du Fu is suggesting that his enterprise was in vain because it failed to bring back the “Rong Prince.”

5 Shennong was a legendary emperor of antiquity and the culture hero associated with agriculture.

碾渦深沒馬，
 4 藤蔓曲藏蛇。
 詞賦工無益，
 山林跡未賒。
 盡捨書籍賣，
 8 來問爾東家。

V

剩水滄江破，
 殘山碣石開。
 綠垂風折筍，
 4 紅綻雨肥梅。
 銀甲彈箏用，
 金魚換酒來。
 興移無灑掃，
 8 隨意坐莓苔。

VI

風磴吹陰雪，
 雲門吼瀑泉。
 酒醒思臥簟，
 4 衣冷欲裝綿。
 野老來看客，
 河魚不取錢。

The millstone whirlpool is deep enough to sink a horse,
 4 rattan vines so twisted they could hide snakes.
 My skill in poetic expositions brings no gain,
 my tracks in mountain forests are not far in the future.¹
 I will grab up all my books and sell them
 8 and come to call on the home to your east.²

V

A surplus of waters, a gray River used up,
 remnant mountain, a Jie Rock appears.³
 Green dangling, wind-snapped bamboo shoots;
 4 red split, rain-fattened plums.
 Silver scales, employed to pluck the zither;⁴
 the golden fish exchanged for ale.⁵
 When impulse shifts elsewhere, don't sweep it clear,
 8 but as suits us, let us sit on green moss.

VI

His breezy stone steps blow with shadowy snow,
 at his cloudy gate roars a cascading stream.
 Sobering from ale, we long to lie on the mats,
 4 our clothes so cold we want to stuff them with padding.
 An old rustic comes to attend the guests
 but will take no coin for his river fish.

1 That is, after failing to get a post, he will soon withdraw to the mountains and live as a recluse.

2 That is, call on General He; the perspective here is that of the "neighboring cottages."

3 Jie Rock was a mountain near the shore in the northeast. Evidently General He's garden has an artificial mountain.

4 Either using scales from General He's armor as a zither-pick or using fingernails.

5 The golden fish is a badge of office.

祇疑淳樸處，
8 自有一山川。

VII

棘樹寒雲色，
茵陳春藕香。
脆添生菜美，
4 陰益食單涼。
野鶴清晨出，
山精白日藏。
石林蟠水府，
8 百里獨蒼蒼。

VIII

憶過楊柳渚，
走馬定昆池。
醉把青荷葉，
4 狂遺白接羅。
刺船思郢客，
解水乞吳兒。
坐對秦山晚，
8 江湖興頗隨。

It just seems a place of simplicity and purity
 8 will inevitably have a mountain and waters.

VII

Jujube tree, cold cloud's color,
yinchen artemisia, scent of spring lotus.
 The latter's brittleness adds to fresh vegetables' excellence,
 4 the former's shade augments cool on the dining cloths.
 Wild cranes come out in the clear morning,
 hill sprites hide in broad daylight.
 Forests of stone coiled round by watery precincts,¹
 8 only gray-green for a hundred leagues.

VIII

I recall passing by the isle of willows,
 and galloped my horse by Dingkun Pond.²
 Drunk, I took a green lotus leaf,³
 4 and madly left behind my *jieli* turban.⁴
 I long for a fellow from Ying to punt the boat;
 in understanding waters, I would beg for a lad of Wu.
 Just now we face evening in Qin's mountains,
 8 and my impulse for the rivers and lakes follows intensely.⁵

1 Areas of standing rock, either natural or artificial.

2 Early in the eighth century the Anle Princess had asked her father Zhongzong to give her the large Kunming Lake for her estate; when the emperor refused, in pique she had Dingkun Pool dug.

3 The lotus leaf is used in place of a cup for drinking.

4 The *jieli* was the kind of turban worn by the famously eccentric and inebriate Jin governor of Xiangyang, *Shan Jian.

5 That is, a desire to off to the southeast.

IX

床上書連屋，
階前樹拂雲。
將軍不好武，
4 稚子總能文。
醒酒微風入，
聽詩靜夜分。
絺衣挂蘿薜，
8 涼月白紛紛。

X

幽意忽不愜，
歸期無奈何。
出門流水住，
4 回首白雲多。
自笑燈前舞，
誰憐醉後歌。
祇應與朋好，
8 風雨亦來過。

IX

On his couch, books piled to the ceiling,
before his stairs trees brush the clouds.

The general is not fond of martial things,

4 his children are all good at writing.

He sobers from ale when the faint breeze enters,
listening to poems, the still night passes midpoint.

Thin clothes, the hanging moss,

8 cool moon, white diffused everywhere.

X

Thoughts of seclusion are suddenly disquieted—
the time to go back can't be helped.

Leaving his gate, the flowing waters stop,

4 I turn my head and white clouds are everywhere.

I laugh at myself for dancing before the lamp,
who loves the songs made when drunk?

I should join with my friend

8 and stop by even in a rainstorm.

2.43

麗人行

三月三日天氣新，
 長安水邊多麗人。
 態濃意遠淑且真，
 4 肌理細膩骨肉勻。
 繡羅衣裳照暮春，
 蹙金孔雀銀麒麟。
 頭上何所有，
 8 翠微盞葉垂鬢脣。
 背後何所見，
 珠壓腰褷穩稱身。
 就中雲幕椒房親，
 12 賜名大國號與秦。
 紫駝之峰出翠釜，
 水精之盤行素鱗。
 犀箸厭飫久未下，
 16 鸞刀縷切空紛綸。
 黃門飛鞚不動塵，
 御廚絡繹送八珍。
 簫鼓哀吟感鬼神，
 20 賓從雜遝實要津。

2.43

Fair Ladies: A Ballad

- On the third day of the third month, the weather is fresh,
 by the waters of Chang'an are many lovely ladies.
 Appearance voluptuous, their mood remote, pure and true,
 4 their skin's texture, delicate and glossy, flesh and bones well-matched.
 Embroidered gossamer gowns shine in the end of spring,
 peacocks done in gold appliqué, unicorns of silver.
 And what do they have on their heads?—
 8 kingfisher-feather fine leaf tiaras dangling in tresses to lips.
 And at their backs what do we see?—
 pearls encumbering waist aprons, fitted perfectly to the body.
 Among them are the cloud-like tents, the kin of the Peppered
 Chambers,¹
 12 those granted title to great states, to Guo and to Qin.²
 The purple hump of a camel comes forth from an azure cauldron,
 and on a platter of crystal pale-white scales go.
 From surfeit the rhino-horn chopsticks long have not been plied,
 16 the threadlike slices of phoenix knives are a-flurry in vain.
 The Yellow Gate's flying bridles do not stir the dust,³
 in continuous streams the Royal Kitchen sends along eight precious
 foods.
 The mournful droning of pan-pipes and drums stirs the spirits and
 gods,
 20 attendant guests throng around—this is truly the gate to power.

1 The emperor's in-laws.

2 These were the titles granted to the sisters of Lady Yang, Xuanzong's favorite.

3 The imperial eunuchs.

後來鞍馬何逡巡，
 當軒下馬入錦茵。
 楊花雪落覆白蘋，
 24 青鳥飛去銜紅巾。
 炙手可熱勢絕倫，
 慎莫近前丞相瞋。

2.44

(See notes)

2.45

九日曲江

綴席茱萸好，
 浮舟菡萏衰。
 季秋時欲半，
 4 九日意兼悲。
 江水清源曲，
 荊門此路疑。
 晚來高興盡，
 8 搖盪菊花期。

A saddled horse comes later—how leisurely it advances!¹
 at the great carriage he gets off the horse and goes in on the brocade
 mat.

Willow flowers fall like snow covering white water-clover.

24 a bluebird flies away, a red kerchief in its beak.

Heat that can burn the hands, power beyond all measure—
 take care not to come close before the Minister's angry glare!

This is a satire of the minister Yang Guozhong on the occasion of a visit to Twisting River Park, with the emperor accompanied by his favorite Lady Yang, Yang Yuhuan (Yang guifei), and her two sisters, the Duchesses of Guo and Qin.

2.44

(See notes)

2.45

The Double Ninth on the Twisting River

Adorning the mats, the ailanthus is fine,²
 we drift in a boat, lotuses wither away.

Autumn's last month, time almost half gone,

4 the Double Ninth, our mood doubly sad.

River waters, the clear stream bends,
 this course seems like that at Jingmen.³

With evening our high spirits are spent,

8 tossed along at this moment of chrysanthemums.

1 The minister Yang Guozhong, Lady Yang's relative.

2 On the Double Ninth it was customary to put sprays of ailanthus in one's hair.

3 *Meng Jia.

3.1-2

奉陪鄭駙馬韋曲二首

I

韋曲花無賴，
家家惱殺人。
綠尊雖盡日，
4 白髮好禁春。
石角鉤衣破，
藤枝刺眼新。
何時占叢竹，
8 頭戴小烏巾。

II

野寺垂楊裏，
春畦亂水間。
美花多映竹，
4 好鳥不歸山。
城郭終何事，
風塵豈駐顏。
誰能共公子，
8 薄暮欲俱還。

3.1–2Respectfully Accompanying Escort Zheng in Weiqu¹

I

In Weiqu the flowers are heartless flirts,
 at every home they drive people crazy.
 Though with goblets of green we may pass the day,²
 4 can white hair well resist spring?
 Corners of rock hook and tear clothes,
 wisteria branches fresh, poking eyes.
 When shall we occupy the clumps of bamboo,
 8 wearing small black scarves on our heads?³

II

Wilderness temple in the weeping willows,
 spring garden-plots among disorderly streams.
 Lovely flowers, often set off by bamboo,
 4 the fine birds won't return to the hills.
 In the end why be in the city?
 in that windblown dust how can youth's complexion stay?
 Who can join a young lord like yourself
 8 to go back together towards sunset?

1 Weiqu, the “Wei Lanes,” was an aristocratic area of villas near Chang’an.

2 *Lü* 綠, “green,” ale, so called because it is filled with dark (“green”) lees.

3 Worn by recluses.

3.3-7

重過何氏五首

I

問訊東橋竹，
將軍有報書。
倒衣還命駕，
4 高枕乃吾廬。
花妥鶯捎蝶，
溪喧獺趁魚。
重來休沐地，
8 真作野人居。

II

山雨樽仍在，
沈沙榻未移。
犬迎曾宿客，
4 鴉護落巢兒。
雲薄翠微寺，
天清黃子陂。
向來幽興極，
8 步履過東籬。

3.3-7

Revisiting General He's

I

I asked about the bamboo of the eastern bridge,
and the general wrote a letter in reply.

I threw on my clothes inside out and ordered a carriage,

4 resting in peace here, it is indeed "my own cottage."¹

Flowers secure, orioles brush past butterflies,

the brook raises a din, otters chase fish.

Coming again to this place where he spends his days off,

8 truly I dwell here as a rustic.

II

Goblets still there in the mountain rain,
sinking in sand, the benches not moved.

The dog greets the visitor who once stayed here,

4 a crow guards its child, fallen from the nest.

Clouds thin out over Azure Mist Temple,

the sky is clear over Huangzi Slope.

My excitement in seclusion just reached its peak,

8 as my sandals stroll past the eastern hedge.

1 Echoing *Tao Qian, who "loved his own cottage" as the birds loved their roosts.

III

落日平臺上，
春風啜茗時。
石欄斜點筆，
4 桐葉坐題詩。
翡翠鳴衣桁，
蜻蜓立釣絲。
自今幽興熟，
8 來往亦無期。

IV

頗怪朝參懶，
應耽野趣長。
雨拋金鎖甲，
4 苔臥綠沈槍。
手自移蒲柳，
家纔足稻粱。
看君用幽意，
8 白日到羲皇。

V

到此應常宿，
相留可判年。

III

Setting sun over the level terrace,
 spring breeze at the moment of sipping tea.
 At the stone railing I dip my brush aslant,

- 4 I sit writing poems on paulownia leaves.
 Kingfishers sing on the clothes-racks,
 dragonflies stand on the fishing line.
 From this moment my zest at seclusion is complete,
 8 and there also will be no set times for coming or going.

IV

I rather marvel at your laxness in attending court—
 it must be your addiction to prolonging your rustic delights.
 Your metal chain armor, cast off in the rain,

- 4 on the moss reposes your green lacquer spear.
 With your own hand you transplant water-willow,
 your household has just enough rice.
 I watch how, through your secluded state of mind,
 8 in broad daylight you reach the days of Fuxi.¹

V

Coming here one should abide constantly,
 lingering, one could well spend a year.

1 A sage-king of antiquity, a time of perfect simplicity.

蹉跎暮容色，
 4 悵望好林泉。
 何路霑微祿，
 歸山買薄田。
 斯遊恐不遂，
 8 把酒意茫然。

3.8-9

陪諸貴公子丈八溝攜妓納涼晚際遇雨

I

落日放船好，
 輕風生浪遲。
 竹深留客處，
 4 荷淨納涼時。
 公子調冰水，
 佳人雪藕絲。
 片雲頭上黑，
 8 應是雨催詩。

II

雨來沾席上，
 風急打船頭。

Time slips away, twilight's countenance,
 4 sadly I gaze on these fine woods and streams.
 What route to enjoy a meager salary
 that I can return to the hills and buy poor fields?
 I suspect I will never fulfill such a journey,
 8 ale in hand, my thoughts are a daze.

3.8–9

Taking Singing Girls to Enjoy the Cool at Yard Eight Canal in the
 Company of Various Noble Gentlemen: On the Verge of Evening
 It Rained

I

It is fine to go boating in the setting sun,
 the light breeze is slow to raise ripples.
 The bamboo is deep, with places that detain the guests,
 4 lotuses washed clean, the moment we enjoy the cool.
 The young nobles flavor iced waters,
 the fair women pull off lotus tendrils.
 Then a patch of cloud grows black overhead—
 8 the rain will surely hurry our poems' completion.

II

Rain comes soaking the party mats,
 winds blow hard, slapping the prows.

越女紅裙濕，
 4 燕姬翠黛愁。
 纜侵堤柳繫，
 慢卷浪花浮。
 歸路翻蕭颯，
 8 陂塘五月秋。

3.10

醉時歌

諸公袞袞登臺省，
 廣文先生官獨冷。

甲第紛紛厭梁肉，
 4 廣文先生飯不足。

先生有道出羲皇，
 先生有才過屈宋。
 德尊一代常坎軻，
 8 名垂萬古知何用。

杜陵野客人更嗤，
 被褐短窄鬢如絲。
 日糴太倉五升米，
 12 時赴鄭老同襟期。

The red skirts of Yue girls are soaked,
 4 the azure kohl of Yan wenches is forlorn.
 Moorings are fastened to willows up on the bank,
 curtains rolled up, wave-spume drifts.
 On the way back it turns to a whooshing chill—
 8 in the basin, fall in midsummer.

3.10

Song When Drunk¹

A stream of distinguished men rises to the censorate and ministries,
 while this gentleman of the Guangwen College alone holds a sinecure.²

The best mansions throng with people, sated with meat and fine rice,
 4 while this gentleman of the Guangwen College has not enough to eat.

This gentleman possesses the Way going beyond Fu Xi;³
 this gentleman possesses talents surpassing Qu Yuan and Song Yu.⁴
 His virtue, revered by the whole age, yet his aims are always unfulfilled,
 8 his name will endure for all time, but I wonder what good that does.

As a rustic from Duling people scorn me even more:
 the homespun I wear is short and tight; my locks are like white silk.
 Every day I purchase my five pints of rice from the Official Granary,
 12 then often go to old Zheng's, to meet someone like-minded.

1 Original note: "Presented to the Academician Zheng Qian of the Guangwen College" 贈廣文館博士鄭虔。

2 *Lengguan* 冷官, translated as "sinecure," was an office that was neither important nor involved much work. The Guangwen College, reserved for skilled stylists, had been added to the Imperial Academy in the Tianbao.

3 One of the sage-kings of high antiquity.

4 The famous poets of Chu from the third century B.C.

得錢即相覓，
沽酒無復疑。
忘形到爾汝，
16 痛飲真吾師。

清夜沈沈動春酌，
燈前細雨簷花落。
但覺高歌有鬼神，
20 焉知餓死填溝壑。
相如逸才親滌器，
子雲識字終投閣。

先生早賦歸去來，
24 石田茅屋荒蒼苔。
儒術於我何有哉，
孔丘盜跖俱塵埃。
不須聞此意慘愴，
28 生前相遇且銜杯。

3.11

城西陂泛舟

青蛾皓齒在樓船，
橫笛短簫悲遠天。

Whenever I get cash, I seek him out at once
and buy ale without hesitation.

Ignoring formalities, we come to *tutoyer*;¹

16 in drinking oneself silly you are truly my teacher.

As cool night engulfs us, we set the spring brew pouring;
before the lamp in a fine rain flowers fall past the eaves.

We are aware only that in our loud singing there is some divinity—

20 what do we care about dying of hunger and filling some ditch?

Xiangru had unworldly talent, yet washed dishes with his own hands;²

Ziyun knew his characters, but at last he jumped from the tower.³

Long before, this gentleman wrote his verses on returning home

24 to stony fields and a thatched roof, overgrown with green moss.

What do the skills of a Confucian scholar matter to me?—

Confucius and Robber Zhi are together now the dust.⁴

One must not hear such thoughts so gloomy—

28 chancing to meet in this life, let's lift the cups to our lips.

Because of the bad harvest of 753, due to heavy rain, the government sold rice at a reduced price to poor people, but kept the allotment low to prevent hoarding. By mentioning that he goes to visit Zheng Qian 鄭虔 after buying his rice ration, Du Fu places himself among the poor, unlike those "sated with meat and fine rice."

3.11

Boating on the Reservoir West of the City

Dark brows and gleaming teeth are here on this towered barge,
transverse flutes and short pipes lend sadness to distant skies.

1 The use of informal pronouns.

2 *Sima Xiangru.

3 *Yang Xiong.

4 The notorious Robber Zhi appears in the *Zhuangzi* as Confucius's Daoist antagonist.

春風自信牙檣動，
 4 遲日徐看錦纜牽。
 魚吹細浪搖歌扇，
 燕蹴飛花落舞筵。
 不有小舟能蕩槳，
 8 百壺那送酒如泉。

3.12

漢陂行

岑參兄弟皆好奇，
 攜我遠來遊漢陂。
 天地黯慘忽異色，
 4 波濤萬頃堆琉璃。
 琉璃汗漫泛舟入，
 事殊興極憂思集。
 鼉作鯨吞不復知，
 8 惡風白浪何嗟及。

主人錦帆相為開，
 舟子喜甚無氛埃。
 鳧鷖散亂櫂謳發，
 12 絲管啁啾空翠來。

- In spring breeze we let the ivory mast move as it will,
 4 through the drawn-out day we watch slowly the brocade cables pull.
 Fish puff tiny waves that shake the singers' fans,¹
 swallows kick through wind-borne petals that fall on dancing mats.
 Had we not smaller boats to skillfully ply their oars,
 8 how could we bring the hundred jugs of ale that flows like fountains?

3.12

Meipi: A Ballad

- Cen Shen and his brother both love marvels,
 they brought me here afar to visit Lake Meipi.
 Earth and sky were somber and gloomy, their colors suddenly changed:
 4 ten thousand acres of rippling waves, massed lapis lazuli.
 Lapis lazuli stretched endlessly, our boat set sail thereon,
 the experience strange, elation peaked, then anxious thoughts gathered.
 The alligator rising or boat-swallowing whale are known no more,
 8 but if adverse winds come and white-capped waves, it will be too late
 for regrets.

- My host's brocade sails are spread for me,
 the boatman is utterly happy, there is no dust in the air.
 Ducks and gulls scatter wildly as the rowing chant begins,
 12 the warbling notes of strings and pipes come through the azure mist.

1 In reflection.

沈竿續縵深莫測，
菱葉荷花淨如拭。
宛在中流渤澥清，
16 下歸無極終南黑。

半陂已南純浸山，
動影裊窈沖融間。
船舷暝夏雲際寺，
20 水面月出藍田關。

此時驪龍亦吐珠，
馮夷擊鼓群龍趨。
湘妃漢女出歌舞，
24 金支翠旗光有無。

咫尺但愁雷雨至，
蒼茫不曉神靈意。

少壯幾時奈老何，
28 向來哀樂何其多。

3.13

漢陂西南臺

高臺面蒼陂，
六月風日冷。

By depth pole or measuring line its depths have never been fathomed,
water-nut leaves and lotus blossoms, as clean as if scrubbed.

Now we are right in mid-water, it is clear as the Gulf of Bo,¹

16 receding downward endlessly is the blackness of Mount Zhongnan.

The southern half of the reservoir is purely soaking the mountain,
whose stirred reflections shimmer quivering amid the sloshing.

The boat's sides in the darkness bump into Edge-of-the-Clouds
Temple,²

20 on the water's surface the moon comes out over Indigo Fields Pass.

At this moment the Pitch-black Dragon is spitting forth its pearl,³

Pingyi beats the drum and herds of dragons scurry.⁴

The Xiang Consorts and Han Maidens come forth to sing and dance,⁵

24 golden poles and kingfisher banners, their light in half-presence.

A short distance ahead I worry only that thunderstorms will come,
in the vast expanse I do not grasp the intention of the god.

How long does youth last? we cannot help but grow old;

28 it has ever been that sorrow and joy come so often!

3.13

The Terrace Southwest of Meipi

The high terrace faces the gray-green embankments,
in the sixth month the weather is chilly.

1 The ocean off the northeastern coast.

2 In reflection.

3 The "Pitch-black (Li) Dragon" was said to have a precious pearl under its jaw. Here it is a figure for the moon rising over Lantian (Indigo Fields) seen in reflection.

4 Pingyi was a waster deity.

5 The "Xiang Consorts" are the goddesses of the River Xiang; the "Han Maidens" were nymphs of the Han River.

蒹葭離披去，
4 天水相與永。
懷新目似擊，
接要心已領。
仿像識鮫人，
8 空濛辨魚艇。
錯磨終南翠，
顛倒白閣影。
嶙峋增光輝，
12 乘陵惜俄頃。
勞生愧嚴鄭，
外物慕張邴。
世復輕驂騶，
16 吾甘雜蛙黽。
知歸俗可忽，
取適事莫并。
身退豈待官，
20 老來苦便靜。
況資菱芡足，
庶結茅茨迥。
從此具扁舟，
24 彌年逐清景。

- Reeds and rushes have gone off in tatters,
 4 now heavens and waters join in endlessness.
 Thinking on freshness, my eyes are as if struck,
 gathering the essentials, the mind already comprehends.
 I recognize mermaids in vague semblance,
 8 I make out a fishing skiff in a hazy blur.
 Grinding and polishing Mount Zhongnan's azure,
 inverting White Tower in reflection.¹
 It increases the glow of what looms so high,
 12 I regret there is only a moment to mount the slope.
 Belabored by life, I am ashamed before Yan and Zheng,²
 I admire Zhang and Bing in placing things beyond them.³
 This age also has contempt for the Hualiu steed,
 16 so I am willing to mingle with frogs and bullfrogs.
 Knowing when to go home, the common may be ignored,
 nothing can match the choice of what suits one's nature.
 Why wait to get office to withdraw from public life?—
 20 getting older, I'm intensely drawn to comfortable quiet.
 Better to be supplied with plenty of water-nuts and euryale,
 I will perhaps make a thatched dwelling in this remote spot.
 From this point on I will ready a tiny boat
 24 and, to the fullness of my years, pursue the clear scene.

1 One of the peaks in the Qinling Range.

2 *Yan Junping; *Zheng Pu; that is, recluses.

3 Zhang Zhongwei and Bing Manrong, two Han recluses.

3.14

與鄆縣源大少府宴漾陂(得寒字)

應為西陂好，
 金錢罄一餐。
 飯抄雲子白，
 4 瓜嚼水精寒。
 無計回船下，
 空愁避酒難。
 主人情爛熳，
 8 持答翠琅玕。

3.15

贈田九判官

崆峒使節上青霄，
 河隴降王款聖朝。
 宛馬總肥春苜蓿，
 4 將軍只數漢嫖姚。
 陳留阮瑀誰爭長，
 京兆田郎早見招。

3.14

Feasting at Meipi with District Defender of Hu County, Yuan Senior
(I got the rhyme *han*)

- It must have been because the Western Reservoir is so fine
that you used up your cash on a single meal.
For rice we spooned “cloud-seed” white,¹
4 for melon we chewed the cold of crystal.
With no plans to turn the boat and get off,
I worry only that it will be hard to resist the ale.
My host’s sentiments are so extravagant,
8 by this I answer your blue-green agate.²

3.15

To Administrative Assistant Tian Liangqiu (9)

- The Commandant of the Kongtong Range rises to the blue empyrean,³
a surrendered prince of He and Long pledges faith to our sage court.⁴
Ferghana horses all get fat on springtime clover,
4 our general can be counted as none other than Han’s Swift
Commander.⁵
Who can compete in excellence with our Ruan Yu of Chenliu?—⁶
Master Tian of the capital was still earlier summoned.⁷

1 A diet of immortals made of fragmented mica, here simply the whiteness of the rice, perhaps the name of local rice.

2 That is, the poem answer’s Yuan’s poem.

3 Geshu Han. “Rising to the blue empyrean” plays on the height of the mountains and coming to court.

4 The King of the Tuyuhun has surrendered to Geshu Han.

5 The famous Western Han general *Huo Qubing.

6 Ruan Yu of Chenliu, one of the “Seven Masters of the Jian’an,” served Cao Cao (155–220) in his military headquarters. Ruan here stands for Gao Shi, who had served at Fengqiu near Chenliu, who was then a secretary in Geshu Han’s headquarters.

7 Here Tian is compared to an earlier Tian, Tian Feng 田鳳, whose deportment was such that Han Lingdi (r. 168–189 CE) would follow him with his eyes.

麾下賴君才併入，
8 獨能無意向漁樵。

3.16

投贈哥舒開府二十韻

今代麒麟閣，
何人第一功。
君王自神武，
4 駕馭必英雄。
開府當朝傑，
論兵邁古風。
先鋒百戰在，
8 略地兩隅空。
青海無傳箭，
天山早掛弓。
廉頗仍走敵，
12 魏絳已和戎。

- Under his standards relying on you, all talents will join—¹
 8 in my case alone can you have no intention to face fishermen and
 woodcutters?²

After the defeat of the Tuyuhun in 754, Geshu Han sent Tian Liangqiu to the capital to announce the victory to Xuanzong.

3.16

Presented to Commander Geshu: Twenty Couplets

- In the Unicorn Gallery of this age³
 what person is first in merit?
 Our ruler is divinely warlike himself,
 4 and always has heroes to hitch to his team.
 The Commander stands out in our present reign,
 his study of warfare outstrips ancient modes.
 Our vanguard general has survived a hundred battles,
 8 conquering territory, these two corners are stripped bare.⁴
 No arrows are passed on by Kokonor,⁵
 in the Heaven Mountains bows were early put away.
 Lian Po can still send the enemy running,⁶
 12 Wei Jiang has already made peace with the foreign tribes.⁷

1 That is, seeing Tian Liangqiu, everyone will want to join Geshu Han's command.

2 That is, to turn his attention to Du Fu and recommend him.

3 The Unicorn Gallery what where Han Xuandi had the portraits of meritorious officers painted.

4 This refers to territory previously under Tibetan control, though there is disagreement on which territories these are.

5 "Passing on arrows" is probably a sign of the alarms of war.

6 *Lian Po.

7 Wei Jiang belonged to the state of Jin in the Spring and Autumn Annals period and persuaded Duke Dao to make peace with the non-Chinese peoples.

每惜河湟棄，
新兼節制通。
智謀垂睿想，
16 出入冠諸公。
日月低秦樹，
乾坤繞漢宮。
胡人愁逐北，
20 宛馬又從東。
受命邊沙遠，
歸來御席同。
軒墀曾寵鶴，
24 畋獵舊非熊。
茅土加名數，
山河誓始終。
策行遺戰伐，
28 契合動昭融。
勳業青冥上，
交親氣概中。
未為珠履客，
32 已見白頭翁。

- Everyone regretted that the He and Huang region had been abandoned,¹
 recently you received the added office of Commissioner, reconnecting it.²
- Sagacious in planning, you have received imperial regard,
 16 entering and leaving court, you crown all other lords.
 Sun and moon linger on Qin's trees,
 Heaven and Earth surround the palace of Han.
 The Hu grieve at having been pursued in defeat,
 20 Ferghana horses once again come east.
 You get your mandate far on frontier sands,
 coming back, you share the imperial mat.
 On the palace stairs he has favored his crane,³
 24 but on the hunt it was formerly "not a bear" that was caught.⁴
 To the reed-bound soil he added a count of names,⁵
 by Yellow River and Mount Tai the vow was made forever.⁶
 Your policies enacted, you will leave aside warfare,
 28 perfect accord stirs his lasting radiance.
 The legacy of your achievements is above the dark heavens,
 forming close friends is in your temperament.
 I am not your client with pearl slippers,⁷
 32 you see me already a white-haired old man.

1 This area between the Huang River and the Yellow River had been ceded to the Tibetans in Ruizong's reign as provision for the Jincheng Princess, who had been married to the Tibetan king.

2 In 754 Geshu Han was made Military Commissioner of Hexi and Duke of Liang; in that same year he defeated the Tibetans.

3 This refers to Duke Yi of Wei's pet crane, which rode with him in his carriage. The usage here suggests the favor that Geshu Han enjoyed.

4 *Taigong.

5 In the enfeoffment ceremony, soil from the altars of earth and grains was bound in reeds and presented; the "count of names" was the tax income of five hundred households.

6 When enfeoffing his meritorious followers, Liu Bang, the founder of the Han dynasty, vowed that they would hold their fiefs until the Yellow River and Mount Tai changed.

7 This refers to the Lord of Chunshen's retainers who wore pearled slippers as a mark of the lord's favor.

壯節初題柱，
 生涯獨轉蓬。
 幾年春草歇，
 36 今日暮途窮。
 軍事留孫楚，
 行間識呂蒙。
 防身一長劍，
 40 將欲倚崆峒。

3.17

寄高三十五書記

歎惜高生老，
 新詩日又多。
 美名人不及，
 4 佳句法如何。
 主將收才子，
 崆峒足凱歌。
 聞君已朱紱，
 8 且得慰蹉跎。

- My bold principles at first inscribed a pillar,¹
 in life's course, a solitary dandelion puff tossed in air.
 How many years have spring plants withered?—
 36 and now my twilight road is at an end.
 For military matters you keep Sun Chu,²
 among the ranks you recognize Lü Meng.³
 To protect myself I have a long sword,
 40 I would want to rest it against Kongtong Mountain.⁴

In this fulsome praise of the commander of the northwestern armies, Geshu Han, Du Fu is seeking a post in the military, like his friend Gao Shi.

3.17

To Secretary Gao (35)

- I give a sigh that Master Gao is old,
 yet with each passing day new poems increase.
 No other can match his excellent fame,
 4 what is the technique of his fine lines?
 The grand general has garnered a talent,
 in the Kongtong Range are ample victory songs.⁵
 When I hear that you have received the red cord,⁶
 8 it will console my own stumbling career.

1 When *Sima Xiangru left Chengdu for Chang'an he inscribed a pillar with the words: "I will never pass over this bridge again unless driving a four-horse team [the mark of a governor]."

2 Sun Chu (d. 293) was employed by a general; Du Fu seems to be referring to his friends in Geshu Han's service.

3 Lü Meng was raised to become a Wu general during the Three Kingdoms.

4 A mountain in Longyou and here referring to Geshu Han's command and perhaps a figure for the greatness of Geshu Han himself. Du Fu seems to be asking for a position in the army.

5 Geshu Han's command.

6 A mark of office of the fifth grade or above.

3.18

送張十二參軍赴蜀州因呈楊五侍御

好去張公子，
通家別恨添。
兩行秦樹直，
4 萬點蜀山尖。
御史新驄馬，
參軍舊紫髯。
皇華吾善處，
8 於汝定無嫌。

3.19

贈陳二補闕

世儒多汨沒，
夫子獨聲名。
獻納開東觀，
4 君王問長卿。
阜雕寒始急，
天馬老能行。
自到青冥裏，
8 休看白髮生。

3.18

Seeing Off Adjutant Zhang (12) on His Way to Shu, Consequently to
Be Shown to Censor Yang (5)

- Fare thee well, young lord Zhang,
parting's resentment is even greater for old family friends.¹
In two rows, Qin's trees are straight,²
4 ten thousand points, Shu mountains sharp.
The censor has new dappled gray,³
the adjutant, purplish whiskers as before.⁴
He of "glorious splendor" has treated me well,⁵
8 he will certainly have no dislike of you.

3.19

Presented to Chen (2), Rectifier of Omissions

- Scholars of the age are mostly sunk in obscurity,
but you alone, sir, are renowned.
For presenting petitions they opened the Eastern Lodge,⁶
4 and our lord and ruler asked about Changqing.⁷
The coal-black hawk first grows keen in the cold,
the horse of Heaven, old, can still travel.
In due course you will reach the Blue Darkness,⁸
8 so cease to watch your white hairs appear.

1 Presumably Censor Yang.

2 That is, trees lining the road.

3 Because the Eastern Han censor Huan Dian rode a dappled gray, it became metonymy for a censor. This refers to Yang.

4 Associated with Xi Chao, the adjutant of Huan Wen in the Eastern Jin.

5 "Glorious splendor," from the Lesser Odes, "Huanghuangzhe hua" 皇皇者華, praising a man in service, came to stand for an official in service, here Yang.

6 This was a library in the Eastern Han, which Han Hedi (r. 89–106 CE) visited and selected worthy scholars.

7 *Sima Xiangru.

8 A figure for the heights of the court.

3.20

病後過王倚飲贈歌

麟角鳳觜世莫識，
煎膠續弦奇自見。
尚看王生抱此懷，
4 在於甫也何由羨。
且過王生慰疇昔，
素知賤子甘貧賤。
酷見凍餒不足恥，
8 多病沈年苦無健。
王生怪我顏色惡，
答云伏枕艱難遍。
瘡癘三秋孰可忍，
12 寒熱百日相交戰。
頭白眼暗坐有胝，
肉黃皮皴命如線。
惟生哀我未平復，
16 為我力致美殽膳。
遣人向市賒香粳，
喚婦出房親自饌。
長安冬菹酸且綠，
20 金城土酥淨如練。

3.20

After Being Sick, I Stopped By Wang Yi's House to Drink and Presented Him This Song

The world does not take much note of unicorn horn and phoenix beak,
but when boiled to glue to repair a string their wonder shows itself.

One also sees that Master Wang harbors such inner qualities—

4 but as for me, Du Fu, what is there to admire?

Stopping awhile by Master Wang's soothes feelings I have long felt,
he has ever known that this humble fellow accepts poverty and low
station.

You grasped quite well that hunger and cold cannot make me ashamed,

8 yet having been so sick for the whole year leaves me terribly infirm.

Master Wang marveled at how bad my complexion was;

I answered that I had been bedridden, with troubles of all kinds.

Who could bear, all autumn long, malarial fever?—

12 for a hundred days burning and chills warred within me.

My hair turned white, my eyes were dim, next scabby boils formed,

my flesh was jaundiced, my skin wrinkled up, my fate hung by a thread.

Only you, sir, felt sorry for me, that I was not restored to health,

16 and on my behalf you made efforts to send fine and delicate foods.

You sent someone to the market to buy scented rice,

you called your wife out of her chambers to prepare it for me herself.

In Chang'an the winter pickles are sour and green,

20 the local yogurt of Jincheng is as pure as white silk.

兼求畜豪且割鮮，
密沽斗酒諧終宴。
故人情義晚誰似，
24 令我手腳輕欲旋。
老馬為駒信不虛，
當時得意況深眷。
但使殘年飽喫飯，
28 只願無事常相見。

3.21

送裴二虯作尉永嘉

孤嶼亭何處，
天涯水氣中。
故人官就此，
4 絕境興誰同。
隱吏逢梅福，
遊山憶謝公。
扁舟吾已僦，
8 把釣待秋風。

- You also went to get a pig and had fresh meat cut,
 and privately bought a gallon of ale to bring cheer throughout the feast.
 The nobility and affection of my old friend is unmatched by any,
 24 it makes my hands and feet so light they are ready to spin.
 “The old horse thinks itself a colt”—this is true and not baseless;¹
 at the moment I feel satisfied, and even more feel your deep affection.
 If only in my remaining years I can eat my fill,
 28 I wish only to have no problems and always to meet with you.

3.21

Seeing Off Pei Qiu (2) to Take His Post as Sheriff in Yongjia

- Where is the pavilion of the “solitary mountain isle?” —²
 on the horizon, amid the vapors over the water.
 My old friend goes to this place as an official,
 4 who will share your elation at its supreme scenes?
 Among recluse clerks you will meet Mei Fu,³
 roaming the mountains, you will recall Lord Xie.
 I have already hired a tiny boat,
 8 awaiting autumn’s wind to take my tackle in hand.⁴

1 A phrase from “Hornbow” in the *Classic of Poetry*.

2 The poet Xie Lingyun (385–433, “Lord Xie” of line six, held a post at Yongjia and wrote a famous poem on this site.

3 A sheriff at Nanchang at the end of the Western Han. When Wang Mang usurped the Han throne, he fled to become a recluse at Guiji and later became an immortal.

4 *Zhang Han.

3.22

贈獻納使起居田舍人澄

獻納司存雨露邊，
 地分清切任才賢。
 舍人退食收封事，
 4 宮女開函近御筵。
 曉漏追趨青瑣闥，
 晴窗點檢白雲篇。
 揚雄更有河東賦，
 8 唯待吹噓送上天。

3.23

崔駙馬山亭宴集

蕭史幽棲地，
 林間躡鳳毛。
 湫流何處入，
 4 亂石閉門高。
 客醉揮金碗，
 詩成得繡袍。
 清秋多宴會，
 8 終日困香醪。

3.22

Presented to Tian Cheng, Petition Box Commissioner and Imperial Diarist

You carry out your duties for petitions beside the “rain and dew,”¹
its location, pure and close, employing talents and worthy men.

The Diarist declines his meals and receives sealed submissions;

4 palace women open the cases and bring them to the imperial seat.

With morning’s waterclock you rush after others to the blue chain-
patterned gate,

in a sunlit window you check over white-cloud writings.²

Again a Yang Xiong has a “Hedong Poetic Exposition”—³

8 waiting only for your praise on my behalf to send it up to Heaven.

3.23

A Banquet at Escort Cui’s Mountain Pavilion

Where Xiaoshi lodges in seclusion⁴

one treads on phoenix down in the woods.

From where did the subterranean current enter?—

4 tangled rock hides your gate on high.

The guests are drunk, waving their golden cups,

when a poem is done, one gets an embroidered gown.

In clear autumn there are many banquets,

8 all day long I am queasy with fragrant brew.

1 That is, near the imperial presence.

2 Han Wudi composed a verse on “The Autumn Wind” mentioning white clouds; Tian Cheng is evidently checking imperial verses.

3 *Yang Xiong. A famous *fu* by Yang Xiong, here standing for Du Fu’s own *fu* presented to the throne.

4 *Nongyu.

3.24

示從孫濟

平明跨驢出，
未知適誰門。
權門多噂沓，
4 且復尋諸孫。
諸孫貧無事，
宅舍如荒村。
堂前自生竹，
8 堂後自生萱。
萱草秋已死，
竹枝霜不蕃。
淘米少汲水，
12 汲多井水渾。
刈葵莫放手，
放手傷葵根。
阿翁懶惰久，
16 覺兒行步奔。
所來為宗族，
亦不為盤飧。
小人利口實，
20 薄俗難可論。

3.24

To Be Shown to My Nephew Ji

- At daybreak I set forth on my donkey,
not knowing to whose gate I would go.
At the gates of the mighty there is much back-biting,
4 so instead I went to find my grand-nephew.
My nephew is poor and has nothing to do,
your abode is like an untended village.
Before your hall bamboo grow wild,
8 behind your hall the daylilies grow wild.
The daylilies have already died in autumn,
your bamboo branches do not flourish in frost.
Draw only a little water from the well to wash rice,
12 if much is drawn, the well-water muddies.
In cutting mallows don't be careless;
if careless, you harm the mallows' roots.
This old fellow has long been lazy,
16 the youngster seems to walk at a run.
I have come because of family
and not for the sake of a meal.
The lesser man finds advantage in stuff for the mouth,
20 such unfeeling customs should not be considered.

勿受外嫌猜，
同姓古所敦。

3.25

九日寄岑參

出門復入門，
雨腳但如舊。
所向泥活活，
4 思君令人瘦。
沈吟坐西軒，
飲食錯昏晝。
寸步曲江頭，
8 難為一相就。
吁嗟乎蒼生，
稼穡不可救。
安得誅雲師，
12 疇能補天漏。
大明韜日月，
曠野號禽獸。
君子強逶迤，
16 小人困馳驟。
維南有崇山，
恐與川浸溜。

Do not take the suspicions of outsiders—
those of the same surname have always been honored.

Seeking out wealthy and remote relatives to visit and be treated to a free meal seems to have been common practice. Here it seems that Du Ji (or someone in his family) has suggested to Du Fu that he has visited only because he wants to be fed. In the closing Du Fu protests—perhaps too much—that this was not his purpose.

3.25

On the Double Ninth: to Cen Shen

Out the gate, then in the gate again,
there were only raindrops, as before.

Wherever I turn, I slosh in the mud,

4 thinking of you makes me grow gaunt.

I sit on the western porch brooding,
confusing daylight and dusk in my meals.

The Twisting River is just a step away,

8 yet it's hard to get to go there even once.

Alas indeed for the common folk—
the harvest cannot be saved.

How can I get to execute the Cloud-master!—

12 long ago leaks in the heavens could be mended.¹

The great lights, sun and moon, have been sheathed;
in the vast wilds birds and beasts cry out.

Gentlemen force themselves to meander ahead,

16 ordinary folk have trouble to hurry along.

Directly south is a lofty mountain,

I fear it will be washed away with the river.

1 When the vault of Heaven cracked, the goddess Nüwa mended them.

是節東籬菊，
20 紛披為誰秀。
岑生多新詩，
性亦嗜醇酎。
采采黃金花，
24 何由滿衣袖。

3.26

歎庭前甘菊花

簷前甘菊移時晚，
青蕊重陽不堪摘。
明日蕭條醉盡醒，
4 殘花爛熳開何益。
籬邊野外多眾芳，
采擷細瑣升中堂。
念茲空長大枝葉，
8 結根失所纏風霜。

- On this festival the chrysanthemums by the eastern hedge
 20 will spread in profusion, splendid for whom?
 Master Cen has many recent poems,
 and his nature is addicted to strong ale as well.
 As for those golden flowers flourishing so,
 24 how can we fill the sleeves of our gowns?

This and the following poems were from the rainy autumn of 754, which ruined the harvest and caused a famine in Chang'an. Too much rain was commonly interpreted as too much Yin (feminine) influence in the body politic. When Xuanzong worried that the rain would harm the harvest, the Minister Yang Guozhong, who had come to power as a relation of Xuanzong's favorite, Lady Yang, was supposed to have shown the emperor wholesome grain, assuring him that there was nothing to worry about. In such a context a figurative reading of lines 11–14 would have easily come to mind.

3.26

Sighing Over the Sweet Chrysanthemums in the Yard

Sweet chrysanthemums before my eaves, transplanted too late,
 on the Double Ninth I couldn't bring myself to pick their green
 blooms.

- The next day in the dreary, whistling winds I sober up entirely;
 4 their last flowers rich with color blossom to what end?
 Beside the hedge and in the wilds are many fragrant flowers,
 gathering the least of these in gown's folds they are brought into the
 hall.

- I brood how these plants in vain grew large in branch and leaf—
 8 they put down roots in the wrong place, surrounded by wind and frost.

3.27

承沈八丈東美除膳部員外，阻雨未遂馳
賀，奉寄此詩

今日西京掾，
多除南省郎。
通家惟沈氏，
4 謁帝似馮唐。
詩律群公問，
儒門舊史長。
清秋便寓直，
8 列宿頓輝光。
未暇申宴慰，
含情空激揚。
司存何所比，
12 膳部默淒傷。
貧賤人事略，
經過霖潦妨。
禮同諸父長，
16 恩豈布衣忘。
天路牽騏驎，
雲臺引棟樑。
徒懷貢公喜，
20 颯颯鬢毛蒼。

3.27

Sir Shen Dongmei (8) Has Been Made Vice-Director of the
Catering Bureau; Because of the Rain I Wasn't Able to Gallop Off to
Congratulate Him So I Respectfully Sent This Poem

- Today many administrators in the Western Capital
were made vice-directors in the Ministry of Rites;¹
But for family friends across generations, there is only Shen,²
4 who pays his respects to the emperor like Feng Tang.³
All gentlemen ask him about poetry's rules,
a scholar household, his strength is knowing the former histories.
In clear autumn it is fitting that he stay nights in the palace,
8 the constellation at once casts its glow.⁴
I had no time to extend my felicitations,
I held back my feelings, my excitement in vain.
What can be compared to your charge? —
12 but the Catering Bureau leaves me in silent sorrow.⁵
For one poor and humble, politeness is abridged,
I was prevented by heavy rain from stopping by.
The courtesy due is with seniors of my father's generation,
16 how could this commoner forget your kind grace?
A fine steed is led to Heaven's roads,
a roof-beam is brought to Cloud Terrace.
In vain I harbor Lord Gong's delight,⁶
20 but wind-ruffled, the hair at my temples is gray.

1 Original note: "Four personnel of the bureau were made vice-directors on the same day" 府掾四人, 同日拜郎。

2 Shen Dongmei was the son of the poet Shen Quanqi (c.656–c.716), who had been a friend of Du Fu's grandfather, Du Shenyang.

3 Having served in three reigns, Feng Tang was finally appointed court gentleman (*lang*) at the age of ninety in the reign of Han Wudi. Shen Dongmei was evidently elderly when he received this promotion.

4 The stars that correspond to the office of *lang*, "vice-director."

5 Because Du Fu's grandfather held that post.

6 *Gong Yu.

3.28

苦雨奉寄隴西公兼呈王徵士

今秋乃淫雨，
仲月來寒風。
群木水光下，
4 萬象雲氣中。
所思礙行潦，
九里信不通。
悄悄素滄路，
8 迢迢天漢東。
願騰六尺馬，
背若孤征鴻。
劃見公子面，
12 超然歡笑同。
奮飛既胡越，
局促傷樊籠。
一飯四五起，
16 憑軒心力窮。
嘉蔬沒溷濁，
時菊碎榛叢。
鷹隼亦屈猛，
20 烏鳶何所蒙。

3.28

The Misery of the Rains: Respectfully Sent to the Duke of Longxi, and Also Presented to Summoned Scholar Wang¹

This autumn is indeed one of flooding rains,
 in the mid-autumn month the cold wind came.
 Hosts of trees are under a watery light,
 4 images of all things lie amid cloudy vapor.
 The man on my mind is blocked by streaming runoff,
 even nine leagues away no letter gets through.
 Gloomy and silent, the road by the pale Chan,
 8 east of the River of Stars lies remote.²
 I want to make my six-foot horse bound forward,
 its back is like being on a lone-faring swan,
 and abruptly to meet my prince face to face,
 12 and escaping this all, to share laughter and joy.
 But to fly off, we are as far as Hu and Yue,³
 cramped up, I lament being in cage and pen.
 I rise four or five times at every meal,
 16 I lean at the window grill, heart's strength spent.
 My fine vegetables are buried in the muck,
 the season's chrysanthemums are shattered among clumps of brush.
 Even hawks and falcons curb their fierceness,
 20 what do the ravens and kites get for their effort?

1 Original note: "The Duke of Longxi is [Li] Yu, [later] Prince of Hanzhong; the Summoned Scholar is Wang Zhe of Langya" 隴西公即漢中王瑀，徵士瑯琊王徽。

2 The River of Stars (the Milky Way) was a figure for the Wei River. Both the Wei and Chan seem to have flooded so that Du Fu cannot reach Li Yu's residence.

3 The land of the Hu is in the far northwest, while Yue is the far southeast. This is a standard figure for a distance that cannot be crossed.

式瞻北鄰居，
取適南巷翁。
掛席釣川漲，
24 焉知清興終。

3.29-31

秋雨歎三首

I

雨中百草秋爛死，
階下決明顏色鮮。
著葉滿枝翠羽蓋，
4 開花無數黃金錢。
涼風蕭蕭吹汝急，
恐汝後時難獨立。
堂上書生空白頭，
8 臨風三嗅馨香泣。

II

闌風伏雨秋紛紛，
四海八荒同一雲。
去馬來牛不復辨，
4 濁涇清渭何當分。

I gaze with admiration to my northern neighbor's dwelling,
 and find satisfaction with the old man of the southern lane.¹
 We will hoist sail to fish on the river in flood,
 24 how can I imagine my pure elation ending?

3.29–31

Sighing at the Autumn Rain

I

In the rain all the other plants have rotted and died in autumn,
 but the sicklepods at the foot of the stairs have a fresh complexion.
 They put forth leaves that fill the stalks, a canopy of kingfisher feathers,
 4 their flowers bloom without number, coins of gold.
 The chill winds are howling, and blow on you urgently,
 I fear for you in times hereafter, that you cannot alone endure.
 The scholar in the hall, his hair turns white in vain,
 8 facing the wind he sniffs three times the fragrance weeping.²

II

Ruinous winds, rains that lay things low, in autumn come in gusts,
 in the sea-girt world and eight wilds all lies under the same cloud-cover.
 Horses and oxen coming and going I can no longer tell apart;
 4 how is one to distinguish the muddy Jing and the clear Wei?

1 These lines seem to refer to Li Yu and Wang Zhe respectively.

2 This makes enigmatic reference to one of the most enigmatic passages in the *Analects* (X.18): "He said: 'Hen pheasant on the mountain bridge. Is it not the season? Is it not the season?' Zilu made a motion toward it. It sniffed three times and flew off." 曰:「山梁雌雉,時哉時哉.子路共之,三嗅而作。」

禾頭生耳黍穗黑，
 農夫田父無消息。
 城中斗米換衾裯，
 8 相許寧論兩相直。

III

長安布衣誰比數，
 反鎖衡門守環堵。
 老夫不出長蓬蒿，
 4 稚子無憂走風雨。
 雨聲颼颼催早寒，
 胡雁翅溼高飛難。
 秋來未曾見白日，
 8 泥污后土何時乾。

3.32

奉贈太常張卿二十韻

方丈三韓外，
 崑崙萬國西。
 建標天地闊，
 4 詣絕古今迷。
 氣得神仙迴，
 恩承雨露低。

Fungus grows on the tops of grains, the ears of the millet are black;
from farmers and field-workers there is no report.

Within the city a peck of rice is exchanged for fine bedding;¹

8 the bargain is struck and no one considers the relative cost of the two.

III

Who else can compare to this Chang'an commoner?—

I lock my barred gate and keep to my circling walls.

This old man doesn't go out, artemesia and weeds grow tall;

4 the young boy has no worries and goes running in the storm.

The sound of the rain is whooshing, hurrying the cold to come early,

the wings of the Hu wild geese are wet, flying high is hard.

Since autumn came I have never seen the bright sun,

8 mud befouls this august Earth—when will it ever dry?

3.32

Respectfully Presented to Zhang, Chamberlain for Ceremonials: Twenty
Couplets

Fangzhang lies beyond the three Koreas,²

Kunlun is west of the myriad domains:³

Markers set in the vastness of Heaven and Earth,

4 unreachable, eluding both present and past.

Your temper achieves such remoteness of the gods,

in grace you receive the rain and dew lowered upon you.⁴

1 This probably suggests the bedding that was part of a bride's trousseau, finely embroidered by the bride herself and used on the wedding night.

2 Fangzhang was one of the isles of the immortals in the Eastern Ocean. In the Tang the Korea peninsula was divided into three kingdoms.

3 The Kunlun Range in the northwest was supposed to be the dwelling of immortals.

4 That is, imperial favor.

相門清議眾，
8 儒術大名齊。
軒冕羅天闕，
琳琅識介珪。
伶官詩必誦，
12 夔樂典猶稽。
健筆凌鸚鵡，
銛鋒瑩鸛鷓。
友于皆挺拔，
16 公望各端倪。
通籍逾青瑣，
亨衢照紫泥。
靈虬傳夕箭，
20 歸馬散霜蹄。
能事聞重譯，
嘉謨及遠黎。
弼諧方一展，
24 斑序更何躋。
適越空顛躓，
遊梁竟慘淒。

- A minister's family, honest arguments many,¹
 8 in Confucian arts your great fame is equal to his.²
 Coaches and caps are arrayed by palace gates,
 among fine jades, one recognizes the large jade plaque.³
 The music officers surely chant your poems,
 12 and you still investigate the canon of Kui's music.⁴
 Your sturdy brush surpasses "The Parrot,"⁵
 your sharp points glisten with grebe fat.⁶
 "Those you are friendly to" are all outstanding,⁷
 16 in lordly esteem each is the ultimate.
 Inscribed on the registers, you pass the blue chain-patterned gate,⁸
 in the great concourse, you make the purple paste shine.⁹
 When the divine kraken conveys the evening mark,¹⁰
 20 your homeward horse speeds its frosty hooves.
 Your ableness known, translated from one tongue on into others,
 excellent plans have reached even remote folk.
 Once your support and conciliation have been demonstrated,
 24 to what place will you rise in the court ranks?
 I went off to Yue, but in vain I stumbled and fell,¹¹
 I visited Liang but ended up miserable.¹²

1 The recipient is Zhang Ji, the son of the former minister Zhang Yue and the husband of the Ningqin Princess.

2 Equal to that of his father, the famous minister Zhang Yue.

3 The outstanding man.

4 Kui was a music officer of Shun's day. This alludes to Zhang Ji's position in the Court of Ceremonials.

5 *Mi Heng.

6 Grebe fat was used to oil the finest swords; the "point" of this sword probably refers to the sharpness of Zhang Ji's writings.

7 Brothers.

8 To have one's name on the palace registers permitted access to the palace.

9 That is, he drafts well-written edicts in court.

10 The kraken is the dripper of the water-clock, whose marker indicates evening.

11 This refers to Du Fu's first examination failure after returning from earlier travels in the southeast.

12 Another failed attempt to enter government service.

謬知終畫虎，
 28 微分是醢雞。
 萍泛無休日，
 桃陰想舊蹊。
 吹噓人所羨，
 32 騰躍事仍睽。
 碧海真難涉，
 青雲不可梯。
 顧深慚鍛煉，
 36 才小辱提攜。
 檻束哀猿叫，
 枝驚夜鵲棲。
 幾時陪羽獵，
 40 應指釣璜溪。

3.33

上韋左相二十韻(見素)

鳳曆軒轅紀，
 龍飛四十春。
 八荒開壽域，
 4 一氣轉洪鈞。

- Fool that I am, I understand that I end up painting a tiger,¹
 28 my insignificant lot is that of a biting midge.
 A duckweed adrift, I never rest a day,
 I fancy that former path in the shade of the peach tree.²
 Your recommendation is desired by all,
 32 but the chance to mount on high still eludes me.
 The emerald sea is truly hard to cross,
 one cannot find a ladder to the blue clouds.
 Your regard is deep, embarrassing my level of refinement,
 36 my talent small, I don't deserve your support.
 Bound in a cage, the mournful gibbon calls out,
 startled on its branch, the magpie roosts by night.
 When will you accompany the emperor on a fletched hunt?—
 40 you will surely point out one fishing in Huang Creek.³

3.33

Presented to Wei Jiansu, Minister of the Left: Twenty Couplets⁴

- Phoenix calendar, Xuanyuan's time calculations,⁵
 the dragon has taken flight for forty years.⁶
 To the encircling wilds was opened a realm of long life,
 4 the Single Force turned the Great Potter's Wheel.⁷

1 An aspiration that fails; the tiger not painted to perfection ends up looking like a dog.

2 This echoes the proverb "Peach and plum do not speak, but a path forms beneath them." In short, Du Fu hopes for Zhang Ji's patronage.

3 *Taigong.

4 The name of this office is anachronistic, not appearing until 757. The poem was written in 755, with Wei Jiansu holding the office under its earlier name.

5 Xuanyuan was the Yellow Emperor. When Shaohao, the Yellow Emperor's son, became ruler, the arrival of a phoenix led him to call the calendar the "phoenix calendar."

6 That is, Xuanzong had been on the throne for forty years.

7 The "Single Force," *yiqi* 一氣, is the unitary *qi* of Heaven and Earth. The "Great Potter's Wheel" is Heaven that produces the myriad things.

霖雨思賢佐，
丹青憶老臣。
應圖求駿馬，
8 驚代得麒麟。
沙汰江河濁，
調和鼎鼐新。
韋賢初相漢，
12 范叔已歸秦。
盛業今如此，
傳經固絕倫。
豫樟深出地，
16 滄海闊無津。
北斗司喉舌，
東方領搢紳。

- Heavy rains, he longed for a virtuous helper,¹
 in the “red and green” he thought of this old official.²
 In response to the picture he sought a fine steed,³
 8 amazing the age, he found a unicorn.
 You scoured Yangzi and Yellow River of their mud,⁴
 then seasoned the cauldrons anew.⁵
 A Wei Xian, at first a minister of Han,⁶
 12 or a Fan Shu having already gone to Qin to serve.⁷
 Such is now your glorious achievement,
 in transmitting the Classics you are indeed without peer.⁸
 The camphor tree comes forth from a remote place,⁹
 16 a gray sea vast, without a ford.
 The Northern Dipper is in charge of throat and tongue,¹⁰
 now in the east you oversee those who stick badges in their sashes.¹¹

1 Sixty days of rain in Chang'an was taken as a bad omen, and Wei Jiansu was promoted on Yang Guozhong's recommendation.

2 Wei Jiansu had served Xuanzong's father Ruizong and had known Xuanzong since youth. The “red and green” in this context refers to the historical record.

3 Finding an exemplary minister (Wei Jiansu) according to an exemplary model.

4 This is understood as referring to the banishment of the former minister Chen Xilie.

5 “Seasoning” food in the ritual cauldrons was a standard figure for bringing harmony to government.

6 In the reign of Han Xuandi.

7 Fan Shu of Wei was summoned to be minister by King Zhao of Qin, which led to the dismissal of the Count of Rang, King Zhao's half-brother, who had been dominating the government.

8 As Wei Xian and his son had been both ministers of Han and scholars of the Classics, so Wei Jiansu and his father were both ministers and scholars.

9 A figure for good “timber,” talent.

10 *History of the Latter Han* compared the Northern Dipper to the “throat and tongue” of Heaven, and the minister as the emperor's throat and tongue. Wei Jiansu was Minister in the Ministry of War.

11 For a government that “faces southward” (the position of the emperor), to become Minister of the Left is “in the east.” “Those who stick badges in their sashes” are the corps of officials.

持衡留藻鑒，
20 聽履上星辰。
獨步才超古，
餘波德照鄰。
聰明過管輅，
24 尺牘倒陳遵。
豈是池中物，
由來席上珍。
廟堂知至理，
28 風俗盡還淳。
才傑俱登用，
愚蒙但隱淪。
長卿多病久，
32 子夏索居頻。
回首驅流俗，
生涯似眾人。
巫咸不可問，
36 鄒魯莫容身。
感激時將晚，
蒼茫興有神。
為公歌此曲，
40 涕淚在衣巾。

- Holding the scales, you remained to classify and gauge,¹
 20 your shoes were heard when you ascended to the stars.²
 Unique, your talent surpasses antiquity,
 the lingering waves of your virtue illuminate all around.
 In perceptiveness you surpass Guan Lu,³
 24 the letters you compose overwhelm Chen Zun.⁴
 How could you be that creature in the pool?—⁵
 you have always been a treasure on the mat.⁶
 In the ancestral hall you understand perfect governance,⁷
 28 customs entirely return to the pure and simple.
 All outstanding talents have been advanced and employed,
 but I, benighted fellow, merely sink in obscurity.
 Sima Xiangru has long been very sick,⁸
 32 Zixia often lives in isolation.⁹
 I look back on how I dashed through the ordinary world,
 all my life I have resembled most men.
 I may not ask Shaman Xian of my fate,¹⁰
 36 there was no place for me in either Zou or Lu.¹¹
 I am stirred because my time is getting late,
 in the grand vastness there is divinity in my inspiration.
 For you, sir, I sing this song,
 40 and my tears are on my gown and kerchief.

In autumn of 754 Wei Jiansu became a minister, and Du Fu later sent him this poem of praise with the concluding hope for preferment.

1 Wei Jiansu had earlier been Vice-Minister of the Ministry of Personnel, in charge of evaluating officials.

2 *Zheng Chong. "Ascending to the stars" is going to see the emperor.

3 A famous *Classic of Changes* scholar and diviner of the Three Kingdoms.

4 A famous letter-writer of the Eastern Han.

5 A hibernating dragon; Wei is, rather, a dragon extending to show his full powers.

6 A figure for a Confucian scholar waiting to be summoned for service.

7 The ancestral hall stands for the court.

8 *Sima Xiangru.

9 Confucius's disciple.

10 In "Li sao" Qu Yuan asked Shaman Xian to divine his future and what course he should take.

11 Referring to Mencius of Zou and Confucius of Lu, both of whom roamed about because they were not appreciated in their home states. Du Fu is comparing himself to them.

3.34

沙苑行

君不見

左輔白沙如白水，
 繚以周牆百餘里。
 龍媒昔是渥洼生，
 4 汗血今稱獻於此。
 苑中駉牝三千匹，
 豐草青青寒不死。
 食之豪健西域無，
 8 每歲攻駒冠邊鄙。

王有虎臣司苑門，
 入門天廡皆雲屯。
 驕驕一骨獨當御，
 12 春秋二時歸至尊。
 至尊內外馬盈億，
 伏櫪在垆空大存。
 逸群絕足信殊傑，
 16 倜儻權奇難具論。

3.34

Sand Park Pasture: A Ballad

Have you not seen

the white sands of the Eastern Bulwark like white waters,¹

surrounded by an encircling wall for more than a hundred leagues?

Long ago the dragon-decoy was born in the Wowa's waters,²

4 and sweaters-of-blood, now commended, are presented to this place.³

In the park are tall stallions and mares, three thousand head,

luxuriant grasses stretch green, not dying in cold weather.

Eating this they grow sturdy and tough, none such in the Western

Regions,

8 every year they break in the colts, the pride of the borderlands.

The king has a tiger officer in charge of the park's gate,

when one enters the gate the imperial stud all mass like clouds.

Sushuang steeds, of identical frame, are alone suited for imperial use,⁴

12 twice a year, in spring and autumn, they are sent to His Majesty.

Both within and without the palace His Majesty has horses up to a

million,

those at the trough or far off in the wilds exist in great numbers in vain.

Above the common run, supreme of hoof, of truly unusual excellence,

16 incomparably rare, remarkably powerful, hard to describe it all.

1 The Eastern Bulwark is literally "the left carriage rail," the region to the east of Chang'an (presuming the imperial orientation facing south) that "supports" the capital region.

2 Han Wudi's song about the "horses of Heaven," describes them as "dragon-decoys"; i.e., they bring true dragons. The *Han History* "Annals of Emperor Wu" describe the horses of Heaven as actually being born in the Wowa's waters, further strengthening their link to dragons. The Wowa was a river in the Dunhuang region.

3 Ferghana horses were called "thousand league horses" because they were supposed to be able to run a thousand leagues a day. When they reached their destination they were said to sweat blood.

4 Sushuang was the name of an exceptional horse, hence the type.

纍纍埽阜藏奔突，
 往往坡陀縱超越。
 角壯翻騰麋鹿遊，
 20 浮深簸蕩龜鼉窟。

泉出巨魚長比人，
 丹砂作尾黃金鱗。
 豈知異物同精氣，
 24 雖未成龍亦有神。

3.35

橋陵詩三十韻因呈縣內諸官

先帝昔晏駕，
 茲山朝百靈。
 崇岡擁象設，
 4 沃野開天庭。
 即事壯重險，
 論功超五丁。
 坡陀因厚地，
 8 卻略羅峻屏。
 雲闕虛冉冉，
 風松肅泠泠。

Rolling hummocks and dunes hide their headlong gallop,
 everywhere over slopes and rises they bound away as they please.
 Competing in vigor, they prance in flight, roaming with the deer,
 20 floating in deep waters, they are swept along to lairs of alligators.

The abyss brought forth mighty fish as long as a man,
 the tails were of cinnabar, golden were their scales.
 Who would have thought that different creatures share the same
 essence,
 24 though not turned into dragons yet, they still have divine spirit.

3.35

Poem on Qiaoling in Thirty Couplets, to Be Shown to the Officials
 of the County¹

When the late emperor made his last journey,
 the hundred spirits of this mountain came to his court.
 The lofty hill enfolds his tomb image,
 4 the fertile wilds open as his palace grounds.
 I admire the layered steepness of what lies before me,
 an achievement judged to surpass the five stout men.²
 Sloping along the lay of the thick earth,
 8 drawn back behind, a towering screen is spread.³
 Towers to the clouds seem moving, insubstantial,
 wind in the pines, solemnly rustling.

1 Qiaoling was the tomb of Xuanzong's father, Ruizong, in Fengxian, northeast of the capital.

2 These were men of Shu sent to Qin, who did the herculean task of opening a way through the mountains.

3 Mountain cliffs behind the tomb mound.

石門霜露白，
12 玉殿莓苔青。
宮女晚知曙，
祠官朝見星。
空梁簇畫戟，
16 陰井敲銅瓶。
中使日夜繼，
惟王心不寧。
豈徒恤備享，
20 尚謂求無形。
孝理敦國政，
神凝推道經。
瑞芝產廟柱，
24 好鳥鳴巖扃。
高岳前嶺峯，
洪河左滢潏。
金城蓄峻趾，
28 沙苑交回汀。
永與奧區固，
川原紛眇冥。
居然赤縣立，
32 臺榭爭岿亭。
官屬果稱是，
聲華真可聽。

- Frost and dew white on the stone gateway,
 12 moss and lichens green in the jade halls.
 The palace ladies are late to know daybreak,
 officers of the shrine at dawn see the stars.
 By the empty rafters cluster painted pikes,
 16 the shadowy well clinks with a bronze pitcher.
 Court messengers come continuously day and night,
 our king's heart is not at peace.
 It's not only that he is concerned with the completeness of offerings—
 20 he still seeks something from that which is formless.¹
 With filial rule he is sincere in governing the state,
 concentrating his spirit, he advocates Daoist classics.
 Auspicious mushrooms grew on the temple columns,
 24 a good bird sang out by the gate on the cliff.
 The high Marchmount looms before it,²
 the mighty River winds swirling to its left.
 It holds the looming ruins of the Great Wall,³
 28 at Sandy Park winding sandbars cross.
 Forever firm, together with the core region,⁴
 river and plains everywhere faint in the distance.
 Securely established as a county of the capital district,
 32 terraces and kiosks vie with each other in height.
 The officers here, as expected, suit their offices,
 the splendor of their reputations is truly pleasing to the ear.

1 That is, from the spirit of his father.

2 Mount Hua.

3 A section built in Qin times.

4 Chang'an.

王劉美竹潤，
36 裴李春蘭馨。
鄭氏才振古，
啖侯筆不停。
遣辭必中律，
40 利物常發硯。
綺繡相輾轉，
琳琅愈青熒。
側聞魯恭化，
44 秉德崔瑗銘。
太史候鳧影，
王喬隨鶴翎。
朝儀限霄漢，
48 客思迴林坰。
轆軻辭下杜，
飄飄陵濁涇。
諸生舊短褐，
52 旅泛一浮萍。
荒歲兒女瘦，
暮途涕泗零。
主人念老馬，
56 廨署容秋螢。
流寓理豈愜，
窮愁醉未醒。

- Wang and Liu, as glossy as fine bamboo,
 36 Pei and Li, the aroma of spring eupatorium.
 And Zheng, whose talent rouses the ancient mode,
 Count Dan, whose brush never stops.
 The phrases they produce always match regulation,
 40 sharp things, always just off the whetstone.¹
 Finely wrought embroidery, turned over and over,
 rare jade, increasingly green and lustrous.
 I have remotely heard of Lu Gong's cultural transformation,²
 44 in grasping virtue, there is Cui Yuan's inscription.³
 The Grand Astrologer observed the outlines of wild ducks,⁴
 and Wang Qiao went with a crane's pinions.⁵
 Court ceremony is confined to the River of Stars,⁶
 48 the wayfarer's thoughts turn to woods and wilds.
 In hardship and despair I left Xiadu,
 and, tossed along, I crossed the muddy Jing.
 One of the scholars, in an old short homespun robe,
 52 I drift in travel, a duckweed afloat.
 A famine year, my sons and daughters grow thin,
 on the twilight road my tears fall.
 My hosts give thought to this old horse,
 56 the official lodgings admit this autumn firefly.
 How can I feel satisfied lodging as a drifter?—
 in the depths of sorrow, I never sober from drunkenness.

1 Referring to Dan's brush, hence his style.

2 An Eastern Han county magistrate who governed by virtue rather than punishments.

3 Another county magistrate of the Eastern Han, who wrote an inscription to be placed beside his seat to remind him of virtuous action.

4 *Wang Qiao.

5 When Wangzi Qiao became an immortal, he returned to the mortal world to take his leave riding a crane.

6 That is, it too remote for Du Fu to approach.

何當擺俗累，
60 浩蕩乘滄溟。

3.36

送蔡希魯都尉還隴右因寄高三十五書記

蔡子勇成癖，
彎弓西射胡。
健兒寧鬥死，
4 壯士恥為儒。
官是先鋒得，
材緣挑戰須。
身輕一鳥過，
8 槍急萬人呼。
雲幕隨開府，
春城赴上都。
馬頭金匱匣，
12 駝背錦模糊。
咫尺雪山路，
歸飛青海隅。
上公猶寵錫，
16 突將且前驅。
漢使黃河遠，
涼州白麥枯。

When shall I shake off the bonds of the common world
60 and ride the dark seas, swept boundless and free?

The famine in Chang'an and Du Fu's failure to find patronage finally led him to take his family north to Fengxian. Here Du Fu is essentially begging for food and lodging for himself and his family.

3.36

Seeing Commander Cai Xilu Off on His Return to Longyou, By This I Write to Secretary Gao (35)¹

Master Cai's courage is a mad passion,
he bends his bow to shoot Hu in the west.
A regular would rather die in combat,²
4 a bold man is ashamed to be a scholar.
His office was gotten by being the vanguard,
his talent was needed for provoking battle.
His body light, a single bird in passage,
8 his lance-work swift, ten thousand hurrahs.
Your cloudlike tent went with the Commander,³
setting out for the capital city in spring.
Your horse's head wrapped about with gold,
12 your camel's back, a dazzle of brocade.
The road to the Mountains of Snow is but a foot away,
you now fly back to a corner of Kokonor.
Your superior still is being granted favor,
16 his attack general now gallops ahead for a while.
A Han deputy, the Yellow River is far,
at Liangzhou the white wheat is withered.

1 Original note: "At the time Geshu [Han] had come to court to present a petition, and he made Master Cai go back ahead of him" 時哥舒入奏，勒蔡子先歸。

2 *Jian'er* 健兒, literally something like "stout lads," was a Tang military category for troops we might call "regulars" (as opposed to conscripts or militiamen). These made up the core of the Central Asian armies.

3 Geshu Han, commander of the Western armies.

因君問消息，
20 好在阮元瑜。

3.37

醉歌行

陸機二十作文賦，
汝更少年能綴文。
總角草書又神速，
4 世上兒子徒紛紛。
驊騮作駒已汗血，
鷲鳥舉翮連青雲。
詞源倒流三峽水，
8 筆陣獨掃千人軍。

只今年纔十六七，
射策君門期第一。
舊穿楊葉真自知，
12 暫蹶霜蹄未為失。
偶然擢秀非難取，
會是排風有毛質。
汝身已見唾成珠，
16 汝伯何由髮如漆。

Through you I ask word of him,
 20 how is he doing, our Ruan Yuanyu?¹

3.37

Drunken Song²

Lu Ji at twenty composed the “Poetic Exposition on Literature”;
 you, at an even younger age, were able to write literary works.
 With hair in tufts your draft script also showed divine speed,³
 4 while other boys of the age were just running around in crowds.
 When the Hualiu steed is but a colt it already sweats blood;
 then the bird of prey spreads its pinions and reaches the blue clouds.
 Fountainhead of eloquence pouring out the water of the Three Gorges,
 8 ranks of the brush, alone sweeping away an army of a thousand.

But now your age is just sixteen or seventeen,
 answering examination questions at the ruler’s gate, you aimed to be
 number one.
 He who formerly shot a poplar leaf truly knew himself,⁴
 12 if the frosty hooves trip up once it is not to be taken as failure.
 A chance to be selected for excellence is not hard to achieve,
 a time will come when you have the feathers to breast the wind and fly.
 In your person I already have seen spittle turned to pearls,
 16 how can I, your uncle, have hair black as lacquer?

1 The third-century writer Ruan Yu is here a figure for Gao Shi.

2 Original note: “Parting from my nephew Qin, returning after failing the examination” 別從侄勤落第歸。

3 The “hair in tufts” indicates a child before adolescence.

4 The famous Chu archer Yang Yiji.

春光澹沱秦東亭，
 渚蒲牙白水荇青。
 風吹客衣日杲杲，
 20 樹攬離思花冥冥。
 酒盡沙頭雙玉瓶，
 眾賓皆醉我獨醒。
 乃知貧賤別更苦，
 24 吞聲躑躅涕淚零。

3.38

陪李金吾花下飲

勝地初相引，
 徐行得自娛。
 見輕吹烏毳，
 4 隨意數花鬚。
 細草偏稱坐，
 香醪懶再酤。
 醉歸應犯夜，
 8 可怕李金吾。

- Spring light wafts far and wide at the pavilion east of Qin,
 sprouts of reeds by isles are white, the water-poppies are green.
 The breeze blows the traveler's clothes, the sun grows bright,
 20 trees stir up thoughts of separation, the flowers are dark.
 The ale is gone here on the sands, a pair of jade jugs,
 all the crowd of guests are drunk, I alone am sober.
 I now understand that when poor and low parting is even more bitter,
 24 I choke back my voice and pace, tears streaming down.

3.38

Accompanying Li of the Imperial Guard Drinking under the Flowers

- First led here to this splendid scene,
 walking slowly, I get to enjoy myself.
 Seeing its lightness, I blow off bird-down,
 4 I count stamens of flowers as I please.
 Fine plants, especially suited for sitting,
 fragrant brew, too lazy to buy more.
 If we go back drunk, we will surely violate curfew—
 8 and then we should fear Li, officer of the Guard?¹

1 The Imperial Guard, the Jinwu Guard, to which Li belongs were in charge of enforcing curfew.

3.39

官定後戲贈

不作河西尉，
 淒涼為折腰。
 老夫怕趨走，
 4 率府且逍遙。
 耽酒須微祿，
 狂歌托聖朝。
 故山歸興盡，
 8 回首向風飄。

3.40

去矣行

君不見韜上鷹，
 一飽則飛掣。
 焉能作堂上燕，
 4 銜泥附炎熱。

野人曠蕩無覩顏，
 豈可久在王侯間。
 未試囊中餐玉法，
 8 明朝且入藍田山。

3.39Playfully Presented after My Post Was Determined¹

- I won't serve as Hexi's sheriff,
 dreary to bend one's waist for others.
 This old fellow fears having to scurry around,
 4 a post in the Guard is more relaxed.
 Addicted to ale, I need a modest salary,
 my wild songs are lodged in our sage dynasty.
 Gone is my impulse to go back to the mountains of home,
 8 I turn my head and face gusts of wind.

3.40

Gone!: A Ballad

- Have you not seen the hawk on the gauntlet?—
 once it's eaten its fill, it flies swiftly away.
 How could it act like the swallows in the hall,
 4 mud in their beaks, keeping close to the heat?
 The man of the wilds is expansive and free, his face never has to show
 shame,
 how can he long remain among princes and counts?
 Not having tried the technique in my bag for dining on jade,
 8 tomorrow at dawn I'll go off for a while into Lantian Mountain.

1 Original note: "At the time I was relieved of the post of sheriff of Hexi and instead put in the Military Service Section of the Right Guard Command" 時免河西尉，為右衛率府兵曹。

3.41

夜聽許十誦詩愛而有作

許生五臺賓，
業白出石壁。
余亦師粲可，
4 身猶縛禪寂。
何階子方便，
謬引為匹敵。
離索晚相逢，
8 包蒙欣有擊。
誦詩渾遊衍，
四座皆辟易。
應手看捶鉤，
12 清心聽鳴鏞。
精微穿溟滓，
飛動摧霹靂。
陶謝不枝梧，
16 風騷共推激。
紫燕自超詣，
翠駁誰剪剔。
君意人莫知，
20 人間夜寥闕。

3.41

By Night Listening to Xu (10) Chant Poems; I Cherished This and Wrote Something

- Master Xu was a sojourner on Mount Wutai,¹
his karma spotless, he left Stonecliff Temple.
I too took Sengcan and Huike as my teachers,²
4 but I still am tied to the stillness of Chan.³
How can I rise to your mastery of expedient means?—
I have been mistakenly brought in as your match.
Alone and isolated, I have met you late,
8 I am pleased that my ignorance will be dispelled.
In chanting poems you are utterly free and easy,
everyone present yields to you.
We watch as you deftly fashion swords,⁴
12 with pure minds we listen to your singing arrows.
Essential and faint, you pierce primal chaos,
stirring in flight, you drive on the thunder.
Tao and Xie cannot obstruct your course,⁵
16 the Airs and the Sao are both praised and stirred.
Purple Swallow on its own surpasses all,⁶
who ever trimmed or shaved Azure Dapple?
No one understands your mind—
20 in the mortal world is the vast stillness of night.

1 A temple complex, where Xu studied Buddhism.

2 The second and third patriarchs of the Chan school.

3 That is, Du Fu has not achieved enlightenment.

4 The perfect craftsman in *Zhuangzi's* "Knowledge Wanders North" 知北遊.

5 The poets *Tao Qian and Xie Lingyun or Xie Tiao (464–499).

6 This was the one of famous nine steeds of Han Wendi.

3.42

戲簡鄭廣文虔兼呈蘇司業源明

廣文到官舍，
繫馬堂階下。
醉則騎馬歸，
4 頗遭官長罵。

才名四十年，
坐客寒無氈。
賴有蘇司業，
8 時時與酒錢。

3.43

夏日李公見訪

遠林暑氣薄，
公子過我遊。
貧居類村塢，
4 僻近城南樓。
旁舍頗淳樸，
所願亦易求。
隔屋喚西家，
8 借問有酒不。

3.42

A Playful Note to Instructor Zheng Qian, Also to Be Delivered to the
Director of Studies Su Yuanming

When the Instructor reaches his office,
he ties his horse at the foot of the stairs to the hall.

When drunk he rides back on his horse,
4 and gets badly scolded by the senior official.

Famed for his talent for forty years,
the guests at his board are cold and have no blankets.

But luckily there is Director of Studies Su
8 who now and then gives him money for ale.

3.43

Visited by Mr. Li on a Summer Day

Far in the woods the sultry weather is milder,
the young nobleman stops by my place on an excursion.

My poor dwelling is like a rural hamlet,
4 out of the way, near the large buildings in the southern suburbs.

My neighbors are quite simple and pure:
what I wish for can be easily gotten.

I call to the home next door to the west,
8 asking if they have ale or not.

牆頭過濁醪，
展席俯長流。
清風左右至，
12 客意已驚秋。
巢多眾鳥鬥，
葉密鳴蟬稠。
苦道此物聒，
16 孰謂吾廬幽。
水花晚色靜，
庶足充淹留。
預恐尊中盡，
20 更起為君謀。

- Some thick brew is then passed over the wall,
and I spread mats overlooking the long stream.
Cool breezes come from every side,
12 my guest is surprised, already sensing autumn's approach.
Nests are many, flocks of birds quarrel,
leaves are dense, the singing cicadas thick.
Troubled, I know that these creatures are noisy,
16 no one would say that my cottage is secluded.
But the evening colors of waters and flowers are tranquil
which I hope is enough to make you linger on.
I'm afraid we will soon run out of ale,
20 and get up again to figure out what to do on your account.

4.1

天育驃騎歌

吾聞天子之馬走千里，
今之畫圖無乃是。

是何意態雄且傑，
4 駿尾蕭梢朔風起。

毛為綠縹兩耳黃，
眼有紫燄雙瞳方。
矯矯龍性合變化，
8 卓立天骨森開張。

伊昔太僕張景順，
監牧攻駒閱清峻。
遂令大奴守天育，
10 別養驥子憐神俊。

當時四十萬匹馬，
張公歎其材盡下。

故獨寫真傳世人，
16 見之座右久更新。

年多物化空形影，
嗚呼健步無由騁。

4.1

A Song for the Fleet-mount of the Imperial Stables

I have heard how the Son of Heaven's horses can run a thousand leagues,
 what I see pictured here today can be none other than such as these.
 But what is the temper of this one, aggressive and outstanding?—

4 when its mettlesome tail whishes, the north wind rises.

Its coat is pale green, its two ears are yellow,
 its eyes have purple flames, and its pair of pupils are square.
 A dragon nature, tough and bold, it is sure to be transformed,
 8 standing high apart, its heavenly bones mysteriously extend.

Long ago the Master of the Stables, Zhang Jingshun,
 supervised pasture and had the colts broken, checking for the pure and superior.

He then ordered the Chief Slave to keep them for the Imperial Stables,
 12 giving special care for the offspring of great steeds, touched by their divine superiority.

Back then there were four hundred thousand horses,
 but Zhang sighed at how their talents were in every way inferior.

So he had the portrait of this one alone made to transmit to the world,
 16 I see it hung to the right of my seat, and the longer I look, the fresher it grows.

As the years grew many, the creature passed on, with this mere outline left,
 alas for its sturdy pace, it has no means to gallop.

如今豈無騷裏與驂騑，
20 時無王良伯樂死即休。

4.2

驄馬行

鄧公馬癖人共知，
初得花驄大宛種。
夙昔傳聞思一見，
4 牽來左右神皆竦。
雄姿逸態何嶄峩，
顧影驕嘶自矜寵。
隅目青瑩夾鏡懸，
8 肉駿礮礮連錢動。

朝來久試華軒下，
未覺千金滿高價。
赤汗微生白雪毛，
12 銀鞍卻覆香羅帕。
卿家舊賜公能取，
天廄真龍此其亞。
晝洗須騰涇渭深，
16 朝趨可刷幽并夜。

These days there are of course Yaoniao's and Hualiu's,¹
 20 but wanting a Wang Liang or Bole in our time, they simply die and are
 gone.²

4.2

The Dappled Gray: A Ballad³

The Duke of Deng's mad passion for horses, was known by everyone,
 when he finally got a dappled gray steed, of the Ferghana breed.
 He had heard report of it earlier and longed to see it once;
 4 they led it in, and all those around were stirred with awe.
 A virile stance, a posture aloof, how high tall it loomed,
 it looked at its shadow, gave a proud neigh, vaunting the favor it
 enjoyed.
 The slits of his eyes sparkled green, mirrors hanging on either side,
 8 flesh and bristle bulging, linked dapples stirred.
 With the dawn they long tested him beneath the splendid balcony,
 I don't think even a thousand silver pieces would make up its lofty
 price.
 A hint of crimson sweat appears in the snow-white hairs,
 12 they put back the silver saddle over a horsecloth of fragrant gossamer.
 What the Chamberlain once presented the Duke was able to get,
 to only the true dragons of the Imperial Stud is this horse second.
 For daytime washing this must leap in the depths of the Jing and Wei,
 16 bounding off at dawn it can brush past night in You and Bing.⁴

1 Famous steeds of antiquity.

2 Wang Liang and Bole were famous connoisseurs of fine horses.

3 Original note: "Chamberlain of Ceremonials Liang was commanded to present this horse; Li Duke of Deng coveted it and took possession of it. He commanded Du Fu to compose this poem." 太常梁卿敕賜馬也。李鄧公愛而有之。命甫製詩。

4 Prefectures in the far northeast.

吾聞良驥老始成，
 此馬數年人更驚。
 豈有四蹄疾於鳥，
 20 不與八駿俱先鳴。
 時俗造次那得致，
 雲霧晦冥方降精。
 近聞下詔喧都邑，
 24 肯使騏驎地上行。

4.3

魏將軍歌

將軍昔著從事衫，
 鐵馬馳突重兩銜。
 披堅執銳略西極，
 4 崑崙月窟東嶄巖。
 君門羽林萬猛士，
 惡若哮虎子所監。
 五年起家列霜戟，
 8 一日過海收風帆。
 平生流輩徒蠢蠢，
 長安少年氣欲盡。

- I have heard that the very finest steeds grow perfected only when old,
 in a few years a horse like this will amaze folk even more.
 How could there be four hooves fleetier than a bird?—
 20 will it not show itself first in the company of the Eight Chargers?¹
 The ways of the times are carelessly hurried, how could they get one like
 this?—
 only in the dark of cloud and fog could such an essence be sent down.
 I have heard that recently a decree was proclaimed in the cities and
 towns,²
 24 how could one let such a unicorn walk on common ground?

4.3

Song for General Wei

- The general used to wear a retainer's tunic,
 his armored horse would charge with a double bit.
 He wore the hard and grasped the sharp-pointed, seizing the far west,
 4 the Kunlun Mountains and moon-cave were towering cliffs to his east.³
 The Yulin Guard of our ruler's gate has ten thousand warriors fierce,
 as terrible as roaring tigers, under your supervision.
 In five years there rose from your home a line of frosty pikes,⁴
 8 in one day you crossed the sea then pulled down your wind-blown sail.⁵
- Your peers were ordinarily scuttling around for naught,
 the high tempers of Chang'an youths almost melted away.

1 The famous horses of the Zhou King Mu, here referring to the imperial stud.

2 Seeking fine horses.

3 According to legend, the "moon-cave" was where the moon set. That is, he has passed to the west of these.

4 The mark of an official of the third grade or above.

5 The sea is evidently Kokonor.

魏侯骨聳精爽緊，
12 華嶽峰尖見秋隼。

星躔寶校金盤陀，
夜騎天駟超天河。
櫂槍熒惑不敢動，
16 翠蕤雲旃相蕩摩。

吾為子起歌都護，
酒闌插劍肝膽露。

鉤陳蒼蒼玄武暮，
20 萬歲千秋奉明主，
臨江節士安足數。

4.4

白水明府舅宅喜雨(得過字)

吾舅政如此，
古人誰復過。
碧山晴又濕，
4 白水雨偏多。
精禱既不昧，
歡娛將謂何。

- Count Wei's bones jut up high, his temperament is taut,
 12 as over the sharp spire of Mount Hua one sees an autumn eagle.
- Adorned with jeweled star-lines and golden trappings,
 by night he drove the emperor's team crossing the River of Stars.¹
 Comets and fire stars did not dare to stir,²
 16 purple tassels and cloud pennons toss and rubbed each other.
- On your behalf I rise and sing "Protector-General,"³
 the ale done, you stick in your sword, your boldness revealed.
- The Gouchen stars are in the vast blue, the Xuanwu stars are setting,⁴
 20 ten thousand years, a thousand autumns you serve your wise prince,
 the honorable warriors of the Linjiang Prince, how are they worth
 comparing?⁵

4.4

Rejoicing Over the Rain at the House of My Uncle, Magistrate
 of Whitewater County (I received the rhyme *guo*)

- My uncle's achievement in governing is such
 that who could surpass it among the ancients?
 The emerald mountains, sunlit and wet,
 4 at Whitewater the rain was especially much.
 Since he did not fail in concentrated prayer,
 how great is our joy!

1 This probably refers to his role as guard commander on night patrol in Chang'an, with cosmic echoes.

2 These were signs of warfare.

3 A *yuefu* title.

4 The Xuanwu stars were a set of constellations in the north.

5 The Linjiang Prince was the deposed Heir Apparent of Han Jingdi (r. 156–141 BCE), who was eventually forced to commit suicide. "The Linjiang Prince" was a song made in sympathy. Lu Jue linked this with another song "Honorable Warriors," which seems to have been understood as a single song.

湯年早頗甚，
8 今日醉弦歌。

4.5

九日楊奉先會白水崔明府

今日潘懷縣，
同時陸浚儀。
坐開桑落酒，
4 來把菊花枝。
天宇清霜淨，
公堂宿霧披。
晚酣留客舞，
8 鳧鳥共差池。

In the years of Tang the drought was quite awful,¹
 8 today we get drunk with music to strings.

4.5

On the Double Ninth Yang of Fengxian County Meets with Cui,
 Magistrate of Whitewater County

Today's Pan Yue of Huai County,
 at the same time, Lu Yun of Junyi County.²
 The host sets out "mulberry shedding ale,"³
 4 the one coming holds a spray of chrysanthemum.
 Sky's vault has been purified by clear frost,
 at the public hall the overnight fog lifts.
 Tipsy late in the day, the guest is detained to dance,
 8 wild duck slippers of both scattered about.⁴

Given that Du Fu's wife was surnamed Yang, the Republican scholar Wen Yiduo (1899–1946) speculated that this was a close relative of Du Fu's wife. While there is no direct evidence of this, it would explain why Du Fu took his family to Fengxian and left them there, returning himself to Chang'an. Two months later he went back to Fengxian.

1 Tang was the first ruler of the Shang. This refers to the recent drought in the capital region.

2 Pan Yue and Lu Yun (262–303) were two famous writers of the Western Jin who both served as county magistrates. Here they refer to Yang and Cui.

3 An ale that matured when the mulberry trees shed their leaves, here referring to fine ale.

4 *Wang Qiao.

4.6

自京赴奉先縣詠懷五百字

杜陵有布衣，
老大意轉拙。
許身一何愚，
4 竊比稷與契。
居然成瀆落，
白首甘契闊。
蓋棺事則已，
8 此志常覲豁。
窮年憂黎元，
歎息腸內熱。
取笑同學翁，
12 浩歌彌激烈。
非無江海志，
蕭灑送日月。
生逢堯舜君，
16 不忍便永訣。

4.6

Going from the Capital to Fengxian County, Singing My Feelings
(five hundred words)¹

There is a man of Duling in homespun clothes,²
as I age, my aims grow more inept.

So foolish in what I swore to become!—

4 I secretly likened myself to Hou Ji and Xie.³

At last I proved to be too large to be useful,
white-haired, and willing to endure hardship.

When the coffin closes, the issue will be settled,

8 but these aims ever look to fulfillment.

To the end of my years I worry for the common folk,
I heave sighs, and my guts burn within.⁴

I win mockery from old men, once fellow students,

12 yet I sing out loudly, and with increasing fervor.

It's not that I lack aims to live on the rivers and lakes,
to see days and months pass, aloof and serene.

But I live in the age of a ruler like Yao and Shun,

16 and cannot bear to just take leave forever.

1 Original note: “Composed at the beginning of the eleventh month in the fourteenth year of the Tianbao Reign” 天寶十四載十一月初作。The eleventh month began on December 8, 755; on the 16th news arrived that An Lushan had rebelled, though the emperor at first did not credit the report.

2 Duling was a region south of the capital, and Du Fu's family home. “Homespun clothes,” literally “plain cloth clothes,” was the mark of a commoner; that is, someone with neither class rank nor official position.

3 Hou Ji was the creator of agriculture and Shun's Minister of agriculture; Xie helped Yu in draining the great flood during the reign of Shun. On the face of things Du Fu is saying that he wants to become a great minister of state like these two ancient figures; however, Hou Ji was also the ancestor of the Zhou ruling house, and Xie was the ancestor of the Shang. Given his grief at the death of his son and his sense of failure as a parent at the end of the poem, the situation in which the poem was written, these associations of glorious futures hoped for and lost cannot be entirely suppressed.

4 *Neire* 內熱 (“burn within”) is a medical term, but one associated with zeal in service.

當今廊廟具，
構廈豈云缺。
葵藿傾太陽，
20 物性固莫奪。
顧惟螻蟻輩，
但自求其穴。
胡為慕大鯨，
24 輒擬偃溟渤。
以茲悟生理，
獨恥事干謁。
兀兀遂至今，
28 忍為塵埃沒。
終愧巢與由，
未能易其節。
沈飲聊自遣，
32 放歌頗愁絕。
歲暮百草零，
疾風高岡裂。
天衢陰崢嶸，
36 客子中夜發。
霜嚴衣帶斷，
指直不得結。
凌晨過驪山，
40 御榻在嵒嶮。

Yet now the halls of State are fully complete,¹
 in the building's structure, no gaps at all.
 Like mallow and pulse, I bend to the sun—²
 20 none can rob a thing of its nature.
 But I turn to consider that ant-breed,
 seeking only their own little holes.
 Why should they aspire to be Great Leviathan³
 24 ever aiming to sprawl across the dark sea?
 Hereby I grow aware of life's pattern.
 and I alone am ashamed to beg for favor.
 I have gone on thus persistently until now—
 28 I could not bear just to sink into the dust.
 In the end Chaofu and Xu You put me to shame,⁴
 for they could not alter their firm resolve.
 I drink deeply to banish such thoughts for the while,
 32 then burst into song, so terribly sad.
 It was year's end, all the plants were dying,
 the high ridges, rent by the hard winds.
 The royal avenues lay sunk deep in shadow
 36 as the traveler set forth at midnight.
 The frost harsh, my coat's sash snapped,
 my fingers were stiff, I could not tie it.
 At daybreak I passed by Mount Li,
 40 the royal couch lay there on its towering height.⁵

1 The "halls of state," literally "[palace] porch and ancestral temple," was a standard figure for the structure of government, in which particular *cai*, "talent"/"timber" might be used.

2 That is, he looks toward the emperor.

3 The "Leviathan," *jing* 鯨, is probably here simply a figure for greatness, but it is hard not to note that this was the standard figure for An Lushan, more "monstrous" than great.

4 *Xu You.

5 Xuanzong made winter visits to Mount Li near Chang'an because of the hot springs there.

蚩尤塞寒空，
蹴蹋崖谷滑。
瑤池氣鬱律，
44 羽林相摩戛。
君臣留歡娛，
樂動殷膠葛。
賜浴皆長纓，
48 與宴非短褐。
彤庭所分帛，
本自寒女出。
鞭撻其夫家，
52 聚斂貢城闕。
聖人筐篚恩，
實欲邦國活。
臣如忽至理，
56 君豈棄此物。
多士盈朝廷，
仁者宜戰慄。
況聞內金盤，
60 盡在衛霍室。
中堂舞神仙，
煙霧散玉質。
煖客貂鼠裘，
64 悲管逐清瑟。

Ill-omened auroras stuffed the cold sky,
 they have trampled the slippery valley slopes.
 Vapors surged swelling from Alabaster Pool,¹
 44 where the royal guardsmen rub and clack.
 There lord and courtiers linger in pleasures,
 music stirs, thundering through empty space.
 All granted baths there have long hat ribbons,²
 48 no short homespun tunics join in their feasts.
 Yet the silk bolts apportioned in the royal court
 came first from the homes of poor women.
 Whips flogged their menfolk,
 52 gathering taxes to present to the palace.
 His Majesty's gracious gifts of baskets
 are in fact to preserve the domains.
 If the courtiers disregard perfect government,
 56 it is not that our prince throws these things away.
 Many officers are now filling the court,
 it is fitting that kindly men tremble.
 What's more, I've heard golden plate of the Household
 60 is now all in the homes of imperial in-laws.³
 In the midst of halls goddesses dance,
 diaphanous mists disperse over marble flesh.
 Cloaks of sable warm the guests,
 64 moving notes of flutes follow clear zithers.

1 "Alabaster Pool" was where the Queen Mother of the West feasted King Mu of the Zhou, and it was a standard figure for extravagant feasting and pleasures on the part of a ruler, generally to the detriment of the polity. In this case the vapors rising are literal, since the pleasure palace on Mount Li was built around hot springs.

2 The "long hat ribbons" mark great court officers.

3 Literally "the homes of the Wei's and the Huo's," powerful in-law families of the Western Han.

勸客駝蹄羹，
霜橙壓香橘。
朱門酒肉臭，
68 路有凍死骨。
榮枯咫尺異，
惆悵難再述。
北轅就涇渭，
72 官渡又改轍。
群冰從西下，
極目高岑兀。
疑是崆峒來，
76 恐觸天柱折。
河梁幸未圯，
枝撐聲窸窣。
行旅相攀援，
80 川廣不可越。
老妻寄異縣，
十口隔風雪。
誰能久不顧，
84 庶往共飢渴。
入門聞號咷，
幼子飢已卒。
吾寧捨一哀，
88 里巷亦嗚咽。

Guests are urged to taste camel-hoof stew,
 frosty oranges weigh upon sweet tangerines.
 Crimson gates reek with meat and ale,
 68 while on the streets are bones of the frozen dead.
 Splendor and privation, a mere foot apart,
 so upsetting it is hard to recount further.
 My northward cart came where the Jing meets the Wei,
 72 at the official crossing I again changed my track.¹
 Massed ice floes were coming down from the west,
 looming high as far as the eye could see.
 It seemed as if the Kongtong Mountains had come,²
 76 I feared it would strike and break pillars of Heaven.³
 We were lucky the bridge had not yet collapsed,
 yet the sound of its crossbeams creaked and groaned.
 Travelers held hands to help each other over,
 80 if the river grew broader, we could not cross.
 My wife was in a different county,
 ten mouths separated from me by winds and snow.
 Who could go long without checking on them?
 84 I hoped to go share their hunger and thirst.
 When I came in the gate, I heard crying out,
 my young son had died of hunger.
 I could not suppress a wail of my own,
 88 when even the whole lane was sobbing.

1 The situation here is far from clear. A “crossing” was a ferry point; later we see Du Fu on one of the bridges, clearly crossing on foot. We know that some of the Wei River bridges could accommodate vehicles but this does not seem like one of them. It is possible that he “changes his track” because no boats are crossing under flood conditions.

2 Kongtong was a fabled mountain range in the Western Regions.

3 This alludes to the famous story of the rebel Gonggong battling with the mythic emperor Zhuanxu and breaking one of the pillars that supported Heaven.

所愧為人父，
 無食致夭折。
 豈知秋未登，
 92 貧窶有倉卒。
 生常免租稅，
 名不隸征伐。
 撫跡猶酸辛，
 96 平人固騷屑。
 默思失業徒，
 因念遠戍卒。
 憂端齊終南，
 100 瀕洞不可掇。

4.7

奉先劉少府新畫山水障歌

堂上不合生楓樹，
 怪底江山起煙霧。
 聞君掃卻赤縣圖，
 4 乘興遣畫滄州趣。
 畫師亦無數，
 好手不可遇。
 對此融心神，
 8 知君重毫素。

What shamed me was my role as a father,
 lack of food had caused this infant's death.
 I could not have known that before the harvest
 92 such calamity would befall our poverty.
 All my life I have been exempt from taxes,
 and my name is not registered for conscription.
 Considering what bitter things still happened to me,
 96 ordinary people must truly be desperate.
 I brood silently on those who lost livelihoods,
 then think of our troops in far garrisons.
 Reasons for worry are as great as South Mountain,
 100 a chaotic swirl that cannot be grasped.

In the tenth lunar month of 755 Du Fu took a low appointment as an administrator in one of the imperial guard units. In the eleventh month he went to see his family, whom he had moved to Fengxian County. At the time An Lushan had already risen in rebellion, but the news had not yet reached the capital. We do not know how much this poem came purely from its moment or was revised in hindsight, but the sense of crisis—before the real crisis was known—is clear.

4.7

Song for the Painted Landscape Screen of Liu Dan, Sheriff of Fengxian¹

Maple trees should not be growing in a hall—
 amazing!—how these rivers and hills give off fog and mist.
 I've heard you wiped away all other pictures of the heartland,
 4 as on a whim you have painted the zest of gray isles.
 Painters are innumerable,
 but a skilled hand can't be found;
 Facing this, heart and spirit fuse with it,
 8 and I know how you honor the brush-hair and silk.

1 *Wyyb* has the appended note: "Written at the house of Liu Dan, Sheriff of Fengxian"
 奉先尉劉單宅作。

豈但祁岳與鄭虔，
筆跡遠過楊契丹。
得非玄圃裂，
12 無乃瀟湘翻。
悄然坐我天姥下，
耳邊已似聞清猿。

反思前夜風雨急，
16 乃是蒲城鬼神入。
元氣淋漓障猶濕，
真宰上訴天應泣。
野亭春還雜花遠，
20 漁翁暝踏孤舟立。

滄浪水深青溟闊，
欹岸側島秋毫末。
不見湘妃鼓瑟時，
24 至今斑竹臨江活。

劉侯天機精，
愛畫入骨髓。
自有兩兒郎，
28 揮灑亦無比。

- How could it just be only some Qi Yue or Zheng Qian?—
 this brushwork surpasses by far Khitan Yang!¹
 Can this not have been ripped from Xuanpu?
 12 this must have spilled over from Xiao and Xiang.²
 I find myself quietly sitting beneath Mount Tianmu,
 in my ears I seem to already hear clear cries of the gibbons.
- I think back to a night before when wind and rain blew hard—
 16 it was, in fact, spirits and wraiths entering Pucheng.³
 This screen is still wet from the swirling effluence of Primal Vapor,
 He-In-Charge complained above, and Heaven must have wept.⁴
 Spring returns to a wilderness pavilion, various flowers stretch far,
 20 an old fisherman in darkness strides and stands upon his lone boat.
- Canglang's waters are deep, the blue dark is vast,⁵
 overhanging banks, slanting isles, the tips of autumn hairs.⁶
 I do not see the moment when Xiang goddesses play the zither,
 24 but until today streaked bamboo are alive overlooking the river.⁷
- Heaven's workings are sharp in Master Liu,
 his love of painting enters his bones and marrow.
 He has two young sons
 28 who also brandish the brush without peer.

1 Qi Yue and Zheng Qian were well-known contemporary painters; Khitan Yang was a Sui painter.

2 These lines refer respectively to the mountains (*shan* 山) and watercourses (*shui* 水) represented in the painting. Xuanpu was part of the Kunlun Range.

3 Pucheng is Fengxian.

4 “He-In-Charge” 真宰 here is the entity that controls all things of this world. The complaint and Heaven’s response follow from the theft of the forces of creation.

5 Canglang, the object of the famous song cited in Mencius and the “Fisherman” of the *Chuci*, is a place to live in seclusion, matching the “zest of gray isles” 滄州趣 above.

6 This is a figure for the tininess of the representation, also suggesting the fine hairs of the painter’s brush. It also evokes Zhuangzi’s famous passage on the relativity of things: “In all the world nothing is larger than the tip of an autumn hair, and Mount Tai is small.”

7 This refers to the two goddesses of the Xiang, the consorts of Shun, who permanently spotted the bamboo of the Xiang region with the tears on hearing of Shun’s death.

大兒聰明到，
 能添老樹巔崖裏。
 小兒心孔開，
 32 貌得山僧及童子。
 若耶溪，
 雲門寺，
 吾獨胡為在泥滓，
 36 青鞋布襪從此始。

4.8

奉同郭給事湯東靈湫作

東山氣濛鴻，
 宮殿居上頭。
 君來必十月，
 4 樹羽臨九州。
 陰火煮玉泉，
 噴薄漲巖幽。
 有時浴赤日，
 8 光抱空中樓。
 閩風入轍跡，
 曠原延冥搜。
 沸天萬乘動，
 12 觀水百丈湫。

- Your older son is exceptionally clever,
 skilled at adding old trees to ridges and slopes.
 Your younger son's mind's apertures are clear—
 32 he depicts a mountain monk and his servant lad.
 Ruoye Creek,
 Yunmen Temple,
 why am I here alone in the mud and mire?—
 36 green sandals and homespun stockings will begin from this point on.¹

4.8

A Companion Piece, Respectfully Offered, for Supervising Secretary Guo's "Written on the Sacred Tarn East of the Hot Springs"

- Over that eastern mountain, a vast blur of vapor,
 the palace is set on its very top.²
 Our ruler always comes in the tenth month,
 4 planting his feathered standards, he watches over the Nine Regions.
 Subterranean fires boil the jade springs,
 spewing forth, they inundate secluded cliffs.
 At times they bathe the crimson sun,
 8 whose light embraces mansions in the void.³
 Into Langfeng entered the tracks of his wheels,
 Broad Wilderness invites his search for mysteries.⁴
 With sounds bubbling to heaven, His Myriad Chariots stir⁵
 12 to observe the waters in this hundred-yard-deep tarn.

1 That is, inspired by the landscape, Du Fu is vowing to go off and lead the life of a recluse.

2 This was Xuanzong's pleasure palace by the hot springs on Mount Li, east of Chang'an.

3 This most likely describes the steam from the hot springs around the sun, but when Xuanzong bathed, the waters were said to "bathe the sun."

4 Langfeng was one of the peaks of the Kunlun Mountains; Xuanzong's trip to the sacred tarn is lightly compared to King Mu of Zhou's visit to the Kunlun Mountains. Broad Wilderness lay beyond the Kunlun Mountains.

5 The Son of Heaven is conventionally the "Lord of Myriad Chariots."

幽靈斯可佳，
王命官屬休。
初聞龍用壯，
16 擘石摧林丘。
中夜窟宅改，
移因風雨秋。
倒懸瑤池影，
20 屈注蒼江流。
味如甘露漿，
揮弄滑且柔。
翠旗澹偃蹇，
24 雲車紛少留。
簫鼓蕩四溟，
異香泱漭浮。
鮫人獻微綃，
28 曾祝沈豪牛。
百祥奔盛明，
古先莫能儔。
坡陀金蝦蟆，
32 出見蓋有由。
至尊顧之笑，
王母不遣收。
復歸虛無底，
36 化作長黃虬。

Such secluded divinity is here to be admired
 the king ordains that his attendants be given leave.
 I heard how at first the dragon acted with force,
 16 riving the rock, ruining forested hills.
 At midnight its lair-lodging changed,
 its transfer went along with an autumn of storm.
 In this Alabaster Pool reflections hang upside down,¹
 20 bent pouring therein, the gray-green river's current.
 Its flavor is like a broth of sweet dew,
 splashed, it is slippery and soft.
 Kingfisher banners ruffle, waving aloft,
 24 cloud carriages linger in masses awhile.²
 Fifes and drums sweep over the sea-girt world,
 strange aromas drift through the empty vastness.
 The mermen present their subtle gossamers,
 28 and invocators drown a yak.
 A hundred auspicious signs rush to the ascendant brilliance,
 no counterpart can match in bygone times.
 On undulating slopes, a Golden Toad,
 32 when it appears there is surely a reason.³
 His Majesty looks on it and smiles,
 the Queen Mother won't send anyone to catch it.⁴
 It goes back to a void without bottom,
 36 and turns into a long yellow kraken.

1 Jasper Pool was where King Mu feasted with the Queen Mother of the West, a figure Du Fu uses elsewhere for Xuanzong's imagined revelries with Lady Yang the Noble Consort. Here it is a figure for the tarn.

2 Comparing the imperial entourage to immortals, who ride in cloud carriages.

3 This perhaps refers to An Lushan. In response to the minister Yang Guozhong's claim that An Lushan planned to rebel, An Lushan made a court appearance.

4 If the Toad is An Lushan, the emperor restored his favor to the general, who then returned to his command and prepared his rebellion. The Queen Mother [of the West] was often used for Yang the Noble Consort.

飄飄青瑣郎，
 文彩珊瑚鈎。
 浩歌滌水曲，
 40 清絕聽者愁。

4.9-13

後出塞五首

I

男兒生世間，
 及壯當封侯。
 戰伐有功業，
 4 焉能守舊丘。
 召募赴薊門，
 軍動不可留。
 千金買馬鞭，
 8 百金裝刀頭。
 閭里送我行，
 親戚擁道周。
 斑白居上列，
 12 酒酣進庶羞。

Wind-tossed, the Gentleman of the Blue Chain-Patterned Gate,¹
the flash of his writing are coral hooks.

He loudly sings his “Melody of Clear Water,”

40 so perfectly clear, listeners are melancholy.²

This poem is taken as a response to a prodigy near the Huaqing Palace complex on Mount Li where Xuanzong wintered. This seems to have been composed just before An Lushan's rebellion. We cannot be sure about the precise identification of the Golden Toad, but at the time Chang'an was abuzz with gossip about court politics and the hostility between An Lushan and the Minister Yang Guozhong. Popular lore later made Lady Yang the Noble Consort a protector [even lover] of An Lushan, but since she was closely tied to Yang Guozhong, this seems unlikely.

4.9–13

Going out the Passes: Second Series

I

When a man-child is born into the world,
he should be ennobled when reaching his prime.

In battle one can accumulate deeds of merit,

4 so how could I keep the hills of home?

Called for the muster, we set out for Ji Gate,³

when the army moves, I cannot stay.

I buy a horse-whip for a thousand in silver,

8 adorn my sword-hilt for a hundred.

The neighborhood sees me on my way,

kinfolk crowd all around the road.

Those with white-streaked hair take their places in front,

12 tipsy from ale, they offer me delicacies.

1 An archaic Han reference to the office of Supervising Secretary Guo.

2 Suggesting that Guo's original poem contained similar references to the current political situation.

3 The central region of An Lushan's command.

少年別有贈，
含笑看吳鉤。

II

朝進東門營，
暮上河陽橋。
落日照大旗，
4 馬鳴風蕭蕭。
平沙列萬幕，
部伍各見招。
中天懸明月，
8 令嚴夜寂寥。
悲笳數聲動，
壯士慘不驕。
借問大將誰，
12 恐是霍嫖姚。

III

古人重守邊，
今人重高勳。
豈知英雄主，
4 出師互長雲。
六合已一家，
四夷且孤軍。

The young men have a different gift—
with a smile I examine a Wu scimitar.

II

At dawn we advance to East Gate Camp,¹
by dusk we mount the Heyang Bridge.
The sinking sun shines on the great banners,
4 horses neigh in the whistling winds.
Ten thousand tents ranged in the level sands,
each squad and company has the roll called.
In mid-sky hangs the bright moon,
8 the orders are strict, the night is still.
Then from the sad pipe several notes stir,
men in their prime are sad and not boastful.
Let me ask: who is general in command—
12 it's probably Swift Commander Huo Qubing.²

III

The ancients valued guarding the frontiers,
people today value great rewards.
How could one have known that our warrior ruler
4 would send forth armies continuously as long clouds?
All corners of the world are already one family,³
yet we are an army surrounded by barbarians.

1 This was a camp set up outside Upper East Gate in Luoyang.

2 *Huo Qubing.

3 This is a cliché of dynastic unification, referring to the ruling house.

遂使貔虎士，
 8 奮身勇所聞。
 拔劍擊大荒，
 日收胡馬群。
 誓開玄冥北，
 12 持以奉吾君。

IV

獻凱日繼踵，
 兩蕃靜無虞。
 漁陽豪俠地，
 4 擊鼓吹笙竽。
 雲帆轉遼海，
 粳稻來東吳。
 越羅與楚練，
 8 照耀輿臺軀。
 主將位益崇，
 氣驕凌上都。
 邊人不敢議，
 12 議者死路衢。

V

我本良家子，
 出師亦多門。

- Thus we troops, like tigers and leopards, are made
 8 to rouse ourselves and bravely do as told.
 Drawing swords, we strike the great wilderness
 and daily bring in herds of Hu horses.
 We vow to open the land north of Xuanming,¹
 12 and offer it to our lord.

IV

- Daily lines of men bring word of triumphs,²
 the two marches are quiet and offer no worries.³
 Yuyang is a place of roughnecks and men-at-arms,⁴
 4 where they beat the drums and play the reed organs.
 Sails like clouds turn on the Sea of Liao
 as supply rice comes in from Eastern Wu.
 Yue's gossamer and the white silk of Chu
 8 shine gloriously on varlets and churls.
 The commanding general's position is ever more exalted,
 his arrogant temper flaunts the Capital.
 People on the frontier do not dare dispute him—
 12 those who dispute die on the highway.

V

I was the child of good family,
 I have gone on campaign in many different situations.

1 Xuanming was the god of the north and here refers to northern lands.

2 That is, they tell the emperor of victories.

3 The frontiers with the Xi and Khitan.

4 An Lushan's headquarters.

將驕益愁思，
 4 身貴不足論。
 躍馬二十年，
 恐辜明主恩。
 坐見幽州騎，
 8 長驅河洛昏。
 中夜間道歸，
 故里但空村。
 惡名幸脫免，
 12 窮老無兒孫。

4.14

蘇端薛復筵簡薛華醉歌

文章有神交有道，
 端復得之名譽早。
 愛客滿堂盡豪翰，
 4 開筵上日思芳草。
 安得健步移遠梅，
 亂插繁花向晴昊。
 千里猶殘舊冰雪，
 8 百壺且試開懷抱。
 垂老惡聞戰鼓悲，
 急觴為緩憂心擣。

- The general's arrogance increases sad thoughts,
4 personal glory is not worth considering.
For twenty years now I have charged forward
and fear betraying my ruler's kindness.
Now I see Youzhou's cavalry¹
8 gallop afar, darkening the Yellow River and the Luo.
At midnight I go home by back roads,
and my old village has been left deserted.
I am fortunate to escape an evil name,
12 but poor and old, I have no descendants.

4.14

At the Feast of Su Duan and Xue Fu, a Song of Drunkenness as a Note
to Xue Hua

- There is divine spirit in literary works, in friendship there is a Way,
Duan and Fu have achieved this, their fame for both came early.
The hall is full of cherished guests, all bold men of the writing brush,
4 they hold a feast on New Year's Day, longing for fragrant plants.
How can one get sturdy runners to transport distant plums?—
we would randomly stick dense sprays in hair facing the clear sky.
For a thousand leagues still remain the old ice and snow,
8 so let us try out these hundred pots to open up our hearts.
Getting old I hate to hear war-drums' sad sounds,
the swiftly passing cups serve to relax anxious hearts pounding.

1 A region of the northeastern command, here standing for An Lushan's troops.

- 少年努力縱談笑，
 12 看我形容已枯槁。
 座中薛華善醉歌，
 歌詞自作風格老。
 近來海內為長句，
 16 汝與山東李白好。
 何劉沈謝力未工，
 才兼鮑照愁絕倒。
 諸生頗盡新知樂，
 20 萬事終傷不自保。

- 氣酣日落西風來，
 願吹野水添金杯。
 如澆之酒常快意，
 24 亦知窮愁安在哉。
 忽憶雨時秋井塌，
 古人白骨生青苔。
 如何不飲令心哀。

4.15

晦日尋崔戢李封

朝光入甕牖，
 尸寢驚弊裘。

- The young men should try their best to freely chat and laugh—
 12 take a look at my appearance, already withered up.
 Among the guests is Xue Hua, fine at “songs of drunkenness,”
 in the lyrics of such songs he shows a maturity of style.
 Recently in the world he has been writing in long lines—
 16 you are as good as Li Bai from East of the Mountains.
 He Xun, Liu Xiaobiao, Shen Yue, and Xie Tiao—their force is not as
 good at this;¹
 your talent equals Bao Zhao’s overwhelming melancholy.²
 All present experience fully the joys of new acquaintance,
 20 amid myriad troubles we lament at last that we cannot preserve it.
- The mood tipsy, the sun is setting, the west wind comes,
 I wish it would blow wilderness waters to add to our golden cups.
 Ale as much as the River Sheng always cheers me up,
 24 I know that then utter sadness, would be nowhere to be found.
 At once I recall the rainy season, how autumn wells caved in,
 there white bones of the ancients grew with green moss.
 How then can one not drink up and leave the heart to lament?

4.15

On the Last Day of the Month Going to Find Cui Ji and Li Feng

When dawn’s light entered my pot-rim window,³
 sleeping like a corpse, I woke suddenly under my worn-out cloak.

1 Famous poets of the late fifth and early sixth centuries, excelling in five-syllable line poetry, but not in the seven-syllable line, the “long line.”

2 A fifth-century poet who excelled in the “long line.”

3 A window made from the broken rim of a large pot was a standard mark of a humble dwelling.

起行視天宇，
4 春氣漸和柔。
興來不暇懶，
今晨梳我頭。
出門無所待，
8 徒步覺自由。
杖藜復恣意，
免值公與侯。
晚定崔李交，
12 會心真罕儔。
每過得酒傾，
二宅可淹留。
喜結仁里歡，
16 況因令節求。
李生園欲荒，
舊竹頗修修。
引客看掃除，
20 隨時成獻酬。
崔侯初筵色，
已畏空尊愁。
未知天下士，
24 至性有此不。
草牙既青出，
蜂聲亦暖遊。

I got up and went to look at Heaven's vault,
 4 the spring weather was getting gradually balmy and gentle.
 Elation came, I had no time to be lazy,
 this morning I combed my hair.
 I went out my gate, dependent on nothing,¹
 8 on foot, I felt I could do as I pleased.
 I let my fancies free, staff in hand,
 thus avoiding encounters with dukes and grandees.
 I formed a late friendship with Cui and Li,
 12 our accord is indeed rarely matched.
 Whenever I stop by, I get to have ale,
 in both homes I may linger on.
 I rejoice to make friends in such a kindly neighborhood,
 16 and even more I go seek them out on this fine holiday.
 Master Li's garden has almost run wild,
 his former bamboo stand quite tall.
 He has it swept clean to bring his guest in,
 20 then in due time we toast each other.
 When a party starts, Master Cui's look
 is of one already worried the cups will run dry.
 I didn't know if other gentlemen of the world
 24 have natures as perfect as this.
 The sprouts of plants have come out green,
 the sounds of bees also roam in the warmth.

1 That is, without needing a horse and carriage.

思見農器陳，
 28 何當甲兵休。
 上古葛天民，
 不貽黃屋憂。
 至今阮籍等，
 32 熟醉為身謀。
 威鳳高其翔，
 長鯨吞九州。
 地軸為之翻，
 36 百川皆亂流。
 當歌欲一放，
 淚下恐莫收。
 濁醪有妙理，
 40 庶用慰沈浮。

4.16

白水縣崔少府十九翁高齋三十韻

客從南縣來，
 浩蕩無與適。
 旅食白日長，
 4 況當朱炎赫。
 高齋坐林杪，
 信宿遊衍闋。

- I long to see farming implements arrayed—
 28 when will the clash of arms be over?
 The folk of Getian in ancient days¹
 did not give worries to the Yellow Awning,²
 But nowadays the ilk of Ruan Ji³
 32 get utterly drunk and care only for themselves.
 The august phoenix soars on high,⁴
 long Leviathan swallows up the Nine Regions.⁵
 Earth's axis is turned over thereby,
 36 and all the rivers flow in confusion.
 I am ready to break loose in song,
 if tears fall, I'm sure I won't be able to stop them.
 In thick brew there is a fine truth,
 40 I hope thereby to console these ups and downs.

4.16

The High Studio of Old Cui (19), Assistant Magistrate of Whitewater County: Thirty Couplets

- A traveler came from the county to the south,⁶
 swept on in the vastness, with nowhere to go.
 Dining as a guest, the days stretched long,
 4 even more with summer's red light blazing.
 I sit at the treetops in your high studio,
 staying a couple of nights, carefree outings are tranquil.

1 A legendary emperor of high antiquity, under whose rule the people had no worries.

2 The awning of the emperor's carriage, hence metonymically, the emperor.

3 *Ruan Ji. The image is one of enjoying oneself in troubled times.

4 The phoenix, with its august deportment, was an auspicious omen. The implications are uncertain here, but it seems that this implies that the phoenix does not show itself in these times.

5 The rebel An Lushan.

6 Fengxian County.

清晨陪躋攀，
8 傲睨俯峭壁。
崇岡相枕帶，
曠野懷咫尺。
始知賢主人，
12 贈此遣愁寂。
危階根青冥，
曾冰生淅瀝。
上有無心雲，
16 下有欲落石。
泉聲聞復息，
動靜隨所擊。
鳥呼藏其身，
20 有似懼彈射。
吏隱適性情，
茲焉其窟宅。
白水見舅氏，
24 諸公乃仙伯。
杖藜長松陰，
作尉窮谷僻。
為我炊雕胡，
28 逍遙展良覲。
坐久風頗愁，
晚來山更碧。

- In the clear morning I join you for a climb,
8 jauntily peering down from a sheer cliff.
The lofty hills lie resting against each other,
I feel the broad moors are but a few feet away.
Now I realize that my worthy host
12 has given me this to dispel lonely melancholy.
By sheer stairways giving root to the dark skies,
layers of ice give off trickling rills.
Above are clouds that go without will,
16 below there are rocks ready to fall.
The stream's sound heard, then quiet again,
moving or still, according to what it strikes.
Birds cry out, hiding their bodies,
20 seeming to fear the slings and arrows.
Being a hermit-clerk suits your nature,
and your hideaway is here.
At Whitewater I meet my uncle,
24 of senior gentlemen, indeed an immortal elder.
He leans on his staff in a tall pine's shade,
serves as sheriff in a remote valley.
He cooks up wild rice for me,
28 then rambling free, unfolds these fine sights.
After sitting long, the winds are very melancholy,
as it gets late, the mountains are still more green.

相對十丈蛟，
32 欵翻盤渦圻。
何得空裏雷，
殷殷尋地脈。
煙氛藹嶒峯，
36 魍魎森慘戚。
崑崙崆峒顛，
迴首如不隔。
前軒頽反照，
40 巉絕華岳赤。
兵氣漲林巒，
川光雜鋒鏑。
知是相公軍，
44 鐵馬雲霧積。
玉觴淡無味，
胡羯豈強敵。
長歌激屋樑，
48 淚下流衽席。
人生半哀樂，
天地有順逆。
慨彼萬國夫，
52 休明備征狄。
猛將紛填委，
廟謀蓄長策。

Facing us, a ten-yard kraken
 32 in a flash flew, splitting a whirlpool.¹
 From where did we get this thunder in a clear sky,
 rumbling, we trace it to the veins of earth?²
 Mist and haze occlude vertiginous heights,
 36 thick with goblins gloomy and dreary.
 The summits of Kunlun and Kongtong³
 seem not far removed as I turn my head.
 At the front balcony evening's sunshine sinks down,
 40 and towering to the utmost, Mount Hua turns red.
 War's atmosphere floods forests and ridges,
 the river glints mixes with blade-tip and arrowhead.
 I know it's the Minister's army,⁴
 44 armored horses massing like a fog.
 The jade goblet is bland and without savor—
 how can the Hu be stronger foes?
 My long songs stir the roof-beams,
 48 tears fall, flowing onto my seat.
 Human life is half sorrow, half joy,
 in this world things go well and things go awry.
 I am distressed that men from ten thousand domains
 52 in this glorious age prepare to campaign against the Di folk.
 Fierce commanders mass in droves,
 court planners formulate far-reaching policies.

1 It is unclear whether Du Fu is imagining a real dragon or a small waterfall.

2 This is obscure, but it may be the rumbling of the waterfall that seems like thunder from underground.

3 Two ranges of mountains in the northwest.

4 The hastily assembled army of Geshu Han, sent to oppose the march of An Lushan's army on the capital.

東郊何時開，
 56 帶甲且未釋。
 欲告清宴罷，
 難拒幽明迫。
 三歎酒食旁，
 60 何由似平昔。

4.17

三川觀水漲二十韻

我經華原來，
 不復見平陸。
 北上唯土山，
 4 連天走窮谷。
 火雲無時出，
 飛電常在目。
 自多窮岫雨，
 8 行潦相厖蹙。
 蒼甸川氣黃，
 群流會空曲。
 清晨望高浪，
 12 忽謂陰崖踣。
 恐泥竄蛟龍，
 登危聚麋鹿。

- When will the eastern marches be recovered?—
 56 men can't take their armor off for the while.
 The clear feast will soon be declared at an end—
 hard to resist darkness and light pressing on.
 Repeatedly sighing over my ale and food,
 60 how can times be as peaceful as they used to be?

Having taken his family north to Fengxian, Du Fu went on to Whitewater County, where his maternal uncle was sheriff. By this point An Lushan's forces were on the march toward Chang'an. Soon afterwards Geshu Han's hastily assembled army was crushed by An Lushan's forces, Xuanzong fled Chang'an, and the rebels occupied the city. Du Fu left Whitewater County, taking his family to safety farther north. This flight is retrospectively described in the "Ballad of Pengya" (5.30). In "Seeing Off My Remote Cousin, Case Reviewer Wang Li, on a Mission to the Southern Seas" (23.22) he gives a further account of that desperate flight.

4.17

Watching the Flood at Three Rivers: Twenty Couplets¹

- Ever since I passed through Huayuan,
 I saw level land no more.
 To the north there was only Earthgate Mountain,
 4 I hurried through barren valleys stretching to heaven.
 Fiery clouds constantly appeared,
 bolts of lightning were ever in my eyes.
 Since there was much rain on the barren peaks,
 8 the run-off crashed roaring together.
 A welling confluence, the river vapor yellowed,
 and all the streams converged in the empty bends.
 In clear dawn I gazed on the high waves
 12 and immediately thought that the southern slopes would collapse.
 Fear of being mired sent dragons into hiding,
 climbing perilous spots, the deer congregated.

¹ Original note: "Composed in the seventh month of the fifteenth year of the Tianbao, when fleeing the rebels" 天寶十五年七月中避寇時作。

枯查卷拔樹，
16 礪礪共充塞。
聲吹鬼神下，
勢閱人代速。
不有萬穴歸，
20 何以尊四瀆。
及觀泉源漲，
反懼江海覆。
漂沙圻岸去，
24 漱壑松柏禿。
乘陵破山門，
回幹裂地軸。
交洛赴洪河，
28 及關豈信宿。
應沈數州沒，
如聽萬室哭。
穢濁殊未清，
32 風濤怒猶蓄。
何時通舟車，
陰氣不黷黷。
浮生有蕩汨，
36 吾道正羈束。
人寰難容身，
石壁滑側足。

Leafless logs, rolling, torn up trees,
16 heaps of rocks joined to block it up.
Its sounds blew down gods and spirits;
its force shows how swiftly the human world changes.
Were there not a place for the myriad springs to go,
20 how could we honor the Four Great Drains?¹
But when I watched the streams and springs flood,
I instead worried that River and sea had spilled out.
Swirling sands, bounds and banks depart,
24 scouring valleys, left bald of pines and cypresses.
Rising over hills, it smashes gates of mountains,
whirling around, it splits earth's axis.
Where the Luo converges, it will go to the mighty River,
28 it will hardly be two nights before it reaches the Pass.
I expect it will drown several prefectures,
and it is as if I can hear ten thousand homes weeping.
Foul and turbid, not clear at all,
32 the rage of wind-blown billows still accumulates.
When will boats and wagons get through
and the shadowy vapors not be so black?
In this life adrift one is sometimes swept along,
36 but now my own course is constrained.
In the human realm it is hard to find space for oneself—
a stone cliff, slippery, with feet set at an angle.

1 The major rivers of China, cut out by Yu to drain the great flood.

雲雷屯不已，
40 艱險路更踟。
普天無川梁，
欲濟願水縮。
因悲中林士，
44 未脫眾魚腹。
舉頭向蒼天，
安得騎鴻鵠。

4.18

月夜

今夜鄜州月，
閨中只獨看。
遙憐小兒女，
4 未解憶長安。
香霧雲鬟濕，
清輝玉臂寒。
何時倚虛幌，
8 雙照淚痕乾。

Clouds and thunder do not cease to mass,
 40 my path is even more cramped by danger and trouble.
 Under all Heaven there are no river bridges,
 I wish the waters would shrink so I could cross.
 Thus I grieve for gentlemen in the woods:
 44 they will not escape the bellies of the many fish.
 I lift my head and face the gray heavens—
 how can I get to ride a great swan away?

After a brief rest at Pengya, Du Fu continued with his family north to Fuzhou and Qiang Village. On his way he passed Three Rivers, the confluence of the Huachi, the Hei, and the Luo. The flooding he witnessed was an apt counterpart of the times.

4.18

Moonlit Night

The moon tonight in Fuzhou¹
 she alone watches from her chamber.
 I am moved by my children far off there
 4 who don't yet know to remember Chang'an.
 Fragrant fog, her coils of hair damp,
 clear glow, her jade-white arms are cold.
 When will we lean at the empty window,
 8 both shone upon, the tracks of our tears dried?

Du Fu managed to get his family to the relative safety of Qiang Village in Fuzhou, which soon fell to rebel forces moving on from conquered Chang'an. Suzong took the throne on August 11, 756, but was initially trying to gather support, and didn't yet have a headquarters. We don't know exactly what happened except that by the time Du Fu wrote "Moonlit Night," he was in rebel-held Chang'an, and it was autumn. He may have been captured and sent back to Chang'an (or Duling, just outside the city,

1 Du Fu's wife and children were left in Fuzhou, while Du Fu himself returned to rebel-held Chang'an.

4.19

哀王孫

長安城頭頭白烏，
夜飛延秋門上呼。
又向人家啄大屋，
4 屋底達官走避胡。
金鞭斷折九馬死，
骨肉不待同馳驅。
腰下寶玦青珊瑚，
8 可憐王孫泣路隅。

where he would have been registered), but he was clearly not interned and had freedom of movement in the city.

4.19

Lament for the Prince¹

Atop the walls of Chang'an, white-headed ravens²

by night flew crying out over Welcoming-Autumn Gate.³

They then went towards peoples' homes and pecked on great roofs,

4 successful officials under those roofs ran off fleeing the Hu.⁴

The gilded riding crop snapped, the nine horses died,⁵

he did not wait for his flesh and blood to gallop away with him.⁶

A precious *jue* ring at his waist of blue coral,

8 a pitiable young prince weeps at the roadside.

1 This poem was written when Du Fu was trapped in Chang'an after it had fallen to An Lushan's forces. On An Lushan's orders, his soldiers were killing as many members of the Tang royal house as they could find in the city.

2 This line alludes to the thousands of white-headed ravens that were said to have perched on Redbird Gate in Jiankang after Hou Jing overthrew the Liang. A children's song took these as an omen of his eventual defeat. The comparison would be between the two rebels, Hou Jing and An Lushan.

3 Xuanzong led his entourage through "Welcoming-Autumn Gate" in the palace compound when escaping from Chang'an before An Lushan's army reached the city.

4 Clearly the white-headed ravens are birds of ill omen. Commentators differ, however, on how to interpret the significance of these lines. The Song exegete Zhao Yancai takes line four as the general flight of court officials from the city when the birds of ill omen peck on their roofs. Others have taken these lines as referring specifically to the mansion of the minister Yang Guozhong, who was widely held responsible for bringing about the rebellion.

5 The "gilded riding crop" and the "nine horses" are metonymy for the emperor and his entourage. The line suggests the urgency and speed of the imperial flight from the city.

6 Xuanzong did bring with him some members of his immediate family; but many members of the very large imperial clan, particularly those living in mansions outside the palace compound, were left behind. By using the term "flesh and blood" (literally "bones and flesh"), Du Fu is probably referring to the fact that Xuanzong did take the favorites in his harem, along with Yang Guozhong and his immediate family.

問之不肯道姓名，
但道困苦乞為奴。
已經百日竄荊棘，
12 身上無有完肌膚。
高帝子孫盡高準，
龍種自與常人殊。
豺狼在邑龍在野，
16 王孫善保千金軀。
不敢長語臨交衢，
且為王孫立斯須。
昨夜東風吹血腥，
20 東來橐駝滿舊都。
朔方健兒好身手，
昔何勇銳今何愚。
竊聞天子已傳位，
24 聖德北服南單于。
花門剺面請雪恥，
慎勿出口他人狙。
哀哉王孫慎勿疏，
28 五陵佳氣無時無。

- Asked, he is unwilling to state his name,
 he says only that in his misery he begs to be my slave.
 Already for a hundred days he has hidden in thorns and brambles,
 12 nowhere on his body is the skin unmarred.
 Gaozu's descendants all have high-bridged noses,¹
 the dragon-spawn is naturally distinct from other men.
 Wolves and jackals are in the city, the dragon is in the wilds,
 16 Prince, take good care of your body worth a thousand in gold.
 I dare not talk a long time right by the crossroads,
 but because of you, my prince, I will stand here a little while.
 Last night the east wind blew with the stench of blood,
 20 camels coming from the east fill the former capital.²
 Troopers of the Northland, skilled and experienced,
 how bold and sharp they were before, now how inept they seem!³
 I have heard that the Son of Heaven abdicated the throne,
 24 Imperial Virtue made the Southern Khan to submit to us in the north.⁴
 At Huamen they slashed their faces, seeking to expunge this shame—⁵
 take care not to divulge this; others lie in ambush.
 Alas, my Prince, do not be careless—
 28 auspicious vapors of the Five Barrows are never absent.⁶

1 The "high-bridged nose" was the mark of the Han imperial house and a marked characteristic of the founder Gaozu. Du Fu is here claiming to recognize the distinctive physiognomy of the imperial Li clan of the Tang, for which the high-bridged nose is a figure.

2 The east wind marks the season as spring, but it is unclear why the stench of blood should be carried from the east, unless the reference is to the great slaughter at Tong Pass months earlier. An Lushan used camels to transport his plunder from Chang'an to his base at Luoyang.

3 This refers to Geshu Han's troopers from Shuofang ("the Northland") and other Northeastern commands who were so badly defeated at Tong Pass.

4 This refers to Xuanzong's abdication in favor of Suzong and the alliance Suzong made with the Uighur Khan (anachronistically figured as the Xiongnu Chanyu).

5 The face-slashing echoes a gesture of determination for vengeance made by the Xiongnu. Huamen Fort is here taken as the place where the alliance is cemented between Suzong and the Uighurs.

6 This refers to the Tang imperial tombs, whose auspicious vapors betoken the restoration of Tang rule.

4.20

悲陳陶

孟冬十郡良家子，
血作陳陶澤中水。
野曠天清無戰聲，
4 四萬義軍同日死。
群胡歸來血洗箭，
仍唱夷歌飲都市。
都人迴面向北啼，
8 日夜更望官軍至。

4.21

悲青坂

我軍青坂在東門，
天寒飲馬太白窟。

We assume that this poem too was composed shortly after Du Fu got back to Chang'an, because in late August of 756 An Lushan had ordered the execution of the Tang princes, princesses and their husbands. As Chen Yixin notes, this act may not have been a purely political action, but rather retaliation for Xuanzong's execution of An Lushan's own son, held hostage in Chang'an. This prince has managed to escape.

4.20

Grieving Over Chentao

Early winter, young men of good families from ten districts,
their blood was the water in Chentao's marshes.

The moors were vast, the sky clear, no sounds of battle—

4 forty thousand loyalist troops died on the very same day.

Bands of Hu came back, blood washed their arrows,
still singing Khitan songs they drank in the capital market.

8 The capital's citizens turned their faces weeping toward the north,
day and night they keep looking for the royal army to come.

In mid-autumn of 756 the minister Fang Guan 房琯 (697–763) led the imperial army in its three divisions against An Lushan's forces. The northern and central divisions received a crushing defeat at Chentao. Fang Guan employed the ancient technique of putting many of his troops in ox carts; rebel general An Shouzhong responded with the modern and common-sense technique of setting fires, alarming the oxen, who turned and threw the Tang battle array into disorder.

4.21

Grieving Over Greenslope

Our army was at Greenslope, right at the eastern gate,
the weather cold, they watered their horses at pools on Mount Taibai.

黃頭奚兒日向西，
 4 數騎彎弓敢馳突。
 山雪河冰野蕭瑟，
 青是烽煙白人骨。
 焉得附書與我軍，
 8 忍待明年莫倉卒。

4.22

避地

避地歲時晚，
 竄身筋骨勞。
 詩書遂牆壁，
 4 奴僕且旌旄。
 行在僅聞信，
 此生隨所遭。
 神堯舊天下，
 8 會見出腥臊。

- Blond-heads and Xi lads daily moved farther west,¹
 4 several riders bent their bows and dared to charge in attack.
 Snow on mountain, ice on river, wind whistling on the moors,
 the green is the smoke from beacon fires, the white, human bones.
 How can I get to send a letter to our army—
 8 hang on and wait until next year, don't be hasty and rash.

Greenslope (Qingban) was the site of the second battle between Fang Guan's army and the rebels, this time with the southern division of the imperial army. This also resulted in defeat. Although Du Fu speaks as if he were a witness, he was behind enemy lines in Chang'an at the time.

4.22

Refuge

- Place of refuge, the year grows late,
 hiding oneself away, bone and muscles labor.
Poems and Documents, consequently walled up,²
 4 servants and slaves for the while hold banners.
 There is only gossip about the temporary court,
 in this life I follow what I encounter.
 Our former world was that of sage-king Yao—
 8 may the time come when we are out of this stench.³

1 The “blond-heads” was a subgroup of the Khitan people. The Xi was one of the Northeastern tribes against which An Lushan's army had originally been stationed. Over time the Northeastern command, like other northern armies, seems to have had acquired a considerable admixture of non-Chinese. Non-Chinese cavalry, furthermore, joined An's invading armies as confederates.

2 This refers to the story of hiding the Classics in the wall of Confucius's house when Qin supposedly ordered the burning of all the Classics in private hands. These were recovered in the Western Han and became the “old script” Classics.

3 The rebel occupation of Chang'an.

4.23

對雪

戰哭多新鬼，
愁吟獨老翁。
亂雲低薄暮，
4 急雪舞迴風。
瓢棄樽無綠，
爐存火似紅。
數州消息斷，
8 愁坐正書空。

4.24

元日寄韋氏妹

近聞韋氏妹，
迎在漢鐘離。
郎伯殊方鎮，
4 京華舊國移。
春城回北斗，
郢樹發南枝。
不見朝正使，
8 啼痕滿面垂。

4.23

Facing the Snow

- Weeping over battle, many fresh ghosts,
 reciting in sorrow, one old man alone.
 Tumultuous clouds lower toward twilight,
 4 urgent snow dances in whirling winds.
 Ladle tossed aside, no green in the cup,¹
 the brazier remains, there seems the red of fire.
 News has been cut off from several prefectures,
 8 I sit in sorrow, just now writing words in air.²

4.24

On New Year's Day, To my Sister Married into the Wei's

- I've recently heard that my sister with the Wei's
 was received in Hanzhongli.³
 Her husband is elsewhere with a military command,
 4 the capital has moved from Chang'an.
 The city in spring, the North Dipper turns round,⁴
 Ying's trees sprout on their south-facing branches.
 I don't see the New Year's envoys to court,⁵
 8 tracks of tears hang, filling my face.

1 The "green" is the dark color of the lees.

2 *Writing in air.

3 "Received" here is the technical term for welcoming a bride to her new home.

4 That is, the stars return to their spring configuration.

5 Before the fall of the capital to the rebels, every spring on the fifteenth of the first month envoys from the provinces would come to offer their congratulations to the emperor.

4.25

春望

國破山河在，
 城春草木深。
 感時花濺淚，
 4 恨別鳥驚心。
 烽火連三月，
 家書抵萬金。
 白頭搔更短，
 8 渾欲不勝簪。

4.26-27

得舍弟消息二首

I

近有平陰信，
 遙憐舍弟存。
 側身千里道，
 4 寄食一家村。
 烽舉新酣戰，
 啼垂舊血痕。

4.25

View in Spring

- The state broken, its mountains and rivers remain,
 the city turns spring, deep with plants and trees.
 Stirred by the time, flowers, sprinkling tears,
 4 hating parting, birds, alarm the heart.
 Beacon fires stretch through three months,
 a letter from family worth ten thousand in silver.
 I've scratched my white hair even shorter,
 8 pretty much to the point where it won't hold a hatpin.

4.26–27

Getting News of My Brother

I

- Recently I had word from Pingyin
 I was moved that my brother survives far away.
 He leaned in distress a thousand leagues off,
 4 lodged for meals in villages of a single household.
 Beacon fires are raised, recent thirst for battle,¹
 tears stream down previous tracks of blood.²

1 That is, overcome by the fervor of battle.

2 These are probably the traces of bloody tears, produced by the depth of his suffering.

不知臨老日，
8 招得幾人魂。

II

汝懦歸無計，
吾衰往未期。
浪傳烏鵲喜，
4 深負鶴鴿詩。
生理何顏面，
憂端且歲時。
兩京三十口，
8 雖在命如絲。

4.28

憶幼子

驥子春猶隔，
鶯歌暖正繁。
別離驚節換，
4 聰慧與誰論。
澗水空山道，
柴門老樹村。
憶渠愁只睡，
8 炙背俯晴軒。

In these days as I approach old age, I know not
8 how many souls I will succeed calling back.¹

II

You are fearful and do not anticipate return;
I, grown frail, have not planned to go to you.
Baseless, the saying that magpies bring good news,²
4 I have deeply betrayed the *Poem* on wagtails.³
I have no pride in the way I live,
sources of care continue for years.
In the two capitals, thirty family members,
8 though we survive, our fate is like a thread.

4.28

Recalling My Baby Son⁴

In spring Jizi is still parted from me,
songs of orioles now are thick in the warmth.
Since parting I am shocked by the season's change,
4 with whom can I talk about how clever you are?
Water of a stream, road in deserted mountains,
ramshackle gate, a village with old trees.
Recalling him, I'm so sad I can only sleep,
8 sunning my back on the porch under clear skies.

1 "Calling back the soul" was a ritual for the dead.

2 The call of the magpie was supposed to portend the return of a loved one from whom one had been separated.

3 *Wagtails.

4 Original note: "His name is Jizi, and he is currently separated from me in Fuzhou"
字驥子, 時隔絕在鄜州.

4.29

一百五日夜對月

無家對寒食，
有淚如金波。
斫卻月中桂，
4 清光應更多。
化離放紅蕊，
想像顰青蛾。
牛女漫愁思，
8 秋期猶渡河。

4.30

遣興

驥子好男兒，
前年學語時。
問知人客姓，
4 誦得老夫詩。
世亂憐渠小，
家貧仰母慈。
鹿門攜不遂，
8 雁足繫難期。

4.29Facing the Moon on the Night of the Hundred and Fifth Day¹

Without my family I face cold food,
with tears like those metallic waves.²

If you cut down the moon's cassia,³

4 I'm sure it would have even more clear light.

In separation the red blooms open,
I imagine her image, knitting dark brows.

Oxherd and Weaver have sad longings for naught,

8 but they can still cross the River of Stars at a date in autumn.

4.30

Expressing What Has Stirred Me

Jizi is a fine boy,
last year was when he learned to speak.

He asked the names of our visitors

4 and was able to recite his old man's poems.

I pity his being so young in the turmoil of the times,
the household poor, he looks to his mother's love.

I didn't succeed in taking him to Deergate,⁴

8 and I can't expect something tied to a wild goose's foot.⁵

1 Cold Food Festival occurred one hundred and five days after the winter solstice.

2 Referring to the moonbeams.

3 This may refer to Wu Gang who is perpetually trying to chop down the moon cassia, which heals immediately.

4 *Pang Degong.

5 That is, a letter.

天地軍麾滿，
山河戰角悲。
儻歸免相失，
12 見日敢辭遲。

4.31

塞蘆子

五城何迢迢，
迢迢隔河水。
邊兵盡東征，
4 城內空荆杞。
思明割懷衛，
秀巖西未已。
迴略大荒來，
8 峻函蓋虛爾。
延州秦北戶，
關防猶可倚。
焉得一萬人，
12 疾驅塞蘆子。
岐有薛大夫，
旁制山賊起。
近聞昆戎徒，
16 為退三百里。

- Heaven and Earth are filled with army signal banners,
 among mountains and rivers battle bugles mourn.
 If only I get back and don't lose him,
 12 I wouldn't ever put off the day to see him.

4.31

Blocking Luzi Pass

- How far away are the five fortress cities,¹
 far, far, beyond the Yellow River's waters.
 The frontier troops have all gone east on campaign,
 4 in the fortresses are only hawthorns and briars.
 Shi Siming has carved off Huaizhou and Weizhou,²
 Gao Xiuyan has not ceased moving west.³
 If they come bending around the Great Barrens,⁴
 8 the loss of Yao and Han Passes would be nothing by comparison.
 Yanzhou is the northern door to Qin,
 one can still rely on its defense.
 How can we get ten thousand men,
 12 to gallop swiftly to block Luzi Pass?
 At Mount Qi there is Grand Master Xue,⁵
 who controlled the mountain rebels rising all around.
 I have heard that recently the likes of the Kunyi and Quanrong,
 16 have withdrawn three hundred leagues because of him.⁶

1 Five fortresses to the north, the forts of the Shuofang Command, left poorly defended because the troops were being used by Suzong for his counterstrike.

2 One of An Lushan's subordinate generals, then besieging Taiyuan.

3 Gao Xiuyan was a subordinate of Geshu Han who surrendered to An Lushan.

4 The Great Barrens refers to the commands north and northwest of Chang'an.

5 Xue Jingxian, the governor of Fufeng.

6 This refers to the rebel attack on Fufeng, which was beaten back by Xue Jingxian. The Kunyi and Quanrong were non-Chinese peoples of antiquity, here referring to rebel troops.

蘆關扼兩寇，
 深意實在此。
 誰能叫帝閭，
 20 胡行速如鬼。

4.32

哀江頭

少陵野老吞聲哭，
 春日潛行曲江曲。
 江頭宮殿鎖千門，
 4 細柳新蒲為誰綠。
 憶昔霓旌下南苑，
 苑中萬物生顏色。
 昭陽殿裏第一人，
 8 同輦隨君侍君側。
 輦前才人帶弓箭，
 白馬嚼齧黃金勒。
 翻身向天仰射雲，
 12 一箭正墜雙飛翼。
 明眸皓齒今何在，
 血污遊魂歸不得。
 清渭東流劍閣深，
 16 去住彼此無消息。

Luzi Pass can hold back both marauders,
 a profound thought is truly in this.
 Who can cry out to the Emperor's gatekeeper?—¹
 20 the Hu move as swift as demons!

Shi Siming was besieging Taiyuan; and were Taiyuan to fall, Luzi Pass was the only obstacle to Shi Siming striking directly at Suzong's headquarters. Thus blocking Luzi Pass had a distinct urgency for Du Fu. The Qing critic Pu Qilong astutely called it a "rhymed petition to the throne" discussing the particulars of military policy—though, of course, in occupied Chang'an Du Fu had no access to the throne.

4.32

A Lament at the Riverside

An old rustic from Shaoling weeps, swallowing back the sound,
 on a spring day he walks unseen by the Twisting River's bends.
 The palace halls beside the river have their thousand gates locked,
 4 for whom do fine willow fronds and new reed shoots turn green?
 I recall in the past the rainbow banners coming down to the Southern
 Park,
 and in the park all the myriad things took on a bright complexion.
 She who was foremost in the halls of the Palace of Shining Light,²
 8 went with her lord in the same palanquin, attending at his side.
 Before the palanquin palace ladies carried bows and arrows,
 white horses chewed and gnawed at the bits of yellow gold.
 They bent their bodies, faced the heavens, shot upward into the clouds
 12 and one arrow brought tumbling down a pair of flying wings.
 Those bright eyes and gleaming teeth—where are they now?—
 blood stains her wandering soul, she cannot get to return.
 The clear Wei flows eastward, Sword Tower Mountain is far removed,³
 16 one went and another stayed, and there is no news.

1 That is, convey Du Fu's military advice to Suzong.

2 Lady Yang Yuhuan, the Noble Consort.

3 Chengdu, where Xuanzong was staying.

人生有情淚沾臆，
江草江花豈終極。
黃昏胡騎塵滿城，
20 欲往城南望城北。

4.33-36

大雲寺贊公房四首

I

心在水精域，
衣霑春雨時。
洞門盡徐步，
4 深院果幽期。
到扉開復閉，
撞鐘齋及茲。
醍醐長發性，
8 飲食過扶衰。
把臂有多日，
開懷無愧辭。
黃鸝度結構。
12 紫鴿下罌罍。

Whoever has human feeling tears will soak his chest,
 the river plants and river flowers will go on forever.
 The dust from Hu horsemen fills the city at dusk,
 20 and about to go off to South of the City, I gaze to the city's north.¹

Sometime in the spring of 757 Du Fu paid a visit to Twisting River Park at the southeastern corner of Tang Chang'an. In the apparent emptiness of the park, he recalled the spectacle of Xuanzong's visits to the imperial palaces there. Here he expresses pity for Lady Yang the Noble Consort. Xuanzong's guards killed her relative, the hated minister Yang Guozhong. Worried about the consequences if the Noble Consort remained Xuanzong's favorite, they demanded her death as well. Being in no position to oppose his only military escort, Xuanzong reluctantly agreed. The Noble Consort's death has turned Du Fu's disapproval into nostalgic pity.

4.33–36

Reverend Zan's Chambers in Great Cloud Temple

I

The mind lies within a realm of crystal,
 while my clothes are soaked by spring rain.
 I pace slowly through the series of gates,
 4 in a deep courtyard plans for seclusion are realized.
 Every door I come to opens and closes again,
 the struck bell means that meal time is now.
 The ghee always brings forth the [Buddha] nature,²
 8 with food and drink he goes overboard taking care of my frailty.
 We have clasped arms for many a day,
 so we unburden our feelings with no polite phrases.
 Yellow orioles cross over the structures,
 12 purple doves descend to the door's grillwork.

1 Du Fu was living to the south of the city; north was the direction of Suzong's temporary capital and the headquarters of the imperial army.

2 The refinement of ghee from cream was a standard figure for Buddhist wisdom.

愚意會所適，
花邊行自遲。
湯休起我病，
16 微笑索題詩。

II

細軟青絲履，
光明白氎巾。
深藏供老宿，
4 取用及吾身。
自顧轉無趣，
交情何尚新。
道林才不世，
8 惠遠德過人。
雨瀉暮簷竹，
風吹春井芹。
天陰對圖畫，
12 最覺潤龍鱗。

III

燈影照無睡，
心清聞妙香。
夜深殿突兀，
4 風動金銀鐺。

- My mind here finds what suits me,
 I naturally walk slowly beside the flowers.
 This Tang Huixiu makes my illness better¹
 16 and with a smile asks me for a poem.

II

- Fine and soft, green thread slippers,
 shining bright, white cotton kerchief.
 Treasured deep away, to provide for aged monks,
 4 you take them out to use for my person.
 Considering myself, I feel ever more that I lack charm,
 how then does our friendship stay so fresh?
 Daolin's talent is not of the common age,²
 8 Huiyuan's virtue surpasses others.
 Rain streams from the bamboo by the twilight eaves,
 the wind blows the celery by the spring well.
 In the sky's darkness we face the paintings
 12 I especially feel that the dragon's scales are moist.³

III

- Lamplight shines on sleeplessness,
 the mind is clear, I smell wondrous scents.
 Deep in the night the halls jut high,
 4 the wind stirs the metal chimes.

1 A Southern Dynasties monk, known for his literary skills.

2 The fourth-century monk Zhidun.

3 There were five dragons painted by Wu Daozi in Great Cloud Temple. Dragons were responsible for rainstorms. The line suggests that the painted dragons had been doing their work bringing the rain in the preceding lines, and having returned to their walls, were still wet.

天黑閉春院，
 地清棲暗芳。
 玉繩迴斷絕，
 8 鐵鳳森翱翔。
 梵放時出寺，
 鐘殘仍殷床。
 明朝在沃野，
 12 苦見塵沙黃。

IV

童兒汲井華，
 慣捷瓶上手。
 沾灑不濡地，
 4 掃除似無帚。
 明霞爛複閣，
 霽霧擧高牖。
 側塞被徑花，
 8 飄颻委墀柳。
 艱難世事迫，
 隱遁佳期後。
 晤語契深心，
 12 那能總鉗口。
 奉辭還杖策，
 暫別終回首。

- The heavens are black, closing the spring courtyard,
 the place is pure, here unseen fragrances lodge
 The Chain of Jade breaks off afar,¹
 8 the iron phoenix darkly soars.²
 Sanskrit chants sometimes come from the temple,
 the bell's reverberations still shake my couch.
 Tomorrow at dawn I will be in the fertile wilds,
 12 pained to see the brown of dust and sand.

IV

- A lad draws water from the well's sparkling,
 the pitcher is in his nimble, practiced hand.
 He sprinkles it without soaking the ground,
 4 he sweeps up as if he had used no broom.
 Bright auroras flash on the layered towers,
 lifting fog draws up over the high window.
 Flowers blanket the path, stuffing it full,
 8 swaying in breeze, willows dangle on the pavements.
 Hardship and trouble, the world's affairs press on me,
 the sweet time for withdrawal is postponed.
 Talking face to face suits the depths of the heart,
 12 how can one always feel gagged?
 Taking my leave, again I take staff in hand,
 parted but a moment, I finally turn my head.

1 A constellation.

2 A weather-vane.

泱泱泥汙人，
16 狺狺國多狗。
既未免羈絆，
時來憩奔走。
近公如白雪，
20 執熱煩何有。

4.37

雨過蘇端

雞鳴風雨交，
久旱雨亦好。
杖藜入春泥，
4 無食起我早。
諸家憶所歷，
一飯跡便掃。
蘇侯得數過，
8 歡喜每傾倒。
也復可憐人，
呼兒具梨棗。
濁醪必在眼，
12 盡醉攄懷抱。
紅稠屋角花，
碧委牆隅草。

- Spreading everywhere, mud mires me,
 16 many dogs bark fiercely in the capital.¹
 I am not yet able to avoid entanglements,
 when the time comes, I will rest from this running.
 Being near you is like being near white snow—
 20 what irritation do I feel taking hot things in hand?

4.37

Stopping By to See Su Duan in the Rain²

- The rooster crowed, wind mixed with rain,
 but after long drought, the rain is good.
 Staff in hand, I went into springtime mud—
 4 having nothing to eat got me up early.
 I recalled the various households I have visited,
 after a single meal my tracks were swept away.³
 But I have gotten to stop by Master Su's place several times,
 8 and he is always utterly overcome with delight.
 He is surely a man to be cherished—
 he calls to his son to prepare pears and dates.
 Thick brew is always in his eyes,
 12 utterly drunk, he gives vent to his emotions.
 Red and thick, the flowers at the corner of his roof,
 emerald and trailing, the plants at the corner of his wall.

1 That is, the rebels.

2 An original note: "Duan served ale" 端置酒.

3 That is, he didn't visit them any more or they didn't invite him.

- 親賓縱談謔，
16 喧鬧慰衰老。
況蒙霈澤垂，
糧粒或自保。
妻孥隔軍壘，
20 撥棄不擬道。

4.38

喜晴

- 皇天久不雨，
既雨晴亦佳。
出郭眺西郊，
4 肅肅春增華。
青熒陵陂麥，
窈窕桃李花。
春夏各有實，
8 我飢豈無涯。
干戈雖橫放，
慘澹鬥龍蛇。
甘澤不猶愈，
12 且耕今未賒。
丈夫則帶甲，
婦女終在家。

- Intimate with a guest, he chats and jokes freely,
 16 his boisterousness comforts one frail and old.
 Even better, we receive this gift of streaming rain,
 with grain I may survive.
 My wife and children lie beyond military forts—
 20 let us drop that question, I won't speak of it.

4.38

Rejoicing in Clearing Weather

- Long did august Heaven not send rain;
 having rained now, clear skies too are fine.
 I went out of the suburbs and viewed the west meadow,
 4 where spring briskly enhanced its flowering splendor.
 Green sparkling, the wheat on the mound slopes,
 demure, the blossoms of peach and plum.
 In spring and summer each forms fruit—¹
 8 how can my hunger not have a limit?
 Though pike and shield are plied wildly
 and sadly serpent and dragon clash,²
 is not the sweet moisture still better?—
 12 the plowing is now not something remote.
 Though the husband is off wearing armor,
 the wife remains at home in the end.

1 Referring to the grain as well as the fruits.

2 The struggle between the imperial army and the rebels.

力難及黍稷，
16 得種菜與麻。
千載商山芝，
往者東門瓜。
其人骨已朽，
20 此道誰疵瑕。
英賢遇轆軻，
遠引蟠泥沙。
顧慚昧所適，
24 回首白日斜。
漢陰有鹿門，
滄海有靈查。
焉能學眾口，
28 咄咄空咨嗟。

- Though her strength may not be up to millet,
 16 she still can plant vegetables and hemp.
 A thousand years ago, mushrooms on Mount Shang,¹
 in times past, the melons of East Gate.²
 The bones of these men have rotted away,
 20 but who can pick fault with such a Way?
 When men grand and worthy meet rocky roads,
 they take themselves far, and coil in mud.³
 On reflection, I am ashamed that I don't know where to go,
 24 as I turn my head, the bright sun is sinking.
 In Hanyin there is Deergate Mountain,⁴
 on the gray-green sea, there is that divine raft.⁵
 How could I imitate what the crowd says?—
 28 I mutter in shock and sigh helplessly.

1 *Four Graybeards.

2 *Shao Ping.

3 Like the dragon, withdrawing from sight.

4 *Pang Degong.

5 *Riding the raft.

5.1

送率府程錄事還鄉

鄙夫行衰謝，
抱病昏妄集。
常時往還人，
4 記一不識十。
程侯晚相遇，
與語才傑立。
薰然耳目開，
8 頗覺聰明入。
千載得鮑叔，
末契有所及。
意鍾老柏青，
12 義動修蛇蟄。
若人可數見，
慰我垂白泣。
告別無淹晷，
16 百憂復相襲。
內愧突不黔，
庶羞以賙給。
素絲挈長魚，
20 碧酒隨玉粒。

5.1

Seeing Off Office Manager Cheng of the Guard Command on His Return Home¹

- This humble fellow is getting into his dotage,
 being sickly, my muddle-headedness increases.
 Of those I often have contact with
- 4 I remember one, but don't recognize ten.
 I met Master Cheng only recently,
 when talking with him, outstanding talent shows.
 My ears and eyes are opened by his graciousness,
- 8 I strongly feel that it gets through to my understanding.
 After a thousand years I have found my Bao Shu,²
 I have achieved something by his willingness to befriend me.
 Purpose concentrated, an old cypress green,
- 12 your sense of right stirs a long serpent hibernating.³
 If I could see this person often,
 it would console my weeping, hair hanging white.
 When you announced your departure so soon,
- 16 a hundred cares again beset me.
 Within I am embarrassed that my chimney is not blackened,⁴
 but you have brought fine delicacies to help out.
 On a white string you carry a long fish,
- 20 sapphire ale is accompanied by jade grains of rice.

1 Original note: "Cheng brought ale and food to meet me and take his leave" 程携酒饌相就取別。

2 Guan Zhong lived in poverty, but Bao Shu treated him very well; and when Bao entered the service of the Count Huan of Qi, he recommended Guan Zhong. Guan Zhong eventually became Duke Huan's chief minister.

3 This is a figure from the *Yi*: the dragon and serpent hibernate to protect themselves.

4 I have no wood for a fire to prepare a meal for you.

途窮見交態，
 世梗悲路澀。
 東風吹春冰，
 24 泱莽后土濕。
 念君惜羽翮，
 既飽更思戢。
 莫作翻雲鶻，
 28 聞呼向禽急。

5.2

鄭駙馬池臺喜遇鄭廣文同飲

不謂生戎馬，
 何知共酒杯。
 燃臍郿塢敗，
 4 握節漢臣回。
 白髮千莖雪，
 丹心一寸灰。
 別離經死地，
 8 披寫忽登臺。
 重對秦簫發，
 俱過阮宅來。

- At the end of my rope, I see how a real friend behaves,
 the age is blocked, I grieve at the hard ways.
 The east wind blows on the springtime ice,
 24 far and wide the holy soil is wet.
 When I think on you, be sparing with your wings,
 once having eaten your fill, think on folding them.
 Be not the eagle that soars through the clouds,
 28 when hearing a shout, speeds toward the bird.

5.2

At the Pond and Terrace of Consort Zheng, Happy to Meet Instructor
 Zheng [Qian] and Drink with Him

- I never thought that I would live among war horses,
 and then who would have known we would share a cup of ale?
 Burning navel, the fort at Mei ruined,¹
 4 holding his standard, the Han officer returned.²
 White hair, a thousand stalks of snow.
 loyal heart, one square inch of ash.³
 Parted, we passed through places of dying,
 8 suddenly we are climbing a terrace and telling all.
 Once again we face Qin's pipes playing,⁴
 together we come to visit Ruan's house.⁵

1 When Dong Zhuo (d. 192) held power, he built a fort at Mei with treasures and provisions to last thirty years. Later, when he was killed in Chang'an, the soldiers lit his navel; he was so fat that the fire burned for several days. This may refer to the death of An Lushan, also notoriously fat.

2 *Su Wu. This refers to Zheng Qian, who had been taken to Luoyang by An Lushan's troops; according to Du Fu, Zheng remained loyal ("holding his standard" also means "keeping his integrity"), though that was not the verdict of the court.

3 That is, the heart has burned away with cares.

4 *Xiaoshi. This refers to Consort Zheng; imperial son-in-laws were commonly compared to Xiaoshi.

5 Ruan Xian was *Ruan Ji's nephew; Ruan Ji lived on the south side of the street, while Ruan Xian lived on the north side. This refers to the relation between the Consort Zheng Qian and Zheng Qian.

留連春夜舞，
12 淚落強徘徊。

5.3-5

自京竄至鳳翔喜達行在所三首

I

西憶岐陽信，
無人遂卻回。
眼穿當落日，
4 心死著寒灰。
茂樹行相引，
連山望忽開。
所親驚老瘦，
8 辛苦賊中來。

II

愁思胡笳夕，
淒涼漢苑春。
生還今日事，
4 間道暫時人。
司隸章初睹，
南陽氣已新。

We linger on, dancing in the spring night,
12 shedding tears, we try to keep staying on.

Du Fu's old friend Zheng Qian had been taken by An Lushan's forces and forced to accept a post in An Lushan's regime. Here he has returned to Chang'an. When Suzong's forces retook the capitals he was sent in exile to Taizhou.

5.3-5

From the Capital Secretly Making My Way to Fengxiang and
Delighting to Reach the Temporary Palace

I

I think back on the news from Qiyang to the west,
that no one successfully got back.¹
My eyes stared in that direction, facing the setting sun,
4 in the heart that had died, cold ashes caught fire.
Lush trees led me on as I went,
joined mountains suddenly appeared to my gaze.
Close friends were shocked that, gaunt and old,
8 I had, in bitter hardship, come from among the rebels.

II

Sad thoughts on evenings with Hu fifes,
a dismal spring in the parks of Han.²
A return alive is what happened today,
4 for a while I had been someone on back roads.
When I first saw the insignia of the Metropolitan Commandant,³
the aura over Nanyang was already renewed.⁴

1 That is, when he was in Chang'an the word was that no one could get through rebel-held territory to Qiyang, near which was Suzong's temporary capital.

2 That is, in Chang'an.

3 This was the title held by Guangwudi, the restoration emperor who founded the Eastern Han, before he became emperor.

4 Nanyang was Guangwudi's native place.

喜心翻倒極，
8 嗚咽淚沾巾。

III

死去憑誰報，
歸來始自憐。
猶瞻太白雪，
4 喜遇武功天。
影靜千官裏，
心蘇七校前。
今朝漢社稷，
8 新數中興年。

5.6

送樊二十三侍御赴漢中判官

威弧不能弦，
自爾無寧歲。
川谷血橫流，
4 豺狼沸相噬。
天子從北來，
長驅振凋敝。

The delighted heart was utterly overturned,
8 and sobbing, tears soaked my kerchief.

III

Had I died, who would have brought the news?—
having made it, I pity myself for the first time.
I can still catch sight of Mount Taibai's snow
4 I joyously meet the heavens over Wugong.¹
My shadow is stilled among the thousand officials,
the heart is healed before the Seven Guard units.
This morning the dynastic altars of Han
8 will begin a new count: the Restoration years.

In early summer of 757 Du Fu escaped from the rebel-held capital and made his way west to Fengxiang, where Suzong had set up court. There he was appointed a Reminder, an official who stayed close to the ruler and "reminded" him of important issues he had overlooked. At the time Suzong was sending out his own officials to key positions in the region he controlled.

5.6

Seeing Off Attendant Censor Fan (23) on his Way to a Post as
Administrative Assistant in Hanzhong

The Bow that overawes could not be strung,²
since then there have been no peaceful years.
In river valleys the blood floods wildly,
4 wolves and jackals bubble up and bite.
The Son of Heaven came from the north,
galloping long, to rouse us from ruin.

1 Taibai Mountain and Wugong county were near Fengxiang.

2 This is a figure for imperial authority, which failed to prevent the rebellion of An Lushan. The Bow is a constellation pointed at the Wolf, the constellation governing insurrection. If the Bow does not point at the Wolf, rebellion will follow.

頓兵岐梁下，
8 卻跨沙漠裔。
二京陷未收，
四極我得制。
蕭索漢水清，
12 緬通淮湖稅。
使者紛星散，
王綱尚旒綴。
南伯從事賢，
16 君行立談際。
生知七曜曆，
手畫三軍勢。
冰雪淨聰明，
20 雷霆走精銳。
幕府輟諫官，
朝廷無此例。
至尊方旰食，
24 仗爾布嘉惠。
補闕暮徵入，
柱史晨征憩。
正當艱難時，
28 實藉長久計。

- Troops massed beneath Mounts Qi and Liang,
 8 having crossed over back from the desert's edge.¹
 Though the two capitals, fallen, have not been retaken,
 we have control to the four ends of the realm.
 The Han's bleak windswept waters are clear,²
 12 a remote route for tax from the Huai and lakes.
 Men on missions are as many as scattered stars,
 the royal net of rule is still like banner tassels attached.³
 The Earl of the South is worthy in handling matters,⁴
 16 you will go to where he stands and chats.⁵
 You full well understand tracking the Seven Luminaries,
 your hand marks out the Grand Army's dispositions.
 Your apprehension is as bright as ice and snow,
 20 your military sharpness speeds like thunder.
 In headquarters you were allowed to be a remonstrating official;
 such is unprecedented in the court.
 His Majesty now takes his meals late,⁶
 24 and depends on you to spread his fine grace.
 An omissioner, summoned into court in the evening,
 a censor, journeying and resting at dawn.
 Right now we are in times of difficulty,
 28 and we truly depend on long-range plans.

1 This refers either to the recall of the northwestern armies or to Suzong's Uighur allies.

2 Probably referring to the appointment of Du Fu's friend Li Yu as Prince of Hanzhong. Since imperial tax revenues from the lower Yangzi could no longer be sent up the Grand Canal to the Yellow River, the route up the Han River through Hanzhong was essential.

3 "Attached tassels," *zhui liu* 綴旒, was an old figure for the way the feudal lords were attached to the ruler. The inverted form used here, *liu zhui* 旒綴, was used in Liu Kun's (271–318) famous memorial during the breakup of the Western Jin: "The peril of the ruling house is something like banner tassels attached" 國家之危有若旒綴. This seems to be Du Fu's sense here, particularly in the context of the more tightly woven "net" of imperial rule.

4 This was Li Yu, raised from Duke of Longxi to Prince of Hanzhong.

5 Suggesting engagement in his duties.

6 Because he is so busy.

回風吹獨樹，
白日照執袂。
慟哭蒼煙根，
32 山門萬重閉。
居人莽牢落，
遊子方迢遞。
徘徊悲生離，
36 局促老一世。
陶唐歌遺民，
後漢更列帝。
恨無匡復姿，
40 聊欲從此逝。

- Whirling gusts blow on the solitary tree,
 the bright sun shines on the sleeve I grasp.¹
 Moved to tears in the gray-green mist,
 32 mountain gates, closed in ten thousand layers.
 The one who stays is gloomy in the vastness,
 and the traveler is now far in the distance.
 I pace about, sad at this parting of the living,
 36 cramped up, old in my generation.
 They sang of people left over from the time of Tao and Tang,²
 the Later Han continued a line of emperors.³
 Distressed that I don't look like one to restore the dynasty,
 40 I would just go off from this point on.

Not a few of Du Fu's poems from this period are seeing such men off as they went to take up their posts. In poetic terms Du Fu gives the background of the situation, explains why the post is a critical one in terms of the current military situation, and gives the recipient a sense that what he is doing is important. He often does this in his later poetry as well, but the clarity of the problems in the current political crisis gives these poems an edge. In peaceful times to be sent from the imperial presence to a post in the provinces would be a cause for resentment—even though in this case there was probably no diminishment in his grade in the civil service. Du Fu explains why this is a mark of imperial confidence in the recipient's abilities and how crucial the post is—ensuring the transport of tax revenues to the throne.

1 The sleeve was grasped in parting.

2 This refers to the famous visit of the Prince of Wu to Lu, recounted in the *Zuo Tradition* (Xiang 29). The prince listened to the *Classic of Poetry*, commenting on each section. His response to the *Airs of Tang* was that “their brooding was deep,” and that they must be “people left over from Tao and Tang.” Tao and Tang were the fiefs of Yao, hence referring to that sage-king. The allusion is based on “longing for Tang,” as both Yao and the current dynasty.

3 That is, as the Eastern Han continued the dynasty after the usurpation of Wang Mang, so the Tang will continue after the An Lushan Rebellion.

5.7

送韋十六評事充同谷郡防禦判官

昔沒賊中時，
潛與子同遊。
今歸行在所，
4 王事有去留。
逼側兵馬間，
主憂急良籌。
子雖軀幹小，
8 老氣橫九州。
挺身艱難際，
張目視寇讎。
朝廷壯其節，
12 奉詔令參謀。
鑿輿駐鳳翔，
同谷為咽喉。
西扼弱水道，
16 南鎮枹罕陬。
此邦承平日，
剽劫吏所羞。
況乃胡未滅，
20 控帶莽悠悠。

5.7

Seeing Off Case Reviewer Wei (16) to Temporarily Fill the Post
of Defense Administrative Assistant in Tonggu

- In the past, when I had fallen among the rebels,
I went roaming with you incognito.
Now we have come to the temporary capital,
4 in the king's service some stay and some go.
Hard-pressed among troops and horses,
the ruler worries about the urgent need for good counsel.
Although your stature is small,
8 your mature energy stretches across the nine regions.
You roused yourself on occasion of the troubles,
opened your eyes wide and took a look at the enemy.
The court thought your principles vigorous,
12 receiving a summons, you were ordered to take part in planning.
The phoenix-belled palanquin halts at Fengxiang,¹
Tonggu serves as its throat.
It holds the road west to the Ruo River,
16 it guards the borders of Fuhan Commandery to the south.
In the age of peace, this land
was the shame of its officers because of banditry.
Even more now, when the Hu are not yet destroyed,²
20 the scope of its reach goes far into the wilderness.

1 That is, the Emperor has set up his temporary capital there.

2 The rebels.

府中韋使君，
道足示懷柔。
令侄才俊茂，
24 二美又何求。
受詞太白腳，
走馬仇池頭。
古色沙土裂，
28 積陰雪雲稠。
羌父豪豬靴，
羌兒青兕裘。
吹角向月窟，
32 蒼山旌旆愁。
鳥驚出死樹，
龍怒拔老湫。
古來無人境，
36 今代橫戈矛。
傷哉文儒士，
憤激馳林丘。
中原正格鬥，
40 後會何緣由。
百年賦命定，
豈料沉與浮。
且復戀良友，
44 握手步道周。

In the headquarters Defense Commissioner Wei¹
 has the way to demonstrate accommodating gentleness.²
 His excellent nephew is an extraordinary talent—
 24 with two such fine men, what more do they need?
 You received your orders at the foot of Taibai,
 you will gallop your horse to beside Chou Pool.³
 Of ancient aspect, where sand and earth split,
 28 with massed shadow, the snow and clouds thick.
 Old Qiang there wear boots of boar-hide,⁴
 young Qiang wear capes of blue rhino skin.
 Bugles are blown facing the Cave of the Moon,⁵
 32 in the gray mountains the banners are mournful.
 The birds are startled, coming out from dead trees,
 dragons rage and rise up in old tarns.
 Since ancient days, an uninhabited realm,
 36 in this present age, pikes and lances are brandished.
 Painful, indeed, that a man of letters and learning,
 should gallop those wooded hills, stirred to rage.
 On the Central Plain they are fighting now,
 40 what means will we have to meet again?
 In life's hundred years our fates are sealed,
 how can we tell whether we will sink or float?
 Yet for the moment I cherish my good friend,
 44 clasping his hand as we walk by the roadside.

1 Case Reviewer Wei's uncle.

2 "Accommodating gentleness" was a principle of successful governance.

3 In Tonggu.

4 The Qiang were a Tibetan people who inhabited the region.

5 The Cave of the Moon was supposed to be in the far west. Chinese armies moved through Tonggu westward.

論兵遠壑淨，
亦可縱冥搜。
題詩得秀句，
48 札翰時相投。

5.8

述懷

去年潼關破，
妻子隔絕久。
今夏草木長，
4 脫身得西走。
麻鞋見天子，
衣袖見兩肘。
朝廷愍生還，
8 親故傷老醜。
涕淚受拾遺，
流離主恩厚。
柴門雖得去，
12 未忍即開口。
寄書問三川，
不知家在否。
比聞同罹禍，
16 殺戮到雞狗。

You will discuss military matters in the serenity of a distant ravine,
 you can also seek mysteries to your heart's content
 If you get fine lines in writing poems,
 48 send them to me sometime in a letter.

5.8

An Account of My Concerns

Last year Tong Pass was broken,
 I have long been cut off from wife and children.
 This summer, as plants and trees grew tall,
 4 I escaped and got to flee west.
 In hemp sandals I met the Son of Heaven,
 both elbows showed through the sleeves of my clothes.
 The court had sympathy that I had made it alive,
 8 old friends were pained at how old and ugly I had become.
 With tears I received the Reminder's post,
 our lord's grace was great for those who fled.
 Though I could have gone off to my ramshackle gate,¹
 12 I could not bring myself to mention it right then.
 I sent a letter asking of Three Rivers,²
 not knowing whether my family survived.
 Since then I heard that all there had suffered calamity,
 16 massacred down to the chickens and dogs.

1 That is, to go to see after his family.

2 A county next to Fuzhou, where Du Fu's family was staying.

山中漏茅屋，
 誰復依戶牖。
 摧頽蒼松根，
 20 地冷骨未朽。
 幾人全性命，
 盡室豈相偶。
 嶽岑猛虎場，
 24 鬱結迴我首。
 自寄一封書，
 今已十月後。
 反畏消息來，
 28 寸心亦何有。
 漢運初中興，
 平生老耽酒。
 沈思歡會處，
 32 恐作窮獨叟。

5.9

得家書

去憑遊客寄，
 來為附家書。
 今日知消息，
 4 他鄉且舊居。

- In the mountains under a leaky thatch roof,
 is there anyone still leaning at the window?¹
 In the roots of a broken gray-green pine,
 20 the ground is so cold that their bones won't have rotted.
 How many people escaped with their lives?—
 how can the entire household be together again?
 Mountainous land, a field for fierce tigers,
 24 my heart knots within, I turn my head.
 Since I sent them a letter,
 it has already been more than ten months.
 Now instead I dread that news *will* come—
 28 what feelings are there in this heart?
 The Han's fate now for the first time rises anew,²
 all my life I have been a lover of ale.
 I yearn deeply for that moment of joyous reunion
 32 and fear becoming a poor and solitary old man.

5.9

Getting a Letter from Home

- I counted on a traveler to send one,
 coming back, he was entrusted with a letter from home.
 Today I got the news,
 4 that they are living there where they were before.

1 He is imagining that his wife may have been killed. She would lean at the window, thinking of him and hoping he would come back.

2 That is, the fate of the Tang.

熊兒幸無恙，
 驥子最憐渠。
 臨老羈孤極，
 8 傷時會合疏。
 二毛趨帳殿，
 一命侍鸞輿。
 北闕妖氛滿，
 12 西郊白露初。
 涼風新過雁，
 秋雨欲生魚。
 農事空山裏，
 16 眷言終荷鋤。

5.10

送長孫九侍御赴武威判官

驄馬新鑿蹄，
 銀鞍被來好。
 繡衣黃白郎，
 4 騎向交河道。
 問君適萬里，
 取別何草草。
 天子憂涼州，
 8 嚴程到須早。

- Luckily there is nothing wrong with Xiong'er,¹
 but Jizi is the one I dote on most.²
 Approaching old age, my loneliness in travel is extreme,
 8 pained by these times, the chance to meet is remote.
 With graying hair I scurry in the tent palace,
 appointed, I attend on the phoenix-belled palanquin.
 The north palace towers are filled with demon vapors,³
 12 but on the western meadows the white dew begins.⁴
 A cool wind, wild geese newly passing,
 with autumn rains fish will be born.
 Farming in those deserted mountains—
 16 in reflection on what has happened, at last I'll shoulder a hoe.

5.10

Seeing Off Attendant Censor Zhangsun (9), Setting Off for a Position
 as Administrative Assistant in Wuwei

- The hooves of the dappled gray have recently been nailed,⁵
 it has been covered well with a silver saddle.
 In brocade robes, a lad with seals yellow and white,⁶
 4 rides off on the Cross Rivers Road.⁷
 For this journey of ten thousand leagues I ask
 why do you take leave so hurriedly?
 “The Son of Heaven worries about Liangzhou,
 8 on a strict schedule I should arrive as soon as I can.”

1 Xiong'er, “Bear-cub,” was the child name of his son Zongwen.

2 Jizi, “Courser,” was the child name of his son Zongwu.

3 That is, Chang'an is still occupied by rebels.

4 The sign that autumn is coming.

5 A dappled gray was conventionally associated with an office in the censorate.

6 The brocade robe was a mark of Zhangsun's office. The “yellow and white” are gold and silver, the seals of Zhangsun's office.

7 Cross Rivers (Yarkhoto) was in the northwestern frontier region; Wuwei (Liangzhou), where Zhangsun is headed, was north of Fengxiang.

去秋群胡反，
不得無電掃。
此行收遺甿，
12 風俗方再造。
族父領元戎，
名聲國中老。
奪我同官良，
16 飄飄按城堡。
使我不能餐，
令我惡懷抱。
若人才思闊，
20 溟漲浸絕島。
尊前失詩流，
塞上得國寶。
皇天悲送遠，
24 雲雨白浩浩。
東郊尚烽火，
朝野色枯槁。
西極柱亦傾，
28 如何正穹昊。

Last autumn the Hu horde rebelled,¹
 you cannot fail to sweep them away like lightning.
 On this journey you will gather the remaining peasants,²
 12 and will then revive the customs there.
 My great uncle is the high commander,³
 his reputation is as a senior of the realm.
 The best of my colleagues has been snatched away,
 16 swept afar, to inspect a fortress.
 This makes me unable to eat,
 and causes me unpleasant feelings.
 Such a man's talented thoughts are vast,
 20 a dark sea inundating the most remote isles.
 In drinking I have lost one of the poets,
 while the frontier has gotten a jewel of the realm.
 August Heaven grieves sending him so far,
 24 clouds and rain are white and flooding.
 Beacon fires are still on the Eastern Meadow,⁴
 people look gaunt and distressed in court and wilderness.
 If even the pillar of the furthest west collapses,⁵
 28 how will it be possible to set aright the vault of sky?

1 The "Hu" here refers to the Tibetans.

2 Presumably the Han Chinese farming population.

3 Du Hongjian.

4 That is, Chang'an.

5 That is, the fall of much of Wuwei Commandery.

5.11

送從弟亞赴安西判官

南風作秋聲，
殺氣薄炎熾。
盛夏鷹隼擊，
4 時危異人至。
令弟草中來，
蒼然請論事。
詔書引上殿，
8 奮舌動天意。
兵法五十家，
爾腹為篋笥。
應對如轉丸，
12 疏通略文字。
經綸皆新語，
足以正神器。
宗廟尚為灰，
16 君臣俱下淚。
崆峒地無軸，
青海天軒輕。
西極最瘡痍，
20 連山暗烽燧。

5.11

Seeing Off My Cousin Ya on His Way to His Post as Administrative Assistant in Anxi

- The south wind makes sounds of autumn,¹
 the atmosphere of destruction presses the blazing heat.²
 High summer, the bird of prey strikes,
 4 when times are perilous, a rare person arrives.
 My fine cousin comes from the countryside,
 graying, you asked to discuss matters.
 A summons drew you into the palace,
 8 where, plying your tongue, you stirred the ruler's mind.
 Fifty military treatises
 find storage in your belly.
 You answered questions as smoothly as a rolling ball,
 12 you explained, giving the gist of the texts.
 You always said new things about managing affairs,
 which could set the crown aright.
 The ancestral temples are still in ashes,
 16 ruler and ministers all shed tears.
 The earth at Kongtong has lost its axis,
 in Qinghai the heavens are topsy-turvy.³
 The far west suffers the worst wounds,
 20 linked mountains darken beacon fires night and day.

1 The south wind is the summer wind.

2 The "atmosphere of destruction" here is the coming autumn, though it also suggests the violence of the times.

3 Both Mount Kongdong and Qinghai (Kokonor and the surrounding area) were the territory of the military commissioner of Hexi. Presumably Du Fu is referring to the loss of Tang Central Asia territories to Tibet.

帝曰大布衣，
藉卿佐元帥。
坐看清流沙，
24 所以子奉使。
歸當再前席，
適遠非歷試。
須存武威郡，
28 為畫長久利。
孤峰石戴驛，
快馬金纏轡。
黃羊飫不羶，
32 蘆酒多還醉。
踴躍常人情，
慘澹苦士志。
安邊敵何有，
36 反正計始遂。
吾聞駕鼓車，
不合用騏驥。
龍吟迴其頭，
40 夾輔待所致。

The Emperor said: "Great Commoner,
 We will rely on you to assist the Grand Commander.
 Soon we will see the drifting sands cleared,
 24 for this are you sent on a mission.
 When you return, the ruler will draw his mat close to listen,¹
 your going afar is not a series of tests.
 You must preserve Wuwei Commandery,
 28 and make plans for its enduring benefit."
 A lone peak, its rock bears the post route,
 a mettlesome horse, gold wound around its bridle.
 Brown wild sheep, not gamey when feasted on,
 32 ale with a straw, if much, one still gets drunk.
 The common man's instinct is to leap forward,
 a serious gentleman's aims require brooding forethought.
 What opponent can there be in pacifying the border?
 36 when right is restored, your plans will be fulfilled.
 I have heard that in hitching up the imperial drum carriage,
 it is not right to use a fine steed.
 The dragon-horse will moan, tuning its head,
 40 awaiting to be brought to serve as assistant.²

1 *Jia Yi.

2 To the emperor.

5.12

送靈州李判官

羯胡腥四海，
回首一茫茫。
血戰乾坤赤，
4 氛迷日月黃。
將軍專策略，
幕府盛材良。
近賀中興主，
8 神兵動朔方。

5.13

奉送郭中丞兼太僕卿充隴右節度使三十韻
(郭英乂)

詔發西山將，
秋屯隴右兵。
淒涼餘部曲，
4 燁赫舊家聲。
雕鷲乘時去，
驂騮顧主鳴。
艱難須上策，
8 容易即前程。

5.12

Seeing Off Administrative Assistant Li of Lingzhou

- The Jie Hu make the sea-girt world reek,
 when I turn my head, all is a blur.
 Bloody battle, Heaven and Earth reddened,
 4 lost in vapors, sun and moon turn yellow.
 The general has mastered tactical plans,
 headquarters abounds with talent.
 Close by I congratulate the Restoration's ruler,
 8 divine troops are stirring in Shuofang.¹

5.13

Respectfully Seeing Off Guo Yingyi, Vice Censor in Chief and Chief Minister of the Court of the Imperial Stud, Going to Fill the Position of Military Commissioner of Longyou: Thirty Couplets

- An edict sent forth the general of the western mountains
 to muster Longyou's troops this autumn.
 The remaining cohorts were despondent,
 4 blazing glory, the repute of his family.²
 The falcon goes off with the season,³
 the fine steed neighs, looking back to its lord.
 In hard times the very best plans are needed,
 8 with ease you set off on the journey ahead.

1 A Tang commandery under the charge of Guo Ziyi. Guo Ziyi and his Shuofang Army were the most effective forces in opposing An Lushan's army.

2 Guo Yingyi's father, Guo Zhiyun, had been military commissioner of Longyou. Guo Zhiyun had passed away, thus the soldiers left over from his command are "despondent."

3 Birds of prey were associated with the Censorate; autumn was their season to strike.

斜日當軒蓋，
高風卷旆旌。
松悲天水冷，
12 沙亂雪山清。
和虜猶懷惠，
防邊不敢驚。
古來於異域，
16 鎮靜示專征。
燕薊奔封豕，
周秦觸駭鯨。
中原何慘黷，
20 餘孽尚縱橫。
箭入昭陽殿，
笳吟細柳營。
內人紅袖泣，
24 王子白衣行。
宸極祆星動，
園陵殺氣平。
空餘金碗出，
28 無復總帷輕。
毀廟天飛雨，
焚宮火徹明。
罌罍朝共落，
32 榆桷夜同傾。

- The sinking sun lights up your carriage awning,
 a strong wind ripples the streamers and flags.
 Pines mourn in the cold of Tianshui,
 12 sands roil in the clarity of the Mountains of Snow.
 Barbarians, now on peaceful terms, still think on kind grace,¹
 in protecting the frontier we dare not alarm them.
 Since ancient days in those foreign regions
 16 one guards the peace by demonstrating the authority to campaign.²
 At Yan and Ji the huge boar ran amok,³
 Zhou and Qin were struck by the rampant leviathan.⁴
 How the Central Plain has been cast in darkness!—
 20 and the remaining spawn still rage at will.
 Arrows entered Zhaoyang Palace,
 reed pipes moaned at Thinwillow Camp.⁵
 Palace ladies sobbed on their red sleeves,
 24 princes of the blood went in commoners' clothes.
 A demon constellation shook the Pole Star,
 the aura of killing lay level over the imperial tombs.
 The golden cups, remaining in vain, were taken,
 28 no more, the tasseled curtains blowing lightly.⁶
 Ruined ancestral temples, Heaven sent rain flying,
 burning palaces, fires lasting to daylight.
 The netting all fell down at dawn,⁷
 32 camphor beams at night crashed down together.

1 At the time Suzong had a peace with the Tibetans.

2 That is, the general has authorization from the emperor to undertake military operations when required.

3 An Lushan.

4 Luoyang and Chang'an, taken by An Lushan's troops.

5 Reed pipes were associated with the music of non-Han peoples. Thinwillow Camp, near Chang'an, was where the Han general Zhou Yafu camped his army to oppose a threat from the Xiongnu.

6 This describes the plundering of the imperial tombs. The golden cups were grave goods; the tasseled curtains were used in offerings to the spirit of the deceased ruler.

7 Nets over the doors and windows of the palace to keep out birds.

三月師逾整，
群胡勢就烹。
瘡痍親接戰，
36 勇決冠垂成。
妙譽期元宰，
殊恩且列卿。
幾時回節鉞，
40 戮力掃欃槍。
圭竇三千士，
雲梯七十城。
恥非齊說客，
44 祇似魯諸生。
通籍微班忝，
周行獨坐榮。
隨肩趨漏刻，
48 短髮寄簪纓。
徑欲依劉表，
還疑厭禰衡。
漸衰那此別，
52 忍淚獨含情。
廢邑狐狸語，
空村虎豹爭。

In three months the army is increasingly well-trained,
 the Hu horde is headed for the cooking fire.
 All scarred, you personally joined in battle,
 36 brave and decisive, you crown the impending achievement.
 For fine repute you are expected to become minister,
 by special grace you were ranked as one of the high lords.
 When will you bring back the standard and axe,¹
 40 unite our forces and sweep away the ill-omened comet?
 Three thousand gentlemen in holes in the wall,²
 ladder to the clouds, seventy cities.³
 I am ashamed I am not that Qi persuader,⁴
 44 I only resemble those men of Lu.⁵
 I, on the register, unworthy of even minor rank;⁶
 you, in glory, seated alone among the Zhou officers.⁷
 Shoulder to shoulder, I scurry at the appointed time,⁸
 48 in my thinning hair I lodge hatpins and ribbons.
 I would straightaway become a dependent of Liu Biao,
 but I suspect he would grow sick of Mi Heng.⁹
 Gradually aging, how can I at this parting
 52 hold back tears, alone keeping feelings within?
 In abandoned cities foxes and badgers talk,
 in deserted villages tigers and leopards contend.

1 Marks of military authority.

2 Confucius was supposed to have had three thousand disciples; this refers to scholars living in poverty.

3 The persuader Li Yiji told Liu Bang that he could take the seventy cities of Qi without effort. The scholars of the preceding line could render the same service now if they were recognized.

4 Li Yiji.

5 After Liu Bang (Han Gaozu, r. 206–195 BCE) established the Han, his advisor Shusun Tong recommended that Confucian scholars of Lu be summoned to make Liu Bang's court ritual.

6 This refers to Du Fu's post as reminder.

7 Guangwudi (r. 25–57 CE) allowed three officers separate seats in court, one of which was Vice Censor in chief. This refers to Guo Yingyi's rank.

8 To court.

9 *Mi Heng.

人頻墜塗炭，
56 公豈忘精誠。
元帥調新律，
前軍壓舊京。
安邊仍扈從，
60 莫作後功名。

5.14

送楊六判官使西蕃

送遠秋風落，
西征海氣寒。
帝京氛祲滿，
4 人世別離難。
絕域遙懷怒，
和親願結歡。
敕書憐贊普，
8 兵甲望長安。
宣命前程急，
惟良待士寬。
子雲清自守，
12 今日起為官。
垂淚方投筆，
傷時即據鞍。

The people often fall into disaster,
 56 how could you forget your sincere commitment!
 The supreme commander tunes the pitch-pipes anew,¹
 the vanguard is hard upon the former capital.
 After pacifying the border you will again join the entourage,
 60 let your deeds and fame fall behind none.

5.14

Seeing Off Administrative Assistant Yang (6) On a Mission to Tibet

Sending you afar, the autumn wind sinks away,
 the Kokonor weather is cold as you journey west.
 Ill-omened vapors fill the imperial city,
 4 in the human world parting is hard.
 Even those farthest regions feel anger,²
 by a marriage pact we wish to form good ties.³
 An imperial letter expresses affection for the Btsan-po,⁴
 8 those in armor gaze toward Chang'an.
 A proclamation made that the journey ahead is urgent,
 the good man treats his gentlemen generously.⁵
 May our Ziyun be pure and guard himself,⁶
 12 this day you have been raised to an official post.
 Shedding tears, you now cast down your brush,⁷
 and at once grasp your saddle, lamenting the times.

1 Suzong's son, Li Chu, the Prince of Guangping, was made supreme commander.
 "Tuning the pitch-pipes" is restoring political order.

2 Presumably anger at the rebel occupation of the capital.

3 With the Tibetans.

4 The Btsan-po was the term for the ruler of Tibet.

5 Nan Juchuan, the head of the mission to Tibet.

6 Du Fu refers to Yang in terms of the Han writer *Yang Xiong (Ziyun).

7 "Casting down one's brush" refers to giving up a scholar's role for a military position, as Ban Chao did when he went to serve in the army in the Eastern Han.

儒衣山鳥怪，
 16 漢節野童看。
 邊酒排金醖，
 夷歌捧玉盤。
 草肥蕃馬健，
 20 雪重拂廬乾。
 慎爾參籌畫，
 從茲正羽翰。
 歸來權可取，
 24 九萬一朝搏。

5.15

(See Appendix)

5.16

奉贈嚴八閣老

扈聖登黃閣，
 明公獨妙年。
 蛟龍得雲雨，
 4 雕鶚在秋天。
 客禮容疏放，
 官曹可接聯。

- Mountain birds will marvel at scholar robes,
 16 boys in the wilds will look at the standards of Han.
 Frontier ale, metal cups lined in a row,
 Yi tribal songs, as they hold up jade plates.
 The grasses succulent, Tibetan horses grow strong,
 20 the snow may be heavy, but their felt tents are dry.
 Be cautious contributing to making plans,
 from this moment on straighten your wings.
 When you return, you can take authority,
 24 one morning spiraling upward ninety thousand leagues.¹

5.15

(See Appendix)

5.16

Respectfully Presented to Yan (8) [Wu] of the Chancellery

- In the imperial entourage you mount the yellow tower,²
 a distinguished lord of singularly tender years.
 A dragon who has gotten clouds and rain,
 4 a falcon in the autumn skies.
 Your treatment of guests allows a certain laxness,
 our offices allow us to have contact.³

1 *Peng bird.

2 The “yellow tower” was a term for the Chancellery.

3 Yan Wu was the Supervising Secretary (*jishi zhong*) in the Chancellery; Du Fu’s post as Reminder was also a Chancellery post.

新詩句句好，
8 應任老夫傳。

5.17

月

天上秋期近，
人間月影清。
入河蟾不沒，
4 擣藥兔長生。
只益丹心苦，
能添白髮明。
干戈知滿地，
8 休照國西營。

5.18

留別賈嚴二閣老兩院補闕(得雲字)

田園須暫往，
戎馬惜離群。
去遠留詩別，
4 愁多任酒醺。
一秋常苦雨，
今日始無雲。

- Each line of your recent poems is good,
8 you should let this old fellow pass them around.

This is Du Fu's earliest poem to Yan Wu 嚴武, later Du Fu's most supportive patron during his years in Sichuan.

5.17

Moon

- Up in heaven the date of autumn nears,
the moon's rays are clear in the human world.
Entering the Starstream, the Toad does not sink,
4 the Hare lives forever, pounding its herbs.¹
It only increases bitterness in a loyal heart,
it can add brightness to my white hairs.
If you know that the clash of arms fills the earth,
8 cease shining on the camp west of the capital.²

5.18

Detained on Parting by the Two Gentlemen of the Chancellery Jia [Zhi] and Yan [Wu] and the Rectifiers of Omissions of Both Ministries
(I got the rhyme *yun*)

- I must go to my fields and gardens awhile,
the warhorse regrets leaving the herd.
Going off far, I leave a poem on parting,
4 my sadness great, I let myself get drunk on ale.
All autumn long we have suffered the rain,
today for the first time there are no clouds.

1 The Hare, like the Toad, lives in the moon.

2 The temporary capital at Fengxiang.

山路時吹角，
8 那堪處處聞。

5.19

晚行口號

三川不可到，
歸路晚山稠。
落雁浮寒水，
4 饑鳥集戍樓。
市朝今日異，
喪亂幾時休。
遠愧梁江總，
8 還家尚黑頭。

5.20

獨酌成詩

燈花何太喜，
酒綠正相親。
醉裏從為客，
4 詩成覺有神。
兵戈猶在眼，
儒術豈謀身。

On mountain roads a bugle blows now and then—
 8 how can I bear to hear it wherever I go?

5.19

Traveling Late: Extempore

I cannot reach Three Rivers,¹
 evening mountains thick on the road home.
 Descending geese float on cold waters,
 4 hungry crows roost on the tower of a fort.
 These days both court and market have changed,
 when will the death and destruction end?
 I'm ashamed before Jiang Zong of Liang long ago,
 8 when he went back home, his hair was still black.²

5.20

Pouring Ale Alone and Completing a Poem

Why are lamp sparks taken as such a joy?—³
 right now I feel kinship with the green lees of ale.
 When drunk I don't care being a traveler,
 4 when a poem is done I feel there was some divine being at work.
 The clash of arms is still before my eyes,
 how can one make a living with a scholar's arts?

1 Three Rivers County was near Fuzhou, where Du Fu had left his family.

2 During the Hou Jing Rebellion the poet Jiang Zong (519–594) returned to his native Kuaiji.

3 Lamp sparks were believed to be auspicious signs.

苦被微官縛，
8 低頭愧野人。

5.21

徒步歸行

明公壯年值時危，
經濟實藉英雄姿。
國之社稷今若是，
4 武定禍亂非公誰。
鳳翔千官且飽飯，
衣馬不復能輕肥。
青袍朝士最困者，
8 白頭拾遺徒步歸。

人生交契無老少，
論交何必先同調。
妻子山中哭向天，
12 須公櫪上追風驃。

I suffer being tied down by a minor post,
 8 lowering my head, I am shamed before men of the wilds.

5.21

Returning Home On Foot: A Ballad¹

In years of your prime Your Excellency has met with perilous times,
 running the state depends indeed on the qualities of a hero.
 Since the dynasty's altars of Earth and Grain are as they are right now,
 4 who but you, sir, by martial measures can quell ruin and rebellion?
 The thousand officials at Fengxiang for now are all well fed,
 but no more can their clothes be light and their horses sleek.
 Of the courtiers in gowns of blue, the one in the hardest straits²
 8 is this white-haired Reminder going home on foot.

Friendships formed in human life take no account of age,
 in considering association why need one put sameness of temper first?
 In the mountains my wife and children weep facing the heavens,
 12 from your stables I need the wind-chasing brown charger.

The minister Fang Guan, whose military ineptness had led to the defeat of the imperial army at Chentao and Changban, fell from Suzong's favor. Du Fu was a friend and strong supporter of Fang Guan, and he spoke up in Fang Guan's defense, which weakened Du Fu's own position at court. This speaks well of Du Fu's loyalty to friends, but very poorly of his judgment in political matters. Du Fu asked Suzong to "ignore small things and note greater things." Losing a very large imperial army to a scholar's folly is hard to forgive as a "small thing." Guo Ziyi, by contrast, lost many battles and, deservedly, retained the emperor's support. Fang Guan's usefulness in the crisis was a delusion that Suzong could not afford to entertain. Du Fu's politically stupid protest was initially forgiven on the grounds that one should not stifle protest. It was forgiven but not forgotten. Du Fu never

1 Original note: "Presented to Li [Siye], Lord Specially Advanced; composed on the way from Fengxiang to Fuzhou, my route passing through Binzhou" 贈李特進。自鳳翔赴鄜州，途經邠州作。

2 The blue gown is simple garb of commoners or students.

5.22

九成宮

蒼山入百里，
崖斷如杵白。
曾宮憑風回，
4 岌業土囊口。
立神扶棟梁，
鑿翠開戶牖。
其陽產靈芝，
8 其陰宿牛斗。
紛披長松倒，
揭檠怪石走。
哀猿啼一聲，
12 客淚迸林藪。
荒哉隋家帝，
製此今頽朽。
向使國不亡，
16 焉為巨唐有。
雖無新增修，
尚置官居守。

realized that he was essentially wrong in his support of Fang Guan; he saw himself as the principled minister who risked all to speak the truth.

In this context Du Fu asked for and was granted permission to visit his family in Fuzhou, several hundred miles from Fengxiang. According to the original note, this poem was composed in Binzhou, after Du Fu had gone about one-third of the way on foot (and no doubt realized how difficult it would have been to make the entire journey on foot). Since horses had all been requisitioned for military use, Du Fu wrote the poem to General Li Siye, asking to borrow a horse.

5.22

Jiucheng Palace¹

I went into gray-green mountains a hundred leagues,
the cliff was broken, like a mortar.

This layered palace lies against whirling gusts,

4 looming at the mouth of a hole in the earth.

Gods were placed to support its rafters and beams,

they bored into azure foliage to open doors and windows.

The sunlit southern slopes produce numinous mushrooms;

8 on shadowy north slope rest Oxherd and Dipper

Fanning out, tall pines hang inverted,

jutting jagged, weird rocks rush.

Mournful gibbons give a single cry,

12 and the traveler's tears gush in woods and bog.

Ungoverned indeed—that Sui emperor,
constructing this, now fallen and rotting.

Had he then not caused his domain to be destroyed,

16 how could it have become the possession of the mighty Tang?

Even though there are no recent additions or repairs,
they still assign an officer to guard it.

1 Jiucheng Palace, so called because it was built on nine levels on a mountain, was originally the Renshou Palace of the Sui. It was refurbished in the reign of Taizong and served as a summer palace during his reign and that of his successor Gaozong.

巡非瑤水遠，
20 跡是雕牆後。
我行屬時危，
仰望嗟歎久。
天王守太白，
24 駐馬更搔首。

5.23

玉華宮

溪迴松風長，
蒼鼠竄古瓦。
不知何王殿，
4 遺構絕壁下。
陰房鬼火青，
壞道哀湍瀉。
萬籟真笙竽，
8 秋色正蕭灑。
美人為黃土，
況乃粉黛假。
當時侍金輿，
12 故物獨石馬。
憂來藉草坐，
浩歌淚盈把。

- Imperial expeditions went not so far as Alabaster Pool,¹
 20 his traces are here in the aftermath of carved walls.²
 My travels belong to perilous times,
 I look up and gaze at this, sighing long.
 Our divine king holds a winter hunt on Mount Taibai,³
 24 I halt my horse and still scratch my head.

5.23

Yuhua Palace⁴

- The stream valley turns, the wind steady in the pines,
 a gray rat scuttles under ancient tiles.
 I know not what royal palace this was,
 4 edifice abandoned beneath the sheer cliff.
 In shadowy chambers ghost-fires are green,⁵
 mournful rivulets pour over broken roadways.
 The myriad vents are the true ocarinas,⁶
 8 autumn colors are at their most brisk and aloof.
 Its fair women have become the brown earth,
 still more, their artifice of powder and mascara.
 Waiting on the golden carriage back then,
 12 of the former things there are only the stone horses.
 Cares come, I smooth down the grass and sit,
 sing out loud, tears filling my open hands.

1 This refers to the expedition of Zhou King Mu to meet the Queen Mother of the West, who feasted him at Alabaster Pool in the Kunlun Mountains.

2 That is, the extravagance of Sui Yangdi can be seen in the ornament of the ruins, which serve as evidence of why the Sui fell.

3 The “hunt” was a euphemism for an emperor in flight from his capital. Mount Taibai was close to Fengxiang, Suzong’s temporary capital.

4 Yuhua Palace had been constructed in 647 for Taizong as a summer palace to escape the heat of Chang’an. It was later made a temple, and was clearly abandoned by the time Du Fu saw it.

5 These are will-o-the-wisps.

6 The “myriad vents,” *wanlai* 萬竅, are those described in *Zhuangzi*, the holes on the earth whose sounds are the piping of Nature. These are opposed to the “ocarinas,” the *sheng* and *yu*, reed organs of a Chinese orchestra.

冉冉征途間，
16 誰是長年者。

5.24-26

羌村三首

I

崢嶸赤雲西，
日腳下平地。
柴門烏雀噪，
4 歸客千里至。
妻孥怪我在，
驚定還拭淚。
世亂遭飄蕩，
8 生還偶然遂。
鄰人滿牆頭，
感歎亦歔歔。
夜闌更秉燭，
12 相對如夢寐。

II

晚歲迫偷生，
還家少歡趣。

Going steadily on in my travels,
 16 none there is who can live long years.

5.24–26

Qiang Village

I

West of red clouds looming
 sunbeams descend on level land.
 At the ramshackle gate sparrows raise a din—
 4 the traveler has come back across a thousand leagues.
 My wife and children are amazed I survived,
 when surprise settles, they wipe away tears.
 I was tossed about in the world's troubles,
 8 now by luck I have managed to come back alive.
 Neighbors fill the tops of the walls,
 stirred to sighs, and even sobbing.
 At night's end I again take candle
 12 and face you as if in a dream.

II

My late years press hard on a stolen life,
 coming home, the pleasures are few.

嬌兒不離膝，
4 畏我復卻去。
憶昔好追涼，
故繞池邊樹。
蕭蕭北風勁，
8 撫事煎百慮。
賴知禾黍收，
已覺糟床注。
如今足斟酌，
12 且用慰遲暮。

III

群雞正亂叫，
客至雞鬥爭。
驅雞上樹木，
4 始聞叩柴荆。
父老四五人，
問我久遠行。
手中各有攜，
8 傾榼濁復清。
莫辭酒味薄，
黍地無人耕。
兵革既未息，
12 兒童盡東征。

- My dear son will not let go of my knees,
 4 dreading I'll go away again.
 I recall how I used to love finding cool spots,
 on purpose I circle the trees by the pool.
 Whistling, the north wind blows strong,
 8 considering matters, a hundred cares simmer.
 Fortunately I know that the grain has been harvested,
 and I already see pouring water into my mash-press.¹
 If now there is enough to pour a drink,
 12 for a while it will comfort my twilight years.

III

- Now the flock of chickens squawks in confusion,
 when visitors come, the chickens raise a ruckus.
 I drive the chickens up into the trees,
 4 and then hear a knock at my ramshackle gate.
 Four or five old men
 ask me about my long travels afar.
 Each has brought something in hand,
 8 and we tip the jars, both the thick and the clear.
 "Don't refuse our ale for being too thin—
 there is no one to plow the millet lands.
 And since the warfare has not yet ceased,
 12 all our lads are on campaign in the east."

1 To make ale.

請為父老歌，
 艱難愧深情。
 歌罷仰天歎，
 16 四座淚縱橫。

5.27

北征

皇帝二載秋，
 閏八月初吉。
 杜子將北征，
 4 蒼茫問家室。
 維時遭艱虞，
 朝野少暇日。
 顧慚恩私被，
 8 詔許歸蓬華。
 拜辭詣闕下，
 怵惕久未出。
 雖乏諫諍姿，
 12 恐君有遺失。
 君誠中興主，
 經緯固密勿。
 東胡反未已，
 16 臣甫憤所切。

Old men, let me make a song for you,
 I am put to shame by your deep feelings in hardship.
 When the song is done, I look up to heaven and sigh,
 16 and tears stream freely from all around.

5.27

Journey North¹

Our Imperial Majesty's second year, autumn,
 first day of the month, an adjusted eighth,²
 I, Master Du, was to set off on a journey north,
 4 over vast uncertain space to see my family.
 In these times we have met with great affliction,
 free days are few in court or countryside.
 I consider the undue grant of special grace,
 8 how an edict permitted return to my humble home.
 I went to the palace gates to take my leave,
 shaken with awe, it was long ere I could go.
 Though I lack the qualities for offering criticism,
 12 I feared lest my ruler overlook some matter.
 My ruler is true lord of the Restoration,
 sedulously striving indeed to manage affairs.
 The revolt of the eastern Hu is not over,³
 16 and your subject Du Fu was stung with fury.

1 Original note: "Composed when I had reached Fengxiang, and a personal edict from the emperor released me to go to Fuzhou" 歸至鳳翔墨制放往鄜州作。

2 This is August 20, 757. The calendar required the adjustment of an additional eighth month (a "lesser" eighth month) added before the eighth month proper.

3 That is, of An Lushan and Shi Siming.

揮涕戀行在，
道途猶恍惚。
乾坤含瘡痍，
20 憂虞何時畢。
靡靡踰阡陌，
人煙眇蕭瑟。
所遇多被傷，
24 呻吟更流血。
回首鳳翔縣，
旌旗晚明滅。
前登寒山重，
28 屢得飲馬窟。
邠郊入地底，
涇水中蕩潏。
猛虎立我前，
32 蒼崖吼時裂。
菊垂今秋花，
石戴古車轍。
青雲動高興，
36 幽事亦可悅。
山果多瑣細，
羅生雜橡栗。
或紅如丹砂，
40 或黑如點漆。

I wiped away tears, yearning for the court-in-exile,
and my course was still an uncertain blur.
Heaven and Earth bear wounds and scars,
20 when will our misery ever cease?
With slow steps I traversed the field paths,
the smoke of hearths, far and faint in the gloom.
Those I met had mostly suffered wounds,
24 they groaned and kept on streaming with blood.
I turned my head back to Fengxiang County,¹
late in the day its banners appeared and faded from view.
I climbed the folds of cold mountains ahead,
28 often finding watering holes for my horse.
I entered Bin's moor down at the base of the ground,
the Jing's waters churned through its midst.
Fierce tigers stood before me,
32 the gray slopes split when they roared.
From chrysanthemums hung this autumn's blooms,
the rock bore the ruts of ancient carts.
The blue clouds stirred high spirits,
36 experiences in seclusion may still be enjoyed.
Mountain berries in many tiny bits
grew in stretches mixed with chestnut oaks.
Some were red like cinnabar pebbles,
40 others, black like spots of lacquer.

1 Fengxiang was the seat of the restoration government where Suzong held court.

雨露之所濡，
甘苦齊結實。
緬思桃源內，
44 益歎身世拙。
坡陀望鄜時，
巖谷互出沒。
我行已水濱，
48 我僕猶木末。
鴟鳥鳴黃桑，
野鼠拱亂穴。
夜深經戰場，
52 寒月照白骨。
潼關百萬師，
往者散何卒。
遂令半秦民，
56 殘害為異物。
況我墮胡塵，
及歸盡華髮。
經年至茅屋，
60 妻子衣百結。
慟哭松聲回，
悲泉共幽咽。
平生所嬌兒，
64 顏色白勝雪。

Wherever the rain and dew brings moisture
 fruits form, the sweet and the bitter alike.
 I thought of Peach Blossom Spring, so remote,¹
 44 increasing sighs over the blunders of my life.
 From the rises I gazed to Fu's Altar,²
 which emerged and sank away as I crossed valley and cliff.
 I had already gone on to the shores of a stream,
 48 and my servant was still in the tips of the trees.³
 Owls screeched in the brown mulberry trees,
 ground squirrels folded hands by their scattered dens.
 In the depths of night I passed through a battlefield,
 52 where the cold moon shone on white bones.
 An army of a million at Tong Pass—
 back then they scattered so swiftly!⁴
 In consequence half the folk of Qin
 56 were destroyed and made into non-human things.⁵
 What's more I fell into the dust of the Hu,
 coming home, my hair is all streaked with gray.
 A year has passed, and I reach my thatched cottage,⁶
 60 wife and children's clothes patched in a hundred places.
 Stirred to weeping, the sound of pines replies,
 and mournful streams join our secret sobs.
 The son whom I always have doted on,
 64 his complexion is whiter than snow.

1 *Peach Blossom Spring.

2 Fu's Altar, by legend constructed by Duke Wen of Qin, was a mound that marked Fuzhou, where Du Fu's family was located.

3 That is, the servant is behind him, higher up the slope.

4 This refers to the disastrous defeat of the hastily assembled imperial army outside of Tong Pass.

5 That is, ghosts, not having been buried with the proper ceremonies.

6 That is, a year since he left his family in Fuzhou and went back to Chang'an, at the point when it fell to An Lushan's forces.

見耶背面啼，
垢膩腳不襪。
床前兩小女，
68 補綴才過膝。
海圖拆波濤，
舊繡移曲折。
天吳及紫鳳，
72 顛倒在短褐。
老夫情懷惡，
嘔泄臥數日。
那無囊中帛，
76 救汝寒凜慄。
粉黛亦解苞，
衾裯稍羅列。
瘦妻面復光，
80 癡女頭自櫛。
學母無不為，
曉妝隨手抹。
移時施朱鉛，
84 狼藉畫眉闊。
生還對童稚，
似欲忘饑渴。
問事競挽鬚，
88 誰能即瞋喝。

Seeing his dad, he turns his face away weeping,
filthy and greasy, no socks on his feet.
By the bed my two young daughters
68 have a patchwork that goes just below their knees.
An ocean scene with its waves torn,
a former embroidery, its sequence of panels shifted.¹
Tianwu and the Purple Phoenix²
72 were upside down on their short tunics.
I, the old man, was feeling bad
and lay several days with vomiting and diarrhea.
Of course I had money in my purse
76 to save you from shivering in the cold.
I also undid packets of powder and mascara,
sheets and blankets were amply arrayed.
A light returned to my gaunt wife's face,
80 and the innocent girls combed their own hair.
They imitated their mother in everything,
with morning make-up smeared on liberally.
After some time they put on rouge
84 and painted wide brows helter-skelter.
Back alive, I face these children
and almost forget my hunger and thirst.
Asking what happened, scrambling to pull my whiskers
88 who could glare or scold them just then?

1 That is, an old embroidery with a coherent sequence of scenes has been cut up into pieces for the girls' clothes.

2 Tianwu was an ocean god.

翻思在賊愁，
甘受雜亂聒。
新歸且慰意，
92 生理焉得說。
至尊尚蒙塵，
幾日休練卒。
仰看天色改，
96 旁覺妖氣豁。
陰風西北來，
慘澹隨回鶻。
其王願助順，
100 其俗善馳突。
送兵五千人，
驅馬一萬匹。
此輩少為貴，
104 四方服勇決。
所用皆鷹騰，
破敵過箭疾。
聖心頗虛佇，
108 時議氣欲奪。
伊洛指掌收，
西京不足拔。
官軍請深入，
112 蓄銳可俱發。

I think back when I was among the rebels
 and now gladly accept all this chaos and noise.
 Being newly returned comforts me for a while—
 92 how could I bring myself to discuss our livelihood?
 His Majesty still is coated with exile's dust,
 how soon will we stop the training of troops?
 I look up and observe Heaven's aspect changing,
 96 sensing how baleful vapors clear all around.
 From the Northwest comes a shadowy wind,¹
 somberly following the Uighurs.
 Their king wants them to serve and aid,
 100 by custom they excel in the cavalry charge.
 They have sent us five thousand troops,
 and driven along ten thousand horses.
 Of this sort a few are valuable,²
 104 all the world admires their resolute bravery.
 They always use "hawk-bonders,"³
 that smash the enemy swifter than an arrow.
 His Highness's heart prefers to wait, doing nothing,
 108 all spirit is virtually lost in current policy debates.
 Luoyang can be taken as easily as pointing to the palm,⁴
 the Western Capital is not even worth seizing.
 The Imperial Army begs to strike deeply,
 112 their stored up sharpness should be unleashed en masse.

1 This is the emanation of Suzong's Uighur allies.

2 This can be read politely ("even a few are valuable") or less politely ("the fewer the better.")

3 Xiao Difei suggests that this refers to the cavalry.

4 "Pointing to the palm" is a set phrase for obviousness or ease.

此舉開青徐，
旋瞻略恆碣。
昊天積霜露，
116 正氣有肅殺。
禍轉亡胡歲，
勢成擒胡月。
胡命其能久，
120 皇綱未宜絕。
憶昨狼狽初，
事與古先別。
姦臣竟菹醢，
124 同惡隨蕩析。
不聞夏殷衰，
中自誅褒妲。
周漢獲再興，
128 宣光果明哲。
桓桓陳將軍，
仗鉞奮忠烈。
微爾人盡非，
132 於今國猶活。

With this move we can clear Qingzhou and Xuzhou,¹
 then we can immediately swallow Heng and Jie.²
 Frost and dew gather in the vast heavens,
 116 there is stern deadliness in the atmosphere of justice.³
 Disaster turns to the Year for Destroying the Hu;
 the situation produces the Month for Seizing the Hu.
 How can the Hu's fated span last long?—
 120 it is not fitting that Imperial Rule be cut off.
 I think back to when the panic first began,
 what happened was different from all precedent.
 The corrupt minister at last was chopped to mince,⁴
 124 and his evil partners were then swept away.
 We would never have heard of Xia or Yin's decline
 had they executed Bao and Da midway.⁵
 Zhou and Han achieved a second rising—
 128 Xuan and Guang were truly discerning and wise.⁶
 Undaunted was General Chen Xuanli,⁷
 with spear and axe, he exercised loyal ardor.
 Were it not for you, the people would all be gone,
 132 yet the dynasty still lives unto this day.

1 Qingzhou and Xuzhou were two prefectures in the east, deep in An Lushan's territory.

2 Heng and Jie are mountains in the northeast.

3 "Stern deadliness," *susha* 肅殺, is an attribute of autumn, the season of war and punishment. The *qi* ("atmosphere") is both the weather and the spiritual force of the season.

4 The reference is to Yang Guozhong.

5 Daji 妲己 was the consort of Zhou, the last Shang king. To Da and Bao were attributed the fall of the Shang (Yin) and Western Zhou respectively. The analogy here is clearly to Lady Yang the Noble Consort, who, in contrast, was ordered to commit suicide, by which, to Du Fu's mind, the dynasty was saved.

6 The references are to King Xuan, who restored the Western Zhou's power, and to Guangwudi, the founder of the Eastern Han. The comparison is to Suzong.

7 Chen Xuanli, the general of the guard who compelled the execution of Yang Guozhong and Lady Yang the Noble Consort.

淒涼大同殿，
 寂寞白獸闈。
 都人望翠華，
 136 佳氣向金闕。
 園陵固有神，
 掃灑數不缺。
 煌煌太宗業，
 140 樹立甚宏達。

5.28

行次昭陵

舊俗疲庸主，
 群雄問獨夫。
 讖歸龍鳳質，
 4 威定虎狼都。
 天屬尊堯典，
 神功協禹謨。
 風雲隨絕足，
 8 日月繼高衢。
 文物多師古，
 朝廷半老儒。

Cold and dreary is Datong Palace,
desolate is the White Beast Gate.¹

- 136 The people in the capital gaze for the Kingfisher Glory,²
auspicious vapors head toward the gilded palace turrets.
Truly divinity hangs about the imperial tombs,
rites of sweeping and sprinkling will not be omitted.
Glorious is the legacy of Taizong—
140 what he established is exceedingly vast and enduring.

5.28

Reaching Zhaoling on My Travels³

- Olden ways were worn down by undistinguished rulers,
a host of heroes called the Lone Man to account.⁴
Prophecies pointed to one of dragon and phoenix nature,⁵
4 his might settled the capital with its tigers and jackals.⁶
His blood relations revered the “Canon of Yao,”⁷
in divine achievement he assisted in “The Plan of Yu.”⁸
Wind and clouds followed the fleetest feet,⁹
8 sun and moon continued on the high streets of Heaven.
In cultural matters he often followed antiquity,¹⁰
half of his court were old Confucian scholars.

1 Datong Palace was a hall in the Tang palace compound of Chang’an. White Beast Hall is properly White Tiger Hall, renamed because of the taboo on Tang Taizu’s name. This was a hall (and gate) in the Han palace; Han palace names were liberally transferred to places in the Tang palace.

2 The kingfisher feathers mark the imperial standards and would be a sign of the emperor’s return to Chang’an.

3 Zhaoling was the tomb of Taizong.

4 The “Lone Man” is the emperor, in this case, Sui Yangdi.

5 Li Shimin, Taizong.

6 Chang’an.

7 In the “Canon of Yao” in the *Classic of Documents*, Yao yields the throne to Shun, and Shun to Yu. This refers to Taizong’s father Li Yuan abdicating to Taizong.

8 The “Plan of Yu” in the *Classic of Documents*, praises the achievements of Yu.

9 The “fleetest feet” is Taizong as a fine horse. The clouds follow the dragon, and the wind follows the tiger, referring to Taizong’s “dragon and tiger” qualities.

10 Ritual and music, sometimes particularly involving ceremonial robes.

直詞寧戮辱，
 12 賢路不崎嶇。
 往者災猶降，
 蒼生喘未蘇。
 指麾安率土，
 16 蕩滌撫洪爐。
 壯士悲陵邑，
 幽人拜鼎湖。
 玉衣晨自舉，
 20 鐵馬汗常趨。
 松柏瞻虛殿，
 塵沙立暝途。
 寂寥開國日，
 24 流恨滿山隅。

5.29

重經昭陵

草昧英雄起，
 謳歌歷數歸。
 風塵三尺劍，
 4 社稷一戎衣。
 翼亮貞文德，
 丕承戢武威。

- He never shamed or killed those who criticized him directly,
 12 the road for the virtuous was not hard-going.
 Back then disasters still descended,¹
 the gasps of the common folk were not yet relieved.
 His directions settled all the land.
 16 washing all clean, he soothed the Vast Forge.²
 The bold man is saddened at his tomb mound,
 the recluse bows at Tripod Lake.³
 In his jade burial suit he ascended in the morning,
 20 the armored horses sweat, ever charging.⁴
 Among cypress and pine I gaze on the empty halls,
 in dust and sand I stand on the darkened road.
 Vast distance now from the day he founded the dynasty,
 24 my flowing resentment fills the folds of the mountains.

5.29

Once Again on Passing by Zhaoling

- In those dark beginnings a hero arose,
 the imperial succession came with chants and songs.
 A three-foot sword in dust of war,
 4 altars of Earth and Grain, one man in armor.
 To assist his glory, he entrusted men of civil virtue,
 in grand continuation he withdrew war's majesty.

1 Drought and locusts.

2 Heaven and Earth.

3 Where the dragon carried the Yellow Emperor to Heaven after he cast the famous tripods. Here it refers to Zhaoling.

4 These are the stone funerary horses.

聖圖天廣大，
8 宗祀日光輝。
陵寢盤空曲，
熊羆守翠微。
再窺松柏路，
12 還見五雲飛。

5.30

彭衙行

憶昔避賊初，
北走經險艱。
夜深彭衙道，
4 月照白水山。
盡室久徒步，
逢人多厚顏。
參差谷鳥吟，
8 不見遊子還。
癡女飢咬我，
啼畏虎狼聞。
懷中掩其口，
12 反側聲愈嗔。
小兒強解事，
故索苦李餐。

Sagely planning as extensive as Heaven,
8 in ancestral sacrifice, the light of the sun.
The imperial tomb winds along a deserted bend,
troops like bears protect the mountain greenery.
Again I peer at the road through cypress and pine
12 and still see five-colored clouds flying.¹

5.30

Pengya: A Ballad

I recall back when we first fled the rebels,
through hardship and danger we hurried north.
The night was deep on Pengya road,
4 the moon shone on Whitewater Mountain.
The whole household had traveled long on foot,
and most of those we met were shamelessly unfeeling.
Valley birds droned here and there,
8 we saw no travelers going back the way we came.
My baby daughter bit at me in her hunger,
I feared tigers and wolves would hear her cries.
I held her to my chest and covered her mouth,
12 she twisted and turned, her voice even more upset.
My little son pretended he knew what to do,
he kept seeking bitter plums to eat.

1 Auspicious clouds.

一旬半雷雨，
16 泥濘相牽攀。
既無禦雨備，
徑滑衣又寒。
有時經契闊，
20 竟日數里間。
野果充餽糧，
卑枝成屋椽。
早行石上水，
24 暮宿天邊煙。
少留同家窪，
欲出蘆子關。
故人有孫宰，
28 高義薄曾雲。
延客已曛黑，
張燈啟重門。
煖湯渥我足，
32 翦紙招我魂。
從此出妻孥，
相視涕闌干。
眾雛爛熯睡，
36 喚起霑盤餐。
誓將與夫子，
永結為弟昆。

Half the past ten days it had thundered and rained,
16 we pulled each other along through the mud and mire.
Having made no provision against the rain,
the path was slippery and our clothes were cold.
At times we went through particular hardship,
20 a whole day spent covering just a few leagues.
Wild fruits served as our provisions,
low branches became the beams of our roof.
Early we walked through water on rocks,
24 at dusk we would stay at hearth-smoke seen on the horizon.
We remained for a while in Tongjia Swamp,
about to go through Luzi Barrier.
Among my old friends there was one Steward Sun,
28 whose high sense of right touched tiered clouds.
He welcomed us as night's blackness fell,
lit lanterns and opened his gates.
He warmed waters to bathe our feet,
32 and cut paper streamers to call back our souls.
After this he brought in his wife and children,
whose tears streamed down on seeing us.
All my brood was sleeping soundly,
36 he woke them and graced them with a meal.
I vow that together with you, sir,
we shall form the bond of brothers forever.

遂空所坐堂，
 40 安居奉我歡。
 誰肯艱難際，
 豁達露心肝。
 別來歲月周，
 44 胡羯仍構患。
 何當有翅翎，
 飛去墮爾前。

5.31

喜聞官軍已臨賊境二十韻

胡虜潛京縣，
 官軍擁賊壕。
 鼎魚猶假息，
 4 穴蟻欲何逃。
 帳殿羅玄冕，
 轅門照白袍。
 秦山當警蹕，
 8 漢苑入旌旄。
 路失羊腸險，
 雲橫雉尾高。
 五原空壁壘，
 12 八水散風濤。

Then he emptied the hall where we sat,
 40 offering me the joy of secure lodging.
 Who else would be willing in such troubled times
 to show his good heart so openly?
 Since we parted a full year has run its course,
 44 and the Hu still work our ruin.
 When shall I ever have the wings
 to fly off and land before you?

In the ninth month the Crown Prince, later Daizong, led an imperial army, along with his Uighur contingent, to the west of Chang'an, ready to give battle. A rebel counterattack was foiled by the Uighurs, and the victorious imperial army recovered Chang'an.

5.31

Happy at the News that the Imperial Army is Already at the Edge of Rebel Territory: Twenty Couplets

The Hu barbarians hide away in the capital district,
 the imperial army surrounds the rebel moats.
 Fish in a kettle, still hanging on to their last breaths,
 4 ants in their hole, where will they flee?
 In the tent palace black headgear lines up,¹
 at headquarters gate white gowns shine.²
 One should clear the imperial way in Qin's mountains,
 8 our banners will enter the parks of Han.
 His road will avoid those of sheep-gut perils,³
 the pheasant-tail fans raised high like clouds across the sky.⁴
 On the five plains the forts will lie empty,
 12 the wind-blown billows will dissipate on the eight rivers.⁵

1 The officials at Suzong's temporary headquarters.

2 The Uighur cavalry brought to help.

3 That is, Suzong will come directly and openly to the capital, perhaps in contrast to his father Xuanzong's tortuous route in flight to Chengdu.

4 The pheasant tail fans were part of the imperial regalia.

5 That is, the region around Chang'an will be peaceful.

今日看天意，
遊魂貸爾曹。
乞降那更得，
16 尚詐莫徒勞。
元帥歸龍種，
司空握豹韜。
前軍蘇武節，
20 左將呂虔刀。
兵氣回飛鳥，
威聲沒巨鼇。
戈鋌開雪色，
24 弓矢向秋毫。
天步艱方盡，
時和運更遭。
誰云遺毒螫，
28 已是沃腥臊。
睿想丹墀近，
神行羽衛牢。
花門騰絕漠，
32 拓羯渡臨洮。
此輩感恩至，
羸俘何足操。

Today I look on the will of Heaven,
 how can those wandering souls forgive you?¹
 No more chance to beg to surrender,
 16 don't waste your efforts in still trying to fool us.
 The high command goes to the dragon spawn,²
 the Minister of Works clasps the "Leopard Bowcase."³
 The vanguard shows the standards of Su Wu,⁴
 20 the general of the left has Lü Qian's sword.⁵
 The soldiers' aura turns back birds in flight,
 repute of their awe makes the huge turtle dive underwater.
 Pike and steel lance reveal the color of snow,
 24 bow and arrow aim at the wisp in autumn.⁶
 In the course of fate troubles now end,
 in the cycles we again meet a time of harmony.
 Who says that their poison will linger on?—
 28 we already rinsing the stench away.
 The Cinnabar Courtyard is near to royal concerns,
 moving swift as spirits, the imperial guard is firm.
 Those of Huamen have bounded over remote deserts,⁷
 32 the Tuojie have crossed Lintao.⁸
 Such as these have come, touched by imperial grace,
 how can those feeble slaves grapple with them?⁹

1 The souls of those killed in the rebellion will not forgive the rebels.

2 Li Chu, Prince of Guangping and Suzong's eldest son, later Daizong.

3 Guo Ziyi, the Minister of Works, was second in command. The "Leopard Bowcase" was one of the military classics and refers to Guo Ziyi's knowledge of strategy.

4 Under the command of Li Siye, earlier described as Su Wu returning from Xiongnu captivity with the Han standards.

5 This is Pugu Huairen. In the Jin, Lü Qian had a sword that was said to be suitable for someone who was to become one of the Three Lords; Lü Qian gave it to Wang Xiang. The implication is that Pugu Huairen will rise to high office.

6 The wisp in autumn air was a proverbially tiny thing; this suggests the precision of the archers.

7 The Uighurs.

8 Another Central Asian people that came to the aid of the Tang.

9 That is, how can the rebel army deal with the Uighurs and Tuojie contingents of Tang forces?

鋒先衣染血，
 36 騎突劍吹毛。
 喜覺都城動，
 悲憐子女號。
 家家賣釵釧，
 40 只待獻春醪。

5.32-34

收京三首

I

仙仗離丹極，
 妖星照玉除。
 須為下殿走，
 4 不可好樓居。
 暫屈汾陽駕，
 聊飛燕將書。
 依然七廟略，
 8 更與萬方初。

II

生意甘衰白，
 天涯正寂寥。

The uniforms of the vanguard are stained with blood,
 36 a windblown hair will split on the swords of the attack cavalry.
 They are delighted at how the capital is stirred,
 they take pity on the cries of those boys and girls.
 Every household is selling hairpins and bracelets
 40 waiting only to present the spring ale.

5.32–34

Retaking the Capital

I

The immortal Guard left the Cinnabar Pole Star,¹
 demon stars shone on the steps of jade
 He was compelled to leave the palace and run,
 4 he could not just stay, clinging to his mansion.²
 For a while the carriage turned aside to Fenyang,³
 at Liao a letter to the Yan general was sent flying.⁴
 The plans of the seven ancestral temples are as they were,
 8 once again a new beginning for the ten thousand regions.

II

I accept frailty and white hair in my life,
 in lonely isolation now at the ends of the earth.⁵

1 The palace.

2 That is, Xuanzong had to flee and could not live in his palace in peace.

3 Yao once met four Daoists on the north bank of the Fen (Fenyang) and forgot that he was a ruler. This again refers to Xuanzong's flight from Chang'an.

4 In the Warring States the Kingdom of Yan held one of the cities in Qi. The persuader Lu Zhonglian shot an arrow into the city with a letter. When he read it, the Yan general killed himself. An Lushan's army was from Yan, thus the rebels were encouraged to surrender.

5 This is hyperbolic; Du Fu is in Fuzhou with his family.

忽聞哀痛詔，
4 又下聖明朝。
羽翼懷商老，
文思憶帝堯。
叨逢罪己日，
8 沾灑望青霄。

III

汗馬收宮闕，
春城鏟賊壕。
賞應歌杖杜，
4 歸及薦櫻桃。
雜虜橫戈數，
功臣甲第高。
萬方頻送喜，
8 無乃聖躬勞。

- All at once I hear of an edict of remorse¹
 4 once again coming from our sage court.
 I think on Mount Shang's old men, supporting the throne,²
 his cultured thoughts recall Emperor Yao.
 I humbly meet a day of our lord's self-blame,
 8 shedding tears I gaze toward the blue wisps of cloud.³

III

- Sweating horses retook the palace,
 in the spring city the rebels' trenches are scraped flat.
 In reward they will surely sing "Russet Pear,"⁴
 4 the return is in time to present cherries.⁵
 Federate barbarians' brandished pikes are thick,⁶
 the mansions of meritorious officials rise high.
 Good news is brought often from all quarters,
 8 His Majesty has no choice but to personally reward them.

After Chang'an and Luoyang were retaken, those who had willingly or unwillingly accepted posts in An Lushan's government were brought back to Luoyang to face charges. The most serious collaborators were executed; some, like the poet Wang Wei 王維 (d. 761), were pardoned. Most were sent into administrative exile. Among the last group was Du Fu's old friend Zhen Qian.

1 Suzong's edict blaming himself.

2 *Four Graybeards.

3 The court.

4 A poem from the *Classic of Poetry* expressing appreciation of the efforts of soldiers who had been on campaign.

5 In mid-summer the emperor ritually presents cherries to his officials.

6 Suzong's Uighur allies.

5.35

送鄭十八虔貶台州司戶，傷其臨老陷賊之故，闕為面別，情見於詩

鄭公樗散鬢成絲，
 酒後常稱老畫師。
 萬里傷心嚴譴日，
 4 百年垂死中興時。
 蒼惶已就長途往，
 邂逅無端出餞遲。
 便與先生應永訣，
 8 九重泉路盡交期。

5.36

臘日

臘日常年暖尚遙，
 今年臘日凍全消。
 侵陵雪色還萱草，
 4 漏泄春光有柳條。
 縱酒欲謀良夜醉，
 還家初散紫宸朝。
 口脂面藥隨恩澤，
 8 翠管銀罌下九霄。

5.35

Seeing Off Zheng Qian (18) Who Has Been Banished to the Post of Revenue Manager in Taizhou. I Feel Bad That, Nearing Old Age, This Has Happened Because He Fell into the Hands of the Rebels. I Failed to be Able to Part Face to Face, But My Feelings Are Revealed in the Poem

Master Zheng, useless chu tree, his locks turned to white silk,¹
after drinking he always claims that he is an old painter.

Ten thousand leagues, it pains my heart, this day of stern banishment,
4 approaching death in our hundred-year span, at the time of the
Restoration.

In confused haste he has gone to set off on that long journey,
unexpectedly it happened that I was too late for your parting feast.
Even if with you, sir, this parting is forever,

8 below on the roads of the Nine Springs we will always have times to
share friendship.

Du Fu's brief period in imperial service after the recapture of Chang'an was one of the happiest periods of his life.

5.36

The La Festival²

On the La Festival in ordinary years warm weather is still far away,
this year on the La Festival the ice has entirely melted.

Subduing the color of snow the yellow daylily returns,
4 in the light of spring leaking through there are fronds of willows.
To have ale as I please I will plan a good night to get drunk,
I return home, having just concluded dawn court at Zichen Palace.
a chap-balm for lips and face cream came with imperial grace,
8 in an azure tube and silver ewer descending from the nine-tiered
heavens.

1 In "Xiaoyao you" of *Zhuangzi* the useless chu tree is ignored because its timber cannot be used.

2 The eighth day of the twelfth month.

賈至，早朝大明宮呈兩省僚友

銀燭熏天紫陌長，
 禁城春色曉蒼蒼。
 千條弱柳垂青瑣，
 4 百轉流鶯繞建章。
 劍佩聲隨玉墀步，
 衣冠身惹御爐香。
 共沐恩波鳳池上，
 8 朝朝染翰侍君王。

5.37

奉和賈至舍人早朝大明宮

五夜漏聲催曉箭，
 九重春色醉仙桃。
 旌旂日暖龍蛇動，
 4 宮殿風微燕雀高。
 朝罷香煙攜滿袖，
 詩成珠玉在揮毫。
 欲知世掌絲綸美，
 8 池上于今有鳳毛。

Jia Zhi 賈至 (718–772) composed a poem on the dawn court gathering in the newly restored court. The companion piece by Du Fu survives, along with the companion pieces by Wang Wei and Cen Shen.

Jia Zhi, Dawn Court at Daming Palace, for My Colleagues in the Two Ministries

Silver candles scent the heavens, stretching along on purple streets,
 colors of spring in the Forbidden City, lush in the morning.
 A thousand fronds of pliant willows hang by blue chain-patterned gates,
 4 with a hundred warbling orioles circling Jianzhang Palace.
 The sounds of waist-strung swords follow steps on the pavements
 of jade,
 bodies in caps and gowns tease wisps of incense from imperial braziers.
 Together we bathe in waves of Grace by Phoenix Pool,
 8 at every dawn court dipping our brushes to serve our Lord and Ruler.

5.37

A Companion Piece For Drafter Jia Zhi's "Dawn Court at Daming Palace"¹

Night's fifth watch, the water-clock's sound speeds its morning marker,
 colors of spring in the ninefold palace make immortal peaches drunk.
 Sun warm on pennons and streamers, dragons and serpents stir,
 4 by palace halls the breeze is light, swallows and sparrows fly high.
 Dawn court done, the scented smoke you carry filling your sleeves,
 the poem finished, pearls and jade are right on your flourished brush.
 If you want to see generations in charge of lovely silken lines,²
 8 to this day on the pool there is phoenix down.³

1 Original note: "The Drafter's father was in charge of edicts" 舍人先世掌絲綸。

2 The "lovely silken lines" is the rhetorical elegance in drafting edicts

3 "Phoenix Pool" was associated with the Secretariat, thus with the grand counselor. Jia Zhi was a Drafter in the Secretariat (*zhongshu sheren* 中書舍人), and Jia Zhi had referred to Phoenix Pool in his poem. Jia Zhi's father, Jia Ceng, had also held the same post, thus "to this day" suggests the son is continuing his father's achievements.

Allusions

Standard Chinese and sinological practice is to cite the earliest important source for a reference. The actual source or sources for a particular usage is considerably more various. Sometimes the poet does indeed have in mind a source *text*. In other cases the poet may, while knowing the original source, think of a reference through a famous later usage, where new elements may be added (as in the case of Shao Ping below, where the Ruan Ji poem mediated later understanding of the reference). Often a writer is thinking of an epitome of the original text, as can be found in encyclopedias, *leishu*. In still other cases there are multiple sources which have come together as a “story,” reference to which was so common that it transcended any particular source.

Some references are straightforward and have pretty much only one meaning or association. Others, especially references to individuals, may be contextually straightforward, but can invite confusion and misinterpretation by those who are not familiar with the habits of usage. The most common problem is knowing too much. If a soldier is called “an Achilles,” it simply means that he is a skilled and daring warrior. It does not mean that he is going to die young, and it does not mean that he will regret having ever become a warrior—as the shade of Achilles tells Odysseus in the underworld. I have often purposefully kept these descriptions very short and to the point.

Du Fu uses “Old Deerskin” 鹿皮翁 three times. The full story in the *Shenxian zhuan* 神仙傳 is an account of how he became an immortal, with much unique detail, in which he climbs to a spring of the immortals and later summons his family partway up the peak, saving them from a flood that devastated the region. It is only after this, however, that he begins to wear deerskin and makes a living by selling medicinal herbs. Du Fu is clearly not thinking of the full story, but only of Old Deerskin as a recluse.

Sometimes certain aspects of a story may have great resonance in one context and be totally ignored in another context. Bo Yi and Shu Qi were two brothers who, at the beginning of the Zhou dynasty, went off to Mount Shouyang where they lived by picking wild beans or ferns and eventually starving to death. The reason that the two brothers made this decision was in protest of the Zhou’s overthrow of the Shang dynasty;

they refused to “eat the grain of Zhou.” When used by the poet Ruan Ji in the mid-third century, when the Jin dynasty overthrew the Wei, a protest against the illegitimacy of the new dynasty is an obvious possibility, though far from certain. Du Fu commonly refers to Ruan Ji, but the association of protesting the dynasty is clearly not present; rather it is simply poverty, withdrawal, and not knowing where to go or what to do.

“Wei and/or Huo” is an interest case of contextual determination of the significance of a reference. This primarily refers to Wei Qing and his nephew Huo Qubing, two of the Western Han’s best generals in the war with the Xiongnu. They were also imperial in-laws and treated with lavish favor by Emperor Wu. Du Fu twice uses “Wei and Huo” to unambiguously praise Yan Wu, his dear friend and patron, both as a general and for the deserved imperial favor he enjoys. Earlier, however, in 4.6 Du Fu speaks of the emperor’s golden plates all being in the homes of “Wei and Huo.” This is using the favor shown the Wei and Huo families to criticize the excessive favor shown to the Yangs, Xuanzong’s in-laws. The usage as praise shows no hint of criticism; to find such would be gross overreading. In the social criticism of 4.6 the major military merits of the two generals is irrelevant. I think no Tang reader would feel any ambiguity in the two cases, reading the same reference in different ways as the context demanded. The question becomes interesting in 4.11, where it is not at all clear how the reference to Huo Qubing is intended.

Two kinds of allusions need special remark: those regarding surnames and those regarding offices. In social poems Du Fu will allude to some earlier figure of the same surname as the recipient. If more appropriate, Du Fu will allude to someone who held the same office—even if the meaning of the office had radically changed from the Han to the Tang. Some such references are so routine that they seem to be from a mental textbook (or perhaps a written textbook) for references to make in social poems.

Bian He’s jade

Primary Source: *Han Feizi* (and other places): “There was a man of Chu, of the family He, who found a piece of jade in the rough out in the mountains of Chu. He presented it to King Li, who had his jade expert examine it. The jade expert said, ‘This is ordinary stone.’”

The king thought that Bian He was trying to deceive him and had his left foot cut off as a punishment. When King Li passed away and King Wu took the throne, Bian He again took his jade and presented it to King Wu. King Wu had his jade expert examine it, and again it was pronounced to be ordinary stone. This king too thought Bian He was trying to deceive him and had his right foot cut off. When King Wu passed away and King Wen ascended the throne, Bian He took his jade in his arms and wept at the base of Chu mountain. For three days and three nights he wept until he had no more tears left, until blood fell from his eyes. The king heard of this and sent someone to find out the cause. The envoy said, ‘There are many people in the world whose feet have been cut off. Why are you weeping about it so sadly?’ And Bian He answered ‘I’m not sad about having my feet cut off; I’m sad because this precious piece of jade has been judged a mere stone and because a most honorable gentleman has been called a fraud—this is what makes me sad.’ The king then had his own jade expert work on the stone, and he found the gem within. Consequently the king commanded that it be called ‘Bian He’s Disk.’”

Implications: harboring talents that are unrecognized. **Example:** 23.28.

Bo Yi and Shu Qi

References: picking wild beans or ferns; Mount Shouyang; **Primary Source:** *Shi ji*: Two brothers, virtuous recluses, who went to live on Mount Shouyang. When the Zhou overthrew the Shang, they “refused to eat the grain of Zhou” and lived on wild beans (*wei* 薇) or fern (*jue* 蕨), subsequently dying of starvation.

Examples: 8.36; 22.47; 23.4; 23.30.

- Cangwu The burial place of Shun, one of the sage emperors of high antiquity. **Examples:** 2.9; 16.10; 18.28; 21.41; 22.34; 22.38.
- Chaofu See Xu You
- Ding Lingwei **References:** Crane of Liaodong; **Primary Source:** *Soushen houji*, attributed to Tao Yuanming. Originally from Liaodong, Ding Lingwei went off to study the Way. Eventually he was transformed into an immortal crane. He flew back to Liaodong and perched on a column outside the city gate. When young men tried to shoot at him, he took flight and sang from mid-air: "There is a bird, there is a bird, its name is Ding Lingwei, / he left his home for a thousand years and first came back today. / The city walls are as they were, the people are not the same, / why not learn to become immortal, with tomb mounds everywhere." **Implications:** returning home and finding everything changed. **Examples:** 18.56; 19.38; 19.41.
- Fan Li **References:** Master Leather Winesack; **Primary Source:** *Shi ji* and others: Fan Li served the Yue King Gou Jian, who was plotting his revenge against the kingdom of Wu. It was Fan Li who devised the stratagem of sending the King of Wu the beauty Xi Shi, thus distracting him from his duties. After the destruction of Wu, Gou Jian offered Fan Li rich rewards, but Fan Li refused them, retiring instead to a life on the rivers and lakes under the pseudonym "Master Leather Winesack." **Implications:** Retiring from public life, sometimes after accomplishing great deeds. **Examples:** 14.26; 19.38; 23.35.

Feng Tang

Primary Source: *Shi ji* 102: Feng Tang served three Western Han emperors and was raised to high position only in his nineties by Emperor Wu. Feng Tang was still serving as Gentleman in Attendance (a court post usually reserved for young men) when old. **Implications:** Finally getting a good post when old. **Examples:** 3.27; 14.95; 17.3; 17.56; 17.68; 21.27; 22.66.

Four Graybeards

References: Four Graybeards; Mount Shang; “Purple Mushrooms.” **Primary Source:** *Shiji* 55; *Han shu* 72. These were four men—Lord Dongyuan 東園公, Master Luli 角里先生, Qili Ji 綺里季, and Lord Xiahuang 夏黃公—who, in the turmoil that accompanied the collapse of Qin, withdrew to Mount Shang and composed the song “Purple Mushrooms.” When Liu Bang became emperor (Han Gaozu), he repeatedly summoned them to court, but they refused to leave their refuge. When the emperor planned to replace the crown prince, Empress Lü asked them to come to court to show their support for the crown prince, and they did so, preserving the prince in his position. **Implications:** Living as a recluse and refusing to serve; timely political action. **Examples:** 4.38; 5.33; 6.17; 6.55; 8.22; 8.23; 10.20; 16.12; 16.16; 18.71; 19.5; 19.41; 19.44; 23.9; 23.10.

general's tree

Primary Source: *Hou Han shu* 47: “When all the generals sat together arguing about their achievements, [Feng] Yi would always be off apart under a big tree. In the army they called him the ‘General of the big tree.’” **Implications:** praising a military man for his modesty and implicitly for having merits greater than others. **Examples:** 1.12; 2.6.

Gong Yu

References: Gong's delight; dusting off one's hat. **Primary Source:** *Han shu* 72: Wang Ji and Gong Yu were close friends. After Wang Ji took office, Gong Yu "dusted off his cap," was delighted, and decided to take office himself. **Implications:** when the addressee is in office, the speaker suggests that he too would like an office. **Examples:** 1.35; 3.27; 22.65.

gulls

Primary Source: *Liezi* 2: "There was a man living by the sea-shore who loved seagulls. Every morning he went down to the sea to roam with the seagulls, and more birds came to him than you could count in hundreds. His father said to him: 'I hear the seagulls all come roaming with you. Bring me some to play with.' Next day, when he went down to the sea, the seagulls danced above him and would not come down."¹ **Implications:** Creatures of nature feel no alienation from humans who are free of motive and purpose; if there is motive and purpose, creatures of nature immediately sense it and keep their distance. **Examples:** 9.30; 21.12.

Huo Qubing

References: "Swift Commander"; refusing a mansion; Wei and Huo. **Primary Source:** *Han shu* 55, "Biography of Wei Qing and Huo Qubing." Huo Qubing and his uncle Wei Qing were the famous Western Han generals who earned their reputation mainly through the Han-Xiongnu wars. Because of his outstanding military service, Huo Qubing received great rewards from Emperor Wu of Han. **Examples:** 3.15; 4.10; 11.3; 16.8; 21.69.

¹ Translation A.C. Graham, *The Book of Lieh-tzu: A Classic of the Tao*. (New York: Columbia University Press, 1990), 45.

- Ji Zha
Primary Source: *Shiji* 31: When Ji Zha, prince of Wu, was going on a visit to the domain of Jin, he passed through the domain of Xu. The Lord of Xu admired his sword, but Ji Zha could not give it up. Later the Lord of Xu died; and as Ji Zha passed through Xu on his return, he hung up the sword on a tree to leave for his spirit. **Implications:** Doing something to honor the spirit of a dead friend. **Examples:** 22.2; 22.65.
- Jia Yi
References: Tutor Jia; the emperor moving his mat forward; owl; weeping in the courtyard; Changsha. **Primary Source:** *Shiji* 84. Jia Yi (200–168 B.C.) was known as a talented writer. He was slandered because of his talents and exiled for three years to the post of Tutor to the Prince of Changsha. There he encountered a “funiao,” a species of owl and bird of ill omen. He composed the “Poetic Exposition on the Owl” in which the owl delivers a message about the changes of fate, in face of which one should have equanimity. Han Wendi summoned Jia Yi back to court and held discussions with him late into the night in the emperor’s private chambers, with the emperor moving his mat closer to hear what he had to say. Later he became Tutor to the Prince of Liang, and died of grief when the prince himself died in a riding accident. **Implications:** Man of talent slandered and sent into exile. **Examples:** 5.11; 6.19; 6.22; 8.21; 14.19; 14.39; 14.93; 16.8; 20.2; 22.20; 22.51; 22.54; 22.65; 23.3.
- Ju Yin
References: Fireflies. **Primary Source:** *Jin shu* 83. When Ju Yin was young he was so poor that he often had no lamp oil. On summer nights he would gather fireflies in a bag and

read by their light. **Implications:** Devotion to study, poverty. **Examples:** 2.7; 6.22; 7.70; 8.19; 19.38.

Kun

see Peng

Laolaizi

References: brightly colored robes; **References:** *Lienü zhuan* (cited in *Yiwen leiju*) In order to entertain his even more aged parents, the seventy-year-old Laolaizi put on brightly colored clothes and played in front of them like a child. **Implications:** filiality **Examples:** 10.40; 10.68; 20.44; 21.6; 21.50.

Li Guang

References: Flying General, General Li. **Primary Source:** *Shiji* 109. The great Western Han general Li Guang defeated the Xiongnu army numerous times, but his fate went awry in his later years and he was never given a fief. When he retired to live in Lantian south of Chang'an, he used to go hunting at night and once mistaking a rock for a tiger, shot it with an arrow that embedded itself deep in the stone. Another night he was stopped by a drunk sheriff on his way back from hunting. He claimed his name of "the former General Li," but the sheriff said he would not even let a general pass, not to mention a former one. **Examples:** 2.30; 8.21; 13.24; 18.8.

Li Ying

References: "asking after Kong Rong"; mounting Dragon Gate **Primary Source:** *Hou Han shu* 100: Li Ying 李膺, the Metropolitan Governor of He'nan in the Eastern Han was notoriously aloof from forming connections with others. To be received by him was known as "mounting Dragon Gate." Li Ying immediately took to the young Kong Rong, who was later

to become one of the most famous writers of the end of the second century. **Implications:** Patronage. **Examples:** 1.33; 2.31.

Lian Po **Primary Source:** *Shiji* 81. Lian Po was a famous general of the Warring States kingdom of Zhao, who continued to be effective even in old age. **Examples:** 3.16; 7.11; 11.3; 13.44; 16.6.

Ma Yuan **References:** Han Wave-quelling General; Bronze Column **Primary Source:** *Hou Hanshu* 24: Ma Yuan (14 B.C.E–49 C.E.) was the primary general of Guangwudi in the restoration of the Han. He is most famously associated with the conquest of what is now the northern part of Vietnam, for which he earned the title “Wave-quelling General.” He set up a bronze column in the far south to commemorate his victory. **Examples:** 8.23; 11.35; 13.25; 18.1; 19.41; 20.100; 22.18; 22.59; 23.23; 23.41.

Master Mu **References:** “going off.” **Primary Source:** *Han shu* 36, “Biography of Liu Jiao, Prince Yuan of Chu.” Prince Yuan of Chu always showed great respect for one Master Mu and whenever there was a feast, he had sweet ale set out especially for him. When the Prince passed away, he was succeeded by his grandson, who forgot to set out the sweet ale for Master Mu. Master Mu took this as a sign that he was no longer appreciated and left. **Examples:** 8.21; 8.23; 16.9; 16.17.

Meng Jia **References:** Blowing off the cap; double ninth; Jingmen. **Primary Source:** *Shishuo xinyu* section 7, “Meng Jia biezhuàn”: Meng Jia was accompanying Huan Wen, then a general, at

a party on the Double Ninth festival. Everyone was in military uniform. The wind blew Meng Jia's hat off. Huan Wen stopped others from telling Meng what had happened in order to see what he would do. Meng Jia took no notice. Later the hat was handed back to Meng, and Huan Wen had someone compose something to make fun of him, to which Meng Jia immediately composed a satisfying reply. **Implications:** An admirable disregard for decorum and stylish self-possession, pleasure in drinking. The allusion is often associated with the Double Ninth festival. **Examples:** 2.45; 6.36.

Mi Heng

References: Mi Heng; parrot; Jiangxia. **Primary Source:** *Hou Han shu* 110B: Mi Heng (173–198) was an erratic young literary talent, known for his arrogance and sad fate. Recommended to Cao Cao by Kong Rong, Mi Heng was summoned though unwilling. Asked to perform as a drummer at a feast, Mi Heng appeared naked. Cao Cao sent Mi back to his previous patron Liu Biao who, equally unable to bear his arrogance, sent him off to the governor of Jiangxia. In Jiangxia he wrote his “Poetic Exposition on the Parrot,” in which the bird becomes a figure for the poet, miserable in captivity. Later Mi Heng insulted the governor so badly that he had the poet killed. **Implications:** The unfortunate fate of a talented man of letters, but sometimes simply talent. **Examples:** 2.12; 3.32; 5.13; 6.22; 8.19; 8.23.

Nongyu

References: Nongyu, Xiaoshi, riding a phoenix, playing panpipes, the tower of Qin; **Primary Source:** This occurs in various sources

with some variations. The following is the version in the *Liexian zhuan* (1): “Xiaoshi was a person of the time of Duke Mu of Qin. He was good at playing the panpipes and could bring peacocks and white cranes to the courtyard. Duke Mu had a daughter named Nongyu. She liked him. The duke subsequently gave him his daughter for a wife. Every day he taught Nongyu how to imitate the singing of a phoenix. They stayed there several years and she could play like the voice of a phoenix. A phoenix then came and perched on the roof... One morning they both flew off with the phoenix.” **Associations:** marriage, especially to an imperial princess; **Examples:** 1.26; 3.23; 5.2; 13.20–21.

Oxherd

See Weaver

Pang Degong

References: Deergate Mountain; **Primary Source:** *Hou Han shu* 113: Pang Degong lived near Xiangyang, south of Mount Xian. While he was plowing, Liu Biao, the local governor, approached him and tried to persuade him to serve. Pang Degong said it was better to take care of oneself, then dropped his plow, taking his wife and children off to live in seclusion on Deergate Mountain. **Associations:** Becoming a recluse, especially taking one’s family along. **Examples:** 1.27; 4.30; 4.38; 7.20; 7.45; 8.20; 10.73; 16.16; 18.62; 19.23; 23.5; 23.46.

Peach Blossom Spring

References: Wuling, peach blossoms; **Primary Source:** Tao Yuanming, “An Account of Peach Blossom Spring”: A man of Wuling was fishing in a creek, saw a trail of peach blossoms in the current and followed it. He came to an

opening in the mountain, went through it, and discovered a village inhabited by the descendants of people who had fled the wars during the collapse of the Qin empire five centuries earlier. They had no contact with or knowledge of the outside world. Eventually the fisherman wanted to return home, and after he left he was never able to find his way back there. **Associations:** an idyllic place; **Examples:** 2.24; 5.27; 7.43; 7.57; 15.56; 18.56; 18.62; 19.35; 21.60; 22.59; 22.62; 23.49.

Peng bird

References: “planning to go south,” “southern deeps”; **Primary Source:** *Zhuangzi*, “Xiaoyao you”: “In the Northern Deepes there is a fish, whose name is Kun. As for the size of Kun, I don’t know how many thousand leagues long it is. It is transformed into a bird, whose name is Peng. As for the Peng’s wingspan, I don’t know how many thousand leagues across it is. When it is excited and flies, its wings are like the clouds draping from one horizon to the other. When the seas moves in their courses, this bird will shift to the Southern Deepes. The Southern Deepes is the Pool of Heaven.” **Examples:** 1.31; 5.14; 10.55; 11.24; 21.41; 15.23; 19.42; 22.28; 22.36; 23.25; 23.37; 23.40.

Riding the raft

References: wandering star; raft; Yan Junping. **Primary Source:** Zhang Hua, *Bowu zhi*: “There is an old story that the Milky Way, Heaven’s River, connects with the ocean. In recent times there was a man who lived on a small island in the ocean; and every year in the eighth month, without fail, a raft would float past. The man conceived an unusual intention: he set up a high tower on the raft in which he laid up a large store of provisions, and then

he went off riding the raft. For more than ten days he could still see the sun, moon, stars, and planets; but after that everything became murky and hazy, so much so that he could not even tell day from night. After over ten more days he suddenly came to a place that had the form of a city, whose buildings were constructed very regularly. From afar he could look into the palace, in which there were many weaving girls. Then he saw a man leading oxen to the bank to water them. The oxherd was startled and asked, "How did you get here?" The man told how he had planned the trip, and also asked what place this was. He was told in reply, 'When you get around to Shu, if you go seek out Yan Junping, you will find out.' He never disembarked onto the shore, but went on back as he had been told. Later he got to Shu and asked Junping about it, who said that in such and such a year, in such and such a month, on such and such a day there had been a wandering star that had trespassed into the constellation of the Oxherd. When they reckoned the year and month, it had been precisely when this man had reached Heaven's River." In some versions he takes the stone that supported the Weaver Woman's loom. **Associations:** going to Heaven, associated with the court. **Examples:** 4.38; 8.23; 11.72; 13.45; 14.27; 17.27; 20.14; 20.64; 22.6; 22.36; 22.57; 23.25; 23.45.

Ruan Ji

References: "the end of one's road," "at a dead end"; "whites of one's eyes"; Infantry Commander; "showing eye pupils" **Background:** Ruan Ji (210–263) was a poet and one of the "Seven Sages of the Bamboo Grove." Stories about Ruan Ji come from many sources,

especially *Shishuo xinyu*. He took the post of Infantry Commander because he heard that it provided good ale. He was famous for showing the whites of his eyes to anyone for whom he had contempt. And he is associated with weeping when he came to the end of a road—figuratively not knowing where to go. The Ruan family was famous for its talented members. Zhongrong is Ruan Xian 阮咸, Ruan Ji's nephew, also one of the Seven Sages of the Bamboo Grove. **Examples:** 1.33; 2.1; 2.12; 4.15; 5.2; 7.18; 7.45; 8.13; 8.19; 10.88; 11.58; 12.41; 13.68; 20.71; 21.41; 21.54; 21.68; 23.6; 23.47.

Shan Jian

References: Xi family pool; governor of Jingzhou; **Primary Source:** *Jin shu* 43; Shan Jian (253–312), one of the “Seven Sages of the Bamboo Grove,” was famous for his drinking, especially when governor of Jingzhou visiting the Xi family pool in Xiangyang. **Examples:** 9.40; 10.64; 10.65; 12.50; 13.33; 14.24; 20.1; 20.57; 21.7; 21.52.

Shao Ping

References: Shao Ping; Dongling [Count of]; Green Gate; melons. **Primary Source:** *Shiji* 53: “Shao Ping was the former Qin Count of Dongling. When Qin was defeated, he became a commoner. Being poor, he planted melons east of the walls of Chang’an. The melons were good, so they were popularly referred to as ‘Dongling melons.’” Green Gate was one of the eastward-facing gates of Chang’an and became associated with Shao Ping in Ruan Ji’s “Singing of My Cares” (*Yonghuai*) VI. **Implications:** Withdrawing from state service to live a private life. **Examples:** 2.10; 4.38; 6.8; 18.51; 19.6; 21.16; 22.34.

Sima Xiangru

Primary Source: *Shiji* 117: Sima Xiangru, formal name Zhangqing, was the leading literary figure of the Western Han. He married a widow, Zhuo Wenjun, and the couple kept a tavern in Chengdu until Zhuo Wenjun's rich father recognized the marriage. Sima Xiangru was supposed to have attracted Zhuo Wenjun by playing the zither, and his "Zither Terrace" was one of the sites of Chengdu. He rose to literary prominence in the court of Han Wudi. He was put in charge of the park for Emperor Wen's tomb complex. He suffered from diabetes, which led Du Fu, who suffered the same illness, to often compare himself to Sima Xiangru. **Examples:** 3.19; 3.33; 10.13; 13.45; 14.19; 17.1; 19.38; 20.71; 21.4; 23.25.

Song Yu

Whether he was a historical figure or purely legendary, Song Yu, considered a disciple of Qu Yuan, was credited with the "Nine Variations," "Jiubian" 九辨, in the *Chuci*, the first of which is a lament over autumn. He is also the frame figure and putative author of some poetic expositions, the most famous of which are "The Goddess" and "Gaotang," both treating the story of the goddess of Wu Mountain, who came as a spirit to sleep with the King of Chu in a dream. **Examples:** 14.85; 15.56; 17.3; 17:35; 18.37; 18.54; 21.69.

stick adrift

Primary Source: *Shuo yuan* 9, *et aliuo*: In a dialogue between an earthen statue and a wooden stick, the wooden statue claimed to be superior to the earthen one because, when heavy rains came, the earthen statue would dissolve in the water and disappear. The earthen statue replied that it started out as earth and the river will deposit it as earth again on the

shore, so that it will return to its natural state; the wooden statue, however, was once part of a peach tree and when the rains came, it would be swept away to who knows where. **Implications:** the continual wanderer. **Examples:** 1.14; 12.70.

Su Dan

Primary Source: *Shenxian zhuan*: Su Dan was a filial son who left to study to become an immortal. He told his mother that the well and the tangerine tree would provide for her. After he left there was a plague, and anyone who drank from the well or drank the juice from that tangerine tree was cured. **Examples:** 16.13; 19.41; 23.26; 23.37.

Su Wu

Reference: holding the standard (持節, also means “keeping integrity”); **Primary Source:** *Han shu* 45: Su Wu was sent out by Han Wudi as an envoy to the Xiongnu but detained among the Xiongnu for nineteen years, during which he herded sheep for a living. Finally, he took the standard given him when he first set out as an envoy and returned to the Han. He was also believed to be one of the earliest poets to write five-syllable-line poetry. **Examples:** 5.2; 6.22; 7.37; 8.23; 17.44.

sugarplum

References: sugarplum, wagtails. **Primary Source:** *Shijing*, “Lesser Odes,” “Changdi” “Sugarplum” 164: “Flowers of the sugarplum, / does the calyx not spread outward? / None of these men today / are as good as brothers. / ... Wagtails on the plain, / brothers hurry to each other in difficulties.” **Implications:** The closeness of brothers. **Examples:** 1.31; 1.34; 4.27; 8.19; 14.28; 17.20; 18.68; 21.14; 21.26; 21.27; 21.50.

Sword-dragon

References: vapor among stars (between Oxherd and Dipper), dragons, Lei Huan, “Dragonspring.” **Story:** When a purple vapor was seen in the heavens between the Oxherd and Dipper, the Jin Minister Zhang Hua asked Lei Huan what it was. Lei Huan said that it was the essence of some precious object in Yuzhang. Zhang Hua made Lei Huan the magistrate of the county which was the source of the prodigy, and digging around the jail, Lei Huan discovered two buried swords, identified as the swords forged by the ancient smith Master Ouye, one of which was named “Dragonspring.” Lei kept one sword, and presented the other to Zhang Hua. Later when Zhang Hua was killed, this sword flew into the water by Xiangcheng. When Lei was on his deathbed, he warned his son to constantly keep the sword with him. After that the son was serving in Jian’an and passed by a shallow rapids. The sword suddenly leapt up from his waist, and he saw two dragons going off together. **Implications:** secret wrongs suffered (including not having one’s talents recognized), rising from hiding; great talent. **Examples:** 8.9; 8.24; 18.1; 20.41; 20.41; 21.5; 21.61; 22.58; 22.75; 23.15.

Taigong

Primary Source: *Shi ji* 32, “The Lineages of Taigong of Qi”: Taigong, is also known as Taigong Wang, Jiang Taigong, and Lü Shang. Earlier in his life he worked as a butcher. Impoverished, in old age Taigong was fishing in the Wei River (sometimes Pan Creek or Huang Creek). The Count of the West, posthumously King Wen of Zhou, was going on a hunt; the divination told him that he would catch “not a dragon or a kraken, not a tiger or a bear; he

would catch the helper to make him overlord.” He met Taigong and made him his minister. **Implications:** the recluse (fishing) being recognized by the ruler late in life **Examples:** 2.31; 3.16; 3.32; 13.13; 13.22; 15.23; 16.16; 19.41; 21.41.

Tao Qian

Tao Qian (Yuanming) (365?–427) was the exemplary recluse poet. He served in office, but took off his seal of office at his last position as magistrate of Pengze and afterward made a living as a farmer. He was famous for his unrestrained manner, fond of ale and chrysanthemums, and he planted beans at the foot of south mountain. **Examples:** 1.33; 2.10; 3.3; 7.21; 8.22; 9.8; 9.46; 10.8; 10.16; 11.33; 11.45; 12.1; 12.64; 20.25.

tugging robe-hems

Primary Source: *Sanguo zhi*, “Wei zhi” 25: When Cao Pi, Emperor Wen of the Wei, was planning to move a hundred thousand families south of the Yellow River, Xin Pi remonstrated so vigorously that he tugged the hems of the emperor’s robe. In the end the emperor cut the number in half. **Implications:** Remonstrating with the emperor to one’s utmost. **Examples:** 9.53; 17.1.

wagtails

see *sugarplum

Wang Can

References: giving books, leaving the capital, seven sorrows; well in Xiangyang; gazing from a tower. **Story:** Wang Can (177–217) was a leading literary figure at the end of the Han. When the famous Cai Yong heard that young Wang Can had come to see him, he said he would give Wang Can all his books. Caught up in the forced migration from Luoyang to

Chang'an, he fled the city on Dong Zhuo's death, and wrote his famous "Seven Sorrows" poems. He went to Jingzhou, where he wrote his famous poetic exposition on "Climbing a Tower," with the sentiment "though lovely, it is not my home." Finally he joined Cao Cao. **Examples:** 10.55; 11.59; 14.39; 14.14; 17.15; 19.29; 19.32; 21.54; 21.68; 22.20; 23.12; 23.44; 23.48; 23.49.

Wang Huizhi

References: "following one's whim," Shanyin, going by boat on a snowy night; **Primary Source:** *Shishuo xinyu* 23: "Wang Ziyou [Huizhi] was lodging at Shanyin. One night there was a great snow. He woke from sleep and opened the rooms, ordering that ale be poured as he gazed on the gleaming white all around. Then he got up and paced about, reciting Zuo Si's 'Summoning the Recluse.' All of a sudden he thought of Dai Kui (Dai Andao). At the time Dai was in Shan. Immediately that night he got in a little boat and went off to see him, only reaching Shan after two nights. He came to the gate, did not go in, but went back. When someone asked him why, Wang said, 'I originally went following my whim; my whim is gone, so I go back. Why should I have to see Dai?'" **Examples:** 1.4; 1.27; 9.14; 17.41; 20.57; 20.81; 21.59; 22.2; 23.13.

Wang Qiao

References: duck slippers. **Primary Source:** *Hou Han shu* 82A. Wang Qiao was magistrate of Ye County; on the first and fifteenth of every lunar month he would appear at court in Luoyang. Noticing the regularity of his appearance—without a carriage—the emperor ordered the Grand Astrologer to investigate. The Grand Astrologer reported a pair of wild

ducks flying from the southeast. When he set a net to catch them, he caught one of a pair of slippers. When sent to the court of imperial manufactories, these were discovered to be slippers presented to officials in the Secretariat in an earlier era. In the end it was discovered that Wang Qiao was an immortal, the return of the famous immortal Wangzi Qiao. **Implications:** reference used when writing to county magistrates, especially those surnamed Wang. **Examples:** 3.35; 4.5; 10.47; 12.62; 14.26; 17.14; 19.13; 21.58; 21.69; 23.25; 23.48.

Wangzi Qiao

see Wang Qiao

Wang Zhaojun

References: Evergreen Tomb, portrait, Mao Yanshou. **Story:** Wang Zhaojun was a beautiful court lady. The emperor asked the painter Mao Yanshou to paint portraits of his court ladies so he could choose among them. Wang Zhaojun could not afford to bribe Mao Yanshou, so he painted her as ugly. As a result, in marriage diplomacy, the emperor offered her to the ruler of the Xiongnu. Seeing her beauty for himself on departure, the emperor bitterly regretted his decision and had Mao Yanshou executed. Her tomb in the desert was a solitary patch of green, known as the Evergreen Tomb. **Examples:** 15.18; 17.36; 17.54; 21.41.

Weaver Woman

References: Seventh Eve, bridge of magpies. **Story:** The Oxherd and Weaver Woman were lovers in Heaven, who were banished to be constellations on opposite sides of the Milky Way. They are allowed to meet once a year, on the seventh day of the seventh month, crossing a bridge formed by magpies. When they meet there is supposed to be a flash of divine light.

Examples: 1.29; 13.20; 15.46; 17.32; 17.68; 19.38.

Wei Shu

A young man whose physiognomy anticipated he would rise high. **Examples:** 1.32; 21.58.

writing in air

Primary Source: Liu Yiqing, *Shishuo xinyu* XXVIII.3: Yin Hao, a failed general dismissed in 353 and demoted to the rank of commoner, spent his days writing characters in the air. People watched him to see what he was writing, and it was “*duoduo guaishi*” 咄咄怪事, roughly translated, “Goodness gracious, what a strange thing!” **Implications:** Distressed amazement at a world topsy-turvy. **Examples:** 4.23; 19.42; 22.50; 23.4.

Xi family pool

See Shan Jian

Xi Kang

Xi Kang (223–262) was one of the “Seven Sages of the Bamboo Grove,” a thinker, and musician. He was described as “a wild crane among a flock of chickens.” One of his most famous works was “On Nurturing Life,” “*Yangsheng lun*,” to be understood in the context of the contemporary interest in prolonging life by various techniques as well as staying away from politics. Although he did try to keep away from the dangerous political life of the day, he was slandered in court and condemned to execution. Before he was executed he entrusted his son Xi Shao to the care of Shan Tao. **Examples:** 1.32; 7.18; 7.19; 17.1; 18.34; 23.25.

Xiaoshi

See: Nongyu

Xie An

References: East Mountain. **Primary Source:** *Jin shu* 79. Xie An (320–385) was a member

of one of the leading aristocratic clans in the fourth century. He lived in seclusion at his villa on East Mountain, but came forth to serve as minister when the Jin dynasty was threatened with an invasion from the North. He was famous as a figure of unruffled panchache. **Examples:** 10.88; 12.55; 13.31; 14.18; 14.70; 22.15; 23.6; 23.37.

Xu Chi

Primary Source: *Hou hanshu* 53: Xu Chi was a poor but virtuous gentleman in Yuzhang, who never went to see officials when invited. When Chen Fan was governing Yuzhang, Xu Chi went to see him. Chen himself generally did not receive visitors, but he had a special pallet for Xu Chi, which he hung up on the wall whenever Xu Chi left. **Implications:** a poor scholar singularly appreciated by a high official. **Examples:** 15.63; 15.64; 16.13; 19.19; 22.6; 22.31; 22.63.

Xu You

References: Qi [Mountain] and the Ying [River]. Washing out one's ears; Chaofu. **Primary Source:** *Lüshi chunqiu* 22: Sage King Yao wanted to give the empire to Xu You, who refused and withdrew to the foot of Mount Qi and the north shore of the Ying River, where he plowed and fed himself. Elsewhere Xu You was supposed to have washed out his ears, which were befouled by Yao's offer of kingship. **Variation:** In some sources Chaofu ("Nest Father") was treated as another recluse of Yao's time, but he is sometimes identified with Xu You. **Implications:** Refusing to serve and living as a recluse **Examples:** 4.6; 7.10; 7.56; 10.20; 14.55; 16.13; 23.25.

Yan Guang

References: fishing, the wandering star; **Primary Source:** *Hou Han shu* 113. Yan Guang was the childhood friend of Liu Xiu, who later became Guangwudi, the founder of the Eastern Han. He refused Guangwudi's invitations to serve and lived as a fisherman recluse. Once he did visit Guangwudi, and the two old friends went to sleep together, with Yan Guang's head on Guangwudi's belly. The next day the court astrologer reported seeing a wandering star invading the imperial constellation. **Implications:** Refusing to serve and living as a recluse; close friendship with the emperor. **Examples:** 2.7; 8.21; 11.46.

Yan Junping

Yan Junping lived as a recluse in Chengdu and made his living selling fortunes. As soon as he made enough to get by on each day, he would close shop and study the *Laozi*. **Examples:** 3.13; 13.17; 22.18; 22.49.

Yang Xiong

References: leaping from the tower; "Hedong Poetic Exposition"; **Primary Source:** *Han shu* 87: Yang Xiong (53 BCE–18 CE) was a famous writer of the late Western Han, who in his youth had praised the emperor in four famous *fu*. He later wrote the *Supreme Mystery*, an imitation of the *Yijing*, the *Classic of Changes*. Yang had extensive lexicographical knowledge and taught rare characters to Liu Fen, the son of Liu Xin. Liu Fen was arrested by Wang Mang for making talismans (using rare characters) and Yang Xiong was implicated. When the authorities came to seize him, Yang Xiong threw himself from an upper storey and almost died. **Examples:** 1.33; 1.35; 3.10; 3.22; 5.14; 9.22; 16.12; 21.69; 23.49.

Yu Xin

Primary Source: *Bei shi* 83. Yu Xin (513–581) was the preeminent poet and prose stylist of the sixth century. His work profoundly influenced the Early Tang writers, but fell out of favor in the eighth century. Because of his most widely read work, the poetic prose of *Lament for the South* which was written in his old age after he had long been detained in the north as an envoy of the southern Liang, he was the figure of the displaced exile. **Examples:** 6.14; 11.10; 12.14; 17.34; 23.49.

Zhang Han

References: Zhang Han; water-shield soup; bream; the rising of the autumn wind. **Primary Source:** *Shishuo xinyu* 7: In the Western Jin, Zhang Han, a native of the southern region of Wu, was serving in the capital Luoyang. “He saw the autumn wind rising and thereby thought of the water-shield soup and bream sashimi of Wu, saying: ‘The most important thing in human life is to do what suits you. How can you be trapped as an official a thousand leagues from home to seek name and status?’ He then ordered his carriage and returned home right away.” **Implications:** To follow your natural inclinations and leave service, either as a positive or a negative decision. **Examples:** 1.25; 3.21; 6.55; 11.1; 12.90; 20.81; 22.34.

Zhang Qian

References: River source; eighth month raft. **Story:** Zhang Qian was sent by Han Wudi to find the source of the Yellow River. By some accounts he took a raft, which led to his being linked to the *riding the raft story. **Implications:** Often used for those sent on missions to Tibet. **Examples:** 7.38; 7.59; 8.21; 11.72; 22.2.

- Zheng Chong **Primary Source:** *Han shu* 77: In the reign of Aidi of the Eastern Han, Zheng Chong wore leather shoes, and the emperor said he could always tell when Zheng Chong was approaching by the sound of his shoes. **Examples:** 3:33; 16.8.
- Zheng's lodge **Primary Source:** *Han shu* 50: In Han Jingdi's reign Zheng Dangshi was known for his love of guests and set up welcome lodges to receive them on the outskirts of each side of Chang'an. **Implications:** Hospitality. **Examples:** 13.45; 14.66; 19.41; 21.51; 22.6; 22.30.
- Zheng Pu **References:** Zheng of Valley-mouth; Zheng Zizhen. **Primary Source:** Yang Xiong, *Fayan* 4: "Zheng Zizhen of the valley-mouth did not compromise his aims and farmed below a rocky cliff, and his name made a great stir in the capital." **Implications:** a recluse, often used when someone surnamed Zheng was a recipient of the poem. **Examples:** 1.26; 2.33; 3.13; 8.22; 13.45; 18.63; 21.52.
- Zhu Yun **References:** broken railing. **Primary Source:** *Han shu* 67: Zhu Yun once remonstrated with Han Chengdi, demanding the execution of the Count of Anchang. Chengdi was so enraged that he wanted to have Zhu Yun executed. Zhu Yun held fast to the palace railing, which broke in the process, and Chengdi had the broken railing preserved to commemorate Zhu Yun's loyalty. **Examples:** 14.51; 18.21; 21.68.
- Zhuang Xi **References:** Yue moan. **Primary Source:** *Shi ji* 70: Zhuang Xi was a native of Yue serving as a minister in Chu. Wanting to see if he still longed for his native land, the King of Chu

sent someone to listen to him when he was sick and found that when he spoke in a moan, he used the dialect of Yue. **Examples:** 17.15; 18.56.

Zhuge Liang

References: Sleeping Dragon; Eight Formations; “Liangfu Song”; **Primary Source:** *Sanguo zhi* 35: Zhuge Liang (Kongming) was one of Du Fu’s favorite historical figures. He lived as a recluse farmer (the “sleeping dragon”) until Liu Bei persuaded him to become the minister of his Shu-Han kingdom in Sichuan. This was considered the perfect match between ruler and minister, the “conjunction of wind and clouds.” Zhuge Liang survived Liu Bei and supported his heir, trying in vain to defeat Wu and Wei. **Examples:** 7.19; 9.23; 14.24; 14.70; 15.9; 15.12; 15.13; 15.69; 15.70; 16.8; 17.38.

Abbreviations

- Cao (1984) Cao Mufan 曹慕樊. *Du shi zashuo* 杜詩雜說. Chengdu: Sichuan renmin chubanshe, 1984.
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- Qiu Qiu Zhaoao 仇兆鰲. *Du shi xiangzhu* 杜詩詳注. (also given in modern editions as *Du Shaoling ji xiangzhu*), 1703; rpt. Beijing: Zhonghua shuju, 1973.
- SB *Songben Du gongbu ji* 宋本杜工部集. *Xu guyi congshu* 續古逸叢書. Nanjing: Jiangsu guji chubanshe, 2001.
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- Twc *Tang wen cui* 唐文粹 (SKQS)
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Additional Notes

1.1 遊龍門奉先寺

10497; SB 1; Guo 1; Qiu 1; Shi 3; Xin 1; Chen 60; Xiao 42.

Text

5 Reading 闕 with SB. Qiu has a discussion of all the suggested emendations. Zheng Wen 1–2 has a long discussion.

Additional Notes

7 *Jue* 覺, “awaken,” plays on its Buddhist usage, “become enlightened.”

1.2 望嶽

10498; SB 1; Guo 1; Qiu 3; Xin 2; Chen 51; Xiao 3.

Additional Notes

4 “Dark and Light,” Yin and Yang, are not only cosmic principles, they also refer to the “shadowy” northern slopes of a mountain and its “sunlit” southern slopes. Du Fu is clearly referring to the play of light on the mountain.

5–6 The grammar of this notorious couplet is far from clear. Mountains—Mount Tai in particular—were thought of as generating clouds, so the mountain must be the subject of *sheng* 生, “generates,” “produces.” *Juezi* 決背, literally “splitting the eye-pupils” referred to shooting and hitting the eye, but also to a look of rage, probably a narrowing of the eyelids. Du Fu seems to be borrowing this latter sense for an intense, perhaps squinting gaze that follows the birds off into the mountains.

1.3 登兗州城樓

10916; Wyyh 312; SB 9; Guo 1; Qiu 5; Chen 51; Xiao 8.

1.4–5 題張氏隱居二首

10909–910; SB 9; Guo 17; Qiu 9; Xiao 13.

Additional Notes

II.3–4 The images in these two lines are from the *Shi*, “Shuo ren” 碩人 and “Lu ming” 鹿鳴 respectively, the latter implying welcoming guests.

II.5–6 These allusions are simply to play on his and Zhang’s surnames.

1.6 劉九法曹鄭瑕丘石門宴集

10917; SB 9; Guo 17; Qiu 12; Xiao 22.

Text

- 4 Qiu reads 到荒林/去相尋; SB, Guo, Huang all read 去相尋 and give 到荒林 as var.

1.7 與任城許主簿遊南池

10915; SB 9; Guo 17; Qiu 14; Chen 54; Xiao 25.

Text

- 2 Huang, Qiu read 進/集.

Additional Notes

- 3 I have taken the compound as *xi ma* 洗馬, rather than the archaic title *xianma*, an “outrider” for the Prince, and later an official title. In the context the literal meaning is appropriate.
- 8 *Zhan* 氈 is simply “wool”; the particular item is uncertain, but probably the wool mats, *zhanxi* 氈席, used in the Jin, functionally equivalent to the way throw rugs were used in Central Asia and the Near East. The significance of Du Fu’s use of the allusion to Wang Xianzhi is not clear. Qiu and others think that Du Fu is having thoughts of home, but it seems more likely that it is the browning of the vegetation in autumn, stealing away the “green rug.”

1.8 對雨書懷走邀許主簿

10919; SB 9; Guo 18; Qiu 15; Shi 4; Xin 3; Xiao 27.

Text

- 4 SB, Guo var. 溪/河.

Additional Notes

- 3 As Shi points out, the attempt to explain this by reference to the proverbial peril of swallows nesting on a curtain is unnecessary.

1.9 巴上人茅齋

10920; SB 9; Guo 18; Qiu 16; Xiao 30.

Text

- 6 SB reads 夢/蔓. Guo notes that old editions read 夢. Qiu says that Xu Xuan’s family edition read 蔓.

1.10 房兵曹胡馬

10921; SB 9; Guo 18; Qiu 18; Xiao 34.

Additional Notes

2 See discussion Zheng Wen 6–7.

1.11 畫鷹

10922; SB 9; Guo 18; Qiu 19; Xiao 38.

Text

1 SB, Guo var. 如/風.

Additional Notes

3–4 These descriptions are part of the literary lore of the hawk.

6 Zhao Yancai (Guo) understands this as hanging the painting on the “porch” (the outside hallway), giving the appearance of a real hawk that would respond to its master’s summons. Zheng Wen 9 notes the possible link between reaching to the tie ring (releasing the hawk) and its flying to the railing.

1.12 過宋員外之問舊莊

10925; SB 9; Guo 18; Qiu 20; Xin 5; Chen 57; Xiao 48.

Text

2 SB, Guo var. 首/守; Qiu reads 首. These were (and still are) exact homophones.

Additional Notes

3–4 See Zheng Wen 10 and Chen. Zheng Wen thinks there is no one living here and interprets *xu* 許 as “will I have a chance to again?” Since the estate belonged to the family, I suspect there is a social situation, with Du Fu politely responding to an invitation to come again.

5–8 Xin believes that these lines have been arranged for the requirements of rhyme and that the “general’s tree” is something he learns from the elderly locals. Chen suggests that the “General’s tree” may refer to Song Zhiwen’s father, who had also been a Guard officer.

1.13 夜宴左氏莊

10926; Wyyh 214; SB 9; Guo 18; Qiu 22; Chen 58; Xiao 68.

Text

1 Qiu reads 林風/風林 on the basis of the Jin edition.

6 SB, Guo var. 說/看; 煎茗/看劍.

1.14 臨邑舍弟書至苦雨

10924; SB 9; Guo 18; Qiu 23; Shi 5; Xin 7; Chen 55; Xiao 53.

*Text***20** SB var. 雲/天.**23** SB reads 賴/卻.*Additional Notes***12** According to legend, the down on the heads of magpies falls off when they form the bridge over the River of Stars.**21** The phrase “my decline,” *wu shuai* 吾衰, echoes Confucius in the *Analects*.**1.15** 假山

10911; SB 9; Guo 17; Qiu 28; Shi 5; Chen 58; Xiao 59.

*Text***Title** The short title was added later. In the early editions what is here given as a preface was the title. Guo reads 甌亦甚安矣/甌甚安矣. SB reads 數致/致; Guo reads 格致/致.**1.16** 龍門

10912; SB 9; Guo 17; Qiu 29; Xin 9; Chen 60; Xiao 73.

1.17 李監宅二首

10907; SB 9; Guo 17; Qiu 30; Shi 6; Xin 10; Chen 60; Xiao 68.

*Additional Notes***8** Literally, “your son-in-law has recently mounted his dragon.” Commentators contend to offer sources here, but this was simply an elegant way of referring to a marriage of a daughter, with both the daughter and her new husband “riding dragons.”**1.18**

The second poem Qiu gives under the title “Library Director Li’s House” 李監宅 (11905) is from a later addendum to Du Fu’s collection. It is not included in SB, Guo, or Huang, nor is it in Qian Qianyi’s edition based on what he thought was the Wu Ruo edition. It does appear as the second poem of “Library Director Li’s House” in Gao. It appears elsewhere with the title “Li of the Salt and Iron Commission” 李鹽鐵, and Gao leaves in a reference to the “salt office.” In the Tang this office was not established until 757. The variants suggest an attempt to make the poem fit the situ-

ation of the first poem. While we cannot be certain, the evidence suggests that poem is probably not by Du Fu.

1.19 贈李白

10496; SB 1; Guo 1; Qiu 32; Chen 74; Xiao 76.

Text

3 SB, Guo read 羶腥/腥羶.

1.20 重題鄭氏東亭

10908; SB 9; Guo 17; Qiu 34; Xiao 1276.

Additional Notes

3 Or “makes the mountain tree lean.” *Beng* 崩 often refers to rock that looks like it is ready to fall and may be taken in this sense here, as Wu Jiansi does in his paraphrase.

1.21 陪李北海宴歷下亭

10499; Wyyh 214; SB 1; Guo 1; Qiu 36; Xin 10; Chen 86; Xiao 79.

Text

2 SB var. 青荷/清河. Guo reads 為/凌.

3 SB reads 海內/海右, gives 海右 as var.; Wyyh notes that the Sichuan edition reads 海內.

Additional Notes

8 This probably suggests that otherwise the stream would lend coolness to the spot, but this is unnecessary due to the bamboo.

9 Xin gives a long discussion of the phrase *yunzhen* 蘊真, “gathering of the perfected” or “store of the genuine,” occurring in Xie Lingyun’s “Climbing a Hilly Isle in the River” 登江中孤嶼. The question is whether this refers to the people present as immortals (“perfected beings,” *zhenren* 真人) or the quality of the moon and place.

1.22 同李太守登歷下古城員外新亭

10500; SB 1; Guo 1; Qiu 38; Xin 12; Xiao 84.

Text

Title SB and Guo both give Li Yong’s poem first, with Du Fu’s companion piece simply designated as such, *tong qian* 同前, and with the appended note: “The pavilion faces Magpie Lake” 亭對鵲湖. Qiu comments on the banality of Li Yong’s poem, which he includes

after Du Fu's poem; since Du Fu's poem does not respond to it in particulars, I omit it here.

1.23 暫如臨邑至鵲山湖亭奉懷李員外率爾成興

10918; SB 9; Guo 17; Qiu 41; Xin 14; Chen 92; Xiao 92.

1.24 贈李白

10914; SB 9; Guo 17; Qiu 42; Shi 6; Xin 16; Chen 94; Xiao 99.

Additional Notes

- 4 *Feiyang bahu* 飛揚跋扈 was a set phrase, interpreted to describe Li Bai's unfettered nature. It is a peculiar phrase, because in Du Fu's time it was associated with Hou Jing, the Northern general who defected to the Liang and then brought the Liang to its knees. Hou Jing was said to have ambitions described as *feiyang bahu*, which has something of the sense translated above.

1.25 與李十二白同尋范十隱居

10923; SB 9; Guo 18; Qiu 45; Xin 17; Chen 93; Xiao 95.

Text

- 14 Qiu reads 與/欲.

1.26 鄭駙馬宅宴洞中

10906; SB 9; Guo 17; Qiu 46; Chen 111; Xiao 120.

Text

- 5 SB, Guo var. 屋/堂.

Additional Notes

- 1 This could be real "mist and fog"; it probably refers to the smoke of lamps or incense.
2 A figure for the bamboo.

1.27 冬日有懷李白

10951; SB 9; Guo 18; Qiu 50; Xiao 103.

1.28 春日憶李白

10928; SB 9; Guo 18; Qiu 52; Xiao 107.

Text

- 1 SB, Guo var. 數/敵.

1.29 送孔巢父謝病歸遊江東兼呈李白

10519; Wyyh 269; SB 1; Guo 2; Qiu 54; Chen 119; Xiao 111.

Text

4 SB, Guo var. 三珠樹/珊瑚樹.

6 Guo var. 華繁草青風日暮.

8 Wyyh reads 引歸/是征; Guo reads 是歸/是征, gives 引歸 as var.

11–12 SB var. 我欲苦留君富貴, 何如草頭易晞露.

17 Wyyh var. 若逢李白騎鯨魚.

18 Wyyh reads 訊/信.

5 ff. SB, Guo at the end give a variant that condenses 5 ff. 深山大澤龍蛇遠, 華繁草青風景暮。仙人玉女回雲車, 指點虛無引歸路。若逢李白騎鯨魚, 道甫問信今何如。

1.30 今夕行

10502; SB 1; Guo 1; Qiu 58; Chen 113; Xiao 144.

Text

4 Guo var. 賭博/博塞.

*Additional Notes*6 “The best cast” is *xiao* 梟, and *lu* 盧, “[five] black,” the next best cast.**1.31** 贈特進汝陽王二十二韻

10905; SB 9; Guo 17; Qiu 60; Shi 6; Xin 19; Chen 110; Xiao 126.

*Text***Title** SB reads “twenty couplets,” though there are twenty-two.

6 Guo reads 推/惟.

9 SB var. 醞/醴.

23 SB, Guo var. 腸/長.

43 SB var. 下/有; Guo reads 下/有.

Additional Notes

37 *Piaoyin* 瓢飲, “[one] ladle drinking” was how Confucius described the poor and virtuous disciple Yan Hui. When Wang Mang usurped the Han throne, Jiang Xu gave up his governorship and returned to his home to find it overgrown with scrub and weeds, with only three paths. There he spent the rest of his life.

1.32 贈比部蕭郎中十兄(甫從姑子也)

10963; Wyyh 251; SB 9; Guo 18; Qiu 66; Xin 20; Xiao 148.

Text

18 Wyyh reads 客/谷.

Additional Notes

10 Invoking an old gloss on *hui* 惠 in the *Classic of Poetry*, Xin takes this as: “as a lad I loved critical discussions.”

18 *Shuoyuan* 7: Duke Huan of Qi was chasing a deer, and coming into a valley he met an old gentleman and asked him the name of the valley. The old man responded that it was the “Valley of His Foolish Excellency.” Further questioned, the old man said that he named it for himself and told the story of how he let a young man take away a colt he had gotten in barter. Since he did not protest, the neighbors thought he was foolish. Duke Huan of Qi’s famous minister Guan Zhong recognized in this the virtue of not struggling.

1.33 奉寄河南韋尹丈人

10913; SB 9; Guo 18; Qiu 68; Xin 21; Chen 106; Xiao 161.

Text

11 SB var. 短/短.

20 SB var. 誰話弼雞翁; Guo var, 誰話/難話.

Additional Notes

9–10 I take the subject to be the poet himself, but Wei Ji’s visits are a theme of the poem and the subject could be Wei Ji.

1.34 贈韋左丞丈濟

10899; Wyyh 251; SB 9; Guo 17; Qiu 71; Chen 107; Xiao 209.

Text

3 Wyyh reads 任/在.

4 Wyyh reads 官/臣.

18 Wyyh reads 寒/飢; Guo reads 得/待.

20 Wyyh, SB, Guo var. 折骨效區區.

1.35 奉贈韋左丞丈二十二韻

10494; *Tang zhiyan* 12; SB 1; Guo 1; Qiu 73; Xin 22; Chen 108; Xiao 276.

Text

17 *Tang zhiyan* reads 索/條.

19 Chen prefers 十三 to 三十. I have adopted this in the translation but left the received text in Chinese.

39 Guo reads 天/終.

43 Guo var. 波/沒 (Song Minqiu's famously bad emendation).

Additional Notes

Title *Zhang* 丈 is short for *zhangren* 丈人 in line three, a respectful term of address. Qiu dates this to 747, when Du Fu was summoned to court, but blocked by Li Linfu.

35–36 This couplet has been variously interpreted. The translation above follows the suggestion made by Fu Gengsheng in *Dushi xiayi* (p. 13). The *Du yi* argues for an enjambed reading: “How can I with a gloomy heart/simply rush about scrambling?” 踈踈 here is clearly related to 逡逡, “to back away and yield [out of deference].”

2.1 飲中八仙歌

10520; SB 1; Guo 2; Qiu 81; Shi 8; Chen 120; Xiao 136.

Text

8 SB, Guo read 世/避.

Additional Notes

2 This echoes a description of an immortal in *Baopuzi* (neipian 2) who would always get drunk and on summer days sleep the whole day at the bottom of a deep abyss by using breath control. See Zheng Wen 26–28 for a discussion.

8 As *Rongzhai suibi* (Qiu) points out, this comes from a quatrain by Li Shizhi on resigning his position as minister: Avoiding/making way for the worthy, I have just resigned as minister, / delighting in the “Sage,” I hold cup to lips a while. / Let me ask about visitors to my gate— / how many have come this morning?” 避賢初罷相，樂聖且銜杯。為問門前客，今朝幾個來。 Li Shizhi and Du Fu are playing on the usual sense of *bi xian* 避賢 as “making way for someone more worthy” and “avoiding the thick ale.”

13 Qiu takes care to explain that *tao Chan* 逃禪 means to “flee from Chan,” rather than “flee into Chan,” as the phrase was sometimes used.

2.2 高都護驄馬行

10505; Wyyh 209; SB 1; Guo 1; Qiu 86; Xin 25; Chen 140; Xiao 167.

Text

6 Guo var. 飄飄/飄飄.

2.3 冬日洛城北謁玄元皇帝廟

10898; *Taiping guangji* 212; Wyyh 320; SB 9; Guo 17; Chen 141; Xiao 173.

Text

Title SB has appended note: “The temple has a painting of the Five Sage Rulers by Wu Daozi” 廟有吳道子畫五聖圖。

15 *Taiping guangji* reads 迴/移。

24 Wyyh reads 動/凍。

28 SB var. 方/鄉。

Additional Notes

Title Chen takes this as the Taiwei gong 太微宮 in the Jishan Ward of Luoyang. The context described and other testimony places it, as the title says, north of the city.

- 1 *Bi* 闕, as an attribute of ancestral temples, may suggest “deep and secluded” as the quality of the interior, rather than the exclusion of “closed tight.”
- 2 *Jinyu* 禁御, freely translated as “stockade forbidding entrance,” was either simply a stockade or the walled passageway on which the emperor could pass. *Jin*, “forbidding entrance,” is the “forbidden” of the “Forbidden City.”
- 4 “The controller of credentials,” *zhangjie* 掌節, was an office mentioned in the *Zhou li*.
- 6 The “golden pillar,” which supported the statue of an immortal holding a dew-pan, properly belonged to the palace of Han Wudi or imagined in the Tang palace.
- 15 “Dense array,” *senluo* 森羅, was a cliché for mandala-like arrays of figures; the term is most commonly associated with the “ten thousand images” 萬象, but it was applied to the stars and even to an array of warships.
- 25 *Lunwen* takes this as “making the House of Zhou lowly” [by his refusal to serve.] The interpretation above is most consistent with the predominant usage of *bei* as “humble position.” Since *beishi* 卑室 is a “humble household,” it could possible mean that he “withdrew from the Zhou house, then reduced to a humble position.”
- 26 *Gong* 拱, “clasped hands,” indicates an attitude of respect.

2.4–6 故武衛將軍挽歌三首

10967–969; SB 9; Guo 19; Qiu 94; Shi 9; Chen 167; Xiao 152.

Text

I.3 SB, Guo read 感/敢.

Additional Notes

I.8 This may suggest that he will not be recorded in the histories.

II.4 Literally “fierce biters.”

II.5–6 The interpretation of these lines has been much debated. See Zheng Wen 30–32.

2.7 贈翰林張四學士垵

10956; SB 9; Guo 18; Qiu 98; Xin 25; Chen 149; Xiao 204.

Text

Title Qiu reads Zhang’s given name Ji 垵 at the end of the title.

9 Qiu reads 頌/分.

Additional Notes

3 This echoes several early sources praising the political success of members of the Zhang clan, including a children’s song from the reign of Han Chengdi: “Swallows, swallows, tail a-flutter, / a Lord Zhang / often meets the emperor.” 燕燕尾涎涎，張公子，時相見。

2.8 樂遊園歌

10523; Wyyh 336; SB 1; Guo 2; Qiu 101; Shi 9; Xin 27; Chen 195; Xiao 214.

Text

Title Wyyh gives title as: “A Drunken Song at a Party Given by Administrator Yang of Helan on the Last Day of the Month” 晦日賀蘭傳楊長史筵醉歌. This is given as a note appended to the title in SB and Guo. Those versions close “written in drunkenness” 醉中作 rather than “drunken song” 醉歌.

6 Wyyh reads 雄/狂.

8 SB, Guo read 甲/夾.

9 SB, Guo read 映/詆; Guo notes Zhao Yanci reads 詆.

16 SB, Guo var. 刻/罰; Wyyh var., Qiu reads 辭不/亦不.

18 Wyyh, Qiu read 但/自.

Additional Notes

1 *Senshuang* 森爽 is a compound original in Du Fu, with almost opposite meanings.

6 On the basis of a passage in Bai Juyi, Shi suggest that “saddled horses” was a drinking game and that 調 should be read *tiao*, “tease,” rather

than *diao*, “train” or “exercise.” The older interpretation has them exercising their horses.

7–8 Lotus Park was part of the Twisting River Park. The Walled Passageway led from Daming Palace down to Lotus Park.

18 Qiu takes *yiwu* 一物, “one thing,” as referring to the ale; I agree with Shi that this is forced.

2.9 同諸公登慈恩寺塔

10516; *Wyyh* 234; SB 1; Guo 1; Qiu 103; Shi 10; Xin 29; Chen 204; Xiao 295.

Text

Title The Xue Ju poem referred to in the original note is lost, but we have Gao Shi’s poem composed on the occasion, along with verses by Cen Shen and Chu Guangxi. The *tong* 同 here is interpreted as the physical “accompanying,” but it could just as easily be understood as “writing a companion piece”: “A Companion Piece for ‘Climbing the Pagoda of Zi’en Temple’ by Various Gentlemen.”

1 *Wyyh*, SB, Guo read 天/穹; *Wyyh* var. 穹.

6 *Wyyh* reads 立/足.

8 *Wyyh* reads 驚/出.

19 *Wyyh* reads 宴/飲.

Additional Notes

1 Shi wants to take this as an inversion, with the “grey vault” striding over the pagoda, but this is unlikely.

3 As Qiu notes, *kuangshi* 曠士, loosely translated as “free and easy man,” comes from Bao Zhao’s *Fang ge xing* 放歌行: 小人自齷齪, 安知曠士懷 “The lesser man feels cramped and pressed—/how can he understand the mood of a free and easy man?” Du Fu, self-deprecatingly, seems to place himself in the *wochuo* 齷齪 “crampedness” of the “lesser man.” By the end he will show that the “lesser men” are others and that his “hundred cares,” *baiyou* 百憂, are for good reason.

4 As Qiu notes, this is an explicit inversion of Wang Can’s famous: 登茲樓以四望兮, 聊暇日以銷憂 “I climb this high building to gaze all around, / taking advantage of the day to melt away cares.” Because of the height and winds, Du Fu’s climbers are instead anxious.

5–6 Qiu paraphrases “the force of the Doctrine of Images,” *Xiangjiao li* 象教力, as referring to “those who built the pagoda” 建塔者, sug-

gesting their material power in building the pagoda. I think rather that this is a play on the conceptual power of their doctrine, embodied in the form of the pagoda itself, which is seen as part of *Xiangjiao* 象教, “the Doctrine of Images.” Instead of simply the images of the Buddha, the pagoda, with its dark interior that must be climbed, becomes the *xiang* 象 of the conceptual *mingsou* 冥搜, “investigation of the [dark/] invisible.” As the cerebral process of *mingsou* leads to enlightenment or understanding, so the physical *mingsou* through the interior of the pagoda leads to a vista that is significant. Zheng Wen (35–36) cites the possible interpretation of *mingsou* as brooding on making a poem.

7–8 If we assume, as is usually the case, that the *deng* 登 of the fourth line refers to the completed ascent, then this line is a flashback; and as such, its function is to give a literal *xiang* 象 of *mingsou* 冥搜 (the “darkness,” *ming*, of the pagoda’s interior being the physical manifestation of the “invisible,” *ming*, aspects of spiritual seeking).

9 The “Seven Stars” are those of the Northern Dipper, with their associations of heavenly government, anticipating the political *xiang* 象 that will appear in the “earthly” scene when, following the rules of exposition, the poet moves his gaze from up to down, from Heaven to Earth.

19–20 The banquet at Alabaster Pool had strong associations of imperial indulgence in pleasure and the quest for immortality. The association here would be Xuanzong’s infatuation with Lady Yang.

2.10 投簡咸華兩縣諸子

10674; SB 4; Guo 7; Qiu 107; Xin 30; Xiao 262.

2.11 杜位宅守歲

10952; SB 9; Guo 18; Qiu 109; Shi 11; Xin 30; Chen 138; Xiao 266.

Additional Notes

3 *Hezan* 盍簪 is a phrase from the “Yu” 豫 hexagram in the *Classic of Changes*, explained by Wang Bi as “congregating swiftly.” The parallel phrase suggests that Du Fu is using *zan* 簪 in its common sense as “hatpins,” metonymy for officials.

2.12 敬贈鄭諫議十韻

10903; SB 9; Guo 17; Qiu 110; Shi 11; Xin 31; Xiao 311.

Text

Title SB reads 聽/贈.

5 SB, Guo var. 動/外.

2.13 兵車行

10504; Wyyh 333; SB 1; Guo 1; Qiu 113; Shi 11; Chen 222; Xiao 229.

Text

13 Wyyh has a note that the collection reads 猶/還.

14 SB reads 亭/庭.

15 Wyyh has note that the collection reads 我/武.

23–25 SB var. 役夫心益憤，如今縱得休為壘西卒。 Guo var. 役夫心益憤，如今縱得休，休而隴西卒。

25 Wyyh has note that the collection reads 隴/關。 Guo var. 隴/關。

30 SB, Guo read 是/得。

35 Wyyh has note that the collection reads 悲/聲。 Guo var. 悲/聲。

2.14–22 前出塞九首

10617–10625; Wyyh (I–II, V–VI, IX) 197; Yfsj 23; SB 3; Guo 5; Qiu 118; Shi 12; Chen 228; Xiao 241.

Text

III.1 Guo var. 呼/鳴。

VI.6 Qiu reads 立/列; all early versions have 列。

IX.5 Wyyh reads 爭門/鬥爭。

Additional Notes

II.2 *Qi* 欺 suggests the kind of bullying and deceptions practised in armies everywhere. Xiao Difei (*Du Fu shih xuanzhu*, p.33) cites a passage in the *Tongdian* in which the term is used to describe how officers “cheated” men under their command, though this would seem to be different from the situation described here.

II.6 Qiu cites a Xiao Gang poem in which the blue silk is clearly “reins”; here the halter has been removed. This could simply be a rope around the neck of the horse, or some sort of cord or lariat used in “snatch up a banner.”

IV.2 The tone of this line is very difficult to grasp. Qiu takes it as the self-pity of the men who are being abused by the person in charge, something like Li Shousong’s (83) “those on the march are also human beings.” That doesn’t get the parallel phrasing of the lines. It seems better understood as an affirmation of autonomy on the part

of the conscripts, as in lines three and four, that they are going on their own and do not need gestures of compulsion.

- V.7** Commentators cite the example of the Han general Gongsun Hong, who rose from slavery to become a general. This Han precedent is applied to the case of the Tang general Feng Changqing, who was initially a bondsman of Gao Xianzhi. This line, however, does not suggest such a hopeful future, and the *shi* 始 is best taken “for the first time I find myself” rather than “was at first” (*chu* 初). Xiao Difei (*Du Fu shi xuanzhu*, p. 35) cites the Tongdian on the practice of frontier generals of sending soldiers to their death in order to confiscate their property and provisions.
- VI.4** Xiao Difei (*Du Fu shih xuanzhu*, p. 36) suggests that the first four lines might have been a current aphoristic verse. There is no evidence for this, but it does characterize the style of these lines.
- VI.6** *Li guo* 立國, “establishing the kingdom,” the reading in Huang and Gao, yields a very different sense. In either case it is a critique of Tang expansion.
- VIII.1** “Khan” is literally the anachronistic *chanyu*, the term for the ruler of the Xiongnu state in the Han.

2.23 送高三十五書記

10495; SB 1; Guo 1; Qiu 126; Shi 12; Xin 32; Chen 167; Xiao 388.

Text

- 2 Guo var. 吾/且.
 16 Guo var. 宜/儀.
 18 Guo var. 旗/麾.
 20 Guo var. 亦足以遠思.
 27 Guo var. 飄/吹.

Additional Notes

- 10 As Qiu points out, there was also a less likely interpretation that a sheriff was himself subject to beating.
 20 Or “It can console you in what you have been thinking of.”

2.24 奉留贈集賢院崔于二學士(國輔、休烈)

10966; SB 1; Guo 19; Qiu 130; Xin 33; Xiao 288.

Text

- 10 SB, Guo read 寧/空, var. 空; SB, Guo read 無/聞.

Additional Notes

- 2 *Hun* 關 is not only the gate of Heaven or the palace, it is also the gatekeeper. This line recalls stanza 52 of “Li Sao,” which Qu Yuan, flying through the sky, reaches Heaven’s gates, only to be driven away by the gate-keeper: “I bade the God’s gatekeeper to open the bar; / he stood blocking the gateway and stared at me.” 吾令帝闢開關兮，倚闔闔而望予。 Qiu cites the echo of that in Yang Xiong’s “Fu on Sweetsprings Palace” 甘泉賦 because it uses “cry out,” *jiao* 叫.

2.25 貧交行

10503; SB 1; Guo 1; Qiu 133; Xiao 317.

2.26 送韋書記赴安西

10935; SB 9; Guo 18; Qiu 133; Shi 13; Xiao 326.

Text

- 8 SB reads 蒼/茫.

Additional Notes

- 3 For the controversy surrounding *wu jizai* 無藉在, see Zheng Wen 49–50.

2.27 玄都壇歌寄元逸人

10501; *Tang wen cui* 17b; SB 1; Guo 1; Qiu 134; Xin 34; Xiao 271.

Text

- 4 Guo var. 并/在; 白/結.
 6 *Tang wen cui* reads 松/常.
 9 Qiu reads 成/誠. SB mistakenly reads 試/誠, which suggests that it, like *Tang wen cui* and Guo had 誠.

Additional Notes

Title The Altar of the Dark Metropolis was said to have been constructed by Han Wudi in Ziwu Valley south of Chang’an.

- 1 This was in Shandong.
 8 Qiu and some other commentators take the Queen Mother as a bird rather than as the goddess herself; the reference would apparently be to the bluebird that was the Queen Mother’s messenger. Qiu also cites a Song reference to a Sichuanese bird called the “Queen Mother.” It seems best here to take this as the goddess herself.

2.28–30 曲江三章章五句

10521; SB 1; Guo 2; Qiu 137; Shi 13; Xin 34; Xiao 305.

*Text***II.2** SB, Guo read 梢/捎.*Additional Notes***III.3** It is possible to take *gu jiang* 故將 as “the old general”; i.e., Li Guang.**2.31** 奉贈鮮于京兆二十韻

10904; SB 9; Guo 17; Qiu 140; Shi 14; Xin 35; Chen 164; Xiao 328.

*Text***9** Guo var. 等/算.**21** SB, Guo var. 永/遠.**23** SB, Guo var. 子夏/孺子.*Additional Notes***Title** Xianyu Zhongtong was the Administrator of the Capital District at the end of the Tianbao reign.**1** “Many knights (*gentlemen*),” *duo shi* 多士, is a resonant phrase from the *Classic of Documents*.**3** Here I follow Xin’s interpretation of *jian chu* 間出.**30** Because of the situation, I take this less common reading of *zhongjian* 中間. Li Shousong (100) takes it as middle age.**37** This usage of “red and green” is understood as referring to the imperial ancestral temple, and the “place” of the minister; however, the association with a high minister can be traced back to *Yantie lun* 5, where “the high lords of state are the exemplary standard of the sea-girt world and the red and green of divine Transformation” 公卿者，四海之表儀，神化之丹青也。Exactly what this means is never clarified, but it suggests that they are like a wondrous painting to behold.**2.32** 白絲行

10507; Wyyh 350; SB 1; Guo 1; Qiu 144; Chen 209; Xiao 319.

*Text***5** Wyyh reads 改/染; Guo var. 改/染.**12** Guo give var. Zhao Yancai reading 同/宜.**13** Wyyh reads 香汗清塵似微汗; SB, Guo give as var.**14** Guo var. 相/何.

16 Wyyh reads 志/才.

Additional Notes

1 That is, unwinding the threads from the cocoon.

12 “Float up lightly,” *qing ju* 輕舉, was a term for becoming an immortal.

2.33–42 陪鄭廣文遊何將軍山林十首

10936–45; SB 9; Guo 18; Qiu 146; Shi 14; Xin 37; Chen 182; Xiao 356.

Text

II.2 SB reads 重/章.

III.3 Qiu emends 開 to 來 following Wang Shisi.

V.1 Guo reads 勝/剩.

VI.4 SB, Guo read 得/欲; Guo var. 欲.

VII.5 SB, Guo var. 至/出.

X.4 SB, Guo var. 雜花多/白雲多.

Additional Notes

III.3 This line plays on *kai* 開 as “open” both in the sense of “to blossom” and “to explore and establish contact with or clear for settlement.”

III.5 The exact sense of this line is open to debate, quite apart from the distress critics have felt at the redundancy of *tu* 徒 and *kong* 空. The reference is clearly to the Chinese envoy, Zhang Qian, who went to Central Asia and brought back exotica. Perhaps the implication is that Zhang Qian’s trip was pointless because it failed to bring back this “Rong Prince” flower.

IV.3 Wang Shisi (Qiu) thinks this is figurative for the vegetation.

V.1–2 This couplet is characteristic of Du Fu’s barely comprehensible high poetic diction. The implication of the couplet seems to be that the landscape features of the large world appear in General He’s garden as a miniature surplus. Jie Rock is in the northeast of China. “Used up” is a colloquial sense of *po* 破, literally “to break,” “broken.” The colloquial sense seems linked to the notion of surplus, with which both lines begin.

2.43 麗人行

10522; Wyyh 350; SB 1; Guo 2; Qiu 156; Shi 17; Xin 38; Chen 233; Xiao 342.

Text

- 5 Wyyh erroneously reads 朝/照; SB var. 畫/繡.
 8 Wyyh reads 為/微; SB, Guo var. 為/微; Wyyh reads 旬/旬; SB, Guo var. 旬/旬.
 10 Wyyh reads 支/祓.
 13 SB var. 珍/峰.
 15 Wyyh reads 飲/飮.
 16 Wyyh, SB read 鑿/鶯; Guo var. 坐/空.
 18 Wyyh, SB, Guo read 絲絡/絡繹; give 絡繹 as var.
 19 SB, Guo var. 管/鼓.
 20 Wyyh reads 合沓/雜遝.
 22 Wyyh reads 道/軒; SB, Guo var. 道/軒.
 25 SB, Guo var. 世/勢.
 26 Wyyh reads 向/近; SB, Guo var. 向/近.

Additional Notes

- 10 These decorative “aprons” were worn at the rear.
 11 The “Peppered Chambers,” so-called because pepper was mixed in with the plaster, refer to the Han harem, and by extension, here to the Tang harem.
 23 “Willow (*yang*) flowers,” plays on the family name of the Yangs. This cryptic line [water-clover doesn’t flower until the fifth month] has been interpreted to suggest incest between the minister Yang Guozhong and Yang the Noble Consort.
 25 “Adding heat to a burned hand” seems to have been a proverbial expression about the danger of getting too close to politically powerful families.

2.44

This poem, “The Duchess of Guo” 虢國夫人 (11900), is part of the addendum to Du Fu’s collection and appears, with better authority and under another title, in the collected poems of Zhang Hu from the ninth century.

2.45 九日曲江

10964; SB 9; Guo 18; Qiu 163; Xin 39; Xiao 396.

Text

- 3 SB, Guo var. 百年秋已半. Qiu takes this reading.

3.1–2 奉陪鄭駙馬韋曲二首

11018–019; SB 10; Guo 19; Qiu 165; Shi 18; Xin 41; Xiao 1064.

Text

I.4 SB, Guo var. 傷/禁.

I.6 SB, Guo var. 蘿/枝.

Additional Notes

I.1 Later in the Tang flowers were sometimes described as *wulai* 無賴, roughly “good-for-nothing” or “scoundrel,” a pejorative that can carry associations of erotic attraction. Applied to flowers, the qualities must be feminized, hence “heartless flirts.” See also Zheng Wen 58–59.

I.3–4 Shi paraphrases: “To encounter spring with white hair easily causes pain at growing old; one must get to spend the whole day drinking, and only then can one fend off being in spring.” This makes sense, but fails to account for the “although” in line three. See Zheng Wen 59–60.

I.5–6 Shi argues for strict parallelism of sense here, with the rock being broken. *Ci yan* 刺眼 is explained by Shi as “dazzling the eyes” or “catching one’s attention,” a sense it later acquires. Du Fu seems to be clearly playing on the more physical contact as well.

3.3–7 重過何氏五首

10946–50; SB 9; Guo 18; Qiu 165; Chen 182; Xiao 419.

*Text*II.3 The *Tangshi leixuan* read 犬憎閑宿客.

II.6 Qiu corrects 黃 to 皇.

II.8 Qiu reads 屣/屣; Qiu reads 向/過 based on Wu Ruo edition.

III.7 Guo var. 自逢今日興.

V.5 Qiu reads 日/路.

Additional Notes

I.3 Literally, putting one’s clothes on upside down. This indicates haste—in the original context of the *Classic of Poetry*, haste because of one’s duties, but here, haste due to his excitement to revisit General He’s villa. Chen and others think this is General He’s haste in replying and inviting him; this is quite possible.

I.4 Recalling the first poem of Tao Qian’s “On Reading the *Classic of Mountains and Seas*”: “I too love my own cottage.” There are many disputes about the opening lines. I understand it as Du Fu not only

feeling at home there, but taking imaginative possession in his familiarity. Another version has this to be part of General He's answering letter. Wang Sishi (Qiu) wants to take this couplet as what was in General He's letter: "Throw on your clothes and order a carriage—for resting in peace, there is my cottage." Shi objects to this, but Xin prefers it. Zheng Wen 62–63 discusses the disputes over the interpretation of this poem.

I.5 *Tiaoxi Yuyin conghua* (first series, 10) cites *Sanshan laoren yulu* 三山老人語錄 which claims that in the capital region *tuo* 妥 was used for *duo* 墮, and that the meaning here is that "flowers fall." This has been generally accepted in the commentarial tradition. No one has questioned the authority on which this claim is based. Without any parallel in other Tang poetry, such an interpretation should be acknowledged, but not necessarily followed. The usual sense of *tuo*, "rest secure," makes good sense and is indeed more interesting: the poet expects the flowers to be brushed loose and fall because of the orioles, but they do not.

II.4 Or, with Qiu, "the chicks that were born in the nest." Fledglings do end up on the ground, and the parent bird does try to distract anyone who comes close.

II.5 This temple was located on Mount Zhongnan. Early commentators observed that it was a palace in Du Fu's time and was not made a temple until the early ninth century. Zhao Yancai tries to resolve this by suggesting that a palace could be called a temple; however, this does not often happen in poetry. Qiu uses the poem as evidence that it was made into a temple earlier than the early ninth century.

3.8–9 陪諸貴公子丈八溝攜妓納涼晚際遇雨

10958–59; SB 9; Guo 18; Qiu 172; Shi 20; Xin 44; Chen 193; Xiao 438.

Text

II.2 SB, Guo var. 惡/急.

Additional Notes

I.6 The venerable pun here is *ou si* 藕絲, "lotus tendril" for 偶思, "longing for a mate." Xin has them chopping the lotus tendrils up. The interpretation given is suggested by Xie Siwei.

3.10 醉時歌

10512; *Tang zhiyan* 4; Wuyh 336; SB 1; Guo 1; Qiu 174; Shi 20; Xin 45; Chen 210; Xiao 409.

Text

- 1 Guo var. 華/臺.
 6 SB var. 所談和屈宋/有才過屈宋; Guo var. 文/才, 所談/有才.
 7 *Tang zhiyan* reads 壞坎/坎軻.
 9 *Tang zhiyan* reads 老/客.
 10 *Tang zhiyan* reads 身/短.
 12 Guo reads 衾/襟, gives 襟 as var.
 14 Guo reads 遺/疑.
 15 Guo reads 忘形隨/忘形到.
 18 Guo var. 簷/燈; 燈/簷.

Additional Notes

Title In 750 the Guangwen College was founded in the National Academy; Zheng Qian, returning from exile in the early 750s, was selected as an academician.

- 10 Although “homespun,” *he* 褐, a coarse cloth, was the mark of a commoner, Du Fu was not unaware of the Laozi’s promise: 是以聖人, 被褐懷玉, “thus the sage wears homespun but carries jade in his bosom.”
- 12 It is possible to take the compound here as *qinqi* 襟期, literally “the feelings’ [eager] expectation”; this was a compound used in the Southern Dynasties associated with friendship. There are, however, also precedents for reading the main compound as *tongqin* 同襟, “shared feelings,” thus taking the line as going to a “meeting with one who shares my feelings.” The variant *tongqin* (MC *dhungkyim*) 同衾, “one who has shared bedclothes,” for 同襟 (MC *dhunggyim*) suggests the second reading.
- 13 As Zheng Wen 66 points out, it is unclear who seeks whom out, and the *xiang* 相 here suggests that sometimes Du Fu seeks Zheng Qian out, and sometimes Zheng Qian comes to visit Du Fu. It is also not clear who gets the money.
- 15 “Ignoring formalities,” *wangxing* 忘形, is literally “forgetful of one’s physical form,” suggesting absorption in some intention. *Erru* 爾汝 is a highly familiar mode of second-person address. Originally the pronoun of a senior addressing a junior, *erru* became linked to the informality of friendship in the set phrase *erru jiao* 爾汝交, “an *erru*

relationship,” first used in the *Wenshi zhuan* 文士傳 of the Jin writer Zhang Yin 張隱, in Liu Xiaobiao’s commentary to the *Shishuo xinyu*, where it describes Mi Heng’s relation to Kong Rong. Here Du Fu, the younger man without office, corresponds to Mi Heng, while Zheng Qian corresponds to Kong Rong.

- 19 The *Wyyh* reading *gan* 感 closely echoes (and probably derives from) the “Great Preface” to the *Mao Shi* in which poetry “stirs wraiths and gods.” If we keep the standard reading, it is unclear whether Du Fu is saying there is some supernatural potency in their poems (later 有神), or that spirits are present to listen.
- 20 Later one might want to take this line as referring to the suffering common people, but here Du Fu is probably referring to the fate of poor scholars, echoing one of Zuo Si’s “Poems on History” referring to a series of poor scholars: 當其未遇時，憂在填溝壑，“Before they met with appreciation,/ they worried that they would fill some ditch.” Thus, in their absorption in poetry, Du Fu and Zheng Qian are free of such worries.
- 25 The phrasing of this line strongly recalls the famous “Sticktoss Song,” *Jirang ge* 擊壤歌, supposedly from the time of Yao, in which the peasant singer asks 帝力於我何有哉 “What does the emperor’s power have to do with me?”

3.11 城西陂泛舟

10932; SB 1; Guo 18; Qiu 177; Chen 195; Xiao 434.

3.12 漢陂行

10524; SB 2; Guo 2; Qiu 179; Shi 21; Chen 198; Xiao 443.

Text

22 Guo reads 趣/趨.

3.13 漢陂西南臺

10525; SB 1; Guo 2; Qiu 182; Shi 21; Xin 46; Chen 202; Xiao 456.

Text

6 SB, Guo var. 惡/要.

11 Guo var. 陰/揮.

17 Qiu reads 所忌/可忽.

18 Guo var. 足/適.

Additional Notes

20 See Xin's argument on the use of *ku* 苦. Qiu interprets this differently.

3.14 與鄆縣源大少府宴漢陂

10953; SB 9; Guo 18; Qiu 185; Xiao 452.

Additional Notes

7 *Lanman* 爛熳 here is sometimes interpreted "earnest and genuine," but the interpretation given is better attested.

8 The "blue-green agate" is one of the gifts sent by the "fair one" in Zhang Heng's "Four Sorrows," *Sichou shi* 四愁詩.

3.15 贈田九判官

10933; SB 1; Guo 18; Qiu 186; Shi 22; Xin 48; Chen 168; Xiao 557.

Text

Title SB adds Liangqiu 梁丘 after title.

4 SB var. 霍/漢.

7 Qiu reads 美/入.

Additional Notes

Title Tian Liangqiu was apparently sent by Geshe Han to announce a victory.

7 This line admits many possible interpretations. I have roughly followed Suzuki (I.173) here.

3.16 投贈哥舒開府二十韻

10900; Wyyh 300; SB 9; Guo 17; Qiu 188; Shi 22; Xin 49; Chen 168; Xiao 563.

Text

7 Wyyh, SB reads 勝/戰, gives 戰 as var.

9 Wyyh reads 傳飛/無傳.

15 Wyyh reads 眷/睿.

21 SB var. 軍麾/邊沙.

27 Wyyh reads 宜/遺.

32 SB, Guo var. 是/見.

37-38 SB var. 鄉曲輕周處, 將軍拔呂蒙.

39-40 Wyyh reads 聊/將; SB var. 防身有長劍, 聊欲倚崦峒.

Additional Notes

23 This is a problematic allusion, since the attachment to his crane was

treated as the cause of Duke Yi's loss of his domain. It may suggest less worthy favorites. *Xuan* 軒 is also a carriage; Qiu cites Zhang Biaochen's *Shanbugou shihua* 珊瑚鈎詩話 suggesting that *chi* 墀 is an error for *che* 車, hence "on his carriage he has favored ..."

3.17 寄高三十五書記

10930; SB 9; Guo 18; Qiu 194; Shi 23; Xin 50; Xiao 406.

Additional Notes

8 Or the sash of office can console you for a halting career earlier.

3.18 送張二十參軍赴蜀州因呈楊五侍御

10957; SB 9; Guo; Qiu 195; Xin 51; Xiao 403.

Additional Notes

1 See note to 2.7:3.

3.19 贈陳二補闕

10929; SB 9; Guo 18; Qiu 196; Xiao 400.

3.20 病後過王倚飲贈歌重經昭陵

10570; SB 2; Guo 4; Qiu 198; Shi 24; Xiao 223.

Text

Title SB and Guo read 遇/過; Huang, Gao, and Qiu read 過.

4 SB and Guo read 遇/過.

17 SB reads 內/人.

21 SB, Guo read 富/畜; var. 畜; var. 豕/豪.

23 Guo reads 味/義; 無/誰.

25 Guo reads 總/信.

28 Guo reads 願/願.

Additional Notes

1–2 This refers to an entry in the *Shizhou ji* 十洲記 about Phoenix- Unicorn Isle in the middle of the Western Ocean. The immortals there boil up the beaks of phoenixes and horns of unicorns to make a glue that can join a broken bowstring.

7 Shi argues for this reading of the line.

21 Qiu argues that this is a porcupine (*haozhu* 豪豬); but as Shi notes, the modifier *xu* 畜 means that it is domesticated. It is not impossible that a sophisticated Tang meat market might have been raising

porcupines as a delicacy, but it does not seem likely. I agree with Shi that this is probably just pork.

- 25 This paraphrases a line in *Jiaogong* 角弓 in the *Xiaoya*: 老馬反為駒 “The old horse instead considered as/considers itself as a colt.” Qiu gives two interpretations: first, that the old horse is treated with contempt, and second that the old horse feels young. As Shi argues, the second interpretation better fits the context and that we should not try to reconcile the allusion with contemporary interpretation of the *Classic of Poetry*.

3.21 送裴二虯作尉永嘉

10931; SB 9; Guo 18; Qiu 201; Xiao 481.

Text

- 7 SB, Guo reads 就/僦; var. 具.

Additional Notes

- 7 As Qiu notes, the earliest texts read *jiu* 就. Tang manuscripts commonly omitted the radical. *Jiu* 僦 originally referred specifically to hiring a laborer, but by the ninth century became extended to hiring or renting lodgings. Since Du Fu would clearly hire a boatman with the boat, so this is an intermediate usage.

3.22 贈獻納使起居田舍人澄

10934; Wyyh 296; SB 9; Guo 18; Qiu 202; Shi 25; Xin 51; Xiao 536.

Text

- 4 Qiu reads 捧/近.

Additional Notes

- 1 The *xianna si* 獻納司 was the name of the office, and the line is often construed that way. Xin, however, makes a convincing argument that *sicun* 司存 is a verb, “to carry out the duties of one’s office.”
- 3 This is Zheng Xuan’s interpretation of *tui shi* 退食, used in “Gao-yang” 羔羊 in “Shaonan” in the *Classic of Poetry*. It is the self-denial that marks devotion to service. In other contexts the phrase means “to withdraw from court for meals” and was also used in that sense. In the present case Tian Cheng is clearly performing his duties, and only the Zheng Xuan interpretation makes sense.
- 6 There is a great deal of disagreement among commentators as to what the “white-cloud writings” are. It is not a set phrase, so commentators have championed one or another use of “white clouds” in

prior texts. The suggestions range from compositions by the emperor to writings about the life of a recluse. If we think of Tian Cheng's office of Petition Box Commissioner, these should be petitions from outside the court; if in his role as Diarist, then it could be imperial compositions. It could also suggest another dimension of Tian's personality, enjoying writings of those who live a private life; that is, someone like Du Fu.

3.23 崔駙馬山亭宴集

10954; Wyyh 214; SB 9; Guo 18; Qiu 204; Shi 26; Xiao 499.

Text

2 SB, Guo read 鳥/鳳.

3.24 示從孫濟

10517; SB 1; Guo 1; Qiu 205; Shi 26; Xin 52; Chen 216; Xiao 501.

Text

10 Guo var. 翻/蕃.

15 SB reads 墮/惰.

17 Guo var. 求/來.

19 SB reads 食/實.

20 Qiu reads 具/可.

Additional Notes

3 As Xin suggests, this is a *xiehouyu*. The source is a line from “Shiyue zhi jiao” 十月之交 in the “Xiaoya”: “Chatting merrily but showing spite behind a person's back” 噂沓背憎. Du Fu's phrase is “chatting merrily,” implying “showing spite behind a person's back.”

13–14 Qiu here cites a *gushi* (*Yiwen leiju* 82): “Picking mallows, don't hurt the roots, / if you hurt the roots, the mallow won't grow. / In making friends, don't be ashamed if they're poor, / if you're ashamed that they're poor, then the friendship won't form.” 採葵莫傷根，傷根葵不生。結交莫羞貧，羞貧交不成。

19 As Qiu points out, “stuff for the mouth,” *koushi* 口實, can mean both “food” and “malicious gossip.”

21 The use of *wai* 外, translated as “outsiders,” may suggest that the accusation that Du Fu has come only to be fed comes from Du Ji's wife.

3.25 九日寄岑參

10518; SB 1; Guo 1; Qiu 208; Xin 53; Chen 214; Xiao 484.

Text

- 2 SB reads 雨/雨, gives 雨 as var.; Guo var. 雨/雨; var. 仍/如.
 3 SB, Guo var. 浩浩/活活.
 9 SB reads 呼/乎.
 18 SB, Guo var. 滂/恐.

Additional Notes

- 3 *Huohuo* 活活 is a descriptive of thick mud, but commentators suggest it is the sound of walking in mud.
 19 Referring to Tao Qian's famous "Drinking Ale" V.

3.26 歎庭前甘菊花

10511; SB 1; Guo 1; Qiu 210; Xiao 490.

Text

- 1 Guo var. 庭/簷; Qiu reads 庭.
 3 Guo reads 盡醉/醉盡.

3.27 承沈八丈東美除膳部員外，阻雨未遂馳賀，奉寄此詩

10965; SB 9; Guo 18; Qiu 211; Shi 26; Xin 54; Xiao 494.

Text

- 9 Qiu reads 安/宴 following the Wu Ruo edition.

Additional Notes

- 4 Du Fu commonly makes allusions to earlier figures who held the same office as his addressee. The Western Han *lang*, "court gentleman," reappears in the Tang *yanwai lang*, "vice-director."
 9 Although there is a pre-Tang precedent for *yanwei* 宴慰, glossed by Li Shan as "live a quiet life," the term was commonly used in the Tang and generally dropped out of usage later. The Wu Ruo *anwei* 安慰, "console," looks like a later emendation and doesn't fit the situation.
 12 Another note, presumably Du Fu's own, reads: "My grandfather once held this office" 甫大父曾任此官.
 17–18 The passive here is to leave room for Shi's suggestion that this may secondarily apply to Du Fu as well as Shen

3.28 苦雨奉寄隴西公兼呈王徵士

10515; SB 1; Guo 1; Qiu 214; Shi 27; Chen 212; Xiao 476.

Text

- 4 SB, Guo var. 家/象.

9 Guo var. 駒/馬.

11 Guo var. 君/公.

Additional Notes

Title Shi appropriately points out that Li Yu became Prince of Hanzhong two years later and that Du Fu could have added it later.

3.29–31 秋雨歎三首

10508–510; Wyyh 331; SB 1; Guo 1; Qiu 216; Xin 55; Chen 214; Xiao 465.

Text

II.1 Wyyh reads 長/伏; Guo var. 東風細雨.

II.2 Wyyh, Guo var. 萬里/四海; SB, Guo var. 萬里/八荒.

II.5 Guo reads 木/禾, gives 禾 as var.

II.7 Wyyh reads 抱/換.

III.1 Wyyh reads 無/誰.

III.4 Guo var. 奏/走.

III.6 Wyyh reads 湘/胡.

III.7 Guo reads 省/曾.

Additional Notes

II.1 There has been much discussion of the phrase *lanfeng fuyu* 闌風伏雨 (“ruinous winds, rains that lay things low”). *Lanfeng* does have a significant precedent in the “Changlehua fu” 長樂花賦 by Su Ting 蘇頲 (Wyyh 148), though the only thing the *fu* tells us is that such a wind “howls,” *xiaoxiao* 蕭蕭. *Fuyu* has no earlier precedent, though it has a significant use in the ninth century in a poem by Zhou He 周賀 “Written in the City in Autumn” 城中秋作: “A *fuyu* continues steady autumn rains” 伏雨接秋霖 (QIs 503). This is interesting because it distinguishes a *fuyu* from steady autumn rains. Zhou He probably knew Du Fu’s line, but in his poem he at least believes he knows what kind of rain this is. We don’t have enough usages to explain the phrase with any specificity, and the commentators are guessing in their glosses. My interpretation of *lanfeng* follows standard glosses, but I have taken *fu* in a transitive sense in parallel with the transitivity of *lan*. See also the discussion in Zheng Wen 79–80.

III.2 The line implies that he accepts poverty, but the phrasing is resonant. The “barred gate” is from a poem on the same name in the “Chen feng” of the *Classic of Poetry* and marks the dwelling of a recluse. The “circling walls” are the dwelling of a Confucian scholar

in the chapter “Ru xing” (“Activities of a Confucian Scholar”) in the *Li ji*.

3.32 奉贈太常張卿均二十韻

10902; SB 9; Guo 17; Qiu 219; Shi 28; Xin 56; Chen 150; Xiao 506.

Text

Title SB has Jun 均 added in small characters; on historical evidence this was emended to Ji 均.

9 SB var. 高/天.

37 SB var. 功/叫; Guo var. 巧/叫.

Additional Notes

6 I have taken the literal sense of *di* 低, as “hanging down low.” Xin takes this as “easily,” but it is not clear how he arrives at this.

7 Xin takes this as: “Crowds give unbiased discussions of your ministerial family.”

24 Or: “how will anyone ever surpass you in the court ranks?”

3.33 上韋左相二十韻

10901; Wyyh 251; SB 9; Guo 17; Qiu 224; Xin 57; Chen 169; Xiao 581.

Text

6 Wyyh reads 舊/老.

8 Wyyh reads 世/代. 世 was a taboo character in the Tang (part of the name of Li Shimin, Taizong) and generally replaced by 代.

9 Wyyh reads 湖/河.

22 Guo var. 餘波照平隣.

39 Wyyh reads 君/公.

Additional Notes

6 This use of “red and green,” referring to polychrome painting, can traced back to *Yantie lun* 5, where “the high lords of state are the exemplary standard of the sea-girt world and the red and green of divine Transformation” 公卿者，四海之表儀，神化之丹青也。 Exactly what this means is never clarified, but it suggests that they are like a wondrous painting to behold. This is accompanied by an early note: “The residual influence and lingering example of Your Excellency’s predecessor is acclaimed even today” 公之先人遺風餘烈，至今稱之。

3.34 沙苑行

10531; Wyyh 344; SB 1; Guo 2; Qiu 228; Shi 28; Xin 60; Xiao 541.

*Text***8** Wyyh, SB, Guo var. 收/攻.**19** SB, Guo read 同/騰.*Additional Notes***14** Qiu suggests that this means that other horses are not so fortunate as these.**21** *Quan* 泉 was a common substitute for the taboo *yuán* 淵, the name of Tang Gaozu.**24** Both the fish and the horses are “proto-dragons.”**3.35** 橋陵詩三十韻因呈縣內諸官

10530; SB 1; Guo 2; Qiu 232; Shi 29; Xin 61; Xiao 515.

*Text***13** Guo reads 曉/晚, gives 晚 as Zhao Yancai's reading.**17** Qiu reads 相/夜.**24** Guo var. 巢/鳴.**3.36** 送蔡希魯都尉還隴右因寄高三十五書記

10927; SB 9; Guo 18; Qiu 238; Xiao 622.

*Text***3** SB, Guo var. 男/健.**10** SB, Guo var. 入/赴.**14** Guo reads 西/青, gives var. 青.**3.37** 醉歌行

10513; SB 1; Wyyh 336; Guo 1; Qiu 240; Xin 62; Xiao 598.

*Text***15** Wyyh var. 即/已.*Additional Notes***12** This is how Xin understands the *zan* 暫.**3.38** 陪李金吾花下飲

10961; SB 9; Guo 18; Qiu 243; Xiao 605.

*Text***2** SB reads 余/徐, var. 徐.**5** SB, Guo read 稱偏/偏稱.

- 8 The text given above is in most editions. Qiu prefers Zhang Yuan, who reads 執/李, which gives a more categorical: “should I fear an officer of the guard?”

3.39 官定後戲贈

10970; SM 9; Guo 18; Qiu 244; Chen 171; Xiao 633.

3.40 去矣行

10533; SB 1; Guo 2; Qiu 245; Shi 29; Chen 172; Xiao 652.

3.41 夜聽許十誦詩愛而有作

10529; SB 1; Guo 2; Qiu 246; Shi 26; Xin 63; Xiao 592.

Text

17 SB reads 驚/燕; Guo var. 驚/燕.

20 Guo reads 寂/寥.

3.42 戲簡鄭廣文虔兼呈蘇司業源明

10526; Wyyh 251; *Tang zhiyan* 4; SB 1; Guo 2; Qiu 249; Xiao 576.

Text

2 SB, *Yunxi youyi* 2 read 置/繫; SB var. 繫. Guo var. 置/繫.

3 Wyyh reads 即/則.

4 *Tang zhiyan* reads 頻/頗.

7 Wyyh reads 近/賴; *Tang zhiyan* reads 得/有.

8 Guo var. 乞/與. Qiu reads 乞/與.

3.43 夏日李公見訪

10527; SB 1; Guo 2; Qiu 250; Shi 30; Xiao 462.

4.1 天育驃騎歌

10506; Wyyh 339; SB 1; Guo 1; Qiu 253; Shi 31; Xin 65; Xiao 549.

Text

Title Wyyh reads 圖/騎; Qiu follows Wyyh.

4 Qiu reads 駿/駿, following Zhao Yancai.

7 Wyyh reads 矯然/矯矯; 含/合.

10 SB, Guo read 收/攻; Wyyh reads 考/監. SB var. 考牧神駒; Guo var. 考牧攻駒.

11 Wyyh reads 字/守; Guo reads 手/守.

4.2 驄馬行

10532; Wyyh 209; SB1; Guo 2; Qiu 256; Xin 66; Xiao 608.

*Text***8** Guo reads 駿/駿. Qiu's precedents are good evidence that 駿 is correct.**9** Qiu reads 少/久.**13** SB, Guo var. 有之/能取; Qiu reads 有之/能取.**16** Wyyh var. 晨/朝.**24** Wyyh, SB var. 知有/肯使.*Additional Notes***1.4** Yoshikawa takes 竦 in the sense of 悚.**1.9** Qiu prefers to take 華軒 as "splendid carriage."**4.3 魏將軍歌**

10857; SB 8; Guo 15; Qiu 259; Shi 32; Xiao 615.

*Text***19** Guo reads 風玄武/玄武暮.**4.4 白水明府舅宅喜雨**

10960; SB 9; Guo 18; Qiu 262; Xiao 631.

4.5 九日揚奉先會白水崔明府

10955; SB 9; Guo 18; Qiu 263; Xiao 627.

4.6 自京赴奉先縣詠懷五百字

10534; SB 1; Guo 2; Qiu 264; Shi 33; Xin 68; Chen 236; Xiao 668.

*Text***3** Qiu notes Fan Huang reads 過/愚.**10** Guo var. 腹/腸.**15** Guo var. 為/舜.**20** Qiu reads 難/莫.**32** Qiu reads 破/頗 following Wang Sishi.**38** Qiu reads 能/得.**45** Guo var. 聖君/君臣.**46** SB reads 湯嶠/膠葛; Guo reads 膠葛.**51** Guo var. 篲/撻.**54** Guo var. 願/實; Qiu reads 願/欲.**61** Qiu reads 有/舞.

- 62 Qiu reads 蒙/散.
 63 Guo var. 蒙/容.
 73 Qiu reads 水/冰. Shi argues persuasively for the reading 冰.
 79 Qiu reads 李/旅.
 80 Guo var. 且/不.
 81 SB, Guo read 既/寄.
 86 Qiu reads 餓/飢.
 91 Guo var. 禾/未; Qiu reads 禾.
 95 Guo var. 獨/猶.
 97 SB, Guo read 途/徒; var. 徒.
 99 Guo var. 際/齊.

Additional Notes

- 2 Since the aims articulated in the next couplet seem to be long-standing ones, we should take the “ineptness” (with both positive and negative associations) as realizing his own ineptness, or the folly of holding onto his values in face of failure.
- 4 “I secretly likened myself,” *qiebi* 竊比, is a phrase from the *Analects* in which Confucius “secretly likens himself” to “Old Peng.”
- 5 *Juran* 居然 marks an unexpected consequence. “Too large to be useful” is an amplification of the descriptive *huluo* 濩落, a phrase from the *Zhuangzi* (*Xiaoyao you*) describing Huizi’s famous gourd which grew too big to be a convenient container. “Useless” is therefore one sense of *huluo*. In the background of the phrase one must recall that the particular form of its uselessness is that it is too large (as Du Fu will later say of the cypress in front of Zhuge Liang’s temple, that when “timber”/“talent” is too great it is hard to use); Zhuangzi responds to Huizi’s complaint about his gourd that he should make it into a lifebuoy and set sail in it. This advice is significant in the context of ll. 13–14. Note that Xin argues that *huluo* means “empty.”
- 7 This was a commonplace first used in *Han Shi waizhuan*, where Confucius is reported saying: “I study without ceasing; only when the coffin is closed will it be settled” 學而不已，闔棺乃止。
- 9 *Liyuan* 黎元 has the association of the “good folk” or “honest folk.”
- 16 *Bian* 便 suggests “at once” or “abruptly.”
- 18 *Gou xia* 構廈: literally “in framing the palace building.”
- 19 This echoes a passage from Cao Zhi’s “Memorial Seeking to Communicate With Kin” 求通親親表, sent to his nephew Cao Rui, Emperor Ming of the Wei: “Mallow and pulse bend their leaves, and

though the sun does not turn its rays on them, still they ever face it—this is sincerity of purpose” 葵藿之傾葉，太陽雖不為之迴光，然終向之者，誠也。

- 21 *Gu* 顧 may be taken as “consider” with *wei* 惟, or it may mark a turn in the argument.
- 23 Xin follows Zhao Yancai in arguing that the “leviathans” are the high officials of court who simply want to occupy their important positions; in this case we should translate “Why do they aspire ...?”
- 41 There are various explanations for *chiyou* 蚩尤. Chiyou was the name of the figure defeated by the Yellow Emperor. It became the name of a military banner and of an asterism portending war. In *Du shi xiyi* Fu Gengsheng argues that it is a reddish vapor. It is hard to see how an asterism could “stuff the cold sky,” but both military banners and ominous vapors are credible. In any case it is an ominous sign.
- 42 *Cuta* 蹴踏, “trample,” was a term most often associated with horses in the Tang. An early usage with soldiers has led many commentators to take the subject here to be the imperial guards (soldiers being suggested if one takes *chiyou* in the preceding line as referring to military banners). *Cuta* is sometimes used in the sense of “trample down,” which may mean that the “slipperiness,” *hua* 滑, would be the result. It can also imply going swiftly. It is possible that the subject is Du Fu himself.
- 44 *Mojia* 摩戛, “rub and bump,” is uncertain, perhaps the sound of the guardsmen patrolling.
- 46 *Jiaoge* 膠葛 is probably the binome used in Sima Xiangru’s *Shanglin fu*: “He had music performed in a realm of vast space” 張樂乎膠葛之窟. The binome is written in various ways and glossed differently. Zhao Yancai read 湯葛, with Zhao interpreting this as between the warm springs and the towering heights.
- 49 The “royal court” is literally the “crimson courtyard.”
- 58 It is unclear whether “kindly men” are a subset of the the “many officers” or just kindly men in general.
- 60 Literally “in the homes of the Weis and the Huos,” the great families of the Han who provided imperial consorts, here impying their Tang counterparts.
- 71 *Yuan* 輶 is the wagon tongue, synecdoche for the “cart.”
- 72 “Changing one’s track,” “changing course,” *gaiche* 改轍, was a phrase from Cao Zhi’s “Zeng Baimawang Biao” 贈白馬王彪.

- 85 *Haotao* 號咷 is used in the *Yi* (*Tongren* 同人) as the opposite of laughing.
- 87 *Yiai* 一哀 alludes to a story in the *Tangong* chapter of the *Liji*: When in Wei, Confucius came upon the funeral of someone who had previously been his host in that country. He went in and mourned; then on coming out, he told his disciple Zigong to unhitch one of his carriage horses and present it to the family. Zigong objected that this was without precedent and excessive, to which Confucius replied: “I previously went in and mourned him; when I came to one lament 一哀, I shed tears; I dislike shedding tears not having a follow-up.” There are several possible ways to understand *she* 捨: the one given in the translation is an extension of the sense of “give up,” “abandon.” There is a colloquial Tang sense of “abandon oneself to” something, go to excess. The implications of the allusion under the present circumstances are also open to interpretation.
- 91 The variant 禾/未 in Guo certainly makes the line work better: “How could I have known that when the autumn grain was harvested.” This is winter after the harvest, and Du Fu’s son obviously died very recently.
- 96 *Saoxie* 騷屑 is essentially a descriptive of the sound of the wind, here extended to inner agitation.

4.7 奉先劉少府新畫山水障歌

10535; Wyyh 339; SB 2; Guo 4; Qiu 275; Shi 33; Xin 70; Chen 261; Xiao 527.

Text

- 1 Wyyh var. 中/上.
 11 Wyyh reads 坼/裂.
 20 SB reads 路/踏.
 21 Wyyh reads 滄浪之水深且闊.
 22 Wyyh reads 峰/岸.

Additional Notes

- 2 *Guaidi* 怪底 was a Tang expression of surprise and wonder. See discussion in Fu Gengsheng 傅更生, *Dushi xiyi* 杜詩析疑, p. 57.
- 4 These lines have been the subject of some disagreement. The first question is the meaning of 掃卻: Xiao Difei, accepting the usual interpretation of 掃 as “paint,” takes it as “painting in one sweep,” thus showing mastery; however, in his *Dushi xiyi* Fu Gengsheng

argues persuasively that it means “get rid of,” showing his mastery by “wiping out” all others. *Chixian* 赤縣 is usually understood as referring to the capital region or Fengxian itself, but it can also refer to all China. “Map-paintings” (suggested by the *tu* 圖) were common, as in Du Fu’s later poem on the paintings of Wang Zai. Although *cangzhou qu* 滄州趣 suggests one particular kind of scene, it should be noted that later in the poem the painting is described with references to places from all over China, suggesting that *chixian* might be best understood in the larger sense. Commentators have had trouble with the implications of *qian* 遣, some taking it as “investing” his inclinations in a painting. As Fu Gengsheng argues, this is stretching the most natural reading, which would be that he “commissioned” someone to do the landscape painting; that is, although Liu Dan may be a painter himself, the present landscape described seems to be one that he had another painter do for him. If Fu is correct, then we might take *huashi* 畫師 in line five to refer specifically to professional painters.

- 8 Again, if we take this as Liu Dan’s own work, Du Fu is praising his skill; if we take it as another’s work, Du Fu is praising Liu Dan’s taste.
- 10 The question is whether these lines mean that Liu Dan’s landscape painting surpasses both Qi Yue’s and Zheng Qian’s as well as Khitan Yang’s, or that Qi Yue’s and Zheng Qian’s works are not alone in surpassing Khitan Yang’s painting—this painting does as well. The former interpretation is more natural.
- 18 Qiu associates this with the myth of Cang Jie’s invention of characters, when Heaven responded by raining grain and spirits wept by night.
- 21 *Qingming* 青冥 would usually refer to the sea, as Qiu takes it, but the *Du Dushi shuo* 讀杜詩說 makes a credible argument that this refers to the dark sky, based on Du Fu’s common use of the virtually identical compound 清冥 in that sense.
- 22 *Cedao* 側島 can mean either that the isles are slanting (perhaps in the form of representation) or that they are “to the side” in a body of water. *Qiu hao mo* 秋毫末 is a common figure for tininess, suggesting the detail of the painting as well as the brush-hairs.
- 23 One might take *bu jian* 不見 in the sense of *jun bu jian* 君不見, “haven’t you seen,” or in this case, “haven’t you heard?”

- 28 *Huisa* 揮灑, literally “wield [the brush] and spatter [ink],” suggests not merely painting but painting with a certain panache and zest.
- 29 Note the postpositional *dao* 到, “to the limit.” One suspects that here Du Fu is not praising the boys’ skill in other paintings or paintings in general, but their youthful embellishments to the particular painting in question.

4.8 奉同郭給事湯東靈湫作

10528; SB 1; Guo 2; Qiu 279; Xin 71; Chen 262; Xiao 656.

Text

10 Guo var. 野/原.

11 SB, Guo var. 拂/沸.

14 Guo var. 靈湫詩/幽靈斯; Qiu reads 怪/佳.

27 Guo var. 微/微.

34 Guo var. 肯/遣.

36 SB, Guo var. 龍與虯/長黃虯.

37 Guo var. 飄飄/飄飄.

Additional Notes

18 Or: “it moved because of autumn storms.”

28 A long-haired bovine animal later identified with a yak was sacrificed in the journeys of King Mu.

31–32 There are various explanations for this reference to the Golden Toad. When doctors tried to cure the ailing Gaozong of a headache, a golden toad came leaping out with the word “Wu” on its back; this was identified with Empress Wu, who was then usurping imperial prerogatives. This is thus identified with Yang the Noble Consort, also figured as the Queen Mother of the West, who entertained King Mu of Zhou. It could also be the toad in the moon. In the context of the following lines, I have accepted the interpretation linking the Golden Toad with An Lushan.

4.9–13 後出塞五首

10626–630; SB 3; Wyyh 197 (I,III,IV); Yfsj 22; Guo 5; Qiu 285; Shi 34; Chen 262; Xiao 636.

Text

Title Wyyh 出塞.

I.7 Wyyh, Yfsj, SB var. 鞍/鞭; Guo reads 鞍/鞭, var. 鞭.

III.4 Wyyh var. 直/互.

III.5 Wyyh reads 有/一.

III.7 Wyyh var. 武/虎.

III.10 Wyyh reads 日暮收胡群; Yfsj reads 牧/收; var. 收.

Additional Notes

II.1 Chen Yixin (296).

4.14 蘇端薛復筵簡薛華醉歌

10546; Wyyh 336; SB 2; Guo 4; Qiu 292; Shi 34; Xin 71; Chen 292; Xiao 695.

Text

3 Guo, Qiu read 傑/翰.

4 Wyyh reads 月/日; SB, Guo var. 月/日.

13 Wyyh reads 能/善.

14 Wyyh reads 醉歌/歌詞.

15 Wyyh reads 無/為.

18 Wyyh reads 甫/才; 黎/愁.

22 Wyyh reads 注/添.

24 Wyyh reads 未知窮達/亦知窮愁; SB reads 如/知.

Additional Notes

3 I have retained the reading *haohan* 豪翰 from Wyyh and SB, rather than Guo's easier reading *haojie* 豪傑. *Haohan* more perfectly develops the paired terms of the opening line, the "cherished guests" picking up the "Way of friendship/association," and *haohan* picking up "literary works." *Haohan* should properly be 毫翰, simply "the writing brush." Du Fu seems to be playing on the "forcefulness" of *hao* 豪, metonymically standing for the writers.

18 Qiu takes *chou juedao* 愁絕倒 as "poets being sad that they cannot equal him" (詩家愁為不及也). Suzuki Toraō takes it as "sad at his fall." See Xin on this phrase.

23 The figure of as much ale as the River Sheng comes from *Zuo zhuan* (Zhao 3).

25 The well is taken as a figure for tombs, though this may refer to some incident in which a collapsing well-work revealed bones.

4.15 晦日尋崔戢李封

10547; SB 2; Guo 4; Qiu 296; Xin 73, Chen 270; Xiao 703.

Text

2 Guo var. 方/尸.

- 5 Guo var. 得興/興來.
 8 Guo var. 徒/徒.
 14 Guo var. 喫/傾.
 18 Guo var. 有/舊.
 24 SB, Guo var. 志/至.
 30 SB, Guo var. 綺/屋.

Additional Notes

- 2 Playing on *Analects* X.16: 寢不屍 “Sleeping, he did not lie like a corpse.”

4.16 白水縣崔少府十九翁高齋三十韻

10536; SB 1; Guo 2; Qiu 299; Shi 35; Chen 271; Xiao 715.

Text

- 10 Guo var. 回/懷; Qiu reads 回.
 21 SB reads 道/適; Guo var. 通/適.
 25 Guo reads 隱/陰.
 24 Qiu reads 翁/公.
 29 Qiu reads 怒/愁.
 35 Guo var. 氣/氛.
 44 Guo var. 煙/霧.
 52 Guo var. 敵/狄.

Additional Notes

- 2 *Wu yu shi* 無與適 is a phrase used three times by Du Fu, but nowhere else in Tang poetry. In one of the other cases, it seems to mean “nowhere to go,” as translated above; in the other it means “nothing suits me,” a sense it might have here.
 23–24 Qiu understands this as many “senior gentlemen” being present, who are all “immortal elders.”

4.17 三川觀水漲二十韻

10537; SB 1; Guo 2; Qiu 304; Shi 37; Xin 73; Chen 277; Xiao 725.

Text

- 5 SB var. 出無時/無時出.

Additional Notes

- 3 I follow Qiu and the commentarial tradition taking *tushan* 土山 as Tumen (“Earthgate”) Mountain 土門山, which was a few miles to the southeast of the county seat of Huayuan.

4.18 月夜

10974; SB 9; Guo 19; Qiu 309; Shi 37; Xin 74; Chen 283; Xiao 733.

4.19 哀王孫

10541; Yfsj 91; SB 1; Guo 2; Qiu 310; Chen 285; Xiao 771.

Text

1 Qiu notes Fan Huang reads 多白鳥/頭白鳥.

6 Qiu and later editions read 得/待.

13 Guo, Qiu read 隆/高. This seems to correct a redundancy and was adopted by later editions.

19 Gao var. 春/東.

Additional Notes

6 Early editions so consistently use *dai* 待 that the *de* 得 in later texts seems to be an emendation to clarify a Tang colloquial usage.

4.20 悲陳陶

10538; Yfsj 91; SB 1; Guo 2; Qiu 314; Shi 38; Chen 287; Xiao 737.

Text

3 Guo var. 廣/曠; 晴/清.

5 Yfsj reads 胡/夷. SB, Guo var. 雪/血; Qiu reads 雪/血.

6 Guo var. 撚箭/仍歌.

8 SB, Guo var. 前後官軍苦如此.

Additional Notes

5 There has been disagreement about whether *xue* 血, “blood,” is a loan for 雪, in this sense meaning “wash clean.” See Zheng Wen 102.

4.21 悲青坂

10539; Yfsj 91; SB 1; Guo 2; Qiu 316; Chen 288; Xiao 742.

Text

5 Qiu reads 晚/野 on the basis that this is Fan Huang’s reading; Qiu claims that Yfsj reads 已.

6 Qiu reads 是/人. All of the Song editions read 人.

4.22 避地

11944; Qiu 317; Chen 282; Xiao 745.

This does appear in Zhao Yancai and Gao, but it is apparently from the supplement. It has no telltale traces of inauthenticity; and if it is not by Du Fu, in the specificity of its references, it would be a rare example of

a true forgery, rather than a poem that sounded as though “it must be by Du Fu.”

4.23 對雪

10973; Wyyh 154; SB 2; Guo 19; Qiu 318; Shi 38; Chen 288; Xiao 748.

Text

1 Wyyh reads 國/哭; Guo var. 國/哭.

Additional Notes

- 3 *Luan yun* 亂雲, “tumultuous clouds” plays on “clouds of rebellion.”
- 6 This very strange line has usually been evaded or generally summarized by traditional commentators. In his *Du Fu pingzhuan* (vol. I, p. 324) Chen Yixin gives one of the fullest attempts at explanation. He suggests that the very fact that he still has a brazier enables him to imagine the red of a fire in it.

4.24 元日寄韋氏妹

10976; Wyyh 157; SB 9; Guo 19; Qiu 319; Shi 38; Chen 294; Xiao 752.

Text

Title SB reads 元日.

5 Qiu reads 秦/春.

4.25 春望

10977; *Youxuan ji*; SB 9; Guo 19; Qiu 320; Shi 38; Xin 75; Chen 295; Xiao 779.

Additional Notes

- 3–4 There is disagreement whether this is pathetic fallacy or the human response to spring’s flowers and birds.
- 5 There is disagreement whether this is the three months of spring or the third month, the last month of spring.

4.26–27 得舍弟消息二首

11031–32 SB 10; Guo 19; Qiu 321; Xin 77; Chen 282; Xiao 783.

Text

I.8 Qiu reads 時/人.

Additional Notes

- II.7 Chen thinks this refers to the households of Du Fu himself and his brother.

4.28 憶幼子

10978; SB 9; Guo 19; Qiu 323; Xiao 786.

4.29 一百五日夜對月

10979; Wyyh 157; SB 9; Guo 19; Qiu 323; Shi 39; Chen 294; Xiao 789.

Additional Notes

- 5 *Pili* 伉離 was a *Shi* term for the separation between a man and woman, sometimes implying a woman who had been sent away from her husband.
- 6 Chen, like many other commentators, takes *e* 蛾 as Chang E, the goddess in the moon.

4.30 遣興

10975; SB 9; Guo 19; Qiu 326; Chen 295; Xiao 794.

Text

- 7–8 SB var. 鹿門攜有處，鳥道去無期。
- 12 SB, Guo var. 爾/日。

4.31 塞蘆子

10556; SB 2; Guo 3; Qiu 327; Xin 76; Chen 296; Xiao 755.

Text

- 13 SB var. 須/岐; Guo var. 頃/岐。
- 17 Guo reads 振/扼。

4.32 哀江頭

10540; Yfsj 91; SB 1; Guo 2; Qiu 329; Shi 39; Chen 298; Xiao 760.

Text

- 7 Yfsj var. 宮/殿。
- 9 Guo var. 詞/才。
- 12 SB, Guo var. 笑/箭。
- 13 Guo reads 惜/在; var. 在。
- 18 Yfsj, SB read 水/草; Guo var. 水/草。
- 20 Yfsj var. 望南北/望城北; SB reads 忘南北/望城北; Guo var. 忘/望; 南/城。

Additional Notes

- 12 The commentators generally want to take this as a pair of birds hit by one arrow; by standard usage, however, “a pair of flying wings” means one bird. In his tenth “Ganyu” poem, Zhang Jiuling says of a letter:

欲寄雙飛翼 “I want to send it by a pair of flying wings”—he needs only one bird, not two.

4.33–36 大雲寺贊公房四首

10542–45; SB 1 (III, IV, with a note that the other two are in the supplement); Guo 2 (III, IV) 19 (I, II); Qiu 333; Shi 39; Xin 77; Chen 303; Xiao 797.

Text

I.12 Guo reads 芳菲/采蕙.

II.10 Guo reads 青/春.

III.6 SB, Guo read 迴/迴.

IV.5 Guo var. 晨/明.

IV.8 Guo var. 階/墀.

IV.16 SB read 听听/狺狺; probably a different writing of the same compound.

IV.17 Guo var. 寓/羈.

Additional Notes

Texts from the Du Fu supplement must be regarded with a degree of suspicion. Certain poems there are almost certainly not by Du Fu. In other cases it is hard to say. However, considering the effort put into gathering and collating Du Fu's poetry before the late eleventh century, the appearance of new Du Fu poems after that period cannot be accepted without reservation, however attractive the attribution may be.

IV.16 Shi argues that this refers to the real rain and real dogs.

4.37 雨過蘇端

10548; SB 2; Guo 4; Qiu 338; Shi 40; Chen 306; Xiao 809.

Text

6 Guo var. 飽/飯.

16 SB reads 畏/慰.

Additional Notes

9 *Kelian* 可憐 can, of course, be taken here in other senses.

4.38 喜晴

10549; SB 2; Guo 4; Qiu 340; Xin 79; Chen 307; Xiao 813.

Text

6 Guo var. 杏/李.

19 SB, Guo var. 滅/朽.

28 Guo var. 同/空.

5.1 送率府程錄事還鄉

10550; SB 2; Guo 4; Qiu 343; Xin 81; Chen 271; Xiao 710.

Text

2 Qiu reads 忘/妄, following Gao.

11 Guo var. 中/鍾.

15 Guo reads 生/告.

18 Guo var. 明似/羞以.

23 Guo reads 水/冰, though notes suggest 冰 is correct reading.

Additional Notes

7 *Xunran* 薰然 suggests not only “graciousness” but its permeating influence as well.

5.2 鄭駙馬池臺喜遇鄭廣文同飲

11011; SB 10; Guo 19; Qiu 354; Chen 308; Xiao 819.

Text

4 SB notes Song Jingwen reads 禿/握.

6 SB notes Jin reads 片/寸.

11 SB, Guo var. 醉留/留連; SB var. 席/舞.

11–12 SB, Guo var. 醉連春苑夜, 舞淚落徘徊.

5.3–5 自京竄至鳳翔喜達行在所三首

10980–82; Wyyh 190; SB 10; Guo 19; Qiu 346; Shi 42; Xin 82; Chen 315; Xiao 824.

Text

Title Wyyh, SB, Guo give text as 喜達行在所三首, with 自京竄至鳳翔 given as note.

I.3 Wyyh reads 看/當; SB var. 看/當.

I.5 SB, Guo read 霧/茂.

I.6 SB, Guo read 蓮峰/連山; Guo var. 連山.

II.1 Wyyh reads 秋/愁.

III.5 SB var. 門/官.

Additional Notes

I.1–2 A number of commentators take *xin* 信 as “messenger” and the “getting back” as returning to Chang’an. This is possible.

I.4 This follows the interpretation of Shi.

- II.4** This can also be understood as Du Fu in danger of losing his life any moment.
- III.1** Instead of “bring the news,” *bao* 報 could be interpreted as “avenge.”

5.6 送樊二十三侍御赴漢中判官

10553; SB 2; Guo 4; Qiu 350; Shi 42; Xin 82; Chen 320; Xiao 833.

Text

- 11** Guo var. 瑟/素.
- 17** Qiu reads 坐/生.
- 21** Qiu suggests that *chuo* 輟 is an error for *zhui* 綴, to “continue.” This makes better sense with the following line.
- 22** Guo var. 比/此.
- 28** Guo var. 大/久.
- 38** SB, Guo var. 別/列.
- 39** SB, Guo var. 資/姿.

Additional Notes

- 1** Yi, “Xici zhuan” II: “They strung pieces of wood to make bows and whittled others to make arrows. The benefit of bows and arrows was such that they dominated [overawed] the world.” (Lynn, 79).
- 15** Both Shi and Xin take *congshi* 從事 as referring to the Prince of Hanzhong, rather than his officers, as Qiu takes it.
- 17** Although commentaries mention a particular book by Wu Boshan, this seems more likely to be simply knowledge of astronomy (and astrology).
- 21** Rather than emending *chuo* 輟 to *zhui* 綴, as Qiu suggests, Xin cites examples of this use of *chuo* as “allow.”
- 25–26** This couplet clearly describes the quickness with which offices change in the pressing needs of the times. *Zhushi* 柱史 refers to a censor, and hence to Fan’s position as attendant censor. We know nothing of Fan, and the first line of the couplet may suggest that he was an “omissioner,” (Rectifier of Omissions) *buque*, previously. Du Fu was himself a reminder, *shiyi* 拾遺, a slightly lower post in the hierarchy. The other problem with the couplet is *qi* 憇, something such a busy person would have no time for. Qiu explains this in a way that makes sense, but is exceedingly hard to derive from the words: “he journeys and has not time for the briefest rest.” Xin takes *zhengqi*

征憩 simply as a complementary compound for travel: “travel and resting.”

31 See Xie Siwei for the issue of *gen* 根 here.

5.7 送韋十六評事充同谷郡防禦判官
10555; SB 2; Guo 4; Qiu 354; Xiao 861.

Text

8 SB, Guo var. 志/老.

16 SB reads 抱/抱; SB, Guo var. 氐羌/抱罕.

27 SB, Guo var. 邑/色.

28 SB, var. var. 積雪陰雲稠.

5.8 迷懷

10551; SB 2; Guo 3; Qiu 358; Shi 42; Xin 85; Chen 318; Xiao 841.

Text

29 Guo reads 多/初.

30 Guo reads 生平/平生.

5.9 得家書

10983; SB 10; Guo 19; Qiu 360; Chen 319; Xiao 868.

Text

1 SB, Guo var. 休汝騎/遊客寄.

16 SB, Guo var. 終篇言荷鋤.

5.10 送長孫九侍御赴武威判官

10552; SB 2; Guo 4; Qiu 362; Xin 85; Xiao 848.

Text

1 Guo reads 駿/驄.

22 SB, Guo var. 多/得.

5.11 送從弟亞赴河西判官

10554; SB 2; Guo 4; Qiu 364; Xiao 853.

Text

11 Guo reads 圓/丸.

16 Guo var. 皆/俱.

Additional Notes

14 The “crown” is literally the “sacred implements,” *shenqi* 神器, the seal and other paraphernalia of legitimate authority.

- 31–32** There have been various attempts to explain the sheep and ale. The “straw” suggestion comes from the Ming scholar Yang Shen. One version reads 虜 for 蘆, citing a suggestive parallel in Gao Shi: “A thousand flagons of barbarian ale do not make one drunk” 虜酒千鍾不醉人.

5.12 送靈州李判官

11917 (supplement); Guo 20; Qiu 369; Xiao 896.

5.13 奉送郭中丞兼太僕卿充隴右節度使三十韻

10985; SB 10; Guo 19; Qiu 369; Shi 43; Xin 86; Xiao 875.

Text

- 4 SB, Guo var. 烜/燁.
 10 SB, Guo var. 歸/高.
 14 Qiu reads 詎/不.
 16 SB var. 得/示.
 20 SB var. 遺/餘.
 23 SB var. 短/泣.
 25 SB var. 大/動.
 30 SB, Guo var. 林/陵.
 35 SB var. 恭承/瘡痕.
 36 SB var. 餘勇/勇決.
 41 SB var. 蓬戶/圭竇.
 43 SB var. Wang Anshi 甘/祇; Guo reads 甘.
 48 SB, Guo var. 媿/寄.
 50 SB, Guo var. 能無/還疑.
 51 SB var. 寧/那.
 57 SB notes Fan Huang reads 鼎/律.
 60 SB, Guo var. 無使/莫作.

Additional Notes

- 53 Some commentators take this to refer specifically to Chang’an.

5.14 送楊六判官使西蕃

10986; SB 10; Guo 19; Qiu 376; Shi 43; Xin 86; Xiao 890.

Text

- 9 SB var. 令/命.
 17 SB, Guo var. 盃/醞.
 19 SB reads 輕/肥, gives 肥 as var.; Guo reads 肥, var. 輕.

Additional Notes

22 Here I follow Shi's suggestion.

5.15

11899; SB 10.

This poem has been preserved under the name of Du Song 杜誦 in *Zhongxing jianqi ji* and Wyyh. Its inclusion in the Addendum to Du Fu's poetry was likely the consequence of the desire to find missing Du Fu poems in the eleventh and twelfth centuries.

5.16 奉贈嚴八閣老

10984; Wyyh 251; SB 10; Guo 19; Qiu 379; Chen 324; Xiao 899.

Text

1 Wyyh, SB, Guo var. 今日/扈聖.

6 Wyyh reads 許/可; Guo var. 許/可.

5.17 月

10987; Wyyh 151; SB 10; Guo 19; Qiu 381; Chen 324; Xiao 871.

5.18 留別賈嚴二閣老兩院補闕

10988; Wyyh 286; SB 10; Guo 19; Qiu 382; Chen 327; Xiao 902.

Text

7 Wyyh reads 晴/時, 笛/角; SB, Guo var. 晴/時.

5.19 晚行口號

10989; SB 10; Guo 19; Qiu 383; Xin 87; Chen 336; Xiao 917.

5.20 獨酌成詩

10990; SB 10; Guo 19; Qiu 384; Shi 43; Chen 336; Xiao 922.

Text

2 SB var. 色/綠.

7 SB, Guo read 共/苦. Qiu notes this reading but rejects it.

5.21 徒步歸行

10560; Wyyh 340; SB 2; Guo 3; Qiu 385; Shi 44; Chen 327; Xiao 909.

Text

10 Wyyh reads 心/交; SB, Guo var. 心/交.

5.22 九成宮

10562; Wyyh 311; SB 2; Guo 3; Qiu 386; Shi 44; Chen 329; Xiao 904.

Text

3 Guo reads 迴/迴, var. 迴.

23 Wyyh var. 狩/守.

5.23 玉華宮

10561; Wyyh 311; *Tangwen cui* 14b; SB 2; Guo 3; Qiu 389; Shi 44; Chen 332; Xiao 912.

Text

7 Wyyh reads 竽瑟/笙竽.

8 Wyyh reads 光極/色正; Guo var. 氣/色.

Additional Notes

3 By giving its original name, rather than its name as a temple, Du Fu apparently does know—though it is just possible that he knows the name but not the origin. Commentators have suggested the the common folk no longer know, even after little more than a century. Pu Qilong suggests that Du Fu cannot bear to say. I would suggest that this is the essential anonymity of ruins: he may not have known and found out later, or the “not know,” *buzhi* 不知, may be roughly equivalent to “who could tell?”

5.24–26 羌村

10563–65; Wyyh 318; SB 2; Guo 3; Qiu 391; Shi 45; Xin 87; Chen 337; Xiao 934.

Text

I.4 Wyyh reads 客子/歸客; SB, Guo var. 客子/歸客.

I.8 Wyyh reads 歸/還; Guo reads 理/還.

II.1 Guo reads 更/迫.

II.5 Wyyh reads 多/好.

II.8 Guo reads 拘/事.

II.9 Wyyh reads 黍稌/禾黍; SB var. 黍林(稌)/禾黍 (SB 林 is clearly a mistake for 稌).

III.1 Wyyh reads 忽/正; Guo var. 忽/正.

III.2 Wyyh reads 正生/鬥爭.

III.9 Wyyh var. 苦/莫; SB, Guo read 苦/莫.

III.12 Wyyh reads 郎/童, var. 童.

III.14 Wyyh var. 餘/深.

Additional Notes

II.3–4 As Xin points out, Qiu takes the subject of “go away” as Du Fu’s son; like Xin, I prefer the interpretation above.

5.27 北征

10558; SB2; Guo 3; Qiu 395; Shi 45; Xin 88; Chen 344; Xiao 943.

See also Cherniack 159 ff.

Text

9 Guo var. 奉/拜; var. 閣門/闕下.

34 Guo var. 帶/戴.

40 Guo reads 于/如.

46 Guo reads 谷巖/巖谷.

49 Guo var. 梟/鳥.

51 Guo var. 中/戰.

57 Guo var. 隨/墜.

72 Guo reads 短/短, var. 短.

74 Guo reads 吐/泄; SB, Guo var. 數日臥嘔泄.

75 Guo var. 能/無.

76 Guo reads 冽/慄.

92 Guo reads 能/得.

95 Qiu reads 觀/看.

96 Qiu reads 坐/旁; Guo var. 氛/氣.

98 SB, Guo var. 胡紇/回鶻.

106 Guo var. 如/過.

112 SB reads 何/可; Guo reads 伺/可.

114 Guo reads 轉/瞻.

Additional Notes

2 Cherniack gives this as September 18; the difference lies in whether the intercalary eighth month was inserted before or after the regular eighth month.

4 For *cangmang* 蒼茫 Qiu offers the anomalous gloss of “urgently.” The translation given is the usual meaning of *cangmang* 蒼茫, the quality of boundless space and things that are unclear (derived from the faintness of vision at great distance).

5–6 Although *jianyu* 艱虞 (“affliction”) is a term more properly used for dynastic calamity than a personal political setback, Qiu cites Wang Zhu 王洙 who recounts Du Fu’s ill-timed intervention on

behalf of Fang Guan, which irritated Suzong enough to have Du Fu sent away from court. Following this reading, we would interpret these lines “... I met with calamity, / I had few quiet days ...”

- 14 *Miwu* 密勿 is a Sanjia variant in the “Lesser Ode” *Shiyue zhi jiao* 十月之交, which entered Han and Six Dynasties usage. It describes the quality of laboring intently in the work of state.
- 29 Qiu cites Hu Xiake 胡夏客, who takes this as an oblique reference to the pit dwellings of Bin, the old heartland of the Zhou.
- 54 *Wangzhe* 往者 is sometimes taken to refer to the troops: “those who went forth” [from Tong Pass]. The same term in 5.28 clearly refers simply to “back then.”
- 64 Qiu cites the *Du yi*, which takes the whiteness of the boy’s face as a sign of starvation. Xiao Difei disagrees and says that this refers to his face as it used to look, as opposed to the dirtiness described in l. 66.
- 107 *Xuzhu* 虚佇 (“wait doing nothing”) can suggest either the emperor’s serenity or the pointlessness of his waiting. Du Fu’s muted (ambiguous) criticism of the Uighur policy seems to turn to outright advocacy of using the imperial army instead.
- 126 All early texts read as given. Qiu emends Bao 褒 to Mei 妹 because Bao Si 褒姒 was the consort of King You of Zhou and thus does not belong with the reference to the Xia and Yin (Shang) dynasties in the preceding lines.

5.28 行次昭陵

10991; Wyyh 306; SB 9; Guo 17; Qiu 407; Shi 45; Xin 91; Xiao 184.

Text

7 Wyyh reads 逸/絕.

20 Wyyh reads 石/鐵; SB reads 馳/趨 (this is an error).

21 SB, Guo var. 靈/虛.

22 Wyyh reads 暗指/立暝.

Additional Notes

6 *Xie* 協 here can mean “join with.”

5.29 重經昭陵

10992; SB 9; Guo 17; Qiu 412; Xiao 199.

5.30 彭衙行

10557; SB 2; Guo 3; Qiu 413; Shi 46; Xin 93; Chen 276; Xiao 925.

Text

- 7 SB var. 鳴/吟; Guo reads 行/吟, var. 鳴.
 9 Guo reads 隨/咬.
 17 Guo var. 濕/雨.
 19 Guo var. 最/經.
 25 SB reads 周/同; Qiu notes Jin reads 固/同.
 29 Guo reads 旅/延.

5.31 喜聞官軍已臨賊境二十韻

10993; SB 9; Guo 19; Qiu 417; Chen 354; Xiao 972.

Text

- 1 SB var. 騎/虜; Qiu reads 騎/虜.
 9 SB, Guo var. 濕/失.
 19 SB, Guo var. 旌/軍.
 24 Qiu reads 尚/向.
 29 SB var. 思/想.

5.32–34 收京三首

10994–96; SB 10; Guo 19; Qiu 421 Shi 47; Xin 93; Chen 356; Xiao 979.

Text

- I.3–4 SB var. 得非群盜起, 難作九重居.
 I.4 Guo reads 居/屈 (this is a mistake).
 II.5 SB var. 慚/懷.
 II.8 SB, Guo var. 灑/涕.
 III.1 Guo reads 妝/收.
 III.4 SB, Guo var. 福/歸.
 III.7 SB var. 同/頻.

5.35 送鄭十八虔貶台州司戶, 傷其臨老陷賊之故, 闕為面別, 情見於詩

11012; SB 10; Guo 19; Qiu 424; Xin 94; Chen 361; Xiao 989.

Text

- 5 SB var. 伶俜/蒼惶.
 8 SB var. 下/路.

5.36 臘日

10997; SB 10; Guo 19; Qiu 426; Shi 47; Chen 361; Xiao 994.

Text

- 1 SB var. 年年/常年.
 3 Guo reads 雲/雪.
 4 SB, Guo var. 是/有.
 5 SB, Guo var. 長/良.
 6 SB var. 歸/還; 放/散; 北/紫.

5.37 奉和賈至舍人早朝大明宮

11003; Wyyh 190; SB 10; Guo 19; Qiu 427; Shi 48; Chen 377; Xiao 998.

Text

- 2 Wyyh reads 天/重; SB, Guo var. 天/重.
 3 Wyyh, SB, Guo read 旗/旂.
 8 SB var. 如/于; SB, Guo var. 得/有.

The Poetry of Du Fu

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* Note that the English titles are often abbreviated.

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The Poetry of Du Fu

6.1

宣政殿退朝晚出左掖

天門日射黃金榜，
 春殿晴薰赤羽旗。
 宮草霏霏承委佩，
 4 爐煙細細駐遊絲。
 雲近蓬萊常五色，
 雪殘鳩鵲亦多時。
 侍臣緩步歸青瑣，
 8 退食從容出每遲。

6.2

紫宸殿退朝口號

戶外昭容紫袖垂，
 雙瞻御座引朝儀。
 香飄合殿春風轉，
 4 花覆千官淑景移。
 晝漏希聞高閣報，
 天顏有喜近臣知。
 宮中每出歸東省，
 8 會送夔龍集鳳池。

6.1

Leaving Dawn Court at Xuanzheng Palace and Going Late out the Left Side Gate

At Heaven's gate the sunbeams strike the plaque of gold,¹
 the palace in spring, the clear sky scents banners of red feathers.
 Palace plants in swelling clouds catch pendants that trail on ground,²
 4 brazier smoke's tendrils so thin halt as drifting floss mid-air.
 The clouds near Penglai Hall ever have five colors,³
 the snow remains on Zhique Lodge for a long time as well.⁴
 Attendant official, I walk slowly back to the blue chain-patterned gates,
 8 withdrawing for meals I take my time and always delay coming out.

6.2

Leaving Dawn Court at Zichen Palace: Extempore

Outside the door of the Zhaorong Consort purple sleeves hang down,⁵
 peering in pairs to the imperial throne they lead in the court array.
 Incense wafts through the meeting hall, turning in springtime breeze,
 4 flowers cover the thousand officials, the pure sunbeams shift.
 Daylight's water-clock, but faintly heard, time announced from the
 high tower,
 when His Majesty's countenance is pleased, close attendant officials
 know.
 Every time we go out from the palace I return to the eastern ministry,⁶
 8 together we go with Kui and Long to gather at Phoenix Pool.⁷

1 The name-board over the entrance to a building giving its name.

2 In the *Book of Rites*, when the ruler stands with his sash-pendants dangling, the officials' pendants must trail on the ground, presumably by kneeling.

3 Five-colored clouds were an auspicious omen associated with the imperial presence.

4 The *zhique* was an exotic bird of unknown species.

5 The Zhaorong Consort was one of the highest ranks of imperial consorts, here in attendance.

6 The Chancellery.

7 Kui and Long were officials of the Sage Emperor Shun. Phoenix Pool stands for the Secretariat.

6.3

春宿左省

花隱掖垣暮，
啾啾棲鳥過。
星臨萬戶動，
4 月傍九霄多。
不寢聽金鑰，
因風想玉珂。
明朝有封事，
8 數問夜如何。

6.4

晚出左掖

晝刻傳呼淺，
春旗簇仗齊。
退朝花底散，
4 歸院柳邊迷。
樓雪融城濕，
宮雲去殿低。
避人焚諫草，
8 騎馬欲雞棲。

6.3

Spending the Night in the Chancellery in Spring

Flowers grow shadowy, palace side-walls turn dusk,
the birds pass twittering by to roost.

Stars stir, looking down on these ten thousand doors,
4 the moonlight much, beside clouds' highest tiers.¹

Not sleeping, I listen for the metal keys,
by the wind I imagine the jade horse bangles.

At dawn court I have a sealed document to present
8 and often ask: what time of night is it?

6.4

Going Late out the Left Palace Gate

The daylight hours are called out but faintly,
spring banners, massed guards in even lines.

4 Withdrawing from dawn court, we disperse under flowers,
we stray beside the willows on our way to our compounds.

Snow on towers grows wet, melting and soaking the walls.
clouds in the palace are low, leaving the great halls.

Avoiding others, I burn the draft of a remonstrance,²
8 and ride my horse when the chickens are ready to roost.

1 Literally "the nine tiers of high clouds," referring both to the heavens and, figuratively, to the palace.

2 To keep the contents private. Some take this as Du Fu giving up on presenting a remonstrance.

6.5

題省中壁

掖垣竹埤梧十尋，
 洞門對雷常陰陰。
 落花遊絲白日靜，
 4 鳴鳩乳燕青春深。
 腐儒衰晚謬通籍，
 退食遲回違寸心。
 哀職曾無一字補，
 8 許身愧比雙南金。

6.6

送賈閣老出汝州

西掖梧桐樹，
 空留一院陰。
 艱難歸故里，
 4 去住損春心。
 宮殿青門隔，
 雲山紫邏深。
 人生五馬貴，
 8 莫受二毛侵。

6.5

Written on the Wall of the Ministry

- Palace side-gate, bamboo hedge-screen, tung tree eighty feet tall,
 the inner gates face the rain-spouts, always deep in shade.
 Falling flowers and drifting floss, calm in the daylight,
 4 singing doves and baby sparrows deep in green spring.
 A hack scholar in his waning years, mistakenly on the registers,¹
 lingers about on his way home for dinner, his heart's aims gone awry.
 To the dragon-robe office never once has one word been of help,²
 8 in dedication I'm ashamed to compare with that pair of southern gold
 pieces.³

6.6

Seeing Off Secretariat Drafter Jia [Zhi] Going to Ruzhou⁴

- The tung trees of the western palace gate⁵
 will keep the whole compound shady in vain.
 In hardship you return to your hometown,
 4 ruining spring's mood for those who go and stay behind.
 Blocked from the palace by Green Gate,⁶
 Ziluo lies deep in cloudy hills.⁷
 In life to have a five-horse team is noble,⁸
 8 do not let gray hairs encroach on you.

Jia Zhi's removal from the court to a provincial appointment in Ruzhou was probably because of his association with Fang Guan, who had not yet been himself expelled from the court, and a bad omen for Du Fu's own

1 Registers of officials were kept at the palace gates allowing admittance.

2 That is, to the emperor.

3 A gift to repay a previous gift in an exchange between lovers, understood as a figurative reciprocity for the ruler's kindness.

4 Jia Zhi was banished to the post of governor of Ruzhou.

5 The western gate was that of the Secretariat, where Jia Zhi was a drafter.

6 An eastern gate of Chang'an.

7 A mountain in Ruzhou.

8 The mark of a governor.

6.7

送翰林張司馬南海勒碑(相國制文)

冠冕通南極，
文章落上台。
詔從三殿去，
4 碑到百蠻開。
野館濃花發，
春帆細雨來。
不知滄海使，
8 天遣幾時回。

6.8

曲江陪鄭八丈南史飲

雀啄江頭黃柳花，
鷓鴣鷓鴣滿晴沙。
自知白髮非春事，
4 且盡芳尊戀物華。
近侍即今難浪跡，
此身那得更無家。
丈人文力猶強健，
8 豈傍青門學種瓜。

political future. Fan Guan, Du Fu's future patron Yan Wu, and Du Fu himself were sent into administrative exile soon afterwards.

6.7

Seeing Off Assistant Zhang of the Hanlin Academy Going to Inscribe a Stele in South Seas District (the Minister wrote the text)

An officer's cap goes through to the farthest south,
 a literary piece came down from a high lord of state.
 By edict you leave the Three-walled Palace,
 4 the stele will appear among the hundred Mon peoples.
 In a wilderness inn richly colored flowers will bloom,
 soft rains will come to your springtime sail.
 On a mission to the gray sea, I know not
 8 when Heaven will send you back to us.

6.8

At Twisting River, Accompanying Zheng Nanshi (8) Drinking

Sparrows peck by the river yellowing willow flowers,¹
 loons and tufted ducks fill the sunlit sands.
 Of myself I know that this white hair is not a part of spring,
 4 for the moment I'll finish the fragrant cup, loving the season's splendor.
 Closely attending the throne these days, I can't go roaming at will,
 and how can this body of mine no longer have a home?
 The power of your writing, sir, is still sturdy and strong,
 8 how could you sit by Green Gate and imitate planting melons?²

1 The "yellowing" here is the first growth of the willows.

2 *Shao Ping.

6.9-10

曲江二首

I

一片花飛減卻春，
 風飄萬點正愁人。
 且看欲盡花經眼，
 4 莫厭傷多酒入唇。
 江上小堂巢翡翠，
 苑邊高冢臥麒麟。
 細推物理須行樂，
 8 何用浮名絆此身。

II

朝回日日典春衣，
 每日江頭盡醉歸。
 酒債尋常行處有，
 4 人生七十古來稀。
 穿花蛺蝶深深見，
 點水蜻蜓款款飛。
 傳言風光共流轉，
 8 暫時相賞莫相違。

6.9–10

Twisting River

I

- When a single petal falls away, it diminishes spring,
as breeze whirls thousands of flecks it makes a man most sad.
Just watch the while, till almost gone, blossoms passing the eyes,
4 do not deplore that harm is great when ale comes in the lips.
At the river's side a small manor offers nests for kingfishers,
by high tomb barrows edging the park the unicorns lie down.
Investigate finely the pattern of things, we must take our pleasure
now—
8 what use to let insubstantial fame fetter this body of mine?

II

- Every day back from dawn court I pawn my springtime clothes,
and each day from the riverside I go home utterly drunk.
My debts for ale are commonplace everywhere I go,
4 for a man to live to seventy has always been quite rare.
Threading through flowers, butterflies appear deep within,
specks on water, dragonflies wing on so leisurely.
My message to spring's bright weather—let us roll along together,
8 let us not miss enjoyment's brief span.

6.11

曲江對酒

苑外江頭坐不歸，
水精宮殿轉霏微。
桃花細逐楊花落，
4 黃鳥時兼白鳥飛。
縱飲久判人共棄，
懶朝真與世相違。
吏情更覺滄洲遠，
8 老大徒傷未拂衣。

6.12

曲江對雨

城上春雲覆苑牆，
江亭晚色靜年芳。
林花著雨燕支落，
4 水荇牽風翠帶長。
龍武新軍深駐輦，
芙蓉別殿漫焚香。
何時詔此金錢會，
8 暫醉佳人錦瑟傍。

6.11

At Twisting River with Ale before Me

By the river outside the park I sit and don't go home,
 palace halls of crystal grow ever more misted and dim.
 Peach blossoms, tiny, follow the willow catkins falling,
 4 and yellow birds sometimes go with white birds in their flight.
 I have long indulged in drinking at will, others join in rejecting me,
 too lazy for court, I have truly gotten at odds with the age.
 This subaltern feels even more aware that gray isles lie afar,
 8 now old, I feel helpless pain that I have not brushed off my robes.¹

6.12

At Twisting River Facing the Rain

Over city ramparts the spring clouds cover the park walls,
 at the river pavilion day's darkening brings calm to the year's flowering.
 Blooms of the grove, with rain adhering, are rouge falling away;
 4 water poppies tugged by the breeze, are azure sashes long.
 With the Longwu Army, newly reformed, the Palanquin halts deep
 away,²
 in the pleasure palace of Lotus Park incense is burned for nothing.
 When will he decree for this spot Golden Coin Parties,³
 8 making fair women drunk for a while beside the brocaded zithers?

1 That is, given up office and left to become a recluse among the "gray isles."

2 The imperial Palanquin may refer to Suzong, who does not visit the palace at Twisting River, or to Xuanzong, back in Chang'an as the Retired Emperor, who no longer visits Twisting River as he used to. The Longwu Army was a guard unit formed of young men from families with a long history of service to the dynasty; Suzong had changed its name.

3 Xuanzong had held parties at which he scattered coins to his court officials.

6.13

奉答岑參補闕見贈

窈窕清禁闈，
罷朝歸不同。
君隨丞相後，
4 我往日華東。
冉冉柳枝碧，
娟娟花蕊紅。
故人得佳句，
8 獨贈白頭翁。

6.14

奉贈王中允(維)

中允聲名久，
如今契闊深。
共傳收庾信，
4 不比得陳琳。
一病緣明主，
三年獨此心。

6.13

Respectfully Answering What Was Sent by Cen Shen, Rectifier
of Omissions

Secluded, the inner gates of the Forbidden City,
dawn court over, we go off to different places.
You follow in the entourage of the Vice-Director,

4 I go off east of Sunsplendor Gate.¹

Willow branches turn gradually emerald green,
charming, the flower petals are red.

My old friend has gotten fine lines,

8 and sends them to this white-haired old man alone.

6.14

Respectfully Presented to Wang Wei, Companion to the Heir Apparent²

The Companion has long been famous,
he has recently suffered deeply.

Everyone says that we have garnered Yu Xin,³

4 it can't be compared to getting Chen Lin.⁴

That one sickness was because of his glorious lord,
three years, such resolution held alone.

1 Cen Shen's post was in the Secretariat to the west of Xuanzheng Palace, where dawn court was usually held; Du Fu's post was in the Chancellery, to the east of Xuanzheng Palace, passing from a corridor through Sunsplendor Gate. Cen Shen was under the Vice-Director of the Department of State Affairs.

2 Wang Wei had been captured when An Lushan's forces took Chang'an and was taken to An Lushan's headquarters; the poet took drugs to simulate illness, but he was still given an office in An Lushan's government and confined to a temple. A poem from his captivity expressing loyalist sentiments won the forgiveness of Suzong; and after the recapture of Luoyang, he was made Companion in the Heir Apparent's shadow government.

3 *Yu Xin. Not only was Yu Xin a famous poet, he was held against his will in the North as Wang Wei had been held by An Lushan.

4 Chen Lin had fled the turmoil of heartland and accepted a post from Yuan Shao. In that office he had written a military declaration for Yuan Shao against Cao Cao, but later Chen Lin surrendered to Cao Cao along with Yuan Shao and was not punished.

窮愁應有作，
8 試誦白頭吟。

6.15

送許八拾遺歸江寧觀省，甫昔時嘗客游此
縣，於許生處乞瓦棺寺維摩圖樣，志諸
篇末

詔許辭中禁，
慈顏赴北堂。
聖朝新孝理，
4 祖席倍輝光。
內帛擎偏重，
宮衣著更香。
淮陰清夜驛，
8 京口渡江航。
春隔雞人晝，
秋期燕子涼。
賜書誇父老，
12 壽酒樂城隍。
看畫曾饑渴，
追蹤恨淼茫。
虎頭金粟影，
16 神妙獨難忘。

- In the utmost of sorrow you must have written something,
8 try and recite a “Song of White Hair.”

6.15

Seeing Off Reminder Xu (8) Returning to Jiangning to See His Parents.
A Long Time Ago I Once Visited this County and Begged for a Copy
of the Vimalakirti Painting at Waguan Temple; I Note This at the End
of the Poem¹

- An edict permits you to leave the palace precincts,
to go to the northern hall and that loving countenance.²
Our sage dynasty newly governs by filial piety,
4 so the parting feast has doubled glory.
Inner-court cloth is particularly heavy when lifted,
palace robes are even more fragrant when worn.
At Huaiyin, a post-house on a clear night,
8 Jingkou, a boat crossing the river.
In spring, removed from the Cock-man’s daylight,³
you anticipate the cool of swallows in autumn.
A letter is granted, extolling your aged father,
12 a toast for long life will delight the city gods.
Looking at that painting, I once felt famished and thirsty,
I hate vast the distance to follow those traces.
Tigerhead’s image of Golden Grain—⁴
16 such divine finesse is singularly hard to forget.

1 The original in the temple was by Gu Kaizhi.

2 To see his mother.

3 A court officer who, symbolically dressed as a rooster, announces dawn.

4 Tigerhead was the child name of Gu Kaizhi. Golden Grain had been Vimalakirti’s Buddha name when he previously attained Buddhahood.

6.16

因許八奉寄江寧旻上人

不見旻公三十年，
 封書寄與淚潺湲。
 舊來好事今能否，
 4 老去新詩誰與傳。
 棋局動隨尋澗竹，
 袈裟憶上泛湖船。
 聞君話我為官在，
 8 頭白昏昏只醉眠。

6.17

題李尊師松樹障子歌

老夫清晨梳白頭，
 玄都道士來相訪。
 握髮呼兒延入戶，
 4 手提新畫青松障。
 障子松林靜杳冥，
 憑軒忽若無丹青。
 陰崖卻承霜雪幹，
 8 偃蓋反走虬龍形。

6.16

Respectfully Sent to Reverend Min in Jiangning via Xu (8)

I have not seen Master Min for thirty years,

I seal this letter, send it to him, tears flooding.

Are you still up to all those things you used to like to do?—

4 as you get old, to whom do you give your recent poems?

Your chessboard would always go with you seeking bamboo by
mountain streams,

I recall you in your cassock boarding a boat to sail the lake.

I've heard that you talk of me, that I'm still here, serving in office,

8 white-haired, just sleeping drunk in a muddled daze.

6.17

Song on His Reverence Li's Screen with Pines

In the clear dawn this old fellow was combing his white hair,

a Daoist from Dark Metropolis Lodge came to pay me a visit.

I wrung out my hair, called my boy and invited him in the door,¹

4 in his hand he held a new painting, a screen with green pines.

The pine forest on the screen was tranquil, faint and dark,

as I leaned on the rail it suddenly seemed that this was no painting
at all.

Shadowy slopes, drawing back, received trunks of frost and snow,

8 from leafy canopies rushed away bough-forms of serpents and dragons.

1 Wringing out his hair while washing it shows his eagerness of receive this visitor.

老夫平生好奇古，
對此興與精靈聚。
已知仙客意相親，
12 更覺良工心獨苦。

松下丈人巾屨同，
偶坐似是商山翁。
悵望聊歌紫芝曲，
16 時危慘澹來悲風。

6.18

得舍弟消息

風吹紫荊樹，
色與春庭暮。
花落辭故枝，
4 風回返無處。
骨肉恩書重，
漂泊難相遇。
猶有淚成河，
8 經天復東注。

All my life this old fellow has loved rare and ancient things,
 facing this, my elation joins me to the hosts of ethereal spirits.
 I already knew that my immortal guest was like-minded,

12 I further realized how the fine artisan had used singular effort here.

The men under the pines wear the same turbans and sandals,
 sitting in pairs they seem to be the old men of Mount Shang.¹
 Sadly gazing, I'll sing for the while the song "Purple Mushrooms,"

16 the times are troubled and gloomily there comes a mournful wind.

6.18

Getting News of My Younger Brother

The wind blows the purple thorn-bush,
 its colors darken with the spring yard in evening.²
 Its flowers fall, leaving the old branches,

4 the wind turns them, but they have no way to go back.

This kind letter from my flesh and blood is valued,
 we drift here and there, it's hard to meet.

Still there are tears that form a river,

8 passing through the heavens, again pouring eastward.

1 *Four Graybeards.

2 The purple thorn-bush alludes to a story of three brothers who decided to divide their inheritance, including the purple thorn-bush in the yard. When they went to cut it the next day, it suddenly withered and seemed like it had been burned. The brothers understood the omen of not dividing something that has common roots and resolved to stay together. Hearing this, the thorn-bush revived and flourished.

6.19

送李校書二十六韻

代北有豪鷹，
生子毛盡赤。
渥窪騏驎兒，
4 尤異是龍脊。
李舟名父子，
清峻流輩伯。
人間好少年，
8 不必須白皙。
十五富文史，
十八足賓客。
十九授校書，
12 二十聲輝赫。
眾中每一見，
使我潛動魄。
自恐二男兒，
16 辛勤養無益。
乾元元年春，
萬姓始安宅。
舟也衣彩衣，
20 告我欲遠適。

6.19

Seeing Off Editor Li: Twenty-six Couplets

- In the north of Dai there was a bold hawk,¹
 it bore a child, its down all red.
 Of the spawn of fine steeds from Wowa,²
 4 most remarkable is the one with the dragon spine.
 Li Zhou, son of a famous father,
 pure and noble, first among peers.
 A fine young man in this mortal world
 8 need not have pale white skin.
 At fifteen, steeped in history and letters,
 at eighteen, well supplied with clients and guests,
 at nineteen, made an Editor,
 12 at twenty, of resplendent fame.
 Whenever I see him in a crowd,
 it secretly makes my spirit stir.
 I suspect that for my own two boys
 16 all my efforts to raise them will be no use.
 Spring, the first year of the Qianyuan Reign,³
 the myriad folk were first settled in peace.
 Then Zhou clothed himself in bright colors
 20 and informed me that he was going to fare far.

1 The area of northern Shanxi and northern Hebei.

2 The Wowa River in modern Gansu was famous for its fine horses.

3 758.

倚門固有望，
斂衽就行役。
南登吟白華，
24 已見楚山碧。
藹藹咸陽都，
冠蓋日雲積。
何時太夫人，
28 堂上會親戚。
汝翁草明光，
天子正前席。
歸期豈爛漫，
32 別意終感激。
顧我蓬屋姿，
謬通金閨籍。
小來習性懶，
36 晚節慵轉劇。
每愁悔吝作，
如覺天地窄。
羨君齒髮新，
40 行己能夕惕。
臨岐意頗切，
對酒不能喫。
回身視綠野，
44 慘澹如荒澤。

Of course there is someone to gaze from the gate,¹
 he straightens his robe and sets off on his way.
 Climbing to the south, he chants “White Flowers,”²
 24 already catching sight of Chu mountains’ green.
 The capital at Xianyang is teeming,³
 caps and carriage awnings daily gather like clouds.
 When will your esteemed mother
 28 gather all your kin in the hall?
 Your old father drafted edicts at Mingguang Palace,
 the Son of Heaven brought his mat forward.⁴
 How can you be careless about your date of return?—
 32 at last deeply stirred by thoughts of separation.⁵
 Considering my own appearance, one from a ramshackle hut,
 I have wrongly been enrolled in the golden chambers.⁶
 Since youth, by long habit, lazy,
 36 in my later age my indolence gets still more extreme.
 Always worried about doing something I will regret,
 as if feeling that the universe is too narrow.
 I envy the freshness of your teeth and hair,
 40 in your doings you can be “fretful in the evening.”⁷
 At the parting of ways my mood is quite intense,
 facing the ale I cannot drink.
 You turn to gaze back over green moors,
 44 dreary and brooding, like a wasteland.

1 His mother. This situation is not clear, but it may be that he is going to see his mother who is living to the south (“Chu mountains”), perhaps to bring her back to Chang’an.

2 According to the Mao preface to the *Classic of Poetry*, this poem was associated with the virtue of a filial son. This is one of the titles without a text.

3 Chang’an.

4 A sign of the emperor’s eagerness to listen to what he has to say. *Jia Yi.

5 Perhaps separation from his father whom he will see on the trip.

6 The registry at the palace gate that listed those officials who had the right to enter.

7 A phrase contracted from the *Classic of Changes*, suggesting that one’s actions will prosper because one continues to worry about them, even in the evening.

老雁春忍饑，
 哀號待枯麥。
 時哉高飛燕，
 48 絢練新羽翮。
 長雲濕袞斜，
 漢水饒巨石。
 無令軒車遲，
 52 衰疾悲宿昔。

6.20

偈仄行贈畢曜

偈仄何偈仄，
 我居巷南子巷北。
 可恨鄰里間，
 4 十日不一見顏色。
 自從官馬送還官，
 行路難行澀如棘。
 我貧無乘非無足，
 8 昔者相過今不得。
 實不是愛微軀，
 又非關足無力。
 徒步翻愁官長怒，
 12 此心炯炯君應識。

An old wild goose endures hunger in spring,
 crying out mournfully, awaiting the wheat to dry.
 Timely indeed are the high-flying swallows,
 48 fleet are their new-feathered wings.
 Long clouds soak Bao and Xie Valleys,
 the Han River has plenty of boulders.
 Do not allow your coach to be delayed
 52 and in your waning years, grieve over the past.

6.20

So Close By: A Ballad for Bi Yao

So close by, just so close by—
 I live south of the lane, you live to its north.
 It's awful that in the neighborhood
 4 for ten days I haven't seen your face even once.
 Ever since my official horse was sent back for official use,
 the difficulties of walking the roads are as rough as if spread with
 thorns.
 I'm so poor that I lack a mount, but it's not that I lack feet,
 8 I used to drop by to see you, but today I can't.
 Really it's not that I'm sparing my poor self,
 and it also has nothing to do with my feet not being up to it.
 It's only that I worry that by going on foot senior officials will be angry,
 12 this heart of mine gleams brightly, I'm sure you understand.

曉來急雨春風顛，
 睡美不聞鐘鼓傳。
 東家蹇驢許借我，
 16 泥滑不敢騎朝天。
 已令請急會通籍，
 男兒信命絕可憐。
 焉能終日心拳拳，
 20 憶君誦詩神凜然。
 辛夷始花亦已落，
 況我與子非壯年。
 街頭酒價常苦貴，
 24 方外酒徒稀醉眠。
 速宜相就飲一斗，
 恰有三百青銅錢。

6.21

贈畢四(曜)

才大今詩伯，
 家貧苦宦卑。
 飢寒奴僕賤，
 4 顏狀老翁為。
 同調嗟誰惜，
 論文笑自知。

- When dawn came the rain fell hard and the spring wind ran wild,
 I was sleeping so sweetly I did not hear the bell and drums.
 My eastern neighbor's lame mule he was willing to lend to me,
 16 but it was muddy and slippery, I didn't dare ride it to go to court.
 I already had someone ask for emergency leave, I know it was on the
 register,
 a real man's fate is utterly pitiable.
 But how can I spend the whole day with a heart filled with longing,
 20 when I recall you reciting poems, your spirit awe-inspiring?
 The magnolia has first flowered, and has already shed its blooms,
 even more you and I are no longer in our prime.
 The price of ale on the street is always terribly high,
 24 drinkers like you unconcerned with the world rarely get to drink to a
 stupor.
 You should swiftly come over to drink a gallon
 I just now happen to have three hundred copper coins.

6.21

Presented to Bi Yao (4)

- Talent great, now poetry's senior,
 household poor, you suffer a humble post.
 Hungry and cold, treated as low as a servant,
 4 by your complexion, an old man.
 Alas, who of the same temper prizes you?—
 discussing writing, you laugh that you naturally understand.

流傳江鮑體，
8 相顧免無兒。

6.22

題鄭十八著作虔

台州地闊海冥冥，
雲水長和島嶼青。
亂後故人雙別淚，
4 春深逐客一浮萍。
酒酣懶舞誰相拽，
詩罷能吟不復聽。
第五橋東流恨水，
8 皇陂岸北結愁亭。
賈生對鵬傷王傅，
蘇武看羊陷賊庭。
可念此翁懷直道，
12 也沾新國用輕刑。
禰衡實恐遭江夏，
方朔虛傳是歲星。
窮巷悄然車馬絕，
16 案頭乾死讀書螢。

But in passing on Jiang Yan's and Bao Zhao's styles¹

8 I note that we both have avoided being without a son.

6.22

On Zheng Qian (18), of the Editorial Office

The land is vast at Taizhou, the ocean is so dark,
clouds and water always share the green of isles level and mountainous.

After the war my old friend, a pair of parting tears,
4 deep in spring the exile is a single duckweed adrift.

Tipsy with ale, too lazy to dance, who will now pull me to rise?—
my poem done, I can chant it, but you listen to it no more.

East of Bridge Number Five the waters that carry bitterness,
8 north of the slope of the Royal Bank, a pavilion where sadness forms.

When Jia Yi faced the owl, he felt pain at being a prince's tutor,²

Su Wu tended sheep having fallen into the enemy's camp.³

Touching, how this old man harbors the upright way,

12 and he has been blessed that the new reign employs light punishments.

For my Mi Heng I truly worry that he might meet his Jiangxia,⁴

it was fancifully said that Dongfang Shuo was indeed the Year Star.⁵

Your poor lane is all silent, the horses and carriages gone,

16 dead and dried up on your table, the glowworms by which you once
read.⁶

1 Jiang Yan (444–505) and Bao Zhao were important poets of the fifth century. Both had no son.

2 *Jia Yi.

3 Su Wu was a Han envoy who was detained by the Xiongnu and spent a long period herding sheep before he was finally permitted to return. This alludes to Zheng Qian's enforced service in An Lushan's government.

4 *Mi Heng.

5 Dongfang Shuo was a courtier of Han Wudi. After Dongfang Shuo's death, the Queen Mother of the West sent a messenger to Han Wudi to inform him that Dongfang Shuo was in fact the "Year Star," Jupiter. The implication is that if Zheng Qian dies, the emperor will find out his true worth too late.

6 *Ju Yin.

6.23

瘦馬行

東郊瘦馬使我傷，
骨骼硜兀如堵牆。
絆之欲動轉欹側，
4 此豈有意仍騰驤。
細看六印帶官字，
眾道三軍遺路旁。
皮乾剝落雜泥滓，
8 毛暗蕭條連雪霜。
去歲奔波逐餘寇，
驂騮不慣不得將。
士卒多騎內廐馬，
12 惆悵恐是病乘黃。
當時歷塊誤一蹶，
委棄非汝能周防。
見人慘澹若哀訴，
16 失主錯莫無晶光。
天寒遠放雁為伴，
日暮不收烏啄瘡。
誰家且養願終惠，
20 更試明年春草長。

6.23

The Gaunt Horse: A Ballad

- On the eastern meadows a gaunt horse caused me to feel pain,
 the frame of its bones jutted rugged like a fence or wall.
 They had hobbled it, and, wanting to move, it leaned over still more,
 4 could this be because it had intention to leap once again into the fray?
 Looking closely at the brands, it bears official markings,
 and everyone says that the Grand Army left it by the roadside.
 Its hide is dry and peeling, mixed with mud and mire,
 8 its hair is dark and bedraggled, linked with splotches of frost and snow.
 Last year in a rushing wave they chased the last rebels,
 if a fine steed was not well trained, they could not take it along.
 Common soldiers often rode horses from palace stables,
 12 and I am depressed to think this might be a sick Chenghuang.¹
 Back then as bounding past a clod you slipped and fell,²
 being abandoned was not something you were able to prevent.
 Seeing me, it looks woebegone as if complaining of its sorrows,
 16 loosing its master, gloomy, without a gleam in the eye.
 When the weather is cold, it will graze afar, with wild geese as
 companions,
 at sunset it will not be brought in, crows will peck at its wounds.
 Who will care for it the while, be willing to keep showing it
 kindness?—
 20 then take a look again next year when the spring grasses grow tall.

1 A mythical horse-like animal of antiquity, here a figure for a fine horse.

2 A contraction of a proverbial figure for speed, to go through the capital as if running over a clod of dirt.

6.24

義鷓行

陰崖二蒼鷹，
養子黑柏顛。
白蛇登其巢，
4 吞噬恣朝餐。
雄飛遠求食，
雌者鳴辛酸。
力強不可制，
8 黃口無半存。
其父從西歸，
翻身入長煙。
斯須領健鷓，
12 痛憤寄所宣。
斗上捩孤影，
噉哮來九天。
修鱗脫遠枝，
16 巨顙坼老拳。
高空得蹭蹬，
短草辭蜿蜒。
折尾能一掉，
20 飽腸皆已穿。

6.24

An Eagle with a Sense of Right: A Ballad

- On the shadowy north slope two gray hawks
raised their young at the tip of a black cypress.
A white snake climbed up to their nest,
4 bit and swallowed, gorging itself for breakfast.
The male had flown off, seeking food afar,
the female cried out bitterly.
The snake's force so strong she could not stop it,
8 and not half of her chicks survived.
Their father was coming back from the west,
bending its body into long tracts of mist.
At this moment he led a sturdy eagle,
12 pain and rage were conveyed in what was communicated.
It rose precipitously, then bent its solitary outline around
and came screeching down from high heaven.
The long scales came off of that remote branch,
16 its massive forehead rent by old talons.
Finding hard going high in the air,
in the short grasses it ceased to slither.
Its broken tail was able to give one shake,
20 its stuffed guts were all pierced through.

生雖滅眾雛，
 死亦垂千年。
 物情有報復，
 24 快意貴目前。
 茲實鷲鳥最，
 急難心炯然。
 功成失所往，
 28 用舍何其賢。
 近經滴水涓，
 此事樵夫傳。
 飄蕭覺素髮，
 32 凜欲衝儒冠。
 人生許與分，
 只在顧盼間。
 聊為義鷓行，
 36 用激壯士肝。

6.25

畫鷓行

高堂見生鷓，
 颯爽動秋骨。
 初驚無拘攣，
 4 何得立突兀。

Although, alive, it destroyed a group of chicks,
its death will last a thousand years.
Revenge is part of a creature's disposition,
24 it's best to take your satisfaction at once.
This truly was the ultimate raptor,
its heart blazed brightly, rushing to troubles.
Its deed done, no one knows where it went,
28 so worthy in both action and withdrawal.
I recently passed the shores of the Jue,
and this story was told by a woodsman.
With a chill gust, I sense my white hairs
32 prickle, ready to strike my scholar's cap.
In human life commitment to a friend
occurs in but the moment of a turning glance.
So I made this ballad of the eagle with a sense of right
36 to stir the courage of the bold man.

6.25

The Painted Eagle: A Ballad

High in the hall I saw a live eagle,
vibrant, its autumn bones stirred.
At first I was startled how, without restraints,
4 they got it to stand there jutting tall.

乃知畫師妙，
 巧刮造化窟。
 寫此神俊姿，
 8 充君眼中物。
 烏雀滿樛枝，
 軒然恐其出。
 側腦看青霄，
 12 寧為眾禽沒。
 長翮如刀劍，
 人寰可超越。
 乾坤空崢嶸，
 16 粉墨且蕭瑟。
 緬思雲沙際，
 自有煙霧質。
 吾今意何傷，
 20 顧步獨紆鬱。

6.26

端午日賜衣

宮衣亦有名，
 端午被恩榮。
 細葛含風軟，
 4 香羅疊雪輕。

- Then I recognized a painter's finesse
 had artfully scraped it from Creation's cave,¹
 Depicting this splendidly spirited form
 8 to serve as a creature before your eyes.
 Crows and sparrows fill low-bending boughs,
 they surge aloft, fearing its coming forth.
 It tilts its skull and looks at the high blue wisps,
 12 how could it disappear as a common bird?
 Its long wings are like swords
 to carry it past the realm of men.
 But Heaven and Earth loom high in vain,
 16 and a moment's gloom rises in stucco and ink.
 Its thoughts are far, on the edge of clouds and sand,
 it possesses a substance of mist and fog.
 And what now so pains my own thoughts?—
 20 I walk off alone looking around, feelings swelling inside.

6.26

A Presentation of Clothes on the Duanwu Festival²

- For palace robes even my name was there,
 on Duanwu I received the glory of his grace.
 Fine threaded linen, so soft that the breeze gets in,
 4 fragrant gossamer, light as layered snow.

1 An artist stealing the work of Creation is a motif found earlier, but this formulation is unusual.

2 The fifth day of the fifth month, the Dragon Boat festival. It was customary that the emperor distributed summer clothes to his court officials on this day.

自天題處濕，
當暑著來清。
意內稱長短，
8 終身荷聖情。

6.27

酬孟雲卿

樂極傷頭白，
更長愛燭紅。
相逢難袞袞，
4 告別莫匆匆。
但恐天河落，
寧辭酒盞空。
明朝牽世務，
8 揮淚各西東。

6.28

至德二載，甫自京金光門出，道歸鳳翔。
乾元初，從左拾遺移華州掾，與親故別，
因出此門，有悲往事

此道昔歸順，
西郊胡正繁。

Coming from the emperor, still wet where the writing is,
wearing these in hot weather one is cool.

He took consideration to measure the length,

8 all my life I will be obligated to His Majesty's feelings.

6.27

Answering Meng Yunqing

As our joy reaches its peak, we lament white hair,

the hours stretch on, we cherish the candle's red.

In meeting it is hard to have it keep going on,

4 but be not too hasty in taking leave.

I fear only that the River of Stars will set,

how could we refuse to drink the ale cup empty?

Tomorrow morning we will be dragged by worldly duties,

8 wiping away tears, each off in a different direction.

The Duanwu Festival was in mid-summer. Du Fu's position at court and imperial favor had significantly diminished. Late summer of 758 saw the expulsion from court of the former minister Fang Guan and the officials who had supported him. Du Fu was sent out as an Administrator in Personnel Evaluation to Huazhou, near Mount Hua between Chang'an and Luoyang. Although he was not far from the capital, the post was an extremely low one. After parting with Meng Yunqing the night before, he left the capital by the same gate he had used when fleeing rebel-occupied Chang'an.

6.28

In the Second Year of the Zhide Reign, I Came out Jinguang Gate
of the Capital and Made My Way to Fengxiang; At the Beginning of
the Qianyuan Reign I was Transferred from Reminder of the Left to
Administrator of Huazhou. Parting from Family and Friends, I Went
Out through the Very Same Gate and Had Sad Thoughts of the Past

Long ago on this road I went to serve my prince,
then the western suburbs were teeming with Hu.

至今殘破膽，
4 應有未招魂。
近得歸京邑，
移官豈至尊。
無才日衰老，
8 駐馬望千門。

6.29

寄高三十五詹事

安穩高詹事，
兵戈久索居。
時來如宦達，
4 歲晚莫情疏。
天上多鴻雁，
池中足鯉魚。
相看過半百，
8 不寄一行書。

6.30

贈高式顏

昔別是何處，
相逢皆老夫。

- Even today the terror remains,
 4 it must be that my soul was never called back.¹
 Recently I got to return to the capital,
 how could my transfer have been His Majesty's will?
 Without talent, older and more frail each day,
 8 I halt my horse and gaze toward the thousand gates.²

6.29

Sent to Gao (35), Supervisor of the Heir Apparent's Household

- Are you well, Supervisor Gao?—
 so long in isolation amid the clash of arms.³
 When your time comes, if you are successful,
 4 don't feel estranged from me in your later years.
 Many swans and wild geese are in the heavens,
 in the pool are ample carp.⁴
 We have looked on each other for more than half a century,
 8 yet you do not send a letter of even one line.

This was Du Fu's old friend Gao Shi, who had at the time been withdrawn from an active military command and sent to the Heir Apparent's household. Gao would prove to be a loyal friend to Du Fu later, but here Du Fu feels that Gao is ignoring him after his dismissal from court.

6.30

Presented to Gao Shiyan

Where was it we parted long ago?—
 meeting now, we are both old men.

1 Summoning the soul was a ritual associated with death, but not limited to it. In English one would say "frightened out of one's wits," and Du Fu tells us that he has not yet recovered his "wits."

2 The palace.

3 Before his position in the Heir Apparent's shadow government, Gao Shi had had a distinguished and active career in the military.

4 By the birds and fish letters can be sent.

故人還寂寞，
4 削跡共艱虞。
自失論文友，
空知賣酒壚。
平生飛動意，
8 見爾不能無。

6.31

題鄭縣亭子

鄭縣亭子澗之濱，
戶牖憑高發興新。
雲斷岳蓮臨大路，
4 天晴宮柳暗長春。
巢邊野雀群欺燕，
花底山蜂遠趁人。
更欲題詩滿青竹，
8 晚來幽獨恐傷神。

My old friend is still lonely and melancholy,
 4 hiding our traces, we are both in hardship.
 Having lost the friend with whom I discussed literature,
 in vain I recognize the inn where ale is sold.¹
 That mood of excitement I've always had
 8 cannot be absent in meeting you.

Gao Shiyan was the nephew of Gao Shi.

6.31

On the Pavilion at Zheng County

Zheng County's pavilion on the edge of a mountain stream,
 its windows are set high up, the inspiration it brings is fresh.
 Clouds break off at Lotus Peak looking down on the main road,²
 4 when skies are clear, palace willows darken Long Spring Palace.³
 Beside the nests wild sparrows in flocks bully the swallows,
 below the flowers mountain bees pursue people afar.
 Even more I want to write poems and fill up the green bamboo,
 8 alone and secluded late in the day, I worry it will pain my spirit.

Since Du Fu makes frequent reference to place names, we can often follow his journeys stage by stage. Zheng County was just west of Huazhou. Huazhou was, as the name suggests, at the foot of Mount Hua, the westernmost of the "Five Marchmounts" that defined the symbolic topography of China. The prefecture was on the main road connecting Chang'an with the eastern capital, Luoyang.

1 In the Jin, Wang Rong passed by a tavern and sighed that he used to drink with Xi Kang and Ruan Ji there, but now things were utterly changed. *New Account of Tales of the World* (17.2).

2 One of the peaks of Mount Hua.

3 In Tongzhou, where Li Yuan stayed after beginning the rebellion that established the Tang.

6.32

望岳

西嶽峻嶒竦處尊，
 諸峰羅立如兒孫。
 安得仙人九節杖，
 4 拄到玉女洗頭盆。
 車箱入谷無歸路，
 箭栝通天有一門。
 稍待西風涼冷後，
 8 高尋白帝問真源。

6.33

早秋苦熱堆案相仍

七月六日苦炎蒸，
 對食暫餐還不能。
 每愁夜中自足蠋，
 4 況乃秋後轉多蠅。
 束帶發狂欲大叫，
 簿書何急來相仍。
 南望青松架短壑，
 8 安得赤腳蹋層冰。

6.32Gazing at the Marchmount¹

The Western Marchmount looms towering, it juts up in an exalted
position,
the many peaks stand ranged around like its children and
grandchildren.

How can I get that nine-jointed staff of the immortal
4 and by its support reach the basins where the Jade Maiden washed her
hair?²

Entering Carriage Box Valley there is no way to turn around,
where Arrow Notch reaches heaven there is a single entrance.
If I wait awhile until after the west wind brings cool and cold,
8 I'll seek out the White Emperor on high and visit the immortals'
fountainhead.³

6.33

Suffering the Heat in Early Autumn, the Paperwork Keeps Piling Up on My Desk

On the sixth day of the seventh month I suffer the steamy heat,
I face my meal, take a bite, and then I can take it no more.
I always worry how in the night there are plenty of scorpions,
4 even worse now with the coming of autumn there are even more flies.
I tighten my belt going crazy, I want to shout out loud,
how urgently public documents come continuously!
I gaze southward where green pines frame a short ravine—
8 how can I get with bare feet to walk on its layered ice?

1 Mount Hua.

2 The shrine of the Jade Maiden Bright Star is on Mount Hua, with five stone basins where the Jade Maiden reputedly washed her hair.

3 The White Emperor is the god of autumn and the west. The association is because Mount Hua is the western "Marchmount."

6.34-35

觀安西兵過赴關中待命二首

I

四鎮富精銳，
摧鋒皆絕倫。
還聞獻士卒，
4 足以靜風塵。
老馬夜知道，
蒼鷹飢著人。
臨危經久戰，
8 用急始如神。

II

奇兵不在眾，
萬馬救中原。
談笑無河北，
4 心肝奉至尊。
孤雲隨殺氣，
飛鳥避轅門。
竟日留歡樂，
8 城池未覺喧。

6.34–35

I Watch the Troops from Anxi Passing By on Their Way to Within-the-Passes to Await Orders

I

The four garrisons are rich in crack troops,¹
 all incomparable at breaking an enemy thrust.
 I've also heard that the troops presented
 4 are enough to calm the dust of war.
 The old horse knows the road at night,²
 the gray falcon, hungry, comes to its master.
 Facing peril they have long been through battles,
 8 in emergencies they are divinely possessed.

II

Ingenuous tactics do not depend on numbers,
 just ten thousand horsemen will save the Central Plains.
 Laughing and chatting, Hebei seems no problem,³
 4 with heart and liver they serve His Majesty.
 A lone cloud follows the atmosphere of killing,
 flying birds avoid the commander's gate.
 All day long they stay in their pleasures,
 8 yet we don't feel that the wall and moat seem raucous.

The Anxi Army was under the command of Li Siye, who had earlier brought them to Suzong's temporary capital at Fengxiang. Here they seem to be on their way to what would turn out to be a disastrous campaign against Ye. There Li Siye himself was killed by an arrow.

1 These are the four garrisons of the Anxi Protectorate General, in effect, the Tang Central Asian army.

2 After an attack on Guzhu, Duke Huan of Qi lost his way returning. Guan Zhong told him to let an old horse go in front. The duke did so, and the horse led the troops safely back to the capital. The reference here seems to be to Li Siye, the acting military commissioner of the northwestern commands.

3 That is, defeating the rebel armies in Hebei.

6.36

九日藍田崔氏莊

老去悲秋強自寬，
 興來今日盡君歡。
 羞將短髮還吹帽，
 4 笑倩傍人為正冠。
 藍水遠從千澗落，
 玉山高並兩峰寒。
 明年此會知誰健，
 8 醉把茱萸仔細看。

6.37

崔氏東山草堂

愛汝玉山草堂靜，
 高秋爽氣相鮮新。
 有時自發鐘磬響，
 4 落日更見漁樵人。
 盤剝白鴉谷口栗，
 飯煮青泥坊底芹。
 何為西莊王給事，
 8 柴門空閉鎖松筠。

6.36

At Cui's Villa in Lantian on the Double Ninth

As I age, I grieve over autumn and force myself to relax,
 a good mood comes on me today, I have a full measure of delight with
 you.

Embarrassed that with this thinning hair my hat would be again blown
 off;¹

4 one might ask a bystander to tease me, so I straighten up my cap.
 The Lan River comes from afar, falling from a thousand mountain
 streams,

Jade Mountain's height matches the paired peaks in cold.²

At this gathering next year I wonder who will be hale?—

8 drunk, I take the ailanthus in hand and look at it carefully.³

6.37

Cui's Thatched Cottage on Eastern Mountain

I love the serenity of your thatched cottage on Jade Mountain,
 in high autumn the bracing weather makes it fresh and clear.
 From time to time coming out on their own, echoes of bells and
 chimes,

4 in the setting sun one sees again fishermen and woodcutters.
 On the plate peeled, White-Crow-Valley-Mouth chestnuts,
 in the grain boiled from below Green-Mud-Enclosure celery
 Why does the western villa of Supervising Secretary Wang⁴

8 have its rustic gate pointlessly closed, locking in pines and bamboo?

1 *Meng Jia.

2 Jade Mountain is in Lantian. The "paired peaks" are those of Yuntai Mountain.

3 A spray of ailanthus was, by custom, stuck in the hair on the Double Ninth.

4 Wang Wei.

6.38-40

遣興

I

我今日夜憂，
諸弟各異方。
不知死與生，
4 何況道路長。
避寇一分散，
飢寒永相望。
豈無柴門歸，
8 欲出畏虎狼。
仰看雲中雁，
禽鳥亦有行。

II

蓬生非無根，
漂蕩隨高風。
天寒落萬里，
4 不復歸本叢。
客子念故宅，
三年門巷空。

6.38–40

Getting Out What Stirs Me

I

These days I worry day and night,
my brothers are each in a different place.
I don't know whether they're living or dead,
4 and worse still, they are so far away.
Once we were scattered fleeing the rebels,
in hunger and cold I gazed toward them always.
Of course we have a rustic gate to come back to,
8 I want to set out, but fear tigers and jackals.
I look up to the wild geese in the clouds,
even the birds can form lines.¹

II

The dandelion puff does not grow without roots,
but it is tossed along with the high winds.
In cold weather, it falls ten thousand leagues away,
4 never again to return to its native clump.
The wayfarer thinks on his old dwelling,
gate and lane have been empty for three years.

1 Suggesting the brothers together in their proper order.

悵望但烽火，
8 戎車滿關東。
生涯能幾何，
常在羈旅中。

III

昔在洛陽時，
親友相追攀。
送客東郊道，
4 遨遊宿南山。
煙塵阻長河，
樹羽成皋間。
回首載酒地，
8 豈無一日還。
丈夫貴壯健，
慘戚非朱顏。

6.41

獨立

空外一鷺鳥，
河間雙白鷗。
飄飄搏擊便，
4 容易往來遊。

I gaze sadly but see only beacon fires,
 8 war-carts fill East-of-the-Passes.
 How long does a lifetime last?—
 I am always on the road.

III

When I was in Luoyang long ago,
 I went around with family and friends.
 We saw travelers off on the east suburb road,
 4 spent nights in south mountains, roving at will.
 Now dust and smoke block the long River,
 battle pennons are planted at Chenggao Barrier.¹
 I look back to where we went, ale in hand—
 8 there must be a day when I will return.
 For a man youth and vigor are most to be prized,
 I am distressed that my rosy complexion is gone.

6.41

Standing Alone

Beyond the sky a single bird of prey,
 between river banks a pair of white gulls.
 Drifting in the wind, one ready for the strike;
 4 they go back and forth at their ease.

1 A barrier pass east of Luoyang.

草露亦多濕，
 蛛絲仍未收。
 天機近人事，
 8 獨立萬端憂。

6.42-43

至日遣興奉寄北省舊閣老兩院故人二首

I

去歲茲辰捧御床，
 五更三點入鵷行。
 欲知趨走傷心地，
 4 正想氛氳滿眼香。
 無路從容陪語笑，
 有時顛倒著衣裳。
 何人錯憶窮愁日，
 8 愁日愁隨一線長。

II

憶昨逍遙供奉班，
 去年今日侍龍顏。
 麒麟不動爐煙上，
 4 孔雀徐開扇影還。

And the dew is also heavy on the plants,
 the threads of spiders still not drawn in.
 Nature's workings, so close to human affairs—
 8 in thousands of sources of care, I stand alone.

6.42–43

Getting Out What Stirs Me on Winter Solstice: Respectfully Sent to
 My Old Friends in the Secretariat and Chancellery

I

Last year at this time I served the imperial throne,
 at the third division of the fifth watch I entered the mandarin duck
 ranks.¹
 If you would know of this heart-rending place where I rush about to
 orders,
 4 I now imagine the billowing incense filling the eyes.
 I have no way now to take my ease and join your merry talk,
 there were times when I put on my clothes upside-down.²
 Who mistakenly calls me to mind on this day of my utter sorrow?—
 8 on this day of sorrow my sorrow follows that single thread lengthening.³

II

I recall back then roaming freely in the ranks who served His Majesty,
 last year on this very day I attended on the dragon countenance.
 The unicorn did not stir, smoke rose from the brazier,
 4 the peacock slowly opened, the fans' shadows returned.⁴

1 Officials lined up for dawn court in their regalia were commonly compared to mandarin ducks.

2 A sign of haste in devotion to service.

3 This seems to refer to the palace ladies who reckoned the length of the day by how many lengths of thread they could produce. After the winter solstice they could produce one more length of thread each day.

4 The unicorn censer and the peacock feather fans were part of the ceremonial regalia in attending court.

玉几由來天北極，
朱衣只在殿中間。
孤城此日堪腸斷，
8 愁對寒雲雪滿山。

6.44

路逢襄陽楊少府入城戲呈楊員外綰

寄語楊員外，
山寒少茯苓。
歸來稍暄暖，
4 當為斲青冥。
翻動龍蛇窟，
封題鳥獸形。
兼將老藤杖，
8 扶汝醉初醒。

The armrest of jade has always been the polestar in Heaven,¹
the crimson robes are only in the palace hall.²

This day in a lonely city can break the heart,
8 sadly facing cold clouds as snow fills the mountains.

During his post in Huazhou, Du Fu went on a mission to Luoyang, the Eastern Capital.

6.44

On the Road I Met Sheriff Yang of Xiangyang Going to the Capital,
Playfully to be Presented to Vice Director Yang Wan³

I send word to Vice Director Yang:
the mountains are cold, there are few *fuling*.⁴
When I come back, it will be a bit warmer,
4 and right away I'll dig out some in the dark blue.
From the lairs of flying serpents and dragons,⁵
I'll seal up the forms of birds and beasts.⁶
I'll also send you an old rattan cane
8 to support you when you're beginning to sober up.

1 The emperor was figured as the pole star, the center around which all constellations revolve.

2 The crimson robes were worn by officials grade six and above at court on winter solstice.

3 Original note: "On the day I set off for Huazhou, I promised to send Vice Director Yang some *fuling* fungus" 甫赴華州日許寄員外茯苓。

4 This was a fungal growth on pine trees used in Chinese herbal medicine.

5 Describing the old pines.

6 The shapes of the *fuling*.

6.45

湖城東遇孟雲卿復歸劉顥宅宿宴飲散因為
醉歌

疾風吹塵暗河縣，
行子隔手不相見。
湖城城南一開眼，
4 駐馬偶識雲卿面。
向非劉顥為地主，
懶回鞭轡成高宴。
劉侯歎我攜客來，
8 置酒張燈促華饌。
且將款曲終今夕，
休語艱難尚酣戰。
照室紅爐簇曙花，
12 縈窗素月垂秋練。
天開地裂長安陌，
寒盡春生洛陽殿。
豈知驅車復同軌，
16 可惜刻漏隨更箭。
人生會合不可常，
庭樹雞鳴淚如霰。

6.45

Meeting Meng Yunqing East of Hucheng, Then Going Back to Liu Hao's Lodgings for a Feast and to Spend the Night. After the Drinking Ended, I Wrote a "Song of Drunkenness"

A sharp wind blows the dust, darkening this River county,
the traveler was just a hand's reach away, but I could not see him.
South of the walls of Hucheng I finally opened my eyes,

4 I stopped my horse and chanced to recognize the face of Meng
Yunqing.

If it were not that Liu Hao was my local host,
we would have been too lazy to turn whip and bridle to have a grand
feast.

8 Master Liu sighed with approval that I had brought a guest,
he served us ale, lit the lamps, and hastened a splendid repast.
For the while with pleasant intimacies we spend this whole evening,
speak not of hardships and troubles, of times still drunk with battle.

12 A red brazier lit up the room, as a clump of morning flowers,
pale moonlight ringed the window, letting its autumn silk hang.
The heavens open and the ground splits on the lanes of Chang'an;
cold is gone and spring appears in the palaces of Luoyang.
Who would have thought that driving our carriages we would go on the
same track,

16 but too bad that the mark on the water-clock moves with the hour.
Meetings in human life cannot be constant:
when the cock crows in the courtyard trees, our tears fall like sleet.

6.46

閩鄉姜七少府設膾戲贈長歌

姜侯設膾當嚴冬，
 昨日今日皆天風。
 河凍味魚不易得，
 4 鑿冰恐侵河伯宮。
 饗人受魚鮫人手，
 洗魚磨刀魚眼紅。
 無聲細下飛碎雪，
 8 有骨已剝觜春蔥。
 偏勸腹腴愧年少，
 軟炊香飯緣老翁。
 落碁何曾白紙溼，
 12 放箸未覺金盤空。

新歡便飽姜侯德，
 清觴異味情屢極。
 東歸貪路自覺難，
 16 欲別上馬身無力。
 可憐為人好心事，
 於我見子真顏色。
 不恨我衰子貴時，
 20 悵望且為今相憶。

6.46

Sheriff Jiang (7) of Wenxiang Serves Sashimi: I Playfully Present Him This Song in Long Lines

Master Jiang serves sashimi right in the dead of winter,
both yesterday and today there has been a wind from the heavens.

When the River is frozen, the sturgeon is not easy to find,

4 if one bores through the ice one may well break into the River Earl's
palace.¹

The kitchen help receive the fish from the hands of mermen;
they wash the fish and whet their knives, the fish's eyes are red.

Without a sound they finely cut, send shattered snow a-flying,

8 the bones it has have been cut out, we peck at spring scallions.

Especially urged to eat belly fat, I am grateful to the young man;
they cook the fragrant rice soft because I'm an old fellow.

When they drop on the chopping board, never is this white paper wet,²

12 using my chopsticks as I please, I don't feel that the golden plate is ever
emptied.

A new friend now has amply eaten his fill of Master Jiang's virtue,
flavors of clear ale and remarkable flavors, our feelings often touched in
the extreme.

Coming back from the east, I yearned for the road, but now I feel it is
hard,

16 about to part, I mount my horse, my body lacks all strength.

I am moved by the kind of person you are, good-hearted,

to me you show your true countenance.

I won't regret that I will be decrepit when you are of high degree,

20 gazing sadly, I'll think back on you because of today.

1 The god of the Yellow River.

2 "Paper" here is obviously a figure for the fine slices of sashimi. Washing the slices of sashimi was considered bad because it made them wet.

6.47

戲贈閬鄉秦少府短歌

去年行宮當太白，
 朝回君是同舍客。
 同心不減骨肉親，
 4 每語見許文章伯。

今日時清兩京道，
 相逢苦覺人情好。
 昨夜邀歡樂更無，
 8 多才依舊能潦倒。

6.48

李鄠縣丈人胡馬行

丈人駿馬名胡騮，
 前年避胡過金牛。
 回鞭卻走見天子，
 4 朝飲漢水暮靈州。

自矜胡騮奇絕代，
 乘出千人萬人愛。
 一聞說盡急難材，
 8 轉益愁向駑駘輩。

6.47

A Short Song Playfully Presented to Sheriff Qin of Wenxiang

Last year the temporary palace was by Mount Taibai,¹
 returning from court we were both guests in the same lodgings.
 We shared our hearts, no less intimate than one's own flesh and blood,
 4 whenever we spoke, I was acknowledged the senior in letters.

Today the times are clear again on the road between the two capitals,
 on meeting you, I strongly feel the closeness of our feelings.
 Last night's invitation to merriment was a joy, with no joy greater;
 8 a man of great talent, as before, can really act free and easy!

6.48

The Hu Horse of His Honor Li of Hu County: A Ballad

His Honor's fine steed is named the Hu Courser,
 in years past, fleeing the Hu, it passed Golden Ox.²
 Then turning course, it galloped back to meet the Son of Heaven,
 4 at dawn it drank the Han River's waters, by evening it was in
 Lingzhou.³

You boast that your Hu Courser is the rarest of all time,
 ridden forth, a thousand men, even ten thousand love and covet it.
 Once I heard you tell all its mettle when rushing to meet danger,
 8 it makes me increasingly sad to face the kind of nag I have.

1 Suzong's temporary court at Fengxiang.

2 Golden Ox County was on the road to Sichuan from Chang'an. That is, Li accompanied Xuanzong toward Shu, then turned and went to Fengxiang to serve Suzong.

3 Lingwu, Suzong's headquarters.

頭上銳耳批秋竹，
 腳下高蹄削寒玉。
 始知神龍別有種，
 12 不比俗馬空多肉。

洛陽大道時再清，
 累日喜得俱東行。
 鳳臆龍鬣未易識，
 16 側身注目長風生。

6.49

觀兵

北庭送壯士，
 貔虎數尤多。
 精銳舊無敵，
 4 邊隅今若何。
 妖氛擁白馬，
 元帥待彫戈。
 莫守鄴城下，
 8 斬鯨遼海波。

The sharp ears on its head, split as autumn bamboo;
the high hooves of its feet are carved of cold jade.

Now I understand that this is another breed of the sacred dragon,
12 it can't be compared to common horses that are merely much flesh.

The highway to Luoyang is once again clear,
for many days I rejoice that we can get to travel east together.
Phoenix breast and dragon mane are not easy to recognize,

16 when it turns and focuses its eyes a steady wind rises from it.

6.49

Observing the Troops

Beiting has sent off bold troops,¹
panthers and tigers, their numbers quite many.
Crack troops formerly unmatched,

4 how is it now on the frontiers?

Demon vapors surround white horses,
we await the carved pike for the commander.²

Don't hold below the city of Ye,³

8 cut off Leviathan's head in the waves of the Sea of Liao.⁴

The political situation in early 757 was this: the combined imperial armies were besieging the city of Ye in Hé'nan, which had been the stronghold of An Qinxu, An Lushan's son. Farther north the rebel general Shi Siming had not come to the relief of Ye. The imperial general Li Guangbi 李光弼 correctly argued that Shi Siming was simply awaiting the imperial army to get careless during the long siege and would choose a moment to attack them; he wanted to send Li Siye to Weicheng, where Shi Siming's army was stationed, to press them. The court intervened to keep the combined armies together. It is unclear how much Du Fu knew about the disagreement on

1 Li Siye, the military commissioner of Beiting, had general command of the Four Garrisons that made up the Central Asian army.

2 Presented by the court to a meritorious commander, in this case Guo Ziyi.

3 The best Tang armies were wasted in the long siege of Ye, ineffective because of divided command.

4 In the far northwest, the rebel base.

6.50-51

憶弟二首(時歸在河南陸渾莊)

I

喪亂聞吾弟，
飢寒傍濟州。
人稀書不到，
4 兵在見何由。
憶昨狂催走，
無時病去憂。
即今千種恨，
8 惟共水東流。

II

且喜河南定，
不問鄴城圍。
百戰今誰在，
4 三年望汝歸。
故園花自發，
春日鳥還飛。
斷絕人煙久，
8 東西消息稀。

strategy, but here he clearly favors sending troops farther north against Shi Siming. The court's command prevailed; Shi Siming chose his moment and routed the combined imperial armies; Li Siye, the best "fighting general" in the imperial army, died of a wound.

6.50–51

Recalling My Younger Brother (At the time I had returned to our estate at Luhun in He'nan)

I

Amid death and destruction I heard of my brother,
 hungry and cold, by Jizhou
 People are few, letters can't make it,
 4 troops are still around, how can I see him?
 I recall earlier running off in mad haste,
 worried that at no point could I go off to him while sick.
 As it is now, a thousand kinds of distress
 8 can only join the water's eastward flow.

II

For a while I rejoice that He'nan is settled,
 I won't consider the siege at Ye.
 Who now survives after a hundred battles?—
 4 for three years I have looked forward to your return.
 In our home garden flowers bloom by themselves,
 on spring days birds are flying again.
 Long cut off from the smoke of habitation,
 8 one east, one west, and news is rare.

Du Fu often speaks of "returning home," but it is not always clear whether this means return to Chang'an and nearby Duqu, the hereditary home of the Du clan, or to the family estate near Luoyang.

6.52

得舍弟消息

亂後誰歸得，
他鄉勝故鄉。
直為心厄苦，
4 久念與存亡。
汝書猶在壁，
汝妾已辭房。
舊犬知愁恨，
8 垂頭傍我床。

6.53

不歸

河間尚征伐，
汝骨在空城。
從弟人皆有，
4 終身恨不平。
數金憐俊邁，
總角愛聰明。
面上三年土，
8 春風草又生。

6.52

Getting News of My Younger Brother

After the troubles who gets to go home?—
a strange land is better than one's homeland.

Only because the heart feels dire distress

4 do I brood long on living and dying with you.

Your letter is still on the wall,

your concubine has already left the house.

Our old dog understands sorrow and bitterness,

8 it hangs its head beside my couch.

6.53No Return¹

There is still fighting in Hejian,²

your bones lie in a deserted city.

Everyone has cousins,

4 but all my life this bitterness will not calm.

I am touched by your superiority when counting coins,³

I cherish your cleverness when your hair was tied in tufts.⁴

Over your face lie three years of earth,

8 and once again plants grow in the breeze of spring.

As communications were reopened, Du Fu was able to learn about how his family members had fared during the Rebellion. It seems that only one of his cousins died in the troubles.

1 This poem is for a cousin who evidently died during the An Lushan Rebellion.

2 In Hebei.

3 Perhaps a random memory from his cousin's childhood.

4 The hair-style of a child.

6.54

贈衛八處士

人生不相見，
動如參與商。
今夕復何夕，
4 共此燈燭光。
少壯能幾時，
鬢髮各已蒼。
訪舊半為鬼，
8 驚呼熱中腸。
焉知二十載，
重上君子堂。
昔別君未婚，
12 兒女忽成行。
怡然敬父執，
問我來何方。
問答乃未已，
16 兒女羅酒漿。
夜雨翦春韭，
新炊間黃粱。
主稱會面難，
20 一舉累十觴。

6.54

Presented to the Recluse Wei

Never meeting as life goes on,
always like the stars Shen and Shang.¹

Then what evening is this?—

4 that we share here lamp and candlelight.

How long can youth's vigor last?—

the hair at each of our temples has grayed.

Inquiring of old friends, half now are ghosts,

8 I shout in shock, my innards hot within.

How could I have known that after twenty years

I would once again enter your hall, good sir?

When we parted long ago, you were not yet married,

12 now all at once sons and daughters form a line.

Pleased, they show respect for their father's friend
and ask me from where I have come.

Before the questions and answers are done,

16 the children set out ale.

In night rain they cut spring scallions,

just cooked and mixed with yellow millet.

My host declares how rare it is to meet,

20 the first toast, then ten goblets pass in succession.

1 Stars that are never in the sky at the same time.

十觴亦不醉，
感子故意長。
明日隔山岳，
24 世事兩茫茫。

6.55

洗兵馬

中興諸將收山東，
捷書夜報清晝同。
河廣傳聞一葦過，
4 胡危命在破竹中。
祇殘鄴城不日得，
獨任朔方無限功。
京師皆騎汗血馬，
8 回紇餒肉葡萄宮。
已喜皇威清海岱，
常思仙仗過崆峒。
三年笛裏關山月，
12 萬國兵前草木風。

- Even after ten goblets we are not drunk,
 and I am moved by how your old friendship lasts.
 Tomorrow we will be divided by mountains,
 24 for both the world's affairs are a vast blur.

6.55

Washing the Weapons and Horses: A Ballad¹

- The generals of the Restoration have recovered East-of-the-Mountains,
 the victory was announced by night, in clear daylight it was the same.
 In bringing the news, though the River is broad, a single reed could
 cross it,
 4 the Hu are in peril, their fate resides in the case of splitting bamboo.²
 There remains only the city of Ye, in no time it will be taken;
 he entrusted matters to Shuofang alone with boundless success.³
 In the capital all are riding horses that sweat blood,
 8 the Uighurs feed on meat in Grape Palace.
 Already delighted that imperial authority has purified to the sea and
 Mount Tai,⁴
 we always think on the imperial entourage going past Kongtong.⁵
 For three years in the sound of flutes was "Moon over Barrier
 Mountains,"
 12 before the troops of ten thousand domains, wind in the plants and
 trees.⁶

1 This probably alludes to the story that when King Wu of Zhou was leading out his army against the Shang king, he encountered a rainstorm and said that Heaven was sending the rain to wash his weapons (*bing*).

2 A figure for an enemy that will be easily broken.

3 Guo Ziyi, the military commissioner of Shuofang.

4 Shandong.

5 In Gansu, where Suzong passed to set up his headquarters. That is, we should be mindful of past hardships.

6 That is, blowing the rebels down like leaves.

成王功大心轉小，
郭相謀深古來少。
司徒清鑒懸明鏡，
16 尚書氣與秋天杳。
二三豪俊為時出，
整頓乾坤濟時了。
東走無復憶鱸魚，
20 南飛覺有安巢鳥。
青春復隨冠冕入，
紫禁正耐煙花繞。
鶴駕通宵鳳輦備，
24 雞鳴問寢龍樓曉。
攀龍附鳳勢莫當，
天下盡化為侯王。

The Prince of Cheng's deeds were great, his heart grows increasingly cautious;¹

Minister Guo plans deeply, as rarely seen since ancient times.²

The Minister of Education's capacity for clear reflection hangs as a bright mirror;³

16 the Minister of Military Affairs has a spirit as remote as the autumn heavens.⁴

These few brave and outstanding men emerged because of the times, they set Heaven and Earth aright, finished saving the day.

They sped eastward, never more recalling the bream,⁵

20 we realize that, flying south, there are birds securing a nest.⁶

In green spring we once again followed caps and crowns into court, the Purple Precincts were then suited to being wound with misty flowers.⁷

The Crane Carriage went through the night, to prepare for the Phoenix Palanquin;⁸

24 when the cock crows, he enquires of his health, as the Dragon Tower turns dawn.⁹

None can oppose the force of those who have ridden the dragon and phoenix,¹⁰

everyone in the world has been transformed into a count or prince.

1 Li Chu, to become Suzong's Crown Prince and later Daizong. Li Chu was the supreme commander of Tang forces. To be cautious with victory is usually a good thing.

2 Guo Ziyi.

3 Li Guangbi.

4 Wang Sili 王思禮.

5 *Zhang Han.

6 Those who had been wandering without a place have found lords with whom they can be secure.

7 The palace complex.

8 The Crane Carriage is that of the Crown Prince; the Phoenix Palanquin is the emperor's. This refers to Suzong preparing for the return of Xuanzong, then the Retired Emperor, from Chengdu.

9 That is, Suzong wants to bring Xuanzong back and carry out his filial duties.

10 Those who have risen to power in the restoration government.

汝等豈知蒙帝力，
28 時來不得誇身強。
關中既留蕭丞相，
幕下復用張子房。
張公一生江海客，
32 身長九尺鬚眉蒼。
徵起適遇風雲會，
扶顛始知籌策良。
青袍白馬更何有，
36 後漢今周喜再昌。
寸地尺天皆入貢，
奇祥異瑞爭來送。
不知何國致白環，
40 復道諸山得銀甕。
隱士休歌紫芝曲，
詞人解撰河清頌。

How can your sort understand that what you receive comes from the
 emperor's power?—
 28 fortune smiled, you cannot get to boast of your personal strength.
 Within-the-Passes there remains our own Prime Minister Xiao;¹
 and in the camp again they employ a Zhang Zifang.²
 All his life Lord Zhang was a wanderer of the river and sea,
 32 his body is nine feet tall, his whiskers and brows are gray.
 Summoned to service, he happened to meet the conjunction of wind
 and cloud,³
 in “supporting what was tottering” one knew the excellence of his plans.
 How again will we have the “green gown and white horse?”—⁴
 36 the Latter Han and now the Zhou, we rejoice that they are again
 glorious.⁵
 From every inch of land and sky all come to present tribute,
 people outdo each other to send in rare omens and auspicious signs.
 I know not from what land was presented the white jade ring,⁶
 40 they also say that from the many mountains he got a silver ewer.⁷
 May recluses cease to sing the song of “Purple Mushrooms”;⁸
 and poets know to compose a “Hymn to the Yellow River Running
 Clear.”⁹

1 Prime Minister Xiao was Xiao He who served Han Gaozu. The identity of the contemporary Tang figure who is supposed to be his counterpart is a matter of debate. Among the possibilities is Fang Guan.

2 Zhang Liang, also an advisor of Han Gaozu. The Tang counterpart was Zhang Hao, who replaced Fang Guan.

3 When a ruler finds the right minister.

4 The portent of a rebel who overthrows the imperial house.

5 The restorations of dynastic power under King Xuan of the Zhou and Guangwudi of the Eastern Han.

6 According to the *Bamboo Annals*, the Queen Mother of the West presented a white jade ring to Shun.

7 Another auspicious object, never needing to be refilled and a sign of good government.

8 *Four Graybeards.

9 An auspicious omen of good government.

田家望望惜雨乾，
44 布穀處處催春種。
淇上健兒歸莫懶，
城南思婦愁多夢。
安得壯士挽天河，
48 淨洗甲兵長不用。

The farmers gaze and gaze, cherishing the rain's drying;
 44 the shrike everywhere hurries spring planting.¹
 May our regulars by the Qi go home and not be slack,²
 their longing wives south of the capital are sad with many dreams.
 How can we get brave warriors to pull the Heavenly River
 48 and wash all the armor and weapons clean and never use them again?

In the second month of 759 the rebel Shi Siming moved to relieve Ye, which had been reduced to starvation by the siege of the imperial army, 650,000 strong. First he built a string of encampments to harass the besiegers, then led a relatively small force to give battle. The imperial army suffered heavy losses, and before Guo Ziyi could bring his army to bear, a fierce sandstorm separated the opponents. Shi Siming's most effective tactic, however, was to interrupt the supply lines of imperial forces. Hungry and shaken, the imperial army fled. Luoyang was again under threat, and Guo Ziyi drew his army back to protect the city. At this juncture, Du Fu set off from Luoyang to return to Huazhou. The first stop on the main road west of Luoyang was Xin'an.

1 When the shrike began to sing it was a sign that it was time to plant; the name for the bird here is *bugu*, which means "broadcast the grains."

2 These were the troops besieging Ye.

7.1

新安吏

客行新安道，
喧呼聞點兵。
借問新安吏，
4 縣小更無丁。
府帖昨夜下，
次選中男行。
中男絕短小，
8 何以守王城。
肥男有母送，
瘦男獨伶俜。
白水暮東流，
12 青山猶哭聲。
莫自使眼枯，
收汝淚縱橫。
眼枯即見骨，
16 天地終無情。
我軍取相州，
日夕望其平。
豈意賊難料，
20 歸軍星散營。

7.1

The Officer of Xin'an¹

As I was traveling the road at Xin'an,
 I heard the hubbub of conscripting troops.
 And I asked the officer of Xin'an about it:

- 4 "The county's small, no more grown men.
 Last night a notice came from headquarters—
 we are to pick the youths to go next.²
 But the youths are far too short—
 8 how can they guard the king's city?"³
 The plump young men have mothers to see them off,
 the lean young men are alone and forlorn.
 The silvery waters flow eastward at twilight,
 12 in green hills there is still the sound of weeping.
 Don't let your eyes be wept dry—
 cease your tears that flow so freely;
 though eyes wept dry will be wept to the bone,
 16 Heaven and Earth are ultimately heartless.
 Our army had taken Xiangzhou,
 sooner or later we expected to pacify them;
 Who would have thought that the rebels were so hard to outguess?
 20 our returning armies are encamped like scattered stars.

1 Original note: 收京後作。雖收兩京，賊猶充斥：“Written after the recapture of the capitals. Although the capitals have been recaptured, the rebels are still numerous.”

2 These are young men from eighteen years old to twenty-two.

3 Luoyang.

就糧近故壘，
 練卒依舊京。
 掘壕不到水，
 24 牧馬役亦輕。
 況乃王師順，
 撫養甚分明。
 送行勿泣血，
 28 僕射如父兄。

7.2

潼關吏

士卒何草草，
 築城潼關道。
 大城鐵不如，
 4 小城萬丈餘。
 借問潼關吏，
 修關還備胡。
 要我下馬行，
 8 為我指山隅。
 連雲列戰格，
 飛鳥不能踰。
 胡來但自收，
 12 豈復憂西都。

We went for provisions to old forts nearby,
 we stay by the former capital to train the troops.
 You don't dig your moats down to the water-line,
 24 and service in pasturing horses is light.
 What's more, the king's army is obedient,
 and His kindly concern is quite clear.
 Don't weep blood as we see you on your way—
 28 the Vice-Director is like a father or big brother.”¹

This and the following five poems are the famous “Three Officers” and “Three Partings,” dated to Du Fu’s return from Luoyang to Huazhou.

7.2

The Officer at Tong Pass

Such hustle and bustle as the troops
 build walls on Tong Pass Road.
 No iron can match the main wall,
 4 the lesser walls stretch thousands of yards up.
 I ask the Tong Pass officer:
 “When repaired, can it again withstand the Hu?”
 He invites me to get off my horse and walk
 8 as he points me to the mountain’s folds.
 “Ramparts form a line to the clouds,
 a bird in flight could not pass over.
 If the Hu come, just hold this fast,
 12 the Western Capital need worry no more.

1 Guo Ziyi.

丈人視要處，
窄狹容單車。
艱難奮長戟，
16 萬古用一夫。
哀哉桃林戰，
百萬化為魚，
請囑防關將，
20 慎勿學哥舒。

7.3

石壕吏

暮投石壕村，
有吏夜捉人。
老翁踰牆走，
4 老婦出門看。
吏呼一何怒，
婦啼一何苦。
聽婦前致詞，
8 三男鄴城戍。
一男附書至，
二男新戰死。
存者且偷生，
12 死者長已矣。

Just look, sir, at those strategic points!—
so narrow they let just one cart through.

- In danger, just snatch a long pike,
16 one man could hold it forever.”
“How sad, though, the battle at Peach Grove,
where a million men were turned to fish.¹
Please advise the general guarding the pass
20 not to follow the model of Geshu Han.”

The defeat of the loyalist armies at Ye in 759 put Luoyang in danger again, and work was undertaken on the fortifications at Tong Pass, the major line of defense on the road from Luoyang to Chang'an. Earlier, in 756, Geshu Han, the senior commander of the northwestern Tang armies, had led a large but hastily assembled Tang army to block An Lushan's army's advance on Chang'an. Under pressure from the court, Geshu Han took his army out of the fortifications and was caught in a tactically disastrous battle (Peach Grove). The Tang army was routed; the pass fell; and the way was open for An Lushan's forces to advance rapidly on Chang'an.

7.3

The Officer at Stone Moat

- At dusk I put up at Stone Moat village,
a clerk was catching people by night.
An old man went over the wall and ran off,
4 his wife came out the gate to watch.
How angrily the clerk shouted,
and how bitterly the woman wept!
I listened as the woman pleaded with him:
8 “My three sons were serving at Ye,
from one son a letter just arrived,
the other two just died in battle.
The survivor has managed to get by with his life awhile,
12 the dead ones are gone forever.

¹ Many of Geshu Han's defeated troops jumped into the Yellow River.

室中更無人，
惟有乳下孫。
有孫母未去，
16 出入無完裙。
老嫗力雖衰，
請從吏夜歸。
急應河陽役，
20 猶得備晨炊。
夜久語聲絕，
如聞泣幽咽。
天明登前途，
24 獨與老翁別。

7.4

新婚別

兔絲附蓬麻，
引蔓故不長。
嫁女與征夫，
4 不如棄路旁。
結髮為妻子，
席不煖君床。
暮婚晨告別，
8 無乃太匆忙。

- There is no one else in the house,
 just a grandson who still is nursing.
 With this baby his mother has not left,
 16 she goes around with a tattered skirt.
 Though as an old woman my strength is failing,
 please let me go off with you tonight.
 For the Heyang conscription to answer the crisis,
 20 I can still prepare their morning meals.”
 As the night drew on, the sound of talking stopped
 and I seemed to hear sobbing choked back.
 At daybreak I set out on the road ahead
 24 and took leave of the old man alone.

7.4

Newlyweds Parted

- Hare-silk attached to dandelions or hemp¹
 indeed does not grow its vines very long.
 If you marry a woman to a soldier on campaign,
 4 it would be better to leave her by the roadside.
 When my hair was tied up, I became your wife,
 yet my mat never warmed your couch.
 We were married at dusk, at dawn you said goodbye—
 8 how can that not be too hurried!

1 “Hare-silk” is a parasitic vine on plants. It was a standard figure for a wife’s dependence on her husband. Dandelions and hemp are low and pliant; but the dominant image here is the dandelion puff as a figure for the traveler or soldier on campaign.

君行雖不遠，
守邊赴河陽。
妾身未分明，
12 何以拜姑嫜。
父母養我時，
日夜令我藏。
生女有所歸，
16 雞狗亦得將。
君今往死地，
沈痛迫中腸。
誓欲隨君去，
20 形勢反蒼黃。
勿為新婚念，
努力事戎行。
婦人在軍中，
24 兵氣恐不揚。
自嗟貧家女，
久致羅襦裳。
羅襦不復施，
28 對君洗紅妝。
仰視百鳥飛，
大小必雙翔。
人事多錯迕，
32 與君永相望。

- Although you have not traveled far,
 you have gone off to Heyang to guard the frontier.¹
 My personal place is not yet clear,
 12 how can I pay respects to my in-laws?
 When my father and mother nurtured me,
 they kept me in seclusion day and night.
 When a girl is born, she will marry someone,
 16 even dogs and chickens get mates to go with.
 But you now go to a land of death,
 and deep pain oppresses my innards.
 I vowed to go off along with you,
 20 but things took their course in such a hurry.
 Don't brood too much on your new bride,
 do your best in serving on the campaign.
 If a woman were in the army,
 24 I'm afraid that the martial spirit would not stir.
 I sigh that I am the daughter of a poor family,
 and have long made these gossamer tunics and skirts.²
 But no more will I wear the gossamer tunic,
 28 considering you, I will wash away my rouge.
 I look up and see all kinds of birds flying,
 large or small, they always fly in pairs.
 Human affairs have mostly gone awry,
 32 but I will be on the watch for you always.

1 Where Guo Ziyi was rebuilding his army after the rout at Ye.

2 For the wedding trousseau.

7.5

垂老別

四郊未寧靜，
垂老不得安。
子孫陣亡盡，
4 焉用身獨完。
投杖出門去，
同行為辛酸。
幸有牙齒存，
8 所悲骨髓乾。
男兒既介冑，
長揖別上官。
老妻臥路啼，
12 歲暮衣裳單。
孰知是死別，
且復傷其寒。
此去必不歸，
16 還聞勸加餐。
土門壁甚堅，
杏園度亦難。
勢異鄴城下，
20 縱死時猶寬。

7.5

Parted When Getting Old

No quiet or calm in the land all around,
those getting old can find no peace.

Children and grandchildren have all died in the ranks,

4 why should I survive alone?

I throw down my cane and go out the gate,
those who go with me feel bitter pain for me.

Fortunately I have some teeth remaining,

8 that my frame shrunken and dry is what grieves me.

When a man puts on the armor and helm,
he gives a deep bow, leaving the chief magistrate.

My old wife lies weeping on the road,

12 her clothes too thin for the end of the year.

I know well that this is parting for good,
yet I still feel pained at how poor she will be.

Once I go, I will surely never return,

16 yet I still hear her urging me to eat well.

Earthgate Barrier's walls are quite strong,¹

it will be hard for them to cross at Apricot Garden.²

The situation is different than it was by Ye,

20 so even though I will die, the time may be delayed.

1 One of the defenses holding back a rebel attack from the northeast.

2 One of the crossings of the Yellow River.

人生有離合，
 豈擇衰老端。
 憶昔少壯日，
 24 遲回竟長歎。
 萬國盡征戍，
 烽火被岡巒。
 積屍草木腥，
 28 流血川原丹。
 何鄉為樂土，
 安敢尚盤桓。
 棄絕蓬室居，
 32 塌然摧肺肝。

7.6

無家別

寂寞天寶後，
 園廬但蒿藜。
 我里百餘家，
 4 世亂各東西。
 存者無消息，
 死者為塵泥。
 賤子因陣敗，
 8 歸來尋舊蹊。

- Human life has its partings and reunions,
 frail old age has not been exempted.
 I recall long ago when young and strong,
 24 I linger, looking back, and at last heave long sighs.
 All the domains have gone on campaign,
 beacon fires cover the ridges and hills.
 Plants and trees stink from piled corpses,
 28 stream and plain are red with flowing blood.
 What village is a “happy land?”—
 how can I dare still hesitate?
 I leave my ramshackle dwelling behind forever,
 32 feeling hopeless, I am broken within.

7.6

Parted without a Family

- It became lonely and still after the Tianbao,
 gardens and cottages were left only in weeds.
 In my village were more than a hundred homes,
 4 in the turmoil of the age each went different ways.
 No news from those who survived;
 those dead became dust and mire.
 When our lines were broken, I, poor fellow,¹
 8 went back to seek out these familiar paths.

1 Probably referring to the defeat at Ye.

久行見空巷，
日瘦氣慘悽。
但對狐與狸，
12 豎毛怒我啼。
四鄰何所有，
一二老寡妻。
宿鳥戀本枝，
16 安辭且窮棲。
方春獨荷鋤，
日暮還灌畦。
縣吏知我至，
20 召令習鼓鞀。
雖從本州役，
內顧無所攜。
近行止一身，
24 遠去終轉迷。
家鄉既盪盡，
遠近理亦齊。
永痛長病母，
28 五年委溝溪。
生我不得力，
終身兩酸嘶。
人生無家別，
32 何以為蒸黎。

- After traveling long I saw deserted lanes,
the sunlight was thin, the atmosphere gloomy.
Before me were only foxes and weasels,
12 their hair stood on end and they howled at me in rage.
Who were left of all my neighbors?—
one or two old widows.
Birds yearn for their native branches to roost for the night,
16 how could I refuse to lodge here in poverty awhile?
In spring I shouldered my hoe alone,
at sundown I again would water my plots.
When the county clerks learned that I had come,
20 they sent out orders to train to the war-drums.
Even if I went on service in my own prefecture,
on reflection I realize there would be no one to take by the hand.
Marching close to home, I would be all alone;
24 if going off far, I would get even more lost.
But since my hometown has been swept bare,
near and far are in principle the same.
I always feel pain that my mother, long sick,
28 I left in a valley trench five years ago.¹
She gained no strong right hand from bearing me,
for both, all our lives, a bitter moan.
If you have no family to part from in life,
32 how can you be even one of the common folk!

1 That is, he was not able to give her a proper burial.

7.7

夏日歎

夏日出東北，
陵天經中街。
朱光徹厚地，
4 鬱蒸何由開。
上蒼久無雷，
無乃號令乖。
雨降不濡物，
8 良田起黃埃。
飛鳥苦熱死，
池魚涸其泥。
萬人尚流冗，
12 舉目唯蒿萊。
至今大河北，
化作虎與豺。
浩蕩想幽薊，
16 王師安在哉。
對食不能餐，
我心殊未諧。
眇然貞觀初，
20 難與數子偕。

7.7

Sighing over the Summer Sun

- The summer sun comes out to the northeast,¹
 crossing the heavens it passes mid-route.²
 Its red beams penetrate the deep earth,
 4 how can its steaming vapors be dispelled?
 Heaven above has long been without thunder,
 it must be that commands have gone awry.³
 When the rain falls, it does not moisten things,
 8 and brown dust rises from good fields.
 Birds in flight die from the heat,
 fish in the pond dry up with the mud.
 The myriad folk are still turning vagabonds,
 12 when I raise my eyes, there are only the weeds.
 By now north of the great River
 people have transformed into tigers and wild dogs.⁴
 I imagine You and Ji across the vast expanse,⁵
 16 where is the royal army?!
 Facing my food, I cannot eat,
 my mind is not in balance at all.
 Faint in the past, the early Zhenguan reign—
 20 it is hard to have the likes of those men.⁶

In the fourth month of 759 there was a drought and subsequent famine.

1 That is, its course is at its northernmost point.

2 The sun overhead at noon.

3 Misrule was commonly understood as the cause of bad weather.

4 That is, they have become rebels.

5 The base of the rebels.

6 That is, the ministers of the Zhenguan reign of Taizong in the early seventh century.

7.8

夏夜歎

永日不可暮，
炎蒸毒我腸。
安得萬里風，
4 飄飄吹我裳。
昊天出華月，
茂林延疏光。
仲夏苦夜短，
8 開軒納微涼。
虛明見纖毫，
羽蟲亦飛揚。
物情無巨細，
12 自適固其常。
念彼荷戈士，
窮年守邊疆。
何由一洗濯，
16 執熱互相望。
竟夕擊刁斗，
喧聲連萬方。
青紫雖被體，
20 不如早還鄉。

7.8

Sighs of a Summer Night

The sun won't set on these long days,
 a fiery haze poisons me within.
 How can I get a wind from ten thousand leagues,
 4 to blow my robes rippling?
 The season's skies bring forth the splendid moon,
 the leafy forest invites its sparse rays in.
 In mid-summer one hates how short the nights are,
 8 I open the door to the porch to get a faint cool.
 One can see fine filaments in its formless light,
 birds and insects too fly up.

The nature of things, whether tiny or huge,
 12 is indeed always to do what suits them.
 I think on those soldiers shouldering pikes,
 all year long guarding the frontier.
 How can one dip them in water?—
 16 in taking hold of what is hot they gaze toward each other.¹
 All evening they strike the watch-kettles,
 and uproar stretches in every direction.
 Although the body wears purple and green,²
 20 it would be best to go home as soon as one can.

1 “Tender Mulberry” 桑柔 from the *Classic of Poetry*: “Who can take hold of what is hot? / do you not dip it in water?” 誰能執熱，逝不以濯。 This is proverbial for counteracting something painful or dangerous.

2 The mark of nobility.

北城悲笳發，
 鶴鶴號且翔。
 況復煩促倦，
 24 激烈思時康。

7.9

立秋後題

日月不相饒，
 節序昨夜隔。
 玄蟬無停號，
 4 秋燕已如客。
 平生獨往願，
 惆悵年半百。
 罷官亦由人，
 8 何事拘形役。

7.10

貽阮隱居昉

陳留風俗衰，
 人物世不數。
 塞上得阮生，
 4 迴繼先父祖。

- North of the wall sad reed-pipes begin,
 storks and cranes screech and fly.
 Even more, weary of urgent pressures,
 24 I intensely long for a time of peace.

7.9

Written after the Beginning of Autumn

- The days and months show us no leniency,
 last night the seasons in sequence changed.
 Cold cicadas cease not in their cries,
 4 autumn swallows are already like sojourners.
 My lifetime desire, to go off on my own,
 depressed that my years are half a century.
 To quit office still comes from oneself—
 8 why am I trapped in service to my body?

In early autumn of 759 Du Fu made the radical decision to give up his minor post in Huazhou and to take the family to Qinzhou, northwest of Chang'an. Qinzhou was a hardscrabble land, on the ethnic margin between Han Chinese and the Qiang people. His reasons for choosing Qinzhou are uncertain; it may have been because he had a nephew living there. This was the beginning of the wanderings that would occupy the rest of his life.

7.10

Presented to the Recluse Ruan Fang

- The ways of Chenliu have declined,¹
 there is no one of account in this age.
 But on the frontier I found Master Ruan
 4 who continues his ancestors far in the past.

1 Chenliu County was the home of the Ruan family, famous in the third century.

貧知靜者性，
 白益毛髮古。
 車馬入鄰家，
 8 蓬蒿翳環堵。
 清詩近道要，
 識子用心苦。
 尋我草徑微，
 12 褰裳蹋寒雨。
 更議居遠村，
 避喧甘猛虎。
 足明箕潁客，
 16 榮貴如糞土。

7.11-13

遣興三首

I

下馬古戰場，
 四顧但茫然。
 風悲浮雲去，
 4 黃葉墜我前。
 朽骨穴螻蟻，
 又為蔓草纏。

- In poverty one can tell the nature of the serene,
 the white adds antiquity to your hair.
 Horses and carriages enter your neighbor's home,
 8 but weeds and wild growth hide your wall.
 Your pure poems approach the Way's essentials,
 I can tell how hard you work at them.
 You came along my faint and grassy path
 12 lifting your gown, you tread through cold rain.
 You went on to discuss lodging in some farther village,
 you accept fierce tigers to avoid the noise.
 This is enough to show that for this sojourner at Qi and the Ying¹
 16 glory and honor are like manure.

7.11–13

Getting Out What Stirred Me

I

- I got off my horse on an old battlefield,
 I looked all around, it was just a vast blur.
 The winds were sad, the drifting clouds went off,
 4 and yellow leaves dropped in front of me.
 Rotting bones had holes made by ants,
 and also they were wrapped by vines.

1 *Xu You.

故老行歎息，
8 今人尚開邊。
漢虜互勝負，
封疆不常全。
安得廉頗將，
12 三軍同晏眠。

II

高秋登寒山，
南望馬邑州。
降虜東擊胡，
4 壯健盡不留。
穹廬莽牢落，
上有行雲愁。
老弱哭道路，
8 願聞甲兵休。
鄴中事反覆，
死人積如丘。
諸將已茅土，
12 載驅誰與謀。

III

豐年孰云遲，
甘澤不在早。

- This old man sighs now and then,
 8 people today still would expand the frontiers.
 Han and barbarian take turns in victory and defeat,
 the frontiers are never secure.
 How can we get a general like Lian Po¹
 12 that the grand army can all sleep late?

II

- In high autumn I climbed the cold mountains
 and gazed south to Mayi.²
 Allied barbarians strike the Hu to the east,
 4 now nothing of their youthful strength remains.
 Yurts stand forlorn in the vastness,
 above them the moving clouds grieve.
 The old and young weep by the roadside,
 8 wanting to hear that the fighting has stopped.
 What happened at Ye was a reversal,³
 the dead were piled like hills.
 All the generals have received rushes and earth,⁴
 12 with whom can one plan strategies for galloping on?

III

Who says that the abundant harvest is delayed?—
 it doesn't matter if the sweet moisture comes early.

1 *Lian Po.

2 Between Chengzhou and Qinzhou.

3 The defeat of the Tang armies besieging the city.

4 That is, they were given fiefs—despite their shameful defeat.

耕田秋雨足，
 4 禾黍已映道。
 春苗九月交，
 顏色同日老。
 勸汝衡門士，
 8 忽悲尚枯槁。
 時來展材力，
 先後無醜好。
 但訝鹿皮翁，
 12 忘機對芳草。

7.14

留花門

北門天驕子，
 飽肉氣勇決。
 高秋馬肥健，
 4 挾矢射漢月。
 自古以為患，
 詩人厭薄伐。
 修德使其來，
 8 羈縻固不絕。
 胡為傾國至，
 出入暗金闕。

- Autumn rains have been enough for plowed fields,
 4 wheat and millet already shine by the road.
 Spring's sprouts meet late autumn,
 on the same day their complexions turn old.
 I urge you gentlemen whose gates are barred:¹
 8 grieve not that you are still dried up.
 In due time you will reveal the force of your talents,
 sooner, or later, no matter whether fair or foul.
 I am amazed only at Old Man in Deerskin²
 12 who forgets all motive facing the fragrant plants.

7.14

Keeping Those of Huamen³

- Heaven's darlings of the northland,
 stuffed on meat, their spirits brave and determined.
 In high autumn their horses grow fat and strong,
 4 they clasp their arrows and shoot the moon of Han.
 From ancient times they have been thought to be trouble,
 the poet was weary of "we go and smite."⁴
 Cultivated Virtue had them come,⁵
 8 haltering and tethering indeed has not ceased.⁶
 But why has the entire nation arrived,
 coming and going, darkening the golden palace towers?

1 A recluse.

2 An immortal.

3 Huamen was an Uighur fortress and serves as their toponym.

4 A phrase used several times in the *Classic of Poetry* in poems on campaigns against non-Chinese peoples.

5 They submit to the Tang ruler because of his "cultivated virtue."

6 The ruler's taming the non-Chinese peoples.

中原有驅除，
12 隱忍用此物。
公主歌黃鵠，
君王指白日。
連營屯左輔，
16 百里見積雪。
長戟烏休飛，
哀笳曙幽咽。
田家最恐懼，
20 麥倒桑枝折。
沙苑臨清渭，
泉香草豐潔。
渡河不用船，
24 千騎常撇烈。
胡塵踰太行，
雜種抵京室。
花門既須留，
28 原野轉蕭瑟。

- On the Central Plain there are those to be driven off,
 12 so one bides and endures, making use of these creatures.
 A Princess sang of the yellow swan,¹
 but our Lord had pointed to the bright sun.²
 Lined camps are made in the Eastern Bulwark,³
 16 from a hundred leagues one sees snowdrifts.⁴
 The birds cease flying because of long pikes,
 wailing pipes sob unseen in broad daylight.
 The farmers are the most fearful
 20 that their wheat be flattened, their mulberry branches broken.
 The Sandy Park overlooks the clear Wei,
 its springs are fragrant, its plants luxuriant and pure.
 They cross the river without using boats,
 24 a thousand horsemen always moving at a dash.
 Hu dust has crossed the Taihang Mountains,⁵
 that mixed breed has reached the capital.⁶
 Since we have to keep the folk of Huamen,
 28 the plains become increasingly dreary and bleak.

Du Fu's ironic ambiguity about Suzong's Uighur allies in "Journey North" has here become outright hostility. Defeated with the rest of the imperial army at Ye, the Uighur force returned to Chang'an and camped there.

1 Han Wudi married a princess to the Khan of the Wusun, and she composed a song in which she longed to become a yellow swan and fly back to her homeland. The contemporary reference was Suzong's daughter, the Ningguo Princess, married to the Khan of the Uighurs, in return for which he sent three thousand cavalry to help the Tang cause.

2 A gesture of making a vow, in this case the pact with the Uighurs.

3 The area east of the capital.

4 The white banners of the Uighurs.

5 Shi Siming's rebel troops advancing on Luoyang.

6 In autumn of 759 Shi Siming regrouped his army and again took Luoyang.

7.15

佳人

絕代有佳人，
幽居在空谷。
自云良家子，
4 零落依草木。
關中昔喪亂，
兄弟遭殺戮。
官高何足論，
8 不得收骨肉。
世情惡衰歇，
萬事隨轉燭。
夫婿輕薄兒，
12 新人美如玉。
合昏尚知時，
鴛鴦不獨宿。
但見新人笑，
16 那聞舊人哭。
在山泉水清，
出山泉水濁。
侍婢賣珠迴，
20 牽蘿補茅屋。

7.15

The Fair Lady

- There is a fair lady, the fairest of the age,
who lives hidden away in a bare valley.
She says she is the child of good family,
4 lost and fallen among the trees.
Before, when ruin befell Guanzhong,¹
her brothers were slaughtered.
Needless to say she was of a high official's family,
8 but could not get to gather their bones.
The age hates those fallen in fortune,
all things blow with a candle in the wind.
Her husband was a man of shallow feeling,
12 his new bride was lovely as jade.
Even the close-at-dusk can tell the time,²
mandarin ducks do not spend nights alone.
He saw only the new bride smiling,
16 how could he hear the old wife weep?
In the mountains the spring water is pure,
leaving the mountains the spring water grows muddy.
Her maidservant returns from selling her pearls,
20 she pulls creepers to patch her thatched roof.

1 The capital region.

2 The mimosa tree, so called because its paired leaves fold together at dusk.

摘花不插髮，
采柏動盈掬。
天寒翠袖薄，
24 日暮倚修竹。

7.16-17

夢李白二首

I

死別已吞聲，
生別常惻惻。
江南瘴癘地，
4 逐客無消息。
故人入我夢，
明我長相憶。
恐非平生魂，
8 路遠不可測。
魂來楓林青，
魂返關塞黑。
君今在羅網，
12 何以有羽翼。
落月滿屋梁，
猶疑照顏色。

She plucks flowers but doesn't stick them in her hair,
 picked cypress always fill her hands.¹
 The weather is cold, her azure sleeves are thin,
 24 at twilight she rests by tall bamboo.

7.16–17

Dreaming of Li Bai

I

Parted by death, one says nothing,
 but parted in life leaves one always anxious.
 The southland is a place of pestilential vapors,
 4 from the exile there is no news.
 My old friend entered my dreams,
 aware that I think of him always.
 And I feared this was not the soul of one living,
 8 for a journey so far it cannot be fathomed.
 The soul came where maple woods were green,
 the soul returned through barrier passes black.
 Now caught in the snares of the law,²
 12 how is it you have these wings?
 Setting moonlight filled the rafters,
 and it seemed to still shine on his face.

1 Cypress seeds were famine food.

2 For his participation, willing or unwilling, in the abortive rebellion of the Prince of Yong against Suzong.

水深波浪闊，
16 無使蛟龍得。

II

浮雲終日行，
遊子久不至。
三夜頻夢君，
4 情親見君意。
告歸常局促，
苦道來不易。
江湖多風波，
8 舟楫恐失墜。
出門搔白首，
若負平生志。
冠蓋滿京華，
12 斯人獨憔悴。
孰云網恢恢，
將老身反累。
千秋萬歲名，
16 寂寞身後事。

The waters are deep, the waves stretch broad—
 16 don't let the dragons get you.

II

The drifting clouds move all day long,
 for a long time the traveler has not come.
 I dreamed of you repeatedly for three nights,
 4 and your affection revealed your thoughts.
 Saying goodbye, you always seemed pressed,
 stressing that it was not easy to come.
 There are many storms on the rivers and lakes,
 8 and I fear the boat's oars will slip and fall.
 Going out the gate, you scratched your white hair,
 as if having failed in your lifetime's aims.
 Caps and carriage awnings fill the capital,
 12 yet this man alone is haggard and worn.
 Who says the law's net is widely meshed?—
 getting old, you find yourself caught up.
 Fame for a thousand, ten thousand years,
 16 but what happens after death is a silence.

Although none of Du Fu's friends were killed in the Rebellion, some like Zheng Qian were exiled because they had been given offices in An Lushan's government. The Prince of Yong had been given the task of settling the rich lower Yangzi regions, on whose tax grain the dynasty was dependent. Li Bai found a patron in him, but the Prince foolishly declared himself a ruler, presumably of a new "Southern Dynasty," and was quickly put down. Li Bai was sent to prison, and later released.

7.18

有懷台州鄭十八司戶

天台隔三江，
風浪無晨暮。
鄭公縱得歸，
4 老病不識路。
昔如水上鷗，
今為置中兔。
性命由他人，
8 悲辛但狂顧。
山鬼獨一腳，
蝮蛇長如樹。
呼號傍孤城，
12 歲月誰與度。
從來禦魑魅，
多為才名誤。
夫子嵇阮流，
16 更被時俗惡。
海隅微小吏，
眼暗髮垂素。
黃帽映青袍，
20 非供折腰具。

7.18

Thoughts on Zheng Qian (18), Revenue Manager of Taizhou

- Mount Tiantai lies beyond Three Rivers,
 stormy there, whether it's dawn or dusk.
 Even if Master Zheng got to return,
 4 aged and sick, he could not tell the road.
 He was once as a gull over waters,
 he is now a rabbit in the snare.
 His fate depends on others,
 8 in misery he can only look around desperately.
 There are mountain demons with only one foot
 and cobras as long as a tree is tall.
 These cry out by the solitary city,
 12 with whom do you pass the months and years?
 Those who fend off goblins have always been
 betrayed by their talent and fame.¹
 You, sir, are of the type of Xi Kang and Ruan Ji,²
 16 even more hated by the ways of this age.
 A minor clerk by the edge of the sea,
 your eyes dimming, your hair hangs white.
 A yellow hat shining against a blue gown³
 20 does not provide the accoutrements for waist-bending bows.⁴

1 "Fending off goblins" is the function of those who serve in remote regions.

2 *Ruan Ji and *Xi Kang were famous high-minded recluses of the third century; both tried to stay out of political struggles, but both were executed.

3 The yellow cap is a sign of old age; the blue gown indicates poverty, a student, or, in this case, a minor official.

4 Suggesting servility to the powerful.

平生一杯酒，
見我故人遇。
相望無所成，
24 乾坤莽回互。

7.19-23

遣興五首

I

螭龍三冬臥，
老鶴萬里心。
昔時賢俊人，
4 未遇猶視今。
嵇康不得死，
孔明有知音。
又如壟底松，
8 用舍在所尋。
大哉霜雪幹，
歲久為枯林。

II

昔者龐德公，
未曾入州府。

It used to be with a cup of ale
 I would be met by my old friend.
 Now I gaze for you and nothing comes of it,
 24 Heaven and Earth make their vast revolutions.

7.19–23

Getting Out What Stirred Me

I

The hibernating dragon slept through the winter months,¹
 the old crane's mind was on going ten thousand leagues.²
 Splendid and worthy men of olden days
 4 are like what we see today in not finding their moment.
 Xi Kang did not come to a fitting end,
 but Zhuge Liang had one who understood him.
 It is also like the pines below the slope,
 8 whether used or ignored depends on seeking them out.
 Great indeed, those trunks that know frost and snow,
 but after many years, they become a forest of dead trees.

II

Long ago Pang Degong³
 never once went to the prefectural seat.

1 *Zhuge Liang.

2 *Xi Kang.

3 *Pang Degong.

襄陽耆舊間，
 4 處士節獨苦。
 豈無濟時策，
 終竟畏羅罟。
 林茂鳥有歸，
 8 水深魚知聚。
 舉家隱鹿門，
 劉表焉得取。

III

陶潛避俗翁，
 未必能達道。
 觀其著詩集，
 4 頗亦恨枯槁。
 達生豈是足，
 默識蓋不早。
 有子賢與愚，
 8 何其掛懷抱。

IV

賀公雅吳語，
 在位常清狂。
 上疏乞骸骨，
 4 黃冠歸故鄉。

- Among the gaffers of old Xiangyang
 4 this recluse's standards were uniquely severe.
 Of course he had plans to help the times,
 but in the end he dreaded the nets and snares.
 Where the woods are most leafy, the birds return,
 8 where waters are deep, fish congregate.
 The whole family hid out at Deergate—
 how could Liu Biao get his hands on him?

III

- Tao Qian, old fellow who avoided the common,¹
 wasn't necessarily able to achieve his Way.
 When I look at the collection of poems he wrote,
 4 he really hated his barren life.
 How can sufficiency make a fulfilled life?—
 his silent understanding indeed did not come early.
 Having sons, whether worthy or fools,
 8 how could his concerns so hang on them?

IV

- Master He spoke Wu dialect with elegance,²
 in his office, always madcap and wild.
 He sent in a petition to beg for his bones,³
 4 in a yellow grass hat he went back home.

1 *Tao Qian.

2 He Zhizhang (c. 659–c. 744), an eccentric who served in Xuanzong's court.

3 Begging to return to his home so that he could be buried there.

爽氣不可致，
 斯人今則亡。
 山陰一茅宇，
 8 江海日淒涼。

V

吾憐孟浩然，
 裋褐即長夜。
 賦詩何必多，
 4 往往凌鮑謝。
 清江空舊魚，
 春雨餘甘蔗。
 每望東南雲，
 8 令人幾悲吒。

7.24-25

遣興二首

I

天用莫如龍，
 有時繫扶桑。
 頓轡海徒湧，
 4 神人身更長。

His dashing temper cannot be brought back,
 such a man now has perished.
 In Shanyin a single thatched cottage,
 8 the river and lakes grow daily more bleak and cool.

V

I sadly cherish Meng Haoran,¹
 wearing coarse homespun he went to the long night.²
 Why need one's poems be many?—
 4 everywhere he surpasses Bao and Xie.³
 On the clear river are only those fish of before,
 in spring rain there is abundant sugarcane.
 Whenever I gaze on clouds to the southeast,
 8 it makes me heave several sad sighs.

7.24–25

Getting Out What Stirred Me

I

Nothing matches the dragon for working in heaven,
 but sometimes they are tied to the Fusang Tree.⁴
 Halting their reins, the sea churns in vain,
 4 the god's body is even taller.

1 A Tang poet (689–740).

2 The land of the dead.

3 Bao is the poet Bao Zhao; Xie could be any or all of the Xie's famous in the fifth century, especially Xie Lingyun and Xie Tiao.

4 The Fusang Tree is where the sun rises. This refers to the six dragons that pull the sun carriage.

性命苟不存，
 英雄徒自強。
 吞聲勿復道，
 8 真宰意茫茫。

II

地用莫如馬，
 無良復誰記。
 此日千里鳴，
 4 追風可君意。
 君看渥窪種，
 態與駑駘異。
 不雜蹄齧間，
 8 逍遙有能事。

7.26-30

遣興五首

I

朔風飄胡雁，
 慘澹帶砂磔。
 長林何蕭蕭，
 4 秋草萋更碧。

If one's life cannot be preserved,
 the hero exerts his efforts in vain.
 Swallow your voice, say nothing more,
 8 the purpose of the One in Charge is vast and vague.

II

Nothing matches the horse for working on Earth,
 but if there are no good ones, who pays attention?
 Today it whinnies, crossing a thousand leagues,
 4 chasing the wind, it suits his lord's purpose.
 Just look at the Wowa breed,¹
 their manner differs from worn-out nags.
 If you don't mix them in with those that kick and bite,
 8 moving easily, they can accomplish much.

7.26–30

Getting Out What Stirred Me

I

The north wind tosses the Hu wild geese,
 dreary, it carries pebbles and sand.
 How it whistles through the tall forest,
 4 autumn plants, lush, grow still greener.

1 A region in Gansu famous for its fine horses.

北里富薰天，
高樓夜吹笛。
焉知南鄰客，
8 九月猶絺綌。

II

長陵銳頭兒，
出獵待明發。
騂弓金爪鏑，
4 白馬蹴微雪。
未知所馳逐，
但見暮光滅。
歸來懸兩狼，
8 門戶有旌節。

III

漆有用而割，
膏以明自煎。
蘭摧白露下，
4 桂折秋風前。
府中羅舊尹，
沙道尚依然。
赫赫蕭京兆，
8 今為時所憐。

The northern wards are rich, permeating the heavens.
 they play flutes by night high upstairs.
 How would they know of the sojourner, their southern neighbor,
 8 still wearing coarse homespun in the ninth month?

II

The pointy-headed lad of Changling¹
 waits until daybreak to go out hunting.
 A reflex bow, golden claw arrowheads,
 4 white horse kicking up light snow.
 I know not what he is chasing,
 I see only that the twilight fades.
 Coming back, two wolves hang from his horse,
 8 at his gate are banners and standards.²

III

The lacquer tree is useful and suffers harm,
 oil burns up for its brightness.
 The eupatorium is ruined under silvery dew,
 4 the cassia is chopped before the autumn wind.
 In the office they netted the former metropolitan governor,³
 but the sanded road is still as it was.⁴
 Once awe-inspiring, Xiao of the capital
 8 now is pitied by the times.

1 Someone with the indications of military prowess.

2 The sign of the home of a general or military commissioner.

3 Xiao Jiong had been a close associate of the minister Li Linfu and served as metropolitan governor in the capital, then fell from power.

4 The "sanded road" is the road to the chief minister's mansion. This survives after the person in power is gone.

IV

猛虎憑其威，
往往遭急縛。
雷吼徒咆哮，
4 枝撐已在腳。
忽看皮寢處，
無復睛閃爍。
人有甚於斯，
8 足以勸元惡。

V

朝逢富家葬，
前後皆輝光。
共指親戚大，
4 總麻百夫行。
送者各有死，
不須羨其強。
君看束縛去，
8 亦得歸山岡。

IV

The fierce tiger depends upon threatening power
and always gets roped up tight.

With a thunderous howl it roars in vain,

4 the wooden braces are already on its paws.

All at once you look at its pelt spread as bedding,
the flash of its pupils is no more.

For people it is worse than this,

8 which is enough to warn the most evil men.

V

At dawn I met a rich man's funeral cortege,
from beginning to end, all splendid.

Everyone noted the magnitude of relatives,

4 a hundred fellows going in fine-threaded hemp.¹

Each of those accompanying will have his own death,
one need not envy their strength.

Look at him going off wrapped in cords,²

8 he too will get to go off to the hills.

The preceding sets of "Getting Out What Stirred Me" are essentially undatable. They have been conventionally located among the Qinzhou poems, and as a result they have contributed to an understanding of Du Fu in Qinzhou. This is, however, one of the major problems in reading in a biographical context: undatable poems have to be placed somewhere, and where they land becomes part of the "poetic biography."

At this point the Tibetans, taking advantage of Tang weakness, had been seizing Tang territory to the west and northwest. Qinzhou had become a point through which emissaries and armies passed. In the following series Du Fu takes stock of his decision to move the family to Qinzhou.

1 Funeral clothing.

2 The funeral of a poor man.

7.31-50

秦州雜詩二十首

I

滿目悲生事，
 因人作遠遊。
 遲迴度隴怯，
 4 浩蕩及關愁。
 水落魚龍夜，
 山空鳥鼠秋。
 西征問烽火，
 8 心折此淹留。

II

秦州城北寺，
 勝跡隗囂宮。
 苔蘚山門古，
 4 丹青野殿空。
 月明垂葉露，
 雲逐度溪風。
 清渭無情極，
 8 愁時獨向東。

7.31–50

Unclassified Poems from Qinzhou

I

- Filling my eyes, things that make me grieve at life;
 to rely on others, I made a far journey.
 We hung back, fearful of crossing Long Heights;
 4 reaching the barrier, sorrow swept over me.
 The waters sink, night at Fish-dragon;¹
 the hills deserted, autumn at Bird-rat.²
 Journeying westward, I ask about beacon fires,
 8 the heart snaps, lingering here.

II

- The temple north of Qinzhou's walls,
 the splendid remains of Wei Xiao's palace.³
 With lichen and moss its mountain gate is ancient,
 4 polychrome paintings, wilderness halls deserted.
 The moon brightens the dew that hangs from its leaves,
 clouds follow the wind as it crosses the stream.
 But the clear Wei is heartless in the extreme,
 8 heading east by itself in the times of my sorrow.⁴

1 A river whose multi-colored fish were popularly believed to turn into dragons.

2 A mountain in the region.

3 Wei Xiao (d. 33 A.D.) had been a regional warlord in the interregnum at the beginning of the Eastern Han.

4 Going to Chang'an, as the poet himself would like to do.

III

州圖領同谷，
驛道出流沙。
降虜兼千帳，
4 居人有萬家。
馬驕珠汗落，
胡舞白題斜。
年少臨洮子，
8 西來亦自誇。

IV

鼓角緣邊郡，
川原欲夜時。
秋聽殷地發，
4 風散入雲悲。
抱葉寒蟬靜，
歸山獨鳥遲。
萬方聲一概，
8 吾道竟何之。

V

南使宜天馬，
由來萬匹強。

III

The province's map gives it charge of Tonggu,
the post-station road leads to Drifting Sands.¹

- Federate nomads join in a thousand tents,
4 the inhabitants make up ten thousand households.
The horses mettlesome, beads of sweat drip;
doing Turkish dances, whitened foreheads incline.
Young men, the lads of Lintao,
8 even boast about coming from the west.

IV

Drums and bugles in this frontier district
when it is almost night on the rivers and plains.

- In autumn I listen as the sounds shake the land,
4 wind scatters their sadness into the clouds.
Clasping leaves, the cold cicadas grow still;
a single bird tarries, going back to the hills.
From every direction the sounds are all of a piece,
8 and where will my own journey lead?

V

The southern envoy found it suited for Heaven-horses,
there were always more than ten thousand head.

1 The Gobi Desert.

浮雲連陣沒，
 4 秋草遍山長。
 聞說真龍種，
 仍殘老驕驕。
 哀鳴思戰鬥，
 8 迴立向蒼蒼。

VI

城上胡笳奏，
 山邊漢節歸。
 防河赴滄海，
 4 奉詔發金微。
 士苦形骸黑，
 旌疏鳥獸稀。
 那堪往來戍，
 8 恨解鄴城圍。

VII

莽莽萬重山，
 孤城山谷間。
 無風雲出塞，
 4 不夜月臨關。
 屬國歸何晚，
 樓蘭斬未還。

- Drifting clouds, they perished in successive battle lines,
 4 autumn plants now grow tall, all over the hills.
 I have heard tell that of the true dragon-breed
 there still remains an old charger.
 He neighs mournfully thinking of battle,
 8 and stands apart, facing the gray heavens.

VI

- A Hu reed-pipe plays atop the walls,
 beside the mountain Han standards return.¹
 They go to the gray sea to defend the Yellow River region;
 4 bearing a decree, they set out from Jinwei.
 The soldiers suffer, their skeletons blacken,
 banners sparse, their birds and beasts few.
 How can one bear troops coming and going?—
 8 I deplore how the siege of Ye came apart.

VII

- Stretching vast, ten thousand folds of mountains,
 a lone fortress in a mountain valley.
 No wind, but clouds come out of the passes,
 4 not night, the moon hangs over a barrier.
 How late he comes back from the client kingdoms,²
 nor has one returned from beheading the Loulan king.³

1 An envoy or commander, either returning from meeting with the Tibetans or coming to collect more troops for the fighting in the east.

2 *Su Wu. A Tang envoy is probably also thought of.

3 In the Han, Fu Jiezi took Chinese troops to the Loulan kingdom and beheaded its recalcitrant king.

煙塵一長望，
8 衰颯正摧顏。

VIII

聞道尋源使，
從天此路迴。
牽牛去幾許，
4 宛馬至今來。
一望幽燕隔，
何時郡國開。
東征健兒盡，
8 羌笛暮吹哀。

IX

今日明人眼，
臨池好驛亭。
叢篁低地碧，
4 高柳半天青。
稠疊多幽事，
喧呼閱使星。
老夫如有此，
8 不異在郊坰。

I gaze long at the smoke and dust,
 8 aged and wasted, my complexion is ruined.

VIII

They say that the envoy seeking the River's source,
 came back from Heaven along this route.¹
 How far distant could he have been from the Oxherd?—
 4 Ferghana horses keep coming to this day.
 I gaze, but You and Yan are cut off—²
 when will our own provinces be opened up?
 Our regulars, marching east, are gone,
 8 the Qiang flute plays mournfully at twilight.

IX

Brightening my eyes this day
 is the fine station pavilion overlooking a pool.
 Bamboo clumps emerald, lowering to the ground,
 4 tall willows, green over half the sky.
 In these thick folds the sense of seclusion is great,
 then noisy shouting, as envoy stars are observed.³
 If an old fellow like myself could have such a place,
 8 it would be no different from living in the suburbs.⁴

1 *Zhang Qian

2 In northeast China, still in the hands of the rebels.

3 In the Eastern Han, Hedi sent two envoys to Chengdu, and two wandering stars were observed crossing into the astral region of Shu. Here we have court envoys.

4 Of Chang'an.

X

雲氣接崑崙，
涔涔塞雨繁。
羌童看渭水，
4 使客向河源。
煙火軍中幕，
牛羊嶺上村。
所居秋草靜，
8 正閉小蓬門。

XI

蕭蕭古塞冷，
漠漠秋雲低。
黃鵠翅垂雨，
4 蒼鷹飢啄泥。
薊門誰自北，
漢將獨征西。
不意書生耳，
8 臨衰厭鼓鞞。

XII

山頭南郭寺，
水號北流泉。

X

Cloudy vapors stretch to the Kunlun Mountains,
 frontier rains heavy with streaming torrents.

A Qiang lad observes the Wei's waters,
 4 the envoy heads off to Heyuan.¹

Smoky fires, tents of the army;
 cattle and sheep, a village on the ridge.

Where I dwell the autumn plants are peaceful
 8 now as I close my small ramshackle gate.

XI

Whistling winds, the ancient passes chill,
 billowing autumn clouds hang low.

A yellow swan, wings drooping in the rain,
 4 a gray hawk, starving, pecks in the mud.

Who now will go north from Ji Gate?—²
 the Han generals only campaign in the west.

I had not expected that this scholar's ears
 8 would weary of war-drums in declining years.

XII

The southern suburban temple atop the mountain
 has a stream called "Northward Flowing Spring."

1 A military district in the Longyou Circuit.

2 In the northeast, in rebel hands.

老樹空庭得，
4 清渠一邑傳。
秋花危石底，
晚景臥鐘邊。
俛仰悲身世，
8 溪風為颯然。

XIII

傳道東柯谷，
深藏數十家。
對門藤蓋瓦，
4 映竹水穿沙。
瘦地翻宜粟，
陽坡可種瓜。
船人近相報，
8 但恐失桃花。

XIV

萬古仇池穴，
潛通小有天。
神魚人不見，
4 福地語真傳。
近接西南境，
長懷十九泉。

- A deserted courtyard with an old tree gets it,
 4 the clear channel runs throughout the whole town.
 Autumn flowers at the base of a sheer rock,
 evening sunlight beside a bell lying on its side.
 In a moment I am saddened for the world I live in,
 8 the breeze on the creek gusts, rustling for me.

XIII

- I've heard of Eastern Bough Valley,
 its depths hide several dozen families.
 Vines cover the roof-tiles before their gates,
 4 half-hidden in bamboo, waters bore through sand.
 The thin soil turns out to be suited for millet,
 on the sunlit southern slopes one may plant melons.
 May the boatman let me know when we get close,
 8 I only fear that I'll miss this Peach Blossom Spring.¹

XIV

- For all time the cave on Mate Pool Mountain²
 secretly connects to There-is-a-little-Heaven.³
 No one sees the sacred fish,
 4 but word that it is a "Blessed Place" has been truly transmitted.⁴
 Closely adjacent to the southeast border⁵
 my mind is always on its nineteen springs.

1 *Peach Blossom Spring.

2 In Tonggu.

3 This is a Daoist sacred place on Wangwu Mountain in modern Shanxi.

4 That is, the cave on Mate Pool Mountain is a sacred place of Daoism.

5 Of Qinzhou.

何時一茅屋，
8 送老白雲邊。

XV

未暇泛滄海，
悠悠兵馬間。
塞門風落木，
4 客舍雨連山。
阮籍行多興，
龐公隱不還。
東柯遂疏懶，
8 休鑷鬢毛斑。

XVI

東柯好崖谷，
不與眾峰群。
落日邀雙鳥，
4 晴天卷片雲。
野人矜絕險，
水竹會平分。
採藥吾將老，
8 兒童未遣聞。

When in a single thatched cottage
 8 will I live out old age beside white clouds?

XV

I have no chance to sail off upon gray seas,
 I go on and on among war-horses.
 Winds strip the trees at my frontier gate,
 4 in a sojourner's lodgings rains stretch to the hills.
 In his journeys Ruan Ji was often stirred;¹
 Pang Degong turned a recluse and did not return.²
 At Eastern Bough I will follow an easy, carefree life
 8 and stop tweezing white hairs from my temple locks.

XVI

Eastern Bough is a fine valley,
 it does not congregate with other peaks.
 The setting sun welcomes a pair of birds,
 4 the clear heavens roll up a single cloud.
 Rustics boast of how difficult and remote it is;
 it happens to be equally divided between water and bamboo.
 I will grow old there picking herbs,
 8 I have not yet let my children know of this.

1 *Ruan Ji.

2 *Pang Degong.

XVII

邊秋陰易夕，
不復辨晨光。
簷雨亂淋幔，
4 山雲低度牆。
鷗鷺窺淺井，
蚯蚓上深堂。
車馬何蕭索，
8 門前百草長。

XVIII

地僻秋將盡，
山高客未歸。
塞雲多斷續，
4 邊日少光輝。
警急烽常報，
傳聞檄屢飛。
西戎外甥國，
8 何得迓天威。

XIX

鳳林戈未息，
魚海路常難。

XVII

Autumn on the frontier, shadows easily turn evening
 one can no more distinguish the morning light.
 Rain from the eaves streams wildly down the curtains,
 4 mountain clouds cross low over the walls.
 The cormorant peers into a shallow well,
 earthworms crawl deep into the hall.
 How dreary the wagons and horses look,
 8 before my gate all the different plants grow tall.

XVIII

The place is remote, fall will soon end,
 mountains high, the wayfarer has not gone home.
 Frontier clouds usually break off, then continue,
 4 the borderland sun sheds but little light.
 Beacon fires constantly announce emergencies,
 I've heard that army dispatches often fly through.
 The Western Rong are a maternal nephew's kingdom—¹
 8 how can they violate Heaven's authority?

Qinzhou, at the eastern edge of the Longyou Circuit, was kept abreast of Tibetan incursions, which no doubt contributed to Du Fu's decision to move the family farther south.

XIX

At Fenglin the pikes have not yet rested,²
 the road to Yuhai was always hard.³

1 The Western Rong is an archaic reference to the Tibetans. A Tibetan king had once married a Tang princess, leading to the ideological position that the ruling house bore the relation of "maternal nephew" to the Tang imperial house.

2 A barrier pass in Hezhou, separated from Qinzou by only one prefecture.

3 An area of conflict with the Tibetans.

候火雲峰峻，
4 懸軍幕井乾。
風連西極動，
月過北庭寒。
故老思飛將，
8 何時議築壇。

XX

唐堯真自聖，
野老復何知。
曬藥能無婦，
4 應門幸有兒。
藏書聞禹穴，
讀記憶仇池。
為報駕行舊，
8 鷓鴣在一枝。

7.51

月夜憶舍弟

戍鼓斷人行，
邊秋一雁聲。
露從今夜白，
4 月是故鄉明。

- Watch-fires where cloudy peaks tower,
 4 an army deep in enemy territory, its camp well run dry.
 Winds stir, stretching through the farthest west,
 the moon is cold, passing over Beiting,¹
 Old folks long for the Flying General—²
 8 when will we discuss building an altar?³

XX

- In his own right our Yao is truly a Sage,⁴
 what does an old rustic know?
 Could I do without a wife to sun-dry my herbs?—
 4 and luckily I have a son to tend the gate.
 I have heard of Yu's cave with its hidden writings,⁵
 in reading accounts, I think back on Mate Pool.
 Tell my old friends in the mandarin-duck ranks,⁶
 8 the wren remains on his single branch.⁷

7.51

Recalling My Brothers on a Moonlit Night

- The garrison drums stop people traveling,
 fall on the frontier, the sound of one wild goose.
 The dew will be white from this night on,
 4 the moon is as bright as at home.

1 In the area near Turfan.

2 The Han general Li Guang, who successfully fought the Xiongnu.

3 To commission a general, following the example of Han Gaozu, who built a high altar to commission his general Han Xin.

4 Referring to Suzong.

5 Sage-king Yu found golden tablets in Weiwan Mountain and hid them in a cave.

6 Court ranks.

7 This is a positive figure for the recluse, the person who preserves his life by staying humble.

有弟皆分散，
無家問死生。
寄書長不達，
8 況乃未休兵。

7.52

天末懷李白

涼風起天末，
君子意如何。
鴻雁幾時到，
4 江湖秋水多。
文章憎命達，
魑魅喜人過。
應共冤魂語，
8 投詩贈汨羅。

7.53

宿贊公房

杖錫何來此，
秋風已颯然。
雨荒深院菊，
4 霜倒半池蓮。

I have brothers, but all are scattered,
 I have no family to ask if they still live.
 I send letters but they never arrive,
 8 even more as warfare has not ceased.

7.52

Recalling Li Bai at the Ends of the Earth

A cool breeze rises at the ends of the earth,
 what are you thinking of, now, sir?
 When will the swans and wild geese arrive?¹
 4 on the rivers and lakes autumn floods are full.
 In literature success is hated,
 trolls take delight when a person errs.
 You must be talking to that wronged soul,
 8 presenting a poem for him into the Miluo.²

Du Fu's stay in Qinzhou was somewhat lightened by the surprise appearance of Reverend Zan, with whom Du Fu had stayed when he was in rebel-held Chang'an.

7.53

Spending the Night in the Chambers of Reverend Zan³

How did you come here, supported by your tin scepter?—⁴
 already the autumn winds are howling.
 Rains lay waste to chrysanthemums deep in your garden,
 4 the frost overturned the lotus over half your pool.

1 Bearers of letters.

2 The “wronged soul” is that of Qu Yuan, who drowned himself in the Miluo River.

3 Original note: “Zan was the abbot of the Great Cloud Temple in the capital; he was sent into exile here” 贊京師大雲寺主，謫此安置。

4 The tin scepter was part of the paraphernalia of a monk.

放逐寧違性，
 虛空不離禪。
 相逢成夜宿，
 8 隴月向人圓。

7.54

赤谷西崦人家

躋險不自喧，
 出郊已清目。
 溪迴日氣暖，
 4 徑轉山田熟。
 鳥雀依茅茨，
 藩籬帶松菊。
 如行武陵暮，
 8 欲問桃花宿。

7.55-56

西枝村尋置草堂地夜宿贊公土室二首

I

出郭眇細岑，
 披榛得微路。

Though banished, how could you stray from your nature?
 in emptiness you do not depart from Chan.
 Meeting you, I end up staying the night,
 8 the moon facing us over Longtou is round.

7.54

Homes on West Mountain at Red Valley

Mounting the steeps, there is no noise,
 leaving the area around the city has already cleared my eyes.
 The creek bends, the sunlit air is warm,
 4 the path turns, mountain fields ripening.
 Wrens rest on the thatch,
 hedges lined with pine and chrysanthemum.
 It is as if walking in Wuling in the evening,
 8 I'll find out about spending the night in Peach Blossom Spring.¹

7.55–56

Seeking a Place to Put a Thatched Cottage in West Branch Village,
 Staying Over in the Earthen Chamber of Reverend Zan

I

As I left town, I turned my eyes to a thin pinnacle,
 pushing back undergrowth, I found a small path.

1 *Peach Blossom Spring.

溪行一流水，
 4 曲折方屢渡。
 贊公湯休徒，
 好靜心跡素。
 昨枉霞上作，
 8 盛論巖中趣。
 怡然共攜手，
 恣意同遠步。
 捫蘿澀先登，
 12 陟巘眩反顧。
 要求陽岡暖，
 苦涉陰嶺互。
 惆悵老大藤，
 16 沈吟屈蟠樹。
 卜居意未展，
 杖策回且暮。
 層巔餘落日，
 20 草蔓已多露。

II

天寒鳥已歸，
 月出山更靜。
 土室延白光，
 4 松門耿疏影。

- I followed along the current of a stream,
 4 often crossing again its twists and turns.
 Reverend Zan is the sort of Tang Huixiu,¹
 he loves serenity, his mind's traces are plain.
 Recently he graced me with writing from above the auroras,²
 8 fully discussing the attractions of being in the mountains.
 Cheerfully we took each other by the hand
 and, following our inclination, walked far together.
 Claspng vines, I was first to climb the rough ground,
 12 I ascended the summit, then, confused, looked back.
 I was looking for the warmth of a hill's sunlit south side,
 we had painfully crossed the gelid shadowy north side.
 I stood depressed at a large old rattan vine,
 16 I brooded by gnarled and twisted trees.
 My intention to site a house had not been fulfilled,
 using my cane I went back with you at twilight.
 On the layered ridges the setting sun remained,
 20 already there was much dew on the plants and vines.

II

- The weather was cold, the birds had returned,
 when the moon came out, the mountains were even more still.
 The earthen chamber invited the white light in,
 4 the gate of pine gleamed in its sparse rays.

1 The famous Southern Dyasties poet-monk Huixiu (fl. 464) was surnamed Tang.

2 From the realm of someone above the world.

躋攀倦日短，
語樂寄夜永。
明燃林中薪，
8 暗汲石底井。
大師京國舊，
德業天機秉。
從來支許遊，
12 興趣江湖迴。
數奇謫關塞，
道廣存箕穎。
何知戎馬間，
16 復接塵事屏。
幽尋豈一路，
遠色有諸嶺。
晨光稍矇矓，
20 更越西南頂。

7.57

寄贊上人

一昨陪錫杖，
卜鄰南山幽。
年侵腰腳衰，
4 未便陰崖秋。

- By climbing and clambering we had tired out the short day,
 the pleasures of chat we entrusted to the long night.
 Brightly burning, kindling from the forest,
 8 water drawn in darkness from a well below the rocks.
 His Reverence is an old friend from the capital,
 by accumulated merit he holds to natural endowments.
 We used to roam, the likes of Zhidun and Xu Xun,¹
 12 our elation went far to the rivers and lakes.
 His fate went awry, exiled to this frontier,
 yet his Way is broad, he preserves Qi and Ying.²
 Who would have thought that amid warhorses
 16 I would again meet him, screened away from matters of the dust?
 How can there be only one road to seek a secluded spot?—
 there are many peaks, their colors afar.
 Dawn's light is just hazily appearing,
 20 we will go on across the hilltop to the southwest.

Reverend Zan's fall was almost as dramatic as Du Fu's own. From Great Cloud Temple in Chang'an, whose splendor was supported by imperial patronage, he had been sent off to a loess cave in a temple in backwater Qinzhou. He seems to have accepted this with equanimity—though unlike Du Fu, he did not have a household to provide for.

7.57

To Reverend Zan

- Just recently, in company with you and your tin staff,
 I searched for a site in the seclusion of southern mountains.
 The years creep upon me, waist and feet are weak,
 4 so autumn on the shadowed north slopes won't be right for me.

1 Zhidun and Xu Xun were famous fourth-century poets combining interest in the landscape with philosophical reflection.

2 *Xu You.

重岡北面起，
竟日陽光留。
茅屋買兼土，
8 斯焉心所求。
近聞西枝西，
有谷杉黍稠。
亭午頗和暖，
12 石田又足收。
當期塞雨乾，
宿昔齒疾瘳。
裴回虎穴上，
16 面勢龍泓頭。
柴荆具茶茗，
徑路通林丘。
與子成二老，
20 來往亦風流。

7.58

太平寺泉眼

招提憑高岡，
疏散連草莽。
出泉枯柳根，
4 汲引歲月古。

- To the north a layered hill rose up,
 where sunlight lingered all day long.
 A thatched cottage I'll buy, along with the land,
 8 this spot is what my heart seeks.
 Recently I've heard that west of West Branch
 there's a valley, thick with fir and millet.
 At noon it is especially balmy and warm,
 12 the stony fields also yield enough.
 At this moment the frontier rain has dried,
 my longstanding tooth pains have gotten better.
 I pace about above a tiger's lair,
 16 its face on the edge of a dragon pool.
 Though ramshackle, it will be provided with tea,
 a path leads through to your wooded hill.
 We'll become two old men together,
 20 even with some panache in our intercourse.

7.58

The Fountainhead at Taiping Temple

- The monastery rests on the high hill,
 its scattered buildings stretch to the grassland.
 A spring comes out from the roots of a withered willow,
 4 they have drawn from it from time immemorial.

石間見海眼，
天畔縈水府。
廣深丈尺間，
8 宴息敢輕侮。
青白二小蛇，
幽姿可時睹。
如絲氣或上，
12 爛熳為雲雨。
山頭到山下，
鑿井不盡土。
取供十方僧，
16 香美勝牛乳。
北風起寒文，
弱藻舒翠縷。
明涵客衣淨，
20 細蕩林影趣。
何當宅下流，
餘潤通藥圃。
三春濕黃精，
24 一食生毛羽。

- Among the rocks one sees an eye of the sea,¹
 the watery precinct winds to heaven's edge.
 Its breadth and depth, about a yard,
 8 dare anyone insult what lies at rest there?
 Two little green and white snakes,
 one can sometimes catch sight of their secluded forms.
 A vapor like a strand of silk may rise,
 12 then swelling out, become clouds and rain.
 From the mountain top to the mountain's foot,
 they've dug wells and found only endless dirt.
 They take this spring to provide for monks from everywhere,
 16 more fragrant and sweet than cow's milk.
 The north wind raises cold ripples,
 pliant water-plants spread azure threads.
 Brightly it contains the traveler's robes clean,²
 20 delicately sweeping the charm of the forest's reflections along.
 When can I build a house downstream?—
 I'll channel its lingering moisture into an herb garden.
 Throughout springtime it will soak my yellow elixir,³
 24 once I eat that, I will grow wings.⁴

1 Certain springs were believed to have been directly connected with the ocean, "eyes of the sea."

2 In reflection.

3 Yellow elixir was a plant used in Chinese medicine.

4 Become an immortal.

7.59

東樓

萬里流沙道，
西征過北門。
但添新戰骨，
4 不返舊征魂。
樓角凌風迴，
城陰帶水昏。
傳聲看驛使，
8 送節向河源。

7.60

雨晴

天際秋雲薄，
從西萬里風。
今朝好晴景，
4 久雨不妨農。
塞柳行疏翠，
山梨結小紅。
胡笳樓上發，
8 一雁入高空。

7.59

East Tower

The road to Drifting Sands stretches ten thousand leagues,
those on western campaigns pass through the north gate.

It only adds to the bones of recent battles,

4 it does not bring back the souls of former campaigns.

The tower corners are remote, rising into winds,
the wall's shadow is dim along the waters.

Word is passed around to go see the envoy

8 who carries the standards toward the River's source.¹

7.60

Rain Clears

Autumn clouds are thin on the horizon,
winds come from the west across ten thousand leagues.

This morning the sunny scene is fine,

4 the long rains have not prevented farming.

Soon the azure of frontier willows will grow sparse,
mountain pears form small shapes of red.

A Hu reed-pipe sounds forth from the tower

8 and a single wild goose enters the high sky.

1 An envoy to the Tibetans, figured as *Zhang Qian.

7.61

寓目

一縣蒲萄熟，
 秋山苜蓿多。
 關雲常帶雨，
 4 塞水不成河。
 羌女輕烽燧，
 胡兒掣駱駝。
 自傷遲暮眼，
 8 喪亂飽經過。

7.62

山寺

野寺殘僧少，
 山園細路高。
 麝香眠石竹，
 4 鸚鵡啄金桃。
 亂石通人過，
 懸崖置屋牢。
 上方重閣晚，
 8 百里見秋毫。

7.61

What Caught My Eye

Grapes ripen all over the county,
 there is much clover in autumn hills.

Clouds from the passes always bear rain,
 4 waters on the frontier don't form rivers.

The Qiang girl disregards beacon alarms,
 a Hu lad guides his camels along.

I am pained by my eyesight in twilight years,
 8 I have had my fill of passing through death and strife.

7.62

Mountain Temple

Few monks remain in the wilderness temple,
 a tiny road goes high to its mountain garden.

A musk-deer sleeps among stone-bamboo,
 4 parrots peck at the golden peaches.

A tangle of rock allows a person to pass,
 on the hanging cliff cells are securely set.

In the highest precincts, evening in the tiered tower,
 8 for a hundred leagues I could see a wisp of autumn hair.¹

1 A filament, the ability to see which was the mark of clarity of vision.

7.63

即事

聞道花門破，
和親事卻非。
人憐漢公主，
4 生得渡河歸。
秋思拋雲髻，
腰支賸寶衣。
群凶猶索戰，
8 回首意多違。

7.64

遣懷

愁眼看霜露，
寒城菊自花。
天風隨斷柳，
4 客淚墮清笳。
水靜樓陰直，
山昏塞日斜。
夜來歸鳥盡，
8 啼殺後樓鴉。

7.63

Immediate Matters

I hear that the Huamen Uighurs were crushed,
and the marriage alliance has turned out a failure.¹

People pity the Chinese princess

4 who got to return alive across the River.

With autumn thoughts, she let her cloudlike chignon loose,
her precious clothes, too large for waist and limbs.

Yet the vile rebel hosts still seek battle,

8 looking back, things have often gone counter to what was wished.

7.64

Expressing My Cares

Sad eyes look on the frost and dew,
in the cold city chrysanthemums flower on their own.
Heaven's winds follow broken willows,

4 a sojourner's tears fall at the clear reed flute.

The waters are still, the tower's shadow straight,
mountains dusky where the frontier sun slants down.

With nightfall the birds have all returned

8 and screech terribly at the late-roosting crows.

1 The Uighurs were defeated together with the Tang armies around Ye, after which the Uighur prince fled to Chang'an. After that the Khan died, and the Ningguo Princess, his Tang imperial bride, was sent back, having born the Khan no children.

7.65

天河

常時任顯晦，
秋至輒分明。
縱被微雲掩，
4 終能永夜清。
含星動雙闕，
伴月落邊城。
牛女年年渡，
8 何曾風浪生。

7.66

初月

光細弦豈上，
影斜輪未安。
微升古塞外，
4 已隱暮雲端。
河漢不改色，
關山空自寒。
庭前有白露，
8 暗滿菊花團。

7.65

The Heavenly River

Most of the time it may be hidden or fully visible,
but when autumn comes, it gets immediately bright.

Even if covered over by faint clouds,

4 in the long run it can be clear through the long night.

Full of stars, it stirs by paired palace gates,
moon's companion, it sinks by a frontier fort.

Oxherd and Weaver cross it every year,

8 and when have storms ever arisen thereon?

7.66

New Moon

Its light so thin, how could it be half-full?—

rays oblique, the orb not yet steady.

Faintly ascending beyond ancient passes,

4 already hidden by twilight clouds' edge.

The Star River does not change its color,

the barrier mountains are cold on their own.

There is white dew in the front yard,

8 in darkness filling the chrysanthemums.

7.67

擣衣

亦知戍不返，
秋至拭清砧。
已近苦寒月，
4 況經長別心。
寧辭擣衣倦，
一寄塞垣深。
用盡閨中力，
8 君聽空外音。

7.68

歸燕

不獨避霜雪，
其如儔侶稀。
四時無失序，
4 八月自知歸。
春色豈相誤，
眾雛還識機。
故巢儻未毀，
8 會傍主人飛。

7.67Beating Clothes¹

Even knowing he won't return from the army,
when fall comes, she wipes the cool pounding stone.
Already the bitter cold months draw near,
4 worse for a heart that has been through long parting.
She does not avoid weariness from beating clothes,
she will send them all deep into the frontier.
She uses up all her womanly strength—
8 just listen to those sounds in the sky.

7.68

Migrating Swallow

It is not just to avoid the frost and snow—
its companions are growing fewer.
The four seasons do not err in their sequence,
4 in the eighth month by instinct you know to go.
I'm sure you won't fail to catch spring's beauty,
you will also know the right moment for having chicks.
If by chance your old nest is not destroyed,
8 may you someday fly beside the master of the house.

1 Either beating the water out after washing or fluffing the padding for insulation in preparing clothes for winter.

7.69

促織

促織甚微細，
哀音何動人。
草根吟不穩，
4 床下意相親。
久客得無淚，
放妻難及晨。
悲絲與急管，
8 感激異天真。

7.70

螢火

幸因腐草出，
敢近太陽飛。
未足臨書卷，
4 時能點客衣。
隨風隔幔小，
帶雨傍林微。
十月清霜重，
8 飄零何處歸。

7.69

Crickets

- The cricket is very tiny,
 why do its sad sounds move people so?
 At the foot of plants, their humming is unsteady,
 4 under the bed they seem more intimate.
 Can the longtime wayfarer be without tears?—
 the spurned wife finds it hard to endure until dawn.
 Mournful strings and the shrill pipes
 8 stir one differently from the natural.

7.70

Fireflies

- Originally emerging from rotting plants,¹
 dare they fly close to the sun?
 Inadequate light for poring over books,²
 4 yet sometimes they can cast a spot on a traveler's clothes.
 Going with the wind, tiny beyond the curtain,
 rain-soaked, faint beside the grove.
 In the tenth month the clear frosts will weigh heavy—
 8 swept along, where will they go then?

1 Fireflies were believed to be spontaneously generated from rotting plants.

2 *Ju Yin.

7.71

蒹葭

摧折不自守，
秋風吹若何。
暫時花戴雪，
4 幾處葉沉波。
體弱春風早，
叢長夜露多。
江湖後搖落，
8 亦恐歲蹉跎。

7.72

苦竹

青冥亦自守，
軟弱強扶持。
味苦夏蟲避，
4 叢卑春鳥疑。
軒墀曾不重，
翦伐欲無辭。
幸近幽人屋，
8 霜根結在茲。

7.71

Reeds and Rushes

They snap, unable to protect themselves—
how the autumn wind blows them!

For a brief time their flowers bear snow;¹

4 here and there the leaves sink in the waves.

Their forms are frail when the spring breeze comes early;
when their clumps grow tall, much nighttime dew.

On rivers and lakes, they fall away later,

8 but one still then worries that the year is slipping away.

7.72

Bitter Bamboo

In the dark blue they protect themselves,
weak and frail things struggle for their support.

Their taste bitter, summer insects avoid them,

4 their clumps so low that spring birds distrust them.

Never valued for splendid buildings,
they would not refuse to be cut.

But if they chance to be near a recluse's cottage,

8 their frosty roots take hold right there.

1 Reed flowers are white.

8.1

除架

束薪已零落，
瓠葉轉蕭疏。
幸結白花了，
4 寧辭青蔓除。
秋蟲聲不去，
暮雀意何如。
寒事今牢落，
8 人生亦有初。

8.2

廢畦

秋蔬擁霜露，
豈敢惜凋殘。
暮景數枝葉，
4 天風吹汝寒。
綠霑泥滓盡，
香與歲時闌。
生意春如昨，
8 悲君白玉盤。

8.1

Taking Down a Trellis

Sticks lashed together are falling apart,
 the gourd leaves grow ever more withered and sparse.
 Right when the white flowers have done forming fruit,
 4 how can it object that its green vines be removed?
 The voices of fall insects have not left it,
 what is on the minds of the twilight wrens?
 The cold now makes things leafless and bleak—
 8 human life too has its beginnings.¹

8.2

Abandoned Fields

Autumn vegetables, surrounded by frost and dew,
 I dare not feel bad about their ruin.
 In the evening light I count the leaves on the stalks,
 4 heaven's winds blow you cold.
 The green is gone, soaked in mud and mire,
 their fragrance ends with the season of the year.
 As for the life in them, spring seems in the past,
 8 and I grieve for my lord's plate of white jade.

1 "Overbearing" (*Dang* 蕩) from the *Classic of Poetry*: "Heaven bore the teeming folk, / his Charge cannot be trusted. / All have beginnings, / few can keep it to the end" 天生烝民，其命匪諶。靡不有初，鮮克有終。 This refers to Heaven's favor being lost by the royal house of Shang; gourds, like dynasties, begin well and end in ruin.

8.3

夕烽

夕烽來不近，
每日報平安。
塞上傳光小，
4 雲邊落點殘。
照秦通警急，
過隴自艱難。
聞道蓬萊殿，
8 千門立馬看。

8.4

秋笛

清商欲盡奏，
奏苦血霑衣。
他日傷心極，
4 征人白骨歸。
相逢恐恨過，
故作發聲微。
不見秋雲動，
8 悲風稍稍飛。

8.3

Evening Beacon Fires

Evening beacon fires come not from nearby,
every day they bring word of peace.

- On the frontiers the lights passed on are small,
4 by the clouds the falling specks fade.
Shining in Qin, they communicate emergency,
when they pass Long, there are troubles.¹
I have heard that at Penglai Palace
8 by the thousand gates, they stop their horses to look.

8.4

Autumn Flute

If you play the clear *shang* mode to the utmost,²
the playing is so bitter that bloody tears soak your clothes.

- In other days it pained the heart in the extreme,
4 soldier on campaign, his white bones return.
Fearing that anyone here will feel too much rancor,
on purpose he plays the notes softly.
You do not see autumn clouds stir,
8 as the sad airs fly little by little.

1 Qinzhou was west of Long. Evidently only beacon fires communicating emergencies were passed along from tower to tower all the way to Chang'an.

2 The note *shang* was associated with sorrow and melancholy.

8.5

日暮

日落風亦起，
城頭烏尾訛。
黃雲高未動，
4 白水已揚波。
羌婦語還哭，
胡兒行且歌。
將軍別換馬，
8 夜出擁雕戈。

8.6

野望

清秋望不極，
迢遞起層陰。
遠水兼天淨，
4 孤城隱霧深。
葉稀風更落，
山迴日初沈。
獨鶴歸何晚，
8 昏雅已滿林。

8.5

Twilight

At twilight the winds also rise,
atop the wall crow-tails ruffle.¹

- Brown clouds so high they do not stir,
4 but silvery waters lift their waves.
A Qiang woman talks, then weeps,
a Hu lad walks singing.
The general changes to another horse
8 and at night goes forth holding an inlaid pike.

8.6

View of the Wilds

I cannot gaze to clear autumn's full extent,
far in the distance layered shadows rise.
Distant waters, clear and level with sky,
4 lone city walls are deep, shrouded in fog.
The leaves few, the wind brings more down,
the mountains remote, where the sun just now sinks.
How late the solitary crane returns!—

- 8 crows of dusk have already filled the woods.

1 Although this is what the poet sees, it echoes a Han street verse: "Atop the wall crows, / tails ruffle" 城上烏, 尾畢遺.

8.7

空囊

翠柏苦猶食，
明霞朝可餐。
世人共鹵莽，
4 吾道屬艱難。
不爨井晨凍，
無衣床夜寒。
囊空恐羞澀，
8 留得一錢看。

8.8

病馬

乘爾亦已久，
天寒關塞深。
塵中老盡力，
4 歲晚病傷心。
毛骨豈殊眾，
馴良猶至今。
物微意不淺，
8 感動一沈吟。

8.7

Empty Purse

The azure cypress is bitter, but still is eaten,¹
bright wisps at dawn can make a meal.²

Men of this age have all let things run wild,
4 and my way finds itself in hardship.

No wood for the fire, the well frozen at dawn,
without robes, bed cold by night.

Fearing shamefaced awkwardness if my purse were empty,
8 I hold on to one copper cash.

8.8

Sick Horse

I have ridden you already a long time now,
in cold weather deep in the barrier passes.

In the dust, aging, you used all your strength,
4 now late in the year sickness pains the heart.

Pelt and bone no different from the ordinary,
well-trained and docile even now.

The creature insignificant; its meaning, not shallow,
8 I brood long, moved and stirred.

1 Cypress seeds were famine food.

2 The cloud wisps were the food of immortals, here used ironically as famine food.

8.9

蕃劍

致此自僻遠，
又非珠玉裝。
如何有奇怪，
4 每夜吐光芒。
虎氣必騰上，
龍身寧久藏。
風塵苦未息，
8 持汝奉明王。

8.10

銅瓶

亂後碧井廢，
時清瑤殿深。
銅瓶未失水，
4 百丈有哀音。
側想美人意，
應悲寒甃沈。
蛟龍半缺落，
8 猶得折黃金。

8.9

Tibetan Sword

It was brought here from a faraway land,
yet not adorned with pearls or jade.

How is it that there is some marvel within,

4 every night emitting rays of light?

A tiger-temper must leap upward,

how can a dragon body stay hidden long?¹

Sadly the wind-blown dust does not cease,

8 I will take you in hand to serve my wise prince.

8.10

Bronze Pitcher

After the wars the emerald well was abandoned,
in untroubled times it was deep behind marble halls.

This bronze pitcher never was cut off from the water,

4 the hundred-yard well-rope made mournful sounds.

Indirectly I imagine the fair lady's state of mind—

surely she grieved when it sank below cold well-tiles.

The dragons have half fallen off,

8 but it still can bring a price in gold.

1 *Sword-dragon.

8.11

送遠

帶甲滿天地，
胡為君遠行。
親朋盡一哭，
4 鞍馬去孤城。
草木歲月晚，
關河霜雪清。
別離已昨日，
8 因見古人情。

8.12

送人從軍

弱水應無地，
陽關已近天。
今君度沙磧，
4 累月斷人煙。
好武寧論命，
封侯不計年。
馬寒防失道，
8 雪沒錦鞍韉。

8.11

Seeing Someone Off to a Far Place

- Men in armor fill Heaven and Earth,
 why then do you travel afar?
 Friends and kin all have wept for you,
 4 and your saddled horse leaves the solitary city.
 Plants and trees, it is late in the year,
 at barriers and rivers the frost and snow will be bright.
 Parting was already “just like yesterday”—¹
 8 in this we see the sentiments of the ancients.

8.12

Sending Someone Off into the Army

- By the Ruo River I’m sure the land is gone,
 Yang Pass is already close to the heavens.²
 Now you will cross the deserts,
 4 for months on end cut off from the smoke of dwellings.
 Lover of war, how can your fate concern you?—
 no reckoning the years until you will be enfeoffed.³
 Your horse, cold, will prevent you from losing the way,⁴
 8 the snows swallow up your brocade saddle-cloth.

1 Du Fu is alluding to a line in Jiang Yan’s (444–505) “Ancient Parting”: “It seems like yesterday I saw you off” 送君如昨日.

2 Both the Ruo River and Yang Pass were in the Longyou Circuit and represent going off into the frontier.

3 Enfeoffment was the speculative reward of those who served with distinction in the Central Asian campaigns. In Tang practice this actually meant receiving an office.

4 Duke Huan of Qi lost his way when returning from a campaign and made it back by letting his horse follow its instincts.

8.13

示姪佐

多病秋風落，
君來慰眼前。
自聞茅屋趣，
4 只想竹林眠。
滿谷山雲起，
侵籬澗水懸。
嗣宗諸子姪，
8 早覺仲容賢。

8.14-16

佐還山後寄三首

I

山晚浮雲合，
歸時恐路迷。
澗寒人欲到，
4 村黑鳥應棲。
野客茅茨小，
田家樹木低。

Du Fu had a “nephew” (a member of the extended family belonging to a younger generation) living near Qinzhou, whom he hoped to rely on for support.

8.13

To My Nephew Zuo¹

- I was very sick as the autumn wind was waning,
 you came to console me with your presence.
 Since I heard of the enticements of your reed-thatched house,
 4 all I can do is fancy resting there in the bamboo grove.
 Mountain clouds rise, filling the valley,
 soaking your hedge, a stream hangs in a little falls.
 Of all the children and nephews of Ruan Ji
 8 it was early recognized that Zhongrong was most worthy.²

Du Fu’s unsubtle suggestion that he, along with his wife, children, and servants, move in with Du Zuo clearly fell on deaf ears (ears no doubt further deafened by Du Fu’s suggestion that what he wants is to lie around in Du Zuo’s bamboo grove). Du Zuo seems to have promised grain, which was not forthcoming.

8.14–16

Sent after Du Zuo Returned to the Mountains

I

- Late in the mountains the drifting clouds merge,
 I fear you will lose your way in return.
 Where the torrent runs cold you have almost made it,
 4 the village is black, birds have surely roosted.
 Sojourner in wilderness, thatched cottage small,
 a farming home where trees are low.

1 Original note: “Zuo’s thatched cottage is in Eastern Bough Valley” 佐草堂在東柯谷。

2 Zhongrong was the courtesy name of Ruan Xian, the nephew of *Ruan Ji, also one of the Seven Sages of the Bamboo Grove, here representing Du Zuo.

舊諳疏懶叔，
8 須汝故相攜。

II

白露黃梁熟，
分張素有期。
已應舂得細，
4 頗覺寄來遲。
味豈同金菊，
香宜配綠葵。
老人他日愛，
8 正想滑流匙。

III

幾道泉澆圃，
交橫落幔坡。
葳蕤秋葉少，
4 隱映野雲多。
隔沼連香芰，
通林帶女蘿。
甚聞霜薤白，
8 重惠意如何。

- Long have you known your careless, lazy uncle well,
 8 I need you now particularly to take my hand.

II

- With the white dew, the yellow millet is ripe,¹
 you earlier promised to give me a portion.
 I'm sure it's been pounded fine already,
 4 I really feel that you've been slow to send it.
 In flavor hardly the same as yellow chrysanthemum,
 a fragrance fit to be matched with green mallow.
 This old man loved it in former days,
 8 now I imagine it smooth and runny on my spoon.

III

- In several channels a spring irrigates your garden,
 crisscrossing, they fall through the screened slope.²
 Drooping down, the autumn leaves grow few,
 4 wilderness clouds many, casting shadow, then bright.
 Across the pond stretch fragrant water-nuts,
 the woods are spread throughout with hanging moss.³
 I've heard much about how white your frosty chives are—
 8 what do you think about gracing me with those as well?

1 White dew was the sign of the ninth lunar month, the last of autumn.

2 This is uncertain, but probably a light cloth covering to keep birds out of the fields.

3 *Usnea longissima*, which can be boiled and eaten.

8.17

從人覓小猢猻許寄

人說南州路，
 山猿樹樹懸。
 舉家聞若駭，
 4 為寄小如拳。
 預哂愁胡面，
 初調見馬鞭。
 許求聰慧者，
 8 童稚捧應癡。

8.18

秋日阮隱居致薤三十束

隱者柴門內，
 畦蔬繞舍秋。
 盈筐承露薤，
 4 不待致書求。
 束比青芻色，
 圓齊玉箸頭。
 衰年關鬲冷，
 8 味暖併無憂。

8.17

I Tried to Get a “Hu Monkey” from Someone and He Promised to Send Me One

People say that on the roads in southern regions
mountain gibbons hang in every tree.

The whole family was shocked hearing this,
4 and you will send me one as small as a fist.

I anticipate smiling at its face like a sad Hu,
I’ll first train it to see the horse-whip.¹

You promised to find me a clever one,
8 my children will go wild holding it.

8.18

On a Autumn Day the Recluse Ruan Brings Thirty Bunches of Chives

Inside the recluse’s ramshackle gate
garden vegetables turn autumn around the house.

A basket full of chives soaked with dew,
4 didn’t wait for me to send a letter asking.

Tied in bunches they compare to green hay’s color,
rounded, even with the tips of jade chopsticks.

In my waning years, my viscera are cold,
8 they taste warm, and I have no more worries.²

1 The interpretation of this line is uncertain.

2 In Chinese *materia medica* Chinese chives are a “warm” food.

8.19

秦州見敕目薛三璩授司議郎，畢四曜除監察。與二子有故，遠喜遷官，兼述索居，凡三十韻

大雅何寥闊，
 斯人尚典刑。
 交期余潦倒，
 4 材力爾精靈。
 二子聲同日，
 諸生困一經。
 文章開突奧，
 8 遷擢潤朝廷。
 舊好何由展，
 新詩更憶聽。
 別來頭併白，
 12 相見眼終青。
 伊昔貧皆甚，
 同憂歲不寧。
 棲遑分半菽，
 16 浩蕩逐流萍。
 俗態猶猜忌，
 妖氛忽杳冥。

8.19

At Qinzhou I Saw the List in an Edict in Which Xue Ju (3) Was Made
Remonstrating Secretary and Bi Yao (4) Took Investigating Censor.
I Have Old Association with Both of These Men, and from Afar I Am
Delighted in Their Transfers. I Also Give an Account of My Simple
Life: In All Thirty Couplets.

- The Great Odes are lost in the distance,
but such men as these are still canonical models.
When we were in contact, I was too unrestrained,
4 while you had spiritual energy in talent's power.
You two became famous on the very same day;
common scholars are trapped in a single Classic.¹
Your compositions reveal the secret recesses,
8 your promotions lend a luster to the court.
How can I express our former good relations?—
again I recall listening to your recent poems.
Since we parted, the hair of us all has whitened,
12 when we meet, may you ever show your eye-pupils.²
In the past we were all extremely poor,
jointly worried that these years were not tranquil.
Sharing meals half of beans, we wandered restlessly,
16 swept along, we went with the drifting duckweed.
Ordinary people still behaved with distrust and dislike,
demonic vapors all at once blurred everything.³

1 Du Fu is referring to himself and his narrowness.

2 A demonstration of respect and friendship. *Ruan Ji.

3 The outbreak of the An Lushan Rebellion.

獨慚投漢閣，
20 俱議哭秦庭。
還蜀祇無補，
囚梁亦固扃。
華夷相混合，
24 宇宙一膾腥。
帝力收三統，
天威總四溟。
舊都俄望幸，
28 清廟肅惟馨。
雜種雖高壁，
長驅甚建瓴。
焚香淑景殿，
32 漲水望雲亭。
法駕初還日，
群公若會星。
宮臣仍點染，
36 柱史正零丁。

- I alone am ashamed to have jumped from the tower of Han,¹
 20 we all discussed weeping in the courtyard of Qin.²
 I returned to Shu, but was simply of no help,³
 you were imprisoned in Liang, and locked up fast.⁴
 Chinese and barbarian were mixed together,
 24 the whole universe had a uniform stench.
 The emperor's power brought in the "three calendars,"⁵
 Heaven's majesty united the sea-girt world.
 The former capital expected the emperor's arrival soon,
 28 the pure ancestral temple was solemn and fragrant.
 Though those half-breeds had high walls,
 we galloped on, more forceful than a pitcher of water on a roof.⁶
 Burning incense in Pure Light Basilica,
 32 brimming waters at Cloud-gazing Pavilion.
 The day when the imperial coach first returned
 the crowds of gentlemen were like gathered stars.
 The palace official was still tainted,⁷
 36 the censor had then fallen into isolation.⁸

1 Suspecting that Wang Mang's agents had come to arrest him, the great Han intellectual *Yang Xiong jumped from an upper storey of the palace library to avoid them and seriously injured himself. Qiu takes this as referring to Du Fu trapped in rebel-occupied Chang'an.

2 After Wu Zixu led the Wu army and took the Chu capital of Ying, Baoxu of Shen wept for seven days in the courtyard of the Qin palace, until the ruler agreed to send an army and save Chu. Qiu takes this as Suzong requesting help from the Uighurs.

3 During the Three Kingdoms period when the Shu general Huang Quan surrendered to Wei, he explained that he couldn't surrender to Wu and there was no way back to Shu. Du Fu speaks of himself as finding a way "back to Shu"; that is, joining Suzong's court.

4 The Western Han writer Zou Yang was imprisoned in Liang. This refers to Xue Ju and Bi Yao being taken prisoner by An Lushan.

5 A ruler was supposed to understand the three beginnings of the calendar, representing the ancient dynasties of Xia, Shang, and Zhou, corresponding to man, earth, and heaven. In other words, Suzong got the universe under correct ritual control.

6 A pitcher of water spilling from a roof was a figure for irresistible force.

7 Xue Ju, tainted by having been with An Lushan.

8 Bi Yao.

官忝趨棲鳳，
朝回歎聚螢。
喚人看騷裏，
40 不嫁惜娉婷。
掘劍知埋獄，
提刀見發硎。
侏儒應共飽，
44 漁父忌偏醒。
旅泊窮清渭，
長吟望濁涇。
羽書還似急，
48 烽火未全停。
師老資殘寇，
戎生及近坰。
忠臣辭憤激，
52 烈士涕飄零。
上將盈邊鄙，
元勳溢鼎銘。
仰思調玉燭，
56 誰定握青萍。

- Unworthy of my post, I hurried past Roosting Phoenix Tower,
back from court, I sighed about your gathering glowworms.¹
I called people to look at these Yaoniao steeds,²
40 not married, I pitied your grace and charm.³
They dug up the sword, knowing it was buried by the prison,⁴
when the knife was lifted, it was fresh from the whetstone.
Those dwarves there surely all ate their fill,
44 the fisherman hated the one who was singularly sober.⁵
Journeying along, I went all the way up the clear Wei,⁶
chanting long, I gazed at the turbid Jing.⁷
Winged dispatches again seem urgent,
48 beacon fires have not entirely stopped.
Our army ages, lending force to remaining rebels,
the Rong live on, reaching the near suburbs.⁸
Loyal officials are outraged in their words,
52 brave soldiers stream with tears.
Top generals fill the frontiers,
supreme merit floods tripod inscriptions.⁹
I yearn for someone to harmonize the jade candle,¹⁰
56 who will decide to grasp Green Duckweed?¹¹

1 That is, he sighs at their poverty. *Ju Yin.

2 A famous horse, here a figure for Xue and Bi.

3 Marriage here is a figure for being brought into government.

4 *Sword-dragon.

5 In "The Fisherman," the poet Qu Yuan encountered a fisherman who advised him to go with the times and be sullied; Qu Yuan preferred to maintain his purity, saying "All the world is drunk, and I alone am sober." This refers to others in court despising Xue Ju and Bi Yao, who maintain their principles.

6 Referring to his move to Qinzhou, near the head of the Wei River.

7 The Wei was supposed to be a clear river, as opposed to the muddy Jing. Here the Jing stands for Chang'an.

8 This refers to Shi Siming, a Turk. After breaking the siege of Ye, Shi Siming crossed the Yellow River and attacked Luoyang.

9 That is, officials are taking credit for accomplishments while the rebellion continues.

10 The "jade candle" represents the four seasons moving in harmony and hence, a world at peace.

11 Green Duckweed was a sword of antiquity. Du Fu is asking who will take a sword and end the rebellion?

隴俗輕鸚鵡，
 原情類鵲鳩。
 秋風動關塞，
 60 高臥想儀形。

8.20

寄彭州高三十五使君適虢州岑二十七長史
 參三十韻

故人何寂寞，
 今我獨淒涼。
 老去才雖盡，
 4 秋來興甚長。
 物情尤可見，
 辭客未能忘。
 海內知名士，
 8 雲端各異方。
 高岑殊緩步，
 沈鮑得同行。

The ways of Long despise parrots,¹
 my feelings of the plain are as for the wagtails.²
 The autumn wind stirs the frontier passes,
 60 I rest aloof, imagining your appearance.

Du Fu has many poems from Qinzhou written for the sake of poetry, but he also has many poems doing the social “business of poetry,” which was particularly urgent at this juncture because he had no means of support. He writes to Du Zuo asking to be taken in; and when that doesn’t work, he asks for millet and chives. On a different level, reading of the promotions of Xue Ju and Bi Yao, he writes to them reminding them that he spoke on their behalf when he was in court and they were out of favor.

8.20

To Gao Shi (35), Prefect of Pengzhou, and Cen Shen (27), Aide in Guozhou: Thirty Couplets³

What dreary silence from my old friends,
 I now feel especially lonely and isolated.
 Though my talent is used up as I get old,
 4 when autumn comes, my inspiration grows remarkably.
 I can see quite well how things go,
 but I cannot forget these poets.
 Well-known gentlemen in this sea-girt world,
 8 at clouds’ edge, each in a different place.⁴
 Gao and Cen proceed with a most relaxed gait,⁵
 Shen and Bao find those of the same level.⁶

1 Referring to *Mi Heng’s “Parrot Fu,” in which the parrot is a figure of one with literary talents. Qinzhou is in the Long region.

2 *Wagtails.

3 Original note: “At the time I was suffering from malaria” 時患瘧病.

4 “Clouds’ edge” may refer to Gao’s and Cen’s success or the distance of their appointments.

5 Referring to their confidence in poetic composition.

6 The fifth-century poets Bao Zhao and Shen Yue (441–513).

意愜關飛動，
12 篇終接混茫。
舉天悲富駱，
近代惜盧王。
似爾官仍貴，
16 前賢命可傷。
諸侯非棄擲，
半刺已翱翔。
詩好幾時見，
20 書成無信將。
男兒行處是，
客子鬥身強。
羈旅推賢聖，
24 沈綿抵咎殃。
三年猶瘡疾，
一鬼不銷亡。
隔日搜脂髓，
28 增寒抱雪霜。
徒然潛隙地，
有靦屢鮮妝。
何太龍鍾極，
32 于今出處妨。
無錢居帝里，
盡室在邊疆。

- When their mood is content, they consider flying into motion,¹
 12 when a piece concludes, it joins primal chaos.
 All the world laments Fu Jiamo and Luo Binwang,
 recent times regret the loss of Lu Zhaolin and Wang Bo.²
 The likes of you have noble offices,
 16 but the fate of such former worthies can cause pain.
 A regional lord is not a rejected man,³
 “half a prefect” has already taken wing.⁴
 When will I see your fine poems?—
 20 a letter is done but there is no messenger to take it.
 For a true man wherever he goes is fine,
 the traveler does his best to stay strong of body.
 On my journeys I commend wise men and sages,⁵
 24 laid up by illness, I run up against disaster.
 After three years I still suffer from malaria,
 that one demon will not vanish away.
 Every other day it seeks out my fat and marrow,
 28 as the cold increases, I clasp frost and snow.
 All in vain I hide out in some remote crack,
 shamefaced, I often put on fresh make-up.⁶
 In such an extreme of wasting away
 32 I am now blocked from both serving and reclusion.
 I have no money to live in the imperial city,
 the whole household is here on the frontier.

1 That is, composing a poem.

2 Fu Jiamo, Luo Binwang, Lu Zhaolin, and Wang Bo were all poets of the second half of the seventh century.

3 Gao Shi. Prefects were commonly figured as “regional lords,” the high nobility of the local domains of antiquity.

4 Cen Shen. Administrative aides were called “half a prefect.”

5 Confucius and Mencius.

6 People put on make-up and hid away to escape the malaria demon.

劉表雖遺恨，
36 龐公至死藏。
心微傍魚鳥，
肉瘦怯豺狼。
隴草蕭蕭白，
40 洮雲片片黃。
彭門劍閣外，
虢略鼎湖旁。
荊玉簪頭冷，
44 巴箋染翰光。
烏麻蒸續曬，
丹橘露應嘗。
豈異神仙宅，
48 俱兼山水鄉。
竹齋燒藥竈，
花嶼讀書床。
更得清新否，
52 遙知對屬忙。
舊官寧改漢，
淳俗本歸唐。
濟世宜公等，
56 安貧亦士常。
蚩尤終戮辱，
胡羯漫猖狂。

- Although Liu Biao had lingering regret,
 36 Pang Degong hid out until he died.¹
 My heart is secluded, companion of birds and fish,
 my flesh is gaunt, fearful of wolves and jackals.
 Longyou's grasses, white in the whistling wind,
 40 the Tao River's clouds are each one yellow.
 Peng Gate Mountain lies past Sword Tower,²
 Guolue is beside Tripod Lake.³
 One with Jing Mountain's jade, cold in hairpins,
 44 the other with Ba notepaper, the dipped brush gleams.
 One with black sesame, steamed and then dried,
 the other with reddish tangerines that just now can be tasted with dew.
 How are they different from lodgings of gods and immortals?—
 48 both are lands with mountains conjoined with waters.
 A studio in bamboo, a stove to burn medicines,
 flowering isles, a couch for reading.
 Have you gotten any more clear and fresh verses?—
 52 from afar I know how busy you are making parallel lines.
 Your old office has not changed since Han times;⁴
 pure customs have ever been attributed to Tang.⁵
 Saving the age is right for you and your sort,
 56 contentment in poverty is also a gentleman's constant.
 Chiyou was at last brought low and killed,⁶
 the Hu and Jie have run wild in vain.

1 *Pang Degong.

2 In Sichuan, where Gao Shi is stationed.

3 In He'nan, where Cen Shen is stationed.

4 Gao Shi's office as prefect.

5 Cen Shen's post in Guozhou, ancient domain of Tang, whose famous purity of customs was due to its establishment by the sage-king Yao.

6 Chiyou was the rebel against the Yellow Emperor; here he stands for An Lushan.

會待妖氛靜，
60 論文暫裹糧。

8.21

寄岳州賈司馬六丈巴州嚴八使君兩閣老五十韻

衡嶽啼猿裏，
巴州鳥道邊。
故人俱不利，
4 謫宦兩悠然。
開闢乾坤正，
榮枯雨露偏。
長沙才子遠，
8 釣瀨客星懸。
憶昨趨行殿，
殷憂捧御筵。
討胡愁李廣，
12 奉使待張騫。
無復雲臺仗，
虛修水戰船。
蒼茫城七十，
16 流落劍三千。

I will wait until the demon vapors are stilled,
60 for the time being I'll wrap up grain to go discuss literature.¹

8.21

Sent to the Two Gentlemen of the Ministries, Jia Zhi (6), Vice Prefect of Yuezhou, and Yan Wu (8), Prefect of Bazhou: Fifty Couplets

From within the gibbons' crying on Marchmount Heng,
to beside the bird-paths in Bazhou,
old friends, neither have prospered,
4 banished officials, both far in the distance.
A work of founding, Heaven and Earth set right,²
some flourish, some wither, rain and dew partial.³
The man of talent lies far off in Changsha,⁴
8 fishing the rapids, the wandering star remote.⁵
I recall hurrying through the temporary palace,
with heavy cares I served the imperial mat.
Punishing the Hu, we worried our Li Guang,⁶
12 we waited for a Zhang Qian to undertake a mission.⁷
The guardsmen on Cloud Terrace were no more,
boats for naval battle were built in vain.⁸
Lost in a blur, seventy cities,⁹
16 fled or fallen, three thousand swordsmen.¹⁰

1 That is, he will go on a journey to visit them.

2 Referring to the restoration under Suzong.

3 That is, imperial grace.

4 *Jia Yi. This refers to Jia Zhi.

5 *Yan Guang. This refers to Yan Wu.

6 *Li Guang, here standing for a top Tang general.

7 *Zhang Qian. Here Zhang Qian probably stands for an ambassador to Tibet or to the Uighurs.

8 This refers to the naval maneuvers conducted by Han Wudi in Kunming Pool.

9 These were the seventy cities of Qi taken by the Warring States Yan general Yue Yi. Here it refers to the loss of northeastern territory to the rebel forces.

10 These were the retainers of King Wen of Zhao in the Warring States. Here they stand for the imperial army.

畫角吹秦晉，
旄頭俯澗瀍。
小儒輕董卓，
20 有識笑苻堅。
浪作禽填海，
那將血射天。
萬方思助順，
24 一鼓氣無前。
陰散陳倉北，
晴曛太白巔。
亂麻屍積衛，
28 破竹勢臨燕。
法駕還雙闕，
王師下八川。
此時沾奉引，
32 佳氣拂周旋。
貔虎開金甲，
麒麟受玉鞭。
侍臣諳入仗，
36 廐馬解登仙。

Painted bugles blew in Qin and Jin,
 the Fur Standard looked down on the Jian and Chan.¹
 The minor scholar had contempt for Dong Zhuo,²
 20 those with understanding mocked Fu Jian.³
 Rashly he acted as that bird that would fill the sea,⁴
 how could he take blood as shooting Heaven?⁵
 Ten thousand regions longed to help and serve,
 24 once stirred, nothing stood up against their energy.
 Shadow dispersed north of Chencang,
 clear skies cast sunset glow on the summit of Taibai.⁶
 Corpses, tangled as hemp, were stacked at Wei,⁷
 28 our momentum, like splitting bamboo, looked out on Yan.⁸
 The imperial coach returned to the paired palace gates,
 the royal army descended on the eight rivers.⁹
 At this time I was graced to serve and lead him in,
 32 an auspicious aura swept all around.
 Leopard and tiger troops took off their metal armor,
 unicorn steeds received the jade horse-whip.¹⁰
 Attendant officials were familiar with court array,
 36 his stabled horses understood how to become immortal.

1 The Fur Standard was a constellation associated with the Hu, hence invasion. The Jian and Chan are two rivers near Luoyang.

2 Dong Zhuo was the warlord at the end of the Han, here standing for An Lushan.

3 Fu Jian was the ruler of the Former Qin in the North in the fourth century. He intended to defeat the Eastern Jin but failed.

4 The Red Emperor's daughter drowned in the ocean and was transformed into the *jingwei* bird, who took rocks and twigs and dropped them in the sea, with the intention of filling it up. An Lushan's rebellion is taken as such an impossible venture.

5 The Shang king Wuyi once filled a leather sack with blood, hung it up and shot at it, claiming he was shooting Heaven.

6 Chencang refers to Suzong's headquarters at Fengxiang; Mount Taibai was also in the district.

7 Weizhou, where Guo Ziyi inflicted a major defeat on the rebels in 758.

8 An old figure for the momentum of an army: after you cut through a few joints, bamboo splits easily. The old state of Yan was An Lushan's base.

9 The eight rivers mark the capital region.

10 The imperial coach.

花動朱樓雪，
城凝碧樹煙。
衣冠心慘愴，
40 故老淚潺湲。
哭廟悲風急，
朝正霽景鮮。
月分梁漢米，
44 春得水衡錢。
內蕊繁於纈，
宮莎軟勝綿。
恩榮同拜手，
48 出入最隨肩。
晚著華堂醉，
寒重繡被眠。
轡齊兼秉燭，
52 書枉滿懷箋。
每覺昇元輔，
深期列大賢。
秉鈞方咫尺，
56 鍛翮再聯翩。
禁掖朋從改，
微班性命全。
青蒲甘受戮，
60 白髮竟誰憐。

Flowers stirred as snow on crimson towers,
 the city held a mist in emerald trees.
 Officials in caps and gowns were grieved at heart,
 40 the tears of oldsters fell in streams.
 Weeping at the ancestral temple, mournful winds blew hard,
 at the New Year's court gathering bright skies were fresh.¹
 Their monthly portion, grain from Liang and Hanzhong,
 44 in spring they got Treasury cash.²
 Inner court petals, more abundant than silk-knot flowers,
 palace sedge, in softness outdoing cotton.
 Basking together in grace, we all bowed with folded hands,
 48 in palace service, we went shoulder to shoulder the most.
 Afternoons we loved to get drunk in splendid halls,
 in the cold we repeatedly slept under embroidered quilts.
 We rode bridle to bridle, candles taken in hand as well,³
 52 you went out of your way to send notes filled with feeling.
 I always sensed you would be promoted to the highest offices,
 and deeply anticipated you would be ranked as great worthies.
 Grasping the Potter's Wheel was only a foot away,⁴
 56 then wings were clipped each in quick succession.
 At palace side-gates friends and associates changed,
 my life was preserved in a minor rank.
 At the green rush mat I was willing to be executed,⁵
 60 in the end no one felt sorry for this white hair.

1 This is the gathering of local officials in court for the New Year.

2 This was money minted for the imperial household, named after the office in the Han that was in charge of its production.

3 The bridles suggest daytime excursions; the candles in hand suggest extending merrymaking into the night.

4 The Potter's Wheel is like English "the reins of government."

5 When Shi Dan heard that Han Yuandi was going to remove his Crown Prince, he went to the "green rushes," the inner court mat for the emperor, and wept remonstrating. Du Fu is referring to his support for Fang Guan.

弟子貧原憲，
諸生老伏虔。
師資謙未達，
64 鄉黨敬何先。
舊好腸堪斷，
新愁眼欲穿。
翠乾危棧竹，
68 紅膩小湖蓮。
賈筆論孤憤，
嚴詩賦幾篇。
定知深意苦，
72 莫使眾人傳。
貝錦無停織，
朱絲有斷弦。
浦鷗防碎首，
76 霜鶻不空拳。
地僻昏炎瘴，
山稠隘石泉。
且將棋度日，
80 應用酒為年。
典郡終微眇，
治中實棄捐。
安排求傲吏，
84 比興展歸田。

Among the disciples the poorest was Yuan Xian,¹
 of the Confucians the oldest was Fu Qian.²
 I humbly allow that I've never achieved being a teacher,
 64 why did my fellow townsmen put me first in respect?
 The plight of old friends can break my heart,
 a new sorrow as the eyes want to see through to them.
 From the bamboo, azure dry, of perilous plankways,³
 68 to the lotus of the small lake, red and glossy.
 Jia's brush must deliberate his solitary rage,
 while how many new poems has Yan composed?
 I know well the bitterness of your deep thoughts,
 72 don't let just anyone pass them around.
 Cowrie-like brocade, the weaving never stops,⁴
 crimson thread, sometimes the bowstring snaps.⁵
 Though gulls on the shore guard against having their heads shattered,
 76 the frost hawk does not let its talons go empty.
 One place is remote, darkened by fiery miasma,⁶
 in the other mountains are thick, blocking rocky streams.⁷
 For the while play chess to pass the days,
 80 you should use ale for the passing years.
 Governing a commandery is in the end insignificant,
 a prefect's Assistant is truly being cast away.
 At peace with change, seek to be that proud clerk,⁸
 84 in your metaphors and images display return to your fields.

1 One of Confucius's disciples.

2 The ninety-year-old Fu Sheng, a Western Han scholar of the *Classic of Documents*, is intended.

3 The wooden walkways that characterized the mountain roads to Sichuan.

4 This figure, from the *Classic of Poetry*, refers to others fabricating slander.

5 From a Bao Zhao poem, the thread is an image of what is straight or upright.

6 Yuezhou, where Jia Zhi is.

7 Ba, where Yan Wu is.

8 Zhuang Zhou (Zhuangzi).

去去才難得，
 蒼蒼理又玄。
 古人稱逝矣，
 88 吾道卜終焉。
 隴外翻投跡，
 漁陽復控弦。
 笑為妻子累，
 92 甘與歲時遷。
 親故行稀少，
 兵戈動接聯。
 他鄉饒夢寐，
 96 失侶自迍躔。
 多病加淹泊，
 長吟阻靜便。
 如公盡雄俊，
 100 志在必騰騫。

8.22

寄張十二山人彪三十韻

獨臥嵩陽客，
 三違潁水春。
 艱難隨老母，
 4 慘澹向時人。

You, with talents hard to find, go farther and farther,
 the reasons of gray Heaven are even more mysterious.
 The ancient declared "I'll be off!"¹

- 88 I divine that my way will end here.
 But I'll make tracks to beyond Long,
 at Yuyang bows are drawn again.²
 I laugh at being encumbered by wife and children,
 92 and would willingly go off with the days and years.
 Old friends are getting fewer,
 the clash of arms continues without a break.
 In a strange land I sleep with abundant dreams,
 96 companions lost, I find myself blocked.
 Frequent illness increases my lingering,
 long moaning blocks me from ease and calm.
 Extraordinary heroes like you, gentlemen,
 100 if your aims endure, will surely mount on high.

If the long regulated poem congratulating Xue Ju and Bi Yao on their promotions contained a rhetorically veiled but unmistakable request that they help him out, Du Fu's poem to Jia Zhi and Yan Wu is more ambiguous. In their present posts they are in no position to help him out. The closing prediction that their fortunes will change and they will "mount on high" is both conventional praise and personally hopeful. Indeed Yan Wu was to have his political fortunes restored and served as Du Fu's generous patron in Chengdu.

8.22

Sent to Zhang Biao (12), Mountain Man: Thirty Couplets

- Resting alone, sojourner of Mount Song's south slopes,
 thrice missed now, spring by the Ying's waters.
 In the troubles you brought along your old mother,
 4 sad and gloomy, you face the people of the times.

1 *Master Mu.

2 Yuyang was the rebel base.

謝氏尋山屐，
陶公漉酒巾。
群凶彌宇宙，
8 此物在風塵。
歷下辭姜被，
關西得孟鄰。
早通交契密，
12 晚接道流新。
靜者心多妙，
先生藝絕倫。
草書何太古，
16 詩興不無神。
曹植休前輩，
張芝更後身。
數篇吟可老，
20 一字買堪貧。
將恐曾防寇，
深潛託所親。
寧聞倚門夕，
24 盡力潔飧晨。
疏懶為名誤，
驅馳喪我真。
索居猶寂寞，
28 相遇益悲辛。

- With Mr. Xie's clogs to travel in mountains,¹
 and Master Tao's ale-straining headband.²
 Hosts of monsters fill the universe,
 8 and such creatures are out in the wind-blown dust.
 Under Mount Li you took leave of Jiang's blanket,³
 West-of-the-Passes you found Meng's neighborhood.⁴
 In our early association we had very close ties,
 12 meeting you later, you had recently joined the Daoists.
 The serene have many marvels in the heart,
 and you, sir, have arts without compare.
 How utterly ancient your draft script is,
 16 and your poetic inspiration never wants divinity.
 Cao Zhi must give up being your predecessor,⁵
 you are the reincarnation of Zhang Zhi.⁶
 You can grow old chanting your various pieces,
 20 to buy even one of your characters could make one poor.
 Out of fear you took precautions against the rebels,
 hiding far away, you lodged your dear relative.
 One certainly hears nothing of her leaning at the gate,⁷
 24 you do your utmost to provide her pure breakfasts.
 Lazy and careless, I was led astray by fame,
 I have lost my genuineness rushing here and there.
 Living in isolation, still silent and dreary,
 28 meeting you increased my bitter sorrow.

1 Xie Lingyun's famous mountain-climbing clogs that were put on in different direction according to whether one was climbing or going down a mountain.

2 *Tao Qian. According to legend, when he found good ale, he would strain it with his headband and then put it back on his head.

3 Referring to filial brothers who shared a blanket.

4 Mencius's mother moved several times until she found a neighborhood proper for her son's upbringing. West-of-the-Passes is in the Chang'an region.

5 The most famous poet of the early third century.

6 Zhang Zhi was the Eastern Han master of draft script.

7 The mother at the gate looking for her son's return.

流轉依邊徼，
逢迎念席珍。
時來故舊少，
32 亂後別離頻。
世祖修高廟，
文公賞從臣。
商山猶入楚，
36 渭水不離秦。
存想青龍秘，
騎行白鹿馴。
耕巖非谷口，
40 結草即河濱。
肘後符應驗，
囊中藥未陳。
旅懷殊不愜，
44 良覲渺無因。
自古皆悲恨，
浮生有屈伸。
此邦今尚武，
48 何處且依仁。
鼓角凌天籟，
關山倚月輪。

- Now drifting along in the border region,
 when welcomed, I brood on being the treasure on the mat.¹
 Recently old friends have gotten fewer,
- 32 once the rebellion broke out, partings grew frequent.
 Our Guangwudi built a high ancestral temple,²
 Duke Wen rewarded the officers who went with him.³
 Even those of Mount Shang still entered Chu,⁴
- 36 but the man of the Wei River does not leave Qin.
 Concentrating your thoughts, secrets of the green dragon,⁵
 a white deer is trained for you to ride.
 Your plowing by the cliff is not just like “Valley-mouth,”⁶
- 40 in plaiting thatch you go right to the river’s edge.⁷
 I’m sure the talismans carried over your shoulder can be proof,⁸
 in your pouch the elixir has not yet gone bad.
 My feelings on travel are not at all content,
- 44 there is no way to have a fine encounter with you, so far away.
 Since ancient times all have felt sadness and bitterness,
 in this life adrift there are times to extend and contract.
 This region now honors military virtues,
- 48 in no way do they rely on human kindness to others.
 Drums and bugles overwhelm the piping of Heaven,⁹
 barrier mountains rest by the orb of the moon.

1 The scholar who looks to be appreciated, in this case Du Fu.

2 The founder of the Eastern Han built the ancestral temple in Luoyang as Suzong, also a “Restoration” emperor, repaired the ancestral temple in Chang’an.

3 After years of wandering, Chong’er returned to Jin to become Duke Wen and rewarded those who had gone with him. So Suzong also rewarded those who had been with him in the restoration.

4 *Four Graybeards. Mount Shang was also called Mount Chu. Du Fu seems to be playing on the alternative name of the mountain and the kingdom.

5 “Concentrating one’s thoughts” is a technical term in Daoist meditation. The person meditating is protected by the Green Dragon and a lion.

6 *Zheng Pu.

7 Heshang Gong, the “Lord by the River,” studied Laozi’s *Daode jing* there and wrote his famous commentary on it.

8 A mark that one had transcended earthly ties.

9 The “piping of Heaven” is the circulation of *qi* in the cosmos, as described in the *Zhuangzi*.

官場羅鎮磧，
 52 賊火近洮岷。
 蕭索論兵地，
 蒼茫鬥將辰。
 大軍多處所，
 56 餘孽尚紛綸。
 高興知籠鳥，
 斯文起獲麟。
 窮秋正搖落，
 60 回首望松筠。

8.23

寄李十二白二十韻

昔年有狂客，
 號爾謫仙人。
 筆落驚風雨，
 4 詩成泣鬼神。
 聲名從此大，
 汨沒一朝伸。
 文彩承殊渥，
 8 流傳必絕倫。

- Training fields are arrayed through the Defense Command and the
Barrens,¹
- 52 fires of marauders approach the Tao and Mount Min.²
Dismal is this place of tactics and strategy,
gloomy are these times of battling commanders.
The Grand Army is dispersed in many places,
- 56 but the remaining spawn are still scattered everywhere.³
High elation is understood by the bird in a cage,⁴
a work of culture is stirred by the capture of the unicorn.⁵
End of autumn, just when the trees shed their leaves,
- 60 I turn my head to gaze on the pine and bamboo.⁶

8.23

To Li Bai (12): Twenty Couplets⁷

- In years gone by there was a wild fellow
who called you “The Banished Immortal.”⁸
Your brush set to paper, stirred wind and rain,
- 4 a poem completed made gods and spirits weep.
From this point on your fame grew great,
once sunken away, in one morning you spread your wings.
Your writing’s flair received special favor,
- 8 when circulated, it was always without compare.

1 These may be more general, “forts and gravel land.” In parallel with proper names I have taken it to refer to the Shenxian Defense Command and the Lesser Barrens.

2 Referring to the Tibetan incursions.

3 Referring to enemies, both rebels and Tibetan invaders.

4 That longs to return to the seclusion of its native place.

5 The famous last entry of the *Spring and Autumn Annals*, at which Confucius gave up in despair, when a unicorn was captured and no one recognized what it was.

6 Which stay green through the winter, referring to Zhang Biao.

7 Original note: “No sooner did He Zhizhang of Guiji see Bai than he dubbed him an immortal banished from Heaven” 會稽賀知章一見白號為天上謫仙人。

8 He Zhizhang, an eccentric and imperial librarian.

龍舟移棹晚，
獸錦奪袍新。
白日來深殿，
12 青雲滿後塵。
乞歸優詔許，
遇我宿心親。
未負幽棲志，
16 兼全寵辱身。
劇談憐野逸，
嗜酒見天真。
醉舞梁園夜，
20 行歌泗水春。
才高心不展，
道屈善無鄰。
處士禰衡俊，
24 諸生原憲貧。
稻粱求未足，
惹苒謗何頻。
五嶺炎蒸地，
28 三危放逐臣。

- The dragon boat moved its oars late in the day,
 gown of beast-figured brocade was snatched away anew.¹
 In broad daylight you went deep into the palace,
 12 those of the blue clouds filled the dust behind you.²
 Begging to go home, a generous edict permitted,
 you met me, close friends by enduring dispositions.
 You did not betray your aim to live in seclusion,
 16 you also preserved your person from favor or humiliation.
 Merrily chatting, you were fond of this rustic and free person,³
 craving ale, you revealed your authentic nature.
 We danced drunk by night in the gardens of Liang,⁴
 20 we walked singing in spring by the Si's waters.⁵
 Your talent is great, but your heart is not soothed,
 your way was humbled, in goodness no peer.
 A recluse, as splendid as Mi Heng,⁶
 24 one of the scholars, as poor as Yuanxian.⁷
 You never could get enough rice,
 Job's tears, how frequent the slander.⁸
 The five Southern Alps are a place of fiery steam,
 28 Three Perils, an officer in exile.⁹

1 At a party Dongfang Qiu finished his poem first, and Empress Wu awarded him a brocade gown; but when Song Zhiwen presented his poem, the Empress thought it was even better and took away the gown from Dongfang Qiu and gave it to Song Zhiwen.

2 "Those of the blue clouds" were high officials.

3 Du Fu.

4 The garden of the Western Han Prince of Liang, where poets gathered.

5 As Confucius did.

6 *Mi Heng.

7 Yuanxian was the disciple of Confucius known for his poverty.

8 Job's tears, a kind of grain from South China, was first brought to the heartland by the Eastern Han general *Ma Yuan. At the time he was slandered by the claim that he had brought back pearls for himself.

9 For his participation in the rebellion of the Prince of Yong, Li Bai was banished to Yelang, nowhere near the Southern Alps or Three Perils in northwest China. These simply are figures for the hardships Li Bai endured in exile.

幾年遭鵬鳥，
 獨泣向麒麟。
 蘇武先還漢，
 32 黃公豈事秦。
 楚筵辭醴日，
 梁獄上書辰。
 已用當時法，
 36 誰將此義陳。
 老吟秋月下，
 病起暮江濱。
 莫怪恩波隔，
 40 乘槎與問津。

8.24

所思(得台州鄭司戶虔消息)

鄭老身仍竄，
 台州信所傳。
 為農山澗曲，
 4 臥病海雲邊。
 世已疏儒素，
 人猶乞酒錢。
 徒勞望牛斗，
 8 無計勵龍泉。

- For how many years did he encounter the owl?—¹
 he wept alone, confronting the unicorn.
 Su Wu first returned to Han,²
 32 how could Lord Huang serve the Qin?³
 The day he refused the ale at the Chu banquet,⁴
 the time he sent his letter to the prince from the Liang prison.⁵
 They have already applied the law of the present,
 36 who will set forth the truth here?
 Old now, you chant under the autumn moon,
 rising from sickness by the shores of the twilight river.
 Do not repine against being blocked from waves of grace,
 40 you will ride the raft and ask of the ford.⁶

8.24

The One I Long For (Receiving news of Zheng Qian, Revenue Manager in Taizhou)

- Old Zheng is still hiding himself away,
 a letter was brought from Taizhou.
 He farms at the bend of a mountain rill,
 4 and lies sick at the edge of ocean clouds.
 The age has become estranged from Confucian natures,
 but people still give him money for ale.
 In vain I trouble myself to gaze between Oxherd and Dipper,
 8 there is no way to dig out Dragonspring.⁷

1 *Jia Yi.

2 *Su Wu. This suggests that Li Bai was held captive by the Prince of Yong.

3 Lord Xiahuang, one of the *Four Graybeards.

4 *Master Mu.

5 Zou Yang was imprisoned by the Prince of Liang and sent a famous letter protesting his innocence. This refers to Li Bai in prison.

6 That is, ask Heaven how to resolve this and get on. *Riding the raft. Confucius was traveling and sent a disciple to ask two ploughmen where the ford was. The ploughmen turned out to be wise recluses, and took the question in a grand figurative way.

7 *Sword-dragon.

8.25

別贊上人

百川日東流，
客去亦不息。
我生苦漂蕩，
4 何時有終極。
贊公釋門老，
放逐來上國。
還為世塵嬰，
8 頗帶憔悴色。
楊枝晨在手，
豆子雨已熟。
是身如浮雲，
12 安可限南北。
異縣逢舊友，
初忻寫胸臆。
天長關塞寒，
16 歲暮飢凍逼。
野風吹征衣，
欲別向曛黑。
馬嘶思故櫪，
20 歸鳥盡斂翼。

8.25

Parting from Reverend Zan

All rivers flow eastward day after day,
the wayfarer too goes without resting.
In my life I have suffered being swept along,
4 when will there finally be an end?
Reverend Zan, an old Buddhist,
was banished here to the west of the capital.
Still trapped by the dust of the world
8 he bears a terribly worn and haggard look.
In the morning a willow branch is in his hand,¹
his beans have ripened in the rain.
The body is like a drifting cloud,
12 how can it be restricted to either north or south?
In this strange county I met my old friend,
at first delighted to express feelings and thoughts.
The skies stretch long, the barrier passes cold,
16 at year's end hard-pressed by hunger and freezing.
Wind from the wilds blows my travel clothes,
getting dusky and black as we are ready to part.
The horse neighs, longing for its old stable,
20 the birds have returned and all folded their wings.

1 A dentifrice, one of the things a monk should carry.

古來聚散地，
宿昔長荊棘。
相看俱衰年，
24 出處各努力。

8.26

兩當縣吳十侍御江上宅

寒城朝煙澹，
山谷落葉赤。
陰風千里來，
4 吹汝江上宅。
鷓鴣號枉渚，
日色傍阡陌。
借問持斧翁，
8 幾年長沙客。
哀哀失木狖，
矯矯避弓翮。
亦知故鄉樂，
12 未敢思宿昔。
昔在鳳翔都，
共通金閨籍。
天子猶蒙塵，
16 東郊暗長戟。

- Since olden days places of gathering and scattering
 have always grown brambles and briars.
 We look at each other, both in waning years,
 24 let us each do our best, whether serving or withdrawn.

8.26

In Liangdang County, at Attendant Censor Wu's (10) House by the River

- Cold city walls, the dawn mist pale,
 in the mountain valley fallen leaves are dark red.
 The shadowy north wind comes from a thousand leagues
 4 and blows on your house by the river.
 The jungle fowl cries out on Winding Isle,¹
 the sunlight falls by the field paths.
 May I ask the old man with axe in hand²
 8 how many years was he a sojourner in Changsha?
 Ever wailing, the monkey that has lost its tree,
 wings that evade the bow fly higher and higher.
 You too know well joys of being home,
 12 you dare not long for how it used to be.
 Before, at the capital in Fengxiang,
 we both were on the palace registry.
 The Son of Heaven was still covered in dust,³
 16 the eastern suburbs were darkened by long pikes.

1 In the place where Censor Wu [Yu] was exiled.

2 Wu Gang committed a fault while studying to be an immortal and was condemned to eternally chop at the cassia tree in the moon. This is a figure for Wu Yu.

3 That is, in flight, away from the capital.

兵家忌間諜，
此輩常接跡。
臺中領舉劾，
20 君必慎剖析。
不忍殺無辜，
所以分白黑。
上官權許與，
24 失意見遷斥。
仲尼甘旅人，
向子識損益。
朝廷非不知，
28 閉口休歎息。
余時忝諍臣，
丹陛實咫尺。
相看受狼狽，
32 至死難塞責。
行邁心多違，
出門無與適。
於公負明義，
36 惆悵頭更白。

The military men hated spies,
 that sort always came, one after another.
 The Censorate took care of all charges brought,
 20 you always investigated the truth with care.
 You could not bear to kill the guiltless,
 therefore you distinguished black and white.
 For a while high officials approved of you,
 24 but then frustrated, you were exiled.
 Confucius willingly became a traveler,
 Master Xiang recognized harm and gain.¹
 It is not that the court did not know better,
 28 but they closed their mouths and ceased their sighs.
 I was then a remonstrating officer,
 the cinnabar throne was truly but a foot away.
 I watched you suffer being beaten down,
 32 I cannot mend my error for the rest of my life.²
 In my farings the heart has often missed its mark,
 coming out your gate, nothing seems right.
 In your case I have betrayed the bright truth,
 36 depressed, my hair gets even whiter.

1 Xiang Chang was an Eastern Han scholar of the *Classic of Changes*. On reading to the hexagrams “Harm” and “Gain,” he said, “I have understood that poverty is better than wealth and humble status better than honor, but I don’t yet know how life compares to death.”

2 Du Fu apparently failed to speak out in Wu’s defense.

8.27

發秦州

我衰更懶拙，
生事不自謀。
無食問樂土，
4 無衣思南州。
漢源十月交，
天氣如涼秋。
草木未黃落，
8 況聞山水幽。
栗亭名更佳，
下有良田疇。
充腸多薯蕷，
12 崖蜜亦易求。
密竹復冬筍，
清池可方舟。
雖傷旅寓遠，
16 庶遂平生遊。
此邦俯要衝，
實恐人事稠。
應接非本性，
20 登臨未銷憂。

After only three months in Qinzhou, in early winter of 759, Du Fu took his family south, first to Tonggu, and then on to Chengdu. In the poems that follow Du Fu documents every stage of the harrowing journey.

8.27

Leaving Qinzhou¹

- In my waning years I grow even more lazy and inept,
 I haven't thought out how to make a living.
 Having no food, I seek out a happy land;
 4 short of clothes, I long for southern prefectures.
 At the Han River's source in the tenth month²
 the weather is as cool as autumn.
 The plants and trees have not yellowed and shed,
 8 I've further heard of the tranquility of its landscape.
 The fame of Chestnut Pavilion is even finer,³
 below it there are good fields.
 There are plenty of yams to fill our bellies,
 12 and cliff honey is easy to find.
 Among the dense bamboo are also winter sprouts,
 and on clear pools one may link boats side by side.
 Though pained to lodge as a sojourner so far away,
 16 I hope to realize the journey of a lifetime.
 This land here looks down on a strategic thoroughfare,⁴
 I really do fear the conflux of human affairs.
 Visiting and reciprocating is not in my nature,
 20 climbing for a view does not melt away cares.

1 Original note: "An account of my journey in the second year of the Qianyuan Reign, going from Qinzhou to Tonggu County. Twelve poems" 乾元二年自秦州赴同谷縣紀行十二首。

2 That is, the first month of winter.

3 In Tonggu, near Qinzhou.

4 Qinzhou.

谿谷無異石，
 塞田始微收。
 豈復慰老夫，
 24 惘然難久留。
 日色隱孤戍，
 烏啼滿城頭。
 中宵驅車去，
 28 飲馬寒塘流。
 磊落星月高，
 蒼茫雲霧浮。
 大哉乾坤內，
 32 吾道長悠悠。

8.28

赤谷

天寒霜雪繁，
 遊子有所之。
 豈但歲月暮，
 4 重來未有期。
 晨發赤谷亭，
 險艱方自茲。
 亂石無改轍，
 8 我車已載脂。

- These stream valleys have no remarkable rocks,
 and frontier fields produce only a scant harvest.
 How can these comfort an old fellow any more?—
- 24 disappointed, I cannot linger here long.
 The sunlight was hidden behind a lone outpost,
 crows cried out, filling the tops of the walls.
 At midnight I drove my wagon away
- 28 and watered my horses in the current from cold ponds.
 Scattered through sky, the stars and moon were high,
 in the vast expanse clouds and fog drifted.
 In this immensity between Heaven and Earth
- 32 my way goes on long into the distance.

Du Fu begins by worrying about the coming winter and painting an idyllic picture of Tongzhou—certainly based on hearsay and reinforced by wishful thinking. The following poems trace his journey to Tonggu. When Tongzhou turned out to be far from his expectations, he was forced to cross the mountains in winter to reach Chengdu.

8.28

Red Valley

- The weather is cold, frost and snow are heavy,
 and the traveler is going somewhere.
 Not only is the year drawing to a close,
- 4 I have no plans to come this way again.
 At dawn I set out from Red Valley station,
 it is hard going from this point on.
 Among jumbled rocks there is no changing course,
- 8 my wagon has been well-oiled.

山深苦多風，
 落日童稚飢。
 悄然村墟迴，
 12 煙火何由追。
 貧病轉零落，
 故鄉不可思。
 常恐死道路，
 16 永為高人嗤。

8.29

鐵堂峽

山風吹遊子，
 縹緲乘險絕。
 硤形藏堂隍，
 4 壁色立積鐵。
 徑摩穹蒼蟠，
 石與厚地裂。
 修纖無垠竹，
 8 嵌空太始雪。
 威遲哀壑底，
 徒旅慘不悅。
 水寒長冰橫，
 12 我馬骨正折。

Deep in the mountains the wind is terribly strong,
as the sun sets the children are hungry.
A hamlet lies remote in the silence,
12 but how can we seek out its hearth fires?
Sick and poor, I grow ever more lost,
I cannot even think of home.
I always fear that I will die on the road
16 and forever be mocked by lofty men.

8.29

Iron Hall Gorge

The mountain wind blows on the traveler,
tossed afar, I mount the sheer steepness.
The gorge hides the shape of a great hall,
4 where the cliffs' colors stand as massed iron.
Our path winds, rubbing the gray vault,
the rock and deep earth are rent asunder.
Tall and slender, boundless bamboo,
8 sparkling tracery in primeval snows.
Wending our way along the base of this mournful gorge,
the travelers are gloomy and cheerless.
The water is cold, long with ice athwart it,
12 my horse's bones are ready to snap.

生涯抵弧矢，
盜賊殊未滅。
飄蓬逾三年，
16 回首肝肺熱。

8.30

鹽井

鹵中草木白，
青者官鹽煙。
官作既有程，
4 煮鹽煙在川。
汲井歲楸楸，
出車日連連。
自公斗三百，
8 轉致斛六千。
君子慎止足，
小人苦喧闐。
我何良歎嗟，
12 物理固自然。

- In my lifetime I've braved bows and arrows,
and the rebels are hardly wiped out.
Wind-tossed dandelion puff for more than three years
16 I turn my head, liver and lungs burning.

8.30

Salt Well

- In the salt-lands plants and trees are white,
the green is the smoke from the official salt-works.
Since there are set schedules in official work,
4 the smoke from boiling salt lies over the river.
They toil yearlong, drawing from the wells,
wagons go out daily, one after another.
For the officials, it's three hundred cash for six kilos,¹
8 which then brings in six thousand for sixty.
A gentleman should take care when there's enough,
these lesser men are terribly raucous.
But then why do I heave such sighs?—
12 this has always been the way things go.

1 Referring to the salt merchants buying from the salt-works.

8.31

寒碇

行邁日悄悄，
山谷勢多端。
雲門轉絕岸，
4 積阻霾天寒。
寒碇不可度，
我實衣裳單。
況當仲冬交，
8 泝沿增波瀾。
野人尋煙語，
行子傍水餐。
此生免荷戈，
12 未敢辭路難。

8.32

法鏡寺

身危適他州，
勉強終勞苦。
神傷山行深，
4 愁破崖寺古。

8.31

Cold Gorge

- It gets daily more dismal on our journey,
the forms of mountains and valleys are many.
A gate for clouds bends to a sheer slope,
4 where a massed blockage buries heaven's cold.
We cannot cross through Cold Gorge,
our clothes are indeed too thin.
Even more at the juncture of mid-winter,
8 the swirling waters increase their waves.
Men of the wilds seek a smoky fire and talk,
the travelers dine beside the waters.
In this life I've avoided shouldering a falchion,
12 I dare not refuse the hardships of the road.

8.32

The Temple of the Dharma Mirror

- My person in peril, I go to another prefecture,
all my efforts end up in bitter suffering.
The spirit feels pain going so deep in the mountains,
4 yet sadness dissolves before the ancient cliff temple.

嬋娟碧蘚淨，
 蕭撼寒箏聚。
 回回山根水，
 8 冉冉松上雨。
 洩雲蒙清晨，
 初日翳復吐。
 朱蕘半光炯，
 12 戶牖粲可數。
 拄策忘前期，
 出蘿已亭午。
 冥冥子規叫，
 16 微徑不復取。

8.33

青陽峽

塞外苦厭山，
 南行道彌惡。
 岡巒相經互，
 4 雲水氣參錯。
 林迴峽角來，
 天窄壁面削。
 溪西五里石，
 8 奮怒向我落。

Winsome, its emerald lichens pure,
crackling in wind, wintry bamboo sheaths cluster.
Waters at the mountain-foot twist and turn,
8 and rain gradually grows stronger on the pines.
Oozing clouds hide the clear morning,
the rising sun is concealed and then breaks through.
Its red roof-tiles are half in that sparkling light,
12 doors and windows, gleaming, can be counted.
I lean on my staff, forget the stage ahead,
as I emerge from the vines it's already noon.
When the cuckoo screeches in the darkness,
16 I do not take the narrow path further.

8.33

Greenlight Gorge

I am sick to death of mountains on the frontier,
going south, the way gets steadily worse.
Hills and ridges continue in all directions,
4 vapors of water and cloud mix together.
The woods are remote, jagged gorge edges come,
the heavens are narrow, the cliff face pared flat.
West of the creek, five leagues of rock,
8 roused to rage, it seems falling toward us.

仰看日車側，
 俯恐坤軸弱。
 魑魅嘯有風，
 12 霜霰浩漠漠。
 昨憶踰隴阪，
 高秋視吳嶽。
 東笑蓮華卑，
 16 北知崆峒薄。
 超然侔壯觀，
 已謂殷寥廓。
 突兀猶趁人，
 20 及茲歎冥寞。

8.34

龍門鎮

細泉兼輕冰，
 沮洳棧道濕。
 不辭辛苦行，
 4 迫此短景急。
 石門雲雪隘，
 古鎮峰巒集。
 旌竿暮慘澹，
 8 風水白刃澀。

- Looking up, the sun's coach is tilted,
 looking down, I fear earth's axis will buckle.
 Goblins whistle when the wind blows,
 12 frost and sleet spread everywhere.
 I recall recently crossing Long's slopes,
 in high autumn I looked on Wu Mount.
 I laughed that Lotus Peak in the east was low,¹
 16 and realized Kongtong in the north was meager.
 Surpassing, it matched the grandest gaze,
 I thought it mighty in the empty immensity.
 Upthrust, it still followed me,
 20 but reaching here, I sigh that it is lost in darkness.

8.34

Dragongate Fort

- Thin streams combine with light ice,
 from the sodden ground the plankway is wet.
 Yet I do not balk at this bitter journey,
 4 hard-pressed by the shortness of the swift days.
 A stone gateway, blocked by clouds and snow,
 an ancient fort where peaks and ridges gather.
 Its flagpole seems forlorn in the twilight,
 8 where winds and waters are tarnished bare blades.

1 A central peak of Mount Hua.

胡馬屯成皋，
防虞此何及。
嗟爾遠戍人，
12 山寒夜中泣。

8.35

石龕

熊羆咆我東，
虎豹號我西。
我後鬼長嘯，
4 我前狨又啼。
天寒昏無日，
山遠道路迷。
驅車石龕下，
8 仲冬見虹蜺。
伐竹者誰子，
悲歌上雲梯。
為官采美箭，
12 五歲供梁齊。
苦云直簞盡，
無以充提攜。
奈何漁陽騎，
16 颯颯驚烝黎。

- When Hu horses camp at Chenggao,¹
 what good is defending a place like this?
 I sigh for you men in far outposts,
 12 the mountains cold, you weep in the night.

8.35

Stone Niche

- Bears roar to my east,
 tigers and leopards howl to my west;
 demons give long shrieks behind me,
 4 and before me baboons cry out.
 The weather is cold; murky, no sunlight,
 the mountains are far, the way is lost.
 I drove my wagon to below Stone Niche
 8 and in mid-winter saw a rainbow.²
 Who is that fellow cutting bamboo,
 singing sadly as he climbs the ladders to clouds?
 He gathers good arrows for the officials,
 12 for five years they've supplied Liang and Qi.
 But, sad to say, the straight shafts are gone,
 and there's no way to provide aid.
 Nothing can be done about Yuyang cavalry³
 16 in a whoosh alarming the common folk.

1 Near Luoyang, referring to Shi Siming's army threatening the city.

2 A rainbow in winter was a prodigy.

3 The rebels.

8.36

積草嶺

連峰積長陰，
白日遞隱見。
颼颼林響交，
4 慘慘石狀變。
山分積草嶺，
路異明水縣。
旅泊吾道窮，
8 衰年歲時倦。
卜居尚百里，
休駕投諸彥。
邑有佳主人，
12 情如已會面。
來書語絕妙，
遠客驚深眷。
食蕨不願餘，
16 茅茨眼中見。

8.36

Plantheap Ridge

Long shadows mass on a line of peaks,
the bright sun hides, then appears.

Gusting wind and pattering rain, forest sounds mingle,

4 the somber shapes of the rock change.

The mountain divides at Plantheap Ridge,
another road leads to Brightwater County.

Traveling and lodging, my road is at an end,

8 in my decline, weary of the years.

It is still a hundred leagues to site my dwelling,

I will halt my wagon and lodge with excellent gentlemen.

There is a fine host in the town,

12 I feel as if we had already met.

The words in the letter he sent were splendid,
the far traveler is amazed at such deep regard.

I wish for no more than to eat bracken ferns,¹

16 and a reed-thatched hut to appear in my eyes.

1 *Bo Yi and Shu Qi.

8.37

泥功山

朝行青泥上，
暮在青泥中。
泥濘非一時，
4 版築勞人功。
不畏道途永，
乃將汨沒同。
白馬為鐵驪，
8 小兒成老翁。
哀猿透卻墜，
死鹿力所窮。
寄語北來人，
12 後來莫匆匆。

8.38

鳳凰臺

亭亭鳳凰臺，
北對西康州。
西伯今寂寞，
4 鳳聲亦悠悠。

8.37

Mudwork Mountain

- At dawn we walked upon green mud
 and at dusk we were there in green mud.
 The mud and muck not of the moment,
 4 planks and pounding cost human effort.
 I don't dread the distance of the journey
 but that we may all sink together.
 My white horse becomes an iron-black steed,
 8 my little boy turns into an old man.
 A mournful gibbon, leaping over, fell in,
 a dead deer there, its strength gave out.
 I send word to those coming from the north,
 12 don't be in too great a hurry coming here later.

8.38Phoenix Terrace¹

- Rising high, Phoenix Terrace,
 facing West Kangzhou to the north.
 The Earl of the West is now lost in silence,²
 4 the phoenix too is far, far away.

1 Original note: "The mountain is so steep and high that no one makes it to the mountaintop" 山峻人不至高頂.

2 King Wen of Zhou, for whom a phoenix appeared.

山峻路絕蹤，
石林氣高浮。
安得萬丈梯，
8 為君上上頭。
恐有無母雛，
飢寒日啾啾。
我能剖心出，
12 飲啄慰孤愁。
心以當竹實，
炯然忘外求。
血以當醴泉，
16 豈徒比清流。
所重王者瑞，
敢辭微命休。
坐看彩翮長，
20 舉意八極周。
自天銜瑞圖，
飛下十二樓。
圖以奉至尊，
24 鳳以垂鴻猷。
再光中興業，
一洗蒼生憂。
深衷正為此，
28 群盜何淹留。

- The mountain too steep, the road breaks off,
 a forest of stone with vapors floating on high.
 How can I get a ladder of ten thousand yards
 8 and for you climb to the very top?
 I suspect there will be a motherless chick,
 hungry and cold, that wails each day.
 I can cut out my heart,
 12 it can drink and peck to console its lonely sorrow.
 My heart can act as the fruit of bamboo,¹
 gleaming, it needs seek nothing else.
 My blood can act as a spring of sweet water,
 16 how can one compare it merely to a clear stream.
 What is important is a good omen for the king,
 dare I refuse to end my humble life?
 Soon one will see its colored wings grow,
 20 its intent, to rise and circle the world's eight ends.
 In its beak it will hold an auspicious diagram from Heaven,²
 it will fly down to the twelve towers.³
 The diagram will be to present to His Majesty,
 24 the phoenix is to pass on the Great Enterprise.
 The legacy of the Restoration will cast new light,
 wash the cares of the common folk entirely away.
 My deepest feelings are exactly these,
 28 how can the rebel hordes last on?

1 Phoenixes eat only the fruit of bamboo.

2 A phoenix presented one to the Yellow Emperor.

3 On Kunlun or built by the Yellow Emperor to welcome the spirits.

8.39-45

乾元中寓居同谷縣作歌七首

I

有客有客字子美，
 白頭亂髮垂過耳。
 歲拾橡栗隨狙公，
 4 天寒日暮山谷裏。
 中原無書歸不得，
 手腳凍皴皮肉死。
 嗚呼一歌兮歌已哀，
 8 悲風為我從天來。

II

長鑿長鑿白木柄，
 我生託子以為命。
 黃獨無苗山雪盛，
 4 短衣數挽不掩脛。
 此時與子空歸來，
 男呻女吟四壁靜。
 嗚呼二歌兮歌始放，
 8 閭里為我色惆悵。

After a difficult journey Du Fu lodged briefly in Tonggu, a city south of Qinzhou. He had obviously been invited by a local official or member of the gentry; but when Du Fu actually showed up with his family, he received no support. In less than a month, he set off for Chengdu.

8.39–45

Songs Written While Residing in Tonggu County in the Qianyuan Reign

I

There is a sojourner, a sojourner, his given name, Zimei,
 a head of tangled white hair hangs down past his ears.
 For his harvest he gathers chestnut-oak acorns as the monkey-keeper
 wills,¹

- 4 the weather, cold at twilight in the mountain valley.
 No letters come from the central plain, he cannot get to return,
 hand and feet chapped from frostbite, the skin is dead.
 Alas, I sing my first song, the song is already full of lament,
 8 and on my behalf a sad wind comes down from the heavens.

II

Long harrow, long harrow, handle of white wood,
 my life is entrusted to you as my destiny.
 No sprout from the wild taros, the mountain snows are heavy,
 4 I often tug at my short robe, but it doesn't cover my shins.
 At this moment together with you I return home empty-handed,
 my boy moans, the girl groans, the four walls are still.
 Alas, I sing my second song, and the song now gets wild,
 8 on our behalf the village looks distressed.

1 This refers to the famous parable in the *Zhuangzi* about the monkey-keeper, who gives the monkeys “three [chestnut-oak acorns] in the morning and four at night,” at which the monkeys are enraged; the monkey-keeper then offers to give them “four in the morning and three at night,” at which the monkeys are delighted.

III

有弟有弟在遠方，
三人各瘦何人強。
生別展轉不相見，
4 胡塵暗天道路長。
東飛駕鵝後鶩鶴，
安得送我置汝旁。
鳴呼三歌兮歌三發，
8 汝歸何處收兄骨。

IV

有妹有妹在鍾離，
良人早歿諸孤癡。
長淮浪高蛟龍怒，
4 十年不見來何時。
扁舟欲往箭滿眼，
杳杳南國多旌旗。
鳴呼四歌兮歌四奏，
8 林猿為我啼清晝。

V

四山多風溪水急，
寒雨颯颯枯樹濕。

III

I have younger brothers, I have younger brothers in places faraway,
each of the three has grown gaunt, which of them is strong?

Parted in life, I toss and turn and cannot see them,

4 Hu dust darkens the heavens, and the road is long.

A wild goose is flying east, with a bald heron behind,

how could I get them to take me and set me by your side?

Alas, I sing my third song, my songs come forth thrice,

8 where will you go and how will you gather your elder brother's bones?

IV

I have a sister, I have a sister, she is in Zhongli,

her husband perished early, the fatherless children were babes.

The waves are high on the long Huai, krakens and dragons rage.

4 for ten years I have not seen her, when will she come?

I want to go in a tiny boat, but arrows fill my eyes,

the southern lands lie far, far away, there are many flags and banners.

Alas, I sing my fourth song, my song performed fourfold,

8 on my behalf forest gibbons cry out in clear daylight.

V

Much wind in the mountains all around, the creek waters run fast,
cold rain in the whistling winds, the leafless trees are wet.

- 黃蒿古城雲不開，
4 白狐跳梁黃狐立。
我生何為在窮谷，
中夜起坐萬感集。
鳴呼五歌兮歌正長，
8 魂招不來歸故鄉。

VI

- 南有龍兮在山湫，
古木龍巖枝相樛。
木葉黃落龍正蟄，
4 蝮蛇東來水上遊。
我行怪此安敢出，
拔劍欲斬且復休。
鳴呼六歌兮歌思遲，
8 溪壑為我回春姿。

VII

- 男兒生不成名身已老，
三年飢走荒山道。
長安卿相多少年，
4 富貴應須致身早。
山中儒生舊相識，
但話宿昔傷懷抱。

- Ancient walls covered with brown artemesia, the clouds do not break,
4 the white fox leaps about, the brown fox stands still.
Why is it I live this life within this poor valley?—
restless at midnight, ten thousand cares gather.
Alas, I sing my fifth song, and the song stretches on long,
8 the soul is summoned but does not come to return to its native home.

VI

- To the south there is a dragon in a mountain tarn,
ancient trees are towering, with boughs bending down.
The tree leaves yellow and fall, the dragon is asleep,
4 vipers come from the east, swimming in the waters.
I marveled at this in my travels, how could I dare go forth?—
I drew my sword to cut them in half, but then desisted.
Alas, I sing my sixth song, the thoughts in the song linger on,
8 on my behalf creek and ravine will bring back the beauty of spring.

VII

- Man-child born and achieved no fame, his body is already old,
for three years hurrying hungry over desolate mountain ways.
The ministers in Chang'an are mostly younger men,
4 for wealth and honor one truly must dedicate oneself early.
Confucians in these mountains are former acquaintances,
talking only about the past brings pain to my feelings.

鳴呼七歌兮悄終曲，
8 仰視皇天白日速。

8.46

萬丈潭

青溪合冥冥，
神物有顯晦。
龍依積水蟠，
4 窟壓萬丈內。
跼步凌垠堦，
側身下煙靄。
前臨洪濤寬，
8 卻立蒼石大。
山危一徑盡，
岸絕兩壁對。
削成根虛無，
12 倒影垂澹澗。
黑知灣濃底，
清見光炯碎。
孤雲到來深，
16 飛鳥不在外。
高蘿成帷幄，
寒木壘旌旆。

Alas, I sing my seventh song, and in silence end the tune,
 8 looking up I see in sovereign Heaven the bright sun speeding.

8.46

Myriad Fathom Pool¹

The blue creek matches the silent, mysterious dark,
 the divine creature at times shows itself, at times hides.
 The dragon rests coiled under massed waters,
 4 its lair bearing the weight of myriad fathoms.
 With careful pace I cross cliff's margin,
 body leaning, descend into mist and haze.
 Coming forward, I look out on a breadth of huge billows,
 8 drawing back, I stand on the large gray rock.
 The mountain perilous, the single path runs out,
 bank split, two walls stand face to face.
 Hewn and made, rooted in nothingness,
 12 reflections are suspended inverted in the quivering.
 The black tells of the vortex's bottom;
 the clear parts reveal splinters of flashing light.
 A lone cloud comes deep within,
 16 and the flying birds are not outside.
 High vines form a general's tent,
 and wintry trees heap banners and pennants.

1 Original note: "Written in Tonggu County" 同谷縣作.

遠川曲通流，
20 嵌竇潛洩瀨。
造幽無人境，
發興自我輩。
告歸遺恨多，
24 將老斯遊最。
閉藏修鱗蟄，
出入巨石礙。
何當炎天過，
28 快意風雨會。

Far rivers send currents winding through to here,
20 caves and channels seep swift gushing unseen.
I have reached a hidden place, a realm without man,
the thoughts it inspires come from ourselves.
Saying goodbye, much regret lingers,
24 growing old now, this visit, the finest.
Concealed below, the long scales sleep,
its comings and goings blocked by the mighty stone.
O how can I get to visit in summer's blazing weather,
28 when it exults in the conjunction of wind and rain?

9.1

發同谷縣

賢有不黔突，
聖有不暖席。
況我飢愚人，
4 焉能尚安宅。
始來茲山中，
休駕喜地僻。
奈何迫物累，
8 一歲四行役。
忡忡去絕境，
杳杳更遠適。
停驂龍潭雲，
12 回首虎崖石。
臨岐別數子，
握手淚再滴。
交情無舊深，
16 窮老多慘戚。
平生懶拙意，
偶值棲遁跡。
去住與願違，
20 仰慚林間翮。

9.1

Setting Out from Tonggu County¹

There was a worthy man whose chimney never was black,
there was a sage whose mat was never warm.²

More so I, hungry and foolish man,

4 how can I long be at rest in a house?

When first I came to these mountains,

I halted my coach, delighting in the remoteness.

I was inevitably driven by entanglements of things

8 to forced travels four times in one year.

Careworn, I leave this cut-off land,

going even farther into faint distances.

I halted my team by Dragon Tarn's clouds,

12 turned my head at Tiger Slope's rocks.

At the crossroads I parted from several men,

tears fell once again as we clasped hands.

These friendships were neither old nor deep,

16 but they were very sad for a poor old man.

All my life I've been lazy and clumsy,

by chance I found a place to lodge and hide away.

Going or staying always goes counter to my wish,

20 I'm put to shame by the wings above in the woods.³

After staying in Tonggu less than a month, on December 24, 759, Du Fu decided to move the family south to Chengdu. The mountains of this journey were far more rugged than those encountered going from Qinzhou. Travelers often had to use what is commonly translated as "plankways," narrow wooden paths built into the sides of steep mountain slopes. At the bottom were always seething rivers, to be crossed either by boat or suspension

1 Original note: "An account of my journey on the first day of the twelfth month of the second year of the Quanyuan Reign from Longyou to Jiannan" 乾元二年十二月一日自隴右赴劔南紀行。

2 Not staying in one place long enough to have the chimney blacken from cooking smoke or the mat become warm was the proverbial attributes of Confucius and Mozi.

3 The birds fly off but always have a place to which to return.

9.2

木皮嶺

首路乘亭西，
尚想鳳皇村。
季冬攜童稚，
4 辛苦赴蜀門。
南登木皮嶺，
艱險不易論。
汗流被我體，
8 祁寒為之暄。
遠岫爭輔佐，
千巖自崩奔。
始知五嶽外，
12 別有他山尊。
仰干塞大明，
俯入裂厚坤。
再聞虎豹鬥，
16 屢踟風水昏。
高有廢閣道，
摧折如短轅。
下有冬青林，
20 石上走長根。

bridges. Leaving Qinzhou, Du Fu mentions his wagon; he does not mention it in the journey to Chengdu—though he did take his horse.

9.2

Bark Ridge

I set out on the road west of Chestnut Pavilion,
 still envisaging Phoenix Village.
 Winter's last month, the children in hand,
 4 in great hardship we go to the gateway to Shu.
 To the south we climb Bark Ridge,
 its steep peril, not easy to tell.
 Streams of sweat cover my body,
 8 making it balmy in the harsh cold.
 Distant peaks contend to flank and support it,
 a thousand cliffs are like breaking waves.
 Now I know that beyond the Five Great Peaks,
 12 there are other mountains worthy of awe.
 Intruding upward, they block the great Lights,¹
 entering downward, they split the thick Earth.
 Repeatedly I hear tigers and leopards fighting,
 16 I'm often cramped in the haze of wind and waters.
 High above is an abandoned plankway,
 broken off like a short carriage shaft.
 Below are groves of chinaberry,
 20 whose long roots run over the rock.

1 Sun and moon.

西崖特秀發，
煥若靈芝繁。
潤聚金碧氣，
24 清無沙土痕。
憶觀崑崙圖，
目擊玄圃存。
對此欲何適，
28 默傷垂老魂。

9.3

白沙渡

畏途隨長江，
渡口下絕岸。
差池上舟楫，
4 杳窈入雲漢。
天寒荒野外，
日暮中流半。
我馬向北嘶，
8 山猿飲相喚。
水清石礚礚，
沙白灘漫漫。
迴然洗愁辛，
12 多病一疏散。

The west slope emerges especially prominent,
 glowing as if with an abundance of magic mushrooms.
 Moist with clustering vapors, gold and emerald,
 24 clear without tracks of sand and dirt.
 I recall viewing a picture of the Kunlun Mountains,¹
 what meets my eyes here are the Mysterious Gardens.
 Facing this, where am I going?—
 28 it silently wounds this soul approaching old age.

9.3

White Sands Crossing

The fearsome track follows the long river,
 we go down the sheer bank at the crossing.
 We get in boats on the uneven shore,
 4 entering the Milky Way, faint and far.
 The sky is cold in this far wilderness,
 by twilight we are halfway across the current.
 My horse faces the north and neighs,
 8 mountain gibbons drink, calling to one another.
 The water is clear, the rocks are heaped in piles,
 the sands white, rapids spread far and wide.
 Sadness and bitterness are washed far away,
 12 my frequent illness is entirely dispelled.

1 A range to the northwest in Central Asia, identified as the dwelling of gods and immortals.

高壁抵嶽峯，
 洪濤越凌亂。
 臨風獨回首，
 16 攬轡復三歎。

9.4

水會渡

山行有常程，
 中夜尚未安。
 微月沒已久，
 4 崖傾路何難。
 大江動我前，
 洶若溟渤寬。
 篙師暗理楫，
 8 歌笑輕波瀾。
 霜濃木石滑，
 風急手足寒。
 入舟已千憂，
 12 陟巘仍萬盤。
 回眺積水外，
 始知眾星乾。
 遠遊令人瘦，
 16 衰疾慚加餐。

High cliffs face us, looming,
as we cross the seething turmoil of huge waves.
Facing the wind, alone I turn my head,
16 clasp the reins and sigh repeatedly.

9.4

Converging Waters Crossing

Mountain journeys have regular stages,
but by midnight we still had not rested.
The crescent moon had long sunken away,
4 the slope tipped downward, how hard was the road!
The great river stirred before me,
surging as broad as a dark sea.
A boatman plied his oars unseen,
8 laughing and singing, making light of the waves.
The frost was thick, trees and rocks slick,
the wind blew hard, hands and feet cold.
Getting on the boat, I already felt a thousand cares,
12 now mounting the summit, ten thousand more turnings.
Only when peering back over the massed waters
did I know that all the stars were dry.
Far traveling makes a person lean,
16 frail and sick, I really should be eating more.

9.5

飛仙閣

土門山行窄，
微徑緣秋毫。
棧雲闌干峻，
4 梯石結構牢。
萬壑敲疏林，
積陰帶奔濤。
寒日外澹泊，
8 長風中怒號。
歇鞍在地底，
始覺所歷高。
往來雜坐臥，
12 人馬同被勞。
浮生有定分，
飢飽豈可逃。
歎息謂妻子，
16 我何隨汝曹。

9.5

The Plankway of the Flying Immortals

At the earthen gate our mountain passage narrows,
a thin path follows a hair in autumn.¹

Walkways in clouds, their railings precarious,

4 steps of stone, the construction stable.

In ten thousand ravines sparse forests lean at an angle,
high-piled shadow lining rushing waves.

The winter sun lies pale beyond,

8 while continuous winds howl in rage within.

I rest my saddle at a low spot below
only then realize the height I passed over.

Of those making the passage, some sit and some lie,

12 men and horses alike feel the strain.

This life adrift has its certain fate,
how can one flee hunger?

I heave a sigh and say to wife and children:

16 how could I have brought you along?

1 Proverbial for its fineness.

9.6

五盤

五盤雖云險，
山色佳有餘。
仰凌棧道細，
4 俯映江木疏。
地僻無網罟，
水清反多魚。
好鳥不妄飛，
8 野人半巢居。
喜見淳樸俗，
坦然心神舒。
東郊尚格鬥，
12 巨猾何時除。
故鄉有弟妹，
流落隨丘墟。
成都萬事好，
16 豈若歸吾廬。

9.6

Five Turns

- Although they say Five Turns is perilous,
 the mountain's appearance has ample beauties.
 We look up as we fare over the narrow plankway,
 4 looking down, we see partially through sparse river trees.
 The place is remote, no snares or nets,
 but in the clear waters are many fish.
 Good birds do not fly rashly,
 8 the local rustics half live in nests.
 I am happy to see such pure and simple ways,
 and, relaxing, the mind and spirit calm.
 There is still combat in the eastern suburbs,
 12 when will we eliminate that great monster?¹
 At home I had brothers and sisters,
 they are dispersed, so the place is abandoned.
 Everything may be fine in Chengdu,
 16 but how can it compare to going back to my own cottage?

1 Shi Siming.

9.7

龍門閣

清江下龍門，
絕壁無尺土。
長風駕高浪，
4 浩浩自太古。
危途中縈盤，
仰望垂線縷。
滑石欹誰鑿，
8 浮梁裊相拄。
目眩隕雜花，
頭風吹過雨。
百年不敢料，
12 一墜那得取。
飽聞經瞿塘，
足見度大庾。
終身歷艱險，
16 恐懼從此數。

9.7

The Plankway of Dragongate Mountain

The clear river goes down through Dragongate,
on the sheer cliff is not a foot of dirt.

A steady wind drives high waves

4 in vast floods from primeval times.

A perilous path winds around mid-slope,
looking up, a slender thread hanging.

8 Who bored the holes in this slippery stone aslant
that support the pontoon bridge dangling?

The eyes are dazzled with various flowers falling,
my head aches from rain blowing past.

12 One dare not assume life's full hundred years—
if you fall, how could you be retrieved?

I have heard my fill of passing through Qutang Gorge,
and can well enough see crossing Great Yu Ridge.¹

16 All my life I have gone through dangers,
but for sheer terror the count begins here.

1 Both are famed for their perils.

9.8

石櫃閣

季冬日已長，
山晚半天赤。
蜀道多早花，
4 江間饒奇石。
石櫃曾波上，
臨虛蕩高壁。
清暉回群鷗，
8 暝色帶遠客。
羈棲負幽意，
感歎向絕跡。
信甘孱懦嬰，
12 不獨凍餒迫。
優遊謝康樂，
放浪陶彭澤。
吾衰未自由，
16 謝爾性有適。

9.8

The Plankway on Stonebox Mountain

- Winter's last month, days grow longer already,
 it is late in the mountains, half the sky red.
 Flowers often come early on Shu's roads,
 4 in the rivers are many remarkable rocks.
 Stonebox lies over the layers of waves,
 we look out on the void that sweeps the high cliff.
 In the clear glow flocks of gulls turn back,
 8 as the color of darkness engulfs far travelers.
 Lodging abroad goes against my desire for seclusion,
 I face this trackless waste stirred to sighs.
 I truly accept being encumbered by timidity and weakness,
 12 I am not merely compelled by freezing and hunger.
 At perfect ease was Xie Kangle,¹
 wild and unrestrained, Tao of Pengze.²
 In declining years I have not yet done as I pleased,
 16 I yield to you in finding something that suits one's nature.³

1 The poet Xie Lingyun.

2 *Tao Qian.

3 That is, he yields to Tao Qian and Xie Lingyun.

9.9

桔柏渡

青冥寒江渡，
駕竹為長橋。
竿濕煙漠漠，
4 江永風蕭蕭。
連竿動嫋娜，
征衣颯飄飄。
急流鴛鷓散，
8 絕岸龜鼉驕。
西轅自茲異，
東逝不可要。
高通荊門路，
12 闊會滄海潮。
孤光隱顧眄，
遊子悵寂寥。
無以洗心胸，
16 前登但山椒。

9.9

Jie Cypress Crossing

- In the dark blue sky at this cold river crossing,
they framed bamboo into a long bridge.
Its poles are wet in the billowing mist,
4 the river goes on always, the wind whistling.
Linked sections of bamboo stir swaying,
our traveling clothes flap and flutter.
Geese and loons scatter in the swift current,
8 turtles and lizards are confident on the sheer banks.
My westward carriage diverges from this point on,
I cannot invite the eastward flow to go along.¹
High, it will pass through on a route to Jingmen,
12 then, widening, it will meet the gray sea's tides.
Its solitary light dims in my backward stare,
the traveler grows depressed at his isolation.
I have no means to wash clear the heart in my breast,
16 the climb ahead is just mountaintops.

1 From this point the route turns west toward Chengdu.

9.10

劍門

惟天有設險，
劍門天下壯。
連山抱西南，
4 石角皆北向。
兩崖崇墉倚，
刻畫城郭狀。
一夫怒臨關，
8 百萬未可傍。
珠玉走中原，
岷峨氣悽愴。
三皇五帝前，
12 雞犬各相放。
後王尚柔遠，
職貢道已喪。
至今英雄人，
16 高視見霸王。
併吞與割據，
極力不相讓。
吾將罪真宰，
20 意欲鏟疊嶂。

9.10

Swordgate

- Only Heaven could set down such fastness,
 Swordgate, under Heaven the grandest.
 Linked mountains embrace the southwest,
 4 sharp angles of stone all face north.
 Paired slopes, lofty bulwarks leaning,
 cut and rived to the form of city walls.
 With one fellow in fury holding this pass,
 8 a million men could not get near him.
 Pearls and jade speed to the Central Plain,
 the vapors of Mounts Min and Emei are gloomy.
 Before, the Three Emperors and the Five Sovereigns¹
 12 each let their chickens and dogs forage separately.
 Later kings honored gentle policy for far places,
 with tribute duties the Way has been ruined.²
 Even to this day heroic men
 16 gaze haughtily, looking to rule by force.
 They swallow neighbors and hack off territory,
 use the utmost strength and do not yield.
 I will put the blame on the One In Charge³
 20 I wish he would pare down these layers of screening cliffs.

1 In high antiquity.

2 The “way” here refers either to tribute responsibilities or to “gentle policy for far places.”

3 That is, Heaven.

恐此復偶然，
臨風默惆悵。

9.11

鹿頭山

鹿頭何亭亭，
是日慰饑渴。
連山西南斷，
4 俯見千里豁。
遊子出京華，
劍門不可越。
及茲險阻盡，
8 始喜原野闊。
殊方昔三分，
霸氣曾間發。
天下今一家，
12 雲端失雙闕。
悠然想揚馬，
繼起名碑兀。
有文令人傷，
16 何處理爾骨。
紆餘脂膏地，
慘澹豪俠窟。

Yet perhaps this happens just by chance,¹
facing the wind I am depressed in silence.

Swordgate Pass, fortified between two sheer cliffs, was the gateway to Shu.

9.11

Deerhead Mountain

How high looms Deerhead!—
this day it consoles my hunger and thirst.

Linked mountains break off to the southwest,

4 looking down I see a thousand leagues spread open.

When I left the capital as a wanderer,

Swordgate seemed uncrossable.

But at this point the blocking fastness ends,

8 and now I rejoice at the wild plains spreading broad.

A different land, once one of the three divisions,²

an overlord's aura once appeared here.³

All the world is now one family,

12 though the edge of clouds hides the paired palace gates.

Far off I envisage Yang Xiong and Sima Xiangru,⁴

appearing in succession, their fame rising high.

They had literary works, but it makes one pained,

16 where now are your bones buried?

Winding freely, this rich fertile place,

but a brooding lair for tough men-at-arms.

1 Probably referring to the local rebellions described earlier.

2 The Shu-Han Kingdom was one of the Three Kingdoms early in the third century.

3 Liu Bei, who founded the Shu-Han Kingdom.

4 Famous Western Han writers from Chengdu.

仗鉞非老臣，
20 宣風豈專達。
冀公柱石姿，
論道邦國活。
斯人亦何幸，
24 公鎮逾歲月。

9.12

成都府

翳翳桑榆日，
照我征衣裳。
我行山川異，
4 忽在天一方。
但逢新人民，
未卜見故鄉。
大江東流去，
8 遊子去日長。
曾城填華屋，
季冬樹木蒼。
喧然名都會，
12 吹簫間笙簧。
信美無與適，
側身望川梁。

- If the axe-holder were not an old servant of the throne,¹
 20 how could cultural influence be conveyed?
 The Duke of Ji has the manner of a cornerstone of state,²
 under his governance this domain thrives.
 How fortunate are these people here,
 24 may his command last through months and years!

9.12

Chengdu District

- Shadowed, the sun in mulberry and elm³
 shines on my traveling clothes.
 In my journey the mountains and rivers have changed,
 4 and suddenly I am at an edge of the world.
 I meet only new people,
 I cannot foretell seeing my homeland again.
 The great river flows off to the east,
 8 the days since the wanderer left have grown long.
 These tiered walls are filled with splendid houses,
 in winter's last month the trees are gray-green.
 Full of noise, this famous metropolis,
 12 pipes playing mix with reed organs.
 Though lovely indeed, I have no one to turn to,
 I lean gazing at the river bridge.

1 Holding the axe is the authority of a commander.

2 Pei Mian was the current military commissioner of the region and the metropolitan governor of Chengdu.

3 The late afternoon sun.

鳥雀夜各歸，
 16 中原杳茫茫。
 初月出不高，
 眾星尚爭光。
 自古有羈旅，
 20 我何苦哀傷。

高適，贈杜二拾遺

傳道招提客，
 詩書自討論。
 佛香時入院，
 4 僧飯屢過門。
 聽法還應難，
 尋經剩欲翻。
 草玄今已畢，
 8 此外復何言。

9.13

酬高使君相贈

古寺僧牢落，
 空房客寓居。
 故人供祿米，
 4 鄰舍與園蔬。

- Little birds each return at night,
 16 the Central Plain is faint in the far distance.
 The new moon comes out not high,
 the hosts of stars still compete in light.
 People have wandered far from home since ancient days,
 20 why should I be so terribly troubled?

After finally reaching Chengdu early in 760, Du Fu let his old friend Gao Shi, prefect of nearby Pengzhou, know. Apparently Du Fu had taken temporary lodging in a Buddhist Temple. His old friend, the poet Gao Shi, was serving in the region and wrote to him.

Gao Shi, Presented to Reminder Du (2)

- They say that the guest in the temple
 is disposed to critical discussion of the Classics.
 For incense to Buddha he sometimes enters the compound,
 4 for a monk's meal he often passes the gate.
 Hearing the dharma, I'm sure he raises problems,
 he seeks sutras to further elaborate.
 Now he has finished drafting the *Great Mystery*,¹
 8 what more does he have to say in addition to this?

9.13

In Response to What Was Sent from His Excellency Gao

- In the ancient temple the monks are scattered and few,
 I take lodging as a guest in an empty room.
 An old friend provides rice from his salary,
 4 a neighbor gives vegetables from his garden.

1 An imitation of the *Classic of Changes* by the Western Han writer *Yang Xiong, originally from Chengdu. Yang Xiong earlier wrote *fu* in imitation of the more famous Sima Xiangru, who was also from Chengdu.

雙樹容聽法，
三車肯載書。
草玄吾豈敢，
8 賦或似相如。

9.14

卜居

浣花流水水西頭，
主人為卜林塘幽。
已知出郭少塵事，
4 更有澄江銷客愁。
無數蜻蜓齊上下，
一雙鸕鶿對沈浮。
東行萬里堪乘興，
8 須向山陰上小舟。

9.15

王十五司馬弟出郭相訪，兼遺營茅屋貲
客裏何遷次，
江邊正寂寥。

- Paired sala trees make a place for hearing dharma,¹
 are the “three vehicles” willing to carry books?²
 How would I dare try to draft the *Great Mystery*?
 8 but my *fu* may be like those of Sima Xiangru.

Despite his initial complaint that Chengdu was not his home, Du Fu settled in very well, and his poems begin to have a contentment that was new to his work. In the western outskirts of the city he soon chose the site for his “thatched hut,” which in later years—often rebuilt—became one of the most famous sites of Chengdu.

9.14

Siting a Dwelling

- Flowing waters of Flower-washing Creek, by the waters’ western edge,
 the householder chose this spot for a dwelling in the seclusion of
 wooded pools.
 I knew already mundane matters are few outside the outer walls,
 4 the clear River is here as well to melt a sojourner’s woes.
 Dragonflies beyond counting go up and down in unison,
 a single pair of mandarin ducks face each other bobbing.
 One might follow a whim, going east thousands of leagues,
 8 then you must head toward Shanyin and get in a tiny boat.³

9.15

My Cousin Assistant Wang (15) Came out of Town to Visit Me and
 Gave Me Some Funds For Building My Thatched Cottage

How can one move to new lodgings as a wayfarer?—
 I was just then feeling all alone by the river.

1 The Buddha preached underneath a pair of sala trees.

2 In the parable of the burning house in the *Lotus Sutra*, there are three vehicles outside the gates to carry people to safety: an ox-cart, a sheep-cart, and a deer-cart. These are figures for the different levels of Buddhist teaching.

3 *Wang Huizhi.

肯來尋一老，
 4 愁破是今朝。
 憂我營茅棟，
 攜錢過野橋。
 他鄉唯表弟，
 8 還往莫辭遙。

9.16

蕭八明府實處覓桃栽

奉乞桃栽一百根，
 春前為送浣花村。
 河陽縣裏雖無數，
 濯錦江邊未滿園。

9.17

從韋二明府續處覓綿竹

華軒藹藹他年到，
 綿竹亭亭出縣高。
 江上舍前無此物，
 幸分蒼翠拂波濤。

- But you were willing to come to visit an old man,
 4 sadness was broken this very morning.
 You worried how I would manage for roof-beams and thatch,
 you brought cash, crossing our bridge in the wilds.
 In this strange land I have only my cousin,
 8 don't refuse to keep coming because of the distance.

The group of quatrains that follows has no precedent—using poetry to set up house. Du Fu writes to a number of officials in the region asking for trees for his new property and dishes.

9.16

Asking for Peach Saplings from County Magistrate Xiao Shi (8)

With respect I beg from you peach saplings, a hundred of them,
 before spring send them to me at Flower-Washing Village.
 Although they exist beyond number in Heyang County,¹
 beside Brocade Rinsing River here they do not fill my garden.

9.17

Asking for “Cotton Bamboo” from County Magistrate Wei Xu (2)

Your splendid porch is shadowed by their profusion, I will come there
 someday,
 the cotton bamboo rise up tall, high over the county seat.
 Before my cottage by the river I don't have any of these,
 be so good as to share their azure green to brush my waves.

1 When Magistrate of Heyang, the Jin poet Pan Yue planted peach trees all over the county.

9.18

憑何十一少府邕覓檀木栽

草堂塹西無樹林，
非子誰復見幽心。
飽聞檀木三年大，
與致溪邊十畝陰。

9.19

憑韋少府班覓松樹子栽

落落出群非檉柳，
青青不朽豈楊梅。
欲存老蓋千年意，
為覓霜根數寸栽。

9.20

又於韋處乞大邑瓷碗

大邑燒瓷輕且堅，
扣如哀玉錦城傳。
君家白碗勝霜雪，
急送茅齋也可憐。

9.18

Asking for Alder Tree Saplings from Sheriff He Yong (11)

West of the ditch by my thatched hut there is no grove of trees,
other than you who else understands my reclusive heart?
I've often heard that alder trees grow big in three years,
send to me for my creekside ten acres of shade.

9.19

Asking Sheriff Wei Ban for Pine Seeds to Plant

Spreading wide, standing out from the crowd, it's not the beech tree,
evergreen and not wasting away, how could it be the tree strawberry?
To give the mood of a thousand years in an old canopy,
get me several inches of frosty roots to plant.

9.20

Also Asking Wei for Ceramic Cups from Dayi

The ceramics fired at Dayi are light as well as hard,
knocked, they are like mournful jade, so they say in Brocade City.¹
The white cups of your household are whiter than frost and snow,
send some quickly to my thatched study, for they are worth cherishing.

1 Chengdu.

9.21

詣徐卿覓果栽

草堂少花今欲栽，
不問綠李與黃梅。
石筍街中卻歸去，
果園坊裏為求來。

9.22

堂成

背郭堂成蔭白茅，
緣江路熟俯青郊。
楹林礙日吟風葉，
4 籠竹和煙滴露梢。
暫止飛鳥將數子，
頻來語燕定新巢。
旁人錯比揚雄宅，
8 懶惰無心作解嘲。

9.21

Going to Sir Xu to Ask for Fruit Trees

My thatched cottage is short on flowers and now I want to plant some,
 I don't care if it's the green plum or the yellow prunus.
 On the Street of Stone Columns going back home,
 in the Fruit Grove Quarter I went on purpose to find some.

9.22

My Cottage is Finished

Away from the outer wall my cottage is finished, white rushes give it
 cover,
 the road along the river is familiar and looks out on green meadows.
 A grove of alders blocks the sun, leaves humming in the wind,
 4 basket bamboo blends with the mist, their branches drip with dew.
 It stops the flying birds awhile, leading their several young,
 and often brings chattering swallows to settle their new nests.
 Bystanders err in comparing it to Yang Xiong's cottage—
 8 I've grown lazy and have no mind to write a "Defense Against
 Ridicule."¹

1 When *Yang Xiong was drafting the *Supreme Mystery*, someone criticized him for preferring the private life to one of state service. In response Yang wrote his "Defense Against Ridicule."

9.23

蜀相

丞相祠堂何處尋，
錦官城外柏森森。
映階碧草自春色，
4 隔葉黃鸝空好音。
三顧頻煩天下計，
兩朝開濟老臣心。
出師未捷身先死，
8 長使英雄淚滿襟。

9.24

梅雨

南京犀浦道，
四月熟黃梅。
湛湛長江去，
4 冥冥細雨來。
茅茨疏易溼，
雲霧密難開。
竟日蛟龍喜，
8 盤渦與岸迴。

9.23

Shu's Minister¹

The shrine hall to the Minister, where can it be found?—
outside the walls of Brocade City, where the cypress tree stands dense.²

Half hiding the stairs, sapphire grasses take on the colors of spring,

4 yellow orioles beyond the leaves give fine notes for naught.

Thrice called on, urged repeatedly: his plans for all the world.

for two reigns, founding and sustaining: an old officer's heart.

Ere "the army sent forth" was victorious, the man himself died,

8 it always makes bold-spirited men fill their clothes with tears.

9.24

"Plum Rain"³

On the Xipu road from the Southern Capital⁴
the fourth month ripens the yellow punus.

The long river goes off surging,

4 and, darkening, a fine rain comes.

Roof-thatch, loosely bound, is easily soaked,

clouds and fog are dense and will not lift.

All day long the dragons delight,

8 whirlpools turning with the bank.

1 This poem, usually dated to 760 soon after Du Fu arrived in Chengdu, was written on the shrine to *Zhuge Liang, who assisted the founder of the Shu-Han kingdom, Liu Bei. Liu Bei called on Zhuge Liang three times (1.5) before Zhuge Liang agreed to serve him. Eventually Zhuge Liang became his minister in 221. After the death of Liu Bei, Zhuge Liang served his successor, the two reigns referred to in line 6. The most famous of Zhuge Liang's writings was his "Memorial on Sending the Army Forth." Finally, on a campaign against the Wei in 234, Zhuge Liang died; and soon afterward the Shu-Han fell to the Wei.

2 This was the famous cypress tree of Zhuge Liang's shrine of which Du Fu wrote in "Ballad of the Old Cypress" (15.70), and elsewhere. This was supposedly planted by Zhuge Liang's own hand.

3 "Plum rain" was a term for rain in the fourth and fifth lunar month.

4 Xipu was a county adjacent to Chengdu.

9.25

為農

錦里煙塵外，
江村八九家。
圓荷浮小葉，
4 細麥落輕花。
卜宅從茲老，
為農去國賒。
遠慚勾漏令，
8 不得問丹砂。

9.26

有客

患氣經時久，
臨江卜宅新。
喧卑方避俗，
4 疏快頗宜人。
有客過茅宇，
呼兒正葛巾。
自鋤稀菜甲，
8 小摘為情親。

9.25

Being a Farmer

Past the smoke and dust of Brocade Town¹
is a river village of eight or nine homes.

- Round lotus let their tiny leaves float,
4 the thin wheat sheds its light flowers.
I site my dwelling, to grow old from this moment on,
being a farmer, far from the capital.
Goulou's magistrate of long ago puts me to shame—
8 I did not get to find out about cinnabar grains.²

9.26

I Have a Guest

I have long had problems with breathing,
recently I sited a house overlooking the river.
Getting away from the noisy baseness of the crowd,

- 4 the casualness and briskness here quite suits me.
A guest stops by my thatch cottage,
I call to my boy to straighten my homespun turban.
I hoe for myself and have few vegetable sprouts,
8 but I'll pick a bit for friendship's sake.

1 Chengdu.

2 The magistrate of Goulou County was the Jin alchemist Ge Hong. Cinnabar grains were used in preparing elixirs of immortality.

9.27

賓至

幽棲地僻經過少，
 老病人扶再拜難。
 豈有文章驚海內，
 4 漫勞車馬駐江干。
 竟日淹留佳客坐，
 百年粗糲腐儒餐。
 不嫌野外無供給，
 8 乘興還來看藥欄。

9.28

狂夫

萬里橋西一草堂，
 百花潭水即滄浪。
 風含翠篠娟娟淨，
 4 雨裊紅蕖冉冉香。
 厚祿故人書斷絕，
 恆飢稚子色淒涼。
 欲填溝壑惟疏放，
 8 自笑狂夫老更狂。

9.27

A Guest Comes

The spot where I lodge in seclusion is remote, those who come by are
few,

old and sick, supported by someone, it's hard to make my bows.

The pieces I have written hardly amaze the entire world;

4 you've gone out of your way for nothing to stop your coach by the
river's edge.

Lingering the whole day through, the worthy guest sits;

a lifetime of coarse grains and bran is a hack Confucian's meal.

If you don't hate that here in the wilds there is nothing to provide for
you,

8 come back when the whim takes you and see my herb trellis.

9.28

Crazy Man

West of Ten Thousand League Bridge, a single thatched cottage,
the waters of Hundred Flowers Pool are my Canglang.¹

Wind in the azure dwarf bamboo, winsomely pure,

4 rain soaks the river lotus, more fragrant with passing time.

From old friends with fat salaries letters have ceased coming,

my children, constantly hungry, have forlorn complexions.

Knowing I'll be tossed in some ditch when I die, I grow only more
careless and free,

8 and laugh at myself as a crazy man who gets crazier in old age.

1 Canglang the proverbial place of reclusion, where one could either emerge to serve or stay withdrawn, according to the situation of the times.

9.29

田舍

田舍清江曲，
柴門古道旁。
草深迷市井，
4 地僻懶衣裳。
櫟柳枝枝弱，
枇杷樹樹香。
鷓鴣西日照，
8 曬翅滿魚梁。

9.30

江村

清江一曲抱村流，
長夏江村事事幽。
自去自來堂上燕，
4 相親相近水中鷗。
老妻畫紙為棋局，
稚子敲針作釣鉤。
但有故人供祿米，
8 微軀此外更何求。

9.29

Farmhouse

A farmhouse at the clear river's bend,
a ramshackle gate by an ancient road.

The plants are so thick I lose sight of the market,
4 a spot out of the way, I am careless about my dress.

Beech trees, every branch pliant;
loquats, every tree fragrant.

Cormorants, lit by the sun in the west,
8 dry their wings, filling the fish weir.

9.30

River Village

A bend of the clear river flows on, embracing the village,
through long summer in this river village all that happens is secluded.

They come and go of their own free will, swallows in the hall;
4 friendly and drawing closer to me, gulls in the water.¹

My wife marks lines on paper to serve as a chess board;
my young son hammers a needle to make a fishing hook.

If only I had an old friend to provide rice from his salary,
8 what more beyond that would I seek for myself?

1 *Gulls.

9.31

江漲

江漲柴門外，
兒童報急流。
下床高數尺，
4 倚杖沒中洲。
細動迎風燕，
輕搖逐浪鷗。
漁人縈小楫，
8 容易拔舟頭。

9.32

野老

野老籬前江岸迴，
柴門不正逐江開。
漁人網集澄潭下，
4 估客船隨返照來。
長路關心悲劍閣，
片雲何意傍琴臺。
王師未報收東郡，
8 城闕秋生畫角哀。

9.31

The River Floods

The river floods outside my ramshackle gate,
my boy tells me how swift the current is.

While I get out of bed, it rises several feet,

4 as I lean on my staff, it swallows isles midstream.

Faintly moving, swallows meeting the wind;

lightly tossing, gulls running with the waves.

The fisherman spins his tiny paddle—

8 with ease he turns the boat's prow.

9.32

Old Rustic

Before this old rustic's hedge the river's shore turns,
my ramshackle gate is not at right angles, but opens along with the
river.

Fishermen's nets are gathered in from under the clear pool,

4 a trader's boat comes following last sunlight shining back.

The long journey is on my mind, grieving at Sword-Tower Mountain,¹

for what purpose does this wisp of cloud stay beside Zither Terrace?²

The king's army has not yet announced the eastern provinces' capture,

8 at the palace's paired turrets autumn brings painted horns' lament.

1 Passed on Du Fu's journey to Chengdu.

2 A site in Chengdu associated with the Han writer *Sima Xiangru.

9.33

雲山

京洛雲山外，
 音書靜不來。
 神交作賦客，
 4 力盡望鄉臺。
 衰疾江邊臥，
 親朋日暮回。
 白鷗元水宿，
 8 何事有餘哀。

9.34

遣興

干戈猶未定，
 弟妹各何之。
 拭淚霑襟血，
 4 梳頭滿面絲。
 地卑荒野大，
 天遠暮江遲。
 衰疾那能久，
 8 應無見汝時。

9.33

Cloudy Mountains

Chang'an and Luoyang are beyond cloudy mountains,
in the stillness no word or letter comes.

In spirit I make friends with the *fu* writers,¹

4 at the Terrace for Gazing Homeward I wear myself out.

Aging and ill, I lie here by the river,
kin and friends turn back at dusk.

The white gull always spends nights on the water—

8 why then does it make such abundant lament?

9.34

Conveying What Stirred Me

The clash of arms has not yet been put to rest,
where have my brothers and sister each gone?

I wipe away tears, blood stains my lapels,

4 I comb my hair, white strands fill my face.

The land here is low, the wilderness large,
the heavens are far, the twilight river slow.

Sick and weak, how can I last long?—

8 I'm sure I will never get a chance to see you.

1 The Western Han writers *Sima Xiangru and *Yang Xiong, both from Chengdu.

9.35

遣愁

養拙蓬為戶，
 茫茫何所開。
 江通神女館，
 4 地隔望鄉臺。
 漸惜容顏老，
 無由弟妹來。
 兵戈與人事，
 8 回首一悲哀。

9.36

[See notes]

9.37

題壁上韋偃畫馬歌

韋侯別我有所適，
 知我憐君畫無敵。
 戲拈秃筆掃驂騮，
 4 歛見騏驎出東壁。
 一匹齧草一匹嘶，
 坐看千里當霜蹄。

9.35

Expelling Sadness

I nurture my clumsiness, my door of wicker,
on what vastness does it open?

The river goes through to the goddess's lodge,¹

4 this place, cut off from the Terrace for Gazing Homeward.

I come to pity the aging of my appearance,

I have no way to bring brothers and sister.

The clash of arms and affairs of men,

8 with a turn of the head, are all lamentable.

9.36

[See notes]

9.37

A Song for Wei Yan's Mural of Horses

Master Wei is leaving me, going off somewhere,
you know that I admire you for painting without rival.

You playfully picked up a worn-out brush and dashed off Hualiu
steeds,²

4 and I suddenly saw unicorns come forth on my eastern wall.

One horse was chomping on grass, one horse was neighing,
then I looked on thousand-league hooves of frost.

1 The goddess of Wu Mountain, down the Yangzi near Kuizhou.

2 One of the Zhou King Mu's famous horses, used generally for fine steeds.

時危安得真致此，
8 與人同生亦同死。

9.38

戲題王宰畫山水圖歌

十日畫一水，
五日畫一石。
能事不受相促迫，
4 王宰始肯留真跡。
壯哉崑崙方壺圖，
挂君高堂之素壁。

巴陵洞庭日本東，
8 赤岸水與銀河通。
中有雲氣隨飛龍。
舟人漁子入浦溆，
山木盡亞洪濤風。

12 尤工遠勢古莫比，
咫尺應須論萬里。
焉得并州快剪刀，
剪取吳松半江水。

The times are troubled and how could one get to truly bring such as
these,

8 to share its life with the person and with the person to die?

9.38

Playful Song on Wang Zai's Landscape Painting

Ten days to paint one stream!

five days to paint one rock!—

4 an old hand does not accept the least pressure to hurry,
and only then will Wang Zai leave the genuine marks of his art.
Grand, indeed, this picture of Kunlun to Fanghu,¹
hung on the white wall of your high hall.

From Baling and Lake Dongting to east of Japan

8 Red Bank's waters pass through to the silvery River of Stars,²
wherein cloudy vapors pursue the dragon in flight.³

Boatmen and fisherfolk are coming into shore
as mountain trees are all pressed low by billow-raising winds.

12 Supreme skill in far vistas, no ancient can compare,
a mere foot must be reckoned as ten thousand leagues.
If only I could get myself sharp shears of Bingzhou steel,⁴
I'd cut for myself half the waters of the Wusong River.

1 The Kunlun Range is in the farthest west, while Fanghu was one of the isles of the immortals in the Eastern Ocean. Thus the painting seems to cover all the known world. Landscape painting was closely related to cartography.

2 This is a vista, indistinguishable from cartography, of the Yangzi River at least from its middle reaches all the way out to the ocean.

3 Presaging a rainstorm.

4 Bingzhou, in northeast China, was famous for its fine steel.

9.39

戲為雙松圖歌

天下幾人畫古松，
畢宏已老韋偃少。
絕筆長風起纖末，
4 滿堂動色嗟神妙。

兩株慘裂苔蘚皮，
屈鐵交錯回高枝。
白摧朽骨龍虎死，
8 黑入太陰雷雨垂。

松根胡僧憩寂寞，
龐眉皓首無住著。
偏袒右肩露雙腳，
12 葉裏松子僧前落。

韋侯韋侯數相見，
我有一匹好東絹，
重之不減錦繡段。
16 已令拂拭光凌亂，
請君放筆為直幹。

9.39

A Playful Song on a Painting of Paired Pines

How many people in all the world paint ancient pines?—

Bi Hong is already old, and Wei Yan, young.¹

As the brush stops, a steady wind rises in fine branchtips,

4 throughout the hall expressions change, we admire divine finesse.

On both trunks the mossy bark is sadly rent,

bent iron, their high branches turn crisscrossing.

The white are bleached bones broken of dragon- and tiger-death,

8 the black enters Great Yin, where thundering rain hangs down.

At the pines' roots a Hu monk reposes in stillness,

bushy brows, hoary head, no attachments of the passions.²

His right shoulder is left bare, both his feet exposed,

12 from among the needles a pinecone has fallen in front of him.

Master Wei, Master Wei, I have met you several times—

I possess one bolt of good Eastern silk,

and I value it no less than a piece of embroidery or brocade.

16 I have had it cleaned until its light is dazzling,

I pray you, let your brush go free and make a trunk that is straight.

1 Bi Hong was a master painter of pines who flourished in the Tianbao Reign.

2 *Zhuzhuo* 住著, “attachment [of the passions]” is a Buddhist technical term.

9.40

北鄰

明府豈辭滿，
藏身方告勞。
青錢買野竹，
4 白幘岸江皋。
愛酒晉山簡，
能詩何水曹。
時來訪老疾，
8 步屨到蓬蒿。

9.41

南鄰

錦里先生烏角巾，
園收芋栗不全貧。
慣看賓客兒童喜，
4 得食階除鳥雀馴。
秋水纔深四五尺，
野航恰受兩三人。
白沙翠竹江村暮，
8 相送柴門月色新。

9.40

My Northern Neighbor

The magistrate did not wait until his term expired,
 he hid his person, then reported he was overworked.
 With green coins he bought wild bamboo,
 4 his white headband set high on the river's floodplain.
 In his passion for ale, a Shan Jian of Jin,¹
 in his skill at poems, a He of the Waterways Section.²
 At times he visits this sick old man,
 8 strolling over to my weed-grown abode.

9.41

My Southern Neighbor

The Gentleman of the Brocade Wards wears a black turban with
 corners,
 gathering taro and chestnuts from his garden he is not entirely poor.
 Used to watching over guests, his boy is delighted,
 4 receiving food upon his stairs, the little birds grow tame.
 The autumn waters have just now grown deeper by four or five feet,
 his rustic boat will just take two or three people.
 White sands and azure bamboo, the river village in twilight,
 8 he accompanies me to my ramshackle gate when the moonlight is new.

1 *Shan Jian.

2 The early sixth-century poet He Xun.

9.42

過南鄰朱山人水亭

相近竹參差，
相過人不知。
幽花欹滿樹，
4 小水細通池。
歸客村非遠，
殘樽席更移。
看君多道氣，
8 從此數追隨。

9.43

因崔五侍御寄高彭州(適)

百年已過半，
秋至轉飢寒。
為問彭州牧，
何時救急難。

9.42

Dropping By the River Pavilion of My Southern Neighbor,
the Mountain Man Zhu

As I drew near, the bamboo was of various heights,
you did not know I would be dropping by.

Hidden flowers filled the trees bending,

4 a small stream made its thin way to the pool.

The village is not far for the guest to go home,

for the last cups, we move the party elsewhere.

I see that the temper of the Way is strong in you—

8 from now on I will seek your company often.

9.43

Through Vice-Censor Cui (5) I Send This to Gao Shi of Pengzhou

I've already passed through half life's years,

autumn comes, I grow ever more hungry and cold.

Let me ask Pengzhou's governor,

when are you going to rescue me from hardship?

9.44

奉簡高三十五使君

當代論才子，
如公復幾人。
驂騮開道路，
4 鷹隼出風塵。
行色秋將晚，
交情老更親。
天涯喜相見，
8 披豁道吾真。

9.45

和裴迪登新津寺寄王侍郎

何限倚山木，
吟詩秋葉黃。
蟬聲集古寺，
4 鳥影度寒塘。
風物悲遊子，
登臨憶侍郎。
老夫貪佛日，
8 隨意宿僧房。

9.44

A Note to Prefect Gao (35)

- If we consider talents in the present age,
 how many men can compare to you?
 The Hualiu steed opens the road,
 4 the falcon rises above windblown dust.
 The scene on my travels, autumn getting late,
 friendships get closer with old age.
 I am delighted to meet you at the ends of the earth,
 8 I open my heart and speak what I truly feel.

9.45

A Companion Piece to Pei Di's "Climbing Xinjin Temple, Sent to Vice-Director Wang"

- What limit to leaning against mountain trees,
 chanting poems as the autumn leaves turn yellow?
 The voices of cicadas gather in the ancient temple,
 4 reflections of birds cross the cold pool.
 The things in the scene make the traveler melancholy,
 climbing and looking out, you think back on the Vice-Director.
 An old fellow, craving the Buddha's sunlight,
 8 you follow your mood, spending the night in a monk's cell.

Xinjin was in Shuzhou, not far southwest of Chengdu. Pei Di was one of Wang Wei's closest friends, and "Vice-Director Wang" was Wang Jin, Wang Wei's brother.

9.46

贈蜀僧閻丘師兄

大師銅梁秀，
籍籍名家孫。
嗚呼先博士，
4 炳靈精氣奔。
惟昔武皇后，
臨軒御乾坤。
多士盡儒冠，
8 墨客藹雲屯。
當時上紫殿，
不獨卿相尊。
世傳閻丘筆，
12 峻極逾崑崙。
鳳藏丹霄暮，
龍去白水渾。
青熒雪嶺東，
16 碑碣舊制存。
斯文散都邑，
高價越瓊璠。
晚看作者意，
20 妙絕與誰論。

9.46

To the Shu Monk, His Reverence Lüqiu

His Reverence is the flower of Mount Tongliang,
on every tongue, grandson of a famous house.¹

Alas, the former Erudite,

4 his spirit, aglow with divine light, has fled.

In the past Empress Wu

looked out from her dais, steered Heaven and Earth.

Many officers, all in scholar's hats,

8 men of the brush, teeming like massed clouds.

Back then those who entered the Purple Palace

were not only those exalted as ministers or grandees.

They said that Lüqiu's brush

12 surpassed the Kunlun Mountains in loftiness.

The phoenix hid, cinnabar auroras darkened,

the dragon departed, white waters turned turbid.²

A blue glow east of snow peaks,

16 where his former work survives on a stele.

His cultural writings are scattered among cities,

their high worth surpassing the rarest jade.

We see the writer's intent late in his life,

20 with whom can I discuss its utter fineness?

1 Lüqiu Yun, Erudite of the Court of Imperial Sacrifices in the reign of Empress Wu.

2 Referring to the death of Lüqiu Yun.

吾祖詩冠古，
同年蒙主恩。
豫章夾日月，
24 歲久空深根。
小子思疏闊，
豈能達詞門。
窮愁一揮淚，
28 相遇即諸昆。
我住錦官城，
兄居祇樹園。
地近慰旅愁，
32 往來當丘樊。
天涯歇滯雨，
粳稻臥不翻。
漂然薄遊倦，
36 始與道侶敦。
景晏步修廊，
而無車馬喧。
夜闌接軟語，
40 落月如金盆。
漠漠世界黑，
驅驅爭奪繁。
惟有摩尼珠，
44 可照濁水源。

My grandfather's poems crowned the past,
 he enjoyed the ruler's grace in those same years.
 A camphor tree, sun and moon on either side,¹
 24 after long years has put down deep roots for nothing.²
 My own thoughts are impractical,
 how could I succeed at the gate of letters?
 In deepest sorrow I wipe away my tears,
 28 meeting, we are brothers at once.
 I live in Brocade Administration City,
 you, my brother, reside in Jetavana Park.³
 The places are close by, consoling the traveler's sorrow,
 32 our comings and goings are in a recluse's hill and garden.
 At the end of the earth the lingering rains cease,
 the rice lies flat and doesn't wave in the breeze.
 Tired of meaningless travels, tossed along,
 36 now first I form sincere ties with my companion in the Way.
 Daylight wanes as we walk the long corridors,
 "yet there is no noise of horse or carriage."⁴
 At night's end I receive your gentle words,
 40 with the setting moon like a plate of gold.
 Spreading far and wide, this world is black,
 rushing headlong, competition to grasp is everywhere.
 There is only the Mani pearl⁵
 44 that can light muddied water to its source.⁶

1 The camphor tree was proverbial for its fine timber (talent); sun and moon on either side is a figure for its height.

2 That is, Du Fu does not continue his grandfather's success.

3 The park built for the Buddha, here referring to a monastery.

4 A famous line of *Tao Qian.

5 Buddhist doctrine.

6 I.e. purify someone in this impure world.

9.47

泛溪

落景下高堂，
進舟泛迴溪。
誰謂築居小，
4 未盡喬木西。
遠郊信荒僻，
秋色有餘淒。
練練峰上雪，
8 纖纖雲表霓。
童戲左右岸，
罟戈畢提攜。
翻倒荷芰亂，
12 指揮徑路迷。
得魚已割鱗，
采藕不洗泥。
人情逐鮮美，
16 物賤事已睽。
吾村靄暝姿，
異舍雞亦棲。
蕭條欲何適，
20 出處庶可齊。

9.47

Boating on the Creek

- When the sunlight sinks down past the high hall,
I bring out my boat to sail on the winding creek.
Who claims that the dwelling I built is small?—
4 even west of the tall trees it hasn't disappeared.
The far outlands of the city are truly a wilderness,
in autumn colors there is ample chill.
Silk-white is the snow on the mountain peaks,
8 and slender, the rainbows beyond the clouds.
Children play on the banks, both right and left,
all are carrying nets and darts.
They overturn lotus and water-caltrops in confusion
12 their directions make me lose my way.
No sooner do they catch a fish than they scale it,
and they pick lotus roots without washing off the mud.
People love to pursue what is fine and fresh,
16 but that principle is violated with these common things.
My village shows its charms in the darkening haze,
in other cottages even the chickens are roosting.
Where will I go in this desolate scene?—
20 I have almost grown indifferent to going forth or staying put.¹

1 "Going forth or staying put" may have a mundane sense, but it can also mean "serving or living in retirement."

衣上見新月，
 霜中登故畦。
 濁醪自初熟，
 24 東城多鼓鞀。

9.48

出郭

霜露晚淒淒，
 高天逐望低。
 遠煙鹽井上，
 4 斜景雪峰西。
 故國猶兵馬，
 他鄉亦鼓鞀。
 江城今夜客，
 8 還與舊烏啼。

9.49

恨別

洛城一別四千里，
 胡騎長驅五六年。
 草木變衰行劍外，
 4 兵戈阻絕老江邊。

On my clothes I see the new moonlight,
 in the frost I go into the old garden plot.
 The thick brew is now first ready,
 24 many sounds of watch-drums from the city to the east.

9.48

Leaving the Town

Frost and dew grow chilly late in the day,
 the high skies get lower the farther I gaze.
 Distant smoke is rising over the salt-wells,
 4 sinking daylight from west of snow-capped peaks.
 In my homeland there are still troops and horses,
 in this strange land too, war-drums.
 A sojourner in the river city tonight
 8 goes back, crying out with the same old crows.

9.49

Regretting Parting

Once we parted in Luoyang I was four thousand leagues away,
 Hu horsemen keep on galloping for five or six years.
 Plants and trees withered away as I went beyond Swordgate;
 4 now blocked and cut off by clash of arms I grow old beside the River.

思家步月清宵立，
 憶弟看雲白日眠。
 聞道河陽近乘勝，
 8 司徒急為破幽燕。

9.50-51

散愁二首

I

久客宜旋旆，
 興王未息戈。
 蜀星陰見少，
 4 江雨夜聞多。
 百萬傳深入，
 寰區望匪它。
 司徒下燕趙，
 8 收取舊山河。

II

聞道並州鎮，
 尚書訓士齊。
 幾時通薊北，
 4 當日報關西。

Longing for home, I pace in moonlight and stand in the clear night,
 recalling my brothers, I watch the clouds and doze off in broad
 daylight.

I've heard that at Heyang there was recently a victory—
 8 may the Minister act quickly and smash You and Yan for me!¹

9.50–51

Dispersing Melancholy

I

Our banners, so long away, should now turn homeward.
 but the king of the Restoration has not laid arms to rest.
 Shu's stars are seen rarely in cloudy skies,
 4 river rain at night is heard often.
 They say a million have broken deep into enemy lines,
 the whole world's hopes are for nothing else.
 The Minister of Education will bring down Yan and Zhao,²
 8 and take back our former mountains and rivers.

II

I've heard that in the Bingzhou command,
 the minister drills troops to regular order.³
 When shall we get through to Jibei?—⁴
 4 on that day send news to the capital region.

1 The loyalist general Li was acting Minister of Education (*situ*). You and Yan refer to Fanyang, the staging area for the rebels.

2 This is Li Guangbi, an important Tang general despite his nominal office.

3 Wang Sili, the Minister of War.

4 The headquarters of the rebel army.

戀闕丹心破，
沾衣皓首啼。
老魂招不得，
8 歸路恐長迷。

9.52

建都十二韻

蒼生未蘇息，
胡馬半乾坤。
議在雲臺上，
4 誰扶黃屋尊。
建都分魏闕，
下詔辟荆門。
恐失東人望，
8 其如西極存。
時危當雪恥，
計大豈輕論。
雖倚三階正，
12 終愁萬國翻。
牽裾恨不死，
漏網辱殊恩。

Yearning for the palace towers, my loyal heart breaks,
 hoary-headed, I weep, soaking my clothes.
 This old soul cannot be called back,

8 I fear I will always miss the road home.

The military situation did not turn out as Du Fu hoped. Shi Siming counterattacked, and the key northeastern prefectures remained in the hands of autonomous generals.

9.52

Establishing a Capital: Twelve Couplets¹

The common folk still have no respite,
 Hu horses cover half the world.

In policy debates upon Cloud Terrace,
 4 who aids the exalted Yellow Canopy?²

Establishing a capital, a branch of the palace towers,
 an edict came down, calling on Jingmen.³

They feared disappointing the easterners' hopes,
 8 but what about sowing concern for the far west?⁴

The moment perilous, we should wipe away the shame,⁵
 these plans are important—how can they be considered lightly?
 Although we rely on the correctness of the Three Lords of State,⁶

12 in the end one may worry the myriad domains will be restless.

Tugging the robe-hems, I regret not dying,⁷

I escaped penalty by exceptional and undeserved grace.

1 This refers to an edict of 760, disestablishing Chengdu as the “Southern Capital” and transferring that designation to Jingzhou.

2 The emperor’s carriage, and hence, the emperor.

3 Jingzhou.

4 Chengdu, which had been the Southern Capital.

5 That is, defeat the rebels.

6 Literally the “Three Terraces” constellation, corresponding with the high lords of state.

7 *Tugging the robe-hems.” This refers to Du Fu’s earlier support of Fang Guan in court.

永負漢庭哭，
16 遙憐湘水魂。
窮冬客江劍，
隨事有田園。
風斷青蒲節，
20 霜埋翠竹根。
衣冠空穰穰，
關輔久昏昏。
願枉長安日，
24 光輝照北原。

9.53

村夜

風色蕭蕭暮，
江頭人不行。
村舂雨外急，
4 鄰火夜深明。
胡羯何多難，
樵漁寄此生。
中原有兄弟，
8 萬里正含情。

- Forever I have failed in weeping in the Han courtyard,¹
 16 from afar I am moved by that soul of the Xiang River.²
 At winter's end, sojourner by the river in Shu,
 I have fields and gardens to set as my task.
 The wind breaks the joints of green rushes,
 20 frost buries the roots of azure bamboo.
 Caps and gowns are teeming in vain—
 the capital district has long been darkened.
 I wish to turn aside the sun of Chang'an³
 24 that its light may shine on the northern plains.

While Chang'an remained the only real capital (with Luoyang as a notional alternative, the Eastern Capital), the Tang, with its peculiar passion for symmetry, had "capitals" in each of the four directions. Shu had briefly been the "Southern Capital," but that distinction was shifted to Jingzhou.

9.53

Night in the Village

- The look of the wind, whistling in twilight,
 no one walks by the river.
 Village pounding, urgent beyond the rain,⁴
 4 a neighbor's fire, bright deep into the night.
 Why so many troubles from the Hu and Jie?—
 I will lodge this life with fishermen and woodsmen.
 On the Central Plain I have brothers,
 8 now holding back feeling for them, thousands of leagues away.

1 As Jia Yi claimed to do presenting his essay on government to Han Wendi.

2 Qu Yuan, who drowned himself in the Xiang River region. Du Fu compares his own wanderings to Qu Yuan's exile.

3 The emperor.

4 Hulling grain.

9.54

寄楊五桂州譚(因州參軍段子之任)

五嶺皆炎熱，
宜人獨桂林。
梅花萬里外，
4 雪片一冬深。
聞此寬相憶，
為邦復好音。
江邊送孫楚，
8 遠附白頭吟。

9.55

西郊

時出碧雞坊，
西郊向草堂。
市橋官柳細，
4 江路野梅香。
傍架齊書帙，
看題檢藥囊。
無人覺來往，
8 疏懶意何長。

9.54

To Yang Tan (5) of Guizhou (Sent by way of Adjutant Duan, going to his post)

The five Southern Alps are all blazing hot,
only Guilin is suited for people.

Plum blossoms thousands of leagues away,

4 snowflakes deep the whole winter.

Hearing this eases my thoughts of you,
as well good news of your governance of the land.

By the river I see off my Sun Chu,¹

8 entrusting him with my “Song of White Hair” for one afar.²

9.55

The Western Suburban Fields

Sometimes I go out from Green Chicken Ward
and head to my thatched cottage on the western meadows.

4 The public willows by Market Bridge have fine branches,
the wild plums on the River Road smell sweet.

Going over to my bookcase, I arrange the scroll-wrappers evenly,
I inspect my medicine bag, checking the labels.

No one realizes my comings and goings—

8 this mood of careless laziness lasts so long!

1 The writer Sun Chu served as adjutant in the Jin. Here it refers to Duan.

2 The “Song of White Hair” was attributed to Zhuo Wenjun, to be sent to her husband, the Western Han writer *Sima Xiangru. Here it simply refers to a poem written by someone with white hair, Du Fu.

9.56

和裴迪登蜀州東亭送客逢早梅相憶見寄

東閣官梅動詩興，
 還如何遜在揚州。
 此時對雪遙相憶，
 4 送客逢春可自由。
 幸不折來傷歲暮，
 若為看去亂鄉愁。
 江邊一樹垂垂發，
 8 朝夕催人自白頭。

9.57

暮登四安寺鐘樓寄裴十迪

暮倚高樓對雪峰，
 僧來不語自鳴鐘。
 孤城返照紅將斂，
 4 近市浮煙翠且重。
 多病獨愁常闕寂，
 故人相見未從容。
 知君苦思緣詩瘦，
 8 太向交遊萬事慵。

9.56

A Companion Piece to a Poem Sent Me by Pei Di, "Climbing to the East Pavilion of Shuzhou to Send Off a Traveler, Coming Upon Early Plum Blossoms and Thinking of You"

The public plums by the eastern kiosk stirred poetry's inspiration,
and it was just as with He Xun when he was in Yangzhou.¹

Facing their snow at that moment, you thought of me far away;
4 encountering spring as you sent off a traveler it was right to act as you
pleased.

I am glad that you did not snap a spray to bring pain at the year's end,
how could I take looking on such, stirring a turmoil of homesickness?
My one tree here by the river is gradually blossoming,
8 day and night it makes my hair grow white still faster.

9.57

In the Evening Climbing to the Belltower of Si'an Temple, Sent to Pei Di (10)

In the evening I lean in the high tower facing snowy peaks,
a monk comes without speaking, he rings the bell on his own.
Sunlight cast back on the lonely wall, its red almost gathered in,
4 the drifting smoke from a nearby market is azure and in layers.
Often sick and in solitary melancholy, I am ever in lonely quiet,
in meeting with my old friend, no time to be free and easy.
I know of your intense brooding, grown gaunt from poetry,
8 toward your acquaintances far too indolent in all matters.

1 He Xun wrote a poem on plums.

9.58

寄贈王十將軍承俊

將軍膽氣雄，
臂懸兩角弓。
纏結青驄馬，
4 出入錦城中。
時危未授鉞，
勢屈難為功。
賓客滿堂上，
8 何人高義同。

9.59

奉酬李都督表丈早春作

力疾坐清曉，
來詩悲早春。
轉添愁伴客，
4 更覺老隨人。
紅入桃花嫩，
青歸柳葉新。
望鄉應未已，
8 四海尚風塵。

9.58

To General Wang Chengjun (10)

The general has a manly spirit in his breast,
two horn-bows hang from his arms.

Wound with ribbons, a dappled gray,

4 you go in and out of Brocade City.

A time of peril, not yet given command,
your force curbed, hard to achieve merit.

Of the guests that fill the hall

8 who is your equal in a noble sense of right?

9.59

Respectfully Answering My Uncle, Commander Li's "Written in Early Spring"

I forced my sick body to sit in the clear dawn,

I was brought a poem grieving for early spring.

Increasingly it added to the sorrow that accompanies a sojourner,

4 even more I sensed how old age goes along with one.

Pink enters the tender peach blossoms,

green returns to the new willow leaves.

I'm sure you have never stopped gazing toward home,

8 in this sea-girt world there is still the dust of war.

9.60

題新津北橋樓(得郊字)

望極春城上，
 開筵近鳥巢。
 白花簷外朵，
 4 青柳檻前梢。
 池水觀為政，
 廚煙覺遠庖。
 西川供客眼，
 8 唯有此江郊。

9.61

遊修覺寺

野寺江天豁，
 山扉花竹幽。
 詩應有神助，
 4 吾得及春遊。
 徑石相縈帶，
 川雲自去留。
 禪枝宿眾鳥，
 8 漂轉暮歸愁。

9.60

On the Tower of the North Bridge at Xinjin County
(I got the rhyme *jiao*)

- I gaze as far as I can, over the spring city walls,
a banquet is held near the nests of birds.
White flowers, blooms beyond the eaves,
4 green willows, branch-tips before the railing.
In the pool waters I observe your governance,¹
by cooking smoke can tell you keep far from the kitchen.²
Of what provisions the guest's eyes in West River,³
8 for me there is only this meadow by the River.

9.61

Visiting Xiuju Temple

- Temple in the wilds, the river and sky spread wide,
its mountain door is hidden in flowers and bamboo.
My poems, I'm sure, have the help of the gods,
4 I have gotten to visit while it is still spring.
Path and rocks wind around each other,
the stream and clouds go or stay as they will.
On branches for meditation flocks of bird spend the night,
8 in my driftings and turnings, my twilight return is sad.

1 That is, the host governs as purely as the waters in the pool.

2 From the *Record of Rites (Li ji)*: "A gentleman keeps far away from the kitchen."

3 What is roughly modern Sichuan was divided into two military jurisdictions (roughly "provinces"), West River and East River.

9.62

後遊

寺憶新遊處，
 橋憐再渡時。
 江山如有待，
 4 花柳更無私。
 野潤煙光薄，
 沙暄日色遲。
 客愁全為減，
 8 舍此復何之。

9.63-71

絕句漫興九首

I

眼見客愁愁不醒，
 無賴春色到江亭。
 即遣花開深造次，
 便覺鶯語太丁寧。

9.62

A Later Visit

At the temple I recall where I recently roamed,
I love the moment of recrossing the bridge.
River and mountains seem to be waiting for me,
4 flowers and willows show even less favoritism.
The wilderness moist, the misty light thin,
sands radiant, the sunlight moves slowly.
The sojourner's sadness is entirely reduced by this,
8 except for here, where else will I go?

9.63–71

Haphazard Inspirations: Quatrains

I

With my own eyes I've seen a sojourner's sorrow, and from sorrow I do
not recover,
the rascally look of spring reaches this river pavilion.
At once it makes the flowers bloom, in such a wild hurry,
then I feel the orioles' chatter is far too heartfelt and earnest.

II

手種桃李非無主，
野老牆低還是家。
恰似春風相欺得，
夜來吹折數枝花。

III

熟知茅齋絕低小，
江上燕子故來頻。
銜泥點汙琴書內，
更接飛蟲打著人。

IV

二月已破三月來，
漸老逢春能幾回。
莫思身外無窮事，
且盡生前有限杯。

V

腸斷江春欲盡頭，
杖藜徐步立芳洲。
顛狂柳絮隨風去，
輕薄桃花逐水流。

II

With my own hands I planted peach and plum, they don't lack an
owner,
this old rustic's wall may be low, but it still is home.
It seems just as if the spring breeze were bullying me:
last night it blew and snapped off several branches of flowers.

III

Knowing well that my thatch studio is extremely low and small,
swallows on the river still come on purpose all the time.
Mud in beaks, they drop spots of filth among my books and zither,
then catching flying insects, they bump up against me.

IV

The second month is already through, the third month comes along,
gradually aging, I'll meet the spring how often after this?
Don't brood on the endless troubles beyond the immediate,
and finish the limited number of cups in the time while you're alive.

V

Heartbreaking, springtime by the river, almost over now,
I lean on my cane and walk slowly, standing on fragrant isles.
Gone totally mad, willow catkins depart with the wind,
careless loves, peach blossoms follow the water's current.

VI

懶慢無堪不出村，
呼兒日在掩柴門。
蒼苔濁酒林中靜，
碧水春風野外昏。

VII

糝徑楊花鋪白氈，
點溪荷葉疊青錢。
筍根雉子無人見，
沙上鳧雛傍母眠。

VIII

舍西柔桑葉可拈，
江畔細麥復纖纖。
人生幾何春已夏，
不放香醪如蜜甜。

IX

隔戶楊柳弱嫋嫋，
恰似十五女兒腰。
誰謂朝來不作意，
狂風挽斷最長條。

VI

Lazy, scattered, and of no account, I don't leave the village,
I call to my boy to keep my ramshackle gate shut all day.
Gray-green moss and thick ale, calm within my grove,
emerald water, spring breeze, it turns twilight in the wilds.

VII

Willow catkins scattered on the path spread a white rug out,
lotus leaves dotting the creek layer green cash.
No one sees the pheasant chick at the base of bamboo shoots,
on the sands the ducklings sleep beside their mother.

VIII

West of my cottage tender mulberry can be pinched with my fingers,
by the river the slender wheat is also so thin.
How long does human life last?—spring has changed to summer,
I won't set down the fragrant brew, sweet as honey.

IX

Outside my door a willow, pliant and bending,
exactly like a fifteen year-old girl's waist.
Who would have thought that at dawn, without paying attention,
the wild wind would pull and break the longest branch.

9.72

客至

舍南舍北皆春水，
 但見群鷗日日來。
 花徑不曾緣客掃，
 4 蓬門今始為君開。
 盤餐市遠無兼味，
 樽酒家貧只舊醅。
 肯與鄰翁相對飲，
 8 隔籬呼取盡餘杯。

9.73-74

遣意二首

I

嚙枝黃鳥近，
 泛渚白鷗輕。
 一徑野花落，
 4 孤村春水生。
 衰年催釀黍，
 細雨更移橙。

9.72A Guest Comes¹

North of my cottage and south of my cottage spring waters everywhere,
all I see are the flocks of gulls coming day after day.

My flowered path has never yet been swept on account of a guest,
4 my ramshackle gate for the first time today is open because of you.

For dinner the market is far, there are no diverse flavors,
for ale my household is poor, there is only a former brew.

If you are willing to sit and drink with the old man next door,
8 I'll call over the hedge to get him and we'll finish the last cups.

9.73–74

Speaking What's on My Mind

I

Warbling in branches, yellow orioles close by;
floating by isles, white gulls light.

Wildflowers fall all along the path,
4 by the solitary village spring waters rise.

Waning years make me hurry brewing millet beer,
in a fine rain I again transplant orange-tree saplings.

1 Original note: "Delighted that Magistrate Cui drops by" 洗崔明府相過.

漸喜交遊絕，
8 幽居不用名。

II

簷影微微落，
津流脈脈斜。
野船明細火，
4 宿雁聚圓沙。
雲掩初弦月，
香傳小樹花。
鄰人有美酒，
8 稚子夜能賒。

I feel increasing delight in having cut off social obligations,
8 living in seclusion I need no fame.

II

Shadows of eaves, faintly sinking away,
the current at the ford slants past my fixed gaze.
A boat in the wilds, its tiny fire bright,
4 wild geese, spending the night, flock on a round mound of sand.
Clouds cover over the new crescent moon,
a scent is carried from flowers on small trees.
My neighbor has excellent ale,
8 tonight my boy can go borrow some.

Allusions

Standard Chinese and sinological practice is to cite the earliest important source for a reference. The actual source or sources for a particular usage is considerably more various. Sometimes the poet does indeed have in mind a source *text*. In other cases the poet may, while knowing the original source, think of a reference through a famous later usage, where new elements may be added (as in the case of Shao Ping below, where the Ruan Ji poem mediated later understanding of the reference). Often a writer is thinking of an epitome of the original text, as can be found in encyclopedias, *leishu*. In still other cases there are multiple sources which have come together as a “story,” reference to which was so common that it transcended any particular source.

Some references are straightforward and have pretty much only one meaning or association. Others, especially references to individuals, may be contextually straightforward, but can invite confusion and misinterpretation by those who are not familiar with the habits of usage. The most common problem is knowing too much. If a soldier is called “an Achilles,” it simply means that he is a skilled and daring warrior. It does not mean that he is going to die young, and it does not mean that he will regret having ever become a warrior—as the shade of Achilles tells Odysseus in the underworld. I have often purposefully kept these descriptions very short and to the point.

Du Fu uses “Old Deerskin” 鹿皮翁 three times. The full story in the *Shenxian zhuan* 神仙傳 is an account of how he became an immortal, with much unique detail, in which he climbs to a spring of the immortals and later summons his family partway up the peak, saving them from a flood that devastated the region. It is only after this, however, that he begins to wear deerskin and makes a living by selling medicinal herbs. Du Fu is clearly not thinking of the full story, but only of Old Deerskin as a recluse.

Sometimes certain aspects of a story may have great resonance in one context and be totally ignored in another context. Bo Yi and Shu Qi were two brothers who, at the beginning of the Zhou dynasty, went off to Mount Shouyang where they lived by picking wild beans or ferns and eventually starving to death. The reason that the two brothers made this decision was in protest of the Zhou’s overthrow of the Shang dynasty;

they refused to “eat the grain of Zhou.” When used by the poet Ruan Ji in the mid-third century, when the Jin dynasty overthrew the Wei, a protest against the illegitimacy of the new dynasty is an obvious possibility, though far from certain. Du Fu commonly refers to Ruan Ji, but the association of protesting the dynasty is clearly not present; rather it is simply poverty, withdrawal, and not knowing where to go or what to do.

“Wei and/or Huo” is an interest case of contextual determination of the significance of a reference. This primarily refers to Wei Qing and his nephew Huo Qubing, two of the Western Han’s best generals in the war with the Xiongnu. They were also imperial in-laws and treated with lavish favor by Emperor Wu. Du Fu twice uses “Wei and Huo” to unambiguously praise Yan Wu, his dear friend and patron, both as a general and for the deserved imperial favor he enjoys. Earlier, however, in 4.6 Du Fu speaks of the emperor’s golden plates all being in the homes of “Wei and Huo.” This is using the favor shown the Wei and Huo families to criticize the excessive favor shown to the Yangs, Xuanzong’s in-laws. The usage as praise shows no hint of criticism; to find such would be gross overreading. In the social criticism of 4.6 the major military merits of the two generals is irrelevant. I think no Tang reader would feel any ambiguity in the two cases, reading the same reference in different ways as the context demanded. The question becomes interesting in 4.11, where it is not at all clear how the reference to Huo Qubing is intended.

Two kinds of allusions need special remark: those regarding surnames and those regarding offices. In social poems Du Fu will allude to some earlier figure of the same surname as the recipient. If more appropriate, Du Fu will allude to someone who held the same office—even if the meaning of the office had radically changed from the Han to the Tang. Some such references are so routine that they seem to be from a mental textbook (or perhaps a written textbook) for references to make in social poems.

Bian He’s jade

Primary Source: *Han Feizi* (and other places): “There was a man of Chu, of the family He, who found a piece of jade in the rough out in the mountains of Chu. He presented it to King Li, who had his jade expert examine it. The jade expert said, ‘This is ordinary stone.’”

The king thought that Bian He was trying to deceive him and had his left foot cut off as a punishment. When King Li passed away and King Wu took the throne, Bian He again took his jade and presented it to King Wu. King Wu had his jade expert examine it, and again it was pronounced to be ordinary stone. This king too thought Bian He was trying to deceive him and had his right foot cut off. When King Wu passed away and King Wen ascended the throne, Bian He took his jade in his arms and wept at the base of Chu mountain. For three days and three nights he wept until he had no more tears left, until blood fell from his eyes. The king heard of this and sent someone to find out the cause. The envoy said, ‘There are many people in the world whose feet have been cut off. Why are you weeping about it so sadly?’ And Bian He answered ‘I’m not sad about having my feet cut off; I’m sad because this precious piece of jade has been judged a mere stone and because a most honorable gentleman has been called a fraud—this is what makes me sad.’ The king then had his own jade expert work on the stone, and he found the gem within. Consequently the king commanded that it be called ‘Bian He’s Disk.’”

Implications: harboring talents that are unrecognized. **Example:** 23.28.

Bo Yi and Shu Qi

References: picking wild beans or ferns; Mount Shouyang; **Primary Source:** *Shi ji*: Two brothers, virtuous recluses, who went to live on Mount Shouyang. When the Zhou overthrew the Shang, they “refused to eat the grain of Zhou” and lived on wild beans (*wei* 薇) or fern (*jue* 蕨), subsequently dying of starvation.

Examples: 8.36; 22.47; 23.4; 23.30.

- Cangwu The burial place of Shun, one of the sage emperors of high antiquity. **Examples:** 2.9; 16.10; 18.28; 21.41; 22.34; 22.38.
- Chaofu See Xu You
- Ding Lingwei **References:** Crane of Liaodong; **Primary Source:** *Soushen houji*, attributed to Tao Yuanming. Originally from Liaodong, Ding Lingwei went off to study the Way. Eventually he was transformed into an immortal crane. He flew back to Liaodong and perched on a column outside the city gate. When young men tried to shoot at him, he took flight and sang from mid-air: "There is a bird, there is a bird, its name is Ding Lingwei, / he left his home for a thousand years and first came back today. / The city walls are as they were, the people are not the same, / why not learn to become immortal, with tomb mounds everywhere." **Implications:** returning home and finding everything changed. **Examples:** 18.56; 19.38; 19.41.
- Fan Li **References:** Master Leather Winesack; **Primary Source:** *Shi ji* and others: Fan Li served the Yue King Gou Jian, who was plotting his revenge against the kingdom of Wu. It was Fan Li who devised the stratagem of sending the King of Wu the beauty Xi Shi, thus distracting him from his duties. After the destruction of Wu, Gou Jian offered Fan Li rich rewards, but Fan Li refused them, retiring instead to a life on the rivers and lakes under the pseudonym "Master Leather Winesack." **Implications:** Retiring from public life, sometimes after accomplishing great deeds. **Examples:** 14.26; 19.38; 23.35.

Feng Tang

Primary Source: *Shi ji* 102: Feng Tang served three Western Han emperors and was raised to high position only in his nineties by Emperor Wu. Feng Tang was still serving as Gentleman in Attendance (a court post usually reserved for young men) when old. **Implications:** Finally getting a good post when old. **Examples:** 3.27; 14.95; 17.3; 17.56; 17.68; 21.27; 22.66.

Four Graybeards

References: Four Graybeards; Mount Shang; “Purple Mushrooms.” **Primary Source:** *Shiji* 55; *Han shu* 72. These were four men—Lord Dongyuan 東園公, Master Luli 角里先生, Qili Ji 綺里季, and Lord Xiahuang 夏黃公—who, in the turmoil that accompanied the collapse of Qin, withdrew to Mount Shang and composed the song “Purple Mushrooms.” When Liu Bang became emperor (Han Gaozu), he repeatedly summoned them to court, but they refused to leave their refuge. When the emperor planned to replace the crown prince, Empress Lü asked them to come to court to show their support for the crown prince, and they did so, preserving the prince in his position. **Implications:** Living as a recluse and refusing to serve; timely political action. **Examples:** 4.38; 5.33; 6.17; 6.55; 8.22; 8.23; 10.20; 16.12; 16.16; 18.71; 19.5; 19.41; 19.44; 23.9; 23.10.

general's tree

Primary Source: *Hou Han shu* 47: “When all the generals sat together arguing about their achievements, [Feng] Yi would always be off apart under a big tree. In the army they called him the ‘General of the big tree.’” **Implications:** praising a military man for his modesty and implicitly for having merits greater than others. **Examples:** 1.12; 2.6.

Gong Yu

References: Gong's delight; dusting off one's hat. **Primary Source:** *Han shu* 72: Wang Ji and Gong Yu were close friends. After Wang Ji took office, Gong Yu "dusted off his cap," was delighted, and decided to take office himself. **Implications:** when the addressee is in office, the speaker suggests that he too would like an office. **Examples:** 1.35; 3.27; 22.65.

gulls

Primary Source: *Liezi* 2: "There was a man living by the sea-shore who loved seagulls. Every morning he went down to the sea to roam with the seagulls, and more birds came to him than you could count in hundreds. His father said to him: 'I hear the seagulls all come roaming with you. Bring me some to play with.' Next day, when he went down to the sea, the seagulls danced above him and would not come down."¹ **Implications:** Creatures of nature feel no alienation from humans who are free of motive and purpose; if there is motive and purpose, creatures of nature immediately sense it and keep their distance. **Examples:** 9.30; 21.12.

Huo Qubing

References: "Swift Commander"; refusing a mansion; Wei and Huo. **Primary Source:** *Han shu* 55, "Biography of Wei Qing and Huo Qubing." Huo Qubing and his uncle Wei Qing were the famous Western Han generals who earned their reputation mainly through the Han-Xiongnu wars. Because of his outstanding military service, Huo Qubing received great rewards from Emperor Wu of Han. **Examples:** 3.15; 4.10; 11.3; 16.8; 21.69.

¹ Translation A.C. Graham, *The Book of Lieh-tzu: A Classic of the Tao*. (New York: Columbia University Press, 1990), 45.

- Ji Zha
Primary Source: *Shiji* 31: When Ji Zha, prince of Wu, was going on a visit to the domain of Jin, he passed through the domain of Xu. The Lord of Xu admired his sword, but Ji Zha could not give it up. Later the Lord of Xu died; and as Ji Zha passed through Xu on his return, he hung up the sword on a tree to leave for his spirit. **Implications:** Doing something to honor the spirit of a dead friend. **Examples:** 22.2; 22.65.
- Jia Yi
References: Tutor Jia; the emperor moving his mat forward; owl; weeping in the courtyard; Changsha. **Primary Source:** *Shiji* 84. Jia Yi (200–168 B.C.) was known as a talented writer. He was slandered because of his talents and exiled for three years to the post of Tutor to the Prince of Changsha. There he encountered a “funiao,” a species of owl and bird of ill omen. He composed the “Poetic Exposition on the Owl” in which the owl delivers a message about the changes of fate, in face of which one should have equanimity. Han Wendi summoned Jia Yi back to court and held discussions with him late into the night in the emperor’s private chambers, with the emperor moving his mat closer to hear what he had to say. Later he became Tutor to the Prince of Liang, and died of grief when the prince himself died in a riding accident. **Implications:** Man of talent slandered and sent into exile. **Examples:** 5.11; 6.19; 6.22; 8.21; 14.19; 14.39; 14.93; 16.8; 20.2; 22.20; 22.51; 22.54; 22.65; 23.3.
- Ju Yin
References: Fireflies. **Primary Source:** *Jin shu* 83. When Ju Yin was young he was so poor that he often had no lamp oil. On summer nights he would gather fireflies in a bag and

read by their light. **Implications:** Devotion to study, poverty. **Examples:** 2.7; 6.22; 7.70; 8.19; 19.38.

Kun

see Peng

Laolaizi

References: brightly colored robes; **References:** *Lienü zhuan* (cited in *Yiwen leiju*) In order to entertain his even more aged parents, the seventy-year-old Laolaizi put on brightly colored clothes and played in front of them like a child. **Implications:** filiality **Examples:** 10.40; 10.68; 20.44; 21.6; 21.50.

Li Guang

References: Flying General, General Li. **Primary Source:** *Shiji* 109. The great Western Han general Li Guang defeated the Xiongnu army numerous times, but his fate went awry in his later years and he was never given a fief. When he retired to live in Lantian south of Chang'an, he used to go hunting at night and once mistaking a rock for a tiger, shot it with an arrow that embedded itself deep in the stone. Another night he was stopped by a drunk sheriff on his way back from hunting. He claimed his name of "the former General Li," but the sheriff said he would not even let a general pass, not to mention a former one. **Examples:** 2.30; 8.21; 13.24; 18.8.

Li Ying

References: "asking after Kong Rong"; mounting Dragon Gate **Primary Source:** *Hou Han shu* 100: Li Ying 李膺, the Metropolitan Governor of He'nan in the Eastern Han was notoriously aloof from forming connections with others. To be received by him was known as "mounting Dragon Gate." Li Ying immediately took to the young Kong Rong, who was later

to become one of the most famous writers of the end of the second century. **Implications:** Patronage. **Examples:** 1.33; 2.31.

Lian Po **Primary Source:** *Shiji* 81. Lian Po was a famous general of the Warring States kingdom of Zhao, who continued to be effective even in old age. **Examples:** 3.16; 7.11; 11.3; 13.44; 16.6.

Ma Yuan **References:** Han Wave-quelling General; Bronze Column **Primary Source:** *Hou Hanshu* 24: Ma Yuan (14 B.C.E–49 C.E.) was the primary general of Guangwudi in the restoration of the Han. He is most famously associated with the conquest of what is now the northern part of Vietnam, for which he earned the title “Wave-quelling General.” He set up a bronze column in the far south to commemorate his victory. **Examples:** 8.23; 11.35; 13.25; 18.1; 19.41; 20.100; 22.18; 22.59; 23.23; 23.41.

Master Mu **References:** “going off.” **Primary Source:** *Han shu* 36, “Biography of Liu Jiao, Prince Yuan of Chu.” Prince Yuan of Chu always showed great respect for one Master Mu and whenever there was a feast, he had sweet ale set out especially for him. When the Prince passed away, he was succeeded by his grandson, who forgot to set out the sweet ale for Master Mu. Master Mu took this as a sign that he was no longer appreciated and left. **Examples:** 8.21; 8.23; 16.9; 16.17.

Meng Jia **References:** Blowing off the cap; double ninth; Jingmen. **Primary Source:** *Shishuo xinyu* section 7, “Meng Jia biezhuàn”: Meng Jia was accompanying Huan Wen, then a general, at

a party on the Double Ninth festival. Everyone was in military uniform. The wind blew Meng Jia's hat off. Huan Wen stopped others from telling Meng what had happened in order to see what he would do. Meng Jia took no notice. Later the hat was handed back to Meng, and Huan Wen had someone compose something to make fun of him, to which Meng Jia immediately composed a satisfying reply. **Implications:** An admirable disregard for decorum and stylish self-possession, pleasure in drinking. The allusion is often associated with the Double Ninth festival. **Examples:** 2.45; 6.36.

Mi Heng

References: Mi Heng; parrot; Jiangxia. **Primary Source:** *Hou Han shu* 110B: Mi Heng (173–198) was an erratic young literary talent, known for his arrogance and sad fate. Recommended to Cao Cao by Kong Rong, Mi Heng was summoned though unwilling. Asked to perform as a drummer at a feast, Mi Heng appeared naked. Cao Cao sent Mi back to his previous patron Liu Biao who, equally unable to bear his arrogance, sent him off to the governor of Jiangxia. In Jiangxia he wrote his “Poetic Exposition on the Parrot,” in which the bird becomes a figure for the poet, miserable in captivity. Later Mi Heng insulted the governor so badly that he had the poet killed. **Implications:** The unfortunate fate of a talented man of letters, but sometimes simply talent. **Examples:** 2.12; 3.32; 5.13; 6.22; 8.19; 8.23.

Nongyu

References: Nongyu, Xiaoshi, riding a phoenix, playing panpipes, the tower of Qin; **Primary Source:** This occurs in various sources

with some variations. The following is the version in the *Liexian zhuan* (1): “Xiaoshi was a person of the time of Duke Mu of Qin. He was good at playing the panpipes and could bring peacocks and white cranes to the courtyard. Duke Mu had a daughter named Nongyu. She liked him. The duke subsequently gave him his daughter for a wife. Every day he taught Nongyu how to imitate the singing of a phoenix. They stayed there several years and she could play like the voice of a phoenix. A phoenix then came and perched on the roof... One morning they both flew off with the phoenix.” **Associations:** marriage, especially to an imperial princess; **Examples:** 1.26; 3.23; 5.2; 13.20–21.

Oxherd

See Weaver

Pang Degong

References: Deergate Mountain; **Primary Source:** *Hou Han shu* 113: Pang Degong lived near Xiangyang, south of Mount Xian. While he was plowing, Liu Biao, the local governor, approached him and tried to persuade him to serve. Pang Degong said it was better to take care of oneself, then dropped his plow, taking his wife and children off to live in seclusion on Deergate Mountain. **Associations:** Becoming a recluse, especially taking one’s family along. **Examples:** 1.27; 4.30; 4.38; 7.20; 7.45; 8.20; 10.73; 16.16; 18.62; 19.23; 23.5; 23.46.

Peach Blossom Spring

References: Wuling, peach blossoms; **Primary Source:** Tao Yuanming, “An Account of Peach Blossom Spring”: A man of Wuling was fishing in a creek, saw a trail of peach blossoms in the current and followed it. He came to an

opening in the mountain, went through it, and discovered a village inhabited by the descendants of people who had fled the wars during the collapse of the Qin empire five centuries earlier. They had no contact with or knowledge of the outside world. Eventually the fisherman wanted to return home, and after he left he was never able to find his way back there. **Associations:** an idyllic place; **Examples:** 2.24; 5.27; 7.43; 7.57; 15.56; 18.56; 18.62; 19.35; 21.60; 22.59; 22.62; 23.49.

Peng bird

References: “planning to go south,” “southern deeps”; **Primary Source:** *Zhuangzi*, “Xiaoyao you”: “In the Northern Deepes there is a fish, whose name is Kun. As for the size of Kun, I don’t know how many thousand leagues long it is. It is transformed into a bird, whose name is Peng. As for the Peng’s wingspan, I don’t know how many thousand leagues across it is. When it is excited and flies, its wings are like the clouds draping from one horizon to the other. When the seas moves in their courses, this bird will shift to the Southern Deepes. The Southern Deepes is the Pool of Heaven.” **Examples:** 1.31; 5.14; 10.55; 11. 24; 21.41; 15.23; 19.42; 22.28; 22.36; 23.25; 23.37; 23.40.

Riding the raft

References: wandering star; raft; Yan Junping. **Primary Source:** Zhang Hua, *Bowu zhi*: “There is an old story that the Milky Way, Heaven’s River, connects with the ocean. In recent times there was a man who lived on a small island in the ocean; and every year in the eighth month, without fail, a raft would float past. The man conceived an unusual intention: he set up a high tower on the raft in which he laid up a large store of provisions, and then

he went off riding the raft. For more than ten days he could still see the sun, moon, stars, and planets; but after that everything became murky and hazy, so much so that he could not even tell day from night. After over ten more days he suddenly came to a place that had the form of a city, whose buildings were constructed very regularly. From afar he could look into the palace, in which there were many weaving girls. Then he saw a man leading oxen to the bank to water them. The oxherd was startled and asked, "How did you get here?" The man told how he had planned the trip, and also asked what place this was. He was told in reply, 'When you get around to Shu, if you go seek out Yan Junping, you will find out.' He never disembarked onto the shore, but went on back as he had been told. Later he got to Shu and asked Junping about it, who said that in such and such a year, in such and such a month, on such and such a day there had been a wandering star that had trespassed into the constellation of the Oxherd. When they reckoned the year and month, it had been precisely when this man had reached Heaven's River." In some versions he takes the stone that supported the Weaver Woman's loom. **Associations:** going to Heaven, associated with the court. **Examples:** 4.38; 8.23; 11.72; 13.45; 14.27; 17.27; 20.14; 20.64; 22.6; 22.36; 22.57; 23.25; 23.45.

Ruan Ji

References: "the end of one's road," "at a dead end"; "whites of one's eyes"; Infantry Commander; "showing eye pupils" **Background:** Ruan Ji (210–263) was a poet and one of the "Seven Sages of the Bamboo Grove." Stories about Ruan Ji come from many sources,

especially *Shishuo xinyu*. He took the post of Infantry Commander because he heard that it provided good ale. He was famous for showing the whites of his eyes to anyone for whom he had contempt. And he is associated with weeping when he came to the end of a road—figuratively not knowing where to go. The Ruan family was famous for its talented members. Zhongrong is Ruan Xian 阮咸, Ruan Ji's nephew, also one of the Seven Sages of the Bamboo Grove. **Examples:** 1.33; 2.1; 2.12; 4.15; 5.2; 7.18; 7.45; 8.13; 8.19; 10.88; 11.58; 12.41; 13.68; 20.71; 21.41; 21.54; 21.68; 23.6; 23.47.

Shan Jian

References: Xi family pool; governor of Jingzhou; **Primary Source:** *Jin shu* 43; Shan Jian (253–312), one of the “Seven Sages of the Bamboo Grove,” was famous for his drinking, especially when governor of Jingzhou visiting the Xi family pool in Xiangyang. **Examples:** 9.40; 10.64; 10.65; 12.50; 13.33; 14.24; 20.1; 20.57; 21.7; 21.52.

Shao Ping

References: Shao Ping; Dongling [Count of]; Green Gate; melons. **Primary Source:** *Shiji* 53: “Shao Ping was the former Qin Count of Dongling. When Qin was defeated, he became a commoner. Being poor, he planted melons east of the walls of Chang’an. The melons were good, so they were popularly referred to as ‘Dongling melons.’” Green Gate was one of the eastward-facing gates of Chang’an and became associated with Shao Ping in Ruan Ji’s “Singing of My Cares” (*Yonghuai*) VI. **Implications:** Withdrawing from state service to live a private life. **Examples:** 2.10; 4.38; 6.8; 18.51; 19.6; 21.16; 22.34.

Sima Xiangru

Primary Source: *Shiji* 117: Sima Xiangru, formal name Zhangqing, was the leading literary figure of the Western Han. He married a widow, Zhuo Wenjun, and the couple kept a tavern in Chengdu until Zhuo Wenjun's rich father recognized the marriage. Sima Xiangru was supposed to have attracted Zhuo Wenjun by playing the zither, and his "Zither Terrace" was one of the sites of Chengdu. He rose to literary prominence in the court of Han Wudi. He was put in charge of the park for Emperor Wen's tomb complex. He suffered from diabetes, which led Du Fu, who suffered the same illness, to often compare himself to Sima Xiangru. **Examples:** 3.19; 3.33; 10.13; 13.45; 14.19; 17.1; 19.38; 20.71; 21.4; 23.25.

Song Yu

Whether he was a historical figure or purely legendary, Song Yu, considered a disciple of Qu Yuan, was credited with the "Nine Variations," "Jiubian" 九辨, in the *Chuci*, the first of which is a lament over autumn. He is also the frame figure and putative author of some poetic expositions, the most famous of which are "The Goddess" and "Gaotang," both treating the story of the goddess of Wu Mountain, who came as a spirit to sleep with the King of Chu in a dream. **Examples:** 14.85; 15.56; 17.3; 17:35; 18.37; 18.54; 21.69.

stick adrift

Primary Source: *Shuo yuan* 9, *et aliuo*: In a dialogue between an earthen statue and a wooden stick, the wooden statue claimed to be superior to the earthen one because, when heavy rains came, the earthen statue would dissolve in the water and disappear. The earthen statue replied that it started out as earth and the river will deposit it as earth again on the

shore, so that it will return to its natural state; the wooden statue, however, was once part of a peach tree and when the rains came, it would be swept away to who knows where. **Implications:** the continual wanderer. **Examples:** 1.14; 12.70.

Su Dan

Primary Source: *Shenxian zhuan*: Su Dan was a filial son who left to study to become an immortal. He told his mother that the well and the tangerine tree would provide for her. After he left there was a plague, and anyone who drank from the well or drank the juice from that tangerine tree was cured. **Examples:** 16.13; 19.41; 23.26; 23.37.

Su Wu

Reference: holding the standard (持節, also means “keeping integrity”); **Primary Source:** *Han shu* 45: Su Wu was sent out by Han Wudi as an envoy to the Xiongnu but detained among the Xiongnu for nineteen years, during which he herded sheep for a living. Finally, he took the standard given him when he first set out as an envoy and returned to the Han. He was also believed to be one of the earliest poets to write five-syllable-line poetry. **Examples:** 5.2; 6.22; 7.37; 8.23; 17.44.

sugarplum

References: sugarplum, wagtails. **Primary Source:** *Shijing*, “Lesser Odes,” “Changdi” “Sugarplum” 164: “Flowers of the sugarplum, / does the calyx not spread outward? / None of these men today / are as good as brothers. / ... Wagtails on the plain, / brothers hurry to each other in difficulties.” **Implications:** The closeness of brothers. **Examples:** 1.31; 1.34; 4.27; 8.19; 14.28; 17.20; 18.68; 21.14; 21.26; 21.27; 21.50.

Sword-dragon

References: vapor among stars (between Oxherd and Dipper), dragons, Lei Huan, “Dragonspring.” **Story:** When a purple vapor was seen in the heavens between the Oxherd and Dipper, the Jin Minister Zhang Hua asked Lei Huan what it was. Lei Huan said that it was the essence of some precious object in Yuzhang. Zhang Hua made Lei Huan the magistrate of the county which was the source of the prodigy, and digging around the jail, Lei Huan discovered two buried swords, identified as the swords forged by the ancient smith Master Ouye, one of which was named “Dragonspring.” Lei kept one sword, and presented the other to Zhang Hua. Later when Zhang Hua was killed, this sword flew into the water by Xiangcheng. When Lei was on his deathbed, he warned his son to constantly keep the sword with him. After that the son was serving in Jian’an and passed by a shallow rapids. The sword suddenly leapt up from his waist, and he saw two dragons going off together. **Implications:** secret wrongs suffered (including not having one’s talents recognized), rising from hiding; great talent. **Examples:** 8.9; 8.24; 18.1; 20.41; 20.41; 21.5; 21.61; 22.58; 22.75; 23.15.

Taigong

Primary Source: *Shi ji* 32, “The Lineages of Taigong of Qi”: Taigong, is also known as Taigong Wang, Jiang Taigong, and Lü Shang. Earlier in his life he worked as a butcher. Impoverished, in old age Taigong was fishing in the Wei River (sometimes Pan Creek or Huang Creek). The Count of the West, posthumously King Wen of Zhou, was going on a hunt; the divination told him that he would catch “not a dragon or a kraken, not a tiger or a bear; he

would catch the helper to make him overlord.” He met Taigong and made him his minister. **Implications:** the recluse (fishing) being recognized by the ruler late in life **Examples:** 2.31; 3.16; 3.32; 13.13; 13.22; 15.23; 16.16; 19.41; 21.41.

Tao Qian

Tao Qian (Yuanming) (365?–427) was the exemplary recluse poet. He served in office, but took off his seal of office at his last position as magistrate of Pengze and afterward made a living as a farmer. He was famous for his unrestrained manner, fond of ale and chrysanthemums, and he planted beans at the foot of south mountain. **Examples:** 1.33; 2.10; 3.3; 7.21; 8.22; 9.8; 9.46; 10.8; 10.16; 11.33; 11.45; 12.1; 12.64; 20.25.

tugging robe-hems

Primary Source: *Sanguo zhi*, “Wei zhi” 25: When Cao Pi, Emperor Wen of the Wei, was planning to move a hundred thousand families south of the Yellow River, Xin Pi remonstrated so vigorously that he tugged the hems of the emperor’s robe. In the end the emperor cut the number in half. **Implications:** Remonstrating with the emperor to one’s utmost. **Examples:** 9.53; 17.1.

wagtails

see *sugarplum

Wang Can

References: giving books, leaving the capital, seven sorrows; well in Xiangyang; gazing from a tower. **Story:** Wang Can (177–217) was a leading literary figure at the end of the Han. When the famous Cai Yong heard that young Wang Can had come to see him, he said he would give Wang Can all his books. Caught up in the forced migration from Luoyang to

Chang'an, he fled the city on Dong Zhuo's death, and wrote his famous "Seven Sorrows" poems. He went to Jingzhou, where he wrote his famous poetic exposition on "Climbing a Tower," with the sentiment "though lovely, it is not my home." Finally he joined Cao Cao. **Examples:** 10.55; 11.59; 14.39; 14.14; 17.15; 19.29; 19.32; 21.54; 21.68; 22.20; 23.12; 23.44; 23.48; 23.49.

Wang Huizhi

References: "following one's whim," Shanyin, going by boat on a snowy night; **Primary Source:** *Shishuo xinyu* 23: "Wang Ziyou [Huizhi] was lodging at Shanyin. One night there was a great snow. He woke from sleep and opened the rooms, ordering that ale be poured as he gazed on the gleaming white all around. Then he got up and paced about, reciting Zuo Si's 'Summoning the Recluse.' All of a sudden he thought of Dai Kui (Dai Andao). At the time Dai was in Shan. Immediately that night he got in a little boat and went off to see him, only reaching Shan after two nights. He came to the gate, did not go in, but went back. When someone asked him why, Wang said, 'I originally went following my whim; my whim is gone, so I go back. Why should I have to see Dai?'" **Examples:** 1.4; 1.27; 9.14; 17.41; 20.57; 20.81; 21.59; 22.2; 23.13.

Wang Qiao

References: duck slippers. **Primary Source:** *Hou Han shu* 82A. Wang Qiao was magistrate of Ye County; on the first and fifteenth of every lunar month he would appear at court in Luoyang. Noticing the regularity of his appearance—without a carriage—the emperor ordered the Grand Astrologer to investigate. The Grand Astrologer reported a pair of wild

ducks flying from the southeast. When he set a net to catch them, he caught one of a pair of slippers. When sent to the court of imperial manufactories, these were discovered to be slippers presented to officials in the Secretariat in an earlier era. In the end it was discovered that Wang Qiao was an immortal, the return of the famous immortal Wangzi Qiao. **Implications:** reference used when writing to county magistrates, especially those surnamed Wang. **Examples:** 3.35; 4.5; 10.47; 12.62; 14.26; 17.14; 19.13; 21.58; 21.69; 23.25; 23.48.

Wangzi Qiao

see Wang Qiao

Wang Zhaojun

References: Evergreen Tomb, portrait, Mao Yanshou. **Story:** Wang Zhaojun was a beautiful court lady. The emperor asked the painter Mao Yanshou to paint portraits of his court ladies so he could choose among them. Wang Zhaojun could not afford to bribe Mao Yanshou, so he painted her as ugly. As a result, in marriage diplomacy, the emperor offered her to the ruler of the Xiongnu. Seeing her beauty for himself on departure, the emperor bitterly regretted his decision and had Mao Yanshou executed. Her tomb in the desert was a solitary patch of green, known as the Evergreen Tomb. **Examples:** 15.18; 17.36; 17.54; 21.41.

Weaver Woman

References: Seventh Eve, bridge of magpies. **Story:** The Oxherd and Weaver Woman were lovers in Heaven, who were banished to be constellations on opposite sides of the Milky Way. They are allowed to meet once a year, on the seventh day of the seventh month, crossing a bridge formed by magpies. When they meet there is supposed to be a flash of divine light.

Examples: 1.29; 13.20; 15.46; 17.32; 17.68; 19.38.

Wei Shu

A young man whose physiognomy anticipated he would rise high. **Examples:** 1.32; 21.58.

writing in air

Primary Source: Liu Yiqing, *Shishuo xinyu* XXVIII.3: Yin Hao, a failed general dismissed in 353 and demoted to the rank of commoner, spent his days writing characters in the air. People watched him to see what he was writing, and it was “*duoduo guaishi*” 咄咄怪事, roughly translated, “Goodness gracious, what a strange thing!” **Implications:** Distressed amazement at a world topsy-turvy. **Examples:** 4.23; 19.42; 22.50; 23.4.

Xi family pool

See Shan Jian

Xi Kang

Xi Kang (223–262) was one of the “Seven Sages of the Bamboo Grove,” a thinker, and musician. He was described as “a wild crane among a flock of chickens.” One of his most famous works was “On Nurturing Life,” “*Yangsheng lun*,” to be understood in the context of the contemporary interest in prolonging life by various techniques as well as staying away from politics. Although he did try to keep away from the dangerous political life of the day, he was slandered in court and condemned to execution. Before he was executed he entrusted his son Xi Shao to the care of Shan Tao. **Examples:** 1.32; 7.18; 7.19; 17.1; 18.34; 23.25.

Xiaoshi

See: Nongyu

Xie An

References: East Mountain. **Primary Source:** *Jin shu* 79. Xie An (320–385) was a member

of one of the leading aristocratic clans in the fourth century. He lived in seclusion at his villa on East Mountain, but came forth to serve as minister when the Jin dynasty was threatened with an invasion from the North. He was famous as a figure of unruffled panache. **Examples:** 10.88; 12.55; 13.31; 14.18; 14.70; 22.15; 23.6; 23.37.

Xu Chi

Primary Source: *Hou hanshu* 53: Xu Chi was a poor but virtuous gentleman in Yuzhang, who never went to see officials when invited. When Chen Fan was governing Yuzhang, Xu Chi went to see him. Chen himself generally did not receive visitors, but he had a special pallet for Xu Chi, which he hung up on the wall whenever Xu Chi left. **Implications:** a poor scholar singularly appreciated by a high official. **Examples:** 15.63; 15.64; 16.13; 19.19; 22.6; 22.31; 22.63.

Xu You

References: Qi [Mountain] and the Ying [River]. Washing out one's ears; Chaofu. **Primary Source:** *Lüshi chunqiu* 22: Sage King Yao wanted to give the empire to Xu You, who refused and withdrew to the foot of Mount Qi and the north shore of the Ying River, where he plowed and fed himself. Elsewhere Xu You was supposed to have washed out his ears, which were befouled by Yao's offer of kingship. **Variation:** In some sources Chaofu ("Nest Father") was treated as another recluse of Yao's time, but he is sometimes identified with Xu You. **Implications:** Refusing to serve and living as a recluse **Examples:** 4.6; 7.10; 7.56; 10.20; 14.55; 16.13; 23.25.

Yan Guang

References: fishing, the wandering star; **Primary Source:** *Hou Han shu* 113. Yan Guang was the childhood friend of Liu Xiu, who later became Guangwudi, the founder of the Eastern Han. He refused Guangwudi's invitations to serve and lived as a fisherman recluse. Once he did visit Guangwudi, and the two old friends went to sleep together, with Yan Guang's head on Guangwudi's belly. The next day the court astrologer reported seeing a wandering star invading the imperial constellation. **Implications:** Refusing to serve and living as a recluse; close friendship with the emperor. **Examples:** 2.7; 8.21; 11.46.

Yan Junping

Yan Junping lived as a recluse in Chengdu and made his living selling fortunes. As soon as he made enough to get by on each day, he would close shop and study the *Laozi*. **Examples:** 3.13; 13.17; 22.18; 22.49.

Yang Xiong

References: leaping from the tower; "Hedong Poetic Exposition"; **Primary Source:** *Han shu* 87: Yang Xiong (53 BCE–18 CE) was a famous writer of the late Western Han, who in his youth had praised the emperor in four famous *fu*. He later wrote the *Supreme Mystery*, an imitation of the *Yijing*, the *Classic of Changes*. Yang had extensive lexicographical knowledge and taught rare characters to Liu Fen, the son of Liu Xin. Liu Fen was arrested by Wang Mang for making talismans (using rare characters) and Yang Xiong was implicated. When the authorities came to seize him, Yang Xiong threw himself from an upper storey and almost died. **Examples:** 1.33; 1.35; 3.10; 3.22; 5.14; 9.22; 16.12; 21.69; 23.49.

Yu Xin

Primary Source: *Bei shi* 83. Yu Xin (513–581) was the preeminent poet and prose stylist of the sixth century. His work profoundly influenced the Early Tang writers, but fell out of favor in the eighth century. Because of his most widely read work, the poetic prose of *Lament for the South* which was written in his old age after he had long been detained in the north as an envoy of the southern Liang, he was the figure of the displaced exile. **Examples:** 6.14; 11.10; 12.14; 17.34; 23.49.

Zhang Han

References: Zhang Han; water-shield soup; bream; the rising of the autumn wind. **Primary Source:** *Shishuo xinyu* 7: In the Western Jin, Zhang Han, a native of the southern region of Wu, was serving in the capital Luoyang. “He saw the autumn wind rising and thereby thought of the water-shield soup and bream sashimi of Wu, saying: ‘The most important thing in human life is to do what suits you. How can you be trapped as an official a thousand leagues from home to seek name and status?’ He then ordered his carriage and returned home right away.” **Implications:** To follow your natural inclinations and leave service, either as a positive or a negative decision. **Examples:** 1.25; 3.21; 6.55; 11.1; 12.90; 20.81; 22.34.

Zhang Qian

References: River source; eighth month raft. **Story:** Zhang Qian was sent by Han Wudi to find the source of the Yellow River. By some accounts he took a raft, which led to his being linked to the *riding the raft story. **Implications:** Often used for those sent on missions to Tibet. **Examples:** 7.38; 7.59; 8.21; 11.72; 22.2.

- Zheng Chong **Primary Source:** *Han shu* 77: In the reign of Aidi of the Eastern Han, Zheng Chong wore leather shoes, and the emperor said he could always tell when Zheng Chong was approaching by the sound of his shoes. **Examples:** 3:33; 16.8.
- Zheng's lodge **Primary Source:** *Han shu* 50: In Han Jingdi's reign Zheng Dangshi was known for his love of guests and set up welcome lodges to receive them on the outskirts of each side of Chang'an. **Implications:** Hospitality. **Examples:** 13.45; 14.66; 19.41; 21.51; 22.6; 22.30.
- Zheng Pu **References:** Zheng of Valley-mouth; Zheng Zizhen. **Primary Source:** Yang Xiong, *Fayan* 4: "Zheng Zizhen of the valley-mouth did not compromise his aims and farmed below a rocky cliff, and his name made a great stir in the capital." **Implications:** a recluse, often used when someone surnamed Zheng was a recipient of the poem. **Examples:** 1.26; 2.33; 3.13; 8.22; 13.45; 18.63; 21.52.
- Zhu Yun **References:** broken railing. **Primary Source:** *Han shu* 67: Zhu Yun once remonstrated with Han Chengdi, demanding the execution of the Count of Anchang. Chengdi was so enraged that he wanted to have Zhu Yun executed. Zhu Yun held fast to the palace railing, which broke in the process, and Chengdi had the broken railing preserved to commemorate Zhu Yun's loyalty. **Examples:** 14.51; 18.21; 21.68.
- Zhuang Xi **References:** Yue moan. **Primary Source:** *Shi ji* 70: Zhuang Xi was a native of Yue serving as a minister in Chu. Wanting to see if he still longed for his native land, the King of Chu

sent someone to listen to him when he was sick and found that when he spoke in a moan, he used the dialect of Yue. **Examples:** 17.15; 18.56.

Zhuge Liang

References: Sleeping Dragon; Eight Formations; “Liangfu Song”; **Primary Source:** *Sanguo zhi* 35: Zhuge Liang (Kongming) was one of Du Fu’s favorite historical figures. He lived as a recluse farmer (the “sleeping dragon”) until Liu Bei persuaded him to become the minister of his Shu-Han kingdom in Sichuan. This was considered the perfect match between ruler and minister, the “conjunction of wind and clouds.” Zhuge Liang survived Liu Bei and supported his heir, trying in vain to defeat Wu and Wei. **Examples:** 7.19; 9.23; 14.24; 14.70; 15.9; 15.12; 15.13; 15.69; 15.70; 16.8; 17.38.

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Additional Notes

6.1 宣政殿退朝晚出左掖

11004; Wyyh 311; SB 10; Guo 19; Qiu 435; Chen 381; Xiao 1013.

Text

- 2 All editions read 曛, “darken,” for 薰, “to scent”; Wyyh reads 薰. Homophones. 薰 is the older reading, the reading most consistent with the dawn scene, and the same picked up in the second couplet exposition.
- 3 Wyyh reads 霏霏; SB and Guo read 微微. Qiu reads 霏霏. 霏霏, the haziness of sifting snow or rain, is associated also with “wafting” fragrance.
- 5 Wyyh reads 五; SB and Guo read 好. Qiu reads 五.

Additional Notes

- 5 Penglai Hall is the great Daming palace hall.
- 6 Zhique Lodge was part of a Han detached palace, and here stands for some part of the Tang palace complex.
- 7 This is understood as Du Fu returning to his office in the palace complex after dawn court.

6.2 紫宸殿退朝口號

10998; Wyyh 190; SB 10; Guo 19; Qiu 436; Shi 49; Chen 381; Xiao 1017.

Text

- 4 Guo gives 日 as a variant for 景.
- 5 SB gives 聲 as a variant for 聞.
- 8 SB gives 到 as a variant for 集.

Additional Notes

- 1–2 Zichen Palace was the innermost of the palaces, where dawn court was held on the first and fifteenth of each lunar month.

6.3 春宿左省

11006; Wyyh 191; SB 10; Guo 19; Qiu 438; Chen 383; Xiao 1021.

Text

- 5 Wyyh reads 寐 for 寢, and 鎖 for 鑰.

Additional Notes

- 5–6 These are the sounds that will come with dawn, the palace atten-

dants unlocking the gates and the tinkling of the bridle ornaments of officials coming to court. Qiu suggests that the wind-chimes in the palace create the illusion of the sound of bangles.

- 7 As a Reminder attached to the Chancellery, Du Fu was charged with presenting critiques.

6.4 晚出左掖

11008; Wyyh 191; SB 10; Guo 19; Qiu 440; Chen 382; Xiao 1025.

Text

- 2 Guo reads 旂 for 旗.

6.5 題省中壁 (Xiao: 題省中院壁)

11005; SB 10; Guo 19; Qiu 441; Shi 50; Chen 383; Xiao 1028.

Text

- 2 SB gives 雪 as a variant for 霤; Guo reads 雪. Precedent in Zuo Si's "Poetic Exposition on the Wu Capital" 吳都賦 suggests that 霤 is correct.

Additional Notes

- 1 竹埤 has caused much debate. 埤 could also mean the bamboo is low.
- 2 霤 could also be understood as "run-off" from rains or melting snow.
- 8 "Southern gold" originally referred to a tribute gift in Mao 299. The usage here appears in Zhang Zai's 張載 "Imitations of the Four Sorrows" 擬四愁詩, where it repays the beloved's gift of a zither. In short, Du Fu is expressing his sense of shame that he cannot repay his ruler's kindness.

6.6 送賈閣老出汝州

11010; SB 10; Guo 19; Qiu 443; Chen 384; Xiao 1034.

Additional Notes

- 7-8 A consolation. Being governor of a prefecture is an honorable achievement in human life, so don't let grief over the loss of your capital post cause gray hairs to come.

6.7 送翰林張司馬南海勒碑(相國制文)

11007; Wyyh 269; SB 10; Guo 19; Qiu 444; Shi 50; Chen 383; Xiao 1037.

Text

Title SB notes the variant 學士 for 司馬.

3 SB notes the variant 天上 for 三殿.

7 Following Wyyh in reading 使; other texts read 上 and give 使 as a variant.

Additional Notes

Title As Zhu Heling (Qiu) notes, there is no Assistant, *sima* 司馬, in the Hanlin Academy. Zhang was possibly previously an Adjutant (also *sima*) in the Imperial Guards or a regional Assistant. This mission will take Zhang to Guangzhou.

2 *Shangtai* 上台, literally “the highest terrace,” was a pair of stars that was part of the Three Terraces, corresponding to the three chief ministers of state. The verb “came down from” 落 is also “fall from,” suggesting that the text came from the heavens.

3 The “Three Walled Palace” was a term for the Linde Palace 麟德殿, next to the Hanlin Academy.

6.8 曲江陪鄭八丈南史飲

11009; SB 10; Guo 19; Qiu 445; Shi 51; Chen 386; Xiao 1040.

Text

7 SB and Guo read 文; Qiu reads 才.

Additional Notes

Title Shi discusses the problem of Nanshi 南史, which Qiu avoids. Shi tentatively takes it as Zheng’s courtesy name, which I have followed above. He notes that *nanshi* appears in the *Zuo zhuan* as the Qi designation for a historian, but rejects that interpretation as far-fetched. Li 2002 (335) takes it as a reference to the censorate 御史, in that the censorate was located toward the south in the palace complex and hence known as *nantai* 南臺.

6 “Home” is also “family.” Du Fu seems to be suggesting that he can’t just go off, but has responsibility for his family.

7–8 As Qiu notes, Zheng must have expressed a desire to withdraw from service. Du Fu encourages him to remain.

6.9–10 曲江二首

10999–11000; SB 10; Guo 19; Qiu 446; Shi 51; Xin 96; Chen 386; Xiao 1045.

Text

- I.2** Qiu notes Zheng reads 花 for 風.
I.3 Qiu notes 驚 as a variant for 經.
I.5 SB notes 棠 as a variant for 堂 in his Sichuan edition.
I.6 SB and Guo read 花; Qiu reads 苑.
I.8 SB notes Jin reads 事 for 用; SB notes 榮 as a variant for 名.
II.5 SB notes 舞 as a variant for 見.
II.6 SB notes 緩緩 as a variant for 款款.

Additional Notes

- I.5–6** The variant 棠 noted in SB is clearly to avoid kingfishers nesting in a hall. Qiu suggests that this indicates that the hall is deserted. He further suggests that the stone unicorns of the tomb barrow are “lying down” because they have been knocked over, indicating that the tomb is untended.
II.7 SB (comm.) suggests that the message is to his friends.

6.11 曲江對酒

11001; SB 10; Guo 19; Qiu 449; Chen 387; Xiao 1052.

Text

- 2** SB, Guo read 春/宮; cite var..
3 SB var. line: 桃花欲共梨花語. Qiu reads 梨/楊; cites var. Cai Mengbi (Qiu) says that this was first draft (reading 楊/梨), then changed three characters to achieve a more “mellow style” 淡筆.
4 SB var. 仍/時.
7 SB var. 舍/吏.
8 Qiu var. 徒悲, 悲傷/徒傷.

Additional Notes

- 5** This line can be parsed a variety of ways. 判 was colloquially used in the sense of “giving oneself over” to drinking; cf. Rong Yu 戎昱, “Ballad of Bitterness” 苦辛行: 誰家有酒判一醉, 萬事從他江水流 (13989).

6.12 曲江對雨

11002; SB 10; Guo 19; Qiu 450; Chen 388; Xiao 1058.

Text

- Title** SB, Qiu var. 值/對.
2 SB, Guo, Qiu var. 天/年. Guo reads 庭/亭.
3 SB, Guo read 脂/支. Qiu cites the famous (apocryphal) anecdote

that Su Dongpo, Huang Tingjian, and Qin Guan saw this poem written on a compound wall, with the last character of this line eaten away. Each proposed a word; later they found an edition that read “wet,” *shi* 濕, which they thought was best. This is obviously based on the anecdote in Ouyang Xiu’s *Remarks on Poetry*, in which guests at a party try to fill in the missing word in a Du Fu poem. *Luo* 落 is the attested reading in the early editions.

- 5 SB var. 經/深.
 7 SB, Guo var. 重/詔.
 8 SB, Guo var. 爛/暫.

6.13 奉答岑參補闕見贈

11020; SB 10; Guo 19; Qiu 452; Chen 381; Xiao 1006.

Text

- 1 Qiu var. 闕/闕.
 4 SB, Guo, Qiu var. 住/往.
 8 SB, Qiu var. 猶/獨.

6.14 奉贈王中允維

11017; SB 10; Guo 19; Qiu 454; Shi 51; Xiao 1009.

Additional Notes

- 8 Traditional commentaries generally try to reconcile the last line with Zhuo Wenjun’s “Song of White Hair,” supposedly written when Sima Xiangru took a concubine, and declaring her steadfast faith. Shi is clearly correct in pointing out that this was used as a song of old age rather than in reference to the Zhuo Wenjun story. We might go further to suggest that, since officials were compared to loyal wives, this could have been taken as a sharply pointed insult if such a reference were either heard or intended. Wang Wei would be asked to compose yet another poem showing his good faith.

6.15 送許八拾遺歸江寧觀省，甫昔時嘗客游此縣，於許生處乞瓦棺寺維摩圖樣，志諸篇末

11021; Wyyh 284; SB 10; Guo 19; Qiu 455; Shi 52; Xiao 1069.

Text

- 1 Qiu says the first two characters should read 有詔.
 2 Wyyh var. 家榮/慈顏. SB var. 拜/赴. Var. 天語辭中禁，家榮赴北堂. Qiu says first two characters should read 承慈.

- 4 Wyyh reads 恩/輝. SB var. 行子倍思光.
 5 Wyyh, SB var. 贈/內.
 7 SB var. 績化/清夜. Qiu var. 新/清.
 9 Wyyh, SB var. 竹引趨庭曙.
 10 Wyyh, SB var. 山添扇枕涼.
 11 Qiu reads 十年過父老. Above is Wyyh, SB, and Guo reading.
 12 Qiu reads 幾日賽城隍. Above is Wyyh, SB, and Guo reading.
 14 Wyyh, SB var. 限/恨.

6.16 因許八奉寄江寧旻上人

11022; SB 10; Guo 19; Qiu 458; Shi 52; Xiao 1075.

Text

- 4 SB var. 為/與.
 5 SB var. 幽/尋. Guo reads 幽.
 7 SB, Guo read 聞; Zhang Yuan reads 憑; Qiu reads 問. I follow the older reading, but the readings 憑 and 問 have been generally preferred because they address Xu, who acts as courier: “I depend on you to tell [Reverend Min] about me ...” Such a preference follows from the expectation that the poem will address all the major components of the title.

Additional Notes

- 7–8 Huang Sheng (Qiu) takes the last line as Du Fu’s response to Reverend Min’s being pleased that Du Fu has an office; that is, Du Fu responds that he’s not accomplishing anything, just getting drunk all the time.

6.17 題李尊師松樹障子歌

10672; SB 4; Guo 7; Qiu 459; Shi 53; Chen 392; Xiao 1079.

Text

- 7 Guo var. 露/雪.
 14 Guo var. 自/似.
 15 Guo var. 惆悵/悵望.

Additional Notes

- 2 Dark Metropolis Lodge was in the Chongye Ward of Chang’an.
 4 Qiu suggests that this gesture means that the Daoist wants Du Fu to write a poem on his screen.
 11 Shi suggests that the *xianke* 仙客, “immortal guest(s),” refers to the

figures on the screen and that the Daoist Li was of a like mind with them.

6.18 得舍弟消息

10559; SB 2; Guo 3; Qiu 461; Xiao 1083.

Additional Notes

1 Although the commentarial tradition also cites an alternative version of this story in Zhou Xingshi's 周星式 "Xiaozi zhuan" 孝子傳, the version with the "purple thorn-bush" is that in Wu Yun's 吳均 *Xu qixie ji* 續齊諧記 (SKQS) 1.b.

6.19 送李校書二十六韻

10567; SB 2; Guo 4; Qiu 461; Shi 54; Xin 96; Xiao 1085.

Text

4 Qiu reads 虎/龍. This was probably an emendation because the Han "Song of the Horses of Heaven" 天馬歌 refers to such horses having "tiger spines." It appears as a variant in Huang.

17 Guo var. 二/元.

36 Guo var. 歲/節.

Additional Notes

Title As Qiu notes, old-style poems like this one do not normally have the number of couplets given in the title. SB does not give the number of couplets; Guo does.

18 This was an overly optimistic assessment of the situation, based on the recapture of the capitals.

19 Dressing in brightly colored clothes is associated with Laolaizi who, approaching seventy, dressed in this way and capered about in order to entertain his very aged parents.

31 爛漫 can be understood in various ways. Here it may have the less common sense of "change" or "delay." Xin takes roughly the sense translated above.

6.20 偈仄行贈畢曜

10566; Wyyh 211; SB 2; Guo 3; Qiu 466; Shi 55; Xin 97; Chen 389; Xiao 1095.

Text

3 Wyyh, SB, Guo read 恨; Qiu reads 憐.

8 Guo reads 遇/過.

9–10 Qiu omits 實 and 又 based on a note in Huang that one edition lacked them.

15 Guo reads 駒/蹇.

17 Guo, Qiu var. line 已令把牒還請假.

18 Wyyh var. 性/信; Wyyh, SB read 信; Guo, Qiu read 性.

19 Guo var. 神/心.

25 Qiu var. 徑須/速宜.

Additional Notes

5 In 757 the government requisitioned all horses, public and private, for military use.

25 Chen Yixin follows Yang in having Du Fu invite Bi over because, having asked for the day off, he doesn't dare go out.

6.21 贈畢四(曜)

11015; SB 10; Guo 19; Qiu 469; Shi 55; Xiao 1102.

6.22 題鄭十八著作虔

11013; SB 10; Guo 19; Qiu 470; Shi 55; Xiao 1105.

Text

Title SB reads 題鄭十八著作主人. Guo reads 題鄭十八著作文, which makes no sense. Qiu reads 題鄭十八著作文故居, no doubt based on the contents of the poem. I have followed Huang; Guo's 文 is probably a mistake for 虔.

1 SB var. 僻/闊.

3 SB var. 繾綣/亂後.

4 SB var. 飄飄/春深.

11 SB var. 常/懷.

15 SB var. 一朝/悄然.

Additional Notes

Shi argues strongly against the authenticity of this poem on stylistic grounds.

6.23 瘦馬行

10577; Wyyh 344; SB 2; Guo 4; Qiu 472; Shi 56; Xin 98; Chen 402; Xiao 1190.

Text

Title Wyyh reads 老/瘦 in both the title and first line.

2 Guo var. 骸/骼.

- 5 Wyyh reads 火/六. This is an interesting case in which the compound *huoyin* 火印 as a “brand” seems to have gained currency in the Song and later times through this variant. It is not attested in this sense in earlier texts.
- 15 Wyyh reads 苦/若.
- 16 Wyyh reads 精/晶.
- 17 Wyyh reads 侶/伴. Guo var.
- 18 Wyyh reads 未/不. Guo var. Guo var. 衣/收.

Additional Notes

- 5 Literally, “the six brands,” marking the essential information about a horse in the official stud.
- 8 These white patches suggest age or sickness.
- 10 “Finest steeds” is literally “a Hualiu,” one of the famous horses of King Mu of Zhou. The interpretation of this line follows the persuasive argument of Xin.
- 13 Xu Renfu 1 (31) argues from the source passage that *jue* 蹶 means “fleetness.” It is true that Du Fu must be recalling the *jue* from Wang Bao’s 王褒 “Shengzhu de xianchen song” 聖主得賢臣頌, but in the phrasing *yi jue* 一蹶, he must mean the sense of “stumbling.”
- 20 For the use of 試, see Xin.

6.24 義鵠行

10575; Tpyl 926; Wyyh 345; SB 2; Guo 3; Qiu 474; Shi 56; Chen 403; Xiao 1110.

Text

- 1 Wyyh and Qiu read 二/有; Tpyl, SB, and Guo read 有. Both readings are attested very early. I follow Wyyh as the more difficult reading.
- 4 Wyyh reads 資/恣; SB var. 之/噬.
- 8 Wyyh reads 寧/無.
- 9 Tpyl reads 來/歸. Edited Wyyh notes that 來 is the reading in Du Fu’s collected works, but SB var. 來/歸.
- 11 Guo reads 須臾/斯須.
- 12 Wyyh reads 冤/痛, notes 痛 as var. Also gives 憤懣 as var.
- 14 Wyyh reads 無聲/噉哮.
- 21 Wyyh editor gives 減/滅 as reading in collected works.
- 23 Guo reads 反/報.
- 26 Wyyh editor gives 皎/炯 as reading in collected works.

- 30 Wyyh reads 人/夫.
 32 Wyyh reads 若/欲. SB var. 烈/欲.
 33 Wyyh var. 計有/許與.
 34 Wyyh reads 亦/只; var. 亦存.
 36 Tpyl, Wyyh, Huang read 永/用.

Additional Notes

- 14 *Jiaoxiao* 嗷哮 is a compound original to Du Fu.

6.25 畫鵲行

10576; SB 2; Guo 3; Qiu 477; Chen 406; Xiao 1118.

Text

- 1 SB var. 老/生. This var. appears in *Jinxiu wanhuagu*, *Tiaoxi yuyin conghua*, and *Shiren yuxie* and was apparently still current in Song versions.
 6 SB, Guo read 功/巧.
 17 Guo var. 想/思.

Additional Notes

- 8 *Chong* 充 is an interesting usage, something like to “fill an empty position.” The term is used for an official temporarily filling a position.
 12 If we read 為 as *wèi* rather than *wéi*, the line would mean “how could it hide away because of common birds?”
 17 In his paraphrase Qiu takes this as Du Fu thinking of the desert to which the falcon can fly while he cannot. Although it is true that Du Fu often moves from the painted creature to the real creature, in this case it would seem to be the putative longings of the painted falcon, with the switch to Du Fu himself announced by *wu* 吾 in the final couplet.
 20 Qiu takes *gu* 顧 as Du Fu “reflecting” on his own case rather than looking back at the painting.

6.26 端午日賜衣

11014; SB 10; Guo 19; Qiu 478; Shi 56; Chen 393; Xiao 1122.

Text

- 7 SB var. 恰稱身/意內稱.
 8 Guo var. 明/情.

Additional Notes

- 7 This follows the interpretation of Zhao Cigong in Guo. Shi argues that it should be “To my mind the length suits me perfectly.” Suzuki

Torao (II.222) thinks that the emperor could not estimate the size for all his officials, which is probably correct (though he could, however, command that size be taken into consideration when preparing the robes). The point here is rather that since the robes fit, it seems to Du Fu that some estimate of size was made, which is, in turn, the cause for his special gratitude in the final line.

6.27 酬孟雲卿

11016; SB 10; Guo 19; Qiu 479; Chen 397; Xiao 1126.

6.28 至德二載，甫自京金光門出，道歸鳳翔。乾元初，從左拾遺移華州掾，與親故別，因出此門，有悲往事

11023; SB 10; Guo 19; Qiu 480; Xin 99; Chen 396; Xiao 1129.

Text

Title SB inserts 問 before 道 and notes var. 問(問). This is missing in both Guo and Huang. Qiu reads 問. I have followed Guo. 問道, however, makes good sense: “by back roads [I made my way to Fengxiang].”

2 SB var. 騎/胡; 煩/繁. Guo reads 煩.

4 SB var. 猶/應. Guo reads 猶.

5 SB var. 侍/得.

6 SB var. 遠/豈. Although we have no textual basis to prefer 遠, duly preserved in the critical editions, the preference for 豈, absolving the emperor of responsibility for his demotion, suits the ideological image of Du Fu’s loyalty.

Additional Notes

4 Xin argues that 應 has the sense of “still” (not noting that 猶 was the variant preferred by Guo). I have left 應 in its literal sense, though “still” is implicit.

6.29 寄高三十五詹事

11024; Wyyh 251; SB 10; Guo 19; Qiu 482; Chen 406; Xiao 1135.

Text

1 Guo reads 隱/穩.

3 Qiu reads 知/如. Wyyh, SB, Guo, Huang reads 如. 知 is attested as the preferred reading in Gao.

6 Wyyh reads 河/池.

7 Wyyh reads 月/百.

Additional Notes

- 1 Here I have followed Chen's interpretation. *Anwen* 安穩 was used in asking after someone. It could be saying that Gao Shi is "serenely calm," but that doesn't fit the context.
- 3 It is hard to say what counted as "success," but Gao Shi had served in important posts, and Supervisor of the Heir Apparent's Household was a 4.a grade, right at the edge of the top three official grades. He was considerably more successful than Du Fu himself.

6.30 贈高式顏

10962; SB 9; Guo 18; Qiu 483; Shi 57; Chen 407; Xiao 4209.

Text

- 1 SB var. 人/是.

Additional Notes

- 5–6 Although line six was taken as an allusion to *Shishuo xinyu* in the "Wang Zhu" commentary (Gao), it is not cited in Guo or Huang, suggesting that they did not think it relevant. It may not be relevant. If it is implied here, the anecdote suggests that the "friend with whom I discussed literature" has died, not simply dropped out of sight. We assume Gao Shiyan would immediately know to whom Du Fu was referring, and the most likely candidate would be Gao Shiyan's uncle Gao Shi. This would place the poem considerably later in Du Fu's life and be more consistent with the reference to Gao Shiyan as an old man. Shi discusses this issue, but assumes Du Fu is referring to someone else, thus preserving the dating. Yang Lun places it after Gao Shi's death.

6.31 題鄭縣亭子

11026; SB 10; Guo 19; Qiu 484; Chen 398; Xiao 1139.

Text

- 3 SB var. 道/路.

Additional Note

- 8 Xu Renfu 1 (32) makes the interesting suggestion that *wan* 晚 is a mistake for *mian* 免: writing poem to "avoid" having his solitude harm his spirit.

6.32 望岳

11028; SB 10; Guo 19; Qiu 485; Chen 399; Xiao 1144.

Text

- 1 SB var. 危稜/峻嶒.
 2 SB var. 列/立; Huang reads 似/如.
 5 SB var. 回/歸.
 6 SB noted Jin reads 閣/栝.

Additional Notes

- 3 Qiu cites several references to a goddess or immortal holding a staff with nine joints. Du Fu is probably not thinking of any particular story, but rather that he needs a staff to climb, a staff associated with the immortals being preferable.
 6 There was no “Arrow Notch” on Mount Hua (though there was one on Mount Qi)—though the mountains acquired one later in deference to Du Fu’s poem. Du Fu uses it here in parallel with a known place name.

6.33 早秋苦熱堆案相仍

11027; Wyyh 210; SB 2; Guo 4; Qiu 487; Shi 57; Xin 101; Chen 400; Xiao 1151.

Text

Title Wang Zhu and Guo have the note: 時任華州司功 “at the time I was personnel manager at Huazhou.” Wyyh includes under the generic title 苦熱.

- 3 Guo var. 常恐/每愁; 來/中; 皆是/自足.
 4 Wyyh var. 復/轉.
 7 Wyyh var. 絕/短.

6.34–35 觀安西兵過赴關中待命二首

11086–87; SB 10; Guo 20; Qiu 488; Chen 414; Xiao 1156.

Text

- I.1 SB var. 西/四.
 I.3 SB var. 就/獻.
 I.6 SB var. 秋/飢.
 I.8 SB var. 使/始; Guo var. 意/急.
 II.7 SB var. 觀樂/歡樂.

Additional Notes

Title There is nothing here to secure the dating. Chen Yixin (414) had Li Siye leading his army east from Huaizhou in modern He’nan back to Chang’an to await orders for the grand attack of combined loyalist

armies on An Qingxu. It is hard to believe that, for all the folly in Suzong's military planning, the court would withdraw an important army on the front and march it back to Chang'an just to get orders.

I.7-1 Or read as singular, referring to Li Siye, the military commissioner of the northwest.

6.36 九日藍田崔氏莊

10971; Wyyh 158; SB 9; Guo 19; Qiu 490; Xin 101; Chen 410; Xiao 1173.

Zeng Jili's 曾季狸 *Tingzhai shihua* 艇齋詩話 of the Southern Song lists three variants of this poem in the now lost *Tangshi leixuan* 唐詩類選 of Gu Tao 顧陶 from the mid-ninth century (*Song shihua quanbian* 2655-56). Two of these also appear in the Wyyh version, perhaps suggesting that *Tangshi leixuan* was the source for the Wyyh text.

Text

2 Gu Tao, Wyyh read 終/今.

3 Gu Tao reads 猶/還.

7 Gu Tao, Wyyh read 在/健.

Additional Notes

3-4 This couplet admits various interpretations.

6.37 崔氏東山草堂

10972; SB 9; Guo 19; Qiu 492; Xin 102; Chen 412; Xiao 1183.

An early note (SB) places the time of composition when Wang Wei was in confinement in Luoyang. Wang Wei did not hold the position of Supervising Secretary until after he returned and was pardoned.

Additional Notes

7-8 This is Wang Wei's famous Wang River Estate at Lantian. "Western" probably suggests that it lies to the west of Cui's estate. Qiu takes this as chiding Wang Wei for serving rather than coming back to his estate. Were he living in retirement, his gate would also be conventionally closed; here it is "pointlessly" closed because the owner is not present.

6.38-40 遣興

10604-606; SB 3; Guo 5; Qiu 493; Chen 408; Xiao 1197.

In SB and Guo these are part of a set of five. Huang and Gao group these three together, but in a different order.

6.41 獨立

11080; SB 10; Guo 20; Qiu 495; Xiao 1248.

Additional Notes

- 3 Although this could conceivably refer to the bird of prey, *piaopiao* 飄飄 goes best with the gulls. Zhao Yancai takes it this way.
- 7 *Tianji* 天機, translated as “nature’s [Heaven’s] workings,” is specifically the incipient indications of nature’s workings.

6.42–43 至日遣興奉寄北省舊閣老兩院故人二首

11029–030; SB 10; Guo 19; Qiu 496; Shi 57; Xin 102; Chen 408; Xiao 1204.

Text

Title Guo reads 至日遣興奉寄兩院遺補二首; SB var. after 故人 has 補遺. These would be the *buque* 補闕, Rectifiers of Omissions, and *shiyi* 拾遺, Reminders.

I.7 Qiu reads 卻/錯. SB, Guo. Huang reads 錯. Wang Sishi (Qiu) thinks 錯 is too pointed, and prefers the reserve of 卻. Qiu often follows Wang’s judgments.

I.8 Qiu reads 日日/愁日; SB, Guo read 愁日, var. 日日.

II.5 SB var. 座/几.

II.8 SB var. 白/雪.

Additional Notes

I.3 Qiu argues that *quzou* 趨走, “rushing busily about,” refers to his current tasks in Huazhou. It could, however, refer to his court service, “heart-rending” because he is no longer there; in this case it would be “I want to find out about ...”

6.44 路逢襄陽楊少府入城戲呈楊員外綰

11025; Wyyh 251; SB 10; Guo 19; Qiu 499; Xin 103; Chen 416; Xiao 1212.

Text

3 SB var. 候和/稍暄.

5 SB var. 倒/動; SB, Guo read 神仙/龍蛇.

6.45 湖城東遇孟雲卿復歸劉顥宅宿宴飲散因為醉歌

10571; Wyyh 336; SB 2; Guo 4; Qiu 500; Shi 57; Xin 104; Chen 420; Xiao 1225.

Text

- Title** Some editions read 冬末以事之東都 “At the end of winter I went to the Eastern Capital to attend to some matters” before the title above. This is absent in Wyyh, SB, Guo, and Huang. It does appear in Gao.
- 3 Wyyh reads 東/南. Since Du Fu was going through Huzhou, the road did indeed go markedly southeast at this point.
- 4 Guo mistakenly reads 失/識.
- 5 SB, Guo read 沉/向.
- 6 Wyyh editor notes that the collected works read 城南/成高.
- 7 Wyyh, SB, Guo read 歎. Qiu reads 歡.
- 8 Guo mistakenly reads 守/酒.
- 10 Wyyh reads 話/語.
- 11 This follows the *Wenyuan yinghua* reading; SB reads 促曙光. Xin objects that the title (the expanded version) clearly states it is the end of winter so there should not be flowers; he ignores that this is a metaphor for the light, as is the parallel in the second line of the couplet.
- 12 Wyyh reads 秋; other texts read 文.
- 13 Wyyh reads 春/陌.
- 18 SB reads 綫/霰.

6.46 閩鄉姜七少府設膾戲贈長歌

10572; SB 2; Guo 4; Qiu 502; Shi 58; Xin 105; Chen 418; Xiao 1216.

Text

- 3 SB reads 未/味, var. 黃河冰魚; Guo reads 來/味; var. 黃河漾魚; Huang reads 鮓/未; var. 黃河水魚. 鮓 is the correct orthography, but 未 or 味 would have been commonly used.
- 7 Guo var. 素/碎.
- 9–12 Qiu follows Wang Sishi in reversing the order of couplets 9–10 and 11–12.
- 10 SB var. 粳/飯.
- 15 SB var. 貧/貪.

Additional Notes

- 5 Qiu takes the mermen as figures for the fishermen. Shi disagrees and thinks this is a miswriting of *jiaoren* 校人, the ancient term for those charged with overseeing ponds.
- 8 Wang Sishi (Qiu) thinks that this is figure for the texture of the sashimi slices, “crisp as scallions”; but crispness is not characteristic

of sashimi. It seems more likely that the diners are eating scallions with their sashimi. There is much debate on how to take this line, especially considering that spring scallions would hardly have been available in the dead of winter—however appropriate an accompaniment. Qiu favors taking this as simply a set phrase. Li Jingrong thinks the bones are showing like scallions. Yang Lun takes the scallions as a figure for the fishes' snouts.

9 I follow Xin here in taking *kui* 愧 as expressing gratitude for great courtesy.

11 The sashimi was served on white paper.

12 This could, as Qiu suggests, refer to a surplus of sashimi; but it could also mean that Du Fu has eaten his fill and, having emptied the plate, doesn't regret that there is no more.

6.47 戲贈閩鄉秦少府短歌

10573; SB 2; Guo 4; Qiu 504; Shi 58; Xin 105; Chen 418; Xiao 1222.

Additional Note

8 There is considerable debate on *laodao* 潦倒, whether it is used in the sense above or as “feeling unfulfilled in one's aims.”

6.48 李鄴縣丈人胡馬行

10574; Wyyh 344; SB 2; Guo 4; Qiu 506; Xin 106; Chen 417; Xiao 1230.

Text

2 Wyyh reads 賊/胡.

15 Wyyh reads 麟/龍; SB, Guo var. 麟/龍.

Additional Notes

2 The road between Qin and Sichuan was known as Golden Ox because of the stratagem that Qin used to open a way into Shu: Qin gave out a report of a “golden ox” (whose manure was gold), and the ruler of Shu had a path cut through the mountains to go get it.

6.49 觀兵

11077; SB 10; Guo 20; Qiu 507; Chen 421; Xiao 1243.

6.50–51 憶第二首(時歸在河南陸渾莊)

11033–34; SB 10; Guo 19; Qiu 508; Xin 107; Chen 422; Xiao 1233.

Text

1.3 SB, Guo read 吾/書; Huang, Qiu read 書.

6.52 得舍弟消息

11035; SB 10; Guo 19; Qiu 510; Chen 423; Xiao 1238.

Text

3 SB var. 若/直; Guo reads 若.

4 SB var. 念/得.

Additional Note

6 According to Qiu, this is news contained in the letter.

7–8 This may allude to the *Jin shu* story of Lu Ji sending a letter home to Luoyang by way of his dog. If so, it is rather off. The only case it might apply would be if Du Fu were visiting the family estate near Luoyang (otherwise the dog would have to find Du Fu wherever he was). But then, how would the brother know that Du Fu would be visiting at that time? We are in the uncomfortable position of constructing a scenario from inadequate evidence. One such scenario might account for the peculiar “letter on the wall”: the letter was put up as information for any family member who visited the estate.

6.53 不歸

11078; SB 10; Guo 20; Qiu 511; Chen 424; Xiao 1245.

Text

1 SB var. 戰/征; Guo reads 征; Qiu reads 戰.

8 SB var. 秋/春; 吹/草.

Additional Notes

5 The plausible theory that this is a memory of his cousin in childhood was proposed by the Southern Song critic Cai Mengbi (Qiu). Others link it to a Han children’s verse that links the phrase *Hejian* 河間 with “counting coins” (數錢 rather than 數金). The “coin-counter” in the verse is a young woman; this cousin was clearly male from the following line.

6.54 贈衛八處士

10514; Wyyh 230; SB 1; Guo 1; Qiu 512; Shi 59; Chen 424; Xiao 1324.

Text

4 SB var. 共宿此燈光.

- 16 Wyyh reads 驅兒/兒女; SB, Guo var. 驅兒/兒女; Qiu reads 驅兒.
Guo reads 醪/酒.

6.55 洗兵馬

10568; SB 2; Guo 4; Qiu 514; Shi 59; Chen 425; Xiao 1252.

Text

Title Qiu follows Wang Sishi in changing the title to 洗兵行. An early note, included in both SB and Guo, reads “Written after the capital was recovered” 收京後作.

- 2 SB, Guo read 日/夜. Guo notes that Zhao reads 夕/日. Huang and Qiu read 夜.
25 SB reads 世/勢.
30 Guo reads 有/用.

Additional Notes

- 2 Either the news that came in daylight confirmed the victory in Hebei or announcements kept coming.
3 *Classic of Poetry* 61: “Who says the river is broad?—/a single reed can ford it.” 誰謂河廣，一葦杭之。
5 This was composed during the siege of Ye, before the imperial army there was defeated.
8 The usage here may suggest some anxiety about Suzong’s Uighur allies. In the “Zhang Er Biography” of the *Han shu* (32) we read: “It is like feeding a tiger with meat—what advantage is there?” 如以肉餵虎，何益. “Feeding,” *nei* 餵, suggests an animal. Grape Palace was a Han palace where Han Yuandi entertained the Xiongnu.
12 This echoes the proverbial “crane crying in the sound of the wind” 風聲鶴唳. After Fu Jian was defeated at the Battle of the Fei River, his troops fled in terror, and when they heard a “crane crying out in the sound of the wind,” they thought it was the pursuing troops.
20 This may also mean that the dispossessed common folk find homes again. Both possible interpretations come from the “Short Song” 短歌行 of Cao Cao, the last stanza of which begins:
月明星稀， The moon is bright, the stars are few,
烏鵲南飛。 crows and magpies are flying south.
繞樹三匝， They circle the tree three times around,
何枝可依。 on what branch can they find a roost?

This invites potential retainers to enjoy the protection of Cao Cao.

- 23–24 This apparently echoes an edict of Suzong expressing his wish

to restore the dynastic temples, to bring back Xuanzong from Chengdu, and perform his filial duties by paying a morning call on the Retired Emperor to enquire of his health. Dragon Tower Gate was on the south side of Cassia Palace in the Han. Through that gate Han Chengdi, when still a crown prince, went to respond to a summons from the emperor, but was unwilling to cross the imperial way, reserved for the emperor.

- 29 The prime candidates for the Tang counterpart of Xiao He are Du Hongjian 杜鴻漸, whom Suzong reported called “my Xiao He” before the capital was retaken, and Xiao Hua 蕭華, the resident governor of the retaken capital.
- 35 In the Liang there was a children’s ditty that went: “Green silk and white horse come from Shouyang.” Hou Jing, who was later to rebel against the Liang, dressed in a green gown and rode a white horse to fulfill the prophecy.

7.1 新安吏

10578; SB 2; Guo 3; Qiu 523; Shi 60; Chen 431; Xiao 1280.

Text

- 5 Guo var. 符/帖, 日/夜.
 12 SB, Guo var. 聞/猶.
 13 Guo reads 使自/自使.
 21 SB reads 糧/糧.
 28 SB adds note: “Guo Ziyi” 郭子儀也.

Additional Notes

- 4 Wang Sishi interprets this as Du Fu’s rhetorical question: “How can there be no more grown men to send!” Xu Renfu 1 (33–34) agrees. It seems better to follow Shi in taking this as the officer’s explanation since that better fits the comment on the size of the county.
- 6 The age classifications of males had been changed in the Tianbao so that men between eighteen to twenty-two *sui* were “youths,” *zhongnan* 中男; men twenty-three *sui* and above were “grown men,” *ding* 丁.
- 7–8 Direct speech is unmarked. I have made this part of the officer’s comment, but it could just as easily be Du Fu’s observation.
- 12 Xu Renfu 2 (31) argues that *you* 猶 here is equivalent of *you* 有.
- 15 Xu Renfu 2 (32) argues persuasively that *ji* 即 here is the functional

equivalent of *sui* 雖, “although,” balanced by the *zhong* 終 in the following line.

16 Zheng Wen (178) attributes this line to the windstorm when Guo Ziyi met Shi Siming’s rebel army at Anyang in Hebei; after the collapse of the Tang army on that occasion, Guo Ziyi cut the Heyang Bridge to protect Luoyang.

17–20 This refers to the campaign in which Guo Ziyi and other loyalist generals surrounded the rebel leader An Qingxu in Ye (Xiangzhou). Another rebel general Shi Siming sent a relief force that broke the siege and drove the imperial army back to Luoyang, with Guo Ziyi in command. The Tang camps at Ye, belonging to different Tang armies, were scattered around Ye, but this may refer to the army returning to its camps around Luoyang, where they were well supplied. Wang Sishi notes that Du Fu avoids referring to the defeat directly.

7.2 潼關吏

10579; SB 2; Guo 3; Qiu 526; Shi 60; Chen 432; Xiao 1294.

Text

6 SB var. 築城/修關.

Additional Notes

17 Peach Grove refers to the land from Tong Barrier east to Lingbao county.

17–20 I have followed the conventional division that makes these last two couplets Du Fu’s response, but there is nothing that prevents them from being the officer’s continuing monologue to Du Fu. In such a case the officer, after praising the fortifications, would remind Du Fu, a representative of the civil bureaucracy (albeit then a very minor one), not to repeat the error of the past.

7.3 石壕吏

10580; Twc 16b; SB 3; Guo 3; Qiu 528; Shi 60; Chen 433; Xiao 1288.

Text

4 Qiu reads 出看門/出門看. SB, Guo, Huang read 出門看. The emendation of the earlier texts is obviously to produce a somewhat better rhyme. Du Fu’s use of off-rhyme seemed archaic because, in Tang pronunciation, early poetry seemed to rhyme imperfectly. Twc reads 出門首.

9 Guo var. 到/至.

15–16 SB, Guo var. 孫母未便出，見吏無完裙。

7.4 新婚別

10581; SB 2; Guo 3; Qiu 530; Shi 61; Xin 108; Chen 435; Xiao 1299.

Text

5 Shi has a discussion arguing that Fan Huang's anthology read 君妻/妻子 and that this reading was preferable. Qian (2) cites the Fan Huang edition as reading 子妻, which makes more sense.

16 Guo var. 犬/狗.

25 Guo reads 吁/自.

26 Guo var. 致此/久致.

31 Guo var. 生/事.

Additional Notes

11–12 A wife first performed her sacrifice to the husband's ancestors on the third day after the wedding, and only then was fully integrated into her new family. The husband's departure the morning after they were wedded leaves the full marriage ceremony incomplete.

16 Qiu follows an earlier interpretation that takes this line as: “[When a girl gets married,] she even gets to take dogs and chickens with her [to her new home].” Shi does not like this interpretation and proposes that it refers to a proverb “If you marry [female marrying male] a chicken, you follow a chicken; if you marry a dog, you follow a dog.” He knows that the proverb is not attested in early texts. Xin agrees and uses the poem to claim that the proverb existed in the Tang. Whether the proverb existed in the Tang or not, it is one reasonable construction of the line and makes better sense in the context. A custom in which the new bride brings her own domestic animals to her husband's house is no more attested than the proverb.

7.5 垂老別

10582; SB 2; Guo 3; Qiu 534; Shi 62; Chen 436; Xiao 1308.

Text

1 Guo var. 方/郊.

17 Guo reads 苦/堅.

22 Guo reads 盛/老; gives 老 as var.

25 Guo var. 東征/征戎.

Additional Notes

29 *Classic of Poetry* 113, “Big Rat” 碩鼠. Having his grain taken by the figurative “big rat,” the speaker proposes to leave for a “happy land.”

7.6 無家別

10583; SB 2; Guo 3; Qiu 537; Shi 63; Chen 437; Xiao 1316.

Text

2 Guo reads 菜/蔡.

6 Guo var. 委/為.

8 Guo var. 故/舊.

11 Guo reads 聞/對.

16 Guo var. 敢/安.

17 Guo reads 猶/獨.

Additional Notes

10 Xu Renfu 2 (34) offer a plausible alternative interpretation here, though one that eliminates the striking figurative usage: *ri shou* 日瘦 can mean “get thinner by the day” rather than “the sunlight was thin.”

7.7 夏日歎

10584; SB 2; Guo 3; Qiu 540; Shi 63; Xin 108; Chen 438; Xiao 1330.

Text

6 Guo reads 何以號令申. This obviously drops the rhyme.

11 Guo reads 墮魂/萬人.

19 SB reads 正/貞.

7.8 夏夜歎

10585; SB 2; Guo 3; Qiu 542; Chen 439; Xiao 1334.

Text

2 SB var. 中/我.

5 Guo reads 華池/昊天.

11 Guo reads 衰/物.

18 Guo reads 遲/連.

Additional Notes

5 *Haotian* 昊天 is variously identified as spring skies, summer skies (as would be appropriate here), or autumn skies. It was perhaps a different seasonal interpretation of the phrase that led to Guo’s reading.

15 Although *zhuo* 濯 is used in the passage from the *Classic of Poetry*,

the compound *xizhuo* 洗濯 often means “to wash away.” Du Fu is playing on the summer heat being “washed away,” with the water element also serving a cooling function, as well as evoking the perilous situation in which the soldiers find themselves.

7.9 立秋後題

10586; SB 2; Guo 4; Qiu 544; Chen 440; Xiao 1338.

Additional Notes

- 7 Zheng Wen (186–87) argues that others have misunderstood this line and that it should be: “to end one’s term of office depends on others.”
- 8 *Xingyi* 形役, being “put in service for one’s physical form,” doing what one must to provide for the body’s needs, comes from Tao Qian’s “Return,” “*Guiqulai ci*” 歸去來辭, as Tao decides to give up office and return to farm.

7.10 貽阮隱居(昉)

10587; SB 3; Guo 5; Qiu 544; Xin 109; Chen 464; Xiao 1610.

Additional Notes

- 1 Qiu notes a work in the “Bibliography” of the *Xin Tang shu* called *Traditions of the Ways of Chenliu*, *Chenliu fengsu zhuan* 陳留風俗傳. Given the sources of the “Bibliography,” this would have been circulating in Du Fu’s age and accounts for the opening phrasing.
- 7 “Horses and carriages” are associated with the “noise” (1.4) that Ruan Fang wants to get away from.

7.11–13 遣興三首

10588–590; SB 3; Guo 5; Qiu 546; Xin 110; Chen 481; Xiao 1340.

Text

- I.11 SB, Guo read 恥/頗, give 頗 as variant. Guo Cengxin (109) discusses the merits of this reading, “a modest general who knows shame.”

II.1 SB, Guo var. 塞/寒.

II.9 SB, Guo var. 何蕭條/事反覆.

III.12 SB var. 荒/芳.

Additional Notes

I.7 For the use of *xing* 行, see Xin 110.

II.3 Zhu Heling (Qiu) rejects the earlier interpretation of this as refer-

ring to the Uighurs and takes the line as referring to the non-Han in the vicinity of Qinzhou who had been conscripted into the imperial army.

III.10 Suzuki (III.27) takes this as coordinate with “sooner or later”: in fair youth or in ugly old age. Li Shousong (417) understands this as: it is not a matter of good or bad whether this occurs sooner or later.

7.14 留花門

10569; SB 2; Guo 3; Qiu 549; Xin 111; Chen 476; Xiao 1164.

Text

1 SB, Guo var. 方/門.

12 Guo reads 受/用.

15 SB, Guo read 營; Huang, Qiu read 雲/營.

24 SB, Guo var. 滅沒/撒烈.

Additional Notes

- 1** In the Western Han the Xiongnu were said to have referred to themselves as “Heaven’s darlings”/“Heaven’s favorite [spoiled?] sons.”
- 4** The implications of this line are unclear. Qiu cites the *Han shu* (94a) describing how the Xiongnu attack when the moon is getting full and withdraw when it wanes. A fully drawn bow was also conventionally described as a full moon. Since autumn, when the Xiongnu horses had grown fat from summer pasture, was the season for incursions, there is no mistaking the threat of aggression here.
- 8** “Haltering and tethering without ceasing” was a set phrase in the Han for the ruler’s behavior toward foreign peoples. “Haltering” refers to horses, while “tethering” refers to oxen. The phrase can suggest affectionate care or control.
- 21** Sandy Park was the imperial pasture.

7.15 佳人

10593; SB 3; Guo 5; Qiu 552; Shi 63; Chen 501; Xiao 1349.

Text

2 SB, Guo var. 山/空.

12 Guo reads 已/美.

21 SB, Guo var. 髻/髮.

7.16–17 夢李白二首

10599–600; SB 3; Guo 5; Qiu 555; Xin 111; Chen 511; Xiao 1356.

Text

I.11–12 Qiu places this couplet after l. 6.

II.7 SB, Guo var. 秋多風/多風波.

II.14 Guo var. 才/身.

Additional Notes

II.1 Qiu suggests that the opening is modeled on a line from Li Bai's "Seeing Off a Friend" 送友人 (08430): "The drifting clouds: the travelers thoughts" 浮雲遊子意.

7.18 有懷台州鄭十八司戶

10601; SB 3; Guo 5; Qiu 559; Xin 112; Chen 518; Xiao 1366.

Text

1 SB, Guo var. 江海/三江.

19 SB, Guo var. 鳩杖近/黃帽映; Huang also reads 黃帽映. Qiu reads 鳩杖近. This is a peculiar variant because both the "yellow hat" and the "pigeon-head cane" are mentioned together in *Bei Qi shu* (6) and *Sui shu* (9) as an imperial gift to old men. This is clearly a case in which the variation (done before the Wang Zhu edition) was a substitution by someone who knew the reference. The verb was changed to suit the object.

Additional Notes

Title Du Fu's old friend Zheng Qian had been given this lowly post because of his association with the rebels.

13 *Zuo zhuan*, Zhao 9. "To fend off goblins" was a reason the remote outposts were established.

16 Xin argues that *geng* 更 here has the effect of "instead," *fan* 反.

7.19–23 遣興五首

10602–03, 10614–16; Twc 14B (I, II); SB 3; Guo 5; Qiu 562; Shi 63; Xin 112; Chen 482; Xiao 1376.

Text

I.5 SB, Guo var. 且不死/不得死.

I.7 Qiu reads 坻/底.

II.5 SB, Guo var. 術/策.

II.6 SB, Guo var. 歲/竟.

V.2 Guo reads 短/短.

Additional Notes

I.1 *Sandong* 三冬 may also be the last month of winter.

- II.3** This echoes the title of a fourth-century book on personages of Xiangyang, the *Account of the Gaffers of Xiangyang*, *Xiangyang qiji ji* 襄陽耆舊記.
- II.7–8** Echoing Pang Degong’s reply to Liu Biao when invited to serve.
- III.5** Tao’s poetry often speaks of seeking only sufficiency.
- III.6** “Silent understanding” is from *Analects* I. Xu Renfu 1 (35) takes *gai* 蓋 as an interrogative, the equivalent of *he* 盍: “Why didn’t you achieve silent understanding earlier?”
- III.7** This refers to Tao’s poem “Upbraiding My Sons” 責子.
- IV.1** He Zhizhang was famous for his Wu dialect, usually associated with rusticity rather than elegance.
- IV.2** *Qingkuang* 清狂, “madcap and wild,” was associated with unrestrained eccentricity rather than madness.
- IV.7** Shanyin is north of the mountains of Kuaiji. There He Zhizhang lived after his retirement.
- V.1** This clearly echoes Li Bai’s “I adore Master Meng” 吾愛孟夫子 (08153). The translation “sadly cherish” (or “pity”) for *lian* 憐 is to give a sense of how that verb differs from Li Bai’s *ai* 愛 in this context.

7.24–25 遣興二首

10612–13; SB 3; Guo 5; Qiu 566; Xin 114; Chen 492; Xiao 1390.

Additional Notes

The opening lines of this pair of poems together formed a commonplace that is found often in prior texts, including *Shi ji* (30) and *Han shu* 24b.

- I.8** *Zhenzai* 真宰, translated as the “Ruler of the Universe,” is literally the “the true entity in charge,” in the *Zhuangzi* (2) the invisible presence that controls things for a purpose.
- II.2** The translation above follows Qiu in rejecting the longstanding interpretation first proposed by Zhao Yancai, which takes *liang* 良 not as “good,” but as the name Wang Liang, the famous connoisseur of horses. Thus the line becomes: “but who can tell any more without [Wang] Liang?” I agree with Xin that such an interpretation cannot be rejected out of hand.

7.26–30 遣興五首

10607–611; SB 3; Guo 5; Qiu 568; Chen 493; Xiao 1395.

Text

- IV.6** SB reads 情/晴; this is a mistake.

V.7 SB reads 練/縛.

Additional Notes

II.1 In the *Chunqiu bouyu* 春秋後語 by Kong Yan 孔衍 (Jin) this was part of the description of the Qin general Bai Qi made by the Lord of Pingyuan to the King of Zhao. Thus it suggests someone with great military potential.

7.31–50 秦州雜詩二十首

11036–55; Wyyh 234 (II); SB 10; Guo 20; Qiu 572; Shi 64; Xin 115; Chen 448; Xiao 1405.

Text

I.4 SB, Guo var. 入/及.

I.6 SB var. 通/空.

II.1 SB reads 山/城, gives 城 as var.

II.2 SB var. 傳是/勝居. 傳是 is the *Tangshi leixuan* reading (*Song shihua quanbian* [Jiangsu guji chubanshe, 1998], 2655–56).

II.4 *Tangshi leixuan* reads 霄/青 (*Song shihua quanbian* [Jiangsu guji chubanshe, 1998], 2655–56).

II.5 Qiu reads 朱/珠. There are precedents for both 珠汗 and 朱汗, which are exactly homophonous. “Red sweat” refers to sweating blood, the mark of the finest horses.

III.6 SB reads 蹄; gives 題 as var. Guo var. 蹄/題.

III.7 SB var. 至/子.

IV.6 SB reads 來/山; gives 山 as var.

IV.7 SB var. 年/方.

V.1 Qiu reads 西/南. Modern editions prefer 西 because it is the easier reading, though early texts agree on 南. 南使 should mean “envoy to the south” rather than “envoy from the south.” It could mean “the envoy coming south.”

V.4 SB var. 滿/遍.

V.6 SB var. 空餘/仍殘.

VI.4 SB var. 金徽/金微.

VI.6 Qiu reads 林/旌.

VI.7 SB reads 聞/堪, gives 堪 as var.

VII SB, Guo var. 石/山; Qiu reads 石.

VII.7 SB reads 獨/一; gives 一 as var. I suspect that 長 should be 悵.

VII.8 SB var. 催/摧.

X.4 SB var. 估/使.

- XI.7** SB var. 眼/耳.
XI.8 SB var. 見/獸.
XII.1 SB var. 東/南.
XII.6 SB, Guo var. 前/邊.
XII.8 Guo var 蕭/颯.
XIV.3 Qiu reads 今/人; gives 人 and 久 as var.
XV.3 SB, Guo var. 塞風寒落木/塞門風落木.
XV.7 SB var 放/懶.
XVI.4 SB reads 養/卷, gives 卷 as var.
XVII.1 SB reads 久/夕.
XVII.6 SB, Gao var. 高/深.
XVIII.6 SB var. 聲/聞. Guo reads 聲.
XVIII.8 SB var. 近/迓. Guo reads 近.
XIX.3 SB var. 烽/峰.
XIX.4 SB var. 暮/幕.
XIX.8 SB var. 人/時.
XX.4 The current SB has “printed as 亦” after 幸. Presumably the earliest printing of SB had 亦.
XX.6 SB var. 悟/憶.

Additional Notes

- I.2** It is unclear whether this line refers to someone causing him to go away or someone who made the journey seem attractive. Some commentators suggest that he hoped for help from his nephew Du Zuo. There was a famine in the capital region in the fall of 759, which certainly affected his decision. Shi argues that it means “to rely on someone [for support].”
- I.7** With the Tang’s troubles with the rebels in the northeast, its old enemy, the Tibetans, became active in the northeast. In a few years the whole area was to fall under Tibetan control, and Du Fu’s anxiety about beacon fires is certainly his worry about Tibetan raids.
- III.1** Tonggu was one of the three commanderies of Qinzhou.
- III.2** This was one of the routes into Central Asia.
- III.3** “Federate” is literally “surrendered”: these are non-Chinese who for various reasons, from the economic to the political, have placed themselves under Chinese jurisdiction.
- III.4** That is, the Han population.
- III.6** While Du Fu is clearly using the phrase descriptively, the “White

Foreheads” were a Xiongnu subtribe. Wang Sishi (Qiu) argues that it is a kind of hat.

- III.7** Lintao was to the west of Qinzhou. It is unclear whether these are Han Chinese lads or non-Chinese.
- V.1** The commentators disagree as to whether the “southern envoy” is the Han explorer Zhang Qian, who first brought back the “Heaven horses” or a Tang commissioner, who decided the Qinzhou region was particularly well suited for pasturing the imperial stud. Zheng Wen (211 ff.) points out that there were four “commissioners” (1 “envoys,” *shi* 使) for the imperial pastures, designated by the directions. If this is the case here, the phrase would best be translated as the “southern commissioner.”
- V.3** This seems to refer to the devastating loss of imperial cavalry in the battles around Ye. “Drifting clouds” seems to be an image of the horses in battle lines. Pu Qilong interprets the line very differently, taking *mo* 没 not as “perish” but as “submerge” (=hide) [the hills]. That is, the herds covered the ground
- V.4** The plants grow tall because there are no more herds to graze them.
- V.6** Literally “an old Xiaoshuang,” the exemplary name of a fine steed.
- VI.3** That is, Hebei.
- VI.4** Jinwei was one of the military districts in Central Asia. Evidently the dynasty was still stripping its Central Asian garrisons; presumably the troops are passing through Qinzhou on their way east.
- VIII.8** The Qiang were a people dwelling north of the Tibetan kingdom and eventually swallowed up in Tibetan expansion.
- XI.5** As Qiu points out, Du Fu is playing on a line of Cao Zhi: “I went forth from the North Gate of Ji.”
- XI.6** Referring to the Han title “General of the Westward Campaign.” The line is understood to suggest that Tang armies are fighting the Tibetans in the west when they should be retaking the northeast. Zheng Wen (216) takes this as contrasting the Han with the Tang.
- XII.3** Suzuki Toraō (III.73) makes an attractive suggestion that *de* 得 (*dək*) is an error for the near homophone 特 (*dhək*); that is, the deserted courtyard or the tree is “distinguished,” “stands apart.” Xu Renfu 1 (35) argues that it is the equivalent of “fitting,” *yi* 宜.
- XIII.1** Du Fu’s nephew supposedly lived near this valley.
- XIII.7–8** There are various ways to take this couplet. Suzuki takes the last line as the words of the boatman, though this seems unnecessary.

- XIV.1–2** Here Du Fu is not speaking from personal experience but from the lore in the “Commentary” to the *Water Classic*.
- XIV. II. 1–2** “There-is-a-little-Heaven” was a cave in Wangwu Mountain in Shanxi.
- XV.1** Perhaps referring to Confucius’s statement in *Analects* V: “My Way does not proceed; I will ride a raft and drift upon the sea” 道不行乘桴浮於海.
- XV.2** Referring either to the nearby troubles with the Tibetans or to the territory between Qinzhou and the sea, the eastern part of which is blocked by the rebels.
- XVI.6** It may be that the water and bamboo are “equally shared” among the inhabitants. Xin takes *hui* 會 in its optative sense: “may the time come when I share their water and bamboo.”
- XIX.3** I follow Suzuki here (III.81), taking this as the location of the watch fires rather than as a metaphor for their height (Qiu).

7.51 月夜憶舍弟

11056; SB 10; Guo 20, Qiu 589; Chen 520; Xiao 1471.

Text

5 SB, Guo var. 羈旅/分散.

7 SB reads 避/達, notes 達 as reading in Fan Huang.

7.52 天末懷李白

11079; SB 10; Guo 20; Qiu 590; Xin 116; Chen 517; Xiao 1475.

Additional Notes

5 Most likely this refers to success in public life, though it is unclear whether the “hatred” is literal (people hate those who are successful) or figurative (those in literature are rarely successful).

6 *Guo* 過, “errs” is also “pass by.”

7–8 It is unclear whether Li Bai is imagined to be alive when talking to the soul of Qu Yuan or Du Fu speculates that he has died in exile. If the former, then Li Bai is offering a poem to Qu Yuan (Qiu). If the latter, then Du Fu is offering this poem to Li Bai (Suzuki III.85). The use of *tou* 投 here is uncertain: Qiu cites *Zhaohun*, suggesting “to present” a poem, a common usage; however, under the circumstances it is difficult not to think of *tou* in the sense of *tou shui* 投水, to “toss into the water.” I have taken *ying* 應 as the speculative “you must be”; Xin takes it as “you should.”

7.53 宿贊公房

11057; SB 10; Guo 20; Qiu 592; Chen 451; Xiao 1484.

Additional Notes

Title note *Anzhi* 安置 in this sense of “being assigned a place in exile” was a Song usage. It may, however, simply mean that he was “sent to live here.”

8 The “roundness,” *yuan* 圓, of the moon suggests reunion.

7.54 赤谷西崦人家

10594; SB 3; Guo 5; Qiu 593; Xin 116; Chen 464; Xiao 1481.

Text

1 Guo, Qiu read 安/喧. Give 喧 as var.

8 Guo reads 源/花, gives 花 as variant.

7.55–56 西枝村尋置草堂地夜宿贊公土室二首

10595–96; SB 3; Guo 5; Qiu 594; Shi 66; Xin 117; Chen 452; Xiao 1488.

Text

I.19 Guo var. 天/巔.

II.2 SB reads 人/山; var. 以/更. Guo var. 人/山; var. 已/更.

II.8 SB, Guo var. 泉/底.

7.57 寄贊上人

10597; SB 3; Guo 5; Qiu 597; Shi 66; Xin 119; Chen 453; Xiao 1498.

Text

7 Guo var. 置/買.

10 Qiu reads 漆/黍. SB, Guo, and Huang all read 黍; SB, Guo var. 漆. Gao reads 漆. Qiu says that 黍 is the old character for 漆.

7.58 太平寺泉眼

10598; SB 3; Guo 5; Qiu 599; Xin 119; Chen 495; Xiao 1503.

Text

16 Guo var. 勝/舒.

Additional Notes

2 “Buildings” is added in the translation.

6 “Heaven’s edge” is generally understood as the heights on which the spring appears, but it might also suggest the remote corners of the

west. This is how Xin understands *ying* 榮, but it could be the winding stream that flows down from the spring.

9–10 These are proto-dragons.

7.59 東樓

11058; SB 10; Guo 20; Qiu 600; Chen 474; Xiao 1508.

Text

2 SB var. 行/征, 征西/西征. Guo reads 征西.

3–4 SB var. couplet 但添征戰骨, 不返死生魂.

6 SB var. 雨/水.

7.60 雨晴

11059; Wyyh 155; SB 10; Guo 20; Qiu 601; Shi 66; Chen 498; Xiao 1511.

Text

Title SB, Guo var. 秋霽.

1 Wyyh reads 外/際, gives 際 as var.; SB var. 外/際; Guo reads 水/際 (understood as Tianshui commandery of Qin).

2 Wyyh var. 松/從.

5 SB var. 岸/塞.

Additional Notes

5–6 Xu Renfu 1 (36) takes 行 as *zuo* 作, but this is not natural here either. The natural reading of the line would have 行 as “soon,” even though this does not make a perfect functional parallel.

7.61 寓目

11060; SB 10; Guo 20; Qiu 602; Chen 474; Xiao 1514.

Text

5 SB, Guo var. 搖/輕.

6 SB, Guo read 制/掣, give 掣 as variant.

Additional Notes

5–6 Here Du Fu makes a distinction between the Qiang and the Hu, which most often refers to Sogdians or Turks.

7.62 山寺

11061; Wyyh 234; SB 10; Guo 20; Qiu 603; Chen 497; Xiao 1517.

Text

- 5 SB, Guo var. 水/石. Qiu reads 水. Qiu's choice probably represents a "correction" to avoid the repetition of 石 in 1.3.
 8 Wyyh, Guo read 織/秋; SB var. 織/秋.

Additional Notes

- 3-4 Musk-deer and parrots were associated with the Long region; the parrots, like the golden peaches, were imports through Central Asia and not really native to the place. "Stone-bamboo" was a variety associated with Sichuan and the northwest.
 7 "The highest precincts," *shangfang* 上方, refers to Buddhist temples, built on mountain slopes.

7.63 即事

11062; SB 10; Guo 20; Qiu 604; Xin 120; Xiao 1521.

Text

- 1 SB var. 鬢/髻.
 5 Yang cites the suggestion that 秋 should be 愁.
 6 SB reads 勝/賸, var. 勝.

7.64 遣懷

11063; SB 10; Guo 20; Qiu 605; Chen 498; Xiao 1524.

Text

- 4 SB var. 晴/清.

7.65 天河

11064; Wyyh 156; SB 10; Guo 20; Qiu 606; Chen 500; Xiao 1527.

Text

- 2 SB var. 最/輒; Guo var. 轉/輒; Huang and Gao read 最; Qiu reads 轉. *Tangshi leixuan* reads 轉/輒.
 4 SB var. 當/能, 輸/能. Guo var. 當/能; rejects the reading.
 6 *Tangshi leixuan* reads 下/落.

Additional Notes

- 2 *Zhe* 輒 has a number of meanings as a particle, including "always," and "then"; but "right then and there" is a common usage in poetry.

7.66 初月

11065; Wyyh 151; SB 10; Guo 20; Qiu 607; Xiao 1532.

Text

- 1 The following variants are based on the generally accepted reading 初. Wyyh reads 豈/初, editors report the collection reads 欲; SB var. 常時/光細. SB reads 豈/初, 刊 var 初, Chen var. 欲 (perhaps Chen Yinghang 陳應行, *Dushi liutie* 杜詩六帖); Guo var. (Zhao Yencai ed.) 豈/初; Huang reads 欲/初. I have followed Wyyh, SB, and Zhao Yencai in reading 豈, even though, like 欲, it is a deflected tone and violates the tone pattern. 初 not only looks like an editorial “correction,” it makes no sense: 初月 of the title is the first quarter, while 上弦 (here given as 弦 ... 上) is the half moon. 豈 is an inference from before the moon has fully appeared in line 3.
- 3 Wyyh reads 堞/塞, editors report collection reads 塞.
- 8 Wyyh reads 欄, editors report collection reads 圍; SB var. 欄/圍.

Additional Notes

- 5 If the moon were full, it would dim the Milky Way.
- 8 *Tuan* 團 here is a common loan for 溥, the fullness of dew.

7.67 擣衣

11067; SB 10; Guo 20; Qiu 608; Xin 121; Chen 474; Xiao 1536.

Text

- 3 SB var. 暮/苦.
- 4 SB, Guo var. 驚/經.
- 5 SB reads 熨/衣, gives 衣 as var.

7.68 歸燕

11066; SB 10; Guo 20; Qiu 610; Shi 67; Xin 122; Chen 499; Xiao 1540.

Text

- 5 Here I have chosen the variant reading 誤; most texts read 訪. SB var. 誤/訪. Chen Yixin prefers 誤, which provides clearer sense, as does Xin. Shi recognized the problem and makes the plausible suggestion that 訪 is an error for 防: “I’m sure that spring’s beauty won’t prevent you [from returning].”

Additional Notes

- 5 That is, you won’t be beguiled by spring’s beauty in the south and stay there.
- 6 The translation above is the usual sense of *shiji* 識機. Li Shousong (467) suggests that it means the chicks recognize the “mechanisms” used to catch birds, that is, are aware of threats.

7.69 促織

11068; Wyyh 330; SB 10; Guo 20; Qiu 611; Xin 123; Xiao 1543.

Text

3 SB var. 冷/吟.

6 Wyyh, SB read 放/故, Wyyh editors note says collection reads 故, SB var. 故/放; Guo, Qiu read 故.

7 Wyyh reads 絲, editors note collection reads 絃; SB, Guo var. 絃/絲.

7.70 螢火

11069; Wyyh 329; SB 10; Guo 20; Qiu 612; Chen 500; Xiao 1546.

Additional Notes

1 For this use of *xing* 幸, see Zhang Xiang (268). Li Shousong interprets “luckily.”

7.71 蒹葭

11070; SB 10; Guo 20; Qiu 612; Xiao 1551.

Text

1 SB var. 與/守.

4 SB var. 墮水/幾處.

5 SB reads 甲/風, var. 風; Guo var. 甲 and 苗/風. Huang reads 苗.

8 SB, Guo var. 只/亦.

7.72 苦竹

11071; SB 10; Guo 20; Qiu 613; Shi 67; Xin 123; Xiao 1555.

Text

6 SB var. 亦/欲.

Additional Notes

Title “Bitter bamboo” designated a group of species of bamboo considered worthless.

1 As Shi discusses, *qingming* 青冥 usually refers to the heavens; Shi points out several cases in which it refers to the colors of trees, but rejects that usage here, suggesting that it refers to the blue-green mountain foliage in which the bamboo is located.

5 *Xuanchi* 軒墀, here translated freely as “splendid buildings,” is literally “balcony and courtyard” and is often applied to the court. This helps their figurative identification with the recluse.

6 Xu Renfu 1 (37) thinks the *yu* 欲 (which is indeed awkward) is a mistake for *que* 卻.

8.1 除架

11072; SB 10; Guo 20; Qiu 615; Xin 124; Chen 500; Xiao 1559.

Text

2 SB var. 卷/轉; 相/蕭.

Additional Notes

6 Qiu suggests this implies that the wrens, unlike the insects, have deserted it. Cai Mengbi suggests that the birds can no longer perch on it.

8.2 廢畦

11073; SB 10; Guo 20; Qiu 616; Shi 68; Chen 500; Xiao 1563.

Text

Additional Notes

2 Huang Sheng takes this as the vegetables not regretting their own ruin, which echoes 8.1.4.

8 Various interpretations have been offered here, but since these are abandoned fields, we may surmise that the food will never reach its destination. Qiu takes *jun* 君 as the ruler, but Pu takes it as a general “your.” Shi offers an interesting interpretation, having the last line (or couplet) being the vegetable’s response to the poet.

8.3 夕烽

11074; SB 10; Guo 20; Qiu 617; Xiao 1565.

Text

1 SB var. 止/近.

1–2 SB var. 夕烽明照灼, 了了報平安.

3 SB var. 聲/光.

4 SB var. 數/落.

5–6 SB var. 焰銷仍再滅, 煙迴不勝寒.

7–8 SB var. 恐照蓬萊殿, 城中幾道看.

Additional Notes

2 One torch in a beacon tower early at night was a signal that all is well.

7 That is, Daming Palace.

8 That is, they are anxious about the situation on the frontier. Li Shou-song suggests this is the emperor.

8.4 秋笛

11075; SB 10; Guo 20; Qiu 618; Shi 69; Xin 124; Chen 475; Xiao 1568.

Text

Title Guo var. 吹笛.

Additional Notes

- 5 Shi believes that the person plays the flute to give vent to pent-up feelings of rancor.
- 7 *Bu jian* 不見 may also be understood as a question: “Have you not seen?” I have taken it as referring to the power of the musician to stop the clouds in flight.
- 8 This plays on *feng* 風 both as “wind” and “an “air” of music.

8.5 日暮

11081; SB 10; Guo 20; Qiu 618; Chen 474; Xiao 1584.

Text

- 1 Qiu reads 暮/落.
- 2 SB reads 鳥/鳥, notes Jin reads 鳥.
- 5 Wang Sishi substitutes 笑/哭; Qiu and later commentators follows him.
- 7 SB var. 換駿馬/別換馬.

8.6 野望

11089; SB 10; Guo 20; Qiu 619; Chen 498; Xiao 1586.

Additional Notes

- 1 This is Qiu’s interpretation; Suzuki (3.114) gives a slightly different emphasis, suggesting that the poet’s gaze is “limitless.” Qiu’s interpretation goes better with the second line.
- 3–4 Suzuki (3.114) mentions the possible reading: “Distant waters join with the clarity of the heavens, / the lone city walls are hidden in the depth of fog.”

8.7 空囊

11082; SB 10; Guo 20; Qiu 620; Xin 125; Chen 500; Xiao 1571.

Variants

- 2 SB, Qiu read 高/朝, gives 朝 as var.

Additional Notes

- 3 *Lumang* 鹵莽 originally meant a ground that had run to weeds; Du Fu is the first person credited with transferring this to a general carelessness and lack of attention.

- 4 *Zhu* 屬 here can be understood as “I keep to”; Qiu’s precedent citation, however, suggests the interpretation above.
- 7 This may echo a story of Ruan Fu 阮孚, whose family was poor. When he went to Kuaiji he was carrying a black purse; asked what was in the purse, he said that he kept one cash to avoid embarrassment.
- 8 *Kan* 看 is best taken as “to hold onto” or “watch over.”

8.8 病馬

11083; SB 10; Guo 20; Qiu 621; Xiao 1575.

Additional Notes

- 1.7 Or: “my feeling for it is not shallow.”

8.9 蕃劍

11084; SB 10; Guo 20; Qiu 622; Shi 70; Xiao 1577.

Text

- 5 SB reads 趕/上, gives 上 as var.

8.10 銅瓶

11085; SB 10; Guo 20; Qiu 624; Xiao 1580.

Text

- 6 SB, Guo read 非/悲. Guo var. 悲/非.

Additional Notes

- 3–6 These are difficult lines and have been explained in many ways.

Qiu initially takes *wei shi shui* 未失水 as “was never lost in the water,” saying that it was tied with a long rope; he goes on to suggest that when the pitcher did indeed sink and was lost in the well, the palace lady who drew from the well was upset. But in a supplementary note he rejects this, suggesting that the sorrow is from the hardship of drawing water. In his *Dushi jianji* 杜詩箋記 (pp. 108–9) Cheng Shankai 成善楷 assumes the hardships of a palace lady who must draw water continually, thus she regrets that the pitcher never loses water and its sound is mournful to her. This seems far-fetched. *Shi shui* 失水 most commonly means “leave the water,” and in this sense Zhao Yancai takes line four as the sound of the water dripping from it “even before it has fully left the water” (想象其銅瓶離水欲上, 時有滴水之音也).

- 8 Critics differ on whether this is due to the fineness of the workman-

ship or because it is a palace artifact. Suzuki (3.119) takes the *zhe* 折 as literal: one can still “snap off” gold.

8.11 送遠

11076; SB 10; Guo 20; Qiu 625; Shi 70; Chen 520; Xiao 1590.

8.12 送人從軍

11088; SB 10; Guo 20; Qiu 626; Xin 126; Chen 520; Xiao 1594.

Variants

6 Guo reads 記/計.

Additional Notes

Title Qiu gives an “original note” as “At the time there was conscription because of the Tibetans.” 時有吐蕃之役.

8.13 示姪佐

11090; SB 10; Guo 20; Qiu 628; Chen 456; Xiao 1597.

Text

7 SB, Guo var. 阮/嗣.

8.14–16 佐還山後寄三首

11091–093; SB 10; Guo 20; Qiu 629; Shi 71; Xin 126; Chen 457; Xiao 1600.

Text

I.1 Qiu reads 黃/浮.

I.4 Qiu reads 林/村.

II.5 SB var. 甘/金.

III.3 SB, Guo var. 菜色/秋葉.

III.8 SB var. 薦/惠.

Additional Notes

I.8 Wang Sishi (Qiu) takes this as expressing Du Fu’s desire to keep Du Zuo’s company in the rustic setting. Pu takes this as *tixi* 提攜, probably in the sense of “take care of.” This fits the context better and prepares for Du Fu’s requests in the next two poems.

II.2 Chen (457–58) wants to read *fenzhang* 分張 as “parting.”

II.3–4 Chen tries to put the best face on this couplet, suggesting that Du Zuo is having it pounded fine especially for Du Fu, so that he or Du Fu doesn’t feel it is a little slow in coming.

III.2 The interpretation of the line is uncertain, but Pu (3.2) suggests the interpretation above.

III.6 For this usage of *dai* 帶, see Wei Gengyuan (126).

8.17 從人覓小猢猻許寄 (Xiao 從人覓小胡孫許寄)

11094; SB 10; Guo 20; Qiu 621; Shi 71; Chen 501; Xiao 1607.

Variants

3 SB, Guo var. 共愛/若駭.

6 SB var. 何/初.

Additional Notes

2 Qiu thinks that this should be a 猴 rather than a 猿.

3 This is a problem line. Huang Tingjian (Qiu) argued that *hai* 駭 should be 咳, the gurgling laughter of a child that was also applied to the sound made by monkeys (“the whole family heard that its sound was like gurgling laughter”). Shi thinks this is forced and prefers the variant 共愛. Li Shousong (484) takes it as above. It is slightly awkward, but less so than Huang Tingjian’s suggestion and fits the hyperbole of family excitement in the final line.

6 Traditional commentaries cite the *Qimin yaoshu* 齊民要術 on training horses by putting a monkey in the horse pen, horses being frightened of monkeys. This certainly does not fit the sense well. The grammar of the line suggests that the monkey will be trained by using a horse-whip.

8.18 秋日阮隱居致薤三十束

11095; SB 10; Guo 20; Qiu 632; Shi 71; Chen 465; Xiao 1614.

Text

Title SB var. 陳/阮.

1 SB var. 荊/柴.

8 SB var. 腹/餅; Guo var. 復/餅.

Additional Notes

7–8 This is an interesting combination of homophone variants and semantic variants. *Fu* (MC *bhiòu* or *bhiuk*, depending on the usage) 復, “also,” is a synonym of *bing* 餅; it is also nearly a homophone for MC *biuk* 腹, “stomach.” When used as “also,” 復 should be pronounced *bhiòu*. I suspect that the early reading was 腹, “stomach” (“my stomach has no worries”), which would be offensive because of redundancy. In copying it was understood as 復 read as *bhiòu*,

making the final syllables of the line (MC): *bhiòu mio qiou*. Some editor-copyist “repaired” this cacophony by substituting *bing* (MC *biěng*). If *fu* “stomach,” was the correct reading, the changes hide Du Fu’s shift from a technical medical term to the common term.

8.19 秦州見敕目薛三璩授司議郎，畢四曜除監察。與二子有故，
遠喜遷官，兼述索居，凡三十韻
11096; SB 10; Guo 20; Qiu 633; Shi 71; Xin 128; Chen 505; Xiao 1616.

Variants

Title SB, Guo var. 除/敕.

1 SB var. 廊/闕.

5 Guo reads 升/聲. Xin thinks the reading 升 is superior.

7 SB reads 突/突 var 突.

14 SB reads 心/歲.

29 SB, Guo var. 難/雖. Qiu reads 壘/壁.

38 SB, Guo var. 欲/歎.

53 SB var. 小/上.

56 SB var. 淬/握.

Additional Notes

6 Mastering a single Classic was minimal learning and a mark of narrowness.

9 This is Xin’s explanation of *zhan* 展.

19 This is Qiu’s interpretation. Yang thinks that they were ashamed of someone (or those) who surrendered to An Lushan. Xin agrees with Yang.

34 This may, as Wang Sishi and Xin suggest, refer to the sparseness and disarray of the assembled officials, whose court ranks were usually strictly linear.

35 This interpretation of *dianran* 點染 follows Pu.

44 Qiu takes this as Du Fu referring to himself; Yang takes it as referring to Xue and Bi.

8.20 寄彭州高三十五使君適虢州岑二十七長史參三十韻
11097; SB 10; Guo 20; Qiu 638; Shi 72; Xin 132; Chen 505; Xiao 1629.

Variants

3 SB reads 難/雖, gives 雖 as variant.

10 SB gives Fan Huang reading as 周/同.

20 SB var. 使/信.

26 SB var. 未/不.

41 SB var. 天彭/彭門.

59 SB var. 減/靜.

Additional Notes

1 Chen (505) interprets this as: “When were my old friends ever lonely and dreary?”

5–6 As with so many lines and couplets by Du Fu, these lines admit a variety of interpretations. The translation above is a combination of Pu (5.2) and Xin. The variables are tied to the phrase *wuqing* 物情 and to decisions about referents and grammar, particularly in the sixth line. *Wuqing* can refer to the quality of the things of the world or the way people “are” (that is, how they think and feel). Following from Du Fu’s claim of autumn inspiration in the preceding line, it would be quite plausible to interpret this couplet: “[Now] the quality of things can be particularly well seen, / and the poet cannot overlook it.” To my knowledge no commentator takes the couplet that way.

11–12 The use of *guan* 關 here is determined by the embedded compound *guanjie* 關接, to “come into contact with.”

21 Xin thinks this line is an inversion of 男兒是處行, “A man goes everywhere,” because of the tonal requirements.

23 Xin argues that *tui* 推 here means “defer to,” “yield to.”

43–46 This is common in *pailü* exposition: Gao Shi is in Sichuan, with Peng Gate Mountain, Ba notepaper, and reddish tangerines. Cen Shen is in Henan, near Guolue and Tripod Lake, with Jing Mountain jade, and black sesame.

52 Qiu takes this as their being too busy in their posts to make parallel lines. It is true that *mang* 忙, “busy,” commonly goes with official business, but it is not a positive term. A good official has leisure because everything runs on its own. Thus the light humor of the line is transferring *mang* to composing poems.

8.21 寄岳州賈司馬六丈巴州嚴八使君兩閣老五十韻

11098; SB 10; Guo 20; Qiu 645; Shi 72; Xin 135; Chen 509; Xiao 1642.

Text

3 SB var. 別/利.

4 SB notes former reading was 茫/悠.

5 SB var. 大/正.

17 SB, Guo var. 歌/吹; 塞/晉.

- 33 SB notes printed version reads 匣/甲.
 44 SB notes printed version reads 給/分.
 46 SB notes printed version reads 花/莎.
 48 SB var. 處/入.
 57 SB, Guo var. 換/改.
 59 SB var. 就/受.
 60 Guo reads 垂/誰.
 64 SB var. 推/何.
 66 SB var. 秋/愁.
 68 SB var. 池/湖.
 71 SB var. 好/苦.
 97 SB var. 成/加.
 99–100 SB cites var. couplet: 公如盡憂患, 何事有陶甄; gives Fan Huang's reading as 如公盡雄俊, 何事負陶甄.

Additional Notes

- 48 Taking *zui* 最 in the sense of “just then”; see Wang Ying 2005.
 49 This usage of 著 is discussed in Wang Ying 1991 (505).
 62 Du Fu here has apparently confused the Eastern Han *Zuo zhuan* scholar Fu Qian 服虔 with the more famous transmitter of the *Shu*, Fu Sheng 伏勝, who lived to past ninety in the Western Han.

8.22 寄張十二山人彪三十韻

11099; Wyyh 231; SB 10; Guo 20; Qiu 655; Shi 73; Xin 139; Chen 510; Xiao 1666.

Text

- 1 SB, Guo var. 雲/陽.
 2 Wyyh var. 逢/達.
 5 Wyyh var. 屣/屣.
 6 Wyyh var. 潛/公; SB reads 申/巾; this seems to be an error.
 11 Wyyh var. 闕/密.
 13 SB var. 好/妙.
 15 Wyyh var. 甚/太; SB var. 應甚苦/何太古.
 20 Qiu reads 賣/買.
 22 SB var. 情/潛.
 24 Wyyh reads 悟/誤.
 28 Wyyh reads 酸/悲, var. 愁/酸.
 27 SB var. 尤/猶.
 29 SB var. 轉徙/流轉.

- 36 Wyyh, SB, Guo read 源/涓; Wyyh var. 流/離; SB, Guo var. 知/離; var. line 湍水不流秦.
- 40 SB var. 欲/即.
- 43 Wyyh var. 懷賢/旅懷.
- 47 SB, Guo var. 全/今.
- 50 Wyyh, SB reads 信/倚; notes 倚 is Fan Huang's reading.
- 51 SB, Guo var. 壕/場; 錦/鎮.
- 53 Wyyh reads 功/兵; SB, Guo var. 功/兵.
- 58 Wyyh reads 豈/起; SB var. 豈/起.
- 60 SB var. 湘/松.

Additional Notes

- 1–2 Zhang Biao was from the Luoyang area (nearby Mount Song and the river Ying both associated with reclusion); he fled the fighting in the region with his elderly mother.
- 9 Qiu takes the reference to brotherly affection as Du Fu's earlier acquaintance with Zhang; Shi takes it as leaving his actual brothers and alone taking his mother to safety.
- 15 We must, of course, take this as a compliment on the "ancient" quality of Zhang Biao's draft script; however, it was often observed that draft script itself was the most recent of the major script styles, and only context prevents us from reading the line: "how could draft script be of great antiquity?"
- 28 This evidently refers to meeting Zhang Biao earlier in Huazhou.
- 36 Yang explains this as Du Fu, who has left Qin, contrasting himself with the Wei River.
- 38 The commentators cite the case of Wei Shuqing, who rode a white deer to see Han Wudi; but riding a white deer was a standard attribute of Daoist immortals and recluses.
- 41 Literally "behind the elbows," a term used in the titles of several Daoist works as spells to carry with one.
- 50 Qiu's interpretation is that those on the frontier gaze toward home in the moonlight. Here I follow Yang's interpretation.
- 51 *Guanchang* 官場 is literally "official spaces." I have followed Xie Siwei's interpretation, but this may refer to "official bazaars" where taxes were collected to meet military expenses.

8.23 寄李十二白二十韻

11100; Wyyh 251; SB 10; Guo 20; Qiu 660; Shi 74; Xin 141; Chen 517; Xiao 1681.

Text

3 Wyyh reads 聞/驚; SB, Guo var. 聞/驚.

13 Guo reads 還山/乞歸.

14 Wyyh reads 夙/宿; SB, Guo var. 夙/宿.

15 SB, Guo var. 遂/負; Guo reads 不/未.

17 Wyyh reads 戲/劇.

30 Wyyh, SB var. 立/泣; var. line 不獨泣麒麟.

31 Qiu reads 元/先 with Zhu Heling; this gives an easier sense, but is a later emendation.

36 SB var. 議/義.

40 SB var. 得/與.

Additional Notes

17 Xin takes *jutan* 劇談 as equivalent to *qingtan* 清談, more serious discussions, though not involving career or government.

20 Even though Du Fu uses the Si River here, this line unmistakably evokes *Analects* XI.26. Confucius asked a group of disciples to speak of their aims. They told the Master of various ambitions in government or ritual propriety. When it came to Zeng Xi's turn, he said: "It would be the end of spring when the spring clothes had been readied: with five or six young men and six or seven young boys I would bathe in the River Yi and feel the breeze on the Rain Altars, and then we would go home singing." Confucius sighed in approval. *Kongzi jiayu* says that Confucius walked singing by the Si.

31–34 This series of allusions is a way of giving an account of Li Bai's association with the Prince of Yong and subsequent imprisonment. Commentators differ on exactly what each allusion represents in Li Bai's case. Sometimes interpretations seem forced; for example, Qiu takes the allusion to Master Mu as Li Bai's refusal to take office under a rebel, even though the allusion itself suggests that Suzong did not treat him with the same favor as Xuanzong. The problem with using such allusions is their surplus of associations that threaten to complicate the straightforward message that the commentators seek. For example, Lord [Xia]huang here did not "serve Qin"; rather he fled to Shang Mountain. Whom is Li Bai not serving? To compare the Prince of Yong with the Second Ruler (or First Emperor) of Qin

makes no sense. Lord Xiahuang and the other Four Graybeards did, however, intervene later in a dispute on the succession, which finds direct, if problematic echoes in the relation between Suzong and the Prince of Yong. The simple sense of the allusions, however, must be: Li Bai was loyal, not appreciated, and protested his innocence from prison.

8.24 所思(得台州鄭司戶虔消息)

11263; SB 12; Guo 24; Qiu 666; Shi 75; Xiao 1373.

Text

2 SB, Guo var. 始/所. Qiu reads 始/所.

8.25 別贊上人

10631; Wyyh 219; SB 3; Guo 6; Qiu 667; Xin 142; Chen 529; Xiao 1694.

Text

10 Guo reads 子豆兩/豆子雨, var. 雨/兩.

13 Wyyh reads 交/友, var. 友.

15–16 Wyyh reads, SB, Guo var. 天長關塞遠, 歲暮飢寒逼.

19 Wyyh reads 鳴/嘶; SB, Guo var. 鳴/嘶.

8.26 兩當縣吳十侍御江上宅

10633; SB 3; Guo 6; Qiu 668; Shi 75; Xin 142; Xiao 1810.

Additional Notes

5 Yang and Shi take *wangzhu* 枉渚 not as a place name but as a sandbar at the mouth of a creek. Since Censor Wu was then exiled in Changsha, this must be the famous place nearby, mentioned in *Chu ci*.

23 I follow Suzuki (III.167) in the interpretation of *quan* 權, which is the interpretation that seems to be implied in Zhu Heling's paraphrase.

25–28 Qiu reverses the order of these couplets on the authority of Fan Huang, but this is not in the earliest Song editions.

31 Here I follow Xin rather than Qiu for *langbei* 狼狽.

8.27 發秦州

10634

Commentaries SB 3; Guo 6; Qiu 672; Shi 75; Xin 143; Chen 528; Xiao 1699.

Text

26 Guo reads 蒲/滿 (misprint).

Additional Notes

Original note Du Fu has many sets of poems under a single title, both earlier and later. In some later sets he gives a single title followed by more specific titles for individual poems. This is an intermediate form, using a note to unify twelve poems as an account of his experiences leaving Qinzhou and going to Tonggu. The current sequence seems to preserve the original order, but we cannot be sure.

3 The “happy land,” *letu* 樂土, is that envisaged in “Big Rat,” “Shishu” 碩鼠, in the *Shijing*.

8.28 赤谷

10635; SB 3; Guo 6; Qiu 675; Chen 529; Xiao 1707.

8.29 鐵堂峽

10636; SB 3; Guo 6; Qiu 677; Xin 143; Chen 530; Xiao 1711.

Text

4 Qiu reads 精/積.

7 Guo reads 限/垠, gives 垠 as variant.

Additional Notes

8 *Qiankong* 嵌空 can also be “gaping wide.”

8.30 鹽井

10637; SB 3; Guo 6; Qiu 679; Chen 531; Xiao 1717.

Text

12 Guo var. 亦固然/固自然.

8.31 寒碇

10638; SB 3; Guo 6; Qiu 680; Chen 532; Xiao 1722.

Text

6 Guo var. 貧/實.

8.32 法鏡寺

10639; Wyyh 234; SB 3; Guo 6; Qiu 682; Shi 76; Xin 144; Chen 532; Xiao 1727.

Text

1 Guo reads 自/身.

5 SB, Guo read 鮮/藓. Wyyh reading 藓 is probably correct. This is a problematic case because, as Shi and Xin note, *chanjuan* 嬋娟, “winsome,” is a fixed attribute of bamboo, which appear in line six, rather than lichens; and *xianjing* 鮮淨, “pure,” is a fixed compound. It could be a line describing the bamboo: “winsome, emerald, and pure.” Not only is a line so full of descriptives awkward, parallelism invites reading *xian* 藓, “lichens.” I suspect the line would be understood as “Among winsome [bamboo] are emerald lichens pure.”

7 SB var. 石/山.

16 Wyyh, Qiu read 敢/復.

8.33 青陽峽

10640; SB 3; Guo 6; Qiu 683; Xin 144; Chen 533; Xiao 1733.

Text

6 SB, Guo var. 穿/窄.

8.34 龍門鎮

10641; SB 3; Guo 6; Qiu 685; Shi 76; Chen 533; Xiao 1740.

8.35 石龕

10642; SB 3; Guo 6; Qiu 687; Chen 534; Xiao 1744.

Text

10 SB, Guo var. 抱/上.

14 Guo var. 應/無; Qiu reads 應/充.

8.36 積草嶺

10643; SB 3; Guo 6; Qiu 688; Shi 76; Chen 534; Xiao 1750.

Qiu cites an “original note”: “On the border of Tonggu” 同谷界. This does not appear in SB or Guo.

Additional Notes

15 Qiu associates bracken ferns with the wild plants eaten by the virtuous recluses Bo Yi and Shu Qi; however, they died from hunger on this diet, and Du Fu is not considering that.

8.37 泥功山

10644; SB 3; Guo 6; Qiu 690; Chen 536; Xiao 1755.

Text

9 Guo var. 猱/猿.

8.38 鳳凰臺

10645; Wyyh 213; SB 3; Guo 6; Qiu 691; Chen 536; Xiao 1759.

Text

5 Guo reads 石/山, gives var. 山.

8 Wyyh reads 居上/上上.

11 Qiu reads 血/出.

14 Qiu reads 無/忘.

19 Wyyh reads 舉/長.

21 Wyyh reads 圖識/瑞圖.

23 Wyyh reads 獻/奉.

24 Wyyh reads 議/鳳.

8.39–45 乾元中寓居同谷縣作歌七首

10646–52; SB 3; Guo 6; Qiu 693; Shi 77; Xin 146; Chen 544; Xiao 1770.

Text

I.2 Guo var. 短/亂.

I.8 Guo var. 東/天.

II.3 SB, Guo read 精/獨, give 獨 as var. Qiu reads 獨, following Huang Tingjian's version. Given the situation, the *huangdu* taro makes far more sense than the “yellow essence,” an herb for longevity.

II.5 SB, Guo var. 同/空.

II.8 SB reads 鄰里/閭里; Guo reads 里閭/閭里.

III.1 Guo var. 各一方/在遠方.

IV.4 Guo var. 遲/時.

V.2 SB, Guo var. 樹枝濕/枯樹濕.

VI.7 Guo var. 怨遲遲/歌思遲.

VII.2 Guo var. 十/三.

Additional Notes

II.1 A *chan* 鑿 was a single-toothed harrow used for breaking up the soil.

II.3 *Huangdu* 黃獨, a kind of taro eaten in times of famine.

8.46 萬丈潭

10632; Wyyh 163; SB 3; Guo 6; Qiu 701; Xin 146; Chen 543; Xiao 1801.

Text

- 1 Qiu reads 含/合.
 12 SB, Guo read 灑/澗; Guo gives 澗 as var.
 13 Wyyh, SB, Guo read 如/知.
 15 Wyyh reads 倒/到.
 18 Wyyh, SB reads 疊/壘; Guo var. 疊/壘.

9.1 發同谷縣

10653; Wyyh 291; SB 3; Guo 6; Qiu 705; Shi 79; Xin 147; Chen 549; Xiao 1821.

Text

- 3 Wyyh var. 夫/人.
 4 Wyyh reads 得/能.
 5 Wyyh reads 此/茲.
 6 Guo var. 嘉/喜.
 8 Wyyh reads 時/四.
 12 Wyyh, SB, Guo read 白/虎; SB, Guo give var. 虎.
 19 SB reads 達/達.

Additional Notes

- 1–2 Different sources of the proverbial expression always refer to Confucius and Mozi, but differ as to who “never had a blackened chimney” and whose “mat never got warm.” Du Fu clearly has Mozi (“a worthy man”) as the first and Confucius (a sage) as the second. The proverbial context is moving restlessly about to help the people of the world, not being driven here and there by poverty.

9.2 木皮嶺

10654; SB 3; Guo 6; Qiu 706; Xin 148; Chen 549; Xiao 1828.

Text

- 3 SB, Guo var. 幼/童.
 13 SB, Guo var. 看/干.
 18 SB, Guo var. 斷/短.
 25 Guo var. 墟/圖.

Additional Notes

- 2 Phoenix Village was presumably near Phoenix Terrace in Tonggu.

- 26 The Mysterious Gardens (or “Hanging Gardens”) are a sector of the Kunlun Range, where immortals dwell.

9.3 白沙渡

10655; SB 3; Guo 6; Qiu 708; Chen 550; Xiao 1835.

Text

11 Guo var. 脩/迴.

13 Guo var. 岑/峯.

9.4 水會渡

10656; SB 3; Guo 6; Qiu 710; Xin 149; Chen 551; Xiao 1840.

Text

Title SB, Guo var. 回/會.

- 7 The Harvard-Yenching Institute Sinological Index Series edition of Guo has the intuitive misprint 諳/暗. Since 暗 implies “unseen,” this reading would imply that the boatman could be heard from the shore but not seen. 諳, “was familiar [with plying his oars],” would go with the following line in which he is “laughing and singing” in the rough waters.

10 SB var. 洌/急; Guo var. 烈/急.

12 Guo var. 出/眺, 石/水.

Additional Notes

- 16 *Can jia can* 慚加餐 is literally: “I am ashamed about eating more.” *Can*, “to be ashamed,” has extended usages in many situations, where a literal English translation makes little sense. Xin explains it as “diminish [eating more].” The point is that when one is “frail and sick,” one ought to “eat more,” but Du Fu cannot; therefore he is ashamed that he fails to do what he should.

9.5 飛仙閣

10657; Wyyh 314; SB 3; Guo 6; Qiu 711; Xin 150; Chen 552; Xiao 1846.

Text

1 Wyyh reads 出/土; SB, Guo var. 出/土.

2 SB, Guo var. 徑微上秋毫. Wyyh editor gives this as collection reading.

5 SB, Guo var. 竹/林.

16 Wyyh reads 亦/何.

Additional Notes

16 Yang interprets the last line as: “How could I have come to this place had I not been planning to provide food and clothing?” This, in effect, places the blame on his family. The interpretation given above has the advantage of simplicity and decency.

9.6 五盤

10658; SB 3; Guo 6; Qiu 713; Chen 552; Xiao 1853.

Text

5 SB, Guo read 罟網/網罟.

6 Guo reads 至/反, var. 反.

9.7 龍門閣

10659; SB 3; Guo 6; Qiu 714; Chen 553; Xiao 1857.

Text

3 Guo var. 白/高.

5 Guo var. 祭盤道/中祭盤.

10 Guo var. 過飛雨/吹過雨.

13 Guo var. 知/聞.

Additional Notes

9 *Hua* 花 is left here as real flowers because of the mention of early flowers in the next poem, 9.8.3; however, *hua* is also used for “spots” in vision, which would be appropriate here.

9.8 石櫃閣

10660; SB 3; Guo 6; Qiu 716; Xin 150; Chen 553; Xiao 1863.

Text

16 Qiu reads 所/有.

Additional Notes

8 The poetic usage of *dai* 帶 is various. See Wang Ying 2005 (70).

9.9 桔柏渡

10661; SB 3; Guo 6; Qiu 718; Xin 151; Chen 554; Xiao 1868.

Text

4 Guo var. 水/永.

13 Guo, Qiu read 盼/眇.

9.10 劍門

10662; SB 3; Guo 6; Qiu 719; Xin 152; Chen 555; Xiao 1873.

Text

2 Guo var. 閣/門.

7 Guo var. 門/關.

8 Guo var. 仰/傍.

12 Guo reads 莫/各, gives 各 as var.

Additional Notes

14 The ambiguity of this line yields very different interpretations. If we take the “way” as referring to “gentle policy for far places,” then we read the line: “through tribute obligations, that way has perished”; that is, the central government is overtaxing them, leading to the kind of local rebellions described subsequently. If we take it as “the way of tribute obligations,” then Shu is no longer willingly sending tribute and is rising in rebellion.

16 This is a problematic line. *Wang* 王 here is in the fourth tone and is a verb.

9.11 鹿頭山

10663; SB 3; Guo 6; Qiu 722; Shi 79; Xin 153; Chen 556; Xiao 1885.

Additional Notes

SB has a concluding note: “Vice-Director Pei Mian, Duke of Ji” 僕射裴冀公冕; Guo has a similar note omitting “Duke of Ji.”

24 Following Shi’s suggestion that this is in the optative.

9.12 成都府

10664; SB 3; Guo 6; Qiu 724; Shi 79; Xin 153; Chen 557; Xiao 1892.

Text

7 Guo var. 從東來/東流去.

9.13 酬高使君相贈

11175; Wyyh 242; SB 11; Guo 22; Qiu 727; Shi 80; Xin 153; Xiao 1903.

Text

2 Wyyh reads 得/客; SB var. 得/客.

8 Wyyh reads 比/似.

9.14 卜居

11102; SB 11; Guo 21; Qiu 729; Shi 60; Xin 154; Xiao 1907.

Text

1 SB, Guo, Huang read 流; Gao reads 溪/流, which is followed by Qiu and most subsequent editions. SB, Guo var. 之/流.

8 Guo var. 入/上. Qiu reads 入.

Additional Notes

2 There is some disagreement whether the *zhuren* 主人 is the “householder,” Du Fu himself, or his “patron.” Chen Yixin (642–43) gives a long discussion, finally deciding in favor of Pei Mian 裴冕. Qiu, giving other examples in which the poet refers to himself as *zhuren* 主人, takes it as Du Fu himself, and the *wei* 為 as “on account of” the place in the first line and its qualities stated in the second hemistich. If we take *zhuren* as referring to Du Fu’s patron, then the *wei* will mean “for me.”

7–8 In addition to the famous Wang Huizhi story, Du Fu’s “thatched cottage” was close to the famous “Ten Thousand League League Bridge,” *Wanli qiao*, 萬里橋 in Chengdu. Qiu also cites *Huayang guozhi*: Fei Yi 費禕 was being sent on a mission to Wu, and Zhuge Liang saw him off; Fei sighed: “A journey of thousands of leagues begins from this point.”

9.15 王十五司馬弟出郭相訪，兼遺營茅屋貲

11109; SB 11; Guo 21; Qiu 730; Xiao 1912.

Text

8 Qiu reads 勞/遙.

Additional Notes

1 Pu (3.2) explains this as “What can I depend on for funds in moving?”

9.16 蕭八明府實處覓桃栽

11195; SB 11; Guo 22; Qiu 731; Xiao 1915.

Text

Title SB reads 隄/實, gives 實 as var.

9.17 從韋二明府續處覓綿竹

11196; SB 11; Guo 22; Qiu 732; Shi 80; Xiao 1917.

Additional Notes

Title So-called “cotton bamboo” was native to Sichuan; there was a Cotton Bamboo county, where Wei presumably serves as magistrate. Guo reads 錦/綿.

9.18 憑何十一少府邕覓檜木栽

11197; SB 11; Guo 22; Qiu 732; Xiao 1919.

Text

1 SB var. 木/林.

9.19 憑韋少府班覓松樹子栽

11198; SB 11; Guo 22; Qiu 733; Xiao 1921.

Text

4 SB var. 來/栽.

9.20 又於韋處乞大邑瓷碗

11199; SB 11; Guo 22; Qiu 734; Shi 81; Xiao 1923.

Text

2 SB, Guo var. 寒/哀.

9.21 詣徐卿覓果栽

11200; SB 11; Guo 22; Qiu 734; Xin 155; Xiao 1924.

9.22 堂成

11110; SB 11; Guo 21; Qiu 735; Shi 81; Xiao 1926.

Text

5 SB, Guo var. 下/止.

8 SB var. 慢/惰.

9.23 蜀相

11101; Wyyh 320; SB 11; Guo 21; Qiu 736; Shi 81; Xin 155; Xiao 1930.

Text

4 Wyyh reads 鶯/鷗; SB, Guo var. 多/空. Wyyh reads 空, but notes that the collection reads 多.

5 SB, Qiu read 繁/煩.

7 SB, Guo var. 用/捷; Guo var. 戰/捷. Wyyh notes that the collection reads 戰.

9.24 梅雨

11104; Wyyh 153; SB 11; Guo 21; Qiu 738; Xiao 1940.

Text

1 Wyyh, SB, Guo read 西/犀; Wyyh reads 市/道.

9.25 為農

11105; SB 11; Guo 21; Qiu 739; Xin 155; Xiao 1944.

Text

4 SB var. 墜/落.

9.26 有客

11108; SB 11; Guo 21; Qiu 740; Shi 82; Xin 156; Xiao 1947.

Text

Title The title has been kept as in Qiu for identification purposes and to avoid confusion with 9.27. SB and Guo read 賓至.

9.27 賓至

11106; SB 11; Guo 21; Qiu 741; Shi 82; Xiao 1953.

Text

Title The title has been kept as in Qiu for identification purposes. SB and Guo read 有客.

Additional Notes

8 Qian Qianyi argues that this is a flower trellis. Shi argues persuasively that this is indeed for his medicinal herbs.

9.28 狂夫

11107; SB 11; Guo 21; Qiu 743; Xiao 1955.

Text

1 SB, Guo var. 新/一.

9.29 田舍

11111; SB 11; Guo 21; Qiu 745; Shi 82; Xiao 1962.

Text

1 SB, Guo var. 上/曲.

5 *Tangshi leixuan* reads 楊柳/檉柳. Qiu reads 楊柳.

6 *Tangshi leixuan* reads 對對/樹樹.

9.30 江村

11115; Wyyh 318; SB 11; Guo 21; Qiu 746; Shi 83; Xiao 1965.

Text

3 Qiu reads 梁/堂.

5 SB var. 成/為.

7 SB and Guo read 多病所須惟藥物 “Often sick, what I need is only ingredients for medicine.” I have adopted Qiu’s reading of the line. Qiu identifies this as the Wyyh reading, though the current version of Wyyh has the somewhat ridiculous line: 但有故人供綠水. The line as Qiu quotes it is found as a variant in SB, and it probably was the original Wyyh reading, with 祿米 corrupted in copying to 綠水. This was evidently the same reading in Fan Huang’s anthology, because SB cites Fan Huang’s reading 分/供. I have followed Shi in taking this as a wish rather than a fact (“All I have is an old friend to provide rice from his salary”). This appears to be ideological editing, with Song editors wanting to suppress Du Fu’s begging for food.

8 SB var. 無/何.

Additional Notes

1.7 Qiu takes the Wyyh reading of this line: 但有故人供祿米. The person is identified as Pei Mian by Qiu. Shi Hongbao takes this as a wish rather than a fact: “If only an old friend would provide for me from his salary.”

9.31 江漲

11116; SB 11; Guo 21; Qiu 747; Xiao 1970.

Text

8 SB var. 撥/拔.

Additional Notes

3 Chen (575) takes this as his room being flooded several feet deep when he gets out of bed. Chen, for all his learning, has probably never waded through a domestic flood; if this were the case, I suspect the poem would have had a very different title. It is linguistically possible, but it seems rather that in the brief interval between hearing the news and getting out of bed to look, the waters have already risen several feet (*chi*).

8 This follows Zhao Cigong’s interpretation of *ba* (here *po*) 拔 as a Sichuan term for turning the prow of the boat around. Yang (7)

thinks this is a question, implying “not easily,” which makes it a very different poem.

9.32 野老

11117; SB 11; Guo 21; Qiu 748; Xiao 1972.

Text

4 SB reads 賈/估.

6 SB var. 事/意; Qiu reads 事; SB var. 行雲幾處/片雲何意.

Additional Notes

8 “Turrets” should refer to the palace; commentators usually take the usage here as referring to Chengdu as the “Southern Capital.”

9.33 雲山

11118; SB 11; Guo 21; Qiu 749; Xiao 1977.

Additional Notes

4 SB has a note: “Built by Prince Xiu of Shu in the Sui” 隋蜀王秀所築.

8 This could refer to the poet’s lament rather than the gull’s; the interpretation here follows Huang Sheng (Qiu).

9.34 遣興

11119; SB 11; Guo 21; Qiu 750; Xiao 1980.

Text

3 SB var. 巾/襟.

7 *Tangshi leixuan* read 病/疾.

8 SB var. 期/時; Guo reads 期/時.

9.35 遣愁

11636; SB 15; Guo 29; Qiu 751; Xiao 3935.

Additional Notes

4 Qiu places this poem in Chengdu because of its closeness to 9.34. In this case we would have to understand the line as “The place is cut off at the Terrace for Gazing Homeward.” I have translated it as a Kuizhou poem.

9.36

“Ballad of the Cuckoo” 杜鵑行, placed here in Qiu’s edition (752), comes from the Supplement to Du Fu’s collection, consisting of poems

collected after Wang Zhu's edition was published. This "Ballad of the Cuckoo" appears under the name of Sikong Shu 司空曙 in Wyyh 345, with the note that it also appears in Du Fu's collection. This note would, of course, have been added in the preparation of the printed edition of Wyyh from 1201 to 1204, when the Du Fu Supplement was already in wide circulation. In short, there is no evidence that this poem is by Du Fu and not by Sikong Shu.

9.37 題壁上韋偃畫馬歌

10670; SB 4; Guo 7; Qiu 752; Xin 157; Xiao 1998.

Text

Title SB reads simply 題壁畫馬歌, with the subscript 韋偃畫.

2 Qiu reads 渠/君.

9.38 戲題王宰畫山水圖歌

10671; Wyyh 339; SB 4; Guo 7; Qiu 754; Shi 84; Xin 157; Xiao 2001.

Text

Title SB reads 戲題畫山水圖歌 and adds "Wang Zai's painting; Zai's polychrome paintings are superb" 王宰畫; 宰丹青絕倫.

3 Wyyh reads 逼/迫.

5 SB, Guo var. 丈/壺.

11 SB, Guo var. 帶/亞.

13 SB, Guo var. 千/論.

9.39 戲為雙松圖歌

10673; SB 4; Guo 7; Qiu 756; Xiao 2008.

Text

Title SB has the subscript after the title "Wei Yan" 韋偃.

14 SB, Guo var. 素/東.

Additional Notes

7–8 Zhu Heling explains that the trunk is peeling and cracked like the rotting bones of dragons and tigers, and that the dense shadow of the leaves is like a rainstorm. Li Shousong (585) takes this as places where there is no ink.

17 The Duyi 杜臆 observes that painting a straight trunked pine successfully is harder than a twisted pine, and that the length of white silk Du Fu has is large enough to accommodate it.

9.40 北鄰

11120; SB 11; Guo 21; Qiu 759; Xiao 2013.

Additional Notes

- 4 *An* 岸, “a shore,” was used figuratively with headbands to describe their position high upon the forehead.

9.41 南鄰

11121; Wyyh 318; SB 11; Guo 21; Qiu 760; Shi 85; Xiao 2016.

Text

- 2 SB, Guo reads 粟/乘, gives 乘 as var.
 3 SB var. 門戶/賓客.
 5 SB var. 池雖/水纒; Guo var. 雖/纒.
 7 SB cites Huang Tingjian’s reading 艇航/野航; Guo var. 艇/野.
 8 SB reads 對/送; Guo var. 對/送; SB, Guo var. 籬南/柴門.

Additional Notes

- 1 Identified as the headgear of a recluse.
 2 A variant reads 茅 for 芋. 茅粟 is mentioned in the *Zhuangzi* as a kind of wild nut; 芋粟 are two very different foods.

9.42 過南鄰朱山人水亭

11123; SB 11; Guo 21; Qiu 762; Xiao 3160.

9.43 因崔五侍御寄高彭州(適) (Xiao 因崔五侍御寄高彭州一絕)

11170; SB 11; Guo 211 Qiu 762; Xiao 2023.

9.44 奉簡高三十五使君

11173; SB 11; Guo X; Qiu 763; Xin 157; Xiao 2025.

Text

- 8 SB reads 對/道, var. 道; reads 君/真. Qiu notes that the Wu Ruo edition also reads 君. *Jun* 君 does not rhyme. This seems to be a case when the received text, perhaps corrupted, was “fixed.” Then the 對 was transformed to 道 for the sense.

9.45 和裴迪登新津寺寄王侍郎

11128; Wyyh 234; SB 11; Guo 21; Shi 86; Qiu 763; Xiao 2027.

Text

- Title** Wyyh reads: 奉和裴十四迪新津山寺寄王侍郎; Wyyh adds note 即王蜀州; SB adds note 王時牧蜀.

- 1 SB, Guo, Huang var. 恨/限. Qiu reads 恨.
 6 Guo reads 樓/臨.
 7 SB var. 賞/佛, 費/佛; Wyyh reads 賞/佛, editor notes that the collection reads 典. Zeng Jili's *Tingzhai shihua* reports that Gu Tao's *Tangshi leixuan* read 嘗/佛, but reported that the collection read 費. This suggests Wyyh perhaps took this text from *Tangshi leixuan*.

9.46 贈蜀僧閻丘師兄

10668; SB 4; Guo 7; Qiu 765; Shi 87; Xin 158; Xiao 2052.

Text

- 13 Guo var. 穴/暮. 穴 is probably correct, but is not given as the primary reading in any early text.
 15 Guo reads 雲/熒.
 23 Guo reads 采/夾.
 27 Qiu reads 秋/愁; Guo var. 秋/愁.
 36 SB, Guo read 旅/侶, gives 侶 as var.
 41 Guo var. 空/黑.

Additional Notes

Title Guo adds subscript: "He was the grandson of the Erudite of the Court of Imperial Sacrifices" 太常博士均之孫.

- 19 This follows Wang Sishi's explanation of the line.
 38 This line is taken verbatim from the famous fifth "Drinking Ale" 飲酒 by Tao Qian. Du Fu rarely borrows a line unchanged.

9.47 泛溪

10669; SB 4; Guo 7; Qiu 769; Xin 159; Xiao 2031.

Text

- 9 SB var. 兒童戲左右.
 16 SB var. 跡/已; Guo var. 亦/已.
 21 Guo var. 始/初.

9.48 出郭

11122; SB 11; Guo 21; Qiu 770; Xiao 2036.

Text

- 6 SB, Guo var. 正/亦.

9.49 恨別

11124; SB 11; Guo 21; Qiu 772; Xiao 2040.

Text

- 1 SB var. 三/四; Guo var. 去/別.
2 SB var. 六七/五六.

9.50–51 散愁二首

11136–137; SB 13; Guo 26; Qiu 773; Xin 160; Xiao 2047.

Additional Notes

- 1 *Xuanpei* 旋旆 properly refers to an army on campaign turning home-ward. While we would normally read *jiu ke* 久客, “long a wayfarer” (“long away”), as referring to Du Fu himself, *xuanpei* suggests this refers to the troops.

9.52 建都十二韻

11131; SB 11; Guo 21; Qiu 775; Xiao 2061.

Text

- 22 SB, Guo var. 遠/久.
23 SB, Guo var. 唯駐/願枉; Wang var. 願駐/願枉.

9.53 村夜

11149; Wyyh 318; SB 11; Guo 22; Qiu 778; Xiao 2073.

Text

- 1 SB and Huang read 蕭蕭風色暮, with a note that the reading in Fan Huang’s anthology is as above. Wyyh and Guo read as above. The SB version violates the tonal pattern.
3 SB reads 春/春.

9.54 寄楊五桂州譚(因州參軍段子之任)

11126; SB 11; Guo 21; Qiu 778; Xiao 2076. Xiao 2076.

9.55 西郊

11113; Wyyh 318; SB 11; Guo 21; Qiu 779; Shi 87; Xiao 2093.

Text

- 4 SB gives Jin reading as var. 岸/路.
6 Wyyh, SB read 減/檢; Wyyh note says collection reads 檢; SB give Jin reading as var. 檢. Guo var. 減/檢.
7 Wyyh var. 競/覺. Guo reads 競/覺, give 覺 and 與 as var. Qiu says *jue* 覺 is Wang Anshi’s reading; older versions had *jing* 競 and *yu* 與.

9.56 和裴迪登蜀州東亭送客逢早梅相憶見寄
11133; SB 11; Guo 21; Qiu 781; Shi 87; Xiao 2080.

Text

4 SB, Guo var. 花/春; SB gives Fan Huang reading 更/何.

6 SB, Guo var. 春/鄉.

Additional Notes

3 The snow may be real snow or a figurative description of the plum blossoms.

9.57 暮登四安寺鐘樓寄裴十迪
11135; SB 13; Guo 26; Qiu 783; Xiao 2110.

Text

Title SB var. 西/四.

8 SB reads 大/太, gives 太 as var.

Additional Notes

2 It could be that the monk or the poet rings the bell.

7–8 That is, Pei Di is too absorbed in poetry to pay attention to friends like Du Fu.

9.58 寄贈王十將軍承俊
11134; SB 11; Guo 21; Qiu 783; Xiao 3386.

Additional Notes

5 Literally, “not yet given the ax,” signifying an important command.

9.59 奉酬李都督表丈早春作
11138; Wyyh 242; SB 11; Guo 21; Qiu 784; Xiao 2100.

Text

2 SB reads 時/詩, gives 詩 as var.

4 SB notes Wang Anshi reading 身/人.

5 Wyyh reads 梅/桃. 梅 is more consistent with early spring, but the “pink” is proper for peach blossoms.

9.60 題新津北橋樓(得郊字)
11163; Wyyh 312; SB 11; Guo 21; Qiu 785; Xiao 2106.

Text

3 *Tangshi leixuan* reads 筵/簾.

7 Wyyh reads 醉客/客眼; SB var. 遠/客.

8 Wyyh reads 是/有; SB var. 偏愛/唯有.

9.61 遊修覺寺

11161; SB 11; Guo 21; Qiu 786; Xin 161; Xiao 2115.

Text

5 SB, Guo var. 深/相.

6 SB, Guo var. 晚/自.

9.62 後遊

11162; SB 11; Guo 21; Qiu 787; Xiao 2119.

Text

1 Huang, Gao, Qiu read 曾/新.

5 Guo reads 闊/潤.

9.63–71 絕句漫興九首

11209–217; SB 11; Guo 22; Qiu 788; Xin 161; Xiao 2232.

*Text***I.1** SB, Guo var. 前/見.**I.3** SB var. 飛/開; Guo reads 飛/開, gives 開 as var.; SB, Guo var. 從/深.**I.4** SB, Guo var. 教 kaiw/覺 kaiwk. While 教 *jiao* is attractive and an early variant, it is the “easier” reading.**III.1** SB note Jin reads 孰如/熟知. Guo var. 耐/熟.**V.1** SB var. 白/盡.**VII.2** SB, Guo var. 累/疊.**VII.3** SB var. 竹/筍. SB, Guo read 稚子/雛子, with the note that some say 稚子 are bamboo shoots.*Additional Notes***I.4** Some commentators take *dingning* 丁寧 as “urging.”**VII.3** There was much commentarial ingenuity devoted to explaining the reading *zhizi* 稚子; Qiu dismisses it, arguing for the parallel of baby birds here.**IX.3** *Zuoyi* 作意 can also mean “act with purpose.”**9.72** 客至

11139; SB 11; Guo 21; Qiu 793; Shi 88; Xiao 2131.

Text

2 SB, Guo var. 有/見.

9.73–74 遣意二首

11140–141; SB 11; Guo 21; Qiu 794; Shi 88; Xiao 2139.

Text

II.4 SB reads 取/聚, var. 聚寒/取圓. Guo var. 寒/圓. Qiu reads 鷺/雁 following Wang Sishi. Qiu reads 起/聚 (the *Qianjia zhu Du gongbu shi* reading).

II.8 SB, Guo var. 也/夜.

Additional Notes

II.2 Li Shousong takes this as the Milky Way.

The Poetry of Du Fu

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The Poetry of Du Fu

10.1-2

漫成二首

I

野日荒荒白，
 春流泯泯清。
 渚蒲隨地有，
 4 村徑逐門成。
 只作披衣慣，
 常從漉酒生。
 眼前無俗物，
 8 多病也身輕。

II

江皋已仲春，
 花下復清晨。
 仰面貪看鳥，
 4 回頭錯應人。
 讀書難字過，
 對酒滿壺頻。
 近識峨眉老，
 8 知余懶是真。

10.1–2

Haphazard Compositions

I

The sun over the wilds is a blurry white,
the spring current has a murky clarity.

Island reeds are to be found where there is land,

4 a village path forms according to the gates.

I am well accustomed to just throwing on my clothes,
and I always live by filtering ale.

There is nothing low and common in my eyes—

8 often sick, I still find my body growing lighter.

II

On the river floodplain it is already mid-spring,
under the flowers once again a clear morning.

I raise my face, avid to watch the birds,

4 I turn my head, mistakenly to answer someone.

When I read, I pass over the hard words,
with ale before me, full pots are frequent.

Recently I've gotten to know an old fellow from Emei,

8 he understands that my indolence is my true nature.

10.3

春夜喜雨

好雨知時節，
當春乃發生。
隨風潛入夜，
4 潤物細無聲。
野徑雲俱黑，
江船火獨明。
曉看紅濕處，
8 花重錦官城。

10.4

春水

三月桃花浪，
江流復舊痕。
朝來沒沙尾，
4 碧色動柴門。
接縷垂芳餌，
連筒灌小園。
已添無數鳥，
8 爭浴故相喧。

10.3

Delighting in Rain on a Spring Night

A good rain knows its appointed time,
right in spring it brings things to life.

It enters the night unseen with the wind

4 and moistens things finely, without a sound.

Over wilderness paths, the clouds are all black,
a boat on the river, its fire alone bright.

At daybreak look where it's wet and red—

8 the flowers will be heavy in Brocade City.¹

10.4

Spring Waters

In the third month “peach blossom waves,”²
the River's current returns to its old high mark.

With dawn it swallowed the spit of sand,

4 its sapphire colors stir by my ramshackle gate.

Tying bits of line together, I let the sweet bait dangle,

a “tube wheel” waters my small garden.³

Countless birds have been added,

8 all trying to bathe together and willfully making a racket.

1 Chengdu.

2 So called because high waters came when the peach trees blossomed.

3 This is generally understood as a kind of waterwheel used for irrigation.

10.5

江亭

坦腹江亭暖，
長吟野望時。
水流心不競，
4 雲在意俱遲。
寂寂春將晚，
欣欣物自私。
故林歸未得，
8 排悶強裁詩。

10.6

早起

春來常早起，
幽事頗相關。
帖石防隕岸，
4 開林出遠山。
一丘藏曲折，
緩步有躋攀。
童僕來城市，
8 瓶中得酒還。

10.5

River Pavilion

- Sunning my belly, the river pavilion warm,
 long recite poems as I gaze on the wilds.
 The water flows on, the heart does not contend;
 4 the clouds still here, my thoughts just as slow.
 In stillness the spring is growing late,
 cheerfully each thing is filled with its own concerns.
 Not yet able to go back to the groves of home,
 8 I push back gloom and force myself to trim a poem.¹

10.6

Getting Up Early

- When spring comes, I always get up early,
 what goes on in my seclusion really engages me.
 I heap rocks to keep the bank from collapsing,
 4 and clear the grove to bring out the far mountains.
 One hill hides fine twists and turns,
 with slow steps I sometimes climb my way up.
 My servant boy comes from the city market,
 8 back after having gotten ale in a jug.

1 “Trimming a poem” is composition on the model of cutting cloth to a pattern. The term tends to be used for the careful composition of regulated poems.

10.7

落日

落日在簾鉤，
溪邊春事幽。
芳菲緣岸圃，
4 樵爨倚灘舟。
啁雀爭枝墜，
飛蟲滿院遊。
濁醪誰造汝，
8 一酌散千憂。

10.8

可惜

花飛有底急，
老去願春遲。
可惜歡娛地，
4 都非少壯時。
寬心應是酒，
遣興莫過詩。
此意陶潛解，
8 吾生後汝期。

10.7

Setting Sun

- When the setting sun is on the curtain hook,
 by the creek spring's experiences are tranquil.
 Sweet scents, a garden that follows the bank,
 4 gathering kindling and cooking, a boat pulled up at the rapids.
 A pecking bird falls off, fighting over a branch,
 flying insects roam filling the yard.
 Who fashioned you so, thick brew,
 8 that one draught disperses a thousand cares?

10.8

Too Bad

- How come flowers are in such a hurry to fall?—
 getting older, I want spring to slow down.
 Too bad that spots of pleasure and joy
 4 are not at all as they were when I was young and strong.
 To ease the mind there's only ale,
 nothing excels poems for expressing my mood.
 Tao Qian understood what I have in mind,¹
 8 but I was born after him.

1 *Tao Qian.

10.9

獨酌

步屨深林晚，
開樽獨酌遲。
仰蜂黏落絮，
4 行蟻上枯梨。
薄劣慚真隱，
幽偏得自怡。
本無軒冕意，
8 不是傲當時。

10.10

徐步

整履步青蕪，
荒庭日欲晡。
芹泥隨燕觜，
4 花蕊上蜂須。
把酒從衣濕，
吟詩信杖扶。
敢論才見忌，
8 實有醉如愚。

10.9

Pouring for Myself

- I stroll late deep in the woods,
I open the jug and am slow to pour a cup for myself.
A bee facing upward, stuck to fallen floss,
4 ants in line climb a dried-up pear tree.
An inferior sort, true reclusion puts me to shame,
yet I can enjoy myself in secluded places.
I have no thoughts of coach and cap,¹
8 but it's not a case of scorning these times.

10.10

Walking Slowly

- I put on my shoes and walk through green weeds,
in my overgrown yard the sun is sinking.
Mud and grass-blades go with beaks of swallows,²
4 flower stamens catch on antennae of bees.
Ale in hand, I let my clothes get wet,
chanting poems, I roam freely using my cane.
I dare not claim that my talents made me despised,
8 but it does happen that I get drunk as a fool.

1 That is, of high office.

2 To make their nests.

10.11

寒食

寒食江村路，
風花高下飛。
汀煙輕冉冉，
4 竹日淨暉暉。
田父要皆去，
鄰家問不違。
地偏相識盡，
8 雞犬亦忘歸。

10.12

石鏡

蜀王將此鏡，
送死置空山。
冥冥憐香骨，
4 提攜近玉顏。
眾妃無復歎，
千騎亦虛還。
獨有傷心石，
8 埋輪月宇間。

10.11Cold Food Festival¹

- Cold Food, on the road by my river village
 wind-blown flowers fly high and low.
 Mist on the beach, light and gradually moving,
 4 sun in bamboo, pure and glowing.
 Farmers—always go off when invited;
 neighbors—never fail to pay visits.
 The place is remote, everyone knows one another,
 8 even dogs and chickens forget to go home.

10.12Stone Mirror²

- A Shu king took this mirror,
 placed it on the deserted mountain when he saw off the corpse.
 He pitied her sweet bones in death's darkness,
 4 she could take it in hand and bring it near her jade-like face.
 All his court ladies sighed no more,³
 a thousand riders returned without her.
 Only this heartbreaking stone,
 8 a buried disk under the moonlit vault.

1 This is in late spring one or two days before the Qingming Festival, so called because making fires was forbidden.

2 This was placed at the gate of the tomb of a beloved consort of one of the ancient kings of Shu.

3 Previously jealous of the favor she once enjoyed.

10.13

琴臺

茂陵多病後，
 尚愛卓文君。
 酒肆人間世，
 4 琴臺日暮雲。
 野花留寶曆，
 蔓草見羅裙。
 歸鳳求凰意，
 8 寥寥不復聞。

10.14-15

春水生二絕

I

二月六夜春水生，
 門前小灘渾欲平。
 鸕鷀鸂鶒莫漫喜，
 吾與汝曹俱眼明。

10.13The Zither Terrace¹

After great sickness at Maoling,
he still loved Zhuo Wenjun.²

- Their tavern was in the mortal world,
4 the Zither Terrace, among sunset clouds.
Wildflowers still keep her sweet beauty-marks,³
the ground-vines show her gossamer skirts.
His purport—the homeward phoenix seeking its mate—⁴
8 is no longer heard in the vast silence.

10.14–15

Spring Floods Come

I

On the sixth night of the second month the spring floods came,
the little rapids before my gate were almost entirely level.
Cormorants and tufted ducks, be not so rashly delighted,
you and I together have our eyesight cleared.

1 This poem concerns the Western Han poet *Sima Xiangru, a native of Chengdu. The Zither Terrace was a local site where Sima Xiangru was reputed to have played his zither.

2 *Sima Xiangru.

3 In the Tang women often applied flower-patterned patches as beauty-marks.

4 “The Phoenix Seeks Its Mate” was a zither song that was attributed to *Sima Xiangru, who was said to have composed it for Zhuo Wenjun.

II

一夜水高二尺強，
 數日不可更禁當。
 南市津頭有船賣，
 無錢即買繫籬旁。

10.16

江上值水如海勢聊短述

為人性僻耽佳句，
 語不驚人死不休。
 老去詩篇渾漫與，
 4 春來花鳥莫深愁。
 新添水檻供垂釣，
 故著浮槎替入舟。
 焉得思如陶謝手，
 8 令渠述作與同遊。

II

In one night the water rose more than two feet,
after several days it will not be possible to hold it back any more.
At the ford of the southern market there is a boat for sale,
I have no money to buy it right now and tie it beside my hedge.

10.16

By the River I Came on Waters that Looked Like a Sea:
A Short Account

As a person I'm one-sided by nature, addicted to lovely lines,
if my words don't startle others, in death I will not quit.

As I get older my poems are pretty much easy-going,

- 4 when spring comes the birds and flowers don't upset me very deeply.
I've recently added a porch by the water to serve for dangling a hook,
for a long time I've used a floating raft to replace using a boat.
How can I find masters with thoughts like Tao and Xie?—¹
- 8 I would make them compose as we roam together.

¹ Tao is *Tao Qian; Xie may be the mid-fifth-century poet Xie Lingyun or the late fifth-century poet Xie Tiao.

10.17-18

水檻遣心二首

I

去郭軒楹敞，
無村眺望賒。
澄江平少岸，
4 幽樹晚多花。
細雨魚兒出，
微風燕子斜。
城中十萬戶，
8 此地兩三家。

II

蜀天常夜雨，
江檻已朝晴。
葉潤林塘密，
4 衣乾枕席清。
不堪祇老病，
何得尚浮名。
淺把涓涓酒，
8 深憑送此生。

10.17–18

Expressing My Heart by My Deck on the Water

I

Away from town walls, porch and pillars face openness,
with no village, my view reaches far.

The clear river, level, lessens the banks;

4 secluded trees, though late, have many flowers.

In the fine rain the fish come out,
swallows slant in the faint breeze.

The city has a hundred thousand households,

8 but in this spot, two or three homes.

II

Shu's weather, it always rains at night,

but my river deck is already in dawn's clear skies.

The leaves are moist, thick around the forest pool,

4 my clothes are dry, pillow and mat cool.

I cannot bear just being old and sick,

but how can I esteem insubstantial fame?

I take this shallow trickle of ale,

8 deeply dependent on it to see me through this life.

10.19

江漲

江發蠻夷漲，
山添雨雪流。
大聲吹地轉，
4 高浪蹴天浮。
魚鱉為人得，
蛟龍不自謀。
輕帆好去便，
8 吾道付滄洲。

10.20

朝雨

涼氣曉蕭蕭，
江雲亂眼飄。
風鴛藏近渚，
4 雨燕集深條。
黃綺終辭漢，
巢由不見堯。
草堂樽酒在，
8 幸得過清朝。

10.19

The River Floods Over

The river sets out, flooding from foreign lands,
the mountains add currents from rain and snow.

With a loud sound it blows the land turning,

4 high waves roll on, dash to the heavens.

Fish and turtles are captured by people,
krakens and dragons cannot fend for themselves.

It's just right to go off with my light sail,

8 for my Way is given over to gray-green isles.

10.20

Dawn Rain

A cool air whistles in the morning,
river clouds toss along, confusing the eyes.

Wind-blown ducks hide on a nearby isle,

4 swallows in the rain roost deep in the branches.

Huang and Qi at last took leave of Han,¹

Chaofu and Xu You did not meet Yao.²

In my thatched cottage a mug of ale remains,

8 luckily I get to pass the cool dawn.

1 *Four Graybeards.

2 *Xu You.

10.21

晚晴

村晚驚風度，
庭幽過雨露。
夕陽薰細草，
4 江色映疏簾。
書亂誰能帙，
杯乾可自添。
時聞有餘論，
8 未怪老夫潛。

10.22

高栴

栴樹色冥冥，
江邊一蓋青。
近根開藥圃，
4 接葉制茅亭。
落景陰猶合，
微風韻可聽。
尋常絕醉困，
8 臥此片時醒。

10.21

Clear Skies Late

Late in the day sudden gusts go through the village,
 a passing rain soaks my secluded yard.

- Evening sunlight makes the slender plants give off fragrance,
 4 the river's colors shine through the slats of my blinds.
 My books in disorder, who can put them in their cases?—
 my cup is dry, but I can add to it myself.
 Sometimes I hear that there are comments—
 8 no one blames this old fellow for sinking from sight.¹

10.22

The Tall Nanmu Tree

The nanmu tree's color is very dark,
 one canopy of green beside the river.

- Near its roots I made an herb garden,
 4 touching its leaves I constructed a thatch pavilion.
 When the sun sinks, its shade is still unbroken,
 in a light breeze its tones are good to listen to.
 Usually when I reach the height of discomfort from drinking,
 8 I lie down here and sober up in a moment.

1 This plays on the name of an Eastern Han work by Wang Fu, *Discussions of One Who Sinks from Sight*.

10.23

惡樹

獨繞虛齋徑，
 常持小斧柯。
 幽陰成頗雜，
 4 惡木剪還多。
 枸杞因吾有，
 雞棲奈汝何。
 方知不材者，
 8 生長漫婆娑。

10.24-30

江畔獨步尋花七絕句

I

江上被花惱不徹，
 無處告訴只顛狂。
 走覓南鄰愛酒伴，
 經旬出飲獨空床。

10.23

Bad Trees

All by myself I circle the path around my empty study,
 always holding the handle of a little ax.

The shade, giving privacy, has become quite mixed,

4 I cut the bad trees, but they grow many again.

Matrimony vines are there because I planted them,
 but what can I do about you “chicken-roost” shrubs?

8 Now I understand that things without useful substance,
 grow great and flourish for nothing.

10.24–30

Strolling Alone By the Riverside, Looking for Flowers: Seven Quatrains

I

By the river I suffer unceasing torment from flowers,
 with no one to address my complaint to, I just get crazier.
 I rush off to my southern neighbor, an ale-loving companion,¹
 he's been out for ten days drinking, leaving an empty bed.

1 Original note: “Husi Rong was my drinking buddy” 斛斯融吾酒徒.

II

稠花亂蕊畏江濱，
行步欹危實怕春。
詩酒尚堪驅使在，
未須料理白頭人。

III

江深竹靜兩三家，
多事紅花映白花。
報答春光知有處，
應須美酒送生涯。

IV

東望少城花滿煙，
百花高樓更可憐。
誰能載酒開金盞，
喚取佳人舞繡筵。

V

黃師塔前江水東，
春光懶困倚微風。
桃花一簇開無主，
可愛深紅愛淺紅。

II

Dense flowers, a tangle of stamens make me wary of the riverbank,
I walk, stepping precariously, truly scared of spring.
But, still able to be commanded by poetry and ale,
I need not yet be watched over as a white-haired old man.

III

The River deep, the bamboo calm, two or three homes,
messing in others' business, red flowers half-hide white flowers.
To respond to spring's bright weather I know there is a way:
I really must have fine ale to go with me the rest of my years.

IV

I gaze east to the "little city," flowers fill the mist,¹
the tall building, the "Hundred Flowers," is even more attractive.
Who can come bringing ale and set out golden cups
and call to get fair women to dance on embroidered mats?

V

Before Reverend Huang's pagoda, the River's waters go east,
in spring's bright weather I am languid, leaning in the light breeze.
A single clump of peach blossoms bloom without an owner,
do I dote more on the deep red ones or on the light red ones?

1 The "little city" was the market and tavern section of Chengdu. This would also be the courtesan district.

VI

黃四娘家花滿蹊，
 千朵萬朵壓枝低。
 留連戲蝶時時舞，
 自在嬌鶯恰恰啼。

VII

不是愛花即欲死，
 只恐花盡老相催。
 繁枝容易紛紛落，
 嫩葉商量細細開。

10.31

進艇

南京久客耕南畝，
 北望傷神坐北窗。
 晝引老妻乘小艇，
 4 晴看稚子浴清江。
 俱飛蛺蝶元相逐，
 並蒂芙蓉本自雙。
 茗飲蔗漿攜所有，
 8 瓷甕無謝玉為缸。

VI

At the home of Miss Huang Four flowers fill the lane,
 a thousand buds, ten thousand buds press the branches low.
 Lingering there, sporting butterflies dance now and again,
 and charming orioles, self-absorbed, just right for singing out.

VII

It's not that I dote on flowers so much that I want to die right now,
 I just fear that when the flowers are gone, old age will press upon me.
 The densely packed branches will easily shed petals in thick flurries,
 may the tender leaves consider just opening bit by bit.¹

10.31

Going Ahead in My Skiff

Long a sojourner in the Southern Capital, I plow my southern acres,²
 gazing north wounds the spirit as I sit by my north-facing window.³
 By day I take my wife to ride in a tiny skiff,
 4 under sunny skies we watch the children bathe in the clear river.
 Butterflies flying together, always they follow each other,
 lotuses sharing a single stalk, by nature form pairs.
 Cane syrup to drink with our tea, we've brought along what we have,
 8 and our pottery jar will not take second place to a jug made of jade.

1 That is, he is asking the trees to flower more slowly.

2 When Xuanzong fled to Chengdu as An Lushan's forces advanced on Chang'an, Chengdu became the "Southern Capital."

3 That is, gazing toward Chang'an.

10.32

一室

一室他鄉遠，
空林暮景懸。
正愁聞塞笛，
4 獨立見江船。
巴蜀來多病，
荊蠻去幾年。
應同王粲宅，
8 留井峴山前。

10.33

所思

苦憶荊州醉司馬，
謫官樽俎定常開。
九江日落醒何處，
4 一柱觀頭眠幾回。
可憐懷抱向人盡，
欲問平安無使來。
故憑錦水將雙淚，
8 好過瞿塘滸瀨堆。

10.32

One Cottage

One cottage, far in a strange land,
the evening sun suspended over a deserted forest.

Just now it saddens me to hear frontier flutes,

4 I stand alone and see boats on the river.

Since I came to Ba and Shu, I have often been sick,
in how many years can I go to Jing-Mon?¹

I'm sure it will be the same as Wang Can's lodgings,

8 with a well left there, before Mount Xian.²

10.33

Someone On My Mind

I intensely recall Jingzhou's drunken Assistant,³
this banished official's goblet and plate are surely always set out.

When the sun sets at Nine Rivers, where will you sober up?—

4 up in One Pillar Lodge how many times have you slept?⁴

Too bad that these feelings are now all pouring out for him,

I want to find out if he's all right, but no messenger comes.

Thus I depend on the waters of Brocade River to take this pair of tears,

8 they will easily pass the Qutang Gorge and Yanyu Rock.⁵

1 Jingzhou, farther down the Yangzi.

2 The poet *Wang Can stayed in Xiangyang, and the supposed well of his house was one of the local sights.

3 Original note: "Cui Yi of the Ministry of Personnel" 崔吏部游.

4 The most famous site in Jingzhou.

5 Two places famous for their perils on the Yangzi River passage from Chengdu to Jingzhou.

10.34

聞斛斯六官未歸

故人南郡去，
去索作碑錢。
本賣文為活，
4 翻令室倒懸。
荆扉深蔓草，
土鏗冷疏煙。
老罷休無賴，
8 歸來省醉眠。

10.35

赴青城縣出成都，寄陶、王二少尹

老被樊籠役，
貧嗟出入勞。
客情投異縣，
4 詩態憶吾曹。
東郭滄江合，
西山白雪高。
文章差底病，
8 回首興滔滔。

10.34

Hearing That the Official Husi (6) Has Not Returned

My old friend has gone off to a southern commandery,
 he's gone to seek cash for writing stele inscriptions.

He always made a livelihood selling his writing,

4 but instead it has caused his home to be all topsy-turvy.

His ramshackle gate is deep in vines,

his earthenware crock is cold with infrequent smoke.

You're old and retired, quit being irresponsible,

8 when you go home, drink yourself to sleep less often.

10.35

Leaving Chengdu on My Way to Qingcheng County, Sent to the Two Vice-Governors Tao and Wang

Old, I'm forced to travel by being in a cage,¹

poor, I sigh that I have to struggle, whether going out or staying home.

With a wayfarer's feelings I lodge in another county,

4 but I recall us three, how it was writing poems.

The gray river joins around the eastern part of the city,

on the western mountains the white snow is up high.

What sickness will writing cure?—

8 yet looking back the inspiration comes flooding.

1 That is, he is not free in his doings.

10.36

野望因過常少仙

野橋齊渡馬，
秋望轉悠哉。
竹覆青城合，
4 江從灌口來。
入村樵徑引，
嘗果栗皺開。
落盡高天日，
8 幽人未遺回。

10.37

丈人山

自為青城客，
不唾青城地。
為愛丈人山，
4 丹梯近幽意。

丈人祠西佳氣濃，
緣雲擬住最高峰。
掃除白髮黃精在，
8 君看他時冰雪容。

10.36

Gazing on the Wilderness and Subsequently Visiting Chang Shaoxian

A wilderness bridge, our horses cross abreast,
my autumn view extends on ever more.

4 The bamboo merge, covering Qingcheng County,
the River comes out from Guankou.

A woodman's path leads me into the village,
tasting nuts, the chestnut's wrinkles open.

8 When the sun in the high sky has completely set,
the recluse has not yet sent me back.

10.37

The Senior Mountain

Being a visitor in Qingcheng
I do not spit on the ground of Qingcheng,
because I cherish the Senior Mountain,

4 its ladder of cinnabar is close to my reclusive mood.¹

West of the shrine to the Senior the auspicious vapors are thick,
following the clouds I intend to halt at the very highest peak.

8 To sweep away my white hair the yellow elixir is there,
some day to come, just take a look at my face of ice and snow.²

Qingcheng County was in Shuzhou, not far from Chengdu. According to legend, the Yellow Emperor had visited it and built a shrine there, making it the "Senior" over the Marchmounts of the four directions and center. A Daoist temple had been built there.

1 The "ladder of cinnabar" refers to a mountain peak rising into the clouds and hence a way to seek the immortals.

2 That is, the poet will become an immortal.

10.38

寄杜位

近聞寬法離新州，
想見懷歸尚百憂。
逐客雖皆萬里去，
4 悲君已是十年流。
干戈況復塵隨眼，
鬢髮還應雪滿頭。
玉壘題書心緒亂，
8 何時更得曲江遊。

10.39

送裴五赴東川

故人亦流落，
高義動乾坤。
何日通燕塞，
4 相看老蜀門。
東行應暫別，
北望苦銷魂。
凜凜悲秋意，
8 非君誰與論。

10.38Sent to Du Wei¹

Recently I've heard that your sentence was eased and that you have left
Xinzhou,

I can imagine you longing to go home, still beset by a hundred cares.

Even though all those banished went off ten thousand leagues,

4 I'm saddened that for you it has been ten years in exile.

In the clash of arms even more the dust has followed your eyes,

as for your hair, I'm also sure that snow now fills your head.

At Jade Fort Mountain I write a letter, my heart in turmoil,

8 when again will be we able to roam about Twisting River?

10.39

Seeing Off Pei (5) Setting Off for East River Circuit

Even my old friend goes a-wandering,

his lofty sense of right stirs Heaven and Earth.

When will we get through to Yan's passes?—

4 we watch each other grow old in Shu.

I'm sure this journey east will be but brief parting,

gazing north melts the soul with bitterness.

Biting cold, the mood of grieving over autumn—

8 with whom can I discuss this other than you?

1 An original note: "Wei's home in the capital was near the western side of the Twisting River. The end of the poem gives an account of this" 位京中宅近西曲江, 詩尾有述。

10.40

送韓十四江東覲省

兵戈不見老萊衣，
歎息人間萬事非。
我已無家尋弟妹，
4 君今何處訪庭闈。
黃牛峽靜灘聲轉，
白馬江寒樹影稀。
此別應須各努力，
8 故鄉猶恐未同歸。

10.41

柟樹為風雨所拔歎

倚江柟樹草堂前，
古老相傳二百年。
誅茅卜居總為此，
4 五月髣髴聞寒蟬。

東南飄風動地至，
江翻石走流雲氣。
幹排雷雨猶力爭，
8 根斷泉源豈天意。

10.40

Seeing Off Han (14) to Visit His Parents in Jiangdong

An age in arms, one does not see the clothes of Laolaizi,¹
 I sigh how in this mortal world everything has gone wrong.
 I have already lost my home where I could find my brothers and sister,
 4 now where are you going to visit your parents' chambers?
 Yellow Ox Gorge is still, but the sound of rapids turns,
 White Horse River is cold, the shadows of trees have sparse leaves.
 Parting here, we really must each do our utmost to take care,
 8 yet still I fear that to our homelands we will not both return.

10.41

A Lament for My Nanmu Tree Uprooted by Storm

A nanmu tree next to the River, in front of my thatch cottage,
 old-timers tell me that it's two hundred years old.
 Cutting thatch and siting my dwelling were mainly because of this,
 4 in midsummer one seemed to hear cold-weather cicadas.

From the southeast whirling gusts came shaking the land,
 The River churned, stones sped, streaming with cloudy vapors.
 The trunk pushed back the thunder and rain, still contending in
 strength,

8 but its roots were cut off from the springs below—how could that have
 been Heaven's will?

1 *Laolaizi.

蒼波老樹性所愛，
 浦上童童一青蓋。
 野客頻留懼雪霜，
 12 行人不過聽竽籟。

虎倒龍顛委榛棘，
 淚痕血點垂胸臆。
 我有新詩何處吟，
 16 草堂自此無顏色。

10.42

茅屋為秋風所破歌

八月秋高風怒號，
 卷我屋上三重茅。
 茅飛度江灑江郊，
 4 高者掛胃長林梢，
 下者飄轉沈塘坳。
 南村群童欺我老無力，
 忍能對面為盜賊。
 8 公然抱茅入竹去，
 唇焦口燥呼不得。

Gray waves and old trees are things my nature adores,
 a green awning, towering tall upon the shore.
 Men in the wilds often lingered here, fearing the frost and snow,
 12 travelers did not pass it by, but listened to its pipes and flutes.¹

The tiger is fallen, the dragon upturned and cast in a briar patch,
 tear-tracks and spots of blood fall on my bosom.²

Whenever I have new poems, where will I recite them?—

16 from this point on my thatched cottage lacks all attraction.

10.42

A Song on How My Thatched Roof Was Ruined by the Autumn Wind

The eighth month, high autumn, the wind howled in rage,
 it rolled up from my roof three layers of thatch.

The thatch flew crossing the river, and was strewn over the floodplain,
 4 the high ones caught tangled in the treetops of tall woods,
 the low ones whirled around and sank in ponds and puddles.

The gangs of boys of south village took advantage of my age and lack
 of strength,

how could they act as thieves before my very face?

8 Right in public they took armfuls of thatch and went off into the
 bamboo,

my lips were parched, my mouth was dry, but my shouts didn't stop
 them.

1 The "pipes and flutes" here are the sounds made by the wind whistling through the crevices of the tree.

2 Blood in tears suggests the intensity of grieving.

- 歸來倚杖自歎息，
 俄頃風定雲墨色，
 12 秋天漠漠向昏黑。
 布衾多年冷似鐵，
 嬌兒惡臥踏裏裂。
 床頭屋漏無乾處，
 16 雨腳如麻未斷絕。
 自經喪亂少睡眠，
 長夜沾濕何由徹。
 安得廣廈千萬間，
 20 大庇天下寒士俱歡顏，
 風雨不動安如山。
 嗚呼
 何時眼前突兀見此屋，
 24 吾廬獨破受凍死亦足。

10.43

石笋行

- 君不見益州城西門，
 陌上石筍雙高蹲。
 古來相傳是海眼，
 4 苔蘚蝕盡波濤痕。

I went back leaning on my cane, sighing to myself.
 In a moment the wind died down and the clouds were the color of ink,
 12 they billowed over the autumn sky growing blacker toward dusk.
 The cloth covers were years old and as cold as iron,
 my darling son slept badly and kicked rips in the lining.
 The roof leaked above the bed, there was no place dry,
 16 the raindrops came like threads of hemp, never breaking.
 I have been through death and destruction and had but little sleep,
 but how can I last through the soaking of this long night?
 If only I could get a great mansion of a million rooms,
 20 broadly covering the poor scholars of all the world, all with joyous
 expressions,
 unshaken by storms, as stable as a mountain.
 Alas,
 when will I see such a roof looming before my eyes?—
 24 then I would think it all right if my cottage alone were ruined and
 I suffered death by freezing.

10.43

The Stone Shoots: A Ballad¹

Have you not seen by the west gate of Yizhou City,²
 by a field lane the “Stone Shoots,” a pair crouching high.
 Since ancient times it’s been said that these were “eyes of the sea,”³
 4 mosses and lichens have eaten away all traces of waves and billows.

1 These were a pair of dolmens outside of Chengdu.

2 Chengdu.

3 Springs that connect directly with the ocean underground.

雨多往往得瑟瑟，
 此事恍惚難明論。
 恐是昔時卿相墓，
 8 立石為表今仍存。
 惜哉俗態好蒙蔽，
 亦如小臣媚至尊。
 政化錯迕失大體，
 12 坐看傾危受厚恩。
 嗟爾石筍擅虛名，
 後來未識猶駿奔。
 安得壯士擲天外，
 16 使人不疑見本根。

10.44

石犀行

君不見
 秦時蜀太守，
 刻石立作三犀牛。
 自古雖有厭勝法，
 4 天生江水向東流。
 蜀人矜誇一千載，
 泛溢不近張儀樓。

- In heavy rains one often finds rare green gems—
 these things are a muddle and hard to explain clearly.
 I suspect that in olden days these were tombs of a minister or grandee,
 8 they set the stones up as markers, and they still survive today.
 It is too bad that common ways love to obscure the truth,
 it's also like lesser officials who flatter His Majesty.
 Government by cultural influence is thrown in confusion, the larger
 form is lost,
 12 then one sees those who endanger the state receive generous grace.
 Alas, you Stone Sprouts, commanding empty fame,
 those who don't know better in later times will still come running here
 to look.
 How can I get a bold man to cast them beyond the horizon,
 16 to make people doubt no more, having seen what's behind it all?

10.44

The Stone Rhinoceroses: A Ballad

- Have you not seen
 how Shu's governor in the time of Qin,
 had stone carved and set up three rhinoceroses.
 Since ancient times although there have been magic techniques to
 suppress disasters,
 4 Heaven produces the River waters that flow off to the east.
 People of Shu boast that for over a thousand years
 the river flooding does not come near Zhang Yi's Tower.¹

1 The Warring States persuader Zhang Yi was credited with building the walls of Chengdu. The southwestern tower was called "Zhang Yi's Tower."

今年灌口損戶口，
 8 此事或恐為神羞。
 終藉隄防出眾力，
 高擁木石當清秋。
 先王作法皆正道，
 12 詭怪何得參人謀。

嗟爾三犀不經濟，
 缺訛只與長川逝。
 但見元氣常調和，
 16 自免洪濤恣凋瘵。

安得壯士提天綱，
 再平水土犀奔茫。

10.45

杜鵑行

君不見

昔日蜀天子，
 化作杜鵑似老烏。
 寄巢生子不自啄，
 4 群鳥至今與哺雛。
 雖同君臣有舊禮，
 骨肉滿眼身羈孤。

- This year Guankou Mountain has lost population;
 8 one might suspect that this event will embarrass the god.
 Ultimately we depend on dikes and levees, that come from collective
 effort,
 piling wood and stone high to resist the autumn floods.
 When the former kings laid down laws it always followed the right Way,
 12 how can weird mythical spirits be a part of human plans?
- Alas for you, three rhinos, you did not take care of problems,
 eroding and losing pieces, you only go off with the long river.
 If only one sees that the Primal Vapor is always in harmony,
 16 one can naturally prevent the great waves from unleashing their
 depredations.
- How can we find a strong fellow to maintain Heaven's order?—
 with our water and soil once again calm, the rhinos will flee and fade
 afar.

10.45

The Cuckoo: A Ballad¹

- Have you not heard
 how Shu's Son of Heaven in olden days
 turned into a cuckoo, just like an old crow?
 It lodges its young in another's nest and doesn't peck food for them,
 4 and to this day other birds provide nurture for its chicks.
 Though this is the same rite that existed between a ruler and his
 subject,²
 its own flesh and blood fill its eyes everywhere, but the bird itself is
 alone.

1 This is the legend of the Shu king Du Yu, who seduced the wife of one of his officers and was subsequently transformed into a cuckoo. According to lore, the cuckoo places its young in the nests of others.

2 That is, the subject provides for the ruler's needs.

業工竄伏深樹裏，
8 四月五月偏號呼。
其聲哀痛口流血，
所訴何事常區區。
爾豈摧殘始發憤，
12 羞帶羽翮傷形愚。
蒼天變化誰料得，
萬事反覆何所無。
萬事反覆何所無，
16 豈憶當殿群臣趨。

10.46

逢唐興劉主簿弟

分手開元末，
連年絕尺書。
江山且相見，
4 戎馬未安居。
劍外官人冷，
關中驛騎疏。
輕舟下吳會，
8 主簿意何如。

- For its living it works to hide away deep within the trees,
 8 in the fourth month and the fifth month it cries out particularly.
 Its voice is one of sorrow and pain, its beak flows with blood,
 and whatever matter it complains of, it is always intense in its passion.
 How could it be that only with ruin you burst forth with such
 distress?—
- 12 you are ashamed to bear wings and plumage and are pained at this
 foolish form.
 Gray Heaven's transformations who can reckon them?—
 everything turns upside down, nothing happens never.
 Everything turns upside down, nothing happens never,
 16 how can you recall in your palace the crowds of officials scurrying?

10.46

Meeting Assistant Magistrate Liu of Tangxing

- We parted at the end of the Kaiyuan Reign,
 for years on end no letter passed between us.
 Now amid mountains and rivers we meet for a while,
 4 war horses have not let us bide peacefully.
 Beyond Swordgate the official holds a sinecure,
 from Within-the-Passes post riders are infrequent.
 Going down to Wu-Kuai in a light boat—
 8 what does the assistant magistrate think of this idea?

10.47

敬簡王明府

葉縣郎官宰，
周南太史公。
神仙才有數，
4 流落意無窮。
驥病思偏秣，
鷹愁怕苦籠。
看君用高義，
8 恥與萬人同。

10.48

重簡王明府

甲子西南異，
冬來只薄寒。
江雲何夜盡，
4 蜀雨幾時乾。
行李須相問，
窮愁豈有寬。
君聽鴻雁響，
8 恐致稻梁難。

10.47

A Note Respectfully Sent to Magistrate Wang of Tangxing

Ye County's Court Gentleman magistrate,¹
 the Grand Keeper of Records in Zhounan.²

- One has the fated talent to be an immortal,
 4 the other roams around, his thoughts endless.
 The steed grows sick, thinks most of fodder,
 the falcon grieves, fears suffering the cage.
 I see how you use a high sense of right,
 8 ashamed to be the same as ten thousand others.

10.48

Another Note to Magistrate Wang

In the seasonal cycle the southwest is different,
 when winter comes, there is only faint cold.

- On what night do clouds on the river end?
 4 when do Shu rains ever dry?
 Your courier now asks how I am—
 how could my extreme sorrow have found surcease?
 Listen to the echo of the swan and wild goose,
 8 I fear they convey hardships over grain to eat.

1 *Wang Qiao.

2 When Han Wudi performed the Feng and Shan sacrifices, Sima Tan was sick and stayed in Zhounan. Du Fu is referring to himself.

10.49

百憂集行

憶年十五心尚孩，
健如黃犢走復來。
庭前八月梨棗熟，
4 一日上樹能千回。

即今倏忽已五十，
坐臥只多少行立。
強將笑語供主人，
8 悲見生涯百憂集。

入門依舊四壁空，
老妻覩我顏色同。
癡兒未知父子禮，
12 叫怒索飯啼門東。

10.50

徐卿二子歌

君不見

徐卿二子生絕奇，
感應吉夢相追隨。

10.49

A Hundred Cares Gather: A Ballad

I recall when my age was fifteen, my mind was still a child's,
 I was sturdy as a yellow calf running back and forth.
 In the eighth month in our yard the pears and dates were ripe,
 4 in one day I could climb that tree a thousand times.

At present—in a flash—I'm already fifty,
 for the most part sitting and lying down, standing and walking less
 often.

I force myself to be amusing when serving my patrons,
 8 but sadly I see the span of my life and a hundred cares gather.

Coming in my gate, as ever the four walls are bare,
 my old wife looks at me, our faces are the same.

My childish boys do not yet know the proper way to treat their father,
 12 they shout angrily demanding food and weep east of the gate.

10.50

Song of Lord Xu's Two Sons

Have you not seen

Lord Xu's two sons, born utterly remarkable,
 in response to auspicious dreams they came one after the other.

孔子釋氏親抱送，
4 並是天上麒麟兒。

大兒九齡色清澈，
秋水為神玉為骨。

小兒五歲氣食牛，
8 滿堂賓客皆回頭。
吾知徐公百不憂，
積善袞袞生公侯。
丈夫生兒有如此二雛者，
12 名位豈肯卑微休。

10.51

戲作花卿歌

成都猛將有花卿，
學語小兒知姓名。
用如快鶻風火生，
4 見賊唯多身始輕。
綿州副使著柘黃，
我卿掃除即日平。

子璋髑髏血模糊，
8 手提擲還崔大夫。

Confucius and the Buddha personally brought them in their arms,
4 both are from Heaven, unicorn foals.

The elder is nine years old, his color clear and fresh,
autumn waters are his soul, jade is his bones.

The younger son is five years old, his temperament is to eat an ox,¹
8 the guests that fill the hall all turn their heads.
I understand that Lord Xu has no worries at all,
a continuous flood of accumulated virtue has produced these dukes or
counts.

When a man has sons like these, two chicks,
12 how could his fame and position end up small or low?

10.51

A Song for Lord Hua Playfully Written²

Of the fierce generals of Chengdu there is our Lord Hua,
little children learning to speak all know his name.
He acts like the fleet eagle, a fire fanned by the wind,
4 only where he sees many foes does his body become light.
Mianzhou's Vice-Commissioner put on the imperial yellow,³
our lord here swept him away, conquered in a day.

Duan Zizhang's skull, all blurred by blood,
8 he carried back in hand to toss it to Grand Master Cui.

1 The *Shizi* notes that the young of tigers and leopards, though the patterns have not formed in their fur, still have the temperament to eat an ox.

2 This is Hua Jingding, the commander of one of the armies of Cui Guangyuan, Metropolitan Governor of Chengdu.

3 Duan Zizhang, who had rebelled and set himself up as Prince of Liang.

李侯重有此節度，
人道我卿絕世無。
既稱絕世無，
12 天子何不喚取守京都。

10.52

贈花卿

錦城絲管日紛紛，
半入江風半入雲。
此曲只應天上有，
人間能得幾回聞。

10.53-54

少年行二首

I

莫笑田家老瓦盆，
自從盛酒長兒孫。

Count Li once again holds the post of Military Commissioner there,¹
 everyone says that our lord Hua is peerless in the age.

Since he is praised as peerless in the age,

12 why does the Son of Heaven not call him to protect the capital?

The problem of rebellion was not confined to the generals of northeast China, and Sichuan was a very volatile region. Duan Zizhang, the prefect of nearby Mianzhou, had rebelled in early summer and attacked the military commissioner of "East River" (the eastern Circuit of the two military regions into which the Sichuan area was divided). He somehow was victorious, and the military commissioner fled to Chengdu. The rebellion was short-lived; a month later Duan Zizhang was defeated by the military commissioner of "West River" and beheaded.

10.52

To Lord Hua

In Brocade City the music of pipes and strings is heard all over every
 day,

half enters the wind on the river, half enters the clouds.

This melody should only exist in heaven,

how many times can one get to hear it in this mortal world?

10.53–54

Young Men: Two Ballads

I

Laugh not at the field hand's old pottery bowl,
 since the time it first held ale his children and grandchildren have
 grown up.

1 Li Huan, the military commissioner of Eastern Sichuan, who had fled to Chengdu after his defeat by Duan Zizhang. Hua Jingding's victory has restored him to his post.

傾銀注瓦驚人眼，
共醉終同臥竹根。

II

巢燕養雛渾去盡，
江花結子已無多。
黃衫年少來宜數，
不見堂前東逝波。

10.55

贈虞十五司馬

遠師虞秘監，
今喜識玄孫。
形像丹青逼，
4 家聲器宇存。
淒涼憐筆勢，
浩蕩問詞源。
爽氣金天豁，
8 清談玉露繁。
佇鳴南岳鳳，
欲化北溟鯤。
交態知浮俗，
12 儒流不異門。

Whether tipping ale into silver or pouring into pottery, it startles a
 person's eyes,
 both get drunk and at last are the same, lying by roots of bamboo.

II

The swallows have raised their chicks in the nest and have pretty much
 all gone off,
 the river flowers that form seeds are already not many more.
 The young man in the yellow tunic should come often—¹
 do you not see before the hall the waves departing eastward?

10.55

Presented to Assistant Yu (15)

- I took as my teacher Library Director Yu from far before,²
 now I am delighted to know his great-great-grandson.
 You appearance is quite close to his portrait,³
 4 family's fame, the quality of his temper survives.
 I love the bent of his brushwork, now lonely and cold,
 and wonder about the source of his diction, so wild and free.
 Brisk weather, the metal heavens gaping vast,⁴
 8 in our disinterested chat, abundant jade drops of dew.
 I expect the phoenix of the southern marchmount to sing out,⁵
 about to transform, the Kun leviathan of northern deeps.⁶
 I know how friendships lack substance these days,
 12 but as Confucian scholars, we are not of a different lineage.

1 The yellow tunic suggests wealth and high station.

2 Taizong's literary courtier Yu Shinan (558–638).

3 In the imperial gallery.

4 The autumn sky, metal being the phase of autumn.

5 Assistant Yu. The southern marchmount is Mount Heng.

6 *Peng.

過逢連客位，
日夜倒芳尊。
沙岸風吹葉，
16 雲江月上軒。
百年嗟已半，
四座敢辭喧。
書籍終相與，
20 青山隔故園。

10.56

病柏

有柏生崇岡，
童童狀車蓋。
偃蹇龍虎姿，
4 主當風雲會。
神明依正直，
故老多再拜。
豈知千年根，
8 中路顏色壞。
出非不得地，
蟠據亦高大。
歲寒忽無憑，
12 日夜柯葉改。

Meeting you on passing by, I am placed among your guests,
 day and night we quaff the fragrant goblets.
 The wind blows the leaves on sandy shores,
 16 cloudy river, the moon rises past the balcony.
 I sigh that my hundred-year span is already half over,
 dare I refuse the noisy company of these guests?
 In the end I would give you my books,¹
 20 green mountains block me from my home.

10.56

Sick Cypress

A cypress there was that grew on the high hill,
 spreading wide, shaped like a carriage awning.
 Rising aloft, the appearance of dragon or tiger,
 4 it dominated the conjunction of wind and cloud.
 Sacred beings stay with the upright and straight,
 so old folks often bowed to it.
 Who could have thought that these thousand-year roots
 8 would appear so ruined mid-course?
 Not that it didn't find a secure place to grow,
 roots coiling and clasping, it stood high and grand.
 But in the cold season it suddenly lost support,
 12 from day to day its boughs and needles changed.

1 *Wang Can.

丹鳳領九雛，
哀鳴翔其外。
鴟鴞志意滿，
16 養子穿穴內。
客從何鄉來，
佇立久吁怪。
靜求元精理，
20 浩蕩難倚賴。

10.57

病橘

群橘少生意，
雖多亦奚為。
惜哉結實小，
4 酸澀如棠梨。
剖之盡蠹蟲，
采掇爽其宜。
紛然不適口，
8 豈只存其皮。
蕭蕭半死葉，
未忍別故枝。
玄冬霜雪積，
12 況乃回風吹。

The cinnabar phoenix leads its nine chicks,
and singing sadly soars away.
The owl finds its own purposes satisfied,
16 and bores holes in it to raise its young.
From what land came the traveler,
standing there the while, sighing long in amazement?
Calmly he seeks pattern in the essence of things—
20 all is swept along and cannot be trusted.

10.57

Sick Orange Trees

A group of orange trees, little life in them,
though many, what use are they?
Too bad, indeed, that their fruits are so small,
4 sour and sharp as the wild pear.
Cut them open, all maggots,
when you pick them, they fail their purpose.
All over the place, but not fit to eat,
8 why should we simply preserve their rinds?
Whistling in the wind, half-dead leaves,
unable to bear leaving their old branches.
In black winter the frost and snow pile up,
12 and even more, the whirling gusts blow.

嘗聞蓬萊殿，
 羅列瀟湘姿。
 此物歲不稔，
 16 玉食失光輝。
 寇盜尚憑陵，
 當君減膳時。
 汝病是天意，
 20 吾念罪有司。
 憶昔南海使，
 奔騰獻荔支。
 百馬死山谷，
 24 到今耆舊悲。

10.58

枯椽

蜀門多椽櫚，
 高者十八九。
 其皮割剝甚，
 4 雖眾亦易朽。
 徒布如雲葉，
 青青歲寒後。
 交橫集斧斤，
 8 凋喪先蒲柳。

I have heard that in Penglai Palace
 those with the looks of Xiao and Xiang are arrayed.¹
 If these don't ripen in season,
 16 the imperial fare loses all splendor.
 Yet rebels are still running wild,
 it is time for the ruler to diminish fine feasts.
 Your sickness is indeed Heaven's will,
 20 but I'm concerned he will fault those in charge.²
 I recall that couriers from the Southern Sea long ago
 raced furiously to present lychees.³
 A hundred horses died in mountain valleys,
 24 to this day old men of those times still deplore it.

10.58

The Withered Palms

At the gates of Shu are many coir palms,
 and eight or nine of ten are tall.
 Their bark has been cut and peeled away,
 4 and though many, they also die easily.
 In vain they spread leaves like the clouds,
 so green even after the year turns cold.
 From this way and that, axes gathered,
 8 and they withered and perished before the willow.

1 Celebrated for their oranges.

2 That is, palace officials will be blamed for the failure of the oranges to ripen.

3 Lady Yang, the Noble Consort (Guifei), loved lychees, and Xuanzong used the imperial post system to have them delivered fresh.

傷時苦軍乏，
 一物官盡取。
 嗟爾江漢人，
 12 生成復何有。
 有同枯椶木，
 使我沈嘆久。
 死者即已休，
 16 生者何自守。
 啾啾黃雀啄，
 側見寒蓬走。
 念爾形影乾，
 20 摧殘沒藜莠。

10.59

枯枿

榘枿枯崢嶸，
 鄉黨皆莫記。
 不知幾百歲，
 4 慘慘無生意。
 上枝摩皇天，
 下根蟠厚地。
 巨圍雷霆坼，
 8 萬孔蟲蟻萃。

- I am pained how the age suffers demands for the army,
 officials have taken every single thing.
 Alas, you folk of Yangzi and Han,
 12 what have you left for your livelihood?
 Your case is something the same as these withered palms,
 and makes me sigh and brood long.
 The dead, they're finished for good,
 16 but how can the living maintain themselves?
 A brown sparrow twittered pecking at them,
 to the side it saw a wintry dandelion puff speed by:
 I think on how dry *your* form is,
 20 breaking up, and sinking in foxtail and pigweed.

10.59

Withered Nanmu Tree

- A nanmu tree bare and towering,
 no one in the area takes note of it.
 Who would have thought after so many centuries
 4 it would become so gloomy and lifeless?
 The highest branches rub the august heavens,
 the lower roots coil in the thick earth.
 Its immense girth, split by claps of thunder,
 8 in thousands of holes ants and insects gather.

凍雨落流膠，
 衝風奪佳氣。
 白鵠遂不來，
 12 天雞為愁思。
 猶含棟梁具，
 無復霄漢志。
 良工古昔少，
 16 識者出涕淚。
 種榆水中央，
 成長何容易。
 截承金露盤，
 20 裊裊不自畏。

10.60

不見

不見李生久，
 佯狂真可哀。
 世人皆欲殺，
 4 吾意獨憐才。
 敏捷詩千首，
 飄零酒一杯。
 匡山讀書處，
 8 頭白好歸來。

- Summer downpours washed the oozing sap away,
 blasts of wind carried off the sweet scent.
 Then the white swan came no more,
 12 and the pheasant brooded mournfully on it.
 It still holds provision for rafter and beam,
 though its goals to reach wispy heights are gone.
 Since olden days fine craftsmen have been few,
 16 and those who recognize it shed tears.
 Plant an elm in the midst of the water,
 and how easily it grows tall!
 But if cut to bear the golden dew-pan,¹
 20 it sways teetering with no fear for itself.

10.60

I Have Not Seen²

- Long I have not seen Li Bai,
 his playing the madcap is truly to be lamented.
 All the people in the world want to kill him,
 4 but I alone am moved by his talents.
 Clever and quick, a thousand poems,
 roaming lost, one cup of ale.
 Kuang Mountain was where you studied,
 8 white-haired now, it would be best to go back.

1 The “golden dew-pan,” constructed by Han Wudi, was held by the statue of an immortal on a column. Its purpose was to catch the heavenly dew from which an elixir of immortality could be made.

2 An original note in SB: “Recently I have had no news of Li Bai” 近無李白消息。

10.61

草堂即事

荒村建子月，
獨樹老夫家。
霧裏江船渡，
4 風前徑竹斜。
寒魚依密藻，
宿鷺起圓沙。
蜀酒禁愁得，
8 無錢何處賒。

10.62

徐九少尹見過

晚景孤村僻，
行軍數騎來。
交新徒有喜，
4 禮厚愧無才。
賞靜憐雲竹，
忘歸步月臺。
何當看花蕊，
8 欲發照江梅。

10.61

An Account at My Thatch Cottage

An unkempt village in the “foundational” month,¹
 a lone tree, there an old fellow’s home.

Within the fog the river boats cross,

4 bamboo on the path slant with the wind.

Wintry fish lie close to dense water-plants,

egrets, passing the night, rise from circular sands.

Shu’s ale can keep out melancholy,

8 but without money how can I buy on credit?

10.62

Vice Governor Xu (9) Stops By

Late in the day, my lone village remote,

several outriders of the governor came.

I feel unwarranted delight at this new association,

4 you are most generous, but I am ashamed that I lack talent.

Appreciating serenity, you love bamboo in the clouds,

you forget return as we stroll on the moonlit terrace.

When will you come see the flowers?—

8 the plums that reflect in the river are about to bloom.

1 In October of 761 Suzong decreed that the new year would begin in the eleventh month (the second of December). This was a new “prime,” with *jianzi* 建子 being the “foundational first (*zi*) month.”

10.63

范二員外邈、吳十侍御鬱特枉駕，闕展
待，聊寄此

暫往比鄰去，
空聞二妙歸。
幽棲誠簡略，
4 衰白已光輝。
野外貧家遠，
村中好客稀。
論文或不愧，
8 肯重款柴扉。

10.64

王十七侍御掄許攜酒至草堂奉寄此詩便請
邀高三十五使君同到

老夫臥穩朝慵起，
白屋寒多暖始開。
江鶴巧當幽徑浴，
4 鄰雞還過短牆來。
繡衣屢許攜家醞，
皂蓋能忘折野梅。

10.63

Supernumerary Fan Miao (2) and Vice Censor in Chief Wu Yu (10)
 Went out of Their Way to Visit, But I Was Absent to Receive Them, So
 I Send This

- I had gone off to a neighbor's for a while
 and heard that these two fine men had gone home.
 Living in seclusion, I've been truly remiss in courtesies,
 4 aging and white-haired, I have the distinction of your regard.
 My poor home lies far off in the wilderness,
 fine visitors in this village are rare.
 In discussing literature I will perhaps be put to shame,
 8 would you again favor my ramshackle door?

10.64

Attendant Censor Wang Lun (17) Had Ale Brought to My Thatch
 Cottage; Respectfully I Send This Poem and Invite Him to Visit along
 with Governor Gao (35)

- This old man sleeps soundly, too lazy to get up at dawn,
 it is very cold in his plain cottage, but now warmth first appears.
 River storks by chance are facing secluded paths as they bathe;
 4 a neighbor's chickens again come passing over the low wall.
 One in brocade robes has frequently agreed to bring along home brew;¹
 can the one with black awning forget to snap a spray of wild plum?²

1 The brocade robes were a poetic sumptuary mark of the censorate, hence Wang Lun.

2 The black carriage awning was the Han mark of a governor, hence Gao Shi.

戲假霜威促山簡，
8 須成一醉習池迴。

10.65

王竟攜酒高亦同過共用寒字

臥疾荒郊遠，
通行小徑難。
故人能領客，
4 攜酒重相看。
自愧無鮭菜，
空煩卸馬鞍。
移樽勸山簡，
8 頭白恐風寒。

10.66-67

陪李七司馬皂江上觀造竹橋即日成往來之
人免冬寒入水聊題短作簡李公二首

I

伐竹為橋結構同，
褰裳不涉往來通。

I will playfully borrow your frost-like authority to urge our Shan Jian
8 that before he returns he must get entirely drunk at the Xi Family Pool.¹

10.65

Wang at Last Brings Ale and Gao Drops By with Him (we all used the
rhyme *han*)

I lay sick far off in suburban wilds,
hard to get through down this small path.
My old friend was able to bring a visitor,
4 carrying ale, he again comes to look in on me.
I'm ashamed that I have no fish or fine food,
in vain have I troubled you to unsaddle your horses.
I urge Shan Jian to drink, moving the cups elsewhere²
8 those with white hair fear the cold of the wind.³

10.66–67

In the Company of the Adjutant Li (7), by the Black River We Survey
the Construction of a Bamboo Bridge. It was Completed That Very
Day, and Travelers Going Back and Forth Could Avoid Entering the
Water in Winter's Cold. I Chanced to Write a Short Composition
Which I Sent to Li

I

When cutting bamboo to make a bridge, the construction is the same,⁴
not lifting one's robes to ford now, people go back and forth.

1 The censor's severity was conventionally compared to the frost. *Shan Jian here stands for Gao Shi. The Xi family pool was one of the famous sites of Xiangyang, where Shan Jian used to get drunk.

2 *Shan Jian.

3 Urging Gao Shi to drink. Original note in SB: "Gao always says, 'Your age is close to mine and not necessarily less than mine'; hence I teased him with this line."
高每云，汝年幾，且不必小於我。故此句戲之。

4 That is, the same as wood construction.

天寒白鶴歸華表，
4 日落青龍見水中。
顧我老非題柱客，
知君才是濟川功。
合歡卻笑千年事，
8 驅石何時到海東。

II

把燭成橋夜，
回舟坐客時。
天高雲去盡，
4 江迴月來遲。
衰謝多扶病，
招邀屢有期。
異方乘此興，
8 樂罷不無悲。

- When the weather is cold the white cranes will come back to the
 commemorative column,¹
 4 as the sun sets, the green dragon will be seen within the water.²
 Considering my old age I will not be the traveler who wrote on the
 pillar,³
 but I know your talents are of merit in crossing the stream.⁴
 Sharing pleasure, we turn to laugh at what happened a thousand years
 ago,
 8 if driving stones, when will they ever reach the sea's eastern edge?⁵

II

- Taking candle in hand the night the bridge was completed,
 the time when the guests sailed around in a boat.
 The heavens were high, the clouds all gone,
 4 the river stretched far, the moon slow to come.
 In my failing years I often have to do things when sick,
 there are often dates when I am invited.
 In this strange land we follow our elation,
 8 when the pleasure is done, I am not without sadness.

1 This alludes to a story that in the 280s two cranes were heard beside a bridge commenting that the snow that year was no less than in the time of Yao.

2 Many associations come together in this line. First, Qiu Zhao'ao cites the story of a bridge guarded by a green dragon. There was a "dragon bamboo," and on at least one level the "green dragon" is the reflection of the bamboo bridge. Then there is the story of Fei Zhangfang whose bamboo staff turned into a dragon.

3 This alludes to a story of *Sima Xiangru setting off to Chang'an from Chengdu. At the Shengxian Bridge he wrote on the pillar that he would never cross it again unless riding a red carriage pulled by a four-horse team (that is, unless he succeeded in Chang'an).

4 This plays on an old figure in which the ruler is the boat and the ministers his oars for getting across the river.

5 This refers to Qin Shihuang's fantastic project to build a bridge over the ocean to where the sun rises. He had a wizard conjure stones to run to the ocean as he whipped them along.

10.68

李司馬橋了承高使君自成都回

向來江上手紛紛，
三日成功事出群。
已傳童子騎青竹，
總擬橋東待使君。

10.69

入奏行，贈西山檢察使竇侍御

竇侍御，
驥之子，
鳳之雛。

4 年未三十忠義俱，
骨鯁絕代無。

炯如一段清冰出萬壑，
置在迎風寒露之玉壺。

8 蔗漿歸廚金碗凍，
洗滌煩熱足以寧君軀。

政用疏通合典則，
戚聯豪貴耽文儒。

12 兵革未息人未蘇，
天子亦念西南隅。

10.68

Adjutant Li's Bridge is Finished, and Governor Gao is Returning from Chengdu

Just recently by the River, hands were in a flurry,
the work was done in just three days, something exceptional.
I've already heard that children riding green bamboo horses;
all intend to wait for the governor east of the bridge.¹

10.69

Going to Present a Report: A Ballad Presented to Vice Censor in Chief Dou, Investigating Commissioner of Xishan

Vice Censor in Chief Dou,
son of a peerless steed,
chick of the phoenix.

- 4 Not yet thirty years old, right and loyalty combined,
stern uprightness unmatched in any age.
Gleaming like a patch of clear ice coming from ten thousand ravines,
put in a jade pot in Wind-Greeting Palace or Cold Dew Palace.
- 8 Sugar-cane sap sent to the kitchen iced in a golden bowl,
washing away bothersome heat he can ease the ruler's body.
In his governance he employs perfect understanding that coincides with
regulations,
linked to the powerful and noble by kinship ties, he loves literary men
of learning.
- 12 The clash of arms has not yet ceased, the people have not recovered,
the Son of Heaven also broods on this corner of the southwest.

1 This refers to a story in the *History of the Latter Han*. When Guo Ji was made governor of Bingzhou and was making his first official tour of the area under his jurisdiction, he was met by more than a hundred young children riding toy horses made of bamboo. When he asked the children why they had come so far, they replied that they were happy to hear of his arrival, and therefore had come to officially meet and welcome him.

- 吐蕃憑陵氣頗麤，
竇氏檢察應時須。
- 16 運糧繩橋壯士喜，
斬木火井窮猿呼。
八州刺史思一戰，
三城守邊卻可圖。
- 20 此行入奏計未小，
密奉聖旨恩宜殊。
繡衣春當霄漢立，
彩服日向庭闈趨。
- 24 省郎京尹必俯拾，
江花未落還成都。
江花未落還成都，
肯訪浣花老翁無。
- 28 為君酤酒滿眼酤，
與奴白飯馬青芻。

10.70

得廣州張判官叔卿書使還以詩代意

- 鄉關胡騎遠，
宇宙蜀城偏。
忽得炎州信，
- 4 遙從月峽傳。

- The Tibetans overrun us, their tempers especially crude,
 Master Dou's investigation is needed to respond to these times.
- 16 Shipping grain by rope bridges our bold troops rejoice,
 chopping trees by volcanic wells desperate gibbons cry out.¹
 The governors of the eight prefectures long for a single battle,
 the three fortresses protect the frontier, one may plan this way instead.
- 20 In this journey to report to the court the issues are not small,
 in secretly receiving the imperial will the favor shown you is properly
 rare.
 With embroidered robes in springtime you will stand in the Milky
 Way,²
 in brightly colored clothes daily you can scurry at your parent's home.³
- 24 To be a ministry chief or a metropolitan governor can surely be picked
 up with ease,
 before the river flowers fall you will return to Chengdu.
 Before the river flowers fall you will return to Chengdu,
 would you be willing to visit an old man at Washing-Flowers Creek?
- 28 I'll buy ale for you, buy enough to fill your eyes,
 I'll give your servants white rice and your horses green fodder.

10.70

I Received a Letter from Administrative Assistant Zhang Shuqing in
 Guangzhou; the Courier Was Returning and I Used This Poem to
 Convey What I Thought

- The passes of home and Hu horsemen are far,
 this city of Shu is remote in the world.
 I suddenly got a letter from the fiery prefecture,
 4 carried from afar through Bright Moon Gorge.

1 Natural gas deposits used to burn water from the salt wells to extract the salt.

2 The embroidered robes are the mark of a censor.

3 *Laolaizi. "Scurrying in the courtyard" is associated with the son of Confucius.

雲深驃騎幕，
 夜隔孝廉船。
 卻寄雙愁眼，
 8 相思淚點懸。

10.71

魏十四侍御就弊廬相別

有客騎驄馬，
 江邊問草堂。
 遠尋留藥價，
 4 惜別到文場。
 入幕旌旗動，
 歸軒錦繡香。
 時應念衰疾，
 8 書疏及滄浪。

10.72

贈別何邕

生死論交地，
 何由見一人。
 悲君隨燕雀，
 4 薄宦走風塵。

The clouds are deep around Fleet-Horse's camp,¹
 night hides the boat of the Filial and Incorrupt.²

I send you back, from a pair of sad eyes,
 8 spots of tears running down from longing.

10.71

Vice Censor in Chief Wei (14) Comes to My Humble Hut to Part

I had a visitor come riding a dappled gray,³
 he visited my thatched hall by the river.

Seeking me from afar, he left money for medicine,
 4 regretting to part, he comes to the arena of letters.

Entering headquarters, his banner stirred,
 brocade and embroidery fragrant, his carriage returns.

From time to time he should think of one failing and sick
 8 and send letters here to Canglang.⁴

10.72

Presented to He Yong on Parting

In the place we formed friendship until death,
 how will I see this one man?

I grieve that you go with the sparrows and swallows,
 4 a minor official, rushing through windblown dust.

1 The Han general *Huo Qubing, the Fleet-Horse General, here referring to the military commissioner in Guangzhou.

2 In the Eastern Jin, Zhang Ping was selected as Filial and Incorrupt, a recommendation by a local official that he was suited for office. When he reached the capital he went to pay his respects to the metropolitan governor of Danyang, Liu Dan. The next day Liu Dan sent servants to find out where his boat was, which was taken as a sign of Zhang Ping's bright prospects. Here it refers to Zhang Shuqing.

3 The regalia of a censor.

4 Canglang here is where a recluse lives, waiting his proper time to serve.

綿谷元通漢，
 沱江不向秦。
 五陵花滿眼，
 8 傳語故鄉春。

10.73

絕句

江邊踏青罷，
 回首見旌旗。
 風起春城暮，
 高樓鼓角悲。

10.74

贈別鄭煉赴襄陽

戎馬交馳際，
 柴門老病身。
 把君詩過日，
 4 念此別驚神。
 地闊峨眉晚，
 天高峴首春。
 為於耆舊內，
 8 試覓姓龐人。

- Miangu County has always reached through to the Han River,
 the River Tuo does not head toward Qin.
 At Five Barrows flowers fill the eyes,
 8 send me word of spring in my homeland.

10.73

Quatrain

Meadow walks by the river are over,¹
 I turn my head and see banners.
 Wind rises, twilight falls in the spring city,
 from a high tower drums and bugles mourn.

10.74

Presented to Zheng Lian on Parting for Xiangyang

- At a time when warhorses gallop back and forth,
 someone is sick and old at a ramshackle gate.
 I take your poems in hand to pass the days,
 4 brooding on this parting alarms the spirit.
 The land is broad, late at Mount Emei,
 the heavens high, spring on Mount Xian.²
 On my behalf among the gaffers there³
 8 try to find someone whose name is Pang.⁴

1 "Meadow walks" (literally "treading the green") were associated with the Clear and Bright (Qingming) festival of late spring.

2 Mount Xian is one of the sites of Xiangyang.

3 "Gaffers," *qijiu* 耆舊, was a term associated particularly with the old men of Xiangyang.

4 *Pang Degong.

10.75

重贈鄭煉絕句

鄭子將行罷使臣，
囊無一物獻尊親。
江山路遠羈離日，
裘馬誰為感激人。

10.76

江頭五詠，丁香

丁香體柔弱，
亂結枝猶墊。
細葉帶浮毛，
4 疏花披素豔。
深栽小齋後，
庶近幽人占。
晚墮蘭麝中，
8 休懷粉身念。

10.75

Another Presented to Zheng Lian: A Quatrain

Master Zheng is about to go, he has ended his service here,
 not a single thing in his purse to present to his honored parents.
 His journey is far among rivers and hills, the days he travels alone—
 who among those with fur capes and sleek steeds is stirred by him?

10.76

Five Songs by the River: Cloves

The clove tree's body is pliant and weak,
 intertwining wildly, its branches still droop.
 Fine leaves bear a light down,

- 4 sparse flowers spread white sensuousness.
 I plant it deep behind my small study,
 hoping to be near the recluse to possess it.
 As for falling eventually among orchid and musk;¹
 8 cease to harbor concerns that you will be powdered.

1 That is, among other aromatics.

10.77

江頭五詠，麗春

百草競春華，
麗春應最勝。
少須好顏色，
4 多漫枝條剩。
紛紛桃李枝，
處處總能移。
如何貴此重，
8 卻怕有人知。

10.78

江頭五詠，梔子

梔子比眾木，
人間誠未多。
於身色有用，
4 與道氣傷和。
紅取風霜實，
青看雨露柯。
無情移得汝，
8 貴在映江波。

10.77Five Songs by the River: Poppy¹

All the plants do their utmost in spring flowering,
but the poppy is surely the champion of all.

Things that are few must have fine color,

4 when many, stalks and branches are abundant in vain.

Peach and plum branches have profusion,

but you can plant them pretty much anywhere.

How is it that it is prized so greatly

8 but fears that people will know about it?

10.78

Five Songs by the River: Gardenia

Compared to ordinary trees, gardenias
are truly not many in the human world.

On the body its colors are useful,²

4 as for the Way, its energy harms balance.³

For red, take the berries after wind and frost,

for green, look at the branches in rain and dew.

I have no inclination to transplant you—

8 you are best reflected in river waves.

1 In some editions “Poppy” (Lichun 麗春), an “old style” verse, is removed from the set and included in the “old style verse” section.

2 It was used as a dye.

3 It is a “cold” plant that is not good to eat too much.

10.79

江頭五詠，鷓鴣

故使籠寬織，
 須知動損毛。
 看雲莫悵望，
 4 失水任呼號。
 六翮曾經剪，
 孤飛卒未高。
 且無鷹隼慮，
 8 留滯莫辭勞。

10.80

江頭五詠，花鴨

花鴨無泥滓，
 階前每緩行。
 羽毛知獨立，
 4 黑白太分明。
 不覺群心妒，
 休牽眾眼驚。
 稻梁沾汝在，
 8 作意莫先鳴。

10.79

Five Songs by the River: Tufted Duck

Weave its cage wide on purpose,
you should know that moving can harm its feathers
Don't let it gaze sadly at the clouds,
4 out of the water, let it cry out as it will.
Its wings have been clipped,
if it flies alone, it never goes high.
Yet it has no worries about hawks or kites,
8 don't refuse the effort to keep it here.

10.80

Five Songs by the River: Mottled Duck

The mottled duck has no muck or mud,
it always walks slowly by the stairs.
It knows that its feathers are unique,
4 black and white distinguished too clearly.
It is unaware the hearts of the crowd are jealous—
don't attract the amazement of many eyes.
By grain grace will enrich your presence here,
8 just take care not to sing out too soon.

10.81

野望

西山白雪三城戍，
南浦清江萬里橋。
海內風塵諸弟隔，
4 天涯涕淚一身遙。
唯將遲暮供多病，
未有涓埃答聖朝。
跨馬出郊時極目，
8 不堪人事日蕭條。

10.82

畏人

早花隨處發，
春鳥異方啼。
萬里清江上，
4 三年落日低。
畏人成小築，
褊性合幽棲。
門逕從榛草，
8 無心待馬蹄。

10.81

Gazing on the Wilds

White snow in the western mountains, three garrison cities,¹
 the clear River's southern shore, the Ten Thousand League Bridge.
 The dust of war in this sea-girt world, from all my brothers cut off,
 4 tears streaming at the heavens' edge, my single person afar.
 I have only my declining years to nurture my frequent illness,
 I have not even a drop or speck to repay this sagely reign.
 I trot my horse out in the meadows and sometimes gaze as far as I can,
 8 I cannot bear how human affairs get daily more dreary.

10.82

Wary of People

Early flowers come out wherever I go,
 spring birds cry out in a strange land.
 Ten thousand leagues away, by the clear river
 4 for three years the sinking sun has drawn low.
 Wary of people, I have made a small building,
 my odd nature is suited to lodging hidden.
 Let the path to my gate grow scrub and grass,
 8 I have no heart to wait for horses' hooves.²

1 Songzhou, Weizhou, and Baozhou, the three fortress-prefectures that guarded Shu against a Tibetan invasion.

2 Of visitors.

10.83-85

屏跡三首

I

衰年甘屏跡，
 幽事供高臥。
 鳥下竹根行，
 4 龜開萍葉過。
 年荒酒價乏，
 日併園蔬課。
 猶酌甘泉歌，
 8 歌長擊樽破。

II

用拙存吾道，
 幽居近物情。
 桑麻深雨露，
 4 燕雀半生成。
 村鼓時時急，
 漁舟箇箇輕。
 杖藜從白首，
 8 心跡喜雙清。

10.83–85

Hiding My Traces

I

In declining years I gladly hide my traces,
seclusion provides for resting above it all.

A bird walks, having descended to roots of bamboo,

4 a turtle passes, sweeping duckweed leaves open.

The harvest was bad, I lack the price of ale,

I make a day's food last two, seeking garden vegetables.

But I still sing, pouring a drink from a sweet spring,

8 as my song lasts long, I tap the cup and break it.

II

By ineptness I preserve my Way,

I dwell hidden, close to the sense of things.

Mulberry and hemp deepen in rain and dew,

4 swallows and sparrows, half grown to maturity.

From time to time the village drums beat urgently,
fishing boats, each of them light.

Let my hair turn white as I lean on my cane,

8 I rejoice that both mind and traces are pure.¹

1 In this sense, "traces" implies what a person has done.

III

晚起家何事，
無營地轉幽。
竹光團野色，
4 舍影漾江流。
失學從兒懶，
長貧任婦愁。
百年渾得醉，
8 一月不梳頭。

10.86

少年行

馬上誰家白面郎，
臨階下馬坐人床。
不通姓字粗豪甚，
指點銀瓶索酒嘗。

III

I get up late, nothing to be done at home,
without bustle, the place becomes more secluded.
Light on bamboo concentrates wilderness colors,
4 the reflection of my cottage ripples in the river's current.
I allow my son to be lazy, abandoning study,
and let my wife worry about being always poor.
May I attain a hundred years of general drunkenness
8 and not comb my hair for a whole month.

10.86

Young Men: A Ballad

Who is that on horseback, a callow young noble,
who gets off his horse at the steps, and sits on someone else's couch?
He doesn't give his name, rough and aggressive in the extreme,
pointing out a silver pitcher, he demands ale to taste.

10.87

即事

百寶裝腰帶，
真珠絡臂鞲。
笑時花近眼，
舞罷錦纏頭。

嚴武，寄題杜拾遺錦江野亭

漫向江頭把釣竿，
懶眠沙草愛風湍。
莫倚善題鸚鵡賦，
4 何須不著鷓鴣冠。
腹中書籍幽時曬，
肘後醫方靜處看。
興發會能馳駿馬，
8 應須直到使君灘。

10.87

What Happened

A hundred jewels adorn the sash at her waist.
 pearls wrap around her leather armlets.
 When she smiles, flowers near the eyes;
 when the dance is done, brocade wraps her head.¹

Du Fu's patron Yan Wu celebrated the rustic image Du Fu created for himself, and Du Fu responded with a polite invitation.

Yan Wu, On Reminder Du's Wilderness Pavilion by the Brocade River

For nothing by the riverside you take fishing pole in hand,
 lazily sleep among sandy plants loving the breezy rapids.
 Rely not on your skill at composing an "Exposition on the Parrot,"²
 4 why must you not wear the pheasant cap?³
 All the books in your belly get sunned in your solitude,
 the prescriptions you carry with you are scrutinized in tranquility.
 When inspiration strikes, I'm sure you can ride a fine steed
 8 and I suspect you will make it all the way to the Governor's Rapids.⁴

1 The gift of brocade for a turban was a common reward for a performer.

2 *Mi Heng.

3 The sumptuary mark of a court gentleman in the Western Han.

4 In Sichuan; Yan Wu is playing on his rank.

10.88

奉酬嚴公寄題野亭之作

拾遺曾奏數行書，
懶性從來水竹居。
奉引濫騎沙苑馬，
4 幽棲真釣錦江魚。
謝安不倦登臨費，
阮籍焉知禮法疏。
枉沐旌麾出城府，
8 草茅無徑欲教鋤。

10.88

Respectfully Answering Lord Yan's "On My Wilderness Pavilion,"
Which He Sent Me

As Reminder I once sent to His Majesty writings of several lines,
lazy by nature I have always dwelt among water and bamboo.

- In the entourage with too much honor I rode a horse from Sandy Park,
4 living in seclusion I truly angle for fish from the Brocade River.¹
Our Xie An does not weary of expenses for mountain climbing;²
how could Ruan Ji recognize his own carelessness in courtesy?³
If you go out of your way with your banners coming forth from the
city,
8 my thatched cottage has no path, I will have one cleared for you.

The arrival of Du Fu's friend Yan Wu as the military commissioner meant a change in Du Fu's circumstances. Here was both a friend and a reliable patron.

1 As opposed to "angling" for a position.

2 This refers to the time when *Xie An was living in seclusion on his estate at Guiji. Xie An is here a figure for Yan Wu.

3 The third-century eccentric *Ruan Ji is here a figure for Du Fu.

11.1

嚴中丞枉駕見過

元戎小隊出郊坰，
 問柳尋花到野亭。
 川合東西瞻使節，
 4 地分南北任流萍。
 扁舟不獨如張翰，
 皂帽還應似管寧。
 寂寞江天雲霧裏，
 8 何人道有少微星。

11.2

遭田父泥飲美嚴中丞

步屨隨春風，
 村村自花柳。
 田翁逼社日，
 4 邀我嘗春酒。
 酒酣誇新尹，
 畜眼未見有。
 回頭指大男，
 8 渠是弓弩手。

11.1

Visited by Vice Censor in chief Yan Wu

The Commander and a small squad come out to suburban meadows,
 seeking willows and flowers, they arrive at my pavilion in the wilds.
 Of Sichuan's commands, both East and West, we see the appointment
 credentials,¹

- 4 where the land divides north and south let the drifting duckweed go.²
 In my tiny boat I not only am like Zhang Han,³
 with a raven-black cap I also must resemble Guan Ning.⁴
 Lonely and still, the river sky in the clouds and fog,
 8 what person knows that here there is the Shaowei constellation?⁵

11.2

Made Drunk by an Old Farmer Who Praised Vice Censor in chief Yan

I strolled along with the spring breeze,
 in every village were flowers and willows.
 An old farmer, being close upon the festival day,
 4 invited me to taste the spring ale.
 Tipsy from ale, he praised the new governor,
 he had never seen the likes with his own eyes.
 Turning his head, he pointed to his oldest boy:
 8 "He is a master with the crossbow.

1 Sichuan was divided into two Circuits, each with its own army. Yan Wu was Military Commissioner of both.

2 Du Fu.

3 *Zhang Han. When first on his way to Luoyang to seek employment, Zhang Han met He Xun; they became fast friends immediately and went on to Luoyang together.

4 A recluse of the Three Kingdoms famous for his black cap.

5 The Shaowei constellation is also known as The Recluse, hence standing for Du Fu.

名在飛騎籍，
長番歲時久。
前日放營農，
12 辛苦救衰朽。
差科死則已，
誓不舉家走。
今年大作社，
16 拾遺能住否。
叫婦開大瓶，
盆中為吾取。
感此氣揚揚，
20 須知風化首。
語多雖雜亂，
說尹終在口。
朝來偶然出，
24 自卯將及酉。
久客惜人情，
如何拒鄰叟。
高聲索果栗，
28 欲起時被肘。
指揮過無禮，
未覺村野醜。
月出遮我留，
32 仍嗔問升斗。

- His name is on the light cavalry registers,
 his term is long in permanent service.¹
 A few days ago they released him for farmwork,
 12 saving my decrepit body from bitter hardship.
 I'll do corvee labor and pay my tax until I die,
 but I swear that I won't run away with the family.
 The spring festival this year will be a big one,
 16 can the Reminder stay for it?"
 He called to his wife to open a big jug,
 and in a bowl took some for me.
 Moved by the exuberance of his mood,
 20 I really understand the basis of civilizing government.
 He talked a lot, and though it was a jumble,
 talk of the governor was always on his lips.
 I just happened to go out in the dawn,
 24 from six in the morning to six at night.²
 Long a sojourner, I cherish human feelings,
 how could one refuse an old neighbor?
 With a loud voice he called for fruit and chestnuts,
 28 I wanted to rise, but was often held at the elbow.
 In giving directions he too much breached courtesy,
 but there was no rustic repulsiveness.
 When the moon came out he still blocked me from going,
 32 still furious at the question how much we had drunk.

1 "Permanent service," *changfan* 長番: a technical term for regional troops that do not rotate.

2 Literally, "from *mao* 卯 (roughly 5 AM to 7 AM) all the way to *you* 酉 (roughly 5 PM to 7 PM)."

11.3

奉和嚴中丞西城晚眺十韻

汲黯匡君切，
 廉頗出將頻。
 直詞才不世，
 4 雄略動如神。
 政簡移風速，
 詩清立意新。
 層城臨暇景，
 8 絕域望餘春。
 旗尾蛟龍會，
 樓頭燕雀馴。
 地平江動蜀，
 12 天闊樹浮秦。
 帝念深分閫，
 軍須遠算緡。
 花羅封蛺蝶，
 16 瑞錦送麒麟。
 辭第輸高義，
 觀圖憶古人。

11.3

A Companion Piece, Respectfully Offered, to Vice Censor in chief Yan's "Evening View in the West of the City": Ten Couplets

A Ji An, correcting his ruler earnestly,¹
a Lian Po, taking his army out often.²

- In direct discourse, a talent beyond merely this age,
4 in bold planning, always as if divinely inspired.
His governance simple, the change in customs swift,
his poems fresh, novel in their conception.
From Tiered Walls he looks out on the leisurely scene,³
8 in the farthest region he gazes at the last of spring.
Banner-tassles, krakens and dragons assemble,
atop the tower sparrows and swallows are tame.
The land is level, Shu where the river stirs,
12 the heavens vast, Qin where the trees are afloat.
The emperor's thoughts were deep on the "portal division,"⁴
for the army's needs, he reckoned strings of cash a remote concern.⁵
He invested you with butterflies of patterned gossamer,
16 he sent you unicorns on auspicious brocades.⁶
Refusing a mansion demonstrated your high sense of right,⁷
one recalls the ancients in your scrutinizing maps.

1 An official of Han Wudi, known for his direct remonstrance.

2 *Lian Po. Ji An and Lian Po represent Yan Wu in his civil government capacity as Vice Censor in chief and in his military capacity as Military Commissioner.

3 Tiered Walls was a section of the Kunlun Mountains as a realm of the immortals.

4 In the *Grand Scribe's Records* is the story that when the ancient kings sent out a commander, they would say: "What lies within the portal of the capital gate is under my control; what lies outside is under your control." Here it refers to the emperor's care in the choice of a regional commander,

5 That is, he allowed the Military Commissioner Yan Wu to take what he needed from tax revenues.

6 These are the imperial gifts of fabric to Yan Wu.

7 Han Wudi wanted to give a mansion to his general *Huo Qubing, who answered that since the Xiongnu were not yet destroyed, he had no use for a home. Yan Wu outdoes others in not seeking personal rewards.

征南多興緒，
20 事業暗相親。

11.4-5

中丞嚴公雨中垂寄見憶一絕，奉答二絕

I

雨映行宮辱贈詩，
元戎肯赴野人期。
江邊老病雖無力，
強擬晴天理釣絲。

II

何日雨晴雲出溪，
白沙青石洗無泥。
只須伐竹開荒徑，
拄杖穿花聽馬嘶。

11.6

謝嚴中丞送青城山道士乳酒一瓶

山瓶乳酒下青雲，
氣味濃香幸見分。

20 Campaigning south had many enjoyments,
that enterprise is implicitly close to yours.¹

11.4–5

The Vice Censor in chief Lord Yan in the Rain Kindly Sent Me
a Quatrain on Thinking of Me; I Respectfully Answer with Two
Quatrains

I

Rain half hides the temporary palace, you did me too much honor by
sending a poem:²
the commander-in-chief is willing to accept a rustic's invitation.
Old and sick by the river, although I lack strength,
I'll force myself on a clear day to put my fishing gear in order.

II

What day will the rain clear and clouds leave the creek,
the white sands and green stones washed clean of mud?
I'll just have to cut bamboo and open a rough path,
go through the flowers on my cane, listening for your horse's neigh.

11.6

Thanking Vice Censor in chief Yan for Sending a Jug of Grape Wine
of the Daoist of Qingcheng Mountain

A mountain jug of grape wine came down from the green clouds,
of its flavor and heady scent I was lucky to get a portion.

1 This refers to Du Fu's distant ancestor Du Yu, the "South Campaigning General" in the Eastern Jin, also a famous scholar.

2 The "temporary palace" refers to the government headquarters in Chengdu.

鳴鞭走送憐漁父，
洗盞開嘗對馬軍。

11.7-9

三絕句

I

楸樹馨香倚釣磯，
斬新花蕊未應飛。
不如醉裏風吹盡，
可忍醒時雨打稀。

II

門外鷓鴣久不來，
沙頭忽見眼相猜。
自今已後知人意，
一日須來一百迴。

III

無數春筍滿林生，
柴門密掩斷人行。
會須上番看成竹，
客至從嗔不出迎。

A cracking whip rushed to bring it, you thought kindly on a fisherman,
I washed a cup, opened, and tasted, facing a cavalryman.

11.7–9

Three Quatrains

I

The fragrant scent of catalpa trees is by my fishing jetty,
the completely new blossoms have not yet come to fly loose.
Best that while I'm drunk the wind blow them all away,
how can I bear when sober to have the rain beat them few?

II

The cormorant that used to be outside my gate hadn't come for a long
time,
I see it suddenly on the sands eyeing me with suspicion.
From this day forward it knows what's on my mind,
every day it will surely return a hundred times.

III

Countless spring bamboo shoots grow filling the woods,
my ramshackle gate is blocked tight keeping people from passing.
I really should watch the first round of sprouts turn into bamboo—
when a guest comes, let him shout, I won't go out to greet him.

11.10-15

戲為六絕句

I

庾信文章老更成，
凌雲健筆意縱橫。
今人嗤點流傳賦，
不覺前賢畏後生。

II

楊王盧駱當時體，
輕薄為文哂未休。
爾曹身與名俱滅，
不廢江河萬古流。

III

縱使盧王操翰墨，
劣於漢魏近風騷。
龍文虎脊皆君馭，
歷塊過都見爾曹。

11.10–15

Six Quatrains Done Playfully

I

Yu Xin's literary works grew more perfect in old age,¹
 a sturdy brush topping the clouds, his concepts moved at will.
 People today deride and fault the *fu* that have come down,
 unaware that former worthies stood in awe of the later-born.²

II

Yang, Wang, Lu, and Luo, the style of those times,³
 “trivial in composition,” the sneering does not cease.
 Your persons and your names both will perish,
 yet it will not stop the rivers flowing for all time.

III

Even if Lu and Wang, in taking up brush and ink,⁴
 are inferior to the Han and Wei being close to the Airs and Sao,
 “dragon-stripes” and “tiger-spines” are all driven by their lord,⁵
 and passing the capital like jumping over a clod they see you guys.⁶

1 *Yu Xin.

2 *Analec*s: “The later-born may be held in awe” 後生可畏.

3 Yang Jiong, Wang Bo, Lu Zhaolin, and Luo Binwang, the “Four Talents of the Early Tang” 初唐四傑.

4 Lu Zhaolin and Wang Bo.

5 “Dragon-stripes” and “tiger-spines” are figures for great steeds, in the interpretation above, figures for the “Four Talents.”

6 A standard figure for the speed of a fine steed. The “you” in this version may refer to Du Fu's contemporaries who mock the Four Talents.

IV

才力應難跨數公，
 凡今誰是出群雄。
 或看翡翠蘭苔上，
 未掣鯨魚碧海中。

V

不薄今人愛古人，
 清詞麗句必為鄰。
 竊攀屈宋宜方駕，
 恐與齊梁作後塵。

VI

未及前賢更勿疑，
 遞相祖述復先誰。
 別裁偽體親風雅，
 轉益多師是汝師。

11.16

野人送朱櫻

西蜀櫻桃也自紅，
 野人相贈滿筠籠。

IV

In force of talent I am sure it is hard to surpass these men.
 who of all those today is so dominant, standing out from the crowd?
 They may catch sight of a kingfisher upon an orchid bloom,¹
 but cannot master the behemoth within the sapphire sea.²

V

Without belittling the moderns, I love the ancients,
 clear phrases and gorgeous lines one must take as one's neighbor.
 I secretly would reach to Qu Yuan and Song Yu as fitting to ride at their
 side,³
 but I fear that with the Qi and Liang I will be the dust behind them.

VI

Of not equaling the former worthies have no further doubt,
 in succession they model on predecessors, and who comes first?
 Excise false forms, stay close to the *Airs and Odes*,
 even more benefit having many teachers as your own teacher.

11.16

A Rustic Sends Red Cherries

The cherries of western Shu also have turned red,
 a rustic presents me with some filling a basket.

1 This seems to be a figure of some minor poetic finesse by Du Fu's contemporaries.

2 This seems to be a figure for the talent of the likes of Yu Xin and the Four Talents.

3 The Chu rhapsodists of the late Warring States.

數迴細寫愁仍破，
 4 萬顆勻圓訝許同。
 憶昨賜霑門下省，
 退朝擎出大明宮。
 金盤玉箸無消息，
 8 此日嘗新任轉蓬。

11.17

嚴公仲夏枉駕草堂兼攜酒饌(得寒字)

竹裏行廚洗玉盤，
 花邊立馬簇金鞍。
 非關使者徵求急，
 4 自識將軍禮數寬。
 百年地闢柴門迴，
 五月江深草閣寒。
 看弄漁舟移白日，
 8 老農何有罄交歡。

11.18

嚴公廳宴同詠蜀道畫圖(得空字)

日臨公館靜，
 畫滿地圖雄。

How many times did he carefully pour them, worrying that they still
might get broken?—

- 4 ten thousand evenly round, I'm surprised they are so alike.
I recall once before an imperial gift of grace to the Chancellery,
leaving court I carried such forth from Daming Palace.¹
Of the golden plate and ivory chopsticks there is no news,
8 and this day I taste new ones, letting my life whirl like a dandelion puff.

11.17

In Mid-Summer Lord Yan Goes out of His Way to Visit My Thatched
Cottage, Also Bringing Ale and Food (I got the rhyme *han*)

Among the bamboo a picnic, they wash the bowls of jade,
beside the flowers they halt horses, golden saddles cluster.

It's not because a messenger urgently summons me to serve,

- 4 I recognize that the general relaxes courtesies due.
My whole life I've lived out of the way, my ramshackle gate remote,
in the fifth month the river runs deep and my thatched pavilion is cold.
You watch the fishing boat in action as the bright sun moves on,
8 what else has an old farmer like me to do his best in friendship's
merrymaking?

11.18

A Banquet at Lord Yan's Residence, We All Compose Poems on a Map
of the Shu Circuit (I got the rhyme-word *kong*)

The sun looks down on the calm of his lordship's offices,
illustrations fill the space, the maps are magnificent.²

1 In the Tang the emperor would present his court officials with cherries from the palace groves.

2 In the Tang there was no clear distinction between landscape drawing and cartography as a representation of space.

劍閣星橋北，
 4 松州雪嶺東。
 華夷山不斷，
 吳蜀水相通。
 興與煙霞會，
 8 清樽幸不空。

11.19-20

戲贈友二首

I

元年建巳月，
 郎有焦校書。
 自誇足膂力，
 4 能騎生馬駒。
 一朝被馬踏，
 唇裂板齒無。
 壯心不肯已，
 8 欲得東擒胡。

II

元年建巳月，
 官有王司直。

- Sword Tower Peak is north of Seven Star Bridge,
 4 Songzhou is east of the Mountains of Snow.
 Chinese and other peoples, the mountains unbroken,
 Wu and Shu, the water connects them.
 Our elation meets with these mists and auroras,
 8 and luckily the clear goblets are not empty.

11.19–20

Playfully Given to Friends

I

- The reign's first year, the fourth lunar month,
 there was a gentleman, Collator Jiao.
 He boasted that he had plenty of strength,
 4 that he could ride an unbroken colt.
 One morning he was trampled by the horse,
 his lips were torn, his front teeth gone.
 But his bold heart wouldn't give up,
 8 he would even go east and capture Hu.

II

- The reign's first year, the fourth lunar month,
 there was an official, Rectifier Wang.

馬驚折左臂，
4 骨折面如墨。
駑駘漫深泥，
何不避雨色。
勸君休歎恨，
8 未必不為福。

11.21

大雨

西蜀冬不雪，
春農尚嗷嗷。
上天回哀眷，
4 朱夏雲鬱陶。
執熱乃沸鼎，
織絺成緼袍。
風雷颯萬里，
8 霖澤施蓬蒿。
敢辭茅葦漏，
已喜黍豆高。
三日無行人，
12 二江聲怒號。
流惡邑里清，
矧茲遠江皋。

- A horse reared and broke his left arm,
 4 the bone broken, his face was like ink.
 The old nag sunk deep into the mud for nothing,
 why didn't you avoid the look of coming rain?
 I urge you to stop sighing with resentment,
 8 It's not necessarily not a blessing.¹

11.21

Heavy Rain

- In western Shu it didn't snow in winter,
 in spring the farmers were still moaning.
 Yet high Heaven turned its pitying regard,
 4 and clouds swelled up in red summer.
 A clinging heat, indeed a boiling cauldron,
 the thinnest silks became a warm overcoat.
 Then wind and thunder whistled across ten thousand leagues,
 8 and a downpour was bestowed on even the weeds.
 Dared I reject it because my thatch leaked?—
 I was delighted because the beans and millet grew tall.
 For three days no one was out walking,
 12 the sound of the two rivers roared angrily.
 It washed away the filth, towns and hamlets clean,
 even more here, far on the river plain.

1 The "Old Man of the Frontier" involves a series of reversals of fortune, which are interpreted in one way by the Old Man's neighbors, and in the opposite way by the Old Man himself. The Old Man's son is finally thrown from a horse and lamed, a "misfortune" in the eyes of neighbors, which turns out to be "good fortune" when the other young men of the district are all conscripted to fight invaders.

荒庭步鶴鶴，
 16 隱几望波濤。
 沉疴聚藥餌，
 頓忘所進勞。
 則知潤物功，
 20 可以貸不毛。
 陰色靜壟畝，
 勸耕自官曹。
 四鄰耒耜出，
 24 何必吾家操。

11.22

溪漲

當時浣花橋，
 溪水纔尺餘。
 白石明可把，
 4 水中有行車。
 秋夏忽泛溢，
 豈惟入吾廬。
 蛟龍亦狼狽，
 8 況是鯿與魚。
 茲晨已半落，
 歸路跬步疏。

- In my overgrown yard walked storks,
16 I leaned on my armrest and gazed at the waves.
Sunk in grave illness, gathering herbs and pills,
I suddenly forget the bother of getting them.
Thus I understand the merit of moistening things,
20 it can provide even for places where nothing is planted.
Shadow is calm over the fields,
encouragement in plowing comes from the officials.
Plows and shares come out from neighbors all around,
24 why is it necessary that I grasp them myself?

11.22

The Creek Floods

- Back then at Washing-Flower Bridge
the creek's waters were just over a foot deep.
The white stones were so clear you could take them in hand,
4 and in the water were moving wagons.
At the conjunction of summer and autumn, it suddenly overflowed,
nor did it merely just get in my cottage.
Even the dragons were in panic,
8 still more the turtles and fish.
This morning it has already half subsided,
but scarce are the footsteps on the road back.

馬嘶未敢動，
12 前有深填淤。
青青屋東麻，
散亂床上書。
不知遠山雨，
16 夜來復何如。
我遊都市間，
晚憩必村墟。
乃知久行客，
20 終日思其居。

11.23

大麥行

大麥乾枯小麥黃，
婦女行泣夫走藏。
東至集壁西梁洋，
4 問誰腰鎌胡與羌。
豈無蜀兵三千人，
部領辛苦江山長。
安得如鳥有羽翅，
8 托身白雲還故鄉。

- The horse neighs and dares not budge,
 12 with deep muck and mud in front of it.
 Green is the hemp east of the cottage,
 scattered are the books on my bed.
 I don't know with the rain in distant mountains
 16 how it will be again when night comes.
 I go visiting in the city,
 but when it's late, I always rest in the village.
 Now I understand that for one who has long been traveling
 20 he longs for his dwelling all the day long.

11.23

The Barley: A Ballad

- The barley is dry and withered, the wheat is yellow,
 the wife walks with streaming tears, the husband has run to hide.
 To the east all the way to Jizhou and Bizhou, westward to Liangzhou
 and Yangzhou,
 4 if you ask who has a sickle at his waist, it is a Hu or a Qiang.¹
 How could they lack for troops of Shu three thousand strong?—
 they have been led through hardship, the length of rivers and
 mountains.²
 How can we get to be like birds with feathers and wings,
 8 to give ourselves to the white clouds and return to our home?

1 In 762 a number of prefectures were raided by the Tibetans, Tanguts, and other Qiang nations, who took the harvest.

2 Evidently the relief forces from Sichuan (Shu) have been exhausted by the march to fend off the raids.

11.24

奉送嚴公入朝十韻

鼎湖瞻望遠，
象闕憲章新。
四海猶多難，
4 中原憶舊臣。
與時安反側，
自昔有經綸。
感激張天步，
8 從容靜塞塵。
南圖迴羽翮，
北極捧星辰。
漏鼓還思晝，
12 宮鶯罷轉春。
空留玉帳術，
愁殺錦城人。
閣道通丹地，
16 江潭隱白蘋。
此生那老蜀，
不死會歸秦。
公若登台輔，
20 臨危莫愛身。

11.24

Respectfully Seeing Off Lord Yan Who Is Going to Court:
Ten Couplets

- Cauldron Lake lay afar in your gaze,¹
 at the ivory palace towers, the statutes were renewed.²
 Many troubles still in this sea-girt world,
 4 the Central Plain thought back on a former official.³
 He calmed turmoil, following circumstance,
 and has long understood state policy.
 Stirred to action, he extended the dynasty's fate,
 8 then relaxed, he has settled this frontier's dust.
 Planning to go south, he turned on the wing,⁴
 and now will serve the stars at the pole-star.⁵
 Water-clock and drums will make you think of daytime,⁶
 12 palace orioles will have ceased the warbling spring.
 In the commander's tent your strategies remain without you,
 the people of Brocade City are struck with sadness.
 The plankways lead through to the cinnabar place,⁷
 16 by river pools I live in reclusion among white water clover.
 How can I spend my life growing old in Shu?—
 so long as I don't die, I'll finally get back to Qin.
 If you, sir, rise to become one of the high lords of state,
 20 don't spare yourself when facing peril.

On the death of Suzong and the installation of Daizong, in the sixth month of 762, Yan Wu was recalled to court. To see him off Du Fu accompanied him to Mianzhou, a precture to the northeast of Chengdu.

1 At Cauldron Lake the Yellow Emperor was taken up to Heaven. Later this came to refer to the death of an emperor, in this case Suzong.

2 The investiture of Daizong, Suzong's successor.

3 Yan Wu.

4 *Peng bird.

5 The central court.

6 In court awaiting dawn court.

7 "The cinnabar place" is the court in Chang'an.

11.25

送嚴侍郎到綿州同登杜使君江樓(得心字)

野興每難盡，
江樓延賞心。
歸朝送使節，
4 落景惜登臨。
稍稍煙集渚，
微微風動襟。
重船依淺瀨，
8 輕鳥度層陰。
檻峻背幽谷，
窗虛交茂林。
燈光散遠近，
12 月彩靜高深。
城擁朝來客，
天橫醉後參。
窮途衰謝意，
16 苦調短長吟。
此會共能幾，
諸孫賢至今。
不勞朱戶閉，
20 自待白河沉。

11.25

Seeing Off Vice-Director Yan [Wu] As Far As Mianzhou, Together
Climbing to the Upper Storey of Prefect Du's River Mansion
(I received *xin* as the rhyme)

- The elation of the wilds is always inexhaustible,
this river mansion invites hearts that appreciate to linger on.
We see off the Commissioner, returning to court,
4 we cherish climbing to gaze in the setting light.
Ever so gradually mist gathers on the isles,
the faintest breeze stirs the flaps of our gowns.
A heavy boat rests by the shallow rapids,
8 light birds cross through the layered shadow.
The porch railing lofty, a secluded valley behind it,
branches of a leafy forest crisscross through the open windows.
Lamp fires are scattered near and far,
12 the moon-glow lends serenity to places high and remote.
This city encompasses visitors who came at dawn,
the heavens are crossed by the constellation Shen, after we are drunk.
At journey's end, thoughts on decline,
16 my long and short poems are in a bitter mode.
How often in all can there be such gatherings?—
the worthiness of my grand-nephew lasts even to now.¹
Don't bother yourself to close the red door,²
20 I will wait on my own until the white star-river sinks.

1 Referring to the local prefect, surnamed Du.

2 Prefect Du Ji's polite gesture to detain his guests.

11.26

奉濟驛重送嚴公四韻

遠送從此別，
青山空復情。
幾時杯重把，
4 昨夜月同行。
列郡謳歌惜，
三朝出入榮。
江村獨歸處，
8 寂寞養殘生。

11.27

送梓州李使君之任

籍甚黃丞相，
能名自潁川。

11.26

At Fengji Station, Again Seeing Off Lord Yan: Four Couplets

Going a long way to see you off, from this point we part,
green mountains, these feelings come unbidden again.

When will we once more take goblet in hand?—

4 last night the moon went along with us.

Songs of these commanderies express regret,¹

entering and leaving court for three reigns is your glory.

When I return alone to my river village,

8 I will nurture my remaining life in gloomy silence.

Something of the contemporary situation for the Tang central government can be seen in the fact that in the month after Yan Wu departed, a major commander in Sichuan, Xu Zhidao, rebelled and blocked the perilous mountain route to Chang'an. Even though he was killed by a loyal general a month later, this sort of small military revolt was increasingly common throughout the overmilitarized empire. We might recall the revolt of the prefect Duan Zizhang before Yan Wu's arrival as military commissioner. Loyal military commissioners like Yan Wu were essential to maintaining stability in the provinces. Yan Wu could not return to Chengdu from Chang'an until Xu Zhidao's revolt was put down and the road reopened. Du Fu himself seems not to have returned to Chengdu when Xu Zhidao's revolt took place, and remained in Mianzhou for a while.

11.27

Seeing Off His Excellency Li of Zizhou Going to Take Up His Post²

Most illustrious, our own Minister Huang,
his name for ability came from Yingchuan.³

1 Dongchuan and Xichuan, regretting Yan Wu's departure.

2 An original note: "Reminder Chen [Ziang] was a native of Shehong. The last part of the poem refers to this" 故陳拾遺射洪人也。篇末有云。

3 Li is being compared to Huang Ba (130–51 BCE) of the Han, first governor of Yingchuan, and later minister.

近看除刺史，
 4 還喜得吾賢。
 五馬何時到，
 雙魚會早傳。
 老思筇竹杖，
 8 冬要錦衾眠。
 不作臨岐恨，
 惟聽舉最先。
 火雲揮汗日，
 12 山驛醒心泉。
 遇害陳公殞，
 于今蜀道憐。
 君行射洪縣，
 16 為我一潸然。

11.28

觀打魚歌

綿州江水之東津，
 魴魚鱗鱗色勝銀。
 漁人漾舟沈大網，
 4 截江一擁數百鱗。
 眾魚常才盡卻棄，
 赤鯉騰出如有神。

- Recently we see how he got a post as prefect,
 4 and I rejoice on how we have obtained a worthy man,
 When will his five-horse team reach its destination?¹
 may a paired carp letter be transmitted to me as soon as possible.
 Aging, I long for a staff of Qiong bamboo,
 8 cold, I want a brocade quilt to sleep under.
 I will not show resentment here at the parting of ways,
 I merely would hear you were foremost in promotion of excellence.
 Fiery clouds, sunlight in which you wipe away sweat;
 12 a mountain station, a fountainhead that revives the heart.
 Meeting harm, Master Chen perished,²
 even today those on the roads of Shu pity him.
 You are going through Shehong County,
 16 on my behalf shed streaming tears for him.

11.28

Song of Watching the Catch Being Made

- In the river's waters at Mianzhou at the eastern ford,
 the bream splash lively about, their color brighter than silver.
 Fishermen launch their boats and sink a large net,
 4 cutting across the river, in one haul, several hundred of the finny tribe.
 Ordinary fish of common worth they all throw back,
 the red carp leaps forth as if possessed by divinity.

1 A five-horse team was the mark of a prefect.

2 This is Chen Ziang (661–702), a native of Shehong County, who died in prison after being slandered.

潛龍無聲老蛟怒，
8 迴風颯颯吹沙塵。

饗子左右揮雙刀，
膾飛金盤白雪高。
徐州禿尾不足憶，
12 漢陰槎頭遠遁逃。

魴魚肥美知第一，
既飽歡娛亦蕭瑟。
君不見朝來割素髻，
16 咫尺波濤永相失。

11.29

又觀打魚

蒼江漁子清晨集，
設網提綱萬魚急。
能者操舟疾若風，
4 撐突波濤挺叉入。
小魚脫漏不可紀，
半死半生猶戢戢。
大魚傷損皆垂頭，
8 屈強泥沙有時立。

The sunken dragon makes no sound, the old kraken rages,
8 whirling gusts come whistling, blowing dust and sand.

On either side kitchen workers wield a pair of knives,
sashimi fillets fly to a golden plate, high as white snow.
The “bald-tail” of Xuzhou is not worth calling to mind,
12 the “log-head” of Hanyin flees far into hiding.¹

For sweetness and fatness these bream are known to be number one,
having eaten our fill, the merry-making turns brooding and gloomy.
Haven't you seen how at dawn they slice the pale white fins,
16 from waves but a foot away they are forever lost?

11.29

Another on Watching the Catch

By the gray river the fishermen gather in clear dawn,
they cast the net and lift the net, eager for ten thousand fish.
The most skillful manage their boats as fast as the wind,
4 punting into the dashing waves, the raised tridents go in.
The little fish that slip through cannot be reckoned,
half dead and half alive they still cluster gasping.
The larger fish that are wounded all hang their heads,
8 defiant in the mud and sand, sometimes they flop up straight.

1 Local fish of other places.

東津觀魚已再來，
 主人罷鱠還傾杯。
 日暮蛟龍改窟穴，
 12 山根鱣鮪隨雲雷。
 干戈兵革鬥未止，
 鳳凰麒麟安在哉。
 吾徒胡為縱此樂，
 16 暴殄天物聖所哀。

11.30

越王樓歌

綿州州府何磊落，
 顯慶年中越王作。
 孤城西北起高樓，
 4 碧瓦朱甍照城郭。

樓下長江百丈清，
 山頭落日半輪明。
 君王舊跡今人賞，
 8 轉見千秋萬古情。

- To watch the fish at the eastern ford twice I have already come,
 my host finishes the sashimi, then drains his cup.
 At sunset krakens and dragons change their lairs,
 12 at the base of the mountain sturgeon and pike follow the clouds and
 thunder.¹
 Clash of arms, of shield and pike, combat has not ceased,
 phoenix and the unicorn, where are they now!
 Why are the likes of us indulging in such pleasures?—
 16 to cruelly destroy nature's creatures was lamented by the sage.

11.30

Song of the Tower of the Prince of Yue²

- The district office of Mianzhou, how bold and grand it is!—
 built by the Prince of Yue in the Xianqing years.³
 To the northwest of the lone city he raised a high tower,
 4 emerald tiles and vermilion ridge-tiles shine over the walls.
 At the foot of the tower the long river is clear to the depth of a hundred
 yards,
 on the mountaintop the setting sun is half an orb of brightness.
 The traces of former princes are enjoyed by men today,
 8 increasingly one gets the sense of how things have been for a thousand
 autumns, for eternity.

1 The clouds and thunder go with the dragons.

2 Built by Taizong's son, the Prince of Yue, who had been prefect of Mianzhou.

3 The Xianqing reign was 656–661.

11.31

海棕行

左綿公館清江濱，
 海棕一株高入雲。
 龍鱗犀甲相錯落，
 4 蒼稜白皮十抱文。
 自是眾木亂紛紛，
 海棕焉知身出群。

移栽北辰不可得，
 8 時有西域胡僧識。

11.32

姜楚公畫角鷹歌

楚公畫鷹鷹戴角，
 殺氣森森到幽朔。
 觀者貪愁掣臂飛，
 4 畫師不是無心學。

此鷹寫真在左綿，
 卻嗟真骨遂虛傳。
 梁間燕雀休驚怕，
 8 亦未搏空上九天。

11.31

The Sea Palm: A Ballad

By the official buildings of east-bank Mian by the clear river's edge,
a single sea palm enters the clouds high above.

Dragon scales and rhino hide crisscross over it,

4 gray edges and white bark make a pattern ten armspans around.

Since the common trees are mixed with it all around,

how could the sea palm know that it was so extraordinary?

You cannot get to transplant it to the place of the pole star,¹

8 but sometimes from the Western Regions a Hu monk recognizes it.

11.32A Song on a Painted Tufted Hawk by Jiang, Duke of Chu²

The Duke of Chu painted a hawk, his hawk has a tuft,

a dark and gloomy murderous atmosphere brings us to the northland.³

Viewers are eager, yet worry it will pull from the arm into flight,

4 it is not the case that painters are indifferent to imitating him

The portrait of this hawk is here in east-bank Mian,

yet I sigh that the true birds hereafter will be told of in vain.⁴

You, swallows and wrens in the rafters, cease to be startled in fear—

8 it has never yet struck through the air, rising past heaven's nine tiers.

1 That is, near the emperor in Chang'an.

2 The painter was Jiang Jiao 姜皎, the Duke of Chu.

3 The "northland" is literally You[zhou] and Shuo[fang], two important frontier regions, the former in the northeast and the latter in the north-central frontier.

4 That is, the representation is so good that it will devalue the real thing.

11.33

東津送韋諷攝閩州錄事

聞說江山好，
 憐君吏隱兼。
 寵行舟遠泛，
 4 怯別酒頻添。
 推薦非承乏，
 操持必去嫌。
 他時如按縣，
 8 不得慢陶潛。

11.34

光祿阪行

山行落日下絕壁，
 西望千山萬山赤。
 樹枝有鳥亂鳴時，
 4 暝色無人獨歸客。
 馬驚不憂深谷墜，
 草動只怕長弓射。
 安得更似開元中，
 8 道路即今多擁隔。

11.33

At East Ford Seeing Off Wei Feng Who Is Taking Up the Post of Office
Manager in Langzhou

- I've heard tell the mountains and rivers there are good,
I am moved by you, combining office and reclusion.
Favoring your going with a poem, the boat sails far,
4 begrudging parting, ale is frequently added.
Recommended, you were not simply incompetently filling a vacancy,
in holding your post, you will certainly remove all objections.
If someone reviews the county someday,
8 he can't take Tao Qian as merely remiss.¹

11.34

The Guanglu's Slope: A Ballad²

- As I travel in the mountains, the setting sun sinks past a sheer cliff,
gazing west a thousand mountains, ten thousand mountains red.
In the tree branches are birds, the time when they sing in confusion,
4 in the colors of darkness there is no one, the traveler returns alone.
My horse startles, but I do not worry about tumbling into a deep valley,
when the grasses stir, I fear only being shot by a longbow.
How can it be again as it was in the Kaiyuan Reign?—
8 nowadays the roads are often closed and blocked.³

*Even though Xu Zhidao was himself killed a month after his revolt, his
army seems to have run amok in the countryside. Du Fu next journeyed to
the neighboring prefecture of Zizhou, east of Chengdu.*

1 When *Tao Qian was magistrate of Pengze, a supervisor came to the district. Told that he should go pay his respects, Tao Qian took off his seal of office and left the county.

2 Guanglu was an office of varying functions between the Han and the Tang. The slope was probably named for someone who held a post there.

3 SB and Guo have an appended note: "Bandits are many even in broad daylight; these are the 'longbow boys'" 白日賊多翻是長弓子弟。

11.35

苦戰行

苦戰身死馬將軍，
 自云伏波之子孫。
 干戈未定失壯士，
 4 使我歎恨傷精魂。

去年江南討狂賊，
 臨江把臂難再得。
 別時孤雲今不飛，
 8 時獨看雲淚橫臆。

11.36

去秋行

去秋涪江木落時，
 臂槍走馬誰家兒。
 到今不知白骨處，
 4 部曲有去皆無歸。
 遂州城中漢節在，
 遂州城外巴人稀。
 戰場冤魂每夜哭，
 8 空令野營猛士悲。

11.35

Bitter Fighting: A Ballad

In bitter battle he died, General Ma,
 he claimed to be the descendant of the Wave-Quelling General.¹
 Before the clash of arms is settled, we have lost a bold man,

4 which makes me sigh in resentment, and wounds my spirit.

Last year south of the river he attacked that mad rebel,²
 never again will I be able to clasp his arm by the river.

The lone cloud, when we parted, now flies no more,
 8 sometimes alone I look at the clouds and tears streak over my chest.

11.36

Last Autumn: A Ballad

When last autumn by the River Fu the trees shed their leaves,
 who was that fellow, lance under arm, galloping his horse?

By this point we do not know where his white bones lie,
 4 some of our cohorts went off, but none have returned.

Within the walls of Suizhou the standards of the Han remain,³
 outside the walls of Suizhou the folk of Ba are few.

On the battlefield the wronged souls weep every night,
 8 making fierce warriors grieve in vain in their camps in the wilds.

1 *Ma Yuan was a famous Eastern Han general who campaigned in the far south and received the title "Wave-Quelling General."

2 Presumably Duan Zizhang, the prefect of Zizhou, who rebelled and declared himself the Prince of Liang.

3 This refers to the prefect, Li Ju, the Prince of Guo, who was killed by Duan Zizhang when he took Suizhou.

11.37

廣州段功曹到，得楊五長史譚書。功曹卻歸，聊寄此詩

衛青開幕府，
 楊僕將樓船。
 漢節梅花外，
 4 春城海水邊。
 銅梁書遠及，
 珠浦使將旋。
 貧病他鄉老，
 8 煩君萬里傳。

11.38

送段功曹歸廣州

南海春天外，
 功曹幾月程。
 峽雲籠樹小，
 4 湖日落船明。
 交趾丹砂重，
 韶州白葛輕。
 幸君因旅客，
 8 時寄錦官城。

11.37

Duan of the Personnel Evaluation Section Arrives from Guangzhou and Gives Me a Letter from Aide Yang Tan (5). Duan is Going Back and I Send This Poem with Him

Wei Qing sets up his headquarters,¹

Yang Pu commands towered galleys.²

Han standards beyond the plum blossoms,³

4 a springtime city beside the sea.

Your letter reached far to Copperbeam Mountain,⁴

the bearer will return to the Shore of Pearls.⁵

Poor and sick, I grow old in a strange land,

8 may I trouble you to carry this ten thousand leagues.⁶

11.38

Seeing Off Duan of the Personnel Evaluation Section on His Return to Guangzhou

The south sea lies beyond the spring sky,

for the Personnel Evaluator a journey of how many months?

Gorge clouds envelop the trees tiny,

4 the sun on the lake falls on the boat brightening.

The cinnabar pellets of Jiaozhi are heavy,

the white linen of Shaozhou is light.

I would feel lucky if through some traveler

8 you would someday send some to Brocade City.

1 A famous Han general against the Xiongnu.

2 An admiral of Han Wudi.

3 Referring to Plum Blossom Peak, demarcating the far south.

4 In Zizhou.

5 Referring to Guangzhou.

6 Addressing Duan.

11.39

題玄武禪師屋壁

何年顧虎頭，
 滿壁畫瀛州。
 赤日石林氣，
 4 青天江海流。
 錫飛常近鶴，
 杯度不驚鷗。
 似得廬山路，
 8 真隨惠遠遊。

11.40

悲秋

涼風動萬里，
 群盜尚縱橫。
 家遠傳書日，
 4 秋來為客情。
 愁窺高鳥過，
 老逐眾人行。
 始欲投三峽，
 8 何由見兩京。

11.39

On the Wall of the Chamber of the Chan Master of Xuanwu Temple

What year did “Tigerhead” Gu Kaizhi¹
fill this wall with a painting of Yingzhou?²

Red sun, the vapors of rock and forests,

4 blue skies, the current of lakes and rivers.

The tin staff flies always close to the crane,³

the wooden cup crosses not alarming the gulls.⁴

It seems that here I have found the road to Mount Lu

8 and truly roam together with Huiyuan.⁵

11.40

Grieving over Autumn

A chill wind stirs across ten thousand leagues,
bands of pillagers still run free everywhere.

My family far, the day I sent the letter,

4 autumn comes, the feelings of being a sojourner.

In sadness I peer at the high birds passing,
old, I go where the crowd goes.

Now I want to lodge in the Three Gorges,

8 how can I ever see the two capitals?

1 “Tigerhead” was the child name of the famous Six Dynasties painter.

2 Yingzhou was the isle of the immortals.

3 This refers to the Liang monk Zhigong and his friend the White Crane Daoist. Both wanted a particularly nice site at the foot of a mountain to practice the Way, and each requested the place from Liang Wudi for himself. Liang Wudi said each should choose a symbolic object, and whoever was first to plant his symbolic object on the place could have it. The tin staff was the sign of the monk and a white crane, the sign of the Daoist. Just as the white crane was about to descend, it heard the tin staff whirring through the air and saw it land first on the desired location.

4 This is the story of the fifth-century monk who crossed a river in a wooden cup.

5 The famous Six Dynasties monk Huiyuan founded the monastic community on Mount Lu.

11.41

客夜

客睡何曾著，
秋天不肯明。
入簾殘月影，
4 高枕遠江聲。
計拙無衣食，
途窮仗友生。
老妻書數紙，
8 應悉未歸情。

11.42

客亭

秋窗猶曙色，
落木更天風。
日出寒山外，
4 江流宿霧中。
聖朝無棄物，
老病已成翁。
多少殘生事，
8 飄零似轉蓬。

11.41

Night for the Traveler

When could a traveler ever get to sleep?—
autumn days refuse to grow bright.

4 Entering the curtain, light of the fading moon,
as I rest on high, the far river's sound.

Inept in making a living, no clothing or food,
with no other recourse, I rely on my friends.

8 My wife has written several sheets of paper,
I'm sure she knows fully how I feel, not having come home.

11.42

Traveler's Pavilion

In the autumn window, already daybreak's colors,
in leaf-stripped trees, once more heaven's wind.

4 The sun comes out beyond cold mountains,
the river flows on in the overnight fog.

Our Sage Reign rejects no one,
but sick and aging, I've become an old man.

8 So many concerns for the rest of my life,
tossed along, like a whirling dandelion puff.

11.43

九日登梓州城

伊昔黃花酒，
如今白髮翁。
追歡筋力異，
4 望遠歲時同。
弟妹悲歌裏，
朝廷醉眼中。
兵戈與關塞，
8 此日意無窮。

11.44

九日奉寄嚴大夫

九日應愁思，
經時冒險艱。
不眠持漢節，
4 何路出巴山。
小驛香醪嫩，
重巖細菊斑。
遙知簇鞍馬，
8 回首白雲間。

11.43

On the Double Ninth Climbing the Wall of Zizhou

The chrysanthemum ale of yesteryear,
but now a white-haired old man.

4 Body's strength differs in chasing pleasures,
but the time of year for gazing afar is the same.

Brothers and sister are in my sad songs,
the court is before my drunken eyes.

8 The clash of arms and the barrier passes,
on this day my thoughts are endless.

11.44

On the Double Ninth, Respectfully Sent to Lord Yan

On this double ninth I'm sure you have sad thoughts,
having braved perils and hardship for some time now.
Unsleeping, you hold the standards of Han

4 by what road going forth from Ba's mountains?

At some small station the fragrant brew thin,
on layered cliffs mottled with tiny chrysanthemums.

I know that afar, among a crowd of saddled horses,
8 you turn your head to look back in the white clouds.

11.45

秋盡

秋盡東行且未迴，
 茅齋寄在少城隈。
 籬邊老卻陶潛菊，
 4 江上徒逢袁紹杯。
 雪嶺獨看西日落，
 劍門猶阻北人來。
 不辭萬里長為客，
 8 懷抱何時得好開。

11.46-48

戲題寄上漢中王三首

I

西漢親王子，
 成都老客星。

11.45

Autumn Ends

As autumn ended I traveled east and have not yet turned back,
 my thatched studio is lodged by a corner of the “little city.”¹
 Beside my hedge aging away are Tao Qian’s chrysanthemums,²
 4 on the river in vain I met Yuan Shao’s cup.³
 Over snowy peaks alone I watch the sun sink in the west,
 Swordgate Pass still blocks people coming from the North.
 I do not refuse to be ever a wanderer ten thousand leagues away,
 8 but when will the heart’s cares get to fully relax?

In Zizhou was Li Yu, the Prince of Hanzhong, whom Du Fu had known in Chang’an before the Rebellion.

11.46–48

On Playful Topics, Sent to the Prince of Hanzhong⁴

I

Western Han’s son of a prince, close of kin,⁵
 in Chengdu, an old wandering star.⁶

1 The “little city” was the market and tavern district in Chengdu, in the western part of the city.

2 This refers to *Tao Qian’s famous “Drinking Ale” V: “I pick chrysanthemums by the eastern hedge.”

3 This refers to an occasion when the late second-century regional lord Yuan Shao invited the scholar Zheng Xuan to a feast and seated him in the place of honor. This probably refers to Du Fu’s treatment by Yan Wu.

4 Original note: “At the time the prince was in Zizhou; when he first arrived, he had stopped drinking, and the poems playfully give an account of this” 時王在梓州，初至，斷酒不飲，篇中戲述。

5 Li Yu, the Prince of Hanzhong, was the sixth son of Xuanzong’s elder brother, who had given up his claim to the throne. “Western Han” here is Hanzhong, the prince’s fief.

6 *Yan Guang. Du Fu is comparing himself to Yan Guang for his inebriate intimacy with the prince.

百年雙白鬢，
4 一別五秋螢。
忍斷杯中物，
祇看座右銘。
不能隨皂蓋，
8 自醉逐浮萍。

II

策杖時能出，
王門異昔遊。
已知嗟不起，
4 未許醉相留。
蜀酒濃無敵，
江魚美可求。
終思一酩酊，
8 淨掃雁池頭。

III

群盜無歸路，
衰顏會遠方。
尚憐詩警策，
4 猶記酒顛狂。
魯衛彌尊重，
徐陳略喪亡。

Life's hundred years, hair on both temples, white,
 4 once we parted, five times autumn fireflies.
 Can you bear to break off that thing in the cup?—¹
 just look at the inscription right of the seat.²
 I cannot follow the black carriage awning,³
 8 so I'll get drunk alone, going with the duckweed adrift.

II

Sometimes I can go out with my cane,
 but the prince's gate differs from visits before.
 I already know he will sigh and not be roused,
 4 no longer allowing to detain me drunk.
 But the strength of Shu ale has no competition,
 river fish are tasty and easy to get.
 In the end I will long to get dead drunk,
 8 and to sweep Wild Goose Pool clean.⁴

III

No road home through bands of marauders,
 faces aging, we meet in this far place.
 You still love my poems' daring lines,
 4 do you still recall my wildness in ale?
 Lu and Wei, he showed even greater respect,⁵
 Xu and Chen, pretty much dead and gone.⁶

1 The "thing in the cup" is, of course, ale.

2 Such inscriptions were used for precepts and admonitions—in this case, an admonition not to drink.

3 The mark of a prefect. The Prince was Prefect of Pengzhou.

4 Wild Goose Pool was in the famous Rabbit Garden of the Western Han Prince of Liang. Du Fu is evidently threatening to eat all the prince's fish.

5 Xuanzong visited Li Xian, the prince's father, and composed a poem referring to Lu and Wei as the domains of brothers, echoing *Analects*: "The government of Lu and Wei, that of brothers." Because Li Xian was older, the emperor shows him deference.

6 The Jian'an poets Xu Gan and Chen Lin. Cao Pi, their patron, lamented their deaths. The implication is that the former clients of the prince are mostly dead.

空餘枚叟在，
8 應念早升堂。

11.49

玩月呈漢中王

夜深露氣清，
江月滿江城。
浮客轉危坐，
4 歸舟應獨行。
關山同一照，
烏鵲自多驚。
欲得淮王術，
8 風吹暈已生。

11.50

贈嚴二別駕相逢歌

我行入東川，
十步一迴首。
成都亂罷氣蕭瑟，
4 浣花草堂亦何有。
梓中豪俊大者誰，
本州從事知名久。

Only old Mei still survives,¹

8 I'm sure you long to have me enter your hall as soon as possible.

11.49

Enjoying the Moon, Presented to the Prince of Hanzhong

The night is deep, the dewy air clear,
river moonlight fills the river city.

The wayfarer, adrift, gradually sits more upright,
4 you must return in your boat alone.²

In the barrier mountains it shines on us both alike,
the magpies are naturally often startled.³

I want to obtain the arts of the Prince of Huainan,
8 the wind blows, a halo has already formed.⁴

11.50

Song of Meeting: Given to Administrative Aide Yan (2)

Ever since I entered eastern Sichuan
every ten steps I turn my head.

The revolt at Chengdu is over, the atmosphere is dreary,
4 my thatched cottage at Washing Flowers Creek, what is left there?

Of powerful men in Zizhou, who is the greatest of all?—
the Aide of this prefecture, his name has long been known.

1 Du Fu is comparing himself to the Han fu writer Mei Sheng (d. c. 140 BCE).

2 The prince is going to his new prefectural assignment at Pengzhou.

3 Du Fu compares himself to the magpies in Cao Cao's "Duan'ge xing": "The moon is bright, the stars are few, / magpies are flying south. / They circle the tree three times around, / on what branch can they find a roost?" The magpies are figures for wanderers seeking a patron.

4 A halo around the moon was a sign that a wind would rise.

把臂開尊飲我酒，
 8 酒酣擊劍蛟龍吼。
 烏帽拂塵青螺粟，
 紫衣將炙緋衣走。
 銅盤燒蠟光吐日，
 12 夜如何其初促膝。
 黃昏始扣主人門，
 誰謂俄頃膠在漆。
 萬事盡付形骸外，
 16 百年未見歡娛畢。
 神傾意豁真佳士，
 久客多憂今愈疾。
 高視乾坤又何愁，
 20 一軀交態同悠悠。
 垂老遇君未恨晚，
 似君須向古人求。

11.51

贈韋贊善別

扶病送君發，
 自憐猶不歸。
 只應盡客淚，
 4 復作掩荆扉。

- You took my arm, set out goblets, gave me ale to drink,
 8 tipsy with ale, you did swordplay, a dragon roaring.
 The one in the black hat brushes dust away, glossy conch coiffure offers
 grain,
 one in purple robes brings roasted meat, one in red robes scurries.
 In bronze plates you light the candles, their light emitting sunshine,
 12 what time of night is it now, we first sit knee to knee?
 It was only dusk when first I knocked on my host's gate,
 who would have thought that in an instant we would stick together like
 glue?
 Let the myriad concerns be entrusted to beyond our bodies here,
 16 in all life's years I will never have seen such pleasures exhausted.
 Spirit overflowing, mood relaxed, an excellent gentleman truly,
 long a sojourner with many worries, now my health improves.
 If one looks on the world from on high what more sadness can one
 feel?—
 20 a friendship as if sharing one body, together relaxed contentment.
 Getting old, I meet you, I don't feel bad it is so late,
 for someone like you one needs to look among the ancients.

11.51

Seeing Off Admonisher Wei

- Unsteady with sickness, I see you off,
 I pity myself, that I still have not returned.
 I suppose I will just spend a sojourner's tears,
 4 and again close my ramshackle gate.

江漢故人少，
音書從此稀。
往還二十載，
8 歲晚寸心違。

11.52

寄高適

楚隔乾坤遠，
難招病客魂。
詩名惟我共，
4 世事與誰論。
北闕更新主，
南星落故園。
定知相見日，
8 爛漫倒芳尊。

11.53

野望

金華山北涪水西，
仲冬風日始淒淒。
山連越嶠蟠三蜀，
4 水散巴渝下五溪。

- Yangzi and Han, old friends few,
 from now on word of you will be rare.
 We have been seeing each other for twenty years,
 8 in my late years, my heart's wish misses out.

11.52

Sent to Gao Shi

- Chu is cut off far from the rest of the world,
 hard to call back the sick wayfarer's soul.
 For fame in poetry only I am with you,
 4 with whom else can I discuss the age's troubles?
 At the northern palace gate a new ruler has taken over,
 a southern star falls in the gardens of home.
 I know for certain that when we meet,
 8 wild and free, we'll drain the sweet cups.

11.53

Gazing on Wilderness

- North of Jinhua Mountain, west of the Fu's waters,
 only in mid-winter does the weather begin to grow chilly and bleak.
 Mountains stretch to Yuexi Comandery, winding through Shu's three
 regions,
 4 the water divides through Ba and Yu, then down to Five Creeks.

獨鶴不知何事舞，
 饑鳥似欲向人啼。
 射洪春酒寒仍綠，
 8 目極傷神誰為攜。

11.54

冬到金華山觀因得故拾遺陳公學堂遺跡

涪右眾山內，
 金華紫崔嵬。
 上有蔚藍天，
 4 垂光抱瓊臺。
 繫舟接絕壁，
 杖策窮縈回。
 四顧俯層巔，
 8 淡然川谷開。
 雪嶺日色死，
 霜鴻有餘哀。
 焚香玉女跪，
 12 霧裏仙人來。
 陳公讀書堂，
 石柱仄青苔。
 悲風為我起，
 16 激烈傷雄才。

- I know not for what reason that lone crane dances,
 the starving crows seem to be crying out to me.
 Shehong County's spring ale is still green in cold weather,
 8 as I gaze as far as I can, wounding my spirit, who will bring some in
 hand for me?

*In Zizhou Du Fu went out on excursions to see the sights in the region.
 Shehong County had been the home of the famous poet Chen Zi'ang
 (661–702), a champion of “restoring antiquity” in poetry.*

11.54

In Winter I Reached the Daoist Temple on Jinhua Mountain, and
 There Found the Traces of the Study Hall of the Reminder Chen Zi'ang

- On the Fu's right bank, in a host of mountains,
 Jinhua looms purple and towering.
 Above it is Indigo Heaven¹
 4 shedding light that embraces alabaster terraces.
 I tied up my boat by the sheer cliff,
 staff in hand, I circled all the way up.
 On all sides I looked down from the tiered summit,
 8 streams and valleys appeared, in a pale haze.
 The sunlight died on snowy ridges,
 and a frosty swan left ample lament.
 A jade maiden knelt, burning incense,
 12 and in the fog immortals came.
 In the hall where Lord Chen studied,
 a stone column lies aslant in green moss.
 A mournful wind rose for me
 16 intensely stirred, I lamented his manly talent.

1 This is probably a grotto or Daoist heaven, associated with the temple on the mountain.

11.55

陳拾遺故宅

拾遺平昔居，
大屋尚修椽。
悠揚荒山日，
4 慘淡故園煙。
位下曷足傷，
所貴者聖賢。
有才繼騷雅，
8 哲匠不比肩。
公生揚馬後，
名與日月懸。
同遊英俊人，
12 多秉輔佐權。
彥昭超玉價，
郭振起通泉。
到今素壁滑，
16 灑翰銀鉤連。
盛事會一時，
此堂豈千年。
終古立忠義，
20 感遇有遺篇。

11.55

The House of Reminder Chen Ziang

- The Reminder used to live here,
 a great house still with long beams.
 Waning, the sun over wilderness mountains,
 4 mist in his former garden, melancholy and pale.
 If his post was low, it was not worth lamenting—
 what he prized were sages and men of worth.
 Talent he had, to continue the Sao and Ya,¹
 8 the master craftsmen could not reach to his shoulder.²
 He was born after Yang Xiong and Sima Xiangru,³
 but his fame hangs with the sun and the moon.
 The flower of excellence, those that went about with him
 12 often held the power to assist the ruler.
 Yanzhao had the worth of the jade of Zhao;⁴
 Guo Yuanzhen rose from Tongquan.
 Even today the white walls are glossy
 16 where the silver hooks of the running brush join.⁵
 Such splendor, all met in a single moment then,
 how can this hall last a thousand years?
 Yet for the loyalty and right he showed for all time,
 20 there are poems left behind, “Moved by Experiences.”⁶

1 The *Classic of Poetry* and the “Li Sao.”

2 “Master craftsmen” can refer either to the high officials of the government or to literary men.

3 The great *fu* writers of the Western Han, also from Sichuan.

4 Zhao Yanzhao, a court poet of Chen Ziang’s times.

5 This probably refers to the calligraphy of Guo Zhen and Zhao Yanzhao.

6 A series of poems by Chen Ziang, taken to represent the values of earlier poetry, the “ancient style.”

11.56

謁文公上方

野寺隱喬木，
山僧高下居。
石門日色異，
4 絳氣橫扶疏。
窈窕入風磴，
長蘿紛卷舒。
庭前猛虎臥，
8 遂得文公廬。
俯視萬家邑，
煙塵對階除。
吾師雨花外，
12 不下十年餘。
長者自布金，
禪龕只晏如。
大珠脫玷翳，
16 白月當空虛。
甫也南北人，
蕪蔓少耘鋤。
久遭詩酒汗，
20 何事忝簪裾。

11.56

Paying My Respects at the Monastery of His Reverence Wen

- Temple in the wilds, shaded by tall trees,
 monks live all up and down the mountain.
 At his stone gate the sunlight is different,
 4 a crimson aura stretches across the lush growth.
 I set out on windblown steps into deep recesses,
 long hanging moss everywhere, coiling and stretched out.
 In front of his yard a fierce tiger was lying,¹
 8 and then I reached the hut of His Reverence Wen.
 I looked down on a town of ten thousand homes,
 their smoke and dust facing these terraced stairs.
 The Reverend has not gone outside the rain of flowers
 12 down the mountain for more than ten years.²
 The eminent give distributions of money,
 so his meditation chamber is just serene.
 A great pearl that has escaped any flaw,
 16 the white moon in the void.
 I, Du Fu, am a man who goes south and north,³
 all a tangle, with little clearing or hoeing.
 Long I have met with the stain of poetry and ale,
 20 for some reason I was allowed to disgrace hatpin and gown.⁴

1 The monk Huiyong on Mount Lu had such a tiger, rendered docile by his piety.

2 Flowers rain down when preaching the dharma.

3 Echoing the description of Confucius as a constant traveler, trying everywhere to teach his Way.

4 That is, to be an official.

王侯與螻蟻，
 同盡隨丘墟。
 願聞第一義，
 24 迴向心地初。
 金篦刮眼膜，
 價重百車渠。
 無生有汲引，
 28 茲理儻吹噓。

11.57

奉贈射洪李四丈

丈人屋上烏，
 人好烏亦好。
 人生意氣豁，
 4 不在相逢早。
 南京亂初定，
 所向色枯槁。
 遊子無根株，
 8 茅齋付秋草。
 東征下月峽，
 掛席窮海島。
 萬里須十金，
 12 妻孥未相保。

- Prince and count, mole-cricket and ant
 all end up going into the ground.
 I wish to hear the highest truth,
 24 to return to my original mind
 The golden scalpel scrapes the film from my eyes,¹
 its value is a hundred *chequ* gems.²
 I may be led to non-rebirth,
 28 if perchance you will introduce me.

11.57

Respectfully Presented to Li (4) of Shehong County

- The crow on your rooftop, sir,
 if the man is good, the crow is good too.³
 In human life a relaxed temper towards another
 4 doesn't depend on how early in life one meets.
 The Southern Capital's troubles have just been quelled,⁴
 wherever I go, people look withered and frayed.
 The traveler has no roots,
 8 my thatch studio has been left to autumn plants.
 I'll journey east down Bright Moon Gorge,
 set sail all the way to isles in the sea.
 But for ten thousand leagues I'd need ten weights of gold,
 12 I cannot protect wife and children.

1 *Nirvana sutra*: the metaphor of enlightening.

2 One of the seven jewels of Buddhism, here transferred to the sutras.

3 From an often repeated ancient proverb, appearing in the *Shuoyuan* as: "Whoever loves a person will also love the crows on his roof" 愛其人者，兼愛其屋上之鳥。

4 The revolt of Xu Zhidao in Chengdu.

蒼茫風塵際，
蹭蹬騏驎老。
志士懷感傷，
16 心胸已傾倒。

11.58

早發射洪縣南途中作

將老憂貧窶，
筋力豈能及。
征途乃侵星，
4 得使諸病入。
鄙人寡道氣，
在困無獨立。
俶裝逐徒旅，
8 達曙凌險澀。
寒日出霧遲，
清江轉山急。
僕夫行不進，
12 駑馬若維繫。
汀洲稍疏散，
風景開快悒。
空慰所尚懷，
16 終非曩遊集。

- In vast space at the edge of dust in the wind,
 amid rough going the unicorn grows old.
 The man of high aims feels moved and pained,
 16 my heart is overcome with feelings of admiration.

After visiting Shehong County Du Fu continued going south in Zizhou to Tongquan County.

11.58

Setting Out Early from Shehong County, Composed on the South Road

- Getting old I worry about my poverty,
 how can my strength be up to this?
 Setting out on the road in starlight
 4 makes one vulnerable to all manner of illnesses.
 A low person like me lacks the spirit of the Way,
 in difficult straits I am never independent.
 We pack our bags, follow fellow-travelers,
 8 until daybreak we cross rough and perilous ground.
 The cold sun is slow to come out of the fog,
 the clear river runs swiftly around the mountain.
 My servant walks without making progress,
 12 my old nag seems as if hobbled.
 Beaches and isles gradually appear sparsely scattered,
 the scenery dispels the heavy gloom.
 It merely consoles my feelings of admiration,
 16 but in the end these are not my former excursions and parties.

衰顏偶一破，
 勝事難屢挹。
 茫然阮籍途，
 20 更灑楊朱泣。

11.59

通泉驛南去通泉縣十五里山水作

溪行衣自濕，
 亭午氣始散。
 冬溫蚊蚋在，
 4 人遠鳧鴨亂。
 登頓生曾陰，
 欹傾出高岸。
 驛樓衰柳側，
 8 縣郭輕煙畔。
 一川何綺麗，
 盡目窮壯觀。
 山色遠寂寞，
 12 江光夕滋漫。
 傷時愧孔父，
 去國同王粲。
 我生苦飄零，
 16 所歷有嗟歎。

Then by chance my aging face smiles,
 such splendid scenes are hard to take in often.
 Vague and vast, the road of Ruan Ji,¹
 20 and once more I shed Yang Zhu's tears.²

11.59

Composed in the Landscape, Fifteen Leagues Going South from
 Tongquan Post Station to the Tongquan County Seat

Walking along the creek our clothes got wet,
 only at noon did the vapor disperse.
 Winter was warm, flies and gnats were still there,
 4 far from people ducks are scattered everywhere.
 Climbing and descending, layers of shadow appeared,
 we came out from the high and slanting bank.
 The station building was beside dying willows,
 8 the county seat was at the edge of light mist.
 It was so gorgeous all the way along the river,
 I looked as far as I could, enjoying the bold vista to the utmost.
 The far colors of the mountains were still and lonely,
 12 light on the river flooded over at evening.
 Confucius puts me to shame in distress for the times,³
 I am the same as Wang Can in leaving the capital.⁴
 In my life I have suffered being tossed along,
 16 and in what I have passed through, I have sighed.

1 *Ruan Ji.

2 The ancient philosopher Yang Zhu was said to have wept whenever he came to a forking of the road.

3 On several occasions Confucius expressed distress at the sorry state of culture and the polity; it is not clear which of these Du Fu has in mind.

4 *Wang Can.

11.60

過郭代公故宅

豪俊初未遇，
其跡或脫略。
代公尉通泉，
4 放意何自若。
及夫登袞冕，
直氣森噴薄。
磊落見異人，
8 豈伊常情度。
定策神龍後，
宮中翕清廓。
俄頃辨尊親，
12 指揮存顧託。
群公有慚色，
王室無削弱。
迴出名臣上，
16 丹青照臺閣。
我行得遺跡，
池館皆疏鑿。
壯公臨事斷，
20 顧步涕橫落。

11.60Passing By Guo Yuanzhen, Duke of Dai's Former House¹

- Before that outstanding man was recognized,
 his doings were sometimes quite unrestrained.
 When the Duke of Dai was sheriff of Tongquan
 4 how free he was in doing as he pleased!
 But when he ascended to robes of court,
 his upright temper swept sternly ahead.
 A towering presence, a rare person revealed,
 8 how can such be measured by ordinary standards?
 He determined his plans after the Shenlong Reign,²
 the palace was swiftly made spacious and clear.
 In a short time he explained how parents were honored,³
 12 under his direction he preserved the trust given him.
 All the court gentlemen looked ashamed,
 the royal house was in no way weakened.
 He stands out far above the famous officials,
 16 his portrait shines in the royal gallery.
 In my travels I have found his traces,
 lodge pools were all dug out later.
 I admire his decision in handling matters,
 20 looking around as I walk, my tears stream freely.

1 Guo Yuanzhen was a major figure in Li Longji's rise to the throne as Xuanzong.

2 The Shenlong Reign (705–07) was that of Zhongzong. Guo Yuanzhen worked with Li Longji, later Xuanzong, to establish Li Longji in firm control.

3 When Li Longji had the Taiping Princess and members of her faction killed, Li Longji's father, Ruizong was frightened and reassured by Guo Yuanzhen of Li Longji's devotion.

高詠寶劍篇，
神交付冥漠。

11.61

觀薛稷少保書畫壁

少保有古風，
得之陝郊篇。
惜哉功名忤，
4 但見書畫傳。
我遊梓州東，
遺跡涪江邊。
畫藏青蓮界，
8 書入金榜懸。
仰看垂露姿，
不崩亦不騫。
鬱鬱三大字，
12 蛟龍岌相纏。
又揮西方變，
發地扶屋椽。
慘澹壁飛動，
16 到今色未填。
此行疊壯觀，
郭薛俱才賢。

In a loud voice I intone his “Jeweled Sword,”¹
the friendship of our spirits is entrusted to the underworld.

11.61

Observing Calligraphy and a Mural by Junior Guardian Xue Ji

- The Junior Guardian had the “old style,”
one finds it in his poem on the “Meadows of Shan.”²
Too bad how things went amiss for his deeds and fame,³
4 one sees only his calligraphy and painting passed down.
I was traveling east of Zizhou,
his remaining traces were beside the Fu River.
The painting was kept in the blue lotus precincts,⁴
8 the calligraphy was hung on a gilded plaque.
I looked on the style of “hanging dew,”⁵
it neither collapses nor doth it stumble.⁶
Three huge characters swelling full,
12 dragons wrapped around them looming above.
He also dashed off the transformation images from the West,⁷
starting from the ground and supporting the roof beams.
Muted, the wall flies into motion,
16 even today no colors have been added.
On this trip I have had a series of splendid views,
Guo and Xue were both talented worthies.⁸

1 The poem by Guo that first won him recognition from Empress Wu.

2 A poem by Xue Ji (649–713). Its full title is “Composed on an Autumn Day over Ten Leagues on the Meadows of Shan When Returning to the Capital” 秋日還京陝郊十里作。

3 A partisan of the Taiping Princess, Xue Ji was ordered to commit suicide by Xuanzong.

4 That is, in a Buddhist Temple.

5 A calligraphic style.

6 Paraphrased from “Heaven Preserve” (Tianbao 天保) in the *Classic of Poetry*, suggesting permanence.

7 Buddhist images, associated with India.

8 Guo Yuanzhen of 11.60 and Xue Ji.

不知百載後，
20 誰復來通泉。

11.62

通泉縣署壁後薛少保畫鶴

薛公十一鶴，
皆寫青田真。
畫色久欲盡，
4 蒼然猶出塵。
低昂各有意，
磊落如長人。
佳此志氣遠，
8 豈惟粉墨新。
萬里不以力，
群遊森會神。
威遲白鳳態，
12 非是倉鷓鄰。
高堂未傾覆，
常得慰嘉賓。
曝露牆壁外，
16 終嗟風雨頻。
赤霄有真骨，
恥飲污池津。

I know not a hundred years from now
 20 who again will ever come to Tongquan.

11.62

Junior Guardian Xue Ji's Crane Mural on the Back of a Wall at the
 Office Building of Tongquan County

Eleven cranes by Sir Xue,
 all perfect portraits of those at Greenfield.¹
 After long time the paintings' colors are almost gone,
 4 yet, graying, still they stand out.
 High and low, each with its own intent,
 distinguished, like tall persons.
 I admire the distances on which their aims are set,
 8 not just a freshness of pigment.
 They go thousands of miles without effort,
 roaming as a flock by mysterious accord of spirit.
 White phoenix postures winding away,
 12 these are not the neighbors of orioles.
 Before the high hall collapsed,
 they always consoled the worthy guest.²
 Now left exposed on an outside wall,
 16 at last we sigh how wind and rain beleaguer them.
 In the high reddish wisps are the real birds,
 ashamed to drink from filthy pools and fords.

1 The legendary Greenfield cranes were a pair of white cranes that every year would hatch a brood. When the hatchlings were old enough they would fly away, but the adults never left. It was believed they were taken care of by immortals.

2 Distinguished guests at Tongquan would likely be those sent on administrative exile, hence the consolation offered by such untrammelled beings as the cranes.

冥冥任所往，
20 脫略誰能馴。

11.63

陪王侍御宴通泉東山野亭

江水東流去，
清樽日復斜。
異方同宴賞，
4 何處是京華。
亭景臨山水，
村煙對浦沙。
狂歌過於勝，
8 得醉即為家。

11.64

陪王侍御同登東山最高頂宴姚通泉晚攜酒
泛江

姚公美政誰與儔，
不減昔時陳太丘。
邑中上客有柱史，
4 多暇日陪驄馬遊。

In dark spaces they go where they will,
 20 unconstrained, who can tame them?

11.63

Accompanied by Attendant Censor Wang I Feast at the Wilderness
 Pavilion on East Mountain at Tongquan

The River's waters flow off to the east,
 with mugs of clear ale, the sun again sinks.
 In a strange land we share feast's pleasures,
 4 what place is the capital?
 The pavilion's silhouette looks out on mountains and waters,
 smoke from a village faces sands of the shore.
 Singing wildly, just too wonderful,
 8 getting drunk, home is right here.

11.64

In the Company of Attendant Censor Wang, We Climbed the Highest
 Peak of East Mountain Where We Were Feasted by Yao of Tongquan;
 In the Evening We Took Ale and Went Boating on the River

Who is the match of the excellence of Lord Yao's governing?—
 it is no less than Chen Shi of Taiqiu in the olden days.¹
 Among the fine guests in this town is one of the censorate,
 4 with much leisure, he daily roams accompanied by dappled grays.²

1 An Eastern Han figure famous for being a good magistrate.

2 Dappled grays were the mark of a censor; i.e., Yao accompanies Wang.

- 東山高頂羅珍羞，
 下顧城郭銷我憂。
 清江白日落欲盡，
 8 復攜美人登彩舟。
 笛聲憤怨哀中流，
 妙舞逶迤夜未休。
 燈前往往大魚出，
 12 聽曲低昂如有求。
 三更風起寒浪湧，
 取樂喧呼覺船重。
 滿空星河光破碎，
 16 四座賓客色不動。
 請公臨深莫相違，
 迴船罷酒上馬歸。
 人生歡會豈有極，
 20 無使霜過霑人衣。

11.65

漁陽

- 漁陽突騎猶精銳，
 赫赫雍王都節制。
 猛將飄然恐後時，
 4 本朝不入非高計。

- On East Mountain's high summit tasty dishes were spread,
 looking back down on the city melted away my cares.
 When the bright sun had almost sunk into the clear river,
 8 we next took fair maidens in hand and got in a painted boat.
 Fierce resentment in the notes of the flutes made mid-stream mournful,
 exquisite dances undulating did not cease with night.
 In front of the lamps time and again large fish came out,
 12 rising and sinking, listening to the tunes, as if they sought something.
 At midnight a wind rose and cold waves surged,
 in our pleasures, shouting and noisy, I sensed the boat was heavy.
 From the river of stars filling the sky the lights were broken to pieces,
 16 but all the guests there present did not change their countenance.
 I pray, my lord, do not ignore what they say about being by deep
 water,¹
 turn the boat, stop the drinking, go home upon your horse.
 In human life merry gatherings never exhaust all pleasure,
 20 don't let the passing frost soak a person's clothes.

11.65

Yuyang²

- Yuyang's front-line cavalry are still crack troops,
 but the majesty of the Prince of Yong has mastered them all.³
 The fierce generals are very swift, fearing to be behind the others,⁴
 4 but they do not come to court, which is not a brilliant plan.

1 This appears in various early texts as an admonition to caution.

2 Yuyang had been An Lushan's base and was still in the hands of rebellious commanders.

3 In 762 Li Shi (later Dezong) was made Commander-in-Chief of all the Tang cavalry and led them against Shi Chaoyi.

4 These are rebel generals changing sides with Li Shi's victory.

祿山北築雄武城，
 舊防敗走歸其營。
 繫書請問燕耆舊，
 8 今日何須十萬兵。

11.66

花底

紫萼扶千蕊，
 黃須照萬花。
 忽疑行暮雨，
 4 何事入朝霞。
 恐是潘安縣，
 堪留衛玠車。
 深知好顏色，
 8 莫作委泥沙。

11.67

柳邊

只道梅花發，
 那知柳亦新。
 枝枝總到地，
 4 葉葉自開春。

An Lushan in the north had built Xiongwu Fort,
 formerly it protected those fleeing in defeat, returning to their camps.
 By a letter tied to an arrow let me ask the old men of Yan,¹
 8 nowdays why do you need a hundred thousand troops?

11.66

Under the Flowers

Purple calyces support a thousand pistils,
 ten thousand flowers shine with yellow stamens.
 All at once it seems a twilight rain coming,
 4 then how does it turn into dawn auroras?²
 I wonder if it is Pan Yue's county,³
 it could detain Wei Jie's coach.⁴
 I deeply understand that such beautiful colors
 8 should not be cast down into the mud.

11.67

By the Willows

They talk only about plums blossoming,
 who notices that the willows too are fresh?
 Every branch reaches to the ground,
 4 every leaf spreads springtime.

1 This alludes to the way in which the Warring States political strategist Lu Zhonglian persuaded a Yan general to surrender.

2 This echoes the goddess of Wu Mountain, who said she was the twilight rain and the clouds of dawn.

3 Pan Yue planted peach trees all over Heyang County when he was magistrate there. Pan Yue was also famous for his good looks.

4 A person of the Jin noted for his good looks.

紫燕時翻翼，
黃鸝不露身。
漢南應老盡，
8 霸上遠愁人。

11.68

聞官軍收河南河北

劍外忽傳收薊北，
初聞涕淚滿衣裳。
卻看妻子愁何在，
4 漫卷詩書喜欲狂。
白首放歌須縱酒，
青春作伴好還鄉。
即從巴峽穿巫峽，
8 便下襄陽向洛陽。

11.69

遠遊

賤子何人記，
迷方著處家。

At times purple swallows wing through,
 the yellow orioles don't reveal themselves.
 I will surely grow old south of the Han River,
 8 while by the Ba they will grieve me from afar.¹

11.68

Hearing That the Imperial Army Has Retaken He'nan and Hebei

Beyond Swordgate the news suddenly comes that we've recaptured
 Jibei,²
 on first hearing it, tears cover my clothes.
 I look around to my wife and children, what sadness remains?
 4 I carelessly roll up poems and writing almost mad with delight.
 White-haired, I sing out loud, I should drink ale as I please,
 with green spring as companion it's just right for going home.
 I'll go right down through the Ba Gorges, thread my way through the
 Wu Gorges,
 8 then on down to Xiangyang, where I'll head to Luoyang.³

The death of Shi Chaoyi, the last major rebel, in the first month of 763, and the "surrender" of the other rebel generals, accepting Daizong's general amnesty, returned the northeast to nominal Tang control. In many cases those generals continued to rule the territories where their armies were located. Du Fu's elation at the news was to be reversed later that year when the Tibetans raided the northwest frontier and briefly occupied Chang'an. By this point his family had clearly joined him in Zizhou.

11.69

Far Traveling

Who recalls this poor fellow?—
 he lost his way and makes his home anywhere.

1 The Ba River is near Chang'an, where those parting snap willow branches.

2 Swordgate Mountain lay north of Chengdu; this means simply that the news has come to Shu.

3 Original note: "My fields and gardens are in the Eastern Capital" 余田園在東京.

竹風連野色，
 4 江沫擁春沙。
 種藥扶衰病，
 吟詩解歎嗟。
 似聞胡騎走，
 8 失喜問京華。

11.70-71

春日梓州登樓二首

I

行路難如此，
 登樓望欲迷。
 身無卻少壯，
 4 跡有但羈棲。
 江水流城郭，
 春風入鼓鞀。
 雙雙新燕子，
 8 依舊已銜泥。

II

天畔登樓眼，
 隨春入故園。

The bamboo breeze stretches to the colors of the wilds,
 4 river spume hugs the spring sand.
 I plant medicinal herbs to nurse me in age and illness,
 I chant poems to relieve my sighs.
 I seem to have heard that the Hu cavalry fled,
 8 mad with joy, I ask for news from the capital.

11.70–71

Climbing the Wall Tower of Zizhou on a Spring Day

I

The roads I have traveled have been so hard,
 climbing the tower, I almost lose my bearings gazing.
 For my body, no return to youth's vigor,
 4 the traces of my life, just lodging on journeys.
 The river's water flows around the walls,
 spring breeze enters the sound of war drums.
 Pair by pair new swallows
 8 already carry mud in their beaks as they used to.

II

At earth's end these eyes that climbed the tower
 follow spring into the garden back home.

戰場今始定，
4 移柳更能存。
厭蜀交遊冷，
思吳勝事繁。
應須理舟楫，
8 長嘯下荊門。

11.72-76

有感五首

I

將帥蒙恩澤，
兵戈有歲年。
至今勞聖主，
4 何以報皇天。
白骨新交戰，
雲臺舊拓邊。
乘槎斷消息，
8 無處覓張騫。

- Now for the first time battlefields are peaceful,
 4 can the willows I transplanted still have survived?
 I am weary of the coldness of acquaintances in Shu,
 I think of the abundance of splendid scenery in Wu.
 I should fix up my boat right away
 8 and with a long whistle go down to Jingmen.

The following set of poems makes reference to the events around 763. With the defeat of Shi Chaoyi, the leader of the rebellious northeastern generals, the other generals sought to come to terms with the court. The Tang general Pugu Huai'en asked that these generals be confirmed as Military Commissioners of their local armies, thus perpetuating the dynasty's inability to control the region. The Tibetans had taken most of the Tang northwestern conquests, and the Tang's old enemy in the south, Nanzhao, had recently subordinated itself to Tibet.

11.72–76

Stirred by Something

I

- The commanders have enjoyed imperial grace,
 but the clash of arms has gone on for years.
 Even now it still troubles our sage ruler,
 4 how is this “repaying Heaven?”¹
 White bones, battles are newly joined,
 those on Cloud Terrace once opened the frontier.²
 No news from the one who rode the raft,
 8 we have no way to find Zhang Qian.³

1 The loyalty and duty owed by a subject to the emperor was “repaying Heaven.”

2 Cloud Terrace was the Eastern Han gallery, which held the portraits of meritorious official and generals; here it refers to earlier Tang generals. Territory that was once conquered by the Tang is now the site of new battles.

3 *Riding the raft; *Zhang Qian. Through the association with Zhang Qian, this refers to Tang ambassadors to foreign parts, probably Li Zhifang's embassy to the Tibetans.

II

幽薊餘蛇豕，
乾坤尚虎狼。
諸侯春不貢，
4 使者日相望。
慎勿吞青海，
無勞問越裳。
大君先息戰，
8 歸馬華山陽。

III

洛下舟車入，
天中貢賦均。
日聞紅粟腐，
4 寒待翠華春。
莫取金湯固，
長令宇宙新。
不過行儉德，
8 盜賊本王臣。

IV

丹桂風霜急，
青梧日夜凋。

II

Youzhou and Jizhou, serpents and boars remain,¹
 in Heaven and Earth, still with wolves and jackals.
 The lords of domains send no spring tribute,
 4 a string of court envoys gaze on each other daily.²
 Take care not to try to swallow up Kokonor,³
 don't trouble yourself to ask about Yuechang.⁴
 May our great ruler be the first to cease battle,
 8 bring the horses back to graze on the sunlit side of Mount Hua.⁵

III

You can get to Luoyang by wagon or boat,
 the world's center, equidistant for tribute and taxes.
 Daily I hear how the red grain rots there,
 4 cold, they await the imperial carriage bringing spring.⁶
 Don't rely on the fastness of metal and boiling water⁷
 to renew the world in a lasting way.
 Just practice the virtue of frugality—
 8 the rebels are basically the king's subjects.

IV

The red cassia is hard-pressed by wind and frost,
 the green tung tree dries up by day and night.

1 Youzhou and Jizhou were two of the northeastern prefectures under the control of the rebellious generals.

2 That is, the court is constantly sending envoys to the northeastern warlords.

3 Kokonor had been lost to the Tibetans.

4 The old kingdom of Yuechang in southern Vietnam here stands for Nanzhao, which at this point had submitted to Tibet.

5 Echoing “Wu cheng” 武成 in the *Classic of Documents*: after defeating King Zhou of Shang, King Wu set aside warfare and practiced civil government, setting the chariot horses to graze on the south slopes of Mount Hua.

6 They hope the emperor will transfer to Luoyang, as was advocated at the time to escape the Tibetan menace in Chang'an.

7 A conventional attribute of a militarily secure city.

由來強幹地，
 4 未有不臣朝。
 受鉞親賢往，
 卑宮制詔遙。
 終依古封建，
 8 豈獨聽簫韶。

V

胡滅人還亂，
 兵殘將自疑。
 登壇名絕假，
 4 報主爾何遲。
 領郡輒無色，
 之官皆有詞。
 願聞哀痛詔，
 8 端拱問瘡痍。

11.77

春日戲題惱郝使君兄

使君意氣凌青霄，
 憶昨歡娛常見招。

- Always when the trunk was strong
 4 there was never a court with insubordinate subjects.
 When receiving the axe of authority, kin and worthies go,¹
 when the palace is humble, edicts reach far.
 In the end rely on the ancient fief system,
 8 how could it be listening to the Xiao and Shao alone?²

V

- The Hu were destroyed, but still there is turmoil,
 their troops few, the generals are suspicious.
 Ascending the altar, your titles ceased to be false,³
 4 why are you so slow to repay your lord?
 Those in charge of districts generally blanch,
 those to take offices all have complaints.⁴
 I wish to hear an edict of the emperor's remorse,
 8 folding his hands and asking about war's scars.⁵

Although many areas were not in open military conflict with the court, their military commissioners neither sent in taxes nor did they go to court. When Daizong was forced to flee the Tibetan incursion, they did not come to his aid.

11.77

Written in Sport on a Spring Day: Provoking Prefect Hao

The prefect's sense of spirit rises up over high blue clouds,
 I recall how to recent pleasures I was always summoned.

1 That is, the axe given by the emperor authorizing a general; the Tang preferred using imperial kin.

2 The Xiao and Shao were music of the sage-emperor Shun's time. Since this marked an era of perfect peace, it is not just the music "alone."

3 Pugu Huai'en's advice to make the northeastern generals into military commissioners has created "false" titles. A properly authorized military commissioner has a formal ceremony of appointment ("ascending the altar") in the capital.

4 Regional officials appointed by the central government could not function in the areas under the command of the northeastern generals.

5 The emperor "folding his hands" is government by moral authority and non-action.

- 細馬時鳴金駿裏，
4 佳人屢出董嬌饒。
東流江水西飛燕，
可惜春光不相見。
願攜王趙兩紅顏，
8 再騁肌膚如素練。
通泉百里近梓州，
請公一來開我愁。
舞處重看花滿面，
12 尊前還有錦纏頭。

- Of fine steeds there sometimes neighed a golden Yaoniao,¹
 4 of lovely girls repeatedly came forth Dong Jiaorao.²
 The river's water flowing east, the swallows flying west,
 too bad that in this springtime weather we do not meet.
 I wish to take Misses Wang and Zhao, a pair of ruddy complexions,
 8 and once again have that skin show its skills like pale white silk.
 Tongquan is near Zizhou a hundred leagues away,
 I pray you to just come and dispel my melancholy.
 When they dance, we'll watch again how flowers fill their faces,³
 12 before our cups once more we'll have a brocade turban.⁴

1 A famous horse.

2 A beautiful girl in a *yuefu* attributed to the Eastern Han.

3 Presumably some sort of ornamental patches.

4 A reward for the dancers.

12.1

題鄴縣郭三十二明府茅屋壁

江頭且繫船，
為爾獨相憐。
雲散灌壇雨，
4 春青彭澤田。
頻驚適小國，
一擬問高天。
別後巴東路，
8 逢人問幾賢。

12.2

奉送崔都水翁下峽

無數涪江筏，
鳴橈總發時。
別離終不久，
4 宗族忍相遺。
白狗黃牛峽，
朝雲暮雨祠。

12.1

Written on the Wall of the Thatched Cottage of Magistrate Guo (32)
of Qi County

- I have tied my boat by the river awhile
because of my singular affection for you.
Clouds disperse: the rain at Guantan,¹
4 spring is green: the fields of Pengze.²
Often I am amazed that you have come to such a small domain,
and I intend to ask high Heaven about it.
After parting, on the roads of eastern Ba
8 I will ask those I meet how many are as worthy as you.

12.2

Respectfully Seeing Off the Elder Cui of the Directorate of Waterways
down the Gorges

- There are countless rafts on the River Fu,
their oars resound as they all set off.
Our parting will not last in the long run,
4 for I can't bear to neglect my relatives.³
White Dog and Yellow Ox Gorges,
the shrine for dawn clouds and evening rain.⁴

1 Jiang Taigong was magistrate at Guantan, and King Wen of Zhou dreamed that he saw a girl who was weeping on the road. She explained that she was the daughter of the god of the Taishan to be married to the god of the Western Sea. She complained that she could not pass through Guantan County, because, wherever she passed, she caused a great storm; however, the magistrate of Guantan's virtue was such that she could not make a storm over his county. Indeed, King Wen observed that the clouds avoided Guantan. The suggestion here seems to be that it does rain, but that the clouds disperse before it becomes harmful.

2 Where *Tao Qian was magistrate.

3 That is, Du Fu plans to return to Chang'an or Luoyang and will see Cui again there, claiming Cui as kin on his mother's side.

4 These are sites in the Three Gorges. The shrine was dedicated to the goddess of Wu Mountain.

所過憑問訊，
8 到日自題詩。

12.3

鄆城西原送李判官兄武判官弟赴成都府

憑高送所親，
久坐惜芳辰。
遠水非無浪，
4 他山自有春。
野花隨處發，
官柳著行新。
天際傷愁別，
8 離筵何太頻。

12.4

涪江泛舟送韋班歸京(得山字)

追餞同舟日，
傷春一水間。
飄零為客久，
4 衰老羨君還。
花遠重重樹，
雲輕處處山。

- Wherever you pass, I trust you to convey my respects,
 8 when I get there myself, I will write poems.

12.3

On the Plain West of Qi City, Seeing Off My Senior, Administrative Assistant Li and My Junior, Administrative Assistant Wu on their Way to Chengdu

- On a high place I see off those dear to me,
 we sit long, treasuring this time of fragrance.
 Distant waters will not lack waves,
 4 but other mountains will have spring too.
 Wildflowers will bloom wherever you go,
 the public willows will be fresh all along the way.
 At world's end I am grieved at these sad goodbyes,
 8 so frequent are these departure banquets.

12.4

Sailing on the Fu River, I See Off Wei Ban on His Return to the Capital (I got the rhyme *shan*)

- A day sharing a boat, going with you to a parting banquet,
 pained by spring on the whole river.
 Tossed along, long a wayfarer,
 4 wasting away in old age, I envy your return.
 Flowers afar, layers and layers of trees,
 the clouds light, mountains everywhere.

天涯故人少，
8 更益鬢毛斑。

12.5

泛江送魏十八倉曹還京因寄岑中允參范郎
中季明

遲日深江水，
輕舟送別筵。
帝鄉愁緒外，
4 春色淚痕邊。
見酒須相憶，
將詩莫浪傳。
若逢岑與范，
8 為報各衰年。

12.6

送路六侍御入朝

童稚情親四十年，
中間消息兩茫然。
更為後會知何地，
4 忽漫相逢是別筵。

- Old friends are few at sky's very edge,
 8 my tresses grow even more streaked with white.

12.5

On the River, Seeing Off Wei (18) of the Granaries Section on His Return to the Capital; by Him I Send This to Cen Shen, Companion of the Heir Apparent, and to Director Fan Jiming

- Lengthening days, deep river waters,
 a light boat, the banquet of parting.
 The emperor's land lies beyond these sad feelings,
 4 spring's colors beside tracks of my tears
 When you see ale, you must think back on me,
 take my poems, but don't pass them around recklessly.
 If you meet up with Cen and Fan,
 8 tell them for me that we're each getting old.

12.6

Seeing Off Attendant Censor Lu (6) on His Way to Court

- Our feelings of childhood friendship have lasted for forty years,
 but in that time both of us have been at a loss for news of the other.
 I wonder where once again we will have a future meeting;
 4 this sudden unforeseen encounter is at a parting feast.

不分桃花紅勝錦，
 生憎柳絮白於綿。
 劍南春色還無賴，
 8 觸忤愁人到酒邊。

12.7

涪城縣香積寺官閣

寺下春江深不流，
 山腰官閣迴添愁。
 含風翠壁孤雲細，
 4 背日丹楓萬木稠。
 小院迴廊春寂寂，
 浴鳧飛鷺晚悠悠。
 諸天合在藤蘿外，
 8 昏黑應須到上頭。

12.8

泛江送客

二月頻送客，
 東津江欲平。
 煙花山際重，
 4 舟楫浪前輕。

I did not expect the peach blossoms to be redder than brocade,
I can't stand that willow floss is whiter than cotton fluff.

The beauty of spring in Jiannan is once again ne'er-do-well,
8 causing offense to sad men by coming beside our ale.

12.7

The Officials' Pavilion at the Temple of Massed Incense in Fucheng
County

Below the temple the springtime River is so deep it does not flow,
an officials' pavilion at the mountain's middle high up adds to my
melancholy.

The azure cliff catches the breeze, a lone cloud thin,
4 red maples, their backs to the sun, ten thousand trees dense.
In the small courtyard with winding porch, spring is lonely and still,
bathing ducks and flying egrets in evening are at ease.
All the devas surely must lie beyond the rattan and vines,¹
8 in the black of night I will surely reach the very top.

12.8

Seeing a Traveler Off on the River

In the second month I have seen travelers off frequently,
at East Ford the river is becoming calmer.

Flowers in mist, heavy at mountain's edge,
4 oars of boats, light before the waves.

1 This is a Buddhist term for the various Buddhist heavens.

淚逐勸杯下，
愁連吹笛生。
離筵不隔日，
8 那得易為情。

12.9

雙燕

旅食驚雙燕，
銜泥入此堂。
應同避燥濕，
4 且復過炎涼。
養子風塵際，
來時道路長。
今秋天地在，
8 吾亦離殊方。

12.10

百舌

百舌來何處，
重重祇報春。
知音兼眾語，
4 整翮豈多身。

Tears fall with toasts offered,
 sadness comes, linked to a flute being played.
 Not a day goes by without a parting banquet,
 8 how can I easily keep my spirits up?

12.9

A Pair of Swallows

Lodging on my journey I was startled by a pair of swallows,
 mud in beaks, entering this hall.
 They must be fleeing the world's vicissitudes like me,
 4 and also passing through situations too hot and too cold.¹
 They raise their young in the windblown dust,
 the road was long to come here.
 This autumn heaven and earth will remain,
 8 and I too will leave this strange land.

12.10

The Shrike²

From where does the shrike come
 to just announce spring over and over again?
 It knows all the sounds and can make them all,
 4 preening its wings, how can it have many bodies?

1 "Vicissitudes" is literally "dryness and damp." The swallows' movements in relation to literal weather are parallel to Du Fu's travels due to the figurative "weather" in the human realm.

2 Literally the "hundred tongues," for its supposed ability to make the calls of different birds.

花密藏難見，
枝高聽轉新。
過時如發口，
8 君側有讒人。

12.11

上牛頭寺

青山意不盡，
袞袞上牛頭。
無復能拘礙，
4 真成浪出遊。
花濃春寺靜，
竹細野池幽。
何處鶯啼切，
8 移時獨未休。

12.12

望牛頭寺

牛頭見鶴林，
梯徑繞幽深。
春色浮山外，
4 天河宿殿陰。

- Where flowers are dense, it hides, hard to see,
 if branches are high, it gets increasingly fresh to the ear.
 But if it sings out when the season is past,¹
 8 there are slanderers by the ruler's side.

12.11

Climbing to Oxhead Temple

- My interest in green mountains never ends,
 I climb sinuously up Oxhead.
 No more can I be hampered and hindered,
 4 I have truly achieved an unbridled excursion.
 The flowers are richly colored, the spring temple serene,
 the bamboo thin, the wilderness pool secluded.
 Why is the oriole crying so piercingly?—
 8 as time passes it alone does not cease.

12.12

Gazing at Oxhead Temple

- I see a Crane Grove at Oxhead,²
 the stepped path circles into deep, secluded spots.
 Spring's colors float beyond the mountain,
 4 the Milky Way spends the night in the great hall's shadow.

1 The shrike is supposed to stop singing with the onset of summer, and could be a sign of the ruler being led astray by flatterers.

2 When Buddha attained enlightenment the pair of sala trees underwhich he sat turned white, resembling cranes.

傳燈無白日，
布地有黃金。
休作狂歌老，
8 迴看不住心。

12.13

登牛頭山亭子

路出雙林外，
亭窺萬井中。
江城孤照日，
4 山谷遠含風。
兵革身將老，
關河信不通。
猶殘數行淚，
8 忍對百花叢。

12.14

上兜率寺

兜率知名寺，
真如會法堂。
江山有巴蜀，
4 棟宇自齊梁。

They transmit the lamp without regard for the daylight,¹
spread out on the ground is yellow gold.²

Cease to be a wildly singing old man,
8 turn to look on the non-abiding mind.³

12.13

Climbing To the Pavilion on Oxhead Mountain

The road goes out beyond the sala trees,⁴
from the pavilion one peers over thousands of villages.

The city on the river shines alone in the sun,
4 mountain valleys, filled with wind far away.

The clash of arms, this body getting old,
letters do not get through the passes and rivers.

There still remain several streams of tears,
8 can I bear to face the clumps of all the flowers?

12.14

Climbing to Doushuai Temple⁵

Doushuai, a temple whose fame is known,
Universal Truth is comprehended in the Dharma Hall.

The mountains and rivers include Ba and Shu,
4 the beams and roofs date from the Qi and Liang.

1 These are the lamps constantly burning before the Buddha's image as well as the transmission of the Dharma, which is also "transmitting the lamp."

2 Jetavana Park, where gold was spread.

3 A Buddhist term for the mind free of attachments.

4 A Buddhist temple.

5 Doushuai is the fourth of the Buddhist heavens with the "pure land" of Maitreya.

庾信哀雖久，
周顥好不忘。
白牛車遠近，
8 且欲上慈航。

12.15

望兜率寺

樹密當山徑，
江深隔寺門。
霏霏雲氣重，
4 閃閃浪花翻。
不復知天大，
空餘見佛尊。
時應清盥罷，
8 隨喜給孤園。

12.16

甘園

春日清江岸，
千甘二頃園。
青雲羞葉密，
4 白雪避花繁。

- Though Yu Xin has lamented a long time,¹
 as Zhou Yong I love it without forgetting,²
 How far away is the white ox cart?—³
 8 I want to get on the boat of compassion.⁴

12.15

Gazing at Doushuai Temple

- The trees are dense, blocking the mountain path,
 the river is deep outside the temple gate.
 Cloud vapors heavy, thickly drifting,
 4 flashing sparkles roll with the waves.
 I no longer recognize Heaven as large,
 nothing remains but seeing how exalted Buddha is.
 Sometime I should just wash my hands,
 8 and emulate the joys in Jetavana Park.⁵

12.16

Mandarin Orange Park

- A spring day on the shore of the clear river,
 a two-acre grove with a thousand orange trees.
 Such thickness of leaves makes green clouds embarrassed,
 4 such profusion of flowers makes the white snow yield.

1 *Yu Xin.

2 Zhou Yong was a Qi dynasty devotee of Buddhism.

3 This refers to the parable of the burning house and the three carts at the gate. The cart with the ox represents Mahayana Buddhism, while the white ox cart transcends doctrinal distinctions.

4 This is the boat that carries all sentient beings across the sea of suffering.

5 “Emulate the joys,” *sui xi* 隨喜, is a Buddhist term referring to the delight in observing the good actions of others.

結子隨邊使，
開筒近至尊。
後於桃李熟，
8 終得獻金門。

12.17

陪李梓州王閬州蘇遂州李果州四使君登惠
義寺

春日無人境，
虛空不住天。
鶯花隨世界，
4 樓閣寄山巔。
遲暮身何得，
登臨意惘然。
誰能解金印，
8 瀟灑共安禪。

The fruit forms and goes with the frontier envoy,¹
 the tubes opened, they are brought to His Majesty.
 Ripening after the peach and plum,
 8 eventually they get to be presented to the golden gates.

12.17

Climbing to Huiyi Temple in the Company of Four Governors, Li of
 Zizhou, Wang of Langzhou, Su of Suizhou, and Li of Guozhou

A spring day in a realm without men,
 the void, a heaven of non-abiding.
 Orioles and flowers accord with this realm of the senses,
 4 halls and towers are lodged on the mountain's summit.
 In life's twilight what has this body attained?—
 climbing and looking out, thoughts lost in brooding.
 Who can take off those golden seals²
 8 and with untroubled ease join in meditation?

1 Mandarin oranges were sent to court as tribute from Zizhou.

2 The seals of office of the four governors.

12.18-19

數陪李梓州泛江有女樂在諸舫戲為豔曲
二首贈李

I

上客迴空騎，
佳人滿近船。
江清歌扇底，
4 野曠舞衣前。
玉袖凌風並，
金壺隱浪偏。
競將明媚色，
8 偷眼豔陽天。

II

白日移歌袖，
青霄近笛床。
翠眉縈度曲，
4 雲鬢儼分行。
立馬千山暮，
迴舟一水香。
使君自有婦，
8 莫學野鴛鴦。

12.18–19

Often Accompanying Li of Zizhou Sailing on the River with Girl
Musicians in All the Boats, I Playfully Compose Two Erotic Songs
to Give to Li

I

The honored guest sends his mount back without him,
fair women fill the nearby boats.

- The river is clear below the singers' fans,
4 the wilds stretch broad before the dancing robes.
Jade sleeves move together over the wind,
golden jugs tilt, leaning on waves.
They compete with their bright beguiling beauty
8 to steal glances away from the gorgeous weather.

II

The bright sun moves past the singers' sleeves,
the high green wisps are approached by the flutes.

- Dark brows make songs with a lilting trill,
4 cloudlike tresses divide strictly in lines.
He stops his horse, a thousand mountains in twilight,
the boats return, the whole river is fragrant.
The prefect has his own wife—
8 don't imitate the wild mandarin ducks.¹

1 That is, don't sleep with these lovely singers.

12.20

送何侍御歸朝(李梓州泛舟筵上作)

舟楫諸侯餞，
 車輿使者歸。
 山花相映發，
 4 水鳥自孤飛。
 春日垂霜鬢，
 天隅把繡衣。
 故人從此去，
 8 寥落寸心違。

12.21

江亭送眉州辛別駕升之(得蕪字)

柳影含雲幕，
 江波近酒壺。
 異方驚會面，
 4 終宴惜征途。
 沙晚低風蝶，
 天晴喜浴鳧。
 別離傷老大，
 8 意緒日荒蕪。

12.20

Seeing Off Vice Censor in chief He on His Return to Court
(Composed at a Banquet Cruise Hosted by Li of Zizhou)

Boat and oars, parting feast by a domain lord,¹
by carriage the man on a mission returns.
Mountain flowers bloom, setting each other off,

4 a water-bird flies off alone.

On a spring day my frosty tresses hang,
at a corner of the world I clasp the brocade robe.²

From this point my old friend leaves,

8 all is still and dreary, heart's wish gone wrong.

12.21

At a River Pavilion Seeing Off Assistant Prefect Xin Shengzhi
of Meizhou (I got the rhyme *wu*)

Shadows of willows enclose the cloud-like tent,
river waves draw near the ale jugs.

I was surprised to meet you in this strange place,

4 all through the party I regretted your journey.

It grows late on the sand, butterflies low in the breeze,
the sky clear, ducks delight to bathe.

Parting wounds an old person like me,

8 my moments of thought grow daily more tangled.

1 "Domain lord" was an anachronistic way to refer to the prefect Li.

2 Of Censor He.

12.22

行次鹽亭縣聊題四韻奉簡嚴遂州蓬州兩使
君諮議諸昆季

馬首見鹽亭，
高山擁縣青。
雲溪花淡淡，
4 春郭水泠泠。
全蜀多名士，
嚴家聚德星。
長歌意無極，
8 好為老夫聽。

12.23

倚杖(鹽亭縣作)

看花雖郭內，
倚杖即溪邊。
山縣早休市，
4 江橋春聚船。
狎鷗輕白浪，
歸雁喜青天。
物色兼生意，
8 淒涼憶去年。

12.22

I Come to Yanting County on My Travels and Chance to Write Four
Couplets, Respectfully Sent to the Brothers Yan, Prefects of Suizhou
and Pengzhou and the Adviser

Ahead of my horse I see Yanting,
high mountains green, crowding around the county.
Cloudy creek, the flowers pale,
4 town in spring, waters gurgling.
Many famous gentlemen in Shu,
the Yan family is a cluster of stars of virtue.
I sing long, my mood without limit,
8 be so good as to listen to this old man.

12.23

Leaning on My Cane (Composed at Yanting)

Though I looked at flowers inside the town,
I lean on my cane coming here to the creek.
A mountain county, the market breaks up early,
4 river bridge where boats cluster in spring.
Familiar gulls think nothing of white waves,
migrating geese delight in blue skies.
The look of things everywhere has a vitality,
8 brooding sadly, I think back on last year.¹

1 The rebellion in Chengdu.

12.24

惠義寺送王少尹赴成都(得峰字)

苒苒谷中寺，
 娟娟林表峰。
 闌干上處遠，
 4 結構坐來重。
 騎馬行春徑，
 衣冠起暮鐘。
 雲門青寂寂，
 8 此別惜相從。

12.25

惠義寺園送辛員外

朱櫻此日垂朱實，
 郭外誰家負郭田。
 萬里相逢貪握手，
 高才仰望足離筵。

12.24

At Huiyi Temple Seeing Off Assistant Magistrate Wang on His Way to Chengdu (I got the rhyme *feng*)

Lush growth, a temple in the valley,
charming, the peak beyond the woods.

The railing leads far off above,

4 the structure has always been in layers.

We ride our horses along the spring path,

caps and gowns rise at the twilight bell.

This gate in the clouds is green and still,

8 I regret I cannot go with you at this parting.

12.25

Seeing Off Supernumerary Xin at the Garden of Huiyi Temple

This day the red cherries let their red fruits hang,

outside the town whose fields are these backing the town walls?

I met you ten thousand leagues from home, I avidly clasp your hand,

looking up to your lofty talent as enough for such a parting banquet.

12.26

又送

雙峰寂寂對春臺，
 萬竹青青照客杯。
 細草留連侵坐軟，
 4 殘花悵望近人開。
 同舟昨日何由得，
 並馬今朝未擬迴。
 直到綿州始分首，
 8 江邊樹裏共誰來。

12.27-28

巴西驛亭觀江漲呈竇十五使君二首

I

宿雨南江漲，
 波濤亂遠峰。
 孤亭凌噴薄，
 4 萬井逼春容。
 霄漢愁高鳥，
 泥沙困老龍。

12.26

Another on Parting

- A pair of peaks quiet and still face the spring terrace,
 ten thousand bamboo so green reflect in the cups of guests.
 Fine grasses make us linger, soft coming in among our seats,
 4 we gaze sadly on the remaining flowers blossoming near us.
 I had no way to share a boat a few days ago,
 this morning our horses go side by side, I do not intend to turn back.
 I'll go all the way to Mianzhou, then we will part,
 8 among the trees by the river who will come back with me?

12.27–28

Watching the River Flood at the Pavilion at Baxi Post Station, Presented
 to Prefect Dou (15)

I

- From last night's rain the south river flooded,
 the huge waves are confused with distant peaks.
 This lone pavilion rises over its churning,
 4 ten thousand homes are pressed by its crashing.
 It worries high birds in the upper clouds,
 distresses old dragons in mud and sand.

天邊同客舍，
8 攜我豁心胸。

II

轉驚波作怒，
即恐岸隨流。
賴有杯中物，
4 還同海上鷗。
關心小荊縣，
傍眼見揚州。
為接情人飲，
8 朝來減片愁。

12.29

又呈竇使君

向晚波微綠，
連空岸卻青。
日兼春有暮，
4 愁與醉無醒。
漂泊猶杯酒，
躊躕此驛亭。
相看萬里外，
8 同是一浮萍。

He who shares this guest lodge at the earth's end
 8 holds my hand, easing my breast.

II

I'm increasingly alarmed that the waves will rage,
 I fear that at once the shore will be swept away.
 But I have that thing in the cup to rely on¹
 4 and feel again the same as a gull on the sea.
 I am concerned, thinking Shan County small,
 before my own eyes I saw Yangzhou.²
 Having met someone I care about to drink with,
 8 by dawn half of my sorrows are diminished.

12.29

Another to Prefect Dou

Toward evening the waves turned faintly green,
 stretching to the sky the shore became bluish again.
 The day and spring both have their ends,
 4 but I never sober from sorrow and drink.
 Swept along, still with a cup of ale,
 lingering here at this station pavilion.
 We look toward each other more than ten thousand leagues from home,
 8 we are both of us duckweeds adrift.

1 Ale.

2 Both are places in eastern China that he visited in his youth.

12.30

陪王漢州留杜綿州泛房公西湖

舊相恩追後，
 春池賞不稀。
 闕庭分未到，
 4 舟楫有光輝。
 豉化蓴絲熟，
 刀鳴鱠縷飛。
 使君雙皂蓋，
 8 灘淺正相依。

12.31

得房公池鵝

房相西亭鵝一群，
 眠沙泛浦白於雲。
 鳳凰池上應回首，
 為報籠隨王右軍。

12.30

Accompanying Wang of Hanzhou, Detaining Du of Mianzhou to Go Boating on Lord Fang's Pool¹

After imperial grace recalled the former minister,
this spring pool has been enjoyed not rarely.

He was fated never to reach the palace towers,

4 but in this boat there is a glow.²

The soybeans have fermented, the water-shield filaments are ripe,
the knife resounds, sashimi slices fly.

Prefects, a pair of black carriage awnings,

8 join together where the rapids are shallow.

12.31

On Getting a Goose from Lord Fang's Pool

In Minister Fang's western pavilion a flock of geese,
sleeping on the sands, floating by the shore, whiter than clouds.

The one by Phoenix Pool has surely turned his head,
tell him you go in a cage along with Wang Xizhi.³

1 This was the pool dredged by Fang Guan when prefect of Hanzhou.

2 From the presence of prefects Wang and Du.

3 This refers to the story of the famous calligrapher Wang Xizhi, who traded a copy of the *Daode jing* written in his own hand for a goose. Phoenix Pool is the Secretariat. *Du Yi* takes the one who turned the head as Fang Guan, though it may well have been the goose itself, looking for his master, who was in the Secretariat. Since Du Fu claims to have "gotten" one, he must be the one who takes the goose away in return for a poem.

12.32

答楊梓州

悶到房公池水頭，
坐逢楊子鎮東州。
卻向青溪不相見，
迴船應載阿戎遊。

12.33

舟前小鵝兒

鵝兒黃似酒，
對酒愛新鵝。
引頸嗔船逼，
4 無行亂眼多。
翅開遭宿雨，
力小困滄波。
客散層城暮，
8 狐狸奈若何。

12.32

Answering Yang of Zizhou

I was feeling down when I came to Lord Fang's pool,
 but just then I met Master Yang who guards the prefecture to the east.
 When I went back to the green creek, I didn't see you,
 when you bring back your boat, you should bring your clever boy
 along.¹

12.33Little Goslings in Front of My Boat²

Goslings as yellow as the ale,
 facing my ale, I adore the new goslings.
 They stretch their necks, scolding the boat's too close approach,
 4 not forming any line, they confuse the eyes by their numbers.
 Wings spread, having met rain overnight,
 weak in strength, they have trouble in the green waves.
 Visitors scatter, evening comes to the walls,
 8 what will happen to you should you meet foxes?

1 "Clever boy" is literally Arong, the childhood name of Wang Rong, famous for his good sense as a boy. This is a complimentary way to refer to someone else's son.

2 Original note: "Composed at the official pool in the northwest corner of Hanzhou"
 漢州城西北角官池作。

12.34-35

官池春雁二首

I

自古稻梁多不足，
至今鷓鴣亂為群。
且休悵望看春水，
更恐歸飛隔暮雲。

II

青春欲盡急還鄉，
紫塞寧論尚有霜。
翅在雲天終不遠，
力微矰繳絕須防。

12.36

投簡梓州幕府兼簡韋十郎官

幕下郎官安穩無，
從來不奉一行書。
固知貧病人須棄，
能使韋郎跡也疏。

12.34–35

Spring Geese in the Office Pool

I

Since ancient days the rice and grain have usually not been enough,
 even now you have to flock indiscriminately with tufted ducks.
 Stop gazing so sadly awhile, looking on springtime waters,
 then I fear that, flying back, you'll be cut off by twilight clouds.

II

Green spring is almost over, you return urgently to your home,
 how can it matter that Purple Pass still has frost?
 Once your wings are in the skies in the end it is not far,
 when your strength weakens you really must guard against stringed
 arrows.

12.36

Sent as a Note to the Zizhou Headquarters and to Director Wei (10)

Are the gentlemen in the headquarters doing well or not?—
 so far I have not received a letter of even a single line.
 I know quite well that people reject those sick and old,
 it was able to cause Director Wei to also keep his distance.

12.37

See notes

12.38

短歌行送祁錄事歸合州因寄蘇使君

前者途中一相見，
 人事經年記君面。
 後生相勸何寂寥，
 4 君有長才不貧賤。
 君今起柁春江流，
 余亦沙邊具小舟。
 幸為達書賢府主，
 8 江花未盡會江樓。

12.39

送韋郎司直歸成都

竄身來蜀地，
 同病得韋郎。
 天下干戈滿，
 4 江邊歲月長。
 別筵花欲暮，
 春日鬢俱蒼。

12.37

See notes

12.38

Short Song, Seeing Off Office Manager Qi on His Return to Hezhou,
by Him I Send This to Prefect Su

Earlier on the road I met you once,
after years of things happening I still recall your face.
I encourage you, younger man—why be so gloomy?—

- 4 you have great talent, you won't be poor and humble.
Now you launch your rudder into the spring river's current,
I too by the sands prepare my little boat.
Would you be so good as to carry this to your worthy prefect,
8 before the river flowers are gone I will meet him in a tower by the river.

In Zizhou Du Fu was planning to go down the Fu River to the Yangzi. Hezhou was one of the prefectures he would have to pass through. Here he seems to have made plans to set out before the end of spring. Yet at the same time he was thinking about returning to his thatched cottage in Chengdu.

12.39

Seeing Off Rectifier Wei on His Return to Chengdu

I came to the land of Shu to hide out,
and found Master Wei who shares the same trouble.

- The world is filled with the clash of arms,
4 years and months grow long by the riverside.
At the parting feast the flowers are almost ending,
a spring day, both our tresses are graying.

為問南溪竹，
8 抽梢合過牆。

12.40

寄題江外草堂

我生性放誕，
雅欲逃自然。
嗜酒愛風竹，
4 卜居必林泉。
遭亂到蜀江，
臥病遣所便。
誅茅初一畝，
8 廣地方連延。
經營上元始，
斷手寶應年。
敢謀土木麗，
12 自覺面勢堅。
臺亭隨高下，
敞豁當清川。
雖有會心侶，
16 數能同釣船。
干戈未偃息，
安得酣歌眠。

- Find out for me about the bamboo at southern creek,
 8 their sprouting tips must have risen over my wall.¹

12.40

Sent to Be Written on My Thatched Cottage beyond the River²

- All my life I've been unrestrained,
 I've always wanted to flee into the natural way.
 I crave ale, love windblown bamboo,
 4 I always site my dwelling with woods and streams.
 Meeting war, I came to the rivers of Shu,
 bedridden, I found release by what suited me.
 I began with one acre to build my cottage,
 8 then extended it to a broader plot.
 I set to work at the start of the Shangyuan Reign,³
 I finished in the Baoying Reign.⁴
 Dared I plan for beauty of earth and wood?—
 12 yet I feel that it looks quite sturdy.
 Terrace and pavilion follow the high and low places,
 wide open, it faces the clear river.
 Although there are companions who know my heart,
 16 can they often share my fishing boat?
 The clash of arms has not been put to rest,
 how can one get to sing tipsily and sleep?

1 Original note: "My thatched cottage is in the western suburbs of Chengdu" 余草堂在成都西郭.

2 Original note: "Composed in Zizhou and sent to my dwelling in Chengdu" 梓州作寄成都故居.

3 760.

4 762.

蛟龍無定窟，
 20 黃鵠摩蒼天。
 古來達士志，
 寧受外物牽。
 顧惟魯鈍姿，
 24 豈識悔吝先。
 偶攜老妻去，
 慘澹凌風煙。
 事跡無固必，
 28 幽貞愧雙全。
 尚念四小松，
 蔓草易拘纏。
 霜骨不甚長，
 32 永為鄰里憐。

12.41

陪章留後侍御宴南樓(得風字)

絕域長夏晚，
 茲樓清宴同。
 朝廷燒棧北，
 4 鼓角漏天東。
 屢食將軍第，
 仍騎御史驄。

- Dragons have no fixed lair,
 20 the yellow swan rubs the gray heavens.
 Have the aims of perfected men since ancient times,
 ever accepted the pull of outer things?
 I think on my blunt and clumsy manner,
 24 did I ever recognize the harbingers of my ruin?
 Just then I took my wife in hand and left,
 crossing through the gloom of windblown smoke.
 In what I did here was nothing absolutely necessary,¹
 28 in purity and keeping secluded, I'm ashamed at failing in both.
 I still think on my four little pines,
 wild vines will easily strangle them.
 Their frosty bones won't grow very tall,
 32 they will always be pitied by my neighbors.

12.41

Accompanying Vice Censor in chief Zhang, Capital Liaison Representative, at a Feast in the Southern Tower (I got the rhyme *feng*)

- A region remote, long summer days grow late,
 here in this tower we join in a clear feast.
 The court lies north of the burned plankways,²
 4 drums and bugles are east of the "Leaky Heavens."³
 Often have I dined at the general's mansion,
 and still ride the Censor's dappled gray.

1 Apparently referring to leaving Chengdu for the nearby prefectures, Mianzhou and Zizhou.

2 In 761 Nuci and Tangut raiders attacked Baoji and burned Dasan Barrier.

3 An alternate name for Qiongzhusi, so called because of the frequent rain.

本無丹竈術，
 8 那免白頭翁。
 寇盜狂歌外，
 形骸痛飲中。
 野雲低渡水，
 12 簷雨細隨風。
 出號江城黑，
 題詩蠟炬紅。
 此身醒復醉，
 16 不擬哭途窮。

12.42

臺上(得涼字)

改席臺能迴，
 留門月復光。
 雲霄遺暑濕，
 4 山谷進風涼。
 老去一杯足，
 誰憐屢舞長。
 何須把官燭，
 8 似惱鬢毛蒼。

- Never having had the arts of the cinnabar stove,¹
 8 how can I avoid becoming a white-haired old man?
 Bandits and marauders lie beyond my mad singing,
 my physical form is drinking itself sick.
 Wilderness clouds are low crossing the water,
 12 rain on the eaves is fine, following the wind.
 Orders are called out, the river city grows black,
 we write poems in the red of wax torches.
 This body of mine will grow sober, then get drunk again,
 16 I do not intend to weep at road's end.²

12.42

On the Terrace (I got the rhyme *liang*)

- We moved the party, the terrace could keep us remote;
 the gate was left unbarred, and the moon again gave light.
 Among high clouds we left muggy heat behind,
 4 the mountain valley brought the cool of a breeze.
 Getting old, one cup is enough,
 who loves frequently dancing long?
 Why need take in hand candles from government stock?—³
 8 they seem to upset me by showing gray strands of hair.

1 For making elixir of immortality.

2 *Ruan Ji.

3 Taking candles in hand refers to extending merrymaking into the dark of night.

12.43

送王十五判官扶侍還黔中(得開字)

大家東征逐子回，
 風生洲渚錦帆開。
 青青竹筍迎船出，
 4 日日江魚入饌來。
 離別不堪無限意，
 艱危深仗濟時才。
 黔陽信使應稀少，
 8 莫怪頻頻勸酒杯。

12.44

喜雨

春旱天地昏，
 日色赤如血。
 農事都已休，
 4 兵戎況騷屑。
 巴人困軍須，
 慟哭厚土熱。
 滄江夜來雨，
 8 真宰罪一雪。

12.43

Seeing Off Administrative Assistant Wang (15), Who Is Accompanying
His Mother on Her Return to Qian (I got the rhyme *kai*)

- The grand lady journeyed east, and now goes back with her son,¹
when the wind rises over the isle, the brocade sail is unfurled.
Green, green the shoots of bamboo come forth to welcome the boat,
4 day after day river fish will come into your repast.
At parting I cannot bear the limitless sentiment,
in hardship and peril we deeply rely on your talent to save the age.
Trustworthy messengers from Qianyang will surely be very few,
8 marvel not that so often we urge cups of ale on you.

12.44

Delighting in the Rain

- Spring drought, Heaven and Earth are dusky,
the sun's color is as red as blood.
All farming work has stopped,
4 even more with the turmoil of war.
Ba folk are hard pressed by army demands,
they weep and wail at the heat of deep earth.
Last night came rain on the gray river—
8 the faults of the One in Charge are all forgiven.²

1 This echoes Ban Zhao, who married a Cao, who became “Grand Lady Cao.” She was famous for her “*Fu* on the Eastward Journey,” accompanying her son.

2 That is, Heaven.

穀根小蘇息，
 沴氣終不滅。
 何由見寧歲，
 12 解我憂思結。
 崢嶸群山雲，
 交會未斷絕。
 安得鞭雷公，
 16 滂沱洗吳越。

12.45-47

述古三首

I

赤驥頓長纓，
 非無萬里姿。
 悲鳴淚至地，
 4 為問馭者誰。
 鳳凰從天來，
 何意復高飛。
 竹花不結實，
 8 念子忍朝饑。
 古來君臣合，
 可以物理推。

- The roots of the grain are slightly revived,
 but demonic vapors have never dissipated.
 How can I see a year of peace,
 12 relieving the anxious thoughts that come to me?
 Clouds loom over all the mountains,
 their conjunction never ceases.
 How can I flog the Thunder Lord
 16 to wash Wu and Yue in streaming rain?¹

12.45–47

Accounts of Ancient Times

I

- When Russet Charger struggled with long reins,²
 it was not that he lacked the quality to go ten thousand leagues.
 He neighed sadly and tears reached the ground,
 4 I wonder who the driver was.
 When the phoenix came from Heaven,
 why did he fly off again on high?
 The bamboo blossoms formed no fruit,³
 8 I think on how you endure dawn hunger.
 Since ancient times concord of ruler and minister,
 can be inferred from the principle in these things.

1 Note: "At the time I heard that there were many bandits in Zheyu" 時聞浙右多盜賊. This was the rebellion by Yuan Chao.

2 Russet Charger was the name of one of the legendary horses of King Mu of Zhou.

3 Phoenixes are supposed to eat only the fruit of the bamboo.

賢人識定分，
12 進退固其宜。

II

市人日中集，
於利競錐刀。
置膏烈火上，
4 哀哀自煎熬。
農人望歲稔，
相率除蓬蒿。
所務穀為本，
8 邪贏無乃勞。
舜舉十六相，
身尊道何高。
秦時任商鞅，
12 法令如牛毛。

III

漢光得天下，
祚永固有開。
豈惟高祖聖，
4 功自蕭曹來。
經綸中興業，
何代無長才。

The worthy man recognizes fixed fate,
 12 he is sure when it is right to advance or withdraw.

II

Men of the market gather in daytime,
 they struggle over the tiniest point of profit.
 When you place oil on a blazing fire,
 4 it cries mournfully as it burns itself up.
 Farmers look ahead to the harvest,
 they follow each other getting rid of weeds.
 Grain is the basis of our efforts,
 8 devious gains are nothing but trouble.
 Shun put sixteen ministers in office,
 his person was exalted and how lofty was his Way.
 In Qin times they employed Shang Yang,¹
 12 there were as many laws as hairs on an ox.

III

Han Guangwudi got the world,
 fortune lasted long indeed because there were good beginnings.²
 This was not only the sage wisdom of Gaozu,
 4 achievement came from Xiao and Cao.³
 In managing the legacy of the Restoration,
 what reign lacked superior talents?

1 The Qin minister who instituted Legalist policies.

2 That is securing Emperor Guangwu's revival of the Han dynasty, the period known as the Eastern Han. The "good beginnings" apparently refers to the beginning of the Western Han.

3 The first Han Emperor Gaozu's two ministers Xiao He and Cao Shen.

吾慕寇鄧勳，
 8 濟時信良哉。
 耿賈亦宗臣，
 羽翼共徘徊。
 休運終四百，
 12 圖畫在雲臺。

12.48

陪章留後惠義寺餞嘉州崔都督赴州

中軍待上客，
 令肅事有恆。
 前驅入寶地，
 4 祖帳飄金繩。
 南陌既留歡，
 茲山亦深登。
 清聞樹杪磬，
 8 遠謁雲端僧。
 迴策匪新岸，
 所攀仍舊藤。
 耳激洞門飆，
 12 目存寒谷冰。
 出塵闕軌躅，
 畢景遺炎蒸。

- I admire the merits of Kou and Deng,¹
 8 in aiding the times they were truly good!
 Geng and Jia were also officers honored thereafter,²
 as supporters, both lingered on with him.³
 Bounteous fate lasted four centuries,
 12 and their portraits were on Cloud Terrace.

12.48

Accompanying Deputy Zhang Holding a Parting Banquet in Huiyi Temple for Commander Cui of Jiashou as He Sets Out for His Prefecture

- When the central command entertains a high-ranking guest,
 orders are strict, matters are handled by the norms.
 The outriders enter the jeweled land,⁴
 4 by the parting tent flutter golden cords.⁵
 Having lingered in merriment on the southern lanes,
 we also climb deep into this mountain.
 We hear clearly the chimes in the treetops,
 8 and, going far, pay respects to monks at clouds' edge.
 For the turning mounts this is no new slope,
 what we use to climb are the still familiar vines.
 Our ears are stirred by gusts from grotto openings,
 12 our eyes rest on ice from cold valleys.
 Leaving the dust, closed off from carriage ruts,
 we leave behind muggy heat until day's end.

1 Guangwudi's ministers Kou Xun and Deng Yu.

2 Geng Yan and Jia Fu, two of Guangwudi's generals.

3 Apparently implying that they were taking care of matters.

4 The temple precincts.

5 The golden cords figuratively mark the temple's boundaries.

永願坐長夏，
 16 將衰棲大乘。
 羈旅惜宴會，
 艱難懷友朋。
 勞生共幾何，
 20 離恨兼相仍。

12.49

送竇九歸成都

文章亦不盡，
 竇子才縱橫。
 非爾更苦節，
 4 何人符大名。
 讀書雲閣觀，
 問絹錦官城。
 我有浣花竹，
 8 題詩須一行。

12.50

章梓州水亭

城晚通雲霧，
 亭深到芰荷。

- I wish to sit through all the long summer days,
 16 getting frail, to find rest in the Greater Vehicle.¹
 Lodging on travels, I treasure parties,
 in hardships I think on friends.
 Burdened with life, how much longer can it last?—
 20 the distress of parting keeps going on as well.

12.49

Seeing Off Dou (9) on His Return to Chengdu

- Your literary writings never end,
 Master Dou's talent moves unopposed.
 Unless continuing in painstaking principles,
 4 who could live up to such great fame?
 You studied in Cloud Tower Lodge,²
 you will ask about open-weave silk in Brocade City.³
 I have bamboo at Washing-Flowers Creek,
 8 all you need to write a poem is take a walk there.

12.50

Zhang of Zizhou's River Pavilion⁴

Late afternoon in the city, clouds and fog reach through,
 the pavilion deep set when we reach lotus and water caltrops.

1 Mahayana dharma.

2 A Daoist establishment.

3 *Sanguo zhi*: Hu Wei went to see his father, who was prefect of Jingzhou. On leaving, his father gave him a bolt of open-weave silk, at which Hu Wei asked how his father came by such silk if he was incorrupt in governing. The father replied that this was from his salary. Dou is going to see his father, who is serving in Chengdu.

4 Note: "At the time the Prince of Hanzhong and the Daoist Xi Qian were at the party; we all used the rhyme *he*" 時漢中王兼道士席謙在會，同用荷字韻。

吏人橋外少，
 4 秋水席邊多。
 近屬淮王至，
 高門薊子過。
 荊州愛山簡，
 8 吾醉亦長歌。

12.51

章梓州橋亭餞成都竇少尹(得涼字)

秋日野亭千橘香，
 玉杯錦席高雲涼。
 主人送客何所作，
 4 行酒賦詩殊未央。
 衰老應為難離別，
 賢聲此去有輝光。
 預傳籍籍新京尹，
 8 青史無勞數趙張。

12.52

隨章留後新亭會送諸君

新亭有高會，
 行子得良時。

- Clerks are few beyond the bridge,
 4 autumn water much by the party mats.
 The king's close kin, Huainan's prince arrives,¹
 to gates of the noble Master Ji comes by.²
 Jingzhou loves Shan Jian,³
 8 when I am drunk, I too sing long.

12.51

At Orange Tree Pavilion Zhang of Zizhou Holds a Parting Banquet for
 Vice-Governor Dou of Chengdu (I got the rhyme *liang*)

- An autumn day, pavilion in the wilds, a thousand orange trees fragrant,
 jade cups and brocade mats, the high clouds cool.
 When our host sends off his guest what does he do?—
 4 serving ale and writing poems are scarcely at an end.
 One frail and aging surely takes parting hard,
 one with fame for worth, after leaving here, will cast a glow.⁴
 Everyone's talking, in advance, about the new capital governor,
 8 the green histories need not take the trouble to count Zhao and
 Zhang.⁵

12.52

Following Deputy Zhang to a Gathering at New Pavilion to Send Off
 Various Gentlemen

At New Pavilion is a grand gathering,
 the travelers have found a favorable time.

1 Liu An, the Prince of Huainan, stands for Li Yu, Prince of Hanzhong.

2 Jizi Xun was an Eastern Han Daoist adept, here referring to Xi Qian.

3 *Shan Jian, here referring to Prefect Zhang.

4 Vice-Governor Dou.

5 Zhao Guanghan and Zhang Chang, two famous metropolitan governors of the Han.

日動映江幕，
4 風鳴排檻旗。
絕葦終不改，
勸酒欲無辭。
已墮峴山淚，
8 因題零雨詩。

12.53

客舊館

陳跡隨人事，
初秋別此亭。
重來梨葉赤，
4 依舊竹林青。
風幔何時卷，
寒砧昨夜聲。
無由出江漢，
8 愁緒日冥冥。

The sun stirs on tents reflected in the river,
 4 the wind rustles banners, lined up at the railing.
 I will never change in giving up garlic,¹
 but when ale is urged, I won't refuse.
 I have already shed the tears of Mount Xian,²
 8 and thus write a poem on the falling rain.³

12.53

Lodging in an Inn Where I Stayed Before

My former travels followed practical needs,
 in early autumn I left this pavilion.
 Coming again, the pear leaves are red,
 4 as before the bamboo grove is green.
 When will the wind-blown curtain be rolled up?—
 in the cold fulling blocks resounded last night.
 I have no way to go out to the Yangzi and Han,
 8 sad feelings grow darker day by day.

1 Not just garlic, but scallions, leeks, chives and similar bulb plants that are supposed to be “sour.” These are, like ale, forbidden to monks. Du Fu seems to be claiming a moderately ascetic diet.

2 Yang Hu was a virtuous Jin governor of Xiangyang, who once shed tears thinking of those in the past now gone. Later the citizens of Xiangyang set up a stele in his memory, known as the “stele for shedding tears.”

3 The parting poem, here referring to a poem by the Eastern Jin writer Sun Chu.

12.54-55

戲作寄上漢中王二首

I

雲裏不聞雙雁過，
 掌中貪見一珠新。
 秋風嫋嫋吹江漢，
 只在他鄉何處人。

II

謝安舟楫風還起，
 梁苑池臺雪欲飛。
 杳杳東山攜漢妓，
 泠泠修竹待王歸。

12.56

棕拂子

棕拂且薄陋，
 豈知身效能。
 不堪代白羽，
 4 有足除蒼蠅。

12.54–55

Playful Compositions Sent to the Prince of Hanzhong¹

I

In the clouds I do not hear the paired wild geese passing,²
 I crave to see in your palm that new pearl.
 The autumn wind ruffles, blowing on Yangzi and Han,
 it's just that in a strange land who is really a stranger?

II

On Xie An's boat the wind again rises,³
 at pool and terrace of the Liang park the snow is about to fly.⁴
 At East Mountain faint in the distance, you take singing girls by the
 hand,⁵
 rippling cool, the tall bamboo await the prince's return.

12.56

Palm Whisk

The palm whisk is a humble thing,
 who would guess that it has use?
 It cannot replace white feathers,⁶
 4 but it does well enough to get rid of blueflies.

1 Note: "The Prince had recently had a bright pearl [a son]" 王新誕明珠。

2 Message bearers from the Prince.

3 When *Xie An was at sea in a boat, a storm suddenly blew up. Others in the boat were terrified, but Xie An was characteristically unruffled. The Prince is here compared to Xie An.

4 Referring to Xie Huilian's (407–433) "Snow *Fu*," *Xue fu* 雪賦, set in the garden of the Han Prince of Liang.

5 Like *Xie An when he went out for excursions at his villa on East Mountain.

6 A white feather fan.

熒熒金錯刀，
擢擢朱絲繩。
非獨顏色好，
8 亦用顧盼稱。
吾老抱疾病，
家貧臥炎蒸。
啞膚倦撲滅，
12 賴爾甘服膺。
物微世競棄，
義在誰肯徵。
三歲清秋至，
16 未敢缺緘滕。

12.57

送陵州路使君赴任

王室比多難，
高官皆武臣。
幽燕通使者，
4 岳牧用詞人。
國待賢良急，
君當拔擢新。
佩刀成氣象，
8 行蓋出風塵。

- Sparkling, a golden knife-coin,
 in bright colors, its cord of crimson silk.¹
 Not only does it look good,
 8 it is also praised for its use when looking around.
 In my old age I have serious illnesses,
 my household is poor, I lie in steaming heat.
 When insects bite me, I weary of swatting and killing them,
 12 I rely on your willingness to serve me loyally.
 When something is humble, all the world rejects it,
 but when right remains, who would chastise it?
 For three years when clear autumn comes
 16 I never dare fail to wrap it up and carefully put it away.

12.57

Seeing Off Prefect Lu of Lingzhou Going to His Post

- Recently there have been many troubles for the royal house,
 the high officials are all military officers.
 With emissaries getting through to You and Yan,
 4 for governors and prefects they use literary men.
 The dynasty depends urgently on the worthy and good,
 it is fitting that you have been newly promoted.
 The sword at your waist completes your aura,²
 8 your carriage awning goes forth into windblown dust.

1 The ornaments of the whisk.

2 In the Jin, Lü Qian had a sword that was said to be suitable for someone who was to become one of the Three Lords; Lü Qian gave it to Wang Xiang. The implication is that Prefect Lu will rise to high office.

戰伐乾坤破，
瘡痍府庫貧。
眾僚宜潔白，
12 萬役但平均。
霄漢瞻佳士，
泥途任此身。
秋天正搖落，
16 回首大江濱。

12.58

送元二適江左

亂後今相見，
秋深復遠行。
風塵為客日，
4 江海送君情。
晉室丹陽尹，
公孫白帝城。
經過自愛惜，
8 取次莫論兵。

- Heaven and Earth have been broken by battles,
 from the wounds the district storehouses are poor.
 It is right that your many colleagues be spotless,
 12 in the ten thousand assignments, they should just be fair.
 I will peer at this fine gentleman in heaven's heights,
 I leave this body of mine to the muddy road.
 Autumn skies are now shaking down the leaves,
 16 I turn my head to the great river's shores.

12.58

Seeing Off Yuan (2) on His Way to Jiangzuo

- I meet you now after the rebellion,
 in autumn's depths again you travel afar.
 Dust in the wind, days as a traveler,
 4 river and lakes, my feelings seeing you off.
 The House of Jin, the Danyang governorship,¹
 Gongsun Shu's White Emperor Castle.²
 Take care in those you visit
 8 and don't discuss warfare carelessly.³

1 "Governor," *yin* 尹, was the Jin office governing Danyang; in the Tang Danyang was an ordinary prefecture. This must refer to Yuan's office.

2 White Emperor Castle was the headquarters of the independent ruler Gongsun Shu at the beginning of the Eastern Han. This is Tang Kuizhou, which Yuan would have to pass going from Sichuan to Danyang.

3 Note: "Yuan passed the examination on Sun Wu [a military classic]" 元嘗應孫吳科舉.

12.59

九日

去年登高鄴縣北，
 今日重在涪江濱。
 苦遭白髮不相放，
 4 羞見黃花無數新。
 世亂鬱鬱久為客，
 路難悠悠常傍人。
 酒闌卻憶十年事，
 8 腸斷驪山清路塵。

12.60

對雨

莽莽天涯雨，
 江邊獨立時。
 不愁巴道路，
 4 恐濕漢旌旗。
 雪嶺防秋急，
 繩橋戰勝遲。
 西戎甥舅禮，
 8 未敢背恩私。

12.59

The Double Ninth

Last year I climbed the heights north of Qi County,
today I find myself again on the shores of the River Fu.

I bitterly encounter white hair, it won't release me

4 embarrassed to see the chrysanthemums countless renewed.

Feelings pent up at the age's troubles I have long been a wayfarer,
the roads' hardships go on and on, ever a hanger-on.

The ale done, I think back on what has happened in the past ten years,

8 heart-breaking, to Mount Li they cleared dust from the road.¹

12.60

Facing the Rain

Over a vast expanse, rain on the horizon,
as I stand alone beside the River.

I don't worry about it on Ba's roads,

4 but I fear it will soak the Han banners.

On Snow Ridge, emergency, defending the west,²
victory in battle is slowed by rope bridges.

The Western Rong bear the ceremonial relation of nephew to uncle—³

8 they dare not betray such particular favor.

1 Referring to Xuanzong's annual visit of the court to Mount Li in winter.

2 "Defend the west" is literally "obstruct autumn," keeping back the Tibetans, whose westerly position corresponds to autumn.

3 Since an earlier Tibetan ruler had married a Chinese princess, Tang treaty relations with Tibet were technically those of uncle to nephew.

12.61

薄暮

江水長流地，
山雲薄暮時。
寒花隱亂草，
4 宿鳥擇深枝。
舊國見何日，
高秋心苦悲。
人生不再好，
8 鬢髮白成絲。

12.62

閬州奉送二十四舅使自京赴任青城

聞道王喬烏，
名因太史傳。
如何碧雞使，
4 把詔紫微天。
秦嶺愁回馬，
涪江醉泛船。
青城漫汙雜，
8 吾舅意淒然。

12.61

Towards Evening

- Where the River's water ever flows,
 a moment of clouds and mountains towards evening.
 Wintry flowers are hidden by tangles of plants,
 4 the roosting birds choose the deepest branches.
 What day will I see my former land?—
 in high autumn the heart feels bitter sorrow.
 Nothing good any more in this life,
 8 the hairs at my temple have whitened to silk.

In late autumn Du Fu left Zizhou and visited the neighboring prefecture of Langzhou to the northeast. He was indeed looking at the landscape, paying visits, and lamenting the fate of the empire, but it is likely that he was using the extensive network of acquaintances in the area to get financial support. The departure of Yan Wu left him without visible means of support.

12.62

At Langzhou, Respectfully Seeing Off My Twenty-fourth Maternal Uncle Sent from the Capital to Take His Post at Qingcheng

- I've heard tell of Wang Qiao's slippers,¹
 his name is transmitted by a Grand Historian.
 How was it that the emerald chicken envoy²
 4 took edict in hand in the Ziwei heaven?³
 On the Qinling Range you sadly turned your horse,
 you sail your boat, drunk on the River Fu.
 Qingcheng is now in a helpless mess,⁴
 8 my uncle's mood is dismal.

1 *Wang Qiao.

2 In the "Biography of Wang Bao" in the *Han History*, Han Xuandi sent Wang Bao to find out about the emerald chicken god that supposedly resided in Sichuan.

3 That is, an edict from the Emperor.

4 With the Tibetan invasion.

12.63

王閩州筵奉酬十一舅惜別之作

萬壑樹聲滿，
千崖秋氣高。
浮舟出郡郭，
4 別酒寄江濤。
良會不復久，
此生何太勞。
窮愁但有骨，
8 群盜尚如毛。
吾舅惜分手，
使君寒贈袍。
沙頭暮黃鵠，
12 失侶自哀號。

12.64

閩州東樓筵奉送十一舅往青城縣得昏字

曾城有高樓，
制古丹雘存。
迢迢百餘尺，
4 豁達開四門。

12.63

At a Party Held by Wang of Langzhou, I Respectfully Answer My
Eleventh Maternal Uncle's Composition on Regretting Parting

- Ten thousand ravines are filled with the sound of trees,
on a thousand slopes the autumn air is high.
We sail in a boat out from the district town,
4 the parting ale is entrusted to the waves.
Such fine gatherings will not last long again,
why is this life so burdened!
In the extreme of sorrow I have only my bones left,
8 the bands of marauders are still as many as hairs.
My uncle regrets this parting,
the prefect gives a gown against the cold.
On the sand a yellow goose at dusk,
12 having lost its companions, cries out mournfully.

12.64

At the Eastern Tower of Langzhou, Respectfully Seeing Off My
Eleventh Maternal Uncle Who Is Going to Qingcheng County
(I got the rhyme *hun*)

- On the tiered wall is a high tower,
an old construction, the red pigment survives.
Rising far up, over a hundred feet,
4 its four gates are wide open.

雖有車馬客，
 而無人世喧。
 游目俯大江，
 8 列筵慰別魂。
 是時秋冬交，
 節往顏色昏。
 天寒鳥獸伏，
 12 霜露在草根。
 今我送舅氏，
 萬感集清尊。
 豈伊山川間，
 16 回首盜賊繁。
 高賢意不暇，
 王命久崩奔。
 臨風欲慟哭，
 20 聲出已復吞。

12.65

放船

送客蒼溪縣，
 山寒雨不開。
 直愁騎馬滑，
 4 故作泛船迴。

- Although there are guests with coach and horse,
 there is no noise of the common world.¹
 My eye roams, looking down on the great river,
 8 a banquet to console the parting soul.
 The time, the juncture of fall and winter,
 the season passes, the face of things darkens.
 The weather cold, birds and beasts hide,
 12 frost and dew lie in the roots of the plants.
 Now I am seeing my uncle off,
 ten thousand stirrings gather in the clear goblet.
 How could it be that just mountains and rivers will lie between?—
 16 I turn my head to the numerous marauders.
 The noble worthy's thoughts are not idle,²
 long dashing headlong at the king's command.
 Facing the wind, I am almost overcome with weeping,
 20 the sound comes out, then is swallowed back again.

12.65

Letting the Boat Go Free

- I sent the traveler on his way in Gray Creek County,³
 the mountains were cold, the rain didn't clear.
 Quite worried that it was too slippery to ride a horse,
 4 I decided to go back by boat.

1 This couplet expands a line by *Tao Qian.

2 Du Fu's uncle.

3 Gray Creek County was in Langzhou.

青惜峰巒過，
 黃知橘柚來。
 江流大自在，
 8 坐穩興悠哉。

12.66

薄遊

淅淅風生砌，
 團團日隱牆。
 遙空秋雁滅，
 4 半嶺暮雲長。
 病葉多先墜，
 寒花只暫香。
 巴城添淚眼，
 8 今夜復秋光。

12.67

嚴氏溪放歌行

天下甲馬未盡銷，
 豈免溝壑常漂漂。
 劍南歲月不可度，
 4 邊頭公卿仍獨驕。

The green brought affection for peaks and ridges passing,
 the yellow told me that oranges and pomelos were coming.
 The River flowed on in great self-contentment,
 8 and I sat on it steady, my mood carried far.

12.66

Aimless Wandering

The wind rises, rattling, on the stairs,
 the rounded sun hides behind the wall.
 In the distant sky autumn geese vanish,
 4 halfway up the summit the twilight clouds stretch long.
 The sick leaves are mostly the first to fall,
 wintry flowers are fragrant only for a while.
 This city of Ba increases the tears in my eyes,
 8 tonight, once again, it's autumn light.¹

12.67

At Yan's Creek, "Breaking Into Song": A Ballad

In the world arms and warhorses have not yet all disappeared,
 how can one avoid the mountain ditch, being always swept along?²
 The years and months in Jiannan are hard to pass,
 4 lords and grandees on the frontier are singularly haughty.

1 That is, of the moon.

2 A traditional figure for hardship. The echoes *Mencius* III.B.1: "The gentleman of determined aims never forgets the mountain ditch [where his unburied body may end up]" 志士不忘溝壑.

費心姑息是一役，
 肥肉大酒徒相要。
 嗚呼古人已糞土，
 8 獨覺志士甘漁樵。

況我飄轉無定所，
 終日戚戚忍羈旅。
 秋宿霜溪素月高，
 12 喜得與子長夜語。
 東遊西還力實倦，
 從此將身更何許。
 知子松根長茯苓，
 16 遲暮有意來同煮。

12.68

警急

才名舊楚將，
 妙略擁兵機。
 玉壘雖傳檄，
 4 松州會解圍。
 和親知拙計，
 公主漫無歸。

When they try hard to take a break it is just another task for me:
to fatty meats and large amounts of ale they invite me for no purpose.
Alas, the ancients have become dirt and dung,

- 8 I alone realize that a man of high aims would willingly be woodsman or
fisherman.

Even more, tossed along, I have no settled place,
anxious and worried all day long I endure travels.
In autumn I spend nights by the frosty creek, the pale moon high
above,

- 12 and I am delighted to join you to chat the long night through.
Wandering east, coming back west, my energy truly wears out,
from this point on where will I find myself next?
I know that by the roots of your pines the *fuling* herb grows,¹
16 in my twilight years I've made up my mind to come boil them with
you.

12.68

Emergency²

Famed for talent, former general in Chu,³
his wondrous strategies encompass military threats.

- Though dispatches are brought from Jade Fort,
4 may he sometime break the siege of Songzhou.
I now know foreign marriage pacts were a stupid plan,
princesses are wasted, never to return.

1 A fungus used in herbal medicine.

2 Original note: "Sir Gao Shi had just taken charge as Military Commissioner of Xichuan" 高公適領西川節度使.

3 In Suzong's reign Gao Shi had been Military Commissioner of Huainan.

青海今誰得，
8 西戎實飽飛。

12.69

王命

漢北豺狼滿，
巴西道路難。
血埋諸將甲，
4 骨斷使臣鞍。
牢落新燒棧，
蒼茫舊築壇。
深懷喻蜀意，
8 慟哭望王官。

12.70

征夫

十室幾人在，
千山空自多。
路衢唯見哭，
4 城市不聞歌。

Who now has taken Kokonor?—

8 the Western Rong truly fly with bellies full.¹

In the tenth month came a major Tibetan incursion, with the Tibetans still besieging Songzhou, the fortress prefecture on the Tibetan border. Du Fu's hopes that the situation would now improve were to be dashed.

12.69

Under the King's Command

Wolves and jackals fill north of the Han River,
the roads are hard going in Ba West.

Blood covers the armor of our generals,

4 bones break on the ambassadors' saddles.

Fallen to ruin, the plankways newly burned,²

lost in the distance, the altar formerly built.³

I deeply feel the import of the "Instruction for Shu,"⁴

8 stirred to tears, I gaze for the king's officer.

12.70

Men on Campaign⁵

Of each ten households how many men survive?—

a thousand mountains, uselessly many.

On the highways I see only weeping,

4 in city and market I hear no singing.

1 The Tibetans, now like well-fed hawks.

2 The wooden paths and bridges through the mountains connecting Qin and Shu. These were burned by the imperial army to stop Tibetan raids.

3 The altar is to commission a general, in this case Yan Wu, whose current absence from Shu and Ba had led to revolts breaking out everywhere.

4 After Tang Meng ravaged Ba and Shu, Han Wudi sent *Sima Xiangru to calm the populace. His "Instruction for Ba and Shu" survives.

5 The title can also mean "men travelling afar," including Du Fu as well as the soldiers.

漂梗無安地，
銜枚有荷戈。
官軍未通蜀，
8 吾道竟如何。

12.71-73

西山三首

I

夷界荒山頂，
蕃州積雪邊。
築城依白帝，
4 轉粟上青天。
蜀將分旗鼓，
羌兵助鎧鋌。
西戎背和好，
8 殺氣日相纏。

II

辛苦三城戍，
長防萬里秋。
煙塵侵火井，
4 雨雪閉松州。

The wave-tossed stick finds nowhere to rest,¹
 there are those carrying pikes, gags in their mouths.²
 The imperial army has not reached Shu,
 8 where will my road go at last?

12.71–73

The Western Mountain³

I

Tibetan border, a rugged peak's summit,
 the march prefectures lie by drifts of snow.
 We build walls resting against the White Emperor,⁴
 4 transported grain rises into the blue heavens.⁵
 Shu generals divide their banners and drums,
 Qiang troops increase our helms and lances.
 The Western Rong reject peaceful relations,
 8 the atmosphere of killing encumbers us more each day.

II

Bitter suffering for the garrisons in the three prefectures,⁶
 ever defending against ten thousand leagues of autumn.⁷
 Smoke and dust have invaded Firewell County,
 4 falling snow blocks off Songzhou.⁸

1 *Stick adrift.

2 A wooden stick was placed in the mouths of troops to prevent them from making any noise.

3 In 763 the Tibetans besieged Songzhou.

4 The god of the west.

5 Supplying the troops and the corvée conscripts.

6 These were the three fortresses on the Tibetan frontier: Songzhou, Weizhou, and Baozhou.

7 That is, defending against incursions along the long frontier with Tibet.

8 The Tibetans had Songzhou under siege.

風動將軍幕，
 天寒使者裘。
 漫山賊營壘，
 8 迴首得無憂。

III

子弟猶深入，
 關城未解圍。
 蠶崖鐵馬瘦，
 4 灌口米船稀。
 辯士安邊策，
 元戎決勝威。
 今朝烏鵲喜，
 8 欲報凱歌歸。

12.74

與嚴二郎奉禮別

別君誰暖眼，
 將老病纏身。
 出涕同斜日，
 4 臨風看去塵。
 商歌還入夜，
 巴俗自為鄰。

While the wind stirs the general's tent,
 the weather is cold on the ambassador's furs.
 Far and wide on the mountains, fortified camps of marauders,
 8 turning my head, can I help worrying?

III

Our federates still go deep into enemy lines,¹
 but the siege of that barrier city is not lifted.
 On Silkworm Slope Pass, armored horses gaunt,
 4 At Guankou, the grain boats few.
 Negotiators, plans to bring peace to the frontier,
 the high command, power to decide victory.
 Today the magpies are joyous,
 8 ready to announce a return with songs of triumph.

12.74

Parting with Yan (2), Vice-Director for Ceremonials

After parting with you, who will regard me warmly—
 getting old, sickness entangles me.
 Together in the sinking sun, shedding tears,
 4 facing the wind, I watch the departing dust.²
 My song in the *shang* mode again with the fall of night,³
 the folkways of Ba will be my neighbor.

1 "Federates" are the non-Han peoples fighting with the Tang.

2 Of Yan Wu's carriage.

3 Suggesting Ning Qi's song in the *shang* mode, tapping the horns of a buffalo, at not being appreciated. Heard by Duke Huan of Qi, the song brought Ning Qi recognition.

尚愧微軀在，
8 遙聞盛禮新。
山東群盜散，
闕下受降頻。
諸將歸應盡，
12 題書報旅人。

12.75

贈裴南部

塵滿菜蕪甑，
堂橫單父琴。
人皆知飲水，
4 公輩不偷金。
梁獄書應作，
秦臺鏡欲臨。
獨醒時所嫉，
8 群小謗能深。

- Still ashamed that my insignificant person remains,
 8 I hear afar of splendid ceremonies renewed.
 East of the mountains the bands of rebels have scattered,
 at the palace towers they accept surrenders frequently.
 When all their generals have returned to the court,
 12 write a letter to inform the traveler.

12.75

Presented to Pei of Nanbu County¹

- Dust fills the steamer at Laiwu,²
 in the hall is stretched a zither at Shanfu.³
 Everyone knows that you drink water,⁴
 4 people like you do not steal money.⁵
 In the prison of Liang a letter must have been written,⁶
 you will look into the mirror from the Terrace of Qin.⁷
 The one who is alone sober is hated by the world,⁸
 8 the slander of the petty crowd cuts deeply.

1 Original note: "Hearing that Administrative Assistant Yuan is coming on his own to conduct an investigation" 聞袁判官自來欲有按問。

2 When Fan Dan was magistrate of Laiwu in the Eastern Han he was incorruptible. The locals had a song praising him, saying that dust covered his steamer because of his poverty.

3 Fu Buqi was a virtuous regional official of Shanfu in antiquity. He sat in his hall and played the zither, and his region was transformed by his virtue.

4 When Deng You governed Wu Commandery in the Jin, he brought his own grain, refused salary, and drank only the local water.

5 Zhi Buyi, an official in Han Wendi's reign, was staying with someone. Another man took the host's money by mistake, and the host thought Zhi Buyi took it. Saying nothing, Zhi Buyi gave the host the amount taken. Later the person who took the money by mistake returned it, and the host was very embarrassed.

6 Imprisoned in Liang, the Western Han writer Zou Yang sent a letter stating his innocence.

7 When Liu Bang took Xianyang, he found in the Qin palace a mirror that revealed a person's innards.

8 "The one who is alone sober" is Qu Yuan.

即出黃沙在，
何須白髮侵。
使君傳舊德，
12 已見直繩心。

12.76

巴山

巴山遇中使，
云自陝城來。
盜賊還奔突，
4 乘輿恐未回。
天寒邵伯樹，
地闊望仙臺。
狼狽風塵裏，
8 群臣安在哉。

12.77

早花

西京安穩未，
不見一人來。
臘日巴江曲，
4 山花已自開。

You will be straightaway out of Yellow Sands Prison,¹
 why should you let white hairs invade your head?
 The officer sent is known for his long-standing virtue,
 12 and has already shown his heart to be straight as a rope.

On November 18, 763, after defeating the army shielding the capital, a Tibetan force entered Chang'an. Two days earlier the emperor and court had fled to Shanzhou. Guo Ziyi, one of the court's most loyal generals managed to convince the Tibetans that a large Tang army was on its way, and on November 30, they fled the city.

12.76

Ba's Mountains

In Ba mountains I met a court messenger,
 he says that he came from Shanzhou.²
 The marauders have struck again,
 4 and I fear that the imperial palanquin has not yet returned.
 The weather is cold at the Earl of Shao's tree,³
 the land is vast from Terrace for Gazing at Immortals.⁴
 In panic in the wind-blown dust,
 8 the hosts of officials, where are they now?

12.77

Early Flowers

Has the Western Capital grown peaceful yet?—
 I haven't seen anyone coming from there.
 Winter La Festival by the bends of Ba rivers,
 4 the mountain flowers are already blooming.

1 A prison in the Jin.

2 Where Daizong fled when the Tibetans took the capital.

3 The Earl of Shao, a son of King Wen of Zhou, used to listen to disputes under a tree.

4 Built by Han Wudi. Daizong must have passed this.

盈盈當雪杏，
 豔豔待春梅。
 直苦風塵暗，
 8 誰憂客鬢催。

12.78

發閩中

前有毒蛇後猛虎，
 溪行盡日無村塢。
 江風蕭蕭雲拂地，
 4 山木慘慘天欲雨。
 女病妻憂歸意速，
 秋花錦石誰復數。
 別家三月一得書，
 8 避地何時免愁苦。

12.79

江陵望幸

雄都元壯麗，
 望幸歎威神。
 地利西通蜀，
 4 天文北照秦。

- Lovely, the apricot in the snow,
 gorgeous, the plum tree waiting for spring.
 I just suffer the darkening of wind-blown dust,
 8 who worries that the traveler's tresses grow too swiftly white?

12.78

Setting Out from Langzhong

- Ahead there are poisonous serpents, fierce tigers lie behind,
 I go on the stream all day long, no hamlets or villages.
 The river wind whistles, clouds brush the ground,
 4 the mountain trees are gloomy, the heavens about to rain.
 My daughter is sick, my wife worried, I want to get back in a hurry,
 of autumn flowers and stones like brocade I don't take note this time.
 Three months away from home and only once I got a letter,
 8 when in this place of refuge have I avoided bitter sorrow?

12.79

Hope for an Imperial Visit to Jiangling

- This mighty capital has ever had a vigorous beauty,¹
 hoping for an imperial visit, in a flash it is majestic and divine.
 The advantage of the site: it communicates with Shu in the west,
 4 its heavenly sign shines next to Qin, lying north.²

1 Jiangling had replaced Chengdu as the nominal "southern capital."

2 Each section of the terrestrial empire corresponded with an astronomical region: Jiangling's astronomical region was adjacent to that of Qin, containing Chang'an.

風煙含越鳥，
舟楫控吳人。
未枉周王駕，
8 終期漢武巡。
甲兵分聖旨，
居守付宗臣。
早發雲臺仗，
12 恩波起涸鱗。

12.80

愁坐

高齋常見野，
愁坐更臨門。
十月山寒重，
4 孤城月水昏。
葭萌氏種迴，
左擔犬戎屯。
終日憂奔走，
8 歸期未敢論。

- The windblown mist hides birds from Yue,
 its boats, controlled by folk of Wu.
 It never drew aside the Zhou king's carriage,¹
 8 in the end it expects Han Wudi's tour of inspection.²
 Troops are apportioned by sage direction,
 guardianship of the capital is entrusted to a revered officer.³
 Let the Cloud Terrace court assembly set out soon,
 12 waves of grace will revive the dried out scales.⁴

12.80

Sitting in Sorrow

- In the high study I always see the wilds,
 I sit in sorrow, still looking out the gate.
 In the tenth month the cold is heavy in the mountains,
 4 in the lonely city the moonlit waters are fogged over.
 The Di folk are remote from Jiameng County,⁵
 the Dog Rong camp on the "Left Shoulder" roads.⁶
 All day long I worry about fleeing,
 8 I dare not consider a time for returning home.

1 Referring to the travels of King Mu of Zhou.

2 Han Wudi did travel south; here the reference is to Daizong.

3 Guo Ziyi, who was to hold Chang'an in the event of an imperial visit to Jiangling.

4 Comparing the people of Jiangling to fish dying out of water, who will be revived by the imperial presence.

5 The Qiang people.

6 The roads in some parts of Sichuan were so narrow that porters could carry burdens only on their left shoulders but not on their right, hence they were called "left shoulder" roads. The Dog Rong was an archaic designation for the Tibetans.

12.81

遣憂

亂離知又甚，
 消息苦難真。
 受諫無今日，
 4 臨危憶古人。
 紛紛乘白馬，
 攘攘著黃巾。
 隋氏留宮室，
 8 焚燒何太頻。

12.82

冬狩行

君不見
 東川節度兵馬雄，
 校獵亦似觀成功。
 夜發猛士三千人，
 4 清晨合圍步驟同。
 禽獸已斃十七八，
 殺聲落日迴蒼穹。
 幕前生致九青兕，
 8 駝駝巘崿垂玄熊。

12.81

Venting My Worries

I learn that war and separation are once again extreme,¹
terribly hard to know if the news is true.

Had remonstrance been heeded, this day would not have been,²

4 facing peril, I recall the ancients.

All over the place they ride white horses,³
helter-skelter, wearing yellow turbans.⁴

There are palaces remaining from the Sui,

8 why are things burned down so frequently?

12.82The Winter Hunt: A Ballad⁵

Have you not seen
the virile force of the war-horses of Dongchuan's Commissioner?—
even his stockade hunt resembles watching a great deed of merit.

By night he sent out fierce soldiers three thousand strong,

4 by clear dawn they made the encirclement, moving in unison.

The birds and beasts already slain are seven or eight in ten,
from the sounds of killing the setting sun is turned back in the gray
vault.

Before his tent are brought alive nine dark-blue rhinos.

8 from the looming humps of camels hang black bears.

1 Referring to the Tibetan occupation of Chang'an.

2 Perhaps referring to Guo Ziyi's earlier warning that the Tibetans were a serious threat to the capital and precautions should be taken.

3 Like the rebel Hou Jing, who took the capital Jiankang in the Liang.

4 Referring to the Eastern Han rebels, the Yellow Turbans, and here the enemies of the Tang.

5 Original note: "At the time the Governor of Zizhou Zhang Yi was also Attendant Censor and Capital Liaison in Dongchuan" 時梓州刺史章彝兼侍御史留後東川。

東西南北百里間，
髣髴蹴踏寒山空。
有鳥名鸚鵡，
12 力不能高飛逐走蓬。
肉味不足登鼎俎，
胡為見羈虞羅中。
春蒐冬狩侯得同，
16 使君五馬一馬驄。
況今攝行大將權，
號令頗有前賢風。
飄然時危一老翁，
20 十年厭見旌旗紅。
喜君士卒甚整肅，
為我迴轡擒西戎。
草中狐兔盡何益，
24 天子不在咸陽宮。
朝廷雖無幽王禍，
得不哀痛塵再蒙。
嗚呼，
得不哀痛塵再蒙。

- East and west and north and south for a span of a hundred leagues,
 it seems that they have trampled the cold mountains bare.
 There is a bird named the crested mynah
 12 whose strength does not let it fly high, along with the speeding
 dandelion puff.
 The taste of its flesh is not worth adding to cauldron or platter—
 why has it been caught within the fowler's snares?
 The spring chase and the winter hunt are shared privileges of the high
 nobility,
 16 with a governor's five-horse team and a single dappled gray¹
 Now you have also taken on the authority of a general,
 and your orders have quite the manner of good, wise men of old.
 Swept along in perilous times, I, a single old man,
 20 after ten years am sick of the sight of red flags and banners.
 Yet I rejoice at your troops, how strictly ordered they are,
 on my behalf turn your reins and seize the Western Rong.²
 What advantage to clear away all the foxes and hares in the brush?—
 24 the Son of Heaven is not to be found in his palace in Xianyang.³
 Although the court has not suffered the disaster of Zhou King You,⁴
 can one help lament that an emperor again is covered in dust?⁵
 Alas!
 can one help lament that an emperor again is covered in dust?

1 "Five horses" was the privilege of a prefect and metonymy for a prefect. The Censor Huan Dian in the Eastern Han rode a dappled gray, hence the "single dappled gray" was associated with a position in the censorate. Zhang Yi holds both the position of prefect and a censorate position concurrently.

2 The Tibetans.

3 That is, Daizong has been forced to flee Chang'an.

4 King You of the Western Zhou, besotted with his consort Bao Si, was killed by Di invaders and his capital fell.

5 To be "covered in dust" refers to an emperor being driven from his capital.

12.83

山寺

野寺根石壁，
諸龕遍崔嵬。
前佛不復辨，
4 百身一莓苔。
雖有古殿存，
世尊亦塵埃。
如聞龍象泣，
8 足令信者哀。
使君騎紫馬，
捧擁從西來。
樹羽靜千里，
12 臨江久徘徊。
山僧衣藍縷，
告訴棟樑摧。
公為顧賓徒，
16 咄嗟檀施開。
吾知多羅樹，
卻倚蓮華臺。
諸天必歡喜，
20 鬼物無嫌猜。

12.83

Mountain Temple¹

Wilderness temple, rooted on a stone cliff,
 many niches cover the looming slopes.
 You can no longer distinguish the former Buddhas,
 4 a hundred bodies, all covered in moss.
 Although there is an ancient hall still standing,
 the Revered One is in grime and dust.
 It is as if one can hear the dragons and elephants weep,²
 8 enough to cause believers to lament.
 The prefect was riding his purple horse,
 surrounded by a throng he came from the west.
 His pennants, planted, made it calm for a thousand leagues,
 12 standing by the river he lingered long.
 Mountain monks clothed in tattered rags
 complained how beams and timbers were collapsing.
 Because of this, His Lordship looked around at his entourage,
 16 with a pained sigh, began a donation.
 I know that the fan-palm tree
 will rest again by his platform of lotus.³
 All the devas will surely rejoice,
 20 and spirit beings will have no complaints.

1 Note: "Visited with Deputy Zhang. I got the rhyme *kai*" 章留後同遊得開字。

2 Dragons and elephants are figure for arhats and bodhisattvas.

3 That is, with the image of Buddha.

以茲撫士卒，
 孰曰非周才。
 窮子失淨處，
 24 高人憂禍胎。
 歲晏風破肉，
 荒林寒可迴。
 思量入道苦，
 28 自哂同嬰孩。

12.84

桃竹杖引

江心蟠石生桃竹，
 蒼波噴浸尺度足。
 斬根削皮如紫玉，
 4 江妃水仙惜不得。
 梓潼使君開一束，
 滿堂賓客皆歎息。

憐我老病贈兩莖，
 8 出入爪甲鏗有聲。
 老夫復欲東南征，
 乘濤鼓枻白帝城。

- By this deed he soothes the troops,
 who says he is not a perfect talent?
 The poor man loses this place of purity,
 24 the lofty man worries about the womb of disaster.
 The year is late, the wind tears the flesh,
 to the wild forests the cold may return.
 When I consider the sufferings of becoming a monk,
 28 I mock myself, as being like a child.

12.84

Lay of the Peach-Bamboo Staffs¹

- On a boulder in the river's heart grows the "peach-bamboo,"
 soaked by the spume of gray waves, to the depth of a foot.
 They cut the roots and scraped the skin to be like purple jade,
 4 river goddesses and water sprites could not begrudge them.
 When the governor of Zitong opened a bundle,
 all the guests that filled his hall sighed in wonderment.
 Pitying that I am old and sick, he gave to me two stalks,
 8 coming and going my fingernails make a sound on their hardness.
 Then this old fellow next wants to journey to the southeast,
 he will ride the billows and pull the sweep to White Emperor Castle.

1 Original note: "Presented to Deputy Zhang" 贈章留後.

- 路幽必為鬼神奪，
 12 拔劍或與蛟龍爭。
 重為告曰，
 杖兮杖兮。
 爾之生也甚正直，
 16 慎勿見水踴躍
 學變化為龍，
 使我不得爾之扶持，
 滅跡於君山
 20 湖上之青峰。
 噫，
 風塵瀕洞兮
 豺虎咬人，
 忽失雙杖兮
 24 吾將曷從。

12.85

將適吳楚留別章使君留後兼幕府諸公，
得柳字

- 我來入蜀門，
 歲月亦已久。
 豈惟長兒童，
 4 自覺成老醜。

- The route is secluded and I am sure they will be snatched by demons,
 12 I draw my sword—for perhaps I might fight with dragons or krakens.
 As a reprise I made a declaration that went:
 O staffs! O staffs!
 you were born extremely straight and upright—
 16 take care not to leap up seeing the water
 and imitate the transformation into dragons!¹
 thus making me unable to have your support
 when I hide my traces on the green peak
 20 of the lake of the Mountain of the Lady.²
 Woe!
 a vast shapeless turbulence of windblown dust,
 jackals and tigers bite men,
 should I suddenly lose this pair of staffs,
 24 how would I keep going?

12.85

About to Set Off for Wu and Chu, I Am Detained on Parting by Prefect Zhang, the Deputy, and the Various Gentlemen at Headquarters.
 (I got the rhyme *liu*)

- Since I entered the gateway to Shu,
 the years and months have grown long.
 It's not only that my sons have grown,
 4 I feel I myself have become ugly and old.

1 This alludes to the story of the bamboo staff that the Pot-Lord gave to Fei Zhangfang, which turned into a dragon. However, as Yang Dezhou points out (cited in Qiu) it also refers to the swords found by Lei Huan, one of which, seeing the water, leapt from his hand and transformed into a dragon.

2 An isle in Lake Dongting.

常恐性坦率，
失身為杯酒。
近辭痛飲徒，
8 折節萬夫後。
昔如縱壑魚，
今如喪家狗。
既無游方戀，
12 行止復何有。
相逢半新故，
取別隨薄厚。
不意青草湖，
16 扁舟落吾手。
眷眷章梓州，
開筵俯高柳。
樓前出騎馬，
20 帳下羅賓友。
健兒簸紅旗，
此樂或難朽。
日車隱崑崙，
24 鳥雀噪戶牖。
波濤未足畏，
三峽徒雷吼。
所憂盜賊多，
28 重見衣冠走。

- I always fear my careless, direct nature,
 that I'll lose my life because of a cup of ale.
 Recently I've withdrawn from the heavy drinkers,
 8 curbed my principles, humbled myself before all.
 I used to be like a fish set loose in a gorge,
 now I'm like a dog who has lost its home.
 Lacking that love that asks a destination in travel,¹
 12 what more is there now than just going and stopping?
 Those I meet are half old friends, half new,
 in parting, it is sumptuous or meager accordingly.
 Unexpectedly for Green Grass Lake²
 16 a little boat came into my hands.
 I look with great affection on Zhang of Zizhou,
 he held this party looking down on high willows.
 Before the tower come forth horsemen,
 20 by the tents are ranged guests and friends.
 The regulars wave red banners,
 such joy will never fade.
 The sun carriage hides behind the Kunlun Mountains,
 24 birds chatter by doors and windows.
 The waves are not worth dreading,
 the Three Gorges roar and thunder in vain.
 What worries me is the number of marauders,
 28 again I have seen those in caps and gowns flee.³

1 Analects, IV.19 "Li ren": "[When parents are alive,] when one travels, one should have a destination" 游必有方。

2 Part of Dongting Lake.

3 Twice officials have fled the occupation of Chang'an.

中原消息斷，
黃屋今安否。
終作適荆蠻，
32 安排用莊叟。
隨雲拜東皇，
掛席上南斗。
有使即寄書，
36 無使長回首。

12.86

舍弟占歸草堂檢校聊示此詩

久客應吾道，
相隨獨爾來。
孰知江路近，
4 頻為草堂迴。
鵝鴨宜長數，
柴荆莫浪開。
東林竹影薄，
8 臘月更須栽。

- News is cut off from the Central Plain,
 is the yellow awning at rest now or not?¹
 In the end I'll go off to Jing-Mon,
 32 "at rest amid change," as old Zhuangzi advised.
 Following the clouds I'll bow to the Lord of the East,
 set my sail and go to the Southern Dipper.
 If you have someone go on a mission, send a letter right away,
 36 if you don't, always turn your head to think of me.

12.86

My Younger Brother Zhan Is Going to My Thatched Cottage to Check
 on It: I Showed Him This Poem

- To be long a traveler must be my way,
 you are the only one who has come to join me.
 You know well that it is close by on the river road,
 4 you frequently return to my thatched cottage.
 It is right that you always count number of geese and ducks,
 don't leave my ramshackle gate carelessly open.
 If the shadows of the eastern bamboo grove have thinned,
 8 in the twelfth month you should plant some more.

1 The emperor's carriage.

12.87

歲暮

歲暮遠為客，
邊隅還用兵。
煙塵犯雪嶺，
4 鼓角動江城。
天地日流血，
朝廷誰請纓。
濟時敢愛死，
8 寂寞壯心驚。

12.88

送李卿暉

王子思歸日，
長安已亂兵。
沾衣問行在，
4 走馬向承明。
暮景巴蜀僻，
春風江漢清。
晉山雖自棄，
8 魏闕尚含情。

12.87

Year's End

Year's end, a wayfarer far from home,
 frontier's edge, troops put in action again.
 Smoke and dust invade snowy summits,¹
 4 drums and bugles stir the river city.
 Heaven and earth daily flow with blood,
 who requests cords from the court?²
 Dare one begrudge death to save the age?—
 8 melancholy silence, the bold heart alarmed.

12.88

Seeing Off Li Ye

On the day that the prince longs to return,
 there are already soldiers fighting in Chang'an.³
 With tear-soaked robes you will seek the emperor's camp,
 4 galloping your horse toward Chengming Palace.⁴
 Twilight scene in remote Ba and Shu,
 spring breeze, the Han River clear.
 Although cast off myself in the mountain of Jin,⁵
 8 I still hold the gate-towers of Wei in my heart.⁶

1 The Tibetan attack on the border prefectures of West River.

2 Zhong Jun requested long cords from Han Wudi so that he could tie up the King of Yue and send him to Chang'an.

3 The Tibetan occupation.

4 A Han palace, here standing for where Daizong had fled.

5 Several explanations have been offered for "the mountain of Jin": it may refer to Jin'an County in Langzhou or a Daoist who abstained from grain. Qiu thinks it refers to Jie Zhitui, the companion of Chong'er, Duke Wen of Jin, who, unrewarded for his service, went and hid out in the mountains.

6 That is, though absent, he thinks of the court.

12.89

釋悶

四海十年不解兵，
 犬戎也復臨咸京。
 失道非關出襄野，
 4 揚鞭忽是過湖城。
 豺狼塞路人斷絕，
 烽火照夜屍縱橫。
 天子亦應厭奔走，
 8 群公固合思昇平。
 但恐誅求不改轍，
 聞道嬖孽能全生。
 江邊老翁錯料事，
 12 眼暗不見風塵清。

12.90

贈別賀蘭鈺

黃雀飽野粟，
 群飛動荊榛。
 今君抱何恨，
 4 寂寞向時人。

12.89

Dissipating Melancholy

For ten years in this sea-girt world arms have not been put down,
 and once again the Dog Rong look down upon Xianyang.¹
 Losing one's way has nothing to do with going forth on the moors of
 Xiang,²

- 4 lifting his whip may be like going past Yuhu's walls.³
 Wolves and jackals fill the road, human travelers, gone;
 beacon fires light up the night, corpses strewn everywhere.
 I'm sure that the Son of Heaven is tired of running away,
 8 indeed all the lords should put their minds to finding peace.
 I only fear that in exactions and demands they will not change their
 track,
 and I've heard it said that favored scum have been able to keep their
 lives.
 This old man by the riverside reckons things wrongly—
 12 my eyes are dim, and I do not see the wind-blown dust clearing.

12.90

Presented to Helan Xian on Parting

Brown sparrows eat their fill of wild chestnuts,
 they fly in a flock, stirring in brambles and brush.
 What bitterness do you now have within

- 4 that you face men of these times with gloomy silence?

1 This refers to the Tibetan invasion of Chang'an in 765.

2 This refers to the story in the *Zhuangzi* in which the Yellow Emperor went looking for the Great Clod and lost his way, asking directions of a boy herding horses.

3 This alludes to a story of Jin Mingdi who, dressed as a soldier but provided with a golden whip, went to spy out the enemy camp. A portent revealed his presence, but he escaped pursuers.

老驥倦驥首，
蒼鷹愁易馴。
高賢世未識，
8 固合嬰饑貧。
國步初返正，
乾坤尚風塵。
悲歌鬢髮白，
12 遠赴湘吳春。
我戀岷下芋，
君思千里蓴。
生離與死別，
16 自古鼻酸辛。

- The old steed is weary of tossing his head,
 the gray hawk, in sadness, is easy to tame.
 The lofty and worthy, unrecognized by the age,
 8 will indeed surely be trapped in poverty and hunger.
 The dynasty's fate now returns to the proper,
 though the world is still in windblown dust.¹
 You sing out sadly, the hair at your temples white,
 12 setting off afar to spring by the Xiang and Wu.
 I yearn for the taros at the foot of Mount Min,
 you think on the water-shield a thousand leagues away.²
 Parting in life and separation by death
 16 since ancient days have made men's eyes water in pain.

1 This refers to the Emperor's return to the capital after the brief Tibetan occupation of Chang'an.

2 *Zhang Han.

13.1

閩山歌

閩州城東靈山白，
閩州城北玉臺碧。
松浮欲盡不盡雲，
4 江動將崩已崩石。
那知根無鬼神會，
已覺氣與嵩華敵。
中原格鬥且未歸，
8 應結茅齋看青壁。

13.2

閩水歌

嘉陵江色何所似，
石黛碧玉相因依。
正憐日破浪花出，
4 更復春從沙際歸。
巴童蕩槳欵側過，
水雞銜魚來去飛。
閩中勝事可腸斷，
8 閩州城南天下稀。

13.1

Song of Langzhou's Mountains

East of the walls of Langzhou Holy Mountain stands white,
north of the walls of Langzhou Jade Terrace is emerald green.

- In pines there drift about-to-end but never-ending clouds,
4 the river shakes about-to-fall and already fallen rocks.
How do I know that at the base there is no meeting with spirits?—
I already feel that their atmosphere rivals Mounts Song and Hua.
There is combat on the Central Plain, I have not yet gone home,
8 I should make a thatched studio here and look at the green cliffs.

13.2

Song of Lang's Waters

The colors of the Jialing River, what are they like?—
stone mascara-black and green jade, resting by each other.

- I love most how the sun emerges breaking through spume of waves,
4 and even more how spring comes back to the edge of the sands.
Lads of Ba sweep their oars, rocking as they pass,
waterfowl with fish in beaks come and go in flight.
The splendid scenery of the Lang region can break the heart,
8 and south of the city of Langzhou is rare in all the world.

13.3

江亭王閩州筵餞蕭遂州

離亭非舊國，
 春色是他鄉。
 老畏歌聲斷，
 4 愁隨舞曲長。
 二天開寵餞，
 五馬爛生光。
 川路風煙接，
 8 俱宜下鳳凰。

13.4-5

陪王使君晦日泛江就黃家亭子二首

I

山豁何時斷，
 江平不肯流。
 稍知花改岸，
 4 始驗鳥隨舟。
 結束多紅粉，
 歡娛恨白頭。

13.3

At a River Pavilion Wang of Langzhou Holds a Parting Feast for Xiao of Suizhou

- The pavilion of parting is not one's home,
 spring's beauty is here in another land.
 Aging, I dread that the singing voices break off,
 4 my sadness grows as long as the dancing tune.
 The "second heaven" holds a banquet of favor,¹
 the other, of five horses, gives off glorious light.²
 Windblown mist connects the roads of Sichuan,
 8 both of you are fitting to bring down a phoenix.³

13.4-5

In the Company of Prefect Wang, Boating on the River on the Last Day of the Month and Going to the Huang Family's Pavilion

I

- The mountain gapes wide, when was it cut?—
 the river so level it won't flow on.
 I gradually note that flowers change on the shore,
 4 then examine the birds that follow the boat.
 Many rouged beauties, all dressed up,
 in pleasures I hate my white-hairs.

1 That is, the prefect. This refers to the story of Su Zhang in the Eastern Han, transferred to Jizhou, who invited his friend the Governor of Qinghe to hold a banquet. In the pleasure of the banquet, the governor said: "Others have only one Heaven; I alone have two." Hence here it is a prefect feasting a dear friend.

2 "Five horses" is another way to refer to a prefect, in this case Xiao.

3 The phoenix appears when there is someone virtuous.

非君愛人客，
8 晦日更添愁。

II

有徑金沙軟，
無人碧草芳。
野畦連蛺蝶，
4 江檻俯鴛鴦。
日晚煙花亂，
風生錦繡香。
不須吹急管，
8 衰老易悲傷。

13.6

泛江

方舟不用楫，
極目總無波。
長日容杯酒，
4 深江淨綺羅。
亂離還奏樂，
飄泊且聽歌。
故國流清渭，
8 如今花正多。

Were it not for your love of guests,
 8 I would feel even sadder on this last day of the month.

II

There is a path, its golden sands soft,
 no one else here, the emerald plants fragrant.
 Butterflies stretch off to fields in the wilds,
 4 a deck on the river looks down on mandarin ducks.
 The day grows late, misty flowers in confusion,
 wind rises, embroidery and brocade fragrant.
 Don't play the shrill pipes—
 8 someone aging is easily made sad.

13.6

Adrift on the River

My double boat uses no oars,
 as far as I can see, no waves anywhere.
 The long days have room for a cup of ale,
 4 the deep River, figured satins clear.
 In war and parting music is still performed,
 as I drift about, I listen to singing a while.
 My homeland is where the clear Wei flows,
 8 where nowadays the flowers are at their fullest.

13.7

收京

復道收京邑，
 兼聞殺犬戎。
 衣冠卻扈從，
 4 車駕已還宮。
 剋復誠如此，
 扶持在數公。
 莫令回首地，
 8 慟哭起悲風。

13.8-9

巴西聞收宮闕，送班司馬入京

I

聞道收宗廟，
 鳴鑾自陝歸。
 傾都看黃屋，
 4 正殿引朱衣。
 劍外春天遠，
 巴西敕使稀。

13.7

Retaking the Capital

Once again they say we've retaken the capital,
 I've also heard that we've killed the Dog Rong.¹
 The caps and gowns are back in the entourage,
 4 coach and carriage have returned to the palace.
 If reconquest is really as they say,
 maintaining it depends on our several lords.
 Let not this place to which I look back²
 8 give rise to a melancholy air from weeping in pain.

13.8–9

In Baxi Hearing that the Palace Has Been Retaken, Seeing Assistant Ban Off to the Capital

I

I've heard that the ancestral temple has been retaken,
 ringing coach-bells return from Shan.
 The whole capital looks on the yellow canopy,
 4 the central palace draws in red gowns.
 Beyond Jian'ge spring skies are far,
 in Ba West emissaries with edicts are few.

1 The Tibetans.

2 Chang'an, now restored after the brief Tibetan occupation of 763.

念君經世亂，
8 匹馬向王畿。

II

群盜至今日，
先朝忝從臣。
歎君能戀主，
4 久客羨歸秦。
黃閣長司諫，
丹墀有故人。
向來論社稷，
8 為話涕沾巾。

13.10

城上

草滿巴西綠，
空城白日長。
風吹花片片，
4 春動水茫茫。
八駿隨天子，
群臣從武皇。
遙聞出巡守，
8 早晚遍遐荒。

I think on you, passing through the turmoil of the age,
 8 on a single horse heading toward the royal domain.

II

Bands of marauders have continued to this day,
 in the previous reign I shamed the attendants.¹
 I sigh that you can so love your ruler,
 4 long a wayfarer, I envy your return to Qin.
 In the Yellow Tower I was long in charge of remonstrance,²
 in the Cinnabar Court I still have old friends.
 I have always considered the Altars of Earth and Grain,
 8 when I talk about them, tears moisten my kerchief.

13.10

On the City Wall

The plants fill Ba West with green,
 in the empty city bright sun lasts longer.
 The breeze blows down flowers petal by petal,
 4 spring stirs the waters vast and vague.
 The eight chargers went with the Son of Heaven,³
 the crowds of officials followed Emperor Wu.⁴
 From afar I've heard that he has gone on a tour,⁵
 8 sooner or later he will cross all the distant wastes.

The chronology of poems in this group is confused, but from Du Fu's note to the following set, we see that news traveled slowly. He was back in

1 Polite language, simply saying that he served as an attendant of the throne. The point is that since warfare has continued since the previous reign, he failed to serve the throne effectively.

2 The "Yellow Tower" is the Chancellery.

3 These are the eight horses of King Mu of the Zhou, whose travels are here compared to Daizong's flight from the Tibetans.

4 Perhaps Emperor Wu of the Han's travels to Fenyin and beyond, here referring to Daizong's flight from Chang'an.

5 An imperial tour to inspect the provinces, here referring to Daizong's flight.

13.11-15

傷春五首

I

天下兵雖滿，
春光日自濃。
西京疲百戰，
4 北闕任群凶。
關塞三千里，
煙花一萬重。
蒙塵清路急，
8 御宿且誰供。
殷復前王道，
周遷舊國容。
蓬萊足雲氣，
12 應合總從龍。

II

鶯入新年語，
花開滿故枝。
天青風卷幔，
4 草碧水通池。

Langzhou still lamenting the Tibetan occupation and the emperor's flight in spring of 764, well after the Tibetans withdrew and Daizong had returned.

13.11–15

Lamenting Spring¹

I

Although arms are still all over the world,
 spring's light gets richer day by day.
 Chang'an, worn out by a hundred battles,
 4 its palace towers are left to a band of monsters.
 This frontier is three thousand leagues away,
 with misty flowers in ten thousand layers.
 He flees in the dust, the road is cleared urgently,
 8 who provides a place for the emperor to stay a while?
 Yin restored the way of its former kings,²
 Zhou shifted the former appearance of the dynasty.³
 There are ample cloud vapors at Penglai Palace,
 12 all will always surely follow the dragon.⁴

II

Orioles chatter, entering the new year,
 flowers open, filling the old branches.
 The heavens are blue, the breeze rolls up the curtains,
 4 the plants are emerald, waters reach the pond.

1 Original note (in Guo appended to final poem, not included in SB): "Langzhou in Ba is remote, and only after I finished lamenting spring did I learn that the palace had been recovered before spring began" 巴閬僻遠, 傷春罷始知春前已收宮闕。

2 Referring to the restorations of the Shang (Yin) dynasty of Pan'geng and Wuding.

3 Zhou's "restoration" is here located in the movement of the capital to the east after the fall of Hao.

4 Clouds follow the movement of dragons, in this case the emperor.

牢落官軍速，
蕭條萬事危。
鬢毛元自白，
8 淚點向來垂。
不是無兄弟，
其如有別離。
巴山春色靜，
12 北望轉逶迤。

III

日月還相鬥，
星辰屢合圍。
不成誅執法，
4 焉得變危機。
大角纏兵氣，
鉤陳出帝畿。
煙塵昏御道，
8 耆舊把天衣。
行在諸軍闕，
來朝大將稀。
賢多隱屠釣，
12 王肯載同歸。

- Few and scattered, imperial armies hurry,
 gloomy, as everything lies in peril.
 The hair at my temples was then already white,
 8 spots of tears used to always be falling.
 It's not that I lack brothers,
 but separation from them can't be helped.
 Spring's colors, serene in the mountains of Ba,
 12 my northward gaze winds ever farther into the distance.

III

- Sun and moon contend to eclipse one another,
 the stars are often surrounded by halos.¹
 Without the execution of the Law-Holder,²
 4 how can we change this time of peril?
 The Great Horn is wrapped in the atmosphere of soldiers,³
 Gouchen goes out from the imperial domain.⁴
 Smoke and dust darken the imperial way,
 8 old folks hang on to the emperor's clothes.
 Many armies are missing at the temporary capital,
 the high generals who come to court are few.
 Worthies are many, hiding as butchers and fishermen,
 12 is the king willing to bring them back with him?⁵

1 An evil omen for the emperor.

2 A constellation of four stars, corresponding to the emperor's close attendants.

3 The Great Horn constellation stands for the courtyard of the emperor, here corresponding to the palace in Chang'an.

4 The six stars of the Gouchen constellation correspond to the imperial guard, who have accompanied the emperor in flight.

5 *Taigong.

IV

再有朝廷亂，
難知消息真。
近傳王在洛，
4 復道使歸秦。
奪馬悲公主，
登車泣貴嬪。
蕭關迷北上，
8 滄海欲東巡。
敢料安危體，
猶多老大臣。
豈無嵇紹血，
12 霑灑屬車塵。

V

聞說初東幸，
孤兒卻走多。
難分太倉粟，
4 競棄魯陽戈。
胡虜登前殿，
王公出御河。

IV

- Once again the court faces turmoil,
 it is hard to know if the news is true.
 Recently there is word that the king is at Luoyang,
 4 they also say that he has sent men back to Qin.
 Having her horses snatched away grieved a Princess,¹
 when he mounted the carriage it made the Noble Consorts weep.²
 At Xiao Barrier he was lost going north,³
 8 he will tour eastward to the gray sea.⁴
 Dare I reckon the peril of the situation?—
 there are still many senior high officials.
 How could there not be the blood of a Xi Shao
 12 to soak the dust of the attendant carriages?⁵

V

- I have heard that when he first journeyed east,
 many of the “orphans” ran away.⁶
 Without a portion of the grain in the imperial storehouse
 4 they competed to throw away their Luyang pikes.⁷
 When Hu barbarians mounted the front palace,
 princes and dukes left the imperial moat.

1 A Northern Wei princess had her horses taken by a general, an allusion suggesting the humiliation of the imperial family.

2 A scene that occurred when Jin Chengdi was driven from his palace in 328, here suggesting that the court ladies did not accompany the emperor in his flight.

3 Han Wudi went north out of Xiao Barrier and lost his way.

4 As Qin Shihuang did.

5 When Emperor Hui of the Jin was endangered on a campaign north, Xi Shao interposed his body to protect the emperor and was killed, his blood splattering the emperor's robes.

6 The imperial guard, so-called because when Han Wudi formed the Yulin Guard, he filled its ranks with war orphans.

7 The Duke of Luyang was in combat and the sun was going down; he waved his pike and made the sun turn backward.

得無中夜舞，
 8 誰憶大風歌。
 春色生烽燧，
 幽人泣薜蘿。
 君臣重修德，
 12 猶足見時和。

13.16

暮寒

霧隱平郊樹，
 風含廣岸波。
 沉沉春色靜，
 4 慘慘暮寒多。
 戍鼓猶長擊，
 林鶯遂不歌。
 忽思高宴會，
 8 朱袖拂雲和。

13.17

遊子

巴蜀愁誰語，
 吳門興杳然。

- Could there not have been midnight dancing?—¹
 8 who recalled “The Song of the Great Wind?”²
 Spring’s colors appear amid beacon fires,
 the recluse weeps on hanging-moss robes.
 If ruler and subject value perfecting virtue,
 12 it will be enough to see the times in harmony.

13.16

Evening Cold

- Fog hides the trees on the level moor,
 wind carries the waves on the distant shore.
 All sunken, spring’s colors are calm,
 4 dreary, there is much evening cold.
 Garrison drums are still steadily beaten,
 so that orioles in the woods do not sing.
 I suddenly think on a noble banquet,
 8 red sleeves brushing the zither of Mount Yunhe.³

13.17

Traveler

- To whom can I tell my sadness in Ba and Shu?—
 my elation for Wumen is faint in the distance.⁴

1 When Zu Ti and Liu Kun were fighting invaders of the Jin, Zu heard a cock crow at night and made Liu Kun get up and do a sword dance with him.

2 Sung by the founder of the Han, in which he worried about finding soldiers to guard the empire.

3 Yunhe was famous for good wood for a zither.

4 Wumen refers to the lower Yangzi; Du Fu is considering leaving Chengdu and going down the Yangzi. Alternately, it may refer to his youthful travels.

- 九江春草外，
 4 三峽暮帆前。
 厭就成都卜，
 休為吏部眠。
 蓬萊如可到，
 8 衰白問群仙。

13.18-19

滕王亭子二首

I

- 君王臺榭枕巴山，
 萬丈丹梯尚可攀。
 春日鶯啼修竹裏，
 4 仙家犬吠白雲間。
 清江錦石傷心麗，
 嫩蕊濃花滿目班。
 人到於今歌出牧，
 8 來遊此地不知還。

II

寂寞春山路，
 君王不復行。

- Nine Rivers lie out beyond the spring plants,
 4 the Three Gorges, ahead of my twilight sail.
 I am weary making divinations in Chengdu,¹
 let me cease the sleep of Bi Zhuo.²
 If ever I can reach Penglai,³
 8 in white-haired decline, I'll pay respects to the immortals.

13.18–19

The Pavilion of the Prince of Teng⁴

I

- The prince's terrace and kiosk are pillowed on Ba's mountains,
 a ten-thousand-yard cinnabar ladder still can be climbed.
 On spring days orioles sing among the tall bamboo,
 4 at an immortal's home a dog barks in the white clouds.
 The clear river's brocade stones are heartbreakingly gorgeous,
 the tender stamens of deep-hued flowers fill the eyes dazzling.
 Until this day people sing of his setting forth as prefect,
 8 coming to visit this place he did not know to return.

II

A melancholy stillness, road through spring mountains,
 the prince travels here no more.

1 *Yan Junping.

2 Literally "of [he of] the Ministry of Personnel." Bi Zhuo lived next to someone who made fine ale and would steal into his neighbor's house at night to get a drink. He was caught by the brewer.

3 The isle of immortals in the Eastern Ocean.

4 Original note: "In Jade Terrace Lodge. In the Diaolu reign the Prince was Prefect of Langzhou" 在玉臺觀內。王調露中任閬州刺史。The Prince was Taizong's younger brother Li Yuanying (d.684), famous for his revelry.

古牆猶竹色，
 4 虛閣自松聲。
 鳥雀荒村暮，
 雲霞過客情。
 尚思歌吹入，
 8 千騎把霓旌。

13.20-21

玉臺觀

I

中天積翠玉臺遙，
 上帝高居絳節朝。
 遂有馮夷來擊鼓，
 4 始知嬴女善吹簫。
 江光隱見龜鼉窟，
 石勢參差烏鵲橋。
 更肯紅顏生羽翰，
 8 便應黃髮老漁樵。

II

浩劫因王造，
 平臺訪古遊。

- Old walls still in bamboo's colors,
 4 in the empty tower there is naturally the sound of pines.
 Sparrows, twilight in a tumbledown village,
 clouds and colored wisps, mood of the passer-by.
 I still think on how he came with songs and piping,
 8 a thousand riders, rainbow banners in hand.

13.20–21

Jade Terrace Lodge¹

I

Massed verdure mid-sky, Jade Terrace lies afar,
 there Heaven's Lord dwells on high, crimson standards come to his
 court.

- Next there is Pingyi coming to beat the drums,²
 4 now I know that the Ying daughter is good at playing the pipes.³
 Light in the river now hides, now reveals lairs of turtles and crocodiles,
 the force of the rock irregular, the bridge made by magpies.⁴
 How can my face again become ruddy and I sprout wings?—
 8 I should just let my yellowing hair grow old among woodsmen and
 fishermen.

II

The grand staircase was constructed by the prince,
 on Level Terrace I visit traces of the past.⁵

1 Original note: "Constructed by the Prince of Teng" 滕王造. This had become a Daoist temple.

2 Pingyi is a water deity.

3 Ying was the surname of the Qin royal house. This is *Nongyu who married Xiaoshi and flew off to become an immortal.

4 This is the bridge made by magpies on the Seventh Eve to let the *Weaver Woman cross over to her beloved, the Oxherd.

5 Prince Xiao of Liang built Level Terrace in the Western Han; the Prince of Teng is compared to him.

彩雲蕭史駐，
 4 文字魯恭留。
 宮闕通群帝，
 乾坤到十洲。
 人傳有笙鶴，
 8 時過此山頭。

13.22

奉寄章十侍御

淮海維揚一俊人，
 金章紫綬照青春。
 指麾能事迴天地，
 4 訓練強兵動鬼神。
 湘西不得歸關羽，
 河內猶宜借寇恂。
 朝覲從容問幽仄，
 8 勿云江漢有垂綸。

- Bright colored clouds, where Xiaoshi halted;¹
 4 written words, remaining from Prince Gong of Lu.²
 Palace towers lead to the pantheon;
 Heaven and Earth stretch to the Ten Isles.³
 People say there is a crane and mouth-organ
 8 that at times pass over this mountaintop.⁴

13.22

Respectfully Sent to Censor Zhang (10)⁵

- From Yangzhou in Huaihai, an extraordinary man,
 the golden seal and purple sash shine in green spring.⁶
 His capability in command can turn Heaven and Earth,
 4 in training strong troops he stirs gods and spirits.
 West of the Xiang one could not bring back Guan Yu,⁷
 in He'nei it is still fitting to borrow Kou Xun.⁸
 Fully at ease meeting His Majesty, if he asks about those in secluded
 places,
 8 don't say that by the River Han there is one dangling a fishing line.⁹

1 *Xiaoshi.

2 Prince Gong of Lu broke down the wall of Confucius's residence when enlarging his palace and found the "old script" *Classic of Documents*.

3 Where the immortals dwell.

4 This is the evidence of the presence of the immortal Wangzi Qiao.

5 Original note: "At the time he has just ended his term as prefect of Zizhou and capital liaison of Dongchuan, and is about to set off for court" 時初罷梓州刺史東川留後，將赴朝廷。In fact Zhang Yi first went to Chengdu, where Yan Wu had him beaten to death.

6 The insignia of his position as prefect.

7 When Liu Bei entrusted his general Guan Yu with the key position in Jingzhou, he was killed, and Liu Bei could not bring him back to Shu. Since Zhang occupies a similar military position in Dongchuan, the implications here are uncertain.

8 Kou Xun served as governor of He'nei and Yingchuan in succession. Later he followed Han Guangwudi to Yingchuan, where the common people asked if they could borrow him for a year.

9 A recluse like *Taigong who might be called to service, perhaps a figure for the poet himself.

13.23

南池

崢嶸巴閬間，
所向盡山谷。
安知有蒼池，
4 萬頃浸坤軸。
呀然閬城南，
枕帶巴江腹。
芰荷入異縣，
8 粳稻共比屋。
皇天不無意，
美利戒止足。
高田失西成，
12 此物頗豐熟。
清源多眾魚，
遠岸富喬木。
獨歎楓香林，
16 春時好顏色。
南有漢王祠，
終朝走巫祝。
歌舞散靈衣，
20 荒哉舊風俗。

13.23

South Pool

Among towering heights of Langzhou in Ba
 mountains and valleys lie in every direction.
 Who would have thought there would be this dark green pool,
 4 ten thousand acres soaking the axis of Earth?
 It gapes open south of the walls of Langzhou,
 pillowed along the belly of the Ba river.
 Water-chestnuts and lotus stretch into another county,
 8 lowland rice provides for houses side by side.
 Sovereign Heaven was not without purpose:
 its beauty and bounty admonish us to be content with enough.
 If the higher fields fail in fall harvest,
 12 things here are especially abundant and ripe.
 In its clear springs are many kinds of fish,
 and the far shore is rich in tall trees.
 I sigh with singular admiration for fragrant maple groves,
 16 with such fine complexions in the spring.
 To its south is a temple to the Prince of Han,¹
 where shamans scurry all morning long.
 In songs and dances they whirl spirit robes,
 20 rude indeed, these old customs!

1 Liu Bang, Han Gaozu, the founder of the Han dynasty.

高皇亦明主，
 魂魄猶正直。
 不應空陂上，
 24 縹緲親酒食。
 淫祀自古昔，
 非唯一川瀆。
 干戈浩茫茫，
 28 地僻傷極目。
 平生江海興，
 遭亂身局促。
 駐馬問漁舟，
 32 躊躇慰羈束。

13.24

將赴荊南寄別李劍州

使君高義驅今古，
 寥落三年坐劍州。
 但見文翁能化俗，
 4 焉知李廣未封侯。
 路經濫潁雙蓬鬢，
 天入滄浪一釣舟。
 戎馬相逢更何日，
 8 春風回首仲宣樓。

- The Emperor Gaozu was a wise prince,
 and his soul is still upright and true.
 I'm sure he would not, on these deserted shores,
 24 drift in, indistinct, to approach this ale and food.
 Improper rites have gone on since ancient times,
 they are not on this single stream alone.
 The clash of arms spreads far and wide,
 28 the place is remote, gazing far gives me pain.
 All my life I've been drawn by the rivers and lakes,
 but I've been hampered meeting these troubled times.
 I halt my horse and ask a man in a fishing boat,
 32 by lingering here I comfort my enforced travels.

13.24

About to Go to Jingnan, I Send This to Li of Jianzhou on Parting

- The governor's noble virtues would be glorious in any age,
 three dreary years, down and out, you have spent in Jianzhou.
 Seeing only an Old Man Wen in ability to civilize the commons,¹
 4 how would one know that our Li Guang was never given a fief?²
 My route will pass the Yanyu Rocks, a pair of tangled tresses at the
 temples;
 where the heavens enter the gray waves, a single fishing boat.
 Among war horses when will we ever meet again?—
 8 in the spring breeze I will turn my head on Zhongxuan's tower.³

1 Old Man Wen was a governor of Shu in the reign of Han Jingdi. The school he built in Chengdu was supposed to have greatly raised the level of learning in the region.

2 *Li Guang.

3 This is where the late Eastern Han writer *Wang Can [Zhongxuan] composed his "Poetic Exposition on Climbing a Tower." It was located in Jingzhou, Du Fu's speculative destination.

13.25

奉寄別馬巴州

勳業終歸馬伏波，
 功曹非復漢蕭何。
 扁舟繫纜沙邊久，
 4 南國浮雲水上多。
 獨把魚竿終遠去，
 難隨鳥翼一相過。
 知君未愛春湖色，
 8 興在驪駒白玉珂。

13.26

奉待嚴大夫

殊方又喜故人來，
 重鎮還須濟世才。
 常怪偏裨終日待，
 4 不知旌節隔年回。
 欲辭巴徼啼鶯合，
 遠下荆門去鷁催。
 身老時危思會面，
 8 一生襟抱向誰開。

13.25

Respectfully Sent on Parting From Ma of Bazhou¹

Merit's legacy will go at last to Wave-Quelling General Ma,²

Personnel Evaluation, no second Xiao He of Han.³

Tiny boat, its moorings tied long beside the sands,

4 southern lands, the drifting clouds many over the water.

Alone holding a fishing pole at last I will go off far,

hard to go with the wings of birds to stop by even once.

I know that you do not yet love the colors of spring lakes,

8 your thrill is in a black colt and its white jade trappings.⁴

Du Fu's long-standing plans to sail down the Yangzi were interrupted when Yan Wu returned to Chengdu. Du Fu then returned himself to Chengdu with his family.

13.26

Respectfully Waiting For Grand Master Yan⁵

To this strange land I again rejoice that my old friend is coming,

your second command, still there is need of talents to save the age.

I always wondered why the colonels and majors would spend all day
waiting for you,

4 I did not know your banners and standards would return after just a
year.

I was about to take leave of Ba's marches as singing orioles merged,

to go down far to Jingmen, my cormorant prow speeding away.

Body old, our age in peril, I long to see you,

8 the feelings of a lifetime to whom else can I divulge?

1 Original note: "At the time I, Fu, had received an appointment in the Personnel Evaluation Section at the Capital; I was in Dongchuan" 時甫除京兆功曹在東川。

2 *Ma Yuan. Here this refers to Ma of Bazhou because of the surname.

3 Han Gaozu's minister. SB original note: "I, Fu, once held the position of personnel manager in Huazhou" 甫曾任華州司功。The line refers to Du Fu's appointment in the Personnel Evaluation Section, saying that he is no equal to Xiao He.

4 That is, Ma's desire is to go to court.

5 Yan Wu, Du Fu's patron.

13.27

渡江

春江不可渡，
二月已風濤。
舟楫欹斜疾，
4 魚龍偃臥高。
渚花張素錦，
汀草亂青袍。
戲問垂綸客，
8 悠悠見汝曹。

13.28-30

自閩州領妻子卻赴蜀山行三首

I

汨汨避群盜，
悠悠經十年。
不成向南國，
4 復作遊西川。
物役水虛照，
魂傷山寂然。

13.27

Crossing the River

The spring river should not be crossed,
in the second month already high waves in the wind.

Boat oars drive swiftly slantwise,

4 fish and dragons ride high lying flat.

Island flowers spread white silk and brocade;

plants on the beach could be confused with green gowns.

Playfully I greet those with fishing lines:

8 I see you all going so serenely on.

13.28–30From Langzhou Taking My Wife and Children Back to Shu; Traveling
in the Mountains

I

Rushing headlong, we fled the rebels,
going on and on, we passed ten years.

I didn't accomplish setting off toward southern lands,

4 now again we make our journey to West River.¹

Servant to material things, water's insubstantial reflection;

soul wounded, the mountains lonely and still.

1 Du Fu was in East River, the eastern circuit of Sichuan, also called Ba; with Yan Wu's return he is going back to Chengdu in Shu, West River, the western circuit.

我生無倚著，
8 盡室畏途邊。

II

長林偃風色，
迴復意猶迷。
衫裊翠微潤，
4 馬銜青草嘶。
棧懸斜避石，
橋斷卻尋溪。
何日干戈盡，
8 飄飄愧老妻。

III

行色遞隱見，
人煙時有無。
僕夫穿竹語，
4 稚子入雲呼。
轉石驚魑魅，
扞弓落狢貙。
真供一笑樂，
8 似欲慰窮途。

My life has no place to rest securely,
 8 the whole family by the perilous road.

II

Tall forests, bent low in the wind,
 turning this way and that, still can't tell where we are.
 Vests moist, wet by azure mist,
 4 the horse neighs with green plants in its mouth.
 Plank walkway, bending aside to avoid the rock,
 bridge broken, we go back to find a crossing over the creek.
 When will the clash of arms be done?—
 8 tossed along, I am shamed before my wife.

III

Appearance of travelers alternately hidden and appearing,
 smoke of habitation is sometimes there, sometimes not.
 My servant talks as he winds through bamboo,
 4 my boy goes off into the clouds and shouts.
 Rocks set rolling startle goblins,
 twanging bow fells monkey and flying squirrel.¹
 Truly these provide us a moment of mirth,
 8 as if wanting to console us a bit in the hardships of travel.

1 That is, they act as if in response to the mere sound of a bowshot.

13.31

別房太尉墓

他鄉復行役，
駐馬別孤墳。
近淚無乾土，
4 低空有斷雲。
對棋陪謝傅，
把劍覓徐君。
唯見林花落，
8 鶯啼送客聞。

13.31Taking Leave of the Grave of Defender-in-Chief Fang¹

Again enforced travel in a strange land,
I halt my horse and take leave of his lonely tomb.

From recent tears there is no dry earth,

4 lowering in the sky there are broken clouds.

Facing the *go*-board, in the company of tutor Xie;²
taking sword in hand, I seek the lord of Xu.³

I see only the flowers falling in the woods,

8 orioles cry out, heard sending the traveler on his way.

1 This is Fang Guan, an important central government figure during the Rebellion period. An influential blunderer, he finally fell from Suzong's favor and was staunchly defended by Du Fu. He continued to rise and fall, and eventually died on the road and was buried in Langzhou. The archaic title *Taiwei*, "Defender-in-Chief" was conferred on him posthumously.

2 "Tutor Xie" is *Xie An, whose policies saved the Jin from invasion by the Northern warlord Fu Jian. In a famous story he was playing *go* at his estate when he was brought word of Fu Jian's decisive defeat, and he continued to play out the game. Most likely Fang Guan is being compared to Xie An, and Du Fu is saying that he was in his company.

3 This refers to the story of Prince Zha of Wu who made a tour of the northern domains. On visiting Xu, he understood that the ruler of the domain coveted his sword. On his return through Xu, he found that the ruler was dead, and he took off his sword and hung it on a tree on his tomb.

13.32-36

將赴成都草堂途中有作先寄嚴鄭公五首

I

得歸茅屋赴成都，
 直為文翁再剖符。
 但使閭閻還揖讓，
 4 敢論松竹久荒蕪。
 魚知丙穴由來美，
 酒憶郫筒不用酤。
 五馬舊曾諳小徑，
 8 幾回書札待潛夫。

II

處處青江帶白蘋，
 故園猶得見殘春。
 雪山斥候無兵馬，
 4 錦里逢迎有主人。
 休怪兒童延俗客，
 不教鵝鴨惱比鄰。
 習池未覺風流盡，
 8 況復荊州賞更新。

13.32–36

Composed On the Road Going to My Thatched Cottage in Chengdu,
Sent Ahead to Yan, Duke of Zheng

I

I get to return to my thatched cottage, I'm off on my way to Chengdu,
just because our Old Man Wen has again received the split tally.¹
If only you make the common folk of the lanes again bow and defer,
4 dare I care that my pines and bamboo have too long run wild?
For fish I know that those of Bing's Hole have always been delicious,
for ale I recall that "Pi County tubes" need not be bought with cash.²
Your five-horse team used to be familiar with my small path,³
8 several times you have sent letters that you are awaiting the recluse.

II

Everywhere the blue river will be lined with white water-clover,
in my old garden I will still be able to see the last of spring.
Reconnaissance on the Mountains of Snow will find no war-horses,
4 for a welcome in Brocade City I now will have a host.
I'll cease to blame my boy for inviting uncouth friends,
I won't let the geese and ducks disturb the neighbors.
I won't feel that the Xi Family Pool has lost all its panache,⁴
8 especially if the master of Jingzhou appreciates it anew.

1 Old Man Wen was a governor of Shu in the reign of Han Jingdi. The school he built in Chengdu was supposed to have greatly raised the level of learning in the region. The "split tally" was the ancient sign of investiture as a feudal lord; a piece of bamboo was split, with the king keeping half, and the feudal lord keeping half. In sum, Yan Wu (whose good government resembles that of Old Man Wen) has been reappointed as military commissioner.

2 A term for a kind of ale.

3 The five-horse team refers to Yan Wu, as governor.

4 Yan Wu as *Shan Jian, with the Xi Family Pool as Du Fu's thatched hut.

III

竹寒沙碧浣花溪，
 菱刺藤梢咫尺迷。
 過客徑須愁出入，
 4 居人不自解東西。
 書籤藥裹封蛛網，
 野店山橋送馬蹄。
 肯藉荒庭春草色，
 8 先判一飲醉如泥。

IV

常苦沙崩損藥欄，
 也從江檻落風湍。
 新松恨不高千尺，
 4 惡竹應須斬萬竿。
 生理只憑黃閣老，
 衰顏欲付紫金丹。
 三年奔走空皮骨，
 8 信有人間行路難。

V

錦官城西生事微，
 烏皮几在還思歸。

III

Bamboo cold, sands emerald, Washing-Flowers Creek,
 waternut thorns and tips of wisteria, you get lost just a foot away.
 Guests stopping by must straightaway worry how to get in,
 4 even the man who lives there can't distinguish east and west.
 Bookslips and medicine pouches are cased in spider webs,
 a wilderness inn and mountain bridge see off the hooves of horses.
 If you're willing to sit in my overgrown yard in the color of springtime
 plants,
 8 we'll first indulge in a drinking session and get drunk as mud.

IV

I always worry that the sand has collapsed and ruined the herb garden
 fence,
 and that I have let the river deck fall in wind and swirling currents.
 I dislike that my newly planted pines are not a thousand feet tall,
 4 and for unwanted bamboo, I really must cut down ten thousand canes.
 For my livelihood I'll just rely on the old man of the Chancellery,¹
 for my aging complexion I will entrust it to cinnabar turned gold with
 purple aura.²
 After three years of running off in flight I'm merely skin and bones,
 8 truly in this mortal world it is indeed "hard traveling."

V

West of Brocade Official City provision for life is meager,
 but my black leather armrest is there, and I still long to return.

1 Yan Wu.

2 Daoist elixirs.

昔去為憂亂兵入，
4 今來已恐鄰人非。
側身天地更懷古，
回首風塵甘息機。
共說總戎雲鳥陣，
8 不妨遊子芰荷衣。

13.37

春歸

苔徑臨江竹，
茅簷覆地花。
別來頻甲子，
4 歸到忽春華。
倚杖看孤石，
傾壺就淺沙。
遠鷗浮水靜，
8 輕燕受風斜。
世路雖多梗，
吾生亦有涯。
此身醒復醉，
12 乘興即為家。

- I left long ago because I worried that mutinous soldiers would break in,
 4 coming back now, I already fear that the neighbors are not there.
 I lean unsteadily between Heaven and Earth with even more thoughts
 of antiquity,
 I turn my head in the windblown dust, happy to cease thoughts of
 advantage.¹
 All tell of the Commander-in-chief's cloud-bird battle line,
 8 it's all right for the traveler to don robes of lotus and waternut.²

13.37

Return in Spring

- Mossy path, bamboo overlooking the river,
 thatched eaves, flowers that cover the ground.
 Many sixty-day cycles since I left,
 4 now coming back, suddenly spring is in bloom.
 Leaning on a cane, I look at a lone rock,³
 I go to sandy shallows to drain my jug.
 Far off gulls serene, float on the waters,
 8 light swallows slant, catching the wind.
 Though obstacles are many on the roads of the age,
 my life too has its limits.
 This body sobers and gets drunk again,
 12 when I follow my whim, that is home.

1 That is, Yan Wu is a true friend who will take care of him, and he no longer needs move from place to place seeking support from local officials.

2 The plants of which Qu Yuan claimed to make his clothes in "Li Sao."

3 This may refer to an anecdote about the Eastern Jin aristocrat Xie An, who had a particular rock on his estate before which he would lean on his cane and stare.

13.38

歸來

客裏有所適，
歸來知路難。
開門野鼠走，
4 散帙壁魚乾。
洗杓開新醞，
低頭拭小盤。
憑誰給麴蘖，
8 細酌老江干。

13.39

草堂

昔我去草堂，
蠻夷塞成都。
今我歸草堂，
4 成都適無虞。
請陳初亂時，
反復乃須臾。
大將赴朝廷，
8 群小起異圖。

13.38

Coming Back

I went somewhere else in my wanderings,
 and, returning, I understand how hard travels are.
 When I opened the gate, the rats ran away,
 4 taking wrappers off manuscripts, the silverfish were dry.
 I washed the ladle and opened new brew,
 lowered my head and wiped the small bowl.
 On whom can I rely to provide brewing mash?—
 8 then drinking slowly, I'll grow old by the riverside.

Du Fu's initial failure to return to Chengdu after the outbreak of Xu Zhidao's uprising seemed from the poems he wrote then to be overreacting. In "Thatched Cottage" he gives a fuller account of what happened and more compelling reasons why a former member of Yan Wu's staff might not have wanted to return to Chengdu.

13.39

Thatched Cottage

When I left my thatched cottage long ago,
 barbarians were filling Chengdu.¹
 Now when I return to my thatched cottage,
 4 it's a time when Chengdu has no worries.
 Let me recount when the revolt first occurred:
 things turned upside down in an instant.
 The great general had gone off to court,²
 8 and a group of underlings raised rebellious plots.

1 This refers to the revolt of Xu Zhidao, with Qiang (Tibetan) troops.

2 Yan Wu.

中宵斬白馬，
盟歃氣已麤。
西取邛南兵，
12 北斷劍閣隅。
布衣數十人，
亦擁專城居。
其勢不兩大，
16 始聞蕃漢殊。
西卒卻倒戈，
賊臣互相誅。
焉知肘腋禍，
20 自及梟獍徒。
義士皆痛憤，
紀綱亂相踰。
一國實三公，
24 萬人欲為魚。
唱和作威福，
孰肯辨無辜。
眼前列柎械，
28 背後吹笙竽。
談笑行殺戮，
濺血滿長衢。
到今用鉞地，
32 風雨聞號呼。

- In the middle of the night they cut open a white horse,
 they made a blood-pact, their temper already harsh.
 They gathered troops from Qiongnan in the west
 12 and to the north cut off a corner of the Jian'ge Road.
 Several dozen commoners
 also crowded to take charge of the city.¹
 The situation did not admit two chiefs,
 16 then we heard of differences between Chinese and Tibetans.²
 The western troops instead turned pikes on each other,
 and rebel officials killed one another.³
 Who would have thought ruin from those most close⁴
 20 would spread on its own to those "owls and wildcats"?⁵
 Men with a sense of right were pained and enraged
 how political order had succumbed in turmoil.
 One domain indeed then had three lords,⁶
 24 and the myriad folk were almost made food for the fish.
 Chiming in together, chastising and rewarding,
 no one was willing to distinguish the guiltless.
 Before their eyes were lined up stocks and pillories,
 28 behind their backs reed organs were playing.
 Laughing and chatting, they butchered people,
 and the splashing blood filled the long avenues.
 To this very day where they used the axe
 32 one hears voices cry out in the wind and rain.

1 SB has original note: "The followers of Yang Zilin and Bai Zhengjie" 即楊子琳柏正節之徒。

2 This refers to the conflict between Xu Zhidao and the Qiang.

3 Xu Zhidao was killed by his subordinate Li Zhonghou.

4 Literally, "elbow and armpit catastrophe."

5 "Owl and wildcat," were figures for the worst kinds of people; the owl eats its mother, while the wildcat eats its father.

6 A figure for disunity and divided authority.

鬼妾與鬼馬，
色悲充爾娛。
國家法令在，
36 此又足驚吁。
賤子且奔走，
三年望東吳。
弧矢暗江海，
40 難為遊五湖。
不忍竟舍此，
復來薙榛蕪。
入門四松在，
44 步屨萬竹疏。
舊犬喜我歸，
低徊入衣裾。
鄰舍喜我歸，
48 酤酒攜胡蘆。
大官喜我來，
遣騎問所須。
城郭喜我來，
52 賓客隘村墟。
天下尚未寧，
健兒勝腐儒。
飄颻風塵際，
56 何地置老夫。

The concubines and horses of ghosts
with sad mien served your pleasures.
The laws of our dynasty are still in place,
36 so such things are enough to make one gasp with shock.
This poor fellow ran away for the while
and for three years gazed toward eastern Wu.
Bows and arrows darken the river and seas,
40 it would have been hard to visit the five lakes.
In the end I couldn't bear to abandon this spot
and came back to cut away the brush and weeds.
Coming in the gate, the four pines were still here,
44 I walked in my clogs among ten thousand bamboo, sparsely spread.
The old dog is happy that I returned,
hanging around me he goes under my robes.
The neighbor is happy that I returned,
48 he buys ale and brings it in a gourd.
The great official is happy that I returned,
he sends riders to ask what I need.
The city is happy that I returned,
52 visitors block the village.
The world is still not yet at peace,
regular troops are superior to hack scholars.
Tossed about at the edge of wind-blown dust,
56 in what place can this old fellow settle peacefully?

於時見疣贅，
 骨髓幸未枯。
 飲啄愧殘生，
 60 食薇不敢餘。

13.40

四松

四松初移時，
 大抵三尺強。
 別來忽三載，
 4 離立如人長。
 會看根不拔，
 莫計枝凋傷。
 幽色幸秀發，
 8 疏柯亦昂藏。
 所插小藩籬，
 本亦有堤防。
 終然振撥損，
 12 得愧千葉黃。
 敢為故林主，
 黎庶猶未康。
 避賊今始歸，
 16 春草滿空堂。

In these times I am seen as a wart,
luckily my bones are not yet bare and dry.
Contentment with getting enough to eat shames my last days,
60 I dare not look for more than eating wild beans.

13.40

The Four Pines

When I first transplanted my four pines,
they were just over three feet tall.
It has been three years since I left them,
4 they stand here ranged, now as tall as men.
So long as I make sure they are not uprooted,
I won't worry about their branches withering.
Luckily their secluded colors are flourishing,
8 and their sparse boughs too rise proudly.
The little hedge that I planted
gave them some protection from the start.
If in the end they had been damaged by something bumping them,
12 I would be put to shame by their thousand needles yellowed.
Dare I just act as master of my own grove
when the commons do not yet enjoy good health?
Having fled the rebels, just now I return,
16 with spring plants filling my empty cottage.

覽物歎衰謝，
及茲慰淒涼。
清風為我起，
20 灑面若微霜。
足以送老姿，
聊待偃蓋張。
我生無根蒂，
24 配爾亦茫茫。
有情且賦詩，
事跡可兩忘。
勿矜千載後，
28 慘澹蟠穹蒼。

13.41

題桃樹

小徑升堂舊不斜，
五株桃樹亦從遮。
高秋總饋貧人實，
4 來歲還舒滿眼花。
簾戶每宜通乳燕，
兒童莫信打慈鴉。
寡妻群盜非今日，
8 天下車書正一家。

- Observing things, I sigh at their decline,
 but when it comes to these trees, they console my gloom.
 The cool breeze rises for me,
 20 spreading over my face like faint frost.
 They are enough to keep my appearance company as I age,
 so I'll wait for their canopies to spread.
 My own life has no roots or stem,
 24 and it's unclear if I can accompany you.
 Having these feelings, I'll just write a poem,
 let the world forget all trace of me as I forget the world.
 Don't boast how a thousand years from now
 28 brooding you will coil into dark vaults of heaven.

13.41

On My Peach Trees

- The small path that led up to the hall used to not slant around,
 my five peach trees have been allowed to cover it over.
 In high autumn they have usually provided fruit for poor men,
 4 in the year to come they will again spread blossoms filling the eyes.
 For the curtains and door it is always fitting to let baby swallows
 through,
 I do not just let my boy strike the compassionate crows.¹
 Widowed wives and rebel bands are not a thing of today,
 8 in all the world axle-width and script are of one family.²

1 So called because after maturing, it was supposed to feed the mother who had fed it.

2 The unification of axle-width and script was a sign of the world under a single unified government. Du Fu is praising the order restored by Yan Wu's return to Chengdu.

13.42

水檻

蒼江多風飄，
雲雨晝夜飛。
茅軒駕巨浪，
4 焉得不低垂。
遊子久在外，
門戶無人持。
高岸尚為谷，
8 何傷浮柱欹。
扶顛有勸誠，
恐貽識者嗤。
既殊大廈傾，
12 可以一木支。
臨川視萬里，
何必欄檻為。
人生感故物，
16 慷慨有餘悲。

13.42

Deck by the Water

Winds often gust hard on the gray river,
rain and clouds fly day and night.

This thatched porch mounted over mighty waves—

4 how could it help sagging down low?

Long did the owner roam abroad—
there was no one to maintain the place.

If even high slopes turn to valleys,

8 why care that these posts in the water are leaning?

A precept tells us “Support what totters”:¹

I suspect I’ll be laughed at by those who know.

Yet this differs from a mighty hall’s collapse—²

12 it *can* be propped up by just a single beam.³

You can see thousands of miles from the riverside—
what need is there for a porch?

But people are moved by familiar things,

16 and I am overwhelmed with grief.

1 Originally based on a passage from *Analects* XVI.1: “How can one be of use as a guide who does not maintain what is precarious and support what totters?” 危而不持顛而不扶則將焉用彼相矣。 This compound refers primarily to the support of political advisors, though here Du Fu is using it in a humorously literal sense to refer to his deck.

2 The “mighty hall” was often a figure for the edifice of state.

3 *Wenzhongzi* is credited with the adage: “When a mighty hall is about to collapse, it cannot be propped up by a single beam” 大廈將顛非一木所支也。

13.43

破船

平生江海心，
宿昔具扁舟。
豈惟青溪上，
4 日傍柴門遊。
蒼皇避亂兵，
緬邈懷舊丘。
鄰人亦已非，
8 野竹獨修修。
船舷不重扣，
埋沒已經秋。
仰看西飛翼，
12 下愧東逝流。
故者或可掘，
新者亦易求。
所悲數奔竄，
16 白屋難久留。

13.43

Broken Boat

All my life, a heart set on the river and lakes,
long ago I made ready a small boat.

4 It wasn't only for roaming on the blue creek
daily staying close to my ramshackle gate.

When in panic I fled the rebellious troops
from far off I thought of this, my former home.

8 Even my neighbor now is gone,
the wild bamboo alone are tall.

No more will I rap time on its gunwales,
it has already been buried a full autumn.

12 I look up and watch the wings flying west,
below, I'm put to shame by the stream going east.

Perhaps I could dig out the old one,
and a new one is easy to find.

16 What bothers me is running away to hide so often,
that in this plain cottage I can't stay long.

13.44

奉寄高常侍

汶上相逢年頗多，
 飛騰無那故人何。
 總戎楚蜀應全未，
 4 方駕曹劉不啻過。
 今日朝廷須汲黯，
 中原將帥憶廉頗。
 天涯春色催遲暮，
 8 別淚遙添錦水波。

13.45

贈王二十四侍御契四十韻

往往雖相見，
 飄飄愧此身。
 不關輕紱冕，
 4 俱是避風塵。
 一別星橋夜，
 三移斗柄春。
 敗亡非赤壁，
 8 奔走為黃巾。

13.44

Respectfully Sent to Attendant Gao [Shi]¹

Since we met beside the River Wen, the years have been quite a few,
how can your old friend compare his case to your glorious rise?

Commanding our armies in Chu and Shu is certainly not your full
measure,²

4 in driving side by side with Cao Zhi and Liu Zhen you did not merely
pass them.³

In the present day the court needs a Ji An,⁴
the commanders on the Central Plain recall a Lian Po.⁵

Spring's colors here on the horizon hurry my twilight years,
8 far away tears of parting add to the waves of Brocade River.

13.45

Presented to Attendant Censor Wang Qi (24): forty couplets

Although I meet you wherever I go,
I'm ashamed that this body is swept here and there.
It had nothing to with despising ribbons and cap,⁶

4 it was just to avoid the dust of war.

Once I left you that night on Seven Star Bridge,⁷
thrice the Dipper's Handle has shifted to spring.

His defeat was not as at Red Cliff,⁸

8 I fled because of the Yellow Turbans.⁹

1 Gao Shi has been recalled from Chengdu to the capital.

2 Gao Shi had been military commissioner of both Huainan and Xichuan.

3 The famous poets of the early third century, whom Gao Shi surpasses by far.

4 A Western Han statesman who served Han Wudi and was known for direct remonstrance.

5 *Lian Po.

6 Serving as an official.

7 In Chengdu. This refers to Du Fu fleeing the military uprising in Chengdu.

8 The defeat of Xu Zhidao, who had rebelled in Chengdu. Red Cliff was where Cao Cao was defeated by the naval forces of Wu.

9 The Yellow Turbans were rebels in the Eastern Han. Du Fu uses them to refer to Xu Zhidao.

子去何瀟灑，
余藏異隱淪。
書成無過雁，
12 衣故有懸鶉。
恐懼行裝數，
伶俜臥疾頻。
曉鶯工迸淚，
16 秋月解傷神。
會面嗟鰲黑，
含淒話苦辛。
接輿還入楚，
20 王粲不歸秦。
錦里殘丹竈，
花溪得釣綸。
消中祇自惜，
24 晚起索誰親。
伏柱聞周史，
乘槎有漢臣。
鵷鴻不易狎，
28 龍虎未宜馴。
客則掛冠至，
交非傾蓋新。
由來意氣合，
32 直取性情真。

- How free and easy you were when you left,
 but my hiding was different from that of a recluse.
 I finished a letter, but no geese were passing,
 12 my clothes grew old with patches and tatters.
 I often packed my bags in fright,
 I frequently lay sick as I drifted alone.
 Dawn orioles were expert at making tears gush,
 16 the autumn moon understood how to wound my soul.
 Those I meet exclaim how my face has darkened,
 biting back gloom, I tell of my sufferings.
 Jieyu has come back into Chu,¹
 20 and Wang Can will not return to Qin.²
 In Brocade City my cinnabar stove is left,³
 I found my fishing line at Washing-Flower Creek.
 With diabetes I can only pity myself.
 24 getting up late, what close friend can I seek?
 I have heard of the Zhou Archivist, crouching by the pillar,⁴
 there was a Han officer who rode a raft.⁵
 Not easy to trifle with phoenix or swan,⁶
 28 nor proper to tame dragon or tiger.
 The wayfarer arrives, having hung up his cap,⁷
 our association is not new, the carriage awning-tipping kind.⁸
 Our temperaments have always coincided,
 32 we each prefer the genuineness of the other's nature.

1 Jieyu was known as the "madman of Chu"; here Du Fu is referring to his own return to Chengdu.

2 Du Fu compares himself to *Wang Can, who fled Chang'an after the fighting that followed the assassination of Dong Zhuo.

3 A stove for compounding elixirs.

4 This is Laozi. Du Fu is playing on the Archivist's literal title: "the clerk at the foot of the pillar." This was used to refer to Attendant Censors in the Tang, hence Wang Qi.

5 *Riding the raft, here linked to Zhang Qian as a figure for Wang Qi.

6 Birds whose order in flight was a figure for officials lined up for dawn court.

7 Having left office.

8 A standard figure for an immediate sense of affinity with a new acquaintance; they draw their carriages so close that the carriage awnings bump into each other.

浪跡同生死，
無心恥賤貧。
偶然存蔗芋，
36 幸各對松筠。
麤飯依他日，
窮愁怪此辰。
女長裁褐穩，
40 男大卷書勻。
瀟口江如練，
蠶崖雪似銀。
名園當翠巘，
44 野棹沒青蘋。
屢喜王侯宅，
時邀江海人。
追隨不覺晚，
48 款曲動彌旬。
但使芝蘭秀，
何煩棟宇鄰。
山陽無俗物，
52 鄭驛正留賓。
出入並鞍馬，
光輝參席珍。
重遊先主廟，
56 更歷少城闈。

In my aimless goings, I am indifferent whether I live or die,
 I have no mind to be ashamed at my poverty.
 By chance my sugar cane and taros have survived,
 36 and fortunately we can each face pine and bamboo.
 Coarse meals are as in days before,
 but I'm shocked at the poverty and misery of the present times.
 My daughter has grown up, sure-handed in making homespun clothes,
 40 my boy is big now, he rolls the scrolls up evenly.
 At Pengkou the river is like white satin,
 the snow of Silkworm Slope resembles silver.
 Famous gardens face azure pinnacles,
 44 rustic oars sink into green water-clover.
 I am often delighted that such a princely residence
 repeatedly invites this man of the river and sea.
 In your company I don't notice it getting late,
 48 in your sincere warmth, ten days are suddenly past.
 If only the numinous mushroom and orchid are flourishing,
 why care whether our roofs and beams are neighboring?
 There is no common creature at Shanyang,¹
 52 Zheng's welcome lodge now detains a guest.²
 We come in and go out on horseback side by side,
 in splendor we join the "treasures of the feast mat."³
 Again we visit the temple to the First Ruler,⁴
 56 then go on to pass through the postern of the "little city."⁵

1 Where *Ruan Ji lived.

2 *Zheng's lodge.

3 Confucian scholars are supposed to be the "treasures of the [feast] mat," by their learning, virtue, and proper behavior.

4 A temple to Liu Bei, the ruler of the Shu Kingdom in the Three Kingdoms period.

5 A section of Chengdu.

石鏡通幽魄，
琴臺隱絳唇。
送終惟糞土，
60 結愛獨荆榛。
置酒高林下，
觀棋積水濱。
區區甘累趼，
64 稍稍息勞筋。
網聚粘圓鯽，
絲繁煮細蓴。
長歌敲柳癭，
68 小睡憑藤輪。
農月須知課，
田家敢忘勤。
浮生難去食，
72 良會惜清晨。
列國兵戈暗，
今王德教淳。
要聞除猘豸，
76 休作畫麒麟。
洗眼看輕薄，
虛懷任屈伸。
莫令膠漆地，
80 萬古重雷陳。

The Stone Mirror communicates with a hidden soul,¹
 the Zither Terrace hides those crimson lips.²
 She who was sent on her final journey is only dirt and dung,
 60 she with whom he fell in love is just brambles and brush.
 We set out ale under the tall trees of a grove,
 we watch chess on the shores of deep waters.
 An insignificant person, I am willing to have calloused feet,
 64 but I can rest these belabored sinews just a bit.
 Clustered in the net, round golden carp are stuck,
 we boil the fine water-shield with abundant fibers.
 With long songs we tap on a willow's gall,
 68 we lean on a wisteria wreath for a nap.
 In the farming months you must oversee tasks—
 dare the field-hands fail to do their utmost?
 Hard to go without food in this life adrift,
 72 we cherish the clear morning for a fine meeting.
 All the domains are darkened by the clash of arms,
 our present king's lessons of virtue are pure.
 I'd like to hear that we are rid of the monsters—
 76 cease painting portraits in Unicorn Gallery.³
 My eyes, washed clear, look on careless, unfeeling ways,
 empty of concern whether I am successful or not.
 Let us not in the world of friends that stick together like glue
 80 have men value only Lei and Chen forever.⁴

1 One of the sites of Chengdu, understood as the entrance to the tomb of a beloved consort of a king of Shu.

2 *Sima Xiangru. The "crimson lips" are those of Sima Xiangru's beloved Zhuo Wenjun.

3 Portraits of meritorious officials, here suggesting that those so recognized are without merit.

4 A famous friendship in the Eastern Han between Lei Yi and Cheng Zhong. Du Fu is suggesting that his friendship with Wang Qi should be greater than that of Lei Yi and Chen Zhong.

13.46

登樓

花近高樓傷客心，
 萬方多難此登臨。
 錦江春色來天地，
 4 玉壘浮雲變古今。
 北極朝廷終不改，
 西山寇盜莫相侵。
 可憐後主還祠廟，
 8 日暮聊為梁父吟。

13.47

寄邛州崔錄事

邛州崔錄事，
 聞在果園坊。
 久待無消息，
 4 終朝有底忙。
 應愁江樹遠，
 怯見野亭荒。
 浩蕩風煙外，
 8 誰知酒熟香。

13.46

Climbing an Upper Storey

Flowers close to the high building, wound the traveler's heart,
with many misfortunes on every side, here I climb and look out.

The spring colors of Brocade River come to Earth and Heaven,
4 drifting clouds over Jade Fort Mountain transform through present and
past.

The Court at the Pole Star at last will never change,
may marauders in the western mountains not invade us.¹

Pitiable, the Latter Ruler still has his shrine—
8 at sunset, for a while I make the Liangfu Song.²

13.47

To Office Manager Cui of Qiongzhou

Office Manager Cui of Qiongzhou
I have heard is in Fruit Garden Ward.³

Long have I waited, but have had no news,
4 what keeps you so busy all day long?

You must worry that my river trees are too far
or fear seeing the wildness of my rustic pavilion.

Beyond the surging turbulence of smoke in the wind
8 who knows of the fragrance of my mature ale?

1 This refers to the Tibetan invasions, which temporarily took Chang'an and several prefectures in Sichuan.

2 Liu Bei, the First Ruler of Shu, won the allegiance of Zhuge Liang, who was famous for his fondness for the Liangfu Song, a dirge associated with death (and almost certainly not the anonymous text under that title that currently survives). After the death of the First Ruler, his inept young son (the "Latter Ruler") took the throne and entrusted the defense of the Shu kingdom to Zhuge Liang until his death, after which Shu fell to the Wei.

3 An original note in SB adds: "The ward is famous in Chengdu" 坊名在成都.

13.48

王錄事許修草堂貲不到聊小詁

為嗔王錄事，
不寄草堂貲。
昨屬愁春雨，
能忘欲漏時。

13.49

歸雁

東來萬里客，
亂定幾年歸。
腸斷江城雁，
高高正北飛。

13.50-51

絕句二首

I

遲日江山麗，
春風花草香。

13.48

Office Manager Wang Promised Me Some Funds to Repair My
Thatched Cottage; They Have Not Reached Me, and I Send this Little
Inquiry

Scold Office Manager Wang for me;
he has not sent funds for my thatched cottage.
A while ago I urged him that I worried about spring rain—
can he forget that it is going to leak?

13.49

Returning Wild Geese

Traveler from the east across thousands of miles,
the rebellion settled, when will I return?
The heart breaks at the geese in this river city,
flying directly north, so high.

13.50–51

Quatrains

I

Lengthening days, river and mountains lovely,
spring breeze, flowers and plants smell sweet.

泥融飛燕子，
沙暖睡鴛鴦。

II

江碧鳥逾白，
山青花欲燃。
今春看又過，
何日是歸年。

13.52

寄司馬山人十二韻

關內昔分袂，
天邊今轉蓬。
驅馳不可說，
4 談笑偶然同。
道術曾留意，
先生早擊蒙。
家家迎薊子，
8 處處識壺公。
長嘯峨嵋北，
潛行玉壘東。
有時騎猛虎，
12 虛室使仙童。

Mud's melting sends swallows flying,
sand's warming puts mandarin ducks to sleep.

II

From river's sapphire the birds are still whiter,
in the mountain's green flowers almost take flame.
This spring too is soon to pass,
and when will be the year I go home?¹

13.52

To the Mountain Man Sima: Twelve Couplets

- Long ago we parted in the capital region,
now, dandelion puffs tossed along on the horizon.
I cannot tell you how I have rushed here and there,
4 now by chance we come together in chat and laughter.
I used to pay attention to the arts of the Way,
you, master, early dispelled my ignorance.
Every household welcomed a Ji Zixun,²
8 Everywhere, they recognized Lord Pot.³
Whistling long, north of Emei,
going unseen east of Jade Fort Mountain.
Sometimes you ride a fierce tiger,⁴
12 in your bare chamber you employ an immortal servant lad.

1 Spring's departure is commonly described as *gui* 歸, "going home."

2 An Eastern Han Daoist, once invited by twenty-three households at the same time;
a Ji Zixun showed up at all of them simultaneously.

3 Lord Pot was an Eastern Han immortal who lived in a world in a pot.

4 A capacity of the Western Han courtier and reputed transcendent Dongfang Shuo.

髮少何勞白，
 顏衰肯更紅。
 望雲悲轆轤，
 16 畢景羨沖融。
 喪亂形仍役，
 淒涼信不通。
 懸旌要路口，
 20 倚劍短亭中。
 永作殊方客，
 殘生一老翁。
 相哀骨可換，
 24 亦遣馭清風。

13.53-54

黃河二首

I

黃河北岸海西軍，
 椎鼓鳴鐘天下聞。
 鐵馬長鳴不知數，
 胡人高鼻動成群。

My hair is so sparse it doesn't need to get white,
 can my aging complexion grow ruddy again?
 Gazing on the clouds, I grieve for all my rough going,
 16 at day's end, I admire your mellow contentment.
 Amid turmoil and ruin, I'm still slave to my body,
 bleak isolation, letters do not get through.
 Army banners hang at the entrance to key roads,
 20 swords hang from waists in five-league pavilions.
 I will ever be a sojourner in strange places,
 an old man in the last years of life.
 If you feel sorry for me, my bones can be changed,¹
 24 and you can also make me ride on the clear wind.

13.53–54

The Yellow River

I

On the north bank of the Yellow River the Haixi Army
 banging drums and ringing bells for all the world to hear.
 Armored horses neigh long in countless numbers,
 Hu with high-bridged noses suddenly form bands.²

1 That is, to become an immortal.

2 This is taken to refer to the Tibetan incursions that the Haixi Army has failed to stop.

II

黃河西岸是吾蜀，
 欲須供給家無粟。
 願驅眾庶戴君王，
 混一車書棄金玉。

13.55

揚旗

江雨颯長夏，
 府中有餘清。
 我公會賓客，
 4 肅肅有異聲。
 初筵閱軍裝，
 羅列照廣庭。
 庭空六馬入，
 8 駢駢揚旗旌。
 迴迴偃飛蓋，
 熠熠迸流星。
 來纏風颯急，
 12 去擘山嶽傾。
 材歸俯身盡，
 妙取略地平。

II

The west bank of the Yellow River, this is our Shu,
 they would require provisions, but households have no grain.
 I wish I could drive the common folk to support their lord and ruler,
 unify axle-width and script, get rid of jade and gold.

13.55

Raising the Banners¹

River rains wish through long summer days,
 it is amply cool in the district office.

My lord has a gathering for his guests,

4 for his strict discipline he has unusual fame.

At the start of the feast we review the troops in uniform,
 lined in ranks, bright in the broad courtyard.

The courtyard then empties, six horses enter,

8 majestic and grand as the banners are raised.

They circle and circle, held flat like a carriage awning,
 then flashing, like shooting stars bursting forth.

They come winding around, as swift as a whirlwind,

12 they go splitting, great peaks collapsing.

Their talent brought out to the utmost in lowering their bodies,
 marvels are found in letting them brush level with the ground.

1 Original note: "In the summer, the sixth month of the second year, the Duke of Zheng [Yan Wu], the Metropolitan Governor of Chengdu, served ale in the public hall to watch the cavalry and foot-soldiers make a trial of their new banners" 二年夏六月成都尹鄭公置酒公堂觀騎士試新旗幟. This is apparently a parade in which new banners are waved in display.

- 虹霓就掌握，
 16 舒卷隨人輕。
 三州陷犬戎，
 但見西嶺青。
 公來練猛士，
 20 欲奪天邊城。
 此堂不易升，
 庸蜀日已寧。
 吾徒且加餐，
 24 休適蠻與荆。

13.56-61

絕句六首

I

日出籬東水，
 雲生舍北泥。
 竹高鳴翡翠，
 沙僻舞鸚雞。

II

藹藹花蕊亂，
 飛飛蜂蝶多。

- Red rainbows go to the clasping palm,
 16 unfurling and furling, lightly following the persons.
 Three prefectures have fallen to the Dog Rong,¹
 we see only the green of the western ridges.
 Our lord has come to train our fierce troops,
 20 to take back those cities on the horizon.
 It is not easy to ascend to this hall,²
 Yong and Shu daily grow more peaceful.
 We fellows eat more for the while
 24 and cease to set off for Jingzhou and the lands of the Mon.

13.56–61

Six Quatrains

I

The sun comes out on the water east of the hedge,
 clouds rise from the mud north of the cottage.
 The bamboo are tall, the kingfishers sing,
 the sands remote, waterfowl dance.

II

Dark and dense, flower stamens in tangles,
 flying everywhere, bees and butterflies many.

1 This refers to the Tibetan capture of Songzhou, Weizhou, and Baozhou in the preceding winter. Yan Wu is preparing his counteroffensive.

2 That is, to Yan Wu's position.

幽棲身懶動，
客至欲如何。

III

鑿井交椽葉，
開渠斷竹根。
扁舟輕裹纜，
小徑曲通村。

IV

急雨捎溪足，
斜暉轉樹腰。
隔巢黃鳥並，
翻藻白魚跳。

V

舍下筍穿壁，
庭中藤刺簷。
地晴絲冉冉，
江白草纖纖。

Lodged in seclusion, too lazy to stir,
if a guest comes, what will I do?

III

I dug a well laying palm leaves across it,
opened a ditch breaking roots of bamboo.
A small boat, its mooring rope light and twisting,
a small path winds through to the village.

IV

A driving rain grazes the creek's lower reaches,
the sinking sunglow turns on the waists of the trees.
On the other side of the nest, orioles together,
white-fish leap, overturning waterplants.

V

At the foot of my cottage bamboo pierces the walls,
in the yard wisteria sticks into the eaves.
The ground is sunlit, floss drifts slowly in the air,
the river is white, the plants so slender.

VI

江動月移石，
溪虛雲傍花。
鳥棲知故道，
帆過宿誰家。

13.62-65

絕句四首

I

堂西長筍別開門，
塹北行椒卻背村。
梅熟許同朱老喫，
松高擬對阮生論。

II

欲作魚梁雲覆湍，
因驚四月雨聲寒。
青溪先有蛟龍窟，
竹石如山不敢安。

VI

The river stirs, moonlight shifts on the rocks,
 the creek is transparent, clouds hang beside flowers.
 Birds come to roost, knowing the old route,
 a sail passes to stay the night at whose home?

13.62–65

Four Quatrains

I

West of the hall bamboo shoots have grown tall, I'll open another gate,
 north of the ditch a line of pepper trees stands with its back to the
 village.
 When the plums are ripe I let old Zhu eat them together with me,
 when the pines get tall I plan to discuss them facing Mr. Ruan.¹

II

I wanted to make a fish weir, clouds covered the swirling waters,²
 and in the fourth month I was surprised by the cold of rain sounds.
 The blue creek earlier had lairs of dragons,
 even piling bamboo and rock like a mountain, I dare not feel it's secure.

1 Original note: “Zhu and Ruan are acquaintances in Jianwai” 朱阮劍外相知。

2 This kind of weir, to trap fish, is a dam with a gap in it through which the waters flow quickly, creating spray.

III

兩個黃鸝鳴翠柳，
一行白鷺上青天。
窗含西嶺千秋雪，
門泊東吳萬里船。

IV

藥條藥甲潤青青，
色過棕亭入草亭。
苗滿空山慚取譽，
根居隙地怯成形。

13.66

寄李十四員外布十二韻

名參漢望苑，
職述景題輿。
巫峽將之郡，
4 荊門好附書。
遠行無自苦，
內熱比何如。

III

A pair of yellow orioles sing in azure willows,
 a line of white egrets rises to the blue heavens.
 The window holds the western peaks' snow of a thousand autumns,¹
 my gate moors for eastern Wu a ten-thousand league boat.²

IV

Herb stalk and herb leaf-pods are moist and green,
 their colors pass my palm pavilion and on to my thatch pavilion.
 Sprouts fill the deserted mountains, ashamed to win much praise—
 as for these roots lodged here in fallow land, I have fears about their
 maturing.

13.66

Sent to Supernumerary Li Bu (14): Twelve Couplets³

Your name was included in Han's Bowang Park,⁴
 your office continues Jing's writing on the coach.⁵
 In the Wu Gorges, on your way to your district,
 4 please send a letter at Jingmen.
 Don't let yourself suffer on far travels,
 how has your "inner heat" been recently?⁶

1 Original note: "The white snow on the western mountains does not melt through the four seasons" 西山白雪四時不消。

2 That is, the boat in which he plans to set off down the Yangzi to Wu.

3 Note: "Recently appointed Remonstrance Secretary and Vice-Prefect of Wanzhou; although he has been bedridden, I have heard that he has already readied his baggage" 新除司議郎兼萬州別駕，雖尚伏枕已聞理裝。

4 The Crown Prince's establishment, to which the Remonstrance Secretary belonged. Bowang Park was established by Han Wudi for the Crown Prince.

5 In the Eastern Han, Zhou Jing was appointed prefect of Yuzhou and asked to have Chen Fan appointed as his vice-prefect. Chen Fan did not go to take up his post, at which Zhou Jing wrote on the vice-prefect's carriage: "Chen Fan's seat." When Chen Fan heard about this, he immediately hurried to Yuzhou to take his post.

6 In Chinese medicine, an imbalance of the humors.

正是炎天闊，
 8 那堪野館疏。
 黃牛平駕浪，
 畫鷁上凌虛。
 試待盤渦歇，
 12 方期解纜初。
 悶能過小徑，
 自為摘嘉蔬。
 渚柳元幽僻，
 16 村花不掃除。
 宿陰繁素柰，
 過雨亂紅蕖。
 寂寂夏先晚，
 20 泠泠風有餘。
 江清心可瑩，
 竹冷髮堪梳。
 直作移巾几，
 24 秋帆發弊廬。

13.67

See Notes

- Right now the blazing weather is widespread,
8 how can you bear rustic inns being few and far between?
At Yellow Ox Gorge you will ride level on the waves,
your painted cormorant prow will mount up over the void.
Wait until the whirlpools end,
12 only then plan to unmoor your boat.
If in your doldrums you stop by my little path,
I'll pick some fine vegetables for you.
The willows on the isle have always been secluded,
16 I won't sweep away the village flowers.
Long cloudiness has made the pale crab-apple flourish,
passing rains have made a tangle of red lotuses.
In silence the summer wanes early,
20 cool and brisk, there is plenty of breeze.
When the river gets clear, it can polish the mind,
when bamboo grows chill, the hair can be combed.
Just transfer your headband and armrest here,
24 then in autumn you can set sail from my humble cottage.

13.67

See Notes

13.68

丹青引 贈曹將軍霸

將軍魏武之子孫，
於今為庶為清門。
英雄割據雖已矣，
4 文采風流今尚存。
學書初學衛夫人，
但恨無過王右軍。
丹青不知老將至。
8 富貴於我如浮雲。

開元之中常引見，
承恩數上南薰殿。

13.68

Song of a Painting: Presented to General Cao Ba¹

Descended from Wei's Warrior Emperor, you, general,²
 now belong to the common folk, to a household pure in poverty.
 Then heroes wrested the land apart—although that is indeed over,³
 4 the brilliance of his arts and his panache survive in you still.⁴
 You studied calligraphy, beginning your studies with Lady Wei;⁵
 your only disappointment was never surpassing Wang Xizhi.⁶
 But in painting you took no note of old age coming upon you;
 8 wealth and rank seemed to you no more than drifting clouds.⁷

In the Kaiyuan reign you were always summoned to audience;
 and in royal favor often you mounted the Hall of Southern Fragrance.

1 Cao Ba, claiming descent from Cao Cao, evidently had held an appointment in one of the units of the imperial guard; many such posts were essentially honorary.

2 “Wei’s Warrior Emperor,” literally “Wei’s Wu,” is Wei Wudi, the posthumous title of the great Cao Cao.

3 This refers to the wars of the Three Kingdoms period.

4 Ironically playing off Cao Ba’s title of “general,” Du Fu here suggests that while the “martial,” *wu* 武, legacy of the great Cao Cao has been lost, his “cultural,” *wen* 文, legacy does survive in his descendant.

5 “Lady Wei,” Wei Shuo (d. 349) was a renowned master of “clerical script.”

6 Wang Xizhi is literally “Wang of the Army of the Right”; like Cao Ba he was a “general” of the Army of the Right. Through his father, Wang Xizhi was supposed to have received the calligraphic technique of Lady Wei. Wang Xizhi was then, as now, considered the greatest of all calligraphers.

7 These lines are based on two passages in the *Analects*. “The Duke of She asked Zilu about Confucius, and Zilu did not respond. The Master said, ‘How come you did not say that I am the sort of person who forgets to eat in enthusiasm and forgets in my happiness, unaware that old age is coming on.’” 葉公問孔子於子路，子路不對。子曰：「女奚不曰，其為人也，發憤忘食，樂以忘憂，不知老之將至云爾。」 (*Analects* VII.18); and “The Master said, ‘Eating coarse food and drinking water, and sleeping pillowed on one’s crooked arm—happiness can also be found here. Wealth and nobility without goodness are to me like floating clouds.’” 子曰：「飯疏食飲水，曲肱而枕之，樂亦在其中矣。不義而富且貴，於我如浮雲。」 (*Analects* VII.15)

凌煙功臣少顏色，
12 將軍下筆開生面。
良相頭上進賢冠，
猛將腰間大羽箭。
褒公鄂公毛髮動，
16 英姿颯爽來酣戰。

先帝御馬玉花驄，
畫工如山貌不同。
是日牽來赤墀下，
20 迴立閭闔生長風。
詔謂將軍拂絹素，
意匠慘淡經營中。
斯須九重真龍出，
24 一洗萬古凡馬空。

玉花卻在御榻上，
榻上庭前屹相向。
至尊含笑催賜金，
28 圉人太僕皆惆悵。
弟子韓幹早入室，
亦能畫馬窮殊相。
幹惟畫肉不畫骨，
32 忍使驂騮氣凋喪。

- In “Over-the-Mists” the officials of merit had little color left;¹
 12 but where you, general, touched with your brush, living faces
 appeared—
 There on the good minister’s head was the cap called “Promote the
 Worthy”;²
 and there at the waists of fierce generals were the arrows called “Great
 Feathered.”
 On Lord Bao and Lord E the hairs bristled,³
 16 and swaggering forms of heroes came, drunk from the battle.
 Of his Late Majesty’s horses-of-heaven there was a dapple, Flowers-of-
 Jade;
 painters massed like mountains around it; no likeness was its match.
 On that day they led it forth to the foot of the Crimson Yard;
 20 it stood far back by the palace gates; steady winds blew from it.
 Royal command bade you, general, to spread the white silk—
 reflective craft brooded there, planning the execution.
 It emerged in an instant—true dragon horse from Heaven’s nine tiers,
 24 wiping aside once and for all, common horses of all time.
 This Flowers-of-Jade was back there, above the royal dais—
 the one on the dais, the one in the courtyard each loftily faced the
 other.
 His Royal Majesty smiled: he hastened to have gold given you,
 28 as grooms and stableboys all felt despair.
 Among your disciples Han Gan was early your foremost follower,⁴
 also good at painting horses, catching their strangest forms;
 but Han Gan paints only the flesh; he does not paint the bone,
 32 and will let the fire of the boldest steed melt away and be lost.

1 In 643 Taizong ordered the portraits of those who had rendered extraordinary service to the dynasty to be hung in “Over-the-Mists Pavilion” in the palace compound.

2 This was a kind of formal court cap.

3 Lord Bao was Duan Zhixuan, and Lord E was Yuchi Jingde, both among Taizong’s generals.

4 Han Gan is now generally considered the greatest of the Tang horse-painters.

將軍畫善蓋有神，
 必逢佳士亦寫真。
 即今漂泊干戈際，
 36 屢貌尋常行路人。
 窮塗反遭俗眼白，
 世上未有如公貧。
 但看古來盛名下，
 40 終日坎壈纏其身。

13.69

韋諷錄事宅觀曹將軍畫馬圖

國初已來畫鞍馬，
 神妙獨數江都王。
 將軍得名三十載，
 4 人間又見真乘黃。

曾貌先帝照夜白，
 龍池十日飛霹靂。
 內府殷紅瑪瑙盤，
 8 婕妤傳詔才人索。

My general, in your mastery of painting some divinity lies;
 whenever you met some fine scholar, you would paint his portrait true.
 Yet now you drift along on the margins of clashing arms,
 36 often sketching the faces of ordinary travelers on the road.
 In desperate straits you now instead meet contempt from the common
 eye—¹
 in all the world there has never been a person so fallen as you.
 Just look from ancient times till now at the greatest names of all,
 40 how all their days hardships and troubles entangled them.

13.69

Seeing the Pictures of Horses by General Cao At the Home of Secretary
 Wei Feng²

Since the founding of the dynasty in painting of saddled horses
 for divine skill one counts alone the Prince of Jiangdu.³
 The General has been famous for thirty years,
 4 and once again in the mortal world we see a true Chenghuang.⁴
 He once did the likeness of the Former Emperor's White-That-Shines-
 By-Night,
 and for ten days over Dragon Pool the thunder rolled.⁵
 In the treasury was a blood-red plate of agate;
 8 Consorts passed the decree along, Maids of Honor sought it.

1 Literally: "meet the whites of common eyes." The third century poet *Ruan Ji was said to have shown his contempt for a visitor by looking at him with the whites of his eyes.

2 The court painter Cao Ba.

3 Li Xu, the nephew of Taizong and Prince of Jiangdu.

4 Chenghuang was a legendary creature, here, as often, referring to a famous horse.

5 Dragon Pool, in the Xingqing Palace palace grounds, was supposed to be the residence of a dragon and was associated with Xuanzong's rise to power. The dragon responds to Cao Ba's horse painting.

盃賜將軍拜舞歸，
輕紈細綺相追隨。
貴戚權門得筆跡，
12 始覺屏障生光輝。

昔日太宗拳毛騮，
近時郭家獅子花。
今之新圖有二馬，
16 復令識者久歎嗟。
此皆騎戰一敵萬，
縞素漠漠開風沙。

其餘七匹亦殊絕，
20 迴若寒空動煙雪。
霜蹄蹴踏長楸間，
馬官廡養森成列。

可憐九馬爭神駿，
24 顧視清高氣深穩。
借問苦心愛者誰，
後有韋諷前支遁。

憶昔巡幸新豐宮，
28 翠華拂天來向東。

The bowl was presented to the General who withdrew with courteous
obeisance,¹

light satins and delicate figured silks followed along afterward.²

Noble In-law houses and powerful clans on obtaining the work of his
brush

12 would finally feel that from their screens a radiant glow arose.

In olden days there was Taizong's Curly-Hair Brown

in recent times the Guo household had Lion Spots.

In the new pictures we see today these two horses,

16 it causes those who can recognize such to sigh long in admiration.

These both carried riders to battle, each matched against ten thousand,
spreading far and wide on white silk windblown sands appear.

The remaining seven horses are also superb,

20 standing far back as if in distant skies where mist and snow stir.

Frosty hooves kick and stomp between the tall catalpas,

with stud officers and stableboys densely formed in lines.

It is touching how these nine horses compete in divine pride,

24 their turning glances are noble and pure, their tempers deep and steady.

Should you ask who it is that loves them with such intensity—

in these later days it is Wei Feng as it was Zhi Dun earlier.³

I recall long ago when the Emperor went to the Palace at Xinfeng,

28 the kingfisher splendor regalia brushed Heaven as he headed toward the
east.

1 Literally he did a dance of obeisance, as was customary when withdrawing from an audience.

2 Gifts from others seeking paintings.

3 The Eastern Jin monk Zhi Dun was known for his love of fine horses.

騰驤磊落三萬匹，
 皆與此圖筋骨同。
 自從獻寶朝河宗，
 32 無復射蛟江水中。
 君不見
 金粟堆前松柏裏，
 龍媒去盡鳥呼風。

13.70

送韋諷上閩州錄事參軍

國步猶艱難，
 兵革未衰息。
 萬方哀嗷嗷，
 4 十載供軍食。
 庶官務割剝，
 不暇憂反側。
 誅求何多門，
 8 賢者貴為德。
 韋生富春秋，
 洞澈有清識。
 操持紀綱地，
 12 喜見朱絲直。

Bounding headlong in dense herds came thirty thousand horses,
 in sinew and bone all the same as the ones in this picture.
 Even since he offered the jewels bringing the Yellow River God to
 audience,¹

- 32 there will be no more shooting krakens in the waters of the Yangzi.²
 Have you not seen
 how before the Mound of Golden Grains within the cypress and pines³
 the dragon-decoys have all gone away and birds cry out in the wind?⁴

13.70

Seeing Off Wei Feng to Take His Post as Administrative Supervisor
 of Langzhou

- The dynasty's fate is still fraught with hardship,
 the clash of arms has not yet waned or paused.
 Howls of lament rise from every quarter,
 4 from providing food for the army for a decade.
 All officials endeavor to gouge out more,
 with no chance to worry about disaffection.
 Forced exactions come from so many sides,
 8 but the worthy man honors virtuous acts.
 Master Wei is rich in years,
 possessing pure understanding that penetrates things.
 In a place of upholding governance and order,
 12 I am happy to see one straight as a red zither string.

1 This refers to King Mu of Zhou, who in his journey west, presented jewels to the god of the Yellow River, after which the god came to a court audience. The counterpart is Xuanzong's flight to Chengdu.

2 Han Wudi personally shot a kraken. Xuanzong was often compared to Han Wudi, and this suggests Xuanzong's death.

3 Xuanzong's tomb.

4 Fine horses were called "dragon-decoys."

當令豪奪吏，
 自此無顏色。
 必若救瘡痍，
 16 先應去蝨賊。
 揮淚臨大江，
 高天意淒惻。
 行行樹佳政，
 20 慰我深相憶。

13.71

太子張舍人遺織成褥段

客從西北來，
 遺我翠織成。
 開緘風濤湧，
 4 中有掉尾鯨。
 逶迤羅水族，
 瑣細不足名。
 客云充君褥，
 8 承君終宴榮。
 空堂魑魅走，
 高枕形神清。

He will surely make those bullying, rapacious clerks
blanch from this point on.
If you would save the people's wounds,
16 you first have to get rid of those weevil-like crooks.
Wiping away tears, we stand by the great river,
the heavens high, our thoughts gloomy.
Go on then to establish good government
20 which will console my deep brooding for you.

13.71

The Heir-Apparent's Secretary Zhang Sends Me a Piece of Embroidered
Matting

A traveler came from the northwest
and gave me a turquoise embroidery piece.
When I opened the binding, waves surged,
4 in the midst was leviathan thrashing its tail.
Stretching off were arrayed the watery species,
so tiny I could not name them all.
The traveler said: "This will serve as your matting,
8 to sit on in splendor throughout a feast.
Goblins will run from your empty hall,
resting in peace, body and spirit pure."

領客珍重意，
12 顧我非公卿。
留之懼不祥，
施之混柴荆。
服飾定尊卑，
16 大哉萬古程。
今我一賤老，
裋褐更無營。
煌煌珠宮物，
20 寢處禍所嬰。
歎息當路子，
干戈尚縱橫。
掌握有權柄，
24 衣馬自肥輕。
李鼎死岐陽，
實以驕貴盈。
來瑱賜自盡，
28 氣豪直阻兵。
皆聞黃金多，
坐見悔吝生。
奈何田舍翁，
32 受此厚貺情。

I grasp his intention to show his regard,
 12 but I am no lord or grandee.
 To keep it I fear would be inauspicious,
 to spread it out would be to mix it with my kindling and thorns.
 Apparel and ornament are determined by status,
 16 great indeed is this measure for all time!
 Here I am now, a humble old man,
 with rough homespun clothes and no further needs.
 This thing from the pearl palace is so brilliant,
 20 it would bring me disaster when I lie down.
 I sigh about those in power,
 the clash of arms still unleashed on the world.
 Those in whose hands are the reins of power
 24 wear light robes and drive sleek horses.
 When Li Ding died at Qiyang,¹
 he was indeed brimming with pride at high status.
 Lai Zhen was granted to end his own life,
 28 bullying temper, protected only by his troops.²
 I hear everywhere how much gold they had,
 but we see how they ruined their lives thereby.
 How can an old man in a farmhouse
 32 accept the sentiment of such a generous gift?

1 In Suzong's time, the Military Commissioner for several northwestern armies. Qiyang is Fengxiang.

2 The insubordinate governor of Dengzhou during Suzong's reign. Capturing Pei Rong, who had been sent to relieve him of his command, Pei went to court and confessed his guilt. Suzong ordered Lai to commit suicide.

錦鯨卷還客，
始覺心和平。
振我麤席塵，
36 愧客茹藜羹。

13.72-73

憶昔二首

I

憶昔先皇巡朔方，
千乘萬騎入咸陽。
陰山驕子汗血馬，
4 長驅東胡胡走藏。
鄴城反覆不足怪，
關中小兒壞紀綱，
張后不樂上為忙。
8 至今令上猶撥亂，
勞身焦思補四方。
我昔近侍叨奉引，
出兵整肅不可當。

When the brocade leviathan was rolled up and returned to the traveler,
 I finally felt my heart at rest.
 I brushed the dust off my rough mat,
 36 embarrassed to have the traveler sup on stewed pigweed.

13.72–73

Recalling the Past

I

I recall in the past how our late emperor visited the Northland,¹
 then with a thousand carriages, ten thousand horse, he entered
 Xianyang.²

The darlings of the Mountains of Shadow, their horses sweating blood,³
 4 drove the eastern barbarians far, and they fled into hiding.
 At the reversals by Yecheng there is nothing to marvel at,⁴
 that petty fellow in the capital region destroyed the government's rule,⁵
 and if Empress Zhang was unhappy, His Majesty was all flustered.
 8 To the present day it causes our emperor to still work to settle turmoil,
 to trouble his person and make his thoughts simmer to amend the
 world around.

Long ago I served in close attendance unworthily "pulling the coach,"⁶
 he sent forth troops under strict discipline, they could not be resisted.

1 This refers to Suzong taking the throne in Lingwu.

2 Suzong retaking Chang'an.

3 This refers to the Uighur Turks, Suzong's allies. The northwestern peoples were referred to as "Heaven's darlings," the term the Xiongnu had used to refer to themselves in the Han.

4 Imperial troops surrounded the rebel armies in Yecheng, but made no progress because of internal dissention among the Tang commanders. Shi Siming, who had surrendered to the court, rebelled again, took his army to relieve the siege of Yecheng, and inflicted a serious defeat on the imperial army.

5 Suzong's favorite, the eunuch Li Fuguo.

6 Serving the emperor.

- 12 為留猛士守未央，
致使岐雍防西羌。
犬戎直來坐御床，
百官跣足隨天王。
- 16 願見北地傅介子，
老儒不用尚書郎。

II

- 憶昔開元全盛日，
小邑猶藏萬家室。
稻米流脂粟米白，
4 公私倉廩俱豐實。
九州道路無豺虎，
遠行不勞吉日出。
齊紈魯縞車班班，
8 男耕女桑不相失。
宮中聖人奏雲門，
天下朋友皆膠漆。
百餘年間未災變，
12 叔孫禮樂蕭何律。
豈聞一絹直萬錢，
有田種穀今流血。

- 12 He had a fierce warrior stay to hold Weiyang Palace,¹
 he sent emissaries to Qi and Yong to ward off the western Qiang,²
 But the Dog Rong came directly and sat on the emperor's throne,³
 barefoot, the hundred officials followed the heavenly king.⁴
- 16 I wish to see in our northern lands a Fu Jiezi,⁵
 then this old Confucian would have no use to be a Secretariat Court
 Gentleman.

II

- I recall long ago when the Kaiyuan reign was in its glory days,
 even small towns contained within homes of ten thousand families.
 The rice flowed with oil, the millet was white,
 4 granaries public and private both were filled with bounty.
 On the roads of the nine regions there were no jackals or tigers,
 traveling far one did not trouble to find a lucky day to set out.
 Qi satins and Lu chiffons in continuous wagons,
 8 the men at plowing, the women at mulberries didn't fail their times.
 For the Sage in the palace they performed "Gates of Cloud,"
 and friends all over the world stuck together like glue.
 In the course of more than a hundred years, no disasters or upheavals,
 12 there were Shusun Tong's music and rites, there were Xiao He's laws.⁶
 One never heard that one bolt of silk was worth ten thousand cash,
 there were fields where grains were planted, now they run with blood.

1 That is, he had Guo Ziyi stay to hold Chang'an.

2 That is, the Tibetans, who took advantage of the weakness of the Tang to carve off large chunks of the northwest.

3 Referring to the brief Tibetan occupation of Chang'an.

4 Followed Daizong into flight.

5 The Western Han general who took the head of the King of Loulan.

6 When Liu Bang founded the Han, Shusun Tong established music and rites and the minister Xiao He was ordered to establish laws.

洛陽宮殿燒焚盡，
16 宗廟新除狐兔穴。
傷心不忍問耆舊，
復恐初從亂離說。
小臣魯鈍無所能，
20 朝廷記識蒙祿秩。
周宣中興望我皇，
灑血江漢身衰疾。

The palaces of Luoyang have all been burned away,
16 from the ancestral shrine newly removed, dens of foxes and rabbit
warrens.
It so wounds the heart I cannot bear to ask news from oldsters,
I also fear that they will again begin their tales of war and separation.
A humble official, stupid and dull, capable of nothing,
20 the court called me back to mind, I received rank and salary.
The restoration of King Xuan of Zhou I look for in our sovereign,
shedding tears of blood by Yangzi and Han, my body sick and frail.

Allusions

Standard Chinese and sinological practice is to cite the earliest important source for a reference. The actual source or sources for a particular usage is considerably more various. Sometimes the poet does indeed have in mind a source *text*. In other cases the poet may, while knowing the original source, think of a reference through a famous later usage, where new elements may be added (as in the case of Shao Ping below, where the Ruan Ji poem mediated later understanding of the reference). Often a writer is thinking of an epitome of the original text, as can be found in encyclopedias, *leishu*. In still other cases there are multiple sources which have come together as a “story,” reference to which was so common that it transcended any particular source.

Some references are straightforward and have pretty much only one meaning or association. Others, especially references to individuals, may be contextually straightforward, but can invite confusion and misinterpretation by those who are not familiar with the habits of usage. The most common problem is knowing too much. If a soldier is called “an Achilles,” it simply means that he is a skilled and daring warrior. It does not mean that he is going to die young, and it does not mean that he will regret having ever become a warrior—as the shade of Achilles tells Odysseus in the underworld. I have often purposefully kept these descriptions very short and to the point.

Du Fu uses “Old Deerskin” 鹿皮翁 three times. The full story in the *Shenxian zhuan* 神仙傳 is an account of how he became an immortal, with much unique detail, in which he climbs to a spring of the immortals and later summons his family partway up the peak, saving them from a flood that devastated the region. It is only after this, however, that he begins to wear deerskin and makes a living by selling medicinal herbs. Du Fu is clearly not thinking of the full story, but only of Old Deerskin as a recluse.

Sometimes certain aspects of a story may have great resonance in one context and be totally ignored in another context. Bo Yi and Shu Qi were two brothers who, at the beginning of the Zhou dynasty, went off to Mount Shouyang where they lived by picking wild beans or ferns and eventually starving to death. The reason that the two brothers made this decision was in protest of the Zhou’s overthrow of the Shang dynasty;

they refused to “eat the grain of Zhou.” When used by the poet Ruan Ji in the mid-third century, when the Jin dynasty overthrew the Wei, a protest against the illegitimacy of the new dynasty is an obvious possibility, though far from certain. Du Fu commonly refers to Ruan Ji, but the association of protesting the dynasty is clearly not present; rather it is simply poverty, withdrawal, and not knowing where to go or what to do.

“Wei and/or Huo” is an interest case of contextual determination of the significance of a reference. This primarily refers to Wei Qing and his nephew Huo Qubing, two of the Western Han’s best generals in the war with the Xiongnu. They were also imperial in-laws and treated with lavish favor by Emperor Wu. Du Fu twice uses “Wei and Huo” to unambiguously praise Yan Wu, his dear friend and patron, both as a general and for the deserved imperial favor he enjoys. Earlier, however, in 4.6 Du Fu speaks of the emperor’s golden plates all being in the homes of “Wei and Huo.” This is using the favor shown the Wei and Huo families to criticize the excessive favor shown to the Yangs, Xuanzong’s in-laws. The usage as praise shows no hint of criticism; to find such would be gross overreading. In the social criticism of 4.6 the major military merits of the two generals is irrelevant. I think no Tang reader would feel any ambiguity in the two cases, reading the same reference in different ways as the context demanded. The question becomes interesting in 4.11, where it is not at all clear how the reference to Huo Qubing is intended.

Two kinds of allusions need special remark: those regarding surnames and those regarding offices. In social poems Du Fu will allude to some earlier figure of the same surname as the recipient. If more appropriate, Du Fu will allude to someone who held the same office—even if the meaning of the office had radically changed from the Han to the Tang. Some such references are so routine that they seem to be from a mental textbook (or perhaps a written textbook) for references to make in social poems.

Bian He’s jade

Primary Source: *Han Feizi* (and other places): “There was a man of Chu, of the family He, who found a piece of jade in the rough out in the mountains of Chu. He presented it to King Li, who had his jade expert examine it. The jade expert said, ‘This is ordinary stone.’”

The king thought that Bian He was trying to deceive him and had his left foot cut off as a punishment. When King Li passed away and King Wu took the throne, Bian He again took his jade and presented it to King Wu. King Wu had his jade expert examine it, and again it was pronounced to be ordinary stone. This king too thought Bian He was trying to deceive him and had his right foot cut off. When King Wu passed away and King Wen ascended the throne, Bian He took his jade in his arms and wept at the base of Chu mountain. For three days and three nights he wept until he had no more tears left, until blood fell from his eyes. The king heard of this and sent someone to find out the cause. The envoy said, ‘There are many people in the world whose feet have been cut off. Why are you weeping about it so sadly?’ And Bian He answered ‘I’m not sad about having my feet cut off; I’m sad because this precious piece of jade has been judged a mere stone and because a most honorable gentleman has been called a fraud—this is what makes me sad.’ The king then had his own jade expert work on the stone, and he found the gem within. Consequently the king commanded that it be called ‘Bian He’s Disk.’”

Implications: harboring talents that are unrecognized. **Example:** 23.28.

Bo Yi and Shu Qi

References: picking wild beans or ferns; Mount Shouyang; **Primary Source:** *Shi ji*: Two brothers, virtuous recluses, who went to live on Mount Shouyang. When the Zhou overthrew the Shang, they “refused to eat the grain of Zhou” and lived on wild beans (*wei* 薇) or fern (*jue* 蕨), subsequently dying of starvation.

Examples: 8.36; 22.47; 23.4; 23.30.

- Cangwu The burial place of Shun, one of the sage emperors of high antiquity. **Examples:** 2.9; 16.10; 18.28; 21.41; 22.34; 22.38.
- Chaofu See Xu You
- Ding Lingwei **References:** Crane of Liaodong; **Primary Source:** *Soushen houji*, attributed to Tao Yuanming. Originally from Liaodong, Ding Lingwei went off to study the Way. Eventually he was transformed into an immortal crane. He flew back to Liaodong and perched on a column outside the city gate. When young men tried to shoot at him, he took flight and sang from mid-air: "There is a bird, there is a bird, its name is Ding Lingwei, / he left his home for a thousand years and first came back today. / The city walls are as they were, the people are not the same, / why not learn to become immortal, with tomb mounds everywhere." **Implications:** returning home and finding everything changed. **Examples:** 18.56; 19.38; 19.41.
- Fan Li **References:** Master Leather Winesack; **Primary Source:** *Shi ji* and others: Fan Li served the Yue King Gou Jian, who was plotting his revenge against the kingdom of Wu. It was Fan Li who devised the stratagem of sending the King of Wu the beauty Xi Shi, thus distracting him from his duties. After the destruction of Wu, Gou Jian offered Fan Li rich rewards, but Fan Li refused them, retiring instead to a life on the rivers and lakes under the pseudonym "Master Leather Winesack." **Implications:** Retiring from public life, sometimes after accomplishing great deeds. **Examples:** 14.26; 19.38; 23.35.

Feng Tang

Primary Source: *Shi ji* 102: Feng Tang served three Western Han emperors and was raised to high position only in his nineties by Emperor Wu. Feng Tang was still serving as Gentleman in Attendance (a court post usually reserved for young men) when old. **Implications:** Finally getting a good post when old. **Examples:** 3.27; 14.95; 17.3; 17.56; 17.68; 21.27; 22.66.

Four Graybeards

References: Four Graybeards; Mount Shang; “Purple Mushrooms.” **Primary Source:** *Shiji* 55; *Han shu* 72. These were four men—Lord Dongyuan 東園公, Master Luli 角里先生, Qili Ji 綺里季, and Lord Xiahuang 夏黃公—who, in the turmoil that accompanied the collapse of Qin, withdrew to Mount Shang and composed the song “Purple Mushrooms.” When Liu Bang became emperor (Han Gaozu), he repeatedly summoned them to court, but they refused to leave their refuge. When the emperor planned to replace the crown prince, Empress Lü asked them to come to court to show their support for the crown prince, and they did so, preserving the prince in his position. **Implications:** Living as a recluse and refusing to serve; timely political action. **Examples:** 4.38; 5.33; 6.17; 6.55; 8.22; 8.23; 10.20; 16.12; 16.16; 18.71; 19.5; 19.41; 19.44; 23.9; 23.10.

general's tree

Primary Source: *Hou Han shu* 47: “When all the generals sat together arguing about their achievements, [Feng] Yi would always be off apart under a big tree. In the army they called him the ‘General of the big tree.’” **Implications:** praising a military man for his modesty and implicitly for having merits greater than others. **Examples:** 1.12; 2.6.

Gong Yu

References: Gong's delight; dusting off one's hat. **Primary Source:** *Han shu* 72: Wang Ji and Gong Yu were close friends. After Wang Ji took office, Gong Yu "dusted off his cap," was delighted, and decided to take office himself. **Implications:** when the addressee is in office, the speaker suggests that he too would like an office. **Examples:** 1.35; 3.27; 22.65.

gulls

Primary Source: *Liezi* 2: "There was a man living by the sea-shore who loved seagulls. Every morning he went down to the sea to roam with the seagulls, and more birds came to him than you could count in hundreds. His father said to him: 'I hear the seagulls all come roaming with you. Bring me some to play with.' Next day, when he went down to the sea, the seagulls danced above him and would not come down."¹ **Implications:** Creatures of nature feel no alienation from humans who are free of motive and purpose; if there is motive and purpose, creatures of nature immediately sense it and keep their distance. **Examples:** 9.30; 21.12.

Huo Qubing

References: "Swift Commander"; refusing a mansion; Wei and Huo. **Primary Source:** *Han shu* 55, "Biography of Wei Qing and Huo Qubing." Huo Qubing and his uncle Wei Qing were the famous Western Han generals who earned their reputation mainly through the Han-Xiongnu wars. Because of his outstanding military service, Huo Qubing received great rewards from Emperor Wu of Han. **Examples:** 3.15; 4.10; 11.3; 16.8; 21.69.

¹ Translation A.C. Graham, *The Book of Lieh-tzu: A Classic of the Tao*. (New York: Columbia University Press, 1990), 45.

- Ji Zha
Primary Source: *Shiji* 31: When Ji Zha, prince of Wu, was going on a visit to the domain of Jin, he passed through the domain of Xu. The Lord of Xu admired his sword, but Ji Zha could not give it up. Later the Lord of Xu died; and as Ji Zha passed through Xu on his return, he hung up the sword on a tree to leave for his spirit. **Implications:** Doing something to honor the spirit of a dead friend. **Examples:** 22.2; 22.65.
- Jia Yi
References: Tutor Jia; the emperor moving his mat forward; owl; weeping in the courtyard; Changsha. **Primary Source:** *Shiji* 84. Jia Yi (200–168 B.C.) was known as a talented writer. He was slandered because of his talents and exiled for three years to the post of Tutor to the Prince of Changsha. There he encountered a “funiao,” a species of owl and bird of ill omen. He composed the “Poetic Exposition on the Owl” in which the owl delivers a message about the changes of fate, in face of which one should have equanimity. Han Wendi summoned Jia Yi back to court and held discussions with him late into the night in the emperor’s private chambers, with the emperor moving his mat closer to hear what he had to say. Later he became Tutor to the Prince of Liang, and died of grief when the prince himself died in a riding accident. **Implications:** Man of talent slandered and sent into exile. **Examples:** 5.11; 6.19; 6.22; 8.21; 14.19; 14.39; 14.93; 16.8; 20.2; 22.20; 22.51; 22.54; 22.65; 23.3.
- Ju Yin
References: Fireflies. **Primary Source:** *Jin shu* 83. When Ju Yin was young he was so poor that he often had no lamp oil. On summer nights he would gather fireflies in a bag and

read by their light. **Implications:** Devotion to study, poverty. **Examples:** 2.7; 6.22; 7.70; 8.19; 19.38.

Kun

see Peng

Laolaizi

References: brightly colored robes; **References:** *Lienü zhuan* (cited in *Yiwen leiju*) In order to entertain his even more aged parents, the seventy-year-old Laolaizi put on brightly colored clothes and played in front of them like a child. **Implications:** filiality **Examples:** 10.40; 10.68; 20.44; 21.6; 21.50.

Li Guang

References: Flying General, General Li. **Primary Source:** *Shiji* 109. The great Western Han general Li Guang defeated the Xiongnu army numerous times, but his fate went awry in his later years and he was never given a fief. When he retired to live in Lantian south of Chang'an, he used to go hunting at night and once mistaking a rock for a tiger, shot it with an arrow that embedded itself deep in the stone. Another night he was stopped by a drunk sheriff on his way back from hunting. He claimed his name of "the former General Li," but the sheriff said he would not even let a general pass, not to mention a former one. **Examples:** 2.30; 8.21; 13.24; 18.8.

Li Ying

References: "asking after Kong Rong"; mounting Dragon Gate **Primary Source:** *Hou Han shu* 100: Li Ying 李膺, the Metropolitan Governor of He'nan in the Eastern Han was notoriously aloof from forming connections with others. To be received by him was known as "mounting Dragon Gate." Li Ying immediately took to the young Kong Rong, who was later

to become one of the most famous writers of the end of the second century. **Implications:** Patronage. **Examples:** 1.33; 2.31.

Lian Po **Primary Source:** *Shiji* 81. Lian Po was a famous general of the Warring States kingdom of Zhao, who continued to be effective even in old age. **Examples:** 3.16; 7.11; 11.3; 13.44; 16.6.

Ma Yuan **References:** Han Wave-quelling General; Bronze Column **Primary Source:** *Hou Hanshu* 24: Ma Yuan (14 B.C.E–49 C.E.) was the primary general of Guangwudi in the restoration of the Han. He is most famously associated with the conquest of what is now the northern part of Vietnam, for which he earned the title “Wave-quelling General.” He set up a bronze column in the far south to commemorate his victory. **Examples:** 8.23; 11.35; 13.25; 18.1; 19.41; 20.100; 22.18; 22.59; 23.23; 23.41.

Master Mu **References:** “going off.” **Primary Source:** *Han shu* 36, “Biography of Liu Jiao, Prince Yuan of Chu.” Prince Yuan of Chu always showed great respect for one Master Mu and whenever there was a feast, he had sweet ale set out especially for him. When the Prince passed away, he was succeeded by his grandson, who forgot to set out the sweet ale for Master Mu. Master Mu took this as a sign that he was no longer appreciated and left. **Examples:** 8.21; 8.23; 16.9; 16.17.

Meng Jia **References:** Blowing off the cap; double ninth; Jingmen. **Primary Source:** *Shishuo xinyu* section 7, “Meng Jia biezhuàn”: Meng Jia was accompanying Huan Wen, then a general, at

a party on the Double Ninth festival. Everyone was in military uniform. The wind blew Meng Jia's hat off. Huan Wen stopped others from telling Meng what had happened in order to see what he would do. Meng Jia took no notice. Later the hat was handed back to Meng, and Huan Wen had someone compose something to make fun of him, to which Meng Jia immediately composed a satisfying reply. **Implications:** An admirable disregard for decorum and stylish self-possession, pleasure in drinking. The allusion is often associated with the Double Ninth festival. **Examples:** 2.45; 6.36.

Mi Heng

References: Mi Heng; parrot; Jiangxia. **Primary Source:** *Hou Han shu* 110B: Mi Heng (173–198) was an erratic young literary talent, known for his arrogance and sad fate. Recommended to Cao Cao by Kong Rong, Mi Heng was summoned though unwilling. Asked to perform as a drummer at a feast, Mi Heng appeared naked. Cao Cao sent Mi back to his previous patron Liu Biao who, equally unable to bear his arrogance, sent him off to the governor of Jiangxia. In Jiangxia he wrote his “Poetic Exposition on the Parrot,” in which the bird becomes a figure for the poet, miserable in captivity. Later Mi Heng insulted the governor so badly that he had the poet killed. **Implications:** The unfortunate fate of a talented man of letters, but sometimes simply talent. **Examples:** 2.12; 3.32; 5.13; 6.22; 8.19; 8.23.

Nongyu

References: Nongyu, Xiaoshi, riding a phoenix, playing panpipes, the tower of Qin; **Primary Source:** This occurs in various sources

with some variations. The following is the version in the *Liexian zhuan* (1): “Xiaoshi was a person of the time of Duke Mu of Qin. He was good at playing the panpipes and could bring peacocks and white cranes to the courtyard. Duke Mu had a daughter named Nongyu. She liked him. The duke subsequently gave him his daughter for a wife. Every day he taught Nongyu how to imitate the singing of a phoenix. They stayed there several years and she could play like the voice of a phoenix. A phoenix then came and perched on the roof... One morning they both flew off with the phoenix.” **Associations:** marriage, especially to an imperial princess; **Examples:** 1.26; 3.23; 5.2; 13.20–21.

Oxherd

See Weaver

Pang Degong

References: Deergate Mountain; **Primary Source:** *Hou Han shu* 113: Pang Degong lived near Xiangyang, south of Mount Xian. While he was plowing, Liu Biao, the local governor, approached him and tried to persuade him to serve. Pang Degong said it was better to take care of oneself, then dropped his plow, taking his wife and children off to live in seclusion on Deergate Mountain. **Associations:** Becoming a recluse, especially taking one’s family along. **Examples:** 1.27; 4.30; 4.38; 7.20; 7.45; 8.20; 10.73; 16.16; 18.62; 19.23; 23.5; 23.46.

Peach Blossom Spring

References: Wuling, peach blossoms; **Primary Source:** Tao Yuanming, “An Account of Peach Blossom Spring”: A man of Wuling was fishing in a creek, saw a trail of peach blossoms in the current and followed it. He came to an

opening in the mountain, went through it, and discovered a village inhabited by the descendants of people who had fled the wars during the collapse of the Qin empire five centuries earlier. They had no contact with or knowledge of the outside world. Eventually the fisherman wanted to return home, and after he left he was never able to find his way back there. **Associations:** an idyllic place; **Examples:** 2.24; 5.27; 7.43; 7.57; 15.56; 18.56; 18.62; 19.35; 21.60; 22.59; 22.62; 23.49.

Peng bird

References: “planning to go south,” “southern deeps”; **Primary Source:** *Zhuangzi*, “Xiaoyao you”: “In the Northern Deepes there is a fish, whose name is Kun. As for the size of Kun, I don’t know how many thousand leagues long it is. It is transformed into a bird, whose name is Peng. As for the Peng’s wingspan, I don’t know how many thousand leagues across it is. When it is excited and flies, its wings are like the clouds draping from one horizon to the other. When the seas moves in their courses, this bird will shift to the Southern Deepes. The Southern Deepes is the Pool of Heaven.” **Examples:** 1.31; 5.14; 10.55; 11. 24; 21.41; 15.23; 19.42; 22.28; 22.36; 23.25; 23.37; 23.40.

Riding the raft

References: wandering star; raft; Yan Junping. **Primary Source:** Zhang Hua, *Bowu zhi*: “There is an old story that the Milky Way, Heaven’s River, connects with the ocean. In recent times there was a man who lived on a small island in the ocean; and every year in the eighth month, without fail, a raft would float past. The man conceived an unusual intention: he set up a high tower on the raft in which he laid up a large store of provisions, and then

he went off riding the raft. For more than ten days he could still see the sun, moon, stars, and planets; but after that everything became murky and hazy, so much so that he could not even tell day from night. After over ten more days he suddenly came to a place that had the form of a city, whose buildings were constructed very regularly. From afar he could look into the palace, in which there were many weaving girls. Then he saw a man leading oxen to the bank to water them. The oxherd was startled and asked, "How did you get here?" The man told how he had planned the trip, and also asked what place this was. He was told in reply, 'When you get around to Shu, if you go seek out Yan Junping, you will find out.' He never disembarked onto the shore, but went on back as he had been told. Later he got to Shu and asked Junping about it, who said that in such and such a year, in such and such a month, on such and such a day there had been a wandering star that had trespassed into the constellation of the Oxherd. When they reckoned the year and month, it had been precisely when this man had reached Heaven's River." In some versions he takes the stone that supported the Weaver Woman's loom. **Associations:** going to Heaven, associated with the court. **Examples:** 4.38; 8.23; 11.72; 13.45; 14.27; 17.27; 20.14; 20.64; 22.6; 22.36; 22.57; 23.25; 23.45.

Ruan Ji

References: "the end of one's road," "at a dead end"; "whites of one's eyes"; Infantry Commander; "showing eye pupils" **Background:** Ruan Ji (210–263) was a poet and one of the "Seven Sages of the Bamboo Grove." Stories about Ruan Ji come from many sources,

especially *Shishuo xinyu*. He took the post of Infantry Commander because he heard that it provided good ale. He was famous for showing the whites of his eyes to anyone for whom he had contempt. And he is associated with weeping when he came to the end of a road—figuratively not knowing where to go. The Ruan family was famous for its talented members. Zhongrong is Ruan Xian 阮咸, Ruan Ji's nephew, also one of the Seven Sages of the Bamboo Grove. **Examples:** 1.33; 2.1; 2.12; 4.15; 5.2; 7.18; 7.45; 8.13; 8.19; 10.88; 11.58; 12.41; 13.68; 20.71; 21.41; 21.54; 21.68; 23.6; 23.47.

Shan Jian

References: Xi family pool; governor of Jingzhou; **Primary Source:** *Jin shu* 43; Shan Jian (253–312), one of the “Seven Sages of the Bamboo Grove,” was famous for his drinking, especially when governor of Jingzhou visiting the Xi family pool in Xiangyang. **Examples:** 9.40; 10.64; 10.65; 12.50; 13.33; 14.24; 20.1; 20.57; 21.7; 21.52.

Shao Ping

References: Shao Ping; Dongling [Count of]; Green Gate; melons. **Primary Source:** *Shiji* 53: “Shao Ping was the former Qin Count of Dongling. When Qin was defeated, he became a commoner. Being poor, he planted melons east of the walls of Chang’an. The melons were good, so they were popularly referred to as ‘Dongling melons.’” Green Gate was one of the eastward-facing gates of Chang’an and became associated with Shao Ping in Ruan Ji’s “Singing of My Cares” (*Yonghuai*) VI. **Implications:** Withdrawing from state service to live a private life. **Examples:** 2.10; 4.38; 6.8; 18.51; 19.6; 21.16; 22.34.

Sima Xiangru

Primary Source: *Shiji* 117: Sima Xiangru, formal name Zhangqing, was the leading literary figure of the Western Han. He married a widow, Zhuo Wenjun, and the couple kept a tavern in Chengdu until Zhuo Wenjun's rich father recognized the marriage. Sima Xiangru was supposed to have attracted Zhuo Wenjun by playing the zither, and his "Zither Terrace" was one of the sites of Chengdu. He rose to literary prominence in the court of Han Wudi. He was put in charge of the park for Emperor Wen's tomb complex. He suffered from diabetes, which led Du Fu, who suffered the same illness, to often compare himself to Sima Xiangru. **Examples:** 3.19; 3.33; 10.13; 13.45; 14.19; 17.1; 19.38; 20.71; 21.4; 23.25.

Song Yu

Whether he was a historical figure or purely legendary, Song Yu, considered a disciple of Qu Yuan, was credited with the "Nine Variations," "Jiubian" 九辨, in the *Chuci*, the first of which is a lament over autumn. He is also the frame figure and putative author of some poetic expositions, the most famous of which are "The Goddess" and "Gaotang," both treating the story of the goddess of Wu Mountain, who came as a spirit to sleep with the King of Chu in a dream. **Examples:** 14.85; 15.56; 17.3; 17:35; 18.37; 18.54; 21.69.

stick adrift

Primary Source: *Shuo yuan* 9, *et aliuo*: In a dialogue between an earthen statue and a wooden stick, the wooden statue claimed to be superior to the earthen one because, when heavy rains came, the earthen statue would dissolve in the water and disappear. The earthen statue replied that it started out as earth and the river will deposit it as earth again on the

shore, so that it will return to its natural state; the wooden statue, however, was once part of a peach tree and when the rains came, it would be swept away to who knows where. **Implications:** the continual wanderer. **Examples:** 1.14; 12.70.

Su Dan

Primary Source: *Shenxian zhuan*: Su Dan was a filial son who left to study to become an immortal. He told his mother that the well and the tangerine tree would provide for her. After he left there was a plague, and anyone who drank from the well or drank the juice from that tangerine tree was cured. **Examples:** 16.13; 19.41; 23.26; 23.37.

Su Wu

Reference: holding the standard (持節, also means “keeping integrity”); **Primary Source:** *Han shu* 45: Su Wu was sent out by Han Wudi as an envoy to the Xiongnu but detained among the Xiongnu for nineteen years, during which he herded sheep for a living. Finally, he took the standard given him when he first set out as an envoy and returned to the Han. He was also believed to be one of the earliest poets to write five-syllable-line poetry. **Examples:** 5.2; 6.22; 7.37; 8.23; 17.44.

sugarplum

References: sugarplum, wagtails. **Primary Source:** *Shijing*, “Lesser Odes,” “Changdi” “Sugarplum” 164: “Flowers of the sugarplum, / does the calyx not spread outward? / None of these men today / are as good as brothers. / ... Wagtails on the plain, / brothers hurry to each other in difficulties.” **Implications:** The closeness of brothers. **Examples:** 1.31; 1.34; 4.27; 8.19; 14.28; 17.20; 18.68; 21.14; 21.26; 21.27; 21.50.

Sword-dragon

References: vapor among stars (between Oxherd and Dipper), dragons, Lei Huan, “Dragonspring.” **Story:** When a purple vapor was seen in the heavens between the Oxherd and Dipper, the Jin Minister Zhang Hua asked Lei Huan what it was. Lei Huan said that it was the essence of some precious object in Yuzhang. Zhang Hua made Lei Huan the magistrate of the county which was the source of the prodigy, and digging around the jail, Lei Huan discovered two buried swords, identified as the swords forged by the ancient smith Master Ouye, one of which was named “Dragonspring.” Lei kept one sword, and presented the other to Zhang Hua. Later when Zhang Hua was killed, this sword flew into the water by Xiangcheng. When Lei was on his deathbed, he warned his son to constantly keep the sword with him. After that the son was serving in Jian’an and passed by a shallow rapids. The sword suddenly leapt up from his waist, and he saw two dragons going off together. **Implications:** secret wrongs suffered (including not having one’s talents recognized), rising from hiding; great talent. **Examples:** 8.9; 8.24; 18.1; 20.41; 20.41; 21.5; 21.61; 22.58; 22.75; 23.15.

Taigong

Primary Source: *Shi ji* 32, “The Lineages of Taigong of Qi”: Taigong, is also known as Taigong Wang, Jiang Taigong, and Lü Shang. Earlier in his life he worked as a butcher. Impoverished, in old age Taigong was fishing in the Wei River (sometimes Pan Creek or Huang Creek). The Count of the West, posthumously King Wen of Zhou, was going on a hunt; the divination told him that he would catch “not a dragon or a kraken, not a tiger or a bear; he

would catch the helper to make him overlord.” He met Taigong and made him his minister. **Implications:** the recluse (fishing) being recognized by the ruler late in life **Examples:** 2.31; 3.16; 3.32; 13.13; 13.22; 15.23; 16.16; 19.41; 21.41.

Tao Qian

Tao Qian (Yuanming) (365?–427) was the exemplary recluse poet. He served in office, but took off his seal of office at his last position as magistrate of Pengze and afterward made a living as a farmer. He was famous for his unrestrained manner, fond of ale and chrysanthemums, and he planted beans at the foot of south mountain. **Examples:** 1.33; 2.10; 3.3; 7.21; 8.22; 9.8; 9.46; 10.8; 10.16; 11.33; 11.45; 12.1; 12.64; 20.25.

tugging robe-hems

Primary Source: *Sanguo zhi*, “Wei zhi” 25: When Cao Pi, Emperor Wen of the Wei, was planning to move a hundred thousand families south of the Yellow River, Xin Pi remonstrated so vigorously that he tugged the hems of the emperor’s robe. In the end the emperor cut the number in half. **Implications:** Remonstrating with the emperor to one’s utmost. **Examples:** 9.53; 17.1.

wagtails

see *sugarplum

Wang Can

References: giving books, leaving the capital, seven sorrows; well in Xiangyang; gazing from a tower. **Story:** Wang Can (177–217) was a leading literary figure at the end of the Han. When the famous Cai Yong heard that young Wang Can had come to see him, he said he would give Wang Can all his books. Caught up in the forced migration from Luoyang to

Chang'an, he fled the city on Dong Zhuo's death, and wrote his famous "Seven Sorrows" poems. He went to Jingzhou, where he wrote his famous poetic exposition on "Climbing a Tower," with the sentiment "though lovely, it is not my home." Finally he joined Cao Cao. **Examples:** 10.55; 11.59; 14.39; 14.14; 17.15; 19.29; 19.32; 21.54; 21.68; 22.20; 23.12; 23.44; 23.48; 23.49.

Wang Huizhi

References: "following one's whim," Shanyin, going by boat on a snowy night; **Primary Source:** *Shishuo xinyu* 23: "Wang Ziyou [Huizhi] was lodging at Shanyin. One night there was a great snow. He woke from sleep and opened the rooms, ordering that ale be poured as he gazed on the gleaming white all around. Then he got up and paced about, reciting Zuo Si's 'Summoning the Recluse.' All of a sudden he thought of Dai Kui (Dai Andao). At the time Dai was in Shan. Immediately that night he got in a little boat and went off to see him, only reaching Shan after two nights. He came to the gate, did not go in, but went back. When someone asked him why, Wang said, 'I originally went following my whim; my whim is gone, so I go back. Why should I have to see Dai?'" **Examples:** 1.4; 1.27; 9.14; 17.41; 20.57; 20.81; 21.59; 22.2; 23.13.

Wang Qiao

References: duck slippers. **Primary Source:** *Hou Han shu* 82A. Wang Qiao was magistrate of Ye County; on the first and fifteenth of every lunar month he would appear at court in Luoyang. Noticing the regularity of his appearance—without a carriage—the emperor ordered the Grand Astrologer to investigate. The Grand Astrologer reported a pair of wild

ducks flying from the southeast. When he set a net to catch them, he caught one of a pair of slippers. When sent to the court of imperial manufactories, these were discovered to be slippers presented to officials in the Secretariat in an earlier era. In the end it was discovered that Wang Qiao was an immortal, the return of the famous immortal Wangzi Qiao. **Implications:** reference used when writing to county magistrates, especially those surnamed Wang. **Examples:** 3.35; 4.5; 10.47; 12.62; 14.26; 17.14; 19.13; 21.58; 21.69; 23.25; 23.48.

Wangzi Qiao

see Wang Qiao

Wang Zhaojun

References: Evergreen Tomb, portrait, Mao Yanshou. **Story:** Wang Zhaojun was a beautiful court lady. The emperor asked the painter Mao Yanshou to paint portraits of his court ladies so he could choose among them. Wang Zhaojun could not afford to bribe Mao Yanshou, so he painted her as ugly. As a result, in marriage diplomacy, the emperor offered her to the ruler of the Xiongnu. Seeing her beauty for himself on departure, the emperor bitterly regretted his decision and had Mao Yanshou executed. Her tomb in the desert was a solitary patch of green, known as the Evergreen Tomb. **Examples:** 15.18; 17.36; 17.54; 21.41.

Weaver Woman

References: Seventh Eve, bridge of magpies. **Story:** The Oxherd and Weaver Woman were lovers in Heaven, who were banished to be constellations on opposite sides of the Milky Way. They are allowed to meet once a year, on the seventh day of the seventh month, crossing a bridge formed by magpies. When they meet there is supposed to be a flash of divine light.

Examples: 1.29; 13.20; 15.46; 17.32; 17.68; 19.38.

Wei Shu

A young man whose physiognomy anticipated he would rise high. **Examples:** 1.32; 21.58.

writing in air

Primary Source: Liu Yiqing, *Shishuo xinyu* XXVIII.3: Yin Hao, a failed general dismissed in 353 and demoted to the rank of commoner, spent his days writing characters in the air. People watched him to see what he was writing, and it was “*duoduo guaishi*” 咄咄怪事, roughly translated, “Goodness gracious, what a strange thing!” **Implications:** Distressed amazement at a world topsy-turvy. **Examples:** 4.23; 19.42; 22.50; 23.4.

Xi family pool

See Shan Jian

Xi Kang

Xi Kang (223–262) was one of the “Seven Sages of the Bamboo Grove,” a thinker, and musician. He was described as “a wild crane among a flock of chickens.” One of his most famous works was “On Nurturing Life,” “*Yangsheng lun*,” to be understood in the context of the contemporary interest in prolonging life by various techniques as well as staying away from politics. Although he did try to keep away from the dangerous political life of the day, he was slandered in court and condemned to execution. Before he was executed he entrusted his son Xi Shao to the care of Shan Tao. **Examples:** 1.32; 7.18; 7.19; 17.1; 18.34; 23.25.

Xiaoshi

See: Nongyu

Xie An

References: East Mountain. **Primary Source:** *Jin shu* 79. Xie An (320–385) was a member

of one of the leading aristocratic clans in the fourth century. He lived in seclusion at his villa on East Mountain, but came forth to serve as minister when the Jin dynasty was threatened with an invasion from the North. He was famous as a figure of unruffled panchache. **Examples:** 10.88; 12.55; 13.31; 14.18; 14.70; 22.15; 23.6; 23.37.

Xu Chi

Primary Source: *Hou hanshu* 53: Xu Chi was a poor but virtuous gentleman in Yuzhang, who never went to see officials when invited. When Chen Fan was governing Yuzhang, Xu Chi went to see him. Chen himself generally did not receive visitors, but he had a special pallet for Xu Chi, which he hung up on the wall whenever Xu Chi left. **Implications:** a poor scholar singularly appreciated by a high official. **Examples:** 15.63; 15.64; 16.13; 19.19; 22.6; 22.31; 22.63.

Xu You

References: Qi [Mountain] and the Ying [River]. Washing out one's ears; Chaofu. **Primary Source:** *Lüshi chunqiu* 22: Sage King Yao wanted to give the empire to Xu You, who refused and withdrew to the foot of Mount Qi and the north shore of the Ying River, where he plowed and fed himself. Elsewhere Xu You was supposed to have washed out his ears, which were befouled by Yao's offer of kingship. **Variation:** In some sources Chaofu ("Nest Father") was treated as another recluse of Yao's time, but he is sometimes identified with Xu You. **Implications:** Refusing to serve and living as a recluse **Examples:** 4.6; 7.10; 7.56; 10.20; 14.55; 16.13; 23.25.

Yan Guang

References: fishing, the wandering star; **Primary Source:** *Hou Han shu* 113. Yan Guang was the childhood friend of Liu Xiu, who later became Guangwudi, the founder of the Eastern Han. He refused Guangwudi's invitations to serve and lived as a fisherman recluse. Once he did visit Guangwudi, and the two old friends went to sleep together, with Yan Guang's head on Guangwudi's belly. The next day the court astrologer reported seeing a wandering star invading the imperial constellation. **Implications:** Refusing to serve and living as a recluse; close friendship with the emperor. **Examples:** 2.7; 8.21; 11.46.

Yan Junping

Yan Junping lived as a recluse in Chengdu and made his living selling fortunes. As soon as he made enough to get by on each day, he would close shop and study the *Laozi*. **Examples:** 3.13; 13.17; 22.18; 22.49.

Yang Xiong

References: leaping from the tower; "Hedong Poetic Exposition"; **Primary Source:** *Han shu* 87: Yang Xiong (53 BCE–18 CE) was a famous writer of the late Western Han, who in his youth had praised the emperor in four famous *fu*. He later wrote the *Supreme Mystery*, an imitation of the *Yijing*, the *Classic of Changes*. Yang had extensive lexicographical knowledge and taught rare characters to Liu Fen, the son of Liu Xin. Liu Fen was arrested by Wang Mang for making talismans (using rare characters) and Yang Xiong was implicated. When the authorities came to seize him, Yang Xiong threw himself from an upper storey and almost died. **Examples:** 1.33; 1.35; 3.10; 3.22; 5.14; 9.22; 16.12; 21.69; 23.49.

Yu Xin

Primary Source: *Bei shi* 83. Yu Xin (513–581) was the preeminent poet and prose stylist of the sixth century. His work profoundly influenced the Early Tang writers, but fell out of favor in the eighth century. Because of his most widely read work, the poetic prose of *Lament for the South* which was written in his old age after he had long been detained in the north as an envoy of the southern Liang, he was the figure of the displaced exile. **Examples:** 6.14; 11.10; 12.14; 17.34; 23.49.

Zhang Han

References: Zhang Han; water-shield soup; bream; the rising of the autumn wind. **Primary Source:** *Shishuo xinyu* 7: In the Western Jin, Zhang Han, a native of the southern region of Wu, was serving in the capital Luoyang. “He saw the autumn wind rising and thereby thought of the water-shield soup and bream sashimi of Wu, saying: ‘The most important thing in human life is to do what suits you. How can you be trapped as an official a thousand leagues from home to seek name and status?’ He then ordered his carriage and returned home right away.” **Implications:** To follow your natural inclinations and leave service, either as a positive or a negative decision. **Examples:** 1.25; 3.21; 6.55; 11.1; 12.90; 20.81; 22.34.

Zhang Qian

References: River source; eighth month raft. **Story:** Zhang Qian was sent by Han Wudi to find the source of the Yellow River. By some accounts he took a raft, which led to his being linked to the *riding the raft story. **Implications:** Often used for those sent on missions to Tibet. **Examples:** 7.38; 7.59; 8.21; 11.72; 22.2.

- Zheng Chong **Primary Source:** *Han shu* 77: In the reign of Aidi of the Eastern Han, Zheng Chong wore leather shoes, and the emperor said he could always tell when Zheng Chong was approaching by the sound of his shoes. **Examples:** 3:33; 16.8.
- Zheng's lodge **Primary Source:** *Han shu* 50: In Han Jingdi's reign Zheng Dangshi was known for his love of guests and set up welcome lodges to receive them on the outskirts of each side of Chang'an. **Implications:** Hospitality. **Examples:** 13.45; 14.66; 19.41; 21.51; 22.6; 22.30.
- Zheng Pu **References:** Zheng of Valley-mouth; Zheng Zizhen. **Primary Source:** Yang Xiong, *Fayan* 4: "Zheng Zizhen of the valley-mouth did not compromise his aims and farmed below a rocky cliff, and his name made a great stir in the capital." **Implications:** a recluse, often used when someone surnamed Zheng was a recipient of the poem. **Examples:** 1.26; 2.33; 3.13; 8.22; 13.45; 18.63; 21.52.
- Zhu Yun **References:** broken railing. **Primary Source:** *Han shu* 67: Zhu Yun once remonstrated with Han Chengdi, demanding the execution of the Count of Anchang. Chengdi was so enraged that he wanted to have Zhu Yun executed. Zhu Yun held fast to the palace railing, which broke in the process, and Chengdi had the broken railing preserved to commemorate Zhu Yun's loyalty. **Examples:** 14.51; 18.21; 21.68.
- Zhuang Xi **References:** Yue moan. **Primary Source:** *Shi ji* 70: Zhuang Xi was a native of Yue serving as a minister in Chu. Wanting to see if he still longed for his native land, the King of Chu

sent someone to listen to him when he was sick and found that when he spoke in a moan, he used the dialect of Yue. **Examples:** 17.15; 18.56.

Zhuge Liang

References: Sleeping Dragon; Eight Formations; “Liangfu Song”; **Primary Source:** *Sanguo zhi* 35: Zhuge Liang (Kongming) was one of Du Fu’s favorite historical figures. He lived as a recluse farmer (the “sleeping dragon”) until Liu Bei persuaded him to become the minister of his Shu-Han kingdom in Sichuan. This was considered the perfect match between ruler and minister, the “conjunction of wind and clouds.” Zhuge Liang survived Liu Bei and supported his heir, trying in vain to defeat Wu and Wei. **Examples:** 7.19; 9.23; 14.24; 14.70; 15.9; 15.12; 15.13; 15.69; 15.70; 16.8; 17.38.

Abbreviations

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- Qiu Qiu Zhaoao 仇兆鰲. *Du shi xiangzhu* 杜詩詳注. (also given in modern editions as *Du Shaoling ji xiangzhu*), 1703; rpt. Beijing: Zhonghua shuju, 1973.
- SB *Songben Du gongbu ji* 宋本杜工部集. *Xu guyi congshu* 續古逸叢書. Nanjing: Jiangsu guji chubanshe, 2001.
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Additional Notes

10.1–2 漫成二首

11142–143; SB 11; Guo 22; Qiu 797; Shi 89; Xiao 2148.

Text

I.1 SB var. 月茫茫/日荒荒; Guo var. 月/日.

I.4 SB reads 遙/徑.

Additional Notes

II.7–8 SB, Guo have a note: “The recluse of the eastern mountain” 東山隱者; SB gives var. “Chen Mountain” 陳山.

10.3 春夜喜雨

11144; Wyyh 153; SB 12; Guo 23; Qiu 798; Xin 163; Xiao 2115.

Text

2 Wyyh reads 及/乃; SB, Guo var. 及/乃.

Additional Notes

2 *Fasheng* 發生, “bringing things to life,” is the attributive definition of “spring” in the *Erya*.

10.4 春水

11145; Wyyh 163; SB 11; Guo 22; Qiu 799; Xiao 2183.

Text

3 Wyyh reads 岸/尾.

7 Wyyh reads 不知/已添.

8 Wyyh reads 何意更/爭浴故.

10.5 江亭

11148; SB 11; Guo 22; Qiu 800; Xiao 2186.

Text

7–8 Cai Mengbi’s edition reads for the last couplet: 江東猶苦戰，
回手一顰眉。

10.6 早起

11150; SB 11; Guo 22; Qiu 802; Xiao 2193.

10.7 落日

11152; SB 11; Guo 22, Qiu 802; Xiao 2198.

Text

8 SB, Guo var. 酌罷/一酌; SB var. 罷人/散千.

10.8 可惜

11151; SB 11; Guo 22; Qiu 803; Xin 163; Xiao 2207.

10.9 獨酌

11153; SB 11; Guo 22; Qiu 804; Xiao 2202.

Text

1 SB var. 履/屨; 倚杖/步屨.

3 SB var. 蕊/絮; Guo reads 蕊/絮.

10.10 徐步

11154; SB 11; Guo 22; Qiu 805; Xiao 2211.

Text

1 SB, Guo var. 屐/履; SB var. 屐/履.

4 SB var. 蕊粉/花蕊.

10.11 寒食

11155; SB 11; Guo 22; Qiu 806; Xiao 2215.

Text

1 SB, Guo var. 落/路.

5 SB, Guo var. 舍/父.

6 SB reads 闌/問, Jin var. 問; Guo reads 闌/問, var. 問; Zhao Yancai's commentary takes as 問.

7 SB gives Jin var. 失/識.

8 SB, Guo var. 機/歸.

10.12 石鏡

11158; SB 11; Guo 22; Qiu 806; Xin 164; Xiao 2266.

10.13 琴臺

11159; Wyyh 313; SB 11; Guo 22; Qiu 808; Xiao 2270.

10.14–15 春水生二絕

11146–47; SB 12; Guo 23; Qiu 809; Xiao 2161.

Text

I.2 SB, Guo var. 籬/灘.

10.16 江上值水如海勢聊短述

11167; SB 13; Guo 26; Qiu 810; Xiao 2165.

*Text***3** SB reads 興/興.*Additional Notes***2** Qiu glosses: “Not stopping though dead is an extreme statement of seeking for polish.” We might take it as roughly equivalent to “I won’t stop even if it kills me” (Luke Bender’s suggestion); the Chinese says something a bit different, but that is the force of it.**3** Qiu explains this as a contrast to the first lines which supposedly describe his youth.**4** Zhao Yancai takes this as the birds and flowers being upset at Du Fu’s fine verses; Qian Qianyi disagrees, saying that *chou* 愁 is to “worry that his lines will not be polished.”**10.17–18** 水檻遣心二首

11243–44; SB 12; Guo 23; Qiu 812; Xiao 2177.

*Text***Title** Guo reads 興/心.**I.4** Guo var. 絕/晚.**II.6** SB cites Jin var. 向/尚.**10.19** 江漲

11164; SB 11; Guo 22; Qiu 813; Xiao 2263.

10.20 朝雨

11166; Wyyh 153; SB 11; Guo 22; Qiu 814; Shi 89; Xiao 2277.

*Text***1** SB reads 晚/曉, var. 曉.**3** Qiu reads 鷺/駕.**5** SB var. 投/辭.**8** SB var. 宵/朝.**10.21** 晚晴

11165; Wyyh 155; SB 11; Guo 22; Qiu 814; Xiao 2281.

10.22 高栲

11156; SB 11; Guo 22; Qiu 815; Xiao 2286.

10.23 惡樹

11157; SB 11; Guo 22; Qiu 816; Shi 89; Xiao 2289.

Text

6 Guo var. 爾/汝.

7 SB var. 木/者.

Additional Notes

- 6 Shi cites a case of planting a “chicken-roost” shrub before a Wei palace and plausibly suggests not that Du Fu intends to cut them, but that they are being starved for light by the “bad trees.”

10.24–30 江畔獨步尋花七絕句

11218–24; SB 12; Guo 23; Qiu 816; Shi 90; Xin 165; Xiao 2219.

Text

II.1 SB var. 裏/畏; Guo reads 裏/畏, var. 畏.

IV.3 SB var. 鎖/蓋.

V.4 SB, Guo var. 映/愛; SB also cites Jin var. 與/愛.

VII.1 SB var. 欲/肯; var. line 不是看花即索死.

VII.4 SB, Guo var. 蕊/葉.

Additional Notes

- I.1 Note that *nao* 惱, “torment,” is a term that makes its first appearance in the Tang. It suggests to have one’s passions troubled, and by the ninth century is clearly associated with love. *Che* 徹 is another Tang usage, to “cease.”
- I.2 As often, *wuchu* 無處 can mean “no one” as well as “nowhere.” *Gaosu* 告訴 is a formal term, ironic in this context; it is usually, but not always, the declaration of a wrong done—in this case by the flowers.
- I.4 In order to have Du Fu go “alone,” we must make the subject here “he.” Clearly Du Fu is placing himself in the position of the speaker on the second of the “Nineteen Old Poems,” and considering the sexual implications of being “troubled by flowers,” there would seem to be a playful slyness here.
- II.3 For the use of *zai* 在, see Zhang Xiang and Xin. Commentators generally have Du Fu still able to “command” poetry and ale, but, for a poet already claiming to be under the spell of spring, to demonstrate that he is not yet an old man because he still feels the compulsion to drink and compose poems in response to spring.
- VI.4 The phrase *qiaqia* 恰恰 has numerous senses in the Tang, includ-

ing the one in the translation. Many commentators, however, believe that in this case it simply mimics the sound.

VII.4 For this interpretation of *shangliang* 商量 see Xin.

10.31 進艇

11112; SB 11; Guo 21; Qiu 819; Xiao 2294.

Text

2 Guo reads 臥/坐.

10.32 一室

11103; SB 11; Guo 21; Qiu 820; Xin 166; Xiao 2300.

Text

1 SB, Guo var. 老/遠.

6 SB, Guo var. 千/年.

10.33 所思

11114; SB 11; Guo 21; Qiu 821; Xiao 2306.

Text

2 SB, Guo var. 居/官; SB. Guo var. 酒/俎.

10.34 聞斛斯六官未歸

11160; SB 11; Guo 22; Qiu 823; Shi 90; Xin 167; Xiao 2311.

Text

Title SB reads 問/聞.

10.35 赴青城縣出成都，寄陶、王二少尹

11169; SB 11; Guo 21; Qiu 824; Xin 168; Xiao 2383.

Text

1 SB reads 老聃妻拏笑, gives present line as var.; Guo gives SB line as var.

4 SB, Guo var. 君/吾.

5 SB, Guo var. 浪/江.

Additional Notes

1–2 This could refer to the two addressees, either respectively or jointly, rather than Du Fu himself.

10.36 野望因過常少仙

11171; SB 11; Guo 21; Qiu 825; Shi 91; Xiao 2389.

There is debate whether *shaoxian* 少仙 is a name, a popular term for a county sheriff (縣尉), or a scribal error for *shaofu* 少府, a county sheriff.

10.37 丈人山

10681; Wyyh 159; SB 4; Guo 7; Qiu 826; Xiao 2393.

10.38 寄杜位

11172; SB 13; Guo 26; Qiu 827; Xin 169; Xiao 2405.

Text

- 1 SB var. 別/離.
- 4 Guo reads 也/已.
- 6 SB var. 白/雪.

10.39 送裴五赴東川

11168; SB 11; Qiu 828; Shi 92; Xiao 2318.

Additional Notes

- 3 Shi speculates that Pei was a native of the northeast and could not get back home because it was still in rebel hands.

10.40 送韓十四江東觀省

11174; *Youxuan ji* 1; Wyyh 284; SB 11; Guo 22; Qiu 829; Xin 170; Xiao 2410.

Text

- 1 Wyyh var. 干/兵.
- 5 *Tangshi leixuan* (Tingzhai shihua) reads 淺/靜; Wyyh var. 急/轉.
- 8 *Youxuan ji* reads 成/同; SB, Guo var. 堪/同.

10.41 柵樹為風雨所拔歎

10685; SB 5; Guo 10; Qiu 830; Shi 92; Xin 170; Xiao 2339.

10.42 茅屋為秋風所破歌

10686; SB 5; Guo 10; Qiu 831; Shi 92; Xin 170; Xiao 2345.

Text

- 3 SB, Guo var. 滿/灑.
- 15 SB reads 床床.

10.43 石笋行

10665; Wyyh 342; SB 4; Guo 7; Qiu 833; Xiao 1982.

Text

- 3 Wyyh reads 老/來; SB, Guo var. 老/來.
 5 Wyyh reads 有/得.

10.44 石犀行

10666; Wyyh 342; SB 4; Guo 7; Qiu 835; Shi 93; Xiao 1988.

Text

- 2 Qiu follows Cai Mengbi who emends 三 to 五, based on the number given in *Huayang guozhi*.
 4 Wyyh reads 須/向; SB, Guo var. 須/向.
 6 Wyyh, Guo read 濫/溢.
 9 Qiu reads 修築/終藉.
 15 Wyyh reads 相/常.
 17 Wyyh reads 作者/壯士.
 18 Wyyh reads 蒼/奔.

Additional Notes

- 11 “Laws,” *fa* 法, here is the same word used for the “[magic] techniques” in line 3.
 18 Shi makes an argument that the problematic phrase *benmang* 奔茫 should be 奔忙, “to rush around busily.”

10.45 杜鵑行

10667; Wyyh 345; SB 4; Guo 7; Qiu 837.

Text

- 2 Wyyh reads 如/似.
 6 Wyyh reads 如/身.
 11 Wyyh reads 惟/豈

10.46 逢唐興劉主簿弟

11127; SB 11; Guo 21; Qiu 839; Xiao 2395.

Additional Notes

- 3 I have translated the text as it has been received, but I suspect *qie* 且 should be *zu* 阻, “Mountains and rivers blocked us from meeting.”

10.47 敬簡王明府

11129; SB 11; Guo 21; Qiu 840; Xiao 2398.

Text

- 6 SB var. 秋/愁.

7 Guo var. 歸/君.

10.48 重簡王明府

11130; SB 11; Guo 21; Qiu 840; Xin 171; Xiao 2402.

Text

3 Guo reads 靜/盡.

6 SB var. 自/有; Guo reads 自/有, var. 有.

Additional Notes

6 Xin argues that *xingli* 行李 here refers to Du Fu's household and all that he has brought with him.

10.49 百憂集行

10682; Wyyh 350; SB 4; Guo 7; Qiu 842; Shi 93; Xiao 2353.

10.50 徐卿二子歌

10675; SB 4; Guo 7; Qiu 843; Shi 93; Xiao 2326.

10.51 戲作花卿歌

10683; Twc 16A; SB 4; Guo 7; Qiu 844; Shi 94; Xiao 2329.

Text

10 SB, Guo var. 代/世.

10.52 贈花卿

11189; Yfsj 79 (as one of the finale verses of an anonymous *Shuidiao ge* 水調歌 suite); SB 11; Guo 22; Xiao 2335.

It is uncertain whether this verse was actually written by Du Fu for the general Hua Jingding or was a popular Tang lyric. The latter seems more likely.

10.53–54 少年行二首

11185–186; Wyyh 194; Yfsj 66; SB 11; Guo 22; Qiu 848; Xiao 2256.

Text

I.2 SB var. 養/長.

I.3 Wyyh reads 玉/瓦; SB, Guo var. 玉/瓦 (Guo notes that Zhao Yancai's reading is 玉).

II.2 Wyyh reads 也/已; SB var. 也/已.

Additional Notes

I.3–4 While Wyyh's readings are often to be preferred, in this case the

Wyyh reading clearly seems to be a correction to produce a pair of parallel phrases. Unfortunately it destroys the point of the poem.

10.55 贈虞十五司馬

11835; Wyyh 234; SB 17; Guo 31; Qiu 849; Xiao 2321.

Although Qiu follows Zhu Heling in dating this as a Chengdu poem, the old position of the poem among Du Fu's last seems more persuasive.

Text

11 Wyyh reads 文/交.

10.56 病柏

10676; SB 4; Guo 7; Qiu 851; Xiao 2358.

Text

2 SB, Guo var. 青/車.

16 Guo var. 窟/穿.

19 Guo var. 無根/元精.

10.57 病橘

10677; Wyyh 326; SB 4; Guo 8; Qiu 853; Xiao 2364.

Text

1 Wyyh reads 伊/群; SB, Guo var. 伊/群.

3 Guo var. 少/小.

5 Wyyh reads 蝕/蟲; Guo var. 割/剖.

6 Wyyh reads 所/其; Guo var. 所/其.

8 Wyyh reads 止/只.

10 Wyyh reads 忽忽/未忍.

16 SB var. 少/失.

20 Wyyh reads 意/念; SB var. 愁/念; Guo reads 愁/念.

22 Wyyh reads 崩/奔.

10.58 枯椽

10678; SB 4; Guo 8; Qiu 855; Xiao 2371.

Text

1 SB, Guo var. 楸/椽.

5 Guo var. 有/布.

6 SB reads 青黃/青青.

13 Guo reads 聊/有.

14 SB reads 沉/沈.

16 Guo var. 能/何.

10.59 枯柵

10679; SB 4; Guo 8; Qiu 856; Xiao 2377.

Text

5 Qiu reads 蒼/皇.

10.60 不見

11264; SB 12; Guo 24; Qiu 858; Xiao 2417. This was anthologized in *Tangshi leixuan*.

Text

8 SB var. 始/好.

10.61 草堂即事

11176; SB 11; Guo 22; Qiu 860; Shi 94; Xiao 2424.

Text

3 SB notes that the “collection” reads 雪/霧; Guo reads 雪/霧.

6 SB reads 起/聚.

10.62 徐九少尹見過

11178; SB 11; Guo 22; Qiu 861; Xiao 2429.

Additional Notes

2 Vice Governor Xu is here referred to literally as “Adjutant,” *xingjun* [zhangshi] 行軍長史, his post as the civilian aide to the Military Commissioner, though this was properly the role of the metropolitan governor.

10.63 范二員外邈、吳十侍御鬱特枉駕，闕展待，聊寄此

11179; SB 11; Guo 22; Qiu 862; Xiao 2432.

Text

1 SB notes Jin reads 至/去.

10.64 王十七侍御掄許攜酒至草堂奉寄此詩便請邀高三十五使君同到

11180; SB 11; Guo 22; Qiu 863; Xiao 2435.

Text

3 SB, Guo var. 鶴/鶴.

8 SB var. 醉裏/一醉.

10.65 王竟攜酒高亦同過共用寒字

11181; SB 11; Guo 22; Qiu 864; Xiao 2442.

Text

1 Qiu reads 病/疾.

5 SB var. 蝦/鮭; Guo cites Zhao Yancai var. 蛙/鮭.

7 SB reads 時/樽.

10.66–67 陪李七司馬皂江上觀造竹橋即日成往來之人免冬寒入水聊題短作簡李公二首

11182–183; SB 13; Guo 26; Qiu 865; Shi 94; Xiao 2445. SB takes as two poems to the same title as above; in Guo and Qiu, II is given a separate title: “Observing the completion of the bridge, I give an account in a boat of a moonlit night, again presented to Adjutant Li” 觀作橋成，月夜舟中有述，還呈李司馬。

Text

II.1 SB var. 橋成/成橋.

II.2 SB var. 客坐/坐客.

10.68 李司馬橋了承高使君自成都回

11184; SB 13; Guo 26; Qiu 866; Xiao 2453.

10.69 入奏行，贈西山檢察使竇侍御

10684; Wyyh 340; SB 5; Guo 10; Qiu 867; Shi 95; Xiao 2460.

*Text***Title** Wyyh reads 入奏行贈竇侍御時統檢察使.

7 Guo var. 露寒/寒露.

8 Wyyh reads 柘/蔗.

10 SB, Guo var. 整/政.

12 Wyyh reads 甲兵/兵革.

15 Wyyh var. 才能具/應時須.

21 Wyyh reads 主/旨.

26 This line is not included in Guo.

27 SB, Guo var. 公來肯訪浣花老; SB var. 攜酒肯訪浣花老。為君著衫將髭須。 This is Wyyh reading, which has these two lines in place of 27–29.

28 Guo reads 酣酒/酤酒.

10.70 得廣州張判官叔卿書使還以詩代意
11207; SB 11; Guo 22; Qiu 871; Xiao 2476.

Text

1 SB var. 滿/遠.

10.71 魏十四侍御就弊廬相別
11177; SB 11; Guo 22; Qiu 871; Shi 96; Xiao 2484.

Text

4 Qiu reads 倒/到.

8 Guo reads 跡/疏.

Additional Notes

4 The reading 倒 appears in Huang Xi's *Buzhu Dushi* and yields a sense like: "I regret our parting: he amazed the arena of letters."

10.72 贈別何邕
11201; SB 11; Guo 22; Qiu 872; Xiao 2487.

10.73 絕句
11326; SB 12; Guo 24; Qiu 873; Xiao 2539.

10.74 贈別鄭煉赴襄陽
11202; SB 11; Guo 22; Qiu 874; Xiao 2493.

Text

4 SB var. 念別意驚神.

5 SB var. 曉/晚; note that Jin reads 遠/晚.

10.75 重贈鄭煉絕句
11203; SB 11; Guo 22; Qiu 875; Shi 96; Xiao 2497.

10.76 江頭五詠, 丁香
11234; SB 12; Guo 23; Qiu 876; Shi 96; Xiao 2516.

Text

6 Qiu reads 使/近.

10.77 江頭五詠, 麗春
10680; SB 12; Guo 23; Qiu 877; Shi 96; Xiao 2518.

Text

1 Guo reads 花/華.

- 3 SB var. Jin reads 頃/須.
7 SB var. Jin reads 稀如可貴種.

10.78 江頭五詠, 梔子

11235; SB 12; Guo 23; Qiu 877; Shi 97; Xiao 2519.

Text

- 2 Guo reads 我/誠.

10.79 江頭五詠, 鸕鷀

11236; SB 12; Guo 23; Qiu 878; Shi 96; Xiao 2521.

Text

- 3 Qiu reads 猶/莫; Guo reads 帳/帳, which yields the sense “don’t cover its view.” Unfortunately 帳望 is not attested, and 帳 is sometimes miswritten 帳.

10.80 江頭五詠, 花鴨

11237; SB 12; Guo 23; Qiu 879; Xiao 2524.

Text

- 2 SB var. 中庭/階前.
7 SB, Guo var. 知/沾.

10.81 野望

11240; SB 12; Guo 23, 26 (it appears twice); Qiu 880; Xiao 2454.

Text

- 1 SB reads 奇/城.

10.82 畏人

11238; SB 11; Guo 22; Qiu 881; Shi 98; Xiao 2524.

Text

- 4 SB, Guo var. 峰/年.
7 SB, Guo var. 門徑/徑沒.
8 SB reads 走/待, var. 待; Guo var. 走/待.

Additional Notes

- 1.4 三峰 was an old variant for 三年. Shi Hongbao argues for *sanfeng*, not as referring to Chengdu (which, as Qiu points out, has no mountain peaks), but to Chang’an

10.83–85 屏跡三首

11247, 11245–46; SB 5 (I), 12 (II, III); Guo 10, 23; Qiu 883; Shi 98; Xiao 2527.

Text

Title The first of these poems appears elsewhere in some editions. SB, in the index for 5 and 12, notes that these were “originally a set of three” 本三首, although it places the first poem of the set in 5. This is good evidence that the collection was not originally strictly divided by “old-style” and “new-style” verse and that Du Fu himself did not make the distinction as strictly as later editors and critics.

I.1 SB, Guo var. 顏/年; Guo reads 暮/衰.

I.7 SB, Guo var. 獨酌耐且歌.

II.1 SB var 誠/存

III.3 SB var. 園/園.

III.4 SB var. 山/舍.

10.86 少年行

11190; Yfsj 66; SB 11; Guo 22; Qiu 884; Xiao 2537.

Text

1 SB var. 騎馬/馬上; SB reads 薄媚/白面, var. 白麵; Yfsj var. 薄媚/白面.

2 SB var. 踏/坐.

3 Qiu reads 氏/字; SB var. 疏/豪.

4 SB var. 酒未嘗/索酒嘗.

10.87 即事

11188; SB 11; Guo 22; Qiu 884; Xiao 2541.

10.88 奉酬嚴公寄題野亭之作

11248; SB 12; Guo 23; Qiu 885; Xiao 2542.

Text

1 Guo reads 奉/奏.

7 SB var. 何日/枉沐; Guo var. 今日/枉沐.

8 SB, Guo var. 荒/無.

11.1 嚴中丞枉駕見過

11205; SB 12; Guo 23; Qiu 889; Xin 180; Xiao 2548.

Text

4 SB, Guo var. 孤/流.

7 SB, Guo var. 今日/寂寞.

Additional Notes

5 Some commentators understand this in the more common association of Zhang Han, feeling the autumn wind and longing to leave service and go home.

11.2 遭田父泥飲美嚴中丞

10691; SB 5; Guo 9; Qiu 890; Shi 99; Xin 181; Xiao 2552.

Additional Notes

32 “Quart” and “gallon” are literally a *sheng* or a *dou*, the former about a deciliter and the latter, about a liter. The interpretation of this line is conjectural; I roughly follow Shi, who takes the questioner as the farmer’s wife.

11.3 奉和嚴中丞西城晚眺十韻

11204; SB 12; Guo 23; Qiu 893; Shi 99; Xin 181; Xiao 2560.

Text

4 SB var. 用/動.

7 SB var. 媚/暇.

Additional Notes

18 Shi takes this as looking at a picture that recalls Du Fu’s ancestor Du Yu, referred to in the following line.

11.4–5 中丞嚴公雨中垂寄見憶一絕，奉答二絕

11249–250; SB 12; Guo 23; Qiu 895; Shi 100; Xiao 2565.

Text

I.1 Guo reads 雲/宮, var. 宮. Shi argues for the reading 雲.

I.2 SB var. 元戎欲動野人知.

II.2 SB reads 先/洗, var. 洗; Guo reads 光/洗, var. 先.

II.4 Qiu reads 倚/拄; SB, Guo var. 鳥啼/馬嘶.

11.6 謝嚴中丞送青城山道士乳酒一瓶

11251; SB 12; Guo 23; Qiu 896; Shi 100; Xiao 2568.

11.7–9 三絕句

11225–227; SB 11; Guo 21; Qiu 896; Shi 100; Xin 182; Xiao 2570.

Text

I.4 SB var. 何/可.

II.1 SB, Qiu read 去/久.

11.10–15 戲為六絕句

11228–33; SB 11; Guo 22; Qiu 898; Shi 101; Xiao 2501.

Text

II.1 SB var. 王楊/楊王.

Additional Notes

The “Six Quatrains” are famous for their ambiguities. In general the translation offers only one reading, but in a few egregious cases the following notes point out a few of the variant interpretations.

I.4 “Of the later-born one may stand in awe” 後生可畏 is Confucius’ remark in the *Analects*. As the translation gives it, the present critics seem unaware that Confucius himself recognized the potential of later writers. In this case Yu Xin is the “later-born,” compared with earlier *fu* poets. One could, however, make Du Fu the subject: “I do not see [in this case] that the former worthy [Yu Xin] should be in awe of the later-born [Du Fu’s contemporaries].”

II.2 “Trivial in composition” may be the modern critique of the Four Talents, or it may characterize the moderns who mock the “Four Talents.” *Shen wei xiu* 哂未休 may also be interpreted as “I [they] sneer that it [the style of the ‘Four Talents’] has not yet ceased.”

II.3 “You” can obviously refer either to the “Four Talents” or to those who mock them.

III.1–2 Or “even if Lu and Wang took up the brush, / they are inferior to ...”

III.4 Shi takes the *jian* 見 as a rhetorical question: “how can they even see the likes of you?”

V This quatrain offers so many possibilities as to be almost unreadable: it is trying to offer particular judgments in a language so ambiguous that any interpretation is tenuous. The first basic division is how we take the “moderns” and the “ancients.” It could be a contrast between ancient poets like Qu Yuan and Song Yu, and “moderns” like Yu Xin and the “Four Talents.” Or the “ancients” could be Yu Xin and the “Four Talents,” while the moderns would be Du Fu’s contemporaries. When Du Fu speaks of his contemporaries belittling Yu Xin and the “Four Talents,” it would be in favor of the poetry of Han and Wei

and earlier. Thus the first line could just as easily be read: “I don’t belittle the moderns’ love of the ancients”; that is, he may defend Yu Xin and the “Four Talents,” but he admires the “ancients” as well. There are numerous other points where the possibilities of translation branch sharply.

- VI.1** The question is exactly who does not equal the “former worthies” (and, following that, who the former worthies are). The plausible candidates for the subject are: 1) Yu Xin and the “Four Talents”; 2) Du Fu’s contemporaries; 3) Du Fu himself.

11.16 野人送朱櫻

11187; SB 11; Guo 22; Qiu 902; Shi 101; Xin 183; Xiao 2576.

11.17 嚴公仲夏枉駕草堂兼攜酒饌(得寒字)

11252; SB 12; Guo 23; Qiu 903; Xiao 2582.

Text

- 2** Guo reads 鞭/鞍 (Guo’s notes read 鞍).

11.18 嚴公廳宴同詠蜀道畫圖(得空字)

11253; SB 12; Guo 23; Qiu 905; Xiao 2588.

Text

- 2** SB var. 列/滿; Guo reads 列/滿.

11.19–20 戲贈友二首

10689–690; SB 5; Guo 10; Qiu 906; Xin 184; Xiao 2591.

Text

- II.5** Guo reads 染/深, var. 深.

11.21 大雨

10687; SB 5; Guo 10; Qiu 907; Xiao 2594.

Text

- 4** SB var. 清/朱.

- 12** SB, Guo var. 大/二.

11.22 溪漲

10688; SB5; Guo 10; Qiu 909; Xiao 2598.

Text

- 3** SB var. 日/石; Guo var. 月/石.

11.23 大麥行

10695; Yfsj 88; SB 5; Guo 9; Qiu 910; Shi 101; Xiao 2600.

Text

- 1 Guo reads 枯乾/乾枯.
 3 Guo notes Zhao reads 北/西.
 5 SB, Guo var. 千人去/三千人.

11.24 奉送嚴公入朝十韻

11254; SB 12; Guo 23; Qiu 911; Shi 102; Xin 185; Xiao 2603.

11.25 送嚴侍郎到綿州同登杜使君江樓(得心字)

11255; SB 12; Guo 23; Qiu 914; Xin 186; Xiao 2608.

Text

- 11 Guo reads 水花/燈光, gives var. 光/花.

11.26 奉濟驛重送嚴公四韻

11256; Wyyh 297; SB 12; Guo 23; Qiu 916; Shi 102; Xiao 2613.

Text

- 5 Wyyh var. 歌謠/謳歌. Wyyh has a few variants that are not given as the reading in the collection. We cannot tell if these were in the manuscript used by Zhou Bida or added by Zhou Bida. This variant is unattested elsewhere in early versions of Du Fu.

11.27 送梓州李使君之任

11257; Wyyh 269; SB 13; Guo 25; Qiu 916; Xin 188; Xiao 2615.

Text

- 7 SB var. 筇杖柱/筇竹杖.

11.28 觀打魚歌

10701; SB 5; Guo 10; Qiu 918; Xiao 2621.

11.29 又觀打魚

10702; SB 5; Guo 10; Qiu 920; Xiao 2624.

Text

- 2 SB, Guo var. 取/萬; Qiu reads 取.
 13 SB, Guo var. 干戈格鬥尚未已; Qiu reads 干戈格鬥尚未已.

11.30 越王樓歌

10703; Wyyh 343; SB 5; Guo 10; Qiu 921; Xiao 2628.

11.31 海棕行

10704; SB 5; Guo 10; Qiu 922; Xiao 2631.

Text

7 Guo cites Zhao Yancai reading 地/辰.

8 Guo reads 異/西.

11.32 姜楚公畫角鷹歌

10705; SB 5; Guo 10; Qiu 924; Xiao 2633.

Text

2 SB var. 森如/森森.

8 Guo cites Zhao reading 未必/亦未.

Additional Notes

3 Here I have followed Qiu's explanation of this peculiar line. Qiu's paraphrase says that those who view the painting both want the hawk to fly away and at the same time fear it will. He explains *zhi* 掣 as to "pull at" the jesses.

4 Qiu takes this as referring to Jiang Jiao's imitators, who try their best, but cannot be successful. It seems best to take the *xie* 寫 here as that of *xiezhen* 寫真, the "portrait," the accurate representation.

11.33 東津送韋諷攝閬州錄事

11934; SB not included; Guo 24; Qiu 925; Xiao 2636. The absence of this poem in several early versions of the collection calls its authenticity into question.

Text

3 Guo reads 客/泛.

11.34 光祿阪行

10707; SB 5; Guo 9; Qiu 925; Xiao 2639.

Text

2 SB, Guo var. 萬水/萬山.

3 SB, Guo var. 樓/鳴.

7 Guo var. 年/中.

11.35 苦戰行

10696; Wyyh 198; SB 5; Guo 9; Qiu 926; Xiao 2641.

Text

5 Wyyh reads 南行/江南, var. 江南.

11.36 去秋行

10697; Wyyh 311; SB 5; Guo 9; Qiu 926; Xiao 2643.

Text

2 Wyyh reads 蒼/槍; this is clearly an error.

11.37 廣州段功曹到，得楊五長史譚書。功曹卻歸，聊寄此詩

11206; SB 11; Guo 22; Qiu 927; Xin 188; Xiao 2472.

11.38 送段功曹歸廣州

11208; SB 11; Guo 22; Qiu 928; Xiao 2480.

Text

2 SB var. 行/程.

4 SB, Guo var. 蕩/落.

7 SB var. 估/旅; Guo reads 估/旅.

11.39 題玄武禪師屋壁

11265; SB 12; Guo 24; Qiu 929; Xiao 2654.

Text

2 SB var. 座/壁; Qiu reads 蒼/瀛.

4 SB var. 水/海; Guo reads 水/海, var. 海.

11.40 悲秋

11298; SB 12; Guo 24; Qiu 931; Xin 189; Xiao 2658.

Text

3 SB, Guo var. 待/傳.

Additional Notes

3 Or “the day I received the letter [from home].”

11.41 客夜

11266; SB 12; Guo 24; Qiu 931; Shi 103; Xiao 2661.

Text

3 SB reads 卷/入; Guo var. 捲/入.

Additional Notes

- 4 Qiu cites the interpretation of Hong Zhong insisting on semantic parallelism, hence “higher than my pillow.”
- 7–8 Xi 悉 can mean “know fully,” but it can also mean “express fully.” Perhaps the most likely explanation is that copying out or taking dictation of Du Fu’s missives to his friends, she gets a full understanding of how he feels.

11.42 客亭

11267; Wyyh 315; SB 12; Guo 24; Qiu 932; Shi 103; Xiao 2664.

Text

- 2 Wyyh, Qiu read 高/天; SB, Guo var. 高/天.
- 6 SB, Guo var. 衰/成; Qiu reads 衰/老.
- 8 Guo reads 已/似; Qiu reads 任/似.

Additional Notes

- 1 Shi seems to take *you* 猶 here as “like.”
- 5–6 Various critics have pointed out the echo of Meng Haoran: “Untalented, rejected by my wise ruler, / often sick, from old friends now estranged” 不才明主棄, 多病故人疏.

11.43 九日登梓州城

11259; SB 12; Guo 24; Qiu 933; Xiao 2667.

11.44 九日奉寄嚴大夫

11260; SB 12; Guo 24; Qiu 934; Xiao 2670.

11.45 秋盡

11268; SB 13; Guo 26; Qiu 936; Xin 189; Xiao 2690.

Text

- 8 SB var. 好一開/得好開; Guo reads 獨/得; Qiu reads 好一開.

11.46–48 戲題寄上漢中王三首

11291–293; SB 12; Guo 24; Qiu 937; Shi 104; Xin 190; Xiao 2674.

Text

- I.4 SB, Guo var. 飛/秋.
- III.4 SB Var. 憶/記; Guo reads 憶/記.
- III.7 SB var. 故/枚.

Additional Notes

I.3 Although elsewhere Du Fu uses “pair” for the two sidelocks on either side of his head, commentators have wanted to take this “pair” as Du Fu and the Prince of Hanzhong. Qiu wants the “hundred years” to be the combined ages of Du Fu and the prince.

11.49 玩月呈漢中王

11310; SB 12; Guo 23; Qiu 940; Shi 104; Xin 191; Xiao 2681.

Text

3 SB, Guo var. 遊/浮.

11.50 贈嚴二別駕相逢歌

10706; Wyyh 340; SB 5; Guo 10; Qiu 940; Shi 105; Xiao

Text

Title The title given here is that in Wyyh. SB gives it as 相從行, with 贈嚴二別駕 in smaller characters; Guo is the same, except he calls it 歌 rather than 行. Qiu often follows Wang Sishi's *Du yi* 杜臆, whose judgments are sometime sharp and sometimes arbitrary. Wang Sishi rejects the old titles and emends it to 從事行. Qiu follows this, as do most subsequent editions.

5 Wyyh reads 貴/俊; Guo var. 中/州.

9 Qiu reads 騾/螺. Both 青螺, “blue conch,” and 青騾, “blue [=dark] mule,” are attested. See additional notes.

11 SB var. 炎/光; Guo reads 燭/蠟, var. 炬/燭.

16 Wyyh reads 及/見.

19 Wyyh, SB, and Qiu read 可/何.

20 Qiu reads 體/軀. Among early editions Huang reads 體.

Additional Notes

9 No one has satisfactorily explained the second hemistich of this line. An old note explains it as the patterns on the hat—though a black hat should not have such patterns. Qiu wants it to be grain for Du Fu's mule. There is probably something wrong with the *su* 粟, which should be a verb.

10 Since these colors were sumptuary markers of the third and fourth grades respectively, it is not clear what they are doing here. Shi's attempt to explain by suggesting that these are the offices of Yan's pals is forced.

19–20 The now preferred reading *yiti* 一體 clarifies the sense, but the

early editions are unanimous in reading *yiqu* 一軀, which must mean “one body” or “one person” roughly in the sense translated: the two friends are as one. The problem is the *yiqu* is the standard measure for a statue or painted representation of a person, making it a very odd choice of words. The interpretation of the second line of this couplet is highly contingent on whether one reads *he* 何 (“what sadness”) or *ke* 可 (“can make one feel sad”). The preferred reading *ke* forces one to take the following line as a reason for sadness. This leads to taking *jiatou* 交態 in a more general sense as “the way people treat each other [these days]”—deplorably. This strongly favors the reading *yiti*, which can be “all alike.” Hence the line would be something like: “the same way people treat each other these days all is collectively dismal.” Huang began this interpretation (the only early edition to read *yiti*), and it remains the standard one; however, it is based on a series of textual decisions.

11.51 贈韋贊善別

11324; SB 12; Guo 24; Qiu 943; Xin 191; Xiao 2850.

11.52 寄高適

11916; SB not included; Guo 19 (with the note “newly added”); Qiu 943; Shi 105; Xiao 2651.

Additional Notes

The absence of this poem in SB and the note in Guo that it was “newly added” suggests that it comes from the Du Fu apocrypha that appeared in the eleventh century. It is in all likelihood a forgery and a historically clumsy one. The change of ruler dates it to 760 or perhaps 761, when both Du Fu and Gao Shi were in Sichuan; hence the reference to Chu in the first line is out of place. I include it as a dubious piece.

11.53 野望

11270; SB 13; Guo (not included); Qiu 944; Shi 106; Xiao 2694.

Text

- 1 SB var. 南/北.
8 SB var. 欲/為.

11.54 冬到金華山觀因得故拾遺陳公學堂遺跡

10708; SB 5; Guo 9; Qiu 946; Xin 192; Xiao 2698.

Additional Notes

15 The “mournful wind,” *bei feng* 悲風, may suggest the “moving/mournful” style of Chen Zi’ang’s poetry.

11.55 陳拾遺故宅

10709; Wyyh 307; SB 5; Guo 9; Qiu 947; Xin 193; Xiao 2703.

Text

1 Wyyh reads 昔日/平昔.

4 Wyyh reads 摧寧/慘淡.

13 SB reads 趙/超.

14 Qiu reads 震/振; as Xin notes, 振 is correct.

Additional Notes

5–6 It is unclear whether this was Chen Zi’ang’s attitude or Du Fu’s attitude toward Chen Zi’ang.

11.56 謁文公上方

10710; SB 5; Guo 9; Qiu 949; Xiao 2707.

11.57 奉贈射洪李四丈

10711; SB 5; Guo 9; Qiu 953; Xiao 2713.

Text

6 SB reads 邑/色.

11.58 早發射洪縣南途中作

10712; Wyyh 291; SB 5; Guo 9; Qiu 954; Xiao 2716.

Text

3 Wyyh reads 復/乃; SB, Guo var. 復/乃.

4 Guo var. 疾/病.

7 Wyyh reads 促/俶; Wyyh reads 侶/旅.

8 Guo var. 曉/曙.

12 Guo reads 苦/若, var. 若.

14 Wyyh reads 快/快.

11.59 通泉驛南去通泉縣十五里山水作

10713; Wyyh 297; SB 5; Guo 9; Qiu 956; Xin 194; Xiao 2720.

Text

12 Guo var. 日/夕.

13 Wyyh var. 知/傷.

11.60 過郭代公故宅

10714; SB 5; Guo 9; Qiu 957; Xin 194; Xiao 2723.

*Text***1** Guo reads 雋/俊.**12** SB reads 麾/揮.**17** SB, Guo var. 址/跡.

20 According to Qian Qianyi's note, after this line Cai Mengbi's *Caotang Du shi jian* adds a couplet: 精魄凜如在, 所歷中蕭索. The poem, however, is not included in the extant *Caotang Du shi jian*. Qian could have had a different version. Although the additional couplet is included in Qiu, it is not found in any of our extant Song editions. Since Qian Qianyi mentions it only in a note, it was evidently not in the "Wu Ruo" text he used.

*Additional Notes***18** For this implication, see Xin.**11.61** 觀薛稷少保書畫壁

10715; SB 5; Guo 9; Qiu 960; Xin 196; Xiao 2728.

11.62 通泉縣署壁後薛少保畫鶴

10716; SB 5; Guo 762; Qiu 961; Xin 197; Xiao 2733.

Additional Notes

4 *Cangran* 蒼然 can describe a darkening with age. *Chuchen* 出塵 became a conventional term of excellence, though in this period it had not entirely lost its basic sense of "rising above the dirt" of the common world, and in this context, from the dirty wall.

11.63 陪王侍御宴通泉東山野亭

11269; SB 12; Guo 24; Qiu 963; Xiao 2737.

*Text***5** SB reads 影/景.*Additional Notes***7** For *guoyu* 過於 see Xie Siwei.**11.64** 陪王侍御同登東山最高頂宴姚通泉晚攜酒泛江

10717; SB 5; Guo 9; Qiu 964; Xiao 2739.

*Text***20** SB, Guo var. 露/過; Qiu reads 露/過.

11.65 漁陽

10693; SB 6; Guo 11; Qiu 966; Xiao 2743.

*Text***2** SB, Guo var. 前/節.**3** Qiu reads 翻/飄.**11.66** 花底

11926; SB not included; Guo 23; Qiu 967; Xiao 2761.

11.67 柳邊

11927; SB not included; Guo 23; Qiu 967; Shi 107; Xiao 2764.

11.68 聞官軍收河南河北

11271; SB 12; Guo 24; Qiu 968; Xin 197; Xiao 2747.

*Text***Title** SB var. 收兩河.**11.69** 遠遊

11239; SB 11; Guo 22; Qiu 969; Xin 198; Xiao 2753.

*Text***2** SB reads 芳/方, var. 方.**11.70–71** 春日梓州登樓二首

11273–274; SB 12; Guo 24; Qiu 969; Xin 198; Xiao 2755.

*Text***I.4** SB notes “old version reads 但有.”**II.2** SB, Guo var. 風/春.**II.4** SB notes Jin reads 抄/移; SB, Guo var. 豈/更.**11.72–76** 有感五首

11303–307; SB 16; Guo 32; Qiu 971; Xiao 3059.

*Text***V.4** SB, Guo var. 執玉/報主.**V.8** Guo reads 垂/端.**11.77** 春日戲題惱郝使君兄

10718; SB 5; Guo 9; Qiu 978; Shi 107; Xiao 2759.

12.1 題鄴縣郭三十二明府茅屋壁

11931; SB not included; Guo 24; Qiu 981; Xiao 2917.

*Text***Title** Qiu reads 原/縣.**12.2** 奉送崔都水翁下峽

11930; SB not included; Guo 24; Qiu 982; Xiao 2766.

12.3 鄴城西原送李判官兄武判官弟赴成都府

11275; Wyyh 269; SB 12; Guo 24; Qiu 983; Shi 108; Xiao 2769.

*Text***6** SB, Guo var. 妖/官.**12.4** 涪江泛舟送韋班歸京(得山字)

11272; SB 12; Guo 24; Qiu 983; Xiao 2774.

*Text***2** SB var. 心/春; Guo reads 心/春, var. 春.**5** SB var. 雜/遠; Guo, Qiu read 雜/遠, var. 遠.**12.5** 泛江送魏十八倉曹還京因寄岑中允參范郎中季明

11276; Wyyh 269; SB 12; Guo 24; Qiu 984; Xin 200; Xiao 2776.

*Text***1** SB reads 春/江, var. 江.**5** Wyyh var. 應/須.**12.6** 送路六侍御入朝

11277; Wyyh 269; SB 12; Guo 24; Qiu 985; Shi 108; Xin 200; Xiao 2779.

*Text***1** SB var. 三/四.**6** SB var. 如/於.**12.7** 涪城縣香積寺官閣

11290; SB 12; Guo 24; Qiu 986; Xiao 2771.

*Text***5** SB, Guo var. 清/春.

12.8 泛江送客

11278; Wyyh 269; SB 12; Guo 24; Qiu 987; Xiao 2782.

Text

5 Wyyh, Guo read 落/下, Wyyh var. 士.

12.9 雙燕

11348; SB 13; Guo 25; Qiu 987; Xin 201; Xiao 3030.

Text

1 SB var. 雙飛燕/驚雙燕.

2 Qiu reads 北/此.

12.10 百舌

11349; SB 13; Guo 25; Qiu 988; Xiao 3033.

Text

5 SB var. 難相見/藏難見.

*Additional Notes*1 Of the many usages of *hechu* 何處, this makes the most sense in this context.**12.11 上牛頭寺**

11279; SB 12; Guo 24; Qiu 989; Xin 202; Xiao 2784.

12.12 望牛頭寺

11280; SB 12; Guo 24; Qiu 990; Shi 109; Xiao 2786.

Text

2 SB, Guo var. 秀麗一何深; Guo var. 梯徑一何深.

3 SB, Guo var. 流/浮.

4 SB, Guo var. 沒/宿.

12.13 登牛頭山亭子

11286; Wyyh 315; SB 12; Guo 24; Qiu 990; Xiao 2789.

Text

4 SB, Guo var. 春/山.

12.14 上兜率寺

11281; Wyyh 234; SB 12; Guo 24; Qiu 991; Xiao 2791.

Text

6 Wyyh, SB, Guo read 何/周.

Additional Notes

- 2 Here I follow Suzuki Toraō's parsing of the line (V.21).
 6 As is clear from the variants, all early editions read He 何 rather than Zhou 周. He Yong was from the Eastern Han and took revenge on the enemy of a friend. Qiu claims to follow Cai Mengbi in reading Zhou Yong, a devotee of Buddhism in the Qi. The poem is not in the Guangwen shuju reprint of the Southern Song edition of Cai Mengbi's *Caotang shi jian* 草堂詩箋. It is clear that the manuscript tradition read "He" rather than "Zhou"; it is, at the same time, almost certain that Du Fu was thinking of Zhou Yong rather than He Yong. The scholarly tradition preferred an emendation to the possibility that Du Fu had a lapse of memory.

12.15 望兜率寺

11282; SB 12; Guo 24; Qiu 993; Shi 109; Xiao 2795.

Text

- 3 SB note Jin reading 動/重.
 7 SB var. 興/盪.

12.16 甘園

11283; SB 12; Guo 24; Qiu 994; Xin 202; Xiao 2798.

12.17 陪李梓州王閬州蘇遂州李果州四使君登惠義寺

11287; SB 12; Guo; Qiu 994; Xin 202; Xiao 2800.

Text

- 4 SB, Guo var. 倚/寄.
 6 SB var. 寂/惘.
 8 Guo reads 鼓/灑.
 7–8 SB, Guo var. 三車將五馬, 若箇合安禪.

12.18–19 數陪李梓州泛江有女樂在諸舫戲為豔曲二首贈李

11284–285; SB 12; Guo 24; Qiu 995; Shi 110; Xin 203; Xiao 2803.

Text

- I.Title** Guo reads 章/李 and omits 贈李 at the end. Zhao Yancai argues that Li is an error.
I.8 SB var. 年/天; Guo reads 年/天 and gives 天 as var.

12.20 送何侍御歸朝(李梓州泛舟筵上作)

11288; SB 12; Guo 24; Qiu 998; Xiao 2808.

Text

7 SB, Guo var. 遠/去.

12.21 江亭送眉州辛別駕升之(得燕字)

11289; SB 12; Guo; Qiu 997; Shi 110; Xiao 3086.

Text

1 SB, Guo var. 重/幕.

12.22 行次鹽亭縣聊題四韻奉簡嚴遂州蓬州兩使君諮議諸昆季

11373; SB 12; Guo 24; Qiu 1000; Xiao 2810.

12.23 倚杖(鹽亭縣作)

11374; SB 12; Guo 24; Qiu 1001; Shi 110; Xiao 2814.

Text

1 SB var. 外/內.

5 SB, Guo var. 野/狎; SB var. 日/浪; Guo reads 日/浪.

6 SB var. 鳥/雁; var. 清/青.

12.24 惠義寺送王少尹赴成都(得峰字)

11943; SB not included; Guo 24; Qiu 1001; Shi 111; Xin 204; Xiao 2817.

12.25 惠義寺園送辛員外

11945; SB 12; Guo not included; Qiu 1002; Shi 111; Xiao 2819.

12.26 又送

11946; SB 12; Guo not included; Qiu 1002; Xiao 2820.

Text

2 SB var. 送/照.

12.27 巴西驛亭觀江漲呈竇十五使君二首(其一)

11258; SB 12; Guo 23; Qiu 1003; Xiao 2823.

12.28 巴西驛亭觀江漲呈竇十五使君二首(其二)

11919; SB not included; Guo 23; Qiu 1005; Shi 111; Xin 205; Xiao 2825.

12.29 又呈竇使君

11920; SB not included; Guo 23; Qiu 1005; Xiao 2828.

Text

2 Guo reads 腳/卻.

12.30 陪王漢州留杜綿州泛房公西湖

11375; SB 12; Guo 23; Qiu 1006; Xin 206; Xiao 2830.

12.31 得房公池鶴

11377; SB 12; Guo 23; Qiu 1008; Xin 207; Xiao 2834.

Text

2 SB var. 如/於.

12.32 答楊梓州

11378; SB 12; Guo; Qiu 1008; Xiao 2835.

Text

4 Guo reads 因/應.

12.33 舟前小鵝兒

11376; SB 12; Guo 23; Qiu 1009; Xiao 2837.

12.34–35 官池春雁二首

11241–242; SB 12; Guo 23; Qiu 1009; Shi 112; Xiao 2840.

12.36 投簡梓州幕府兼簡韋十郎官

11313; SB 12; Guo 24; Qiu 1010; Xiao 2843.

12.37

This poem appears only in Guo, without notes.

12.38 短歌行送祁錄事歸合州因寄蘇使君

10720; Wyyh 203; SB 5; Guo 10; Qiu 1012; Xin 207; Xiao 2852.

Text

3 SB, Guo read 動/勸, var. 勸.

12.39 送韋郎司直歸成都

11362; SB 13; Guo 25; Qiu 1013; Xiao 2854.

Text

6 SB, Guo var. 春鬢色俱蒼.

7 SB, Guo var. 筍/竹.

12.40 寄題江外草堂

10726; SB 4; Guo 8; Qiu 1013; Xin 207; Xiao 2856.

Text

3 SB var. 脩/風.

4 Guo var. 此/必.

13 Guo reads 庭/亭, var. 亭.

15 Both SB and Guo read 雖; Qiu adopts the easier reading 惟 from Huang Xi.

21 SB, Guo var. 賢達士/達士志.

12.41 陪章留後侍御宴南樓(得風字)

11294; Wyyh 214; SB 12; Guo 24; Qiu 1016; Shi 112; Xiao 2879.

Text

4 SB, Guo read 滿/漏, var. 漏; Shi argues for 滿.

5 SB var. 邸/第; Wyyh reads 地/第.

6 SB var. 驕/騎.

7 SB var. 訣/術.

13 Wyyh reads 軍/江.

14 SB var. 燭/炬; Wyyh reads 燭.

12.42 臺上(得涼字)

11295; SB 12; Guo 24; Qiu 1017; Shi 113; Xiao 2884.

Text

3 SB var. 遣/遺.

12.43 送王十五判官扶侍還黔中(得開字)

11296; SB 12; Guo 24; Qiu 1018; Shi 113; Xiao 2870.

Text

8 SB var. 頻煩/頻頻.

12.44 喜雨

10692; SB 4; Guo 7; Qiu 1019; Xiao 2846.

12.45–47 述古三首

10698–700; SB 4; Guo 8; Qiu 1020; Shi 114; Xiao 2862.

*Text***I.5** Qiu reads 東/天.**9** SB reads 時/來.**12.48** 陪章留後惠義寺餞嘉州崔都督赴州

10721; SB 4; Guo 8; Qiu 1023; Xiao 2875.

*Text***5** SB var. 伯/陌.**11** Guo reads 間/門.**12.49** 送竇九歸成都

11928; SB absent; Guo 24; Qiu 1025; Shi 114; Xin 209; Xiao 2913.

12.50 章梓州水亭

11309; SB 12; Guo 24; Qiu 1025; Xiao 2893.

12.51 章梓州橘亭餞成都竇少尹(得涼字)

11317; SB 12; Guo absent; Qiu 1026; Xiao 2890.

*Text***Title** SB var. 使君/梓州.**5** SB var. 衰老難為應離別.**12.52** 隨章留後新亭會送諸君

11933; SB absent; Guo 24; Qiu 1027; Xin 209; Xiao 2896.

*Additional Notes***Title** Xin reads *huisong* 會送 as a compound.**12.53** 客舊館

11935; SB absent; Guo absent; Qiu 1027; Shi 115; Xiao 2902.

12.54–55 戲作寄上漢中王二首

11311–312; SB 12; Guo 24; Qiu 1028; Xiao 2899.

*Text***II.2** Guo reads 雲/雪.**4** Guo var. 陰陰/泠泠.

12.56 棕拂子

10724; SB 4; Guo 8; Qiu 1030; Xin 210; Xiao 2886.

*Additional Notes***6** Understanding 擢擢 as 濯濯.**14** Following Xin's interpretation, reading *zheng* 徵 as *cheng* 懲.**12.57** 送陵州路使君赴任

11318; Wyyh 269; SB 12; Guo 24; Qiu 1031; Xin 211; Xiao 2905.

*Text***12** SB var. 萬物役平均.**13** SB notes Fan Huang reads 家士/嘉士; Guo reads 佳/嘉.**12.58** 送元二適江左

11308; SB 12; Guo 24; Qiu 1032; Shi 115; Xin 211; Xiao 2909.

12.59 九日

11315; SB 13; Guo 26; Qiu 1034; Shi 116; Xin 212; Xiao 2915.

12.60 對雨

11299; SB 12; Guo 24; Qiu 1034; Xin 212; Xiao 2955.

12.61 薄暮

11319; SB 12; Guo 24; Qiu 1035; Xiao 2923.

*Text***1** SB var. 最深/長流; Guo reads 最深.**4** SB, Guo var. 探/擇.**8** SB, Guo var. 自/白.**12.62** 閩州奉送二十四舅使自京赴任青城

11936; SB absent; Guo 25; Qiu 1036; Xin 213; Xiao 2930.

*Additional Notes***Title** Since 12.64 refers to his eleventh maternal uncle going to take charge of Qingcheng and 12.63 mentions the eleventh maternal uncle again at Langzhou, the number given here is probably wrong.**12.63** 王閩州筵奉酬十一舅惜別之作

11334; SB 13; Guo 25; Qiu 1037; Shi 116; Xiao 2932.

Text

- 3 SB var. 雲/舟.
 7 SB var. 唯/但.
 12 SB var. 亦/自; Guo reads 亦/自.

12.64 閩州東樓筵奉送十一舅往青城縣得昏字
 10730; SB 4; Guo 8; Qiu 1038; Xiao 2935.

Text

- 11 SB reads 休/伏.

12.65 放船

11335; SB 13; Guo 25; Qiu 1040; Shi 117; Xiao 2939.

Text

- 4 Qiu reads 放/泛.

Additional Notes

- 3 For the usage of *zhi* 直, see Wang Ying 2005, 318–19.
 6 Qiu cites a passage by the Southern Song writer Lou Yue 樓鑰 who tells how a friend from Sichuan informed him that Du Fu was in error, that in fact oranges did not grow in Langzhou, but that along the river there was a fruit called *bei* 棹, which looked very much like oranges. There were some connoisseurs who wanted to spare Du Fu the embarrassment of such an error and tried planting oranges in the county, but since they were unsuited to the climate, they all died.

12.66 薄遊

11323; SB 12; Guo 24; Qiu 1041; Xiao 2942.

Text

- 1 SB var. 漸漸/浙浙.
 2 Guo var. 月/日.
 3 SB var. 滿/遙.
 4 SB var. 張/長.
 7 SB var. 月/淚; Guo reads 眠/眼, var. 月.
 8 Guo reads 清/秋.

12.67 嚴氏溪放歌行

10731; SB 5; Guo 10; Qiu 1041; Shi 118; Xin 214; Xiao 2945.

12.68 警急

11300; SB 12; Guo 24; Qiu 1043; Shi 118; Xiao 2960.

Additional Notes

*8 The “truly” may refer a poem by Gao Shi.

12.69 王命

11301; SB 12; Guo 24; Qiu 1044; Shi 118; Xin 216; Xiao 2963.

Text

1 SB var. 漢/漢.

4 SB var. 君/臣.

8 SB var. 京巒/王官.

12.70 征夫

11302; SB 12; Guo 24; Qiu 1045; Xiao 2967.

12.71–73 西山三首

11320–22; SB 12; Guo 24; Qiu 1045; Shi 118; Xiao 2969.

Text

I.3 SB, Guo var. 連/依.

6 SB reads 井泉/鎧鋌; Guo var. 井泉.

7 SB reads 南/戎.

II.5 SB, Guo var. 蓋/幕.

7 SB var. 成壁壘/賊營壘.

12.74 與嚴二郎奉禮別

11918; SB absent; Guo 23; Qiu 1048; Xin 217; Xiao 2949.

12.75 贈裴南部

11929; SB absent; Guo 24; Qiu 1049; Shi 119; Xin 218; Xiao 2952.

Additional Notes

11–12 There is disagreement about the referents in this couplet, though it should refer to the investigator Yuan, mentioned in the original note. Such notes are usually to clarify the referents in the poem, and Yuan has not been mentioned to this point.

12.76 巴山

11923; SB absent; Guo 23; Qiu 1050; Xiao 2979.

12.77 早花

11922; SB absent; Guo 23; Qiu 1051; Xiao 3014.

12.78 發閩中

10733; Wyyh 343; SB 5; Guo 9; Qiu 1051; Xiao 2986.

Text

7 Wyyh reads 一書來/一得書.

Additional Notes

6 Du Fu's return to Zizhou from Langzhou was in late winter. Pu Qilong explains the "autumn flowers" as what he saw on the journey to Langzhou.

12.79 江陵望幸

11816; SB 17; Guo 34; Qiu 1052; Xin 219; Xiao 2982.

12.80 愁坐

11937; SB absent; Guo 25; Qiu 1054; Xiao 2958.

12.81 遣憂

11921; SB absent; Guo 23; Qiu 1054; Xiao 2976.

12.82 冬狩行

10737; SB 4; Guo 8; Qiu 1055; Xiao 2988.

Text

15 同 is the reading in early editions; Qiu rejects it for 用.

12.83 山寺

10723; SB 5; Guo 9; Qiu 1059; Shi 119; Xiao 2994.

12.84 桃竹杖引

10725; SB 4; Guo 8; Qiu 1062; Shi 119; Xiao 3000.

Text

5 Guo var. 者/君.

10 Guo var. 棹/榘.

12.85 將適吳楚留別章使君留後兼幕府諸公，得柳字

10722; SB 4; Guo 8; Qiu 1064; Xin 220; Xiao 3005.

Text

22 Guo reads 幾/或.

25 SB reads 慰/畏.

12.86 舍弟占歸草堂檢校聊示此詩

11328; SB 13; Guo 26; Qiu 1066; Shi 119; Xin 220; Xiao 3011.

Text

3 Although the older editions read 孰, it seems likely that 熟 was the intended sense.

12.87 歲暮

11132; SB 11; Guo 21; Qiu 1067; Xiao 3016.

12.88 送李卿曄

11325; SB 12; Guo; Qiu 1068; Shi 120; Xiao 3025.

Text

Title Guo reads 煜/曄. Li Ye is correct.

12.89 釋悶

10739; SB 7; Guo 13; Qiu 1070; Xiao 3056.

Text

4 SB reads 胡/湖.

8 Guo reads 外/昇.

12.90 贈別賀蘭鈺

10740; SB5; Guo 10; Qiu 1071; Xiao 3088.

Text

12 Guo reads 隔/赴.

13 Guo reads 山/下.

13.1 閩山歌

10742; Wyyh 342; SB 5; Guo 9; Qiu 1073; Xiao 3074.

Text

1 Wyyh var. 山/州; Guo var. 雪/靈.

2 Wyyh var. 壺/臺.

4 SB, Guo var. 未/已.

8 Wyyh var. 看/結; 向/看. Qiu reads 著/看, following Huang.

13.2 閩水歌

110743; Wyyh 342; SB 5; Guo 9; Qiu 1074; Xin 222; Xiao 3077.

Text

1 Guo reads 山/色.

Additional Notes

7 As Xin notes “can break the heart,” *ke changduan* 可腸斷, can be an expression of admiration or pleasure.

13.3 江亭王閩州筵餞蕭遂州

11353; SB 13; Guo 25; Qiu 1075; Xiao 3083.

Text

3 SB var. 短/斷; Guo reads 短/斷.

5 SB var. 悲/開.

8 SB var. Fan Huang reads 看/宜.

13.4–5 陪王使君晦日泛江就黃家亭子二首

11342–343; SB 13; Guo 25; Qiu 1076; Xin 222; Xiao 3079.

Text

1.8 SB var. 禁/添.

13.6 泛江

11341; SB 13; Guo 25; Qiu 1077; Xiao 3092.

Additional Notes

4 Wang Sishi takes this as the clarity of the water reflecting the clothes of the dancers. It could also be a general colorful surface of the water, reflecting the spring landscape all around. Despite citing a judgment that agrees with Wang Sishi and rejects other possibilities, Qiu cites the obvious source line, Xie Tiao’s “The clear river is as pure as white silk” 澄江淨如練.

13.7 收京

11924; SB absent; Guo 23; Qiu 1078; Shi 121; Xiao 3049.

Text

6 Qiu and many modern editions read 安危/扶持.

13.8–9 巴西聞收宮闕，送班司馬入京

11925, 11911; SB absent; Guo 23 (II); Qiu 1079; Shi 121; Xin 223; Xiao 3052.

Text

Title The first of these poems is from the addendum. The second is given the title 送司馬入京 in Guo.

Additional Notes

II.7 Xin wants to take *xianglai* 向來 in another sense as “in the past.”

13.10 城上

11327; SB 12; Guo 23; Qiu 1080; Xiao 3028.

Text

4 SB var. 送雨/動水.

Additional Notes

6 Zhao Yancai links this line with Emperor Wu's visit to Fenyin, but it might be better to take this as referring to Xuanzong's flight to Shu. Xuanzong was commonly referred to as Emperor Wu.

13.11–15 傷春五首

11329–333; SB 14; Guo 28; Qiu 1081; Shi 122; Xin 224; Xiao 3036.

Text

I.2 SB, Guo var. 青春/春光.

7 SB reads 露/路.

8 SB, Guo var. 有/且.

II.3 Guo reads 清/青, var. 青.

7–8 Guo var. 固無牽白馬, 幾至著青衣.

III.2 SB, Guo var. 亦屢/屢合.

IV.3 Guo reads 聞/傳, var. 傳.

4 SB, Guo var. 通/歸.

11 SB, Guo var. 得/豈.

V.7 SB, Guo var. 忍為/得無.

8 SB var. 宜/誰; Guo reads 宜/誰.

Additional Notes

I.6 Qiu takes this as referring to Chang'an.

13.16 暮寒

11347; SB 13; Guo 25; Qiu 1087; Xiao 3095.

13.17 遊子

11351; SB 13; Guo 25; Qiu 1087; Shi 122; Xiao 3097.

Text

1 Guo reads 難/誰.

13.18–19 滕王亭子二首

11356, 11358; SB 13; Guo 25; Qiu 1088; Xiao 3099.

Text

These are treated together in Guo and Qiu, but given separately in SB.

I.5 SB var. 碧/錦; Guo reads 碧/錦.

13.20–21 玉臺觀

11357, 11359; SB 13; Guo 25; Qiu 1090; Xin 225; Xiao 3104.

Text

These are treated as two separate poems in SB, and as a pair in Guo and Qiu.

I.1 SB var. 虛/臺.

6 SB var. 差池/參差.

7 SB var. 有/肯; Guo reads 有/肯; Qiu reads 翼/翰.

II.1 SB var. 起/造.

Additional Notes

II.1 *Haojie* 浩劫 should be a Buddhist term for an aeon. Qiu cites the *Guangyun* that this is the term for the grand stairway to a terrace.

13.22 奉寄章十侍御

11338; SB 13; Guo 25; Qiu 1093; Xiao 3110.

13.23 南池

10732; SB 5; Guo 9; Qiu 1094; Xin 225; Xiao 2925.

Text

6 SB, Guo var. 控/枕.

7 Qiu reads 菱/芰.

21 SB, Guo read 堂/皇; 王/主.

Additional Notes

18 Qiu notes that we should read 走 in a falling tone as *zòu*, hence as a loan for 奏, “make presentations” (to a ruler). This is possible, but there is no compelling reason to depart from the usual sense of “hurry,” which matches Du Fu’s comments on the rites as “rude,” *huang* 荒.

13.24 將赴荊南寄別李劍州

11339; SB 13; Guo 25; Qiu 1097; Xiao 5418.

*Text***3** SB var. 蜀/俗.**13.25** 奉寄別馬巴州

11340; SB 13; Guo 25; Qiu 1098; Xiao 3021.

*Text***1** SB var. 真/終.**6** SB cites Fan Huang var. 烏/鳥.**13.26** 奉待嚴大夫

11336; SB 13; Guo 25; Qiu 1099; Shi 123; Xiao 3114.

*Text***8** SB var. 懷/襟.**13.27** 渡江

11360; SB 13; Guo 25; Qiu 1100; Shi 123; Xiao 3093.

*Text***3** SB var. 甚/疾.**5** SB reads 兼/張, cites Chen var. 張.**8** SB var. 是/見.*Additional Notes***8** There is disagreement about how to take the last line, whether it specifies the question or is the answer to a question: see Shi.**13.28–30** 自閬州領妻子卻赴蜀山行三首

11369–371; SB 13; Guo 25; Qiu 1101; Shi 124; Xin 226; Xiao 3117.

*Text***I.1** SB var. 揖揖 and 汨汨/汨汨.**II.2** SB var. 首/復.**5** SB var. 遙/棧.**13.31** 別房太尉墓

11368; SB 13; Guo 25; Qiu 1103; Shi 124; Xiao 3122.

13.32–36 將赴成都草堂途中有作先寄嚴鄭公五首

11363–367; SB 13; Guo 25; Qiu 1105; Shi 125; Xin 227; Xiao 3124.

Text

I.2 SB var. 真/直.

6 Guo reads 同/用.

III.1 Guo var. 青/寒; 水/沙.

2 Guo var. 橘/菱.

7 SB reads 豈/肯, var. 肯.

IV.6 SB var. 容/顏.

V.1 SB var. 館/官.

13.37 春歸

11380; SB 11; Guo 21; Qiu 1110; Shi 126; Xiao 3135.

Text

11 SB var. 且應/此身.

13.38 歸來

11388; SB 13; Guo 26; Qiu 1112; Xiao 3138.

Text

1 SB reads 過/適, var. 適.

5 SB var. 斟/開.

6 SB var. 著小冠/拭小盤; Guo reads 著小冠.

13.39 草堂

10744; Wyyh 314; SB 5; Guo 10; Qiu 1112; Xin 229; Xiao 3141.

Text

4 Wyyh reads 此/成.

21 Wyyh reads 猶/皆.

30 Wyyh reads 血流/濺血.

33 SB, Guo var. 人/鬼.

41 Guo reads 意/竟.

44 SB, Guo read 堞/屨.

48 SB var. 提榼壺/攜胡蘆; Wyyh reads 提/攜.

49 Wyyh reads 知/喜.

51 Wyyh reads 知/喜.

53 Wyyh reads 方/尚.

55 Wyyh reads 塵埃/風塵.

13.40 四松

10745; Wyyh 324; SB 5; Guo 10; Qiu 1116; Shi 126; Xin 230; Xiao 3151.

Text

12 SB reads 吝/愧; Guo var. 吝.

21 Wyyh reads 足為送老資, SB var.; Guo reads 足以送老資, var. 為.

28 Guo reads 慘慘/慘澹.

Additional Notes

21 Shen Hanguang 申涵光, cited in Qiu and reading 資/姿, suggests this refers to using the pines to make his coffin.

13.41 題桃樹

11194; SB 13; Guo 26; Qiu 1118; Xin 230; Xiao 3148.

Text

3 SB reads 餒/饋; Guo reads 食/實.

13.42 水檻

10746; SB 5; Guo 10; Qiu 1120; Shi 126; Xin 231; Xiao 3155.

Text

13 Guo reads 川林/臨川, var. 臨川.

13.43 破船

10747; SB 5; Guo 10; Qiu 1121; Shi 127; Xin 232; Xiao 3158.

Additional Notes

13 Qiu associates this with the so-called *juetou chuan* 掘頭船, a boat without a prow. It is hard to see how this fits the context.

13.44 奉寄高常侍

11337; SB 13; Guo 25; Qiu 1122; Xin 232; Xiao 3168.

Text

Title SB var. 寄高三十五大夫.

4 SB var. 價/駕.

13.45 贈王二十四侍御契四十韻

11382; SB 13; Guo 25; Qiu 1123; Shi 127; Xin 233; Xiao 3183.

Text

4 Qiu reads 但/俱.

9 SB var. 爾/子.

- 14 SB var. 病/疾.
 23 SB var. 霄/消.
 26 Guo reads 伏/有; this is an error.
 29 SB var. 即/則; Guo reads 即.
 46 SB var. 逢/邀.
 54 SB var. 忝/參.
 67 SB var. 慨/長.

Additional Notes

- 7–8 Guo takes this as referring to An Lushan's rebellion, but the more recent rebellion of Xu Zhidao in Chengdu seems more likely.
 41 Chen (812) is certainly correct that Pengkou 瀟口 is a mistake for Guankou 灌口.
 45 Here as in other poems addressed to officers with the surname Wang, it is not clear if *wanghou* 王侯 politely refers to the recipient as a “prince or count” (“princely”) or refers to the recipient politely as “Count Wang.”
 68 Shi argues that this is a rattan pillow.

13.46 登樓

11379; SB 11; Guo 21; Qiu 1130; Shi 128; Xiao 3162.

Text

- 3 SB, Guo var. 水流/色來.

13.47 寄邛州崔錄事

11390; SB 13; Guo 26; Qiu 1132; Xin 238; Xiao 3172.

Text

- 7 Guo, Qiu read 塵/煙; Qiu reads 際/外.

13.48 王錄事許修草堂貲不到聊小誌

11389; SB 13; Guo 26; Qiu 1133; Xiao 3174.

13.49 歸雁

11381; SB 11; Guo 21; Qiu 1134; Xin 239; Xiao 3175.

Text

- 1 Guo reads 春/東, var. 東.
 2 SB var. 走/定.
 4 Guo var. 向/正.

13.50–51 絕句二首

11354–55; SB 13; Guo 25; Qiu 1134; Xiao 3177.

13.52 寄司馬山人十二韻

11384; SB 13; Guo 26; Qiu 1136; Xin 239; Xiao 3179.

13.53–54 黃河二首

11385–386; SB 6; Guo 11; Qiu 1138; Xiao 3197.

*Text***II.1** Guo notes Zhao reads 南/西.**13.55** 揚旗

10750; SB 5; Guo 10; Qiu 1139; Xiao 3229.

*Text***1** SB, Guo var. 風/江.**7** SB, Guo var. 四/六.**9** Guo reads 掩/偃.**11** SB var. 衝/纏; Guo var. 衛/纏.**13.56–61** 絕句六首

11415–420; SB 13; Guo 26; Qiu 1141; Xiao 3218.

*Text***V.2** SB var. 到/刺.**13.62–65** 絕句四首

11421–424; SB 13; Guo 26; Qiu 1142; Xin 241; Xiao 3224.

*Text***II.1** SB reads 復/覆, var. 覆.*Additional Notes***IV.3** Following Qiu, Xin takes this as: “I can’t name them.”**13.66** 寄李十四員外布十二韻

11387; SB 13; Guo 26; Qiu 1145; Xin 242; Xiao 5517.

*Text***11** Guo reads 戲/試.**14** SB var. 日/自.**22** SB var. 宜/堪.

Additional Notes

3–4 As is often the case, we construe these lines differently according to where we assume they were written.

13.67 軍中醉歌寄沈八劉叟

11901; Qiu 1147; Shi 128; Xin 245; Xiao 3234.

This poem is attributed to Chang Dang 暢當 in *Wenyuan yinghua* 215 and has been preserved in the addendum to Du Fu's collected works. It is included in neither SB nor Guo.

13.68 丹青引 (贈曹將軍霸)

10729; Wyyh 339; SB 4; Guo 8; Qiu 1147; Shi 129; Xin 245; Xiao 3200.

Text

- 3** Wyyh reads 皆/雖.
4 Wyyh reads 猶/今.
9 Wyyh reads 年/中.
16 Wyyh reads 颯颯猶/颯爽來.
30 Wyyh reads 狀/相.
33 SB, Guo read 畫/畫.

13.69 韋諷錄事宅觀曹將軍畫馬圖

10727; Wyyh 339; SB 4; Guo 8; Qiu 1152; Shi 129; Xin 246; Xiao 3207.

Text

- 4** Wyyh reads 不/又.
5 Guo reads 會/曾.
9 Wyyh note has 盤 as a correction for 盪; Qiu reads 盤. The correction is based on line 7.
10 SB, Guo, Qiu read 飛/隨.
20 Wyyh reads 雜霞雪/動煙雪; Qiu follows Wyyh.
29 Wyyh var. 躍/驤.
33 Wyyh reads 邊/前.

Additional Notes

10 Qiu cites Wang Sishi who takes this as the nobility pursuing him in hopes to get a painting; Shi takes it as gifts of silk. I would understand it as the court ladies who, in the Tang, were so often used to escort those coming to and leaving a special audience.

13.70 送韋諷上閩州錄事參軍

10728; SB 4; Guo 8; Qiu 1156; Xin 247; Xiao 3214.

*Text***3** Guo var. 尚/哀.**4** Guo var. 年/載.**8** SB, Guo var. 賢俊愧為力.**13.71** 太子張舍人遺織成褥段

10751; SB 4; Guo 7; Qiu 1158; Shi 130; Xin 248; Xiao 3249.

13.72–73 憶昔二首

10735–36; Wyyh 350; SB 4; Guo 8; Qiu 1161; Xiao 3236.

*Text***I.4** Wyyh reads 馬/走.**9** Guo reads 心/身.**11** Wyyh reads 兵出/出兵, Guo var. 兵出/出兵; Wyyh reads 忘/當.**16** Wyyh reads 帝/地.**II.15** Wyyh reads 焚燒/燒焚.**22** Wyyh, Guo read 長/身; SB var. 長.

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The Poetry of Du Fu

14.1

寄董卿嘉榮十韻

聞道君牙帳，
 防秋近赤霄。
 下臨千雪嶺，
 4 卻背五繩橋。
 海內久戎服，
 京師今晏朝。
 犬羊曾爛熳，
 8 宮闕尚蕭條。
 猛將宜嘗膽，
 龍泉必在腰。
 黃圖遭污辱，
 12 月窟可焚燒。
 會取干戈利，
 無令斥候驕。
 居然雙捕虜，
 16 自是一嫖姚。
 落日思輕騎，
 高天憶射雕。

14.1

Sent to Sir Dong Jiarong: Ten Couplets

- I have heard that your ivory-pole tent,¹
 guards the west near high russet wisps.²
 You look out on a thousand snowy peaks,
 4 with your back to Five Rope Bridge.³
 In this seagirt world, long in uniform,
 in the capital court now goes on until late.
 Those dogs and sheep ran amok,⁴
 8 the palace gate-towers are still dismal.
 It is fitting for a fierce general to taste gall,⁵
 Dragon-spring must be at his waist.⁶
 The Yellow Plan has been fouled and shamed,⁷
 12 the moon-cave should be burnt up.⁸
 You should seize the advantage of arms,
 don't let their scouts act with impunity.
 At last, a pair of Barbarian-Snatching Generals,⁹
 16 you are naturally a Fleet Huo Qubing.¹⁰
 I think on you, light rider in the setting sun,
 recalling shooting eagles under high autumn skies.¹¹

1 The mark of a commander.

2 Literally “guards against autumn,” autumn being associated with the west and further being the season for raids. Dong Jiarong is clearly a commander of an army high in the mountains, defending against Tibetan incursions.

3 A suspended bridge, perhaps over the Min River.

4 This refers to the Tibetan occupation of Chang'an.

5 As King Goujian of Yue did to nurture his vow to revenge himself on Wu.

6 The name of a famous sword.

7 The capital.

8 The place in the west where the moon rests, here referring to the dwellings of the Tibetans.

9 The title conferred on the Eastern Han general Ma Wu. Du Fu here hopes that Dong Jiarong will be a second Ma Wu.

10 A famous Western Han general who fought the Xiongnu.

11 This refers to the Northern Qi general Hulü Guang. For the feat of shooting a large eagle, he was called the “Eagle-shooting Commander.”

雲臺畫形像，
20 皆為掃氛妖。

14.2

立秋雨院中有作

山雲行絕塞，
大火復西流。
飛雨動華屋，
4 蕭蕭梁棟秋。
窮途愧知己，
暮齒借前籌。
已費清晨謁，
8 那成長者謀。
解衣開北戶，
高枕對南樓。
樹濕風涼進，
12 江喧水氣浮。
禮寬心有適，
節爽病微瘳。
主將歸調鼎，
16 吾還訪舊丘。

The portraits painted for Cloud Terrace
 20 are all for sweeping away demonic vapors.

14.2

Composed in the Rainy Compound at the Beginning of Autumn

Mountain clouds move over this remote frontier,
 Antares once again flows to the west.¹
 Driving rain stirs the splendid roof,
 4 whistling in the wind, beams and rafters turn autumn.
 At road's end, a debt of gratitude to my true friend,
 in twilight years I borrow the chopsticks before me.²
 I have wasted my time paying my respects on clear mornings,
 8 how can I perfect plans for my superior?
 I untie my robes and open the north door,
 my relaxed pillow faces the southern tower.
 The trees are wet, the wind's cool comes in,
 12 the river is noisy, vapors float on the water.
 His relaxing courtesies feel agreeable to my heart,
 the season is brisk, my illness a little better.
 When the Commander returns to season the cauldron,³
 16 I will again visit my former hills.

1 Sign of early autumn.

2 That is, he serves as an adviser. In the wars that led to the founding of the Han dynasty, Zhang Liang borrowed Liu Bang's chopsticks to mark out a strategy for opposing Xiang Yu.

3 To become minister in the capital.

嚴武，軍城早秋

昨夜秋風入漢關，
朔雲邊雪滿西山。
更催飛將追驕虜，
莫遣沙場匹馬還。

14.3

奉和軍城早秋

秋風嫋嫋動高旌，
玉帳分弓射虜營。
已收滴博雲間戍，
更奪蓬婆雪外城。

14.4

院中晚晴懷西郭茅舍

幕府秋風日夜清，
澹雲疏雨過高城。
葉心朱實看時落，
4 階面青苔先自生。
復有樓臺銜暮景，
不勞鐘鼓報新晴。

Yan Wu, Early Autumn in the Army Quarter

Last night the autumn wind entered the passes of Han,
northland clouds and frontier snow fill the western mountains.
They hasten the Flying General even more to pursue the proud
barbarians,¹
to the sandy desert he will not allow a single horse to return.

14.3

A Companion Piece For “Early Autumn in the Army Quarter”

The autumn wind coils around stirring the high banners,
the commanders tent distributes bows to shoot barbarian camps.
We have already taken Dibo’s garrison in the clouds,²
next we will snatch Pengpo’s city beyond the snows.

14.4

Late Sunlight in the Compound, Thinking of My Thatched Cottage
in the Western Suburbs

At headquarters the autumn wind is cool night and day,
pale clouds and sparse rain pass the high city wall.
Red berries in the heart of leaves sometimes fall as I watch,
4 on the stairs’ surface green moss has already grown.
Also there are towers and terraces catching the evening light,
no need for bells and drums to announce the recent clearing.

1 Li Guang was the “Flying General” of the Western Han.

2 Dibo was a mountain near Weizhou, which Yan Wu had recaptured from the Tibetans.

浣花溪裏花饒笑，
8 肯信吾兼吏隱名。

14.5

宿府

清秋幕府井梧寒，
獨宿江城蠟炬殘。
永夜角聲悲自語，
4 中天月色好誰看。
風塵荏苒音書絕，
關塞蕭條行路難。
已忍伶俜十年事，
8 強移棲息一枝安。

14.6

到村

碧澗雖多雨，
秋沙先少泥。
蛟龍引子過，
4 荷芰逐花低。
老去參戎幕，
歸來散馬蹄。

At Washing-Flower Creek the flowers are full of smiles,¹
 8 will they believe I combine the names of clerk and recluse?

14.5

Staying Overnight at Headquarters

Clear autumn at headquarters, the tung tree by the well is cold,
 I spend the night alone in this river city, the wax torch dying.
 Through the long night the sound of the horn sadly speaks to itself,
 4 the color of the moon mid-sky is quite fine—but who looks at it?
 The dust of armies goes on and on, all news is cut off,
 in the dreariness of barrier passes, hard traveling.
 I have put up with rootless wandering, it's been this way ten years,
 8 I make myself move to take a roost on one secure branch.

14.6

Reaching the Village

Although it rained much on the emerald stream
 the autumn sands from before had little mud.
 Dragons pass by, leading their young,
 4 lotus and waternut flowers sink lower one by one.
 Getting old, I joined army headquarters,
 I gallop my horse going home.

1 That is, they are blooming at his thatched cottage in the western suburbs of Chengdu. This also suggests mockery (also *xiao* 笑) of Du Fu's claim to be both recluse and Yan Wu's subaltern at headquarters.

稻梁須就列，
 8 榛草即相迷。
 蓄積思江漢，
 疏頑惑町畦。
 暫酬知己分，
 12 還入故林棲。

14.7

村雨

雨聲傳兩夜，
 寒事颯高秋。
 挈帶看朱紱，
 4 開箱睹黑裘。
 世情只益睡，
 盜賊敢忘憂。
 松菊新霑洗，
 8 茅齋慰遠遊。

14.8

獨坐

悲愁迴白首，
 倚杖背孤城。

I needed to join the official ranks for my millet and rice,
 8 the underbrush now makes me lose my way.
 I have a store of longing for Yangzi and Han,
 careless and dull, these fields lead me astray.¹
 For a while I'll repay my true friend's portion for me,
 12 then I'll go back to lodge in my former groves.

14.7

Rain in the Village

The sound of rain has carried on for a pair of nights,
 season of cold, the high autumn sky whistles.
 I pick up my sash and look at my crimson apron,²
 4 open my trunk and eye my black furs.
 In the world as it is, the only thing to do is sleep more,
 but with raiders and marauders dare I forget cares?
 Pines and chrysanthemums, newly soaked and washed,
 8 a thatched studio consoles my far roaming.

14.8

Sitting Alone

In sorrow I turn my white head,
 I lean on my staff, my back to the lonely walls.

1 That is, the security of remaining in Chengdu shakes his resolve.

2 An anachronistic metonymy for office.

江斂洲渚出，
 4 天虛風物清。
 滄溟恨衰謝，
 朱紱負平生。
 仰羨黃昏鳥，
 8 投林羽翮輕。

14.9

倦夜

竹涼侵臥內，
 野月滿庭隅。
 重露成涓滴，
 4 稀星乍有無。
 暗飛螢自照，
 水宿鳥相呼。
 萬事干戈裏，
 8 空悲清夜徂。

14.10

陪鄭公秋晚北池臨眺

北池雲水闊，
 華館闢秋風。

The River draws back, isles and shoals appear,
 4 the heavens are empty, the things of the scene clear.
 In the vast dark I resent aging and decline;
 my crimson apron has betrayed my life.¹
 Looking up, I envy the evening birds,
 8 lodging in forests, their wings so light.

14.9

Weary at Night

The bamboo's cool intrudes into my bedroom,
 a wilderness moon fills the corner of the yard.
 The heavy dews begin to drip and trickle,
 4 sparse stars, suddenly there, then not.
 Flying in darkness, fireflies cast their own light,
 staying the night on the water, birds call to each other.
 All that happens amid the clash of arms—
 8 I grieve in vain that clear night forges on.

14.10

Accompanying the Duke of Zheng [Yan Wu] Gazing Out Over the Northern Pool Late on an Autumn Day

At the northern pool clouds and waters are broad,
 the splendid lodge opens to autumn's wind.

1 An anachronistic metonymy for office.

獨鶴先依渚，
 4 衰荷且映空。
 采菱寒刺上，
 蹋藕野泥中。
 素楫分曹往，
 8 金盤小徑通。
 萋萋露草碧，
 片片晚旗紅。
 杯酒霑津吏，
 12 衣裳與釣翁。
 異方初豔菊，
 故里亦高桐。
 搖落關山思，
 16 淹留戰伐功。
 嚴城殊未掩，
 清宴已知終。
 何補參軍乏，
 20 歡娛到薄躬。

14.11

遣悶奉呈嚴鄭公二十韻

白水魚竿客，
 清秋鶴髮翁。

- A lone crane had been by the isle from before,
 4 dying lotuses shine against the sky.
 Picking waternuts over the cold thorns,
 trampling lotus-root in wilderness mud.
 Pale oars go, divided in groups,
 8 golden plates come all along the small path.
 Flourishing, the dewy plants are emerald,
 sheet by sheet, the late afternoon flags are red.
 A cup of ale graces the clerk at the crossing,
 12 clothes are given to an old fisherman.
 In this strange land the gorgeous chrysanthemums begin,
 in my home village too the tung trees are tall.
 The falling of leaves, thoughts of barrier mountains,
 16 lingering here, deeds of battle to be done.
 City under curfew, but not yet locked up,
 we already know to end the pure feast.
 How could I amend the Adjutant's deficiencies?—
 20 yet these pleasures come to my humble person.

14.11

Expelling Melancholy, Respectfully Presented to Yan, Duke of Zheng:
 Twenty Couplets

White waters, sojourner with a fishing rod,
 clear autumn, old man with crane-white hair.

胡為來幕下，
4 祇合在舟中。
黃卷真如律，
青袍也自公。
老妻憂坐痺，
8 幼女問頭風。
平地專欹倒，
分曹失異同。
禮甘衰力就，
12 義忝上官通。
疇昔論詩早，
光輝仗鉞雄。
寬容存性拙，
16 剪拂念途窮。
露裊思藤架，
煙霏想桂叢。
信然龜觸網，
20 直作鳥窺籠。
西嶺紆村北，
南江繞舍東。
竹皮寒舊翠，
24 椒實雨新紅。
浪簸船應坼，
杯乾甕即空。

- Why did I come here to headquarters,
 4 when I should just be in a boat?
 The yellow scrolls are truly like laws,¹
 but even the blue robes come back from the office.²
 My wife worries I will have aches from sitting,
 8 my young daughter asks me about my headaches.
 On level ground I specialize in tottering,
 others take sides, failing to agree.
 Your gracious treatment makes me willingly apply my waning energies,
 12 your sense of right shames my friendship with a senior official.³
 Long ago we early discussed poetry,
 now glorious, you dominate by grasping the axe.⁴
 Your generous tolerance lets me keep my natural clumsiness,
 16 you are concerned for my desperate straits, trimming and brushing me.⁵
 When the dew drips, I think of my wisteria trellis,
 when mist billows, I fancy cinnamon groves.⁶
 Truly, a tortoise that ran into the net,
 20 indeed a bird peering out of a cage.
 The western ridges wind north of my village,
 the river to the south bends east of my cottage.
 Bamboo skin, in the cold has its former azure,
 24 pepper berries, freshly red in the rain.
 Tossed in waves, my boat will surely split,
 the cup is dry, the jug is empty.

1 The yellow scrolls record an official's achievements and failures.

2 Blue robes belong to lower-ranked officials.

3 Du Fu is politely suggesting that he is an embarrassment to Yan Wu.

4 The sign of Yan Wu's position as commander of the army in Shu.

5 "Trimming and brushing" refers to Yan Wu's having recommended Du Fu for position.

6 That is, he longs for a retired life at his thatched cottage.

藩籬生野徑，
 28 斤斧任樵童。
 束縛酬知己，
 蹉跎效小忠。
 周防期稍稍，
 32 太簡遂匆匆。
 曉入朱扉啟，
 昏歸畫角終。
 不成尋別業，
 36 未敢息微躬。
 烏鵲愁銀漢，
 駑駘怕錦幃。
 會希全物色，
 40 時放倚梧桐。

14.12-14

送舍弟穎赴齊州三首

I

岷嶺南蠻北，
 徐關東海西。
 此行何日到，
 4 送汝萬行啼。

- Through my hedge has appeared a wilderness path,
 28 I let young woodcutters ply their hatchets.
 I have put myself in bondage to repay my true friend,
 time slips by as I exert minor loyalty.
 I hope to take careful precautions just a bit,
 32 but I'm too slipshod, always scrambling.
 When I enter in the morning, the vermilion door opens,¹
 returning at dusk, the painted horn finishes.
 I'm not able to make it back to my estate,
 36 I have not dared let my humble person rest.
 The magpie worries about the River of Stars,²
 the worn-out nag fears the brocade covering.³
 I hope to to keep my creaturely nature intact,
 40 sometime I will be released to lean against my tung tree.

14.12–14

Seeing Off My Brother Ying On His Way to Qizhou

I

- Min's peak lies north of the southern Mon,
 Xu Pass lies just west of the Eastern Sea.
 What day will you reach there on your journey?—
 4 I see you off with ten thousand strands of tears.

1 Of headquarters.

2 Perhaps over the obligation to form a bridge across it on the Seventh Eve.

3 That is, it fears being charged with undertaking a distant journey.

絕域惟高枕，
清風獨杖藜。
危時暫相見，
8 衰白意都迷。

II

風塵暗不開，
汝去幾時來。
兄弟分離苦，
4 形容老病催。
江通一柱觀，
日落望鄉臺。
客意長東北，
8 齊州安在哉。

III

諸姑今海畔，
兩弟亦山東。
去傍干戈覓，
4 來看道路通。
短衣防戰地，
匹馬逐秋風。
莫作俱流落，
8 長瞻碣石鴻。

In a remote region I only rest aloof from things,
 in the clear breeze I lean on my cane alone.
 In times of peril we saw each other a brief while,
 8 aging, white-haired, our minds both in a daze.

II

Dust in the wind darkens without clearing away,
 you go off, but when will you come again?
 For brothers separation is bitter,
 4 age and illness hasten the change in my looks.
 The river passes through to One Pillar Pavilion,¹
 the sun sets on Gazing Homeward Terrace.²
 My sojourner's thoughts will be ever in the northeast:
 8 where indeed is Qizhou?

III

All our aunts now live by the sea,
 two of our brothers live East of the Mountains.
 You go off to find them near the clash of arms,
 4 coming back, look to see if the roads are passable.
 Short robes, a place where they defend embattled land,³
 a single horse moving with autumn's wind.
 Let us not both drift about, down and out,
 8 I will ever spy for the swan from Jie Rock.⁴

1 A famous site in Jingzhou.

2 In Chengdu.

3 "Short robes" essentially refers to commoners, but here conscript commoners.

4 That is, a letter from the east. Qiu suggests this is a figure for his brothers themselves.

14.15

嚴鄭公階下新松(得霑字)

弱質豈自負，
移根方爾瞻。
細聲聞玉帳，
4 疏翠近珠簾。
未見紫煙集，
虛蒙清露霑。
何當一百丈，
8 欹蓋擁高簷。

14.16

嚴鄭公宅同詠竹(得香字)

綠竹半含籜，
新梢纔出牆。
色侵書帙晚，
4 陰過酒樽涼。
雨洗娟娟淨，
風吹細細香。
但令無剪伐，
8 會見拂雲長。

14.15

The Young Pine by the Stairs of Yan, Duke of Zheng
(I got the rhyme *zhan*)

- With such frail substance how can you be sure of yourself?—
now that your roots are transplanted people look at you.
Your faint sounds can be heard in the ivory tent,
4 you sparse azure lies near the beaded curtains.
You have never seen the purple mist gather,¹
you merely receive the moisture of clear dew.
When will you be a hundred yards tall,
8 a leaning canopy hugging the high eaves?

14.16

At the Residence of Yan, Duke of Zheng, We All Write on Bamboo
(I got the rhyme *xiang*)

- The green bamboo half retain their sheaths,
new tips are just rising over the wall.
Their colors cross onto the book wrappers late in day,
4 their shadows pass the ale cups cool.
The rains wash them charmingly pure,
the wind blows their faint, faint fragrance.
If only you do not have them cut away,
8 someday you will see them so tall that they brush the clouds.

1 This should be the aura of the palace.

14.17

晚秋陪嚴鄭公摩訶池泛舟(得溪字)

湍駛風醒酒，
 船迴霧起堤。
 高城秋自落，
 4 雜樹晚相迷。
 坐觸鴛鴦起，
 巢傾翡翠低。
 莫須驚白鷺，
 8 為伴宿清溪。

14.18

奉觀嚴鄭公廳事岷山沱江畫圖十韻

沱水臨中座，
 岷山到北堂。
 白波吹粉壁，
 4 青嶂插雕梁。
 直訝杉松冷，
 兼疑菱荇香。
 雪雲虛點綴，
 8 沙草得微茫。

14.17

Late Autumn, Accompanying Yan, Duke of Zheng, Sailing on Maha Pool (I got the rhyme *xi*)¹

- The swirling currents race, the wind sobers me from ale,
 the boat turns, fog rises over the embankment.
 High walls, autumn strips the leaves,
 4 trees of mixed kinds, late in the day we grow lost.
 Their places bumped, mandarin ducks rise,
 their nests tipping over, kingfishers fly low.
 No need to alarm the white egrets,
 8 they spend the night on the clear creek as our companions.

14.18

Viewing a Painting of Min Mountain and the Tuo River in the Courtroom of Yan Wu, Duke of Zheng: Ten Couplets

- The River Tuo hangs over the midst of the guests,
 Min Mountain has come to the northern hall.
 White-capped waves blow on plaster walls,
 4 green cliffs are stuck between carved beams.
 I was just exclaiming at the chill from pines and fir,
 and it seemed that water-chestnuts were fragrant as well.
 Snow clouds, in flux, adorn the scene,
 8 and the plants in the sand lend a distant blur.

1 Note: "The pool is in the precincts of the district office. It was made by Maha Xiao and thus got its name" 池在府內蕭摩訶所開因是得名。

嶺雁隨毫末，
 川蛻飲練光。
 霏紅洲蕊亂，
 12 拂黛石蘿長。
 暗谷非關雨，
 丹楓不為霜。
 秋成玄圃外，
 16 景物洞庭旁。
 繪事功殊絕，
 幽襟興激昂。
 從來謝太傅，
 20 丘壑道難忘。

14.19-20

過故斛斯校書莊二首

I

此老已云歿，
 鄰人嗟未休。
 竟無宣室召，
 4 徒有茂陵求。
 妻子寄他食，
 園林非昔遊。

- Geese on summits follow the brush-tip,
 on the river a rainbow drinks light from white silk.¹
 A sifting haze of red, isle blossoms in confusion,
 12 a brushing of eyebrow-black, rock-vines stretch long.
 The darkened valley, not so on account of rain,
 red maples not due to the frost.
 Autumn harvest, beyond Xuanpu,²
 16 the things of the scene, from beside Lake Dongting.
 As a work of painting, the achievement is rare,
 the reclusive heart is stirred in a rousing way.
 Long ago for Grand Tutor Xie
 20 the Way in his hills and ravines was hard to forget.³

14.19–20

Passing By the Estate of the Late Editing Clerk Husi⁴

I

- This old man has already passed away,
 the neighbors have not ceased sighing for him.
 In the end, no summons to Xuanshi Hall,⁵
 4 there was only a quest, as at Maoling.⁶
 His wife and children board with others,
 no excursions in gardens and groves as before.

1 “White silk” refers to a river.

2 Xuanpu was a section of the Kunlun Range, the dwelling of the immortals.

3 Yan Wu is being compared to *Xie An who, though serving in court, missed the landscape around his villa where he had earlier lived in seclusion.

4 SB original note: “An old Confucian in great difficulty, he was sick in Yong and Shu; I sigh that he was given an office only after he passed away” 老儒艱難時病于庸蜀歎其歿後方授一官。Wyyh note: “He was given an office only after he passed away; his given name was Rong” 沒後方受一官公名融。

5 *Jia Yi was summoned back from exile so that the Han Emperor could consult with him.

6 When the poet *Sima Xiangru was sick and dying Emperor Wu of the Han sent an envoy to collect his writings. Qiu suggests this refers to his posthumous appointment as editing clerk.

空堂總帷在，
8 浙浙野風秋。

II

燕入非旁舍，
鷗歸祇故池。
斷橋無復板，
4 臥柳自生枝。
遂有山陽作，
多慚鮑叔知。
素交零落盡，
8 白首淚雙垂。

14.21

懷舊

地下蘇司業，
情親獨有君。
那因喪亂後，
4 便有死生分。
老罷知明鏡，
悲來望白雲。
自從失詞伯，
8 不復更論文。

In the empty hall the funeral hangings remain¹
 8 flapping in the autumn of wind in the wilds.

II

The swallows enter no nearby cottage,²
 gulls return only to their former pool.
 No planks are restored on the broken bridge,
 4 a willow, laid flat, still grows branches.
 Then I compose one of those Shanyang pieces,³
 I am put to great shame by how well Bao Shu knew me.⁴
 All my real friends have fallen away,
 8 white-haired, a pair of tears falls.

14.21

Thinking of a Late Friend⁵

Under the ground, Su, Director of Studies,⁶
 in closeness of feeling there is only you.
 How is it, after so much war and destruction,
 4 we happen now to be parted by death?
 I can tell from the clear mirror that I now am truly old,
 sadness comes, I gaze on white clouds.
 Ever since I lost the elder of letters,
 8 never again will I discuss literature.

1 This was a curtain hiding the coffin.

2 That is, the swallows return to Husi's house.

3 Referring to Xiang Xiu's *fu* on passing by Xi Kang's dwelling after the latter's death.

4 The great *Spring and Autumn Annals* period minister of Qi, Guan Zhong, was recommended by his friend Master Bao.

5 Original note: "He was previously named Yu, but to avoid a taboo with the emperor's name, he changed his name to Yuanming" 公前名預緣避御諱改名源明。

6 Su Yuanming.

14.22

哭台州鄭司戶蘇少監

故舊誰憐我，
平生鄭與蘇。
存亡不重見，
4 喪亂獨前途。
豪俊何人在，
文章掃地無。
羈遊萬里闊，
8 凶問一年俱。
白日中原上，
清秋大海隅。
夜臺當北斗，
12 泉路竄東吳。
得罪台州去，
時危棄碩儒。
移官蓬閣後，
16 穀貴歿潛夫。
流慟嗟何及，
銜冤有是夫。
道消詩發興，
20 心息酒為徒。

14.22

Weeping for Revenue Manager Zheng of Taizhou and Vice-Director Su

- Who of my old friends really cared about me?—
 for my whole life it was Zheng and Su.
 The living and dead will not meet again,
 4 in war and destruction I go ahead on the road alone.
 Of our finest who remains?—
 the earth has been swept bare of literature.
 In my voyage through a vast ten thousand leagues
 8 the ill tidings came together in a single year.
 One, in broad daylight on the central plain;
 one, in clear autumn by the great sea's corner.
 The Terrace of Night faces the Northern Dipper,¹
 12 the road to the underworld, faint in Eastern Wu.²
 Found guilty, Zheng went off to Taizhou,
 in a time of peril they rejected a grand Confucian scholar.
 After they shifted Su's office to Penglai Palace,³
 16 grain was expensive, and the recluse perished.
 What good does it do to burst into tears?—
 there were these men who suffered such wrongs.
 Hopes dashed, the mood came for poems,⁴
 20 the mind blank, ale was our companion.

1 The Terrace of Night is here the tomb of Su Yuanming.

2 Referring to Zheng Qian.

3 The location of the Library of which Su was Vice-Director.

4 "My hopes dashed," literally "my Way is reduced," generally refers to failed aims, in this case probably political advancement.

許與才雖薄，
追隨跡未拘。
班揚名甚盛，
24 嵇阮逸相須。
會取君臣合，
寧詮品命殊。
賢良不必展，
28 廊廟偶然趨。
勝決風塵際，
功安造化爐。
從容詢舊學，
32 慘澹閱陰符。
擺落嫌疑久，
哀傷志力輸。
俗依綿谷異，
36 客對雪山孤。
童稚思諸子，
交朋列友于。
情乖清酒送，
40 望絕撫墳呼。
瘡痍餐巴水，
瘡痍老蜀都。
飄零迷哭處，
44 天地日榛蕪。

- They thought well of me, though my talent was meager,
 in our fellowship, my actions were unrestrained.
 The fame of Ban and Yang flourished greatly,¹
 24 Xi and Ruan, untrammelled, counted on each other.²
 Had they happened to find concord between ruler and officer,
 why would they have weighed differences in rank?
 The worthy and good are not necessarily successful,
 28 only by luck does one scurry in the halls of state.
 A victory was decided in war's dust,
 the deed settled the Forge of Creation.³
 Su, at ease, sought out his former studies;
 32 Zheng, in depression, hid his "Secret Tallies."⁴
 Brushed away, long regarded with suspicion and dislike,
 what makes me miserable is how their goals slip away.
 For customs, I follow the strange ways of Mian's valleys,
 36 a sojourner, I face the snowy mountains alone.
 As a youth I admired these two masters,
 among acquaintances I ranked them as true friends.
 Heart's wish gone awry to send them off with clear ale,
 40 and I despair of being able to sweep their grave-mounds, crying out.⁵
 With malaria and diabetes, I dine by Ba's waters,
 among wounds, I grow old in Shu's capital.
 Cast adrift, I can't find the place to weep,
 44 Heaven and Earth grow daily more covered with weeds and scrub.

1 The writers Ban Gu and *Yang Xiong, here referring to Zheng and Su. This follows from line 19.

2 The eccentric drinkers *Xi Kang and *Ruan Ji, referring to Zheng and Su. This follows from line 20.

3 This refers to Suzong's victory over the rebels. According to Zhuangzi, Heaven and Earth are a forge, and Creation, the smith.

4 A work of military strategy. Zheng Qian was in exile.

5 The services due to the dead.

14.23

別唐十五誠，因寄禮部賈侍郎（賈至）

九載一相逢，
百年能幾何。
復為萬里別，
4 送子山之阿。
白鶴久同林，
潛魚本同河。
未知棲集期，
8 衰老強高歌。
歌罷兩淒惻，
六龍忽蹉跎。
相視髮皓白，
12 況難駐羲和。
胡星墜燕地，
漢將仍橫戈。
蕭條四海內，
16 人少豺虎多。
少人慎莫投，
多虎信所過。
飢有易子食，
20 獸猶畏虞羅。

14.23

Parting from Tang Jie (15), by Whom I Send this to Jia Zhi,
Vice-Director of the Board of Rites

- If we meet just once in every nine years,
how often will it be in life's hundred?
Again we part ten thousand leagues
4 as I see you off to the folds of the mountains.
White cranes, long in the same woods,
fish deep underwater, always in the same river.
Not knowing when I will share your hermit's roost,
8 I force myself, feeble and old, to sing out.
The song is finished, we both are gloomy,
as the sun's six dragons slip suddenly away.
Looking at each other, hair gleaming white,
12 yet worse, we cannot halt Xihe.¹
The star of the Hu has fallen in Yan,²
but Han generals still brandish their pikes.³
Within this dreary sea-girt world
16 people grow few, wild dogs and tigers, many.
Take care not to lodge where there are few people,
many tigers may truly be passed by.
Among the starving, they sometimes trade children to eat,
20 even wild beasts still fear the hunters' nets.

1 The goddess who drives the sun's carriage.

2 This refers to the death of Shi Chaoyi, then one of the commanders of the rebellion.

3 Probably a reference to Pugu Huai'en, then a loyalist general, who sought to prolong conflict for his own interests.

子負經濟才，
 天門鬱嵯峨。
 飄飄適東周，
 24 來往若崩波。
 南宮吾故人，
 白馬金盤陀。
 雄筆映千古，
 28 見賢心靡他。
 念子善師事，
 歲寒守舊柯。
 為吾謝賈公，
 32 病肺臥江沱。

14.24

初冬

垂老戎衣窄，
 歸休寒色深。
 漁舟上急水，
 4 獵火著高林。
 日有習池醉，
 愁來梁甫吟。
 干戈未偃息，
 8 出處遂何心。

- You bear talents to manage government,
 the emperor's gates rise towering.
 Tossed along, you are going to eastern Zhou,¹
 24 back and forth like a tumbling wave.
 In the southern palace my old friend²
 has a white horse with golden trappings.
 His mighty brush shines through all time,
 28 his heart has no other thought than to meet worthy men.
 I think on how you are good at taking a teacher,
 in the cold of the year you keep to your former bough.
 Greet Lord Jia on my behalf,
 32 with sick lungs I lie by the tributaries of the river.

14.24

Early Winter

- Getting old, my army uniform is tight,³
 the look of cold weather is deep when I go home to rest.
 Fishing boats go up against swift currents,
 4 hunting fires are lit in the tall forests.
 Daily I get drunk by the Xi's pool,⁴
 when sadness comes, the "Liangfu Song."⁵
 The clash of armies has still not stopped,
 8 serving or retiring, which heart's desire to follow?

1 Luoyang.

2 Referring to the Board of Rites where Jia Zhi was employed.

3 Yan Wu was a military commissioner, so members of his staff were technically military officials.

4 The Xi family pool was in Xiangyang, where the Jin governor *Shan Jian always got drunk. This probably refers to outings with Yan Wu.

5 The "Liangfu Song" was a favorite of *Zhuge Liang, the minister of the Shu ruler Liu Bei in the Three Kingdoms period.

14.25-27

觀李固請司馬弟山水圖三首

I

簡易高人意，
匡床竹火爐。
寒天留遠客，
4 碧海掛新圖。
雖對連山好，
貪看絕島孤。
群仙不愁思，
8 冉冉下蓬壺。

II

方丈渾連水，
天台總映雲。
人間長見畫，
4 老去恨空聞。
范蠡舟偏小，
王喬鶴不群。
此生隨萬物，
8 何路出塵氛。

14.25–27

Looking At the Landscape Paintings that Li Gu Requested of His
Younger Brother, the Assistant

I

This noble man's mood is simple and plain,
a square couch, a brazier with burning bamboo.
In cold weather he detains a visitor from afar,
4 and hangs a new picture of the emerald sea.
Although it is fine to face linked mountains,
he craved to look at remote isles standing alone.
The flocks of immortals have no worries
8 and gradually descend to Penglai.

II

Fangzhang, continuous waters all around,¹
Tiantai shining through the clouds everywhere.
In the mortal world we always see paintings,
4 getting old, I hate just hearing about such places.
Fan Li's boat is quite small,²
Qiao the Prince's crane does not join flocks.³
This life follows along with all things,
8 what road will take me out of the clouds of dust?

1 Fangzhang was one of the immortal isles.

2 *Fan Li

3 *Wangzi Qiao.

III

高浪垂翻屋，
 崩崖欲壓床。
 野橋分子細，
 4 沙岸繞微茫。
 紅浸珊瑚短，
 青懸薜荔長。
 浮查並坐得，
 8 仙老暫相將。

14.28

至後

冬至至後日初長，
 遠在劍南思洛陽。
 青袍白馬有何意，
 4 金谷銅駝非故鄉。
 梅花欲開不自覺，
 棣萼一別永相望。
 愁極本憑詩遣興，
 8 詩成吟詠轉淒涼。

III

- The high waves are almost toppling the roof,
 collapsing cliffs are going to press down on the couch,
 The wilderness bridge can be distinguished in detail,
 4 the sandy banks wind into a vague blur.
 Red steeping, coral branches short,
 green suspended, hanging moss long.
 The floating raft can seat two,¹
 8 let the old immortal take me with him right away.

14.28

After the Solstice

- After the winter solstice has arrived the days begin to get longer,
 far off in Jiannan, I am longing for Luoyang.
 A blue robe and white horse, what do they matter to me?—²
 4 they are not my home, with its Golden Valley and the bronze camels.³
 The plum blossoms are about to open, but I don't notice them,
 for once parted from the sugarplum calyx I am ever gazing.⁴
 At sorrow's height I always rely on poems to vent my mood,
 8 when a poem is done and I chant it, I get even more gloomy.

1 *Riding the raft.

2 The marks of serving at headquarters in Chengdu.

3 Golden Valley is near Luoyang and the Han bronze camels were a famous site in the city.

4 *Sugarplum.

14.29

寄賀蘭鈺

朝野歡娛後，
 乾坤震蕩中。
 相隨萬里日，
 4 總作白頭翁。
 歲晚仍分袂，
 江邊更轉蓬。
 勿云俱異域，
 8 飲啄幾回同。

14.30

See Note

14.31

正月三日歸溪上有作簡院內諸公

野外堂依竹，
 籬邊水向城。
 蟻浮仍臘味，
 4 鷗泛已春聲。
 藥許鄰人斲，
 書從稚子擎。

14.29

Sent to Helan Xian

After the pleasures of court and wilds,
 we are amid the great shaking of Earth and Heaven.
 We went one after the other through days of myriad-league travels,
 4 and have both become white-haired old men.
 Late in the years our sleeves have parted once more,
 once again, a dandelion puff tossed along by the river.
 Don't think about how in a strange land
 8 we were together a few times nibbling and drinking.

14.30

See Note

14.31

A Composition Returning to My Creek on the Third Day of the First
 Month, a Message to the Gentlemen of the Official Compound

Out in the wilds my hall rests by bamboo,
 beside the hedge the waters head toward the city.
 Lees afloat, still the flavor of winter ale,
 4 gulls bouyant, already voices of spring.
 I permit my neighbor to dig out herbs,
 I have my children carry my books.

白頭趨幕府，
8 深覺負平生。

14.32

弊廬遣興奉寄嚴公

野水平橋路，
春沙映竹村。
風輕粉蝶喜，
4 花暖蜜蜂喧。
把酒宜深酌，
題詩好細論。
府中瞻暇日，
8 江上憶詞源。
跡忝朝廷舊，
情依節制尊。
還思長者轍，
12 恐避席為門。

14.33

營屋

我有陰江竹，
能令朱夏寒。

White-haired, I dash here and there at headquarters,
8 deeply sensing I have betrayed my life.

14.32

Expressing what Stirred Me at My Broken-down Hut: Respectfully Sent
to Lord Yan

Wilderness waters level with the bridge road,
spring sands shine by a village in bamboo.
The breeze is light, powdery butterflies delight,
4 the flowers warm, honey bees make noise.
Taking ale in hand, it is fitting to pour fully,
writing poems, I like to discuss them in detail.
If at headquarters you catch sight of a day of leisure
8 recall being the fountainhead of verse by the river.
My traces make me unworthy before my old friend from court,
but my feelings rest with the exalted commissioner.
Then I think on the carriage track of my superior,
12 fearing he will avoid a gate made with a mat.¹

14.33

Working on the House

I had bamboo that cast shade on the river,
and could make even red summer cold.

1 In the Western Han, Chen Ping was so poor that he used a worn-out mat as his gate, but was nevertheless visited by great men in their carriages.

陰通積水內，
 4 高入浮雲端。
 甚疑鬼物憑，
 不顧剪伐殘。
 東偏若面勢，
 8 戶牖永可安。
 愛惜已六載，
 茲晨去千竿。
 蕭蕭見白日，
 12 洶洶開奔湍。
 度堂匪華麗，
 養拙異考槃。
 草茅雖雜葺，
 16 衰疾方少寬。
 洗然順所適，
 此足代加餐。
 寂無斤斧響，
 20 庶遂憩息歡。

14.34

除草

草有害於人，
 曾何生阻修。

Their shadows reached down into deep waters,
 4 their heights entered edges of drifting clouds.
 I strongly suspected goblins were lurking there
 and cut them away without a second thought.
 To the east now follows the lay of the land,
 8 I will feel always secure by the window.
 I hung onto them fondly for six whole years,
 this morning I got rid of a thousand canes.
 In the whistling wind I can see the bright sun,
 12 surging waters reveal the swift flood.
 I planned my hall not aiming for splendor,
 nurturing simplicity differs from “the recluse’s joy.”¹
 Though only grass and rush have been cut for the thatching,
 16 old and sick, I now feel a bit more relaxed.
 Content, I can go with what suits me,
 this is enough to replace eating more.
 It is still now, no echoes from the axe,
 20 and I hope to achieve the delights of repose.

14.34

Getting Rid of Thornplants²

There are plants that do harm to people,
 when do they ever grow in remote, hard to reach spots?

1 “The recluse’s joy,” *kaopan* 考槃, comes from the interpretation of the *Shi* poem of the same name. Du Fu seems to be acknowledging that his “recluse’s” dwelling is near the city.

2 Original note: “This is getting rid of the *qian* plant” 去蕺草也. The *qian* 蕺 is a thorny plant which produces a swelling when it touches the skin.

其毒甚蜂蠆，
4 其多彌道周。
清晨步前林，
江色未散憂。
芒刺在我眼，
8 焉能待高秋。
霜露一霑凝，
蕙葉亦難留。
荷鋤先童稚，
12 日入仍討求。
轉致水中央，
豈無雙釣舟。
頑根易滋蔓，
16 敢使依舊丘。
自茲藩籬曠，
更覺松竹幽。
芟夷不可闕，
20 疾惡信如讎。

- Their poison is worse than bees or wasps,
 4 they are so numerous they fill the roadside.
 In cool dawn I walked through the woods in front,
 the look of the river did not dispel my melancholy.
 These thorns were right before my eyes,
 8 how could I wait until autumn was at its height?
 Once the frost and dew soak and freeze,
 even the leaves of the basil cannot be saved.¹
 Hoe over shoulder, I went ahead of my boy,
 12 when the sun went in, we were still attacking them.
 We transported them into the middle of the river,
 of course we had a pair of fishing boats.
 The stubborn roots easily grow new creepers,
 16 dare I let them stay on the hills of my home?
 After this, my hedge affords a wide view,
 and I feel that the pines and bamboo are even more secluded.
 Cutting them away should not be overlooked,
 20 truly I hate their evil like an enemy.

Around this time Du Fu was given an honorary appointment on the Board of Works that allowed him to wear the red cord of his office. He also seems to have resigned his position on Yan Wu's staff.

1 That is, if he tries to get rid of them after the plants wither in autumn, it will be hard to tell them apart from desirable plants.

14.35-39

春日江村五首

I

農務村村急，
春流岸岸深。
乾坤萬里眼，
4 時序百年心。
茅屋還堪賦，
桃源自可尋。
艱難昧生理，
8 漂泊到如今。

II

迢遞來三蜀，
蹉跎有六年。
客身逢故舊，
4 發興自林泉。
過懶從衣結，
頻遊任履穿。
藩籬頗無限，
8 恣意向江天。

14.35–39

River Village on a Spring Day

I

In village after village farm work is urgent,
spring currents grow deeper on shore after shore.
Heaven and Earth, eyes that see thousands of leagues;
4 in the sequence of seasons, heart of life's hundred years.
I can still write poems on my thatched cottage,
Peach Blossom Spring can of course be sought.
In troubled times, blind to making a living,
8 I've drifted on to the ways things are now.

II

From far, far away I came to Shu,
and now six years have slipped away.
As a sojourner I meet old friends,
4 my elation, brought out by woods and streams.
Excessively lazy, I let my clothes go patched,
often roaming, I don't care if my shoes are worn through.
My hedge is especially unbounded,
8 letting my thoughts run free, I face the river skies.

III

種竹交加翠，
栽桃爛熳紅。
經心石鏡月，
4 到面雪山風。
赤管隨王命，
銀章付老翁。
豈知牙齒落，
8 名玷薦賢中。

IV

扶病垂朱紱，
歸休步紫苔。
郊扉存晚計，
4 幕府愧群材。
燕外晴絲卷，
鷗邊水葉開。
鄰家送魚鼈，
8 問我數能來。

V

群盜哀王粲，
中年召賈生。

III

I planted bamboo, crisscrossing increased their azure,
 I set out peach trees, a dazzle of pink.
 Lingering in mind, the moon in Stone Mirror,¹
 4 reaching my face, wind from the Mountains of Snow.
 The crimson brushes follow from royal command,²
 the silver seal is entrusted to an aging man.
 How could they know that my teeth have fallen,
 8 that my name would be a flaw among the presented worthies?

IV

My sick body supported, I have red cords hanging,³
 coming home on leave, I tread purple moss.
 At my gate on the outskirts I have plans for my late years,
 4 put to shame by the many talents at headquarters.
 Beyond the swallows sunlit floss curls,
 beside the gulls leaves of water-plants open.
 Neighboring households send fish and turtles
 8 and ask me if I could come see them often.

V

Bands of brigands made Wang Can lament,⁴
 in his middle years Jia Yi was called to court.⁵

1 The Stone Mirror was one of the sites of Chengdu.

2 A pair of crimson brushes marks his position in the Secretariat.

3 The mark of office.

4 *Wang Can.

5 *Jia Yi.

登樓初有作，
 4 前席竟為榮。
 宅入先賢傳，
 才高處士名。
 異時懷二子，
 8 春日復含情。

14.40

See Notes

14.41

春遠

肅肅花絮晚，
 菲菲紅素輕。
 日長唯鳥雀，
 4 春遠獨柴荆。
 數有關中亂，
 何曾劍外清。
 故鄉歸不得，
 8 地入亞夫營。

14.42-44

See Notes

- Climbing a tower, Wang first made a composition,
 4 bringing his mat forward, Jia ended up in glory.
 Their houses entered the biographies of former worthies,
 their talent was greater than the fame of retired gentlemen.
 In different times my thoughts have turned to these two,
 8 and on a spring day again I hold in my feelings.

14.40

See Notes

14.41

Spring Goes Far Away

- In the stillness the willow flower floss grows late,
 a sifting flurry, red and white toss lightly.
 As days lengthen, just the sparrows,
 4 spring goes far away, only my ramshackle house.
 Often there is fighting Within-the-Passes,
 and when was Jianwai ever peaceful?¹
 I cannot get to return to my homeland,
 8 the place is now in Yafu's camp.²

14.42–44

See Notes

1 Sichuan, where Du Fu was at the time.

2 Zhou Yafu was the general of Han Wendi, famous for his discipline and Thinwillow Camp near Chang'an. Zhou Yafu here probably refers to Guo Ziyi who fortified the area near Fengtian in 765 to defend against attacks by the Tanguts and Tibetans.

14.45-47

三韻三篇

I

高馬勿唾面，
 長魚無損鱗。
 辱馬馬毛焦，
 4 困魚魚有神。
 君看磊落士，
 不肯易其身。

II

蕩蕩萬斛船，
 影若揚白虹。
 起檣必椎牛，
 4 掛席集眾功。
 自非風動天，
 莫置大水中。

III

烈士惡多門，
 小人自同調。

14.45–47

Three-Couplet Poems

I

Don't spit in the face of a noble horse,
don't harm the scales of a big fish.
If you shame the horse, its pelt will grow scruffy,
4 if you distress the fish, the fish has divine powers.
Just look at the high-minded gentleman,
he won't treat his person lightly.

II

Mighty, that boat of ten thousand tonnes,
its reflection like a white halo rising around the moon.
When they raise the mast, they always bludgeon an ox,¹
4 to hoist the sail, they assemble the labor of a crowd.
Unless there's a wind that shakes the heavens,
don't put it into deep water.

III

The ardent gentleman hates many kinds of things,
the lesser naturally just go along.

1 The mast is raised when the boat is ready to set out. An ox is sacrificed for the voyage.

名利苟可取，
4 殺身傍權要。
何當官曹清，
爾輩堪一笑。

14.48

天邊行

天邊老人歸未得，
日暮東臨大江哭。
隴右河源不種田，
4 胡騎羌兵入巴蜀。
洪濤滔天風拔木，
前飛秃鶩後鴻鵠。
九度附書向洛陽，
8 十年骨肉無消息。

14.49

莫相疑行

男兒生無所成頭皓白，
牙齒欲落真可惜。
憶獻三賦蓬萊宮，
4 自怪一日聲輝赫。

- If fame and profit can be siezed,
 4 they will risk death to be close to the powerful.
 When will officials be uncorrupt?—
 your sort will deserve a mocking laugh.

14.48

The Ends of the Earth: A Ballad

- An old man at the ends of the earth unable to go home,
 at sunset he weeps looking east out over the great river.
 In Longyou and at the Yellow River's source they plant no fields,
 4 Hu riders and Tibetan troops enter Ba and Shu.
 Huge waves flood the heavens, the winds pull up trees,
 the bald condor flies ahead, behind, snow-goose and swan.
 Nine times I've given a letter to be taken to Luoyang,
 8 for ten years from my flesh and blood there has been no news.

14.49

Do Not Suspect Me: A Ballad

- A manchild who achieved nothing in life, his hair is gleaming white,
 his teeth about to fall out, truly it is a pity.
 I recall presenting three *fu* in Penglai Palace,
 4 and I myself think it strange that in one day my fame shone gloriously.

集賢學士如堵牆，
 觀我落筆中書堂。
 往時文彩動人主，
 8 此日飢寒趨路旁。

晚將末契托年少，
 當面輸心背面笑。

寄謝悠悠世上兒，
 12 不爭好惡莫相疑。

14.50

赤霄行

孔雀未知牛有角，
 渴飲寒泉逢觝觸。
 赤霄懸圃須往來，
 4 翠尾金花不辭辱。
 江中淘河嚇飛燕，
 銜泥卻落羞華屋。
 皇孫猶曾蓮勺困，
 8 衛莊見貶傷其足。

老翁慎莫怪少年，
 葛亮貴和書有篇。

The Scholars of the Assembled Worthies stood around me like a wall
watching me as I plied my brush in the Secretariat Hall.

My writing's flourish in days gone by stirred the ruler of men,

8 but these days, cold and starving, I scurry by the road.

Late I offer a senior man's friendship to dependence on younger men,
they express genuine feelings to my face, behind my back they mock
me.

I send word to the lads of these times, idle and ordinary,

12 I'm not trying to compete with you, do not suspect me.

14.50

The High Red Clouds: A Ballad

The peacock never even knew that the ox had horns,
it drank from a cold spring in thirst and met with a goring.

Though it goes back and forth in the high red clouds to Xuanpu,¹

4 its azure tail-feathers with golden spots could not avoid being put to
shame.

The pelican in the river shoos the flying swallows away,
they dropped the mud they held in their beaks and are ashamed at a
splendid house.²

Even an imperial scion once was in trouble in Lianshao,³

8 Bao Zhuang of Wei was criticized and his feet came to harm.⁴

Let an old fellow take warning not to blame young men,
Zhuge Liang valued harmony, there's a chapter in his writings.⁵

1 Xuanpu is one of the abodes of the gods in the Kunlun Mountains.

2 The swallows carry mud in their beaks to build a nest in the rafters.

3 Han Xuandi, fond of wandering men-at-arms before he became emperor, was humiliated at the salt fields at Lianshao.

4 This refers to a story in the *Zuozhuan* of Bao Qian who, after having stirred anger in Qi, was accused and had his feet cut off. Confucius was supposed to have commented that his wisdom was less than the mallow in not being able to protect his feet.

5 Zhuge Liang wrote a treatise called "Valuing Harmony."

12 丈夫垂名動萬年，
記憶細故非高賢。

14.51

聞高常侍亡

歸朝不相見，
蜀使忽傳亡。
虛歷金華省，
4 何殊地下郎。
致君丹檻折，
哭友白雲長。
獨步詩名在，
8 祇令故舊傷。

14.52

去蜀

五載客蜀郡，
一年居梓州。
如何關塞阻，
4 轉作瀟湘遊。
萬事已黃髮，
殘生隨白鷗。

- A true man leaves his name for ten thousand years—
 12 to always remember petty slights is not for a noble and worthy man.

*In the first month of 765, less than a year after his recall to the court,
 Gao Shi died.*

14.51

Hearing of the Passing of Attendant-in-ordinary Gao¹

- I didn't see him after he went back to court,
 a messenger to Shu suddenly brought news of his death.
 In vain you passed through the Chancellery,
 4 but how are you different from those Gentlemen in the underworld.²
 To make your ruler a sage you broke the cinnabar railing,³
 weeping for my friend, the white clouds last long.
 You stood apart, your fame as a poet endures,
 8 just making your old friends feel pain.

14.52

Leaving Shu

- For five years I sojourned in Shu,
 one year I lived in Zizhou.
 How did the passes become so blocked?—
 4 instead I will roam to the Xiao and Xiang.
 All that happened, already with yellowing hair,⁴
 the rest of my life, following the white gulls.

1 This is Gao Shi.

2 This is taken to refer to Su Shao's posthumous report to his brother that Confucius's disciples Yan Hui and Zixia were literary Gentlemen in the underworld.

3 *Zhu Yun.

4 The mark of great old age.

安危大臣在，
8 不必淚長流。

14.53

喜雨

南國旱無雨，
今朝江出雲。
入空纔漠漠，
4 灑迴已紛紛。
巢燕高飛盡，
林花潤色分。
晚來聲不絕，
8 應得夜深聞。

14.54

宿青溪驛奉懷張員外十五兄之緒

漾舟千山內，
日入泊荒渚。
我生本飄飄，
4 今復在何許。
石根青楓林，
猿鳥聚儔侶。

- For peace or peril our great officials remain,
 8 I need not weep in the long current.

In early summer of 765 Du Fu's steady patron Yan Wu died at the age of forty, and Du Fu acted on his longstanding desire to go down the Yangzi. His itinerary can be followed with some precision.

14.53

Rejoicing Over the Rain

- In the southern lands, drought without rain,
 but this morning the river brought forth clouds.
 Entering the sky, they billowed and spread,
 4 sprinkling remote places, already thickly.
 The nesting swallows have flown high and away,
 wet colors of forest flowers can be discerned.
 As evening comes, the sounds don't cease
 8 and I'm sure I'll get to hear it late at night.

14.54

Spending the Night at Blue Creek Station, Respectfully Thinking of Supernumerary Zhang Zhixu (15)

- I sail my boat among a thousand mountains,
 the sun sets, I moor at an isle with wild growth.
 All my life I've been tossed along,
 4 where is it that I find myself now?
 At the root of rocks, a forest of green maples,
 gibbons and birds gather with companions.

月明遊子靜，
8 畏虎不得語。
中夜懷友朋，
乾坤此深阻。
浩蕩前後間，
12 佳期付荊楚。

14.55

狂歌行贈四兄

與兄行年校一歲，
賢者是兄愚者弟。
兄將富貴等浮雲，
4 弟竊功名好權勢。
長安秋雨十日泥，
我曹韝馬聽晨雞。
公卿朱門未開鎖，
8 我曹已到肩相齊。
吾兄睡穩方舒膝，
不襪不巾蹋曉日。
男啼女哭莫我知，
12 身上須繒腹中實。

- The moon is bright, the travelers quiet,
 8 fearing tigers, we cannot talk.
 At midnight I thought of my friend,
 heaven and earth are so thick with barriers.
 Swept wildly along, one who came first and one, later,
 12 our meeting I entrust to Jingzhou.¹

14.55

A Wild Song to My Older Brother (4)

- Compared to you my years are short one year,
 the wise one is the elder, the younger is the fool.
 You take wealth and honor to equal drifting clouds,
 4 I secretly favored deeds and fame, and loved power.
 With autumn rains in Chang'an there were ten days worth of mud,
 my sort decked out the horses hearing the rooster at dawn.
 The vermilion gates of lords and grandees had not yet been unlocked,
 8 but my sort had already arrived, jostling shoulder to shoulder.
 My older brother slept soundly then, stretching out his knees,
 with neither socks nor turban he stepped out in the morning light.
 Your boy cried, your girl wept they didn't understand you,
 12 they needed clothes for the body, solid food in the belly.

1 Zhang Zhixu had been exiled to Jiangling (Jingzhou); he got there first, and Du Fu will arrive later.

今年思我來嘉州。
 嘉州酒重花繞樓。
 樓頭喫酒樓下臥，
 16 長歌短詠還相酬。

四時八節還拘禮，
 女拜弟妻男拜弟。
 幅巾鞶帶不掛身，
 20 頭脂足垢何曾洗。

吾兄吾兄巢許倫，
 一生喜怒長任真。
 日斜枕肘寢已熟，
 24 啾啾唧唧為何人。

14.56

宴戎州楊使君東樓

勝絕驚身老，
 情忘發興奇。
 座從歌妓密，
 4 樂任主人為。
 重碧拈春酒，
 輕紅擘荔枝。

This year you thought of me and came to Jiazhou,
 Jiazhou's ale is strong, flowers surround the building.
 Upstairs we drink our ale, downstairs we lie down,
 16 with long songs and short chants we answer one another.

Four seasons, eight holidays still constrained by ceremony,
 your girl bows to the younger brother's wife, your boy bows to the
 brother.

The hairband and the cummerbund have never touched your body,
 20 oily hair and dirty feet when have they ever been washed?

Older brother, older brother, the ilk of Chaofu and Xu You,¹
 a lifetime of joys and angers, you ever act as your nature demands.
 As the sun slants you rest your head on your arm already sound asleep,
 24 all my muttering and the sighing is for whom?

*If this poem is genuine, it is not actually Du Fu's "brother" but some senior
 of the same generation. Jiazhou was on Du Fu's river route out of Chengdu.*

14.56

Feasting at the Eastern Tower of Yang, Prefect of Rongzhou

Such perfect scenery startles this aging body,
 reserve forgotten, the mood stirred is rare.
 You let the singing girls be intimate with the guests,
 4 delights are allowed as the host would have it.
 I pick up spring ale, heavy and emerald,
 I split open lychees, light and pink.

1 *Xu You.

樓高欲愁思，
8 橫笛未休吹。

14.57

渝州候嚴六侍御不到先下峽

聞道乘驄發，
沙邊待至今。
不知雲雨散，
4 虛費短長吟。
山帶烏蠻闊，
江連白帝深。
船經一柱觀，
8 留眼共登臨。

14.58

撥悶

聞道雲安麴米春，
纔傾一盞即醺人。
乘舟取醉非難事，
4 下峽消愁定幾巡。
長年三老遙憐汝，
捩柁開頭捷有神。

The tower is so high I am about to have sad thoughts,
8 but the horizontal flute has not ceased playing.

14.57

At Yuzhou I Awaited Censor Yan (6), He Didn't Come so I Went Ahead
Down the Gorges

I heard that the dappled gray had set out,¹
until today I waited by the sands.
Not knowing the clouds and rain had dispersed,
4 I spent myself in long and short songs for naught.
Mountains line the far reaches of the Black Mon,
the river stretches deep away to White Emperor Castle.²
When my boat passes One Pillar Lodge,³
8 I will keep an eye out so that we can climb and look out together.

14.58

Getting Rid of Melancholy

I've heard tell of Yun'an's "mash-rice spring" ale,
down just a single cup and at once you're sloshed.
Getting drunk while taking a boat is not a hard thing to do,
4 as I go down the Gorges, to melt away sorrow I will certainly take a few
shots.
Old river-hands, seasoned pilots think of you fondly from afar,⁴
they turn the rudder, launch the prow, nimbly with the aid of gods.

1 An officer of the censorate was associated with riding or driving a dappled gray.

2 Kuizhou.

3 A famous site in Jiangling.

4 The "you" here is the ale of Yun'an.

已辦青錢防雇直，
8 當令美味入吾唇。

14.59

宴忠州使君侄宅

出守吾家侄，
殊方此日歡。
自須游阮舍，
4 不是怕湖灘。
樂助長歌逸，
杯饒旅思寬。
昔曾如意舞，
8 牽率強為看。

14.60

禹廟

禹廟空山裏，
秋風落日斜。
荒庭垂橘柚，
4 古屋畫龍蛇。
雲氣虛青壁，
江聲走白沙。

- I've already set aside green cash to pay for the hire and ale,
 8 I will have that sweet flavor to enter my lips.

14.59

Feasting at the Residence of my Nephew, Prefect of Zhongzhou

- Coming out to govern, a nephew of my family,
 in a strange place, the pleasures of this day.
 Of course I had to visit Ruan's house,¹
 4 it wasn't that I feared the "lake rapids."²
 The music adds to the untrammelled nature of long songs,
 our cups have plenty of consolation for thoughts of travel.
 Long ago I danced with a *ruyi* staff,³
 8 now, if dragged, I'll make myself get up and watch.

14.60

Yu's Temple

- Yu's Temple in the deserted mountains,
 autumn wind, the setting sun slants down.
 A weed-grown courtyard, hung with tangerines,
 4 ancient chambers, painted with dragons.
 Cloudy vapors puff slowly over green cliffs,
 river sounds speed across white sands.

1 *Ruan Ji and his nephew Ruan Xian lived on different sides of the street.

2 There were dangerous rapids downstream from Zhongzhou; Du Fu is saying that he stops here for the sake of his nephew and not because he hesitates to run the rapids.

3 In the Eastern Jin, Wang Yi's nephew Wang Rong, after drinking, got up and danced with an iron *ruyi* staff. The *ruyi* was a Buddhist staff.

早知乘四載，
8 疏鑿控三巴。

14.61

題忠州龍興寺所居院壁

忠州三峽內，
井邑聚雲根。
小市常爭米，
4 孤城早閉門。
空看過客淚，
莫覓主人恩。
淹泊仍愁虎，
8 深居賴獨園。

14.62

哭嚴僕射歸櫬

素幔隨流水，
歸舟返舊京。
老親如宿昔，
4 部曲異平生。
風送蛟龍匣，
天長驃騎營。

- Long I've known that he rode on four vehicles,¹
8 his dredging and cutting brought the Three Ba regions under control.

14.61

On the Wall of the Compound where I Stayed in Longxing Temple at Zhongzhou

- Zhongzhou, within the Three Gorges,
district towns cluster by roots-of-cloud.²
In small markets they always crowd to get rice;
4 isolated city, they lock their gates early.
Just look at the tears of this passing traveler—
do not try to find the kindness of a host.
Lingering here I keep worrying about tigers,
8 I dwell deep away, relying on Jetavana Park.³

14.62

A Lament when the Coffin of Vice-Director Yan Wu was being Sent Home

- The white hangings go along with the current,⁴
the homeward boat takes you back to the capital.
Your aged mother is as she used to be,
4 but the regiments differ from when you lived.
The winds see off the casket figured with dragons,
the heaven stretches on in the camp of the Fleet General.⁵

1 According to the *Classic of Documents*, Yu had four different means of conveyance, depending on whether he was traveling on level land, water, mud, or mountains.

2 "Roots-of-cloud" is a kenning for mountains.

3 The temple, which gives foods and lodging to the traveler.

4 The white draperies, signifying mourning, marked the boat that was carrying Yan Wu's coffin.

5 The "Fleet General" was the Han commander Huo Qubing; here it is used to refer to Yan Wu.

一哀三峽暮，
8 遺後見君情。

14.63

旅夜書懷

細草微風岸，
危檣獨夜舟。
星垂平野闊，
4 月湧大江流。
名豈文章著，
官應老病休。
飄零何所似，
8 天地一沙鷗。

14.64

放船

收帆下急水，
卷幔逐回灘。
江市戎戎暗，
4 山雲淦淦寒。
荒林無徑入，
獨鳥怪人看。

I lament until dusk falls on the Three Gorges,
 8 after your death I see your feelings for me.

14.63

Writing of My Feelings Traveling by Night

Thin plants, a shore with faint breeze,
 looming mast, lone night boat.
 Stars suspended over the expanse of the wild plain,
 4 the moon surges as the great river flows on.
 My name will never be known from my writings,
 aging and sick, I should quit my post.
 Wind-tossed, what is my likeness?—
 8 between Heaven and Earth, a single sandgull.

14.64

Setting Out by Boat

We lower sail to go down the swift waters,
 rolling the canopy back, we follow twisting rapids.
 River markets, hidden in haziness,
 4 mountain clouds, cold in a billowing blur.
 Tangled forests, no paths enter;
 a solitary bird scolds the person watching.

已泊城樓底，
8 何曾夜色闌。

14.65

雲安九日鄭十八攜酒陪諸公宴

寒花開已盡，
菊蕊獨盈枝。
舊摘人頻異，
4 輕香酒暫隨。
地偏初衣袂，
山擁更登危。
萬國皆戎馬，
8 酣歌淚欲垂。

14.66

答鄭十七郎一絕

雨後過畦潤，
花殘步履遲。
把文驚小陸，
好客見當時。

We have moored beneath the wall-tower,
8 when will night's darkness end?

14.65

The Double Ninth at Yun'an, Zheng (18) Brings Ale to Accompany
Various Gentlemen at a Feast

The cold-weather flowers have all finished blossoming,
chrysanthemum blooms alone fill the stalks.
Those who used to pluck them have often changed,
4 their light fragrance goes along with the ale just a brief while.
The place is remote, clothes begin to be padded,
mountains crowd around, again climbing a steep spot.
Everywhere in the land are war-horses,
8 tipsily singing, my tears are about to fall.

14.66

Answering the Gentleman Zheng (17) with a Quatrain

After the rain I pass through wet plots,
few flowers remain, my walking clogs go slowly.
Writing in hand, I'm amazed at the younger Lu,¹
in loving guests, I see Dangshi.²

1 The Western Jin writer Lu Yun. Since Lu Yun was always paired with his brother Lu Ji (261–303), this probably refers to the writings of Zheng Bi (18), who would be younger than this Zheng (17).

2 *Zheng's lodge.

14.67

別常徵君

兒扶猶杖策，
 臥病一秋強。
 白髮少新洗，
 4 寒衣寬總長。
 故人憂見及，
 此別淚相望。
 各逐萍流轉，
 8 來書細作行。

14.68-69

長江二首

I

眾水會涪萬，
 瞿塘爭一門。
 朝宗人共挹，
 4 盜賊爾誰尊。
 孤石隱如馬，
 高蘿垂飲猿。

14.67

Parting from Chang, Summoned Gentleman

My son supports me, still leaning on my cane,
I've been bedridden for more than the whole autumn.

- My white hair seems thin when newly washed,
4 my winter clothes are too large and long.
My old friend has worried about me,
at this parting, we gaze on each other in tears.
Each of us will turn in the current with the duckweed,
8 when you send a letter, make the lines small.¹

14.68–69

The Long River

I

- A host of streams meet at Fu and Wan,
at Qutang Gorge they vie for a single gateway.
People all bow to it on its journey to court in the sea,
4 you rebels and renegades, whom do you revere?²
A lone rock, hidden, resembles a horse,³
from high vines dangle gibbons drinking.

1 So that you can write more on a page.

2 That is, the rebels do not go to the court to submit as the rivers run naturally to the "court" of the sea.

3 This is Yenyu Rock in the Yangzi River.

歸心異波浪，
8 何事即飛翻。

II

浩浩終不息，
乃知東極臨。
眾流歸海意，
4 萬國奉君心。
色借瀟湘闊，
聲驅濫瀕深。
未辭添霧雨，
8 接上遇衣襟。

14.70-71

承聞故房相公靈櫬自閩州啟殯歸葬東都有
作二首

I

遠聞房太尉，
歸葬陸渾山。
一德興王後，
4 孤魂久客間。

This homesick heart differs from the waves—
 8 why then does it so churn over?

II

Vast and flooding, never resting,
 now I understand how it approaches the farthest east.
 The intention of all streams: to return to the sea;
 4 the thoughts of all the domains: to serve their Lord.
 Its color borrows from the broad Xiao and Xiang,
 its sounds speed over the depths by Yanyu Rock.
 It does not refuse additions from rain or fog,
 8 rising to meet them, it encounters the folds of my gown.¹

14.70–71

Composed when I Heard that the Casket of the Former Minister Fang
 had been Taken from its Temporary Resting Place in Langzhou and
 Returned to the Eastern Capital for Burial

I

From afar I heard that Commander-in-chief Fang
 has been sent back to be buried at Mount Luhun.²
 After restoring the king, sharing virtue with him,
 4 his lonely soul was long a sojourner.

1 That is, the waves rise.

2 Near Luoyang.

孔明多故事，
安石竟崇班。
他日嘉陵涕，
8 仍霑楚水還。

II

丹旆飛飛日，
初傳發閬州。
風塵終不解，
4 江漢忽同流。
劍動親身匣，
書歸故國樓。
盡哀知有處，
8 為客恐長休。

14.72-73

將曉二首

I

石城除擊柝，
鐵鎖欲開關。
鼓角悲荒塞，
4 星河落曙山。

A Kongming with many former acts,¹

an Anshi, at last exalted in rank.²

In other days, my tears by the Jialing River,³

8 come back, again soaking Chu's waters here.

II

The day when the cinnabar spirit-banners were flying,
we first had the news of his setting out from Langzhou.

The dust of war never clears,

4 and suddenly Yangzi and Han join their currents.

His sword stirs in its new case by his body,

his writings return to the mansion in his homeland.

I know there will be a place where I can lament fully,⁴

8 but I fear my own eternal rest while still a wayfarer.

14.72–73

Almost Dawn

I

On the stone walls they stop striking the watch clappers,
iron chains, soon to open the gates.

Drums and bugles sadden this wild frontier,

4 the star-river sinks into brightening mountains.

1 Kongming is *Zhuge Liang, the minister of the Shu Kingdom. In the Jin, Chen Shou compiled *The Former Acts of Zhuge Liang, Minister of Shu*.

2 Anshi was *Xie An, posthumously raised to Grand Mentor, as Fang Guan was posthumously made Commander-in-chief.

3 Du Fu had lamented at Fang Guan's temporary tomb in Langzhou; see 13.31.

4 At his formal tomb in Luoyang.

巴人常小梗，
蜀使動無還。
垂老孤帆色，
8 飄飄犯百蠻。

II

軍吏回官燭，
舟人自楚歌。
寒沙蒙薄霧，
4 落月去清波。
壯惜身名晚，
衰慚應接多。
歸朝日簪笏，
8 筋力定如何。

14.74-75

懷錦水居止二首

I

軍旅西征僻，
風塵戰伐多。
猶聞蜀父老，
4 不忘舜謳歌。

Ba folk always raise minor resistance,¹
 Shu envoys often never return.
 Getting old, the colors of my lone sail,
 8 tossed along, trespasses the land of the hundred Mon.

II

An orderly turns back with the government torch,
 the boatmen break out into songs of Chu.
 Cold sands, veiled by a thin mist,
 4 sinking moonlight departs from the clear waves.
 In my prime I regretted that fame came late,
 decrepit, I'm ashamed at so many social exchanges.
 Returning to court, with daily hatpins and badges,
 8 could the strength of my sinews really take it?

14.74–75

Thinking Back on My Lodgings by the Brocade River

I

The army marches west to remote places,
 amid wind-blown dust, there is much fighting.
 I have heard that still the elders of Shu
 4 have not forgotten the songs of our Shun.²

1 Referring to the rebellions in Sichuan.

2 That is, songs of an age of peace in Xuanzong's reign.

天險終難立，
柴門豈重過。
朝朝巫峽水，
8 遠逗錦江波。

II

萬里橋南宅，
百花潭北莊。
層軒皆面水，
4 老樹飽經霜。
雪嶺界天白，
錦城曛日黃。
惜哉形勝地，
8 回首一茫茫。

14.76

青絲

青絲白馬誰家子，
麤豪且逐風塵起。
不聞漢主放妃嬪，
4 近靜潼關掃蜂蟻。

A natural fastness, but hard at last to hold,¹
 never again will I pass my ramshackle gate.
 Every morning the waters in the Wu Gorges
 8 draw the waves of Brocade River from afar.

II

A cottage south of the Thousand League Bridge,
 an estate north of Hundred Flowers Pool.
 High balconies all face the waters,
 4 old trees are sturdy from living through the frost.
 Snow Ridges, white edging the heavens,
 Brocade City, yellow in fading sunlight.
 Alas, this place of splendid scenes—
 8 I turn my head and it is utterly a blur.

14.76

Green Silk²

In green silk and white horse, who is that fellow?—
 coarse and tough, after him dust rises in the wind.
 Hasn't he heard that the ruler of Han dismissed so many court ladies,³
 4 or that recently at Tong Pass ants and hornets were swept away?⁴

1 That is, the Shu rebels depend upon their topographical advantage, but in the end it will not save them.

2 The Tang general Pugu Huai'en, an Uighur, rebelled in 765 and formed an alliance with the Uighurs, Tibetans, and other peoples. The poem is based on a comparison between Pugu Huai'en and the infamous mid-sixth-century Northern general Hou Jing who was allowed to enter the territory of the Liang when fleeing a defeat in the north. There was a children's ditty about Hou Jing that went: "Green silk and white horse come from Shouyang." Hou Jing later rebelled, captured the capital Jiankang, and virtually destroyed the Liang. In doing so he dressed in a green gown and rode a white horse to fulfill the prophecy of the verse.

3 To cut down on expenses, Daizong dismissed a thousand court ladies from the palace, an act considered to be laudably frugal.

4 An achievement of the Tang general holding Tong Pass, who defeated a contingent of Tibetan cavalry after their occupation of Chang'an.

殿前兵馬破汝時，
 十月即為齋粉期。
 未如面縛歸金闕，
 8 萬一皇恩下玉墀。

14.77-79

三絕句

I

前年渝州殺刺史，
 今年開州殺刺史。
 群盜相隨劇虎狼，
 食人更肯留妻子。

II

二十一家同入蜀，
 惟殘一人出駱谷。
 自說二女齧臂時，
 迴頭卻向秦雲哭。

III

殿前兵馬雖驍雄，
 縱暴略與羌渾同。

When the cavalry before the palace halls smash you,
 it will be in the tenth month and you will be ground to pieces at once.
 Better to face forward, hands behind back, and return to the palace
 gates,¹

8 by some miracle imperial grace may come down from the Dais of Jade.

14.77–79

Three Quatrains

I

Last year at Yuzhou they killed the prefect,
 this year at Kaizhou they killed the prefect.
 Bands of renegades one after another, worse than jackals and wolves,
 they eat men, and are hardly willing to leave the wives and children.

II

Twenty-one families together entered Shu,
 there remained only one man emerging from Camel Pass.²
 He told of when his two daughters chewed their own arms,³
 he turned his head and looked back toward Qin's clouds weeping.

III

Cavalry before the palace halls, though bold and well-trained,
 but in violence they're pretty much the same as Qiang and Tuyuhun.

1 A sign of submission.

2 This refers to the flight of Qin peasants to Shu following repeated depredations by the Tibetans and their allies.

3 This is a sign of starvation.

聞道殺人漢水上，
婦女多在官軍中。

14.80

遣憤

聞道花門將，
論功未盡歸。
自從收帝里，
4 誰復總戎機。
蜂蠆終懷毒，
雷霆可震威。
莫令鞭血地，
8 再濕漢臣衣。

14.81-83

十二月一日三首

I

今朝臘月春意動，
雲安縣前江可憐。
一聲何處送書雁，
4 百丈誰家上水船。

I heard how they killed men beside the River Han—
 their wives and daughters are now mostly with the imperial army.

14.80

Expressing My Outrage

- I've heard that the Uighur generals,
 have still not gone back after the assessment of merit.¹
 Ever since we retook the imperial city,
 4 who has had general charge of army matters?
 Hornets and scorpions ultimately harbor poison,
 with peals of thunder we should show our authority.
 Don't let ground bloody from whipping²
 8 again wet the robes of a Han official.

14.81–83

The First Day of the Twelfth Month

I

- This morning in winter's last month intimations of spring are stirring,
 in front of the seat of Yun'an county the river is charming.
 From somewhere a single cry, wild goose bearing a letter,
 4 a hundred-yard tow, whose is it, the boat going upstream?

1 The Uighurs sent a contingent with the Tang general Guo Ziyi, and together they defeated the Tibetans. When a squadron later came to court in Chang'an, the depleted treasury was inadequate to reward them fully.

2 This refers to an incident of 762 in which Li Shi, the Prince of Yong, met the Uighur Khan in Xiazhou, when the latter was joining in an attack on Shi Chaoyi. Feeling that the prince had not shown him the proper deference, the Khan had several of the prince's attendants flogged, two of whom died of their wounds.

未將梅蕊驚愁眼，
要取椒花媚遠天。
明光起草人所羨，
8 肺病幾時朝日邊。

II

寒輕市上山煙碧，
日滿樓前江霧黃。
負鹽出井此溪女，
4 打鼓發船何郡郎。
新亭舉目風景切，
茂陵著書消渴長。
春花不愁不爛漫，
8 楚客唯聽棹相將。

III

即看燕子入山扉，
豈有黃鸝歷翠微。
短短桃花臨水岸，
4 輕輕柳絮點人衣。
春來准擬開懷久，
老去親知見面稀。
他日一杯難強進，
8 重嗟筋力故山違。

Not yet having the plum blossoms to amaze my sad eyes,
 we're going to get pepper flowers to lend charm to these far-off skies.
 Those who do drafts in Mingguang Palace are envied by others,
 8 sick in the lungs, when will I go to dawn court beside the sun?¹

II

With light cold over the market, the mountain mist is emerald,
 the sun, full before the tower, turns the river fog yellow.
 Carrying salt from the wells, the girls of this creek,²
 4 a boat sets off with beating drums, lads of what district?
 Lifting my eyes at New Pavilion, the scenery strikes me,³
 writing at Maoling, diabetes lasts long.⁴
 I don't feel bad that the spring flowers are not gorgeous,
 8 the sojourner in Chu hears only oars accompanying him on his journey.

III

Soon to watch the swallows entering mountain doors,
 will there not be orioles passing through the azure foliage?
 Ever so briefly the peach blossoms will look out from the waters' banks,
 4 ever so lightly willow floss touches a person's clothes.
 Once spring comes, I have made plans for a long time to cheer my
 heart,
 getting old, kin and friends I get to see but rarely.
 In days to come a single cup will be hard to force down,
 8 I repeatedly sigh how sinews' strength makes me stray from the
 mountains of home.

1 Beside the emperor.

2 Yun'an had salt wells. The southwest in general was called "The Five Creeks," the land of the Mon peoples.

3 Echoing the famous scene of Jin exiles gathering at New Pavilion south of the Yangzi and recalling the scenery of Luoyang. Hence this suggests the poet's thoughts of home.

4 This alludes to the Western Han writer *Sima Xiangru who lay sick and died at his home near Maoling, after which the emperor sent someone to collect his writings.

14.84

又雪

南雪不到地，
青崖露未消。
微微向日薄，
4 脈脈去人遙。
冬熱鴛鴦病，
峽深豺虎驕。
愁邊有江水，
8 焉得北之朝。

14.85

雨

冥冥甲子雨，
已度立春時。
輕箒煩相向，
4 纖絺恐自疑。
煙添纔有色，
風引更如絲。
直覺巫山暮，
8 兼催宋玉悲。

14.84

Snow Again

- Snow in the south doesn't reach the ground,
 on the green slope it soaks without melting.
 Ever so slight, it thins in the sunlight,
 4 in my silent gazing, far away from me.
 Winter is hot, the mandarin ducks are ill,
 deep in the Gorges, tigers and jackals exult.
 There are the river's waters beside my sorrow,
 8 how can I get to go north to court?

14.85

Rain

- Dark was the rain on the cycle's first day,¹
 we have already passed the start of spring.
 I had to bother to face a light fan,²
 4 but now I'm afraid I have doubts about wearing light clothes.
 Only when mist is added does it have woman's beauty,
 when the wind pulls it, it is even more like silk.
 I am just aware of twilight at Wu Mountain,
 8 where it also urged on the grief of Song Yu.³

1 The first day of a sixty-day cycle.

2 The fan anticipates spring's warmth, but it is still cold due to the rain.

3 In a poetic exposition attributed to *Song Yu, the goddess of Wu Mountain said that she was the evening rain.

14.86

南楚

南楚青春異，
 暄寒早早分。
 無名江上草，
 4 隨意嶺頭雲。
 正月蜂相見，
 非時鳥共聞。
 杖藜妨躍馬，
 8 不是故離群。

14.87

水閣朝霽奉簡雲安嚴明府

東城抱春岑，
 江閣鄰石面。
 崔嵬晨雲白，
 4 朝旭射芳甸。
 雨檻臥花叢，
 風床展書卷。
 鉤簾宿鷺起，
 8 丸藥流鶯轉。

14.86

In the South, Chu

In the South, Chu, green spring is strange:
warmth splits from cold quite early.

Unnamed are the plants by the River,

4 moving as they please, clouds over the ridges.

In the first month bees appear;

unseasonable, different birds heard at the same time.

Going about with my cane is prevented by bounding horses,

8 it is not that I purposefully keep away from others.

14.87

Skies Clearing at Dawn in the River Tower, a Message Respectfully Sent
to Magistrate Yan of Yun'an

The east of the city is embraced by spring summits,
the river tower neighbors a face of rock.

Looming above, morning clouds white,

4 dawnlight shoots onto fragrant meadows.

A rainy porch, clumps of flowers laid prostrate,

breezy couch, my scrolls spread unrolled.

A hooked up curtain, last night's egret rises aloft,

8 a pill of medicine, gliding orioles warble.

呼婢取酒壺，
續兒誦文選。
晚交嚴明府，
12 矧此數相見。

14.88

杜鵑

西川有杜鵑，
東川無杜鵑。
涪萬無杜鵑，
4 雲安有杜鵑。
我昔遊錦城，
結廬錦水邊。
有竹一頃餘，
8 喬木上參天。
杜鵑暮春至，
哀哀叫其間。
我見常再拜，
12 重是古帝魂。
生子百鳥巢，
百鳥不敢嗔。
仍為餒其子，
16 禮若奉至尊。

- I call the maidservant to fetch a jug of ale,
 pick up from my son in reciting the *Anthology*.¹
 Magistrate Yan is a friend made late,
 12 on top of everything I get to see him often.

14.88

The Cuckoo²

- Western Sichuan does have cuckoos,
 Eastern Sichuan has no cuckoos.³
 Fuzhou and Wanzhou have no cuckoos,
 4 but Yun'an does have cuckoos.
 Long ago I visited Brocade City,
 and built my cottage by the Brocade River.
 There was more than an acre of bamboo
 8 and tall trees that reached the heavens above.
 The cuckoo would come at the end of spring,
 and mournfully call out among them.
 When I heard it, I would always bow,
 12 honoring the soul of the ancient emperor.
 It has its young in the nest of different birds,
 but the different kinds of birds dare not get angry.
 On its behalf they feed its chicks,
 16 a ritual like serving His Majesty.

1 The *Wen xuan*, an important early sixth-century anthology.

2 The cuckoo was supposed to be the metamorphosis of the ancient Shu ruler Wangdi, who debauched the wife of one of his ministers and turned into this bird that supposedly wept tears of blood. The cuckoo was believed to lay its eggs in the nests of other birds—clearly related to the etiological story of Wangdi taking the wife of his minister—and having its young raised by them.

3 These are Xichuan and Dongchuan, the two circuits of Sichuan, each with its own army and military commissioner.

鴻雁及羔羊，
 有禮太古前。
 行飛與跪乳，
 20 識序如知恩。
 聖賢古法則，
 付與後世傳。
 君看禽鳥情，
 24 猶解事杜鵑。
 今忽暮春間，
 值我病經年。
 身病不能拜，
 28 淚下如迸泉。

14.89

子規

峽裏雲安縣，
 江樓翼瓦齊。
 兩邊山木合，
 4 終日子規啼。
 眇眇春風見，
 蕭蕭夜色淒。
 客愁那聽此，
 8 故作傍人低。

Swans and geese and lambs
 have observed ritual from before high antiquity;
 flying in lines and kneeling to suck,
 20 they recognize precedence as if they understood kind love.
 The ancient rules of sages and worthies
 have been entrusted to later ages to transmit.
 Just look at the sentiments of birds
 24 who still know how to serve the cuckoo.
 Now here I am again at the end of spring
 having been sick all year long.
 Being sick, I cannot bow,
 28 my tears fall like a spurting spring.

14.89

Cuckoo

Yun'an county in the Gorges,
 mansion by the river, its winglike tiles even.
 On both sides the mountain trees merge,
 4 and all day the cuckoo cries.
 Far and faint, heard in spring breeze,
 dreary in the gloomy colors of night.
 How can the sojourner, with his sorrows, listen to this?—¹
 8 on purpose near to me it sings softly.

1 The cuckoo's cry was supposed to sound like "Best go home."

14.90

客居

客居所居堂，
前江後山根。
下塹萬尋岸，
4 蒼濤鬱飛翻。
蔥青眾木梢，
邪豎雜石痕。
子規晝夜啼，
8 壯士斂精魂。
峽開四千里，
水合數百源。
人虎相半居，
12 相傷終兩存。
蜀麻久不來，
吳鹽擁荊門。
西南失大將，
16 商旅自星奔。
今又降元戎，
已聞動行軒。
舟子候利涉，
20 亦憑節制尊。

14.90

Lodging As a Sojourner

- The hall where I lodge, lodging as a sojourner,
 has the river in front and the mountain's base behind.
 Down into this gulch, a ten-thousand-foot slope,
 4 where gray waves swell, crashing over.
 All the treetops are a luxuriant green,
 slanting and straight, cracks on rock mixed together.
 The cuckoo cries there day and night,
 8 and the bold man's soul shrinks back.
 The gorges open for four thousand leagues,
 as the waters bring together several hundred streams.
 Half inhabited by men, half by tigers,
 12 they harm each other but at last both survive.
 Hemp from Shu has long not come,
 and Wu's salt is held up at Jingmen.
 The southwest lost its chief general,¹
 16 and merchants fled like shooting stars.
 Recently another commander has been sent down,²
 I have heard that his great coach has set out.
 The boatmen will wait until it is advantageous to venture,
 20 this too depends on respect for his command.

1 This refers to the killing of Guo Yingyi, the military commissioner of Jiannan in 765.

2 Du Hongjian, sent to the region in 766.

我在路中央，
生理不得論。
臥愁病腳廢，
24 徐步視小園。
短畦帶碧草，
悵望思王孫。
鳳隨其凰去，
28 籬雀暮喧繁。
覽物想故國，
十年別荒村。
日暮歸幾翼，
32 北林空自昏。
安得覆八溟，
為君洗乾坤。
稷契易為力，
36 犬戎何足吞。
儒生老無成，
臣子憂四藩。
篋中有舊筆，
40 情至時復援。

- I am in the middle of my journey,
 I can't get to consider making a living.
 I lie in sorrow, my sick feet useless,
 24 or walk slowly to look at the small garden.
 The short patch is bordered by emerald grasses,
 I gaze deeply troubled, longing for the Prince.¹
 The phoenix has gone off, along with his mate,
 28 sparrows in the hedge make a dense racket at dusk.
 Observing these things, I imagine my homeland,
 for ten years I've left my tumble-down village.
 At sunset how many wings return to rest?—
 32 dusk comes in vain to the northern woods
 How can I get to turn over the eight dark seas
 and wash clean the universe for my lord?
 If Hou Ji and Qi found the effort easy²
 36 how would the Dog Rong be worth overwhelming?³
 A man of learning, aging, without achievements,
 servant of the throne, worrying about the frontiers all around.
 In my trunk I have an old brush,
 40 when the feeling takes me, I sometimes pick it up again.

1 The "prince" here is a poetic figure for a friend who should return.

2 Ministers of the sage-king Shun.

3 The ancient tribe of the Dog Rong conventionally refers to the Tibetans.

14.91

石硯

平公今詩伯，
秀發吾所羨。
奉使三峽中，
4 長嘯得石硯。
巨璞禹鑿餘，
異狀君獨見。
其滑乃波濤，
8 其光或雷電。
聯坳各盡墨，
多水遞隱現。
揮灑容數人，
12 十手可對面。
比公頭上冠，
貞質未為賤。
當公賦佳句，
16 況得終清宴。
公含起草姿，
不遠明光殿。
致于丹青地，
20 知汝隨顧眄。

14.91

The Inkstone¹

- Lord Ping, senior among current poets,
 his outstanding talent is what I admire.
 Sent on a mission in the Three Gorges,
 4 he gave a long hoot, obtaining this inkstone.
 A huge uncut stone, the remains of Yu's hewing,
 you alone saw its rareness of form.
 Its glossy smoothness was that of a wave,
 8 its rays sometimes flash lightning.
 Linked depressions, each entirely black,
 with much water, some show and some are hidden.
 Room for several men to ply the brush,
 12 ten masters could be face to face.
 I compare it to the cap upon your lordship's head,²
 its pure substance can never be thought base.
 It faces your composition of fine lines,
 16 and, moreover, gets to stay through your leisure time.
 Your lordship has the quality of one who can draft edicts,
 you will not stay far from Guangming Palace.³
 When brought to that place of green and cinnabar,⁴
 20 I know that you, inkstone, will, with him, be seen with regard.

1 Note: "Vice-Censor Ping's" 平侍御者.

2 That is, the cap of a Censor.

3 A Han palace where edicts were drafted.

4 In the palace.

14.92

贈鄭十八賁

溫溫士君子，
令我懷抱盡。
靈芝冠眾芳，
4 安得闕親近。
遭亂意不歸，
竄身跡非隱。
細人尚姑息，
8 吾子色愈謹。
高懷見物理，
識者安肯哂。
卑飛欲何待，
12 捷徑應未忍。
示我百篇文，
詩家一標準。
羈離交屈宋，
16 牢落值顏閔。
水陸迷畏途，
藥餌駐修軫。
古人日以遠，
20 青史字不泯。

14.92

Given to Zheng Bi (18)

This fine gentleman of mild courtesy
 makes me feel the utmost for him.

As the divine mushroom crowns all sweet plants,

4 how can I fail to draw close to him in friendship?

Meeting disorders, you do not intend to return,
 you hide yourself, but not with the acts of a recluse.

The meaner sort esteem snatching any comfort,

8 while your countenance, sir, grows ever more circumspect.

Your lofty thoughts see the pattern of things,
 how could those who know you sneer in disdain?

What are you waiting for, flying so low?—¹

12 I'm sure that you cannot bear to take shortcuts.

You showed me a hundred pieces of writing,
 these are a very model for poets.

In my wanderings I form ties with Qu and Song,²

16 down and out, I meet Yan and Min.³

I stray on a perilous journey by water and land,

I halt my long wagon for medicines.

The ancients grow farther day by day,

20 yet the words in the green histories do not perish.

1 In the humble post of a county magistrate.

2 The Chu poets Qu Yuan and Song Yu.

3 Confucius's disciples Yan Hui and Minzi Qian.

步趾詠唐虞，
 追隨飯葵藿。
 數杯資好事，
 24 異味煩縣尹。
 心雖在朝謁，
 力與願矛盾。
 抱病排金門，
 28 衰容豈為敏。

14.93

別蔡十四著作

賈生慟哭後，
 寥落無其人。
 安知蔡夫子，
 4 高義邁等倫。
 獻書謁皇帝，
 志已清風塵。
 流涕灑丹極，
 8 萬乘為酸辛。
 天地則創痍，
 朝廷當正臣。
 異才復間出，
 12 周道日惟新。

I sing of Yao and Shun as we go about,
 in your company I dine on mallow and violet shoots.
 I depend on this man of many interests for a few cups,
 24 I trouble the county's governor for novel flavors.
 Although my heart is set on going to court,
 my strength and my wishes are in conflict.
 To push open those golden gates with such sickness
 28 is hardly smart for this aging face.

14.93

Parting from Editorial Director Cai (14)

After Jia Yi was moved to weep,¹
 there was a still void with no suitable person.
 Who would have thought that Master Cai's
 4 lofty sense of right would have surpassed his peers?
 He paid respects to the emperor, presenting a letter,
 his aims were to clear the dust of war.
 Flowing tears sprinkled the cinnabar pole star,²
 8 the Lord of Myriad Chariots felt bitter pain for him.³
 Although Heaven and Earth have scars and wounds,
 in the court there stood an upright officer.
 Rare talents emerge from time to time,
 12 and the Way of Zhou is daily renewed.

1 *Jia Yi wept in the courtyard of the palace out of concern for the empire.

2 The court.

3 The emperor.

使蜀見知己，
別顏始一伸。
主人薨城府，
16 扶櫬歸咸秦。
巴道此相逢，
會我病江濱。
憶念鳳翔都，
20 聚散俄十春。
我衰不足道，
但願子意陳。
稍令社稷安，
24 自契魚水親。
我雖消渴甚，
敢忘帝力勤。
尚思未朽骨，
28 復睹耕桑民。
積水駕三峽，
浮龍倚長津。
揚舲洪濤間，
32 仗子濟物身。
鞍馬下秦塞，
王城通北辰。
玄甲聚不散，
36 兵久食恐貧。

- Sent to Shu, he met a close friend,¹
 faces, long parted, for the first time relaxed.
 But his host perished in the city,
 16 he accompanies the coffin back to Qin.
 On the roads of Ba I encountered you,
 now you meet me, sick by the river's marge.
 I think back intently on the capital at Fengxiang,
 20 together, then apart, suddenly ten springs have passed.
 My own decline is not worth discussing,
 I wish only that your opinions be expressed.
 You will make the Altars of Earth and Grain gradually more secure,
 24 that there be agreement, fish's affinity for water.
 Although my diabetes is terrible,
 dare I forget the emperor's earnest endeavors?
 I still long, ere my bones rot away,
 28 to again behold the folk plowing and tending mulberries.
 Deep waters drive down the Three Gorges,
 floating dragons lie by the long fords.
 You sail your skiff among huge billows,
 32 we rely on you to aid all creatures.
 Saddling your horse, you will go down to Qin's frontiers,
 through the king's city on through to the Pole Star.²
 Black armor clusters and does not disperse,
 36 I fear that those long in arms will be short of food.

1 This is either Du Fu himself or Guo Yingyi, the military commissioner of Jiannan.

2 Through Luoyang to the court in Chang'an.

窮谷無粟帛，
使者來相因。
若憑南轅使，
40 書札到天垠。

14.94

寄常徵君

白水青山空復春，
徵君晚節傍風塵。
楚妃堂上色殊眾，
4 海鶴階前鳴向人。
萬事糾紛猶絕粒，
一官羈絆實藏身。
開州入夏知涼冷，
8 不似雲安毒熱新。

14.95

寄岑嘉州

不見故人十年餘，
不道故人無素書。
願逢顏色關塞遠，
4 豈意出守江城居。

In poor valleys there is no grain or cloth,
 and the taxmen come one after another.
 If you rely on someone sent on a mission south
 40 a letter may come to this rim of the world.

14.94

Sent to Chang, Summoned Gentleman

White waters and green mountains, it is spring again in vain,
 the Summoned Gentleman's later days are passed near the dust of war.
 A Chu consort in the hall, her beauty different from others,
 4 an ocean crane by the steps sings out facing people.
 Ten thousand problems all jumbled, and still no grain to eat,
 bound to a single post, yet, in fact, hiding away.
 When summer comes to Kaizhou, you can feel coolness,¹
 8 not like here at Yun'an with its poisonous heat renewed.

14.95

Sent to Cen of Jiazhou²

I haven't seen my old friend for more than ten years,
 I can't bear that my old friend has never sent a letter.
 I wished to meet him face to face, the frontier passes too far,
 4 I never expected he would come out to govern and live in a river city.

1 Chang was serving in Kaizhou.

2 Original note: "The prefecture lies beyond the river in Shu" 州據蜀江外.

外江三峽且相接，
斗酒新詩終自疏。
謝朓每篇堪諷誦，
8 馮唐已老聽吹噓。
泊船秋夜經春草，
伏枕青楓限玉除。
眼前所寄選何物，
12 贈子雲安雙鯉魚。

The outer river and the Three Gorges are connected to one another,
yet a measure of ale and new poems are still remote.

Every piece by our Xie Tiao deserves to be chanted out loud,¹

8 Feng Tang is already too old, so recommend me as you please.²

I moored my boat on an autumn night, now I pass through the plants
of spring,

bedridden among green maples, cut off from the steps of jade.

What object from before my eyes will I send you?—

12 from Yun'an I present to you a pair of carp.³

After staying a half a year in Yun'an (and discovering how hot it was), in late spring of 766 he decided to continue on downriver to Kuizhou at the head of the Qutang Gorge. This was the prefectural seat, rich in history, with an old Han fortress, White Emperor Castle, at the edge of the Tang city. Du Fu stayed in Kuizhou less than two years, lived in three different places, and wrote more than four hundred poems, including a great many of his most famous works.

1 Cen Shen is figured as the Qi poet Xie Tiao.

2 *Feng Tang refers to Du Fu himself.

3 A "pair of carp" or "paired carp" refers to a letter-case, and hence, a letter.

15.1

移居夔州郭

伏枕雲安縣，
遷居白帝城。
春知催柳別，
4 江與放船清。
農事聞人說，
山光見鳥情。
禹功饒斷石，
8 且就土微平。

15.2

船下夔州郭宿雨濕不得上岸別王十二判官

依沙宿舸船，
石瀨月娟娟。
風起春燈亂，
4 江鳴夜雨懸。
晨鐘雲外濕，
勝地石堂煙。
柔櫓輕鷗外，
8 含悽覺汝賢。

15.1

Moving My Dwelling to the Outskirts of Kuizhou

Bedridden in Yun'an county

I change my dwelling to White Emperor Castle.

Spring knows to hurry the willows for parting,

4 the river gives clear waters for setting sail.

I can hear people's good cheer about farming,

the mountain light lets one sense the mood of the birds.

Yu's deed, plenty of riven stone,¹

8 for now I'll go to land a bit more level.

15.2

Going Downriver by Boat to Kuizhou. I Spent the Night in the
Outskirts, but Having Been Soaked by Rain, I Could Not Climb the
Shore to Part with Administrative Assistant Wang (20)

I spent the night in the barge beached in the sand,

the moon was charming on the rocky shallows.

Then a wind rose up, and my spring lamp-fire flickered,

4 the river sang as the night rain hung down.

The morning bell was wet beyond the clouds,

a splendid place, the mist of Stone Hall.

The deftly plied sweep is beyond the light gulls,

8 I feel a sorrow, realizing what a good man you are.²

1 Yu's deed, carving the channels of China's rivers, is particularly apparent in the Wu Gorges, at the head of which Kuizhou was located.

2 That is, Du Fu feels bad at not having been able to climb the shore and say goodbye to Wang.

15.3

漫成一首

江月去人只數尺，
 風燈照夜欲三更。
 沙頭宿鷺聯拳靜，
 船尾跳魚撥刺鳴。

15.4

客堂

憶昨離少城，
 而今異楚蜀。
 捨舟復深山，
 4 窅窅一林麓。
 棲泊雲安縣，
 消中內相毒。
 舊疾廿載來，
 8 衰年得無足。
 死為殊方鬼，
 頭白免短促。
 老馬終望雲，
 12 南雁意在北。

15.3

Haphazard Composition

The river moon is just a few feet away from me;
 a wind-shaken lamp shines in the night, almost the third watch.
 Egrets spending the night on the sand, legs bent under, quiet;
 at the boat's stern a leaping fish makes the sound of splashing.

15.4

Sojourner's Hall

I recall a while ago I left the "little city,"¹
 and now I'm as far from it as Chu from Shu.²
 I left my boat and again deep mountains,
 4 faint and remote, a patch of forested foothills.
 I moored and lodged in Yun'an county,
 but my diabetes was poisoning me inside.
 This old sickness has gone on twenty years,
 8 reaching years of decline, have I not had enough?
 Though I'll die and become a ghost in a strange land,
 my hair white, I have avoided a short lifespan.
 The old horse gazes at last on clouds,
 12 wild goose in the south, its mind in the north.

1 The western section of Chengdu.

2 Kuizhou was within the old domain of Chu.

別家長兒女，
欲起慚筋力。
客堂序節改，
16 具物對羈束。
石暄蕨芽紫，
渚秀蘆筍綠。
巴鶯紛未稀，
20 徽麥早向熟。
悠悠日動江，
漠漠春辭木。
臺郎選才俊，
24 自顧亦已極。
前輩聲名人，
埋沒何所得。
居然縮章紱，
28 受性本幽獨。
平生憩息地，
必種數竿竹。
事業只濁醪，
32 營葺但草屋。
上公有記者，
累奏資薄祿。
主憂豈濟時，
36 身遠彌曠職。

- Since leaving home, my sons and daughters have grown,
 I want to rise, but am ashamed by sinews' strength.
 The seasons change in a sojourner's hall,
 16 all things face me, caught in travels.
 Rock sun-warmed, the fern-shoots purple,
 isles splendid, the reed sprouts green.
 Ba's orioles are everywhere, not yet few,
 20 frontier wheat is getting ripe early.
 Going on afar, the sun stirs on the river,
 silently spring bids farewell to the trees.
 They select outstanding talent for Gentlemen of the Secretariat,
 24 considering myself, I have already reached the peak.
 Men of great fame of earlier generations
 have perished and were buried, achieving nothing.
 It strangely turned out that I wear the cords and badge of office,¹
 28 yet my endowed nature has always been secluded and solitary.
 Wherever I have rested during my life
 I have always planted a couple of stands of bamboo.
 My accumulated legacy, just some thick brew,
 32 my managing and building, only a thatched cottage.
 One of the great lords of state recalled me,²
 he frequently wrote to the throne to provide me with a meager salary.
 The ruler worries, but how can I save the age?—
 36 I am far away, and ever more lapsed from my office.

1 His honorary appointment in the Board of Works, arranged by Yan Wu.

2 Yan Wu.

循文廟算正，
獻可天衢直。
尚想趨朝廷，
40 毫髮裨社稷。
形骸今若是，
進退委行色。

15.5

引水

月峽瞿塘雲作頂，
亂石崢嶸俗無井。
雲安沽水奴僕悲，
4 魚復移居心力省。

白帝城西萬竹蟠，
接筒引水喉不乾。
人生留滯生理難，
8 斗水何直百憂寬。

Practice civil virtues, and court plans will be correct;
 explain why something is right, and heaven's avenues will be straight.¹
 Yet still I imagine scurrying through the court,
 40 in some tiny way to aid the Altars of Earth and Grain.
 But with my body as it is now
 in advancing or retiring, I leave myself just to travel.

15.5

Channeling Water

In the Bright Moon and Qutang Gorges clouds are the mountaintops,
 tangled rock juts looming, by custom there are no wells.
 The servants were upset at selling water in Yun'an,
 4 moving our dwelling to Yufu problems to deal with are reduced.
 West of White Emperor Castle the thousand bamboos wind around,
 connecting tubes to channel water, and the throat is never dry.
 In a human life lingering abroad makes it hard enough to get by,
 8 but how is it that a ladle of water is worth enough to ease merely a
 hundred worries?

1 "Explaining why something is right" refers to the obligation of a minister to tell a ruler what is the right way to proceed.

15.6

示獠奴阿段

山木蒼蒼落日曛，
竹竿裊裊細泉分。
郡人入夜爭餘瀝，
4 豎子尋源獨不聞。
病渴三更迴白首，
傳聲一注濕青雲。
曾驚陶侃胡奴異，
8 怪爾常穿虎豹群。

15.7

上白帝城

城峻隨天壁，
樓高更女牆。

15.6

For my Liao Slave Aduan

The trees on the mountain were dark green in the glow of the setting sun,
among bamboo canes slender and swaying, a thin stream can be made out.

As night comes on, people of the district squabble over the last drops,
4 but my servant sought out the source and alone didn't pay attention to them.

Thirsty from sickness at midnight I turned my white-haired head,
there was carried the sound of a gushing, soaking the blue clouds.
Once startled by the rareness of Tao Kan's Hu slave,¹

8 I am amazed how you always pass through packs of tigers and leopards.

In Kuizhou Du Fu begins praising his servants for their efforts. Suffering from diabetes, Du Fu was always thirsty. It is not clear exactly what happened, but it seems that Du Fu's pipe system broke down—perhaps because he was drawing on a larger community pipe system and neighbors resented the diminishment of their own supply. Aduan seems to have gone off into the woods and either repaired the pipeline or set up a new one. Servants were ubiquitous even in an impoverished gentry family like Du Fu's. Their presence by name in poetry was virtually unheard of previously. Such reference raises the question of Du Fu's imagined audience. Clearly he is no longer writing poems only for the gentry community of his friends and acquaintances. Aduan is, moreover, explicitly a "slave," and non-Han, which probably accounts for the designation "slave." It seems unlikely that Du Fu bought him; more likely he purchased his service for a period.

15.7

Climbing White Emperor Castle

The walls are lofty, following the cliff's contours,
its towers high, with battlements further on.

1 Tao Kan (259–334) was a famous general of the Jin dynasty.

江流思夏后，
 4 風至憶襄王。
 老去聞悲角，
 人扶報夕陽。
 公孫初恃險，
 8 躍馬意何長。

15.8-9

上白帝城二首

I

江城含變態，
 一上一回新。
 天欲今朝雨，
 4 山歸萬古春。
 英雄餘事業，
 衰邁久風塵。
 取醉他鄉客，
 8 相逢故國人。
 兵戈猶擁蜀，
 賦斂強輸秦。
 不是煩形勝，
 12 深慚畏損神。

- As the river flows on, I recall the Lord of Xia,¹
 4 when the wind comes, I think back on King Xiang.²
 Getting old, I hear the sad bugle,
 others help me along, telling me it's evening.
 Gongsun Shu at first relied on its fastness,
 8 when he made his horse rear, how far-reaching were his aims!³

15.8–9

Climbing White Emperor Castle

I

- The River city offers changing forms,
 each time I climb the walls it is new.
 The heavens are ready to rain this morning,
 4 the mountains send away an eternal spring.
 The lingering achievements of heroes,⁴
 I waste away, too long in the windblown dust.
 Getting drunk here, a traveler from another land,
 8 I meet someone from my homeland.
 Arms still press around upon Shu,
 taxes are forcibly shipped to Qin.
 It is not that I find this splendid scene wearisome,
 12 but I fear lest deep shame harm my spirit.

1 Yu, who cut the Gorges.

2 Alluding to *Song Yu's "Fu on the Wind," supposedly presented to King Xiang of Chu.

3 Gongsun Shu was a pretender to the throne, based in Kuizhou, during the collapse of the Wang Mang interregnum in the third decade of the first century CE. Zuo Si, in his "Fu on the Capital of Shu" had the line "Gongsun made his horse rear and declared himself emperor."

4 Primarily referring to the achievement of Gongsun Shu, the regional lord who dominated the area during the breakup of Wang Mang's Xin dynasty and was subsequently overthrown by Guangwudi, the founder of the Eastern Han, and to that of Liu Bei founding the Shu kingdom in the breakup of the Eastern Han.

II

白帝空祠廟，
 孤雲自往來。
 江山城宛轉，
 4 棟宇客徘徊。
 勇略今何在，
 當年亦壯哉。
 後人將酒肉，
 8 虛殿日塵埃。
 谷鳥鳴還過，
 林花落又開。
 多慚病無力，
 12 騎馬入青苔。

15.10

陪諸公上白帝城頭宴越公堂之作

此堂存古製，
 城上俯江郊。
 落構垂雲雨，
 4 荒階蔓草茅。
 柱穿蜂溜蜜，
 棧缺燕添巢。

II

- An empty shrine to the White Emperor
 where lone clouds come and go of themselves.
 River and mountains, the walls bend round;
 4 beam and roof, here the traveler lingers.
 Where now are those daring stratagems?—
 back then he was bold indeed!
 Men in aftertimes brought meat and ale,
 8 but the deserted hall grows ever more dusty.
 Birds from the valley still pass by singing,
 flowers in the groves fall and bloom again.
 Much ashamed that I have no strength in my sickness,
 12 I ride my horse onto the green moss.

15.10

Accompanied by Various Gentlemen I Climb Atop White Emperor
 Castle Walls; Written at a Feast in the Hall of the Duke of Yue¹

- This hall preserves the original construction,
 from atop the wall it looks down on the River plain.
 The fallen frame suspends the clouds and rain,
 4 the stairs, run wild, spread with grasses.
 Where the pillars are pierced through, bees ooze honey,
 where the plank walkway gapes, swallows add new nests.

1 Original note: "The Duke of Yue is Yang Su. He had a hall atop the mountain-wall, where his portrait still survives" 越公楊素也。有堂在城上畫像尚存。Yang Su was a powerful minister in the reign of Sui Wendi.

- 坐接春杯氣，
 8 心傷豔蕊梢。
 英靈如過隙，
 宴術願投膠。
 莫問東流水，
 12 生涯未即拋。

15.11

白帝城最高樓

- 城尖徑旻旌旆愁，
 獨立縹緲之飛樓。
 峽坼雲霾龍虎睡，
 4 江清日抱龜鼉遊。
 扶桑西枝對斷石，
 弱水東影隨長流。
 杖藜歎世者誰子，
 8 泣血迸空回白頭。

15.12

武侯廟

- 遺廟丹青落，
 空山草木長。

- Just now we meet the vapors from spring ale,
 8 and the heart feels pain at the branchtips with lovely blooms,
 Splendid men are gone, swiftly as passing a crack,
 in feast's pleasure I want to stick with these like glue.
 Ask not of the eastward flowing water—
 12 not yet would I leave this mortal life behind.

15.11

The Highest Tower on the Walls of White Emperor Castle

The wall comes to a point, the path slants, banners and pennons grieve,
 I stand alone in the hazy heights of the soaring tower.

- Where the gorge cracks open, clouds bury dragon and tiger asleep,
 4 where the River is clear, sunlight embraces turtles and lizards
 swimming.

The Fusang Tree's west-side branches face these sheared off stones,¹
 eastward beams of light on the Ruo's waters follow the long currents.²

- Who is the fellow who leans on his cane and sighs for the state of the
 world,
 8 shedding tears of blood that fall into the air as he turns his white head?

15.12

The Temple to the Warrior Count [Zhuge Liang]

Colored murals crumble in the surviving temple,
 in deserted mountains the plants and trees are tall.

1 The Fusang Tree was where the sun rose.

2 A legendary river in the far west, where the sun sets.

猶聞辭後主，
不復臥南陽。

15.13

八陣圖

功蓋三分國，
名成八陣圖。
江流石不轉，
遺恨失吞吳。

15.14

曉望白帝城鹽山

徐步移班杖，
看山仰白頭。
翠深開斷壁，
4 紅遠結飛樓。
日出清江望，
暄和散旅愁。
春城見松雪，
8 始擬進歸舟。

One still hears of his taking leave of the Last Ruler,
he would not again go back to live quietly in Nanyang.¹

15.13

The Plan of the Eight Formations²

His deeds covered a kingdom split in three,
his fame completed the Plan of the Eight Formations.
The River flows on, the stones do not turn,
a remnant bitterness at his failure to swallow Wu.

15.14

At Dawn Gazing on White Emperor Castle and Salt Mountain

With slow steps I move my streaked staff
raise my white-haired head to look on the mountain.
Where the azure haze is deep, a sheer cliff appears,
4 the red, far away, forms a soaring tower.
When the sun comes out, it clears my river gaze,
gentle warmth disperses travel's sorrows.
In this now springtime city, when I see snow in pines,
8 then I plan to set out in my homebound boat.

1 The Last Ruler of Shu was the ineffective son of Liu Bei. *Zhuge Liang led the Shu army on its disastrous campaign in Hanzhong against Cao Cao, rather than giving up the Shu cause after Liu Bei's death and returning to private life in Nanyang.

2 The "Eight Formations" were a group of rocks in the Yangzi near Kuizhou, supposedly set there by *Zhuge Liang to illustrate his proposed campaign against the state of Wu.

15.15

灑灑堆

巨石水中央，
 江寒出水長。
 沈牛答雲雨，
 4 如馬戒舟航。
 天意存傾覆，
 神功接混茫。
 干戈連解纜，
 8 行止憶垂堂。

15.16

老病

老病巫山裏，
 稽留楚客中。
 藥殘他日裏，
 4 花發去年叢。
 夜足霑沙雨，
 春多逆水風。
 合分雙賜筆，
 8 猶作一飄蓬。

15.15

Yanyu Rock

Huge rock in the midst of the water,
when the River is cold, it rises tall from the water.

They drown an ox to give thanks for clouds and rain,¹

4 its resemblance to a horse warns the boats.²

Heaven's will preserves people from capsizing,
the god's deed touches the murky vastness.

Amid clash of arms I have repeatedly undone my moorings,

8 in my travels and sojourns I recall "the edge of the hall."³

15.16

Old and Sick

Old and sick in the Wu Gorges,
staying on, a sojourner in Chu.

Some medicine remains in wrappers from other days,

4 flowers bloom from last year's clumps.

Night brings plenty of sand-wetting rain,
spring has much wind against the current.

I should leave aside my pair of presented brushes,⁴

8 I am still one wind-tossed dandelion puff.

1 This, evidently, was a popular ritual offering for good weather on Yangzi trips.

2 This refers to a rhyming proverb that when Yanyu Rock looked like a horse, boatmen should not go downstream.

3 "[Being at] the edge of the hall" was proverbial for being in a position of danger.

4 The crimson brushes symbolically associated with his position under the Secretariat.

15.17

近聞

近聞犬戎遠遁逃，
 牧馬不敢侵臨洮。
 渭水逶迤白日淨，
 4 隴山蕭瑟秋雲高。

崆峒五原亦無事，
 北庭數有關中使。
 似聞贊普更求親，
 8 舅甥和好應難棄。

15.18

負薪行

夔州處女髮半華，
 四十五十無夫家。
 更遭喪亂嫁不售，
 4 一生抱恨堪咨嗟。

土風坐男使女立，
 應當門戶女出入。
 十有八九負薪歸，
 8 賣薪得錢應供給。

15.17

I've Recently Heard

I've recently heard that the Dog Rong have fled afar,
they dare not invade Lintao to pasture their horses.

The Wei River winds off in the distance, the bright sunlight is clear,
4 the winds whistle on Mount Long, the autumn clouds are high.

The Kongtong Mountains, the Five Plains also are free of troubles,
Beiting often has envoys from Inside-the-Passes.

I've heard that it seems the Btsanpo seeks good relations again,¹
8 a peace between uncle and nephew should be hard to reject.²

15.18

Carrying Firewood: A Ballad

A maid of Kuizhou, hair half streaked with white,
forty or fifty, with no husband or family,
even more meeting war and destruction she can't be married off,
4 harboring rancor all her life may bring one to sighs.

By local custom they seat a man, but a woman has to stand,
the man should stay at the gate, while the woman goes in and out.³
Eight or nine times out of ten she comes back carrying firewood,
8 she sells the firewood for cash to provide for their needs.

1 The title of the Tibetan king.

2 The treaty relations between the Tang and the Tibetan kingdom were figured as that between uncle and nephew, literalized by the earlier marriage of a Chinese princess to the Btsanpo.

3 That is, the woman works and the man stays home.

至老雙鬟只垂頸，
 野花山葉銀釵並。
 筋力登危集市門，
 12 死生射利兼鹽井。

面妝首飾雜啼痕，
 地褊衣寒困石根。
 若道巫山女麤醜，
 16 何得此有昭君村。

15.19

最能行

峽中丈夫絕輕死，
 少在公門多在水。
 富豪有錢駕大舸，
 4 貧窮取給行牒子。

小兒學問止論語，
 大兒結束隨商旅。
 欵帆側柁入波濤，
 8 撇漩捎瀆無險阻。

朝發白帝暮江陵，
 頃來目擊信有徵。

Until old age paired hair coils just hang down on her neck,¹
 with wildflowers and mountain leaves stuck together with silver
 hairpins.

With sinews' strength she climbs sheer heights then gathers at the gate
 of the market,

12 heedless of life, she pursues profit also at the salt well.

Her face's make-up and head ornaments are mixed with tracks of tears,
 the ground is narrow, her clothes are thin, having a hard time at the
 base of rock.

If they say that at Mount Wu the women are coarse and ugly,

16 how did it happen that here there is the village of Wang Zhaojun?²

15.19

The Most Skillful: A Ballad

In the gorges the grown men think nothing of deadly danger,
 few are found in the office gates, most are on the water.

The rich and powerful have the cash to ride a large junk,
 4 to make a living the poor men go on rowboats.

The young boys in their studies stop at the *Analects*;
 the older boys prepare their gear and go off with the merchants.
 With tilting sails and rudders at an angle they enter the waves and
 billows,

8 skirt whirlpools and sweep past surges with no sense of danger.

At dawn they set out from White Emperor, by evening they're in
 Jiangling;
 recently I've seen this myself, there is credible evidence.

1 The sign that she is unmarried.

2 *Wang Zhaojun.

瞿塘漫天虎鬚怒，
12 歸州長年行最能。

此鄉之人氣量窄，
誤競南風疏北客。
若道士無英俊才，
16 何得山有屈原宅。

15.20

寄韋有夏郎中

省郎憂病士，
書信有柴胡。
飲子頻通汗，
4 懷君想報珠。
親知天畔少，
藥味峽中無。
歸楫生衣臥，
8 春鷗洗翅呼。
猶聞上急水，
早作取平途。
萬里皇華使，
12 為僚記腐儒。

12 Qutang Gorge floods the heavens, Tiger-whisker Rapids rages,
old-timers from Guizhou are the most skillful of them all.

The men of this area are narrow of temperament,
they wrongly strive for the southern manner, to set themselves apart
from northerners.

16 But if you think that the place lacks outstanding talent,
how is it these mountains have the home of Qu Yuan?

15.20

Sent to Director Wei Youxia

The ministry director worried about a sick scholar,
in your letter there was *chaihu*.¹

4 The potion often makes me sweat,
thinking of you, I imagine repaying with a pearl.²
Friends are few here at earth's end,
the taste of this medicine is absent in the Gorges.
8 The oars to take me home lie grown over with moss,
spring gulls cry out, bathing their wings.
I have heard that you are traveling up fast waters,
take the level road as early as you can.
From ten thousand leagues a glorious envoy
12 as a colleague, recalls a Confucian hack.

1 A plant whose roots were used in medicine.

2 This refers to the story of the Count of Sui who healed a wounded snake and was later repaid with a precious pearl.

15.21

峽中覽物

曾為掾吏趨三輔，
 憶在潼關詩興多。
 巫峽忽如瞻華嶽，
 4 蜀江猶似見黃河。
 舟中得病移衾枕，
 洞口經春長薜蘿。
 形勝有餘風土惡，
 8 幾時回首一高歌。

15.22

憶鄭南

鄭南伏毒寺，
 瀟灑到江心。
 石影銜珠閣，
 4 泉聲帶玉琴。
 風杉曾曙倚，
 雲嶠憶春臨。
 萬里滄浪外，
 8 龍蛇只自深。

15.21

Observing Things in the Gorges

I once was a local clerk, busy in the Three Core Regions,¹
 I recall that at Tong Pass I had much inspiration for poems.
 The Wu Gorges suddenly seem as though looking on Mount Hua,
 4 just as the Yangzi in Shu resembled seeing the Yellow River.
 I grew sick in my boat, moved my pillow and quilt,
 at this cavern mouth I spend the spring as the hanging moss grows
 long.²
 The scenery is amply splendid, but the climate bad,
 8 when will I turn my head and sing out loud?

15.22Recalling South of Zheng³

Poison-Taking Temple south of Zheng
 with unruffled panache reached to mid-river.
 Reflections of rock held its pearled towers,
 4 the sound of streams carried notes of jade zithers.
 I once leaned on wind-blown fir in morning light,
 I recall looking out in spring on summits in cloud.
 Ten thousand leagues beyond Canglang,
 8 the dragons only lie deep.

1 This refers to Du Fu's period in Huazhou. The Three Core Regions were the capital regions and its two adjacent regions.

2 That is, in Kuizhou, at the mouth of the Gorges.

3 Zheng county in Huazhou, between Chang'an and Luoyang, where Du Fu served after having been dismissed from court.

15.23

贈崔十三評事公輔

飄飄西極馬，
來自渥窪池。
颯颯寒山桂，
4 低徊風雨枝。
我聞龍正直，
道屈爾何為。
且有元戎命，
8 悲歌識者知。
官聯辭冗長，
行路洗歎危。
脫劍主人贈，
12 去帆春色隨。
陰沉鐵鳳闕，
教練羽林兒。
天子朝侵早，
16 雲臺仗數移。
分軍應供給，
百姓日支離。
黠吏因封己，
20 公才或守雌。

15.23

Presented to Case Reviewer Cui Gongfu (13)

Swept along, a horse of the furthest west
comes from the pools of Wowa.¹

In roaring winds, cinnamon tree of a cold mountain,

4 its storm-drenched branches linger on.

I have heard that our dragon is upright and just,²
so why was your way so cramped up?

There was the order of the Commander-in-chief,

8 one of discernment understood your sad song.³

You take leave of superfluous postings,
the road you travel sweeps away steep perils.

Sword removed, your patron's gift,

12 departing sail, spring's beauty goes along.

Dark and brooding, the iron phoenix palace towers,
drilled and disciplined, the lads of the imperial guard.⁴

The Son of Heaven holds court at the break of dawn,

16 at Cloud Terrace the guard-array has moved several times.⁵

Our separate armies must be provisioned,
the common folk grow daily more scattered.

Rapacious clerks thereby enrich themselves,

20 while some public-minded talents "preserve the feminine."⁶

1 The legendary origin of the "horses of Heaven."

2 The dragon here is probably Cui, though it is sometimes understood as the emperor.

3 Probably the Commander read a poem by Cui expressing dissatisfaction with his current position and recommended him to court.

4 Cui has apparently been given a post as officer in the imperial guard.

5 Following the emperor in flight from the capital.

6 A phrase from *Laozi*, here used ironically to suggest passivity and tolerance.

燕王買駿骨，
渭老得熊羆。
活國名公在，
24 拜壇群寇疑。
冰壺動瑤碧，
野水失蛟螭。
入幕諸彥聚，
28 渴賢高選宜。
騫騰坐可致，
九萬起於斯。
復進出矛戟，
32 昭然開鼎彝。
會看之子貴，
歎及老夫衰。
豈但江曾決，
36 還思霧一披。
暗塵生古鏡，
拂匣照西施。
舅氏多人物，
40 無慚困翮垂。

- The King of Yan bought superior bones,¹
 the old man by the Wei got a bear.²
 A famous lord remains to keep the dynasty alive,³
 24 when commissioned on the altar, rebel hordes were bewildered.
 Ice in a jug stirs onyx and green jade,
 waters in the wilds lose their krakens and serpents.⁴
 Entering guard headquarters, many splendid men gather,
 28 there is a thirst for worthy men, selection to high post is fitting.
 Mounting in flight can be achieved right then,
 rising ninety thousand leagues from this.⁵
 Further advancing, you will bring forth lance and pike,
 32 gloriously revealed on cauldron and vessel.⁶
 Someday I will see such a man in noble station
 sighing for the decline of this old man.
 It won't merely be that a river has breached its banks,⁷
 36 I also long to see the fog dispersed.
 Darkening dust grows on an ancient mirror,
 brush off the case to get the reflection of Xi Shi.⁸
 My uncle's family has many personages,⁹
 40 do not be ashamed that you have been burdened by dangling wings.

1 The King of Yan offered a thousand in gold for a fine horse, but did not find one.
 One of the king's ministers paid five hundred gold for the bones of a fine horse.
 As a result people knew that he would pay for fine horses, and three were offered.

2 *Taigong.

3 This may to the Commander of the Guard, but the reference is uncertain.

4 "Ice in a jug" suggests the purity of an official. The consequence of such is getting rid of enemies of the dynasty, "krakens and serpents."

5 Comparing Cui to the mythical *Peng bird, of such size that its wings cover both horizons.

6 That is, your achievements will be recorded.

7 A figure for fluent discussion.

8 The most famous beauty of antiquity, here suggesting great talent that may be revealed, perhaps Du Fu's own.

9 Du Fu's mother was a Cui.

15.24-25

奉寄李十五秘書文嶷二首

I

避暑雲安縣，
秋風早下來。
暫留魚復浦，
4 同過楚王臺。
猿鳥千崖窄，
江湖萬里開。
竹枝歌未好，
8 畫舸莫遲回。

II

行李千金贈，
衣冠八尺身。
飛騰知有策，
4 意度不無神。
班秩兼通貴，
公侯出異人。
玄成負文彩，
8 世業豈沉淪。

15.24–25

Respectfully Sent to Li Wenyi (15) of the Palace Library

I

You are escaping the heat now in Yun'an county
with autumn winds come down as soon as you can.

Linger a while by the shore at Yufu,

4 we will both visit the king of Chu's terrace.

Gibbons and birds, in the narrows between a thousand slopes,
then lakes and rivers spread for ten thousand leagues.

The "Bamboo Branch" songs there are no good,¹

8 so don't let your painted ship delay.

II

For travel expenses, gift of a thousand in silver,
robed and capped, a six-foot body.²

I know you have plans to soar on high,

4 your temperament is not without divinity.

In terms of rank you combine success and nobility,
lords and grandees have produced a remarkable man.³

Xuancheng bears literary flourish,⁴

8 how could the legacy from one generation to another sink away?

1 The local songs and, by extension, the local customs.

2 Literally "eight *chi*," very tall.

3 Li Wenyi was a member of the imperial clan.

4 Wei Xuancheng was the son of Wei Xian and the minister of Han Wendi. People said that his literary talents surpassed those of his father.

15.26

雷

大早山嶽焦，
 密雲復無雨。
 南方瘴癘地，
 4 罹此農事苦。
 封內必舞雩，
 峽中喧擊鼓。
 真龍竟寂寞，
 8 土梗空俯僂。
 吁嗟公私病，
 稅斂缺不補。
 故老仰面啼，
 12 瘡痍向誰數。
 暴尅或前聞，
 鞭巫非稽古。
 請先偃甲兵，
 16 處分聽人主。
 萬邦但各業，
 一物休盡取。
 水旱其數然，
 20 堯湯免親睹。

15.26

Thunder

Great drought, the hills and mountains were parched,
dense clouds but then no rain.

The south is a land of malarial miasmas,

4 it has run into trouble for farming.

Within its borders there must be rain rituals,
the gorges resound with the beating of drums.

But as the true dragon remains ever silent,

8 in vain they hunch over one of earth and sticks.¹

Alas, an illness for both public and private persons,
the tax collection is short, and not filled.

Oldsters raise their heads crying out,

12 to whom can they enumerate such wounds and scars?

I have heard they once exposed a gaunt, weak person to the sun,²
but whipping shamans is not found in antiquity.

I pray you first set down your weapons,

16 then heed the ruler of men to direct things.

Just let each of the myriad domains attend to its enterprise,
cease to take away every single thing.

Flood and drought are so by fate,

20 could Yao and Tang avoid seeing them personally?³

1 Performing rain rituals to effigies of dragons.

2 In the *Zuo Tradition* (Xi 21). The ritual was done so that Heaven would take pity on him and send rain.

3 Sage emperors of high antiquity.

上天鑠金石，
 群盜亂豺虎。
 二者存一端，
 24 愆陽不猶愈。
 昨宵殷其雷，
 風過齊萬弩。
 復吹霾翳散，
 28 虛覺神靈聚。
 氣暍腸胃融，
 汗滋衣裳汗。
 吾衰尤拙計，
 32 失望築場圃。

15.27

火

楚山經月火，
 大旱則斯舉。
 舊俗燒蛟龍，
 4 驚惶致雷雨。
 爆嵌魑魅泣，
 崩凍嵐陰晡。
 羅落沸百泓，
 8 根源皆萬古。

- Heaven above melts metal and stone;
 bands of raiders are as disorderly as tigers and jackals;
 If you have to choose one of the two,
 24 isn't too much sunlight still better?
 Last night the thunder rolled,
 the wind passed like ten thousand crossbows together.
 It also blew apart the engulfing cover,
 28 and in vain one sensed that the spirits were gathering.
 Breath burned dry, guts and belly melt,
 clothes are stained from abundant sweat.
 In my dotage I blame my ineptness at planning,
 32 I lose hope to build my garden plot.

15.27

Fire¹

- In Chu mountains the fires have lasted more than a month,
 such are the actions taken in a great drought.
 The former custom was to burn dragon-effigies,
 4 frightening the real ones to bring thunder and rain.
 Firing the crags, goblins weep,
 collapsing ice, the shadowy mountain haze illuminated.
 Spreading netlike it boils a hundred deeps
 8 to their sources, all of great antiquity.

1 Original note: "According to Chu custom, when there is a major drought, they set fires in the mountains and beat drums, which has some agreement with the writings of the Divine Farmer" 楚俗大旱則焚山擊鼓有合神農書。

青林一灰燼，
雲氣無處所。
入夜殊赫然，
12 新秋照牛女。
風吹巨焰作，
河棹騰煙柱。
勢欲焚崑崙，
16 光彌焮洲渚。
腥至焦長蛇，
聲吼纏猛虎。
神物已高飛，
20 不見石與土。
爾寧要謗讟，
憑此近熒侮。
薄關長吏憂，
24 甚昧至精主。
遠遷誰撲滅，
將恐及環堵。
流汗臥江亭，
28 更深氣如縷。

The green forests are gone, all ashes and embers,
 yet cloud vapors are nowhere to be seen.
 Into the night it blazes remarkably,
 12 in new autumn, it illuminates Oxherd and Weaver.¹
 When the wind blows, immense flares appear,
 past river oars surge columns of smoke.
 Its force seems about to burn the Kunlun Range,
 16 the light increasingly incinerates isles.
 Then the stench comes, a long serpent scorched,
 sounds roar, a fierce tiger trapped.
 But the sacred creature has already flown off high,²
 20 he does not see the clay and stone.
 How can you invite calumny and slander?—
 but using this method approaches insult.³
 Of paltry concern, the worries of senior clerks,
 24 utterly ignorant that perfect sincerity commands.⁴
 It shifts on farther, who can put it out,
 and I even fear it will reach the walls of homes.
 My sweat flows as I lie in my river pavilion,
 28 as night gets deeper, my breath is like a thread.

1 Stars on different sides of the Milky Way which, according to legend, were allowed to meet once a year in early autumn.

2 The rain-bringing dragon.

3 Du Fu addresses the dragon, who, if he does not fly off and make rain, will be wrongly accused of lacking divine power, even though to be driven into flight by burning a dragon effigy is close to insulting.

4 That is, rain can be brought only by perfect sincerity.

15.28-30

熱三首

I

雷霆空霹靂，
 雲雨竟虛無。
 炎赫衣流汗，
 4 低垂氣不蘇。
 乞為寒水玉，
 願作冷秋菰。
 何似兒童歲，
 8 風涼出舞雩。

II

瘴雲終不滅，
 瀘水復西來。
 閉戶人高臥，
 4 歸林鳥卻回。
 峽中都似火，
 江上只空雷。
 想見陰宮雪，
 8 風門颯踏開。

15.28–30

Heat

I

In vain the thunder peals and rumbles,
 in the end there is nothing of clouds and rain.
 Blazing and fiery, clothes stream with sweat,
 4 the head hangs low, the breath does not revive.
 I beg to be jade in cold water,
 I wish to become a chill autumn zizania.
 How can this compare to my childhood years,
 8 the wind cool as I came out on the rain altars?¹

II

Miasmatic clouds never disappear,
 the Lu River comes from the west.²
 People close their doors and just lie down,
 4 birds turn back to the forest.
 Everywhere in the gorges is like fire,
 and over the river, only useless thunder.
 I imagine seeing the snow of the palace ice-house,
 8 its breezy gates swinging briskly open.

1 This echoes *Analects* XI.26, in which Zeng Xi, responding to Confucius, tells his life's aims: "It would be the end of spring when the spring clothes had been readied: with five or six young men and six or seven young boys I would bathe in the River Yi and feel the breeze on the Rain Altars, and then we would go home singing."

2 The water of the Lu River was purported to be miasmatic.

III

朱李沈不冷，
 彫胡炊屢新。
 將衰骨盡痛，
 4 被暍味空頻。
 歛翕炎蒸景，
 飄飄征戍人。
 十年可解甲，
 8 為爾一霑巾。

15.31-40

夔州歌十絕句

I

中巴之東巴東山，
 江水開闢流其間。
 白帝高為三峽鎮，
 夔州險過百牢關。

II

白帝夔州各異城，
 蜀江楚峽混殊名。

III

The red plum, immersed, does not get cold,
zizania seeds are often freshly cooked.¹

- Getting frail, my bones all hurt,
4 suffering sunstroke, the flavors change frequently in vain.
Very quick is this scene of steamy heat,
long swept along, the soldiers on campaign.
Only after ten years can you take off your armor,
8 for you I soak my kerchief.

15.31–40

Kuizhou Songs: Ten Quatrains

I

East of Central Ba the mountains of East-of-Ba,
from the first opening the river's waters have flowed in between.²
The heights of White Emperor are the Three Gorges' guardian,
the fastness of Kuizhou surpasses Bailao Barrier.

II

White Emperor Castle and Kuizhou are each different fortifications,
the River in Shu and the Chu Gorges all have different names.

1 Zizania gruel was supposed to dispel the heat.

2 Probably referring to Yu cutting the river courses.

英雄割據非天意，
霸王并吞在物情。

III

群雄競起問前朝，
王者無外見今朝。
比訝漁陽結怨恨，
元聽舜日舊蕭韶。

IV

赤甲白鹽俱刺天，
閭閻繚繞接山巔。
楓林橘樹丹青合，
複道重樓錦繡懸。

V

灩東灩西一萬家，
江北江南春冬花。
背飛鶴子遺瓊蕊，
相趁鳧雛入蔣牙。

When separatist heroes held it, it was not Heaven's will:
if a king by force swallows it all that depends on the way people feel.

III

For hosts of bold men rising in mutual struggle one looks to former
dynasties;
that "the ruler has nothing beyond him" can be seen in this present
morning.¹
Recently we were shocked that at Yuyang such hate and resentment
formed:²
in those days of our Shun we were always listening to the old Xiao and
Shao.³

IV

Redshell Mountain, Whitesalt Mountain both stab the heavens,
village gates wind around reaching the mountains' summit.
Maple forests and orange trees merge in green and red,
covered roads and mansions of many stories, embroidery and brocade
suspended.

V

East of Rang and West of Rang are ten thousand households,⁴
north of the River and south of the River flowers in winter and spring.
Baby cranes flying apart leave alabaster blooms behind,
fledgling ducks follow each other into the wild-rice sprouts.

1 Referring to the flight of the emperor from the capital. The Gongyang commentary to the *Spring and Autumn Annals* notes that you can never say the king "flees," because there is no place beyond the king's territory.

2 This refers to An Lushan, whose base was at Yuyang.

3 The Xiao and Shao were the music of sage-king Shun. Shun here refers to Xuanzong.

4 East and west of Rang seem to be used as placenames, but a *rang* was a mountain valley with a river opening wide as it entered the Yangzi.

VI

東屯稻畦一百頃，
北有澗水通青苗。
晴浴狎鷗分處處，
雨隨神女下朝朝。

VII

蜀麻吳鹽自古通，
萬斛之舟行若風。
長年三老長歌裏，
白晝攤錢高浪中。

VIII

憶昔咸陽都市合，
山水之圖張賣時。
巫峽曾經寶屏見，
楚宮猶對碧峰疑。

IX

閬風玄圃與蓬壺，
中有高唐天下無。

VI

Paddy fields by the Eastern Camp, a hundred acres,¹
 to the north are waters of a stream connecting to Greensprout Slope.
 In clear weather tame gulls bathe there, divided in one place and
 another,
 and the rain follows the Goddess, falling each morning at dawn.

VII

Shu's hemp and Wu's salt transported from ancient times,
 boats with ten thousand bushels move like the wind.
 Amid the long songs of the "longtimers" and "oldsters"
 in broad daylight they flip coins while in the high waves.

VIII

I recall long ago in Xianyang in the capital market
 a time when a painting of mountains and rivers was spread for sale.
 There once the Wu Gorges appeared on a precious screen,
 as for the Chu palace still I face the sapphire peaks and wonder.

IX

Langfeng and the Mysterious Gardens, along with Penglai and Fanghu,²
 in between is Gaotang, unmatched in all the world.

1 According to legend, the local ruler Gongsun Shu had planted this rice paddy.

2 The first two are abodes of the immortals in the Kunlun Mountains in the far west;
 the second two are isles of the immortals in the east.

借問夔州壓何處，
峽門江腹擁城隅。

X

武侯祠堂不可忘，
中有松柏參天長。
干戈滿地客愁破，
雲日如火炎天涼。

15.41

毒熱寄簡崔評事十六弟

大火運金氣，
荊揚不知秋。
林下有塌翼，
4 水中無行舟。
千室但掃地，
閉關人事休。
老夫轉不樂，
8 旅次兼百憂。
蝮蛇暮偃蹇，
空床難暗投。
炎宵惡明燭，
12 況乃懷舊丘。

Should you ask of Kuizhou, to what place it lies adjacent:
the gates to the Gorges, the River's belly squeeze the corner of its walls.

X

The shrine hall of the Warrior Count I cannot forget,
there were pines and cypresses so tall they touched the sky.
Though shields and pikes fill the earth, the wanderer's grief dissipated,
the sun in the clouds was like a fire, but there the blazing heavens were
cool.

15.41

Destructive Heat, Sent as a Note to My Younger Cousin Case Reviewer
Cui (16)

The Fire Star moves on to the metal atmosphere,¹
but Jing and Yang show no autumn.²
In the woods there are drooping wings,
4 on the waters, no boats traveling.
A thousand homes, just swept ground,³
they shut their gates and all human commerce stops.
This old man gets increasingly unhappy,
8 lodging on travels, a hundred cares come together.
At twilight vipers slither about,
hard to lie down on the empty couch in the dark.
In the fiery night I hate the bright candle,
12 even more, longing for my old home.

1 The "metal atmosphere" is the weather of autumn, whose element is metal. The Fire Star is Antares, the element of summer.

2 Jing[zhou] and Yang[zhou] are here a general term for the south.

3 No tracks of people moving about.

開襟仰內弟，
 執熱露白頭。
 束帶負芒刺，
 16 接居成阻修。
 何當清霜飛，
 會子臨江樓。
 載聞大易義，
 20 諷興詩家流。
 蘊藉異時輩，
 檢身非苟求。
 皇皇使臣體，
 24 信是德業優。
 楚材擇杞梓，
 漢苑歸驂騮。
 短章達我心，
 28 理為識者籌。

15.42

信行遠修水筒(引水筒)

汝性不茹葷，
 清靜僕夫內。
 秉心識本源，
 4 於事少滯礙。

I open my lapels thinking of my cousin,¹
 in the tenacious heat I bare my white hair.
 Tightening my sash feels like needles in my back,
 16 living close by becomes far and unreachable.
 When will the clear frost come down?—
 I will meet you in a tower looking out on the river.
 I will again hear the meaning of the *Changes*,
 20 your poetic inspirations are in the tradition of the Poets.²
 Mild and well-bred, different from contemporaries,
 cautious about yourself, you do not seek improperly.
 Glorious is the person of an official on a mission,
 24 truly he is the superior in virtue and achievement.
 Of Chu timber they select lycium and catalpa.
 Hualiu returns to the park of Han.³
 This short text conveys what is on my mind,
 28 its principle is for the one with knowledge to reckon.

15.42

Xinxing Goes Far to Repair the Water-Tube (tubes for bringing water)

By your nature you don't ingest onions or garlic,
 among servants, the cleanest and purest.
 Maintaining concentration, you recognize the source of things,
 4 so in doing things you are rarely hindered.

1 Opening the lapels" also means to "express one's feelings," but here it is literalized by the weather.

2 The "Poets" of the *Classic of Poetry*.

3 A famous horse, standing for Cui. Cui will return to the capital.

- 雲端水筒坼，
 林表山石碎。
 觸熱藉子修，
 8 通流與廚會。
 往來四十里，
 荒險崖谷大。
 日曛驚未餐，
 12 貌赤愧相對。
 浮瓜供老病，
 裂餅嘗所愛。
 於斯答恭謹，
 16 足以殊殿最。
 詎要方士符，
 何假將軍蓋。
 行諸直如筆，
 20 用意崎嶇外。

15.43

催宗文樹雞柵

- 吾衰怯行邁，
 旅次展崩迫。
 愈風傳烏雞，
 4 秋卯方漫吃。

- At the edge of clouds the water-tube broke,
 shattered by a mountain rock beyond the woods.
 We rely on you to brave the heat and fix it,
 8 to bring a current to the kitchen.
 Back and forth it's forty leagues,
 wild and steep, with a huge valley slope.
 As the sun darkened, I was surprised he had not eaten,
 12 his face was red, facing me with embarrassment.
 There was a chilled melon provided for me, old and sick,
 and a torn pancake for me to taste what I loved.¹
 With these I requited his diligence and respect,
 16 enough to distinguish lesser and greater service.
 Why demand a magician's talisman?
 why use a general's canopy?
 Xinxing, you are straight as a writing brush,
 20 putting your mind to it, regardless of the perils of the way.

15.43

Urging Zongwen to Make Haste Setting Up a Chicken Coop

- In my decline I shrink from forging onward,
 stopping awhile, I relax my sense of urgency.
 To cure rheums they say black chickens'
 4 autumn eggs should be plentifully eaten.

1 That is, he offered them to Xinxing.

自春生成者，
隨母向百翻。
驅趁制不禁，
8 喧呼山腰宅。
課奴殺青竹，
終日憎赤幘。
踏藉盤案翻，
12 塞蹊使之隔。
牆東有隙地，
可以樹高柵。
避熱時來歸，
16 問兒所為跡。
織籠曹其內，
令入不得擲。
稀間可突過，
20 觜爪還汙席。
我寬螻蟻遭，
彼免狐貉厄。
應宜各長幼，
24 自此均勅敵。
籠柵念有修，
近身見損益。
明明領處分，
28 一一當剖析。

- Those that were born in spring
 are about a hundred wings following their mothers.¹
 Driven off, they come back, we can't control them,
 8 a racket at my mountainside house.
 I gave a slave the task of firing green bamboo,²
 all day long we hated the red cockscomb.
 With plates and table overturned from kicking and strutting,
 12 we blocked their path and kept them out.
 East of the wall there was fallow land
 where he could set up a tall coop.
 I chanced to come home to escape the heat.
 16 and asked my son how the work was going.
 He had bamboo slats woven, put the flock inside,
 he made them get in so they couldn't get away.
 If the openings are wide, they can break through,
 20 with beaks and talons soiling the mats again.
 I am spared bad things happening to ants and mole-crickets,
 while they avoid disaster from foxes and raccoon-dogs.
 It would be right if each, young and old,
 24 from this time were to be equal in meeting opponents.
 For the coop, think on its construction,
 I see the harms and advantages close at hand.
 Clear-sightedly order its disposition
 28 every aspect should be analyzed.

1 That is, fifty young chickens.

2 To harden it for the coop.

不昧風雨晨，
亂離減憂感。
其流則凡鳥，
32 其氣心匪石。
倚賴窮歲晏，
撥煩及冰釋。
未似屍鄉翁，
36 拘留蓋阡陌。

15.44

貽華陽柳少府

繫馬喬木間，
問人野寺門。
柳侯披衣笑，
4 見我顏色溫。
並坐石下堂，
俯視大江奔。
火雲洗月露，
8 絕壁上朝暉。
自非曉相訪，
觸熱生病根。
南方六七月，
12 出入異中原。

- Let them not be ignorant of stormy mornings,¹
 which reduces our worries in this world in turmoil.
 Their sort are ordinary birds,
 32 but as for their temper, their minds are not stone.²
 Relying on them we can get through the end of the year,
 we can dispense with the bother until it melts like ice.
 I'm no match for the old man of Shixiang,³
 36 I'll just keep them cooped up over by the path.

15.44

Presented to Sheriff Liu of Huayang

- I tied my horse among tall trees,
 asked of him at the gate of the wilderness temple.
 Master Liu threw his gown over his shoulders and smiled,
 4 his countenance grew warm on seeing me.
 We sat together in the hall by the rock,
 looked down on the great river rushing.
 Fiery clouds washed away the moonlit dew,
 8 on the sheer cliff rose dawn's glow.
 If I had not visited you in the morning,
 meeting the heat would cause sickness.
 In the sixth and seventh months in the south
 12 comings and goings differ from the Central Plain.

1 That is, the roosters will crow at dawn.

2 That is, you cannot force them to do one thing or another, echoing the *Classic of Poetry*, where the mind is not a stone to be rolled this way or that.

3 This was a figure in the *Liexian zhuan* who lived in Shixiang; he had several thousand chickens, each with a name. When he called one, the chicken would come.

老少多暈死，
汗逾水漿翻。
俊才得之子，
16 筋力不辭煩。
指揮當世事，
語及戎馬存。
涕淚濺我裳，
20 悲氣排帝閭。
鬱陶抱長策，
義仗知者論。
吾衰臥江漢，
24 但愧識璵璠。
文章一小技，
於道未為尊。
起予幸斑白，
28 因是托子孫。
俱客古信州，
結廬依毀垣。
相去四五里，
32 徑微山葉繁。
時危挹佳士，
況免軍旅喧。
醉從趙女舞，
36 歌鼓秦人盆。

- Old and young alike often die of sunstroke,
 sweat exceeds water spilling.
 But having found this man of outstanding talent,
 16 my body's strength did not forego the bother.
 He pointed out issues of the present times,
 he talked about the continued presence of warhorses.
 Spilling tears splashed on my gown,
 20 such a mournful air would push back the god's gatekeeper.¹
 Bursting with cares, he harbors far-reaching plans,
 depending on an understanding friend to discuss what is right.
 In my decline I lie by the Yangzi and Han,
 24 ashamed only when I recognize this rare gem.
 Literature is merely one minor art,
 it is not considered with honor in the Way.
 I am roused, fortunate for one whose hair is streaked with white,
 28 because of this I will entrust my children and grandchildren to you.
 We are both sojourners in what was once Xinzhou,²
 I have built my cottage by a broken-down wall.
 Four or five leagues away from each other,
 32 the path is faint, the mountain leaves are thick.
 The age's peril makes one bow to this fine gentleman,
 even more, we escape the clamor of armies.
 Drunk, we let the Zhao girls dance,
 36 singing we beat on the bowls of Qin.

1 Echoing the "Li sao" and works in its tradition, here referring to entering the imperial palace and making his views known to the emperor.

2 An older prefectural name for Kuizhou.

子壯顧我傷，
我歡兼淚痕。
餘生如過鳥，
40 故里今空村。

15.45

七月三日亭午已後，較熱退，晚加小涼，
穩睡有詩，因論壯年樂事，戲呈元二十一
曹長

今茲商用事，
餘熱亦已末。
衰年旅炎方，
4 生意從此活。
亭午減汗流，
北鄰耐人聒。
晚風爽烏匿，
8 筋力蘇摧折。
閉目逾十旬，
大江不止渴。
退藏恨雨師，
12 健步聞旱魃。
園蔬抱金玉，
無以供采掇。

In your prime, you feel pain looking at me,
 I enjoy myself, but with tracks of tears.
 The rest of life is like a bird passing,
 40 my hometown is now an empty village.

15.45

After Noon on the Third Day of the Seventh Month, the Heat Withdrew a Bit; By Late in the Day It Got a Little Cool; Sleeping Soundly I Then Got a Poem, and in it I Talk About the Joys of the Years of My Prime; Playfully Shown to Vice-Minister Yuan (21)

Now is the time for the note *shang* to work,¹
 the last of the heat too is in its final phase.
 In declining years I travel in the fiery south,
 4 the life in me will be restored from this point on.
 At noon the flow of sweat diminished,
 I could bear the racket from my northern neighbor.
 The late afternoon breeze felt brisk on my black headband,
 8 sinews' strength, broken, revived.
 I had closed my eyes for over a hundred days²
 even the great river would not quench my thirst.³
 I hated the Rainmaster for hiding away,
 12 I heard how the drought demon was strutting around.
 Garden vegetables are as precious as gold and jade,
 but none that can serve for picking.

1 *Shang* is the note on the pentatonic scale linked to autumn.

2 That is, he slept a great deal because of the heat.

3 Referring to his diabetes.

密雲雖聚散，
16 徂暑終衰歇。
前聖慎焚巫，
武王親救暍。
陰陽相主客，
20 時序遞回斡。
灑落惟清秋，
昏霾一空闊。
蕭蕭紫塞雁，
24 南向欲行列。
歎思紅顏日，
霜露凍階闥。
胡馬挾彫弓，
28 鳴弦不虛發。
長鉞逐狡兔，
突羽當滿月。
惆悵白頭吟，
32 蕭條遊俠窟。
臨軒望山閣，
縹緲安可越。
高人煉丹砂，
36 未念將朽骨。
少壯跡頗疏，
歡樂曾倏忽。

16 Although dense clouds gathered and scattered,
 the full summer heat finally waned and stopped.
 A former sage warned against burning shamankas,¹
 King Wu personally saved people from sunstroke.²
 Yang and Yin take turns as guest and host,
 20 the seasons revolve one after another in sequence.
 The shedding of leaves is only in clear autumn,
 engulfing haze is at once swept wide open.
 In the whistling wind, wild geese from Purple Pass
 24 are about to form their lines heading south.
 All at once I think of the days when my cheeks were rosy,
 when frost and dew froze on the stairs and doors.
 With Hu horse, clasping a carved bow,
 28 my twanging bowstring was not loosed in vain.
 A long shaft followed the crafty hare,
 the fletches, bursting forth, were in a full moon.³
 My “Song of White Hair” now is depressing,
 32 desolate now, that lair of wandering men-at-arms.⁴
 From the railing I gaze toward your mountain tower,
 a distant blur, how can I cross over thither?
 That lofty man refines his cinabar pellets,
 36 and does not think on we whose bones will rot.
 Deeds of my youth and prime have grown quite remote,
 such pleasures were but a fleeting moment.

1 *Zuozhuan* (Xi 21), where Zangwenzhong cautioned against this practice to end droughts.

2 King Wu of Zhou did this once when returning to his capital.

3 That is, the bow was bent into a full circle like the moon.

4 The capital.

杖藜風塵際，
 40 老醜難翦拂。
 吾子得神仙，
 本是池中物。
 賤夫美一睡，
 44 煩促嬰詞筆。

15.46

牽牛織女

牽牛出河西，
 織女處其東。
 萬古永相望，
 4 七夕誰見同。
 神光意難候，
 此事終蒙朧。
 颯然精靈合，
 8 何必秋遂通。
 亭亭新妝立，
 龍駕具層空。
 世人亦為爾，
 12 祈請走兒童。
 稱家隨豐儉，
 白屋達公宮。

I lean on my cane at the edge of dust in the wind,
 40 now old age and ugliness are hard to prettify.
 My Master has attained the gods and immortals,
 you were originally that creature in the pool.¹
 This poor fellow finds a good sleep lovely,
 44 bothers and pressures entangle my writing brush.

15.46

The Oxherd and the Weaver Woman

The Oxherd appears west of the River of Stars,
 the Weaver stays to the east.
 Forever they constantly gaze at each other,
 4 but who has ever seen them come together on the Seventh Eve?
 I think the Divine Light is hard to await,²
 and this matter is at last very murky.
 If fleetly those spiritual essences meet,
 8 why must they get together only in autumn?
 Bright and lovely she stands, newly made up,
 the dragon carriage is prepared in the tiered void.
 People of the world on your account too
 12 make prayers and send lads running,
 the whole household according to wealth or poverty,
 from plain homes all the way to the palace.

1 That is, a dragon before taking flight.

2 When the Oxherd and *Weaver Woman meet, a burst of “Divine Light” is supposed to occur.

膳夫翊堂殿，
16 鳴玉淒房櫳。
曝衣遍天下，
曳月揚微風。
蛛絲小人態，
20 曲綴瓜果中。
初筵裒重露，
日出甘所終。
嗟汝未嫁女，
24 秉心鬱忡忡。
防身動如律，
竭力機杼中。
雖無姑舅事，
28 敢昧織作功。
明明君臣契，
咫尺或未容。
義無棄禮法，
32 恩始夫婦恭。
小大有佳期，
戒之在至公。
方圓苟齟齬，
36 丈夫多英雄。

The Steward attends in the palace hall,
16 ringing jades sound chilly in the rooms.
They sun clothes all over the world,
catching the moonlight, lifted by light breeze.
Spider webs absorb the attention of lesser folk,
20 twisting adornment among melons and fruits.¹
The newly placed mats are soaked with heavy dew,
and they gladly stay there until the sun comes up.
I sigh for you girls not yet married,
24 keeping your hearts, swelling with anxieties.
Guard yourselves always as if by a law,
exert your efforts at the shuttle and loom.
Although you have no parents-in-law to serve,
28 dare you ignore skill in weaving?
Bright is the accord between ruler and subject,
to deviate even by a foot is not allowed.
Righteousness never abandons ceremony,
32 favor begins out of the respect between husband and wife.
Greater or lesser, when they have that fine moment,²
I admonish them to have the highest public values.
If the square and round don't fit,
36 the husband often behaves like a hero.

1 Women placed fruit and melons out on the Seventh Eve praying for skill in weaving. If spiders spun webs on them, their prayers would be granted.

2 Of serving or marriage.

15.47

雨

峽雲行清曉，
煙霧相徘徊。
風吹蒼江樹，
4 雨灑石壁來。
淒淒生餘寒，
殷殷兼出雷。
白谷變氣候，
8 朱炎安在哉。
高鳥濕不下，
居人門未開。
楚宮久已滅，
12 幽佩為誰哀。
侍臣書王夢，
賦有冠古才。
冥冥翠龍駕，
16 多自巫山臺。

15.47

Rain

Gorge clouds move in the clear morning,
mist and fog linger around.

The wind blows the trees by the gray river,
4 and the rain comes sprinkling the cliffs of stone.

With a shiver it produces ample cold,
thunder sounds out booming as well.

The atmosphere in White Valley changes,
8 where now is that fiery red heat?

The high birds do not descend because of the wetness,
the gates of the residents don't open.

The Chu palace was destroyed long ago,
12 for whom do those unseen pendants lament?¹

The attendant official wrote the king's dream,²
those *fu* showed a talent that crowned ancient days.

Since then, unseen in the dark, the coach with azure dragons
16 has often come from the terrace on Wu Mountain.

1 Of the Goddess of Wu Mountain.

2 *Song Yu, in the "Fu on Gaotang" and the "Fu on the Goddess."

15.48

雨

行雲遞崇高，
飛雨靄而至。
潺潺石間溜，
4 汨汨松上駛。
亢陽乘秋熱，
百穀皆已棄。
皇天德澤降，
8 焦卷有生意。
前雨傷卒暴，
今雨喜容易。
不可無雷霆，
12 間作鼓增氣。
佳聲達中宵，
所望時一致。
清霜九月天，
16 髣髴見滯穗。
郊扉及我私，
我圃日蒼翠。
恨無抱甕力，
20 庶減臨江費。

15.48

Rain

As the moving clouds grow progressively more lofty,
the rain comes in a darkening haze.

Tinkling, the runoff on the rocks,

4 splashing, it rushes in the pines.

Ascendant Yang came with autumn heat,
all the different grains were given up.

Then August Heaven sent down virtuous moisture,

8 there was life yet in what was parched and curled.

I was pained that the earlier rain was so strong and violent,
I rejoice that this present rain is so relaxed.

One cannot do without thunder,

12 coming at intervals, drumming up more energy.

That fine sound arrived in the middle of night,
what I had hoped for in time came to pass.

When the clear frost comes from skies of the ninth month,

16 I can faintly imagine the grain left to be gleaned.

It reaches even my private plot outside the city,
and my garden will get greener daily.

I hate that I don't have the strength to carry a jug,¹

20 or else I'd diminish expenses of having someone go down to the river.²

1 Like the old man in the *Zhuangzi*, who used a jug to water his fields rather than a sweep, because using such a "contrivance" would harm his simplicity.

2 That is, hiring someone to carry water back from the river to water the garden.

15.49-50

雨二首

I

青山澹無姿，
白露誰能數。
片片水上雲，
4 蕭蕭沙中雨。
殊俗狀巢居，
層臺俯風渚。
佳客適萬里，
8 沈思情延佇。
挂帆遠色外，
驚浪滿吳楚。
久陰蛟螭出，
12 寇盜復幾許。

II

空山中宵陰，
微冷先枕席。
回風起清曙，
4 萬象萋已碧。

15.49–50

Rain

I

The green mountains are pale and without charm,
 who can count the drops of silver dew?

Then puff by puff, clouds over the waters,

4 and in whistling wind, rain upon sand.

Strange customs here, like dwelling in nests,¹

from a tiered terrace I look on windy isles below.

A fine traveler is going ten thousand leagues,

8 my feelings of brooding keep me standing here.

A sail beyond the distant colors,

startling waves fill Wu and Chu.

Shadowy so long that dragons come forth—

12 and how many rebels and bandits?

II

In deserted mountains it grew even darker in the middle of night,
 first a faint chill came to my pillow and mat.

Whirling gusts rose in the clear morning,

4 the myriad images were flourishing and emerald green.

1 Chen Yixin suggests that this refers to houses with struts, built on the mountain slopes.

落落出岫雲，
 渾渾倚天石。
 日假何道行，
 8 雨含長江白。
 連檣荊州船，
 有士荷矛戟。
 南防草鎮慘，
 12 霑濕赴遠役。
 群盜下辟山，
 總戎備強敵。
 水深雲光廓，
 16 鳴櫓各有適。
 漁艇息悠悠，
 夷歌負樵客。
 留滯一老翁，
 20 書時記朝夕。

15.51

江上

江上日多雨，
 蕭蕭荊楚秋。
 高風下木葉，
 4 永夜攬貂裘。

Spreading out, clouds emerge from the summits,
a tangled mass, rock resting against the sky.

What route is the sun taking?—

- 8 the rain is white, swallowing the long river.
A line of masts, Jingzhou boats
with soldiers shouldering pikes and spears.
going to defend dreary Grass Fort in the south,
12 soaked, they go off in far service.
Hordes of raiders came down from Mount Pi,
the commander prepares for a powerful foe.
The waters are deep, clouds and light stretch vast,
16 each of the creaking long oars has its place to go.
Fishermen's skiffs at rest, on and on,
tribal songs come from those carrying firewood.
Lingering on here, an old man,
20 writing of the times, recording dawns and evenings.

15.51

On the River

Daily much rain on the River,
wind whistles, autumn in Jing and Chu.

- High above, the wind brings down leaves from the trees,
4 through the long nights, I clasp my sable cape.

勳業頻看鏡，
行藏獨倚樓。
時危思報主，
8 衰謝不能休。

15.52

雨晴

雨時山不改，
晴罷峽如新。
天路看殊俗，
4 秋江思殺人。
有猿揮淚盡，
無犬附書頻。
故國愁眉外，
8 長歌欲損神。

15.53

雨不絕

鳴雨既過漸細微，
映空搖颺如絲飛。
階前短草泥不亂，
4 院裏長條風乍稀。

- Merit's legacy: I often look in the mirror;
 conduct and carriage: I lean alone in a tower.
 In times' peril I long to repay my lord,
 8 and though wasting away, I cannot stop.

15.52

Rain Clears

- When it's raining, the mountains do not change,
 when it's fully clear, the gorges seem all new.
 On roads at sky's edge I watch different customs,
 4 the autumn river kills one with longing.
 There are indeed gibbons, but I've wiped away all my tears,¹
 I have no dog to which to entrust letters often.²
 My homeland lies beyond these sad brows,
 8 long songs almost ruin the soul.

15.53

The Rain Does Not Stop

- The sound of rain has passed, and the rain grows faint and fine,
 shining against the sky, wind-tossed, like flying strands of silk.
 The short plants before my stairs are muddy but not tangled,
 4 in the compound the long branches first grow barer in the wind.

1 According to a proverb, when the gibbons cry out three times in the Gorges, the traveler there sheds tears.

2 Lu Ji's dog "Yellow Ear," who was able to carry letters back home for him.

舞石旋應將乳子，
行雲莫自濕仙衣。
眼邊江舸何匆促，
8 未待安流逆浪歸。

15.54

晚晴

返照斜初徹，
浮雲薄未歸。
江虹明遠飲，
4 峽雨落餘飛。
鳧雁終高去，
熊羆覺自肥。
秋分客尚在，
8 竹露夕微微。

15.55

雨

萬木雲深隱，
連山雨未開。
風扉掩不定，
4 水鳥去仍迴。

Soon the dancing rocks will surely take along their chicks,¹
 and may the moving clouds not soak the goddess's gown.
 At the corner of my eyes great barges, how hurriedly they move,
 8 not waiting for the current to calm, they go back up against the waves!

15.54

Late Clearing

Sunlight cast back, slanting, now breaks through everywhere,
 the floating clouds thin, not yet going back.
 River rainbow, bright, drinks from the river afar,
 4 rain in the gorges, a remainder still falling.
 At last ducks and wild geese go off high above,
 and I sense that the bears are getting fat.
 Autumn equinox, the traveler is still here,
 8 dew on bamboo, ever so faint in the evening.

15.55

Rain

Ten thousand trees are hidden deep in cloud,
 linked mountains, where the rain has not yet cleared.
 Windblown door, closed and unsteady,
 4 waterbirds go off, then turn back again.

1 This refers to an old legend of rocks that turn into swallows in the rain, then back to rocks again when the rain clears.

鮫館如鳴杼，
樵舟豈伐枚。
清涼破炎毒，
8 衰意欲登臺。

15.56

奉漢中王手札

國有乾坤大，
王今叔父尊。
剖符來蜀道，
4 歸蓋取荆門。
峽險通舟過，
江長注海奔。
主人留上客，
8 避暑得名園。
前後緘書報，
分明饌玉恩。
天雲浮絕壁，
12 風竹在華軒。
已覺良宵永，
何看駭浪翻。
入期朱邸雪，
16 朝傍紫微垣。

- As if shuttles are sounding in lodges of mermen,¹
 how can the woodsmen's boats go cut their boughs?
 Clear cool has broken the poisonous heat,
 8 and my aging mood is ready to climb a terrace.

15.56

Receiving a Letter from the Prince of Hanzhong

- The empire is as big as Heaven and Earth,
 my prince now has the honor of being the Emperor's uncle.
 With a split tally you came on the road to Shu,²
 4 now your homebound canopy takes the route through Mount Jingmen.
 The Gorges' perils can be passed through by boat,
 the river stretches long, pouring toward the sea.
 Your host entertains an exalted guest,
 8 you find a famous garden to escape the heat.
 Before and later you answered me with letters,
 clear was your grace in having me dine on such jade.
 In the sky clouds float past sheer cliffs,
 12 wind-blown bamboo stand at the splendid balcony.
 You already sense the long night lasting on,
 how can one see the startled waves crashing?
 When you enter the capital, there will be snow on your vermilion
 mansion,
 16 you will go to court by the walls of the Ziwei Constellation.

1 Beings who live underwater, famous for their weaving.

2 The "split tally" is the authority to govern.

枚乘文章老，
 河間禮樂存。
 悲秋宋玉宅，
 20 失路武陵源。
 淹薄俱崖口，
 東西異石根。
 夷音迷咫尺，
 24 鬼物傍黃昏。
 犬馬誠為戀，
 狐狸不足論。
 從容草奏罷，
 28 宿昔奉清樽。

15.57

返照

楚王宮北正黃昏，
 白帝城西過雨痕。
 返照入江翻石壁，
 4 歸雲擁樹失山村。
 衰年病肺惟高枕，
 絕塞愁時早閉門。

- Mei Sheng is the old master of letters,¹
 through the Prince of Hejian Rites and Music were preserved.²
 You will lament autumn by the house of Song Yu,³
 20 I have lost my way to the source of that stream in Wuling.⁴
 We both tarry at the mouth of the cliffs,
 one in the east, one in the west, at the foot of different mountains.
 Tribal accents close around confuse one,
 24 supernatural creatures are near at hand in the dusk.
 Dogs and horses truly yearn for their masters,
 of the foxes, no need to tell.⁵
 When casually drafting memorials is done,
 28 present the clear goblets of former days.

15.57

Sunlight Cast Back

- North of the Chu king's palace, it is just now turning dusk,⁶
 west of White Emperor Castle the traces of passing rain.
 Sunlight cast back enters the river, rolling the cliffs of stone,⁷
 4 returning clouds hug the trees, I lose sight of the mountain village.
 In my years of infirmity, sick in the lungs, I can only rest aloof,
 on this farthest frontier, worried by the times, I long ago shut my gate.

1 *Mei Sheng. This refers to Du Fu himself.

2 The Han Prince of Hejian presented ancient Rites and Music to Han Wudi. This refers to Li Yu, the Prince of Hanzhong.

3 The supposed site of the house of the ancient poet *Song Yu was in Guizhou, where Li Yu was temporarily staying on his return to the capital.

4 *Peach Blossom Spring.

5 Du Fu longs for the emperor like a dog or horse longs for its master. The foxes probably refer to evil men at court.

6 The "Chu king's palace" was built on Wu Mountain, east of Kuizhou. Since the compound no longer existed in Du Fu's time, here it is simply a reference to Wu Mountain.

7 This may suggest the reflections of the cliff in the river.

不可久留豺虎亂，
8 南方實有未招魂。

15.58-59

晴二首

I

久雨巫山暗，
新晴錦繡文。
碧知湖外草，
4 紅見海東雲。
竟日鶯相和，
摩霄鶴數群。
野花乾更落，
8 風處急紛紛。

II

啼鳥爭引子，
鳴鶴不歸林。
下食遭泥去，
4 高飛恨久陰。
雨聲衝塞盡，
日氣射江深。

I cannot long remain where wild dogs and tigers run wild—
 8 in the south there truly is an unsummoned soul.¹

15.58–59

Clear Skies

I

Wu Mountain was darkened by long rains,
 skies newly cleared, patterns of embroidery and brocade.
 From the sapphire I can tell the plants beyond the lakes,
 4 the red shows me clouds east of the sea.
 All day long orioles sing together,
 several flocks of cranes brush the highest clouds.
 Wild flowers, drying, fall still more,
 8 where there is wind they go in desperate flurries.

II

The crying crows contend to bring their young;
 the singing cranes don't go back to the woods.
 The former come down to feed and find the mud gone;
 4 the latter fly high, hating the long cloudiness.
 Gone is the sound of rain battering the passes,
 sunlit vapors shoot deep into the river.

1 Du Fu here refers to the "Summons to the Soul," *Zhaohun*, in the *Chuci*, in which the speaker describes the terrors lying in wait in all directions. Du Fu would have probably understood the object of the summons to be the exiled Qu Yuan, to whose situation he compares his own.

迴首周南客，
8 驅馳魏闕心。

15.60

雨

始賀天休雨，
還嗟地出雷。
驟看浮峽過，
4 密作渡江來。
牛馬行無色，
蛟龍鬥不開。
干戈盛陰氣，
8 未必自陽臺。

15.61

殿中楊監見示張旭草書圖

斯人已云亡，
草聖秘難得。
及茲煩見示，
4 滿目一淒惻。
悲風生微綃，
萬里起古色。

- Turning his head, the traveler in Zhounan,¹
 8 his heart goes speeding to the palace towers of Wei.²

15.60

Rain

- I had just offered congratulations that Heaven stopped the rain
 when again I sighed that thunder came from the earth.
 I watched the downpour floating past the gorges,
 4 then dense it came crossing the river.
 Oxen and horses walk in a colorless blur,
 the combat of dragons does not resolve.
 The clash of arms makes the Yin Humour ascendant—
 8 it does not necessarily come from the Terrace of Light.³

15.61

Director of Palace Administration Yang Shows Me a Picture with
 Zhang Xu's Draft Script

- That man has already perished,
 the Sage of Draft Script's secrets are hard to find.
 And when he takes the trouble to show me this,
 4 it is melancholy that fills my eyes.
 Sad winds rise faintly from the silk,
 ancient colors appearing for thousands of leagues.

1 Zhounan was the old term for the southern Zhou feudatories. The presumption is that Du Fu is comparing himself to Sima Tan, Sima Qian's father, who spent time in "Zhounan."

2 An old image of someone far away still thinking of his ruler.

3 The home of the goddess of Wu Mountain, who was said to bring the rain.

鏘鏘鳴玉動，
8 落落群松直。
連山蟠其間，
溟漲與筆力。
有練實先書，
12 臨池真盡墨。
俊拔為之主，
暮年思轉極。
未知張王後，
16 誰並百代則。
嗚呼東吳精，
逸氣感清識。
楊公拂篋笥，
20 舒卷忘寢食。
念昔揮毫端，
不獨觀酒德。

15.62

楊監又出畫鷹十二扇

近時馮紹正，
能畫鷲鳥樣。
明公出此圖，
4 無乃傳其狀。

- Jade stirs, resounding with a clink,
 8 wide-spreading, a group of pines stand straight.
 Linked mountains coil herein,
 dark flooding seas lent his brush force.
 When he had plain silk indeed he wrote on it first,
 12 overlooking the pool it was truly all ink.¹
 He was chief among the outstanding,
 in his twilight years his thoughts grew ever more extreme.
 And I know not after Zhang Zhi and Wang Xizhi
 16 who else can match his model for a hundred generations?
 Alas, he was the essence of Eastern Wu,
 his free temper stirs one with clear understanding.
 Master Yang brushes off his chests,
 20 unrolling and rolling up, he forgets to sleep or eat.
 When I brood on how he wielded the brush-tip long ago,
 I am not seeing only the power ale gave him.

15.62

Director Yang Further Brings Out Paintings of Hawks in Twelve Panels

- In recent times Feng Shaozheng
 skillfully painted the likeness of birds of prey.
 These pictures that Your Excellency brings out
 4 obviously transmit his manner.²

1 Comparing Zhang Xu to the Eastern Han master of draft script Zhang Zhi, who would write on any cloth in the household before it was dyed or bleached and turned his pool black by washing his brush in it so often.

2 This suggests that the present painting is either a copy of a work by Feng Shaozheng or is done in his manner.

殊姿各獨立，
 清絕心有向。
 疾禁千里馬，
 8 氣敵萬人將。
 憶昔驪山宮，
 冬移含元仗。
 天寒大羽獵，
 12 此物神俱王。
 當時無凡材，
 百中皆用壯。
 粉墨形似間，
 16 識者一惆悵。
 干戈少暇日，
 真骨老崖嶂。
 為君除狡兔，
 20 會是翻韝上。

15.63

送殿中楊監赴蜀見相公

去水絕還波，
 洩雲無定姿。
 人生在世間，
 4 聚散亦暫時。

- Remarkable postures, each on its own,
 utterly clear, their hearts set on something.¹
 Their swiftness withstands the thousand-league horse;
 8 their spirit rivals a general of ten thousand.
 I recall long ago at the Li Mountain Palace
 how in winter they transferred the Hanyuan Guard.²
 When the weather was cold they held a Plume Hunt,
 12 and the spirits of these creatures were all dominant.
 At that time there were none of ordinary ability,
 they used vigor in all of a hundred strikes.
 Here in their resemblances in pigment
 16 those who recognize them feel at once depressed.
 The clash of arms has left few idle days,
 and the true birds grow old on bluff and cliff.
 They will catch the wily hare for you,³
 20 and then fly back to the falconer's gauntlet.

15.63

Seeing Off Director of Palace Administration Yang on his Way to Shu
 to Meet His Excellency the Minister

- Departing waters never have waves that return,
 clouds oozing forth have no fixed appearance.
 A man lives in but one day and age
 4 we gather and scatter too for only a brief while.

1 Such putative intentions appear also in the poem on Xue Ji's crane mural; but since these are birds of prey, the presumed objects of their interest are probably fleshier.

2 Hanyuan Palace was the first edifice in the Daming Compound. Xuanzong would go to the Li Mountain palace, with its hot springs, in winter, taking the imperial guard with him.

3 This line, clearly with figurative implications, can be read "for their lord."

離別重相逢，
偶然豈定期。
送子清秋暮，
8 風物長年悲。
豪俊貴勳業，
邦家頻出師。
相公鎮梁益，
12 軍事無子遺。
解榻再見今，
用才復擇誰。
況子已高位，
16 為郡得固辭。
難拒供給費，
慎哀漁奪私。
干戈未甚息，
20 紀綱正所持。
泛舟巨石橫，
登陸草露滋。
山門日易夕，
24 當念居者思。

- Once parted, to meet again
 would be by chance—no date can be fixed.
 I see you off at the end of clear autumn,
 8 as the elder, I grieve at the things of the scene.
 In outstanding men a legacy of deeds is honored,
 the dynasty often sends its armies forth.
 His Lordship the Minister takes command of Liang and Yi,
 12 leaving nothing overlooked in military matters.
 “Taking down the mat” is seen again in these times,¹
 in employing a man of talent, whom else could he choose?
 Even more, you already have a high position,
 16 can you steadfastly refuse to govern a commandery?
 It is hard to oppose providing expenses for the army,
 but take care to commiserate with those whose private goods are
 plundered.
 The clash of arms has not ceased much,
 20 what you now maintain is the dynasty’s rule.
 In sailing by boat, a huge rock lies across the route,
 when you go by land, the dew will be thick on the plants.
 At this gate in the mountains the sun quickly turns evening,
 24 you should turn your thoughts to the longing of one living here.

1 *Xu Chi.

15.64

贈李十五丈別

峽人鳥獸居，
其室附層顛。
下臨不測江，
4 中有萬里船。
多病紛倚薄，
少留改歲年。
絕域誰慰懷，
8 開顏喜名賢。
孤陋忝末親，
等級敢比肩。
人生意頗合，
12 相與襟袂連。
一日兩遣僕，
三日一共筵。
揚論展寸心，
16 壯筆過飛泉。
玄成美價存，
子山舊業傳。
不聞八尺軀，
20 常受眾目憐。

15.64

Presented to Mr. Li (15) on Parting

- People in the gorges dwell as birds and beasts,
 their homes are attached to the tiered summits.
 They look down over a fathomless river
 4 in which there are boats from ten thousand leagues.
 Many illnesses come upon me in droves,
 my short stay here now sees the year changing.
 Who can console me in this remote region?—
 8 I rejoice at this famous worthy, who makes me smile.
 An ignorant man, an embarrassment as distant kin,
 would I dare to stand as your equal in rank?
 Yet in human life temperament may coincide well,
 12 together we join sleeve to sleeve.
 In one day you send your servant twice,
 every three days we have a party together.
 In offering discussions we unfold what is in the mind,
 16 our vigorous brushes surpass waterfalls.
 In Xuancheng the fine value is preserved,¹
 in Zishan the earlier legacy is transmitted.²
 I have never heard that a six-foot body
 20 would always receive the sympathy of the crowd on seeing him.³

1 Wei Xuancheng was a classical scholar of the Western Han, no less accomplished than his father.

2 Zishan is the poet *Yu Xin, who served the Liang Crown Prince Xiao Gang, as his father had.

3 That is, someone like Li Wenyi will surely be recognized and employed.

且為辛苦行，
蓋被生事牽。
北迴白帝棹，
24 南入黔陽天。
汧公制方隅，
迴出諸侯先。
封內如太古，
28 時危獨蕭然。
清高金莖露，
正直朱絲弦。
昔在堯四嶽，
32 今之黃潁川。
于邁恨不同，
所思無由宣。
山深水增波，
36 解榻秋露懸。
客遊雖云久，
亦思月再圓。
晨集風渚亭，
40 醉操雲嶠篇。
丈夫貴知己，
歡罷念歸旋。

Now you make an arduous journey for a while,
 in fact it is forced by making a living.
 From the north you turn your oars at White Emperor
 24 and southward enter the skies of Qianyang.
 The Duke of Qian controls that corner of the realm,¹
 he stands far in the forefront of the lords of the domains.
 Within his borders it is like high antiquity,
 28 the times are perilous, but he alone is relaxed.
 Pure and high, the dew on the metal column,²
 straight as a red silk string.
 Of old it was “Four Marchmounts” of Yao’s day,³
 32 today he’s Huang of Yingchuan.⁴
 I hate not being able to join you on this journey,
 and I have no way to express myself to the one I long for,⁵
 Deep in the mountains the waves increase,
 36 autumn dew hangs on the mat taken down.⁶
 Though you will be traveling long,
 I still long for when the moon is full another time.⁷
 Mornings you will join at a pavilion on a windy isle,
 40 drunk, you will grasp that piece on “cloudy pinnacles.”⁸
 A mature man values understanding friends,
 I will think on your return when your pleasures are done.

1 Li Mian.

2 Han Wudi erected a bronze column with an immortal holding a dew-pan to catch the sweet dew, to whose purity Li Mian is being compared.

3 The “Four Marchmounts” of Yao’s time were interpreted as the four highest officials around the ruler.

4 Huang Ba, governor of Yangzhou and Yingchuan in the reign of Han Xuandi, and acknowledged the foremost governor. This is praise of Li Mian, Duke of Qian.

5 The Duke of Qian, or Li.

6 *Xu Chi.

7 A sign of reunion.

8 A phrase in a “Roaming Immortals” poem by the poet Wang Rong (468–494).

15.65

種蒿苴

既雨已秋，堂下理小畦，隔種一兩席許蒿苴，向二旬矣，而苴不甲拆，獨野莧青青。傷時君子，或晚得微祿，輾軻不進，因作此詩。

陰陽一錯亂，
 驕蹇不復理。
 枯旱於其中，
 4 炎方慘如燬。
 植物半蹉跎，
 嘉生將已矣。
 雲雷歎奔命，
 8 師伯集所使。
 指揮赤白日，
 瀕洞青光起。
 雨聲先已風，
 12 散足盡西靡。
 山泉落滄江，
 霹靂猶在耳。
 終朝紆颯沓，
 16 信宿罷瀟灑。
 堂下可以畦，
 呼童對經始。

15.65

Planting Lettuce

It is autumn now that the rains have come, and I made a small plot by the main hall. There I planted a few beds of lettuce in separate plots. It has been almost twenty days, yet the lettuce has not germinated, and only the wild amaranthus is growing green. A good man who laments the times may late in life get a small salary; but the going is rough and he makes no progress. Therefore I made this poem.

- Yin and Yang were topsy-turvy,
 domineering, recalcitrant, no longer in good order.
 Dryness and drought were in their midst,
 4 and the hot regions were dismal, as if ablaze.
 Half of all plants had faltered and fallen,
 and the excellent grains were almost done for.
 Clouds and thunder suddenly sped to command
 8 as Rainmaster and Windbaron gathered their minions.
 They directed the reddish-white sun,
 and in swirling masses blue light appeared.¹
 The rain sounds were preceded by wind,
 12 and the scattering drops all streamed westward.
 Mountain streams fell into the gray river,
 and peals of thunder were still in my ears.
 All day long it whirled swirling,
 16 then after two nights it ceased its briskness.
 I could make a garden plot by the hall,
 I called to my boy to start it out facing me.

1 Lightning.

苳兮蔬之常，
20 隨事藝其子。
破塊數席間，
荷鋤功易止。
兩旬不甲坼，
24 空惜埋泥滓。
野莧迷汝來，
宗生實於此。
此輩豈無秋，
28 亦蒙寒露委。
翻然出地速，
滋蔓戶庭毀。
因知邪干正，
32 掩抑至沒齒。
賢良雖得祿，
守道不封己。
擁塞敗芝蘭，
36 眾多盛荊杞。
中園陷蕭艾，
老圃永為恥。
登于白玉盤，
40 藉以如霞綺。
莧也無所施，
胡顏入筐篚。

Ah lettuce! Common among vegetables,
20 we went through the process to plant its seeds.
We broke up clods in several beds,
carrying hoes, the deed was easy to complete.
But after twenty days, they did not germinate,
24 and I, helpless, pitied how they were buried in mire.
You, wild amaranthus, I don't know where you came from,
your teeming growth is truly right here.
This type of plant must also know autumn,
28 it too bears the accumulation of cold dew.
Swift-changing it speedily comes from the ground,
lushly spreading, my whole yard is ruined.
Thus I understand how evil overwhelms right,
32 suppressing it until it perishes.
Even if the worthy and good get a salary,
in keeping the Way, they do not bring themselves bounty.
Crowding and blocking ruins the holy mushroom and orchid,
36 thorns and medlars flourish in multitudes.
When a garden falls into mugwort and artemesia,
an old gardener will always find this a shame.
Offered on plates of white jade,
40 spread on figured silks like clouds.
Yes, the amaranthus is useful for nothing—
brazen-faced, it enters the baskets.

15.66

白帝

白帝城中雲出門，
白帝城下雨翻盆。
高江急峽雷霆鬥，
4 翠木蒼藤日月昏。
戎馬不如歸馬逸，
千家今有百家存。
哀哀寡婦誅求盡，
8 慟哭秋原何處村。

15.67

黃草

黃草峽西船不歸，
赤甲山下行人稀。
秦中驛使無消息，
4 蜀道兵戈有是非。
萬里秋風吹錦水，
誰家別淚濕羅衣。
莫愁劍閣終堪據，
8 聞道松州已被圍。

15.66

White Emperor

- In White Emperor Castle clouds come out the gates,
 below White Emperor Castle the rain is as if from an overturned basin.
 The high river runs fast through the gorges, peals of thunder contend,
 4 azure trees and gray vines, sun and moon are made murky.
 The war horse is not so free from restraint as the horse returning home,
 of a thousand households now there are a hundred households
 surviving.
 Wailing lament, a widow, taxed until nothing is left,
 8 weeps piteously on the autumn plain in a village somewhere.

15.67

Yellow Grass Gorge

- From west of Yellow Grass Gorge boats do not come back,
 below Redshell Mountain travelers are few.
 Of the official courier from Qin there is no news,¹
 4 troops and arms on the roads of Shu, there are disputes.²
 From ten thousand leagues the autumn wind blows on the Brocade
 River,
 whose parting tears are those that soak the gossamer gown?
 Don't worry about Jian'ge that it can be held at last,
 8 I have heard that Songzhou has already been besieged.³

1 A courier from the court bearing official documents. This may suggest that the court has not acted to deal with the troubles in Shu.

2 This refers to contention among the Tang commanders after Du Hongjian took command in Shu.

3 This poem refers to the military uprising of 765 in Sichuan. The final line refers to the Tibetan siege of Songzhou.

15.68

白鹽山

卓立群峰外，
 蟠根積水邊。
 他皆任厚地，
 4 爾獨近高天。
 白榜千家邑，
 清秋萬估船。
 詞人取佳句，
 8 刻畫竟誰傳。

15.69

謁先主廟

慘澹風雲會，
 乘時各有人。
 力侔分社稷，
 4 志屈偃經綸。
 復漢留長策，
 中原仗老臣。

15.68

Whitesalt Mountain

- Lofty it stands, beyond the other peaks,
 its coiling roots are beside the deep waters.
 All others depend on the thick earth,
 4 while you alone are near the high heavens.
 White placards, a town of a thousand homes,
 clear autumn, ten thousand merchant boats.
 The writer got an excellent line,
 8 but who will pass on this depiction?¹

15.69

Paying My Respects at the Temple of the First Ruler

- Somber boldness, conjunction of wind and clouds,²
 seizing the moment, each place had exceptional men.
 Strength equal, they divided the Altars of Earth and Grain,³
 4 aims thwarted, he lay aside plans for rule.⁴
 He left far-reaching schemes to restore the Han,
 to take the Central Plain he relied on his old minister.⁵

1 This plays on an anecdote in *A New Account of Tales of the World* (20.2). Of a comparison, Zhou Yi (c. 300–364) quipped: “Why depict [the woman of] Wuyan to assault Xi Shi?” The woman of Wuyan was notoriously ugly, though politically astute. Wuyan means literally “no salt,” playing Du Fu’s topic “White Salt Mountain.”

2 The “conjunction of wind and clouds” was meeting one’s ruler and being recognized or meeting one’s opportune moment.

3 The Altars of Earth and Grain stand for dynastic legitimacy; this refers to the division of Han territory among Wei, Wu, and Shu, whose First Ruler, Liu Bei, had a temple in Kuizhou.

4 Liu Bei’s plans to conquer Wu.

5 The dying Liu Bei left to his minister *Zhuge Liang the responsibility to retake the empire.

雜耕心未已，
8 歐血事酸辛。
霸氣西南歇，
雄圖歷數屯。
錦江元過楚，
12 劍閣復通秦。
舊俗存祠廟，
空山立鬼神。
虛簷交鳥道，
16 枯木半龍鱗。
竹送清溪月，
苔移玉座春。
閭閻兒女換，
20 歌舞歲時新。
絕域歸舟遠，
荒城繫馬頻。
如何對搖落，
24 況乃久風塵。
孰與關張並，
功臨耿鄧親。
應天才不小，
28 得士契無鄰。
遲暮堪帷幄，
飄零且釣緡。

- Mixing soldiers with plowmen, his mind did not rest,¹
 8 spitting blood, he endured bitter efforts.²
 The aura of dominance ceased in the southwest,
 heroic plans, the fated succession in difficulty.
 The Brocade River has always passed through Chu,
 12 Jian'ge also leads through to Qin.³
 By old custom they preserve his temple,
 it makes ghosts and spirits stand still in the deserted mountains.
 The empty eaves cross the high paths of birds,
 16 withered trees, half grown with dragon scales.
 The bamboo send off the moon on the clear creek,
 the mosses creep into the spring of his jade throne.
 In the village gates the boys and girls have changed,
 20 but the songs and dances are renewed through the years.
 A remote region, my homebound boat gone far,
 wilderness city where I often tie my horse.
 How can I face the desolate scene of falling leaves,
 24 even more with war's dust so long in the wind?
 Who can stand together with Guan Yu and Zhang Fei,⁴
 their deeds look out close on Geng Yan and Deng Yu.⁵
 Acting at Heaven's prompting, his talent not small,
 28 he found officers whose bond with him had no peer.
 In my twilight years, could I act in the tent?—⁶
 tossed along, I let my fishing line hang a while.

1 This was one of *Zhuge Liang's devices to feed the army set to retake Chang'an.

2 *Zhuge Liang spit up blood before the illness that finally killed him.

3 Jian'ge was the large mountain that blocked the route to Chengdu from Qin.

4 Liu Bei's famous generals.

5 Officials who helped Guangwudi restore the Han.

6 *Zhang Liang formulated plans in his tent and won victories a thousand leagues away.

向來憂國淚，
32 寂寞灑衣巾。

15.70

古柏行

孔明廟前有老柏，
柯如青銅根如石。
霜皮溜雨四十圍，
4 黛色參天二千尺。
君臣已與時際會，
樹木猶為人愛惜。
雲來氣接巫峽長，
8 月出寒通雪山白。

憶昨路繞錦亭東，
先主武侯同闕宮。
崔嵬枝幹郊原古，
12 窈窕丹青戶牖空。
落落盤踞雖得地，
冥冥孤高多烈風。
扶持自是神明力，
16 正直元因造化功。

I have always shed tears of worry for the dynasty,
 32 in the stillness they spatter my robe and kerchief.

15.70

The Old Cypress: A Ballad

In front of the Kongming Temple there is an aged cypress,¹
 its trunk is like green bronze, its roots are like stone.

4 Its frosty bark has been drenched by rains, a forty arm-span girth,
 eyebrow-black touching Heaven, two thousand feet up.

The prince and his officer have already met their moment in history,
 but still this tree is cherished by people.

8 When clouds come, its atmosphere touches the Wu Gorges' far reaches;
 when the moon comes out, the cold reaches the white of the Mountains
 of Snow

I recall recently where the road wound around east of Brocade Pavilion,
 there the First Ruler and Warrior Count shared the same shrine.²

Branches and trunk towered over the ancient plain,

12 hidden away paintings red and green within the empty windows.

Spreading wide and with coiling crouch, though it has a secure place,
 tall and alone in the dark, dark skies often bring fierce winds.

Of course, there is, to hold them up, the power of the god,

16 their upright straightness is basically due to the work of Creation.

1 Kongming is *Zhuge Liang.

2 The Warrior Count is *Zhuge Liang.

大廈如傾要梁棟，
萬牛回首丘山重。
不露文章世已驚，
20 未辭翦伐誰能送。
苦心豈免容螻蟻，
香葉終經宿鸞鳳。
志士幽人莫怨嗟，
24 古來材大難為用。

Were a great hall to collapse and they needed beams,
ten thousand oxen would turn their head at such mountainous weight.
Not even showing its patterning, it would make the world amazed,¹
20 nor would it refuse to be cut down, but who could transport it?
How could its bitter trunk avoid letting in the termites,²
but its fragrant needles have ever given lodging to the phoenix.
Ambitious gentleman and recluse—do not sigh in resentment!—
24 from ancient days when timber is great it is hard to put to use.

1 “Patterning” is the fineness of its grain, but also “literary works.”

2 “Trunk” is also “heart.”

16.1-5

諸將五首

I

漢朝陵墓對南山，
 胡虜千秋尚入關。
 昨日玉魚蒙葬地，
 4 早時金碗出人間。
 見愁汗馬西戎逼，
 曾閃朱旗北斗閒。
 多少材官守涇渭，
 8 將軍且莫破愁顏。

II

韓公本意築三城，
 擬絕天驕拔漢旌。
 豈謂盡煩回紇馬，
 4 翻然遠救朔方兵。
 胡來不覺潼關隘，
 龍起猶聞晉水清。

16.1–5

The Generals

I

Imperial and noble tombs of the house of Han face South Mountain,
after a thousand years Hu barbarians still enter the passes.

In recent days the jade fish cover the burial places,

4 golden cups from times past appear in the mortal world.¹

Bringing sadness, their horses sweating, the Western Rong pressed on us,²
their crimson battleflags flashed, amid the Northern Dipper.

How many militiamen were holding the Jing and Wei?—

8 let our generals not for the moment relax their worried expressions.

II

The Duke of Han's basic intent in building the Three Fortresses³
was to stop Heaven's darlings from seizing Han standards.⁴

Who would have thought that we trouble the Uighur horses instead

4 to come from afar to save the troops of Shuofang?⁵

When the Hu came, they did not feel Tong Pass was too narrow,⁶
a dragon rose, and we still hear of the Jin's waters running clear.⁷

1 This refers to the Tibetan invasions of 763 in which the imperial tombs were plundered. The jade fish and golden cups are grave goods.

2 The "Western Rong" anachronistically refers to the Tibetans.

3 Zhang Renyuan, made Duke of Han in 708, built three fortresses north of the Yellow River to defend against the Uighurs. This brought an extended period of peace to the northern frontier—until Xuanzong began his ventures of military expansion.

4 The Xiongnu referred to themselves as "Heaven's darlings," the favored sons of Heaven.

5 This refers to the court's request for Uighur horsemen to help defeat the rebels and later the Tibetans. Instead of the Tang defending itself against the Uighurs, it used them as allies.

6 Here the Hu refer to the troops of An Lushan, who inflicted a major defeat on Tang armies at Tong Pass. Note that since An Lushan's rebel army was conventionally referred to as "Hu," the Uighurs are called by their proper ethnic name.

7 When Li Yuan began the revolt that founded the Tang, the Jin River ran clear, which was a sign of Heaven's favor. In this case it refers to Daizong's retaking Chang'an.

獨使至尊憂社稷，
8 諸君何以答升平。

III

洛陽宮殿化為烽，
休道秦關百二重。
滄海未全歸禹貢，
4 薊門何處盡堯封。
朝廷衰職雖多預，
天下軍儲不自供。
稍喜臨邊王相國，
8 肯銷金甲事春農。

IV

迴首扶桑銅柱標，
冥冥氛祲未全銷。

In making His Majesty to singularly worry for the Altars of Earth and Grain,¹

8 how can all of you requite a time of glorious peace?²

III

The palace halls of Luoyang were turned into beacon fires,
say no more of the layered passes to Qin that two can there withstand a hundred.³

The gray sea has not yet entirely returned to the “tribute to Yu”;⁴
4 when will Ji Gate be again entirely the fiefdom of Yao?⁵

Although they often participate in the highest positions at court,⁶
the army stores all over the world are not supplied by themselves.⁷

We can be somewhat relieved that Minister Wang will go to the frontier,⁸

8 he can melt down the metal armor to serve for spring farming.

IV

I look around toward Fusang, and toward the top of the Column of Bronze,⁹

the dark and ominous vapors have not melted entirely away.

1 The ritual altars that stand for the authority of the dynasty.

2 “You” here refers to the generals.

3 The claim that Tong Pass was impregnable was mocked by its swift fall to An Lushan’s forces.

4 The regions given in the *Classic of Documents* as sending tribute to Yu constitute China proper. The northeast, the region by the “gray sea,” was still not under imperial control.

5 Jinmen in the northeast was assigned as a feudal domain to the descendants of Yao by Zhou.

6 That is, the generals have been given high civil offices.

7 This seems to refer to the professionalization of the army in the Tianbao reign and the abandonment of the old system of army farms, by which the armies provided some of their own supplies.

8 Wang Jin was made military commissioner of He’nan, on the border with the rebellious Hebei armies.

9 This was erected to mark the border in the far south by the Eastern Han general Ma Yuan on his campaign against Annam.

越裳翡翠無消息，
4 南海明珠久寂寥。
殊錫曾為大司馬，
總戎皆插侍中貂。
炎風朔雪天王地，
8 只在忠臣翊聖朝。

V

錦江春色逐人來，
巫峽清秋萬壑哀。
正憶往時嚴僕射，
4 共迎中使望鄉臺。
主恩前後三持節，
軍令分明數舉杯。
西蜀地形天下險，
8 安危須仗出群材。

- Of the kingfisher feathers from Yuechang there is no news,¹
 4 of bright pearls from the Southern Sea there has long been vast silence.²
 For special appointment there was once a Grand Marshal,
 now Commanders-in-chief all put on the sables of Director of the
 Chancellery.³
 Both the fiery wind and the northland snows are lands of the heavenly
 king,⁴
 8 it depends entirely on loyal officials to assist our sage court.

V

- Spring's beauty on Brocade River came along with that person,⁵
 clear autumn in the Wu Gorges, ten thousand ravines lament.
 Now I recall how in times gone by with Vice-Director Yan,
 4 together we welcomed the court envoy at the Terrace for Gazing Home.
 By the ruler's grace before and after thrice he held the commissioner's
 standards,
 military commands were clear, we often lifted winecups.
 The lay of the land in western Shu is the most rugged in the world,
 8 for security there one must depend on talents beyond the ordinary.

1 Yuechang was an ancient name of one of the southern kingdoms, here referring to the southernmost prefectures of the empire.

2 Kingfisher feathers and pearls were tribute from the south.

3 Grand Marshal was a Han title for the commander of the army. Now all the military commissioners are given a high civil post as well.

4 Both the far north and south are imperial territory.

5 Yan Wu, when he was commander of Shu.

16.6

八哀詩

傷時盜賊未息，興起王公、李公，歎舊懷賢，終於張相國，八公前後存歿，遂不銓次焉。

八哀詩·贈司空王公思禮

司空出東夷，
 童稚刷勁翮。
 追隨燕薊兒，
 4 穎銳物不隔。
 服事哥舒翰，
 意無流沙磧。
 未甚拔行間，
 8 犬戎大充斥。
 短小精悍姿，
 屹然強寇敵。
 貫穿百萬眾，
 12 出入由咫尺。
 馬鞍懸將首，
 甲外控鳴鏑。
 洗劍青海水，
 16 刻銘天山石。

16.6

The Eight Laments

Disturbed at how the current rebellion has not yet ended, thoughts of Wang Sili and Li Guangbi are stirred, and I sigh for old friends and brood on worthy men, ending with Minister of State Zhang Jiuling. Since these eight lords passed away at different times, I don't put them in chronological sequence.

Lord Wang Sili, Posthumously Made Minister of Works¹

The Minister of Works came from the eastern Yi,²
as a youth he preened his strong pinions.

He went with the lads of Yan and Ji,³

4 like the point of an awl nothing could stop him from getting through.⁴

He took service with Geshu Han,
he thought nothing of desert sands.

He was not much distinguished from the ranks,

8 when the Dog Rong came in great hordes.⁵

Short of stature, manner focused and fierce,
he stood towering against strong raider foes.

He pierced through a horde of a million

12 in and out, as if it were a trivial thing.

From his saddle hung their general's head,
beyond the phalanx, he dealt with singing arrows.

He washed his sword in Kokonor's waters,

16 carved a rock inscription on the Mountains of Heaven.

1 Wang Sili was originally a subordinate of Geshu Han, the commander of the Central Asian armies. He achieved merit in putting down the An Lushan Rebellion.

2 Wang Sili was from Koguryŏ, a Korean.

3 These are prefectures in the northeast; Wang Sili's father had been an officer in the Shuofang Army.

4 A figure of talent always showing through.

5 The Tibetans.

九曲非外蕃，
其王轉深壁。
飛兔不近駕，
20 鷲鳥資遠擊。
曉達兵家流，
飽聞春秋癖。
胸襟日沈靜，
24 肅肅自有適。
潼關初潰散，
萬乘猶辟易。
偏裨無所施，
28 元帥見手格。
太子入朔方，
至尊狩梁益。
胡馬纏伊洛，
32 中原氣甚逆。
肅宗登寶位，
塞望勢敦迫。
公時徒步至，
36 請罪將厚責。
際會清河公，
間道傳玉冊。
天王拜跪畢，
40 讜議果冰釋。

- Nine Bends was not a client state,¹
 the king went into ever more deepset cliffs.²
 The steed Flying Rabbit is not for close hauls,
 20 the bird of prey is endowed to strike afar.
 He understood well the traditions of military theorists,
 a passion for learning his fill from the *Spring and Autumn Annals*.³
 His inner life grew increasingly serene,
 24 with dignified gravity he was at peace with himself.
 When the rout first occurred at Tong Pass,
 and the emperor was still escaping,
 as a subordinate general he could do nothing,
 28 the commander-in chief was seized with bare hands.⁴
 The Crown Prince went off to Shuofang,
 and His Majesty decamped to Liang and Yi.⁵
 Hu horses encircled the Yi and Luo,
 32 the atmosphere of the central plain was extremely rebellious.
 Suzong ascended to the precious position,
 to fulfill people's hopes the situation was urgent.
 At the time His Lordship reached him on foot,
 36 he confessed his errors and awaited the most severe penalty.
 At that juncture the Duke of Qinghe⁶
 came by back roads to hand over the tablets of jade.⁷
 Once the ruler received these with respect,
 40 honest arguments led at last to his absolution.⁸

1 An area in Qinghai that had been ceded to the Tibetans in the first decade of the eighth century.

2 This is taken to refer to the Tibetan king.

3 The Jin commentator Du Yu was said to have had a "passion for the "Zuo Tradition" of *The Spring and Autumn Annals*."

4 Geshu Han was taken by An Lushan's troops.

5 Suzong's succession to the throne and Xuanzong's flight to Sichuan.

6 Fang Guan.

7 The ritual regalia indicating Xuanzong's abdication.

8 After Suzong received the abdication, Fang Guan persuaded him to forgive Wang Sili.

翠華卷飛雪，
熊虎互阡陌。
屯兵鳳凰山，
44 帳殿涇渭關。
金城賊咽喉，
詔鎮雄所搃。
禁暴靖無雙，
48 爽氣春淅瀝。
巷有從公歌，
野多青青麥。
及夫哭廟後，
52 復領太原役。
恐懼祿位高，
悵望王土窄。
不得見清時，
56 嗚呼就窀穸。
永繫五湖舟，
悲甚田橫客。
千秋汾晉間，
60 事與雲水白。
昔觀文苑傳，
豈述廉頗績。
嗟嗟鄧大夫，
64 士卒終倒戟。

- As the kingfisher regalia billowed in blowing snow
 our bear and tiger banners stretched across country lanes.
 The troops camped on Phoenix Mountain,¹
 44 a tent palace was set up at the Jing and Wei.
 Jincheng was the throat of the rebels,
 commanded to guard it, you were valiant in holding.
 Prohibiting violence, peerless in tranquility,
 48 a brisk atmosphere, with spring's pattering rain.
 In village lanes some followed your lordship singing,
 in the outlands was much green wheat.
 After the lament in the ancestral temple,²
 52 you were next ordered to an assignment in Taiyuan.
 You were in fear, the position and salary being so high,
 but you gazed depressed at the royal domain's constriction.
 Without seeing the times restored to peace,
 56 you went, alas, to the tomb.
 Ever tethered, my boat heading to the Five Lakes,
 a sadness greater than of Tian Heng's retainers.³
 For a thousand years by the Fen and in Jin⁴
 60 your deeds will be as pure as the waters and clouds.
 Of old I read the biographies of men of letters,
 of course they did not recount the achievement of Lian Po.⁵
 Alas, poor Grand Master Deng—
 64 those troops at last turned their swords on their own.⁶

1 Mount Qi in Fengxiang.

2 Performed by Suzong after the capital was retaken.

3 Tian Heng was the ruler of Qi defeated by Han Xin. He fled with his retainers to an ocean island; then hearing Liu Bang had been established as emperor, he received a letter asking him to submit. On reaching the region around Luoyang, he committed suicide from grief; and on hearing of his death, all his retainers committed suicide as well.

4 Where Wang served in Taiyuan.

5 *Lian Po. Lian Po was not a literary man, as Wang Sili was.

6 Wang Sili's successor in Taiyan, Deng Jingshan was killed by the troops.

16.7

八哀詩·故司徒李公光弼

司徒天寶末，
北收晉陽甲。
胡騎攻吾城，
4 愁寂意不愜。
人安若泰山，
薊北斷右脅。
朔方氣乃蘇，
8 黎首見帝業。
二宮泣西郊，
九廟起頽壓。
未散河陽卒，
12 思明偽臣妾。
復自碣石來，
火焚乾坤獵。
高視笑祿山，
16 公又大獻捷。
異王冊崇勳，
小敵信所怯。

16.7

Lord Li Guangbi, the Former Minister of Education

At the Tianbao's end the Minister of Education
gathered Jinyang's arms in the north.

When Hu horse attacked our city there,¹

4 they were disappointed, filled with gloom.

The man was as steady as Mount Tai,
as he cut off the left rib of Jibei.²

In Shuofang the atmosphere then recovered,

8 the common folk saw the imperial legacy.³

The two rulers wept on the western meadow,⁴

the nine ancestral temples rose again from ruins.

But the Heyang troops did not disband,

12 and Shi Siming falsely declared himself a subject.

Then again he came down from Jie Rock,

lay waste with fire, wreaking havoc on the world.

Peering arrogantly, he mocked An Lushan,

16 but then his lordship again presented a great victory.⁵

Enfeoffed as Prince, inscribed for exalted merit,⁶

he was truly one who feared the lesser enemy.⁷

1 That is, Taiyuan.

2 Taiyuan was to the west of Jibei, one of the rebel strongholds. The loyalist defense of Taiyuan left the rebel flank vulnerable.

3 This refers to Suzong taking the throne in Lingwu (Shuofang).

4 After Chang'an was retaken in 757, first Suzong returned to the capital, then Xuanzong. When Xuanzong returned, Suzong went out to meet him and father and son wept.

5 This refers to Li Guangbi's defeat of Shi Siming at Heyang.

6 Li Guangbi was enfeoffed as Prince of Linhuai Commandery. In the text this is specifically *yiwang* 異王, a "prince outside the imperial family." Even though Li Guangbi shared the imperial surname, he was not considered part of the imperial clan.

7 This is an inverse way of saying that when he faced a powerful enemy, Li Guangbi showed his courage. It follows from a passage in the "Annals of Emperor Guangwu" in the *History of the Latter Han*: "When he saw a lesser enemy, he feared; when he saw a great enemy, he was courageous."

擁兵鎮河汴，
20 千里初妥帖。
青蠅紛營營，
風雨秋一葉。
內省未入朝，
24 死淚終映睫。
大屋去高棟，
長城掃遺堞。
平生白羽扇，
28 零落蛟龍匣。
雅望與英姿，
惻愴槐里接。
三軍晦光彩，
32 烈士痛稠疊。
直筆在史臣，
將來洗箱篋。
吾思哭孤塚，
36 南紀阻歸楫。
扶顛永蕭條，
未濟失利涉。

- Taking control of the troops, he guarded the Yellow River and Bian,
 20 only then was stability brought to a thousand leagues.
 But swarms of blueflies buzzed with whispers,¹
 in wind and rain, a single leaf in autumn.
 Examining himself for not going to court,
 24 deathbed tears finally glistened on his eyelashes.²
 The great edifice lost a high cross-beam,
 from the Great Wall was swept the last crenellation.
 The white feather fan he had all his life³
 28 sank away and was lost with the dragon casket.
 Respected for grace, the mien of a hero,
 lamentable, adjacent to Sophora Village.⁴
 The luster of the Grand Army was darkened,
 32 brave soldiers felt pain in waves.
 The forthright writing brush lies with the historian,
 in the future his record will be washed clean.⁵
 I long to weep at his lonely tomb,
 36 but here in the south my homeward oars are blocked.
 Prospects of “supporting what totters” are forever bleak,
 not having crossed, I have missed when it was “advantageous to venture.”⁶

1 Blueflies were standard figures for court slanderers. This is Cheng Yuanzhen who at court continuously worked against those who had served well in the restoration.

2 When the Tibetans occupied Chang'an in 763 and Daizong fled, the court called on the generals to come and rescue the emperor. Li Guangbi, like others, did not go, out of fear of Cheng Yuanzhen. Du Fu here suggests that he regretted this to the end of his days.

3 The white feather fan was the signature of the third-century Shu minister *Zhuge Liang, known for his military genius.

4 Sophora Village was the area in which Han Wudi's tomb, Maoling, was located. His famous general Huo Qubing was buried next to the imperial tomb. Li Guangbi was buried near the tombs of Gaozu and Zhongzong.

5 Literally “wash clean the boxes [in which the documents are kept].” In other words, the historian will purge the record of the slanders.

6 The figure of crossing a river, echoing Du Fu's “blocked oars” in the preceding line, here is unified in two words with different extended usages. *Ji* 濟 is also “to rescue” or help, Du Fu's ambition. *She* 涉 is also “to venture,” here used in one of the standard *Classic of Changes* prognostications: *li she* 利涉, “it is advantageous to venture.”

疲荼竟何人，
40 灑涕巴東峽。

16.8

八哀詩·贈左僕射鄭國公嚴公武

鄭公瑚璉器，
華岳金天晶。
昔在童子日，
4 已聞老成名。
嶷然大賢後，
復見秀骨清。
開口取將相，
8 小心事友生。
閱書百紙盡，
落筆四座驚。
歷職匪父任，
12 嫉邪常力爭。
漢儀尚整肅，
胡騎忽縱橫。
飛傳自河隴，
16 逢人問公卿。
不知萬乘出，
雪涕風悲鳴。

Worn and weary, what person am I in the end
 40 shedding tears in the gorges east of Ba?

16.8

Lord Yan Wu, Posthumously Made Vice-Director of the Left, Duke
 of Zheng

The Duke of Zheng was a *hulian* vessel,¹
 of Marchmount Hua, crystal of the Metal Heavens.²
 Long ago when he was but a child
 4 his fame for maturity was already known.
 Precocious, scion of a most worthy sire,³
 again was seen the purity of a splendid frame.
 He would always talk about becoming general and minister,
 8 but with deferential care he served his friends.
 Examining books, a hundred sheets were finished,
 setting brush to paper, all his guests were amazed.
 The posts he held were not due to his father,⁴
 12 he hated the crooked, always struggled against it with force.⁵
 Han ceremony esteemed the upright and dignified,⁶
 then Hu horsemen suddenly burst out everywhere.
 In speeding relays he went from Longyou and Hexi,⁷
 16 whoever he met, he asked of the lords and grandees.
 He had not known where the Emperor had gone,⁸
 he wiped away tears as mournful winds moaned.

1 A fine ritual vessel; that is, a treasure.

2 Yan Wu was from Huayang by Mount Hua, the westernmost of the Five Marchmounts. Metal was the phase of the west, and Xuanzong enfeoffed Mount Hua as the King of the Metal Heavens.

3 Yan Tingzhi, Yan Wu's father.

4 During the Tang a father with particular merit and high rank could influence both the qualification of a son for office ("yin privilege") and posting. Yan Wu's positions were on his own merit.

5 This refers to his position in the censorate.

6 That is, the quality of the Tang court.

7 When the Rebellion broke out, Yan Wu was serving with Geshu Han in Longyou.

8 This refers to Xuanzong's flight to Chengdu when An Lushan's forces were closing on Chang'an.

受詞劍閣道，
20 謁帝蕭關城。
寂寞雲臺仗，
飄飄沙塞旌。
江山少使者，
24 笳鼓凝皇情。
壯士血相視，
忠臣氣不平。
密論貞觀體，
28 揮發岐陽征。
感激動四極，
聯翩收二京。
西郊牛酒再，
32 原廟丹青明。
匡汲俄寵辱，
衛霍竟哀榮。
四登會府地，
36 三掌華陽兵。
京兆空柳色，
尚書無履聲。

- He received his orders on the roads of Jian'ge,¹
 20 he paid his respects to the emperor in the city at Xiao Pass.²
 Silent was the Cloud Terrace Guard,³
 wind-whipped, the banners on the sandy frontier.
 Few messengers came from the mountains and rivers,
 24 amid fifes and drums the emperor's heart was fixed in thought.
 Bold warriors looked at each other through bloody tears,
 the temper of loyal officials was not calm.
 We closely discussed the Zhenguan style,⁴
 28 we held forth our opinions on the Qiyang campaign.⁵
 The whole world around was excited and stirred,
 in quick succession the two capitals were retaken.
 In the western suburbs oxen and ale were set out repeatedly,
 32 in the ancestral temple, the paintings were made bright.
 A Kuang Heng or Ji An, sudden disgrace after favor,⁶
 a Wei or Huo, finally glory with lament.⁷
 Four times he mounted to the precincts of congregation,⁸
 36 thrice he took command of the troops of Huayang.⁹
 In the capital willows show their colors in vain,
 the Secretariat was without the sound of his shoes.¹⁰

1 The "roads of Jian'ge" refer to the route from Chang'an to Chengdu.

2 That is, he was recalled by Suzong and went to Suzong's temporary court at Fengxiang.

3 That is, there was no word from Xuanzong in Chengdu.

4 The reign of Taizong and his style of government.

5 Qiyang refers to Fengxiang, where Suzong was gathering his army.

6 Kuang Heng was minister in the reign of Han Yuandi and was later banished to the level of a commoner. Ji An was Commandant of the Nobles and was frequently exiled. With Fang Guan's disgrace, Yan Wu was made prefect of Bazhou.

7 This compares Yan Wu to the two famous Han generals Wei Qing and *Huo Qubing.

8 The "precincts of congregation" refers to the first four stars of the Northern Dipper. Commentators are divided on whether this refers to when he was metropolitan governor in Chang'an or Chengdu.

9 That is, the armies of Shu, referring to the three occasions when Yan Wu was military commissioner in Sichuan, twice in the Jiannan command and once in the Dongchuan command.

10 *Zheng Chong.

群鳥自朝夕，
40 白馬休橫行。
諸葛蜀人愛，
文翁儒化成。
公來雪山重，
44 公去雪山輕。
記室得何遜，
韜鈴延子荆。
四郊失壁壘，
48 虛館開逢迎。
堂上指圖畫，
軍中吹玉笙。
豈無成都酒，
52 憂國只細傾。
時觀錦水釣，
問俗終相並。
意待犬戎滅，
56 人藏紅粟盈。
以茲報主願，
庶或裨世程。

Flocks of birds left at dawn and came back at evening,¹
 40 but the man on the white horse ceased acting at will.²
 A Zhuge Liang, beloved by Shu folk,³
 an Old Man Wen, Confucian education complete.⁴
 When you came, the Mountains of Snow were heavy,
 44 when you left, the Mountains of Snow were light.
 For a Record Keeper you found a He Xun,⁵
 for military learning you invited Zijing.⁶
 Camp walls disappeared all around Chengdu,
 48 empty lodges began to welcome visitors.
 In the hall he pointed to maps and drawings,
 among the troops he had jade mouth-organs played.
 And how could he have lacked Chengdu ale?—
 52 but, concerned for the dynasty, he poured only a little.
 Sometimes he observed me, fishing in the Brocade River,
 but to the end that was combined with asking about the common folk.
 He planned that once the Dog Rong were eliminated,
 56 people's granaries would be filled with red grain.⁷
 By this he would requite the ruler's wishes,
 hoping in some way to improve the course of the age.

1 An allusion to Yan Wu's service in the Censorate. In the Han there was a stand of old cypresses in the Censorate precincts with flocks of wild crows that flew off at dawn and returned every evening.

2 The probably refers to the rebel Hou Jing of the mid-sixth century, known for riding a white horse. In this case, Yan Wu put down the uprising in Sichuan.

3 *Zhuge Liang.

4 Old Man Wen was a governor of Shu in the reign of Han Jingdi. The school he built in Chengdu was supposed to have greatly raised the level of learning in the region.

5 He Xun, a poet of the turn of the sixth century, had served as Record Keeper.

6 "Military learning" is literally "the [*Six*] *Bowcases* and [*Jade*] *Locks*," books of military strategy. Zijin is the Jin intellectual Sun Chu, who served as a military advisor and was famous for his learning in military matters.

7 "Red grain" indicates rot; this suggests that the harvests of peaceful times have been so abundant that grain held in reserve for famines goes to waste.

炯炯一心在，
 60 沉沉二豎嬰。
 顏回竟短折，
 賈誼徒忠貞。
 飛旒出江漢，
 64 孤舟轉荆衡。
 虛無馬融笛，
 悵望龍驤塋。
 空餘老賓客，
 68 身上愧簪纓。

16.9

八哀詩·贈太子太師汝陽郡王璡

汝陽讓帝子，
 眉宇真天人。
 虬髯似太宗，
 4 色映塞外春。
 往者開元中，
 主恩視遇頻。
 出入獨非時，
 8 禮異見群臣。
 愛其謹潔極，
 倍此骨肉親。

- Gloriously radiant, his single-minded devotion survives,
 60 but overwhelmed, the two children encumbered him.¹
 Yan Hui at last perished untimely,²
 a Jia Yi, pure and true in vain.³
 The flying funeral banners go forth on Yangzi and Han,
 64 the lone boat bends past Jingzhou and Mount Heng.
 In the emptiness, Ma Rong's flute,⁴
 in sadness I gaze toward the Dragon Bounding General's grave.⁵
 There only remains his aging client
 68 embarrassed by the hatpins and ribbons he wears.⁶

16.9

The Prince of Ruyang Li Jin, Posthumously Made Grand Preceptor
 of the Crown Prince

- Ruyang, son of the Abdicated Emperor,⁷
 between the brows, a true immortal of Heaven.
 With curly whiskers like Taizong,
 4 his complexion cast spring light on the frontiers.
 In bygone days, in the Kaiyuan reign,
 the ruler treated him often with special grace.
 He alone came and went at any time,
 8 the etiquette differed from seeing officials.
 Xuanzong loved the intensity of his prudence and purity,
 adding to the affection for his own flesh and blood.

1 *Zuo Tradition* (Cheng 10): Duke Jing of Jin dreamed of two children in his body and the doctor explained by the placement of the children that his sickness had reached the point at which he could not be cured.

2 Yan Hui was Confucius's favorite disciple, who died young.

3 *Jia Yi.

4 Ma Rong wrote a poetic exposition on the flute, but Du Fu is probably thinking of Xiang Xiu passing Xi Kang's home, hearing a flute, and thinking of his dead friend.

5 The Jin general Wang Rui.

6 Referring to the post he has through Yan Wu's recommendation.

7 This was Xuanzong's elder brother, who yielded the throne to Xuanzong.

從容聽朝後，
12 或在風雪晨。
忽思格猛獸，
苑囿騰清塵。
羽旗動若一，
16 萬馬肅駢駢。
詔王來射雁，
拜命已挺身。
箭出飛鞞內，
20 上又回翠麟。
翻然紫塞翻，
下拂明月輪。
胡人雖獲多，
24 天笑不為新。
王每中一物，
手自與金銀。
袖中諫獵書，
28 扣馬久上陳。
竟無銜檄虞，
聖聰矧多仁。
官免供給費，
32 水有在藻鱗。
匪唯帝老大，
皆是王忠勤。

- After holding dawn court, at his ease
 12 it might be some morning of wind and snow,
 he would suddenly think on struggle with fierce beasts,
 then clear dust mounted in the hunting preserve.
 The feathered banners went into motion as one,
 16 ten thousand horses galloped in strict formation.
 He ordered the prince to shoot a wild goose;
 he bowed to the command, raised upright at once.
 The arrow went forth from the flying bridle,
 20 His Majesty also turned his azure unicorn.¹
 Those beating wings from the Purple Pass,
 falling, brushed the full-moon orbs.²
 Although his Hu attendants took the most,
 24 the emperor laughed and did not think it remarkable.
 But every time the prince shot a bird,
 with his own hand His Majesty gave silver or gold.
 In his sleeves he had a letter criticizing the hunt,
 28 stopping the emperor's horse, he long set forth his thoughts.³
 In the end there was no disaster of the bit,⁴
 the emperor was wise and, moreover, very benevolent.
 Officials were spared the expense of providing for the hunt,
 32 the waters held scaly fish among the water-ferns.
 It was not only because the emperor was getting older,
 it was all due to the prince's loyal earnestness.

1 The unicorn is a figure for the emperor's horse.

2 That is, the bows bent full.

3 "Stopping the horse [of the ruler]" is the term used when *Bo Yi and Shu Qi stopped the horse of King Wu of Zhou and remonstrated against his attack on the Shang King. Later it became a standard term for direct remonstrance.

4 The danger to the emperor's person on a hunt.

晚年務置醴，
36 門引申白賓。
道大容無能，
永懷侍芳茵。
好學尚貞烈，
40 義形必沾巾。
揮翰綺繡揚，
篇什若有神。
川廣不可溯，
44 墓久狐兔鄰。
宛彼漢中郡，
文雅見天倫。
何以開我悲，
48 泛舟俱遠津。
溫溫昔風味，
少壯已書紳。
舊游易磨滅，
52 衰謝增酸辛。

16.10

八哀詩·贈秘書監江夏李公邕

長嘯宇宙間，
高才日陵替。

- In his later years he took setting out sweet ale as his task,¹
 36 his gate brought in Shen and Bai as guests.²
 His way being great, he admitted one without ability,³
 I always think fondly of attending on the fragrant mats.
 A lover of learning, he esteemed the pure and ardent,
 40 he would always shed tears at exemplary bearing.
 Plying his brush, colored embroidery was shown,⁴
 his poems seemed to have the aid of gods.
 The river is broad, but one can't go back upstream,
 44 his tomb mound long has neighbored foxes and rabbits.
 Just like he of the Hanzhong District,⁵
 in culture and grace one sees the natural kinship.
 How can I ease my sadness?—
 48 we have both sailed to these distant fords.
 That quality of his gentleness of old
 I had written on my sash when still young and strong.⁶
 Can those former excursions be easily obliterated?—
 52 being in decline increases my bitter pain.

16.10

Li Yong of Jiangxia, Posthumously Made Director of the Imperial Library

A long keening in the universe,
 great talents fall away day by day.

1 *Master Mu.

2 Two Western Han scholars also in the service of Prince Yuan.

3 A self-deprecating reference to Du Fu himself.

4 His calligraphy or literary compositions.

5 Li Yu, Prince of Hanzhong (but then in Guilin), was Li Jin's brother.

6 Confucius wrote a precept on his sash so as not to forget it.

古人不可見，
4 前輩復誰繼。
憶昔李公存，
詞林有根柢。
聲華當健筆，
8 灑落富清製。
風流散金石，
追琢山嶽銳。
情窮造化理，
12 學貫天人際。
干謁走其門，
碑版照四裔。
各滿深望還，
16 森然起凡例。
蕭蕭白楊路，
洞徹寶珠惠。
龍宮塔廟湧，
20 浩劫浮雲衛。
宗儒俎豆事，
故吏去思計。
眇睠已皆虛，
24 跋涉曾不泥。
向來映當時，
豈獨勸後世。

I can't meet those of the past,
 4 who can follow those of the older generation?
 I recall earlier when Lord Li was alive,
 the forest of letters had firm roots.
 Fame's glory matched his sturdy brush,
 8 rich in pure compositions of distinguished ease.
 His panache is spread on metal and stone,¹
 engraved and polished on pointed mountainous rock.
 His thoughts exhausted all the patterns of creation,
 12 his learning comprehended both Heaven and Man.
 They rushed to his gate seeking favors,²
 rubbings of his steles shone in the remote corners of the world.³
 Each returned with his deepest wish fulfilled,
 16 and raised a model that was densely spread.
 Roads where white poplars moan in the wind,⁴
 were illuminated throughout by his gracious gift of precious pearls.
 They surge in the dragon compounds and pagoda temples,⁵
 20 for vast aeons the floating clouds guard them.
 Sacrificial occasions of lineage-founding Confucians,⁶
 a reckoning of thoughts on departure for former officials.⁷
 All the fond viewing from before is now emptiness,
 24 but those who forge on have never thought it too arduous.⁸
 They have always illuminated that age,
 and were not just to encourage later generations.

1 Li Yong was famous for his stele inscriptions.

2 That is, people wanted him to write stele inscriptions for them.

3 It is uncertain whether *beiban* 碑版 refers to rubbings or the inscriptions themselves.

4 The tombs where Li Yong's stele inscriptions were erected.

5 Stele inscriptions in Daoist lodges and Buddhist temples.

6 Inscriptions for Confucian rituals.

7 This refers to steles erected by local gentry when an official who had served in the region left his post.

8 Those who looked on his inscriptions before are gone, yet still people travel great distances to see Li Yong's stele inscriptions.

豐屋珊瑚鈎，
28 騏驎織成罽。
紫駟隨劍几，
義取無虛歲。
分宅脫驂間，
32 感激懷未濟。
眾歸調給美，
擺落多藏穢。
獨步四十年，
36 風聽九皋唳。
嗚呼江夏姿，
竟掩宣尼袂。
往者武后朝，
40 引用多寵嬖。
否臧太常議，
面折二張勢。
衰俗凜生風，
44 排蕩秋旻霽。
忠貞負冤恨，
宮闕深旒綴。
放逐早聯翩，
48 低垂困炎癘。

- Splendid rooms with curtain hooks of coral,
 28 unicorns woven into woolen hangings;
 purple chargers followed swords and armrests—
 no year was devoid of such things fairly obtained.¹
 Whether offering lodging or unhitching his horses for others
 32 he was stirred by care for those not yet rescued from difficulty.
 Everyone granted him praise for being charitable,
 and he escaped the taint of being too miserly.
 He stood alone for forty years,
 36 crane-calls from the nine marshes were heard by repute.²
 Alas, such were the qualities of him of Jiangxia,
 in the end Confucius covered his face with his sleeve.³
 In bygone days in the court of Empress Wu
 40 those she employed were mostly her favorites.
 He gave judgment in the Chamberlain for Ceremonials dispute,⁴
 to their faces he denounced the power of the two Zhangs,⁵
 He gave forth a shivering wind through our declining ways,
 44 sweeping the autumn skies open and clear.
 Loyal and pure, he suffered grievances and hatreds,
 for the palace towers have the imperial tassels deep within.⁶
 He early went into a succession of exiles,
 48 drooping, trapped in the fiery pestilential south.

1 These describe the gifts that came in return for his stele inscriptions.

2 This is based on “The Crane Sings Out,” *He ming* 鶴鳴, in the “*Classic of Poetry*.” “The crane sings out in the nine marshes, / its voice is heard in Heaven.” Thus Du Fu is saying that Li Yong’s fame was heard by the emperor.

3 Confucius responded with despair on hearing that a unicorn had been captured but was not recognized as such. This refers to Li Yong’s qualities going unrecognized.

4 Wei Juyuan, a partisan of Empress Wei, died in the struggle between Li Longji, later Xuanzong, and Empress Wei. Li Chuzhi, Erudite of the Chamberlain for Ceremonials, wanted to award him the posthumous title “Shining,” but Li Yong vigorously opposed this.

5 When serving as Reminder, Li Yong accused the two Zhang brothers, the notorious favorites of Empress Wu, to their faces.

6 That is, the emperor lives deep in the palace without experience of the outside world and may not know the injustice the loyal suffer.

日斜鵬鳥入，
魂斷蒼梧帝。
榮枯走不暇，
52 星駕無安稅。
幾分漢廷竹，
夙擁文侯篲。
終悲洛陽獄，
56 事近小臣斃。
禍階初負謗，
易力何深濟。
伊昔臨淄亭，
60 酒酣托末契。
重敘東都別，
朝陰改軒砌。
論文到崔蘇，
64 指盡流水逝。
近伏盈川雄，
未甘特進麗。
是非張相國，
68 相扼一危脆。

- The sun sinking, an owl entered his room,¹
 the heart broke before the emperor at Cangwu.²
 In glory and disgrace, he rushed on unceasing,
 52 hitching his team in starlight, he journeyed without respite.
 How often did he split the bamboo of the Han court?—³
 from early on he held Count Wen's broom.⁴
 In the end he suffered imprisonment in Luoyang,⁵
 56 what happened was close to the death of that minor official.⁶
 In the stages to ruin at first he bore calumny,
 easily accomplished—how deeply it bit him!
 Long ago at that pavilion in Linze,
 60 tipsy with ale, he condescended to befriend a junior.
 Then again we spoke of how we'd parted in the Eastern Capital,
 as morning shadows shifted from railing to pavement.
 Discussing literature, we touched on Cui and Su,⁷
 64 counting all that had gone off with the flowing water.
 He acknowledged Yingchuan's vigor in recent times,⁸
 he didn't like the florid manner of the Specially Advanced.⁹
 He had criticisms of Minister Zhang,¹⁰
 68 who suppressed him, in peril and weakness.¹¹

1 As happened to *Jia Yi in Changsha, whereupon he wrote his "Fu on the Owl."

2 *Cangwu. This may echo Qu Yuan's visit to Shun.

3 The bamboo is split to serve as the tally that marks the authority of a prefect.

4 When Confucius's disciple Zixia was teaching in Wei, Count Wen of Wei met him with a broom in hand, meaning that he would serve Zixia as his teacher. This suggests that Li Yong welcomed guests.

5 Cai Yong (132/33–192) was imprisoned in Luoyang, alluding to Li Yong's imprisonment.

6 *Zuo Tradition* (Xi 4): Lady Li of Jin want to kill Crown Prince Shen and sent poisoned food. Duke Xian gave the meat to a dog and the dog died; he gave the ale to a minor official, and he died. This may simply mean that unlike high-ranking officials who were allowed to commit suicide, Li Yong suffered physical execution.

7 Cui Rong and Su Weidao.

8 Yang Jiong, who had been Magistrate of Yingchuan.

9 Li Qiao, enfeoffed as Duke of Zhao, and Specially Advanced to a third-rank position in the Chancellery.

10 Zhang Yue.

11 Li Yong was accused of corruption, and Zhang Yue advocated the death penalty.

爭名古豈然，
 關鍵歎不閉。
 例及吾家詩，
 72 曠懷掃氛翳。
 慷慨嗣真作，
 咨嗟玉山桂。
 鐘律儼高懸，
 76 鯤鯨噴迢遞。
 坡陀青州血，
 蕪沒汶陽瘞。
 哀贈竟蕭條，
 80 恩波延揭厲。
 子孫存如線，
 舊客舟凝滯。
 君臣尚論兵，
 84 將帥接燕薊。
 朗吟六公篇，
 憂來豁蒙蔽。

16.11

八哀詩·故秘書少監武功蘇公源明

武功少也孤，
 徒步客徐兗。

- Was the competition for fame thus in olden days¹
 if one did not instantly lock the gate?²
 By association he came to the poems of my family,³
 72 his easy-going disposition swept away the dark vapors.
 Deeply moved by the composition for Sizhen,⁴
 he sighed that he was “jade of Kun Mountain, a cassia branch.”
 Pitch-bells, hung high in strict order,⁵
 76 a leviathan, spurting up on high.
 There was blood on the slopes in Qingzhou,⁶
 weeds swallow his grave at Wenyang.
 The honorary appointment in condolence at last is dreary,⁷
 80 the waves of imperial grace were delayed for his crossing their depths.
 His descendants survive as a thin thread,
 his former guest’s boat is held up here.
 Ruler and official still discuss military matters,
 84 the generals reach to Yan and Ji.
 I clearly intone his poems on the Six Lords,⁸
 when worries come, they clear my gloom,

16.11

The Former Vice-Director of the Imperial Library, Su Yuanming,
 Wugong

Wugong was orphaned when young,⁹
 he went on foot, wayfarer in Xu and Yan.

1 Implying Zhang Yue was jealous of Li Yong’s fame.

2 That is, he did not protect himself.

3 Du Shenyang, Du Fu’s grandfather.

4 Referring to Du Shenyang’s “A Companion Piece for His Excellency Li Sizhen’s ‘Sent on a Mission to Calm Hedong’” 和李大夫嗣真奉使存撫河東.

5 The euphony of Du Shenyang’s poetry.

6 Li Yong was beaten to death in his seventies on orders from Li Linfu.

7 Daizong’s posthumous award of the title Director of the Imperial Library to Li Yong.

8 Original note: “He has a poem on the Six Lords, Zhang, Huan, and others, up to Minister Di.” 公有張桓等五王暨狄相六公詩.

9 Wugong, his native place, was Su Yuanming’s toponym.

讀書東嶽中，
4 十載考墳典。
時下萊蕪郭，
忍饑浮雲巘。
負米晚為身，
8 每食臉必泫。
夜字照爇薪，
垢衣生碧蘚。
庶以勤苦志，
12 報茲劬勞願。
學蔚醇儒姿，
文包舊史善。
灑落辭幽人，
16 歸來潛京輦。
射君東堂策，
宗匠集精選。
制可題未乾，
20 乙科已大闡。
文章日自負，
吏祿亦累踐。
晨趨閭闔內，
24 足蹋宿昔趼。
一麾出守還，
黃屋朔風卷。

- He studied on the eastern marchmount,¹
 4 for ten years he examined the ancient canons.
 Sometimes he would come down to Laiwu town,
 having endured hunger on foothills with drifting clouds.
 Late in the day he carried rice for himself,
 8 whenever he ate, his face would stream with tears.²
 By night the words in the scrolls were lit by blazing kindling,
 his dirty clothes grew with green moss.
 He hoped by his earnest, long-suffering aims
 12 to repay the wishes of parents who had toiled for him.
 His studies made the qualities of a true scholar flourish,
 his writing contained the virtues of the former histories.
 With brisk ease he took leave of those who live in seclusion,
 16 he returned and hid where the ruler's coach is found.³
 He answered his lord's questions in the Eastern Hall,⁴
 the master craftsman assembled the choice of the best.⁵
 Before the emperor's note "Acceptable" was even dry,
 20 he was already quite well-known for passing "second grade."⁶
 He became daily more confident in his writings,
 and he passed through a series of posts.
 Mornings he would scurry in the palace compound,
 24 his feet treading on callouses from long before.
 Returning from being directed to govern a prefecture,
 the north winds rolled up the Yellow Canopy.⁷

1 Mount Tai.

2 *Kongzi jiaoyu* tells how Confucius's disciple Zilu would carry rice great distances for his parents. Su Yuanming has no parent to serve in the same way, which is why he weeps.

3 That is, in the capital he did not advertise his talents, but kept in seclusion.

4 The Eastern Hall was the site of examinations in the Jin; here it simply means that he took the civil service examination.

5 That is, the examiner.

6 The "first grade" pass was very rare; a "second grade" was considered remarkable.

7 The "Yellow Canopy" refers to the emperor's carriage; the north winds are the An Lushan Rebellion.

不暇陪八駿，
28 虜庭悲所遣。
平生滿尊酒，
斷此朋知展。
憂憤病二秋，
32 有恨石可轉。
肅宗復社稷，
得無逆順辨。
范曄顧其兒，
36 李斯憶黃犬。
秘書茂松意，
再扈祠壇墀。
前後百卷文，
40 枕籍皆禁巒。
篆刻揚雄流，
溟漲本末淺。
青瑩芙蓉劍，
44 犀兕豈獨剗。
反為後輩褻，
予實苦懷緬。

He did not have the time to accompany the eight steeds,¹
 28 in the barbarian court he grieved at his commission.²
 All his life he had filled his ale-cup,
 but he then stopped unburdening to friends and acquaintances.
 He was sick two years with cares and fury,
 32 he had a bitterness that a stone can be rolled.³
 When Suzong restored the Altars of Earth and Grain,
 could he fail to distinguish the rebellious from the obedient?
 Fan Ye looked around to his son,⁴
 36 Li Si remembered his yellow dog.⁵
 The Librarian had the principle of a flourishing pine,⁶
 again in the entourage he worshipped at the sacrificial altars.
 A hundred scrolls of writings, from earlier and later,
 40 were piled around, all imperial fillets.⁷
 Finely wrought, in the tradition of Yang Xiong,
 to which the sea's floods seemed but shallow throughout.
 Flashing green, your lotus sword
 44 could hack not only rhinos.⁸
 And yet you were scorned by the younger generation,
 which truly makes me brood bitterly.

1 The eight famous horses of King Mu of Zhou, here referring to Xuanzong's flight to Shu.

2 Su Yuanming was captured in Chang'an and sent to An Lushan's court in Luoyang. He was given an office but refused on the grounds of sickness.

3 This picks up "Cypress Boat" ("Bo zhou" 柏舟) in the *Classic of Poetry*, that the heart is not a stone that can be rolled.

4 Fan Ye (398–445) was condemned to death for rebellion and asked his son whether he hated his father. The son said that it was not a question of hate, but he could not help feeling pained that they were both to be executed.

5 Sent with his son to execution by the Second Ruler of Qin, Li Si recalled hunting with his yellow dog.

6 That is, he kept his integrity.

7 In the Eastern Jin, whenever Xie Hun would slaughter a pig, he would reserve a piece of the choice neck meat for Jin Yuandi. These were known as "imperial [forbidden] fillets."

8 This seems to be a comparison for the "sharpness" of Su Yuanming's style.

煌煌齋房芝，
48 事絕萬手攀。
垂之俟來者，
正始貞勸勉。
不要懸黃金，
52 胡為投乳贖。
結交三十載，
吾與誰遊衍。
滎陽復冥莫，
56 罪罟已橫胃。
嗚呼子逝日，
始泰則終蹇。
長安米萬錢，
60 凋喪盡餘喘。
戰伐何當解，
歸帆阻清沔。
尚纏漳水疾，
64 永負蒿里餞。

- Glorious was the magic mushroom in the fasting chamber,¹
 48 you worked to stop ten thousand hands from picking it.²
 Your words are passed down, awaiting those to come,
 pure encouragement for the proper beginnings.
 Not wanting to wear a golden seal,
 52 why did you give yourself to a nursing cheetah?³
 We were friends for thirty years,
 with whom will I now go roaming?
 Xingyang too has gone into darkness,⁴
 56 the snares of transgression are spread far and wide.
 Alas, the day that you passed away:
 at the beginning of Peace, you ended up Stumbling.⁵
 In Chang'an rice was ten thousand cash,
 60 you wasted away, your last gasps ended.
 When will we be free of battles?—
 my homebound sail is blocked on the clear Mian.
 I am still encumbered by sickness by the Zhang,⁶
 64 forever I will fail in a parting feast for the land of the dead.⁷

1 Comparing the magic mushroom that appeared in Suzong's palace with the one that appeared in the fasting chamber of Han Wudi.

2 Su Yuanming remonstrated against Suzong's obsession with omens.

3 Nursing animals are particularly fierce. The *xuan* 獾, here translated as "cheetah," was a particularly ferocious animal from Rome or the Byzantine empire. The identification is uncertain, but it was supposed to look like a dog. Su Yuanming offended the powerful.

4 Zheng Qian of Xingyang.

5 "Peace" and "Stumbling" are hexagrams of the *Book of Changes*.

6 The Jian'an era (196–220) poet Liu Zhen (d. 217) was sick by the Zhang River.

7 That is, he will not get to pay his respects at Su Yuanming's grave.

16.12

八哀詩·故著作郎貶台州司戶滎陽鄭公虔

鷄鷓至魯門，
 不識鐘鼓饗。
 孔翠望赤霄，
 4 愁思雕籠養。
 滎陽冠眾儒，
 早聞名公賞。
 地崇士大夫，
 8 況乃氣精爽。
 天然生知姿，
 學立游夏上。
 神農或闕漏，
 12 黃石愧師長。
 藥纂西極名，
 兵流指諸掌。
 貫穿無遺恨，
 16 蒼叢何技癢。

16.12

The Former Editorial Director, Banished to Revenue Manager at
Taizhou, Zheng Qian of Xingyang

- When the Yuanju bird came to the gates of Lu,
it did not recognize the food offerings with bells and drums.¹
Kingfisher and peacock gaze to the high russet clouds,
4 they brood sadly, raised in a finely wrought cage.
Xingyang crowned all the Confucian scholars,
early was heard appreciation from a famous lord.²
His position was honored among gentlemen,
8 even more so with his hearty temperament.
By nature, the manner of knowing innately,³
in study he stood above Ziyou and Zixia.⁴
Shennong's work may have some omissions,⁵
12 Yellow Stone would be ashamed to be thought his superior.⁶
Of medicinal plants he compiled names from the far west,
among tacticians, he pointed it out on his palm.
In his comprehensiveness, no lingering regret—
16 in the *Gathered Tidbits* how he showed off his skills!⁷

1 The *Zhuangzi* gives a parable of the Yuanju, a rare seabird, that perched on the gates of the capital of Lu. The duke invited it into the ceremonial halls, where ritual music and feasts were held for it. After three days it died.

2 Zheng Qian was early admired by Su Ting. Original note: "In the past when Zheng was in difficulty, Su Ting, Duke of Xu, was of high station and renowned far and wide; never having met Zheng Qian, he early was fond of his talent and reputation; he personally called on Zheng and treated him with a friendship that disregarded their difference in age, so that people near and far admired him." 往者公在疾，蘇許公頤位尊望重，素未相識，早愛才名，躬自撫問，臨以忘年之契，遠邇嘉之。

3 Innate knowledge is the particular characteristic of a sage.

4 Two of Confucius's finest disciples.

5 Shennong, the "Divine Farmer," was the purported author of the *Bencao*, the definitive Chinese pharmacopia.

6 Yellow Stone was supposedly the author of a tract on military tactics.

7 Original note: "In addition to composing *Gathered Tidbits* and other books, he also wrote a *Hu Pharmacopia* in seven scrolls." 公著蒼叢等諸書之外又撰胡本草七卷。

圭臬星經奧，
蟲篆丹青廣。
子雲窺未遍，
20 方朔諧太枉。
神翰顧不一，
體變鐘兼兩。
文傳天下口，
24 大字猶在榜。
昔獻書畫圖，
新詩亦俱往。
滄洲動玉陛，
28 寡鶴誤一響。
三絕自御題，
四方尤所仰。
嗜酒益疏放，
32 彈琴視天壤。
形骸實土木，
親近唯几杖。
未曾寄官曹，
36 突兀倚書幌。
晚就芸香閣，
胡塵昏塊莽。

- Sundial and basin-level, mysteries of the stars' passage,
 widely versed in insect script and polychrome painting.
 Ziyun's perception was not thorough-going,¹
- 20 Dongfang Shuo's jests were too off the mark.
 In divine brush technique Gu Yewang was not unique,²
 in stylistic variation he matches both the Zhongs.³
 His writings are passed on by mouths all over the world,
- 24 his large characters are still there on plaques.
 Long ago he submitted calligraphy and paintings,
 his recent poems also went along with them.
 Those gray isles stirred the jade dais,
- 28 he erred in seeming to hear the echo of a lone crane.⁴
 "Supreme in all three" was the emperor's own inscription,⁵
 he was exceptionally admired by all around.
 He increasingly let himself go in addiction to ale,
- 32 strumming his zither, he looked out on Heaven and Earth.
 His physical form was indeed as earth or wood,⁶
 his intimates were only his armrest and cane.
 He never entrusted his person to the bureaus,
- 36 a towering eminence by the book curtains.⁷
 Later he went to an office in the Rue Scent Gallery,⁸
 but the dust of the Hu billowed darkening.⁹

1 Ziyun is *Yang Xiong, known for his understanding of rare characters. In effect Du Fu is saying that Zheng Qian was more learned than even Yang Xiong.

2 A scholar of characters of the sixth century.

3 Zhong Yao and Zhong Hui, famous calligraphers.

4 That is, the emperor thought his painting so real that he seemed to hear the crane in the painting call out.

5 That is, Xuanzong wrote that Zheng Qian excelled in poetry, calligraphy, and painting.

6 That is, unadorned.

7 This refers to Zheng Qian's position in the Institute for the Extension of Literary Arts.

8 The imperial library.

9 The An Lushan Rebellion.

反覆歸聖朝，
40 點染無滌蕩。
老蒙台州掾，
泛泛浙江槳。
履穿四明雪，
44 饑拾檣溪橡。
空聞紫芝歌，
不見杏壇丈。
天長眺東南，
48 秋色餘翹颯。
別離慘至今，
斑白徒懷曩。
春深秦山秀，
52 葉墜清渭朗。
劇談王侯門，
野稅林下鞅。
操紙終夕酣，
56 時物集遐想。
詞場竟疏闊，
平昔濫吹獎。
百年見存歿，
60 牢落吾安放。
蕭條阮咸在，
出處同世網。

Things turned upside down, he returned to our sage court,
 40 but his stain was never washed away.¹
 In old age he received a clerkship in Taizhou,
 sailing on and on, oars on the River Zhe.
 His shoes were worn through in the snows of Siming Mountain,
 44 hungry, he gathered chestnuts by You Creek.
 We hear only his “Song of Purple Mushrooms,”²
 we do not see the senior on Apricot Altar.³
 The heavens stretch long, I peer southeast,
 48 in autumn colors only goblins remain.
 The folornness after parting lasts until now,
 hair streaked with white, I think on bygone days in vain.
 Deep in spring, Qin’s mountains stood out,
 52 when leaves fell, the clear Wei shone bright.
 Chatting expansively at the gates of princes and counts,
 unhitching our harnesses in the woods.
 Paper in hand, tipsy all evening long,
 56 things in the scene brought remote fancies together.
 Now at last he is remote from the field of letters,
 but in olden days he sang my praise to excess.
 I have seen death and survival in my life’s century,
 60 bereft now, where shall I lodge myself?
 Sad and forlorn, Ruan Xian still lives,⁴
 those who serve and those who withdraw are alike in the net of the age.

1 Zheng Qian was given an appointment in An Lushan’s government, even though he pled sickness and refused to take up his post.

2 The song of a recluse, referring to the *Four Graybeards.

3 Where Confucius taught his disciples. This refers to Zheng Qian’s position as Erudite, *boshi*.

4 Original note: “The Editorial Director and the recent Director of the Palace Library Zheng Shen were equally prized for their style; he was banished to Jiangling, thus I have the lines on Ruan Xian and the ‘tower by the river.’” 著作與今秘書監鄭君審篇翰齊價，謫江陵，故有阮咸江樓之句。Zheng Shen was Zheng Qian’s nephew, as Ruan Xian has been Ruan Ji’s nephew.

他日訪江樓，
64 含淒述飄蕩。

16.13

八哀詩·故右僕射相國張公九齡

相國生南紀，
金璞無留礦。
仙鶴下人間，
4 獨立霜毛整。
矯然江海思，
復與雲路永。
寂寞想土階，
8 未遑等箕穎。
上君白玉堂，
倚君金華省。
碣石歲崢嶸，
12 天地日蛙黷。
退食吟大庭，
何心記榛梗。
骨驚畏曩哲，
16 鬢變負人境。
雖蒙換蟬冠，
右地慙多幸。

- Someday I will visit his tower by the river,
64 holding back misery, I will tell of having been swept along.

16.13

Lord Zhang Jiuling, Former Vice-Director of the Right and Minister

- The Minister was born in the far south,
gold, uncut jade, no dross or matrix left.
Immortal cranes descended among men,¹
8 he stood alone, frosty feathers in proper array.
Firmly determined were his longings for the river and lakes,
but again he was long on the road in the clouds.²
In quiet isolation he imagined dirt stairs,³
8 he had no time to equal those of Qi and Ying.⁴
He ascended his lord's hall of white jade,⁵
he stayed in his lord's ministry of golden splendor.⁶
Jie Rock yearly loomed higher,⁷
12 Heaven and Earth were more frog-filled day by day.⁸
Going home for a meal, he sang of Dating,⁹
he had no thought to recall opposition.
Shaken to the bone, he stood in awe of former worthies,
16 his black hair turned white, in supporting the realm.
Although he had to change his cicada-wing cap,¹⁰
in his place on the right, he was embarrassed by so much favor.¹¹

1 Zhang Jiuling's mother dreamed of nine cranes descending before she gave birth.

2 That is, in court office.

3 Associated with the simplicity of Yao who did not think stairs of dirt as contemptible.

4 *Xu You and *Chaofu.

5 The Hanlin Academy.

6 The Chancellery.

7 That is, the situation with An Lushan got ever more ominous.

8 The court was increasingly filled with wrangling officials.

9 Dating was a legendary ruler of high antiquity under whose rule the people were settled.

10 Although he was removed as Director of the Secretariat.

11 Zhang Jiuling was made Aide on the Right in the Department of State Affairs.

敢忘二疏歸，
20 痛迫蘇耽井。
紫綬映暮年，
荊州謝所領。
庾公興不淺，
24 黃霸鎮每靜。
賓客引調同，
諷詠在務屏。
詩罷地有餘，
28 篇終語清省。
一陽發陰管，
淑氣含公鼎。
乃知君子心，
32 用才文章境。
散帙起翠螭，
倚薄巫廬並。
綺麗玄暉擁，
36 箋誅任昉騁。
自我一家則，
未闕隻字警。

- Dare he forget the return home of the two Shus?—¹
 20 he was painfully oppressed by Su Dan's well.²
 Purple sashes shone in his twilight years,³
 he was grateful that Jingzhou was given as his charge.
 Lord Yu's elation was not shallow,⁴
 24 it was always tranquil wherever Huang Ba commanded.⁵
 He attracted guests and retainers of the same temper,
 reciting poems when duties were set aside.
 When the poems were done, space still remained,
 28 pieces finished, the words were pure and inviting reflection.
 A yang note came forth among the yin pipes,⁶
 a pure aroma within the lord's tripod.⁷
 From this we understand a good man's heart,
 32 he used his talent in the realm of letters.
 Spreading scroll cases, azure dragons rise,⁸
 very close, Mounts Wu and Lu side by side.⁹
 His intricate beauty crowds around Xie Xuanhui,¹⁰
 36 he gallops with Ren Fang in dirges and notes.¹¹
 The model of a distinct master all his own,
 not lacking surprise in his use of particular words.

1 In the reign of Han Xuandi, Shu Guang and his nephew Shu Shou left their positions at the same time and returned home. This is an example of knowing when to withdraw.

2 *Su Dan. That is, Zhang Jiuling felt that he had failed to take care of his mother properly.

3 In 737 Zhang Jiuling was exiled to the post of Administrator of Jingzhou. This was a third-rank position, entitling Zhang to wear a purple sash.

4 Comparing Zhang Jiuling to Yu Liang of the Jin who, when governing Wuchang, went with his staff to the south tower to enjoy the moonlight.

5 Huang Ba, governor of Yangzhou and Yingchuan in the reign of Han Xuandi, was acknowledged the foremost governor.

6 Modes were divided into yang and yin modes; in winter the yang note emerging signals the anticipation of spring.

7 Based on the image of good governance as seasoning a stew, here a quality implicit in Zhang Jiuling's poetry.

8 A figure for the quality of Zhang Jiuling's writings.

9 The heights achieved by his writings.

10 The Southern Qi poet Xie Tiao.

11 A famous prose writer of the turn of the sixth century.

千秋滄海南，
 40 名繫朱鳥影。
 歸老守故林，
 戀闕悄延頸。
 波濤良史筆，
 44 蕪絕大庾嶺。
 向時禮數隔，
 制作難上請。
 再讀徐孺碑，
 48 猶思理煙艇。

16.14

夔府書懷四十韻

昔罷河西尉，
 初興薊北師。
 不才名位晚，
 4 敢恨省郎遲。
 扈聖崆峒日，
 端居濫瀕時。
 萍流仍汲引，
 8 樗散尚恩慈。
 遂阻雲臺宿，
 常懷湛露詩。

- For a thousand autumns south of the gray sea,
 40 his fame will join the light of the Vermilion Bird.¹
 Returning home in old age, he kept to his native woods,
 yearning for the palace he stretched his neck sadly.
 The brush of the good historian runs in waves,²
 44 cut off by the weeds of Dayu Ridge.³
 Back in those days I was blocked from paying him my respects,
 hard to ask for his suggestions in my own compositions.
 Reading out again his stele inscription for Xu Zhi,⁴
 48 I still long to ready my misty boat.

16.14

Writing My Feelings in Kuizhou: Forty Couplets

- Long ago I refused to be Xihe's sheriff,
 just as Jibe's army was rising.⁵
 Untalented, fame and position came late,
 4 dare I resent that a ministry post was slow to come?⁶
 Days in the imperial retinue at Kongtong,⁷
 times of ordinary life here by Yanyu Rock.
 Duckweed adrift, yet still recommended,⁸
 8 useless *chu* tree, yet favored by grace.⁹
 Consequently blocked from night attendance at Cloud Terrace,¹⁰
 the poem "Soaked in Dew" is ever on my mind.¹¹

1 A constellation in the far south.

2 Zhang Jiuling worked on a history of the dynasty.

3 The point of crossing into Guangdong, Zhang Jiuling's native region.

4 *Xu Zhi. Zhang Jiuling wrote an inscription for this early recluse, which inspires Du Fu to set off into a life of reclusion.

5 That is, the rebel army of An Lushan.

6 Du Fu's courtesy appointment as Vice-Director in the Ministry of Works.

7 When Du Fu served in the temporary palace with Suzong at Fengxiang.

8 Yan Wu's recommendation of Du Fu for a post.

9 This is the tree with useless wood in Zhuangzi's parable.

10 That is, Du Fu could not get to the capital to take up his post in the palace. "Night attendance" was waiting overnight in the Ministry for dawn court.

11 A poem in the *Classic of Poetry* in which the Son of Heaven feasts the feudal lords.

翠華森遠矣，
12 白首颯淒其。
拙被林泉滯，
生逢酒賦欺。
文園終寂寞，
16 漢閣自磷緇。
病隔君臣議，
慚紆德澤私。
揚鑣驚主辱，
20 拔劍撥年衰。
社稷經綸地，
風雲際會期。
血流紛在眼，
24 涕灑亂交頤。
四瀆樓船泛，
中原鼓角悲。
賊壕連白翟，
28 戰瓦落丹墀。
先帝嚴靈寢，
宗臣切受遺。
恒山猶突騎，
32 遼海競張旗。

- The array of kingfisher splendor is dark and far indeed,¹
 12 my white hair suddenly bleak and cold.
 Inept, bogged down by forest and stream,
 in my life I've been fooled by poems and ale.
 Gloomy silence at last in Wendi's shrine park,²
 16 in the Han tower, one sullied and ground down.³
 Sick, cut off from debates before the ruler,
 shamed to be tied by personal favor through grace bestowed.⁴
 Shocked by my ruler's humiliation, horse-bit flying,⁵
 20 a drawn sword bestirred my years' decline.
 Altars of Earth and Grain, place to order affairs,
 wind and cloud, the moment of conjunction.⁶
 Blood flowed everywhere before my eyes,
 24 streaming tears wildly crossed my cheeks.
 Towered galleys afloat on the four watercourses,
 on the Central Plain drums and bugles mourned.
 Rebel moats stretched to the land of the White Di,⁷
 28 tiles fell from fighting in the cinnabar courtyard.⁸
 The Former Emperor restored the imperial tombs,
 the highest officers earnestly received final commands.
 Cavalry still charged on Mount Heng,
 32 by the Sea of Liao they vied to unfurl banners.

1 The ceremonial array of the court.

2 Where the poet *Sima Xiangru held office before retiring on account of his health.

3 This refers to *Yang Xiong. In the *Analec*s "hard" is defined as "that which is not ground down" and "white" is "that which is not sullied"; these generally refer to a steadfast and pure character. The obvious link to Yang Xiong here is the stain on his reputation by his association with the usurper Wang Mang; however, this should not be transferable to Du Fu, who had no such blot on his reputation.

4 The ruler's personal favor in giving him his post.

5 This may refer to Xuanzong's flight from Chang'an or Daizong's 763 flight, when the capital was briefly occupied by the Tibetans. It may also refer to both collectively.

6 When ruler and his official meet, referring to Suzong at Fengxiang.

7 An archaic reference to the area around Fuzhou and Yanzhou in Shanxi, once inhabited by this particular branch of the Di people.

8 Of the palace.

田父嗟膠漆，
行人避蒺藜。
總戎存大體，
36 降將飾卑詞。
楚貢何年絕，
堯封舊俗疑。
長吁翻北寇，
40 一望卷西夷。
不必陪玄圃，
超然待具茨。
凶兵鑄農器，
44 講殿辟書帷。
廟算高難測，
天憂實在茲。
形容真潦倒，
48 答效莫支持。
使者分王命，
群公各典司。
恐乖均賦斂，
52 不似問瘡痍。
萬里煩供給，
孤城最怨思。

- Farmers sighed about lacquer and glue,¹
 travelers avoided iron caltrops.
 A commander preserved the greater part,²
 36 surrendered generals dressed up base words.
 Chu's tribute, what year did it cease?—
 Yao's fief, by former customs doubting.³
 Ever sighing at northern marauders' changing allegiance,⁴
 40 while I gazed western barbarians rolled up the land.⁵
 I need not join in at Xuanpu's feast,⁶
 rising beyond the common world, I await at Juci.⁷
 Let evil weapons be melted to farm tools,
 44 let the Lecture Hall be established with a library.
 The court's plans are lofty and hard to fathom,
 my worry about Heaven is in fact in this.⁸
 My appearance is truly a ruin,
 48 it will not sustain me in requiting with my utmost.
 Those on missions take their part of the king's commands,
 each of the many lords takes charge of his own duty.
 But I fear that they err in fair collection of taxes
 52 and seem not concerned with the damage done.
 Ten thousand leagues away they trouble for provisions,
 this lone city has the most intensely bitter thoughts.

1 Necessary for making bows, hence the exactions to keep the army supplied.

2 This seems to refer to Pugu Huai'en's recommendation to leave the northeastern generals in place, thus ensuring his own military position to counter them.

3 Zhou enfeoffed the descendants of Yao in Ji, the heart of rebel territory. The former rebel generals never trusted the court.

4 The Uighurs.

5 The Tibetan invasions.

6 Xuanpu in the Kunlun Mountains was where King Mu of Zhou banqueted with the Queen Mother of the West.

7 The Yellow Emperor visited a sage at Juci to learn from his wisdom. Du Fu's line suggests that the emperor should seek out worthy men.

8 A man of Qi once worried that the heavens were going to fall, a figure for groundless anxieties.

綠林寧小患，
56 雲夢欲難追。
即事須嘗膽，
蒼生可察眉。
議堂猶集鳳，
60 貞觀是元龜。
處處喧飛檄，
家家急競錐。
蕭車安不定，
64 蜀使下何之。
釣瀨疏墳籍，
耕巖進弈棋。
地蒸餘破扇，
68 冬暖更織絺。
豺遘哀登楚，
麟傷泣象尼。

- Was the Greenwood Uprising a small disaster?—¹
 56 what happened in Yunmeng would be hard to amend.²
 Those taking charge of things must taste bitter gall,³
 you can tell it in the looks of the common folk.
 Phoenixes still roost in the Hall of Debate,
 60 the Zhenguan reign is the prime model.⁴
 Everywhere is the noise of fleet dispatches,
 every household urgently struggles for small advantage.
 Even Xiao Yu with his carriage could not calm them,⁵
 64 where has the emissary to Shu gone?⁶
 I fish in the rapids, estranged from the ancient canons,⁷
 plowing by the cliff I bring out my chess set.⁸
 The land is muggy, there remain broken fans,
 68 winters are warm, still in loose-weave homespun.
 Jackals plotting caused lament when climbing in Chu,⁹
 the unicorn harmed brought tears to he who resembled Ni Hill.¹⁰

1 The Greenwood Uprising was a peasant revolt in the Eastern Han.

2 The fleeing King Zhao of Chu was attacked by his own peasants in Yunmeng Preserve.

3 As the King of Yue did, nursing his resentment and vowing revenge. This is an ominous allusion to the sentiments of the provincial commons.

4 The reign title of Tang Taizong.

5 In the Western Han, Xiao Yu was sent to put down bandits, and the court had him brought to the palace in the carriage reserved for the high lords of state in order to show him respect.

6 *Sima Xiangru was sent to Shu to calm popular disaffection with the court.

7 Comparing himself to Yan Ziling, the recluse.

8 “Plowing by the cliff” recalls the recluse Zheng Zizhen.

9 Du Fu is like *Wang Can in his “Poetic Exposition on Climbing a Tower,” lamenting the turmoil of the age.

10 “The one who resembled Ni Hill” is Confucius, from a fanciful explanation of his name Zhongni. When a unicorn was captured and not recognized, Confucius was in despair and stopped compiling the *Spring and Autumn Annals*.

衣冠迷適越，
 72 藻繪憶游睢。
 賞月延秋桂，
 傾陽逐露葵。
 大庭終反樸，
 76 京觀且僵尸。
 高枕虛眠晝，
 哀歌欲和誰。
 南宮載勳業，
 80 凡百慎交綏。

16.15

往在

往在西京日，
 胡來滿彤宮。
 中宵焚九廟，
 4 雲漢為之紅。
 解瓦飛十里，
 總帷紛曾空。
 疚心惜木主，
 8 一一灰悲風。
 合昏排鐵騎，
 清旭散錦幪。

- Erring in going to Yue with caps and gowns,¹
 72 frills and flourishes, I recall that roaming by the Sui.²
 To enjoy moonlight I invite the autumn cinnamon tree,
 bending to sunlight, I emulate the dewy mallow.³
 At last, a return to the simplicity of Dating,⁴
 76 for now, a Corpse Tower of stiffened bodies.⁵
 On my high pillow, in vain I sleep in daytime,
 who will sing along with my mournful song?
 Let the southern palace record great deeds,
 80 let the hundred officials take care to join, then disengage from battle.

16.15

Back Then In

- Back then in those days of the western capital
 the Hu came, filling the crimson palace.
 In the middle of night they burned the nine temples,⁶
 4 the river of stars was reddened thereby.
 The breaking tiles flew for ten leagues,
 the tassled curtains were everywhere in the sky.⁷
 My heart, depressed, pities the wooden tablets,⁸
 8 one by one, ashes in the mournful wind.
 At twilight the armored cavalry formed lines,
 in clear dawn-light their brocade trappings scattered.

1 “Cap and gown” combines metonymy for an official and the story in *Zhuangzi* in which a merchant took ceremonial caps and gowns to Yue, only to find that in Yue the people cut their hair short and tattooed their bodies, thus having no use for them.

2 “Frills and flourishes” refers to poetry, recalling a claim by the Jian’an writer Chen Lin that he studied “literary flourishes” there.

3 A figure for the poet’s devotion to the emperor.

4 Dating was a mythical sage king of antiquity.

5 In the *Zuozhuan* this was the name given to a pile of corpses after a battle, packed around with earth.

6 The ancestral temples.

7 The tassled curtains of the dynastic ancestral shrines.

8 The sacrificial tablets with the names of deceased rulers.

賊臣表逆節，
12 相賀以成功。
是時妃嬪戮，
連為糞土叢。
當宁陷玉座，
16 白間剝畫蟲。
不知二聖處，
私泣百歲翁。
車駕既云還，
20 楹楠歎穹崇。
故老復涕泗，
祠官樹椅桐。
宏壯不如初，
24 已見帝力雄。
前春禮郊廟，
祀事親聖躬。
微軀忝近臣，
28 景從陪群公。
登階捧玉冊，
峨冕聆金鐘。
侍祠慙先路，
32 掖垣邇濯龍。
天子惟孝孫，
五雲起九重。

- Rebel officials showed their betrayal,
 12 congratulating each other on their success.
 At this time the imperial consorts were massacred,
 in succession becoming piles of filth.
 Between palace doors the jade throne fell,
 16 from whitewashed spaces peeled painted serpents.¹
 Not knowing where the two emperors were,
 centegenarians were left to weep privately.
 But once the imperial coach returned,
 20 in a flash columns and rafters rose lofty.²
 Again old men were shedding tears
 as shrine officers planted tung tree and idesia.
 Its grandeur did not match the original state,
 24 but one already saw the emperor's might.
 In an earlier spring, the suburban temple ceremony was held,
 His Majesty performed the rites personally.
 My unworthy presence was no credit to those in close attendance,
 28 I accompanied the lords like a shadow.
 Climbing the stairs, the jade tablets in both hands,
 in his tall crown he gave ear to the metal bells.
 Attending the rites, I was embarrassed to precede him,
 32 the inner palace gates were near Bathing Dragon Palace.³
 The Son of Heaven was a filial descendant,
 five-colored clouds rose to the nine-tiered heavens.

1 *Chong* 蟲 is more commonly insects, but it is also the category of reptiles, including dragons, the most likely creatures represented in the palace.

2 This refers to rebuilding the ancestral temples.

3 This refers to Du Fu's position as Reminder, in close attendance on the emperor.

鏡奩換粉黛，
36 翠羽猶蔥朧。
前者厭羯胡，
後來遭犬戎。
俎豆腐臙肉，
40 罌罍行角弓。
安得自西極，
申命空山東。
盡驅詣闕下，
44 士庶塞關中。
主將曉逆順，
元元歸始終。
一朝自罪己，
48 萬里車書通。
鋒鏑供鋤犁，
征戍聽所從。
冗官各復業，
52 土著還力農。
君臣節儉足，
朝野歡呼同。
中興似國初，
56 繼體如太宗。
端拱納諫諍，
和風日沖融。

Powders and mascara were changed by the mirror case,
 36 the kingfisher feathers still fluffy and bright.¹
 First we were pressed by the Jie and Hu,
 after them we encountered the Dog Rong.²
 Sacrificial vessels with rotting mutton stench,
 40 horn-bows shot into netting window-grills.³
 From the farthest west how could he get
 to send commands to empty the land east of the mountains?⁴
 All should gallop to the palace gates,
 44 men-at-arms and commoners stuffing Within-the-Passes.⁵
 If the generals understood what obedience was,⁶
 the common folk would turn to the throne forever.
 In one morning the emperor blamed himself,
 48 for ten thousand leagues axle widths and script will be uniform.⁷
 Blade-point and arrowhead will provide hoe and plow,
 campaigning troops will heed their leaders.
 Each official without duties will return to his enterprise,
 52 in their native places peasants will again work at farming.
 If ruler and officials are frugal and sparing enough,
 court and commons will unite in shouts of joy.
 The Restoration will be like the dynasty's beginning,
 56 the heir in succession will be like Taizong.
 With folded hands he will receive criticism and petitions,
 the balmy breeze will waft everywhere each day.

1 This may refer to palace ladies serving at the imperial tomb or to restoring the tomb of an empress, probably Suzong's mother.

2 First came An Lushan and then the Tibetans.

3 This defilement of the ancestral temples probably includes the brief Tibetan occupation of Chang'an in 763.

4 After the Tibetan invasion of Chang'an and Daizong's flight, the emperor sent orders to bring troops from the east to help him, but the generals in the east ignored his command.

5 Du Fu envisages a mass mobilization of the country to drive out the Tibetans.

6 Guo Ziyi, who drove the Tibetans back.

7 A figure for unity in the empire.

赤墀櫻桃枝，
 60 隱映銀絲籠。
 千春薦陵寢，
 永永垂無窮。
 京都不再火，
 64 涇渭開愁容。
 歸號故松柏，
 老去苦飄蓬。

16.16

昔游

昔者與高李，
 晚登單父臺。
 寒蕪際碣石，
 4 萬里風雲來。
 桑柘葉如雨，
 飛藿共徘徊。
 清霜大澤凍，
 8 禽獸有餘哀。
 是時倉廩實，
 洞達寰區開。
 猛士思滅胡，
 12 將帥望三臺。

The cherry branches in the crimson courtyard,
 60 half hidden in baskets with silver threads.¹
 For a thousand springs offerings will be presented at the imperial
 tombs,
 on and on into the endless future.
 The capital will be set on fire no more,
 64 and the dreary countenance of the Jing and Wei Rivers will cheer up.
 I would go back to wail at the old cypress and pines,²
 I now grow old, suffering as a wind-tossed dandelion puff.

16.16

Wanderings of Long Ago

Long ago with Gao and Li³
 late we climbed the terrace in Shanfu.
 Cold weeds stretched to the edge of Jie Rock,
 4 wind and clouds came across thousands of leagues.
 Leaves of the mulberries fell like rain,
 flying bean-leaves went around with us.
 In clear frost the great marshes froze,
 8 fowl and beasts made abundant moan.
 In those days the granaries were full,
 the whole realm was open to free movement.
 Fierce soldiers longed to destroy the Hu,
 12 commanders looked hopefully on the Three Terraces.⁴

1 It was court custom for the emperor to present his officials with cherries.

2 The family tombs.

3 Gao Shi and Li Bai.

4 The constellation corresponding to the high lords of state; that is, the generals hoped to rise to a high position.

君王無所惜，
駕馭英雄材。
幽燕盛用武，
16 供給亦勞哉。
吳門轉粟帛，
泛海陵蓬萊。
肉食三十萬，
20 獵射起黃埃。
隔河憶長眺，
青歲已摧頹。
不及少年日，
24 無復故人杯。
賦詩獨流涕，
亂世想賢才。
有能市駿骨，
28 莫恨少龍媒。
商山議得失，
蜀主脫嫌猜。
呂尚封國邑，
32 傅說已鹽梅。
景晏楚山深，
水鶴去低回。

Our lord and ruler begrudged nothing,
 directing men of heroic talents.
 Warfare was very active in You and Yan,¹
 16 provisioning them was hard effort indeed.
 Wu transported grain and cloth,
 sailing the ocean past Penglai.²
 Three hundred thousand were eating meat,
 20 they raised brown dust when they rode on the hunt.
 I recall peering long across the Yellow River,
 my youthful years are already in ruin.
 Nothing matches the days of one's youth,
 24 no more will there be cups with old friends.
 Writing poems I shed tears alone,
 in an age of turmoil I imagine virtuous talents.
 If one has the ability to buy a great steed's bones,³
 28 do not repine that such dragon-decoys are few.
 Those of Shang Mountain discussed the best policy,⁴
 the Shu ruler was free of suspicion.⁵
 Lü Shang was enfeoffed with a city,⁶
 32 Fu Yue had used the salt and plum.⁷
 The daylight grows late here deep in Chu's mountains,
 the river crane hesitates in departing.

1 The prefectures of the far northeast, later the base of An Lushan's rebellion.

2 The grain and silk from the lower Yangzi region (Wu) was sent by the ocean route to An Lushan's army in Hebei. The ocean route is figured as passing the immortal isle of Penglai.

3 A parable about a ruler seeking fine horses who paid five hundred in gold for the bones of a fine steed; afterwards many brought fine horses to him.

4 *The Four Graybeards. That is, if a ruler posthumously honors the best men, like Gao Shi and Li Bai, then talents who hide away, like the Four Graybeards and Zhuge Liang, will come to his aid.

5 Liu Bei, the founder of the Shu-Han Kingdom, was in perfect accord with his minister *Zhuge Liang.

6 *Taigong.

7 Fu Yue was the minister of the Shang king Wuding. Salt and plum was a figure for ruling well.

龐公任本性，
36 攜子臥蒼苔。

16.17

壯游

往昔十四五，
出遊翰墨場。
斯文崔魏徒，
4 以我似班揚。
七齡思即壯，
開口詠鳳皇。
九齡書大字，
8 有作成一囊。
性豪業嗜酒，
嫉惡懷剛腸。
脫略小時輩，
12 結交皆老蒼。
飲酣視八極，
俗物都茫茫。
東下姑蘇臺，
16 已具浮海航。
到今有遺恨，
不得窮扶桑。

- Pang Degong followed his nature,¹
 36 taking his children, he lay down on green moss.

16.17

Travels of My Prime

- Long ago, at fourteen or fifteen,
 I roamed forth in the realm of brush and ink.
 Men of culture, such as Cui and Wei,²
 4 thought me the like of Ban Gu and Yang Xiong.
 At seven years my thoughts were pretty mature,
 whenever I opened my mouth, I would chant about the phoenix.
 At nine years I wrote large characters,
 8 I had compositions making a bagful.
 My nature was forceful, love of ale, my life's work,
 I hated evil and harbored an unbending heart.
 I shook off my youthful peers,
 12 those I made friends with were all hoary elders.
 I would drink myself tipsy and stare toward earth's ends,
 and all common creatures were to me but a blur.
 I went down east to Gusu Terrace,³
 16 where a ship had been readied to sail on the sea.
 Even today I feel lingering regret
 that I did not get to go all the way to Fusang.⁴

1 *Pang Degong.

2 Original note: "Cui Shang of Zhengzhou and Wei Qixin of Yuzhou" 崔鄭州尚魏豫州啟心.

3 Du Fu is visiting Suzhou.

4 Fusang was the tree where the sun rises. It was also used to refer to Japan, though that is not the case here.

王謝風流遠，
20 闔閭丘墓荒。
劍池石壁仄，
長洲芰荷香。
嵯峨閭門北，
24 清廟映迴塘。
每趨吳太伯，
撫事淚浪浪。
枕戈憶勾踐，
28 渡浙想秦皇。
蒸魚聞匕首，
除道哂要章。
越女天下白，
32 鑑湖五月涼。
剡溪蘊秀異，
欲罷不能忘。
歸帆拂天姥，
36 中歲貢舊鄉。

- The panache of the Wangs and Xies was remote,¹
 20 and the tomb mound of Helü was overgrown.²
 The stone cliff slanted above Sword Pool,³
 at Long Isle water-caltrops and lotus smelled sweet.
 North of Chang Gate, looming,
 24 a pure temple was reflected in a winding pool.
 Often I hurried there to Taibo of Wu,⁴
 considering what happened, my tears would stream.
 I recalled Gou Jian, his head pillowed on his halberd,⁵
 28 and crossing the Zhe, I imagined the Qin Emperor.⁶
 I have heard of a dagger in a steamed fish,⁷
 and of scorning the seal at the waist when they lined the road.⁸
 Yue's girls have the fairest complexions in the land,
 32 Mirror Lake is cool in mid-summer.
 Shan Creek has a store of rare and remarkable things,
 I would stop here, but I cannot forget.
 My homeward sail brushed close by Tianmu Mountain,
 36 in middle years, I was sent with my district levy.⁹

1 The great aristocratic clans of the Southern Dynasties.

2 The tomb of Helü, King of Wu, was outside the Chang Gate of old Suzhou, modern Tiger Hill.

3 One of the sites on Tiger Hill.

4 Taibo was the eldest son of Zhou King Tai, who yielded his place so that his youngest brother could take the throne and sire King Wen. According to legend, Taibo went to Wu.

5 Gou Jian, King of Yue, never forgot his determination to be revenged on Wu.

6 Qin Shihuang reached the Zhe on one of his famous journeys.

7 To seize the Wu throne for himself, Prince Guang hired the assassin Zhuan Zhu to kill King Liao. Zhuan Zhu hid his dagger in a fish at the banquet. Later Prince Guang became King Helü.

8 In the Western Han, Zhu Maichen was scorned for his poverty, and his wife left him. Later he was made governor and purposely wore his worn-out clothes on returning to his home, which earned him contempt until they discovered the seal of the governor at his waist.

9 That is, he was sent to take the examination.

氣廟屈賈壘，
目短曹劉牆。
忤下考功第，
40 獨辭京尹堂。
放蕩齊趙間，
裘馬頗清狂。
春歌叢臺上，
44 冬獵青丘旁。
呼鷹皂櫪林，
逐獸雲雪岡。
射飛曾縱鞚，
48 引臂落驚鶴。
蘇侯據鞍喜，
忽如攜葛疆。
快意八九年，
52 西歸到咸陽。
許與必詞伯，
賞游實賢王。
曳裾置醴地，
56 奏賦入明光。
天子廢食召，
群公會軒裳。
脫身無所愛，
60 痛飲信行藏。

- My temperament pressed on the forts of Qu Yuan and Jia Yi,¹
 my eyes thought the walls of Cao Zhi and Liu Zhen low.²
 I displeased and failed that test of my merit,
 40 alone, I took leave of the capital governor's hall.
 I then roamed free through Qi and Zhao,
 with furs and horse, quite the madcap.
 I sang spring songs on Cong Terrace,³
 44 hunted in winter beside Green Mound.⁴
 I called to my falcon in Black Oak Forest,
 and chased beasts on Cloudy Snow Hill.
 I let my reins loose to shoot flying things,
 48 drew my bow-arm to bring down bald herons.
 Count Su clasped his saddle in delight,⁵
 just as if he had brought along his Ge Qiang.⁶
 Having suited my fancy for eight or nine years,
 52 I went back west to Xianyang.⁷
 Those who liked me were always the best men of letters,
 the one who enjoyed my company was indeed a virtuous prince.⁸
 I trailed my hems where sweet ale was served,⁹
 56 I entered Mingguang Palace to present poetic expositions.
 The Emperor quit his meal to summon me,
 groups of lords assembled in their finery.
 Yet I absconded, clinging to nothing,¹⁰
 60 I drank myself sick, indifferent to serving or hiding away.

1 That is, he felt his temper was close to that of Qu Yuan and the Western Han writer Jia Yi.

2 The masters of Jian'an poetry.

3 An ancient site in Handan, once the capital of Zhao.

4 The ancient hunting preserve of Duke Jing of Qi.

5 This is Su Yu, who later changed his name to Su Yuanming, lamented in 16.11.

6 The favorite general of the Jin governor *Shan Jian.

7 Chang'an. Du Fu returned in 746.

8 Li Jing, the Prince of Ruyang.

9 "Trailing one's hems" was a commonplace phrase for being a client of the nobility. Having sweet ale set before him was a mark of great favor. *Master Mu.

10 This seems to refer to his failure to take up his poet as sheriff of Hexi in 755.

黑貂不免敝，
斑鬢兀稱觴。
杜曲換耆舊，
64 四郊多白楊。
坐深鄉黨敬，
日覺死生忙。
朱門任傾奪，
68 赤族迭罹殃。
國馬竭粟豆，
官雞輸稻粱。
舉隅見煩費，
72 引古惜興亡。
河朔風塵起，
岷山行幸長。
兩宮各警蹕，
76 萬里遙相望。
崆峒殺氣黑，
少海旌旗黃。
禹功亦命子，
80 涿鹿親戎行。
翠華擁吳岳，
螭虎噉豺狼。

My black sable furs could not help being ruined,¹
 and with streaked locks I offered toasts in a stupor.
 At Duling the old men changed,
 64 on the meadows all around were many white poplars.²
 Thereupon the respect of my hometown deepened,³
 daily I felt more the urgency of life and death.
 Great households gave themselves over to struggles,
 68 clans were wiped out, meeting ruin each in turn.
 The state's horses used up corn and beans,
 grain was transported for official fighting cocks.
 These partial examples show the trouble and waste,
 72 seeing precedents, I regretted that process of rise to fall.
 In the Northland the windblown dust of war arose,
 to Mount Min the imperial journey lasted long.⁴
 Two courts, each clearing the emperor's way,
 76 gazing toward one another across thousands of leagues.
 At Mount Kongtong the deadly atmosphere was black,⁵
 the "Lesser Sea's" banners were yellow.⁶
 Yu's deeds also included passing the mandate to his son,⁷
 80 and at Zhuolu His Majesty took the field himself.⁸
 The kingfisher regalia massed around Wu Hill,⁹
 krakens and tigers fed on jackals and wolves.

1 As happened to the late Warring States persuader Su Qin when trying to find service in Qin.

2 Duling was Du Fu's native place; the seniors of the family died, their tombs marked by white poplars.

3 Because Du Fu himself was becoming one of the seniors of the family.

4 Xuanzong's flight to Shu.

5 Suzong's headquarters as Lingwu.

6 The "Lesser Sea" refers to the crown prince, here probably Suzong, whose yellow banners indicate his rise to the status of emperor. It might, however, be Suzong giving charge of the army to the Prince of Guangping, later Daizong.

7 As Xuanzong abdicated in favor of Suzong. It might also mean that Suzong "charged" the Prince of Guangping with command of the army.

8 This refers to the great battle between the Yellow Emperor and Chi You at Zhuolu. The Tang counterpart was Suzong entrusting command of the army to the Prince of Guangping.

9 Wu Hill was near Fengxiang, where Suzong moved his headquarters.

爪牙一不中，
84 胡兵更陸梁。
大軍載草草，
凋瘵滿膏肓。
備員竊補袞，
88 憂憤心飛揚。
上感九廟焚，
下憫萬民瘡。
斯時伏青蒲，
92 廷諍守御床。
君辱敢愛死，
赫怒幸無傷。
聖哲體仁恕，
96 宇縣復小康。
哭廟灰燼中，
鼻酸朝未央。
小臣議論絕，
100 老病客殊方。
鬱鬱苦不展，
羽翮困低昂。
秋風動哀壑，
104 碧蕙捐微芳。

Yet the fangs and claws but once missed the strike,¹
 84 and the Hu soldiers rampaged all the more.
 The Grand Army was consequently in tumult,
 and wasting misery filled the diaphragm.²
 I served in court ranks, catching royal omissions,
 88 worried and enraged, my heart soared.
 I was moved most by the burning of the nine temples,³
 but next I pitied the damage inflicted on all the people.
 At this time I prostrated myself on the green rushes,⁴
 92 I openly objected, keeping by His Majesty's bench.
 When the ruler has been humiliated, dare one begrudge dying?—
 he was wrathful, but luckily I escaped harm.
 His Sagely Wisdom embodied kindness and grace,
 96 and to the domain was restored a little ease.
 He wept for the dynastic temple in the ashes and embers,
 and, sniffing, I attended court at Weiyang Palace.
 This minor official's court arguments are done now,
 100 and, old and sick, I travelled to other lands.
 I was filled with grief, with bitterness unexpressed,
 and my wings were buffeted high and low.
 Autumn winds shook the mournful ravines,
 104 the emerald-green basil lost its faint scent.

1 "Fangs and claws" stands for the Minister of War. This may refer to Fang Guan's disastrous defeat at Chentao, or to a later military disaster.

2 The figure for a disease beyond cure.

3 The Tang ancestral temples.

4 This alludes to Shi Dan, who, when he heard that Han Yuandi was going to replace the Crown Prince, entered the room where the emperor was sleeping alone and prostrated himself on the green rush mat, weeping and remonstrating. This probably refers to Du Fu's attempts to save Fang Guan.

之推避賞從，
 漁父濯滄浪。
 榮華敵勛業，
 108 歲暮有嚴霜。
 吾觀鴟夷子，
 才格出尋常。
 群凶逆未定，
 112 側佇英俊翔。

16.18

遣懷

昔我游宋中，
 惟梁孝王都。
 名今陳留亞，
 4 劇則貝魏俱。
 邑中九萬家，
 高棟照通衢。
 舟車半天下，
 8 主客多歡娛。
 白刃讎不義，
 黃金傾有無。
 殺人紅塵裏，
 12 報答在斯須。

Zhitui fled the follower's reward,¹
 the fisherman washed at Canglang.²
 My glory rivals my accomplishments,
 108 and there are harsh frosts at year's end.
 I have observed Master Alesack³
 whose talent and character were above the ordinary.
 Yet the treason of those fiends is not yet settled,
 112 I stand on the sidelines looking for some hero to soar up high.

16.18

Venting What I Feel

Long ago I roamed in Song,
 to the capital of Prince Xiao of Liang.⁴
 Its fame now is next to that of Chenliu⁵
 4 its chaotic bustle shared with Beizhou and Weizhou.
 There are ninety thousand households in the city,
 the high ridge-beams shine on the thoroughfares.
 Boats and wagons from half the world,
 8 many pleasures for residents and visitors.
 The bare blade opposes the unrighteous,
 they pour out all the yellow gold they have.⁶
 They will kill a man in the red dust,
 12 or requite a friend in an instant.

1 Jie Zhitui followed Chong'er (Jin Wengong) during his nineteen years of exile. Unrewarded on Chong'er's return and rise to the dukedom, he did not complain but withdrew to live as a recluse.

2 The fisherman, the archetypal recluse, is the figure who offered oblique advice to the fastidious Qu Yuan about going with the times, that is, withdrawing at the right moment. "Washing" here refers to washing one's feet, appropriate when the waters of Canglang are dirty [the times are troubled].

3 After Fan Li aided Gou Jian in the defeat of Wu, he refused reward but instead withdrew to the lakes region, assuming the name Master Alesack.

4 A famous patron of men of letters in the Western Han.

5 The name given to Bianzhou (modern Kaifeng) in the Tianbao reign.

6 To help friends.

憶與高李輩，
論交入酒壚。
兩公壯藻思，
16 得我色敷腴。
氣酣登吹臺，
懷古視平蕪。
芒碭雲一去，
20 雁驚空相呼。
先帝正好武，
寰海未凋枯。
猛將收西域，
24 長戟破林胡。
百萬攻一城，
獻捷不云輸。
組練棄如泥，
28 尺土負百夫。
拓境功未已，
元和辭大爐。
亂離朋友盡，
32 合沓歲月徂。
吾衰將焉托，
存歿再嗚呼。
蕭條益堪愧，
36 獨在天一隅。

I recall with the ilk of Gao and Li¹
 forming friendship, entering a tavern.
 Both vigorous in their poetical thoughts,
 16 finding me, they beamed with delight.
 Our tempers tipsy, we climbed Piping Terrace,²
 thinking of the past, we looked out on the weed-covered plain.
 Once the clouds left Mang and Dang Mountains,³
 20 wild geese and ducks call to each other in vain.⁴
 The former emperor then loved military action,
 the sea-girt realm had not yet withered away.
 Fierce generals took the Western Regions,
 24 long pikes smashed the forest Hu.⁵
 A million men attacked one city,
 they declared victories and did not speak of defeat.
 Crack troops were cast off like mud,
 28 they sacrificed a hundred men for a foot of ground.
 Before opening the frontier was finished,
 all peace and harmony left the Great Forge.⁶
 Friends were all gone, parted by the turmoil,
 32 in continuous succession the years and months went on.
 Where will I lodge in my decline?—
 again and again I wail for those who have perished.
 My forlornness increasingly makes me ashamed,
 36 here alone in a corner of the horizon.

1 Gao Shi and Li Bai.

2 Supposedly built by the legendary musician Master Guang, and restored by Prince Xiao of Liang.

3 When still a commoner, Liu Bang, founder of the Han, stayed there, producing a cloud aura over the mountains.

4 Perhaps referring to the Wild Goose Pool of Prince Xiao of Liang.

5 The Khitan.

6 Heaven and Earth are the "Great Forge."

乘黃已去矣，
 凡馬徒區區。
 不復見顏鮑，
 40 繫舟臥荊巫。
 臨餐吐更食，
 常恐違撫孤。

16.19

奉漢中王手劄報韋侍御蕭尊師亡

秋日蕭韋逝，
 淮王報峽中。
 少年疑柱史，
 4 多術怪仙公。
 不但時人惜，
 祇應吾道窮。
 一哀侵疾病，
 8 相識自兒童。
 處處鄰家笛，
 飄飄客子蓬。
 強吟懷舊賦，
 12 已作白頭翁。

Chenghuang has gone indeed,¹
 this ordinary horse yearns for it in vain.
 I no longer see Yan Yanzhi and Bao Zhao,²
 40 I tie up my boat and lie in Jingwu.
 Facing my meal, I spit it out, then eat again,³
 ever fearing that their orphans will not be cared for.

16.19

On Receiving An Epistle From the Prince of Hanzhong Informing Me
 of the Deaths of Attendant Censor Wei and Reverend Xiao

In autumn's days Xiao and Wei passed on,
 the Prince of Huai informed me here in the gorges.⁴
 I am surprised about the "pillar-clerk" because of his youth,⁵
 4 and I marvel at the immortal, who had so many arts.⁶
 It is not just that our contemporaries feel bad about this,
 I am certain my own way is coming to an end.
 A lament invades me, in my illness,
 8 I had known them since I was a child.
 Everywhere, the flute from a neighbor's home,⁷
 tossed alone, the traveler, a dandelion puff.
 I make myself recite the the "Fu on Being Moved By Late Friends,"⁸
 12 I am already a white-haired old man.

1 Chenghuang was the same of a famous steed, here referring to the likes of Li Bai and Gao Shi.

2 Great poets of the sixth century, referring to Gao Shi and Li Bai.

3 That is, he tries to keep on living.

4 Using Liu An, the Western Han Prince of Huainan, as a figure for Li Yu, the Prince of Hanzhong.

5 The "pillar-clerk" was an elegant way to refer to someone in the Censorate, but it also refers to Laozi, who became an immortal. Wei was too young to die.

6 Xiao was a Daoist priest, his name echoing *Xiaoshi, who became an immortal; nevertheless he died.

7 The third-century writer Xiang Xiu heard a flute played from a neighbor's house and recalled his late friend Xi Kang, after which he wrote "Fu on Thinking of a Former Friend."

8 By the late third-century writer Pan Yue.

16.20-21

存歿口號二首

I

席謙不見近彈棋，
畢耀仍傳舊小詩。
玉局他年無限笑，
白楊今日幾人悲。

II

鄭公粉繪隨長夜，
曹霸丹青已白頭。
天下何曾有山水，
人間不解重驂騶。

16.20–21

Two Extempore Poems on the Living and Dead

I

We don't see Xi Qian playing chess recently,¹
 they still pass on Bi Yao's former little poems.²
 At the jade chessboard in other days, infinite jest,
 today by white poplars how many men grieve?

II

Master Zheng with his colored paintings, he has gone to the long
 night,³
 Cao Ba's polychrome painting, his hair is already white.⁴
 When did this world ever have such landscapes?—
 among mortals they do not know how to value a Hualiu steed.

1 Original note: "Xi Qian, a native of Wu, was an expert at chess" 席謙, 吳人, 善彈碁.

2 Original note: "Bi Yao was an expert at little poems" 畢耀善為小詩.

3 Original note: "The noble scholar of Xinyang, Zheng Qian, was an expert at painting landscapes" 高士滎陽鄭虔善畫山水.

4 Original note: "Cao Ba is an expert at painting horses" 曹霸善畫馬.

17.1

贈李八秘書別三十韻

往時中補右，
 扈蹕上元初。
 反氣凌行在，
 4 妖星下直廬。
 六龍瞻漢闕，
 萬騎略姚墟。
 玄朔迴天步，
 8 神都憶帝車。
 一戎才汗馬，
 百姓免為魚。
 通籍蟠螭印，
 12 差肩列鳳輿。
 事殊迎代邸，
 喜異賞朱虛。
 寇盜方歸順，
 16 乾坤欲晏如。
 不才同補袞，
 奉詔許牽裾。
 鴛鷺叨雲閣，
 20 麒麟滯玉除。

17.1

Presented to Librarian Li (8) On Parting: Thirty Couplets

- In bygone times you filled in the right in the Secretariat,
 in the entourage at a new reign's beginning.
 A rebel aura offended the temporary capital,
 4 stars of witchery descended on lodgings for attendance.¹
 The six dragons peered from afar toward the Han palace,²
 ten thousand riders toured Yao Waste.³
 The Northland saw the return of Heaven's Pace,⁴
 8 our holy capital remembered the imperial carriage.
 No sooner did horses sweat in one campaign
 than the common folk avoided becoming fish.
 On the registry, with a coiling dragon seal,⁵
 12 we were shoulder to shoulder lining the phoenix palanquin.
 What happened differed from the greeting at Dai Lodge,⁶
 your joy was unlike the reward of Zhuxu.⁷
 Then the rebels returned to allegiance,
 16 Heaven and Earth were getting peaceful and calm.
 Untalented, I joined with you in repairing the dragon robes,⁸
 receiving a summons, I was permitted to tug the robe-hems.⁹
 Among egret ranks I was unworthy of the cloud towers,
 20 you, the unicorn, lingered on the jade stairs.

1 Where officials stayed overnight in the palace compound awaiting dawn court.

2 Xuanzong, with the six dragons of the imperial carriage, looks back on Chang'an after fleeing to Chengdu.

3 Referring to Xuanzong's flight to Chengdu. "Yao Waste" was in Hanzhong, between Chang'an and Chengdu.

4 Suzong took the throne in Shuofang, the "Northland." "Heaven's Pace" is the fate of the dynasty.

5 This is taken to refer to Li, though it could be Du Fu as well, or both.

6 After Empress Lü was suppressed in the Han dynasty, the Prince of Dai was made Han Wendi.

7 After Han Wendi took the throne, Liu Zhang, the Count of Zhuxu, was rewarded for his part in the capture and execution of Empress Lü's relatives.

8 Du Fu served with Li as a remonstrating officer, "filling in" (/repairing) what he saw were things overlooked in imperial deliberations.

9 *Tugging robe-hems.

文園多病後，
中散舊交疏。
飄泊哀相見，
24 平生意有餘。
風煙巫峽遠，
臺榭楚宮虛。
觸目非論故，
28 新文尚起予。
清秋凋碧柳，
別浦落紅蕖。
消息多旗幟，
32 經過歎里閭。
戰連唇齒國，
軍急羽毛書。
幕府籌頻問，
36 山家藥正鋤。
臺星入朝謁，
使節有吹噓。
西蜀災長弭，
40 南翁憤始攄。
對歎抗士卒，
乾沒費倉儲。
勢藉兵須用，
44 功無禮忽諸。

- The poet of Wen's Park, after much sickness;¹
 the Courtier, his former friends estranged.²
 Tossed along, mournful, I meet you,
 24 with abundance of thoughts on how it used to be.
 Windblown mist, Wu Gorges stretch far,
 Chu palace's terraces and kiosks are gone.
 What strikes my eyes here does not make for discussing old times,
 28 but your new writings still "rouse me."³
 Clear autumn withers the emerald willows,
 on parting's shores fall the red lotus.
 There is news of many battle-flags,
 32 what I have been through brings sighs for my home village.
 Battles in succession, domains that are as lips to teeth,⁴
 army emergencies, the feathered dispatches speed.
 At headquarters he repeatedly asked you for plans,⁵
 36 at your mountain home you were then hoeing medicinal herbs.⁶
 A "Terrace Star" went to court to pay respects,⁷
 from the Commissioner there was a recommendation.⁸
 In western Shu disaster will be put to rest for a long time,
 40 this old man in the south, for the first time relaxes his fury.
 Responding to the emperor, tell him to reduce troops
 greed wastes the supplies in storehouses.
 The situation depends on the necessary use of soldiers,
 44 but accomplishment is wanting, and ritual is overlooked.

1 "Wen's Park" was Han Wendi's tomb. The poet *Sima Xiangru was once in charge of it. Later he became sick.

2 *Xi Kang, to whom Du Fu is comparing either himself or Li.

3 Analects III.8. Confucius said this of his disciple Zixia, which meant that Confucius could discuss the Poems with him.

4 That is, domains closely linked and mutually dependent.

5 Original note: "His Excellency the Minister, the Commander-in-Chief of Shanjian, first invited him to headquarters to take part in planning. The Minister went to pay his respects at court, and now Li is going to meet him" 山劍元帥相公, 初屈幕府參籌書。相公朝謁, 今赴後期也。

6 Original note: "Recently the Librarian has been staying on Qingcheng Mountain" 秘書比臥青城山中。

7 Du Hongjian, one of the high ministers of state.

8 Du Hongjian recommended Li.

御鞍金駉裏，
 宮硯玉蟾蜍。
 拜舞銀鉤落，
 48 恩波錦帕舒。
 此行非不濟，
 良友昔相於。
 去棹依顏色，
 52 沿流想疾徐。
 沈綿疲井白，
 倚薄似樵漁。
 乞米煩佳客，
 56 鈔詩聽小胥。
 杜陵斜晚照，
 潏水帶寒淤。
 莫話清溪髮，
 60 蕭蕭白映梳。

17.2

中夜

中夜江山靜，
 危樓望北辰。
 長為萬里客，
 4 有愧百年身。

- An imperial saddle, a gilded charger,
 a palace inkstone, a jade toad.¹
 As you dance obeisance, silver hooks descend,²
 48 imperial grace in waves, a brocade horse-blanket unfurls.
 This trip will not be without help to the country,
 but closeness to my good friend will be in the past.
 I look fondly on your countenance with the departing oars,
 52 I fancy your speed along the river.
 Overcome by illness, too weary to draw water or hull rice,
 hard-pressed, like wood-gatherers or fishermen.
 I trouble my fine guest begging for rice,
 56 I copy poems heeding minor officials.
 The evening sunlight slants on Duling,³
 the Jue's waters lined by cold mud.
 Don't tell of the hair of one by these clear creeks
 60 that white-streaked locks shine against the comb.

17.2

Midnight

- Midnight, the mountains and river calm,
 from a high upper storey I gaze at the pole star.
 Always I am a wayfarer across thousands of leagues,
 4 embarrassed by this body of a hundred-year span.

1 These are presumably gifts that Librarian Li will receive. The jade toad refers to the object that the Prince of Guangchuan recovered from the tomb of Duke Ling of Jin. The prince made it a water-holder for his inkstone.

2 The "silver hooks" are elegantly written characters, picking up from the gift of the inkstone.

3 Du Fu's home region south of Chang'an, where Li is going.

故國風雲氣，
 高堂戰伐塵。
 胡雛負恩澤，
 8 嗟爾太平人。

17.3

垂白

垂白馮唐老，
 清秋宋玉悲。
 江喧長少睡，
 4 樓迴獨移時。
 多難身何補，
 無家病不辭。
 甘從千日醉，
 8 未許七哀詩。

17.4

中宵

西閣百尋餘，
 中宵步綺疏。
 飛星過水白，
 4 落月動沙虛。

My homeland, atmosphere of wind-driven clouds,
in the high hall, dust of warfare.

That barbarian chick betrayed imperial grace,¹

8 alas, you folk of an age of peace.

17.3

Hanging White [Hair]

Hanging white, Feng Tang is old,²

clear autumn, Song Yu grieves.³

The river noisy, always little sleep,

4 the tower high, alone as time passes.

Many troubles, what help am I?—

no home, sickness never leaves.

I would gladly spend a thousand days drunk,

8 I'm not up to a "Sevenfold Sorrow."⁴

17.4

The Middle of Night

West tower, more than a hundred yards high,
in the middle of night I pace its grillwork.⁵

Shooting stars, white passing the waters,

4 setting moonlight, formless stirring on stands.

1 An Lushan.

2 *Feng Tang.

3 *Song Yu.

4 A poem topic, the most famous of which by the Jian'an poet *Wang Can laments the sack of Chang'an by Dong Zhuo's generals.

5 The "grillwork," *qishu* 綺疏, refers to the window lattices. Du Fu is evidently referring to walking over the shadows cast by the window grillwork in the moonlight.

擇木知幽鳥，
潛波想巨魚。
親朋滿天地，
8 兵甲少來書。

17.5

不寐

瞿塘夜水黑，
城內改更籌。
翳翳月沉霧，
4 輝輝星近樓。
氣衰甘少寐，
心弱恨知愁。
多壘滿山谷，
8 桃源無處求。

17.6

送十五弟侍御使蜀

喜弟文章進，
添余別興牽。
數杯巫峽酒，
4 百丈內江船。

I know of the hidden bird, carefully choosing its branch,
 I imagine the huge fish, sunken under the waves.
 Friends and kin fill the whole world.

8 yet in the warfare few letters come.

17.5

Not Sleeping

Qutang Gorge, night waters black,
 in the city the watch hours change.
 Shrouded, the moon sinks in fog,

4 glowing, stars near the tower.

Energy failing, willing to have little sleep,
 mind weak, it hates knowing sadness.

Many forts fill mountain valleys,

8 there's no way to seek out Peach Blossom Spring.

17.6

Seeing Off My Cousin (15), the Censor, On a Mission to Shu

Delighted that my cousin's writings make progress,
 it adds to the tug of parting's inspiration.

Several cups of Wu Gorges ale,

4 a hundred-yard tow-rope, the boat on the Nei River.

未息豺狼鬥，
空催犬馬年。
歸朝多便道，
8 搏擊望秋天。

17.7

江月

江月光於水，
高樓思殺人。
天邊長作客，
4 老去一沾巾。
玉露團清影，
銀河沒半輪。
誰家挑錦字，
8 滅燭翠眉顰。

17.8

月圓

孤月當樓滿，
寒江動夜扉。
委波金不定，
4 照席綺逾依。

The combat of wolves and jackals unceasing
 merely hastens the years of this dog or horse.¹
 Returning to court there will be many easy paths,

8 I look to the autumn skies for you to strike.²

17.7

River Moon

River moon, beams in the water,
 in an upper storey longing kills one.
 Ends of the earth, long a sojourner,
 4 getting old, kerchief ever tear-soaked.
 Jadelike dew, globes of clear light,
 the Silver River half swallows its orb.
 Who was it sewed the words in brocade,

8 her dark brows knit as she put out the candle?³

17.8

Moon Round

Lonely moon, full, facing the upper storey,
 the cold river stirs on my door by night.⁴
 Cast into waves, golden light unsettled,⁵
 4 shining on the mat, figured work even more faint.

1 A term of humility, referring to himself.

2 The censor's role is to punish official wrongdoing like a hawk striking his prey. Autumn is the season for the hawk to strike.

3 Su Hui wove a palindrome into an embroidery to be sent to her husband away in the army. This may be simply referring to a general case of a wife whose husband is off in service.

4 Through moonlight reflected in the water.

5 "Golden waves" was a standard figure for moonbeams.

未缺空山靜，
 高懸列宿稀。
 故園松桂發，
 8 萬里共清輝。

17.9

夜

露下天高秋水清，
 空山獨夜旅魂驚。
 疏燈自照孤帆宿，
 4 新月猶懸雙杵鳴。
 南菊再逢人臥病，
 北書不至雁無情。
 步簷倚杖看牛斗，
 8 銀漢遙應接鳳城。

17.10

草閣

草閣臨無地，
 柴扉永不關。
 魚龍迴夜水，
 4 星月動秋山。

- Not yet waning, empty mountains serene,
 suspended on high, the constellations sparse.
 In the gardens of home pine and cassia flourish,
 8 I share its clear glow with them, thousands of miles away.

17.9

Night

- Dew descends from Heaven's heights, autumn waters clear,
 alone at night in the empty mountains the traveler's soul is startled.
 Sparse lanterns shine on lone sails spending the night,
 4 the new moon still suspended there, paired pestles ring out.¹
 Encountering southern chrysanthemums twice, the person lying sick,
 letters from the north do not arrive, the wild geese are heartless.
 Walking under the eaves with my staff, I look at Oxherd and Dipper,
 8 I'm sure that far off the Silver River connects with Phoenix City.²

17.10

Thatched Pavilion

- The thatched pavilion looks out where there is no land,
 its scrapwood gate is always unbarred.
 Fish and dragons turn back to night waters,
 4 stars and moon stir in the autumn hills.

1 For fluffing the padding in clothes in preparation for cold weather.

2 The Milky Way links to the capital.

久露晴初濕，
 高雲薄未還。
 汎舟慚小婦，
 8 飄泊損紅顏。

17.11

宿江邊閣

暝色延山徑，
 高齋次水門。
 薄雲巖際宿，
 4 孤月浪中翻。
 鶴鶴追飛靜，
 豺狼得食喧。
 不眠憂戰伐，
 8 無力正乾坤。

17.12

吹笛

吹笛秋山風月清，
 誰家巧作斷腸聲。
 風飄律呂相和切，
 4 月傍關山幾處明。

- Long dews first wet as the sky grows clear,
 high clouds, attenuating, have not yet returned.
 Sailing in boats embarrasses a young woman—
 8 being tossed along ruins a youthful complexion.

17.11

Spending the Night in a Pavilion by the River

- The colors of darkness extend on the mountain paths,
 in a high study I lodge by the river gate.
 Filmy clouds spend the night on cliff's edge,
 4 the lone moon heaves over in the waves.
 Cranes and storks serene, flying after one another,
 wolves and wild dogs howl, getting their prey.
 I do not sleep from worry over battles—
 8 I lack the strength to right the universe.

17.12

A Flute Playing

- A flute is played in autumn mountains, breeze and moonlight clear,
 who is it that makes so artfully notes that break the heart?
 Modes major and minor waft in the wind, sharply affective in their
 harmony,
 4 the moon lies beside barrier mountains, several spots of brightness.¹

1 Playing on the song title "Moon of Barrier Mountains," "Guanshan yue" 關山月.

胡騎中宵堪北走，
 武陵一曲想南征。
 故園楊柳今搖落，
 8 何得愁中卻盡生。

17.13

西閣雨望

樓雨霑雲幔，
 山寒著水城。
 徑添沙面出，
 4 湍減石稜生。
 菊蕊淒疏放，
 松林駐遠情。
 滂沱朱檻溼，
 8 萬慮傍簷楹。

17.14

西閣三度期大昌嚴明府同宿不到

問子能來宿，
 今疑索固要。
 匣琴虛夜夜，
 4 手板自朝朝。

It can make Hu horsemen at midnight gallop off back to the north,¹
that melody of Wuling makes one think of the southern campaign.²

The willows of my home garden have now lost their leaves—

8 how can it be that in such sadness they will all come back to life?³

17.13

Gazing in the Rain From West Tower

Rain in the upper storey soaks the cloud draperies,
mountain cold touches this river city.

The path extends, the surface of sand emerges,
4 torrents diminish, edges of rock appear.

Chrysanthemum are dreary in sparse blossoming,
pine forests halt feelings going afar.

Streaming with water, the vermilion railing is soaked,
8 myriad cares, here by eaves and pillar.

17.14

In West Tower For the Third Time Expecting Magistrate Yan of
Dachang To Come Spend the Night and He Doesn't Come

I asked you to come and stay over,
now I suspect earnest invitations were useless.

The zither in its case lies idle every night,
4 of course every morning the tablet is in your hand.⁴

1 This echoes a story of the Western Jin loyalist Liu Kun who was surrounded by non-Chinese invaders when he was governor of Bingzhou. In the night he climbed the battlements and played the reed pipe, filling the enemy army with so much homesickness that they withdrew.

2 This refers to “Wu Creek Deep” 武溪深, a flute piece attributed to the Eastern Han general *Ma Yuan on his campaign to the south.

3 This refers to the song “Snapping Willows” 折楊柳.

4 Referring to Yan's duties at the office.

金吼霜鐘徹，
花催蠟炬銷。
早鳧江檻底，
8 雙影漫飄飄。

17.15-16

西閣二首

I

巫山小搖落，
碧色見松林。
百鳥各相命，
4 孤雲無自心。
層軒俯江壁，
要路亦高深。
朱紱猶紗帽，
8 新詩近玉琴。
功名不早立，
衰疾謝知音。
哀世非王粲，
12 終然學越吟。

Metal roars, a frosty bell pierces through,
 sparks speed the wax torch's melting.
 Early morning ducks below my river deck,
 8 paired reflections bob in the water in vain.¹

17.15–16

West Tower

I

On Wu Mountain the leaves have fallen a little,
 emerald colors reveal a stand of pine.
 Each of all the different birds calls to its kind,
 4 the lone cloud has no mind of its own.
 The tiered railing looks down on a river cliff,
 the main road is high and deepset.
 Red cords of office, yet still in a plain gauze cap,
 8 new poems near my zither of jade.
 Deeds and fame were not established early,
 sick and failing, I have left true friends behind.
 In lamenting the age I am not Wang Can,²
 12 but in the end I copy the moan of Yue.³

1 This plays on the scene at hand and the wild-duck slippers of magistrate *Wang Qiao.

2 *Wang Can.

3 *Zhuang Xi.

II

懶心似江水，
日夜向滄洲。
不道含香賤，
4 其如鑷白休。
經過凋碧柳，
蕭索倚朱樓。
畢娶何時竟，
8 消中得自由。
豪華看古往，
服食寄冥搜。
詩盡人間興，
12 兼須入海求。

17.17

西閣夜

恍惚寒山暮，
逶迤白霧昏。
山虛風落石，
4 樓靜月侵門。
擊柝可憐子，
無衣何處村。

II

My lazy heart is like the river's waters,
 heading toward gray isles day and night.

I don't think that scented service is too lowly,¹

4 but I would rather retire, tweezing white hairs.

I have passed through the withering of emerald willows,
 rustling in the wind by the crimson mansion.

When will I complete the marriage of my daughter²

8 and, with my diabetes, achieve some liberty?

I have observed how splendor passed in days of old,
 taking potions, I will give myself to mystic quests.

My poems have exhausted all inspiration in the mortal world,

12 I must also go off to sea to seek it anew.³

17.17

Night at West Tower

The blur of twilight falls on cold mountains,
 white fog casts a pall of trailing wisps.

The mountains formless, the wind makes rocks fall,

4 the building calm, the moon comes through the gate.

Striking the watch-rattle, a pitiable lad;

without enough clothes, what village is he from?

1 In the Han, officials would scent their hands and mouths when presenting memorials.

2 The Eastern Han recluse Xiang Ziping saw to the marriage of his daughter, then left home, showing no further concern for his family.

3 Probably referring to the isles of the immortals.

時危關百慮，
8 盜賊爾猶存。

17.18

月

四更山吐月，
殘夜水明樓。
塵匣元開鏡，
4 風簾自上鉤。
兔應疑鶴髮，
蟾亦戀貂裘。
斟酌姮娥寡，
8 天寒耐九秋。

17.19

宗武生日

小子何時見，
高秋此日生。
自從都邑語，
4 已伴老夫名。
詩是吾家事，
人傳世上情。

In the peril of the times a hundred worries concern me,
 8 yet you brigands and rebels still survive.

17.18

Moon

At the fourth watch the mountains disgorge the moon,
 in the last of night, the waters light up the tower.
 Basically a mirror, appearing from a dusty case,
 4 or windblown curtains raising their hook on their own.
 I'm sure the Hare wonders about my crane-white hair,
 but the Toad still loves my sable cloak.¹
 I speculate on the widow Chang E,
 8 the weather so cold, can she bear the ninth month?

17.19

Zongwu's Birthday

When did my small son first appear?—
 it was high autumn, born this very day.
 Ever since he was talked about in the city
 4 he was already paired with this old fellow's reputation.
 Poetry is what our family does,²
 others just pass on the mood of the times.

1 These are inhabitants of the moon.

2 Probably referring to Du Fu's grandfather Du Shenyang, Du Fu himself, and his expectations for Zongwu.

熟精文選理，
 8 休覓綵衣輕。
 凋瘵筵初秩，
 敲斜坐不成。
 流霞分片片，
 12 涓滴就徐傾。

17.20-21

第五弟豐獨在江左，近三四載寂無消息，
 覓使寄此二首

I

亂後嗟吾在，
 羈棲見汝難。
 草黃騏驎病，
 4 沙晚鶴鴿寒。
 楚設關城險，
 吳吞水府寬。
 十年朝夕淚，
 8 衣袖不曾幹。

- Become fully familiar with the *Anthology's* principles,
 8 don't seek the triviality of brightly colored clothes.¹
 A sick old wreck, I take my seat of first priority,
 but, tottering, cannot sit upright.
 The flowing rose cloud is apportioned wisp by wisp,²
 12 pour it slowly trickling.

17.20–21

My Fifth Younger Brother Du Feng Is Alone in Jiangzuo: In the Past
 Three or Four years I've Had No News of Him, and I Seek out a
 Messenger to Send These Two Poems

I

- Amazing that I survived the Rebellion,
 lodging on travels, it is hard to see you.
 The plants turn yellow, the fine steed is sick,
 4 day grows late on the sands, the wagtails cold.³
 Here in Chu is set the fastness of a barrier fort,
 Wu swallows the breadth of watery precincts.
 Ten years of tears from dawn to evening,
 8 robe and sleeves, never dry.

1 This may suggest the child's clothes in which old *Laolaizi dressed to caper before his still more aged parents and entertain them.

2 Ale to celebrate the birthday.

3 *Sugarplum.

II

聞汝依山寺，
 杭州定越州。
 風塵淹別日，
 4 江漢失清秋。
 影著啼猿樹，
 魂飄結蜃樓。
 明年下春水，
 8 東盡白雲求。

17.22

聽楊氏歌

佳人絕代歌，
 獨立發皓齒。
 滿堂慘不樂，
 4 響下清虛裏。
 江城帶素月，
 況乃清夜起。
 老夫悲暮年，
 8 壯士淚如水。
 玉杯久寂寞，
 金管迷宮徵。

II

I have heard you are staying in a mountain temple,
if not Hangzhou, then certainly Yuezhou.

- War's dust has lengthened the days of our parting,
4 at Yangzi and Han I waste another clear autumn.
My shadow cleaves to trees where the gibbons howl,
but my soul wafts where ocean mirages form.¹
Next year when the spring waters come down,
8 I'll seek you in white clouds where the east ends.

17.22

Listening to Miss Yang's Singing

- The fair lady's song, finest in the age,
standing unique, she shows her gleaming teeth.²
The whole hall grows despondent and unhappy
4 as the echoes fall through the clear sky.
The river city is swathed in pale moonlight,
still more, this, rising in clear night.
The old man grieves for his twilight years,
8 the tears of men in their prime flow like water.
The jade cups long lie silent,
and the metal pipes lose the melody.³

1 That is, down east where his brother is staying.

2 Du Fu is adapting the opening of Li Yannian's song introducing his sister to Han Wudi: "In the Northland is a lady fair/ she stands alone, the finest of the age" 北方有佳人，絕代而獨立。It seems that Li Yannian's figurative "she stands alone," *duli* 獨立, becomes literal in Du Fu's description of the scene of performance.

3 Literally "miss the notes *gong* and *zhi*." It seems that even the accompanying musicians are carried away by the sadness of the song.

- 勿云聽者疲，
 12 愚智心盡死。
 古來傑出士，
 豈待一知己。
 吾聞昔秦青，
 16 傾側天下耳。

17.23-24

秋風二首

I

- 秋風淅淅吹巫山，
 上牢下牢修水關。
 吳檣楚柁牽百丈，
 4 暖向成都寒未還。
 要路何日罷長戟，
 戰自青羌連百蠻。
 中巴不曾消息好，
 8 暝傳戍鼓長雲間。

II

秋風淅淅吹我衣，
 東流之外西日微。

- Don't think that the listeners are worn out—
 12 hearts of both wise men and simple have all died.¹
 Outstanding men since time began
 have not depended on just one understanding friend.
 I have heard of Qin Qing long ago
 16 that the ears of all the world bent to him.²

17.23–24

Autumn Wind

I

- The autumn wind whistles blowing on Wu Mountain,
 at Upper Lao and Lower Lao they've set up river barriers.
 Wu masts and Chu rudders pulled by hundred-yard tow-ropes,
 4 in warm weather they headed to Chengdu, in cold weather they've not
 yet returned.
 On the key roads what day ever are long pikes put away?—
 fighting goes from the dark-robed Qiang all the way to the southern
 Mon.
 Never once from middle Ba is the news good,
 8 darkness carries sounds of garrison drums among the white clouds.

II

The autumn wind whistles, blowing on my robes,
 out beyond the eastward current the sun grows faint in the west.

1 Again this suggests the universal effect of the music in the room. The death of heart would seem to be a numbness and stupefaction, absorbed in the music.

2 This refers to the story of Qin Qing in *Liezi* in which his moving music shook the forests and the echoes stopped the clouds in their passage.

天清小城搗練急，
4 石古細路行人稀。
不知明月為誰好，
早晚孤帆他夜歸。
會將白髮倚庭樹，
8 故園池臺今是非。

17.25

九日諸人集於林

九日明朝是，
相要舊俗非。
老翁難早出，
4 賢客幸知歸。
舊采黃花剩，
新梳白髮微。
漫看年少樂，
8 忍淚已沾衣。

Sky clear, a small city, the silk is pounded urgently,
4 rock ancient, a narrow path, travelers are few.
I know not for whose sake the bright moon is so fine,
sooner or later my lone sail will head off some night.
May the day come when with white hair I rest by the trees in my yard,
8 pool and terrace of my garden at home, are they the way they were or
not?

17.25

On the Double Ninth Everyone Will Gather in the Grove

Tomorrow morning it will be the Double Ninth,
but invitations are not following my former custom.
This old fellow finds it hard to get out early,
4 I will be fortunate if my worthy guests know to go their own way.
Formerly we picked chrysanthemums in abundance,
recently I comb my white hair thin.
In vain I look on the pleasures of youth
8 and endure the tears that have soaked my clothes.

17.26-33

秋興八首

I

玉露凋傷楓樹林，
 巫山巫峽氣蕭森。
 江間波浪兼天湧，
 4 塞上風雲接地陰。
 叢菊兩開他日淚，
 孤舟一繫故園心。
 寒衣處處催刀尺，
 8 白帝城高急暮砧。

II

夔府孤城落日斜，
 每依北斗望京華。
 聽猿實下三聲淚，
 4 奉使虛隨八月槎。
 畫省香爐違伏枕，
 山樓粉堞隱悲笳。
 請看石上藤蘿月，
 8 已映洲前蘆荻花。

17.26–33

Stirred by Autumn

I

Jade-white dew withers and harms forests of maple trees,
 on Wu Mountain and in Wu Gorges, the atmosphere, bleak and dreary.
 Between river's margins the waves churn level with sky,
 4 wind-driven clouds over passes touching earth in shadow.
 Chrysanthemum clumps twice have bloomed forth tears of another day,
 a lonely boat tied up once and for all a heart set on its homeland.
 Everywhere clothes for cold weather hasten ruler and blade,
 8 walls of White Emperor Castle high, pounding blocks urgent in dusk.

II

On Kuizhou's lonely walls setting sunlight slants,
 then always I trust the North Dipper to lead my gaze to the capital.
 Listening to gibbons I really shed tears at their third cry,¹
 4 accepting my mission I pointlessly follow the eighth-month raft.²
 The censer in the ministry with portraits eludes the pillow where I lie,³
 hill towers' white-plastered battlements hide the sad reed pipes.
 Just look there at the moon, in wisteria on the rock,
 8 it has already cast its light by sandbars on flowers of the reeds.

1 There was an old rhyme that a traveler in the gorges would shed tears when the gibbons cried out three times.

2 *Riding the raft.

3 The "muralled ministry" is where were located the commemorative portraits of officers, civil and military, who had done exceptional service to the dynasty. In the Han this was in the Secretariat, within which was located the Board of Works, to which Du Fu held an honorary appointment. During the Han a censer was carried when presenting a petition to the throne.

III

千家山郭靜朝暉，
日日江樓坐翠微。
信宿漁人還汎汎，
4 清秋燕子故飛飛。
匡衡抗疏功名薄，
劉向傳經心事違。
同學少年多不賤，
8 五陵衣馬自輕肥。

IV

聞道長安似弈棋，
百年世事不勝悲。
王侯第宅皆新主，
4 文武衣冠異昔時。
直北關山金鼓震，
征西車馬羽書馳。
魚龍寂寞秋江冷，
8 故國平居有所思。

III

A thousand homes of the mountain town are serene in the glow of
dawn;

day by day in my river tower I sit in an azure haze.

Out two nights, the fishermen still drift along;

4 in clear fall skies the swallows keep flying on as ever.

Kuang Heng advising on policy—deeds and fame both slight.

Liu Xiang passing on Classics—heart's goal gone awry.¹

The young men I once studied with are now most not of low degree;

8 by Five Barrows their horses are plump and the mantles they wear are
light.²

IV

I have heard tell that in Chang'an it's like playing chess,
a hundred-year span, the world's troubles, grief beyond enduring.

Mansions of counts and princes all have new masters,

4 those in civil and army uniforms differ from olden times.

Straight north past fortified mountains kettledrums are thundering;
from wagon and horse on western campaigns winged dispatches rush.

Fish and dragons grow silent now, autumn rivers grow cold,

8 the life I used to have at home is the longing in my heart.

1 Du Fu is here comparing his aims and contrasting his fate with two eminent Han intellectuals. Kuang Heng was a famous Han statesman who rose to high position precisely because of the policy positions he presented to the throne. In the same way Liu Xiang (79–8 BCE) was an important and successful scholar of the Classics.

2 Five Barrows, named for the tumuli of five Han emperors, had become in the Tang a fashionable residential area just outside Chang'an. The rest of the line echoes a famous passage in the *Analects* (V.25) in which the disciple Zilu, responding to a request from Confucius that he state his wishes, said: "I wish for horse and carriage and to be mantled in light furs, then to share them with my friends; and even if they were to ruin them, I would not be distressed."

V

蓬萊宮闕對南山，
承露金莖霄漢間。
西望瑤池降王母，
4 東來紫氣滿函關。
雲移雉尾開宮扇，
日繞龍鱗識聖顏。
一臥滄江驚歲晚，
8 幾回青瑣點朝班。

V

- Palace towers of Penglai stand facing South Mountain,¹
 the metal stalk that catches the dew is high in the Milky Way.²
 Gazing west to Onyx Pool the Queen Mother is descending,³
 4 from the east come purple vapors and fill Han Pass.⁴
 Pheasant tails shift in clouds, palace fans open
 sunlight circles dragon scales, I see the Emperor's face.
 By the gray river I lay once and woke, alarmed that the year had grown
 late—
 8 how often did I, by the gates' blue rings, take my humble place in dawn
 court's ranks?⁵

1 Penglai Palace, named after the island in the Eastern Ocean inhabited by the gods, was part of the Han palace compound. Tang palaces were commonly referred to by Han names.

2 The "stalk" is the bronze column erected by the Han Emperor Wu, on which a statue of an immortal held a pan to catch dew from which an elixir of immortality could be made.

3 Emperor Wu of the Han was once visited by the goddess known as the Queen Mother of the West. During her visit she gave him various magic herbs and told him all about the world of the gods. "That night, when the waterclock had reached the third mark, there were no clouds in the sky, but there was a rumbling like thunder, and at last the sky turned lavender. In a short while the Queen Mother arrived, riding a lavender coach, with Jade Maidens attending on either side; she wore seven kinds of hair ornaments and black obsidian, phoenix patterned boots, green vapors like clouds, and there were two bluebirds, as large as ravens, attending at the Queen Mother's sides. When she descended from her coach, His Majesty greeted her bowing, and invited the Queen Mother to sit, asking for the herbs that conferred immortality" (*The Tales of Emperor Wu*).

4 Laozi, the Taoist sage and supposed ancestor of the Tang royal house, went through Han Pass off westward to become immortal. The attendant of the pass, seeing a purple vapor coming from the east, knew it was the sage coming and hurried out to greet him. Laozi gave him the *Daode jing*.

5 The reference here is to the palace gates which were painted with a pattern of blue chain-links. Beneath these gates the court officials assembled for the dawn audience with the emperor.

VI

瞿唐峽口曲江頭，
 萬里風煙接素秋。
 花萼夾城通御氣，
 4 芙蓉小苑入邊愁。
 珠簾繡柱圍黃鵠，
 錦纜牙檣起白鷗。
 回首可憐歌舞地，
 8 秦中自古帝王州。

VII

昆明池水漢時功，
 武帝旌旗在眼中。
 織女機絲虛月夜，
 4 石鯨鱗甲動秋風。
 波漂菰米沈雲黑，
 露冷蓮房墜粉紅。
 關塞極天唯鳥道，
 8 江湖滿地一漁翁。

VIII

昆吾御宿自逶迤，
 紫閣峰陰入漢陂。

VI

From the mouth of the Qutang Gorge to the Twisting River's side,¹
 thousands of miles of wind-blown fog connect pale autumn.

4 Through the walled passage to Calyx Manor the royal aura passed,
 and into tiny Lotus Park the frontier's sorrows entered.²

Beaded hangings and sculpted pillars surrounded brown swans,
 from brocade cables and ivory mast rose a white gull.

The head turns with pity and love for those places of song and the
 dance:

8 Qin since ancient times has been land of emperors.

VII

The waters of Kunming Pool are a deed of the days of Han,
 pennons and banners of Emperor Wu are right before my eyes.

4 Loom threads of the Weaver Woman lie empty in the moonlit night,
 stone Leviathan's fins and scales stir the autumn wind.³

Waves toss wild grass seed sinking in cloudy black,
 dew is chill on the lotus pod shedding powdery red.

8 Fortified passes stretch to the skies, a way for only birds,
 lakes and rivers fill the earth, and one old man, fishing.

VIII

At Kunwu Hill the Yusu Brook winds around and away,
 where the shadow of Purple Tower's crest falls into Lake Meipi.

1 That is, the distance from Kuizhou to Chang'an.

2 Calyx Manor was part of the Xingqing Palace complex in the eastern part of the city. Between there and Lotus Park by Twisting River directly to the south there was a walled passageway through which the emperor could pass privately.

3 At Kunming Pool there was a statue of the Weaver Woman constellation and of a stone Leviathan whose fins moved in the wind.

- 香稻啄餘鸚鵡粒，
 4 碧梧棲老鳳皇枝。
 佳人拾翠春相問，
 仙侶同舟晚更移。
 綵筆昔遊干氣象，
 8 白頭吟望苦低垂。

17.34-38

詠懷古跡五首

I

- 支離東北風塵際，
 漂泊西南天地間。
 三峽樓臺淹日月，
 4 五溪衣服共雲山。
 羯胡事主終無賴，
 詞客哀時且未還。
 庾信生平最蕭瑟，
 8 暮年詩賦動江關。

- Sweet-smelling rice, pecked the last, for parrots, the grains;
 4 sapphire tung trees, perch of old, the phoenix's branches.
 Fair maidens gathered kingfisher plumes, as gentle gifts in spring,¹
 sharing a boat, undying companions moved further on that evening.
 My colored brush in former outings ventured upon the atmosphere,²
 8 now white-haired, I sing and gaze, head hanging in bitterness.

17.34–38

Singing My Feelings On Traces of the Past

I

- Split apart from the northeast at the edge of dust of war,
 drifting along in the southwest between Earth and Heaven.
 By the Three Gorges' towers and terraces I linger for days and months,
 4 with the garb of the Five Creek Tribes I share these cloudy mountains.³
 In serving his prince the Jie proved treacherous at last,⁴
 the poet lamenting the times, not yet gone back.⁵
 In Yu Xin's life the most dismal time of all:
 8 in twilight years his poems and *fu* stirred the River Pass.

1 Perhaps referring to foliage or flowers to be strung from the sash.

2 Once the poet Jiang Yan dreamed that the earlier poet Guo Pu (276–324) appeared to him and asked for the return of his colored writing brush, which he claimed to have left with Jiang for many years. When Jiang Yan woke up, he found that his poetic talent had completely left him.

3 These are the indigenous non-Han peoples of the region around Kuizhou.

4 These were a northern people, believed to be descendants of the Xiongnu. The precedent may be Shi Le, the Jie warlord, who wreaked havoc on the Western Jin, or Hou Jing, who betrayed Liang Wudi. Either precedent serves to refer to An Lushan, though Hou Jing is more appropriate for Yu Xin.

5 *Yu Xin was the sixth-century poet who witnessed the destruction of the Liang. Sent north to the Northern Zhou on a mission, he was detained there and never returned south. His "Lament for the Southland," "Ai Jiangnan fu" 哀江南賦 recounts the fall of the Liang. Yu Xin had a dwelling in Jiangling and was supposed to have stayed in Song Yu's former house. At this point Du Fu had not yet gone downriver, so this is an imagined site.

II

搖落深知宋玉悲，
風流儒雅亦吾師。
悵望千秋一灑淚，
4 蕭條異代不同時。
江山故宅空文藻，
雲雨荒臺豈夢思。
最是楚宮俱泯滅，
8 舟人指點到今疑。

III

群山萬壑赴荆門，
生長明妃尚有村。
一去紫臺連朔漠，
4 獨留青冢向黃昏。
畫圖省識春風面，
環珮空歸月夜魂。
千載琵琶作胡語，
8 分明怨恨曲中論。

II

In the falling leaves I understand deeply the sorrow of Song Yu¹
in both panache and scholar's grace he too is my teacher.

I gaze sadly, a thousand years, one spattering of tears,

4 how desolate, different generations do not share the same time.

His former house by the river and mountains, nothing but his literary
flourishes,

the overgrown terrace of "clouds and rain," surely not thought up in
dream.²

But saddest of all is that the Chu palace has been obliterated along with
them,³

8 when the boatmen point it out, they are nowadays unsure.

III

Hosts of mountains, ten thousand ravines go off to Jingmen,
where the Bright Consort grew up there still is the village.⁴

Once she left the Purple Terrace she went throughout the Northland
desert,⁵

4 and left only the Evergreen Tomb alone facing the twilight.

In the painting did one recognize her face of the spring breeze?—
with pendant rings in vain her soul comes back in the moonlit night.

For a thousand years the pipa speaks the language of the Hu,

8 clearly her bitter resentment is told within the melody.⁶

1 *Song Yu.

2 This refers to the preface to the "Poetic Exposition on Gaotang" attributed to *Song Yu. There we read how the King of Chu was visited in a dream by the Goddess of Wu Mountain. On taking leave, she told him that she was the clouds of dawn and the evening rain every day by the Terrace of Light (the "terrace" here).

3 That is, along with *Song Yu's house.

4 *Wang Zhaojun.

5 Purple Terrace is the Han palace.

6 This vaguely refers to the *yuefu* piece known as "Zhaojun's Resentment"—though that is associated with the zither. The pipa was a Central Asian instrument.

IV

蜀主窺吳幸三峽，
崩年亦在永安宮。
翠華想像空山裏，
4 玉殿虛無野寺中。
古廟杉松巢水鶴，
歲時伏臘走村翁。
武侯祠屋常鄰近，
8 一體君臣祭祀同。

V

諸葛大名垂宇宙，
宗臣遺像肅清高。
三分割據紆籌策，
4 萬古雲霄一羽毛。
伯仲之間見伊呂，
指揮若定失蕭曹。
福移漢祚難恢復，
8 志決身殲軍務勞。

IV

The ruler of Shu went to spy on Wu, journeyed to the Three Gorges,
the year he died he was still at his palace in Yong'an.¹

I envision the kingfisher insigniae within these deserted mountains,
4 his marble palace hall lies illusory in a temple in the wilds.²

The fir and pines of the ancient shrine give nests to river cranes,
during the year on *fu* and *la* festivals old villagers rush about.³

The Martial Count's chapel is always close by,⁴
8 as one body ruler and minister are worshipped together.

V

Zhugé Liang's great fame hangs over the universe,
the revered minister's image remains, stern in its lofty purity.

A land threefold divided, cut apart, twisted his plots and plans,⁵
4 for all time in the highest clouds one creature of feathers and down.

As with eldest and middle brother he meets Yi Yin and Lü Shang,⁶
if his power of command had been made firm, he would have
outstripped Xiao He and Cao Shen.⁷

Fortune had shifted; Han rule was hard to restore,
8 his resolve was set, but his body perished in service to his army labors.

1 Liu Bei (the "ruler of Shu") attacked Wu and was defeated and made his way back to Yong'an (Yufu, just west of Kuizhou), where he later died.

2 Original note: "The palace building is now is a temple; his shrine is to the east of the compound" 殿今為寺，廟在宮東。

3 There were three *fu* days in summer and early autumn, as designated intervals in the lunar calendar. The *la* festival, coming after the beginning of winter, was designated for a general sacrifice to the gods.

4 The Martial Count is *Zhugé Liang, Liu Bei's advisor.

5 That is, the Three Kingdoms.

6 Yi Yin aided the Shang founding; Lü Shang aided the Zhou founding.

7 Xiao and Cao were instrumental in the Han founding.

17.39

寄韓諫議注

今我不樂思岳陽，
 身欲奮飛病在床。
 美人娟娟隔秋水，
 4 濯足洞庭望八荒。
 鴻飛冥冥日月白，
 青楓葉赤天雨霜。
 玉京群帝集北斗，
 8 或騎騏驎翳鳳凰。
 芙蓉旌旗煙霧落，
 影動倒景搖瀟湘。
 星宮之君醉瓊漿，
 12 羽人稀少不在旁。
 似聞昨者赤松子，
 恐是漢代韓張良。
 昔隨劉氏定長安，
 16 帷幄未改神慘傷。
 國家成敗吾豈敢，
 色難腥腐食風香。

17.39

To Grand Master of Remonstrance Han Zhu

Today I am not happy, longing for Yueyang,
I want to rise and fly off there, but I lie sick in bed.

The Fair One, graceful and charming, lies off beyond autumn floods,¹
4 he washes his feet in Lake Dongting, gazes toward the eight far wilds
around.²

The swan flies in the dark skies, sun and moon are bright,³
leaves of green maples redden, heaven rains down frost.

The hosts of gods in the Jade Capital gather at the North Dipper,
8 some are riding unicorns or cover phoenixes.

Flags and banners of lotus descend through mist and fog,
light stirs on their inverted reflections that toss in the Xiao and Xiang.

The Lords of the Starry Palace grow drunk on onyx brew,
12 few of the feathered folk are not there at their sides.

I seem to have heard in olden days of Master Red Pine,
perhaps he was of the Han reign, Zhang Liang of Han.⁴

Before he had followed the Lius in settling Chang'an,
16 he had not changed his tent, but his spirit was gloomy and pained.⁵
“How do I dare deal with the success and failure of dynasties?”—
it was hard to pretend he liked reeking meat, he would feed on scents in
the wind.

1 That is, Han Zhu.

2 The song of the fisherman goes: “When the waters of Canglang are muddy, one can wash one’s feet.” This suggests becoming a recluse when the times are out of joint.

3 The capping phrase of “The swan flies in the dark skies” is: “how then can the fowler shoot it?”

4 Zhang Liang withdrew to be a recluse after helping Liu Bang found the Han. This suggests that Han Zhu withdrew from court. Zhang Liang’s native state of Han 韓 plays on Han Zhu’s surname.

5 Liu Bang said of Zhang Liang that he made his plans in a tent and determined victory a thousand leagues away.

周南留滯古所惜，
20 南極老人應壽昌。
美人胡為隔秋水，
焉得置之貢玉堂。

17.40-51

解悶十二首

I

草閣柴扉星散居，
浪翻江黑雨飛初。
山禽引子哺紅果，
溪女得錢留白魚。

II

商胡離別下揚州，
憶上西陵故驛樓。
為問淮南米貴賤，
老夫乘興欲東遊。

III

一辭故國十經秋，
每見秋瓜憶故丘。

Yet to linger so long in Zhounan was thought a pity in ancient times,¹
 20 the Old Man of the Southern Pole corresponds to long life and
 prosperity.²
 Why then is the Fair One off beyond autumn floods?—
 how can I get to offer him as a tribute gift to the Jade Hall?³

17.40–51

Getting Rid of the Blues

I

Thatched pavilion, ramshackle gates, dwellings scattered like stars,
 waves roll, the river blackens, the rain begins to fall.
 A mountain bird brings its chicks to feed them red berries,
 the girl by the creek gets a coin and leaves a white fish.

II

A foreign merchant takes his leave going downriver to Yangzhou,
 I recall once climbing to the upper storey of the old post lodge at Xiling.
 In Huainan find out for me whether rice is dear or cheap—
 following his whim, this old fellow wants to go roaming east.⁴

III

Since leaving my native region I have ten times passed autumn,
 and whenever I see autumn melons I recall my native hills.

1 Sima Tan said this of himself when Han Wudi went to perform the Feng rite.
 Zhounan here is taken as the Luoyang region.

2 The “Old Man of the Southern Pole” is a star whose appearance marks an age of
 peace.

3 That is, to send Han Zhu back to court.

4 *Wang Huizhi.

今日南湖采薇蕨，
何人為覓鄭瓜州。

IV

沈范早知何水部，
曹劉不待薛郎中。
獨當省署開文苑，
兼泛滄浪學釣翁。

V

李陵蘇武是吾師，
孟子論文更不疑。
一飯未曾留俗客，
數篇今見古人詩。

VI

復憶襄陽孟浩然，
清詩句句盡堪傳。
即今耆舊無新語，
漫釣槎頭縮頸鱸。

These days by the southern lakes picking greens and bracken,
 who will go seek out for me Zheng of Melon Village?¹

IV

Shen Yue and Fan Yun recognized He Xun of the Waterways Bureau,
 Cao and Liu did not wait for Director Xue.²
 Alone in the Secretariat offices he began a garden of letters;
 he also drifted at Canglang emulating the old fisherman.

V

“Li Ling and Su Wu are my teachers”—³
 of Master Meng’s discussion of letters there is no further uncertainty.
 He never once had a worldly guest stay for a meal,
 and in several works we see our time’s poems of the ancients.⁴

VI

I also recall Xiangyang’s Meng Haoran,
 line after line of lucid poems, all worth handing on.
 These days among the gaffers fresh phrases are no more,
 they merely fish by a log for the neck-contracting bream.

1 Original note: “Now the Director of the Palace Library Zheng Shen” 今鄭祕監審。
 Zheng Shen was the nephew of Du Fu’s old friend Zheng Qian.

2 The Qi and Liang literary men Shen Yue and Fan Yun discovered the poetic talents
 of He Xun, later Director of the Bureau of Waterways. The famous Jian’an and Wei
 poets Cao Zhi and Liu Zhen did not live to “discover” Du Fu’s contemporary Xue
 Qu, who was also Director of the same bureau.

3 Li Ling and *Su Wu were Western Han figures, believed to have written a collection
 of poems in the five-syllable line. This claim, apparently the opinion of the poet
 Meng Yunqing, situates Meng Yunqing as an admirer of early classical poetry.

4 Original note: “The Editor Meng Yunqing” 校書郎孟雲卿。

VII

陶冶性靈存底物，
新詩改罷自長吟。
熟知二謝將能事，
頗學陰何苦用心。

VIII

不見高人王右丞，
藍田丘壑漫寒藤。
最傳秀句寰區滿，
未絕風流相國能。

IX

先帝貴妃今寂寞，
荔枝還復入長安。
炎方每續朱櫻獻，
玉座應悲白露團。

X

憶過瀘戎摘荔枝，
青楓隱映石逶迤。

VII

To mold and fashion my spiritual nature what have I got?—
 finished revising my new poems, I chant them long to myself.
 Well versed in the two Xies I'm getting pretty good;¹
 really trying to emulate Yin Keng and He Xun I concentrate terribly
 hard.²

VIII

I do not see that lofty man Wang, Assistant Director of the Right,³
 the hills and gullies of Lantian spread with wintry vines.
 Most handed-on are his striking lines, the whole world is full,
 his panache has not yet ceased, in the abilities of the Minister.⁴

IX

The Late Emperor's Noble Consort now lies in mournful silence,⁵
 and once again the lychees are entering Chang'an.⁶
 From the hot regions they always follow the offerings of red cherries—
 I'm sure the jade throne must grieve at these orbs of white dew.⁷

X

I recall passing Luzhou and Rongzhou and picking lychees,
 half hidden among green maples, winding off into the rocks.

1 These are probably the early fifth-century poet Xie Lingyun and the late fifth-century poet Xie Tiao.

2 He Xun was a poet of the beginning of the sixth century; Yin Keng was a poet from the second half of the same century. Both were known for their stylistic polish.

3 The poet Wang Wei.

4 Original note: "The Assistant Director of the Right's younger brother is the current Minister, Wang Jin" 右丞弟今相國縉.

5 Lady Yang, the Noble Consort, Xuanzong's favorite, blamed with her family for the An Lushan Rebellion and killed during Xuanzong's flight from Chang'an to Chengdu.

6 This is based on the story that Lady Yang had a fondness for fresh lychees (having come from Fuzhou, famous for its lychees). To please her Xuanzong had the imperial courier system bring freshly picked lychees with all speed.

7 In this context the "jade throne" refers to the deceased emperor Xuanzong.

京中舊見無顏色，
紅顆酸甜只自知。

XI

翠瓜碧李沈玉甃，
赤梨葡萄寒露成。
可憐先不異枝蔓，
此物娟娟長遠生。

XII

側生野岸及江蒲，
不熟丹宮滿玉壺。
雲壑布衣鮐背死，
勞人害馬翠眉須。

17.52

洞房

洞房環珮冷，
玉殿起秋風。

The ones I used to see in the capital were lacking beautiful color—¹
the red berries' sweetness or bitterness could be known by myself alone.

XI

The azure melon and sapphire plum are immersed in jade well tiles;
the russet pear and the grape are perfected by cold dews.
Too bad they had not from the start thought such vines and branches
rare—
this thing is so lovely always growing far away.²

XII

It grows off to the side on wild slopes and by river shores,
it will not ripen in the cinnabar palace compound, filling jade pots.
Commoners of cloudy valleys, blowfish-backed with age,³
they make people toil and harm horses to meet the demands of dark
brows.⁴

The following group of eight pieces all evoke memories of Xuanzong's reign

17.52

The Deep Chambers

In deep chambers, her rings and pendants cold,⁵
through the marble halls rise autumn winds.

1 The lychee loses its flavor very quickly, thus the transported lychee is not as good as the lychee freshly picked.

2 That is, people in Chang'an find lychees particularly attractive because they grow far away and are hard to import. They do not prize the fruits that grow close by, however delicious.

3 The skin pattern on the back resembling the blowfish was a mark of great old age. This refers to the story that during Xuanzong's reign, lychee-bearing couriers trampled an old man to death in their hurry to bring the fruits fresh to the capital for Lady Yang.

4 That is, to satisfy the wishes of palace favorites such as Lady Yang.

5 This suggests the women's quarters in the imperial palace and in the context of the rest of the poem, Lady Yang, the Noble Consort.

秦地應新月，
4 龍池滿舊宮。
繫舟今夜遠，
清漏往時同。
萬里黃山北，
8 園陵白露中。

17.53

宿昔

宿昔青門裏，
蓬萊仗數移。
花嬌迎雜樹，
4 龍喜出平池。
落日留王母，
微風倚少兒。
宮中行樂祕，
8 少有外人知。

- In the land of Qin there must be a new moon,
 4 Dragon Pool is full in his former palace.¹
 My boat, tied up, is far away this night;
 the waterclock's clear dripping, same as in times past.
 Ten thousand leagues away, north of Mount Huang Palace,²
 8 the imperial tomb-park lies in white dew.

17.53

Long Ago

- Long ago within Green Gate
 at Penglai Palace the guards often shift.³
 Flowers charming, diverse trees greet him,
 4 the dragon rejoices, it comes out on the level pool.
 In the setting sun he detains the Queen Mother;⁴
 in light breeze he leans on Shao'er.⁵
 The pleasures in the palace are kept secret—
 8 rarely do those outside know of them.

1 Dragon Pool was in Xingqing Palace, where Xuanzong lived before becoming emperor. It was so-called because a dragon appeared there, portending Xuanzong's rise to the throne.

2 Referring to Maoling, Han Wudi's tomb, and, by extension, Xuanzong's tomb.

3 Green Gate was the Eastern Gate of Chang'an in the Han, here referring to Xingqing Palace, in the eastern part of Tang Chang'an.

4 Lady Yang the Noble Consort, figured as the Queen Mother of the West, who visited Han Emperor Wu.

5 Wei Shao'er, the sister of Han Wudi's empress, here probably a figure for the duchesses of Guo and Qin, Lady Yang's sisters.

17.54

能畫

能畫毛延壽，
 投壺郭舍人。
 每蒙天一笑，
 4 復似物皆春。
 政化平如水，
 皇明斷若神。
 時時用抵戲，
 8 亦未雜風塵。

17.55

鬥雞

鬥雞初賜錦，
 舞馬既登床。
 簾下宮人出，
 4 樓前御柳長。
 仙遊終一闕，
 女樂久無香。
 寂寞驪山道，
 8 清秋草木黃。

17.54

Skilled At Painting

Skilled at painting, Mao Yanshou,¹

at toss-pot, there was House-retainer Guo.²

Whenever they enjoyed a smile from the ruler,

4 it was as if all things were spring.

Governance was as even as water

imperial wisdom made decisions as if god-given.

From time to time they held butting games,³

8 yet it never was mixed with the dust of war.⁴

17.55

Cock-Fighting

No sooner was the brocade prize awarded in the cock-fight
than the dancing horses had mounted their platform.

Beneath the curtains palace ladies came out,

4 in front of the building, royal willows stretched long.

Since at last such excursions of immortals concluded,

the women musicians have been long without fragrance.

Gloomy and still is the road to Mount Li,⁵

8 in clear autumn the plants and trees turn yellow.

1 The court painter of Han Yuandi, asked to do portraits of all the court ladies. Having failed to receive the expected bribe, he painted *Wang Zhaojun as ugly, on account of which she was married off to the Chanyu of the Xiongnu.

2 A favorite of Han Wudi, who entertained the emperor by his skill at the game of toss-pot.

3 The actual practice of this game is uncertain, but was an amusement of the Han court.

4 That is, it never was such an obsession that it led to rebellion.

5 On Mount Li was Huaqing Palace and its hot springs, where Xuanzong often went for winter excursions.

17.56

歷歷

歷歷開元事，
分明在眼前。
無端盜賊起，
4 忽已歲時遷。
巫峽西江外，
秦城北斗邊。
為郎從白首，
8 臥病數秋天。

17.57

洛陽

洛陽昔陷沒，
胡馬犯潼關。
天子初愁思，
4 都人慘別顏。
清笳去宮闕，
翠蓋出關山。
故老仍流涕，
8 龍髯幸再攀。

17.56

Laid Out Clearly

Laid out clearly, what happened in the Kaiyuan reign,
brightly visible before my eyes.

For no reason the rebels appeared,

4 and suddenly years have passed by.

The Wu Gorges lie past the western River,

Qin's city is beside the North Dipper.¹

Let me be white-haired as a Gentleman in Attendance;²

8 I lie here sick counting the autumn days.

17.57

Luoyang

Some time ago Luoyang fell,

Hu horses broke through Tong Pass.

The Son of Heaven began to have worried thoughts,

4 faces of those in the capital grieved at separation.

Then the clear reed pipes left the palace gate-towers,³

the kingfisher canopy came forth from barrier mountains.⁴

The old folks still shed tears

8 that fortunately the dragon's whiskers could be clung to again.⁵

1 Chang'an.

2 *Feng Tang.

3 The flight of An Lushan's troops from Chang'an.

4 The return of the emperors, Suzong and Xuanzong.

5 That is, Xuanzong's return. When the Yellow Emperor was carried off to Heaven by a dragon, over seventy of his officials clung to the dragon's whiskers and went off to Heaven with him.

17.58

驪山

驪山絕望幸，
 花萼罷登臨。
 地下無朝燭，
 4 人間有賜金。
 鼎湖龍去遠，
 銀海雁飛深。
 萬歲蓬萊日，
 8 長懸舊羽林。

17.59

提封

提封漢天下，
 萬國尚同心。
 借問懸車守，
 4 何如儉德臨。
 時徵俊乂入，
 草竊犬羊侵。
 願戒兵猶火，
 8 恩加四海深。

17.58

Mount Li

At Mount Li anticipation of an imperial visit is gone,
 at Flower Calyx Tower climbing for a view has ceased.¹
 Below the earth, no candles for dawn court,
 4 in the mortal world is the gold he gave as gifts.
 The dragon has gone far from Cauldron Lake,²
 in the Mercury Sea the geese fly deep below.³
 For ten thousand years the sun of Penglai Palace
 8 will ever hang over his old guardsmen.⁴

17.59

Our Territory

Our territory, the Han world,
 ten thousand domains still of a single mind.
 I ask how can retiring to protect oneself
 4 compare to governing with the virtue of restraint?
 Superb talents are sometimes summoned to court,
 but plundering, the dogs and sheep invade.
 I wish they would restrain troops, which are like a fire,
 8 and have imperial grace penetrate the seagirt world deeply.

1 The tower was in Xuanzong's Xingqing Palace.

2 Cauldron Lake was so named because here the Yellow Emperor cast his sacred cauldron and then was carried off to Heaven by a dragon.

3 This refers to Qin Shihuang's tomb with its seas and rivers of mercury and its golden statues of wild geese.

4 Those guarding Xuanzong's tomb precincts.

17.60

鸚鵡

鸚鵡含愁思，
聰明憶別離。
翠衿渾短盡，
4 紅觜漫多知。
未有開籠日，
空殘舊宿枝。
世人憐復損，
8 何用羽毛奇。

17.61

孤雁

孤雁不飲啄，
飛鳴聲念群。
誰憐一片影，
4 相失萬重雲。
望盡似猶見，
哀多如更聞。
野鴉無意緒，
8 鳴噪自紛紛。

17.60

Parrot

The parrot holds sad thoughts within,
so clever that it recalls separation.¹

Its azure jacket has been shortened to almost nothing,²

4 its red beak uselessly shows it knows much.

The day has never come when its cage was opened,
the branch where it used to stay remains in vain.

People of the age love it, and they harm it—

8 what good is the wonder of its feathers?

17.61

Lone Goose

The lone goose neither feeds nor drinks,
it flies crying out, voice longing for the flock.
Who pities that single outline?—

4 lost in ten thousand folds of clouds.

Gaze to the limit, as if still to be seen,
mournful cries many, as though heard again.

The crows of the wilderness pay it no heed,

8 their squawking is in multitudes.

1 That is, the parrot's intelligence makes it realize that it is separated from its parents or mate.

2 That is, its wings have been clipped.

17.62

鷗

江浦寒鷗戲，
無他亦自饒。
卻思翻玉羽，
4 隨意點春苗。
雪暗還須浴，
風生一任飄。
幾群滄海上，
8 清影日蕭蕭。

17.63

猿

裊裊啼虛壁，
蕭蕭挂冷枝。
艱難人不免，
4 隱見爾如知。
慣習元從眾，
全生或用奇。
前林騰每及，
8 父子莫相離。

17.62

Gull

A wintry gull plays on the River's shore,
nothing else to do, free to do as it pleases.
But then it longs to beat its jade-like wings
4 and as it likes, to touch the spring sprouts.
When snow darkens, then it must bathe again,
when the wind rises, it gives itself to the gusts.
How many flocks on the gray seas,
8 their clear outlines daily more serene?

17.63

Gibbons

They cry out keening on the deserted cliff,
in whistling wind they hang from cold branches.
Men cannot escape hardships and troubles,
4 it is as if you understand when to hide and appear.¹
In your habits you always follow the group,
sometimes with remarkable ways to stay alive.
Whenever you manage to leap in the woods ahead,
8 father and son are never separated.

1 Also the choice of being a recluse or serving.

17.64

鹿

永與清溪別，
 蒙將玉饌俱。
 無才逐仙隱，
 4 不敢恨庖廚。
 亂世輕全物，
 微聲及禍樞。
 衣冠兼盜賊，
 8 饕餮用斯須。

17.65

雞

紀德名標五，
 初鳴度必三。
 殊方聽有異，
 4 失次曉無慚。
 問俗人情似，
 充庖爾輩堪。
 氣交亭育際，
 8 巫峽漏司南。

17.64

Roebuck

Forever parted from the Clear Creek Mountain,
it is permitted to join the choicest viands.

Lacking the talent to go with immortals and hermits,

4 it dare not hate the kitchen.

An age in turmoil cares little about things living their full span,
its faint voice brought it to ruin.

Officials in uniform and rebels

8 are the *taotie* beasts that finish it off in a moment.¹

17.65

Cock

Recording its virtues, five terms were listed,²
when it first crows, it is always three times.

In this strange land it sounds somewhat different,

4 missing its moment, unashamed it is already morning.

As for local customs, the way people are here resembles you,³
but your sort can be sent to serve the needs of the kitchen.

When humours cross at the nourishing junctures,⁴

8 in the Wu Gorges there is only the water-clock marker.

1 *Taotie* were legendary ravenous beasts.

2 The *Han Shi waizhuan* notes that the chicken has five virtues: civil and military talent, courage, right, and fidelity.

3 In being untrustworthy.

4 That is, at the moment of sunrise and sunset.

17.66

黃魚

日見巴東峽，
黃魚出浪新。
脂膏兼飼犬，
4 長大不容身。
筒桶相沿久，
風雷肯為神。
泥沙卷涎沫，
8 回首怪龍鱗。

17.67

白小

白小群分命，
天然二寸魚。
細微霑水族，
4 風俗當園蔬。
入肆銀花亂，
傾箱雪片虛。
生成猶拾卵，
8 盡取義何如。

17.66

Sturgeon

Daily we see in the gorges east of Ba
sturgeon coming fresh out of the waves.

Their fatty oils also are used to feed dogs,

4 so big and long they cannot protect themselves.

The pole-scoop has long been the custom,¹

will wind and thunder permit you to become divine?²

When it curls on mud and sand, moistening itself with spittle,

8 it turns to marvel at those dragon scales.

17.67

“Little Whites,” Minnows

Little whites, each in the school is given a life,
a fish by nature two inches long.

Thin and small, they stick with their watery tribe,

4 by local custom, it goes with garden vegetables.

In the shops they are a tangle of silver flowers,
poured from a box, insubstantial flakes of snow.

Their lives are as when collecting the eggs—³

8 what sense of right is there in taking them all?

1 *Dongtong* 洞桶 was probably the local term for some sort of fishing apparatus.

2 When a carp transforms into a dragon, the moment is accompanied by thunder. Here the sturgeon is denied such transformation. *Shen* 伸, “to extend itself” [and become a dragon] is a variant.

3 Gathering even the eggs after a hunt has killed all the birds and beasts, hence a figure for rapaciousness that does not consider the future.

17.68

哭王彭州掄

執友驚淪沒，
斯人已寂寥。
新文生沈謝，
4 異骨降松喬。
北部初高選，
東堂早見招。
蛟龍纏倚劍，
8 鸞鳳夾吹簫。
歷職漢庭久，
中年胡馬驕。
兵戈闇兩觀，
12 寵辱事三朝。
蜀路江干窄，
彭門地里遙。
解龜生碧草，
16 諫獵阻青霄。

17.68

A Lament For Wang Lun of Pengzhou

Shocked that my like-minded friend has perished,
such a person has been lost to vast silence.

His recent writings, a living Shen or Xie,¹

4 rare bones, Red Pine and Qiao the Prince come down to earth.²

A high first appointment in the Northern District,³

you were early summoned to the Eastern Hall.⁴

Dragons wrapped around the sword you wore,

8 phoenixes were beside your panpipes.⁵

Long you passed through office in the Han courtyard,

in your middle age Hu horses were arrogant.⁶

As arms darkened the paired watchtowers,⁷

12 through favor and disgrace, you served three rulers.

The roads of Shu were cramped by the riverbank,

the distance to Pengmen was far.⁸

Untying your tortoise badge, the emerald plants grew,⁹

16 you were blocked from criticizing the hunt in the upper empyrean.¹⁰

1 Shen is Shen Yue; Xie may be either Xie Lingyun or Xie Tiao.

2 Red Pine and Qiao the Prince were famous immortals.

3 This is a sheriff appointment in one of the counties close to one of the capitals, an appointment superior to most entry-level appointments. "Appointment" here is *xuan* 選, literally "selection," the complex and crucial process of assigning a post to someone who has passed the examination or otherwise qualified for office.

4 The Eastern Hall is the palace. This suggests an interview with the emperor, and probably a palace examination.

5 This refers to *Xiaoshi, who married the daughter of the Duke of Qin and rode away with her on a phoenix. Wang Lun was married into the imperial household.

6 The An Lushan Rebellion.

7 The palace.

8 Wang Lun transferred from Yan Wu's command in Chengdu to be prefect of Pengzhou.

9 It was a long time since he left his court office.

10 Being posted away from court, Wang could not perform the duties of remonstrating with the emperor.

頃壯戎麾出，
叨陪幕府要。
將軍臨氣候，
20 猛士塞風飆。
井渫泉誰汲，
烽疏火不燒。
前籌自多暇，
24 隱几接終朝。
翠石俄雙表，
寒松竟後凋。
贈詩焉敢墜，
28 染翰欲無聊。
再哭經過罷，
離魂去住銷。
之官方玉折，
32 寄葬與萍漂。
曠望渥窪道，
霏微河漢橋。
夫人先即世，
36 令子各清標。
巫峽長雲雨，
秦城近斗杓。
馮唐毛髮白，
40 歸興日蕭蕭。

- Recently we felt that pennons had come forth gloriously,¹
 I humbly accompanied you in an invitation to headquarters.
 The General looked out on the atmosphere,²
 20 his fierce soldiers blocked the blasts of wind.
 The well was purified, no one drew from the well-springs;³
 beacon fires grew sparse, their fires did not burn.
 From his plans more free time was found,
 24 leaning on armrests, we passed whole mornings together.
 Suddenly a pair of tomb-markers of azure stone,
 the wintry pine was finally last to wither.
 How would I dare let the poems you presented me be lost?
 28 I dip my writing brush, but become dispirited.
 Weeping a second time, your passage is over,⁴
 parted souls melt, one going, one staying.
 No sooner did you go to your post than the jade broke,
 32 a sojourner's burial, wave-tossed with duckweed.
 I look out into the expanse for the Wowa road,⁵
 blurry, that bridge over the River of Stars.⁶
 The Lady was first to leave the world,
 36 your excellent sons are each standards of purity.
 Clouds and rain last long in the Wu Gorges,
 the city of Qin is near the North Dipper handle.
 Feng Tang's hair is now white,⁷
 40 his impulse to go home grows bleaker with each passing day.

1 Yan Wu came to be military commissioner in Chengdu.

2 Figuratively, the military situation.

3 The army departed once the region was pacified.

4 Wang Lun's coffin passing by Kuizhou.

5 The road by the Wowa River in modern Gansu was the route taken by the "horses of Heaven" when coming to China.

6 Like the Oxherd and *Weaver, Wang Lun will reunite with his wife in Heaven.

7 *Feng Tang.

Allusions

Standard Chinese and sinological practice is to cite the earliest important source for a reference. The actual source or sources for a particular usage is considerably more various. Sometimes the poet does indeed have in mind a source *text*. In other cases the poet may, while knowing the original source, think of a reference through a famous later usage, where new elements may be added (as in the case of Shao Ping below, where the Ruan Ji poem mediated later understanding of the reference). Often a writer is thinking of an epitome of the original text, as can be found in encyclopedias, *leishu*. In still other cases there are multiple sources which have come together as a “story,” reference to which was so common that it transcended any particular source.

Some references are straightforward and have pretty much only one meaning or association. Others, especially references to individuals, may be contextually straightforward, but can invite confusion and misinterpretation by those who are not familiar with the habits of usage. The most common problem is knowing too much. If a soldier is called “an Achilles,” it simply means that he is a skilled and daring warrior. It does not mean that he is going to die young, and it does not mean that he will regret having ever become a warrior—as the shade of Achilles tells Odysseus in the underworld. I have often purposefully kept these descriptions very short and to the point.

Du Fu uses “Old Deerskin” 鹿皮翁 three times. The full story in the *Shenxian zhuan* 神仙傳 is an account of how he became an immortal, with much unique detail, in which he climbs to a spring of the immortals and later summons his family partway up the peak, saving them from a flood that devastated the region. It is only after this, however, that he begins to wear deerskin and makes a living by selling medicinal herbs. Du Fu is clearly not thinking of the full story, but only of Old Deerskin as a recluse.

Sometimes certain aspects of a story may have great resonance in one context and be totally ignored in another context. Bo Yi and Shu Qi were two brothers who, at the beginning of the Zhou dynasty, went off to Mount Shouyang where they lived by picking wild beans or ferns and eventually starving to death. The reason that the two brothers made this decision was in protest of the Zhou’s overthrow of the Shang dynasty;

they refused to “eat the grain of Zhou.” When used by the poet Ruan Ji in the mid-third century, when the Jin dynasty overthrew the Wei, a protest against the illegitimacy of the new dynasty is an obvious possibility, though far from certain. Du Fu commonly refers to Ruan Ji, but the association of protesting the dynasty is clearly not present; rather it is simply poverty, withdrawal, and not knowing where to go or what to do.

“Wei and/or Huo” is an interest case of contextual determination of the significance of a reference. This primarily refers to Wei Qing and his nephew Huo Qubing, two of the Western Han’s best generals in the war with the Xiongnu. They were also imperial in-laws and treated with lavish favor by Emperor Wu. Du Fu twice uses “Wei and Huo” to unambiguously praise Yan Wu, his dear friend and patron, both as a general and for the deserved imperial favor he enjoys. Earlier, however, in 4.6 Du Fu speaks of the emperor’s golden plates all being in the homes of “Wei and Huo.” This is using the favor shown the Wei and Huo families to criticize the excessive favor shown to the Yangs, Xuanzong’s in-laws. The usage as praise shows no hint of criticism; to find such would be gross overreading. In the social criticism of 4.6 the major military merits of the two generals is irrelevant. I think no Tang reader would feel any ambiguity in the two cases, reading the same reference in different ways as the context demanded. The question becomes interesting in 4.11, where it is not at all clear how the reference to Huo Qubing is intended.

Two kinds of allusions need special remark: those regarding surnames and those regarding offices. In social poems Du Fu will allude to some earlier figure of the same surname as the recipient. If more appropriate, Du Fu will allude to someone who held the same office—even if the meaning of the office had radically changed from the Han to the Tang. Some such references are so routine that they seem to be from a mental textbook (or perhaps a written textbook) for references to make in social poems.

Bian He’s jade

Primary Source: *Han Feizi* (and other places): “There was a man of Chu, of the family He, who found a piece of jade in the rough out in the mountains of Chu. He presented it to King Li, who had his jade expert examine it. The jade expert said, ‘This is ordinary stone.’”

The king thought that Bian He was trying to deceive him and had his left foot cut off as a punishment. When King Li passed away and King Wu took the throne, Bian He again took his jade and presented it to King Wu. King Wu had his jade expert examine it, and again it was pronounced to be ordinary stone. This king too thought Bian He was trying to deceive him and had his right foot cut off. When King Wu passed away and King Wen ascended the throne, Bian He took his jade in his arms and wept at the base of Chu mountain. For three days and three nights he wept until he had no more tears left, until blood fell from his eyes. The king heard of this and sent someone to find out the cause. The envoy said, ‘There are many people in the world whose feet have been cut off. Why are you weeping about it so sadly?’ And Bian He answered ‘I’m not sad about having my feet cut off; I’m sad because this precious piece of jade has been judged a mere stone and because a most honorable gentleman has been called a fraud—this is what makes me sad.’ The king then had his own jade expert work on the stone, and he found the gem within. Consequently the king commanded that it be called ‘Bian He’s Disk.’”

Implications: harboring talents that are unrecognized. **Example:** 23.28.

Bo Yi and Shu Qi

References: picking wild beans or ferns; Mount Shouyang; **Primary Source:** *Shi ji*: Two brothers, virtuous recluses, who went to live on Mount Shouyang. When the Zhou overthrew the Shang, they “refused to eat the grain of Zhou” and lived on wild beans (*wei* 薇) or fern (*jue* 蕨), subsequently dying of starvation.

Examples: 8.36; 22.47; 23.4; 23.30.

- Cangwu The burial place of Shun, one of the sage emperors of high antiquity. **Examples:** 2.9; 16.10; 18.28; 21.41; 22.34; 22.38.
- Chaofu See Xu You
- Ding Lingwei **References:** Crane of Liaodong; **Primary Source:** *Soushen houji*, attributed to Tao Yuanming. Originally from Liaodong, Ding Lingwei went off to study the Way. Eventually he was transformed into an immortal crane. He flew back to Liaodong and perched on a column outside the city gate. When young men tried to shoot at him, he took flight and sang from mid-air: "There is a bird, there is a bird, its name is Ding Lingwei, / he left his home for a thousand years and first came back today. / The city walls are as they were, the people are not the same, / why not learn to become immortal, with tomb mounds everywhere." **Implications:** returning home and finding everything changed. **Examples:** 18.56; 19.38; 19.41.
- Fan Li **References:** Master Leather Winesack; **Primary Source:** *Shi ji* and others: Fan Li served the Yue King Gou Jian, who was plotting his revenge against the kingdom of Wu. It was Fan Li who devised the stratagem of sending the King of Wu the beauty Xi Shi, thus distracting him from his duties. After the destruction of Wu, Gou Jian offered Fan Li rich rewards, but Fan Li refused them, retiring instead to a life on the rivers and lakes under the pseudonym "Master Leather Winesack." **Implications:** Retiring from public life, sometimes after accomplishing great deeds. **Examples:** 14.26; 19.38; 23.35.

Feng Tang

Primary Source: *Shi ji* 102: Feng Tang served three Western Han emperors and was raised to high position only in his nineties by Emperor Wu. Feng Tang was still serving as Gentleman in Attendance (a court post usually reserved for young men) when old. **Implications:** Finally getting a good post when old. **Examples:** 3.27; 14.95; 17.3; 17.56; 17.68; 21.27; 22.66.

Four Graybeards

References: Four Graybeards; Mount Shang; “Purple Mushrooms.” **Primary Source:** *Shiji* 55; *Han shu* 72. These were four men—Lord Dongyuan 東園公, Master Luli 角里先生, Qili Ji 綺里季, and Lord Xiahuang 夏黃公—who, in the turmoil that accompanied the collapse of Qin, withdrew to Mount Shang and composed the song “Purple Mushrooms.” When Liu Bang became emperor (Han Gaozu), he repeatedly summoned them to court, but they refused to leave their refuge. When the emperor planned to replace the crown prince, Empress Lü asked them to come to court to show their support for the crown prince, and they did so, preserving the prince in his position. **Implications:** Living as a recluse and refusing to serve; timely political action. **Examples:** 4.38; 5.33; 6.17; 6.55; 8.22; 8.23; 10.20; 16.12; 16.16; 18.71; 19.5; 19.41; 19.44; 23.9; 23.10.

general's tree

Primary Source: *Hou Han shu* 47: “When all the generals sat together arguing about their achievements, [Feng] Yi would always be off apart under a big tree. In the army they called him the ‘General of the big tree.’” **Implications:** praising a military man for his modesty and implicitly for having merits greater than others. **Examples:** 1.12; 2.6.

Gong Yu

References: Gong's delight; dusting off one's hat. **Primary Source:** *Han shu* 72: Wang Ji and Gong Yu were close friends. After Wang Ji took office, Gong Yu "dusted off his cap," was delighted, and decided to take office himself. **Implications:** when the addressee is in office, the speaker suggests that he too would like an office. **Examples:** 1.35; 3.27; 22.65.

gulls

Primary Source: *Liezi* 2: "There was a man living by the sea-shore who loved seagulls. Every morning he went down to the sea to roam with the seagulls, and more birds came to him than you could count in hundreds. His father said to him: 'I hear the seagulls all come roaming with you. Bring me some to play with.' Next day, when he went down to the sea, the seagulls danced above him and would not come down."¹ **Implications:** Creatures of nature feel no alienation from humans who are free of motive and purpose; if there is motive and purpose, creatures of nature immediately sense it and keep their distance. **Examples:** 9.30; 21.12.

Huo Qubing

References: "Swift Commander"; refusing a mansion; Wei and Huo. **Primary Source:** *Han shu* 55, "Biography of Wei Qing and Huo Qubing." Huo Qubing and his uncle Wei Qing were the famous Western Han generals who earned their reputation mainly through the Han-Xiongnu wars. Because of his outstanding military service, Huo Qubing received great rewards from Emperor Wu of Han. **Examples:** 3.15; 4.10; 11.3; 16.8; 21.69.

¹ Translation A.C. Graham, *The Book of Lieh-tzu: A Classic of the Tao*. (New York: Columbia University Press, 1990), 45.

- Ji Zha
Primary Source: *Shiji* 31: When Ji Zha, prince of Wu, was going on a visit to the domain of Jin, he passed through the domain of Xu. The Lord of Xu admired his sword, but Ji Zha could not give it up. Later the Lord of Xu died; and as Ji Zha passed through Xu on his return, he hung up the sword on a tree to leave for his spirit. **Implications:** Doing something to honor the spirit of a dead friend. **Examples:** 22.2; 22.65.
- Jia Yi
References: Tutor Jia; the emperor moving his mat forward; owl; weeping in the courtyard; Changsha. **Primary Source:** *Shiji* 84. Jia Yi (200–168 B.C.) was known as a talented writer. He was slandered because of his talents and exiled for three years to the post of Tutor to the Prince of Changsha. There he encountered a “funiao,” a species of owl and bird of ill omen. He composed the “Poetic Exposition on the Owl” in which the owl delivers a message about the changes of fate, in face of which one should have equanimity. Han Wendi summoned Jia Yi back to court and held discussions with him late into the night in the emperor’s private chambers, with the emperor moving his mat closer to hear what he had to say. Later he became Tutor to the Prince of Liang, and died of grief when the prince himself died in a riding accident. **Implications:** Man of talent slandered and sent into exile. **Examples:** 5.11; 6.19; 6.22; 8.21; 14.19; 14.39; 14.93; 16.8; 20.2; 22.20; 22.51; 22.54; 22.65; 23.3.
- Ju Yin
References: Fireflies. **Primary Source:** *Jin shu* 83. When Ju Yin was young he was so poor that he often had no lamp oil. On summer nights he would gather fireflies in a bag and

read by their light. **Implications:** Devotion to study, poverty. **Examples:** 2.7; 6.22; 7.70; 8.19; 19.38.

Kun

see Peng

Laolaizi

References: brightly colored robes; **References:** *Lienü zhuan* (cited in *Yiwen leiju*) In order to entertain his even more aged parents, the seventy-year-old Laolaizi put on brightly colored clothes and played in front of them like a child. **Implications:** filiality **Examples:** 10.40; 10.68; 20.44; 21.6; 21.50.

Li Guang

References: Flying General, General Li. **Primary Source:** *Shiji* 109. The great Western Han general Li Guang defeated the Xiongnu army numerous times, but his fate went awry in his later years and he was never given a fief. When he retired to live in Lantian south of Chang'an, he used to go hunting at night and once mistaking a rock for a tiger, shot it with an arrow that embedded itself deep in the stone. Another night he was stopped by a drunk sheriff on his way back from hunting. He claimed his name of "the former General Li," but the sheriff said he would not even let a general pass, not to mention a former one. **Examples:** 2.30; 8.21; 13.24; 18.8.

Li Ying

References: "asking after Kong Rong"; mounting Dragon Gate **Primary Source:** *Hou Han shu* 100: Li Ying 李膺, the Metropolitan Governor of He'nan in the Eastern Han was notoriously aloof from forming connections with others. To be received by him was known as "mounting Dragon Gate." Li Ying immediately took to the young Kong Rong, who was later

to become one of the most famous writers of the end of the second century. **Implications:** Patronage. **Examples:** 1.33; 2.31.

Lian Po

Primary Source: *Shiji* 81. Lian Po was a famous general of the Warring States kingdom of Zhao, who continued to be effective even in old age. **Examples:** 3.16; 7.11; 11.3; 13.44; 16.6.

Ma Yuan

References: Han Wave-quelling General; Bronze Column **Primary Source:** *Hou Hanshu* 24: Ma Yuan (14 B.C.E–49 C.E.) was the primary general of Guangwudi in the restoration of the Han. He is most famously associated with the conquest of what is now the northern part of Vietnam, for which he earned the title “Wave-quelling General.” He set up a bronze column in the far south to commemorate his victory. **Examples:** 8.23; 11.35; 13.25; 18.1; 19.41; 20.100; 22.18; 22.59; 23.23; 23.41.

Master Mu

References: “going off.” **Primary Source:** *Han shu* 36, “Biography of Liu Jiao, Prince Yuan of Chu.” Prince Yuan of Chu always showed great respect for one Master Mu and whenever there was a feast, he had sweet ale set out especially for him. When the Prince passed away, he was succeeded by his grandson, who forgot to set out the sweet ale for Master Mu. Master Mu took this as a sign that he was no longer appreciated and left. **Examples:** 8.21; 8.23; 16.9; 16.17.

Meng Jia

References: Blowing off the cap; double ninth; Jingmen. **Primary Source:** *Shishuo xinyu* section 7, “Meng Jia biezhuàn”: Meng Jia was accompanying Huan Wen, then a general, at

a party on the Double Ninth festival. Everyone was in military uniform. The wind blew Meng Jia's hat off. Huan Wen stopped others from telling Meng what had happened in order to see what he would do. Meng Jia took no notice. Later the hat was handed back to Meng, and Huan Wen had someone compose something to make fun of him, to which Meng Jia immediately composed a satisfying reply. **Implications:** An admirable disregard for decorum and stylish self-possession, pleasure in drinking. The allusion is often associated with the Double Ninth festival. **Examples:** 2.45; 6.36.

Mi Heng

References: Mi Heng; parrot; Jiangxia. **Primary Source:** *Hou Han shu* 110B: Mi Heng (173–198) was an erratic young literary talent, known for his arrogance and sad fate. Recommended to Cao Cao by Kong Rong, Mi Heng was summoned though unwilling. Asked to perform as a drummer at a feast, Mi Heng appeared naked. Cao Cao sent Mi back to his previous patron Liu Biao who, equally unable to bear his arrogance, sent him off to the governor of Jiangxia. In Jiangxia he wrote his “Poetic Exposition on the Parrot,” in which the bird becomes a figure for the poet, miserable in captivity. Later Mi Heng insulted the governor so badly that he had the poet killed. **Implications:** The unfortunate fate of a talented man of letters, but sometimes simply talent. **Examples:** 2.12; 3.32; 5.13; 6.22; 8.19; 8.23.

Nongyu

References: Nongyu, Xiaoshi, riding a phoenix, playing panpipes, the tower of Qin; **Primary Source:** This occurs in various sources

with some variations. The following is the version in the *Liexian zhuan* (1): “Xiaoshi was a person of the time of Duke Mu of Qin. He was good at playing the panpipes and could bring peacocks and white cranes to the courtyard. Duke Mu had a daughter named Nongyu. She liked him. The duke subsequently gave him his daughter for a wife. Every day he taught Nongyu how to imitate the singing of a phoenix. They stayed there several years and she could play like the voice of a phoenix. A phoenix then came and perched on the roof... One morning they both flew off with the phoenix.” **Associations:** marriage, especially to an imperial princess; **Examples:** 1.26; 3.23; 5.2; 13.20–21.

Oxherd

See Weaver

Pang Degong

References: Deergate Mountain; **Primary Source:** *Hou Han shu* 113: Pang Degong lived near Xiangyang, south of Mount Xian. While he was plowing, Liu Biao, the local governor, approached him and tried to persuade him to serve. Pang Degong said it was better to take care of oneself, then dropped his plow, taking his wife and children off to live in seclusion on Deergate Mountain. **Associations:** Becoming a recluse, especially taking one’s family along. **Examples:** 1.27; 4.30; 4.38; 7.20; 7.45; 8.20; 10.73; 16.16; 18 62; 19.23; 23.5; 23.46.

Peach Blossom Spring

References: Wuling, peach blossoms; **Primary Source:** Tao Yuanming, “An Account of Peach Blossom Spring”: A man of Wuling was fishing in a creek, saw a trail of peach blossoms in the current and followed it. He came to an

opening in the mountain, went through it, and discovered a village inhabited by the descendants of people who had fled the wars during the collapse of the Qin empire five centuries earlier. They had no contact with or knowledge of the outside world. Eventually the fisherman wanted to return home, and after he left he was never able to find his way back there. **Associations:** an idyllic place; **Examples:** 2.24; 5.27; 7.43; 7.57; 15.56; 18.56; 18.62; 19.35; 21.60; 22.59; 22.62; 23.49.

Peng bird

References: “planning to go south,” “southern deeps”; **Primary Source:** *Zhuangzi*, “Xiaoyao you”: “In the Northern Deepes there is a fish, whose name is Kun. As for the size of Kun, I don’t know how many thousand leagues long it is. It is transformed into a bird, whose name is Peng. As for the Peng’s wingspan, I don’t know how many thousand leagues across it is. When it is excited and flies, its wings are like the clouds draping from one horizon to the other. When the seas moves in their courses, this bird will shift to the Southern Deepes. The Southern Deepes is the Pool of Heaven.” **Examples:** 1.31; 5.14; 10.55; 11. 24; 21.41; 15.23; 19.42; 22.28; 22.36; 23.25; 23.37; 23.40.

Riding the raft

References: wandering star; raft; Yan Junping. **Primary Source:** Zhang Hua, *Bowu zhi*: “There is an old story that the Milky Way, Heaven’s River, connects with the ocean. In recent times there was a man who lived on a small island in the ocean; and every year in the eighth month, without fail, a raft would float past. The man conceived an unusual intention: he set up a high tower on the raft in which he laid up a large store of provisions, and then

he went off riding the raft. For more than ten days he could still see the sun, moon, stars, and planets; but after that everything became murky and hazy, so much so that he could not even tell day from night. After over ten more days he suddenly came to a place that had the form of a city, whose buildings were constructed very regularly. From afar he could look into the palace, in which there were many weaving girls. Then he saw a man leading oxen to the bank to water them. The oxherd was startled and asked, "How did you get here?" The man told how he had planned the trip, and also asked what place this was. He was told in reply, 'When you get around to Shu, if you go seek out Yan Junping, you will find out.' He never disembarked onto the shore, but went on back as he had been told. Later he got to Shu and asked Junping about it, who said that in such and such a year, in such and such a month, on such and such a day there had been a wandering star that had trespassed into the constellation of the Oxherd. When they reckoned the year and month, it had been precisely when this man had reached Heaven's River." In some versions he takes the stone that supported the Weaver Woman's loom. **Associations:** going to Heaven, associated with the court. **Examples:** 4.38; 8.23; 11.72; 13.45; 14.27; 17.27; 20.14; 20.64; 22.6; 22.36; 22.57; 23.25; 23.45.

Ruan Ji

References: "the end of one's road," "at a dead end"; "whites of one's eyes"; Infantry Commander; "showing eye pupils" **Background:** Ruan Ji (210–263) was a poet and one of the "Seven Sages of the Bamboo Grove." Stories about Ruan Ji come from many sources,

especially *Shishuo xinyu*. He took the post of Infantry Commander because he heard that it provided good ale. He was famous for showing the whites of his eyes to anyone for whom he had contempt. And he is associated with weeping when he came to the end of a road—figuratively not knowing where to go. The Ruan family was famous for its talented members. Zhongrong is Ruan Xian 阮咸, Ruan Ji's nephew, also one of the Seven Sages of the Bamboo Grove. **Examples:** 1.33; 2.1; 2.12; 4.15; 5.2; 7.18; 7.45; 8.13; 8.19; 10.88; 11.58; 12.41; 13.68; 20.71; 21.41; 21.54; 21.68; 23.6; 23.47.

Shan Jian

References: Xi family pool; governor of Jingzhou; **Primary Source:** *Jin shu* 43; Shan Jian (253–312), one of the “Seven Sages of the Bamboo Grove,” was famous for his drinking, especially when governor of Jingzhou visiting the Xi family pool in Xiangyang. **Examples:** 9.40; 10.64; 10.65; 12.50; 13.33; 14.24; 20.1; 20.57; 21.7; 21.52.

Shao Ping

References: Shao Ping; Dongling [Count of]; Green Gate; melons. **Primary Source:** *Shiji* 53: “Shao Ping was the former Qin Count of Dongling. When Qin was defeated, he became a commoner. Being poor, he planted melons east of the walls of Chang’an. The melons were good, so they were popularly referred to as ‘Dongling melons.’” Green Gate was one of the eastward-facing gates of Chang’an and became associated with Shao Ping in Ruan Ji’s “Singing of My Cares” (*Yonghuai*) VI. **Implications:** Withdrawing from state service to live a private life. **Examples:** 2.10; 4.38; 6.8; 18.51; 19.6; 21.16; 22.34.

Sima Xiangru

Primary Source: *Shiji* 117: Sima Xiangru, formal name Zhangqing, was the leading literary figure of the Western Han. He married a widow, Zhuo Wenjun, and the couple kept a tavern in Chengdu until Zhuo Wenjun's rich father recognized the marriage. Sima Xiangru was supposed to have attracted Zhuo Wenjun by playing the zither, and his "Zither Terrace" was one of the sites of Chengdu. He rose to literary prominence in the court of Han Wudi. He was put in charge of the park for Emperor Wen's tomb complex. He suffered from diabetes, which led Du Fu, who suffered the same illness, to often compare himself to Sima Xiangru. **Examples:** 3.19; 3.33; 10.13; 13.45; 14.19; 17.1; 19.38; 20.71; 21.4; 23.25.

Song Yu

Whether he was a historical figure or purely legendary, Song Yu, considered a disciple of Qu Yuan, was credited with the "Nine Variations," "Jiubian" 九辨, in the *Chuci*, the first of which is a lament over autumn. He is also the frame figure and putative author of some poetic expositions, the most famous of which are "The Goddess" and "Gaotang," both treating the story of the goddess of Wu Mountain, who came as a spirit to sleep with the King of Chu in a dream. **Examples:** 14.85; 15.56; 17.3; 17:35; 18.37; 18.54; 21.69.

stick adrift

Primary Source: *Shuo yuan* 9, *et aliuo*: In a dialogue between an earthen statue and a wooden stick, the wooden statue claimed to be superior to the earthen one because, when heavy rains came, the earthen statue would dissolve in the water and disappear. The earthen statue replied that it started out as earth and the river will deposit it as earth again on the

shore, so that it will return to its natural state; the wooden statue, however, was once part of a peach tree and when the rains came, it would be swept away to who knows where. **Implications:** the continual wanderer. **Examples:** 1.14; 12.70.

Su Dan

Primary Source: *Shenxian zhuan*: Su Dan was a filial son who left to study to become an immortal. He told his mother that the well and the tangerine tree would provide for her. After he left there was a plague, and anyone who drank from the well or drank the juice from that tangerine tree was cured. **Examples:** 16.13; 19.41; 23.26; 23.37.

Su Wu

Reference: holding the standard (持節, also means “keeping integrity”); **Primary Source:** *Han shu* 45: Su Wu was sent out by Han Wudi as an envoy to the Xiongnu but detained among the Xiongnu for nineteen years, during which he herded sheep for a living. Finally, he took the standard given him when he first set out as an envoy and returned to the Han. He was also believed to be one of the earliest poets to write five-syllable-line poetry. **Examples:** 5.2; 6.22; 7.37; 8.23; 17.44.

sugarplum

References: sugarplum, wagtails. **Primary Source:** *Shijing*, “Lesser Odes,” “Changdi” “Sugarplum” 164: “Flowers of the sugarplum, / does the calyx not spread outward? / None of these men today / are as good as brothers. / ... Wagtails on the plain, / brothers hurry to each other in difficulties.” **Implications:** The closeness of brothers. **Examples:** 1.31; 1.34; 4.27; 8.19; 14.28; 17.20; 18.68; 21.14; 21.26; 21.27; 21.50.

Sword-dragon

References: vapor among stars (between Oxherd and Dipper), dragons, Lei Huan, “Dragonspring.” **Story:** When a purple vapor was seen in the heavens between the Oxherd and Dipper, the Jin Minister Zhang Hua asked Lei Huan what it was. Lei Huan said that it was the essence of some precious object in Yuzhang. Zhang Hua made Lei Huan the magistrate of the county which was the source of the prodigy, and digging around the jail, Lei Huan discovered two buried swords, identified as the swords forged by the ancient smith Master Ouye, one of which was named “Dragonspring.” Lei kept one sword, and presented the other to Zhang Hua. Later when Zhang Hua was killed, this sword flew into the water by Xiangcheng. When Lei was on his deathbed, he warned his son to constantly keep the sword with him. After that the son was serving in Jian’an and passed by a shallow rapids. The sword suddenly leapt up from his waist, and he saw two dragons going off together. **Implications:** secret wrongs suffered (including not having one’s talents recognized), rising from hiding; great talent. **Examples:** 8.9; 8.24; 18.1; 20.41; 20.41; 21.5; 21.61; 22.58; 22.75; 23.15.

Taigong

Primary Source: *Shi ji* 32, “The Lineages of Taigong of Qi”: Taigong, is also known as Taigong Wang, Jiang Taigong, and Lü Shang. Earlier in his life he worked as a butcher. Impoverished, in old age Taigong was fishing in the Wei River (sometimes Pan Creek or Huang Creek). The Count of the West, posthumously King Wen of Zhou, was going on a hunt; the divination told him that he would catch “not a dragon or a kraken, not a tiger or a bear; he

would catch the helper to make him overlord.” He met Taigong and made him his minister. **Implications:** the recluse (fishing) being recognized by the ruler late in life **Examples:** 2.31; 3.16; 3.32; 13.13; 13.22; 15.23; 16.16; 19.41; 21.41.

Tao Qian

Tao Qian (Yuanming) (365?–427) was the exemplary recluse poet. He served in office, but took off his seal of office at his last position as magistrate of Pengze and afterward made a living as a farmer. He was famous for his unrestrained manner, fond of ale and chrysanthemums, and he planted beans at the foot of south mountain. **Examples:** 1.33; 2.10; 3.3; 7.21; 8.22; 9.8; 9.46; 10.8; 10.16; 11.33; 11.45; 12.1; 12.64; 20.25.

tugging robe-hems

Primary Source: *Sanguo zhi*, “Wei zhi” 25: When Cao Pi, Emperor Wen of the Wei, was planning to move a hundred thousand families south of the Yellow River, Xin Pi remonstrated so vigorously that he tugged the hems of the emperor’s robe. In the end the emperor cut the number in half. **Implications:** Remonstrating with the emperor to one’s utmost. **Examples:** 9.53; 17.1.

wagtails

see *sugarplum

Wang Can

References: giving books, leaving the capital, seven sorrows; well in Xiangyang; gazing from a tower. **Story:** Wang Can (177–217) was a leading literary figure at the end of the Han. When the famous Cai Yong heard that young Wang Can had come to see him, he said he would give Wang Can all his books. Caught up in the forced migration from Luoyang to

Chang'an, he fled the city on Dong Zhuo's death, and wrote his famous "Seven Sorrows" poems. He went to Jingzhou, where he wrote his famous poetic exposition on "Climbing a Tower," with the sentiment "though lovely, it is not my home." Finally he joined Cao Cao. **Examples:** 10.55; 11.59; 14.39; 14.14; 17.15; 19.29; 19.32; 21.54; 21.68; 22.20; 23.12; 23.44; 23.48; 23.49.

Wang Huizhi

References: "following one's whim," Shanyin, going by boat on a snowy night; **Primary Source:** *Shishuo xinyu* 23: "Wang Ziyou [Huizhi] was lodging at Shanyin. One night there was a great snow. He woke from sleep and opened the rooms, ordering that ale be poured as he gazed on the gleaming white all around. Then he got up and paced about, reciting Zuo Si's 'Summoning the Recluse.' All of a sudden he thought of Dai Kui (Dai Andao). At the time Dai was in Shan. Immediately that night he got in a little boat and went off to see him, only reaching Shan after two nights. He came to the gate, did not go in, but went back. When someone asked him why, Wang said, 'I originally went following my whim; my whim is gone, so I go back. Why should I have to see Dai?'" **Examples:** 1.4; 1.27; 9.14; 17.41; 20.57; 20.81; 21.59; 22.2; 23.13.

Wang Qiao

References: duck slippers. **Primary Source:** *Hou Han shu* 82A. Wang Qiao was magistrate of Ye County; on the first and fifteenth of every lunar month he would appear at court in Luoyang. Noticing the regularity of his appearance—without a carriage—the emperor ordered the Grand Astrologer to investigate. The Grand Astrologer reported a pair of wild

ducks flying from the southeast. When he set a net to catch them, he caught one of a pair of slippers. When sent to the court of imperial manufactories, these were discovered to be slippers presented to officials in the Secretariat in an earlier era. In the end it was discovered that Wang Qiao was an immortal, the return of the famous immortal Wangzi Qiao. **Implications:** reference used when writing to county magistrates, especially those surnamed Wang. **Examples:** 3.35; 4.5; 10.47; 12.62; 14.26; 17.14; 19.13; 21.58; 21.69; 23.25; 23.48.

Wangzi Qiao

see Wang Qiao

Wang Zhaojun

References: Evergreen Tomb, portrait, Mao Yanshou. **Story:** Wang Zhaojun was a beautiful court lady. The emperor asked the painter Mao Yanshou to paint portraits of his court ladies so he could choose among them. Wang Zhaojun could not afford to bribe Mao Yanshou, so he painted her as ugly. As a result, in marriage diplomacy, the emperor offered her to the ruler of the Xiongnu. Seeing her beauty for himself on departure, the emperor bitterly regretted his decision and had Mao Yanshou executed. Her tomb in the desert was a solitary patch of green, known as the Evergreen Tomb. **Examples:** 15.18; 17.36; 17.54; 21.41.

Weaver Woman

References: Seventh Eve, bridge of magpies. **Story:** The Oxherd and Weaver Woman were lovers in Heaven, who were banished to be constellations on opposite sides of the Milky Way. They are allowed to meet once a year, on the seventh day of the seventh month, crossing a bridge formed by magpies. When they meet there is supposed to be a flash of divine light.

Examples: 1.29; 13.20; 15.46; 17.32; 17.68; 19.38.

Wei Shu

A young man whose physiognomy anticipated he would rise high. **Examples:** 1.32; 21.58.

writing in air

Primary Source: Liu Yiqing, *Shishuo xinyu* XXVIII.3: Yin Hao, a failed general dismissed in 353 and demoted to the rank of commoner, spent his days writing characters in the air. People watched him to see what he was writing, and it was “*duoduo guaishi*” 咄咄怪事, roughly translated, “Goodness gracious, what a strange thing!” **Implications:** Distressed amazement at a world topsy-turvy. **Examples:** 4.23; 19.42; 22.50; 23.4.

Xi family pool

See Shan Jian

Xi Kang

Xi Kang (223–262) was one of the “Seven Sages of the Bamboo Grove,” a thinker, and musician. He was described as “a wild crane among a flock of chickens.” One of his most famous works was “On Nurturing Life,” “*Yangsheng lun*,” to be understood in the context of the contemporary interest in prolonging life by various techniques as well as staying away from politics. Although he did try to keep away from the dangerous political life of the day, he was slandered in court and condemned to execution. Before he was executed he entrusted his son Xi Shao to the care of Shan Tao. **Examples:** 1.32; 7.18; 7.19; 17.1; 18.34; 23.25.

Xiaoshi

See: Nongyu

Xie An

References: East Mountain. **Primary Source:** *Jin shu* 79. Xie An (320–385) was a member

of one of the leading aristocratic clans in the fourth century. He lived in seclusion at his villa on East Mountain, but came forth to serve as minister when the Jin dynasty was threatened with an invasion from the North. He was famous as a figure of unruffled panchache. **Examples:** 10.88; 12.55; 13.31; 14.18; 14.70; 22.15; 23.6; 23.37.

Xu Chi

Primary Source: *Hou hanshu* 53: Xu Chi was a poor but virtuous gentleman in Yuzhang, who never went to see officials when invited. When Chen Fan was governing Yuzhang, Xu Chi went to see him. Chen himself generally did not receive visitors, but he had a special pallet for Xu Chi, which he hung up on the wall whenever Xu Chi left. **Implications:** a poor scholar singularly appreciated by a high official. **Examples:** 15.63; 15.64; 16.13; 19.19; 22.6; 22.31; 22.63.

Xu You

References: Qi [Mountain] and the Ying [River]. Washing out one's ears; Chaofu. **Primary Source:** *Lüshi chunqiu* 22: Sage King Yao wanted to give the empire to Xu You, who refused and withdrew to the foot of Mount Qi and the north shore of the Ying River, where he plowed and fed himself. Elsewhere Xu You was supposed to have washed out his ears, which were befouled by Yao's offer of kingship. **Variation:** In some sources Chaofu ("Nest Father") was treated as another recluse of Yao's time, but he is sometimes identified with Xu You. **Implications:** Refusing to serve and living as a recluse **Examples:** 4.6; 7.10; 7.56; 10.20; 14.55; 16.13; 23.25.

Yan Guang

References: fishing, the wandering star; **Primary Source:** *Hou Han shu* 113. Yan Guang was the childhood friend of Liu Xiu, who later became Guangwudi, the founder of the Eastern Han. He refused Guangwudi's invitations to serve and lived as a fisherman recluse. Once he did visit Guangwudi, and the two old friends went to sleep together, with Yan Guang's head on Guangwudi's belly. The next day the court astrologer reported seeing a wandering star invading the imperial constellation. **Implications:** Refusing to serve and living as a recluse; close friendship with the emperor. **Examples:** 2.7; 8.21; 11.46.

Yan Junping

Yan Junping lived as a recluse in Chengdu and made his living selling fortunes. As soon as he made enough to get by on each day, he would close shop and study the *Laozi*. **Examples:** 3.13; 13.17; 22.18; 22.49.

Yang Xiong

References: leaping from the tower; "Hedong Poetic Exposition"; **Primary Source:** *Han shu* 87: Yang Xiong (53 BCE–18 CE) was a famous writer of the late Western Han, who in his youth had praised the emperor in four famous *fu*. He later wrote the *Supreme Mystery*, an imitation of the *Yijing*, the *Classic of Changes*. Yang had extensive lexicographical knowledge and taught rare characters to Liu Fen, the son of Liu Xin. Liu Fen was arrested by Wang Mang for making talismans (using rare characters) and Yang Xiong was implicated. When the authorities came to seize him, Yang Xiong threw himself from an upper storey and almost died. **Examples:** 1.33; 1.35; 3.10; 3.22; 5.14; 9.22; 16.12; 21.69; 23.49.

Yu Xin

Primary Source: *Bei shi* 83. Yu Xin (513–581) was the preeminent poet and prose stylist of the sixth century. His work profoundly influenced the Early Tang writers, but fell out of favor in the eighth century. Because of his most widely read work, the poetic prose of *Lament for the South* which was written in his old age after he had long been detained in the north as an envoy of the southern Liang, he was the figure of the displaced exile. **Examples:** 6.14; 11.10; 12.14; 17.34; 23.49.

Zhang Han

References: Zhang Han; water-shield soup; bream; the rising of the autumn wind. **Primary Source:** *Shishuo xinyu* 7: In the Western Jin, Zhang Han, a native of the southern region of Wu, was serving in the capital Luoyang. “He saw the autumn wind rising and thereby thought of the water-shield soup and bream sashimi of Wu, saying: ‘The most important thing in human life is to do what suits you. How can you be trapped as an official a thousand leagues from home to seek name and status?’ He then ordered his carriage and returned home right away.” **Implications:** To follow your natural inclinations and leave service, either as a positive or a negative decision. **Examples:** 1.25; 3.21; 6.55; 11.1; 12.90; 20.81; 22.34.

Zhang Qian

References: River source; eighth month raft. **Story:** Zhang Qian was sent by Han Wudi to find the source of the Yellow River. By some accounts he took a raft, which led to his being linked to the *riding the raft story. **Implications:** Often used for those sent on missions to Tibet. **Examples:** 7.38; 7.59; 8.21; 11.72; 22.2.

- Zheng Chong **Primary Source:** *Han shu* 77: In the reign of Aidi of the Eastern Han, Zheng Chong wore leather shoes, and the emperor said he could always tell when Zheng Chong was approaching by the sound of his shoes. **Examples:** 3:33; 16.8.
- Zheng's lodge **Primary Source:** *Han shu* 50: In Han Jingdi's reign Zheng Dangshi was known for his love of guests and set up welcome lodges to receive them on the outskirts of each side of Chang'an. **Implications:** Hospitality. **Examples:** 13.45; 14.66; 19.41; 21.51; 22.6; 22.30.
- Zheng Pu **References:** Zheng of Valley-mouth; Zheng Zizhen. **Primary Source:** Yang Xiong, *Fayan* 4: "Zheng Zizhen of the valley-mouth did not compromise his aims and farmed below a rocky cliff, and his name made a great stir in the capital." **Implications:** a recluse, often used when someone surnamed Zheng was a recipient of the poem. **Examples:** 1.26; 2.33; 3.13; 8.22; 13.45; 18.63; 21.52.
- Zhu Yun **References:** broken railing. **Primary Source:** *Han shu* 67: Zhu Yun once remonstrated with Han Chengdi, demanding the execution of the Count of Anchang. Chengdi was so enraged that he wanted to have Zhu Yun executed. Zhu Yun held fast to the palace railing, which broke in the process, and Chengdi had the broken railing preserved to commemorate Zhu Yun's loyalty. **Examples:** 14.51; 18.21; 21.68.
- Zhuang Xi **References:** Yue moan. **Primary Source:** *Shi ji* 70: Zhuang Xi was a native of Yue serving as a minister in Chu. Wanting to see if he still longed for his native land, the King of Chu

sent someone to listen to him when he was sick and found that when he spoke in a moan, he used the dialect of Yue. **Examples:** 17.15; 18.56.

Zhuge Liang

References: Sleeping Dragon; Eight Formations; “Liangfu Song”; **Primary Source:** *Sanguo zhi* 35: Zhuge Liang (Kongming) was one of Du Fu’s favorite historical figures. He lived as a recluse farmer (the “sleeping dragon”) until Liu Bei persuaded him to become the minister of his Shu-Han kingdom in Sichuan. This was considered the perfect match between ruler and minister, the “conjunction of wind and clouds.” Zhuge Liang survived Liu Bei and supported his heir, trying in vain to defeat Wu and Wei. **Examples:** 7.19; 9.23; 14.24; 14.70; 15.9; 15.12; 15.13; 15.69; 15.70; 16.8; 17.38.

Abbreviations

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- SB *Songben Du gongbu ji* 宋本杜工部集. *Xu guyi congshu* 續古逸叢書. Nanjing: Jiangsu guji chubanshe, 2001.
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Additional Notes

14.1 寄董卿嘉榮十韻

11383; SB 13; Guo 26; Qiu 1167; Shi 131; Xin 249; Xiao 3258.

Text

18 SB var. 秋/高; Guo reads 秋/高.

Additional Notes

15 *Juran* 居然 can also be understood as “obviously,” “manifestly.”

14.2 立秋雨院中有作

11393; SB 13; Guo 26; Qiu 1169; Shi 131; Xin 250; Xiao 3256.

Additional Notes

8 Or, following Shi: “How can I achieve the plans of a mature senior [advisor]?”

14.3 奉和軍城早秋

11394; SB 13; Guo 26; Qiu 1170; Xin 251; Xiao 3263.

Text

4 Guo var. 慈取/更奪.

14.4 院中晚晴懷西郭茅舍

11395; SB 13; Guo 26; Qiu 1171; Xin 251; Xiao 3266.

Text

3 Guo reads 堪/看.

8 SB var. 今/兼.

14.5 宿府

11397; SB 13; Guo 26; Qiu 1172; Shi 132; Xiao 3273.

Text

1 SB var. 桐/梧.

2 SB var. 燭/炬.

14.6 到村

11396; SB 13; Guo 26; Qiu 1173; Xiao 3268.

Text

2 SB cites Chen var. 亦/先.

Additional Notes

7-8 Qiu's paraphrase suggests a very different reading of this couplet: Du Fu must join the ranks of farmers for his food, but the grain fields are lost now in underbrush. This ignores the normal usage of *jiulie* 就列, to "join the ranks" of officials. So long as Du Fu is getting his grain from headquarters, he hardly needs to become a farmer. Moreover, the alternate interpretation misses the exposition, in which the opposition here recapitulates the opposition in 5-6: being at headquarters versus going home.

14.7 村雨

11668; SB 15; Guo 30; Qiu 1175; Shi 132; Xiao 3271.

Text

3 Qiu reads 攬/挈.

Additional Notes

4 Some commentators take this as referring to the persuader Su Qin's sable coat, though the most likely source is Xu Ling's 徐陵 "Stele for Grand Master Fu of Shuanglin Temple in Dong Yang" 東陽雙林寺傅大士碑, where it is matched with the "crimson apron" as a sign of office: "With black furs and crimson aprons, counts and princes filled the feast" 黑貂朱紱, 王侯滿筵.

14.8 獨坐

11831; SB 17; Guo 34; Qiu 1175; Xiao 5568.

Text

1 Qiu reads 秋/愁.

14.9 倦夜

11297; SB 12; Guo 24; Qiu 1176; Xiao 2920.

Text

2 SB var. 徧/滿.

14.10 陪鄭公秋晚北池臨眺

11938; SB absent; Guo 26; Qiu 1177; Shi 132; Xin 252; Xiao 3290.

Text

3 Qiu reads 元/先.

19 Guo var. 事/乏.

14.11 遣悶奉呈嚴鄭公二十韻

11398; SB 13; Guo 26; Qiu 1179; Xin 252; Xiao 3276.

*Text***3** SB var. 居/來.**25** SB var. 折/坼.*Additional Notes***15** Xin takes *cun* 存 as “comfort.”**28** I have followed Qiu in the interpretation of this line, but one could take it that “the woodcutters have been left to ply their hatchets.”**14.12–14** 送舍弟穎赴齊州三首

11399–401; SB 13; Guo 26; Qiu 1182; Xin 254; Xiao 3299.

14.15 嚴鄭公階下新松(得霑字)

11402; SB 13; Guo; Qiu 1183; Shi 132; Xin 256; Xiao 3283.

*Text***3** SB var. 侵/聞; Guo var. 隱/聞.**14.16** 嚴鄭公宅同詠竹(得香字)

11403; SB 13; Guo 26; Qiu 1184; Xin 256; Xiao 3285.

14.17 晚秋陪嚴鄭公摩訶池泛舟(得溪字)

11405; SB 13; Guo 26; Qiu 1184; Xin 257; Xiao 3287.

*Text***Title** The designation of the rhyme is in SB, but not in Guo; Guo adds the note as Du Fu’s own. Qiu cites the note as “some have claimed” and says that it is inaccurate. Of course the note could both be Du Fu’s own and inaccurate.**1** Guo reads 駛/駛.*Additional Notes***3** Wang Sishi reads this as “autumn falls,” which he notes is very strange.**14.18** 奉觀嚴鄭公廳事岷山沱江畫圖十韻

11404; SB 13; Guo 26; Qiu 1186; Xin 257; Xiao 3293.

*Text***Title** Guo adds “I got the rhyme *wang*” 得忘字.**2** SB var. 對/到; Guo reads 赴/到.

14.19–20 過故斛斯校書莊二首

11391–392; Wyyh 307 (I); SB 13; Guo 26; Qiu 1188; Xin 258; Xiao 3245.

Text

I.2 SB reads 亦/未. This gives a very different sense.

8 Wyyh reads 堂空/空堂; Guo, Qiu read 餘/堂; Wyyh reads 總緋/總帷.

14.21 懷舊

11262; SB 12; Guo 24; Qiu 1189; Xin 258; Xiao 3310.

Text

3 SB, Guo var. 衰/喪.

4 SB, Guo var. 更作/便有.

14.22 哭台州鄭司戶蘇少監

11941; SB absent; Guo 27; Qiu 1190; Shi 132; Xin 259; Xiao 3312.

Text

9 Qiu reads 首/日.

12 Guo reads 著/寗.

38 Guo reads 期/朋.

41 Qiu reads 病/痢; Guo reads 飧/餐.

14.23 別唐十五誠，因寄禮部賈侍郎（賈至）

10741; SB 5; Guo 10; Qiu 1193; Shi 133; Xin 261; Xiao 3304.

Text

3 Guo reads 行/別.

14.24 初冬

11406; SB 13; Guo 26; Qiu 1196; Xiao 3319.

Text

2 SB var. 氣/色.

14.25–27 觀李固請司馬弟山水圖三首

11191–193; SB 13; Guo 26; Qiu 1197; Xin 264; Xiao 3322.

Text

I.1 SB var. 體/意.

II.4 SB var. 身老/老去.

III.3 SB var. 樓/橋.

Additional Notes

Title As Xin notes, the phrasing of the title is unusual, with the problem being the usage of *qing* 請.

II.4 Xin takes *wen* 聞 as the equivalent of *jian* 見, rather than as a contrast, interpreting the line as “I’ve seen many paintings, but compared to this one I have seen them in vain.”

III.6 The commentarial tradition cites the *Shiyi ji* 拾遺記 here, giving a story about a huge raft shining like the sun and moon that circled the seas in the time of Yao. Feathered immortals were supposed to have rested on it. The allusion is appropriate, but it is far from certain that Du Fu intends it here.

14.28 至後

11407; SB 13; Guo 26; Qiu 1199; Shi 133; Xin 266; Xiao 3328.

Text

5 Guo reads 自不/不自.

Additional Notes

3 Shi takes this as referring to the rebel generals: “Green robes and white horses, what is it they intend?”

4 The translation follows the suggestion of Luke Bender. Though syntactically odd, it makes the most sense and fits with the first line of the couplet.

14.29 寄賀蘭鈺

11125; SB 11; Guo 21; Qiu 1200; Xiao 3333.

14.30 送王侍御往東川放生池祖席

11942; SB absent; Guo absent; Qiu 1200; Xiao 3337.

This poem was found in only one edition and is included neither in SB nor Guo.

14.31 正月三日歸溪上有作簡院內諸公

11408; SB 13; Guo 26; Qiu 1201; Xiao 3337.

14.32 弊廬遣興奉寄嚴公

11409; SB 13; Guo 26; Qiu 1202; Xin 267; Xiao 3339.

14.33 營屋

10748; SB 5; Guo 10; Qiu 1202; Xin 267; Xiao 3365.

Text

7 Guo reads 苦/若, var. 若.

14.34 除草

10749; Wyyh 327; SB 6; Guo 11; Qiu 1203; Xin 268; Xiao 3342.

Text

9 Guo reads 雪/露; Wyyh reads 衣/凝; SB, Guo var. 衣/凝.

17 Wyyh reads 移/茲.

14.35–39 春日江村五首

11410–14; SB 13; Guo 26; Qiu 1205; Shi 134; Xin 269; Xiao 3346.

Text

I.7 SB reads 賤/昧, var. 淺, cites Chen Shidao reading 昧.

II.2 SB var. 又/有; Guo reads 又.

7 SB reads 無限景/頗無限, cites 頗無限 as reading in Chen Shidao and Sichuan edition. Guo notes as var.

8 SB reads 買/向, var. 向. Guo notes as var.

IV.3 SB var 在/存.

Additional Notes

II.3 This may refer specifically to Yan Wu.

5 Shi takes this as letting his clothes be wrinkled. This is probably an anachronistic interpretation.

14.40 長吟

11906; SB absent; Guo absent; Qiu 1209; Xin 271; Xiao 3370.

Although not included in SB or Guo, this text does appear in the version of the Wu Ruo edition that Qian Qianyi was using as an addendum.

14.41 春遠

11346; SB 13; Guo 25; Qiu 1210; Shi 134; Xiao 3358.

Text

7 SB var. 園/鄉.

14.42–44 絕句三首

11907–909; SB absent; Guo absent; Qiu 1210; Xiao 3361.

These were recovered from a manuscript in the twelfth century.

14.45–47 三韻三篇

10760–762; SB 6; Guo 11; Qiu 1211; Xiao 3381.

*Text***I.1** SB, Guo var. 捶/唾; Qiu reads 捶.**14.48** 天邊行

10694; SB 5; Guo 9; Qiu 1212; Shi 135; Xiao 3018.

14.49 莫相疑行

10752; Twc 15B; SB 5; Guo 9; Qiu 1213; Shi 135; Xin 272; Xiao 3373.

*Text***1** Qiu notes Fan Huang reads 一生無/生無所.**10** SB, Guo var. 論/輸.**14.50** 赤霄行

10836; SB 7; Guo 13; Qiu 1215; Xin 273; Xiao 3377.

*Additional Notes***3** For this usage of *xu* 須, see Zhang Xiang 7.**14.51** 聞高常侍亡

11429; SB 14; Guo 27; Qiu 1216; Xin 273; Xiao 3425.

*Additional Notes***Title** Old Note: “Written at Zhongzhou” 忠州作. Qiu says this is incorrect.**14.52** 去蜀

11939; SB absent; Guo 27; Qiu 1217; Xiao 3390.

14.53 喜雨

11361; Wyyh 153; SB absent; Guo 25; Qiu 1218; Shi 135; Xiao 3368.

*Text***8** Wyyh reads 是/得.**14.54** 宿青溪驛奉懷張員外十五兄之緒

10854; SB 5; Guo 10; Qiu 1218; Xin 274; Xiao 3393.

*Text***2** SB reads 枉/荒; Guo var. 枉/荒.

14.55 狂歌行贈四兄

11914; Wyyh 350; SB absent; Guo absent (appendix); Qiu 1219; Shi 135; Xin 275; Xiao 3396.

Text I have followed Qiu's text, with the Wyyh variants noted.

4 Wyyh reads 切/竊. Note that these are phonologically distinct in Late Middle Chinese through Early Mandarin.

6 Wyyh reads 曾/曹; var. 曹.

14 Wyyh var. 香/重.

16 Wyyh reads 歌/詠; var. 詠. Qiu reads 迭/還.

24 Wyyh reads 何為/為何.

Additional Notes

This poem was clearly added to the addendum from Wyyh, though its absence in SB and Guo strongly suggests it was in none of the manuscripts that went into making up the Wang Zhu edition. In Wyyh it appears at the end of a series of "songs," *gexing*, by Du Fu, each marked as "the same author as before," 同人. While Du Fu could have stopped at Jiazhou on his river route down from Chengdu, we have no indication elsewhere of this memorably lax and scruffy "older brother" (perhaps a cousin, perhaps just an affectionate reference to a senior of the same generation). Its authenticity is in doubt, but not so much so that we can exclude it from consideration.

14.56 宴戎州楊使君東樓

11426; SB 14; Guo 27; Qiu 1221; Xiao 3401.

Text

5 SB reads 酷/拈, var. 拈, 拓, 擎; Guo var. 酷/拈.

14.57 渝州候嚴六侍御不到先下峽

11427; SB 14; Guo 27; Qiu 1222; Xiao 3405.

Text

8 SB, Guo var. 滯/眼.

14.58 撥悶

11428; SB 13; Guo 26; Qiu 1223; Xin 276; Xiao 3408.

Text

Title SB, Guo var. 贈嚴二別駕.

6 SB, Guo var, 鳴鏡/開頭.

7 Guo reads 顧/雇; this seems to be a mistake.

Additional Notes

4 *Xun* 巡 is a measure for taking a drink.

14.59 宴忠州使君侄宅

11430; SB 14; Guo 27; Qiu 1224; Xin 277; Xiao 3412.

Text

3 SB Chen reads 巷/舍.

5 SB reads 送/逸, notes 逸 as Chen reading.

6 SB reads 林/杯; Guo var. 林饒放思寬.

8 Guo reads 悵/強.

14.60 禹廟

11431; *Youxuan ji* 1; Wyyh 320; SB 14; Guo 27; Qiu 1225; Xiao 3415.

Text

5 SB, Guo read 生虛/虛青, var. 噓青; Wyyh reads 清/青. I have kept the text as in *Youxuan ji*, but take *xu* 虛 in the sense of 噓.

8 SM, Guo var. 流落/疏鑿.

Additional Notes

3 The commentators duly note the presence of “tangerines” [mandarin oranges and pomelos, 橘柚] in the “Tribute of Yu” 禹貢 in the *Shu*. These were supposed to be tribute from ancient Yangzhou 揚州, though in the *Shu* text they are right next to Jingzhou 荊州, still far downriver.

4 Commentators cite *Mencius* IIIB.9.3, in reference to Yu: 驅蛇龍而放之菹 “he drove off serpents and dragons and set them in marshy places.”

14.61 題忠州龍興寺所居院壁

11432; Wyyh 234; SB 14; Guo 27; Qiu 1226; Shi 136; Xin 278; Xiao 3419.

Text

3 Wyyh reads 道/米.

14.62 哭嚴僕射歸櫬

11425; Wyyh 303; SB 4; Guo 27; Qiu 1227; Xiao 3422.

Text

1 Guo reads 遂/隨.

2 Wyyh reads 故/舊.

3 Guo var. 知/如.

5 SB var. 逆/送; SB, Guo read 雨/匣, var. 匣.

14.63 旅夜書懷

11433; SB 14; Guo 27; Qiu 1228; Xiao 3428.

14.64 放船

11940; SB absent; Guo 27; Qiu 1230; Xiao 3433.

Additional Notes

6 *Guai* 怪 had already acquired its colloquial sense of “blame” or “scold,” but this could be the more classical “thinks it strange that.”

14.65 雲安九日鄭十八攜酒陪諸公宴

11448; SB 14; Guo 27; Qiu 1231; Xiao 3436.

Text

2 Guo reads 菊/菊; this is a mistake.

14.66 答鄭十七郎一絕

11449; SB 14; Guo 27; Qiu 1231; Shi 137; Xiao 3438.

14.67 別常徵君

11434; SB 14; Guo 27; Qiu 1233; Xiao 3440.

Text

Title SB mistakenly prints 別徵常君.

6 Qiu follows Huang Sheng in reading 望 for the older reading 忘; this makes more sense, and I accept the emendation. 望 can be read either as a level or deflected tone, and a level tone is required here; 忘 has a different meaning in the level tone and one hard to reconcile with the line.

14.68–69 長江二首

11444–445; SB 14; Guo 27; Qiu 1232; Xiao 3442.

Text

II.2 SB, Guo var. 深/臨.

6 SB, Guo var. 沈/深.

8 SB, Guo var. 過/遇.

Additional Notes

I.3 I have taken 挹 as *yī*, to “bow,” in parallel with *zun* 尊; however,

as *yì*, 挹 also means to “pour out,” or “draw [water].” Both usages, differentiated in Mandarin, were identical entering tone words in Middle Chinese. Du Fu is clearly playing on both senses.

II.8 Qiu suspects that the text is corrupted here. I have taken the original reading of the first two characters. Qiu thinks this should be 接壤, “touching the earth [on the shore].”

14.70–71 承聞故房相公靈輿自閬州啟殯歸葬東都有作二首
11446–447; SB 14; Guo 27; Qiu 1234; Shi 137; Xiao 3447.

Text

I.1 SB, Guo read 守/尉. Qiu and later texts offer this correction, since Fang Guan rose far higher than prefect, *taishou* 太守.

7 Guo var. 淚/涕.

II.5 SB, Guo read 新/親. Guo cites a note by Zhao Yancai that a good edition reads 親.

14.72–73 將曉二首

11450–451; SB 14; Guo 27; Qiu 1236; Xin 278; Xiao 3454.

Text

I.8 Guo reads 飄飄/飄飄.

14.74–75 懷錦水居止二首

11452–53; SB 14; Guo 27; Qiu 1237; Xiao 3459.

Text

I.3 SB, Guo var. 獨/猶.

8 SB reads 遠遠/遠逗.

14.76 青絲

10763; SB 6; Guo 11; Qiu 1239; Shi 137; Xiao 3463.

Text

7 Guo var. 知/如.

14.77–79 三絕句

11435–437; SB 5; Guo 9; Qiu 1240; Xin 279; Xiao 3466.

14.80 遣憤

11316; SB 12; Guo 24; Qiu 1242; Xin 280; Xiao 3470.

Text

4 SB var. 兵/戎; 軍麾/戎機.

14.81–83 十二月一日三首

11438–440; SB 14; Guo 27; Qiu 1243; Xin 280; Xiao 3473.

Text

1.4 Qiu reads 瀨/水.

6 Guo reads 楸/椒.

14.84 又雪

11441; SB 14; Guo 27; Qiu 1246; Shi 138; Xiao 3480.

Text

2 Guo var. 露/霑.

14.85 雨

11684; SB absent; Guo 32; Qiu 1247; Shi 138; Xin 282; Xiao 3483.

Text

3 Qiu var. 須/煩.

14.86 南楚

11458; SB 14; Guo 27; Qiu 1248; Xin 282; Xiao 3485.

Additional Notes

Title This looks like “Southern Chu”; but if this poem is indeed from Du Fu’s stay in Yun’an, it is not “southern Ch’u,” but rather “Chu in the south,” in relation to Chengdu.

14.87 水閣朝霽奉簡嚴雲安嚴明府

10758; SB 7; Guo 13; Qiu 1248; Shi 138; Xin 283; Xiao 3488.

Text

Title SB, Guo read 奉簡嚴雲安.

3 Guo reads 神/晨.

Additional Notes

5 It is unclear whether the flowers are “prostrate” because of the weight of the rain or Du Fu is “lying down” among clumps of flowers.

10 This may also be interpreted as “picking up” on teaching his son to recite the *Anthology*; that is, during the journey, his son’s (or sons’) lessons have been interrupted.

14.88 杜鵑

10754; SB 6; Guo 11; Qiu 1249; Shi 139; Xiao 3491.

*Text***14** SB, Guo var. 喧/噉.**14.89** 子規

11454; SB 14; Guo 27; Qiu 1252; Shi 140; Xin 283; Xiao 3498.

*Text***6** Guo var. 棲/淒.**8** SB, Guo var. 故傍旅人低.**14.90** 客居

10755; SB 6; Guo 11; Qiu 1253; Xiao 3504.

Additional Notes

26–27 The Prince is variously identified by commentators as Qu Yuan, the Tang princes killed by An Lushan, or his patron Yan Wu. The phoenix is variously identified with Xuanzong (his “mate” being Lady Yang) and with Sima Xiangru.

14.91 石硯

10757; SB 6; Guo 11; Qiu 1255; Xiao 338.

14.92 贈鄭十八賁

10759; SB 6; Guo 12; Qiu 1256; Shi 140; Xin 284; Xiao 3511.

*Text***17** Guo var. 長/畏.**21** Guo reads 蹟/趾.**14.93** 別蔡十四著作

10753; SB 7; Guo 14; Qiu 1259; Xin 285; Xiao 3516.

*Text***2** Guo reads 塞/寥; this is an error.**10** SB, Guo var. 多/當.**39** SB reads 吏/使.**14.94** 別常微君

11459; SB 15; Guo 29; Qiu 1261; Xin 286; Xiao 3521.

Additional Notes

3–4 There are various interpretations for the “Chu consort” and “ocean crane,” most of which take them as references to Chang. Qiu, however, takes it as “Chu consorts,” those who enjoy imperial favor, while Chang’s “beauty” is different.

14.95 寄岑嘉州

11460; SB 15; Guo 29; Qiu 1262; Shi 140; Xin 287; Xiao 3525.

Text

7 Guo reads 詠/誦.

Additional Notes

10 Shi argues that considering the autumn scene, “green maples” should be taken as a place name; this assumes that Du Fu is referring to the present rather than the past interval.

15.1 移居夔州郭

11461; SB 4; Guo 27; Qiu 1265; Xiao 3529.

Text

4 SB, Guo var. 已/與.

15.2 船下夔州郭宿雨濕不得上岸別王十二判官

11462; SB 14; Guo 27; Qiu 1266; Shi 142; Xiao 3531.

Text

5 SB var. Jin reading 岸/外. Wang Sishi reads 徑. With both SB and Guo reading 外, along with *Qianjia jizhu Du gongbu shiji*, this seems to be a case in which a redundant word was “corrected.”

8 Guo reads 情/悽.

Additional Notes

2 Qiu cites Bao Zhao’s “Enjoying the Moon” 玩月: 娟娟似蛾眉. This suggests that *juanjuan* describes the moon itself rather than the moonlight.

15.3 漫成一首

11456; SB 4; Guo 27; Qiu 1267; Xiao 3535.

Text

3 SB, Guo var. 起/靜.

4 SB, Guo var. 跋/撥.

15.4 容堂

10756; SB 6; Guo 11; Qiu 1267; Xin 289; Xiao 3537.

Text

7 Qiu reads 甘/廿.

15 SB, Guo reads 敘/序.

19 SB, Guo var. 稼/鶩.

37 Qiu reads 修/循.

Additional Notes

8 Zhao Yancai takes this as ironically asking if his sickness does know that this is enough.

15.5 引水

10767; SB 6; Guo 11; Qiu 1270; Xin 290; Xiao 3544.

Additional Notes

3 The text suggests that they had to buy water, though Xin wants to take this simply as “getting water.”

15.6 示獠奴阿段

11489; SB 14; Guo 28; Qiu 1271; Shi 142; Xiao 3546.

Additional Notes

7 There is considerable scholarly discussion about the reference of this line. According to one version, Tao Xian had a rarely talented Hu slave, and Du Fu confused Tao Xian with the famous Eastern Jin figure Tao Kan. Gu Yanwu believed Du Fu misremembered the histories, and that Hunu (“Hu slave”) was the child name of Tao Kan’s son. Such a challenge to Du Fu’s learning provoked many responses. While a mistake is clearly a possibility, we should never forget that Du Fu had access to far more sources than survived into the commentarial age—though such sources may themselves have been apocryphal or simply in error.

15.7 上白帝城

11515; SB 16; Guo 31; Qiu 1272; Xiao 3553.

Additional Notes

8 Wang Sishi takes this as “how could his aims last long?” This is pious and possible, but the translation given is the most natural reading of *he* 何 in this pattern.

15.8–9 上白帝城二首

11516–517; SB 14; Guo 27; Qiu 1273; Shi 143; Xin 291; Xiao 3556.

*Text***1.8** SB var. 愁/慚.*Additional Notes***1.4** It is unclear how *gui* 歸 is used here, whether spring is “departing,” as is the common usage when *gui* is the predicate of spring, or spring is “brought back” to the mountains.**8** *Chou* 愁 is the easier reading. See Qiu’s interpretation and Shi’s alternative.**15.10** 陪諸公上白帝城頭宴越公堂之作

11529; SB 14; Guo 28; Qiu 1275; Xin 292; Xiao 3561.

15.11 白帝城最高樓

11527; SB 16; Guo 31; Qiu 1276; Shi 144; Xiao 3564.

*Text***1** SB, Guo var. 翼/昃.**3** Qiu reads 臥/睡.**15.12** 武侯廟

11518; SB 16; Guo 31; Qiu 1277; Xiao 3569.

15.13 八陣圖

11519; SB 16; Guo 31; Qiu 1278; Shi 144; Xiao 3572.

15.14 曉望白帝城鹽山

11526; SB 16; Guo 16; Qiu 1280; Shi 144; Xiao 4373.

*Text***4** SB, Guo var. 江/紅.**5** Guo var. 寒/清.*Additional Notes***Title** For a discussion of the problems in the title, see Chen 886–87.**15.15** 滸瀕堆

11522; SB 16; Guo 31; Qiu 1281; Shi 145; Xiao 3737.

*Text***1** SB reads 積/石; Guo var. 積/石.

15.16 老病

11457; SB 14; Guo 26; Qiu 1282; Xin 292; Xiao 4379.

Additional Notes

7 I have followed Pu's explanation of *fen* 分 here. Xin takes this as: "According to my lot [in the Secretariat], I should be presented ..."

15.17 近聞

10764; SB 6; Guo 11; Qiu 1282; Xin 293; Xiao 3502.

15.18 負薪行

10770; Wyyh 350; SB 7; Guo 13; Qiu 1284; Shi 145; Xiao 3583.

Text

6 Qiu reads 男/應. Wyyh reads 應門當戶.

7 Wyyh reads 猶/有.

8 SB, Guo read 當/應.

9 SB reads 鑲/鬢; Guo reads 環/鬢.

16 SB, Guo var. 北/此.

Additional Notes

8 I have followed Qiu, citing Wang Sishi; but Shi makes a good argument that *gongji* 供給 refers to providing taxes for the district yamen. Shi, however, also notes the other case in which *gongji* refers to providing for oneself.

15.19 最能行

10771; Wyyh 350; SB 7; Guo 13; Qiu 1286; Shi 146; Xin 293; Xiao 3587.

Text

11 SB, Guo var. 眼/鬚.

12 Wyyh reads 與/行.

13 Wyyh reads 器/氣.

15 Guo reads 士/土.

Additional Notes

14 See Xin's rather forced reading of this difficult line.

15.20 寄韋有夏郎中

11729; SB 15; Guo 29; Qiu 1287; Xiao 3550.

Text

6 Guo reads 餌/味.

15.21 峽中覽物 (Xiao 覽物)

11706; SB 15; Guo 29; Qiu 1288; Xiao 3591.

*Text***Title** SB reads 覽物.**15.22** 憶鄭南

11707; SB 15; Guo 29; Qiu 1290; Shi 146; Xiao 3595.

*Text***Title** SB, Guo read 玼 after title, taking it as a person. Qian Qianyi's text reads 玼.

- 7 Guo reads 水/外, var. 外; Qiu reads 茫/浪, following Huang and Gao. Qiu is taking the easier reading. Canglang, "blue-green waves," is properly a branch of the Han River and the legendary site of the fisherman who advised Qu Yuan to go with the times. If we read Canglang, as SB and Guo do, then we have to take it as an idyllic appellation for his former roamings in Huazhou.

15.23 贈崔十三評事公輔

11443; SB 14; Guo 27; Qiu 1290; Shi 146; Xin 294; Xiao 3598.

Text

- 3 SB reads 定/寒, var. 寒; Guo var. 定/寒.
 4 Guo reads 兩/雨; this is an error.
 5 Shi proposes emending 直 to 蟄. The sounds are radically different in Middle Chinese.
 8 Qiu var. 誰/知.
 10 Guo reads 歌/欵 (probably a copying error); Qiu reads 徒/徒.
 21 SB var. 賈/買.
 23 SB reads 活/活.
 27 Qiu reads 集/聚, var. 聚.

*Additional Notes***Title** Gongfu 公輔 was a term for one of the three highest officials in the government, which was not the kind of post to be held concurrently with case-reviewer or an officer of the guard (l. 14). I can only take it as his name.

- 4 *Dihui* 低徊, "linger on," is inappropriate for cassia branches and clearly refers to Cui. Xin takes it as Cui "lingering on" in a military post.
 35–36 Like many passages in this poem, this admits various interpre-

tations. Both Zhao Yancai and Qiu take the river breaking through as referring to discussions, though they differ on whether these are Cui's discussions (Qiu) or Cui's conversations with Du Fu (Zhao). The dispersal of fog [seeing the heavens] is generally taken to refer either to seeing Cui himself or Cui helping him out of his difficulties. For a discussion, see Xin.

15.24–25 奉寄李十五秘書文巖二首

11764–765; SB 15; Guo 29; Qiu 1293; Xin 298; Xiao 3607.

Text

Title SB does not include 文巖; Guo adds it after the title in small characters.

15.26 雷

10776; SB 6; Guo 12; Qiu 1295; Xin 298; Xiao 3619.

Text

30 SB, Guo var. 腐/汗.

15.27 火

10777; SB 6; Guo 12; Qiu 1297; Shi 146; Xiao 3643.

Text

8 Qiu reads 太/萬.

14 Qiu reads 漢/棹.

Additional Notes

21–22 This difficult couplet has been explained in numerous ways. The interpretation given follows Shi in the first line and Zhu Heling in the second line.

15.28–30 熱三首

11660–662; SB 14; Guo 28; Qiu 1300; Shi 147; Xin 299; Xiao 3626.

Text

I.7 SB 哪/何.

III.2 SB var. 菘/胡.

4 SB reads 褐/曷; Guo var. 褐/曷.

15.31–40 夔州歌十絕句

11536–545; SB 16; Guo 17; Qiu 1302; Shi 147; Xin 300; Xiao 3747.

Text

Note that the order of the last two quatrains is inverted in Qiu.

III.1 Guo reads 向/問.

15.41 毒熱寄簡崔評事十六弟

10780; Wyyh 251; SB 6; Guo 12; Qiu 1307; Shi 148; Xin 302; Xiao 3658.

Text

1 SB, Guo read 署[曙]/火.

9 Guo reads 塞/蹇.

12 SB reads 壞/懷, this is an obvious error; Wyyh reads 憶/懷.

20 Wyyh reads 詠/興.

22 Wyyh reads 久/苟.

26 Wyyh reads 大/漢.

28 SB, Guo var. 待/為.

15.42 信行遠修水筒(引水筒)

10788; SB 6; Guo 11; Qiu 1309; Shi 148; Xin 303; Xiao 3664.

Text

3 SB, Guo var. 根/本.

18 Qiu reads 佩/蓋.

Additional Notes

Title Qiu takes *xin* 信 as a surname, but Xinxing 信行 would seem rather to be the menial's nickname, "Trustworthy in Action." In his note on line 19, Qiu adopts this interpretation, saying that it derives from a poem by Yuan Shu 袁淑 (408–453): "Trustworthy in action, straight as a string" 信行直如絃.

18 Although Qiu reads 佩 with a Korean edition, he explains the early reading as going without a parasol/canopy, which was presented to generals going on campaign.

19 Xin takes *xing zhu* 行諸 as "carrying out a task."

15.43 催宗文樹雞柵

10791; SB 6; Guo 11; Qiu 1311; Xin 303; Xiao 3670.

Text

Qiu reverses the order of ll. 9 and 11; he also puts ll. 15–16 after l. 20.

26 SB, Guo var. 知/見.

34 SB, Guo read 去/及; var. 及.

Additional Notes

21–24 Qiu takes this as Zongwen responding to his father. 25–28 are understood as Du Fu's injunction to Zongwen.

15.44 貽華陽柳少府

10775; SB 6; Guo 11; Qiu 1314; Shi 148; Xin 305; Xiao 3612.

Text

5 SB, Guo var. 堂下石/石下堂.

27 SB reads 余/予.

Additional Notes

7 Qiu interprets this as the dew washing away the fiery clouds of summer. For Qiu “fiery clouds” are morning auroras, but usually this refers to clouds in a very hot summer sky.

15.45 七月三日亭午已後，較熱退，晚加小涼，穩睡有詩，因論壯年樂事，戲呈元二十一曹長

10778; SB 6; Guo 12; Qiu 1316; Shi 149; Xin 307; Xiao 3633.

Additional Notes

37 For a discussion of the various interpretations, see Xin.

15.46 牽牛織女

10779; SB 6; Guo 12; Qiu 1320; Shi 149; Xin 310; Xiao 3649.

Text

5 SB, Guo var. 竟/意.

20 SB var. 掇/綴.

36 SB, Guo var. 勿替丈夫雄.

15.47 雨

10797; SB 6; Guo 12; Qiu 1323; Xin 312; Xiao 3694.

Text

3 Zhu Xi wants to emend 樹 to 去, to produce a better parallel with 來 in the following line. There is no textual support for such an emendation.

15.48 雨

10804; SB 7; Guo 13; Qiu 1325; Shi 150; Xin 312; Xiao 3698.

Text

17 SB var. 栽耘/我私; Guo var. 栽耕/我私.

15.49–50 雨二首

10798–99; SB 6; Guo; Qiu 1326; Xin 313; Xiao 3702.

*Text***I.12** SB, Guo var. 冠蓋/寇盜.**15.51** 江上

11625; SB 15; Guo; Qiu 1328; Xiao 3930.

15.52 雨晴

11669; SB 15; Guo; Qiu 1330; Xin 314; Xiao 3918.

*Text***1** Guo var. 晴/時.**6** Guo var. 送/附.**15.53** 雨不絕

11463; SB 14; Guo 27; Qiu 1330; Xin 315; Xiao 3708.

*Text***1** SB var. Jin reads 細雨/漸細.**8** SB, Guo var. Jin reads 得/待.**15.54** 晚晴

11655; Wyyh 155; SB absent; Guo 29; Qiu 1332; Xiao 3712.

*Text***1** Guo var. 散/徹.**3** Wyyh reads 近/遠; Guo var. 近/遠.**15.55** 雨

11654; Wyyh 153; SB 15; Guo 29; Qiu 1332; Xiao 3683.

*Text***6** Guo reads 枝/枚; this loses the rhyme.**15.56** 奉漢中王手札

11442; SB 14; Guo 27; Qiu 1333; Xin 316; Xiao 3890.

*Text***5** SB var. Chen reads 峻/過.**13** SB var. Chen reads 逸.**24** SB, Guo var. 倚/傍.

Additional Notes

1 This could be “your fief” rather than “the empire,” though that seems a problematic thing to say.

15.57 返照

11659; SB 14; Guo 28; Qiu 1336; Xiao 3940.

15.58–59 晴二首

11648–649; Wyyh 155; SB 14; Guo 28; Qiu 1336; Xiao 4404.

Text

I.3 SB var. Jin reads 上/外.

II.3 Wyyh reads 多泥/泥去.

7 Wyyh reads 湖/周.

15.60 雨

11650; SB 14; Guo; Qiu 1338; Xiao 4410.

Text

3 SB, Guo var. 巫/浮.

4 SB notes former reading was 塞密.

15.61 殿中楊監見示張旭草書圖

10781; SB 6; Guo 12; Qiu 1338; Shi 150; Xin 318; Xiao 3714.

Additional Notes

13 Or: “He made the ‘outstanding’ style his primary.”

15.62 楊監又出畫鷹十二扇

10782; SB 6; Guo 12; Qiu 1340; Xin 319; Xiao 3718.

Additional Notes

5 Qiu cites a source which absurdly suggests that *duli* 獨立 refers to a bird standing on one leg. The notion of at least twelve raptors all standing on one leg like cranes is a lesson in care in using citation of prior usage in traditional commentary. Elsewhere in his notes he offers a more sensible explanation.

14 The *Yijing* association of *yong zhuang* 用壯, noted by all commentaries, is inappropriate here.

15.63 送殿中楊監赴蜀見相公

10783; SB 6; Guo; Qiu 1342; Shi 151; Xin 320; Xiao 3721.

Text

13 SB reads 令見/見今.

23 SB reads 久/夕; this is an error.

15.64 贈李十五丈別

10784; SB 6; Guo 12; Qiu 1344; Xin 320; Xiao 3726.

Text

9 Guo reads 未/未.

11 SB reads 氣/頗; Guo var. 氣/頗.

13 SB reads 遣兩/兩遣.

14 SB reads 共一/一共.

15 SB reads 轉/展.

20 Guo reads 愛/受.

29 Guo var. 掌/露.

38 Guo reads 主要/亦思.

15.65 種葛苴

10805; SB 7; Guo 13; Qiu 1347; Shi 151; Xiao 3686.

Text

Preface SB and Guo read 伊人/獨野; Zhao Yancai says 獨野 is correct.

Additional Notes

18 Literally, “face to face.” Qiu would have two servant boys working face to face; but it seems more likely that Du Fu himself is the other party. “To start out [a planned enterprise],” *jingshi* 經始, is the term used for beginning to build the “Spirit Terrace” in the *Shijing*.

15.66 白帝

11524; SB 15; Guo 30; Qiu 1350; Xiao 3740.

Text

1 Guo reads 若屯/出門.

5 Guo var. 去/戎.

15.67 黃草

11261; SB 15; Guo; Qiu 1351; Xiao 3743.

15.68 白鹽山

11521; Wyyh 159; SB 16; Guo 31; Qiu 1352; Shi 151; Xiao 3734.

Text

- 4 Wyyh reads 我/爾。
 6 Wyyh reads 里/估; Guo var. 古/估。
 8 Wyyh reads 刷鍊始堪傳。

15.69 謁先主廟

11520; SB 16; Guo; Qiu 1353; Shi 152; Xiao 4145.

Text

- 15 SB, Guo var. 扶/交。
 27 SB, Guo var. 繼/應。

15.70 古柏行

10768; Wyyh 337; Twc 17A; SB 4; Guo 7; Qiu 1357; Shi 152; Xiao 3575.

Text

Qiu reverses the order of couplets 5–6 and 7–8, following Liu Chen-weng 劉震翁。

- 9 Wyyh reads 城/亭。
 22 Wyyh var. 密/香。
 23 Wyyh var. 傷/嗟。
 24 Wyyh var. 皆難/難為。

Additional Notes

Although the poem clearly moves from the Kuizhou shrine to the Chengdu shrine at l.9, we are not certain which is referred to subsequently. Luke Bender proposes that, since cypresses were planted in groves, we should read the cypress as plural throughout—which allows categorical ambiguity. I have retained the singular here to preserve the association with singular talent/timber; but Bender may be right.

16.1–5 諸將五首

11561–565; SB 15; Guo 30; Qiu 1363; Shi 153; Xin 326; Xiao 3763.

Text

- I.6 SB, Guo var. 殷/閏; Qiu reads 殷。
 III.5 Guo reads 誰爭補/雖多預, var. 雖多預。
 IV.6 SB reads 摠/總。

Additional Notes

- I.6 Or the invaders have red banners that turn the Dipper stars red. Qiu takes them as the flares of fire in the palace. The problem is

that the most natural reading of the couplet would take *xian* 閒 as *jian* 間, the rhyme-word used in the preceding couplet. I have taken this interpretation though it violates the basic rule not to use the same rhyme-word more than once in a poem. We could take *xian* as “calms,” referring to the restoration of Daizong after the “red banners” of the Tibetans “flashed. The old variant *yin* 殷, a dark red, solves the problem.

V.1 Or spring followed Du Fu when he left Chengdu for Yun'an and eventually Kuizhou

16.6 八哀詩·贈司空王公思禮

10807; Wyyh 301; SB 7; Guo 14; Qiu 1372; Shi 155; Xin 327; Xiao 3955.

Text

Preface Wyyh reads 沒/歿.

4 Wyyh, SB, Guo var. 脫/銳.

15 Wyyh reads 清/青.

21 Wyyh reads 晚學/曉達.

38 Wyyh reads 至/玉.

41 Wyyh, SB var. 飛雪中/卷飛雪.

47 Wyyh reads 靜/靖, var. 清/靜; SB reads 清/靖, var. 靖; Guo reads 晴/靖.

62 Wyyh reads 跡/績; SB, Guo read 蘭/頗.

Additional Notes

14 Here I have followed Qiu in taking *jiawai* 甲外 as “outside the armor[ed ranks],” referring to individual combat. The line, however, admits various interpretations. *Kong* 控 also means “to bend a bow.” See also Shi’s interpretation.

42 Xin takes the “bear and tiger” as referring to the troops themselves, rather than the banners.

57 See Shi for another reading.

16.7 八哀詩·故司徒李公光弼

10808; Wyyh 301; SB 7; Guo 14; Qiu 1379; Xin 332; Xiao 3971.

Text

16 Wyyh reads 獻大捷/大獻捷.

40 Wyyh reads 淚/涕.

16.8 八哀詩・贈左僕射鄭國公嚴公武

10809; Wyyh 301; SB 7; Guo 14; Qiu 1383; Shi 156; Xin 332; Xiao 3981.

Text

5 Wyyh reads 巖若/巍然.

9 Wyyh reads 氏/紙; SB, Guo var. 氏/紙.

22 Guo reads 飄/飄.

30 Guo reads 宗/京.

31 Wyyh reads 至/再.

32 Wyyh reads 九廟/原廟.

37 SB, Guo var. 市/色.

58 Wyyh reads 獲/或; SB, Guo var. 獲/或.

Additional Notes

40 This is Zhu Heling's interpretation, supported by Shi. The alternative interpretation takes this as referring to Zhang Zhan of the Eastern Han, Grand Master for Splendid Happiness, known both for his direct remonstrance and for riding a white horse.

16.9 八哀詩・贈太子太師汝陽郡王璵

10810; Wyyh 301; SB 7; Guo 14; Qiu 1390; Shi 156; Xin 335; Xiao 3996.

Text

3 Wyyh, Guo read 鬚/髯.

4 Wyyh var. 寒夜/塞外.

13 Wyyh reads 思欲/忽思.

20 Wyyh, SB, Guo var. 入/又.

30 Wyyh reads 慈/聰, var. 聰.

39 SB reads 正/貞.

52 Wyyh, Guo read 多/增.

Additional Notes

24 Xin tries to solve the problem of this difficult line by taking 新 as 親. *Tian xiao* 天笑, here understood as "the emperor laughed," usually refers to lightning without rain. It is hard to fit this meaning in here without excessive ingenuity.

16.10 八哀詩・贈秘書監江夏李公邕

10811; Wyyh 301; SB 7; Guo 14; Qiu 1394; Shi 156; Xin 338; Xiao 4006.

Text

- 2 Wyyh reads 淪/陵.
 18 Guo reads 徹寶/洞徹.
 20 SB var. 空/雲.
 26 Guo reads 猶/獨.
 28 Wyyh reads 麒麟/駢驎.
 45 Wyyh reads 怨/冤, Jizuo var. 冤; SB reads 正/貞; Guo reads 怨/冤.
 48 Wyyh, SB, Guo read 厲/癘.
 51 SB, Guo var. 策/榮.
 53 Wyyh reads 庭/廷.
 56 SB, Guo read 敝/斃.
 66 Wyyh reads 持/特.
 70 SB, Guo read 鍵捷/關鍵.
 71 Wyyh reads 倒/例.
 81 Wyyh reads 在/存, Jizuo var. 存; Guo reads 在/存.
 85 Wyyh and Qiu read 詠/吟.

Additional Notes

- 71–72 Xin takes this as Du Fu bringing up the case of his grandfather Du Shenyang, who was so easy-going and tolerant that he rarely encountered calumny.

16.11 八哀詩・故秘書少監武功蘇公源明

10812; Wyyh 301; SB 7; Guo 14; Qiu 1403; Shi 158; Xin 344; Xiao 4023.

Text

- 5 Wyyh reads 廓/郭.
 10 Wyyh var. 帶/生.
 12 SB reads 顯/願, var. 願.
 17 Guo reads 策君東堂/君東堂策.
 19 Wyyh reads 題墨/可題.
 20 Wyyh reads 休聲/乙科.
 22 Wyyh reads 掾吏/吏祿.
 29 Guo reads 樽/尊.
 34 Guo reads 辯/辨.
 37 Qiu reads 色/意.
 42 Wyyh reads 木/本.
 53 Wyyh reads 年/載.
 64 Wyyh reads 未/永.

Additional Notes

14 Xin takes this as “His writing excelled in incorporating the former histories.” This seems forced.

16.12 八哀詩・故著作郎貶台州司戶滎陽鄭公度

10813; Wyyh 301; SB 7; Guo 14; Qiu 1409; Xin 350; Xiao 4035.

Text

8 Guo reads 清/精.

11 SB reads 極/或.

28 Wyyh reads 宮/寡; Wyyh reads 設/誤; SB, Guo read 宣/寡, var. 寡.

35 Wyyh reads 記/寄, var. 寄.

42 Wyyh reads 遐泛/泛泛.

51 Wyyh reads 泰/秦; SB var. 泰/秦.

52 Wyyh reads 青/清.

58 Guo reads 推/吹.

59 Wyyh reads 沒/歿; Guo reads 成無/存歿.

60 SB, Guo var. 做/放.

63 Guo reads 放/訪.

Additional Notes

7 Xin argues against Qiu’s interpretation of this as his office; Xin quite reasonably takes this as the particular regional designation of his branch of the family, The Zhengs of Xingyang.

46 Xin takes 丈 not as “senior,” but rather as a “square yard” lecture mat used by Confucius.

16.13 八哀詩・故右僕射相國張公九齡

10814; Wyyh 301; SB 7; Guo 14; Qiu 1414; Shi 158; Xin 353; Xiao 4046.

Text

Title Wyyh adds “Qujiang” 曲江.

5 Wyyh var. 漢/海.

7 SB var. 王/土.

8 Guo reads 箕穎等/等箕穎.

11 SB var. 竭力/礪石.

12 Qiu reads 池/地; Guo reads 自/日.

16 Wyyh reads 鬚/鬢.

21 Wyyh reads 金紫/紫綬.

41 Wyyh reads 與/老.

42 Wyyh reads 常/悄, var. 悄.

46 Wyyh reads 製/制.

Additional Notes

13 Cao Mufan argues that Dating is here the storehouse in the Lu capital from which portents of fire were observed in the stars (*Zuo Tradition* Zhao 17). This would suggest that Zhang Jiuling anticipated the An Lushan Rebellion.

16 This line can be understood in many different ways.

16.14 夔府書懷四十韻

11569; SB 15; Guo 29; Qiu 1420; Shi 158; Xin 357; Xiao 4161.

Text

9 SB var. 靈臺伯/雲臺宿.

24 Guo reads 泗/灑.

25 SB reads 舫/船.

29 SB, Guo var. 虛/靈.

30 Guo reads 靈/切.

35 SB reads 摠/總.

43 Guo var. 休/凶.

48 Guo reads 技/持.

59 SB var. 義/議.

60 SB, Guo read 正/貞.

69 Guo reads 金楚/登榮; the commentary suggests 登 is the proper reading.

Additional Notes

14 The standard commentaries take this as a reference to “The Poetic Exposition on Ale,” attributed to Zou Yang in *Xijing zaji*. Other scholars think it is irrelevant.

16 Yang Xiong threw himself from the tower when he thought he was to be arrested by Wang Mang for his association with Liu Xin. Cai Mengbi takes this as parallel to Du Fu’s association with Fang Guan.

22 Xin takes “wind and cloud” as referring to warfare.

75 Dating may also be taken as “the court” there; i.e., “may the court return to simplicity.”

16.15 往在

10819; SB 6; Guo 12; Qiu 1428; Shi 159; Xin 366; Xiao 4129.

Text

- 1 SB reads 時/日.
 6 SB reads 粉/紛.
 10 SB reads (馬蒙)/懔, var. 懔.
 20 SB, Guo read 角/桷.
 30 SB, Guo read 耿/聆, var. 聆.
 31 SB, Guo read 露/路.
 36 Guo reads 矐/隴.
 39 SB var. 齷/腐.
 47 SB var. 罪己己/自罪己.
 54 SB, Guo var. 娛/呼.

16.16 昔游

10820; SB 6; Guo 11; Qiu 1435; Xin 371; Xiao 4110.

Text

- 10 SB, Guo var. 瀛/區.
 16 Guo reads 不/亦.
 27 Guo var. 君/有.

16.17 壯游

10821; SB 6; Guo 12; Qiu 1438; Shi 159; Xin 372; Xiao 4083.

Text

- 1 SB reads 者/昔; Guo var. 者/昔.
 27–30 Qiu reverses the order of the couplets here.
 32 SB, Guo read 鏡/鑑.
 38 SB var. 日/目.
 45 SB, Guo var. 紫/皂.
 48 SB, Guo var. 跋/引.
 54 SB var. 貴/賞.
 63 SB reads 晚/換, var. 換; Guo reads 晚/換, var. 挽/晚.
 67 SB, Guo var. 務/任; Zhao Yancai's commentary takes as 任.
 81 SB reads 英/吳, var. 吳.
 92 SB reads 爭/諍.
 104 SB var. 損/捐.
 111 SB, Guo read 兇/凶.

Additional Notes

Title Fu (1959, p.9) argues that *zhuang* 壯 here means “vigorous” rather than “in my prime” 壯年.

- 9 Xiao Difei interprets *ye* 業 as “already” or “also.” I prefer the verbal use of *ye* 業 that became common in the Tang, “to take something as one’s occupation,” in this case a love of ale.
- 10 The phrasing here recalls Xi Kang’s description of his own nature in his famous letter breaking off his friendship with Shan Tao.
- 29–30 “Pillowed on halberd,” *zhen ge* 枕戈, was the phrase used by Liu Kun, the loyalist Jin governor at the time of the fall of the Western Jin. The full lines are 枕戈待旦, 志清中原: “head pillowed on halberd, I await the dawn, my will to purify the heartland.”
- 38 The metaphor of the wall for a person’s “stature” was a commonplace derived from *Analects* XIX.23.
- 57–58 According to Du Fu, the emperor was so impressed with his *fu*, that he ordered him to be tested in the Jixian yuan (Academy of Assembled Worthies) by the minister, after which he was selected to be the District Defender of Hexi, a post he did not take up. The “groups of gentlemen,” *qun gong* 群公, tropes on the “assembled worthies,” *ji xian* 集賢, of the Jixian yuan 集賢院.
- 60 *Xingcang* 行藏 derives from *Analects* VII.10: “To serve when called, to hide when not called” 用之則行, 舍之則藏. This is a good example of how the meaning of a phrase can lose its original context by habitual usage. In the *Analects* each of these alternatives was appropriate in its proper time; the phrase, however, became commonly associated with timely withdrawal from public life, and Du Fu uses it in this sense—in fact, he withdraws even though he *was* called to service.
- 71 “These partial examples” is a free translation of *juyu* 舉隅, from *Analects* VII.8: “If I bring up one corner [partial example], and one does not respond to me with the other three [the full implications], then I go no further.” 舉一隅, 不以三隅反, 則不復矣.
- 75 This refers to both Xuanzong and Suzong holding court. *Jingbi* 警蹕 refers to the “coming to attention” and the “halting passers-by” that accompanied an emperor’s movements.
- 78 The “Lesser Sea” was a kenning for the crown prince, but “yellow banners” were a prerogative reserved for the emperor. Qiu follows Zhu Heling who takes the “lesser sea” to refer to the far east, in contrast to Kongdong in the west, thus suggesting the usurpation of the imperial prerogative by An Lushan in the east.
- 93–94 These lines may refer to Suzong’s anger at Fang Guan’s defeat,

for which Fang might have merited death. But he was ultimately saved by Zhang Hao. They may just as easily refer to Du Fu himself and the anger he incurred in supporting Fang Guan.

- 98** “Sniffing,” *bisuan* 鼻酸, is literally to have an irritation in the nose, suggesting upset. Qiu suggests that this is Du Fu’s dread that he will fall from his position, but in the context of the preceding line it may simply be his distress at what happened to the capital and the continuing rebellion.

16.18 遣懷

10822; SB 7; Guo 14; Qiu 1447; Shi 159; Xin 376; Xiao 4119.

Text

17 SB, Guo var. 文/吹.

28 SB, Guo var. 勝/負.

34 Guo reads 沒/歿.

35 SB var. 病益甚/益堪愧; Guo var. 疾益堪/益堪愧.

36 SB var. 塊獨/獨在; Guo var. 愧獨/獨在.

16.19 奉漢中王手劄報韋侍御蕭尊師亡

11442; SB 16; Guo 31; Qiu 1450; Xiao 3896.

16.20–21 存歿口號二首

11771–772; SB 15; Guo 29; Qiu 1451; Shi 159; Xin 378; Xiao 3899.

Text

Title Guo reads 沒/歿.

17.1 贈李八秘書別三十韻

11567; SB 15; Guo 29; Qiu 1455; Shi 161; Xin 379; Xiao 4725.

Text

5 Guo reads 閣/闕.

7 SB var. 還/回; Guo reads 迴/回, var. 巡/迴.

20 SB, Guo var. 石渠/玉除; Guo reads 騏驎/麒麟.

26 SB var. 除/虛; Guo reads 除/虛, var. 虛, Zhao Yancai’s commentary takes as 除.

41 SB, Guo read 抗/抗. 抗 is the term in the source passage.

51 SB reads 旆/棹.

55 SB var. 去/乞.

Additional Notes

1 Exactly what this post is is obscure; see Zheng 453 ff.

44 This line is very obscure.

17.2 中夜

11626; SB 15; Guo 30; Qiu 1460; Xin 385; Xiao 3933.

17.3 垂白

11622; SB 15; Guo 30; Qiu 1462; Shi 161; Xin 386; Xiao 3915.

Text

Title Guo var. 白首/垂白.

Additional Notes

6 Xin takes this as: “in sickness never taking leave of homelessness.”

17.4 中宵

11635; SB 16; Guo 31; Qiu 1462; Xin 386; Xiao 3906.

Additional Notes

3–4 The moonlight is *xu* 虛, “formless” or “plastic,” in that it takes the shape of that it falls on. The “stirring” may refer to its apparent motion or the sparkling where it hits the sand at a particular angle. Qiu takes the “white” as referring to the stars, but takes “formless” as referring to the sands. Qiu’s choice here may be because of the precedent in Yu Xin that he cites: 沙虛馬跡深. Xin takes the grammar differently, with *shui bai* 水白 as an inversion of *baishui* 白水 and line four in parallel.

17.5 不寐

11633; SB 16; Guo 31; Qiu 1463; Xin 387; Xiao 3910.

Text

1 Guo reads 未/水.

6 SB reads 和/知, var. 知; Guo var. 和; Qiu reads 容/知.

17.6 送十五弟侍御使蜀

11758; SB 14; Guo 28; Qiu 1464; Xin 387; Xiao 4604.

Text

4 SB reads 舡/船.

17.7 江月

11624; SB 15; Guo 30; Qiu 1465; Xiao 3927.

*Text***3** Guo var. 秋/長.**8** Guo var. 燭滅影獨傷/滅燭翠眉顰.**17.8 月圓**

11634; SB 16; Guo 31; Qiu 1466; Xiao 3904.

*Text***7** SB, Guo var. 菊/桂.**17.9 夜**

11646; SB 16; Guo 31; Qiu 1467; Xiao 3785.

*Text***Title** Guo var. 秋夜客舍/夜.**7** SB reads 蟾/簷, var. 簷; Guo var. 蟾/簷.**17.10 草閣**

11623; SB 15; Guo 30; Qiu 1468; Xin 388; Xiao 3924.

*Text***5** SB var. 夕/久; Guo reads 夕/久, var. 久, 清/晴, var. 晴.*Additional Notes*

7–8 Commentators disagree whether this refers to the young boat-women of Kuizhou or to Du Fu's wife: "Sailing in boats brings embarrassment to my [once] young wife, / being tossed along has ruined her youthful complexion."

17.11 宿江邊閣

11465; SB 16; Guo 31; Qiu 1469; Xin 388; Xiao 3867.

Additional Notes

2 *Shuimen* 水門 is usually understood as translated, the gate of the city facing the river, though this also has been taken as the entrance to the Gorges.

17.12 吹笛

11776; SB 15; Guo 30; Qiu 1470; Shi 161; Xin 389; Xiao 3943.

*Text***8** SB reads 曲/卻; Guo var. 曲/卻.

17.13 西閣雨望

11468; SB 16; Guo 31; Qiu 1472; Xiao 3870.

17.14 西閣三度期大昌嚴明府同宿不到

11471; SB 16; Guo 31; Qiu 1472; Xin 389; Xiao 3881.

*Text***2** SB reads 故/固.**6** SB reads 臘/蠟.**8** Guo reads 謾/漫.**17.15–16** 西閣二首

11472–473; SB 16; Guo 31; Qiu 1473; Shi 162; Xin 391; Xiao 3873.

*Text***I.2** Guo reads 是/見.**I.10** SB, Guo read 疾/病.**I.11** SB, Guo read 無/非.**II.5** SB reads 調/凋.*Additional Notes***I.1** For another interpretation of *xiao* 小, see Xin.**II.4** For this interpretation of *xiu* 休, see Xin.**17.17** 西閣夜

11475; SB 16; Guo 31; Qiu 1475; Xin 393; Xiao 3879.

*Text***1** Guo reads 空/山; Qiu reads 江/山.**2** Guo reads 露/霧.**17.18** 月

11673; Wyyh 151; SB 16; Guo 32; Qiu 1476; Shi 162; Xin 394; Xiao 5148.

17.19 宗武生日

11690; SB 16; Guo 31; Qiu 1477; Xin 394; Xiao 2647.

*Text***10** SB reads 歌/鼓.*Additional Notes***5–6** See Xin for a discussion of the divergent interpretations of line six.

17.20–21 第五弟豐獨在江左，近三四載寂無消息，覓使寄此二首
11722–723; SB 15; Guo 30; Qiu 1478; Xin 396; Xiao 4718.

Text

II.4 SB var. 共/失.

17.22 聽楊氏歌

10826; Wyyh 213; SB 7; Guo 13; Qiu 1480; Xin 397; Xiao 3863.

Text

4 Wyyh, SB var. 浮雲/清虛; Guo reads 浮雲/清虛.

13 SB var. 事/士.

14 Guo reads 特/待.

15 Wyyh, SB read 音/青.

16 Guo reads 倒/側.

Additional Notes

Title This could also be “Song on Listening to Miss Yang.”

14 Qiu accepts the reading *te* 特 for *dai* 待. The implications of this line are open to interpretation; however, the poem’s stress on the general effects of the music and the final reference to the universal effects of Qin Qing’s music would seem to contrast with a notion of *zhiyin* 知音 or *zhiji* 知己 as the unique auditor, as Zhongzi Qi was for Bo Ya. Zhao Yancai takes it as the outstanding man not needing any understanding friend, though in his comment on the final lines he comes closer to the interpretation offered above.

17.23–24 秋風二首

10830–831; SB 7; Guo 13; Qiu 1481; Xi 398; Xiao 4686.

Text

I.4 SB, Guo read 神/成.

Additional Notes

I.2 Xin explains *xiu* 修 as “long.”

17.25 九日諸人集於林

11700; SB 15; Guo 30; Qiu 1483; Shi 162; Xin 399; Xiao 3937.

Text

Title Guo reads 請/諸.

7 Guo reads 謾/漫.

17.26–33 秋興八首

11548–555; Wyyh 158; SB 15; Guo 30; Qiu 1484; Shi 162; Xin 400; Xiao 3789.

Text

I.5 Guo var. 重/兩.

II.1 Guo var. 月/日.

II.2 SB, Guo read 南/北.

II.4 SB reads 查/槎.

III.2 SB reads 一日/日日, var. 百处; Guo reads 百日/日日.

IV.2 Guo var. 堪/勝.

IV.5 Wyyh, SB, Guo read 振/震.

IV.6 Wyyh reads 騎/馬.

V.8 SB reads 迴/回; 照/點.

VI.5 SB reads 朱/珠; Guo reads 鶴/鵠.

VI.7 SB reads 迴/回.

VI.8 SB reads 出/古.

VII.3 SB, Guo read 月夜/夜月.

VIII.2 SB reads 汉/漢.

VIII.4 SB reads 風/皇.

Additional Notes

III.4 Shi takes *gu* 故 as “purposefully.”

IV.4 This could be that the uniforms themselves differ, but Du Fu often uses *yiguan* 衣冠 as metonymy for civil and military officers. See Shi.

17.34–38 詠懷古跡五首

11556–560; SB 15; Guo 30; Qiu 1499; Shi 166; Xin 405; Xiao 3841.

Text

II.1 SB var. 為主/宋玉.

IV.3 SB var. 寒/空.

IV.7 Guo reads 長/常.

Additional Notes

I.8 Although many commentators take “River Pass” as referring to the whole world (“rivers and passes”), the term refers specifically to the area around the Qutang Gorge, Kuizhou. Thus “twilight years” could refer to Du Fu himself.

II.2 Yu Xin stayed in what was supposed to have been Song Yu’s former house, and Yu’s presence echoes in this piece: “panache and scholar’s grace” 風流儒雅 was a phrase used in Yu Xin’s “Barren Tree” 枯樹

賦, describing Yin Zhongwen. Shi Hongbao takes the *yi* 亦 as “he is also *my* teacher”; i.e., “as Yu Xin took him as a teacher.” Shi is objecting to Qiu’s forced interpretation: “as Song Yu took Qu Yuan as his teacher, I take Song Yu.” It may, of course, simply mean “also my teacher” [as Yu Xin was his teacher].

5 This may be also: “is bare of his literary flourish.”

III.5 Zhang Xiang takes *sheng/xing* 省 in the common poetic sense of *ceng* 曾; Shi takes it as “examine.”

17.39 寄韓諫議注

10734; SB 6; Guo 11; Qiu 1508; Shi 167 Xin 408; Xiao 4822.

Text

Title SB, Guo read 韓諫議注/寄韓諫議注.

8 SB reads 皇/凰; Guo reads 麒麟/騏驎.

9 SB reads 樂/落.

Additional Notes

22 Or: “How could one let him be put aside?—offer him as tribute to the Jade Hall.”

17.40–51 解悶十二首

11570–581; SB 15; Guo 30; Qiu 1511; Shi 168; Xin 410; Xiao 4940.

Text

I.4 SB, Guo read 友/女, var. 女.

II.2 SB, Guo var. 蘭/西.

II.4 SB reads 流/遊.

III.2 SB, Guo var. 侯/丘.

III.4 SB var. 袁/瓜.

VI.4 Guo reads 謾/漫, 項/頸.

VII.1 SB reads 在/存.

VII.3 SB, Guo read 孰/熟.

X.3 SB reads 君/無.

XI.2 SB reads 蒲/浦.

XII.4 SB reads 疎/須; SB, Guo read 生重/人害.

Additional Notes

III.4 An early note identifies this person as Zheng Shen 鄭審 of the Palace Library. Although the received text reads *zhou* 州, this is identified with Melon Isle Village 瓜洲村.

- IV.3–4** According to the Song poet Chen Shidao, the last five characters in each of these two lines were lines from Xue Qu’s poetry.
- VI.3–4** The phrase “gaffers” recalls the *Account of the Gaffers of Xiangyang* 襄陽耆舊傳, which included comments on fishing for bream in the River Han. The elements of the final line are drawn from lines of Meng Haoran’s “Written at the Pool by Mount Xian” 峴潭作.
- VII.3** Xin takes *jiang* 將 as *yu* 與, “and”: he knows well the two Xies and their [poetic] skill.
- XII.1** *Du Du shi shuo* argues that the final character should be 浦 rather than 蒲, found in SB and Guo. 蒲 makes the line rhyme; this would make it an obvious “correction” of 浦. However, the first lines in this series often don’t rhyme.
- 4 The phrase “harm horses,” *hai ma* 害馬, evokes the story in “Xu Wugui” in *Zhuangzi*, where the Yellow Emperor asks a herdboyc about governing the world. The herdboyc replies that it is like his job: don’t to anything to harm horses.

17.52 洞房

11611; SB 15; Guo 30; Qiu 1519; Xin 413; Xiao 4965.

17.53 宿昔

11612; SB 15; Guo 30; Qiu 1521; Shi 169; Xin 414; Xiao 4969.

17.54 能畫

11613; SB 15; Guo 30; Qiu 1522; Shi 169; Xiao 4972.

Text

6 SB, Guo read 恩/明.

7 Guo reads 從/用.

17.55 鬥雞

11614; SB 15; Guo 30; Qiu 1523; Xin 416; Xiao 4976.

Text

4 SB var. 曲/柳.

17.56 歷歷

11616; SB 15; Guo 30; Qiu 1524; Xiao 4979.

Text

2 Guo reads 目/眼.

17.57 洛陽

11617; SB 15; Guo 30; Qiu 1525; Shi 169; Xiao 4982.

17.58 驪山

11618; SB 15; Guo 30; Qiu 1526; Xiao 4985.

Additional Notes

8 *Yulin* 羽林 may also refer to the feathered regalia at Xuanzong's tomb.

17.59 提封

11619; SB 15; Guo 30; Qiu 1527; Xiao 4988.

Text

6 SB, Guo var. 莫慮/草竊. Qiu follows Gao with the easier reading 莫慮. The variant changes the sense considerably.

Additional Notes

2 Alternatively “it is esteemed that the ten thousand domains share a single purpose.”

17.60 鸚鵡

11615; Wyyh 329; SB 15; Guo 30; Qiu 1529; Xiao 4995.

17.61 孤雁

11777; Wyyh 328; SB 15; Guo 29; Qiu 1530; Xiao 4997.

Text

Title SB var. 後飛雁/孤雁.

2 SB, Guo var. 聲聲飛/飛鳴聲.

6 Wyyh var. 更復/如更.

8 Wyyh var. 亦/自.

Additional Notes

7–8 Zhao Yancai claims this means that the flocks of crows cawing is no match for the single cry of the lone goose; he explicitly rejects the interpretation that the crows are figures for those who do not understand him and are squawking slanderously.

17.62 鷗

11778; SB 16; Guo 31; Qiu 1531; Shi 169; Xin 417; Xiao 5214.

Text

5 Guo var. 落/浴.

Additional Notes

2 Taking *rao* 饒 in the sense of *ren* 任; see Zhang Xiang.

17.63 猿

11779; SB 16; Guo 31; Qiu 1532; Xin 417; Xiao 5217.

Text

1 SB, Guo read 裊裊/裊裊; Guo var. 云/虛.

17.64 鹿

11782; SB 16; Guo 31; Qiu 1533; Xiao 5219.

17.65 雞

11783; SB 16; Guo 31; Qiu 1534; Shi 170; Xin 418; Xiao 5223.

Additional Notes

5 According to Zhao Yancai, this means that the way people are is everywhere similar in eating the cock; Qiu takes it that people in Kuizhou all agree that it can be used for the kitchen. The version given is from Yang Lun.

17.66 黃魚

11780; SB 16; Guo 31; Qiu 1535; Xin 419; Xiao 5226.

Text

6 Qiu reads 伸/神.

8 SB reads 迴/回.

17.67 白小

11781; SB 16; Guo 31; Qiu 1536; Xin 420; Xiao 5228.

17.68 哭王彭州掄

11774; SB 15; Guo 29; Qiu 1537; Shi 170; Xin 420; Xiao 4184.

Text

6 Qiu follows Wang Sishi in emending 堂 to 床. This would imply that he was made an imperial son-in-law, a fact clear in l. 8. This is emending the text to produce an even better allusion.

16 SB reads 清/青.

21 SB reads 漏/漑; Guo var. 漏/漑.

33 SB, Guo read 洼/窪.

The Poetry of Du Fu

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* Note that the English titles are often abbreviated.

	未能得王以為毛骨有異他 鷹恐臘後春生鶯飛避暖動 翻思秋之甚眇不可見請余 賦詩	Hawks	50
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19.26	白露	White Dew
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19.28	見螢火	Seeing Fireflies
19.29	夜雨	Night Rain
19.30	更題	Another on the Same
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19.33	別李秘書始興寺所居	Parting From Li of the Palace Library . . .
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19.36	孟氏	The Mengs
19.37	吾宗	Of My Family Line
19.38	奉酬薛十二丈判官見贈	Respectfully Responding to What Administrative Assistant Xue Presented Me
19.39	寄狄明府博濟	To Magistrate Di Boji
19.40	同元使君春陵行	A Companion Piece for Yuan Jie's "Chongling: A Ballad"
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19.45	搖落	Leaves Shaking and Falling
19.46	峽隘	The Narrows of the Gorges
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The Poetry of Du Fu

18.1

偶題

文章千古事，
 得失寸心知。
 作者皆殊列，
 4 名聲豈浪垂。
 騷人嗟不見，
 漢道盛於斯。
 前輩飛騰入，
 8 餘波綺麗為。
 後賢兼舊制，
 歷代各清規。
 法自儒家有，
 12 心從弱歲疲。
 永懷江左逸，
 多病鄴中奇。
 駉驥皆良馬，
 16 騏驎帶好兒。
 車輪徒已斲，
 堂構惜仍虧。

18.1

A Chance Topic

Literary works are matters of all time,
failure and success are known in the speck of mind.¹

Writers are all of different classes,

4 but their fame was never haphazardly passed down.

When the Sao poet was, alas, no longer to be seen,
then the way of the Han flourished.²

The earlier generations succeeded by mounting in flight,

8 the lingering waves did it with intricate beauty.³

Later worthies combined normative precedents,
each offered a clear model through successive ages.

The discipline I have comes from a scholar's household,

12 the mind, grown weary in this since younger years.

I have ever cared for the freedom of the Southeasterners,⁴
and often felt discomfited by the novelty of those at Ye.⁵

All were fine horses, Luji's,⁶

16 unicorns bringing along fine juniors.

Though the carriage wheel in vain has already been cut,⁷

I am sorry that the structure of the hall is still incomplete.⁸

1 "Mind," *xin* 心, the seat of consciousness, is described as a "square inch," translated here as "speck."

2 This suggests that, after Qu Yuan, the poet of the "Li sao," was gone, Han poetry (referring to *fu*, "poetic exposition") flourished by developing from that precedent.

3 This refers to the vigor of poetry in the second and third centuries, and the delicacy of poetry of the late fifth and sixth centuries.

4 Poets of the pre-Tang.

5 The poets of the Jian'an.

6 Luji was the name of a fine steed, significantly used by Cao Pi in the "Lun wen" as a figure for the Seven Masters.

7 This is a term for mastery of an art, referring to the *Zhuangzi* story of Wheelwright Bian, the consummate craftsman of cutting wheels, who told Duke Huan of Qi that he could not pass his skill onto his son.

8 From the *Classic of Documents*, referring to a successor's inability to carry through an enterprise initiated by his predecessor.

漫作潛夫論，
20 虛傳幼婦碑。
緣情慰漂蕩，
抱疾屢遷移。
經濟慚長策，
24 飛棲假一枝。
塵沙傍蜂蠆，
江峽繞蛟螭。
蕭瑟唐虞遠，
28 聯翩楚漢危。
聖朝兼盜賊，
異俗更喧卑。
鬱鬱星辰劍，
32 蒼蒼雲雨池。
兩都開幕府，
萬宇插軍麾。
南海殘銅柱，
36 東風避月支。
音書恨烏鵲，
號怒怪熊羆。

- Uselessly I write “Discourse of One Who Sinks From Sight,”¹
 20 for nothing I pass on the “Stele of the Young Wife.”²
 “What follows from feeling” consoles me, swept along,³
 bearing my sickness, I often change place.
 Ashamed to lack good plans for making government work,
 24 I avail myself of a single branch, to roost in my flight.
 Dust and sand edged by bees and scorpions,
 river and gorges swarm with krakens and dragons.
 Blear and dreary, Tang and Yu are far,⁴
 28 one after another, Chu and Han perilous.⁵
 Our sage reign, together with brigands,
 strange customs, still more raucous and vile.
 Swelling aura, that sword among the stars,⁶
 32 dark and gray, the pool with clouds and rain.⁷
 In both capitals military headquarters have been set up,
 in myriad regions command banners have been planted.
 By the South Sea there remains the bronze column,⁸
 36 the east wind evades the Yuezhi.⁹
 For letters and news, I resent the magpie,¹⁰
 I hate the bears, howling in rage.

1 A treatise by the Eastern Han writer Wang Fu, here apparently referring to Du Fu's own work, writing in isolation and out of office.

2 This stele was composed by the Eastern Han writer Handan Chun. Cai Yong wrote a cryptic distich on the back, a riddle for “superb diction.”

3 “What follows from feeling” was Lu Ji's definition of poetry.

4 Sage-kings referring to good government.

5 Referring to the struggles after the fall of Qin and by extension, contemporary political turmoil.

6 *Sword dragon.

7 This may refer to a statement by Zhou Yu, the Wu general of the Three Kingdoms “When the dragon achieves clouds and rain, it is at last not just a creature in a pool.” This is variously understood as a reference to Du Fu himself not yet having come into his own, or to rebels who have already risen.

8 *Ma Yuan.

9 The Yuezhi were a Central Asian people of the Han times and here refer to the Tibetans. This may suggest the emperor's flight from the capital when the Tibetans invaded.

10 The magpie is supposed to bring good news.

稼穡分詩興，
 40 柴荆學土宜。
 故山迷白閣，
 秋水憶黃陂。
 不敢要佳句，
 44 愁來賦別離。

18.2

君不見簡蘇侯

君不見道邊廢棄池，
 君不見前者摧折桐。
 百年死樹中琴瑟，
 4 一斛舊水藏蛟龍。
 丈夫蓋棺事始定，
 君今幸未成老翁，
 何恨憔悴在山中。
 8 深山窮谷不可處，
 霹靂颯颯兼狂風。

- Sowing and reaping divides time with inspiration for poems,
40 amid bramble and brushwood, I follow what is appropriate for the land.
Of home mountains, White Tower eludes me,
for autumn waters, I recall Huang Bank.¹
I dare not demand fine lines,
44 but when sorrow comes, I write on separation.

18.2

“Haven’t You Seen?”: A Note to Su Xi

- Haven’t you seen by the roadside an abandoned pond?—
haven’t you seen from once before a broken tung tree?
The tree dead for a hundred years can serve for a zither,
4 this single gallon of old water hides dragons.
When a real man is in his coffin only then is the reckoning settled,
and you now are fortunate not yet to be an old man,
what resentment makes you look so worn down here in the mountains?
8 Deep in the mountains, in dreary valleys you cannot stay—
peals of thunder, goblins, together with wild winds.

1 Both are in the Chang’an area.

18.3

贈蘇四侯

異縣昔同遊，
各云厭轉蓬。
別離已五年，
4 尚在行李中。
戎馬日衰息，
乘輿安九重。
有才何棲棲，
8 將老委所窮。
為郎未為賤，
其奈疾病攻。
子何面顰黑，
12 不得豁心胸。
巴蜀倦剽劫，
下愚成土風。
幽薊已削平，
16 荒徼尚彎弓。
斯人脫身來，
豈非吾道東。
乾坤雖寬大，
20 所適裝囊空。

18.3

Presented to Su Xi

- Long ago we once roamed together in another county,
 each weary of being dandelion puffs tossed turning along.
 Five years have passed since we parted,
 4 and we still are in the midst of travels.
 War-horses diminish from day to day,
 the imperial coach is secure in the nine-tiered palace.
 You have talent, but how restless and ill at ease you are!—
 8 I am getting old, resigned to being impoverished.
 Being a Court Gentleman is not low status,
 but how can I escape being attacked by sickness?
 Why is your face so darkened?—
 12 you can't get your heart to relax.
 You were sick of riot and plunder in Ba and Shu,
 the worst stupidity became local custom.
 The areas of You and Ji have been pacified,¹
 16 but on those wild frontiers they are still drawing bows.
 This man escaped and came here
 it can only be that his way goes east.²
 As vast and wide as the universe is,
 20 wherever I go, my luggage and purse are empty.

1 The rebellious northeastern commands.

2 Zheng Xuan came to Chang'an to study with Ma Rong and returned east when he completed his studies, at which Ma Rong said: "My way is going east"; i.e. his learning. This may suggest that Su Xi is taking Du Fu's poems.

肉食哂菜色，
 少壯欺老翁。
 況乃主客間，
 24 古來偏側同。
 君今下荆揚，
 獨帆如飛鴻。
 二州豪俠場，
 28 人馬皆自雄。
 一請甘饑寒，
 再請甘養蒙。

18.4

別蘇篋

故人有遊子，
 棄擲傍天隅。
 他日憐才命，
 4 居然屈壯圖。
 十年猶塌翼，
 絕倒為驚吁。
 消渴今如在，
 8 提攜愧老夫。
 豈知臺閣舊，
 先拂鳳凰雛。

- Meat-eaters sneer at a vegetarian complexion,
 the young and vigorous maltreat an old man.
 Even more in the relation between native and stranger,
 24 from ancient times there has always been discomfort in closeness.
 Now you are going downstream to Jing and Yang,
 your lone sail like a swan in flight.
 Those two prefectures are a world of bullying men-at-arms,
 28 both men and horses are basically fierce.
 First, I pray that you accept hunger and cold;
 second, I pray that you accept self-cultivation in ignorance.

18.4

Parting from Su Xi¹

- Among my old friends is a wanderer,
 cast off, keeping close to Heaven's edge.
 In other days I was moved by the fate of such talent,
 4 now, at last, his bold plans have been humbled.
 After ten years, still with drooping wings,
 I give a startled sigh for him, overcome with admiration.
 As my diabetes is now still with me,
 8 my incapacity to help embarrasses this old fellow.
 How could I have known that old associates in the Secretariat
 would first lend a hand to this phoenix chick?²

1 Original note: "On his way to the headquarters of the Hu'nan Army" 赴湖南幕.

2 Su Xi. This refers to his appointment in the Hu'nan Army.

- 得實翻蒼竹，
 12 棲枝把翠梧。
 北辰當宇宙，
 南嶽據江湖。
 國帶風塵色，
 16 兵張虎豹符。
 數論封內事，
 揮發府中趨。
 贈爾秦人策，
 20 莫鞭轅下駒。

18.5

李潮八分小篆歌

- 蒼頡鳥跡既茫昧，
 字體變化如浮雲。
 陳倉石鼓又已訛，
 4 大小二篆生八分。
 秦有李斯漢蔡邕，
 中間作者絕不聞。

- Getting its fruit, he sways the gray-green bamboo;
 12 roosting on a branch, he clasps the azure tung tree.
 The Pole Star faces the universe,
 the Southern Peak controls the river and lakes.
 This domain carries the look of the dust of war,
 16 the troops display tiger and leopard tallies.¹
 You will often discuss issues of your jurisdiction,
 and make your case as you rush about at headquarters.
 I give you that riding crop of the man of Qin,
 20 but let no one whip the colt in the yoke.²

18.5

Song For Li Chao's Bafen Small Seal Script

- Cang Jie's "bird tracks" have grown obscure and remote,³
 the forms of characters have transformed like drifting clouds.
 Even the Stone Drums at Chencang had changed from the standard,⁴
 4 after the seal scripts, large and small, the *bafen* was born.
 In Qin there was Li Si, in the Han there was Cai Yong,⁵
 between those two, practitioners are not heard of at all.⁶

1 Signs of their legitimate authority.

2 This combines two allusions. In the first, the capable Shi Hui, working in Qin, was being tricked into returning to his native Jin. Rao Zhao of Qin saw through the ruse, and presented the departing Shi Hui with a riding crop (also "stratagem"), presumably to tell him that this was a trick. Presumably Du Fu is suggesting that Su Xi is being lured back into service. The "colt in the yoke" was a figure for the still inexperienced young person, unused to his task.

3 Cang Jie was credited with the invention of writing, based on observing bird tracks.

4 The "Stone Drums" were dolmens inscribed with poems of the Eastern Zhou, rediscovered in the Tang.

5 Li Si, the minister of Qin, was credited with the script of the Qin inscriptions. Cai Yong was a noted literary figure and calligrapher of the second century AD.

6 That is, there were no noteworthy calligraphers of seal script forms between Li Si and Cai Yong.

- 嶧山之碑野火焚，
8 棗木傳刻肥失真。
苦縣光和尚骨立，
書貴瘦硬方通神。
惜哉李蔡不復得，
12 吾甥李潮下筆親。
尚書韓擇木，
騎曹蔡有鄰。
開元已來數八分，
16 潮也奄有二子成三人。

- 況潮小篆逼秦相，
快劍長戟森相向。
八分一字直百金，
20 蛟龍盤拏肉屈強。
吳郡張顛誇草書，
草書非古空雄壯。
豈如吾甥不流宕，
24 丞相中郎丈人行。

- 巴東逢李潮，
逾月求我歌。
我今衰老才力薄，
28 潮乎潮乎奈汝何。

- The stele on Mount Yi has been burned by wildfires,¹
 8 carvings on date-wood are passed around, but they are fat and miss the
 genuine.²
 The Guanghe reign stele at Ku County still stands bony,³
 in this script the gaunt and hard are best, only then is the spirit
 conveyed.
 Too bad, but works of Li Si and Cai Yong are no longer to be had,
 12 yet my nephew Li Chao is their close kin when using the brush.
 There is Han Zemu of the Secretariat,
 and Cai Youlin of the Horse Guard—
 reckoning *bafen* since the Kaiyuan reign,
 16 Chao completes the full count, those two plus him make three.
 Moreover, Chao's small seal script approaches the Qin minister's
 closely,⁴
 sharp swords and linked pikes face each other in dense array.
 A single character of his *bafen* is worth a hundred in silver,
 20 krakens and dragons coil and clasp, their flesh tough and hard.
 Crazy Zhang of Wu vaunted his draft script,⁵
 but draft script is not ancient and shows its boldness in vain.
 How can it compare to my nephew's manner, not wild and
 unrestrained,
 24 with the Minister and Court Gentleman he belongs among
 the grown-ups.⁶
 East of Ba I met Li Chao,
 for more than a month he asked a song of me.
 I now am aging and getting frail, my talents are weak,
 28 Chao, O Chao! What can I do for you?

1 This was one of the inscriptions of the First Emperor, the script attributed to Li Si.

2 Date-wood was used to reproduce calligraphy. Here however the strokes are too wide ("fat").

3 This was a stele inscription for Laozi by Cai Yong in the late second century.

4 That is, his script is close to that of Li Si.

5 The famous eighth-century calligrapher Zhang Xu.

6 The "Minister" is Li Si; the "Court Gentleman" is Cai Yong. The point is that Li Chao is of their stature in mature control.

18.6-7

峽口二首

I

峽口大江間，
 西南控百蠻。
 城歆連粉堞，
 4 岸斷更青山。
 開關多天險，
 防隅一水關。
 亂離聞鼓角，
 8 秋氣動衰顏。

II

時清關失險，
 世亂戟如林。
 去矣英雄事，
 4 荒哉割據心。
 蘆花留客晚，
 楓樹坐猿深。
 疲茶煩親故，
 8 諸侯數賜金。

18.6–7

The Mouth of the Gorges

I

The Gorge's mouth on the Great River
controls all the Mon folk to the southwest.

- The wall aslant, stretching with whitewashed battlements,
4 where the shore breaks off, even more green mountains.
Since creation, much natural fastness
has guarded against the unforeseen, a single river barrier.
Separated by troubled times, I hear bugle and drum,
8 the autumn atmosphere stirs my aging complexion.

II

When the times are clear, the barrier loses its fastness,
an age of turmoil, pikes are like a forest.

- Gone indeed are the acts of heroes,
4 rash and wild, minds that wanted to carve out a territory.
Late, when the reed flowers detain the wayfarer,
deep, where the maple trees are seats for gibbons.
Worn and weary, I trouble old friends,¹
8 the domain's lord often presents me with gold.²

1 Original note: "My patron, Vice-Censor Bo often allots me a monthly stipend"
主人柏中丞頻分月俸。This is the loyalist general in command at Kuizhou, Bo
Maolin.

2 Again, this is Bo Maolin, here dignified by the resonant term *zhuhou* 諸侯,
originally referring to the lords of the domains in the Eastern Zhou.

18.8

南極

南極青山眾，
西江白谷分。
古城疏落木，
4 荒戍密寒雲。
歲月蛇常見，
風颿虎或聞。
近身皆鳥道，
8 殊俗自人群。
睥睨登哀柝，
蝮弧照夕曛。
亂離多醉尉，
12 愁殺李將軍。

18.9

瞿塘兩崖

三峽傳何處，
雙崖壯此門。
入天猶石色，
4 穿水忽雲根。

18.8

The Southern Limit

- Southern limit, crowds of green mountains,¹
 the western reaches of the river, divided by White Valley.
 This ancient city, trees sparse and leaf-stripped,
 4 a fortress in leaves and weeds, cold clouds thick over it.
 Through months and years, snakes are always seen,
 in blasts of wind, tigers are sometimes heard.
 All roads close to me are but for birds,
 8 different customs, the people form a close-knit group.
 From the parapets rise the mournful sound of clappers,
 His Lordship's battleflags catch the evening sunshine.
 In times of turmoil, many drunk sheriffs—
 12 it makes General Li terribly sad.²

18.9

The Paired Slopes of Qutang Gorge

- By tradition which places are indeed the “Three Gorges?”—³
 but the paired slopes make this gate mighty.
 Up into the heavens, still the color of rock,
 4 piercing into waters, suddenly roots of cloud.⁴

1 Du Fu is, hyperbolically, referring to Kuizhou as the farthest south. The Southern Limit is also the name of an asterism, also known as the Old Man Star.

2 *Li Guang. Later the term “drunk sheriff” was applied generally to minor officials and clerks who took advantage of their authority to lord it over those who should be their superiors.

3 The “Three Gorges” are variously identified.

4 “Roots of cloud” is the rock of the mountain.

猱獮須髯古，
 蛟龍窟宅尊。
 羲和冬馭近，
 8 愁畏日車翻。

18.10

瞿塘懷古

西南萬壑注，
 劔敵兩崖開。
 地與山根裂，
 4 江從月窟來。
 削成當白帝，
 空曲隱陽臺。
 疏鑿功雖美，
 8 陶鈞力大哉。

18.11

夜宿西閣曉呈元二十一曹長

城暗更籌急，
 樓高雨雪微。
 稍通綃幕霽，
 4 遠帶玉繩稀。

Gibbon-apes, their beards and whiskers ancient,¹
 dragons, their cave-lairs exalted.

In winter Xihe drives close,²

8 I worry, fearing the sun-carriage will be overturned.

18.10

Meditation on the Past at the Qutang Gorge

From the southwest thousands of ravines spill out,
 doughty opponents, the two cliffs open.

The land splits with the roots of the mountains,

4 and the River comes from the Cave of the Moon.³

Formed sheared off, facing White Emperor Mountain,
 its deserted bends hide the Terrace of Light.⁴

Though the deed in cutting it through was admirable,⁵

8 the power of the Potter's Wheel is great indeed!⁶

18.11

Dawn After Spending the Night in West Tower, To Bureau Director
 Yuan (21)

The city wall is dark, the marker of the hour speeds,
 high in an upper storey the falling snow gets lighter.

Gradually the sky through the silk drapes clears,

4 in the distance stars around the Jade Rope grow sparse.⁷

1 This is the large *jue* gibbon, by legend the metamorphosis of an ordinary gibbon that had lived five-hundred years.

2 Xi He was the driver of the sun-carriage.

3 Where the moon sets, here the remote west.

4 On Mount Wu.

5 The deed of Great Yu, cutting the channel of the Yangzi through the mountains.

6 The Potter's Wheel represents the forces of creation.

7 The Jade Rope is a constellation.

門鵲晨光起，
 檣烏宿處飛。
 寒江流甚細，
 8 有意待人歸。

18.12

西閣口號呈元二十一

山木抱雲稠，
 寒江繞上頭。
 雪崖纔變石，
 4 風幔不依樓。
 社稷堪流涕，
 安危在運籌。
 看君話王室，
 8 感動幾銷憂。

18.13

閣夜

歲暮陰陽催短景，
 天涯霜雪霽寒宵。
 五更鼓角聲悲壯，
 4 三峽星河影動搖。

Magpies on the gate rise with the morning light,
 crows on masts fly off from where they spent the night.
 The cold river flows quite imperceptibly,
 8 with purpose, awaiting someone to go home.

18.12

Extempore on West Tower: Presented to Yuan (21)

Mountain trees, densely enfolded by clouds,
 the cold river circles the heights.
 Slopes of snow have just changed to rock,
 4 wind-blown curtains don't rest against the building.
 Altars of Earth and Grain can bring tears to be shed,
 safety depends on the plans they devise.
 But watching you talk of the royal house
 8 so moves me it almost melts cares away.

18.13

Night in the Tower

Year's end, Shadow and Light hasten the shortening daylight,¹
 ends of the earth, frost and snow clear up in the cold night.
 Bugle and drum of the fifth watch, their sound mournfully resolute,
 4 in the Three Gorges the River of Stars, reflections stirring and shaking.²

1 "Shadow and Light" are Yin and Yang, visible in the changing dayspan.

2 This may be an omen for impending warfare.

野哭幾家聞戰伐，
夷歌是處起漁樵。
臥龍躍馬終黃土，
8 人事音書漫寂寥。

18.14

灤西寒望

水色含群動，
朝光切太虛。
年侵頻悵望，
4 興遠一蕭疏。
猿掛時相學，
鷗行炯自如。
瞿塘春欲至，
8 定卜灤西居。

18.15

西閣曝日

凜冽倦玄冬，
負暄嗜飛閣。
羲和流德澤，
4 顓頊愧倚薄。

Weeping in wilderness from several households, hearing of battles,
 barbarian songs everywhere arise from fishermen and wood-gatherers.
 “Sleeping Dragon,” “Leaping Horse,” in the end, brown dirt,¹

8 all word of human affairs is lost in the vast silence.

18.14

A View of the Cold at Rangxi²

The waters' colors contain all creatures that move,
 dawn's light cuts into the great void.

Years steal upon me, I often gaze in sorrow,
 4 my impulse to go far is entirely bleak now.

Gibbons hang, sometimes imitating each other,
 gulls form lines, sparkling and self-absorbed.

Spring will soon come to the Qutang Gorge
 8 and I have decided to site my dwelling at Rangxi.

18.15

Sunning Myself at West Tower

I am sick of late winter's biting cold,
 I adore this soaring tower for sunning myself.

Xihe lets her generous grace flow,³
 4 Zhuan Xu is too ashamed to draw close.⁴

1 Sleeping Dragon is *Zhuge Liang, the minister of Shu. Leaping Horse is Gongsun Shu, who made his horse leap and proclaimed himself emperor as the Wang Mang usurpation was collapsing.

2 “Rang” 瀼 was the local term for the estuary of a tributary flowing into the Yangzi. Rangxi is literally “West of the Rang,” where Du Fu moved his lodgings.

3 Xihe is the carriage-driver of the sun.

4 Zhuan Xu is the god of winter.

毛髮具自私，
 肌膚潛沃若。
 太陽信深仁，
 8 衰氣歎有託。
 歎傾煩注眼，
 容易收病腳。
 流離木杪猿，
 12 翩躚山顛鶴。
 朋知苦聚散，
 哀樂日已作。
 即事會賦詩，
 16 人生忽如昨。
 古來遭喪亂，
 賢聖盡蕭索。
 胡為將暮年，
 20 憂世心力弱。

18.16-17

不離西閣二首

I

江柳非時發，
 江花冷色頻。

- All my hairs together feel selfish pleasure,
skin and flesh are invisibly enriched.
The sun shows deep humaneness indeed,
8 my failing energy suddenly has something to trust in.
I leaned to the side, bothered by fixing my eyes on it,
now I feel easy, drawing back my sick feet.
Nimble are the gibbons in the treetops,
12 on the mountain peaks cranes dance in flight.
I suffer when friends and acquaintances go their ways,
sorrows and joys occur more often with each passing day.
Sometimes I write poems on what's before me—
16 in human life things are too suddenly past.
Since ancient days, meeting destruction and turmoil,
sages and worthy men have all felt depressed.
Why, as I enter my twilight years,
20 does heart's strength for worrying about the times weaken?

18.16–17

Not Leaving West Tower

I

River willows sprout untimely,
river flowers often show their colors in the cold.

地偏應有瘴，
 4 臘近已含春。
 失學從愚子，
 無家任老身。
 不知西閣意，
 8 肯別定留人。

II

西閣從人別，
 人今亦故亭。
 江雲飄素練，
 4 石壁斷空青。
 滄海先迎日，
 銀河倒列星。
 平生耽勝事，
 8 吁駭始初經。

18.18

縛雞行

小奴縛雞向市賣，
 雞被縛急相喧爭。
 家中厭雞食蟲蟻，
 4 不知雞賣還遭烹。

- In a place so remote there should be pestilential fog,
 4 the La festival nears, and already spring is in the background.¹
 I let my foolish son miss his studies,
 so what if this old body has no home?
 I know not west tower's intentions—
 8 is it willing to part, or determined to keep me?

II

- West tower would let me leave,
 but here I am now again in this old pavilion.
 River clouds toss their white silk,
 4 rocky cliffs break the sky's blue.
 The gray sea is first to greet the sun,
 while the Silver River here inverts its stars in reflection.
 All my life I've been avid for fine scenery,
 8 with a shocked sigh, now for the first time I experience it.

18.18

Ballad of Binding a Chicken

- My young slave bound up a chicken and headed to sell it at market,
 the chicken was bound tightly and struggled and squawked at him.
 My household was tired of the chicken eating up bugs and ants,
 4 but did not reflect that the chicken, once sold, would then get boiled.

1 The eighth day of the twelfth month.

蟲雞於人何厚薄，
吾叱奴人解其縛。
雞蟲得失無了時，
8 注目寒江倚山閣。

18.19

小至

天時人事日相催，
冬至陽生春又來。
刺繡五紋添弱線，
4 吹葭六琯動浮灰。
岸容待臘將舒柳，
山意衝寒欲放梅。
雲物不殊鄉國異，
8 教兒且覆掌中杯。

18.20

寄柏學士林居

自胡之反持干戈，
天下學士亦奔波。
歎彼幽棲載典籍，
4 蕭然暴露依山阿。

In human relations to chickens and bugs no treatment is kind or cruel,
but I shouted at the slave to untie its bonds.

Whether chickens or bugs get the better deal is something that never
will end,

8 I fix my eyes on the cold river, leaning against a tower in the hills.

18.19

The Little Solstice¹

Heaven's seasons and men's affairs daily hurry each other on,
with winter solstice the Yang appears, and spring is coming again.

To embroidery in five-colored patterns, a slender thread is added,²
4 blowing on the cane of the six pipes the drifting ash stirs.³

The slope's countenance awaits the La festival with willows about to
unfurl,

the mood in the mountains dashes against the cold with plums ready to
bloom.

Shapes in the clouds are no different, yet this land is not my own,

8 I let my son for the while drink down the cup in his hand.

18.20

To the Scholar Bo, Living in the Woods

Ever since the Hu revolted, grabbing shield and pike,
scholars over all the world fled in flooding waves.

I sigh how he roosts in seclusion having brought his books,
4 dreary, exposed to the elements, he stays in a mountain bend.

1 This was a day close to the winter solstice, though whether immediately preceding or immediately following is a matter of debate.

2 This is taken to refer to palace ladies who, as the daylight gets longer after winter solstice, have time to work an additional thread in their embroidery.

3 This refers to the correlation between music and the season. Six yang-mode pipes were filled with reed ash, and at the various seasonal junctures (festivals), the ash would swell so that it would blow off in the wind. At the winter solstice the first pipe released its ash.

青山萬里靜散地，
 白雨一洗空垂蘿。
 亂代飄零余到此，
 8 古人成敗子如何。

荊揚春冬異風土，
 巫峽日夜多雲雨。
 赤葉楓林百舌鳴，
 12 黃泥野岸天雞舞。
 盜賊縱橫甚密邇，
 形神寂寞甘辛苦。
 幾時高議排金門，
 16 各使蒼生有環堵。

18.21

折檻行

嗚呼房魏不復見，
 秦王學士時難羨。
 青襟胄子困泥塗，
 4 白馬將軍若雷電。

千載少似朱雲人，
 至今折檻空嶙峋。

- Ten thousand leagues of green mountains, a land of serene ease,
 washed all over by downpours, the hanging moss just dangles down.
 Tossed about in an age of turmoil, I have reached this place,
 8 given the successes and failures of the ancients, where do you stand?
- Winters and springs in Jing and Yang are a different clime from home,
 in the Wu Gorges day and night there are often clouds and rain.
 Maple forests with crimson leaves, the shrike cries out,
 12 in the yellow mud of a wilderness shore the pheasant dances.
 Rebels and bandits are in every direction, ever so close by,
 your body and spirit are silent, you gladly accept bitter hardship.
 When will your debates based on high principle open the golden gates
 16 and bring each of the common folk to live in houses with four walls?¹

18.21

The Broken Railing: A Ballad²

- Alas that Fang Xuanling and Wei Zheng are no more to be seen,³
 the Prince of Qin's Academicians are now hard to hope for.⁴
 The Scions with their green lapels are stuck on muddy roads,⁵
 4 while white-horsed generals are like thunder and lightning.
- After a thousand years few can match a man like Zhu Yun,
 even today that broken railing juts up high in vain.

1 That is, to live in peace and security.

2 *Zhu Yun.

3 Famous advisors of Tang Taizong.

4 Taizong was Prince of Qin before taking the throne.

5 The Scions are the students in the National Academy. Green lapels is the mark of a student.

8 婁公不語宋公語，
尚憶先皇容直臣。

18.22

覽柏中丞兼子姪數人除官制詞因述父子兄弟四美載歌絲綸

紛然喪亂際，
見此忠孝門。
蜀中寇亦甚，
4 柏氏功彌存。

Lord Lou did not speak, Lord Song did,¹

8 we still recall how the former emperor took officials who were direct.

Bo Maolin 柏茂琳 was then the commandant in Kuizhou. We don't really know much about him and his family, but the family clearly had a military background and had actively supported government forces in quelling one of the rebellions in Sichuan. He seems to have had kinship ties with Wei Boyu, the Military Commissioner of Jingnan. Bo Maolin provided Du Fu with an allowance, which was certainly one reason Du Fu stayed in Kuizhou; in turn Du Fu composed at least one petition to the throne for him, wrote poems in his honor, and was brought to banquets entertaining passing dignitaries. We can be reasonably certain that Bo Maolin was wanting in the cultural graces that were essential in the imperial system; and Du Fu, a former official in the court and still with an honorary office, was a useful ornament to Bo's government. Kuizhou was a key city in the Yangzi transport system, and the imperial government was generous in bestowing civil titles on key military figures. In the following poem Du Fu celebrates an edict awarding Bo Maolin and his family members the title of Vice Censor in Chief, a title commonly awarded to military figures.

18.22

Perusing the Edict that Bestows Office on Vice Censor in Chief Bo and His Son and Nephews, I Give an Account of the Excellence of the Bos in a Song on Reeling Silk [the Edict]²

At this time of turmoil and destruction everywhere
appears this loyal and filial household.

In Shu the brigands are so terrible

4 that the merits of the Bo family endure even more.

1 Lord Lou is Lou Shide, Empress Wu's minister; Song Jing was Xuanzong's famous minister.

2 Reeling silk was a conventional reference to an imperial edict from a passage in *Li ji*: "The king's words are like silken threads; when they go forth it is like reeling them out."

深誠補王室，
戮力自元昆。
三止錦江沸，
8 獨清玉壘昏。
高名入竹帛，
新渥照乾坤。
子弟先卒伍，
12 芝蘭疊璵璠。
同心注師律，
灑血在戎軒。
絲綸實具載，
16 紱冕已殊恩。
奉公舉骨肉，
誅叛經寒溫。
金甲雪猶凍，
20 朱旗塵不翻。
每聞戰場說，
歎激懦氣奔。
聖主國多盜，
24 賢臣官則尊。
方當節鉞用，
必絕侵沴根。
吾病日迴首，
28 雲臺誰再論。

With perfect sincerity they aid the royal house,
 combining their strength through the elder brother.¹
 Often he stopped the Brocade River from boiling over,²
 8 alone he cleared away the darkness at Jade Fort Mountain.
 His lofty name has been put on silk and bamboo,³
 this grace newly received shines in the universe.
 The younger family members first came up through the ranks,
 12 spirit-mushroom and orchid, fine jade in piles.
 Of like mind, they paid attention to military rules,
 they shed blood in the campaign wagons.
 The facts are all contained in the edict,
 16 with ribbons and caps, they have received unusual favor.
 Acting for the public weal, he recommended his flesh and blood,
 in punishing the rebels they had been through heat and cold.
 Snows still froze on their metal armor,
 20 the red banners could not flap from the dust.
 Whenever I hear these stories of the battlefield,
 they immediately stir my timorous spirit to flee.
 Our sage ruler has many bandits in the domains,
 24 so the posts of these worthy officers are exalted.
 Whenever the tally and ax are employed,⁴
 one must cut away the root of the evil vapors.
 I am sick, and daily turn my head—
 28 who again will consider me on Cloud Terrace?⁵

1 Bo Maolin, Du Fu's patron, the Commander at Kuizhou.

2 That is, he quelled uprisings in Shu.

3 The historical record through the edict of appointment.

4 The signs of military authority.

5 Where the merits of officials are judged.

作歌挹盛事，
推轂期孤騫。

18.23

覽鏡呈柏中丞

渭水流關內，
終南在日邊。
膽銷豺虎窟，
4 淚入犬羊天。
起晚堪從事，
行遲更覺仙。
鏡中衰謝色，
8 萬一故人憐。

18.24-25

陪柏中丞觀宴將士二首

I

極樂三軍士，
誰知百戰場。
無私齊綺饌，
4 久坐密金章。

To make this song I have drawn from their glory,
 their wheel-hubs pushed, I expect they will soar uniquely.¹

18.23

Looking in a Mirror: Presented to Vice Censor in Chief Bo

The Wei River flows Inside-the-Passes,
 Mount Zhongnan is there beside the sun.²
 My courage melted in the lairs of jackals and tigers,
 4 my tears entered the skies of dogs and sheep.³
 I get up so late, can I carry out tasks?—
 I walk so slowly, can I still feel like an immortal?
 This aging complexion in the mirror—
 8 may, by some chance, my old friend pity it.

18.24–25

Accompanying Vice Censor in Chief Bo in Reviewing and Feasting the
 Officers and Troops

I

At the height of merriment, troops of the Grand Army,
 who would have known they were on a hundred battlefields?
 Dainty viands are distributed equally, without personal favor,
 4 I sit long, close to the golden badge.⁴

1 Pushing the wheel hubs is to take on military command.

2 Near the emperor.

3 Non-Han peoples around Kuizhou, or referring to the Tibetan incursion.

4 That is, close to General Bo.

醉客霑鸚鵡，
佳人指鳳凰。
幾時來翠節，
8 特地引紅妝。

II

繡段裝簷額，
金花帖鼓腰。
一夫先舞劍，
4 百戲後歌鏹。
江樹城孤遠，
雲臺使寂寥。
漢朝頻選將，
8 應拜霍嫖姚。

18.26

奉送蜀州柏二別駕將中丞命赴江陵起居衛
尚書太夫人因示從弟行軍司馬位

中丞問俗畫熊頻，
愛弟傳書彩鷁新。
遷轉五州防禦使，
4 起居八座太夫人。

Drunken guests, the parrot ale-mugs sloshing,
 fair women finger the phoenix zither.
 When will they bring the kingfisher standards?²—¹

8 you will especially bring forth a rouged beauty.

II

Pieces of brocade decorate the eaves,
 golden flowers are pasted on the waists of drums.

4 One fellow first does a sword dance,
 after a hundred sports, they sing to the tapping ladle.²

River trees, the city alone and remote,
 from Cloud Terrace the envoy in empty silence.³

The Han court often selects generals;

8 I'm sure you will be appointed "Fleet Huo."⁴

18.26

Respectfully Seeing Off Administrative Aide Bo (2), Who Is
 Accompanying the Vice Censor in Chief to Jiangling to Enquire After
 Her Ladyship, the Mother of Minister Wei, Whereby I Ask Word Be
 Given to My Cousin Adjutant Du Wei

The Vice-Censor asks after the people, the painted bear often seen,⁵
 his dear younger brother carries a letter, the bright-colored cormorant
 prow is fresh.⁶

The first has been promoted to Defense Commissioner of five
 prefectures,

4 the second will enquire after the Minister's Ladyship mother.

1 An envoy from court, recognizing Bo Maolin's merit.

2 The ladle was used to ring the watches in camp.

3 That is, there is no envoy from the court.

4 Huo Qubing, one of Han Wudi's most famous generals.

5 In the Han the high lords of state and the great nobility traveled with a bear painted
 on their carriage; this refers to Bo Maolin.

6 Synecdoche for the boat.

楚宮臘送荊門水，
 白帝雲偷碧海春。
 與報惠連詩不惜，
 8 知吾斑鬢總如銀。

18.27

送鮮于萬州遷巴州

京兆先時傑，
 琳琅照一門。
 朝廷偏注意，
 4 接近與名藩。
 祖帳排舟數，
 寒江觸石喧。
 看君妙為政，
 8 他日有殊恩。

18.28

奉送十七舅下邵桂

絕域三冬暮，
 浮生一病身。
 感深辭舅氏，
 4 別後見何人。

La festival drums from the Chu palace send him off to Jingmen's waters,
clouds of White Emperor Castle steal the spring of the emerald seas.

Please tell my Huilian not to begrudge me a poem,¹

8 he knows that my graying locks are now all like silver.

18.27

Seeing Off Xianyu Gui of Wanzhou on His Transfer to Bazhou

In previous times someone outstanding in the capital,²
and this fine jade adds luster to that single household.

The court gave particular attention to you

4 and gave you a famous march-domain nearby.

By the parting tent the boats are arranged close together,
the cold river roared, dashing against rocks.

When they look on the excellence of your governance

8 someday you will enjoy unique favor.

18.28

Respectfully Sending My Seventeenth Maternal Uncle Down to
Shaozhou and Guizhou

This farthest frontier, the end of winter's third month,
life adrift, a single sick body.

Deeply stirred, I take leave of my uncle,

4 whom will I see after we part?

1 Du Fu is referring to Du Wei as Xie Huilian, Xie Lingyun's cousin.

2 Xianyu Gui's father Xianyu Zhongtong had been metropolitan governor of the capital.

縹緲蒼梧帝，
推遷孟母鄰。
昏昏阻雲水，
8 側望苦傷神。

18.29

荊南兵馬使太常卿趙公大食刀歌

太常樓船聲嗷嘈，
問兵刮寇趨下牢。
牧出令奔飛百艘，
4 猛蛟突獸紛騰逃。
白帝寒城駐錦袍，
玄冬示我胡國刀。
壯士短衣頭虎毛，
8 憑軒拔鞘天為高。
翻風轉日木怒號，
冰翼雪淡傷哀猱。
鑄錯碧罌鷓鴣膏，
12 銜鏑已瑩虛秋濤。
鬼物撇捩辭坑壕，
蒼水使者捫赤條，
龍伯國人罷釣鼇。

- Faint in the distance, the emperor at Cangwu,¹
 constantly shifting, Mengzi's mother's neighbors.²
 Blurred, blocked by water and clouds,
 8 I lean gazing, terribly wounded in spirit.

18.29

A Song For the Arab Sword of Lord Commander Zhao of Jingnan,
 Chamberlain For Ceremonials

- On the Chamberlain's towered galley voices are in an uproar—
 leading troops to wipe out rebels, they are rushing to Xialao.
 The governor appears, magistrates rush, a hundred skiffs sent flying,
 4 fierce krakens and pouncing beasts in droves bound off in flight.
 At White Emperor's cold fortress he halts his brocade gown,
 in black winter he shows to me a sword from a Hu kingdom.
 A stout soldier in short clothes, a tiger-pelt on his head,
 8 leans on the railing, draws it from scabbard, because of it Heaven rises
 higher.
 It turns the wind, makes the sun bend away, trees howl in rage,
 ice wings, snow roils, it wounds the mournful monkeys.
 An emerald jar with metal inlay for grebe fat,³
 12 the blade-tip is already glistening in formless autumn billows.
 Demons scamper off fleeing leaving the moats,
 the Envoy of Gray Waters strokes his red sword-tassels,⁴
 the giant of Longbo ceases to fish for huge tortoises.⁵

1 *Cangwu.

2 Mencius's mother moved three times because of the neighborhood. Du Fu's uncle may be taking his mother with him.

3 Grebe fat was used to oil swords to protect them.

4 In a story in *Soushen ji* someone crossing a river at night saw a huge figure with a sword, who claimed to be the Envoy of Gray Waters. Here the Envoy realizes his sword is no match for the Arab sword.

5 In the *Liezi* there was a giant of the kingdom of Longbo who caught six giant tortoises.

16 芮公迴首顏色勞，
分閫救世用賢豪。

趙公玉立高歌起，
攬環結佩相終始。

20 萬歲持之護天子，
得君亂絲與君理。
蜀江如線針如水，
荊岑彈丸心未已。

24 賊臣惡子休干紀，
魑魅魍魎徒為耳。
妖腰亂領敢欣喜，
用之不高亦不庠，

28 不似長劍須天倚。
吁嗟光祿英雄弭，
大食寶刀聊可比。
丹青宛轉麒麟裏，

32 光芒六合無泥滓。

- 16 The Duke of Rui turned his head, his countenance was troubled,¹
taking a command to rescue the age he employed someone worthy and
bold.²

Lord Zhao stands like jade, a loud song rose from him,
grasping its ring, he tied it to his sash, it stays with him always.

- 20 He will hold it for ten thousand years to protect the Son of Heaven,
he received tangled strands from his lord and put them in order for
him,³

Shu's river seems to him like thread, its waters, like a needle,
His mind never stops thinking Jing's peaks are like a pellet shot.

- 24 Bandit officials and evil fellows cease to offend the laws,
goblins and trolls are helpless to act.

Waists of demons, rebels' necks, dare they rejoice?—⁴
he employs the sword not too high and also not too low,

- 28 it's not like one of those long broadswords that must rest against
Heaven.⁵

Ah, with the Master of Court Entertainments' horn-bow of a hero,
we might make comparison with this precious Arabian sword.

- Your painting will undulate in Unicorn Gallery,⁶
32 rays of flashing light in all directions with no mud and mire.

*As with some of the other military officers, Commander Zhao is addressed
by his honorary civil office, Chamberlain for Ceremonials.*

1 Wei Boyu.

2 That is, Wei Boyu has commissioned Commander Zhao on this mission.

3 This refers to a story attributed to the *History of the Latter Han* in which Han Zhangdi gave Fang Chu a ball of tangled strands and asked Fang Chu to untangle it. Fang took out a sword and cut it into three parts.

4 That is, rebel leaders.

5 This is a hyperbolic sword that was the figure for the emperor's rule. Zhang's sword is functional.

6 Where the portraits of officials of exceptional merit were kept.

18.30

王兵馬使二角鷹

悲臺蕭瑟石龍嶽，
哀壑杈枒浩呼洶。
中有萬里之長江，
4 迴風滔日孤光動。

角鷹翻倒壯士臂，
將軍玉帳軒翠氣。
二鷹猛腦條徐墜，
8 目如愁胡視天地。
杉雞竹兔不自惜，
溪虎野羊俱辟易。

講上鋒稜十二翮，
12 將軍勇銳與之敵。

將軍樹勳起安西，
崑崙虞泉入馬蹄。
白羽曾肉三狡獬，
16 敢決豈不與之齊。

荊南芮公得將軍，
亦如角鷹下朔雲。

18.30

Commander Wang's Two Tufted Hawks

A dreary terrace in the whistling wind, rocks looming massive,
a mournful ravine with forking trees, its wild shouts clamorous.

In its midst there is the long river of ten thousand leagues
4 where whirling winds flood over the sun whose lonely beams stir.

The horned hawks hang upside-down on the strong warriors' arms,
from the general's jade tent azure vapor rises aloft.

From the two hawks' fierce skulls the hood-straps have slowly fallen,
8 and eyes like sorrowing Hu look around at Heaven and Earth.
The fir-hen and the hare in bamboo do not spare themselves,
tiger in the creek-bed and wild rams all withdraw.

Sharp points upon the hawker's gauntlet, its twelve pinions,
12 the General's undaunted mettle is their rival.

In establishing merit the general started in Anxi,¹
the Kunlun Range and Yu Stream have been entered by his horse's
hooves.²

His white fletches have bit into the flesh of three *suanni* lions,³
16 in daring resolve how could he not be the equal of these?

The Duke of Rui in Jingnan obtained the General,⁴
who was also like these tufted hawks descending from Northland
clouds.

1 The Tang conquests in Central Asia.

2 The Kunlun Range was in Central Asia, and Yu Stream was the legendary place where the sun sets.

3 The *suanni* was a mythical beast that supposedly ate tigers and leopards. It is sometimes identified with the lion.

4 Wei Boyu.

惡鳥飛飛啄金屋，
 20 安得爾輩開其群，
 驅出六合梟鸞分。

18.31-32

見王監兵馬使說近山有白黑二鷹羅者久取
 竟未能得王以為毛骨有異他鷹恐臘後春生
 鶩飛避暖勁翮思秋之甚眇不可見請余賦詩

I

雲飛玉立盡清秋，
 不惜奇毛恣遠遊。
 在野只教心力破，
 4 千人何事網羅求。
 一生自獵知無敵，
 百中爭能恥下韉。
 鵬礙九天須卻避，
 8 兔藏三穴莫深憂。

- Evil birds keep flying and peck the gilded roof,¹
 20 how can we get the likes of you to disperse their flocks,
 and drive them beyond the six bounds of the world, distinguishing owl
 and phoenix?

18.31–32

Commander Wang Told Me That In the Mountains Nearby There Were Two Hawks, One White and One Black: A Fowler Had Long Tried to Take Them but in the End Hadn't Been Able to Do So. Wang Considered Their Feathers and Build to Have Something Different from Other Hawks, and He Was Afraid that as Spring Arrived after the Last Month of Winter, They Would Fly Off to Avoid the Warm Weather. Their Strong Wings Long Intensely for Autumn, so Faint in the Distance They Cannot be Seen. He Asked Me to Write Poems.

I

- A cloud in flight, jade when standing, entirely clear autumn,
 not begrudging its rare down, it lets itself go in far travels
 Out in the wilds it made men's minds waste all their efforts,
 4 and why was that it a thousand men were after it with nets?
 All its life it hunted on its own knowing it had no rival,
 always striking its mark, how could it endure the shame of coming
 down to the gauntlet?
 The Peng bird blocks the nine-tiered heavens but must turn away to
 avoid it,²
 8 though the rabbit be hidden in one of its three burrows, it need not
 deeply worry.

1 A figure for evil threats to the court.

2 Once a king of Chu was hunting with a hawk just given to him. A bird was seen high in the sky and the hawk flew straight up, followed by a rain of feathers and blood. When the bird was found, its wingspan was several dozen leagues, and it was recognized as a baby Peng bird (the fully grown Peng has wings that stretch from one horizon to the other).

II

黑鷹不省人間有，
 度海疑從北極來。
 正翮搏風超紫塞，
 4 立冬幾夜宿陽臺。
 虞羅自各虛施巧，
 春雁同歸必見猜。
 萬里寒空祇一日，
 8 金眸玉爪不凡材。

18.33

玉腕騮

聞說荊南馬，
 尚書玉腕騮。
 頓驂飄赤汗，
 4 踟躕顧長楸。
 胡虜三年入，
 乾坤一戰收。
 舉鞭如有問，
 8 欲伴習池遊。

II

I've never known that black hawks are found in the mortal world,
 crossing the ocean, it seems to have come from the farthest north.
 Straightening its wings to catch the wind, it crossed beyond the Purple
 Frontier,

4 at the onset of winter how many nights has it spent on the Terrace of
 Light?¹

Each one of the fowler's nets is skillfully set in vain,
 going back with the wild geese in spring it will surely get wary looks.
 Ten thousand leagues of cold sky crossed in only one day,

8 its golden eyes and jadelike talons are no ordinary stuff.

18.33

Jade-Ankle Roan²

Of the horses I've heard of from Jingnan
 there's the Minister's Jade-Ankle Roan.

At a gallop it sprinkles red sweat,

4 chomping at the bit, it looks to the tall catalpas.

For three years it went into the Hu barbarians,³

Heaven and Earth, recovered in a single battle.

If, lifting the riding crop, you asked it,

8 it would like to accompany him on a visit to the Xi's pool.⁴

1 Wu Mountain.

2 Original note: "The horse of Lord Wei [Boyu], Military Commissioner of Jiangling"
 江陵節度衛公馬也。

3 This refers to Wei Boyu's three successful campaigns in 759, 761, and 763.

4 This refers to the excursions of *Shan Jian, commander at Xiangyang in the Eastern
 Jin, to the famous pool of the Xi family.

18.34

醉為馬所墜諸公攜酒相看

甫也諸侯老賓客，
罷酒酣歌拓金戟。
騎馬忽憶少年時，
4 散蹄迸落瞿塘石。
白帝城門水雲外，
低身直下八千尺。
粉堞電轉紫游韁，
8 東得平岡出天壁。
江村野堂爭入眼，
垂鞭躡鞚凌紫陌。
向來皓首驚萬人，
12 自倚紅顏能騎射。
安知決臆追風足，
朱汗驂驄猶噴玉。
不虞一蹶終損傷，
16 人生快意多所辱。
職當憂戚伏衾枕，
況乃遲暮加煩促。
朋知來問腆我顏，
20 杖藜強起依僮僕。

18.34

Having Been Thrown from My Horse While Drunk, Various
Gentlemen Come to Visit Me Bringing Ale

I, Du Fu, am an old guest of a lord of high rank;

done with my ale, I sang tipsily, and hefted a gilded pike.

At once I recalled riding my horse, how it used to be when young;

4 I let hooves run free, kicking down rocks of Qutang Gorge.

White Emperor Castle's gates lie high, up beyond river and cloud,

I hunkered over, went right downslope, eight thousand feet.

White battlements flashed like lightning with my trailing purple reins;

8 eastward I reached the plateau coming out from a cliff reaching to

Heaven.

River villages, wilderness halls came rushing to my eyes,

riding whip dangling, bit hanging loose, I sped over purple lanes.

This white-haired old man instantly shocked people by the thousands,

12 trusting in skills of my youth to ride a horse and shoot.

Could I have known that those wind-chasing feet set free to follow their
will,

the bloody sweat and headlong gallop like spurting jade,

would unexpectedly stumble at last, and I would end up hurt?—

16 when you do what you want in life, humiliation usually follows.

Then I was utterly miserable, confined to pillow and sheets;

worse still, old age added to my vexation.

When my friends came to ask after me, I hardened my face;

20 I forced myself up on my cane, leaning upon my servant.

語盡還成開口笑，
 提攜別掃清溪曲。
 酒肉如山又一時，
 24 初筵哀絲動豪竹。
 共指西日不相貸，
 喧呼且覆杯中淥。
 何必走馬來為問，
 28 君不見
 嵇康養生被殺戮。

18.35-36

覆舟二首

I

巫峽盤渦曉，
 黔陽貢物秋。
 丹砂同隕石，
 4 翠羽共沈舟。
 羈使空斜景，
 龍宮闕積流。
 篙工幸不溺，
 8 俄頃逐輕鷗。

After we spoke, we then broke into open-mouthed laughter,
 helping me along, we cleared a new spot by the clear creek's bend.
 Meat and ale came heaped like mountains yet another time,
 24 the moving strings at the party's start stirred brash music of flutes.
 We gestured all to the sun in the west, it spares no man,
 we shouted and hooted, tipped upside-down the green ale in the cup.
 Why need you come galloping your horses to express your concern?—
 28 have you not seen
 how Xi Kang took such care of his life and at last was executed?¹

18.35–36

Capsized Boat

I

A dawn of whirlpools in the Wu Gorges,
 autumn for sending tribute items from Qianyang.
 The cinnabar pebbles were like falling meteors,
 4 kingfisher feathers joined the sunken boat.
 The envoy on his mission, gone in the slanting sunlight,
 the dragon palace, closed tight under massed currents.
 Fortunately the boatman did not drown,
 8 in an instant he goes off with the light gulls.

1 *Xi Kang was a third-century recluse interested in various techniques for prolonging life and author of a "Treatise on Nurturing Life," *Yangsheng lun* 養生論. The most elementary precaution was to stay out of the troubled politics of the era. He unfortunately failed in this, running afoul of the powerful Sima family, and was finally executed.

II

竹宮時望拜，
桂館或求仙。
姹女凌波日，
4 神光照夜年。
徒聞斬蛟劍，
無復爨犀船。
使者隨秋色，
8 迢迢獨上天。

18.37

送李功曹之荊州充鄭侍御判官重贈

曾聞宋玉宅，
每欲到荊州。
此地生涯晚，
4 遙悲水國秋。
孤城一柱觀，
落日九江流。
使者雖光彩，
8 青楓遠自愁。

II

Sometimes gazing and bowing in the Bamboo Compound;
or in Cassia Lodge seeking the immortals.¹

The day when the Beauty crossed over the waves,²

4 the year when the spirit rays lit up the night.

But in vain we hear of the kraken-cleaving sword,³

the boat that burned rhino-horn is no more.⁴

The envoy goes off with autumn's colors,

8 in the far distance he rises to Heaven alone.

18.37

Seeing Off Li of Personnel Evaluation On His Way to Jingzhou to
Serve As Administrative Assistant to Vice Censor in Chief Zheng, a
Second Poem for Him

I have heard of Song Yu's dwelling there⁵
and have always wanted to go to Jingzhou.

Here in this place, late in life's course,

4 I am saddened by autumn in that distant watery land.

The lone city has One Pillar Lodge,⁶

the sun sets on the current of Nine Rivers.

Though this is a glory for you on your mission,

8 green maples stretching far bring a sadness on their own.

1 Both the "Bamboo Compound" and the "Cassia Lodge" were associated with Han court worship of the gods.

2 "The Beauty" was an alchemic kenning for mercury, whose behavior was described in terms of the goddess.

3 In antiquity one Ci Fei obtained a rare sword; and when crossing the Yangzi, he killed a pair of dragons threatening to capsize the boat.

4 In the Jin, Wen Qiao was mooring by Ox Isle. Having heard there were many water monsters in the Yangzi, he burned rhinoceros horn, which revealed them. Angry because they had been exposed, the water monsters caused his death.

5 *Song Yu.

6 Site of Jingzhou.

18.38

送王十六判官

客下荆南盡，
君今復入舟。
買薪猶白帝，
4 鳴櫓已沙頭。
衡霍生春早，
瀟湘共海浮。
荒林庾信宅，
8 為仗主人留。

18.39

別崔暹因寄薛據孟雲卿

志士惜妄動，
知深難固辭。
如何久磨礪，
4 但取不磷緇。
夙夜聽憂主，
飛騰急濟時。
荊州過薛孟，
8 為報欲論詩。

18.38

Seeing Off Administrative Assistant Wang (16)

The travelers have all gone down to Jingnan,
and now you too get on a boat.

I'll still be buying firewood at White Emperor Castle

4 while your creaking sweep will already be at Sandside.

Spring comes early to Mount Heng,

the Xiao and Xiang float together with the lake.

Yu Xin's house is in the wild woods,¹

8 I'll depend on the owner to keep it for me.

18.39

Parting From Cui Yi, and Sent to Xue Ju and Meng Yunqing²

A scholar with aims is careful to avoid incautious actions,
but hard to stubbornly refuse one who knows you well.³

How is it that one who has honed his virtue so

4 can manage merely to avoid getting besmirched?

Day and night I have listened to your worries about our ruler,
leaping into action, you rush to save the age.

At Jingzhou stop by Xue and Meng

8 and tell them for me that I would like to discuss poetry.

1 This is the house that supposedly belonged to Song Yu, purchased later by Yu Xin.

2 Original note: "My brother-in-law Yi is going to a post in the Hu'nan headquarters"
內弟暎赴湖南幕職。

3 That is, he cannot refuse the invitation from the commander at the Hu'nan headquarters.

18.40

寄杜位

寒日經簷短，
窮猿失木悲。
峽中為客恨，
4 江上憶君時。
天地身何往，
風塵病敢辭。
封書兩行淚，
8 霑灑裛新詩。

18.41

立春

春日春盤細生菜，
忽憶兩京梅發時。
盤出高門行白玉，
4 菜傳纖手送青絲。
巫峽寒江那對眼，
杜陵遠客不勝悲。
此身未知歸定處，
8 呼兒覓紙一題詩。

18.40Sent to Du Wei¹

- The winter sun makes a short course passing the eaves,
 desperate gibbons grieve, losing their trees.
 In the gorges, resentment at being a sojourner,
 4 by the river, moments I recall you.
 Between Heaven and Earth where will I go?
 in the dust of war, can I refuse to be ill?
 On the sealed letter two streams of tears,
 8 dripping, they soak my recent poems.

18.41

Beginning of Spring

- For spring's first day, "spring plates" with slender shoots,²
 at once I recall the two capitals, the time when plums come out.
 Plates went forth from noble gates bringing that white jade,
 4 the foods were carried by dainty hands bringing threads of green.
 The Wu Gorges, the cold river—how can I bear to face them?
 The far wayfarer from Duling feels unbearable sorrow.
 Since this body does not know where to go to rest,
 8 I call to the lad to find paper and I write a poem.

1 Original note: "Recently Wei and I were together at the headquarters of the late Minister Yan Wu" 頃者與位同在故嚴尚書幕。

2 "Spring plates" refers to the custom by which the ruler presented his ministers with an array of early vegetable sprouts. These were also exchanged among family and friends.

18.42

江梅

梅蕊臘前破，
梅花年後多。
絕知春意好，
4 最奈客愁何。
雪樹元同色，
江風亦自波。
故園不可見，
8 巫岫鬱嵯峨。

18.43

庭草

楚草經寒碧，
庭春入眼濃。
舊低收葉舉，
4 新掩卷牙重。
步履宜輕過，
開筵得屢供。
看花隨節序，
8 不敢強為容。

18.42

River Plum

- The plum buds break open before the La festival,
 even more plum blossoms come after the year changes.
 I know full well that spring's intentions are good,
 4 but most of all, I can't help a sojourner's sadness.
 The snow-like trees are essentially the same color,
 the river wind here too raises waves.
 But I cannot see the gardens of home—
 8 Mount Wu's peaks swell up towering.

18.43

Plants in the Yard

- Chu's plants are green throughout winter,
 but when the yard turns spring, richer colors enter the eyes.
 Formerly low, the gathered leaves lift,
 4 newly covered, the curling sprouts form layers.
 It is fitting that my walking shoes pass by,
 at banquets one is often repeatedly provided.¹
 One views flowers in their seasonal sequence,
 8 I dare not force them to show off.

¹ That is, the plants offer a soft base on which to spread banquet mats.

18.44

愁

江草日日喚愁生，
巫峽泠泠非世情。
盤渦驚浴底心性，
4 獨樹花發自分明。
十年戎馬暗萬國，
異域賓客老孤城。
渭水秦山得見否，
8 人今罷病虎縱橫。

18.45

王十五前閣會

楚岸收新雨，
春臺引細風。
情人來石上，
4 鮮膾出江中。
鄰舍煩書札，
肩輿強老翁。
病身虛俊味，
8 何幸飫兒童。

18.44Melancholy¹

- Day by day the River plants call forth melancholy,
 the Wu Gorges are cold and clear, not the mood of the common world.
 In whirling eddies egrets bathe, what kind of natures have they?—
 4 on a single tree the flowers bloom, quite clear to behold.
 For ten years war-horses have darkened the thousands of domains,
 a guest here in a strange realm, I age in this lonely city.
 Will I ever get to see the Wei's waters or the hills of Qin?—
 8 the person now is worn and sick, and tigers roam wherever they please.

18.45

A Gathering at Wang's (15) Front Pavilion

- On Chu shores the recent rain draws off,
 the spring terrace brings in a light breeze.
 This dear man comes up on the stone,
 4 with fresh sashimi, just out of the river.
 He troubles himself to write to his neighbors,
 and sends a palanquin to compel this old man.
 For my sick body these fine treats are in vain,
 8 but what luck to have my boy eat his fill!

1 Original note: "Making myself write in the Wu style for sport" 強戲為吳體.

18.46

崔評事弟許相迎不到應慮老夫見泥雨怯出
必愆佳期走筆戲簡

江閣要賓許馬迎，
午時起坐自天明。
浮雲不負青春色，
4 細雨何孤白帝城。
身過花間露濕好，
醉於馬上往來輕。
虛疑皓首衝泥怯，
8 實少銀鞍傍險行。

18.47

遣悶戲呈路十九曹長

江浦雷聲喧昨夜，
春城雨色動微寒。
黃鸝並坐交愁濕，
4 白鷺群飛大劇乾。
晚節漸於詩律細，
誰家數去酒杯寬。
惟君最愛清狂客，
8 百遍相過意未闌。

18.46

My Cousin Case Reviewer Cui Promised to Send Someone to Get Me,
 But No One Came. He Must Have Considered that an Old Fellow
 like Me Would be Afraid to Go out on Seeing the Rain and Mud and
 Would Miss the Agreed Upon Time. I Dashed this Off as a Playful
 Note.

- A guest was invited from this tower by the river, he promised to send a
 horse to fetch me,
 by noon I had been getting up and down ever since daybreak.
 The drifting clouds did not let down the colors of green spring,
 4 how could the fine rain disappoint White Emperor Castle?
 When a person goes among the flowers, to get wet is just fine,
 when drunk on horseback, one comes and goes unconcerned.
 For nothing you suspected my hoary head feared running into mud,
 8 or in fact you were short a silver saddle to accompany my hazardous
 going.

18.47

Getting Rid of the Blues, Playfully Shown to Vice-Director Lu (19)

- On the riverbank the sound of thunder roared last night,
 the look of rain in the springtime city stirred a faint chill.
 Yellow orioles sit side by side mutually distressed at the damp,
 4 white egrets fly in flocks to get dry quickly.
 In my later phase I gradually get more precise with poetry's rules,
 to whose home do I often go for the ease of the ale-cup?
 But the one you love the most is this fellow who acts mad,
 8 visiting him a hundred times your interest never wanes.

18.48

畫夢

二月饒睡昏昏然，
不獨夜短晝分眠。
桃花氣暖眼自醉，
4 春渚日落夢相牽。
故鄉門巷荊棘底，
中原君臣豺虎邊。
安得務農息戰鬪，
8 普天無吏橫索錢。

18.49

暮春

臥病擁塞在峽中，
瀟湘洞庭虛映空。
楚天不斷四時雨，
4 巫峽常吹千里風。
沙上草閣柳新闇，
城邊野池蓮欲紅。
暮春鴛鴦立洲渚，
8 挾子翻飛還一叢。

18.48

Dreaming in Daytime

- In the second month plenty of sleep, as blurry as in a fog,
 not only because the nights grow shorter that I sleep during the day.
 Atmosphere of peach blossoms warm, my eyes become groggy,
 4 when the sun sets by springtime isles, dreams pull at me.
 Gate and lanes of my homeland are under the briars and thorns,
 the Central Plain's lord and courtiers, jackals and tigers nearby.
 How can we get devotion to farm work and cessation of battles?—
 8 all over the world no local clerks gouging out cash.

18.49

End of Spring

- Lying sick, obstructed and thwarted, right here within the gorges,
 the Xiao and Xiang and Lake Dongting reflect the sky in vain.
 Under Chu's heavens never stopping, rain through all four seasons,
 4 in the Wu Gorges there ever blows a thousand-league wind.
 Thatched pavilion on the sands, by willows newly hidden,
 in the natural pool beside the walls the lotus will soon be red.
 The end of spring, ducks and egrets stand on sand-flats and isles,
 8 bringing their young, they fly away, still an entire bunch.

18.50

即事

暮春三月巫峽長，
晶晶行雲浮日光。
雷聲忽送千峰雨，
4 花氣渾如百和香。
黃鶯過水翻迴去，
燕子銜泥濕不妨。
飛閣卷簾圖畫裏，
8 虛無只少對瀟湘。

18.51

懷灞上游

悵望東陵道，
平生灞上游。
春濃停野騎，
4 夜宿敞雲樓。
離別人誰在，
經過老自休。
眼前今古意，
8 江漢一歸舟。

18.50

Immediate Experience

Late spring, the third month, the Wu Gorges stretch long,
luminously white, clouds moving float in the sunlight.

- The sound of thunder suddenly brings rain on a thousand peaks,
4 the atmosphere of flowers is just like *baihe* incense.¹
Yellow orioles cross the river then wing around back,
swallows, mud in beaks, are unhindered by the wet.
I roll up the curtain in the soaring tower, and I'm in a painting,
8 insubstantial illusion in which I'm missing only facing the Xiao and
Xiang.

18.51

Thinking of My Excursions by the Ba

In depression I gaze toward the Dongling road,²
excursions by the Ba as they used to be.

- In spring's lushness I would halt my horse in the wilds,
4 spending the night, towers reaching to clouds appear.
Who is still there since I left?—
in old age I've given up passing those places again.
Mood of past and present before my eyes,
8 where Yangzi meets Han, one homeward boat.

1 *Baihe* was a compound of fragrances, supposedly originally imported from the Yuezhi people in the Han.

2 The road east of Chang'an, associated with *Shaoping, the Qin Count of Dongling, who, in the Han, grew melons by the east gate of Chang'an. The Ba River flows east of Chang'an.

18.52-54

入宅三首

I

奔峭背赤甲，
 斷崖當白鹽。
 客居愧遷次，
 4 春色漸多添。
 花亞欲移竹，
 鳥窺新捲簾。
 衰年不敢恨，
 8 勝概欲相兼。

II

亂後居難定，
 春歸客未還。
 水生魚復浦，
 4 雲暖麝香山。
 半頂梳頭白，
 過眉拄杖斑。
 相看多使者，
 8 一一問函關。

Sometime in the spring of 767 Du Fu moved to a cottage in Rangxi northwest of Kuizhou. This had an orchard of almost six acres (forty mu) and a smaller vegetable garden.

18.52–54

Moving Into My Cottage

I

- Looming up sharply, Red Shell at my back;¹
 facing White Salt Cliff, a sheared-off slope.
 A wayfarer's lodging, ashamed to be changing place,
 4 spring's colors gradually increase.
 Flowers press upon bamboo to be transplanted,
 birds peer in past newly rolled up curtains.
 I dare not resent my declining years—
 8 this magnificent view will be together with me.

II

- After the Rebellion my lodgings have never been fixed,
 spring is back, but the traveler not yet returning.
 Waters rise on Yufu Shore,
 4 clouds darken Musk Mountain.
 On half my scalp my combed hair is white,
 passing my brows, the cane I lean on is mottled.
 Those I see include many sent on missions—
 8 of each and every one I ask about Han Pass.²

1 The cliff beneath which Du Fu had his new lodgings.

2 Referring to a revolt at Huazhou, between Chang'an and Luoyang.

III

宋玉歸州宅，
 雲通白帝城。
 吾人淹老病，
 4 旅食豈才名。
 峽口風常急，
 江流氣不平。
 只應與兒子，
 8 飄轉任浮生。

18.55

赤甲

卜居赤甲遷居新，
 兩見巫山楚水春。
 炙背可以獻天子，
 4 美芹由來知野人。
 荊州鄭薛寄書近，
 蜀客郝岑非我鄰。
 笑接郎中評事飲，
 8 病從深酌道吾真。

III

Song Yu's dwelling in Guizhou,¹
 its clouds reach all the way to White Emperor Castle.

- I myself linger here, aging and sick,
 4 a wayfarer's meals, but hardly with Song's talent and fame.
 At the mouth of the gorges the wind always blows hard,
 the river flows on, vapors never at peace.
 All I should do is go with my sons,
 8 swept along, giving myself to this life adrift.

18.55

Red Shell Cliff

I sited my dwelling at Red Shell and moved just recently,
 twice having seen the spring of Wu Mountain and Chu waters.

- My back-sunning skills might well be presented to the Son of Heaven,
 4 by fine celery one can always tell a rustic.²
 Zheng and Xue in Jingzhou have lately written letters,³
 those sojourners in Shu, Xi and Cen, are not my close neighbors.⁴
 Laughing I meet the Director and the Case Reviewer to drink,
 8 though sick, I let you pour full cups and I tell what I really feel.

1 *Song Yu.

2 This refers to a *Liezi* story in which a man of Song so much enjoyed sunning his back in winter that he wanted to present the technique to the ruler of the domain. Another person told him of a man who loved celery and wanted a nobleman to taste it, but the nobleman found the celery almost inedible.

3 His friends Zheng Shen and Xue Ju.

4 Xi Ang and Cen Shen.

18.56

卜居

歸羨遼東鶴，
吟同楚執珪。
未成遊碧海，
4 著處覓丹梯。
雲障寬江北，
春耕破灤西。
桃紅客若至，
8 定似昔人迷。

18.57-61

暮春題灤西新賃草屋五首

I

久嗟三峽客，
再與暮春期。
百舌欲無語，
4 繁花能幾時。
谷虛雲氣薄，
波亂日華遲。

18.56

Siting My Dwelling

As for returning, I envy the crane of Liaodong,¹
 my moan, the same as he who held the plaque of office in Chu.²

I have never achieved a visit to the Sapphire Sea,³

4 everywhere I seek out the Cinnabar Ladder.⁴

Cloudy barriers stretch broad north of the river
 spring plowing, breaking soil at Rangxi.

If a visitor should arrive when the peach blossoms are pink,

8 it would surely be like that man of the past gone astray.⁵

18.57–61

Late Spring: On My Newly Rented Thatched Cottage at Rangxi

I

The long-sighing sojourner in the Three Gorges
 once again meets with the end of spring.

The “hundred-tongue” shrike is almost out of words,

4 how long can the abundance of flowers last?

The valley is an illusory presence, cloudy vapors thin,
 the waves in turmoil, daylight passes slowly.

1 *Dinglingwei.

2 *Zhuang Xi. Du Fu plays on *yin* 吟, both “moaning” and “chanting” [poetry].

3 Here probably the realm of the immortals.

4 This is a ladder to the realm of the immortals.

5 *Peach Blossom Spring.

戰伐何由定，
8 哀傷不在茲。

II

此邦千樹橘，
不見比封君。
養拙干戈際，
4 全生麋鹿群。
畏人江北草，
旅食瀼西雲。
萬里巴渝曲，
8 三年實飽聞。

III

彩雲陰復白，
錦樹曉來青。
身世雙蓬鬢，
4 乾坤一草亭。
哀歌時自短，
醉舞為誰醒。
細雨荷鋤立，
8 江猿吟翠屏。

How can warfare be settled?—

8 my grief and pain are not for things here.

II

This land has a thousand tangerine trees,
but I don't see the comparison to a count with a fief.¹

I nurture simplicity at the edge of a world in arms,
4 preserve my life among herds of deer.

Wary of people: the grasses north of the river;
dining as a sojourner: the clouds of Rangxi.

Thousands of miles from home, tunes of Ba and Yu,
8 after three years, I have truly had enough of hearing them.

III

Clouds brightly colored, shadow, then white,
trees of brocade, green with the dawn.

Myself and the world: a pair of tangled tresses;
4 Earth and Heaven: a single thatch pavilion.

With sad songs I sometimes fault myself,
I dance drunkenly—for whom should I be sober?

In fine rain I stand with hoe over shoulder,
8 as river gibbons chant on azure cliffs.

1 In the *Grand Scribe's Records* it was said that a household with a thousand tangerine trees was the equivalent of a count with the income from a thousand households.

IV

壯年學書劍，
他日委泥沙。
事主非無祿，
4 浮生即有涯。
高齋依藥餌，
絕域改春華。
喪亂丹心破，
8 王臣未一家。

V

欲陳濟世策，
已老尚書郎。
未息豺虎鬥，
4 空慚鴛鴦行。
時危人事急，
風逆羽毛傷。
落日悲江漢，
8 中宵淚滿床。

IV

In my prime I studied book and sword,
 in other days, cast down into sand and mud.

Serving the ruler is not without salary,

4 but this life adrift has its shores.

In my high studio I depend on medicinal herbs,

on this far-flung frontier spring's splendor changes.

In death and destruction this loyal heart was broken,

8 officers of the king—not yet a single family.

V

I wanted to offer plans to save the age,
 already old, this Gentleman of the Secretariat.

The combat with tigers and jackals has not ceased,

4 in vain I am put to shame by the ranks of egrets and ducks.¹

The times perilous, human affairs urgent,

the wind against me, down and feathers harmed.

In the sinking sunlight I grieve by Yangzi and Han,

8 at midnight tears fill my bed.

1 Officials at court.

18.62

寄從孫崇簡

嵯峨白帝城東西，
南有龍湫北虎溪。
吾孫騎曹不記馬，
4 業學尸鄉多養雞。
龐公隱時盡室去，
武陵春樹他人迷。
與汝林居未相失，
8 近身藥裹酒長攜。
牧豎樵童亦無賴，
莫令斬斷青雲梯。

18.63

江雨有懷鄭典設

春雨暗暗塞峽中，
早晚來自楚王宮。
亂波分披已打岸，
4 弱雲狼藉不禁風。
寵光蕙葉與多碧，
點注桃花舒小紅。

18.62

Sent to My Grand-Nephew Du Chongjian

Towering White Emperor Castle, its walls stretch east and west,
to the south there is a dragon tarn, to the north, a tiger creek.

My nephew serves in the Mounts Section, but doesn't note the horses,¹

4 devoted to learning in Shixiang, he raises many chickens.²

When Pang Degong entered reclusion, his whole household went off
with him,³

spring trees in Wuling, others lose the way.⁴

Like you I live in the woods and never lose contact with you,

8 my medicine bags stay close to me, I always carry ale.

Even herdboys and young wood-gatherers are undependable—
don't let them cut open a path up into blue clouds.

18.63

River Rain, I Have Thoughts of Zheng of the Household Affairs Service

Spring rain darkens everything, blocking the space within the gorges,
sooner or later it comes from the Chu king's palace.

Wild waves spread everywhere already beating the shore,

4 pliant clouds in wild disarray do not resist the wind.

Its favor shines on the basil leaves, making them very green,

in drops it pours on the peach blossoms spreading their small pinks.

1 In the *New Account of Tales of the World* Wang Huizhi was an Adjutant in the Mounts section under Huan Chong. Huan Chong asked him one day what office he held, and Wang Huizhi answered that he did not know, but since people were always bringing horses around, it must have something to do with horses. When Huan asked him how many horses he was in charge of, Wang Huizhi replied that a sage did not concern himself with horses.

2 According to the *Lixian zhuan*, there was a resident of Shixiang called "The Old Invocator of Chickens" who raised several thousand chickens, all of which had names; whenever he called a chicken by name, it would come to him.

3 *Pang Degong.

4 *Peach Blossom Spring.

谷口子真正憶汝，
8 岸高瀼滑限西東。

18.64

熟食日示宗文宗武

消渴游江漢，
羈棲尚甲兵。
幾年逢熟食，
4 萬里逼清明。
松柏邛山路，
風花白帝城。
汝曹催我老，
8 迴首淚縱橫。

18.65

又示兩兒

令節成吾老，
他時見汝心。
浮生看物變，
4 為恨與年深。
長葛書難得，
江州涕不禁。

My Zheng Zizhen of Valley Mouth, at this moment I think back on
you,¹

8 the bank is high and the Rang is slippery, east to west movement is
blocked.

18.64

Cold Food Festival: for Zongwen and Zongwu

With diabetes I roam Yangzi and Han,
lodging as sojourner, still amid arms.

For how many years have we met Cold Food Festival
4 thousands of miles from home, with Qingming close upon us?²

Cypress and pine, the roads on Beimang,³
breeze and blossoms, White Emperor Castle.

You two hurry me to old age,

8 I turn my head and my tears stream freely.

18.65

Another to My Two Sons

This fine festival completes my old age,
some day to come will reveal your hearts.

In this life adrift I watch things change,
4 the resentment I feel is as deep as my years.

Letters are hard to get from Changge,⁴
as for Jiangzhou, my tears won't be stopped.⁵

1 *Zheng Pu. Here Zheng Pu is a figure for the Zheng addressed in the poem.

2 The festival on the fourth, fifth, or sixth day of the fourth month, after the Cold Food Festival.

3 The hills with tombs near Luoyang.

4 Where Du Fu's younger brother was.

5 Where Du Fu's younger sister was.

團圓思弟妹，
8 行坐白頭吟。

18.66

得舍弟觀書自中都已達江陵今茲暮春月末
行李合到夔州悲喜相兼團圓可待賦詩即事
情見乎詞

爾到江陵府，
何時到峽州。
亂離生有別，
4 聚集病應瘳。
颯颯開啼眼，
朝朝上水樓。
老身須付託，
8 白骨更何憂。

18.67-68

喜觀即到復題短篇二首

I

巫峽千山暗，
終南萬里春。

- I long for reunion with brother and sister,
 8 sitting and walking, a “Song of White Hair.”

18.66

I Got a Letter from My Brother Guan; from the Capital He Has
 Already Reached Jiangling. At the End of the Last Month of Spring
 He Should Reach Kuizhou on His Journey. Sadness and Joy Came
 Together, and a Reunion Could Be Expected. I Wrote a Poem about the
 Moment, My Feelings Revealed in the Words.

- You have reached Jiangling,
 when will you reach Xiazhou?
 We were separated in our lives by rebellion,
 4 when we're together, I'm sure my sickness will be better.
 Swiftly my weeping eyes clear up,
 every morning I climb an upper storey by the river.
 I must finally entrust my aged person to you,¹
 8 then what more worries will I have about my bones?

18.67–68

Happy That Guan Is About to Arrive, I Write Two More Short Pieces

I

A thousand mountains darken the Wu Gorges,
 from Mount Zhongnan, ten thousand leagues of spring.

1 Instructions regarding Du Fu's imagined death.

病中吾見弟，
 4 書到汝為人。
 意答兒童問，
 來經戰伐新。
 泊船悲喜後，
 8 款款話歸秦。

II

待爾嗔烏鵲，
 拋書示鶴鴿。
 枝間喜不去，
 4 原上急曾經。
 江閣嫌津柳，
 風帆數驛亭。
 應論十年事，
 8 愁絕始星星。

18.69

晚登灤上堂

故躋灤岸高，
 頗免崖石擁。
 開襟野堂豁，
 4 繫馬林花動。

In sickness I will meet my brother,
 4 the letter came, and you were still among the living.
 I expect you will answer my sons' questions,
 having recently come through places of battle.
 After the grief and joy when your boat moors,
 8 we will leisurely chat of going home to Qin.

II

Waiting for you, I scold the magpies,¹
 I take your letter to show to the wagtails.²
 The good news does not leave the branches,³
 4 on the plain, they once rushed to give urgent help.⁴
 From my river tower I hate the willows at the crossing,⁵
 I count the post station stops for your wind-blown sail.
 I'm sure we will tell of what happened the last ten years,
 8 my sorrow will be gone, and for the first time I will feel fully aware.

18.69

Late in the Day, Entering the Hall by Rang Creek

On purpose I mounted the high banks of Rang,
 to avoid being too crowded by rocks of the cliff.
 My mood opened up, the hall in the wilds was spacious,
 4 where I tied my horse, flowers in the woods stirred.

1 Which bring news of the arrival of a loved one.

2 *Sugarplum.

3 That is, the news brought by magpies.

4 The wagtails.

5 Because they block sight of the boat coming.

雉堞粉似雲，
山田麥無壟。
春氣晚更生，
8 江流靜猶湧。
四序嬰我懷，
群盜久相踵。
黎民困逆節，
12 天子渴垂拱。
所思注東北，
深峽轉修聳。
衰老自成病，
16 郎官未為冗。
淒其望呂葛，
不復夢周孔。
濟世數嚮時，
20 斯人各枯塚。
楚星南天黑，
蜀月西霧重。
安得隨鳥翎，
24 迫此懼將恐。

The battlements were whitewashed, like clouds,
 in mountain fields, the wheat had no dividing embankments.
 The spring vapors came back late in the day,
 8 the river flowed on, serene but still surging.
 The four seasons entwine my concerns,
 bands of rebels have long followed one after another.
 The common folk are in difficulty by the rebellious,
 12 the Son of Heaven thirsts to rule by non-action.
 My longings focus on a place to the northeast,
 here deep gorges get ever more long and jutting.
 Decline in old age naturally brings illnesses,
 16 but the Director is not yet considered superfluous.¹
 Dreary, my hope to be a Lü Shang or Zhuge Liang,²
 I no longer dream of Confucius or the Duke of Zhou.
 Saving the age—I count those of former times;
 20 each of these men lies in a dried-out grave.
 Chu stars in the black of the southern skies,
 the fog lies heavy over the Shu moon in the west.
 How can I go off with the wings of a bird?—
 24 I am oppressed here by fear and trembling.

1 Du Fu himself, referring to his position as vice-director in the Board of Works.

2 The ministers of King Wen of Zhou and of Liu Bei, the Shu ruler in the Three Kingdoms.

18.70

寄薛三郎中璩

人生無賢愚，
飄飄若埃塵。
自非得神仙，
4 誰免危其身。
與子俱白頭，
役役常苦辛。
雖為尚書郎，
8 不及村野人。
憶昔村野人，
其樂難具陳。
藹藹桑麻交，
12 公侯為等倫。
天未厭戎馬，
我輩本常貧。
子尚客荊州，
16 我亦滯江濱。
峽中一臥病，
瘡癘終冬春。
春復加肺氣，
20 此病蓋有因。

18.70

Sent to Director Xue Ju (3)

Human lives, whether of wise man or fool,
are tossed along like the motes of dust.

Unless one becomes an immortal or god,

4 who avoids putting his life in peril?

You and I both have white hair,
ever suffering in constant service.

Although we may be Gentlemen of the Secretariat,

8 a village rustic is better off.

I recall village rustics of bygone days,
their joys are hard to recount in full.

Hemp and mulberry criss-crossed in bounty,

12 they were on the same level as duke or count.

But Heaven is not yet weary of war-horses,
and people like us are basically always poor.

You still sojourn in Jingzhou,

16 I too am held up on the Yangzi's banks.

Once I lay down sick in the gorges,

I suffered malaria all winter and spring.

In spring again was added asthma,

20 for this illness there is indeed a reason.

早歲與蘇鄭，
痛飲情相親。
二公化為土，
24 嗜酒不失真。
余今委修短，
豈得恨命屯。
聞子心甚壯，
28 所過信席珍。
上馬不用扶，
每扶必怒嗔。
賦詩賓客間，
32 揮灑動八垠。
乃知蓋代手，
才力老益神。
青草洞庭湖，
36 東浮滄海濔。
君山可避暑，
況足采白蘋。
子豈無扁舟，
40 往復江漢津。
我未下瞿塘，
空念禹功勤。
聽說松門峽，
44 吐藥攬衣巾。

In earlier years with Su Yuan and Zheng Qian
 I drank myself sick, and we were dear to one another.
 These two men have been changed into dirt,
 24 without ever losing their natural lust for ale.
 Let the rest of my life be long or short now,
 I cannot repine at the harshness of fate.
 I hear that your mind is quite vigorous,
 28 those you visit are "treasures on the mat."¹
 You don't need to be helped when you get on a horse,
 whenever helped, you always scold angrily.
 You compose poems among the guests,
 32 what you dash off stirs the world's eight bounds.
 Now I understand that a master of a whole age
 grows more divine in force of talent as he ages.
 From Green Grass Bay and Lake Dongting
 36 one sails east to the edge of the gray sea.
 On the Mountain of the Lady one can avoid the heat,²
 besides which it offers much white water clover to pick.
 You cannot want for a little boat
 40 to go back and forth at crossings of Yangzi and Han.
 I have not yet come down through the Qutang Gorge,
 in vain I brood on the effort of Yu's deed.³
 When I hear tell of Pinegate Gorge,
 44 I take an emetic and pull on my gown and headband.

1 Confucian scholars.

2 An island in Lake Dongting.

3 In cutting the course of the Yangzi River through the mountains.

高秋卻束帶，
 鼓枻視清旻。
 鳳池日澄碧，
 48 濟濟多士新。
 余病不能起，
 健者勿逡巡。
 上有明哲君，
 52 下有行化臣。

18.71

聞惠子過東溪

惠子白駒瘦，
 歸溪唯病身。
 皇天無老眼，
 4 空谷滯斯人。
 崖蜜松花熟，
 山杯竹葉新。
 柴門了無事，
 8 黃綺未稱臣。

In high autumn I will tighten my sash,
 beat the sweeps, gazing on clear fall skies.
 Emerald waters of Phoenix Pool get daily more pure,¹
 48 many new gentlemen throng the court.
 I am so sick I cannot rise to the occasion,
 but those who are hale should not hesitate.
 We have a wise ruler above,
 52 we have below officers to carry out his civilizing task.

18.71

Hearing That Master Hui Will Stop By East Creek

Master Hui's white colt is gaunt,
 returning to the creek, only a sick body.
 August Heaven's eyesight doesn't weaken with age,
 4 an empty valley detains this person.
 Cliff honey, pine flowers bee-brewed,
 a mountain cup, the "bamboo leaf" is fresh.²
 At his ramshackle gate, no problems at all,
 8 a Lord Xiahuang or Qili Ji who never went to serve.³

1 The court.

2 "Bamboo leaf" was a name for an ale.

3 *Four Graybeards.

18.72-83

承聞河北諸道節度入朝歡喜口號絕句
十二首

I

祿山作逆降天誅，
更有思明亦已無。
洶洶人寰猶不定，
時時鬥戰欲何須。

II

社稷蒼生計必安，
蠻夷雜種錯相干。
周宣漢武今王是，
孝子忠臣後代看。

III

喧喧道路多歌謠，
河北將軍盡入朝。
始是乾坤王室正，
卻交江漢客魂銷。

18.72–83

Hearing That the Military Commissioners of All the Circuits of Hebei
Have Come to Court, I Am Delighted and Wrote Twelve Extempore
Quatrains

I

An Lushan raised rebellion, brought Heaven's punishment down,
and then there was Shi Siming, he too is gone.
The human realm roiled in turbulence, still it is not settled,
time and again fighting battles, what's the purpose?

II

The common folk of our dynastic altars, plans must be for peace,
the various groups of Mon and Yi folk err in their transgression.
King Xuan of Zhou, Emperor Wu of Han, such is our present king—
the filial son and loyal official will be seen by later times.

III

All noisy along the roads, many street songs,
the Hebei generals are all coming to court.
In the universe only now is the royal house set right,
but it melts the soul of the sojourner by Yangzi and the Han.

IV

不道諸公無表來，
茫然庶事遣人猜。
擁兵相學干戈銳，
使者徒勞百萬迴。

V

鳴玉鏘金盡正臣，
修文偃武不無人。
興王會靜妖氛氣，
聖壽宜過一萬春。

VI

英雄見事若通神，
聖哲為心小一身。
燕趙休矜出佳麗，
宮闈不擬選才人。

VII

抱病江天白首郎，
空山樓閣暮春光。
衣冠是日朝天子，
草奏何時入帝鄉。

IV

They don't care that all these lords come without petitions,
 all these matters are murky and make one suspicious.
 Surrounded by troops they imitate each other in the sharpness of their
 spears,
 court emissaries have labored in vain a million times.

V

Ringed gold and jade, all upright officials,
 to cultivate the civil and let the military rest we do not lack people.
 May our King of the Restoration purge the aura of witchery,
 it is fitting His Majesty's life surpass ten thousand springs.

VI

The hero sees matters as if in communication with the gods,
 the way our Sage Ruler thinks is that his person is but small.
 May Yan and Zhao cease to boast of sending forth beauties,
 at the harem gates there are no plans to select ladies-in-waiting.¹

VII

Sick under river skies, a white-haired Director,²
 a tower in deserted mountains the end of spring's glory.
 On this day in robes and caps they go to dawn court,
 when will I, drafting petitions, enter the imperial domain?

1 Literally, *cairen*, a harem rank. Yan and Zhao, the states proverbial for beautiful women, were, at the time, under the control of the Hebei warlords. Du Fu apparently is advocating that the emperor not accept women sent to the harem by the rebel generals.

2 Du Fu himself.

VIII

澶漫山東一百州，
削成如桉抱青丘。
苞茅重入歸關內，
王祭還供盡海頭。

IX

東逾遼水北滹沱，
星象風雲喜共和。
紫氣關臨天地闊，
黃金臺貯俊賢多。

X

漁陽突騎邯鄲兒，
酒酣並轡金鞭垂。
意氣即歸雙闕舞，
雄豪復遣五陵知。

XI

李相將軍擁薊門，
白頭雖老赤心存。
竟能盡說諸侯入，
知有從來天子尊。

VIII

Faint and far, East of the Mountains one hundred prefectures,
 pared flat as a table, encompassing Blue Hill.
 Bundled reed again will enter back into Within-the-Passes,¹
 again providing for royal sacrifices from all the way to the sea's edge.

IX

Eastward across the Liao's water, north past the river Hutuo,
 star signs, the wind and clouds, rejoice that all is in harmony.
 The Pass of Purple Aura looks out on the vastness of Heaven and
 Earth,²
 and the Terrace of Gold amasses many men of distinction and virtue.³

X

Yuyang's attack cavalry, the lads of Handan,⁴
 tipsy from ale, riding side by side, their golden whips dangling.
 Their high spirits right now return to dance obeisance at the paired
 turrets,⁵
 tough men again let Wuling know of them.⁶

XI

Minister Li Guangbi, the General, held Jimen,⁷
 though aging with white hair, his loyal heart endured.
 He was able at last to persuade all the lords to come to court,
 and make them realize that always the Son of Heaven is exalted.

1 The ancient tribute offering from the Northeast.

2 Han Barrier Pass, between Chang'an and Luoyang, defining "Within-the-Passes."

3 The Terrace of Gold was built in the capital of Yan, in the Tang one of the rebel provinces. Here it might refer to the rebellious Northeast, now submitting to the throne, or, figuratively, to Chang'an.

4 These are the troops of the Northeastern warlords.

5 At the palace.

6 Wuling is an area outside Chang'an famous for its young toughs.

7 Li Guangbi was one of the great loyalist generals during the Rebellion and was made military commissioner of the far northeast.

XII

十二年來多戰場，
天威已息陣堂堂。
神靈漢代中興主，
功業汾陽異姓王。

18.84-86

月三首

I

斷續巫山雨，
天河此夜新。
若無青嶂月，
4 愁殺白頭人。
翹翹移深樹，
蝦蟆動半輪。
故園當北斗，
8 直指照西秦。

XII

For the past twenty years many were the fields of battle,
 Heaven's authority has put to rest the splendor of our battle-lines.
 In divine wisdom the ruler of the restoration of Han times,
 for his achievements Fenyang has a Prince of a different surname.¹

18.84–86

Moon

I

Intermittent, the rains on Wu Mountain,
 the River of Stars is fresh this night.
 Were it not for the moon over the green cliff,
 4 it would sadden this white-haired man to death.
 Goblins move to deep in the woods,
 as the Toad stirs in its half orb.
 Where my home garden faces the Northern Dipper,
 8 it goes straight to shine on westerly Qin.

1 This refers to Guo Ziyi being made Prince of Fenyang in 762. Princes were generally from the imperial family, Li. For someone of a different surname to be made a prince was recognition of extraordinary merit in the service of the dynasty.

II

併照巫山出，
新窺楚水清。
羈棲愁裏見，
4 二十四回明。
必驗升沉體，
如知進退情。
不違銀漢落，
8 亦伴玉繩橫。

III

萬里瞿塘峽，
春來六上弦。
時時開暗室，
4 故故滿青天。
爽合風襟靜，
高當淚臉懸。
南飛有烏鵲，
8 夜久落江邊。

II

Lit by moon and stars Wu Mountain comes forth,
now it newly peers into clear waters of Chu.

In my sadness as a sojourner, I have seen it
4 grow full twenty-four times.

I must investigate its form rising and sinking,
it seems to understand feelings of advancing or withdrawal.

It does not stray from the River of Stars in setting,
8 and also keeps company with the Jade Rope across the sky.¹

III

Ten thousand leagues from home, Qutang Gorge,
since spring came, six new moons.

From time to time it lights up the darkened room,
4 on purpose it fills the blue heavens.

Serene, its briskness matches the wind blowing open my lapels,
it hangs on high, facing my tearful face.

Flying south there are magpies,
8 as night grows long, it sinks by the river.

1 The Jade Rope is a constellation.

18.87

晨雨

小雨晨光內，
初來葉上聞。
霧交才灑地，
4 風逆旋隨雲。
暫起柴荆色，
輕霑鳥獸群。
麝香山一半，
8 亭午未全分。

18.87

Morning Rain

A light rain in the morning sunlight,
when it first came, I heard it on the leaves.

Mixing with fog, it only then sprinkled the ground,

4 the wind hit it, and next it followed the clouds.

For a while it brought out the colors of the shrubs,
it lightly dampened flocks of birds and herds of beasts.

Musk Mountain is only half there,

8 by noon I cannot yet make it out in its entirety.

19.1

過客相尋

窮老真無事，
江山已定居。
地幽忘盥櫛，
4 客至罷琴書。
掛壁移筐果，
呼兒問煮魚。
時聞繫舟楫，
8 及此問吾廬。

19.2

豎子至

檀梨且綴碧，
梅杏半傳黃。
小子幽園至，
4 輕籠熟柰香。
山風猶滿把，
野露及新嘗。
欲寄江湖客，
8 捉攜日月長。

19.1

A Visitor Comes By Looking For Me

Poor and old, truly with nothing to do,
by mountains and river I have fixed my dwelling.
The place so secluded I forget to wash and comb,
4 when the visitor comes, I put away zither and books.
I move fruit from the basket hung on the wall,
call to my son to find out about boiling a fish.
Sometimes I hear that a boat is being tied up,
8 coming here to visit my cottage.

19.2

The Servant Boy Comes

When apple and pear for the while are adorned with emerald,
and plum and apricot only half show yellow,
the young lad comes from the secluded garden,
4 with a light basket in which the ripe crabapple is fragrant.
The mountain breeze still fills my hand,
wilderness dew has brought it this moment of fresh taste.
I want to send some to a sojourner on rivers and lakes,
8 but the days and months stretch too long to take them.

19.3

園

仲夏流多水，
清晨向小園。
碧溪搖艇闊，
4 朱果爛枝繁。
始為江山靜，
終防市井喧。
畦蔬繞茅屋，
8 自足媚盤飧。

19.4

歸

束帶還騎馬，
東西卻渡船。
林中才有地，
4 峽外絕無天。
虛白高人靜，
喧卑俗累牽。
他鄉悅遲暮，
8 不敢廢詩篇。

19.3

Garden

In midsummer, much water in the streams,
 in clear dawn I head to my little garden.

- The sapphire creek, broad enough to ply a skiff;
 4 crimson fruits, so dense that branches are dazzling.
 At first it was for the tranquility of river and mountains,
 in the end it was keeping the market's noise away.
 Garden vegetables grow around my thatched cottage—
 8 they are enough to lend charm to my plate of dinner.

19.4

Returning

Tightening my sash, I again ride my horse,
 then I cross in a boat east to west.

- Only in the woods do I find space,
 4 beyond the gorges, no sky at all.
 Empty and pure white, the lofty man is serene,¹
 but I am pulled by common ties of the noisy ordinary world.
 In a strange land to enjoy my twilight years
 8 I dare not abandon writing poems.

1 “Empty and pure” is a quality of the mind described in the *Zhuangzi*.

19.5

園官送菜

園官送菜把，本數日闕。矧苦苳、馬齒，掩乎嘉蔬，傷小人妒害君子，菜不足道也，比而作詩。

清晨蒙菜把，
 常荷地主恩。
 守者愆實數，
 4 略有其名存。
 苦苳刺如針，
 馬齒葉亦繁。
 青青嘉蔬色，
 8 埋沒在中園。
 園吏未足怪，
 世事因堪論。
 嗚呼戰伐久，
 12 荊棘暗長原。
 乃知苦苳輩，
 傾奪蕙草根。
 小人塞道路，
 16 為態何喧喧。
 又如馬齒盛，
 氣擁葵荏昏。

19.5

The Garden Officer Sends Vegetables

Preface:

The garden officer sends a vegetable bunch, but he has actually been remiss for several days. Worse, the bitter lettuce and horse-tooth amaranth overwhelm the better vegetables. I am hurt that a petty man does harm to a fine gentleman out of spite—the issue of the vegetables themselves is not worth bringing up. Making a comparison, I wrote this poem.

In the clear morning I receive my bunch of vegetables
and am ever grateful to the local master's grace.¹

4 The one in charge of this cheats on the count
so pretty much only the name remains.²

The bitter lettuce has thorns like needles,
the leaves of horse-tooth amaranth are also lush.³

8 Green, green, the colors of the better vegetables
are buried away in the central garden.

The garden officer himself is not worth blaming,
but it deserves to be discussed with the situation of the times.

12 Alas that warfare has gone on so long
that thorns and brambles darken the long plain.

Now I realize that things like bitter lettuce
overwhelm the roots of sweet basil.

16 So petty men stuff the roads.
how noisy and clamorous their manner.

Also it seems that horse-tooth amaranth flourishes so
that its aura crowds out mallow and field perilla.

1 This may be the local commander Bo Maolin.

2 That is, the ability to say that one has delivered vegetables.

3 Leafy vegetables are best when young and tender.

點染不易虞，
 20 絲麻雜羅紈。
 一經器物內，
 永掛麤刺痕。
 志士采紫芝，
 24 放歌避戎軒。
 畦丁負籠至，
 感動百慮端。

19.6

園人送瓜

江間雖炎瘴，
 瓜熟亦不早。
 柏公鎮夔國，
 4 滯務茲一掃。
 食新先戰士，
 共少及溪老。
 傾筐蒲鵠青，
 8 滿眼顏色好。
 竹竿接嵌竇，
 引注來鳥道。
 沈浮亂水玉，
 12 愛惜如芝草。

It's not easy protect against contamination,
 20 strands of hemp mix with gossamer and damask.
 Once these pass through the cookware
 they always leave marks of their coarseness and thorns.
 The man of high aims plucks the purple mushroom,¹
 24 he sings out, avoiding the army carts.
 But when the garden worker comes, basket on back,
 I am stirred by a hundred sources of care.

19.6

A Gardener Sends Melons

Though it is hot and muggy by the river,
 still the melons don't ripen too early.
 Lord Bo guards the domain of Kui
 4 and has here swept away all unpleasant tasks.
 When they are fresh, they go first to the soldiers,
 he shares a little, even for this old man by the creek.
 A basketful of "reed-doves" green²
 8 fill my eyes with their fine color.
 Stalks of bamboo are joined to a hillside springhead
 drawing water from the paths of birds.
 Sunken or floating, scattered in crystal waters,
 12 I treasure them like elixir mushrooms.

1 *Four graybeards.

2 A kind of melon.

落刃嚼冰霜，
 開懷慰枯槁。
 許以秋蒂除，
 16 仍看小童抱。
 東陵跡蕪絕，
 楚漢休征討。
 園人非故侯，
 20 種此何草草。

19.7

課伐木

課隸人伯夷、幸秀、信行等入谷斬陰木，人日四根止。維條伊枚，正直佺然。晨征暮返，委積庭內。我有藩籬，是缺是補，載伐篠簜，伊仗枝持，旅次于小安。山有虎，知禁。若恃爪牙之利，必昏黑樞突。夔人屋壁，列樹白菊，鏹為牆，實以竹，示式遏。為與虎近，混淪乎無良，賓客憂害馬之徒，苟活為幸，可嘿息已。作詩付宗武誦。

- When the knife falls, I chew ice and frost,
 relaxing my mood, consoling my withered state.
 He promised that when the stalks are removed in autumn,
 16 I will again see a young lad carrying some.
 The traces of the Count of Dongling are lost in weeds,¹
 Chu and Han have ceased their campaigns.
 Our gardener is not that former count,
 20 but how busy he was in planting these!

19.7

Assessing the Task of Cutting Down Trees

Preface:

I exhorted my servants Boyi, Xingxiu, Xinxing, and others to go into the valley and chop trees on the northern slope, with each of them to cut just four each day, only those with branches and trunks that were straight and standing upright. They went off in the morning and returned at twilight, leaving a pile in the courtyard. I have a fence, and they shall mend the places where there are openings. I had them cut bamboo, large and small, using it for supports, and my lodging became a bit more secure. There are tigers in the mountain, but how to stop them is known. If they are to depend on the sharpness of their claws and teeth, they must always attack in the murky dark. By the walls of their houses people of Kuizhou plant rows of white [chrysanthemums], which they plaster into outer walls, reinforcing it with bamboo, by which they demonstrate “fending off.”² Because they are close to tigers and mixed in among bad people, visitors here worry about the sort that harm the horses and consider themselves lucky just to stay alive.³ One had best sigh quietly. I composed this poem and entrusted it to Zongwu to recite.

1 *Shao Ping.

2 While the earliest texts read “chrysanthemums,” this seems to describe using a row of some other tree or shrub to serve as the anchor for an outer wall of plaster and bamboo. “Fending off” [an aggressor] is a phrase from the *Classic of Poetry*.

3 Primarily suggesting the tigers, but echoing a metaphor for governance in the *Zhuangzi*: a herdboy tells the Yellow Emperor that governing the world is just like taking care of horses—one should simply do nothing that harms the horses.

長夏無所為，
客居課奴僕。
清晨飯其腹，
4 持斧入白谷。
青冥曾巔後，
十里斬陰木。
人肩四根已，
8 亭午下山麓。
尚聞丁丁聲，
功課日各足。
蒼皮成積委，
12 素節相照燭。
藉汝跨小籬，
當仗苦虛竹。
空荒咆熊羆，
16 乳獸待人肉。
不示知禁情，
豈惟干戈哭。
城中賢府主，
20 處貴如白屋。
蕭蕭理體淨，
蜂蠆不敢毒。
虎穴連里閭，
24 隄防舊風俗。

Through the long summer there is nothing to do,
lodging here, I set a task for my bondservants.
In the cool morning I fed their bellies,
4 then they took axes into White Valley.
After passing layered ridges into the dark blue sky,
for ten leagues they chopped north-slope trees.
Each person shouldered just four
8 and at noon they came down to the foot of the mountain.
I seem to still hear the sound of their chopping,
and I assess the achievements of each to have been enough for the day.
The dark gray bark became a pile,
12 in integrity they shone on each other.
I rely on you to go beyond my little hedge,
I suffer having to depend on hollow bamboo.¹
Bears roar in the deserted wilderness,
16 and the nursling cubs wait for human flesh.²
If you do not show that you know how to stop them,
you will weep not only because of war.
In the city the worthy governor
20 lives in high rank as if in a commoner's house.
He is strict, pure in the essentials of government,
so that wasps and scorpions dare not sting.
But tiger lairs stretch right up to the villages,
24 defending against them is an old custom here.

1 That is, the wood will serve as the frame, whose interstices will be filled with bamboo.

2 Presumably tiger cubs.

泊舟滄江岸，
 久客慎所觸。
 舍西崖嶠壯，
 28 雷雨蔚含蓄。
 牆宇資屢修，
 衰年怯幽獨。
 爾曹輕執熱，
 32 為我忍煩促。
 秋光近青岑，
 季月當泛菊。
 報之以微寒，
 36 共給酒一斛。

19.8

柴門

泛舟登灤西，
 迴首望兩崖。
 東城乾旱天，
 4 其氣如焚柴。
 長影沒窈窕，
 餘光散吟呀。
 大江蟠嵌根，
 8 歸海成一家。

- I moored my boat on the shore of the gray river,
 long a traveler, I am cautious about what I might encounter.
 West of my cottage the slope is high and steep,
 28 thunder and rain have made dense vegetation cover what is hidden
 therein.
 Walls and roof need frequent repairs,
 in my waning years I fear being in isolation.
 You think little of the persistent heat,
 32 but on my behalf you have endured the vexation.
 The autumn light is close to those green summits,
 in fall's last month one should float chrysanthemums.
 I repay you with a light coolness,
 36 and provide you all with a gallon of ale.¹

19.8

Scrapwood Gate

- I sailed over in my boat and climbed Rangxi,
 then turned and gazed at the two slopes.²
 Over the eastern walls, a drought-dry sky,
 4 the air was like burning kindling.
 The tall reflections sink into hidden depths,
 the last light scatters through the gaping chasm.
 The great river winds around the rugged base,
 8 home toward the sea to be one family.³

1 Du Fu is addressing his servants, saying that they must have suffered from the summer heat (the sun being closer to the mountain ridges), and that he will repay them with ale and cool autumn weather in the ninth month.

2 Of the Qutang Gorge.

3 That is, all the rivers are reunited in the sea.

下衝割坤軸，
竦壁攢鏌鋸。
蕭颯灑秋色，
12 氣昏霾日車。
峽門自此始，
最窄容浮查。
禹功翊造化，
16 疏鑿就欹斜。
巨渠決太古，
眾水為長蛇。
風煙渺吳蜀，
20 舟楫通鹽麻。
我今遠遊子，
飄轉混泥沙。
萬物附本性，
24 約身不願奢。
茅棟蓋一床，
清池有餘花。
濁醪與脫粟，
28 在眼無咨嗟。
山荒人民少，
地僻日夕佳。
貧病固其常，
32 富貴任生涯。

- Dashing downward, it hacks Earth's axis,
 the jutting cliffs are a cluster of Moye swords.¹
 With briskness spread the colors of autumn,
 12 a haze buries the sun's carriage.
 The opening to the gorges begins here,
 at its narrowest it admits only a floating raft.
 Yu's deed aided Ongoing Transformation,
 16 cutting and dredging where the land slanted.
 This immense sluice was cut in high antiquity,
 then all the rivers formed this long snake.
 Between Wu and Shu, remote in the wind and mist
 20 boats transported hemp and salt.
 I am now a far traveler,
 tossed along and mired in mud and sand.
 All things adhere to their basic natures,
 24 through self-restraint, I do not wish for luxury.
 A thatched roof to cover a single bed,
 a clear pool with abundant flowers.
 Unstrained brew and coarse grain—
 28 when they are before my eyes, I have no cause to sigh.
 The mountains are wild, few people live there,
 the place is remote, fine both at dawn and dusk.
 Being poor and sick is indeed the norm,
 32 let wealth and privilege come in my life as they may.

1 Moye is one of the legendary swords of antiquity.

老於干戈際，
 宅幸蓬華遮。
 石亂上雲氣，
 36 杉清延月華。
 賞妍又分外，
 理愜夫何誇。
 足了垂白年，
 40 敢居高士差。
 書此豁平昔，
 迴首猶暮霞。

19.9

槐葉冷淘

青青高槐葉，
 采掇付中廚。
 新麵來近市，
 4 汁滓宛相俱。
 入鼎資過熟，
 加餐愁欲無。
 碧鮮俱照筯，
 8 香飯兼苞蘆。
 經齒冷於雪，
 勸人投比珠。

I grow old at the edge of a world in arms,
lucky that my cottage of canes hides me.
Rocks in tangles rise up to cloud vapors,
36 fir trees, cool, welcome moonlight.
Enjoying these charms is also unexpected,
content with the way things go, why should I boast?
It is enough for me, even approaching a hundred years,
40 I wouldn't dare place myself in the rank of lofty recluses.
Writing this relaxes how I felt before,
I turn my head and still there are twilight's rose clouds.

19.9

Cold Noodle Soup with Sophora Leaves

Green are the high sophora tree leaves,
we pluck them and send them to the kitchen.
Fresh noodles come from the market nearby,
4 they are combined with the juice and crushed leaves.
They are put in the kettle to ensure they will be quickly done,
I eat more, worrying that it will soon be gone.
Emerald freshness shines together on the chopsticks,
8 fragrant rice along with reed shoots.
Passing my teeth it is colder than snow,
I urge others, offering them like pearls.

願隨金駟裏，
 12 走置錦屠蘇。
 路遠思恐泥，
 興深終不渝。
 獻芹則小小，
 16 薦藻明區區。
 萬里露寒殿，
 開冰清玉壺。
 君王納涼晚，
 20 此味亦時須。

19.10

上後園山腳

朱夏熱所嬰，
 清旭步北林。
 小園背高岡，
 4 挽葛上崎峯。
 曠望延駐目，
 飄飄散疏襟。
 潛鱗恨水壯，
 8 去翼依雲深。
 勿謂地無疆，
 劣於山有陰。

- I wish to go with a golden charger,
 12 galloping off to serve this in the Brocade Lodge.¹
 The road is long, I worry about getting bogged down,
 but the impulse is deep and never alters.
 Presenting celery was a minor thing,²
 16 offering waterplants makes clear my humble earnestness.³
 Thousands of miles away in Cold Dew Palace
 they break the ice in a clear jade pot.⁴
 Late in the day when the ruler is enjoying the cool,
 20 this flavor too is needed for the occasion.

19.10

Climbing the Foothills by My Rear Garden

- In fiery summer, encumbered by the heat,
 in cool dawnlight I walked through the woods to the north.
 My small garden has its back against a high hill,
 4 holding onto rattan vines, I climbed the steep slope.
 A broad vista invited the eyes to rest,
 the ruffling breeze parted my loose gown-folds.
 Sunken scales hate when waters are rough,
 8 departing wings stay deep in the clouds.
 Don't claim that earth is boundless,
 it's inferior to the shaded north slope of this mountain.

1 That is, he wants to take them to the palace.

2 The story of the rustic who thought celery was so good he would present it to the nobility, but they couldn't stand it.

3 According to the *Zuo Tradition* (Yin 3), these are among the plants that can be offered in rituals to the spirits.

4 Ice was stored away for the emperor's comfort in summer.

石櫛遍天下，
 12 水陸兼浮沈。
 自我登隴首，
 十年經碧岑。
 劍門來巫峽，
 16 薄倚浩至今。
 故園暗戎馬，
 骨肉失追尋。
 時危無消息，
 20 老去多歸心。
 志士惜白日，
 久客藉黃金。
 敢為蘇門嘯，
 24 庶作梁父吟。

19.11

季夏送鄉弟韶陪黃門從叔朝謁

令弟尚為蒼水使，
 名家莫出杜陵人。
 比來相國兼安蜀，
 4 歸赴朝廷已入秦。

- Rock-yuan trees are found all over the world,¹
 12 one can drift and sink on land and water alike.
 Ever since I climbed Longshou,
 for ten years I've passed emerald summits.
 From Swordgate I came to the Wu Gorges,
 16 with meager means, swept along wildly until now.
 My home gardens are darkened by warhorses,
 I've lost track of my own flesh and blood.
 The times perilous, there is no news,
 20 getting older, I often want to return.
 A man of high aims treasures the day,
 but one long a sojourner depends on gold.
 Dare I try to yodel at Sumen?—²
 24 I hope rather to make the Liangfu Song.³

19.11

At the End of Summer Seeing Off My Fellow Countryman Shao Who
 Will Accompany My Uncle of the Chancellery to Court⁴

- My fine kinsman is still the Blue Waters Emissary,⁵
 for famous families none can surpass those of Duling.⁶
 Recently the Minister has also pacified Shu,
 4 returning to the court he has already entered Qin.

1 A tree whose bark can be eaten.

2 This refers to the free and easy Sun Deng, encountered by *Ruan Ji at Sumen Mountain.

3 This probably refers to *Zhuge Liang's favorite song, here associated with his being called to help Liu Bei, the founder of the Shu-Han Kingdom.

4 This is Du Hongjian, who had been sent to take command in Shu and was then returning to Chang'an.

5 Original note: "Shao recently had been appointed as the Emissary to Kaijiang county; he has come from Chengdu on the Waijiang down through the gorges on a boat" 韶比兼開江使通成都外江下峽舟船. When Great Yu climbed Mount Heng he dreamed of a man in red embroidery who called himself the "Blue Waters Emissary."

6 The clan home of the Dus.

舍舟策馬論兵地，
 拖玉腰金報主身。
 莫度清秋吟蟋蟀，
 8 早聞黃閣畫麒麟。

19.12

灑灑

灑灑既沒孤根深，
 西來水多愁太陰。
 江天漠漠鳥雙去，
 4 風雨時時龍一吟。
 舟人漁子歌回首，
 估客胡商淚滿襟。
 寄語舟航惡年少，
 8 休翻鹽井橫黃金。

19.13-14

七月一日題終明府水樓二首

I

高棟曾軒已自涼，
 秋風此日灑衣裳。

Leaving aside your boat and whipping your horse where military
 matters are considered,¹
 wearing jade and gold at your waist you will inform the ruler personally.
 Don't pass all clear autumn to the singing of the crickets,
 8 you will soon hear that the Chancellery Director will have a portrait in
 Unicorn Hall.²

19.12

Yanyu Rock

Yanyu has sunken underwater, its lone roots lie deep,
 much water comes from the west, I worry about Great Yin.³
 The river sky spreads far and wide, birds go off in pairs,
 4 in wind and rain always the dragon hums.
 Boatmen and fishermen sing and turn their heads,
 but for merchants and Hu traders tears fill their lapels.
 I send word to those rash young men in the boats,
 8 don't let the salt wells' produce spill and waste your gold.

19.13–14

The First Day of the Seventh Month, On Magistrate Zhong's Tower by
 the River

I

The high beams and tiered railings are cool of themselves,
 on this day the autumn wind ruffles over our clothes.

1 Probably Jingzhou farther downriver, from which there was a passable route north to Chang'an.

2 In recognition of his achievements.

3 Great Yin is associated with north and the element water; Du Fu is worried about too much rain and the rising river, which will hide Yanyu Rock underwater and increase the perils of going through the Gorges.

翛然欲下陰山雪，
4 不去非無漢署香。
絕壁過雲開錦繡，
疏松夾水奏笙簧。
看君宜著王喬履，
8 真賜還疑出尚方。

II

宓子彈琴邑宰日，
終軍棄繻英妙時。
承家節操尚不泯，
4 為政風流今在茲。
可憐賓客盡傾蓋，
何處老翁來賦詩。
楚江巫峽半雲雨，
8 清簟疏簾看弈棋。

- Unrestrained, about to fall, snow from the Mountains of Shadow,¹
 4 not leaving is due to no absence of fragrance of that Han office.²
 Clouds passing the sheer cliff spread embroidery and brocade,
 sparse pines lining the waters play mouth organs.
 I look at you as fit to wear Wang Qiao's sandals,
 8 these were truly granted, I suspect, from the court of imperial
 manufactories.³

II

- Fuzi strummed the zither when he was governing a city,⁴
 Zhong Jun threw away the cloth tally when he was a fine hero.⁵
 You continue your family's principles, still not declining,
 4 panache in governance is now to be found right here.
 Moving, how all the guests are carriage-awning tilting officers,⁶
 and how is it that this old man comes to compose poems?
 The River in Chu and Wu Gorges is half in clouds and rain,
 8 on cool mats and with open curtains I watch a game of chess.

Rangxi was west of Kuizhou on the "Western Rang" ("rang" was the local term for a stream or river valley). There was also an "Eastern Rang" on the

-
- 1 Comparing the coolness to the Mountains of Shadow in Central Asia, where snow falls in the summer.
 2 The four Secretarial Court Gentlemen of the Han held "chicken-tongue" fragrance in their mouths so that it was fragrant when they spoke. This absurd combination of three negatives simply suggests that Du Fu stays here because it is better than the fragrance of the Secretarial Court Gentlemen.
 3 Original note: "Magistrate Zhong belonged to the Personnel Evaluation Section, with added responsibility in presenting the seasonal ordinances, thus this line. I hope to see his appointment of presenting the ordinances made permanent" 終明府，功曹也，兼攝奏節令，故有此句，佇觀奏即真也。*Wang Qiao.
 4 According to *Lüshi chunqiu*, Fuzi Jian was governor of Shanfu and spent his days playing his zither. The city was well-governed.
 5 When Zhong Jun was going to Chang'an, the officer at Hangu Barrier gave him a cloth tally for when he came back through the pass. Zhong Jun said that when a real man goes to Chang'an, he never goes back and so threw away the tally. Later in the employ of Han Wudi, Zhong Jun did come back through the barrier and the officer identified him as the man who threw away the tally.
 6 When acquaintances who are officials meet on the road, they draw their carriages close together to chat, with the result that the carriage awnings tilt.

19.15

行官張望補稻畦水歸

東屯大江北，
百頃平若案。
六月青稻多，
4 千畦碧泉亂。
插秧適云已，
引溜加溉灌。
更僕往方塘，
8 決渠當斷岸。
公私各地著，
浸潤無天旱。
主守問家臣，
12 分明見溪畔。
芊芊炯翠羽，
剌剌生銀漢。
鷗鳥鏡裏來，
16 關山雲邊看。
秋菰成黑米，
精鑿傳白粲。
玉粒足晨炊，
20 紅鮮任霞散。

other side of the city. Following Eastern Rang upstream, there was an area suitable for planting rice, "East Camp," so-called because Gongsun Shu had used it as a military farm to feed his troops. Under Bo Maolin in Du Fu's time, the area was also used for government fields (no doubt, to assure a steady supply of grain to Bo Maolin's troops). At the beginning of autumn in 767 Du Fu moved to East Camp to watch over the harvest, probably at the behest of Bo Maolin.

19.15

Zhang Wang the Field Supervisor Returns After Attending to the Irrigation of the Rice Fields

East Camp, north of the Great River,
has hundreds of acres flat as a table.

- In the sixth month there is much green rice,
4 a thousand fields with emerald streams running everywhere.
Transplanting the sprouts has just been completed,
they divert streamlets to increase irrigation.
One after another they go off to the square pond
8 and open the ditches by the sharp slope.¹
"It reaches public and private fields alike,
well irrigated so that there be no drought.
As the official in charge I asked the household officers:
12 they saw it clearly by the creek."²
Sprouts are flourishing, dazzling kingfisher feathers,
sharp pointed growth brings forth a River of Stars.³
Gulls come within this mirror,
16 the barrier mountains can be seen at the edge of clouds.
In autumn the wild rice will form its black grains,
measures of hulled rice will convey their white glitter.
The jade grain will be enough for cooking breakfast,
20 let the red rice spread in rosy clouds.

1 Probably the slopes of the earthen banks between the wet fields.

2 The situation is unclear. I follow a line of Chinese commentators who take these four lines as Zhang's words to Du Fu.

3 Perhaps a figure for the sprouts growing in the water.

終然添旅食，
 作苦期壯觀。
 遺穗及眾多，
 24 我倉戒滋蔓。

19.16

秋行官張望督促東渚耗稻向畢清晨遣女奴
 阿稽豎子阿段往問

東渚雨今足，
 佇聞粳稻香。
 上天無偏頗，
 4 蒲稗各自長。
 人情見非類，
 田家戒其荒。
 功夫競搨搨，
 8 除草置岸旁。
 穀者命之本，
 客居安可忘。
 青春具所務，
 12 勤墾免亂常。
 吳牛力容易，
 並驅動莫當。

- In the end it will add to my sojourner's fare,
 the work is hard, but we expect a splendid sight.
 The leftover heads of grain should reach all alike,
 24 I caution against too great bounty in my own granary.¹

19.16

In Autumn, Field Supervisor Zhang Wang Has Finished Overseeing the Weeding of the Grainfields at East Isle; One Cool Morning I Send My Serving Girl Aji and My Servant Boy Aduan to Go and Check Out the Situation.

- At Eastern Isle the rain has now been enough,
 I wait to hear that the non-glutinous rice is fragrant.
 Heaven above is never one-sided,
 4 reeds and rushes each grow tall.
 Human nature is to see what does not belong,
 farming families defend against plants running wild.
 They compete in hard work in their efforts,
 8 cutting weeds and setting them by the slope.
 Grain is the basis of life,
 living here as an outsider, how can I forget this?
 In green spring all prepare for their tasks,
 12 they put their all into plowing so as not to disrupt the norms.
 It is easy for the strength of Wu water-buffalos,
 driven in pairs, nothing can ever resist them.

1 That is, some grains should be left for the gleaners.

豐苗亦已概，
16 雲水照方塘。
有生固蔓延，
靜一資隄防。
督領不無人，
20 提攜頗在綱。
荊揚風土暖，
肅肅候微霜。
尚恐主守疏，
24 用心未甚臧。
清朝遣婢僕，
寄語逾崇岡。
西成聚必散，
28 不獨陵我倉。
豈要仁里譽，
感此亂世忙。
北風吹蒹葭，
32 蟋蟀近中堂。
荏苒百工休，
鬱紆遲暮傷。

And the lush sprouts have become thick,
16 clouds and water reflect in the square pool.
Whatever lives indeed spreads out,
to stay concentrated on one thing depends on preventing this.
A person to oversee this work is not lacking,
20 but watching over it depends especially on being systematic.
The climate is warm in Jingzhou and Yangzhou,
they wait for the light frost with its sharp chill.
Still I fear lest the person in charge be remiss,
24 that he not be effective in his efforts.
In the dawn cool I send my servants,
to go over the high hills and take word.
With the autumn harvest, what is gathered must be distributed,
28 we should not make only our own granary overflow.
It is not that I seek praise as a good neighbor,
I am moved by the urgency of these troubled times.
The north wind will blow on reeds and cattails,
32 the cricket will approach the center of the hall.
As time passes all labors will cease,
and within me will swell the pain of years' end.

19.17

阻雨不得歸灤西柑林

三伏適已過，
驕陽化為霖。
欲歸灤西宅，
4 阻此江浦深。
壞舟百版圻，
峻岸復萬尋。
篙工初一棄，
8 恐泥勞寸心。
佇立東城隅，
悵望高飛禽。
草堂亂懸圃，
12 不隔崑崙岑。
昏渾衣裳外，
曠絕同層陰。
園柑長成時，
16 三寸如黃金。
諸侯舊上計，
厥貢傾千林。
邦人不足重，
20 所迫豪吏侵。

19.17

Blocked by Rain I am Unable to Return to the Orange Grove in Rangxi

The dog days of summer are already past,
domineering sunlight turns to steady rain.

I wanted to return to my cottage at Rangxi,

4 but I am blocked here far back on the shore.

Ruining boats, a hundred planks split,
the steep banks are thousands of yards apart.

The boatmen have now given up entirely—

8 they fear getting enmired, troubling their minds.

I stand long at the corner of the eastern walls,
sadly gazing on high-flying birds.

My thatched hut is confused with Hanging Garden,¹

12 though not blocked by the pinnacles of Kunlun.

Everything beyond my clothes is a murky haze,
cut off now, the same as being in layers of cloud.

When the oranges in my garden are fully grown,

16 they are three inches like yellow gold.

When the regional lord used to make his report to the throne,
he would use up a thousand groves for his tribute gift.

The people of this land don't value them,

20 oppressed by the demands of bullying tax-collectors.

1 A region of the immortals in the Kunlun Mountains. That is, in the rain it seems obscured in the distance and as far away as the Kunlun Range.

客居暫封植，
 日夜偶瑤琴。
 虛徐五株態，
 24 側塞煩胸襟。
 焉得輟雨足，
 杖藜出嶮嶽。
 條流數翠實，
 28 偃息歸碧潯。
 拂拭烏皮几，
 喜聞樵牧音。
 令兒快搔背，
 32 脫我頭上簪。

19.18

又上後園山腳

昔我游山東，
 憶戲東嶽陽。
 窮秋立日觀，
 4 矯首望八荒。
 朱崖著毫髮，
 碧海吹衣裳。
 蓐收困用事，
 8 玄冥蔚強梁。

- Coming to live here as an outsider, I immediately planted them,
 day and night they match jade zither sounds.¹
 The manner of these five trees is easy-going,
 24 their being so blocked makes my feelings swell within.
 How can I get these raindrops to stop,
 leaning on my staff, I'll go out to the rough cliffs.
 I'll count the azure fruits on the branches,
 28 then I'll return to emerald strands to rest.
 I'll brush off my armrest of black leather
 and rejoice to hear the sounds of wood-gatherers and herders.
 I'll have my son vigorously scratch my back
 32 and take the pins out of my hair.

19.18

Once again Climbing the Base of the Mountain by My Rear Garden

- Long ago I roamed East of the Mountains,
 I recall amusing myself on the south slope of the Eastern Marchmount.²
 At autumn's end I stood on Sunview Peak
 4 lifted my head and viewed the far wilds all around.
 The crimson slopes showed the most minute detail,
 from the emerald sea the wind blew my robes.
 Rushou had a hard time doing his job,³
 8 Xuanming had abundant indomitable force.⁴

1 Presumably in the sound of the wind.

2 Mount Tai.

3 Rushou was the god in charge of autumn.

4 Xuanming was the god of winter.

逝水自朝宗，
鎮石各其方。
平原獨憔悴，
12 農力廢耕桑。
非關風露凋，
曾是戍役傷。
於時國用富，
16 足以守邊疆。
朝廷任猛將，
遠奪戎虜場。
到今事反覆，
20 故老淚萬行。
龜蒙不復見，
況乃懷舊鄉。
肺萎屬久戰，
24 骨出熱中腸。
憂來杖匣劍，
更上林北岡。
瘴毒猿鳥落，
28 峽乾南日黃。
秋風亦已起，
江漢始如湯。
登高欲有往，
32 蕩析川無梁。

The passing waters went to the court of the sea,
 the guardian rocks each held its place.¹
 The central plain alone looked forlorn,
 12 in farmwork plowing and sericulture had been abandoned.
 This had nothing to do with harm from wind and dew,
 it was, in fact, harm caused by corvee and campaigns.
 At that time the state was wealthy
 16 with ample resources to hold its borders.
 The court employed fierce generals
 to seize the far pastures of the nomads.
 But now things have turned upside-down,
 20 an old man has ten thousand streams of tears.
 Mounts Gui and Meng are no longer to be seen,²
 even more I long for my own home region.
 Lungs sick, thus continuously trembling,
 24 bones sticking out, fire in the bowels.
 When worries come I clasp the sword in the case
 and once more climb the hill north of the grove.
 Poisonous vapors bring down birds and gibbons,
 28 the gorges are dry, the sun in the south is yellow.
 The autumn wind has already risen,
 but Yangzi and Han are now like boiling water.
 I climb the heights and want to go somewhere,
 32 all are swept apart, the stream has no bridge.

1 Each of the nine regions of China has its guardian mountain.

2 Mountains near Mount Tai.

哀彼遠征人，
 去家死路旁。
 不及父祖塋，
 36 累累塚相當。

19.19

奉送王信州峯北歸

朝廷防盜賊，
 供給愍誅求。
 下詔選郎署，
 4 傳聲典信州。
 蒼生今日困，
 天子向時憂。
 井屋有煙起，
 8 瘡痍無血流。
 壤歌唯海甸，
 畫角自山樓。
 白髮寐常早，
 12 荒榛農復秋。
 解龜逾臥轍，
 遣騎覓扁舟。
 徐榻不知倦，
 16 潁川何以酬。

I lament those men on far campaign,
 leaving home, they die by the roadside.
 Not so fortunate as the tombs of their fathers and grandfathers,
 36 whose grave-mounds lie piled side by side.

19.19

Respectfully Seeing off Wang Yin of Xinzhou on His Return North

The court defends against brigands and rebels,
 it feels compassion about exactions to supply the troops.
 A summons was sent to select a Director,
 4 the word was spread that you would take charge of Xinzhou.¹
 The common folk are in hardship these days,
 the Son of Heaven was worried before.
 From village homes there is now smoke rising,
 8 no more blood flows from their wounds.
 The stick-toss song is only in fields by the sea,²
 painted bugles sound from these mountain towers.
 With white hair, I normally go to bed early,
 12 farmers harvest again from fields once overgrown with scrub.
 Once you removed your badge, it exceeded “lying in the carriage rut.”³
 you sent riders to seek my little boat.
 You were unwearied in readying the pallet for Xu,⁴
 16 how can I repay the man of Yingchuan?⁵

1 Xinzhou was an old name for Kuizhou.

2 The legendary song of the peasants from the time of Yao, indicating a world at peace. Du Fu evidently restricts such peace to the southeast.

3 This refers to the story of Hou Ba in the Eastern Han; when he was recalled to court from a local post, the peasants were so upset that they lay down in front of the carriage wheels.

4 *Xu Chi.

5 Yingchuan was Chen Fan's toponym; see *Xu Chi. Chen Fan is used to represent Wang Yin.

塵生彤管筆，
寒膩黑貂裘。
高義終焉在，
20 斯文去矣休。
別離同雨散，
行止各雲浮。
林熱鳥開口，
24 江渾魚掉頭。
尉佗雖北拜，
太史尚南留。
軍旅應都息，
28 寰區要盡收。
九重思諫諍，
八極念懷柔。
徙倚瞻王室，
32 從容仰廟謀。
故人持雅論，
絕塞豁窮愁。
復見陶唐理，
36 甘為汗漫遊。

- Dust rises on the vermilion brush and pen,¹
 the cold makes my black sable coat glossy.²
 Your high sense of right at last endures,
 20 but culture will be ended when you have gone.
 After parting, we will disperse like the rain,
 each like a floating cloud, one going, one staying.
 The forests are hot, the birds open their beaks,
 24 the river is murky, the fish toss their heads.
 Although Weituo bowed facing north,³
 the Grand Historian still lingers in the south.⁴
 Campaigning armies will surely all cease,
 28 the entire territory must be recovered.
 The nine-tiered court longs for forthright criticism,
 those in all the far-flung corners yearn for a gentle policy.
 Lingering here, I have gazed to the royal house,
 32 now at ease, I look up to you in making dynastic policy.
 My old friend has upright arguments,
 on this far frontier they relieve the depths of my cares.
 Again seeing the principles of Yao,⁵
 36 I will gladly go roaming in a limitless expanse.

1 In the Han members of the Secretariat received a vermilion brush and pen from the court. Du Fu's honorary position was in the Secretariat; the dust signifies his idleness.

2 Su Qin, the wandering debater of the Warring States, wore a black sable coat.

3 Weituo, the king of Southern Yue, was enfeoffed by Han Gaozu and "faced north;" i.e., assumed the position of a subject.

4 Sima Tan.

5 Sage king of antiquity when the world was perfectly governed and at peace.

19.20

驅豎子摘蒼耳

江上秋已分，
林中瘴猶劇。
畦丁告勞苦，
4 無以供日夕。
蓬莠獨不焦，
野蔬暗泉石。
卷耳況療風，
8 童兒且時摘。
侵星驅之去，
爛熳任遠適。
放筐亭午際，
12 洗剝相蒙冪。
登床半生熟，
下箸還小益。
加點瓜薤間，
16 依稀橘奴跡。
亂世誅求急，
黎民糠粃窄。
飽食復何心，
20 荒哉膏梁客。

19.20

Hurrying Off My Servant Boy to Pick Cocklebur

- By the river it is already the fall equinox,
in the forests the miasma is still terrible.
The garden workers complain of how hard things are,
4 that there is nothing to provide our daily needs.
Only the weeds have not withered and dried,
wild vegetables are hidden by rock and stream.
What's more cocklebur can cure inflammations,
8 my servant boy picks them whenever he can.
In pre-dawn starlight I hurry him off,
let him go far as he can without restraint.
He set down his basket at the point of noon,
12 washed and peeled, we covered them over.
We brought them to the table when half-cooked,
using our chopsticks, they did some good.
When you add some bits to melon or chives,
16 they suggest the taste of tangerine.
A turbulent age, hard-pressed by exactions,
the common folk are short of even chaff and bran.
How can one have the heart to eat one's fill?—
20 unbridled indeed are those who have fat fine grain.

富家廚肉臭，
戰地骸骨白。
寄語惡少年，
24 黃金且休擲。

19.21

甘林

舍舟越西岡，
入林解我衣。
青芻適馬性，
4 好鳥知人歸。
晨光映遠岫，
夕露見日晞。
遲暮少寢食，
8 清曠喜荆扉。
經過倦俗態，
在野無所違。
試問甘藜藿，
12 未肯羨輕肥。
喧靜不同科，
出處各天機。
勿矜朱門是，
16 陋此白屋非。

Meat reeks in the kitchens of rich families,
while on the battlefields the skeletons are white.
I send word to those young ne'er-do-wells—
24 stop throwing away your gold!

19.21

Orange Grove

I left the boat and crossed over the western hill,
entered the grove and untied my gown.
Fresh hay suits a horse's nature,
4 and good birds know that I am back.
Morning light shines against a far-off pinnacle,
last evening's dew is dried by the sun.
I eat and sleep less in my twilight years,
8 delighting in the clear openness of my scrapwood gate.
From what I've been through, I'm weary of the world's ways,
in the wilds there is nothing that goes against the grain.
Should you ask, I enjoy goosefoot and wild beans,
12 I cannot envy those with light robes and sleek horses.
Noise and stillness are not the same level,
service and retirement each follow Heaven's devices.
Don't boast that crimson gates are best
16 and despise this plain cottage as worse.

明朝步鄰里，
 長老可以依。
 時危賦斂數，
 20 脫粟為爾揮。
 相攜行豆田，
 秋花藹菲菲。
 子實不得喫，
 24 貨市送王畿。
 盡添軍旅用，
 迫此公家威。
 主人長跪問，
 28 戎馬何時稀。
 我衰易悲傷，
 屈指數賊圍。
 勸其死王命，
 32 慎莫遠奮飛。

19.22

暇日小園散病將種秋菜督勤耕牛兼書觸目

不愛入州府，
 畏人嫌我真。
 及乎歸茅宇，
 4 旁舍未曾嗔。

- Tomorrow morning I'll walk to the neighbor's place,
 an old fellow on whom I can rely.
 "The times are dangerous, tax demands are frequent,
 20 I'll make you a distribution of unpolished rice.
 Hand in hand we'll go to the bean field
 where the autumn blooms are fragrant and dense.
 When the beans are formed, we won't get to eat them,
 24 but sell them in the market to send to the king's domain.¹
 All will supply the needs of our campaigning armies,
 pressed by the authority of the common weal."
 My host will kneel and ask
 28 when the war-horses will become fewer.
 As I decline, I am easily touched by sadness,
 on my fingers I count the rebel sieges.
 I urge him to die for the king's command
 32 and warn him not to fly off afar.

19.22

On a Day Off in My Small Garden Exercising for My Health, About
 to Plant Autumn Vegetables, I Superintend the Plow Oxen and Write
 What I See

- I don't love going to the prefectural seat,
 I dread that people will despise my honest nature.
 But when I get back to my thatched cottage,
 4 the cottages next door have never reviled me.

1 That is, they will use them for tax.

老病忌拘束，
應接喪精神。
江村意自放，
8 林木心所欣。
秋耕屬地濕，
山雨近甚勻。
冬菁飯之半，
12 牛力晚來新。
深耕種數畝，
未甚後四鄰。
嘉蔬既不一，
16 名數頗具陳。
荊巫非苦寒，
采擷接青春。
飛來兩白鶴，
20 暮啄泥中芹。
雄者左翮垂，
損傷已露筋。
一步再血流，
24 尚經繒繳勤。
三步六號叫，
志屈悲哀頻。
鸞鳳不相待，
28 側頸訴高旻。

Old and sick, one detests restraint,
receiving guests ruins my mood.
In this river village my thoughts are free,
8 and my heart delights in the forest trees.
Autumn plowing is right when the ground is wet,
recently the mountain rains have been quite even.
12 Winter's flowering leeks can be half our food,
the oxen's strength renews as the year grows late.
Plowing deeply I plant several acres,
I'm not very much behind my neighbors.
16 Since the best vegetables are not of a single kind,
their various names are all here to be seen.
It is not bitter cold in Jingwu,
so we pick and gather all the way to spring.
A pair of white cranes came flying,
20 at twilight they pecked celery seeds in the mud.
The male's left wing hung limp,
it was hurt, and the muscle was showing.
At every step its blood flowed again,
24 still suffering the strain from the well-aimed arrow.
Every three steps it cried out half a dozen times,
its will broken, its sorrow urgent.
The phoenix will not wait for it,
28 it bends its neck and complains to the high heavens.

杖藜俯沙渚，
為汝鼻酸辛。

19.23

雨

山雨不作泥，
江雲薄為霧。
晴飛半嶺鶴，
4 風亂平沙樹。
明滅洲景微，
隱見巖姿露。
拘悶出門遊，
8 曠絕經目趣。
消中日伏枕，
臥久塵及屨。
豈無平肩輿，
12 莫辨望鄉路。
兵戈浩未息，
蛇虺反相顧。
悠悠邊月破，
16 鬱鬱流年度。
針灸阻朋曹，
糠粃對童孺。

Leaning on my cane I look down on sandy isles,
on your behalf my nostrils sting.

19.23

Rain

Mountain rains do not make mud,
the river clouds thin into fog.
Clear skies have a crane flying halfway up the ridge,
4 the wind blows wildly trees on level sands.
Light faint on the isles, appearing and disappearing,
hidden and then seen, the cliff's shape comes through.
Feeling the blues, I go wandering out my gate,
8 the utter expanse engages what eyes pass over.
With my diabetes I am daily bedridden,
I was lying down so long my shoes got dusty.
Of course I could get a palanquin,
12 but I can't make out the road that will take me home.
Weapons spread far and wide, never put down,
vipers look around at one.
Far in the distance the frontier moon wanes,
16 welling with cares as the years drift past.
Needle and moxa block me from friends,
with chaff and bran I face my children.

一命須屈色，
 20 新知漸成故。
 窮荒益自卑，
 飄泊欲誰訴。
 尫羸愁應接，
 24 俄頃恐違迯。
 浮俗何萬端，
 幽人有獨步。
 龐公竟獨往，
 28 尚子終罕遇。
 宿留洞庭秋，
 天寒瀟湘素。
 杖策可入舟，
 32 送此齒髮暮。

19.24

溪上

峽內淹留客，
 溪邊四五家。
 古苔生迯地，
 4 秋竹隱疏花。
 塞俗人無井，
 山田飯有沙。

Those of low rank must put on a submissive face,
 20 new acquaintances gradually become old friends.
 In this poor wilderness I am even more humbled,
 swept along, to whom can I state my plaint?
 Emaciated, I worry about receiving guests,
 24 fearing in an instant to cross them.
 The world's shallow ways are thousands,
 but the recluse walks alone.
 Pang Degong at last went off alone,¹
 28 in the end a Master Shang is rarely encountered.²
 I would stay over in the autumn on Lake Dongting,
 in cold weather, the paleness of Xiao and Xiang.
 Walking with my staff, I should get in my boat,
 32 and send off these twilight years of my life.

19.24

On the Creek

A sojourner tarrying in the Gorges,
 beside the creek, four or five homes.
 Ancient moss grows in cramped places,
 4 autumn bamboo hide the sparse flowers.
 By frontier customs people don't dig wells,
 food from mountain fields has sand.

1 *Pang Degong.

2 An Eastern Han recluse who left family responsibilities and went off into the mountains.

西江使船至，
8 時復問京華。

19.25

樹間

岑寂雙柑樹，
婆娑一院香。
交柯低几杖，
4 垂實礙衣裳。
滿歲如松碧，
同時待菊黃。
幾回霑葉露，
8 乘月坐胡床。

19.26

白露

白露團柑子，
清晨散馬蹄。
圃開連石樹，
4 船渡入江溪。
憑几看魚樂，
回鞭急鳥棲。

When the courier boat from West River comes,
8 time and again I ask about the capital.

19.25

Between the Trees

In lofty serenity, a pair of orange trees,
spreading full, a yardful of fragrance.
Crossing boughs hang low on armrest and staff,
4 hanging fruits block my clothes.
For a full year, as green as the pine,
they wait for chrysanthemums to yellow at the same time.
How often have I been soaked by dew from their leaves
8 as I sit on my folding chair in the moonlight?

19.26

White Dew

White dew forms globes on the oranges,
in clear dawn I let my horse's hooves go at will.
The garden reveals trees stretching to the rocks,
4 the boat crosses the creek that enters the river.
Leaning on my armrest I watch the fishes' joy,
my homeward riding crop is sped by birds coming to roost.

漸知秋實美，
8 幽徑恐多蹊。

19.27

諸葛廟

久游巴子國，
屢入武侯祠。
竹日斜虛寢，
4 溪風滿薄帷。
君臣當共濟，
賢聖亦同時。
翊戴歸先主，
8 併吞更出師。
蟲蛇穿畫壁，
巫覡醉蛛絲。
欸憶吟梁父，
12 躬耕也未遲。

19.28

見螢火

巫山秋夜螢火飛，
簾疏巧入坐人衣。

Gradually I realize the beauty of autumn fruits:
8 to my secluded path I fear too many side-trails.¹

19.27

Zhuge Liang's Temple

Long I traveled in the land of Ba
and often entered the Warrior Count's temples.
Sun on bamboo slants on his empty shrine,
4 creek breeze fills the thin curtains.
Ruler and subject then worked together,
a worthy man and sage, living at the same time.
He pledged to support the First Ruler,
8 he sent the army forth again to swallow the foe.
Insects and snakes pierce the wall paintings,
a shaman is drunk among spider webs.
All at once I recall his "Song of Liangfu,"
12 it's not yet too late to plow my own land.

19.28

Seeing Fireflies

On an autumn night at Wu Mountain the fireflies are flitting,
where curtains are open they cleverly enter and alight on my clothes.

1 Made by people coming to pick his oranges.

忽驚屋裏琴書冷，
 4 復亂簷邊星宿稀。
 卻繞井闌添箇箇，
 偶經花蕊弄輝輝。
 滄江白髮愁看汝，
 8 來歲如今歸未歸。

19.29

夜雨

小雨夜復密，
 迴風吹早秋。
 野涼侵閉戶，
 4 江滿帶維舟。
 通籍恨多病，
 為郎忝薄遊。
 天寒出巫峽，
 8 醉別仲宣樓。

19.30

更題

只應踏初雪，
 騎馬發荊州。

- Suddenly startled awake in my room, zither and books have grown cold,
 4 then again in the eaves they are mixed with constellations growing sparse.
 Back around the well railing they increase one by one,
 by chance they pass through the flower petals creating moments of glow.
 By the gray river with white hair I look at you in sadness—
 8 in the coming year when it is as it is now, will I have returned home or not?

19.29

Night Rain

- The light rain gets dense again at night,
 whirling winds blow in early autumn.
 Wilderness coolness gets in my closed door,
 4 the river is full, lined with tied up boats.
 On the registers, I hate being often sick,¹
 as a Director I'm shamed by these pointless travels.
 When the weather gets cold I will leave the Wu Gorges,
 8 then drunk, depart from Wang Can's tower.²

19.30

Another on the Same

I'm sure I'll tread through the first snows
 when I ride my horse, setting forth from Jingzhou.³

1 The registers allowed officials entrance into the imperial city.

2 In Jingzhou, where *Wang Can wrote the "Poetic Exposition in Climbing a Tower."

3 Following from the preceding poem, Du Fu speculates on leaving Jingzhou and returning to the capital.

直怕巫山雨，
 4 真傷白帝秋。
 群公蒼玉佩，
 天子翠雲裘。
 同舍晨趨侍，
 8 胡為淹此留。

19.31-32

舍弟觀歸藍田迎新婦，送示兩篇

I

汝去迎妻子，
 高秋念卻回。
 即今螢已亂，
 4 好與雁同來。
 東望西江水，
 南遊北戶開。
 卜居期靜處，
 8 會有故人杯。

II

楚塞難為路，
 藍田莫滯留。

I fear the rains of Wu Mountain,
 4 and am truly pained by autumn of White Emperor Castle.
 Gray pendants of jade on all the lords,
 the Son of Heaven's cape of kingfisher cloud.
 Those of the same bureau rush to serve in morning,
 8 so why am I lingering here?

19.31–32

My Younger Brother Guan Is Going Back to Lantian to Fetch a Wife;
 I Show Him these Two Pieces when Sending Him Off

I

You are going to fetch your wife,
 I think on your return in high autumn.
 Right now the fireflies are in wild disorder,
 4 best that you come back with the wild geese.
 I gaze east on West River's waters,
 when you travel south, my north window will be opened.¹
 In sitting a dwelling look for a calm spot,
 8 and there will be occasion for a cup with old friends.

II

It's hard to find a good route on this Chu frontier,
 don't linger long at Lantian.

1 Waiting for Guan's return from the north.

衣裳判白露，
4 鞍馬信清秋。
滿峽重江水，
開帆八月舟。
此時同一醉，
8 應在仲宣樓。

19.33

別李秘書始興寺所居

不見秘書心若失，
及見秘書失心疾。
安為動主理信然，
4 我獨覺子神充實。

重聞西方止觀經，
老身古寺風泠泠。
妻兒待來且歸去，
8 他日杖藜來細聽。

- Who cares about white dew on your clothes?—
 4 let your horse lead the way in clear autumn.
 When river waters fill the gorge in layers,
 I will set sail in an eighth month boat.
 At that moment let us both be drunk,
 8 right in Wang Can's tower.¹

19.33

Parting From Li of the Palace Library Where He is Staying in Shixing Temple

- Not seeing the Librarian my heart feels lost,
 getting to see the Librarian I lose heart's torment.
 Stillness governs action, that principle is true indeed,
 4 I alone am aware that you have achieved a fullness of spirit.
- Again I hear you recite that Western *Sutra of Cessation*,
 for my old body, an ancient temple where the breeze is cool.
 My wife and children await my coming, I'll go back now for a while,
 8 someday, leaning on my staff, I'll come to listen in detail.

1 *Wang Can.

19.34

送李八秘書赴杜相公幕

青簾白舫益州來，
 巫峽秋濤天地回。
 石出倒聽楓葉下，
 4 櫓搖背指菊花開。
 貪趨相府今晨發，
 恐失佳期後命催。
 南極一星朝北斗，
 8 五雲多處是三臺。

19.35

巫峽敝廬奉贈侍御四舅別之澧朗

江城秋日落，
 山鬼閉門中。
 行李淹吾舅，
 4 誅茅問老翁。
 赤眉猶世亂，
 青眼只途窮。

19.34Seeing Off Librarian Li (8) On His Way to Minister Du's Headquarters¹

When the white barge with green curtains came from Yizhou,
with autumn billows in the Wu Gorges, heaven and earth were turning.
Where rocks came out, from below you listened to the leaves of maples
falling,

4 as the sweep moved back and forth you pointed behind to
chrysanthemums in bloom.

Eager to rush to the Minister's office this morning you set out,
fearing to miss the appointment set, a later command hurried you.
A single star at the utmost south will go to court at the Northern
Dipper,²

8 where the five-colored clouds are many, there are the Three Terraces.³

19.35At My Humble Cottage in the Wu Gorges Respectfully Presented to the
Censor, My Fourth Maternal Uncle, Parting on His Way to Fengzhou
and Langzhou

The autumn sun sets on the river city,
the "mountain wraith" is within my closed gates.⁴

4 On his journey I detain my uncle,
who visits this old man who built a thatched hut.
"Red eyebrows," still an age in turmoil,⁵
looked on kindly, but still at the end of my road.

1 Original note: "The Minister is going to pay a duty call at court, and Li is now setting out late" 相公朝謁, 今赴後期也。

2 The star of the "utmost south" governs Yizhou, Chengdu. Li will go from there to accompany Du Hongjian at court.

3 The Three Terraces are an asterism associated with the Three Lords, here Du Hongjian.

4 One of the deities celebrated in the "Nine Songs" of the *Chuci*. The "Mountain Wraith" was associated with the wilderness around Mount Wu.

5 The Red Eyebrows was a millenarian sect that rebelled in the Eastern Han and here stands for current rebels.

傳語桃源客，
8 人今出處同。

19.36

孟氏

孟氏好兄弟，
養親唯小園。
承顏胝手足，
4 坐客強盤飧。
負米夕葵外，
讀書秋樹根。
卜鄰慚近舍，
8 訓子學誰門。

19.37

吾宗

吾宗老孫子，
質樸古人風。
耕鑿安時論，
4 衣冠與世同。
在家常早起，
憂國願年豐。

Pass these words to travelers to Peach Blossom Spring:¹
 8 nowadays going forth in service or staying in reclusion are the same.

19.36

The Mengs

The Mengs are good brothers,
 taking care of their parents with only a small garden.
 Hands and feet grow calloused serving their elders,
 4 and they force a plate of food on a guest.
 They carry rice beyond the evening mallows,²
 and read books by the roots of autumn trees.
 I am embarrassed to be so near in choosing my neighborhood,
 8 to educate sons, which school should I follow?³

19.37

Of My Family Line⁴

Old nephew of my family line,
 plain and solid, the manner of the ancients.
 Plowing and digging wells, an argument for settling the times,⁵
 4 cap and gown, same as others of the age.
 At home he always rises early,
 worrying for the state, he wishes the harvest be abundant.

1 *Peach Blossom Spring. In Langzhou, where his uncle was going.

2 Confucius's disciple Zilu himself ate wild vegetables ("evening mallows") but went over a hundred leagues to get rice for his parents.

3 That is, the Meng family has an excellent tradition in teaching sons to be filial, echoing the story of Mengzi's mother who moved in order to have her son in a good neighborhood.

4 Original note: "Du Chongjian of the Provisioning Unit of the Guards" 衛倉曹崇簡.

5 This refers to the "Toss-stick Song," by legend sung in the peaceful age of Yao, telling of peasants digging wells and plowing, with no connection to the ruler's power.

語及君臣際，
8 經書滿腹中。

19.38

奉酬薛十二丈判官見贈

忽忽峽中睡，
悲風方一醒。
西來有好鳥，
4 為我下青冥。
羽毛淨白雪，
慘澹飛雲汀。
既蒙主人顧，
8 舉翮唳孤亭。
持以比佳士，
及此慰揚舲。
清文動哀玉，
12 見道發新硎。
欲學鴟夷子，
待勒燕山銘。
誰重斷蛇劍，
16 致君君未聽。
志在麒麟閣，
無心雲母屏。

When talk turns to the situation between ruler and official,
 8 the Classics fill his belly.

19.38

Respectfully Responding to What Administrative Assistant Xue (12)
 Presented Me

I slept in a daze in the gorges,
 then a mournful wind woke me up.
 There was a fine bird coming from the west,
 4 from the dark blue sky it descended for me.
 Down and feathers as pure as white snow,
 it flew in the gloom over the cloudy beach.
 Having received the host's regard,
 8 it spread its wings and screeched at the lone pavilion.
 Let me use this to compare to a fine gentleman
 who came here to console me, about to set sail.
 Your clear writings give the moving sound of jade,
 12 perceiving the Way, they come as if fresh from the whetstone.
 You want to imitate Master Leather Winesack,¹
 but will wait until you have carved an inscription on Mount Yanran.²
 Who values the sword that can cut a snake in half?—
 16 present it to the ruler, but the ruler does not heed.
 Your aims are to be in Unicorn Gallery,
 you have no heart for the mica screen.³

1 *Fan Li, who became a recluse on the Five Lakes after helping Goujian of Yue defeat Wu.

2 As the Eastern Han general Dou Xian did after defeating the khan of the Northern Xiongnu.

3 Zheng Hong was commander-in-chief in the Eastern Han, and would keep humble in a court appearance, hiding behind a mica screen.

卓氏近新寡，
20 豪家朱門扃。
相如才調逸，
銀漢會雙星。
客來洗粉黛，
24 日暮拾流螢。
不是無膏火，
勸郎勤六經。
老夫自汲澗，
28 野水日泠泠。
我歎黑頭白，
君看銀印青。
臥病識山鬼，
32 為農知地形。
誰矜坐錦帳，
苦厭食魚腥。
東西兩岸坼，
36 橫水注滄溟。
碧色忽惆悵，
風雷搜百靈。
空中右白虎，
40 赤節引娉婷。
自云帝季女，
嚳雨鳳凰翎。

Madam Zhuo has been recently widowed,
 20 a powerful family, its crimson gates closed.
 Sima Xiangru's style of talent is untrammelled,
 in the Silver River, two stars meet.¹
 When a guest arrives all powder and paint is washed away,²
 24 at twilight she gathers fitting fireflies.³
 It is not that there is no oil for fire,
 but rather to encourage you to be diligent at the Six Classics.
 This old fellow himself draws from the mountain stream,
 28 where wilderness waters babble daily.
 I sigh how my black hair has whitened,
 you see how my silver seal glints green.⁴
 Lying sick, I'm acquainted with the "mountain wraith,"
 32 acting as a farmer, I know the lay of the land.
 Who can boast of sitting under a brocade awning?—⁵
 but I'm terribly sick of the smell of eating fish.
 From east to west the two shores split open,
 36 water coursing through pours toward the dark sea.
 The emerald colors suddenly grow gloomy
 as in wind and thunder the hundred spirits gather.
 There is a white tiger in the sky on the right,
 40 red standards lead in a beauty.⁶
 She says she is Heaven's Emperor's youngest daughter,
 spitting out rain from the phoenix's wings.

1 This refers to the Han *fu* writer *Sima Xiangru marrying the widowed Zhuo Wenjun, perhaps suggesting that Xue recently married a widow. Their meeting is compared to the meeting of the Oxherd and the Weaver Woman stars on the seventh night of the seventh month.

2 Like the Eastern Han recluse Liang Hong's wife, Meng Guang, who willingly gave up her life of luxury to accompany her husband in the life of a poor recluse.

3 *Ju Yin. She is helping him with his studies.

4 The "silver seal," the mark of Du Fu's office, was actually a pouch in the shape of a fish; unlike Du Fu's hair, this is dark.

5 The Han provided these for members of the Secretariat staying in the palace for dawn court.

6 The Goddess of Wu Mountain.

襄王薄行跡，
 44 莫學冷如冰，
 千秋一拭淚，
 夢覺有微馨。
 人生相感動，
 48 金石兩青熒。
 丈人但安坐，
 休辨渭與涇。
 龍蛇尚格鬥，
 52 灑血暗郊坰。
 吾聞聰明主，
 治國用輕刑。
 銷兵鑄農器，
 56 今古歲方寧。
 天王日儉德，
 俊乂始盈庭。
 榮華貴少壯，
 60 豈食楚江萍。

19.39

寄狄明府博濟

梁公曾孫我姨弟，
 不見十年官濟濟。

- She thinks King Xiang's behavior was heartless,¹
 44 so do not imitate the cold of ice.
 For a thousand autumns she has wiped away tears,
 when I woke from the dream, there was a faint fragrance.
 Human lives stir one another,
 48 firm as metal and stone, a pair of glowing lights.
 Just sit calmly a while, sir,
 cease to distinguish Wei and Jing.²
 Dragons and serpents are still in combat,
 52 bloodshed darkens the remote plain.
 I have heard that our sagacious ruler
 will rule the domain by lighter punishments.
 He melts down weapons and casts farm tools,
 56 from now on the years will be peaceful.
 Our Son of Heaven daily shows frugality's virtue,
 outstanding men now fill the court.
 For glory value your young manhood,
 60 how will you ever eat duckweed by the Chu river?

19.39

To Magistrate Di Boji

The great-grandson of the Duke of Liang, my own distant cousin by
 marriage,³
 in the past ten years I have not seen you, a rapid succession of offices.

1 The Goddess of Wu Mountain came to King Xiang of Chu in a dream. Presumably King Xiang's behavior is "heartless" because he did not meet with her again.

2 The Wei was proverbially muddy and the Jing, clear. Distinguishing them is a figure for evaluative judgments.

3 Di Boji was the great grandson of Di Renjie 狄仁傑, minister in empress Wu's reign.

大賢之後竟陵遲，
4 浩蕩古今同一體。
比看叔伯四十人，
有才無命百寮底。
今者兄弟一百人，
8 幾人卓絕秉周禮。
在汝更用文章為，
長兄白眉復天啟。
汝門請從曾翁說，
12 太后當朝多巧詆。
狄公執政在末年，
濁河終不汙清濟。
國嗣初將付諸武，
16 公獨廷諍守丹陛。
禁中決策請房陵，
前朝長老皆流涕。
太宗社稷一朝正，
20 漢官威儀重昭洗。
時危始識不世才，
誰謂荼苦甘如薺。
汝曹又宜列鼎食，
24 身使門戶多旌榮。

- Descendants of a most worthy man at last fall into decline,
 4 in the vast sweep of present and past the pattern is always the same.
 When I have considered your brothers, uncles, cousins—forty or so in
 all—
 they have talent but no success, at the bottom of the hundred offices.
 Now among all your relations, a hundred men,
 8 how many are outstanding, and continue the rites of Zhou?¹
 In your case you still make use of literary writings;
 your older brother has the white brows and Heaven makes him wise.²
 Let me talk about your family from your great-grandfather,
 12 when the Empress ruled there were many artful slanders.
 Lord Di managed the government in her final years,
 the muddy Yellow River never sullies the clear River Ji.
 When first she was going to take the succession and give it to the Wu,³
 16 he alone remonstrated in court and preserved the cinnabar throne.
 When the palace decided its policy to seek the prince at Fangling,⁴
 the elders from the previous reign all were shedding tears.
 The altars established by Taizong were in one morning set right,
 20 the dignity of the Han officers was again washed shining bright.
 Only in perilous times could one discover talent greater than all in his
 age,
 who claimed then that the bitter lettuce is sweet as shepherd's purse?⁵
 It would be fitting that you and yours dine with tripods in rows,⁶
 24 that the gate to your compound have many banners and bunted pikes.⁷

1 This refers to carrying on the tradition of Di Renjie.

2 This refers to Ma Liang in the *Sanguo zhi*. There were five brothers, all talented; but a folk verse said the one with the white eyebrows, Ma Liang, was the best.

3 This refers to Empress Wu wanting to make her nephew Wu Sansi the Heir Apparent.

4 This was to receive the Prince of Luling, later Zhongzong, as Heir.

5 From the *Classic of Poetry*. The heart is so bitter that bitter lettuce seems sweet as shepherd's purse. That was the situation for the Lis. With their restoration it is that way no longer.

6 A standard figure for a powerful clan.

7 The sign of the home of a high court official.

胡為漂泊岷漢間，
 干謁王侯頗歷抵。
 況乃山高水有波，
 28 秋風蕭蕭露泥泥。
 虎之饑，
 下巉巖，
 蛟之橫，
 32 出清泚。
 早歸來，
 黃土污衣服易眯。

19.40

同元使君春陵行

覽道州元使君結《春陵行》兼《賊退後示官吏作》二首，
 志之曰：當天子分憂之地，效漢官良吏之目，今盜賊未
 息，知民疾苦，得結輩十數公，落落然參錯天下為邦伯，
 萬物吐氣，天下少安可待矣。不意復見比興體制，微婉頓
 挫之詞，感而有詩，增諸卷軸，簡知我者，不必寄元。

遭亂髮盡白，
 轉衰病相嬰。
 沈綿盜賊際，
 4 狼狽江漢行。
 歎時藥力薄，
 為客羸瘵成。

Why are you tossed along between Min and the River Han
 paying hopeful respects to princes and counts so often visiting their
 gates?

28 Even more with the mountains so high and the waters with waves,
 the autumn winds howling, soaked by the dew.

When the tigers are hungry
 they come down from the cliffs;
 when the kraken stretches,

32 it comes out of limpid waters.

Go back as soon as possible,
 the brown dirt soils your clothes, specks easily get in your eyes.

19.40

A Companion Piece for Yuan Jie's "Chongling: A Ballad"

I have looked over the "Chongling: A Ballad" and "To Be Shown to the Officials and Clerks After the Marauders Withdrew" by Yuan Jie, Prefect of Daozhou. My comment is this: In a place where the Son of Heaven delegates his worries, Yuan emulates the category of the good officer among Han officials.¹ Now when rebels and marauders have not ceased, he understands the despair and suffering of the people; if we could get a dozen or so of the likes of Yuan Jie and distribute them as exceptional governors throughout the empire, then we could expect that all will vent their pent-up distress and that the world will be a little bit more peaceful. I never expected to again see the style of comparison and affective image, and subtle, modulating words. Moved, I wrote a poem to add to the scroll. I send this note to those who understand me; one need not send it to Yuan Jie.

Encountering turmoil, my hair all turned white,
 increasingly frail, illness encumbers me.

4 Bed-ridden, at the edge of rebels and marauders,
 in desperate straits, I go to Yangzi and Han.

I sigh for the age, medicine's strength weakens,
 infirmities form in my sojourning.

1 The emperor "delegating his worries" was a set phrase for a local official.

吾人詩家秀，
8 博采世上名。
粲粲元道州，
前聖畏後生。
觀乎春陵作，
12 歛見俊哲情。
復覽賊退篇，
結也實國楨。
賈誼昔流慟，
16 匡衡常引經。
道州憂黎庶，
詞氣浩縱橫。
兩章對秋月，
20 一字偕華星。
致君唐虞際，
純樸憶大庭。
何時降璽書，
24 用爾為丹青。
獄訟永衰息，
豈唯偃甲兵。
淒惻念誅求，
28 薄斂近休明。
乃知正人意，
不苟飛長纓。

- This man is the finest of poets,
 8 for broadly culling, famed in the age.
 Splendid is Yuan Jie of Daozhou,
 the former sage would hold in awe this man born later.¹
 Observing his composition on Chongling
 12 I suddenly saw the sentiments of one exceptionally wise.
 Then reading his piece on the marauders' withdrawal,
 Jie is truly a pillar of the dynasty.
 Jia Yi long was ago moved to lament;²
 16 Kuang Heng ever cited the Classics.³
 This man of Daozhou worries for the common folk,
 the breath of his words sweeps grandly.
 The two works face the autumn moon,
 20 each word is the match of a bright star.
 He will bring his lord to the level of Yao and Shun,
 recalling Dating in pure simplicity.⁴
 When will a letter with the imperial seal come down,
 24 to use you as a great official?
 Suits and court cases will continually diminish,
 it won't be just a matter of laying down arms.
 Moved to compassion, he will think on exactions,
 28 with minimal taxes, we will approach fair and enlightened rule.
 Now I understand the upright man's mind,
 he does not improperly set the long ribbons flying.⁵

1 In the *Analects* Confucius said: "Those born later may be held in awe."

2 In *Jia Yi's famous memorial on reforming government.

3 A Western Han official who always cited the Classics when presenting an argument in court.

4 One of the rulers of high antiquity.

5 This seems to refer to the ribbons of high office; that is, Yuan Jie is concerned with the tasks of his present post, rather than seeking personal advancement.

涼颿振南嶽，
 32 之子寵若驚。
 色沮金印大，
 興含滄浪清。
 我多長卿病，
 36 日夕思朝廷。
 肺枯渴太甚，
 漂泊公孫城。
 呼兒具紙筆，
 40 隱几臨軒楹。
 作詩呻吟內，
 墨澹字欹傾。
 感彼危苦詞，
 44 庶幾知者聽。

19.41

秋日夔府詠懷奉寄鄭監李賓客一百韻

絕塞烏蠻北，
 孤城白帝邊。
 飄零仍百里，
 4 消渴已三年。
 雄劍鳴開匣，
 群書滿繫船。

- He is a cool gust shaking the southern marchmount,
 32 this man, when favored, is as if alarmed.
 His complexion blanches before the greatness of a golden seal,
 his excitement holds the purity of Canglang.¹
 I suffer greatly the illness of Sima Xiangru,²
 36 day and night I think on the court.
 My lungs are dried out, my thirst is terrible,
 swept along to Gongsun Shu's city.³
 I call to my son to ready paper and ink,
 40 leaning on my armrest, I look down from the railing.
 I composed this poem within while chanting,
 the ink is not dark and the characters slant.
 Moved by that man's words of hardship,
 44 I hope that those who understand will heed them.

19.41

Writing My Feelings in Kui on an Autumn Day, Respectfully Sent to Director Zheng and Li, Adviser to the Heir Apparent: One Hundred Couplets

- Farthest frontier, north of the Black Mon folk,
 a lone city by White Emperor Castle.
 Tossed about, hundred leagues farther on,⁴
 4 diabetic for already three years now.
 The male sword cries out in the open case,⁵
 a collection of books fills my moored boat.

1 Canglang was a legendary site of reclusion.

2 Diabetes.

3 Kuizhou.

4 Du Fu came to Kuizhou from Yun'an, about a hundred *li* upstream.

5 This refers to a pair of swords, one male and one female, forged by an ancient smith of Yue. This is a figure for ambition of someone forgotten and neglected.

亂離心不展，
8 衰謝日蕭然。
筋力妻孥問，
菁華歲月遷。
登臨多物色，
12 陶冶賴詩篇。
峽束滄江起，
巖排石樹圓。
拂雲霾楚氣，
16 朝海蹴吳天。
煮井為鹽速，
燒畝度地偏。
有時驚疊嶂，
20 何處覓平川。
鷗鷺雙雙舞，
獼猴壘壘懸。
碧蘿長似帶，
24 錦石小如錢。
春草何曾歇，
寒花亦可憐。
獵人吹戍火，
28 野店引山泉。
喚起搔頭急，
扶行幾屐穿。

- Separated by turmoil, the heart does not unfold,
 8 wasting away, daily more dreary.
 Wife and children are concerned for my sinews' strength,
 but the years and months have sent off my prime.
 Climbing for a view, there are many fine things,
 12 for fashioning my spirit, I rely on my poems.
 The gorges constrain the gray river rising,
 the cliffs array round tree-canopies among rocks.
 The latter brush the clouds, buried in Chu vapor;
 16 the river goes to the sea, pressing hard on Wu skies.
 Boiling well-water makes salt quickly;
 they cross to remote places to burn off fields.
 At times I am amazed by the layers of precipices,
 20 where can one find level land?
 Tufted ducks dance in pairs,
 apes hang in clusters.
 Emerald vines, dangling long like sashes,
 24 brocade stones, as small as coins.
 Never do spring plants die,
 cold-weather flowers too are adorable.
 Hunters fan up the encampment fires,¹
 28 a wilderness inn draws from a mountain spring.
 I was called awake, scratching my head urgently,
 how many clogs have I worn out, walking with my cane?

1 These are the fires of the military garrison.

兩京猶薄產，
32 四海絕隨肩。
幕府初交辟，
郎官幸備員。
瓜時猶旅寓，
36 萍泛苦夤緣。
藥餌虛狼藉，
秋風灑靜便。
開襟驅瘴癘，
40 明目掃雲煙。
高宴諸侯禮，
佳人上客前。
哀箏傷老大，
44 華屋豔神仙。
南內開元曲，
常時弟子傳。
法歌聲變轉，
48 滿座涕潺湲。
弔影夔州僻，
回腸杜曲煎。
即今龍廡水，
52 莫帶犬戎膻。
耿賈扶王室，
蕭曹拱御筵。

In the two capitals I still have some meager resources,
 32 but abroad in the world close friends are gone.
 When headquarters first called me to service,¹
 I was fortunate to fill the ranks as a Vice-Director.
 In the season for melons I am still a sojourner,²
 36 I suffer going on incessantly like a duckweed adrift.
 Medicines, strewn about, to no effect,
 but the autumn wind spreads some comfort and ease.
 It opens gown's folds, drives off malarial haze,
 40 sweeps away clouds and mist and makes the eyes see clearly.
 A grand feast, ceremonies of the nobility,³
 the fair women stand before the important guest.
 The mournful zither saddens this aged man
 44 in the splendid chamber, with gorgeous immortals.
 It is a Kaiyuan melody from the Southern Palace
 in ordinary times passed on by members of the Troupe.⁴
 A dharma song, the notes shifting and changing,
 48 and all the guests were shedding tears.
 I lament my lone shadow in far-off Kuizhou,
 my twisting gut seared by thoughts of Duqu.⁵
 Now the waters of Dragonstable
 52 everywhere bear the stench of the Dog Tribes.⁶
 Geng and Jia supported the royal house,⁷
 Xiao and Cao bow to the imperial seat.⁸

1 The headquarters of Yan Wu, Military Commissioner in Chengdu.

2 *Zuo Tradition* (Zhuang 8). This refers to the time when one's term of office is up and one is awaiting reappointment, which has not come.

3 The "nobility" here is Bo Maolin, the Commander at Kuizhou.

4 Original note: "At a banquet held by Commander Bo, Vice Censor in chief, I heard the song of Li Xiannu of the Pear Garden Troupe" 都督柏中丞筵，聞梨園弟子李仙奴歌。

5 Du Fu's home near Chang'an.

6 Original note: "Dragonstable Gate of the Western Capital is the gate to the imperial pasture; the Wei River flows inside the gate" 西京龍廄門，苑馬門也，渭水流苑門內。Du Fu is referring to the brief Tibetan occupation of Chang'an in 763.

7 The loyalist Tang generals are here figured as Geng Yan and Jia Fu, Han Guang-wudi's generals.

8 The early Han ministers Xiao He and Cao Shen.

乘威滅蜂蠆，
56 戮力效鷹鷗。
舊物森猶在，
凶徒惡未悛。
國須行戰伐，
60 人憶止戈鋌。
奴僕何知禮，
恩榮錯與權。
胡星一彗孛，
64 黔首遂拘孿。
哀痛絲綸切，
煩苛法令蠲。
業成陳始王，
68 兆喜出於畋。
宮禁經綸密，
臺階翊戴全。
熊羆載呂望，
72 鴻雁美周宣。
側聽中興主，
長吟不世賢。

- Using our might, they eliminated scorpions and wasps,¹
 56 joining forces, they emulated hawk and falcon.
 What we had before is still here, intimidating and stern,
 but those wicked men have never repented their evils.
 The dynasty needs to carry out assaults,
 60 but people think fondly on stopping pike and javelin.
 That slave knew nothing of ceremony,²
 an abundance of grace wrongly gave him authority.
 Once the Hu star came with a comet-flare,
 64 then the common folk were caught fast.
 An imperial decree was moving, filled with sorrow and pain,³
 complex and troubling laws were abolished.⁴
 The legacy established, the first kingship was set forth,⁵
 68 rejoicing at the omens, he went forth on a hunt.⁶
 In the forbidden precincts the strands of governance were secret,
 on the Three Terraces aid and support were complete.⁷
 As for a bear, he took back Lü Wang,⁸
 72 “Swan and Wild Goose” praised King Xuan.⁹
 Indirectly I’ve listened to word about our ruler of the Restoration
 I always chant of his unprecedented worthies.¹⁰

1 Rebels.

2 Probably An Lushan.

3 Probably referring to Daizong’s 765 decree blaming himself.

4 This probably refers to the remission of one of the field taxes in 766.

5 That is, the dynasty’s traditions were set forth to Daizong on taking the throne.

6 This alludes to Zhou Wenwang meeting his minister Jiang *Taigong (Lü Wang) when on a hunt, before which he was given the omen that he would catch something that was not a bear. Completing the imperial legacy (stabilizing the dynasty) would depend on finding a worthy minister.

7 The Three Terraces are the Three Lords of State.

8 *Taigong.

9 A poem in the *Classic of Poetry* praising Zhou Xuanwang, responsible for the restoration of the Zhou, to whom Daizong is compared.

10 Referring to Zheng Shen and Li Zhifang.

音徽一柱數，
76 道里下牢千。
鄭李光時論，
文章並我先。
陰何尚清省，
80 沈宋歎聯翩。
律比崑崙竹，
音知燥濕弦。
風流俱善價，
84 愜當久忘筌。
置驛常如此，
登龍蓋有焉。
雖云隔禮數，
88 不敢墜周旋。
高視收人表，
虛心味道玄。
馬來皆汗血，
92 鶴唳必青田。

- Excellent news from One-Pillar [Lodge] comes often,¹
 76 the leagues of road to Xialao are a thousand.²
 Zheng and Li are glorious in contemporary opinion,
 both are ahead of me in literary composition.
 Yin Keng and He Xun, still clear and concise,³
 80 Shen Quanqi and Song Zhiwen are suddenly continued.⁴
 Their pitch-pipes compare to Kunlun bamboo,⁵
 from their tones can be known the dryness or wetness of strings.⁶
 In panache, they both have great worth,
 84 suiting what is appropriate, they have long forgotten the fishtrap.⁷
 Zheng is always thus in establishing guest-lodges,⁸
 as for rising to dragon status, indeed there is such a Li here.⁹
 Although I am prevented from paying them due respects,
 88 I dare not let the opportunity to associate with them slip from me.
 For one excellent discernment gathers the model of men,
 for the other an unperturbed mind savors the Way's mysteries.
 Horses reach one, all sweating blood,¹⁰
 92 for the other cranes screech, ever those of Qingtian.¹¹

1 Original note: "Zheng [Shen] is in Jiangling" 鄭在江陵. The famous One-Pillar Lodge was in Jiangling. The line means that Zheng Shen writes to him often.

2 Original note: "Li Zhifang is at Yiling" 李在夷陵. Xialao Garrison was in Yiling.

3 Poets of the sixth century, compared to Zheng Shen and Li Zhifang.

4 Poets of the late sixth and early seventh century, also compared to Zheng and Li.

5 The Yellow Emperor sent Ling Lun to the Kunlun Mountain to cut the bamboo used for the pitch-pipes that established the proper tones. This praises the euphony of Zheng's and Li's writing.

6 Like a master of the zither they know how to change the way they play according to changes in the atmosphere that make the strings wet or dry.

7 In the *Zhuangzi* words are the fishtrap; when one gets the meaning, one forgets the fishtrap.

8 *Zheng's lodge.

9 Transformation from carp to dragon was achieved by passing Dragongate on the Yellow River. This was long a figure for rising in status. In the Han it was said that meeting Li Ying was like passing Dragongate.

10 "Thousand-league horses," figures for men of talent.

11 The cranes of Qingtian belong to the world of Daoists, hence those drawn by Li's capacity to "savor the Way's mysteries."

羽翼商山起，
蓬萊漢閣連。
管甯紗帽淨，
96 江令錦袍鮮。
東郡時題壁，
南湖日扣舷。
遠遊凌絕境，
100 佳句染華箋。
每欲孤飛去，
徒為百慮牽。
生涯已寥落，
104 國步乃屯躔。
衾枕成蕪沒，
池塘作棄捐。
別離憂怛怛，
108 伏臘涕漣漣。
露菊班豐鎬，
秋蔬影澗瀦。
共誰論昔事，
112 幾處有新阡。
富貴空回首，
喧爭懶著鞭。
兵戈塵漠漠，
116 江漢月娟娟。

- Supporting wings arose from Mount Shang,¹
 Penglai connected to the towers of Han.²
 Guan Ning's gauze hat is pure,³
 96 Director Jiang's brocade gown is fresh.⁴
 In that eastern commandery Li sometimes writes poems on walls,
 by Southern Lake Zheng daily raps the sides of the boat.
 In far excursions they cross to remote realms
 100 and excellent lines dye their splendid note-paper.
 I always want to go flying off alone to them,
 but I am helplessly dragged down by a hundred cares.
 My life is already dreary and bleak,
 104 and the dynasty's fate is facing hard times.
 My quilt and pillow have fully sunken in weeds,
 my pond has been left to ruin.⁵
 Separations beset me with worries,
 108 at summer and winter festivals, my tears stream.
 Dewy chrysanthemums glow in Feng and Hao,⁶
 autumn vegetables cast reflections in the Jian and Chan.⁷
 With whom can I discuss past matters?—
 112 in how many places have paths newly been formed?⁸
 I look back in vain to honor and wealth,
 in the noise and contention I don't care to whip on my horse.
 Weapons and pikes, the dust billowing,
 116 Yangzi and Han, the moon charming.

1 This refers to the *Four Graybeards, who came down from Mount Shang to ensure the position of Han Gaozu's Heir Apparent, hence appropriate for Li Zhifang as Advisor to the Heir Apparent.

2 Penglai was the name of the Han library, hence appropriate for Zheng Shen, Director of the Imperial Library.

3 A recluse of the Three Kingdoms period, known for his black informal hat. Here it refers to Zheng Shen who was once a recluse.

4 Jiang Zong, who received a brocade gown from the last Chen ruler when he was Heir Apparent. This refers to Li Zhifang's position in court.

5 This refers to his home in Chang'an.

6 The Western Zhou capitals near Chang'an and here referring to Chang'an.

7 Luoyang.

8 Paths either to tombs or between fields.

局促看秋燕，
蕭疏聽晚蟬。
雕蟲蒙記憶，
120 烹鯉問沈綿。
卜羨君平杖，
偷存子敬氈。
囊虛把釵釧，
124 米盡坼花鈿。
甘子陰涼葉，
茅齋八九椽。
陣圖沙北岸，
128 市暨瀼西巔。
羈絆心常折，
棲遲病即痊。
紫收岷嶺芋，
132 白種陸池蓮。
色好梨勝頰，
穰多粟過拳。
敕廚唯一味，
136 求飽或三鱣。

In frustration I watch the autumn swallows,
 in the bleakness listen to autumn cicadas.
 I have received your remembrance of my “insect carving,”¹
 120 carp-case letters enquired after my bedridden state.
 For divination I envy Junping’s cane,²
 robbed, I still have Zijing’s quilt.³
 Purse empty, I take bracelets and hairpins,
 124 rice gone, I snap ornaments from hatpins.
 The orange tree shades with its cool leaves,
 a thatched study of eight or nine beams.
 The Eight Formations, on the shore north of the sands,⁴
 128 the city wharf, on the ridge west of the inlet.⁵
 Bound by duty away from home, my heart always felt crushed,
 but staying on here, my sickness at once improved.
 Purple gathered, Min ridge taros;
 132 white planted, Lu pool lotuses.⁶
 When their colors are best, pears are redder than cheeks,
 when their flesh is fullest, chestnuts bigger than fists.
 Edict to the kitchen: just one dish,
 136 to get to eat my fill, sometimes I eat three eels.⁷

1 That is, their comments on poems he sent.

2 The Han diviner Yan Junping would go out everyday and tell fortunes. When he had a hundred cash, he would hang the coins from his cane, go back, close his gate, and study the *Laozi*.

3 One night a thief came to Wang Xianzhi’s house. Discovering the thief, Wang Xianzhi told him that he could take everything but his green quilt, which was an old family possession.

4 The Eight Formations were a group of stones in the Yangzi shallows near Kuizhou, believed to have been arranged by Zhuge Liang, the Shu minister, illustrating the tactics to be used by the Shu army in attacking Wu.

5 Original note: “People in the Gorges look on the place where boats are moored at a town as the ‘wharf’; where the Yangzi’s waters go off sideways into a mountain valley, the locals call an ‘inlet’” 峽入目市井泊船處為市暨，江水橫通山谷處，方人謂之澗。

6 The Lu family of Wu was noted for its white lotuses.

7 In the Eastern Han, Yang Zhen was a learned scholar. A stork deposited three eels before his hall, which was interpreted to mean that he would rise to a high rank, which he did.

兒去看魚笱，
人來坐馬韉。
縛柴門窄窄，
140 通竹溜涓涓。
塹抵公畦稜，
村依野廟壩。
缺籬將棘拒，
144 倒石賴藤纏。
借問頻朝謁，
何如穩晝眠。
誰云行不逮，
148 自覺坐能堅。
霧雨銀章澀，
馨香粉署妍。
紫鸞無近遠，
152 黃雀任翩翾。
困學違從眾，
明公各勉旃。
聲華夾宸極，
156 早晚到星躔。
懇諫留匡鼎，
諸儒引服虔。
不過輸鯁直，
160 會是正陶甄。

My son goes off to watch the fish weir,
 someone comes astride a horse blanket.
 Tied up scrapwood, my gate so narrow,
 140 a stream of water trickles through bamboo pipes.
 A ditch reaches the “ridge” of the public fields,¹
 a village lies by the empty land of a wilderness shrine.
 Hole in my hedge, I take briars to fend off intrusion,
 144 fallen rock, I use rattan to wrap it.
 Let me ask: can frequent visits to court
 compare to peacefully sleeping in daylight?
 Who says that my progress falls short of others?—
 148 I realize that I can be secure right where I sit.
 In foggy rains the silver seal loses its luster,²
 with its fragrance, the whitewashed office has charms.³
 Purple phoenixes have no care for the distance,
 152 let the brown sparrow just flit about here.⁴
 I had to struggle in my studies and failed to follow the crowd,
 each of these excellent gentlemen endeavored at it.
 The splendor of their repute supports the Pole Star,⁵
 156 sooner or later they will reach the star orbit.⁶
 Kuang Heng will be retained for his earnest remonstrance,⁷
 Fu Qian will be recommended by Confucian scholars.⁸
 If they do nothing more than practicing their blunt directness,
 160 the chance will come to right the potter’s wheel.⁹

1 Original note: “When farmers in the capital region want to indicate the distance of fields, they generally speak of so many ‘ridges’” 京師農人指田遠近，多云幾稜。

2 The silver seal was the Han equivalent of the Tang fish-pouch, which held Du Fu’s badge of office.

3 The Secretariat.

4 Zheng and Li can go far, while Du Fu will stay where he is.

5 That is, assists the throne.

6 That is, you will join the three heads of state.

7 A Han official famous for his remonstrances.

8 A famous classical scholar of the Eastern Han.

9 The potter’s wheel refers to ongoing Creation and, by extension, to the process of moral government.

宵旰憂虞軫，
黎元疾苦駢。
雲臺終日畫，
164 青簡為誰編。
行路難何有，
招尋興已專。
由來具飛楫，
168 暫擬控鳴弦。
身許雙峰寺，
門求七祖禪。
落帆追宿昔，
172 衣褐向真詮。
安石名高晉，
昭王客赴燕。
途中非阮籍，
176 查上似張騫。
披拂雲寧在，
淹留景不延。
風期終破浪，
180 水怪莫飛涎。
他日辭神女，
傷春怯杜鵑。

Dressing in dark, not eating until night, cares and worries abundant,¹
 for common folk, distress and bitterness team together.
 Their portraits will be there all the day long on Cloud Terrace,²
 164 for whom else would green-slip histories be compiled?
 What hardship is there in traveling?—
 my excitement focused on a quest.
 Long before I readied oars that fly,
 168 soon I intend to draw the twanging string.³
 I have vowed myself to that temple by Double Peak,
 as disciple I'll seek Chan's Seventh Patriarch.
 I'll lower my sail to pursue my past,⁴
 172 robed in homespun I'll go toward the Truth.
 Anshi's was of great fame in the Jin,⁵
 for King Zhao clients headed to Yan.⁶
 On the road I will be no Ruan Ji,⁷
 176 on my raft, I will resemble Zhang Qian.⁸
 Brushed aside, how can clouds still remain?—
 lingering here, the daylight will not extend.
 When the wind comes, I'll finally break through the waves,
 180 water monsters will not drool at me.
 Some day to come, I'll take leave of the Goddess,⁹
 I dread the cuckoo feeling springtime pain.

1 This is the condition of the emperor.

2 Du Fu is referring to the eventual success of Zheng and Li.

3 The boat will go down the gorges like an arrow.

4 That is, to atone for the past.

5 Anshi is the Eastern Jin statesman *Xie An. Original note: "In his noble simplicity Zheng has achieved the manner of Tutor Xie [An]" 鄭高簡得謝太傅之風。

6 Original note: "Li is kin of the imperial line and has the fine qualities of King Zhao of Yan. Yan represented remote descendants of the Zhou house" 李宗親，有燕昭之美。燕，周之裔。

7 Who wept "at the end of his road."

8 The Han explorer, commissioned by Emperor Wu to find the source of the Yellow River. In Du Fu he is often conflated with the story of the man who took the eighth month raft to heaven.

9 The Goddess of Wu Mountain, in the area of Kuizhou.

淡交隨聚散，
184 澤國遶迴旋。
本自依迦葉，
何曾藉偃佺。
爐峰生轉眄，
188 橘井尚高褰。
東走窮歸鶴，
南征盡跼鳶。
晚聞多妙教，
192 卒踐塞前愆。
顧凱丹青列，
頭陀琬琰鐫。
眾香深黯黯，
196 幾地肅芊芊。
勇猛為心極，
清羸任體孱。
金篲空刮眼，
200 鏡象未離銓。

Serene friendship will have meetings and partings as they may,
 184 I will roam about circling the watery lands.
 I basically adhere to Kāshyapa,¹
 when did I ever rely on Woquan?²
 Lushan's peaks appear in the blink of an eye,³
 188 the tangerines and well are still out of reach.⁴
 Rushing east put the crane returning home in desperate straits,⁵
 campaigning south, everywhere kites falling from the sky.⁶
 Late I have learned of that doctrine of many subtleties,
 192 at last I will follow it to block former transgressions.
 Where Gu Kaizhi's polychrome painting is arrayed,⁷
 Dhūta Temple, where the jadelike stele is carved.⁸
 All kinds of incense from deep in the darkness,
 196 how many places solemn and burgeoning?
 With courageous resolve for mind's ultimate state,⁹
 pure and frail, let my body be feeble.
 The golden scalpel shaved my eyeballs in vain,¹⁰
 200 I have never left the measure of images in a mirror.¹¹

1 Kāshyapa was the foremost of Buddha's disciples, who headed the Buddhist community after Buddha achieved nirvana. Chan traced its ancestry to Kāshyapa, so Du Fu may be reiterating his interest in Chan.

2 An immortal.

3 Lushan was where the great monk Huiyuan built his temple.

4 *Su Dan. That is, the search for immortality is hopeless.

5 *Dinglingwei.

6 When the Eastern Han general *Ma Yuan marched to Vietnam, he reached a point where the miasma was such that a kite fell from the sky.

7 Wagan Temple in Jinling, with a painting of the Buddhist layman Vimalakirti by the famous Jin painter Gu Kaizhi.

8 A famous stele by Wang Jian of the early sixth century.

9 Terms of Buddhist self-perfection.

10 This refers to a parable in the *Nirvāna sūtra* in which a doctor cures blindness by shaving a man's eyeballs with a golden scalpel, a power that is compared to the *Nirvāna sūtra* itself. Even though the blindness was cured, he still did not know how to see.

11 That is, by Buddhist doctrine the phenomenal world is no more than images in the mirror of mind.

19.42

寄劉峽州伯華使君四十韻

峽內多雲雨，
秋來尚鬱蒸。
遠山朝白帝，
4 深水謁夷陵。
遲暮嗟為客，
西南喜得朋。
哀猿更起坐，
8 落雁失飛騰。
伏枕思瓊樹，
臨軒對玉繩。
青松寒不落，
12 碧海闊逾澄。
昔歲文為理，
群公價盡增。
家聲同令聞，
16 時論以儒稱。
太后當朝肅，
多才接跡昇。
翠虛捎翹翹，
20 丹極上鯤鵬。

19.42

Sent to Liu Bohua, Prefect of Xiazhou: Forty Couplets

- Within the Gorges there is much cloud and rain,
 when autumn comes, muggy vapors still well up.
 Distant mountains come to court at White Emperor,
 4 deep waters go to pay their respects at Yiling.
 I sigh at being a sojourner in my twilight years,
 but rejoice at finding a friend in the southwest.
 Mournful gibbons, restlessly rising and sitting in turn,
 8 a wild goose sinking, failing to mount up in flight.
 Bedridden, I think of you, an alabaster tree,
 looking out from my railing, I face the Jade Rope.¹
 The green pine does not shed its needles in the cold,
 12 the emerald sea gets ever clearer in its vastness.
 In bygone years she governed by literary culture,
 and his worth increased among all gentlemen.²
 In family reputation we both have excellent repute,³
 16 contemporary judgment commended them as Confucian scholars.
 The Empress was severe in holding court,
 men of great talent continuously advanced.
 In the azure void they cut down trolls,⁴
 20 to the cinnabar dais they raised Peng birds.⁵

1 A constellation that appears low in the sky near dawn.

2 Referring to Liu Bohua's literary ancestor, Liu Yunji, who served Empress Wu.

3 Liu Yunji had been a colleague of Du Fu's grandfather Du Shenyan in Empress Wu's reign.

4 That is, they got rid of evil people in court.

5 That is, they advanced spectacular talents, like the legendary *Peng bird.

宴引春壺滿，
恩分夏簟冰。
雕章五色筆，
24 紫殿九華燈。
學並盧王敏，
書偕褚薛能。
老兄真不墜，
28 小子獨無承。
近有風流作，
聊從月繼徵。
放蹄知赤驥，
32 捩翅服蒼鷹。
卷軸來何晚，
襟懷庶可憑。
會期吟諷數，
36 益破旅愁凝。
雕刻初誰料，
纖毫欲自矜。
神融躡飛動，
40 戰勝洗侵凌。
妙取筌蹄棄，
高宜百萬層。
白頭遺恨在，
44 青竹幾人登。

- At feasts they drew draughts from full spring jugs,
 her grace apportioned the iciness of summer mats.
 Finely wrought compositions, five-color brushes,
 24 purple halls, nine-flower lamps.
 In learning they were paired with Lu's and Wang's wit,¹
 in calligraphy, joined with Chu's and Xue's skill.²
 You, my brother, truly did not come down in the world,³
 28 but I alone have carried on nothing.
 Recently you have compositions of panache,
 and I would like to request them of you monthly.
 I know the russet charger by its hooves set free;
 32 I admire the gray hawk beating its wings.
 How late came the scroll and roller!—⁴
 my own feelings may find support herein.
 I look forward to reciting them frequently,
 36 ever more breaking my obsession with travel's sorrows.
 Who would have guessed such fine crafting?—
 you may boast of the fineness of detail.
 Spirit infuses them, emulating those who have soared off;
 40 in combat victorious, sweeping away those who offer insult.
 Their subtlety borrows the abandonment of fishtrap and snare,⁵
 their height is appropriately a million layers.
 Yet a lingering resentment remains for this white-haired old man,
 44 how many men can make it into the green bamboo slips?⁶

1 Seventh-century poets and prose stylists, Lu Zhaolin and Wang Bo.

2 Chu Suiliang (597–658) and Xue Ji.

3 That is, Liu Yunji's posterity, Liu Bohua, preserved the family reputation.

4 With Liu Bohua's poems.

5 A *Zhuangzi* parable comparing the relation between language and meaning to a fishtrap and snare. Once you get your prey, you abandon the fishtrap and snare; once you get the meaning, you abandon the words.

6 Of history.

回首追談笑，
勞歌踟寢興。
年華紛已矣，
48 世故莽相仍。
刺史諸侯貴，
郎官列宿應。
潘生雲閣遠，
52 黃霸璽書增。
乳贖號攀石，
饑語訴落藤。
藥囊親道士，
56 灰劫問胡僧。
憑久烏皮綻，
簪稀白帽棱。
林居看蟻穴，
60 野食行魚罾。
筋力交凋喪，
飄零免戰兢。
皆為百里宰，
64 正似六安丞。

- I look back, recalling our merry conversations,
 struggling with my songs, I am cramped up sleeping and waking.
 My years have been tumultuous indeed,
 48 problems of the times continue endlessly.
 A prefect is as honored as the nobility,
 a Director corresponds to the constellations.
 Yet Pan Yue's cloud-touching tower is remote,¹
 52 for Huang Ba, letters with the imperial seal increase.²
 The nursing *xuan* howls, climbing the rocks,³
 starvling flying squirrels complain, dropping from vines.
 For my medicine pouch I befriend Daoists,
 56 I ask Hu monks about kalpa fires.⁴
 From leaning too long my black leather armrest split,
 hatpins are few, my white hat at an angle.⁵
 Living in the woods, I watch the ant-holes,
 60 I ply my fishnet to eat in the wilds.
 Strength of sinews withers and fades everywhere,
 tossed away here, can I help quaking?
 We both are masters of a hundred leagues,⁶
 64 I resembled the aide of Liu'an.⁷

1 Pan Yue was a Director when he wrote his "Poetic Exposition on Autumn Stirrings."
 This corresponds to Du Fu's nominal post as Vice-Director.

2 A minister of Han Xuandi's reign whose accomplishments were such that he was often employed.

3 A *xuan* was said to be a doglike creature, originally from the West, of exceptional ferocity.

4 A kalpa is a Buddhist aeon. When excavating Kunming Pool in Han times a layer of ash was discovered. Dongfang Shuo told Emperor Wu that he should ask a Hu monk, who told him that these were the ashes left after the last kalpa fires had burned over the earth.

5 Because his hair is thin with age.

6 A "master of a hundred leagues" is a county magistrate. Liu is a prefect, far superior to a county magistrate, and Du Fu was never a county magistrate. No one understands this.

7 Huan Tan (c. 43 BCE–28 CE) was exiled to Liu'an as an aide for having remonstrated with Guangwudi.

姹女縈新裏，
 丹砂冷舊秤。
 但求椿壽永，
 68 莫慮杞天崩。
 煉骨調情性，
 張兵撓戟矜。
 養生終自惜，
 72 伐叛必全懲。
 政術甘疏誕，
 詞場愧服膺。
 展懷詩頌魯，
 76 割愛酒如澗。
 咄咄寧書字，
 冥冥欲避矰。
 江湖多白鳥，
 80 天地有青蠅。

19.43

秋清

高秋蘇肺氣，
 白髮自能梳。
 藥餌憎加減，
 4 門庭悶掃除。

- Plenty of “The Maiden” in my new wrapper,¹
 cinnabar pellets cold on old scales.
 I seek only the everlasting life of the cedrela,²
 68 worry not that the heavens will collapse in Qi.³
 I refine my bones, tune my disposition,
 deploy my troops and flourish my pike.
 In the end I pity myself about nurturing life,
 72 in attacking the rebels, one must crush them all.
 In the art of governance I am willing to be foolish,
 I am embarrassed by your deference on the field of letters.
 To express feelings, for the Poems they praise Lu,⁴
 76 cutting off what I love, ale like the Sheng River.⁵
 How could I write words in the air going *duoduo*?—⁶
 rather I want to avoid the stringed arrow in the dark heavens.
 On the rivers and lakes are many white birds,
 80 in Heaven and Earth there are blueflies.⁷

19.43

Autumn's Cool Clarity

- High autumn clears the asthma in my lungs,
 I can comb my white hair for myself.
 I hate the changing dosage of my medicines
 4 too glum to sweep my gate and yard.⁸

1 “The Maiden” was a term for liquid mercury, used in medicines.

2 This is a tree referred to in the *Zhuangzi* with an extremely long lifespan.

3 The *Liezi* has a story of a man from Qi who worried that the sky would fall.

4 Liu's poetry is like Lu, the home of the orthodox tradition of the *Classic of Poetry*.

5 Original note: “[Ale] was what I always used to love, but I had to stop because of diabetes” 平生所愛，消渴止之。

6 *Writing in air.

7 Slanderers.

8 To welcome guests.

杖藜還客拜，
 愛竹遣兒書。
 十月江平穩，
 8 輕舟進所如。

19.44

秋峽

江濤萬古峽，
 肺氣久衰翁。
 不寐防巴虎，
 4 全生狎楚童。
 衣裳垂素髮，
 門巷落丹楓。
 常怪商山老，
 8 兼存翊贊功。

19.45

搖落

搖落巫山暮，
 寒江東北流。
 煙塵多戰鼓，
 4 風浪少行舟。

Leaning on my cane, I bow back to guests,
 loving my bamboo, I sent my son to write on them.
 In the tenth month the river is level and calm,
 8 in my light boat, I'll go ahead as I please.

19.44

Autumn Gorges

River billows, gorges for eternity,
 trouble breathing, old man long in decline.
 On guard against Ba tigers, I do not sleep,
 4 preserving life, I grow familiar with Chu lads.
 On my robes hangs pale white hair,
 red maples shed their leaves at my gate.
 I always marvel at the old men of Mount Shang,
 8 they together had the merit of helping the throne.¹

19.45

Leaves Shaking and Falling

Leaves shaking and falling, it grows late on Mount Wu,
 the cold river flows northeast.
 Smoke and dust, many battle drums,
 4 wind and waves, few boats are sailing.

1 *Four Graybeards. That is, they not only lived a life of reclusion, but also were able to help the imperial throne at a crucial moment.

鵝費羲之墨，
貂餘季子裘。
長懷報明主，
8 臥病復高秋。

19.46

峽隘

聞說江陵府，
雲沙淨眇然。
白魚如切玉，
4 朱橘不論錢。
水有遠湖樹，
人今何處船。
青山各在眼，
8 卻望峽中天。

I have wasted Wang Xizhi's ink for geese,¹
 of sable there remains Su Qin's cape.²
 My thoughts are always on repaying our ruler,
 8 lying sick, high autumn again.

19.46

The Narrows of the Gorges

I've heard of the Jiangling district
 that its cloudy sands are pure in the distance.
 Its white fish are like cut jade,
 4 its red tangerines can be had for nothing.
 Its waters have trees past the far lake,
 but where is his boat now?³
 Each of the green mountains will be in my eyes
 8 as I look back on the sky in the gorges.

1 The great fourth-century calligrapher Wang Xizhi was fond of geese, and copied out the *Laozi* in exchange for a flock. Du Fu is presumably referring to using his calligraphy (or other cultural skills) to get by.

2 The King of Zhao gave the persuader gold and a sable cape and sent him to Qin to persuade the King of Qin. After more than ten failed attempts to persuade, Su Qin's sable cape was worn out.

3 Presumably the boat of his brother, returning to Jingzhou after his journey to Lantian.

20.1-3

秋日寄題鄭監湖上亭三首

I

碧草違春意，
 沅湘萬里秋。
 池要山簡馬，
 4 月淨庾公樓。
 磨滅餘篇翰，
 平生一釣舟。
 高唐寒浪減，
 8 仿佛識昭丘。

II

新作湖邊宅，
 遠聞賓客過。
 自須開竹徑，
 4 誰道避雲蘿。
 官序潘生拙，
 才名賈傅多。
 舍舟應卜地，
 8 鄰接意如何。

20.1–3

On an Autumn Day, Sent On the Topic of Director Zheng's Pavilion By the Lake

I

- Emerald plants have lost the mood of spring,
ten thousand leagues of autumn on Yuan and Xiang.
The pool invites Shan Jian's horse,¹
4 moonlight pure on Yu Liang's tower.²
Time wastes away, the writings remain,
all my life, a single fishing boat.
At Gaotang the cold waves diminish,
8 and I can vaguely make out King Zhao's mound.³

II

- A recently built cottage by the lake,
from afar I've heard of guests stopping by.
He should open a path through the bamboo,
4 who says he is seeking refuge in wisteria vines?
Rank and office, as clumsy as Pan Yue;⁴
talent and fame, more than Tutor Jia Yi's.⁵
When I tie up my boat, I'll surely choose a spot there—
8 how would you feel if I lived next door?

1 *Shan Jian.

2 Comparing Zheng Shen to Yu Liang of the Eastern Jin who, when governing Wuchang, went with his staff to the south tower to enjoy the moonlight. This was near Jingzhou.

3 King Zhao of Chu, here referring to the area of Jingzhou downstream, also the site of the Xi Family pool (in Xiangyang), where *Shan Jian drank.

4 The third-century poet Pan Yue described his ineptness in his "Poetic Exposition on Living in Idleness."

5 *Jia Yi.

III

暫阻蓬萊閣，
 終為江海人。
 揮金應物理，
 4 拖玉豈吾身。
 羹煮秋蓴滑，
 杯迎露菊新。
 賦詩分氣象，
 8 佳句莫頻頻。

20.4-8

秋野五首

I

秋野日疏蕪，
 寒江動碧虛。
 繫舟蠻井絡，
 4 卜宅楚村墟。
 棗熟從人打，
 葵荒欲自鋤。
 盤飧老夫食，
 8 分減及溪魚。

III

- For the while cut off from Penglai Pavilion,¹
 you become at last someone of river and lakes.
 You respond to the situation by spending your money,²
 4 the dangling jade is certainly not for us.³
 For soup you boil the slippery autumn water-shield,
 your goblet welcomes the fresh dewy chrysanthemum.
 I'll share the atmosphere there, composing poems
 8 so don't let those fine lines come too often.⁴

20.4–8

Autumn Wilds

I

- Autumn wilds grow more leafless and scraggly each day,
 the cold river stirs the sapphire sky.
 I tied up my boat to the Wellrope of the Mon tribes,⁵
 4 sited my cottage in a hamlet of Chu.
 When the dates are ripe I'll let someone else knock them down,⁶
 if my mallows get weed-grown, I'll hoe them myself.
 Of this plateful of an old man's meal,
 8 I'll share a portion, even with the fish in the stream.

1 The imperial library.

2 In the Western Han, Shu Guang retired and returned home. He asked his family members how much remained of the money he had sent. With that money he held a great party for all his family and friends.

3 That is, wearing the pendants of a court official.

4 That is, don't write about everything; leave something for me.

5 This is a constellation associated with Mount Min in Sichuan and the whole region.

6 Specifically a neighbor, an impoverished, childless widow.

II

易識浮生理，
難教一物違。
水深魚極樂，
4 林茂鳥知歸。
衰老甘貧病，
榮華有是非。
秋風吹几杖，
8 不厭北山薇。

III

禮樂攻吾短，
山林引興長。
掉頭紗帽側，
4 曝背竹書光。
風落收松子，
天寒割蜜房。
稀疏小紅翠，
8 駐屐近微香。

IV

遠岸秋沙白，
連山晚照紅。

II

Easy to recognize the pattern in this life adrift—
you can't make a single creature go against its nature.

Where the water is deep, the fish have the utmost joy;

4 birds knows to return where the woods are most leafy.

Aging and infirm, I accept poverty and sickness,
in prominence and glory there are judgments to be made.

The autumn wind blows on my cane and armrest,

8 I do not weary of north mountain's wild beans.

III

Music and Rites work on my shortcomings,
mountain forests make my elation last.

I toss my head, my gauze cap tilts,

4 and sun my back, the light on my bamboo books.

I gather pinecones brought down by the wind,

I hack open honeycombs as the weather gets cold.

Few and sparse, tiny reds and azures,¹

8 I halt my clogs close to faint scent.

IV

On distant shores the autumn sands are white,
linked hills turn red in the late sunshine.

1 Autumn flowers.

潛鱗輸駭浪，
4 歸翼會高風。
砧響家家發，
樵聲箇箇同。
飛霜任青女，
8 賜被隔南宮。

V

身許麒麟畫，
年衰鴛鴦群。
大江秋易盛，
4 空峽夜多聞。
徑隱千重石，
帆留一片雲。
兒童解蠻語，
8 不必作參軍。

Submerged scales go along with leaping waves,
 4 homeward wings catch the high wind.
 Echoes of fulling mallets from every household,¹
 sounds of woodcutters, each one alike.
 The flying frost is the charge of the Blue Maid—
 8 she grants me a blanket apart from the Southern Palace.²

V

I vowed that I would be painted in Unicorn Gallery,³
 in years now infirm, with the flocks of egrets and ducks.⁴
 The great river easily rises in autumn,
 4 in the empty gorges it can often be heard at night.
 A path shadowed by rock in a thousand folds,
 a sail lingering, a single swathe of cloud.
 My boy understands the speech of the Mon folk,
 8 but he won't necessarily become an adjutant.⁵

1 Preparing padded clothing for winter.

2 The blanket of frost in the current scene is far from the blanket he was given when staying overnight in attendance at the palace in Chang'an.

3 Officials who achieved conspicuous merit in the service of the dynasty would have their portraits painted in Unicorn Gallery.

4 To "take one's place in the ranks of egrets and ducks" figuratively referred to attendance at court. Du Fu is ironic here, finding himself with the real birds.

5 This alludes to a story about the fourth-century figure He Long, who used the language of the southern tribes in a poem. When the Generalissimo Huan Wen asked him why he did this, He Long replied that in his career he had only been given the lowly post of adjutant among the southern tribes, so how could he avoid their language? Du Fu takes this a step further: his boys, growing up among the southern tribes, cannot avoid using words from their language; but they cannot hope even to attain the lowly post of adjutant.

20.9-11

課小豎鋤斫舍北果林，枝蔓荒穢，淨訖移床三首

I

病枕依茅棟，
 荒鉏淨果林。
 背堂資僻遠，
 4 在野興清深。
 山雉防求敵，
 江猿應獨吟。
 泄雲高不去，
 8 隱几亦無心。

II

眾壑生寒早，
 長林卷霧齊。
 青蟲懸就日，
 4 朱果落封泥。
 薄俗防人面，
 全身學馬蹄。
 吟詩坐回首，
 8 隨意葛巾低。

20.9–11

Overseeing My Servant in Hoeing and Pruning the Fruit Orchard
 North of my Cottage; the Branches and Creepers had Run Wild. When
 he Finished Cleaning it Up, I Moved my Couch There.

I

Sick, I lay pillowed under beams with thatch,
 a hoe in the overgrowth cleared up my fruit orchard.
 My back to the hall, I am provided with remoteness,
 4 my elation is clear and deep out here in the wilds.
 The mountain pheasant fends off those seeking a fight,
 river gibbons answer my solitary chanting.
 Clouds oozing out are high and don't leave,
 8 leaning on my armrest, I too have no will.¹

II

All the ravines get cold early,
 fog rolls up level through the tall forest.
 Green insects hang, going to the sunlight,
 4 red fruits fallen, encased in mud.
 Heartless ways here, I fend off those only whose faces are human,²
 I study "Horse's Hooves" to preserve my life.³
 Chanting poems, I sit and look back,
 8 and let my homespun bandana slip down low.

1 This refers to *Tao Qian's "The Return": "The clouds have no will, leaving the crags."

2 Echoing the phrase "face of a human being, heart of a beast."

3 A chapter in the *Zhuangzi* on preserving one's natural state.

III

籬弱門何向，
 沙虛岸只摧。
 日斜魚更食，
 4 客散鳥還來。
 寒水光難定，
 秋山響易哀。
 天涯稍曛黑，
 8 倚杖更徘徊。

20.12

反照

反照開巫峽，
 寒空半有無。
 已低魚復暗，
 4 不盡白鹽孤。
 荻岸如秋水，
 松門似畫圖。
 牛羊識童僕，
 8 既夕應傳呼。

III

My hedge is weak, one can't tell where the gate faces,
sands are not solid, the shore only collapses.

As the sun gets low, the fish feed again,

4 when guests go their ways, the birds come back.

Cold waters, their light never steady,
the echoes in autumn mountains easily grow mournful.

The ends of the earth gradually darken to blackness,

8 I lean on my staff and pace about again.

20.12

Sunlight Cast Back

Last sunlight cast back opens up the Wu Gorges;
the cold sky, half there, half not there:

Already lower, Yufu Bank is again in darkness

4 not entirely gone, White Salt Cliff stands alone.

Shores of reeds like autumn waters;¹

Pinegate Gorge is just like a painting.

Oxen and sheep recognize the herdboys—

8 since it's evening, they respond to the calls passed along.

1 Referring to the white reed flowers.

20.13

向夕

畎畝孤城外，
江村亂水中。
深山催短景，
4 喬木易高風。
鶴下雲汀近，
雞棲草屋同。
琴書散明燭，
8 長夜始堪終。

20.14

天池

天池馬不到，
嵐壁鳥纔通。
百頃青雲杪，
4 曾波白石中。
鬱紆騰秀氣，
蕭瑟浸寒空。
直對巫山峽，
8 兼疑夏禹功。

20.13

Towards Evening

Farmlands outside the lone city wall,
 river villages amid tangles of streams.

Deep mountains hasten the short daylight,

4 tall trees easily catch the wind.

A crane descends nearby on a cloudy beach,
 chickens roost together with us under a thatch roof.

Zither and books, scattered in bright candlelight,

8 only thus can I pass the long night through.

20.14

Pool of Heaven

No horse can reach it, Pool of Heaven,
 over hazy cliffs only birds get through.

Covering a hundred acres at the tip of blue clouds,

4 layers of waves among the white rocks.

In swelling coils its fine vapors mount,
 in the whistling wind it steeps the cold sky.

It directly faces Mount Wu and Gorges,

8 and I suspect it was also the work of Yu.¹

1 Great Yu cut the channel of the Yangzi.

- 魚龍開闢有，
 菱芡古今同。
 聞道奔雷黑，
 12 初看浴日紅。
 飄零神女雨，
 斷續楚王風。
 欲問支機石，
 16 如臨獻寶宮。
 九秋驚雁序，
 萬里狎漁翁。
 更是無人處，
 20 誅茅任薄躬。

20.15-26

復愁十二首

I

人煙生處僻，
 虎跡過新蹄。
 野鷗翻窺草，
 村船逆上溪。

- Fish and dragons were here at its first creation,
 water-chestnuts and caltrops, same in present and past.
 I've heard that it blackens with speeding thunder,
 12 now for the first time I watch it redden, bathing the sun.
 The goddess's rain comes sprinkling down,¹
 the Chu king's wind comes intermittently.²
 I would seek the rock that held up the loom,³
 16 one is as if looking down to the palace where jewels were presented.⁴
 Autumn's ninth month alarms the wild-goose ranks,
 over thousands of leagues, familiar with old fishermen.
 Once again here is a place without men,
 20 I should build a thatched cottage for this poor old body.

20.15–26

Worried Again

I

Where the smoke of dwellings rises is remote,
 tiger tracks, recent paws have passed.
 In the wilds a falcon wings, peering down into the plants,
 a village boat goes on the creek upstream.

1 The goddess of Wu Mountain, who visited the King of Chu in sleep and on leaving said that she was the "clouds of dawn" and the "evening rain."

2 This is the "good wind" described in the "Poetic Exposition on Wind," attributed to *Song Yu.

3 *Riding the raft.

4 When King Mu came back from his travels, he brought gifts to the god of the Yellow River.

II

釣艇收緝盡，
昏鴉接翅稀。
月生初學扇，
雲細不成衣。

III

萬國尚防寇，
故園今若何。
昔歸相識少，
早已戰場多。

IV

身覺省郎在，
家須農事歸。
年深荒草徑，
老恐失柴扉。

V

金絲鏤箭鏃，
皂尾製旗竿。
一自風塵起，
猶嗟行路難。

II

Fishing skiffs have all pulled in their lines,
twilight crows, wing to wing, grow few.
The moon appears, first imitating a fan,
the clouds so thin they don't form its clothes.

III

Thousands of domains, still fending off marauders,
what is my garden at home like now?
When I went back long ago, there were few that I recognized,
it had been often a battlefield long before.¹

IV

I realize that, a ministry director, I'm still here,
but I should take my family back to farm.
As years pass the paths run wild with plants,
old, I fear not being able to find my ramshackle gate.

V

They carved arrowheads adorned with metal threads,
they fashioned flagpoles hung with black horse-tails.
Ever since war's dust first rose in the wind,
I have always still been sighing at hard traveling.

1 This refers to Du Fu's home near Luoyang.

VI

胡虜何曾盛，
干戈不肯休。
閭閻聽小子，
談話覓封侯。

VII

貞觀銅牙弩，
開元錦獸張。
花門小箭好，
此物棄沙場。

VIII

今日翔麟馬，
先宜駕鼓車。
無勞問河北，
諸將角榮華。

IX

任轉江淮粟，
休添苑囿兵。
由來貔虎士，
不滿鳳凰城。

VI

When were the Hu barbarians ever really ascendant?—
 some just won't stop the clash of arms.
 I listened to young people by the village gate
 chat about seeking to be made a lord.¹

VII

“Bronzetooth Crossbow” of the Zhenguan,
 “Brocade Beast Strung” of the Kaiyuan.²
 The little arrows of the Huamen Uighurs were better,
 and these things were cast off in the sand.³

VIII

These days Soaring Unicorn⁴
 is deemed fit to hitch to the drum carriage.⁵
 Don't bother to ask about Hebei,
 the generals are competing for glory.

IX

Let them transport grain from Jianghuai,
 but stop increasing the palace troops.⁶
 Never did our tiger and wildcat troops
 fill Phoenix City.⁷

1 Through victory in battle

2 Two famous bows of Taizong's reign and Xuanzong's reign respectively.

3 That is, since the Tang started depending on Uighur horse archers, the Tang has abandoned its famous weapons—and, by implication, abandoned reliance on elite Han Chinese troops.

4 One of Taizong's famous horses.

5 Part of the emperor's equipage when he left the palace. That is, the fine steed would not be put to its proper use.

6 The palace army was well fed, but there was a shortage of grain for the city.

7 Chang'an.

X

江上亦秋色，
火雲終不移。
巫山猶錦樹，
南國且黃鸝。

XI

每恨陶彭澤，
無錢對菊花。
如今九日至，
自覺酒須賒。

XII

病減詩仍拙，
吟多意有餘。
莫看江總老，
猶被賞時魚。

X

By the river you do see the look of autumn,
but the fiery clouds never move away.
On Mount Wu the trees are still like brocade,
and for the while in the south, there are orioles.

XI

I've always felt bad that Tao of Pengze¹
faced the chrysanthemums penniless.
But now when the Double Ninth comes
I realize I'll have to buy my ale on credit myself.

XII

My illness lessens, my poems are still clumsy,
I chant often, still more I want to say.
Don't look on Jiang Zong in old age,²
still wearing the fish-badge from when he was rewarded.

1 *Tao Qian.

2 The sixth-century poet Jiang Zong served the Liang and Chen and lived on to serve the Sui.

20.27-30

自灤西荊扉且移居東屯茅屋四首

I

白鹽危嶠北，
赤甲古城東。
平地一川穩，
4 高山四面同。
煙霜淒野日，
粳稻熟天風。
人事傷蓬轉，
8 吾將守桂叢。

II

東屯復灤西，
一種住青溪。
來往皆茅屋，
4 淹留為稻畦。
市喧宜近利，
林僻此無蹊。
若訪衰翁語，
8 須令贖客迷。

20.27–30

From My Briarwood Door at Rangxi Temporarily Moving to a
Thatched Cottage at East Camp

I

North of the sheer pinnacle of White Salt Mountain,
east of the ancient fortress at Red Shell,
is level land secure with a river,
4 high mountains alike on all sides.
Mist and frost chill the sun in the wilds,
the rice ripens in wind from the heavens.
In human affairs I lament being a dandelion puff tossed along,
8 I will stick to the groves of cassia.¹

II

East Camp and Rangxi,
I stay by a clear stream in both alike.
Coming and going, each with a thatched cottage,
4 but I linger here because of the rice fields.
Noise of the market, fitting for profit,²
the woods are remote, there is no path here.
If someone says they want to visit this decrepit old man,
8 it will surely cause superfluous guests to lose their way.

1 The wilderness dwelling of the recluse.

2 Original note: "At Rangxi I live near the market" 瀼西居近市。

III

道北馮都使，
高齋見一川。
子能渠細石，
4 吾亦沼清泉。
枕帶還相似，
柴荊即有焉。
斫畬應費日，
8 解纜不知年。

IV

牢落西江外，
參差北戶間。
久游巴子宅，
4 臥病楚人山。
幽獨移佳境，
清深隔遠關。
寒空見鴛鷺，
8 回首憶朝班。

III

North of the road is capital legate Feng's,
 from his high study can be seen a river.
 You can make a sluice of little stones,
 4 and I too can pool up a clear spring.
 We are alike in our surroundings,
 as for scrapwood gates we have them right here.¹
 I surely will spend my days chopping and burning off fields,
 8 not knowing when I'll unmoor my boat.

IV

Dreary here beyond West River,
 not quite even, my north-facing door.²
 Long I have roamed the lodgings of Ba,
 4 I have lain sick in the mountains of Chu folk.
 Seclusion and solitude, as fine scenery changed,
 clear and deep, cut off from distant passes.
 In the cold sky I see ducks and egrets,
 8 I turn my head, recalling court ranks.³

1 Presumably referring to access to water.

2 Du Fu's house faces north, opposite Feng's.

3 Ducks and egrets were a common figure for the officials attending court in their uniforms.

20.31-32

社日兩篇

I

九農成德業，
百祀發光輝。
報效神如在，
4 馨香舊不違。
南翁巴曲醉，
北雁塞聲微。
尚想東方朔，
8 詼諧割肉歸。

II

陳平亦分肉，
太史竟論功。
今日江南老，
4 他時渭北童。
歡娛看絕塞，
涕淚落秋風。
鴛鴦迴金闕，
8 誰憐病峽中。

20.31–32

Festival Day: two poems

I

All the farming activities complete the store of virtue,
 the hundred rites display the splendor.
 In their efforts to repay, the god is as if present,
 4 the fragrances do not miss their former times.
 Old southerners, drunk with Ba tunes,
 wild geese from the north, frontier sounds faint.
 I still can imagine Dongfang Shuo,
 8 with a witty remark cutting off meat and going home.¹

II

Chen Ping too apportioned meat,²
 the Grand Historian at last discussed his merit.³
 Today, this old man in the Southland,
 4 was in other times a lad north of the Wei.
 I watch revels on this farthest frontier,
 my tears fall in the autumn wind.
 The ducks and egrets return from the golden towers,⁴
 8 who pities one sick in the gorges?

1 On a festival Han Wudi ordered pieces of meat cut for his court officials, but the official who was supposed to cut came late. Dongfang Shuo, who was eager to go home early, drew his sword and cut off a piece of meat. When the emperor later reprimanded him, he replied: “drawing a sword and cutting off a piece of meat is heroic; not cutting off much shows lack of greed; taking it home to one’s wife and children shows kindness.”

2 In the *Grand Scribe’s Records* we read how Chen Ping was originally poor, and on a festival day divided the meat fairly, a mark of his capacity to serve in government.

3 Sima Qian, the author of *Grand Scribe’s Records*.

4 Ducks and egrets are figures for officials in court dress.

20.33-34

八月十五夜月二首

I

滿目飛明鏡，
 歸心折大刀。
 轉蓬行地遠，
 4 攀桂仰天高。
 水路疑霜雪，
 林棲見羽毛。
 此時瞻白兔，
 8 直欲數秋毫。

II

稍下巫山峽，
 猶銜白帝城。
 氣沈全浦暗，
 4 輪仄半樓明。
 刁斗皆催曉，
 蟾蜍且自傾。
 張弓倚殘魄，
 8 不獨漢家營。

20.33–34

Moon on the Night of the Fifteenth of the Eighth Month

I

That bright mirror flies, filling my eyes,
homesick heart, a broken great sword.¹

- Tossed dandelion puff, the places it goes are far,
4 having pulled on the cassia branch, I look up to the heavens' height.²
The water route seems like frost and snow,
I can see feathers and down at roost in the woods.
At this moment I look on the white Hare,³
8 and can virtually count its autumn hairs.

II

It gradually lowers in the Wu Mountain gorge,
still holding White Emperor Castle in its light.

- Sunken in vapor, the whole shore is dark,
4 as the orb slants, half the tower is bright.
Watch-kettles all hurry the morning along,
and the Toad tips downward on its own.⁴
Stretching a bow depending on fading moonlight
8 was not only in the camp of the House of Han.

1 The “broken great sword” means that it has no “guard,” *huan* 環, punning on no “return,” *huan* 還.

2 Here, the cassia tree that was supposed to grow in the moon. “Pulling on the cassia branch” also suggests being in seclusion.

3 The Hare in the moon.

4 The Toad in the moon.

20.35

十六夜玩月

舊挹金波爽，
皆傳玉露秋。
關山隨地闊，
4 河漢近人流。
谷口樵歸唱，
孤城笛起愁。
巴童渾不寢，
8 半夜有行舟。

20.36

十七夜對月

秋月仍圓夜，
江村獨老身。
捲簾還照客，
4 倚杖更隨人。
光射潛虬動，
明翻宿鳥頻。
茅齋依橘柚，
8 清切露華新。

20.35

Enjoying the Moon on the Sixteenth

I recently ladled out the freshness of its golden waves,¹
 everything brings news of an autumn of jade dew.

Barrier mountains vast everywhere with the lay of the land,
 4 the River of Stars flows near to me.

From valley's mouth woodsmen come back singing,
 on the lonely wall a flute gives rise to sorrow.

The lads of Ba are generally not asleep—
 8 at midnight there are boats underway.

20.36

Facing the Moon on the Seventeenth

A night when the autumn moon is still round,
 a river village, the person old and alone.

Roll up the curtain, it still shines on a sojourner,
 4 it keeps following me as I go with my cane.

Where its rays shoot, the sunken dragon stirs,
 its brightness sets sleeping birds into flight often.

Thatched study by oranges and pomelos,
 8 clear and sharp, the glitter of dew is fresh.

1 "Golden waves" is a figure for moonbeams.

20.37

曉望

白帝更聲盡，
陽臺曙色分。
高峰寒上日，
4 疊嶺宿霾雲。
地坼江帆隱，
天清木葉聞。
荊扉對麋鹿，
8 應共爾為群。

20.38

日暮

牛羊下來久，
各已閉柴門。
風月自清夜，
4 江山非故園。
石泉流暗壁，
草露滴秋根。
頭白燈明裏，
8 何須花燼繁。

20.37

Dawn View

The watch sounds cease at White Emperor Castle,
 morning's colors discerned on the Terrace of Light.¹

High peaks coldly send up the sun,

4 layered ridges overnight buried in cloud.

The land splits open, a river sail is hidden,
 the heavens clear, leaves on the trees are heard.

My brushwood gate faces deer—

8 I should be flocking together with you.

20.38

Twilight

The cattle and sheep came down long ago,
 each ramshackle gate has been barred.

Wind and moon, the night naturally clear,

4 river and mountains, not the garden of home.

Stony streams flow down cliffs unseen,
 dew on plants drips on autumn roots.

My hair is white in the bright lamplight,

8 why must the glowing sparks be so dense?²

1 Where the goddess lives on Wu Mountain.

2 This should be a sign of some happy occurrence, but Du Fu sees none in his present life.

20.39

暝

日下四山陰，
山庭嵐氣侵。
牛羊歸徑險，
4 鳥雀聚枝深。
正枕當星劍，
收書動玉琴。
半扉開燭影，
8 欲掩見清砧。

20.40

晚

杖藜尋晚巷，
炙背近牆暄。
人見幽居僻，
4 吾知拙養尊。
朝廷問府主，
耕稼學山村。
歸翼飛棲定，
8 寒燈亦閉門。

20.39

Darkness

The sun goes down, surrounding mountains in shadow,
foothill vapors creep into my mountain yard.

Perilous, the path on which sheep and cattle return,

4 birds gather where branches are deepest away.

I straighten my pillow facing stars on my sword,¹

I gather my books and stir the jade zither.

Half ajar, my door reveals candlelight,

8 about to close it, I hear the clear fulling blocks.

20.40

Late in the Day

With a goosefoot cane I go down the lane late,

I sunned my back in the warm light near the wall.

Others see my secluded dwelling as out of the way,

4 but I understand the importance of nurturing simplicity.

As for the court, I ask the district head,

I imitate mountain villages in plowing and sowing.

When the wings return to their roosts and are still,

8 in cold lamplight I too will shut my gate.

1 Fine swords were forged with star patterns.

20.41

夜

絕岸風威動，
寒房燭影微。
嶺猿霜外宿，
4 江鳥夜深飛。
獨坐親雄劍，
哀歌歎短衣。
煙塵繞閭闔，
8 白首壯心違。

20.42

九月一日過孟十二倉曹十四主簿兄弟

藜杖侵寒露，
蓬門啟曙煙。
力稀經樹歇，
4 老困撥書眠。
秋覺追隨盡，
來因孝友偏。
清談見滋味，
8 爾輩可忘年。

20.41

Night

The wind's might shakes the sheer bank,
 in my cold chamber the candle's light is faint.
 Gibbons on the ridge stay out beyond the frost,
 4 river birds fly deep in the night.
 I sit alone feeling close to my male sword,¹
 with songs of lament I sigh for my short robes.²
 Smoke and dust fill the palace gates,
 8 white-haired, the hopes of my prime gone awry.

20.42

On the First Day of the Ninth Month, Stopping by the Home of
 Meng (12) of the Granaries Section and His Brother (14), the Assistant
 Magistrate

My goosefoot cane goes into the cold dew,
 a rustic gate opens to morning smoke.
 My strength is little, passing a tree I rest,
 4 old age makes me drowsy, I sleep among open books.
 With autumn I realize that social visits are over,
 the reason I came was your exceptional filiality and brotherliness.
 I know the flavor of your pure discussions,
 8 with your sort one can forget differences in age.

1 *Sword-dragon.

2 The mark of a commoner.

20.43

孟倉曹步趾領新酒醬二物滿器見遺老夫

楚岸通秋屐，
 胡床面夕畦。
 籍糟分汁滓，
 4 甕醬落提攜。
 飯糲添香味，
 朋來有醉泥。
 理生那免俗，
 8 方法報山妻。

20.44

送孟十二倉曹赴東京選

君行別老親，
 此去苦家貧。
 藻鏡留連客，
 4 江山憔悴人。
 秋風楚竹冷，
 夜雪鞏梅春。
 朝夕高堂念，
 8 應宜彩服新。

20.43

Meng of the Granaries Section Comes on Foot to Give This Old Man
Full Pots of New Ale and Bean Sauce

- Chu shores gave passage to autumn clogs,
as my folding chair faced the evening fields.
Having strained the lees, you separated the liquid from the dregs,
4 the pot of bean sauce spills over as you carry it.
One will add fragrant flavor when I dine on coarse meal,
as for the other, when friends come we will get drunk.
How can one avoid ordinary things in managing life?—
8 please tell my rustic wife how to make these.

20.44

Seeing Off Meng (12) of the Granaries Section Who Is Setting Off For
the Selection Procedure in the Eastern Capital¹

- Soon you will part from your old parents,
this departure is from the hardship of your family's poverty.
The mirror of evaluation will detain the sojourner,
4 mountains and rivers, a person worn by cares.
Autumn wind, the Chu bamboo grows cold,
snow at night, the plums of Gong turn spring.²
Dawn and dusk your parents in the high hall will think on you,
8 I'm sure it will be right for new brightly colored robes.³

1 After one's term of office expired, an official had to go to one of the capitals for reappointment. Candidates often had to wait a considerable interval for a new office.

2 Near Luoyang, where Meng is going. This implies that he leaves in autumn and will reach Luoyang at the beginning of spring.

3 *Laolaizi.

20.45

憑孟倉曹將書覓土婁舊莊

平居喪亂後，
不到洛陽岑。
為歷雲山問，
4 無辭荊棘深。
北風黃葉下，
南浦白頭吟。
十載江湖客，
8 茫茫遲暮心。

20.46

簡吳郎司法

有客乘舸自忠州，
遣騎安置灤西頭。
古堂本買藉疏豁，
4 借汝遷居停宴遊。
雲石熒熒高葉曙，
江風颯颯亂帆秋。
卻為姻婭過逢地，
8 許坐曾軒數散愁。

20.45

Depending on Meng of the Granaries Section to Take a Letter and Seek
Out My Old Estate at Tulou¹

- In my life after all the death and destruction
I have never made it back to Luoyang's peaks.
Go through cloudy hills to find out for me,
4 don't refuse because thorns and brambles are too deep.
In the north wind yellow leaves come down,
at south bank, the "Song of White Hair."²
For ten years a sojourner on rivers and lakes,
8 lost in a daze, heart in its twilight years.

20.46

A Note to Legal Administrator Wu

- There was a traveler on a barge coming from Zhongzhou,
I sent a rider and lodged him at Rangxi.
This old hall was basically bought on account of its spaciousness,
4 I'll let you come and stay here, having ceased feasts and excursions.
Clouds and rocks flash with light, high leaves in the morning,
the river winds are whistling, wildly driving autumn sails.
But because it is a place where in-laws can get together,³
8 permit me to sit by the porch railing and often dispel my sorrows.

From this poem it seems that Du Fu is loaning the use of his Rangxi house to Administrator Wu, while he takes up lodgings in East Camp to oversee the grain harvest.

1 The estate is by Shouyang Mountain near Luoyang.

2 "South bank" was the poetic reference for any site of parting.

3 Wu may have been Du Fu's son-in-law, but he may also have been a remote relation by marriage.

20.47

又呈吳郎

堂前撲棗任西鄰，
 無食無兒一婦人。
 不為困窮寧有此，
 4 祇緣恐懼轉須親。
 即防遠客雖多事，
 使插疏籬卻甚真。
 已訴徵求貧到骨，
 8 正思戎馬淚盈巾。

20.48

晚晴吳郎見過北舍

圃畦新雨潤，
 愧子廢鋤來。
 竹杖交頭拄，
 4 柴扉隔徑開。
 欲棲群鳥亂，
 未去小童催。
 明日重陽酒，
 8 相迎自醞醅。

20.47

Another Presented to Administrator Wu

I let my western neighbor pick dates from in front of the hall,
a single woman with no child and nothing to eat.

If she were not in dire poverty, why would she do this?—

4 only because she is so fearful one must be even more friendly.

Although she goes too far in avoiding the visitor from afar,

if you put up a sparse hedge, she will take it too naively.¹

She has already complained that tax demands have made her poor to
the bone,

8 I think on the warhorses and tears fill my kerchief.

20.48On a Clear Late Afternoon, Being Visited By Administrator Wu in My
North Cottage

The garden field is wet with recent rain,

I'm put to shame that you dropped your hoe to come.

We were propped on our bamboo canes, head to head,

4 the ramshackle gate is open across the path.

Flocks of birds in confusion about to roost,

not yet leaving, your young servant urges you.

Tomorrow for Double Ninth festival ale

8 I will greet you with my own, twice-brewed and unstrained.

1 In other words, she will think that you are no longer going to let her pick dates.

20.49-52

九日五首

I

重陽獨酌杯中酒，
 抱病豈登江上臺。
 竹葉於人既無分，
 4 菊花從此不須開。
 殊方日落玄猿哭，
 舊國霜前白雁來。
 弟妹蕭條各何往，
 8 干戈衰謝兩相催。

II

舊日重陽日，
 傳杯不放杯。
 即今蓬鬢改，
 4 但愧菊花開。
 北闕心長戀，
 西江首獨回。
 茱萸賜朝士，
 8 難得一枝來。

20.49–52

The Double Ninth

I

I pour alone on the Double Ninth the ale in the cup,
feeling sick, how could I climb the terrace by the river?
Since “bamboo leaf” has no fated affinity for me,¹

- 4 from this point on the chrysanthemums don’t need to bloom.
The sun sets in a strange land, the black gibbons weep,
in my former land before the frost white geese came.
Gloomily brooding on brothers and sister, where has each gone?—
8 a world in arms and my own wasting away, both press me on.

II

In former days on the Double Ninth
we passed cups without setting them down.

- But today my tangled locks have changed,
4 and I am just ashamed before chrysanthemums blooming.
The heart always yearns for the northern palace gates,
to West River the head turns alone.
Ailanthus was presented to court officers,²
8 hard to get a single spray here.

1 “Bamboo leaf” was a kind of ale.

2 Ailanthus sprays were traditionally put in the hair on the Double Ninth.

III

舊與蘇司業，
兼隨鄭廣文。
采花香泛泛，
4 坐客醉紛紛。
野樹歌還倚，
秋砧醒卻聞。
歡娛兩冥漠，
8 西北有孤雲。

IV

故里樊川菊，
登高素滄源。
他時一笑後，
4 今日幾人存。
巫峽蟠江路，
終南對國門。
繫舟身萬里，
8 伏枕淚雙痕。
為客裁烏帽，
從兒具綠尊。
佳辰對群盜，
12 愁絕更堪論。

III

Formerly with Director of Studies Su,¹
 accompanied by Instructor Zheng as well,²
 we would pick the blooms whose scent wafted,
 4 the guests would get drunk in crowds.
 Singing, then leaning against trees in the wilds,
 sobering, I hear the autumn fulling blocks.
 All merriment is lost along with those two,
 8 in the northwest is a lone cloud.³

IV

Home village, Fan Stream's chrysanthemums,
 we would climb high at the source of the pale Chan.
 After the laughter of those other days,
 4 how many now survive?
 Wu Gorges, the coiling course of the river,
 Mount Zhongnan facing the capital's gates.
 Tied up boat, someone thousands of leagues away,
 8 bedridden, two tracks of tears.
 As a sojourner I make a black hat,⁴
 with my sons I ready the cups with green ale.
 On this holiday I face packs of bandits,
 12 in utter sorrow can I bear to say more?

1 Su Yuanming.

2 Zheng Qian.

3 An opening image in third-century poetry.

4 The mark of a recluse.

20.53

登高

風急天高猿嘯哀，
 渚清沙白鳥飛迴。
 無邊落木蕭蕭下，
 4 不盡長江滾滾來。
 萬里悲秋常作客，
 百年多病獨登臺。
 艱難苦恨繁霜鬢，
 8 潦倒新停濁酒杯。

20.54

覃山人隱居

南極老人自有星，
 北山移文誰勒銘。
 徵君已去獨松菊，
 4 哀壑無光留戶庭。
 予見亂離不得已，
 子知出處必須經。
 高車駟馬帶傾覆，
 8 悵望秋天虛翠屏。

20.53

Climbing the Heights

The wind blows hard, the heavens, high, gibbons howl in lament,
isles clear, sands white, where birds turn in flight.

- 4 Endless trees shed their leaves that descend in the whistling wind,
unending, the long River comes on churning.
Grieving for fall across ten thousand leagues, always a traveler,
often sick in this century of life I climb the terrace alone.
In hardship I bitterly resent these tangled, frost-white locks,
8 down and out, I recently quit cups of thick ale.

20.54

Mountain Man Qin's Hermitage

"Old man of the southern pole," he naturally has a star,¹
"Declaration of North Mountain," who would carve the inscription?²
Summoned, you have already gone, pine and chrysanthemums left all
alone,³

- 4 the mournful ravine lacks all light, your house and yard remain.
I have seen war and separation and could do nothing about it;
you knew that for service and retirement you must go through them.⁴
A high carriage and four-horse team bring danger of tipping over,⁵
8 in depression I gaze at the autumn skies and the insubstantial azure
cliff.

1 The Old Man Star, associated with longevity, here probably referring to Qin.

2 Kong Zhigui's famous satire on the recluse Zhou Yong, who immediately answered a court summons to serve. Qin has perhaps gone off to serve.

3 "Pine and chrysanthemum" were what *Tao Qian imagined would have survived in his garden in his "Return."

4 That is, I live in obscurity like a recluse because I have no choice; you perhaps had to go through serving to understand its perils and the virtues of a recluse's life.

5 That is, high office is filled with perils.

20.55

東屯月夜

抱疾漂萍老，
防邊舊穀屯。
春農親異俗，
4 歲月在衡門。
青女霜楓重，
黃牛峽水喧。
泥留虎鬥跡，
8 月掛客愁村。
喬木澄稀影，
輕雲倚細根。
數驚聞雀噪，
12 暫睡想猿蹲。
日轉東方白，
風來北斗昏。
天寒不成寢，
16 無夢有歸魂。

20.55

Moonlit Night at East Camp

- Sick old man, duckweed swept along,
 defending frontiers, a former grain-producing camp.¹
 In spring farming I grow fond of the strange ways here,
 4 months and years pass right at my barred gate.
 The Blue Maid, frosty maples heavy,²
 waters of Yellow Ox Gorge are noisy.
 Mud retains the tracks of tigers fighting,
 8 the moon hangs above this village of a sojourner's sadness.
 Sparse shadows of tall trees show clearly,
 light clouds rest along their small roots.³
 Often startled hearing the sparrows' ruckus,
 12 sleeping a while, I imagine the gibbons crouching.
 The sun turns, the east grows white,
 a breeze comes, and the Northern Dipper fades.
 The weather so cold I cannot get to sound sleep,
 16 dreamless, there is a soul longing to go home.

1 East Camp was made by the separatist general Gongsun Shu to feed his troops during Wang Mang's era in between the Western and Eastern Han.

2 The Blue Maid is in charge of sending frost.

3 Rock. Mountains are "roots of clouds."

20.56

東屯北嶮

盜賊浮生困，
 誅求異俗貧。
 空村惟見鳥，
 4 落日未逢人。
 步壑風吹面，
 看松露滴身。
 遠山回白首，
 8 戰地有黃塵。

20.57-58

從驛次草堂復至東屯二首

I

峽內歸田客，
 江邊借馬騎。
 非尋戴安道，
 4 似向習家池。
 峽險風煙僻，
 天寒橘柚垂。

20.56

North Mountain at East Camp

Rebels put this life adrift in hardship,
 unfamiliar folk here become poor from exactions.

In an empty village I see only birds,

4 as the sun sets I meet no one.

Pacing the ravine, the wind blows on my face,
 looking at pines, the dew drips on me.

I turn my white-haired head to distant mountains—

8 there is the yellow dust of a battlefield.

20.57–58From the Post Station I Go to My Thatched Hut, Then Go Back Again
to East Camp

I

In the gorges a traveler returning to his fields,
 by the river I borrow a horse to ride.

It is not looking for Dai Andao,¹

4 but it does resemble heading to the Xi family pool.²

Gorges perilous, wind and mist remote,
 the weather cold, tangerines hang down.

1 *Wang Huizhi. Unlike Wang Huizhi, Du Fu is going on horseback.

2 *Shan Jian.

築場看斂積，
8 一學楚人為。

II

短景難高臥，
衰年強此身。
山家蒸栗暖，
4 野飯射麋新。
世路知交薄，
門庭畏客頻。
牧童斯在眼，
8 田父實為鄰。

20.59

暫往白帝復還東屯

復作歸田去，
猶殘穫稻功。
築場憐穴蟻，
4 拾穗許村童。
落杵光輝白，
除芒子粒紅。
加餐可扶老，
8 倉廩慰飄蓬。

Building a threshing floor, I look at the harvest piles,
 8 in all I imitate what Chu people do.

II

Shortening days, hard to rest at ease,
 in my waning years I have to force my body along.
 Mountain homes, steamed chestnuts warm,
 4 wilderness meal, shot venison fresh.
 Ways of the age, friends and acquaintances casual,
 gate and yard, I dread frequent visitors.
 Herdboys, such are before my eyes,
 8 farmers are truly my neighbors.

20.59

Returning to East Camp After Going to White Emperor Castle For a
 While

Again I go off back to my fields,
 harvesting the rice still remains to be done.
 Building the threshing floor, I pity ants in their holes,
 4 I permit a village lad to glean the fallen ears.
 The light gleams white where the pestle falls,
 getting rid of the husks, the grains are red.
 Eating more can support my old age,
 8 the granary comforts this wind-tossed dandelion puff.

20.60-61

茅堂檢校收稻二首

I

香稻三秋末，
 平田百頃間。
 喜無多屋宇，
 4 幸不礙雲山。
 御袂侵寒氣，
 嘗新破旅顏。
 紅鮮終日有，
 8 玉粒未吾慳。

II

稻米炊能白，
 秋葵煮復新。
 誰云滑易飽，
 4 老藉軟俱勻。
 種幸房州熟，
 苗同伊闕春。
 無勞映渠碗，
 8 自有色如銀。

20.60–61

At My Thatched Hall Overseeing the Harvest of Rice

I

Fragrant rice at the end of autumn's last month,
level field of a hundred acres.

- I rejoice that there are not many buildings,
4 lucky not to have the cloudy mountains blocked from view.
Even wearing lined clothes, cold air gets in,
tasting the new makes the sojourner's face smile.
I have it red and fresh all day through,
8 nor am I stingy with the white-jade grains.

II

Rice grains, cooked, can become white,
autumn mallows, boiled, are also fresh.

- Who says that mallows' slipperiness makes one easily full?—
4 old, I depend on the rice being equally soft.
In planting, lucky to have the "Fangzhou ripeners,"¹
the sprouts were the same as "Yique spring."²
Don't bother to let it shine in an alabaster bowl—
8 its own color is like silver.

1 Fangzhou is in modern Hunan; this seems to be a southern strain of rice.

2 Yique is south of Luoyang; this seems to be another strain of rice.

20.62

刈稻了詠懷

稻穫空雲水，
 川平對石門。
 寒風疏草木，
 4 旭日散雞豚。
 野哭初聞戰，
 樵歌稍出村。
 無家問消息，
 8 作客信乾坤。

20.63-65

季秋蘇五弟纓江樓夜宴崔十三評事韋少府
 侄三首

I

峽險江驚急，
 樓高月迴明。
 一時今夕會，
 4 萬里故鄉情。
 星落黃姑渚，
 秋辭白帝城。

20.62

Singing My Feelings on Finishing Cutting the Rice

Rice harvested, the clouds and waters are left bare,
the level stream faces Stonegate.

Cold winds strip the plants and trees,

4 in the dawn sun chickens and pigs scatter.

Weeping in wilderness, I first hear of a battle,
wood-gatherers' songs gradually emerge from the village.

I have no family about whom to ask of news,

8 as a wayfarer, I trust myself to Earth and Heaven.

20.63–65

The End of Autumn, My Cousin Su (5) Ying Feasts My Nephews
Case Reviewer Cui (13) and Sherriff Wei at His Mansion by the River
by Night

I

Gorges perilous, the river runs swift,
the upper storey high, the moon remote and bright.

Gathering at the same moment this evening,

4 feelings for home thousands of leagues away.

Stars set, the isle of the Yellow Maid,¹

autumn takes leave of White Emperor Castle.

1 A constellation.

老人因酒病，
8 堅坐看君傾。

II

對月那無酒，
登樓況有江。
聽歌驚白鬢，
4 笑舞拓秋窗。
尊蟻添相續，
沙鷗並一雙。
盡憐君醉倒，
8 更覺片心降。

III

明月生長好，
浮雲薄漸遮。
悠悠照邊塞，
4 悄悄憶京華。
清動杯中物，
高隨海上查。
不眠瞻白兔，
8 百過落烏紗。

This old man, because drinking makes me ill,
8 just sits here long, watching you quaff your ale.

II [in some versions the third]

Facing the moon how can one lack ale?—
even more climbing an upper storey with the river.
Listening to songs alarms my white locks,
4 smiling at the dancers, I push open the autumn window.
Lees in the cup added continuously,
gulls on the sand, a pair together.
I am touched by how you all fall over drunk,
8 and I feel this heart calmed even more.

III [in some versions the second]

The bright moon is fine as it grows,
drifting clouds, filmy, gradually cover it.
Far off it shines on this frontier
4 where I sadly recall the capital.
Clear, it stirs on “that thing in the cup,”¹
high, it follows the raft at sea.²
Not sleeping, I peer at the white Hare,³
8 a hundred times it has passed by my black gauze cap.⁴

1 Ale.

2 *Riding the raft.

3 The Hare in the moon.

4 The cap of a recluse.

20.66

戲寄崔評事表侄、蘇五表弟、韋大少府
諸侄

隱豹深愁雨，
潛龍故起雲。
泥多仍徑曲，
4 心醉阻賢群。
忍待江山麗，
還披鮑謝文。
高樓憶疏豁，
8 秋興坐氛氲。

20.67

季秋江村

喬木村墟古，
疏籬野蔓懸。
素琴將暇日，
4 白首望霜天。
登俎黃柑重，
支床錦石圓。
遠遊雖寂寞，
8 難見此山川。

20.66

Playfully Sent to My Nephew Case Reviewer Cui, to My Cousin Su (5),
and to My Nephew Sheriff Wei Senior

The hidden leopard deeply worries over the rain,¹
the sunken dragon itself gives rise to clouds.²

- There is much mud all along the path's bends,
4 the heart is drunk at being blocked from you worthy men.
I'll bear with it until river and mountains are lovely,
again I spread your writings like Bao and Xie before me.
I recall the expansiveness of the high upper storey,
8 with autumn elation sitting in the generative vapors.

20.67

Late Autumn in a River Village

The tall trees, the hamlet ancient,
sparse hedges where wild vines hang.
A plain zither to accompany leisure days,
4 white hair gazing into frosty skies.
Yellow oranges heavy, put on the platter,
variegated stones round, supporting my couch.
Although far travels are sad and lonely,
8 it's hard to see such mountains and rivers.

1 When it is rainy for seven days, the leopard does not come down to hunt, but lets its pelt get moist to cultivate its "patterns" (also "literary works").

2 The leopard, "in reclusion," may refer to Du Fu himself, while the dragon, a figure for "rising high," may refer to his addressees. The couplet also refers to the rainy weather that keeps Du Fu at home.

20.68

小園

由來巫峽水，
本自楚人家。
客病留因藥，
4 春深買為花。
秋庭風落果，
灑岸雨頽沙。
問俗營寒事，
8 將詩待物華。

20.69

寒雨朝行視園樹

柴門雜樹向千株，
丹橘黃柑此地無。
江上今朝寒雨歇，
4 籬中秀色畫屏紆。
桃蹊李徑年雖故，
梔子紅椒豔復殊。
鎖石藤梢元自落，
8 倚天松骨見來枯。

20.68

Little Garden

Always have the waters of the Wu Gorges
originally been the home of Chu people.

- The sojourner sick, I stayed for its medicinal herbs,
4 when spring was deep, I bought it because of flowers.
In my autumn yard the wind brings down fruit,
on the river inlet shore, the rain made the sand collapse.
I find out about local ways to deal with winter,
8 and with poems I await the year's flowering.

20.69

Walking at Dawn After a Cold Rain, Looking at the Trees in My Garden

The various trees by my ramshackle gate approach a thousand,
yet here is wanting the red tangerine and the yellow orange.

- This dawn by the river the cold rain has stopped,
4 the splendid colors through my hedge are a painted screen winding
around.
Paths to peach and plum tree, though they be old in years,
the gardenias and red pepper tree are sensuous and remarkable.
The wisteria vines that lock the stones have already shed their leaves,
8 the skeletal pine against the skies now is withered.

林香出實垂將盡，
 葉蒂辭枝不重蘇。
 愛日恩光蒙借貸，
 12 清霜殺氣得憂虞。
 衰顏動覓藜床坐，
 緩步仍須竹杖扶。
 散騎未知雲閣處，
 16 啼猿僻在楚山隅。

20.70

傷秋

村僻來人少，
 山長去鳥微。
 高秋收畫扇，
 4 久客掩荆扉。
 懶慢頭時櫛，
 艱難帶減圍。
 將軍猶汗馬，
 8 天子尚戎衣。
 白蔣風颯脆，
 殷檉曉夜稀。
 何年減豺虎，
 12 似有故園歸。

- The scent of the woods comes from fruit, they have almost all fallen,
 leaves and stems depart the branches to recover no more.
 I love the sun's gracious light, I receive it on loan,
 12 in the clear frost and deadly atmosphere I find grief and worry.
 My aging face always seeks my wickerwork couch to sit,
 my slow steps still require a bamboo cane's support.
 This cavalry attendant does not know where the tower to the clouds is,¹
 16 the crying gibbons are remote in a corner of Chu mountains.

20.70

Grieving Over Autumn

- The village, out of the way, people come rarely,
 the mountains stretch long, departing birds grow faint.
 I put away my painted fan in autumn,
 4 long a sojourner, I shut my wicker gate.
 Lazy, I sometimes comb my hair,
 the girth of my sash shrinks from hardships.
 The generals, still on sweating steeds,
 8 the Son of Heaven, yet in uniform.
 Winds have whipped the white wild rice frail,
 dawn to dusk crimson tamarisks grow sparser.
 When someday the jackals and tigers diminish,
 12 it seems I will return to the garden of home.

1 Du Fu figures himself as Pan Yue in the preface to "The Poetic Exposition on Being Stirred by Autumn." The "tower to the clouds" is the palace where Pan Yue was staying overnight in attendance.

20.71

即事

天畔群山孤草亭，
 江中風浪雨冥冥。
 一雙白魚不受釣，
 4 三寸黃柑猶自青。
 多病馬卿無日起，
 窮途阮籍幾時醒。
 未聞細柳散金甲，
 8 腸斷秦川流濁涇。

20.72

耳聾

生年鷓冠子，
 歎世鹿皮翁。
 眼復幾時暗，
 4 耳從前月聾。
 猿鳴秋淚缺，
 雀噪晚愁空。
 黃落驚山樹，
 8 呼兒問朔風。

20.71

Describing How It Is

A host of mountains on the horizon, a lone thatched pavilion,
on the river are wind and waves, the rain making things dark.

A single pair of whitefish will not swallow the hook,

4 a three-inch yellow orange still too green.

Sima Xiangru is very sick, he never gets up,¹

Ruan Ji at the end of his road, when will he sober up?²

I have not heard that at Thinwillow Camp the armor is put away,³

8 it breaks my heart how of the rivers of Qin there flows the muddy Jing.

20.72

Getting Deaf

Still alive, a Master Pheasant Cap,⁴

the Old Man in Deerhide sighs for the age.⁵

I don't know when my eyesight will dim,

4 but my ears began to grow deaf last month.

When gibbons cry, my tears for autumn are missing,⁶

sparrows chatter, but my evening sorrow is gone.

I'm startled by mountain trees when their yellow falls

8 and call to my boy to ask about the north wind.

1 *Sima Xiangru.

2 *Ruan Ji.

3 Where General Zhou Yafu camped in the Western Han to protect the capital against the Xiongnu.

4 A famous Chu recluse during the Spring and Autumn Annals period.

5 An immortal.

6 To shed tears at the third cry of the gibbons in the Wu Gorges was proverbial—but only if one can hear them.

20.73-74

獨坐二首

I

竟日雨冥冥，
雙崖洗更青。
水花寒落岸，
4 山鳥暮過庭。
暖老須燕玉，
充饑憶楚萍。
胡笳在樓上，
8 哀怨不堪聽。

II

白狗斜臨北，
黃牛更在東。
峽雲常照夜，
4 江日會兼風。
曬藥安垂老，
應門試小童。
亦知行不逮，
8 苦恨耳多聾。

20.73–74

Sitting Alone

I

All day long the rains darkened,
 the two slopes were washed even greener.
 Flowers in the water fell from the shore in the cold,
 4 mountain birds at twilight pass my yard.
 I need a jade of Yan to warm my old age,¹
 to satisfy my hunger I recall Chu duckweed.²
 Hu pipes high in the tower—
 8 I cannot bear to listen to their mournful rancor.

II

White Dog slants, looking out on the north,
 Yellow Ox is farther on in the east.³
 The clouds of these gorges always shine by night,
 4 sunlight on the river may chance to join with wind.
 Sun-drying medicinal herbs secures approaching old age,
 to answer the gate I try to use my young servant boy.
 I know that I can't make it walking
 8 and bitterly resent that my ears are quite deaf.

1 A beautiful woman.

2 From a story in the *Kongzi jiaoyu*. The King of Chu crossed the river and found something that was round, red, and big as a dipper. Not knowing what it was, he sent to Lu to ask Confucius. Confucius said that this was the duckweed fruit, that it could be peeled and eaten, and that it was a lucky omen.

3 The names of two of the Yangzi gorges.

20.75

雲

龍以瞿唐會，
 江依白帝深。
 終年常起峽，
 4 每夜必通林。
 收穫辭霜渚，
 分明在夕岑。
 高齋非一處，
 8 秀氣豁煩襟。

20.76

大曆二年九月三十日

為客無時了，
 悲秋向夕終。
 瘴餘夔子國，
 4 霜薄楚王宮。
 草敵虛嵐翠，
 花禁冷葉紅。
 年年小搖落，
 8 不與故園同。

20.75

Clouds

Dragons congregate in the Qutang Gorge,¹
 the river by White Emperor is deep.

- All year long clouds always rise in the gorges,
 4 every night they pass through the forests.
 When the harvest is gathered, they leave frosty isles,
 clearly seen, they are there on evening ridges.
 In high studios, in more than one place alone,
 8 their splendid atmosphere relieves troubled hearts.

20.76

Ninth Month, Thirtieth Day of the Second Year of the Dali Reign

Never do I cease being a sojourner,
 I grieve that autumn will end this evening.

- Remnants of miasma, the land of Kui,
 4 frost lies thin on the Chu king's palace.
 Plants rival the azure of the formless mountain haze,
 flowers forbid that cold leaves be red.
 Every year, a small shedding of leaves,
 8 not the same as in my gardens at home.

1 Clouds accompany dragons.

20.77

十月一日

有瘴非全歇，
 為冬亦不難。
 夜郎溪日暖，
 4 白帝峽風寒。
 蒸裹如千室，
 焦糟幸一盤。
 茲辰南國重，
 8 舊俗自相歡。

20.78

孟冬

殊俗還多事，
 方冬變所為。
 破甘霜落爪，
 4 嘗稻雪翻匙。
 巫岫寒都薄，
 烏蠻瘴遠隨。
 終然減灘瀨，
 8 暫喜息蛟螭。

20.77

The First Day of the Tenth Month

There is miasma, it hasn't entirely stopped,
it won't be hard to get through the winter.

At Yelang the sun is warm on the creeks,

4 at White Emperor Castle the gorge winds are cold.

Steamed dumplings, it seems in a thousand homes,
fortunately, a plateful of dried mash.

The southern lands see this as an important day

8 by old custom they make merry together.

20.78

First Month of Winter

Strange ways here, still much to be done,

now that it's winter, my activities change.

Breaking open an orange, a frost falls on my nails,

4 tasting rice, snow spills over my spoon.

On the Wu ridges the cold is faint everywhere,

from the far Black Mon, miasma comes.

At last the waters diminish over the rapids,

8 and for a while I rejoice at dragons' repose.

20.79

雷

巫峽中宵動，
 滄江十月雷。
 龍蛇不成蟄，
 4 天地劃爭迴。
 卻碾空山過，
 深蟠絕壁來。
 何須妒雲雨，
 8 霹靂楚王臺。

20.80

悶

瘴癘浮三蜀，
 風雲暗百蠻。
 捲簾唯白水，
 4 隱几亦青山。
 猿捷長難見，
 鷗輕故不還。
 無錢從滯客，
 8 有鏡巧催顏。

20.79

Thunder

In the Wu gorges it stirs at midnight,
the gray river, tenth month thunder.

Dragons and serpents can't hibernate,

4 in an instant Heaven and Earth turn around.¹

It still crushes passing through deserted mountains,
deeply coiling, it comes from sheer cliffs.

Why need it be jealous of "clouds and rain"

8 with a crashing peal on the Chu king's terrace?²

20.80

Gloomy

A pestilence drifts over Shu's three regions,
wind and clouds darken the land of the Mon.

I roll up the curtain, only white water,

4 leaning on my armrest, also green mountains.

Gibbons nimble, always hard to see,

gulls light, still they have not returned.

With no money, let me linger as a sojourner,

8 I have a mirror, adept at hastening old age.

1 Because thunder is characteristic of summer.

2 The "clouds and rain" refer to the goddess of Wu Mountain, who came to the bed of the king of Chu in dream.

20.81-82

夜二首

I

白 夜 月 休 弦，
燈 花 半 委 眠。
號 山 無 定 鹿，
4 落 樹 有 驚 蟬。
暫 憶 江 東 鱸，
兼 懷 雪 下 船。
蠻 歌 犯 星 起，
8 空 覺 在 天 邊。

II

城 郭 悲 笳 暮，
村 墟 過 翼 稀。
甲 兵 年 數 久，
4 賦 斂 夜 深 歸。
暗 樹 依 巖 落，
明 河 繞 塞 微。
斗 斜 人 更 望，
8 月 細 鵲 休 飛。

20.81–82

Night

I

White night, the new moon ends its crescent
 with the lamp sparks half scattered, I sleep.
 Calling out in the mountains, deer from no fixed place,
 4 from leafless trees there are cicadas startled awake.
 For a moment I recall Jiangdong sashimi,¹
 I also think of that boat in the snow.²
 Mon songs rise up into starlight,
 8 and I helplessly realize that I am at earth's end.

II

An evening of sad fifes from the city,
 in the hamlets passing wings are few.
 Warfare has long come often through the years,
 4 tax collectors return only deep in the night.
 Trees in darkness shed leaves on the cliffs,
 the bright river of stars, faint arcing over the frontier.
 The Dipper slants, the person keeps gazing,
 8 the moon is thin, the magpies stop their flight.³

1 *Zhang Han.

2 *Wang Huizhi.

3 This echoes Cao Cao's famous "Short Song," with the lines: "The moon is bright, the stars are sparse, / the magpies are flying south. / They circle the tree three times around, / on what branch can they rest?" The association is with finding refuge.

20.83-84

朝二首

I

清旭楚宮南，
霜空萬嶺含。
野人時獨往，
4 雲木曉相參。
俊鶻無聲過，
饑鳥下食貪。
病身終不動，
8 搖落任江潭。

II

浦帆晨初發，
郊扉冷未開。
村疏黃葉墜，
4 野靜白鷗來。
礎潤休全濕，
雲晴欲半回。
巫山冬可怪，
8 昨夜有奔雷。

20.83–84

Dawn

I

Clear dawn sun south of the Chu palace,
 frosty sky containing ten thousand peaks.

A man of the wilds at times goes off on his own,
 4 in the morning clouds and trees mix together.

A doughty hawk passes soundlessly,
 a starving crow descends to eat greedily.

This sick body will never stir,
 8 let the leaves fall again in pools of the river.

II

A sail on the shore first sets out in morning,
 door in the meadow, not yet open because of the cold.

The village foliage is sparse, yellow leaves tumble,
 4 the wilds are calm, a white gull comes.

The pedestal is moist, no longer entirely wet,
 the clouds in clear sky, about to half turn back.

Wu Mountain is strange in winter,
 8 last night there were peals of thunder.

20.85-86

戲作俳諧體遣悶二首

I

異俗吁可怪，
 斯人難並居。
 家家養烏鬼，
 4 頓頓食黃魚。
 舊識難為態，
 新知已暗疏。
 治生且耕鑿，
 8 只有不關渠。

II

西歷青羌坂，
 南留白帝城。
 於菟侵客恨，
 4 糶糶作人情。
 瓦卜傳神語，
 畬田費火耕。
 是非何處定，
 8 高枕笑浮生。

20.85–86

Playfully Composed, Jests to Banish Melancholy

I

I find the strange ways here weird indeed,
it's hard to live together with such people as these.

Every household raises cormorants,

4 at every meal they eat sturgeon.

They can't be polite to old acquaintances,
they are secretive and keep aloof from those newly met.

For my livelihood I just plow and dig a well for the while,

8 all I can do is to have nothing to do with them.

II

To the west I traversed the slopes of the Blue Qiang folk,
in the south I stay by White Emperor Castle.¹

Tigers have joined the things I hate as a traveler,

4 fried crullers are what folk here give on visits.

Tile divinations transmit the words of gods,
slash and burn fields involve fire and plowing.

How can one decide if this is good or bad?—

8 resting above it all, I laugh at this life adrift.

1 Du Fu's note: "In recent years I fared from Qin to Long, then from Tonggu county I went off to travel in Shu, and now I am lingering by Mount Wu" 頃歲自秦涉隴，從同谷縣去遊蜀，留滯於巫山。

20.87

昔游

昔謁華蓋君，
深求洞宮腳。
玉棺已上天，
4 白日亦寂寞。
暮升艮岑頂，
巾几猶未卻。
弟子四五人，
8 入來淚俱落。
余時遊名山，
發軔在遠壑。
良覲違夙願，
12 含淒向寥廓。
林昏罷幽磬，
竟夜伏石閣。
王喬下天壇，
16 微月映皓鶴。
晨溪嚮虛駛，
歸徑行已昨。
豈辭青鞋胝，
20 悵望金匕藥。

20.87

My Travels of Old

- Of old I paid respects to the Master of the Flowery Parasol,
 I sought the spot of his cave grotto deep within.
 The jade coffin had risen to Heaven,¹
 4 even in broad daylight it was gloomy and still.
 At twilight I ascended the summit of the northeastern pinnacle,
 his kerchief and table still had not been removed.
 He had four or five disciples,
 8 when I entered, they all shed tears.
 At that time I was visiting famous mountains,
 I had removed my wheel-block there in a distant ravine.²
 A fine encounter with him eluded my long-standing wish,
 12 I held back my sadness and faced the silent vastness.
 The woods darkened, the unseen chimes stopped,
 all the night long I crouched in the stone tower.
 Qiao the Prince descended to Heaven's Altar,³
 16 faint moonlight caught his hoary crane.
 The morning creek sped toward the void,
 my returning path was already that of the day before.
 How could I refuse blisters in my green shoes?—
 20 in despair I hoped for the herb in the golden spoon.⁴

1 According to legend, a jade coffin descended from Heaven and carried Wangzi Qiao off.

2 To "remove one's wheelblock" is to set out.

3 The principal peak of Wangwu Mountain.

4 An elixir of immortality.

東蒙赴舊隱，
 尚憶同志樂。
 休事董先生，
 24 於今獨蕭索。
 胡為客關塞，
 道意久衰薄。
 妻子亦何人，
 28 丹砂負前諾。
 雖悲髮變鬢，
 未憂筋力弱。
 扶藜望清秋，
 32 有興入廬霍。

20.88-91

雨四首

I

微雨不滑道，
 斷雲疏復行。
 紫崖奔處黑，
 4 白鳥去邊明。
 秋日新霑影，
 寒江舊落聲。

- I went off to the former place of reclusion at eastern Meng Mountain,
 I still recall my joys with those of like mind.
 Since I stopped serving Master Dong,¹
 24 it has been dreary isolation to this day.
 Why am I a sojourner on the frontiers?
 my interests in the Way have long faded.
 What do wife and children so matter to me
 28 that I have betrayed my former vow for the cinnabar pill?
 Though I grieve at the change of my thick, black hair,
 I do not yet worry about sinew's strength weakening.
 Supported by my cane, I gaze off in clear autumn,
 32 I have the inclination to go to Mounts Lu and Huo.

20.88–91

Rain

I

- A faint rain does not make the way slippery,
 broken clouds grow sparse, then move again.
 Purple slopes blacken where they speed,
 4 white birds brighter, leaving their edges.
 The autumn sun newly soaks its beams,
 cold river, the sound of formerly fallen rain.

1 Evidently a Daoist Master whom Du Fu served.

柴扉臨野碓，
8 半濕搗香粳。

II

江雨舊無時，
天晴忽散絲。
暮秋霑物冷，
4 今日過雲遲。
上馬回休出，
看鷗坐不辭。
高軒當灑灑，
8 潤色靜書帷。

III

物色歲將晏，
天隅人未歸。
朔風鳴淅淅，
4 寒雨下霏霏。
多病久加飯，
衰容新授衣。
時危覺凋喪，
8 故舊短書稀。

My ramshackle door looks out on a wilderness millstone,
8 they pound the fragrant rice, half wet.

II

As ever rain on the river is unpredictable,
strands suddenly spread in sunny skies.
In late autumn soaked things are cold,
4 today the passing clouds delay.
I get on my horse, turn back, and don't go out,
I sit and won't quit watching the gulls.
My high porch faces Yanyu Rock,
8 its wet appearance calms my library curtain.

III

From the look of things the year is soon to end,
and I still have not returned from the far horizon.
The north wind resounds whistling,
4 cold rains descend in a blur.
Often sick, I have long eaten more,
a wasted appearance, newly made winter clothes.
The times perilous, I am aware of deaths,
8 short letters from old friends grow few.

IV

楚雨石苔滋，
 京華消息遲。
 山寒青兕叫，
 4 江晚白鷗饑。
 神女花鈿落，
 蛟人織杼悲。
 繁憂不自整，
 8 終日灑如絲。

20.92

大覺高僧蘭若

巫山不見廬山遠，
 松林蘭若秋風晚。
 一老猶鳴日暮鐘，
 4 諸僧尚乞齋時飯。
 香爐峰色隱晴湖，
 種杏仙家近白榆。
 飛錫去年啼邑子，
 8 獻花何日許門徒。

IV

The moss on rocks flourishes in Chu rains,
news from the capital is delayed.

- The mountains cold, the blue rhino bellows,
4 the river late in the day, white gulls hungry.
Flowery hairpins fall from the goddess,¹
mermen's weaving shuttles grieve.
A bounty of worries I cannot get straight,
8 all day long they spread like the strands of rain.

20.92

The Chapel of the Lofty Monk Dajue²

At Mount Wu we no longer see our Huiyuan of Mount Lu,³
chapel in a grove of pines, autumn winds late in the day.

- One old man still rings the bell at sunset,
4 all the other monks are still begging for food for vegetarian meals.

The color of Incense Burner Peak, shadows the sunlit lake,⁴
the immortal's home planted with apricots is near the white elm in the
stars.⁵

- The year his flying staff went away his fellow townsmen were left to
weep,
8 when will presenting flowers be permitted to his followers?⁶

1 The goddess of Wu Mountain who comes as the evening rain.

2 Original note: "Last winter the monk went to Hu'nán" 和尚去冬往湖南.

3 The famous monk of the Eastern Jin, who founded the temple complex on Mount Lu.

4 Incense Burner Peak is part of Mount Lu.

5 Dong Feng lived on Lu Mountain and cured sickness. He took no money, but asked those patients whose illness was cured to plant apricot trees according to the severity of their illness. Soon he had a whole grove. The White Elm was a constellation; the phrasing here suggests how high the place was.

6 "Presenting flowers" here refers to caring for the old monk.

20.93

謁真諦寺禪師

蘭若山高處，
 煙霞嶂幾重。
 凍泉依細石，
 4 晴雪落長松。
 問法看詩妄，
 觀身向酒慵。
 未能割妻子，
 8 卜宅近前峰。

20.94

上卿翁請修武侯廟，遺像缺落，時崔卿權
 夔州

大賢為政即多聞，
 刺史真符不必分。
 尚有西郊諸葛廟，
 臥龍無首對江濱。

20.93

Paying a Visit to the Chan Master of Zhendi Temple

The chapel is on a high spot on the mountain,
among mists and auroras, several layers of cliffs.

Frozen streams lie along small rocks,

4 sunlit snow falls from tall pines.

Asking of the Dharma, I am deluded in attending to poetry;
reflecting on my person, I'm lazy even with ale.

I cannot yet renounce my wife and children

8 and site a cottage near the peak ahead.

20.94

Presented to Old Qing Requesting Him to Repair the Shrine of the
Martial Count, Whose Statue Is Falling Apart; at the Time Cui Qing
Held Power in Kuizhou

When a man of great virtue governs, he is widely known at once,
a proper appointment as governor need not have a split tally.¹

Still there is in the western suburbs the shrine of Zhuge Liang,
headless, the "Sleeping Dragon" faces the river's edge.²

1 This refers to the Han practice of splitting a tally for a prefectural appointment, one half remaining in the capital and the other half taken by the governor.

2 *Zhuge Liang was known as "Sleeping Dragon."

20.95

奉送卿二翁統節度鎮軍還江陵

火旗還錦纜，
 白馬出江城。
 嘹唳吟笳發，
 4 蕭條別浦清。
 寒空巫峽曙，
 落日渭陽明。
 留滯嗟衰疾，
 8 何時見息兵。

20.96

久雨期王將軍不至

天雨蕭蕭滯茅屋，
 空山無以慰幽獨。
 銳頭將軍來何遲，
 4 令我心中苦不足。
 數看黃霧亂玄雲，
 時聽嚴風折喬木。
 泉源泠泠雜猿狖，
 8 泥濘漠漠飢鴻鵠。

20.95

Respectfully Sending Old Qing (2) On His Return to Jiangling After
Temporarily Acting As Commissioner in Charge of the Army

- The fire banner along with brocade cables,¹
 a white horse comes forth from this river city.²
 Shrilling, the reed pipes sound forth,
 4 gloomy, the shore of parting is clear.
 Cold sky, morning in the Wu Gorges,
 setting sun, the Wei's north bank bright.³
 Left behind, I sigh for my aging and sickness,
 8 when will we see the end of arms?

20.96

Long Rains, Expecting General Wang, Who Does Not Come

- The heavens whistle with rain, I tarry in my thatched cottage,
 in the deserted mountains there is nothing to console my isolation.
 The pointy-headed general, how late he is to come!⁴
 4 it makes my heart suffer from a lack.
 Often I watched the yellow fog tangled with black clouds,
 at times I listened to harsh winds snap the tall trees.
 Springs and streams purred mixed with cries of gibbons and apes,
 8 muck and mud spread far and wide, a famished swan.

1 The "fire banner" is a red banner. The "brocade cables" are synecdoche for the boat on which Cui Qing is leaving.

2 The white horse stands for a general, here Cui Qing.

3 From the *Classic of Poetry* the "Wei's north bank," refers to the site of sending off a maternal uncle.

4 The "pointy-headed general" is a reference to Bai Qi, the great general of Qin.

歲暮窮陰耿未已，
 人生會面難再得。
 憶爾腰下鐵絲箭，
 12 射殺林中雪色鹿。

前者坐皮因問毛，
 知子歷險人馬勞。
 異獸如飛星宿落，
 16 應弦不礙蒼山高。
 安得突騎只五千，
 峗然眉骨皆爾曹。
 走平亂世相催促，
 20 一豁明主正鬱陶。
 憶昔范增碎玉斗，
 未使吳兵著白袍。
 昏昏閭闔閉氛祲，
 24 十月荊南雷怒號。

20.97

虎牙行

秋風歎吸吹南國，
 天地慘慘無顏色。

The utter darkness of year's end is clearly not yet done,
 in human life chances to meet are hard to find again.
 I recall that the iron-stringed arrows hanging at your waist
 12 shot and killed a snow-colored deer in the woods.

Earlier I sat on its skin and asked about the pelt,
 I know that you went through dangers, that man and horse both
 struggled.

This strange creature was as if flying, fast as a shooting star,
 16 responding to the shot, it was not shielded by the height of the gray
 mountain.¹

How can we get hussars that can charge, just five thousand,
 brows and bones outstanding, all of your sort.

They could gallop this troubled age to peace, urging each other on,
 20 once and for all relieve our ruler, now brooding in such worry.
 I think back on how long ago Fan Zeng shattered the ladle of jade,²
 he has not had the troops of Wu wear white gowns.³

Murky are the imperial gates, closed within by ominous vapors,
 24 in the tenth month in Jingnan the thunder cries out in rage.

20.97

Ballad of Tigertooth⁴

The autumn wind in a whish blows on the southern domains,
 Heaven and Earth are dreary and lack all color.

1 This is the attribute of the master archer, whose target collapses on hearing the twang of the bowstring.

2 Done in frustration when Xiang Yu did not permit him to kill Liu Bang, later to found the Han dynasty, when he came to the feast at Hongmen.

3 Gowns worn by the soldiers under the command of the successful sixth-century general Chen Qingzhi.

4 Original Note: "Tigertooth Mountain is north of Jingmen, where the river's waters run deep and fast" 虎牙在荊門之北，江水峻急。

洞庭揚波江漢迴，
 4 虎牙銅柱皆傾側。
 巫峽陰岑朔漠氣，
 峰巒窈窕谿谷黑。
 杜鵑不來猿狖寒，
 8 山鬼幽憂雪霜逼。
 楚老長嗟憶炎瘴，
 三尺角弓兩斛力。
 壁立石城橫塞起，
 12 金錯旌竿滿雲直。
 漁陽突騎獵青丘，
 犬戎鎖甲聞丹極。
 八荒十年防盜賊，
 16 征戍誅求寡妻哭，
 遠客中宵淚霑臆。

20.98

錦樹行

今日苦短昨日休，
 歲云暮矣增離憂。
 霜凋碧樹行錦樹，
 4 萬壑東逝無停留。

- Waves rise on Lake Dongting, Yangzi and Han swirl,
 4 Tigertooth and Bronze Column both lean over.¹
 The Wu Gorge's shadowy summits have northern desert atmosphere,²
 peaks and ridges hidden away, stream gulches and valleys black.
 The cuckoo does not come, apes and gibbons are cold,
 8 the mountain wraith secluded in misery, hard-pressed by frost and
 snow.
 Old men of Chu give long sighs recalling miasmal heat,
 a horn bow three feet long needs two stones of weight to pull.
 On the cliff stands a stone castle, rising athwart the frontier,
 12 flag-staffs with golden inlay rise straight up filling the clouds.
 The cataphracts from Yuyang bagged Green Hill as their game,³
 the chain mail of the Dog Rong was heard at the red ridgepole.⁴
 A decade in the encircling wastes defending against marauders,
 16 far garrisons and tax demands, widowed wives weep,
 a far traveler at midnight soaks his chest with tears.

20.98

Ballad of Brocade Trees

- This day is terribly short, yesterday is done,
 the year is drawing to a close adding care about being away from home.
 The frost has carved the emerald trees making them trees of brocade,
 4 ten thousand ravines go off eastward never pausing or lingering.

1 Bronze Column is the name of a rapids.

2 The "shadowy" part of the mountain is the north face, exposed to the winds from the north.

3 Yuyang was An Lushan's command. Green Hill was an isle of the immortals, here referring to the capital.

4 The Dog Rong was the anachronistic term for the Tibetans. The "red ridgepole" is synecdoche for the palace.

- 荒戍之城石色古，
東郭老人住青丘。
飛書白帝營斗粟，
8 琴瑟几杖柴門幽。
青草萋萋盡枯死，
天馬跛足隨犛牛。
自古聖賢多薄命，
12 姦雄惡少皆封侯。
故國三年一消息，
終南渭水寒悠悠。
五陵豪貴反顛倒，
16 鄉里小兒狐白裘。
- 生男墮地要膂力，
一生富貴傾家國。
莫愁父母少黃金，
20 天下風塵兒亦得。

20.99

自平

自平宮中呂太一，
收珠南海千餘日。

The castle that garrisons this wilderness is ancient, the color of the
stone,

an old man of the town to the east lives on Green Hill.

Letters sent flying to White Emperor Castle arrange a measure of grain,

8 with zither, armrest, and staff my ramshackle gate is secluded.

The green plants have grown sere, all have withered and died,
the horse of Heaven is lame of foot, he goes along with water buffalo.

12 Sages and wise men from ancient days often had ill fates,
wicked bullies and evil youths are all enfeoffed as counts.

In three years, from my homeland news comes only once,
Mount Zhongnan and the Wei's waters go on and on in the cold.

16 The nobles and grandees of Wuling have been overturned,
little boys of the villages wear white furs of fox.

A manchild born upon the earth requires strength of backbone,
a lifetime of wealth and high degree topples homeland and hearth.

20 Do not worry if your father and mother have but little gold,
with war's dust all over the world even their child can obtain it.

20.99

Since They Put Down

Since they put down the palace eunuch Lü Taiyi,¹
pearls have been gathered from the South Sea for more than a thousand
days.

1 A eunuch commissioner who rebelled in 763 in the far south.

近供生犀翡翠稀，
4 復恐征戍干戈密。

蠻溪豪族小動搖，
世封刺史非時朝。
蓬萊殿前諸主將，
8 才如伏波不得驕。

20.100

寄裴施州

廊廟之具裴施州，
宿昔一逢無此流。
金鐘大鏞在東序，
4 冰壺玉衡懸清秋。
自從相遇減多病，
三歲為客寬邊愁。
堯有四嶽明至理，
8 漢二千石真分憂。
幾度寄書白鹽北，
苦寒贈我青羔裘。
霜雪回光避錦袖，
12 龍蛇動篋蟠銀鈎。

Recently they've provided living rhinos and kingfisher feathers only rarely.
 4 and again I worry that campaigns and the clash of arms will be thick.

The chieftan clans of the Creek Mon have made minor commotion,¹
 for generations they were enfeoffed as prefects, and did not come to
 court at set times.²

To all those top generals before Penglai Palace:
 8 though with talent like the "Wave-Queller" they should not act with
 arrogance.³

20.100

To Pei of Shizhou

Complement for the halls of state, Pei of Shizhou,
 I met him once long ago, there are no others of this man's class.
 He is the metal bell and great gong in the Eastern Position,⁴
 4 the Pot of Ice, the Jade Yoke, hung in clear autumn.⁵
 Ever since I encountered you my frequent illness has lessened,
 after three years here as a sojourner my frontier worries relax.
 Yao had lords of the Four Marchmounts for brilliantly perfect
 governance,
 8 Han's two-thousand-catty prefects truly shared the king's cares.⁶
 How many times have you sent letters here north of White Salt Cliff?—
 lest I suffer from cold, you gave me a dark lambs-wool cape.
 Frost and snow turn back their light, retreating from brocade sleeves,⁷
 12 serpents and dragons stir in the box, silver hooks coil.⁸

1 In late autumn of 767 the Liao people sacked Guizhou.

2 The old policy from Taizong's time was to make the tribal chieftans of the Southwest governors and not require them to present regular tribute.

3 The Eastern Han general *Ma Yuan, who successfully campaigned in the far south.

4 According to legend this was the Academy in the Xia dynasty.

5 A jade pot filled with ice was a standard image of purity and became a kenning for the moon. The Jade Yoke was a constellation.

6 Two thousand catties of grain was a governor's salary in the Han.

7 Praising the coat.

8 Praising Pei's calligraphy in the letter.

紫衣使者辭復命，
再拜故人謝佳政。
將老已失子孫憂，
16 後來況接才華盛。

20.101

鄭典設自施州歸

吾憐滎陽秀，
冒暑初有適。
名賢慎出處，
4 不肯妄行役。
旅茲殊俗遠，
竟以屢空迫。
南謁裴施州，
8 氣合無險僻。
攀援懸根木，
登頓入天石。
青山自一川，
12 城郭洗憂戚。
聽子話此邦，
令我心悅懌。
其俗則純樸，
16 不知有主客。

- Your purple-robed envoy takes his leave to report on his charge,
 I pay my respects to my old friend, thankful for your good governance.
 Getting old, I have lost worries for children and grandchildren,
 16 afterwards they may even more keep connection with the glory of your
 talents.

20.101

Zheng of the Household Affairs Service Returns from Shizhou

- I am touched by this man, the pride of Xingyang,
 who braved summer's heat when first he set off.
 This famous worthy is cautious in serving or retiring,
 4 he wouldn't set out on a journey rashly.
 You fared far there, where the ways are strange,
 at last you were forced by constant want.
 In the south you paid respects to Pei of Shizhou,
 8 when tempers agree, there is no regard of perils and remoteness.
 You clambered up, clasping trees with roots hanging in air,
 you climbed and rested on rocks entering heaven.
 Green mountain, then naturally a river,
 12 the city there swept away all grief and care.
 When I listen to you tell of this land,
 it makes my heart feel joyous.
 Their customs are simple and pure,
 16 they do not recognize stranger and host.

溫溫諸侯門，
禮亦如古昔。
敕廚倍常羞，
20 杯盤頗狼藉。
時雖屬喪亂，
事貴賞匹敵。
中宵愜良會，
24 裴鄭非遠戚。
群書一萬卷，
博涉供務隙。
他日辱銀鈞，
28 森疏見矛戟。
倒屣喜旋歸，
畫地求所歷。
乃聞風土質，
32 又重田疇辟。
刺史似寇恂，
列郡宜競借。
北風吹瘴癘，
36 羸老思散策。
渚拂蒹葭寒，
嶠穿蘿蔦罨。
此身仗兒僕，
40 高興潛有激。

- The lord's gate there offers warm welcome,
 his manners too were like those of olden days.
 He decreed to the kitchen to double their usual delicacies,
 20 cups and plates spread in sumptuous disarray.
 Though these times involve death and destruction,
 this was precious, that each man enjoyed a match.
 At midnight you were content with this fine meeting,
 24 Pei and Zheng were not distant kin.
 He had a library of ten thousand scrolls
 which he widely consulted, providing him in leisure from duties.
 On other days he graced me with silver hooks,¹
 28 I saw spears and pikes, dense and sparse.
 Sandals on backwards, I rejoice at your return,²
 I want you to draw on the ground where you have been.
 Then I heard of the plainness of the local ways
 32 and also how they valued clearing fields.
 The Governor is like Kou Xun,³
 it is fitting that all the commanderies vie to borrow him.
 The north wind has blown the miasma away,
 36 this frail old man longs to take a stroll with his cane.
 On isles we may brush the cold of reeds,
 on rocky spires we may penetrate coverings of hanging moss.
 Though this body of mine depends on son or servant,
 40 I am secretly stirred by lofty inspirations.

1 Calligraphy, here Pei's letters to the poet.

2 The sign of haste because of excitement.

3 Kou Xun was an Eastern Han official who governed He'nei and Yingchuan. Later when Guangwudi visited Yingchuan, the commoners asked if they could have Kou Xun on loan for a year.

孟冬方首路，
 強飯取崖壁。
 歎爾疲駑駘，
 44 汗溝血不赤。
 終然備外飾，
 駕馭何所益。
 我有平肩輿，
 48 前途猶准的。
 翩翩入鳥道，
 庶脫蹉跌厄。

20.102

觀公孫大娘弟子舞劍器行

大歷二年十月十九日，夔府別駕元持宅，見臨穎李十二娘舞劍器。壯其蔚跂。問其所師，曰：余公孫大娘弟子也。開元五載，余尚童稚，記於郾城觀公孫氏舞劍器渾脫。瀏灑頓挫，獨出冠世。自高頭宜春梨園二伎坊內人，洎外供奉舞者，曉是舞者，聖文神武皇帝初，公孫一人而已。玉貌錦衣，況余白首。今茲弟子，亦匪盛顏。既辨其由來，知波瀾莫二。撫事慷慨，聊為劍器行。昔者吳人張旭，善草書書帖，數嘗於鄴縣見公孫大娘舞河西劍器，自此草書長進。豪蕩感激，即公孫可知矣。

In early winter I will take to the road
 forcing myself to eat to take the way on the cliffs.
 I sigh at this weary old nag,
 44 sweat-pits in its legs, not red with blood.
 In the end it is complete in outer adornment,
 but what good would it be to hitch it up?
 I have a palanquin carried on shoulders,
 48 I can still hit the mark on the road ahead.
 Winging on I will enter the bird-roads,
 I can hope to avoid the disaster of falling.

20.102

On Seeing a Student of Mistress Gongsun Dance the “Sword Dance”¹

The nineteenth day of the tenth month of the second year of the Dali reign (767) at the residence of Yuan Chi, the subprefect of Kuizhou, I saw Mistress Li of Linying dance the “sword-dance.” I saw a vigor in her dazzling motions. When I asked whom she had had as a teacher, she said, “I am the student of Mistress Gongsun.” In the fifth year of the Kaiyuan reign, I was still a young boy, but I recall having watched Mistress Gongsun dance the “Sword Dance” and the “Astrakhan” at Yancheng.² In fluidity and sudden shifts, she alone crowned the age. From the top court performers of the two academies, Yichun and the Pear Garden, down to dancers presented from outside the court, the only one who really understood this dance early in the reign of Our Emperor, Sage in Culture and Divinely Inspired in War (Xuanzong), was Gongsun. Her face like jade and brocade robes—what’s more, I am now white-haired. And now even this student of hers is no longer in the prime of her beauty. Having found out her origins, I recognized that her motions admitted no alternative. Considering

1 Despite its name and though it was martial in its energetic movements, the *jianqi*, or “sword dance,” was often done barehanded or with a scarf, rather than a sword—though a sword was sometimes used.

2 Some texts prefer Kaiyuan 3 開元三載 to Kaiyuan 5. In either case Du Fu would have been very young, but the five- or six-year-old Du Fu of Kaiyuan 5 would more likely have the kind of memories described.

昔有佳人公孫氏，
一舞劍器動四方。
觀者如山色沮喪，
4 天地為之久低昂。
燿如羿射九日落，
矯如群帝驂龍翔。
來如雷霆收震怒，
8 罷如江海凝清光。
絳唇珠袖兩寂寞，
晚有弟子傳芬芳。
臨穎美人在白帝，
12 妙舞此曲神揚揚。
與余問答既有以，
感時撫事增惋傷。

先帝侍女八千人，
16 公孫劍器初第一。
五十年間似反掌，
風塵瀕洞昏王室。
梨園弟子散如煙，
20 女樂餘姿映寒日。

these matters, I was deeply moved and made a "Ballad of the Sword Dance."

Some time ago Zhang Xu of Wu was skilled in calligraphic pages done in draft script.¹ In Ye he often saw Mistress Gongsun dance the Turkestani Sword Dance, and from that point on he made a great advance in his draft script. In bold vehemence and strong stirring Mistress Gongsun can be recognized.²

Once there was a fair woman, Gongsun by name,
once she danced the sword dance, she stirred the world around.
Those who watched were like hills, their color drained away,³

- 4 as Earth and Heaven long rose and fell by her doing,
She flared as when Archer Yi shot the nine suns down,
soared upward like a host of gods circling with dragon teams.
She came like a peal of thunder withdrawing its rumbling rage,
8 then stopped like clear rays fixed on the river and sea.
The ruby lips and pearled sleeves both are still and silent now,
but late in life she took a student to pass the sweet art on.
That beauty of Linying is here at White Emperor Castle,
12 she dances this music with finesse, the spirit lifts.
Having had a chance to ask and for her to answer,
stirred by the times and reflecting increases my tender pain.

- Women who waited on the former emperor were eight thousand,
16 and Gongsun's sword dance was foremost of them all.
A span of fifty years is like the turning of a palm,
a vast storm of windblown dust darkened the royal house.
Disciples of the Pear Garden have scattered like a mist.⁴
20 here the dancer's remnant grace shines in a cold winter sun.

1 Zhang Xu was one of the most famous masters of draft script in the Tang.

2 That is, in Zhang Xu's calligraphy, in her own dancing, and even in her disciple.

3 *Ju sang* 沮喪 usually describes loss of spirit; here it seems such a shock is registered in ashen faces.

4 Members of one of the imperial music academies in Xuanzong's reign.

金粟堆南木已拱，
 瞿唐石城草蕭瑟。
 玳筵急管曲復終，
 24 樂極哀來月東出。
 老夫不知其所往，
 足繭荒山轉愁疾。

20.103-04

寫懷二首

I

勞生共乾坤，
 何處異風俗。
 冉冉自趨競，
 4 行行見羈束。
 無貴賤不悲，
 無富貧亦足。
 萬古一骸骨，
 8 鄰家遞歌哭。
 鄙夫到巫峽，
 三歲如轉燭。
 全命甘留滯，
 12 忘情任榮辱。

South of Golden Grain Mound trees are a double handspan in girth,¹
 by stone walls on the Qutang Gorge grass rustles in the wind.²
 The shrill pipes of the splendid feast end their song again,
 24 when joy crests, sorrow comes, the moon appears in the east.³
 This old man does not know whither he will go—⁴
 feet grow calloused in the rough mountains, my sadness ever more
 intense.

20.103–04

Describing My Cares

I

The burden of life is alike in the world,
 what place is different in custom?
 We race ahead bit by bit,
 4 but as we go, we get tangled in restraints.
 Were there no high status, the low-born would not grieve;
 were there no wealth, the poor man too would be content.
 A single skeleton for all time,
 8 as the neighbors sing and weep in turn.
 Since I came to the Wu Gorges
 three years have been like a flickering candle.
 I willingly linger on here to keep alive,
 12 passions forgotten, I accept either glory or shame.

1 This is the tomb of Xuanzong near Chang'an.

2 Kuizhou, with nearby White Emperor Castle, stood at the head of the Qutang Gorge on the Yangzi.

3 The cliché “when joy crests, sorrow comes” 樂極哀來 originally came from the “Song of the Autumn Wind” 秋風辭, attributed to Han Wudi.

4 This is read as Du Fu not knowing where he will go from here on, but it could just as easily be taken to refer to Mistress Li.

朝班及暮齒，
日給還脫粟。
編蓬石城東，
16 采藥山北谷。
用心霜雪間，
不必條蔓綠。
非關故安排，
20 曾是順幽獨。
達士如弦直，
小人似鉤曲。
曲直吾不知，
24 負暄候樵牧。

II

夜深坐南軒，
明月照我膝。
驚風翻河漢，
4 梁棟已出日。
群生各一宿，
飛動自儔匹。
吾亦驅其兒，
8 營營為私實。
天寒行旅稀，
歲暮日月疾。

- From days of court ranks to my twilight years
for my daily provision I still have brown rice.
I built a hut east of the stone walls,
16 and pick herbs in the valley north of the mountain.
I apply myself to this even in frost and snow—
it need not be when branches and vines turn green.
It has nothing to do with purposeful “calm amid change”;
20 it was following my own secluded solitude.
The perfected gentleman is straight as a bowstring,
the small man is like a bent hook.
Whether bent or straight I do not know—
24 I sun myself awaiting the woodsmen and herders.

II

- Deep at night I sat on my southern porch,
and the bright moon shone on my lap.
A gust of wind blew over the River of Stars,
4 and the sun already came forth on my roofbeams.
Each of all living things has passed the night,
birds and beasts find their companions and mates.
I too make my son hurry,
8 to be busy about our private stocks.
The weather is cold, travelers few,
at year's end the sun and moon hurry.

榮名忽中人，
12 世亂如蟣蝨。
古者三皇前，
滿腹志願畢。
胡為有結繩，
16 陷此膠與漆。
禍首燧人氏，
厲階董狐筆。
君看燈燭張，
20 轉使飛蛾密。
放神八極外，
俛仰俱蕭瑟。
終然契真如，
24 得匪金仙術。

- Glory and fame ignore the middling man,
 12 the world is in turmoil like lice.
 In olden days before the Three Emperors,
 when the belly was full, all ambition ceased.
 Why was there the knotted cord,¹
 16 that we fell here, stuck in lacquer and glue?
 Disaster's start was with the Kindler;²
 the next step to hostility was Dong Hu's brush.³
 Just look when a lamp or candle is lit,
 20 how it makes the moths fly ever denser around.
 I let my spirit free beyond the eight limits,
 in an instant all is gone in the whistling wind
 At last I will tally with Ultimate Reality—
 24 can this not be the arts of the Metal Immortal?⁴

1 The supposed origin of writing.

2 The Kindler was a mythical ruler of primordial antiquity who taught the use of fire and governed by knotting cords for records.

3 Dong Hu was a Jin archivist of the Spring and Autumn Annals period, famous for his straightforwardness.

4 "Ultimate Reality," *bhūtatathāta*, is a Buddhist term. The "Metal Immortal" is Buddha.

21.1

冬至

年年至日長為客，
忽忽窮愁泥殺人。
江上形容吾獨老，
4 天邊風俗自相親。
杖藜雪後臨丹壑，
鳴玉朝來散紫宸。
心折此時無一寸，
8 路迷何處見三秦。

21.2

柳司馬至

有使歸三峽，
相過問兩京。
函關猶出將，
4 渭水更屯兵。
設備邯鄲道，
和親邏遼城。
幽燕唯鳥去，
8 商洛少人行。

21.1

Winter Solstice

Every year on the solstice I am ever a sojourner,
 hopelessly lost in sorrow's extreme, utterly mired down.

Of the appearances by the river I alone am old,

4 with the ways here at world's end, I have naturally grown familiar.

Taking my cane after the snow I look out on Cinnabar Ravine,
 ringing jades as morning comes, scatter through Zichen Palace.

The heart snaps at this moment, even that one speck is gone,

8 my way is lost, and when will I see tripartite Qin?¹

21.2

Assistant Liu Arrives

Someone on a mission came to the Three Gorges,
 I visited him and asked about the capitals.

Han Pass still sends forth generals,

4 the Wei River continues to be a camp for troops.

Defenses are set up on the Handan Road,²

a marriage pact was made in Lhasa.

Only birds go off to You and Yan,³

8 by the Shang and Luo few people travel.

1 The capital.

2 Troops deployed against the separatist generals in the northeast.

3 The old names for the separatist northeast.

衰謝身何補，
蕭條病轉嬰。
霜天到宮闕，
12 戀主寸心明。

21.3

別李義

神堯十八子，
十七王其門。
道國洎舒國，
4 實唯親弟昆。
中外貴賤殊，
余亦忝諸孫。
丈人嗣王業，
8 之子白玉溫。
道國繼德業，
請從丈人論。
丈人領宗卿，
12 肅穆古制敦。
先朝納諫諍，
直氣橫乾坤。
子建文筆壯，
16 河間經術存。

- Frail and fading, what help could I be?—
 dreary, sickness increasingly encumbers me.
 The frosty sky reaches the palace gates—
 12 loving my ruler, this heart is bright.

21.3

Parting From Li Yi

- Of our Holy Yao's eighteen sons¹
 seventeen became princes.
 From the Domain of Dao to the Domain of Shu
 4 the princes were indeed full brothers.
 The nobility of the male line and distaff lines differs,
 and I too respectfully honor the descendants.²
 Your father succeeded to the princely legacy,
 8 and this man has the grace of white jade.
 The Domain of Dao continues in achievements of virtue,
 pray, let me speak of it from your father.
 Your father was Minister of the Court of the Imperial Clan,
 12 stern and reverent, he esteemed ancient rules.
 The previous reign accepted forthright counsel,
 his upright temper stretched over the world.
 His style was as vigorous as that of Zijian,³
 16 Hejian's skills in the Classics he preserved.⁴

1 This refers to Li Yuan, Tang Gaozu (r. 618–626), given the honorific title “Holy Yao, the Great Sage, Bright and Filial Emperor” in 754.

2 Du Fu was descended on the distaff side from the Prince of Shu, while Li Yi was a direct male descendant of the Prince of Dao.

3 The poet Cao Zhi, son of Cao Cao, enfeoffed as the Prince of Chen.

4 Liu De, the Han Prince of Hejian, famed for his classical learning.

溫克富詩禮，
骨清慮不喧。
洗然遇知己，
20 談論淮湖奔。
憶昔初見時，
小襦繡芳蓀。
長成忽會面，
24 慰我久疾魂。
三峽春冬交，
江山雲霧昏。
正宜且聚集，
28 恨此當離尊。
莫怪執杯遲，
我衰涕唾煩。
重問子何之，
32 西上岷江源。
願子少干謁，
蜀都足戎軒。
誤失將帥意，
36 不如親故恩。
少年早歸來，
梅花已飛翻。
努力慎風水，
40 豈惟數盤飧。

Gracious when tipsy, rich in the *Poems* and Rites,
 your bones are pure, your considerations not noisy.
 With calm decorum you encounter good friends,
 20 your discourse pours on like the Huai and the lakes.
 I recall when we first met long ago
 your short jacket was embroidered with calamus.
 Now you are grown and we suddenly meet,
 24 you console my soul, so long ill.
 Three Gorges, the juncture of winter and spring,
 mountains and river murky in cloud and fog.
 It is just right for a gathering,
 28 but I regret that these are the goblets of parting.
 Don't think it strange that I am slow to take cup in hand,
 in my decline I am troubled by snivel and tears.
 I repeatedly ask you where you are going—
 32 westward, up to the source of the Min.¹
 I would that you pay few calls seeking favors,
 the Shu capital has plenty of war carts.
 By error you may cross some commander,
 36 the love of kin and old friends is far better.
 Come back as soon as possible, young man,
 the plum blossoms are already flying.
 Try hard to watch out for the climate there,
 40 and not just eat several platefuls of food.²

1 That is, Chengdu.

2 “Eat more” was the standard way to say: “Take care of yourself.” Du Fu suggests still greater caution in taking care of oneself.

猛虎臥在岸，
蛟螭出無痕。
王子自愛惜，
44 老夫困石根。
生別古所嗟，
發聲為爾吞。

21.4

送高司直尋封閩州

丹雀銜書來，
暮棲何鄉樹。
驂騮事天子，
4 辛苦在道路。
司直非冗官，
荒山甚無趣。
借問泛舟人，
8 胡為入雲霧。
與子姻婭間，
既親亦有故。
萬里長江邊，
12 邂逅一相遇。
長卿消渴再，
公幹沉綿屢。

Fierce tigers lie upon the banks,
 dragons come out without giving a sign.
 May the prince take good care of himself,
 44 this old man is in hardship at the foot of the mountains.
 People have always sighed about partings,
 I swallow the sound I would make on your behalf.

21.4

Seeing Off Rectifier Gao Who Is Going to Find Feng of Langzhou

A red sparrow came with a cinnabar letter in its beak,¹
 at twilight it roosts in a tree of what land?
 The Hualiu steed serves the Son of Heaven,²
 4 now it suffers in hardship upon the road.
 A rectifier is no sinecure,
 these wild mountains have no charm at all.
 Let me ask the person who sails in the boat:
 8 why have you entered the clouds and fog?—
 There is someone with marriage relations to you,
 kin indeed, with long friendship as well.
 Now ten thousand leagues off by the long river
 12 I encounter you unexpectedly.
 Sima Xiangru has bouts of diabetes again,³
 Liu Zhen is debilitated often.⁴

1 The subcommentary to the *Zhou li* tells of a red sparrow bringing a cinnabar letter to Feng, the Western Zhou capital (not the same character as the Feng that the poem's addressee is seeking).

2 One of the famous horses of King Mu of Zhou.

3 *Sima Xiangru.

4 The Jian'an poet Liu Zhen, a member of Cao Pi's entourage.

清談慰老夫，
16 開卷得佳句。
時見文章士，
欣然澹情素。
伏枕聞別離，
20 疇能忍漂寓。
良會苦短促，
溪行水奔注。
熊羆咆空林，
24 遊子慎馳騫。
西謁巴中侯，
艱險如跬步。
主人不世才，
28 先帝常特顧。
拔為天軍佐，
崇大王法度。
淮海生清風，
32 南翁尚思慕。
公宮造廣廈，
木石乃無數。
初聞伐松柏，
36 猶臥天一柱。
我病書不成，
成字讀亦誤。

- Your pure discourse consoles this old man,
 16 opening a scroll, I find excellent lines.
 When I happen to meet a literary man,
 I'm cheered and my feelings are calmed.
 Now on my pillow I hear of parting,
 20 who can endure lodging and drifting?
 Our fine meeting is terribly hasty and short,
 as we walk by the creek, waters rush along.
 Bears roar in the deserted forests,
 24 may the traveler be careful about speeding ahead.
 In the west you will pay respects to a grandee in Ba,
 the dangers will be like taking just a step.
 You host has talents beyond just this age,¹
 28 the former emperor always paid him special regard.
 He was picked out to assist in the imperial guard,
 he added glory to royal rule.
 He exerted a pure influence between the Huai and the sea,
 32 old southerners still yearn for him and admire him.
 To construct a great hall in the palace
 means countless amounts of timber and stone.
 I first heard when they cut down cypress and pine,
 36 a pillar to heaven was left still lying flat.²
 From my sickness I cannot write,
 people even mistake the characters I form.

1 Feng of Langzhou.

2 That is, Feng has great talents that have not been used to the fullest.

為我問故人，
40 勞心練征戍。

21.5

可歎

天上浮雲如白衣，
斯須改變如蒼狗。
古往今來共一時，
4 人生萬事無不有。
近者抉眼去其夫，
河東女兒身姓柳。
丈夫正色動引經，
8 鄴城客子王季友。
群書萬卷常暗誦，
孝經一通看在手。
貧窮老瘦家賣屐，
12 好事就之為攜酒。
豫章太守高帝孫，
引為賓客敬頗久。
聞道三年未曾語，
16 小心恐懼閉其口。
太守得之更不疑，
人生反覆看亦醜。

On my behalf greet my old friend,
 40 let him labor hard training the troops.

21.5

Worthy of Sighs

The drifting clouds in the heavens resemble white robes,
 in an instant they transform and are like gray dogs.
 Past goes off, the present comes, together but a moment,
 4 in the thousands of events in human life, nothing does not happen.
 Recently someone left her husband, hateful to her eyes,
 a girl of Hedong, her surname was Liu.
 Her husband was very proper, citing Classics all the time,
 8 then a sojourner in Fengcheng, one Wang Jiyou.
 His library of ten thousand scrolls he was always chanting privately,
 a scroll of the Filial Piety Classic could be seen in his hands.
 A poor man, old and gaunt, the household sold clogs,
 12 but men of wide interests went to him, bringing him ale.
 The Governor of Yuzhang, scion of our first Emperor,¹
 brought him in as a client, showed him respect for quite a long time.
 I've heard tell that for three years he never spoke of it once,
 16 cautious and fearful, he kept his mouth shut.
 In obtaining him the Governor had no further doubts,
 inconstancy in human life is seen as ugly.

1 Li Mian.

明月無瑕豈容易，
20 紫氣鬱鬱猶沖斗。
時危可仗真豪俊，
二人得置君側否。
太守頃者領山南，
24 邦人思之比父母。
王生早曾拜顏色，
高山之外皆培塿。
用為羲和天為成，
28 用平水土地為厚。
王也論道阻江湖，
李也丞疑曠前後。
死為星辰終不滅，
32 致君堯舜焉肯朽。
吾輩碌碌飽飯行，
風后力牧長回首。

That a bright moon pearl be without flaw, how can that be easy?—
 20 the swelling purple vapor still dashes against the Dipper.¹
 In times of peril one should rely on true outstanding and bold men,
 could these two men be placed by the ruler's side or not?
 The Governor was in recent times in charge of Shannan Circuit,
 24 people of that land longed for him like a father or a mother.
 As for Master Wang, I long ago paid respects to his countenance,
 apart from this truly high mountain all others are mere mounds.
 If they were used as Xi and He, Heaven would be made perfect,²
 28 use them to pacify waters and soil, and earth would be made fecund.
 Wang indeed might consider the Way, but is blocked by river and
 lakes,³
 Li indeed is royal vanguard or rearguard, extending before and behind.⁴
 In death they will be constellations never to be extinguished,
 32 they will bring the ruler to be a Yao or Shun, how can they wither
 away?
 People like me scurry about going with bellies full,
 but to the Wind-lord and the Strong Herder I always turn my head.⁵

1 *Sword-dragon. Wang Jiyou has a similar sense of being wronged.

2 Xi and He were officers of the four seasons in Yao's time.

3 "Consider the Way" is a mark of the Sangong 三公, the Three Lords of State.

4 According to the "Dazhuan" of the *Classic of Documents*, the *yi* was the officer who went ahead of the king, while the *cheng* followed behind.

5 According to legend, the Yellow Emperor used the Wind-lord as his minister and the Strong Herder as his general.

21.6

奉賀陽城郡王太夫人恩命加鄧國太夫人

衛幕銜恩重，
潘輿送喜頻。
濟時瞻上將，
4 錫號戴慈親。
富貴當如此，
尊榮邁等倫。
郡依封土舊，
8 國與大名新。
紫誥鸞迴紙，
清朝燕賀人。
遠傳冬筍味，
12 更覺彩衣春。
奕葉班姑史，
芬芳孟母鄰。
義方兼有訓，
16 詞翰兩如神。

21.6

Respectfully Congratulating the Mother of the Prince of Yangcheng
Commandery to Whom Imperial Grace Has Added the Title
'Lady of Deng'¹

- Wei's headquarters enjoyed a heavy burden of Grace,²
to Pan's palanquin happy news is brought frequently.³
To save the age one looks to the Grand General,
4 an awarded title is borne by his loving mother.
Wealth and station should be like this,
honor and glory surpassing one's peers.
His commandery is based on the land of his former fief,
8 the domain that gives you great fame is new.⁴
A purple edict, paper with phoenixes circling,⁵
in the clear dawn the swallows congratulate you.
From afar is brought the flavor of winter bamboo shoots,⁶
12 one even more feels the spring with particolored clothes.⁷
Across endless generations, Madam Ban's history,⁸
a lingering sweetness in Mencius's mother's neighborhood.⁹
She also gives instruction in the ways of right conduct,¹⁰
16 in mastery of the brush, both are as if inspired by the gods.¹¹

1 Du Fu's note: "The Prince of Yangcheng Commandery was Wei Boyu" 陽城郡王, 衛伯玉也。

2 Comparing Wei Boyu to the Han general Wei Qing, whose deeds against the Xiongnu were acknowledged by Han Wudi coming to his headquarters.

3 Referring to Pan Yue's description of his mother being cared for as she rides in her palanquin in "Xianju fu."

4 That is, the mother's fief is a different domain.

5 The phoenixes refer to the calligraphy.

6 In the third century Meng Zong was known as a filial son. His mother particularly liked bamboo shoots, which were unavailable in winter. Meng Zong went into the woods and wept, and in response bamboo shoots appeared.

7 Worn by the filial *Laolaizi when he dressed up to entertain his parents.

8 Referring to the *Han History*, completed by Ban Zhao, Ban Gu's sister.

9 Mencius's mother moved her residence several times so that her son would be in a neighborhood with good influence.

10 Wei Boyu's mother is like Mencius's mother.

11 Like Ban Zhao.

委曲承顏體，
 騫飛報主身。
 可憐忠與孝，
 20 雙美畫麒麟。

21.7

送田四弟將軍將夔州柏中丞命起居江陵節
 度陽城郡王衛公幕

離筵罷多酒，
 起地發寒塘。
 回首中丞座，
 4 馳箋異姓王。
 燕辭楓樹日，
 雁度麥城霜。
 空醉山翁酒，
 8 遙憐似葛疆。

21.8

題柏學士茅屋

碧山學士焚銀魚，
 白馬卻走身巖居。

With humble solicitude, his person looks up to you,
 then flies off on high to repay his lord.
 I am touched by how loyalty and filiality,
 20 both lovely things, will be painted in Unicorn Gallery.¹

21.7

Seeing Off General Tian (4), Following the Orders of Vice-Censor Bo [Maolin] of Kuizhou, to Pay His Respects at the Headquarters of Lord Wei, Prince of Yangcheng Commandery and Military Commissioner of Jiangling

Parting banquet, with abundant ale, done,
 here he starts, setting out from the cold pool.
 He turns his head toward the Vice-Censor's seat,
 4 swiftly taking a note to a prince not of the Imperial Blood.²
 Swallows take leave of the sun in the maple trees,
 wild geese cross the frost of Maicheng.
 In vain you will be drunk on old Shan's ale,³
 8 and far off there he will feel affection for his Ge Qiang.⁴

21.8

On Academician Bo's Thatched Cottage

The Academician of emerald mountains burned his silver fish,⁵
 his white horse has galloped away, he himself dwells on a cliff.

1 Where the portraits of meritorious officials are hung.

2 Wei Boyu is a prince, but not a member of the imperial Li family.

3 *Shan Jian. Jingzhou is Xiangyang.

4 *Shan Jian's favorite general.

5 The badge of an official of the fifth rank or higher.

古人已用三冬足，
 4 年少今開萬卷餘。
 晴雲滿戶團傾蓋，
 秋水浮階溜決渠。
 富貴必從勤苦得，
 8 男兒須讀五車書。

21.9-10

題柏大兄弟山居屋壁二首

I

叔父朱門貴，
 郎君玉樹高。
 山居精典籍，
 4 文雅涉風騷。
 江漢終吾老，
 雲林得爾曹。
 哀弦繞白雪，
 8 未與俗人操。

II

野屋流寒水，
 山籬帶薄雲。

The ancients already thought it enough to spend three winters,¹
 4 the young men now have opened more than ten thousand scrolls.²
 Clear-sky clouds fill his door, with tilted carriage awnings circular,³
 autumn floods float over his stairs, streamlets break through the ditches.
 Wealth and high station must be gotten through hard efforts,
 8 thus a real man must read though five cartloads of books.

21.9–10

Written on the Wall of the Mountain Dwelling of the Bos, Senior and Junior

I

The uncle is a noble from crimson gates,
 the young master, lofty as a jade tree.
 In their mountain dwelling they finely understand the canons,
 4 their cultivation reaches to the Feng and Sao.⁴
 By Yangzi and Han I live out my old age,
 among forest and cloud I find you both.
 Moving strings, resounding with “White Snow,”⁵
 8 are never performed for common men.

II

Cottage in the wilds where cold water flows,
 mountain hedge wreathed by thin cloud.

1 That is, in study.

2 Academician Bo's younger family members.

3 When people meet and feel immediate friendship, they draw their carriages so close together that the carriage awnings bump and tilt.

4 The *Classic of Poetry* and *Chuci*.

5 “White Snow” is the exemplary piece of elevated music, understood by only those with the most refined taste.

靜應連虎穴，
 4 喧已去人群。
 筆架霑窗雨，
 書籤映隙曛。
 蕭蕭千里馬，
 8 個個五花文。

21.11

白帝樓

漠漠虛無裏，
 連連睥睨侵。
 樓光去日遠，
 4 峽影入江深。
 臘破思端綺，
 春歸待一金。
 去年梅柳意，
 8 還欲攪邊心。

21.12

白帝城樓

江度寒山閣，
 城高絕塞樓。

Your serenity must stretch to the tiger's lair,
 4 as for noise, you have left the human crowd.
 Brush-rack soaked by rain through the window,
 book-slips catch the light of twilight through cracks.
 Neighing, of these thousand-league horses
 8 each has a five-tuft pattern.¹

21.11

The Tower at White Emperor Castle

Within a vast blur of nothingness,
 parapets intrude stretching on and on.
 Light on the tower is far from the sun,
 4 reflections of the gorges enter the river deep.
 Winter's last month done, I long for several yards of figured silk;
 for a spring's return I depend on one piece of silver.
 Last year's mood of plums and willows
 8 once again will disturb this heart on the frontiers.

21.12

The Wall Tower of White Emperor Castle

The river crossing, plank walkways up the cold mountain
 walls high, a tower on this furthest frontier.

1 "Pattern" is *wen* 文, literary and cultural graces.

翠屏宜晚對，
4 白谷會深遊。
急急能鳴雁，
輕輕不下鷗。
夷陵春色起，
8 漸擬放扁舟。

21.13

有歎

壯心久零落，
白首寄人間。
天下兵常鬥，
4 江東客未還。
窮猿號雨雪，
老馬泣關山。
武德開元際，
8 蒼生豈重攀。

- Azure cliffs, fit to be faced late in the day,
 4 White Valley, suited for deep excursions.
 Frantic, the goose that is able to cry out,¹
 flitting lightly, the gulls that do not come down.²
 Spring's colors are beginning at Yiling,
 8 I intend to cast off with my small boat soon.

21.13

Occasion For Sighs

- Heart's vigor has long fallen away,
 now with white hair I lodge in the mortal realm.
 In this world troops are always fighting,
 4 the traveler in Jiangdong has not yet returned.
 Desperate gibbons screech in rain and snow,
 the old horse weeps at the barrier mountains.
 Warlike virtues, the time of the Kaiyuan—
 8 how can the common folk reach that again?

1 In the *Zhuangzi* there is a story in which Zhuangzi was staying at a friend's house. The host was going to kill one of his two geese to cook, one of which could cry out and one of which could not. When asked which goose to kill, the host answered that the servant should kill the one that could not cry out.

2 *Gulls.

21.14-16

舍弟觀赴藍田取妻子到江陵，喜寄三首

I

汝迎妻子達荊州，
 消息真傳解我憂。
 鴻雁影來連峽內，
 4 鵲鴿飛急到沙頭。
 峽關險路今虛遠，
 禹鑿寒江正穩流。
 朱紱即當隨彩鷁，
 8 青春不假報黃牛。

II

馬度秦山雪正深，
 北來肌骨苦寒侵。
 他鄉就我生春色，
 4 故國移居見客心。
 歡劇提攜如意舞，
 喜多行坐白頭吟。

21.14–16

My Brother Guan, Who Went to Lantian to Retrieve His Bride, Has Reached Jiangling; Happy, I Send These Three Poems

I

Having greeted your wife you have reached Jingzhou,
 this news conveyed by a trustworthy source relaxes my worries.
 The outline of a wild goose comes all along through the Gorges,¹
 4 the wagtails fly swiftly reaching Sandbank.²
 The perilous road through Yao Barrier is now insubstantial and far,³
 Yu bored the way for the cold river that now flows steadily.
 With my red waist-cord right now I should go with a bright colored
 cormorant prow,
 8 in green spring there's no need to send an answer through Yellow Ox
 Gorge.⁴

II

Your horse crossed the mountains of Qin right when the snow was
 deepest,
 going north the bitter cold creeps into flesh and bone.
 Coming to me in a strange land arise colors of spring,
 4 moving from our native place, I see what's in the traveler's mind.⁵
 In the height of joy I will take your hand and dance as suits my mood,
 so much happiness that standing or sitting a white-haired old man
 chants.⁶

1 The wild goose was a figure for bearing messages.

2 *Sugarplum.

3 The barrier pass to Lantian where his brother had gone to fetch the bride.

4 That is, rather than sending a letter to Jiangling, Du Fu plans to go himself once spring comes.

5 That is, Du Guan has moved to Jiangling.

6 This couplet plays on *ruyi* as “suits [my] mood” and a kind of baton or fly-whisk especially associated with the practitioners of “pure conversation” (“take in hand my *ruyi* baton and dance”), and the name of a song “Baitou yin,” “White-haired [old man] Chant.”

巡簷索共梅花笑，
8 冷蕊疏枝半不禁。

III

庾信羅含俱有宅，
春來秋去作誰家。
短牆若在從殘草，
4 喬木如存可假花。
卜築應同蔣詡徑，
為園須似邵平瓜。
比年病酒開涓滴，
8 弟勸兄酬何怨嗟。

21.17

夜歸

夜來歸來衝虎過，
山黑家中已眠臥。
傍見北斗向江低，
4 仰看明星當空大。
庭前把燭嗔兩炬，
峽口驚猿聞一個。

Along under the eaves I must join the plum blossoms in smiling,
 8 cold petals and sparse branches, half cannot be forbidden.¹

III

Yu Xin and Luo Han both had houses there,²
 springs and autumns came and went, whose homes have they now
 become?

If their low walls are still there let the remaining plants grow,
 4 if their tall trees survive, one should use them for the flowers.
 In siting a building, it should be the same as Jiang Xu's paths,³
 in making a garden it ought to be like Shao Ping's melon patch.⁴
 In recent years made sick by ale, I begin to drink just a sip,
 8 but if my brother urges and I respond, why should I sigh in distress?

*The return of his brother Du Guan to Jiangling strengthened Du Fu's
 resolve to leave Kuizhou and go down through the gorges to Jiangling.*

21.17

Coming Back at Night

Last night coming back I ran into a tiger passing,
 the mountains were black and the household had already gone to bed.
 To the side I saw the Northern Dipper lowering toward the river,
 4 looking up I saw bright stars large in the empty sky.
 In the yard they take lights in hand, I am angered that there are two
 torches,
 startled gibbon at the mouth of the Gorges, I hear a single one.

1 That is, the flowers are half opened ("smiling"), agreeing with Du Fu's mood.

2 In Jiangling.

3 The "three paths" of a recluse's home.

4 *Shao Ping.

白頭老罷舞復歌，
8 杖藜不睡誰能那。

21.18-19

前苦寒行二首

I

漢時長安雪一丈，
牛馬毛寒縮如蝟。
楚江巫峽冰入懷，
4 虎豹哀號又堪記。

秦城老翁荆揚客，
慣習炎蒸歲絺綌。
玄冥祝融氣或交，
8 手持白羽未敢釋。

II

去年白帝雪在山，
今年白帝雪在地。
凍埋蛟龍南浦縮，
4 寒刮肌膚北風利。

- Already old with white hair, I dance and sing,
 8 leaning on my staff and not sleeping, who can help it?

21.18–19

Ballads of the Bitter Cold: first series

I

- In Han times in Chang'an it snowed a yard deep,
 the hair of horses and oxen so cold they shriveled up like hedgehogs.
 In the river in Chu and the Wu Gorges ice enters my bosom,
 4 mournful cries of tigers and leopards are once again worth note.

- An old man of the city of Qin, now sojourner in Jing and Yang,
 has gotten used to the muggy heat and wears light linens yearlong.
 Xuanming and Zhurong, their weathers seem to cross,¹
 8 I hold a white-feather fan in hand and dare not let go.

II

- Last year at White Emperor Castle the snow was on the mountains,
 this year at White Emperor Castle the snow is on the ground.
 Dragons are buried frozen, the southern shore shrinks up,
 4 the cold scrapes skin and flesh, the north wind is sharp.

1 Xuanming is the god of winter; Zhurong, of summer.

楚人四時皆麻衣，
 楚天萬里無晶輝。
 三足之烏骨恐斷，
 8 羲和送將安所歸。

21.20

晚晴

高唐暮冬雪壯哉，
 舊瘴無復似塵埃。
 崖沉谷沒白皚皚，
 4 江石缺裂青楓摧。
 南天三旬苦霧開，
 赤日照耀從西來，
 六龍寒急光徘徊。
 8 照我衰顏忽落地，
 口雖吟詠心中哀。
 未怪及時少年子，
 揚眉結義黃金臺。
 12 洎乎吾生何飄零，
 支離委絕同死灰。

- Through four seasons people of Chu all wear robes of hemp,
 ten thousand leagues of skies of Chu lack sun's sparkle and glow.
 As for the three-footed raven, I'm afraid its bones have snapped,
 8 I don't know where Xihe has sent it.¹

21.20

Clear Skies Late in the Day

- Winter's end at Gaotang, the snow is strong indeed,
 the former miasmal haze no longer seems like dust in the air.
 Slopes are buried, valleys vanish in glistening white,
 4 river rocks split apart, green maples snap.
 After thirty days in southern skies the bitter fog has cleared,
 the crimson sun's shining flare comes in from the west.
 the cold presses hard on its six dragons, the light carries there.
 8 It shines upon my wasted face, then sinks into the earth,
 though I'm chanting poems with my mouth, I'm mournful in my heart,
 I do not blame those youths who, when their day comes,
 raise their brows and bond with friends on the Terrace of Gold.²
 12 When it comes to my own life so tossed tumbling along,
 it's rent and ruined and cast away the same as dead ashes.

1 The three-footed raven is in the sun. Xihe is the charioteer of the sun.

2 Terrace of Gold was where King Zhao of Yan gathered talented men from all the feudal domains.

21.21

復陰

方冬合沓玄陰塞，
 昨日晚晴今日黑。
 萬里飛蓬映天過，
 4 孤城樹羽揚風直。
 江濤簸岸黃沙走，
 雲雪埋山蒼兕吼。
 君不見
 夔子之國杜陵翁，
 8 牙齒半落左耳聾。

21.22-23

後苦寒行二首

I

南紀巫廬瘴不絕，
 太古以來無尺雪。
 蠻夷長老怨苦寒，
 4 崑崙天關凍應折。

21.21

Shadowy Again

The dead of winter, in layer on layer dark shadow clogs the skies,
yesterday clear skies late in the day, today it is black.

The dandelion puff flying thousands of leagues shines passing through
the heavens,

- 4 feathered banners planted on the lone castle stand straight, catching the
wind.

River billows shake the bank, the yellow sands run,
clouds and snow bury the mountains, the gray rhinoceros roars.

Have you not seen

in the domain of Kui an old man of Duling

- 8 whose teeth have half fallen out, whose left ear is deaf?

21.22–23

Bitter Cold: second series

I

In the southern region on Mounts Wu and Lu the miasma never ends,
from high antiquity until now there has never been a foot of snow.

The elders of the local Mon hate the bitter cold,

- 4 Heaven's gates in the Kunlun Range will surely snap from freezing.

玄猿口噤不能嘯，
 白鵠翅垂眼流血。
 安得春泥補地裂。

II

晚來江門失大木，
 猛風中夜吹白屋。
 天兵斷斬青海戎，
 4 殺氣南行動坤軸，
 不爾苦寒何太酷。

巴東之峽生凌澌，
 彼蒼迴斡人得知。

21.24

元日示宗武

汝啼吾手戰，
 吾笑汝身長。
 處處逢正月，
 4 迢迢滯遠方。
 飄零還柏酒，
 衰病只藜床。

The black gibbon's mouth is frozen shut, it cannot howl,
 the white swan's pinions droop, its eyes run with blood.
 How can we get the springtime mud to patch the cracks in the earth?

II

Late in the day by my river gate we lost the large tree,
 the fierce wind in the middle of night blew on my plain cottage.
 Imperial troops must have decapitated the Rong folk of Kokonor,
 4 and the killing atmosphere went south and stirred the axis of earth,
 otherwise how could the bitter cold be so severe?

In the gorges east of Ba floes of ice appear,
 the turnings of the gray heavens—can a person understand them?

*New Years Day of the third year of the Dali reign fell on January 24, 768.
 Two or three weeks later, after preparations, the family finally set off down
 the gorges to Jingzhou.*

21.24

On New Year's Day, for Zongwu

You cry at how my hands tremble with age,
 I smile at how your body grows tall.
 We have met the first month in this place and that,
 4 remote, we linger in a faraway land.
 As we are swept along, the cypress-needle ale comes again,¹
 sick and frail, I have only a bed woven of goosefoot.

1 A flavored ale drunk on New Year's Day.

訓喻青衿子，
8 名慚白首郎。
賦詩猶落筆，
獻壽更稱觴。
不見江東弟，
12 高歌淚數行。

21.25

又示宗武

覓句新知律，
攤書解滿床。
試吟青玉案，
4 莫羨紫羅囊。
假日從時飲，
明年共我長。
應須飽經術，
8 已似愛文章。
十五男兒志，
三千弟子行。
曾參與游夏，
12 達者得升堂。

- In teaching I instruct a lad with green lapels,¹
 8 for reputation, I am ashamed to be a white-haired Director.
 Still I put my brush to paper composing poems,
 and once again you offer me a toast to wish me long life.
 I do not see my younger brother in the Southeast,²
 12 I sing out loud, with several tracks of tears.

21.25

Another One For Zongwu

- You recently learned the rules to find good lines
 and can fill the couch with spread-out books.
 Just chant at the desk of green jade,³
 4 don't envy the bag of purple gauze.⁴
 On holidays I let you drink according to the season,
 next year you will be tall as me.
 You must fill your belly with the arts of the Classics,
 8 you already seem to love literature.
 At fifteen this manchild's aims
 are in the ranks of the three thousand disciples:⁵
 Zeng Can and You Xia,
 12 those who succeed get to ascend the hall.⁶

1 The proper attire of a student.

2 Original note: "My fifth brother, Feng, is drifting around in the Southeast, and recently we've had no news from him" 第五弟豐漂泊江左, 近無消息.

3 In Zhang Heng's "Four Sorrows" 四愁詩, here evidently referring to the reading desk.

4 As Xie Xuan was famous for wearing as a youth, hence being a frivolous young noble.

5 Echoing *Analects*: "At fifteen I set my aims on study." Confucius had three thousand disciples.

6 To "ascend to the hall" was Confucius's figure for a basic level of learning, to be followed by "entering the chamber," more profound learning.

21.26

遠懷舍弟穎觀

陽翟空知處，
荊南近得書。
積年仍遠別，
4 多難不安居。
江漢春風起，
冰霜昨夜除。
雲天猶錯莫，
8 花萼尚蕭疏。
對酒都疑夢，
吟詩正憶渠。
舊時元日會，
12 鄉黨羨吾廬。

21.27

續得觀書迎就當陽居止正月中旬定出三峽

自汝到荊府，
書來數喚吾。
頌椒添諷詠，
4 禁火卜歡娛。

21.26

Thinking on My Brothers Ying and Guan Afar

- I know only where one is, at Yangdi,
 I have recently gotten letters from Jingnan.¹
 As years accumulate, one still separated afar,
 4 with many difficulties, the other can't settle securely.
 At Yangzi and Han the spring breeze rises,
 frost and snow last night melted away.
 Cloudy sky, still wild and dark
 8 flower buds yet sparse and few.²
 Facing ale, all seems a dream,
 I recall them as I chant my poem.
 In former times we met on New Years day,
 12 and the locals all envied our home.

21.27

I Get a Succession of Letters From Guan, Inviting Me to Take Up
 Lodging in Dangyang; I Determine to Go Out Through the Three
 Gorges in the Middle of the First Month

- Since you arrived at Jingzhou
 letters have come repeatedly summoning me.
 We will add to our singing odes to the peppercorn,³
 4 I predict enjoyment when fires are forbidden.⁴

1 Du Ying was in Yangdi; Du Guan was in Jingzhou.

2 The "flower buds" is a figure for brothers; *Sugarplum.

3 Pepper-ale (using Sichuan peppercorns) was a New Year's custom. In the Jin the wife of Liu Zhen, née Chen, wrote a praise-ode for the pepper flower.

4 That is, on Cold Food Festival.

舟楫因人動，
 形骸用杖扶。
 天旋夔子峽，
 8 春近岳陽湖。
 發日排南喜，
 傷神散北吁。
 飛鳴還接翅，
 12 行序密銜蘆。
 俗薄江山好，
 時危草木蘇。
 馮唐雖晚達，
 16 終覬在皇都。

21.28

太歲日

楚岸行將老，
 巫山坐復春。
 病多猶是客，
 4 謀拙竟何人。
 閭闔開黃道，
 衣冠拜紫宸。
 榮光懸日月，
 8 賜與出金銀。

- The boat's oars depend on people to get moving,¹
 I use a cane to support my frame.
 The weather circles back in the Gorges of Kui,
 8 spring draws near to Lake Dongting.
 On the day I set out I will be happy to be done with the south,
 but pained in spirit, I sigh at being apart from the north.
 Flying and singing, again wing to wing,²
 12 in the stages of my travel I will secretly hold a reed in my beak.³
 The customs are unfeeling, but the landscape is good,
 the times perilous, yet plants and trees revive.
 Although Feng Tang was successful only late in life,⁴
 16 in the end one can hope to be in the imperial capital.

21.28

The Day of the Greater Year⁵

- On Chu shores, just about to be old,
 now spring comes again to Wu Mountain.
 Often sick, still a sojourner,
 4 who, after all, is this man, so inept in making a living?
 Heaven's Gates open the Yellow Way,⁶
 caps and gown pay their respects at Zichen Palace.
 Sun and moon are suspended in auspicious light,
 8 silver and gold are brought out as gifts.

1 That is, he cannot set out until preparations are made.

2 *Sugarplum.

3 *Huainanzi*: When the wild goose goes south, it holds a reed in its beak to keep from making any sound that might alert hunters to its presence. Du Fu will be careful.

4 *Feng Tang.

5 This is the the name of the day in the first month on which the cyclical designation of "Heavenly stems" and "Earthly branches" of the day matches that of the year. In this case it is January 26, 768.

6 The path of the sun.

愁寂鴛行斷，
參差虎穴鄰。
西江元下蜀，
12 北斗故臨秦。
散地逾高枕，
生涯脫要津。
天邊梅柳樹，
16 相見幾回新。

21.29-30

人日兩篇

I

元日到人日，
未有不陰時。
冰雪鶯難至，
4 春寒花較遲。
雲隨白水落，
風振紫山悲。
蓬鬢稀疏久，
8 無勞比素絲。

Lonely and sad, cut off from the mandarin-duck ranks,
out of place, neighbor of tiger lairs.

The west river originally comes down from Shu,
12 the Northern Dipper, as always, looks down on Qin.

A place of leisure, where I increasingly rest aloof,
avoiding strategic spots for the rest of my life.¹

Plum and willow at the ends of the earth,
16 how many times have I seen them renew?

21.29–30

The Day of Mankind²

I

From New Year's to the Day of Mankind
there was not an uncloudy moment.

Orioles have a hard time coming in ice and snow,
4 flowers are somewhat delayed by spring cold.

Clouds sink, following white waters,
the winds mourn, shaking Purple Mountain.

My tangled tresses have long thinned out,
8 one need not bother to compare them to strands of silk.

1 Places where fighting is likely to occur.

2 The seventh day of the first month.

II

此日此時人共得，
 一談一笑俗相看。
 尊前柏葉休隨酒，
 4 勝裏金花巧耐寒。
 佩劍衝星聊暫拔，
 匣琴流水自須彈。
 早春重引江湖興，
 8 直道無憂行路難。

21.31-35

喜聞盜賊蕃寇總退口號五首

I

蕭關隴水入官軍，
 青海黃河卷塞雲。
 北極轉愁龍虎氣，
 西戎休縱犬羊群。

II

贊普多教使入秦，
 數通和好止煙塵。

II

This day and this time all share alike,
laughing and chatting, the custom is to pay visits.

In our cups cypress needles cease to go with our ale,
4 golden flowers in coiffures as artifice bear the cold.

The sword strung from waist strikes the stars with light, I draw it for a
while,¹

the boxed zither, “Flowing Waters,” I must play the tune by myself.²

Early spring again brings out my impulse to go to river and lakes,
8 taking the straight road leaves no worry that “the going will be hard.”³

21.31–35

Happy to Hear that the Bandits and Tibetan Marauders Have All
Withdrawn: Five Extempore Poems

I

To Xiao Pass and Long’s waters the imperial army enters,
at Kokonor and the Yellow River frontier clouds roll away.
The Pole Star increasingly worries about the aura of dragon and tiger,⁴
the Western Rong cease to unleash their dog and sheep war-bands.

II

The King of Tibet often sent ambassadors into Qin,
many times he conveyed good will, to end war’s smoke and dust.

1 *Sword dragon.

2 The music that the great ancient zither-player Bo Ya played for his appreciative friend Zhongzi Qi.

3 This is also the name of a *yuefu* title.

4 That is, the emperor now worries about the palace armies under the command of eunuchs.

朝廷忽用哥舒將，
殺伐虛悲公主親。

III

崆峒西極過崑崙，
駝馬由來擁國門。
逆氣數年吹路斷，
蕃人聞道漸星奔。

IV

勃律天西采玉河，
堅昆碧碗最來多。
舊隨漢使千堆寶，
少答胡王萬匹羅。

V

今春喜氣滿乾坤，
南北東西拱至尊。
大曆二年調玉燭，
玄元皇帝聖雲孫。

Since the court suddenly made use of General Geshu Han,
the slaughter has made us hopelessly mourn the Chinese princess
there.¹

III

From the western extreme of Kongtong passing over the Kunlun Range,
camels and horses always crowded the capital's gates.²
For several years an ill wind has blown that road closed,
but now I've heard tell the Tibetans gradually flee like scattering stars.

IV

West of the Bolor's heavens gathered from Jade River,³
Qirgiz malachite bowls most often were sent to us.
Along with the Han envoy formerly came a thousand piles of jewels,
in the least response to the Hu king, ten thousand bolts of gauze.

V

This spring the atmosphere of joy fills Heaven and Earth,
east and west, north and south bow to His Majesty.
In the second year of the Dali reign he harmonized the jade candle,⁴
our sage, the distant descendant of the Mysterious Primal Emperor.⁵

1 In 740 the Jincheng Princess, who had been married to the King of Tibet to cement a peace, died. The Tibetan king sent an envoy to request a continuation of the peace, but Xuanzong refused. Several years later Geshu Han took the Tibetan stronghold Shibao, beginning the long struggle with Tibet.

2 Tribute gifts from the Tibetans.

3 Bolor was a kingdom west of the Tibetans.

4 That is, the seasons are in balance.

5 This was the title Xuanzong conferred on Laozi, as ancestor of the imperial house.

21.36

送大理封主簿五郎，親事不合，卻赴通州。
主簿前閩州賢子，余與主簿平章鄭氏
女子，垂欲納彩，鄭氏伯父京書至，女子
已許他族，親事遂停

禁巒去東床，
趨庭赴北堂。
風波空遠涉，
4 琴瑟幾虛張。
渥水出騏驎，
崑山生鳳凰。
兩家誠款款，
8 中道許蒼蒼。
頗謂秦晉匹，
從來王謝郎。

21.36

Seeing Off Recorder Feng Wulang (5). Since His Plans for Marriage Did not Work Out, He is Going Back to Tongzhou. The Recorder is the Worthy Son of the Former Governor of Langzhou. I and the Recorder Were Negotiating for the Daughter of the Zheng Family, and We Were Almost to the Point of Giving Betrothal Gifts When a Letter Came from Zheng's Uncle in the Capital that the Girl Had Already Been Promised to Another Family. The Marriage Plans then Stopped.

The forbidden fillet was gone for him of the eastern couch,¹
to rush in the yard he goes to the northern hall.²

Through wind and wave you fared far in vain,
4 the zithers were almost strung, but for naught.³

From Wowa's waters came forth a fine steed,⁴
in the Kunlun Mountains was born a phoenix.⁵

Both households were truly sincere,

8 mid-course they promised before the gray heavens.

One would consider Qin and Jin well matched,⁶
always the Wangs and Xies provided grooms for each other.

1 There are various layers of allusion in this line. In the *Jin History*, when the first emperor of the Eastern Jin set up his government in Jiankang, there were no luxuries; when a pig was slaughtered, the neck meat was reserved for the emperor, the "forbidden fillet." On top of this is a story in *A New Account of Tales of the World* (XXV.60) in which Emperor Xiaowu of the Jin asked Wang Xun to find a husband for the Jinling Princess. Wang Xun recommended Xie Hun. When Yuan Shansong later wanted to arrange a marriage with the Xies, Wang Xun ordered him to stay away from the "forbidden fillet." In both *Shishuo* VI.19 and the *Jin History* Xi Jian was looking for a son-in-law and sent an envoy to the Wangs. The envoy said that all the sons were circumspect, except for one who lay sprawled on the eastern couch. Xi Jian said that was the one he wanted. This young man was the great calligrapher Wang Xizhi.

2 "Rushing in the yard" refers to Confucius's son. The northern hall refers to Feng's mother. That is, after failing to arrange the marriage, Feng returns to see his mother.

3 The zithers were a figure of marital harmony.

4 Wowa was the source of the famous horses of Heaven. Here it is a figure for Feng.

5 The daughter of the Zhengs.

6 The families were well-matched as the domains of Qin and Jin were supposed to have been in the Spring and Autumn Annals period.

- 青春動才調，
 12 白首缺輝光。
 玉潤終孤立，
 珠明得暗藏。
 餘寒拆花卉，
 16 恨別滿江鄉。

21.37

將別巫峽贈南鄉兄灑西果園四十畝

- 苔竹素所好，
 萍蓬無定居。
 遠遊長兒子，
 4 幾地別林廬。
 雜蕊紅相對，
 他時錦不如。
 具舟將出峽，
 8 巡圃念攜鋤。
 正月喧鶯未，
 茲辰放鷓初。
 雪籬梅可折，
 12 風榭柳微舒。
 託贈鄉家有，
 因歌野興疏。

- In green spring he stirred his talents,
 12 my white hair lacks all glow.
 He of jadelike gloss in the end was left alone,
 can a pearl's brightness be hidden in the dark?
 In the last cold the flower-buds burst their seams,
 16 my hatred of parting fills the river lands.

21.37

As I Was About to Leave the Wu Gorges, I Presented My Fruit Orchard
 of Forty Acres at Rangxi to a Friend from the Southern Village

- I have always loved moss and bamboo,
 but duckweed and dandelion puff have no fixed dwelling.
 My sons have grown up in far travels,
 4 I have left cottages and groves in several places.
 The reds of mixed blossoms face one another,
 in other times no brocade was its match.
 I have readied my boat and will go down the Gorges,
 8 inspecting my garden, I brood on taking hoe in hand.
 The first month, noisy with orioles, not yet,
 this morning, the beginning of launching my cormorant prow.
 Snowy hedges, plum blossoms that might be snapped,
 12 wind-filled pavilion, willows slightly unfurling.
 I entrust it to the possession of a local family,
 then sing how stirrings of the wilds will be far from me.

殘生逗江漢，
16 何處狎樵漁。

21.38

巫山縣汾州唐使君十八弟宴別兼諸公攜酒
樂相送率題小詩留於屋壁

臥病巴東久，
今年強作歸。
故人猶遠謫，
4 茲日倍多違。
接宴身兼杖，
聽歌淚滿衣。
諸公不相棄，
8 擁別借光輝。

21.39

敬寄族弟唐十八使君

與君陶唐後，
盛族多其人。
聖賢冠史籍，
4 枝派羅源津。

For the rest of my life I will wend along Yangzi and Han—
16 where can I become pals with woodcutters and fishermen?

Disposing of his considerable property, Du Fu was off on the Yangzi again. There is no poetry from a parting banquet or from individuals in Kuizhou. The only parting poem was at the first stage downstream in Wu Mountain County.

21.38

At Wu Mountain County Governor Tang (18) of Fenzhou Holds a Parting Banquet, and Various Gentlemen Bring Ale and Musicians to See Me Off; I Dashed Off This Little Poem and Left It On the Wall

Long I lay ill in eastern Ba,
now I force myself to return home.
My old friend is still banished here far away,¹
4 this day increasing my sense that things have gone often awry.
Attending the banquet, body together with cane,
listening to the songs, tears fill my robes.
These gentlemen have not abandoned me,
8 surrounding me at parting, I borrow their illustriousness.

21.39

Respectfully Sent to Governer Tang (18), My Junior in the Family

You and I are both descendants of Yao,
a teeming lineage with many men.
Sages and wise men crown the historical record,
4 branches and tributaries spread from the source.

1 Governor Tang.

在今氣磊落，
巧偽莫敢親。
介立實吾弟，
8 濟時肯殺身。
物白諱受玷，
行高無汙真。
得罪永泰末，
12 放之五溪濱。
鸞鳳有鍛翮，
先儒曾抱麟。
雷霆霹長松，
16 骨大卻生筋。
一失不足傷，
念子孰自珍。
泊舟楚宮岸，
20 戀闕浩酸辛。
除名配清江，
厥土巫峽鄰。
登陸將首途，
24 筆札枉所申。
歸朝跼病肺，
敘舊思重陳。
春風洪濤壯，
28 谷轉頗彌旬。

In the present our temper is outstanding,
 crafty frauds dare not try to get close to us.
 You stand apart, truly my younger brother,
 8 willing to sacrifice yourself to save the age.
 When a thing is white, it shrinks from taking a flaw,
 when actions are noble, their genuineness is never stained.
 You were charged with wrongdoing at the end of the Yongtai year,¹
 12 and banished to the shore of the Five Creeks.
 The phoenix had his pinions clipped,
 that former scholar once was occupied by the unicorn.²
 A bolt of lightning split the tall pine,
 16 its bones were great, its sinews survived.
 One failure is not enough to make you feel harmed,
 I hope that you will treasure yourself fully.
 You moor your boat on the shore with the Chu palace,
 20 yearning for the palace gates in a flood of bitter sorrow.³
 Name erased from the registers, you are banished to Clear River,
 its land neighbors the Wu Gorges.
 Climbing ashore, you will set out on the road,
 24 your note to me kindly expressed what you thought.
 I am hampered from returning to court by sick lungs,
 I long to again talk about old times with you.
 In spring breeze, the huge billows are forceful,
 28 the current has been spinning for a full ten days.

1 765–66.

2 Confucius gave up editing the *Spring and Autumn Annals* after a unicorn was captured and no one knew what it was.

3 That is, yearning to return to Chang'an.

我能泛中流，
 擔突鼉獺瞋。
 長年已省柁，
 32 慰此貞良臣。

21.40

春夜峽州田侍御長史津亭留宴(得筵字)

北斗三更席，
 西江萬里船。
 杖藜登水榭，
 4 揮翰宿春天。
 白髮煩多酒，
 明星惜此筵。
 始知雲雨峽，
 8 忽盡下牢邊。

21.41

大曆三年春白帝城放船出瞿塘峽久居夔府
 將適江陵漂泊有詩凡四十韻

老向巴人裏，
 今辭楚塞隅。

I can sail on it mid-current,
braving the glare of alligators and otters.
The old hands already look to the rudders,
32 which comforts this true and loyal official.

21.40

On a Spring Night in Xiazhou Detained at a Banquet in the Crossing Pavilion by Censor Tian, Administrator (I got the rhyme *yan*)

A party, the Northern Dipper at midnight,
the western river, a ten-thousand league boat.
Leaning on my cane, I climb to the water kiosk,
4 plying my brush, I stay the night under spring skies.
My white hair is troubled by much ale,
the bright star makes me cherish this feast.¹
Now I understand that the gorges of cloud and rain
8 suddenly end at Xialao.²

21.41

In Spring of the Third Year of the Dali Reign I Set Sail from White Emperor Castle Into the Qutang Gorge; Having Long Resided in Kuizhou, I Am Going to Go to Jiangling and Wrote This Poem on the Water: Forty Couplets

I grew old among the men of Ba,
now I leave this corner of Chu's frontier.

1 The morning star.

2 Where the Wu Gorges ended, perhaps just upstream from Xiazhou.

入舟翻不樂，
4 解纜獨長吁。
窄轉深啼狖，
虛隨亂浴鳧。
石苔凌几杖，
8 空翠撲肌膚。
疊壁排霜劍，
奔泉濺水珠。
杳冥藤上下，
12 濃淡樹榮枯。
神女峰娟妙，
昭君宅有無。
曲留明怨惜，
16 夢盡失歡娛。
擺闔盤渦沸，
欹斜激浪輸。
風雷纏地脈，
20 冰雪耀天衢。
鹿角真走險，
狼頭如跋胡。
惡灘寧變色，
24 高臥負微軀。
書史全傾撓，
裝囊半壓濡。

- But getting on the boat I find myself unhappy,
 4 when the mooring is untied, I alone give a long sigh.
 Turning through the narrows, apes howl in the depths,
 following the formless, making chaos of bathing ducks.
 Mosses on rock pass over armrest and cane,
 8 azure in air brushes flesh and skin.
 Layered cliffs line their frosty swords,
 headlong springs splash watery pearls.
 Murky and dark, vines above and below,
 12 deep colored or pale, trees flourish and wither.
 The Goddess's Peak is charming,
 is Wang Zhaojun's house there or not?¹
 The song the one left makes her resentment clear,²
 16 the dream of the other ended, he lost his pleasures.³
 We bob in the waves, whirling eddies bubble,
 we yaw, stirred waves send us along.
 Thunder in wind enwraps earth's veins,
 20 ice and snow gleam in heaven's paths.
 Deer Horn: truly rushing into peril;
 Wolf Head: like treading the jowls.⁴
 Evil shoals, yet why should I blanch?—
 24 to rest indifferent I trust in my poor body.
 My books and histories are utterly ruined,
 our baggage is half crushed and soaked.

1 *Wang Zhaojun was supposed to have come from around Kuizhou.

2 The song of Wang Zhaojun being sent to Inner Asia as wife of the ruler of the Xiongnu.

3 When the King of Chu awoke from his dream of the goddess.

4 Original note: "Deer Horn is the name of a rapids; Wolf Head is the name of a rapids" 鹿角, 灘名; 狼頭, 灘名. The "wolf treading it jowls" is from the *Classic of Poetry*.

生涯臨臬兀，
28 死地脫斯須。
不有平川決，
焉知眾壑趨。
乾坤霾漲海，
32 雨露洗春蕪。
鷗鳥牽絲颺，
驪龍濯錦紆。
落霞沉綠綺，
36 殘月壞金樞。
泥筍苞初荻，
沙茸出小蒲。
雁兒爭水馬，
40 燕子逐檣烏。
絕島容煙霧，
環洲納曉晡。
前聞辨陶牧，
44 轉眄拂宜都。
縣郭南畿好，
津亭北望孤。
勞心依憩息，
48 朗詠劃昭蘇。
意遣樂還笑，
衰迷賢與愚。

In my life I have stood on the edge of tottering points,
 28 in a moment I escaped the place of my death.
 Were it not for it breaking out into a level river,
 how could one understand this rushing in all the ravines?
 Heaven and Earth buried by this flooding sea,
 32 rain and dew wash the springtime weeds.
 Gulls mount on wing, as if pulled by a string,
 the black dragon coils, bathing brocade.
 Descending auroras sink as green patterned silks,
 36 the dying moon breaks on the golden pivot.¹
 Sprouts in mud enwrap new reeds,
 growth in the sand brings out little rushes.
 Goslings fight over water bugs,
 40 little swallows chase the crow-vane on the mast.
 Isolated islands receive mist and fog,
 circling sandbars take in dawn and evening light.
 I make out Tao's pastureland, heard of before,
 44 my turning glance brushes Yi's metropolis.
 A county town: the southern capital district fine,²
 at the shore station my northward gaze is lonely.
 This troubled heart reclines for respite;
 48 then I chant loud—in a flash I revive.
 My thoughts thus expressed, I'm cheerful and laugh,
 aging, I don't distinguish what is foolish from wise.

1 In this context the golden pivot is the place where the moon sets.

2 Original note: "Our route takes us into the county seat of Songzi" 路入松滋縣城.

- 飄蕭將素髮，
52 汨沒聽洪爐。
丘壑曾忘返，
文章敢自誣。
此生遭聖代，
56 誰分哭窮途。
臥疾淹為客，
蒙恩早廁儒。
廷爭酬造化，
60 樸直乞江湖。
濫瀕險相迫，
滄浪深可逾。
浮名尋已已，
64 懶計卻區區。
喜近天皇寺，
先披古畫圖。
應經帝子渚，
68 同泣舜蒼梧。
朝士兼戎服，
君王按湛盧。
旄頭初俶擾，
72 鶉首麗泥塗。

- I grasp pale white hair, wind-tossed,
 52 lost to the world, I let the Great Forge do what it will.¹
 Among hills and ravines have I ever forgotten return,
 dare I deceive myself with my writings?
 In this life I have encountered a sage reign,
 56 who would foresee weeping at road's end?²
 Lying sick, I linger as a wayfarer,
 enjoying imperial grace, I early mixed with scholars.
 In court dispute I repaid Creation,³
 60 plain and forthright, I begged to go to the rivers and lakes.
 Yanyu Rock's perils have beset me,
 I may pass Canglang deep away.⁴
 Hollow fame will soon enough be done,
 64 too lazy to make plans, I am still content.
 I will rejoice to approach August Heaven Temple,
 beforehand I will spread out the old paintings and pictures.⁵
 I will surely pass the isle of the daughters of the emperor,⁶
 68 who wept together at Shun's Cangwu.⁷
 Court gentlemen also wear army uniforms,
 our lord and ruler grasps the sword Zhanlu.⁸
 When the Banner-tip first created turmoil,
 72 the Quail-head was stuck on muddy roads.⁹

1 The Great Forge is the process of ongoing creation.

2 *Ruan Ji.

3 Evidently referring to his defense of Fang Guan.

4 Canglang was near Jiangling.

5 Original note: "This temple has calligraphy by Wang Xizhi of the Jin and paintings of ten wise men, including Confucius and Yan Hui, by Zhang Sengyao" 此寺有晉王右軍書、張僧繇畫孔子及顏子十哲形像。Zhang Sengyao was a Liang painter.

6 Yao's daughters, married to Shun. When Shun died, they became the goddesses of the Xiang River. This probably refers to Junshan in Lake Dongting.

7 *Cangwu.

8 The name of a famous sword.

9 The Banner-tip was the constellation associated with the Hu and was the sign of rebellion and foreign invasion. The Quail-head was the constellation representing the court, here the emperor being driven from the capital by first An Lushan and later by the Tibetans.

甲卒身雖貴，
 書生道固殊。
 出塵皆野鶴，
 76 歷塊匪轅駒。
 伊呂終難降，
 韓彭不易呼。
 五雲高太甲，
 80 六月曠搏扶。
 回首黎元病，
 爭權將帥誅。
 山林托疲荼，
 84 未必免崎嶇。

21.42

行次古城店泛江作不揆鄙拙奉呈江陵幕府諸公

老年常道路，
 遲日復山川。
 白屋花開裏，
 4 孤城麥秀邊。
 濟江元自闊，
 下水不勞牽。

Although men at arms are valued,
 the way of a scholar is different indeed.
 Those who rise beyond the common dust are all wild cranes,
 76 those who pass a clod are no colts in harness.¹
 Yi Yin and Lü Shang are ultimately hard to find in the world;²
 Han Xin and Peng Yue are not easy to call back.³
 The five-colored clouds are as high as Taijia,⁴
 80 in the sixth month the soaring wind will carry me afar.⁵
 I turn my head to the woes of the common folk,
 struggling for power, the commanders kill.
 I entrust myself, worn out by sickness, to mountain forests,
 84 yet I will not necessarily avoid hard traveling.

Du Fu's destination, Jiangling, was the headquarters of the Jingnan Army, under the command of Wei Boyu.

21.42

Written When Sailing the River and Reaching Old City Inn, and
 Not Reckoning My Ineptness, Respectfully Presented to the Various
 Gentlemen of the Jiangling Headquarters

In my aging years ever on the road,
 days getting longer, mountains and rivers again.
 A plain cottage in the flowers' blossoming,
 4 a lone city by where the millet rises tall.
 Crossing the river, it is ever broad,
 going downstream needs no effort in towing.

1 "Passing by a clod" is short for "passing through the capital [as quickly] as passing by a clod," a standard figure for a fast steed, and by extension, a superior talent.

2 Famous ministers of antiquity. *Taigong.

3 Two of Liu Bang's leading generals in the founding of the Han who later did not heed the commands of the court.

4 The "five-colored clouds" are auspicious signs. Taijia is a star.

5 This is the wind that carries the *Peng bird to the Southern Deeps in the *Zhuangzi*. This suggests Du Fu's journey south.

- 風蝶勤依槳，
 8 春鷗懶避船。
 王門高德業，
 幕府盛才賢。
 行色兼多病，
 12 蒼茫泛愛前。

21.43

泊松滋江亭

- 紗帽隨鷗鳥，
 扁舟繫此亭。
 江湖深更白，
 4 松竹遠還青。
 一柱全應近，
 高唐莫再經。
 今宵南極外，
 8 甘作老人星。

21.44

乘雨入行軍六弟宅

曙角凌雲罷，
 春城帶雨長。

- Butterflies in breeze make efforts to rest on the oars,
 8 spring gulls are too lazy to avoid the boat.
 The prince's gate is as lofty as his store of virtue,¹
 his headquarters abounds with talented worthies.
 Traveling, also being often sick,
 12 vaguely before me is your extensive fondness.

21.43

Mooring on the Songzi River Pavilion

- My gauze cap went along with the gulls,
 I tie up my small boat at this pavilion.
 As they deepen, river and lakes grow still whiter,
 4 far off, pine and bamboo are yet green.
 One Pillar Lodge is surely quite close by;²
 never again will I pass through Gaotang.³
 And tonight beyond the ends of the south
 8 I would gladly be the Old Man Star.⁴

21.44

In the Rain I Go to the Lodgings of My Cousin Du Wei (6), Adjutant in the Army

A dawnlight bugle stops rising over the clouds,
 city in spring, long stretched across by rain.

1 Original note: "Wei Boyu is the Military Commissioner of Jiangling; at the time he was enfeoffed as Prince of Yangcheng Commandery" 衛伯玉為江陵節度使，時封陽城郡王。

2 One Pillar Lodge was a famous structure in Songzi county, erected by the Liu-Song prince Liu Yiqing 劉義慶。

3 In the Gorges, upstream near Kuizhou.

4 This star, also known as "The Old Man of the Farthest South" 南極老人, is a sign of good government.

水花分塹弱，
4 巢燕得泥忙。
令弟雄軍佐，
凡才汙省郎。
萍漂忍流涕，
8 衰颯近中堂。

21.45

上巳日徐司錄林園宴集

鬢毛垂領白，
花蕊亞枝紅。
欹倒衰年廢，
4 招尋令節同。
薄衣臨積水，
吹面受和風。
有喜留攀桂，
8 無勞問轉蓬。

21.46

宴胡侍御書堂

江湖春欲暮，
牆宇日猶微。

- Water flowers, pliant, dividing the moat,
 4 nesting swallows, bustling to get mud.
 My excellent cousin, valiant in aiding the army,
 my own common talents besmire a ministry post.
 A duckweed carried along, I endure shedding tears,
 8 wasted and aging, I approach your hall.

21.45

On the Day of the Shangsi Festival, a Banquet in the Groves and Garden of Administrator for Records Xu

- The hair at my temples hangs white on my collar,
 the flower blossoms are red, pressing the branches.
 Doddering, in waning years I have given things up,
 4 but, invited, I join you on the fine festival
 In thin clothes I stand by the deep waters,
 I enjoy the balmy breeze blowing my face.
 I find joy in lingering to reach up and grab cinnamon branches,¹
 8 do not bother to ask about this dandelion puff, whirled on.

This poem can be dated to March 25, 768. Compared to his remarkable productivity in Kuizhou, Du Fu wrote far fewer poems on his journey and when in Jiangling. Most were for social occasions when the composition of a poem was expected.

21.46

Feasting at Censor Hu's Study Hall²

Spring is about to end on the river and lakes,
 on wall and roof the sun is still faint.

1 Living as a recluse.

2 Original Note: "At a party with Li Zhifang of the Secretariat and Zheng Shen of the Imperial Library: the rhyme was *gui*" 李尚書之芳、鄭秘監審同集歸字韻。

閨閣書籍滿，
 4 輕輕花絮飛。
 翰林名有素，
 墨客興無違。
 今夜文星動，
 8 吾儕醉不歸。

21.47

書堂飲既夜復邀李尚書下馬月下賦絕句

湖水林風相與清，
 殘尊下馬復同傾。
 久判野鶴如雙鬢，
 遮莫鄰雞下五更。

21.48

奉送蘇州李二十五長史丈之任

星坼臺衡地，
 曾為人所憐。
 公侯終必復，
 4 經術竟相傳。

- Books are everywhere, hiding all,
 4 lightly the willow catkins fly.
 In the literary world, fame longstanding,
 this penman's elation doesn't err.
 Tonight the literary star stirs,
 8 and our sort won't go back until drunk.

21.47

Drinking in the Study, After Night Had Come, I Invited Li of the
 Secretariat to Get Back Down from His Horse; I Composed a Quatrain
 in the Moonlight

The lake waters and forest breeze join in clarity,
 for the last of the cups get down from your horse and drink a cup again
 with me.

I have long given in to the fact that the crane of the wilds is like my
 paired locks,¹
 so let the neighbor's rooster crow as we go to the fifth watch.

21.48

Respectfully Seeing Off Aide Li (25) of Suzhou, Going to His Post

When a star split from the Terraces and Yoke,²
 others sympathized with him.

- Lords will at last be restored,
 4 skill in the Classics was finally transmitted.³

1 That is, my hair is as white as crane feathers.

2 The "Terraces" are the "Three Terraces," the constellation representing the high lords of state. The Yoke is the "Jade Yoke," another constellation associated with balance of the government.

3 This alludes to two Western Han classicists and ministers, the father Wei Xian (148–60 B.C.) and son Wei Xuancheng (d. 36 B.C.). The opening lines suggest that Li's father had been a minister who lost his post and was perhaps killed, but that Aide Li has received a tradition of learning from his father and will surely be restored to a high post.

食德見從事，
 克家何妙年。
 一毛生鳳穴，
 8 三尺獻龍泉。
 赤壁浮春暮，
 姑蘇落海邊。
 客間頭最白，
 12 惆悵此離筵。

21.49

暮春江陵送馬大卿公恩命追赴闕下

自古求忠孝，
 名家信有之。
 吾賢富才術，
 4 此道未磷緇。
 玉府標孤映，
 霜蹄去不疑。
 激揚音韻徹，
 8 籍甚眾多推。
 潘陸應同調，
 孫吳亦異時。
 北辰徵事業，
 12 南紀赴恩私。

- We see one in service, enjoying his forbears' virtue,
 in such tender years he continues the family heritage.
 One fledgling born in the phoenix nest
 8 presented with the three feet of Dragon-spring,¹
 Red Cliff, afloat in late spring,
 Gusu, down by the sea's edge.²
 Among guests he with the whitest hair
 12 is depressed at this parting banquet.

21.49

Late Spring in Jiangling: Seeing Off His Excellency Minister Ma, Who
 is Heading to the Palace in Response to a Command of Grace

- Since ancient days they have sought the loyal and filial,
 famous families indeed have such as this.
 This worthy man of mine is rich in talent and skills,
 4 such a Way never rubs away or stains.³
 His treasury is a standard shining alone,⁴
 his frosty hooves go off without hesitation.
 When stirred up, his knowledge of tones and rhymes penetrates afar,
 8 splendid in the extreme, often praised by the crowd.
 A Pan Yue and Lu Ji, surely of the same temper,⁵
 a Sunzi or a Wu Qi, yet of a different age.⁶
 The North Star's affairs summon him,⁷
 12 from the southern limits he goes to special grace.

1 The name of a famous sword.

2 Suzhou.

3 Virtue which is impervious and hard.

4 The "treasury" here is perhaps his office.

5 Literary men of the late third century.

6 Masters of military strategy.

7 That is, the emperor.

卿月升金掌，
 王春度玉墀。
 熏風行應律，
 16 湛露即歌詩。
 天意高難問，
 人情老易悲。
 尊前江漢闊，
 20 後會且深期。

21.50

和江陵宋大少府暮春雨後同諸公及舍弟宴書齋

渥窪汗血種，
 天上麒麟兒。
 才士得神秀，
 4 書齋聞爾為。
 棣華晴雨好，
 彩服暮春宜。
 朋酒日歡會，
 8 老夫今始知。

Court grandee, as the moon ascends the golden palm,¹
 in the king's springtime he will cross the jade courtyard.
 The scented breeze will act according to the pitch-pipe,²
 16 at once singing the Poem "Soaking Dew."³
 Heaven's intent is too high and hard to question,
 people's feelings easily grow sad in old age.
 Before the goblets Yangzi and Han are broad,
 20 meanwhile I deeply await some future meeting.

21.50

A Companion Piece to the Sheriff's, the Elder Song, "After a Rain in Late Spring Feasting in the Study With Various Gentlemen," Including My Younger Brother

The sort that sweat blood from Wowa,⁴
 unicorn fawn from Heaven.⁵
 We have obtained the divine flower of talented scholars,
 4 I heard of what you did in the study.
 The sugarplum fine in the clearing rain,⁶
 bright clothes are right for the end of spring.⁷
 Gathering daily in joy for friendship and ale
 8 this old fellow understands now for the first time.

1 The *Classic of Documents* compares the high lords of court to the moon. This refers to Ma's elevation by the emperor.

2 Different times of year were correlated with the notes of the pitch-pipe. This wind is the southeastern wind, associated with late summer.

3 From the *Classic of Poetry*, associated with the king feasting his officers.

4 Wowa was the source of the horses of Heaven.

5 A monk who saw the poet Xu Ling (507–583) as a child called him a "stone unicorn fawn from Heaven."

6 *Sugarplum.

7 *Laolaizi.

21.51

暮春陪李尚書李中丞過鄭監湖亭泛舟
(得過字韻)

海內文章伯，
湖邊意緒多。
玉尊移晚興，
4 桂楫帶酣歌。
春日繁魚鳥，
江天足芰荷。
鄭莊賓客地，
8 衰白遠來過。

21.52

宇文晁尚書之甥崔彧司業之孫尚書之子
重泛鄭監前湖

郊扉俗遠長幽寂，
野水春來更接連。
錦席淹留還出浦，
4 葛巾欹側未回船。
尊當霞綺輕初散，
棹拂荷珠碎卻圓。

21.51

At the End of Spring Accompanying Li of the Secretariat and Vice
 Censor in Chief Li Stopping By the Lake Pavilion of Director Zheng
 and Going Boating (I got the rhyme *guo*)

In this sea-girt world, seniors in letters,
 by the lake much to catch our attention.
 Jade goblets, late afternoon inspiration moves on,

- 4 cassia oars, bringing tipsy song.
 Spring days abound with fish and birds,
 river and sky, ample water caltrops and lotus.
 Zheng's villa is a place for guests,¹
 8 one aging and white-haired man from afar stops by.

21.52

Yuwen Zhao (nephew of him of the Secretariat) and Cui Yu (grandson
 of the Director of Studies and son of him of the Secretariat) Again Go
 Boating on the Lake in Front of Director Zheng's

A suburban gate, far from things common, ever secluded and still,
 wilderness waters come in spring, again continuously.

- Brocade party mats linger on, again we leave the shore,
 4 our homespun turbans slipped atilt, we have not turned the boats back.
 In goblets we face patterned fabric of cloudy wisps, light and just now
 dispersing,
 oars brush beads on the lotus, they break up and become round again.

1 *Zheng's lodge.

不但習池歸酩酊，
8 君看鄭谷去黃緣。

21.53

歸雁

聞道今春雁，
南歸自廣州。
見花辭漲海，
4 避雪到羅浮。
是物關兵氣，
何時免客愁。
年年霜露隔，
8 不過五湖秋。

21.54

短歌行贈王郎司直

王郎酒酣拔劍
斫地歌莫哀，
我能拔爾抑塞
磊砢之奇才。

Not alone from the Xi family pool does one go home reeling drunk,¹
 8 just look at Zheng's valley here, where they go one after another.²

21.53

Wild Geese Returning in Migration

I've heard tell that this spring's wild geese
 make their southern return from Guangzhou.
 Seeing flowers they leave the South China Sea,
 4 fleeing the snow, they reached Mount Luofu.
 These creatures are bound with war's weather,³
 when will they ever escape the wayfarer's sorrows?
 Every year beyond the frost and dew
 8 they did not get past the Five Lakes in autumn.⁴

21.54

A Short Song: Presented to Rectifier Young Mr. Wang

Young Mr. Wang, tipsy from ale and drawing out your sword
 hacking ground, may your song not be so sad!—
 I am able to draw out your all-pent-up,
 out-of-the-ordinary, rare talents.

1 *Shan Jian.

2 *Zheng Pu.

3 That is, the cold autumn wind marks the season of warfare. Du Fu speculates that given the current wars the cold must be worse, driving the geese further.

4 Normally the wild geese migrate no farther than Hu'nan, but "war's weather," associated with autumn chill, is so pervasive that now they go all the way to the South China Sea, at whose edge is Mount Luofu.

豫章翻風白日動，
 4 鯨魚跋浪滄溟開。
 且脫劍佩休徘徊。

西得諸侯棹錦水，
 欲向何門躡珠履。
 8 仲宣樓頭春色深，
 青眼高歌望吾子。
 眼中之人吾老矣。

21.55

憶昔行

憶昔北尋小有洞，
 洪河怒濤過輕舸。
 辛勤不見華蓋君，
 4 艮岑青輝慘么麼。
 千崖無人萬壑靜，
 三步回頭五步坐。
 秋山眼冷魂未歸，
 8 仙賞心違淚交墮。
 弟子誰依白茅室，
 盧老獨啟青銅鎖。

- A camphor tree is tossed by the wind, the bright sun stirs,
 4 a behemoth breaches through waves, the gray deeps open.
 So take off your sword and sash a while and cease your pacing about.
- In the west you will find the great nobles, having rowed on the Brocade
 Waters,¹
 in whichever gate you enter, you will walk in shoes with pearls.²
 8 Atop the tower of Wang Can spring's colors will be deep,³
 with eye-pupils showing and singing loud I gaze at my young man.⁴
 And to the person in my eyes I am old indeed!

21.55

Recalling Long Ago: A Ballad⁵

- I recall long ago to the north I sought “There-is-a-little-Grotto,”⁶
 over raging waves of the mighty river my light skiff passed.
 Despite trying endeavors I did not meet the Master of the Flowery
 Parasol,
 4 the blue glow of the northeastern pinnacle was gloomy and diminutive.
 A thousand slopes with no one there, ten thousand valleys still,
 every three steps I turned my head, every five steps I sat.
 Autumn mountains cold in the eyes, his soul had not returned,
 8 my intent for immortal enjoyments failed, tears fell streaming.
 Who of his disciples rested there in his hut of white thatch?—
 old Lu alone opened the lock of green bronze.

1 In Chengdu.

2 In the Warring States the highest ranking clients of the Lord of Chunshen wore
 beaded shoes.

3 This refers to the poet waiting for his return in Jiangling, where *Wang Can
 [Zhongxuan] wrote “The Poetic Exposition on Climbing a Tower” 登樓賦.

4 Showing the eye-pupils marks approval and respect. See *Ruan Ji.

5 See 20.87.

6 The grotto “There-is-a-little-Heaven” on Wangwu Mountain. See 7.44.

- 巾拂香餘搗藥塵，
 12 階除灰死燒丹火。
 懸圃滄洲莽空闊，
 金節羽衣飄婀娜。
 落日初霞閃餘映，
 16 倏忽東西無不可。
 松風礪水聲合時，
 青兕黃熊啼向我。
 徒然咨嗟撫遺跡，
 20 至今夢想仍猶佐。
 秘訣隱文須內教，
 晚歲何功使願果。
 更討衡陽董鍊師，
 24 南浮早鼓瀟湘柁。

21.56

惜別行送向卿進奉端午御衣之上都

- 肅宗昔在靈武城，
 指揮猛將收咸京。
 向公泣血灑行殿，
 4 佐佑卿相乾坤平。

- On kerchief and duster the scent remained of dust from pounding
herbs,
- 12 on the stairs the embers had died of fire for melting cinnabar.
The Mysterious Gardens and Gray Isles were a blur in vast distance,¹
the golden standard and feather robes fluttered in the breeze.
Setting sun and the first rosy clouds flashed with lingering light,
- 16 all of a sudden east or west, neither was impossible.
Wind in the pines, a mountain stream's waters, that moment where
their sounds merged,
the blue buffalo and yellow bear called out facing me.
I heaved a helpless sigh cherishing his traces,
- 20 on until now the dreams and fancies still continue with me.
The secret spells and cryptic texts need the teaching of the sect,
in my later years what achievement can bring desire's fulfillment?
In Hengyang I will go on to seek Dong the Alchemist,
- 24 sailing south I will soon guide my rudder in the Xiao and Xiang.

21.56

Ballad Regretting Parting, Seeing Off His Excellency Xiang Going to
the Capital to Receive Imperial Robes for the Duanwu Festival²

- Long ago when Suzong was in the city of Lingwu
he directed his fierce generals to take back Chang'an.
Lord Xiang then wept blood, sprinkling the temporary palace,
4 assisting ministers and grandees to bring Heaven and Earth to peace.

1 To places of the immortals, one in the Kunlun Mountains and one in the Eastern Ocean.

2 Duanwu is the fifth day of the fifth month.

逆胡冥寞隨煙燼，
 卿家兄弟功名震。
 麒麟圖畫鴻雁行，
 8 紫極出入黃金印。

尚書勳業超千古，
 雄鎮荊州繼吾祖。
 裁縫雲霧成御衣，
 12 拜跪題封賀端午。

向卿將命寸心赤，
 青山落日江潮白。
 卿到朝廷說老翁，
 16 漂零已是滄浪客。

21.57

夏日楊長寧宅送崔侍御、常正字入京
 (得深字韻)

醉酒揚雄宅，
 升堂子賤琴。
 不堪垂老鬢，
 4 還對欲分襟。
 天地西江遠，
 星辰北斗深。

The rebel Hu passed into darkness along with the smoke and embers,
and the brothers of Your Excellency's family made deeds and fame
resound.

Portraits in Unicorn Gallery, a line of geese and swans,
8 in and out of the Purple Pole with seals of yellow gold.¹

The ledger of the Minister's merits surpasses all time,²
he holds Jingzhou with vigor, continuing from my ancestor.³
They have cut and sewn clouds and fog into imperial robes,
12 you will bow and kneel, accepting the package for congratulations on
Duanwu.

Lord Xiang accepts the command, his heart is loyal,
in the green mountains the setting sun, the river tides whiten.
When Your Excellency reaches court, tell of this old man,
16 swept along, he has become a sojourner at Canglang.

21.57

On a Summer Day at the Residence of Yang of Changning I Saw Off
Censor Cui and Proofreader Chang Who Were Going to the Capital
(I got the rhyme *shen*)

Drunk on ale at Yang Xiong's residence,
ascending the hall, Zijian's zither.⁴
I cannot bear my locks entering old age,
4 again to face you on the point of parting.
Heaven and earth, the West River is far,
stars and constellations, the North Dipper is remote.

1 That is, the palace.

2 Wei Boyu.

3 Du Yu, the Jin governor.

4 Fu Buqi, one of Confucius's disciples, was a virtuous regional official. He sat in his hall and played the zither, and his region was transformed by his virtue.

烏臺俯麟閣，
8 長夏白頭吟。

21.58

夏夜李尚書筵送宇文石首赴縣聯句

愛客尚書重，
之官宅相賢。(杜甫)

酒香傾坐側，
4 帆影駐江邊。(李之芳)

翟表郎官瑞，
鳧看令宰仙。(崔彧)

雨稀雲葉斷，
8 夜久燭花偏。(杜甫)

數語欵紗帽，
高文擲彩箋。(李之芳)

興饒行處樂，
12 離惜醉中眠。(崔彧)

Crow Terrace looks down on the Unicorn Tower,¹
 8 through long summer days, the “Song of White Hair.”

21.58

On a Summer Night Minister Li Holds a Banquet to See Off Yuwen
 of Shishou Going to His County Post: Linked Verse

(Du Fu)

The Minister loves his guests greatly,
 going to his post, the house physiognomy is virtuous.²

(Li Zhifang)

4 Ale's fragrance, quaffed beside the seats,
 sail's reflection, stopping beside the river.

(Cui Yu)

Pheasants display the good omen of the court gentleman,³
 in the ducks we see the immortality of the good magistrate.⁴

(Du Fu)

8 The rain thins, puffs of cloud break off,
 night lasts on, candle sparks fly to one side.

(Li Zhifang)

Often chatting, the gauze hats slip aslant,
 grand writings committed to colored notepaper.

(Cui Yu)

12 Our inspiration abounds, happy wherever we go,
 with parting's regrets we sleep in drunkenness.

1 That is, the Censorate looks out on the Imperial Library.

2 That is, a nephew on the distaff side. An allusion to Wei Shu of the Jin who, after the death of his father, was raised by his maternal uncle. A geomancer, hired to choose a site for the uncle's new house, said that the house would raise a nephew who became minister.

3 When the filial Xiao Zhi went to take the post of Secretarial Court Gentleman, several dozen pheasants flew in front of his carriage. This alludes to Yuwen Chao going to his post as county magistrate.

4 *Wang Qiao.

單父長多暇，
河陽實少年。(杜甫)

16 客居逢自出，
為別幾淒然。(李之芳)

21.59

多病執熱奉懷李尚書之芳

衰年正苦病侵凌，
首夏何須氣鬱蒸。
大水淼茫炎海接，
4 奇峰磳兀火雲升。
思霑道暍黃梅雨，
敢望宮恩玉井冰。
8 山陰野雪興難乘。

21.60

水宿遣興奉呈群公

魯鈍仍多病，
逢迎遠復迷。

(Du Fu)

Shanfu always has much leisure,¹
 he of Heyang is indeed a young man.²

(Li Zhifang)

Dwelling a sojourner I encounter my distaff nephew,
 16 in parting I am almost desolate.

21.59

Quite Sick in the Persistent Heat, Respectfully Thinking of Minister Li Zhifang

In my declining years I most suffer attacks of illness.
 why must, in early summer, the air be so steamy and close?
 A vast flood of great waters connects to the fiery sea,³
 4 where strange peaks jut up and fire-clouds ascend.
 I long that the road's heated air be soaked with yellow plum rain,⁴
 I dare not hope for grace from the palace, ice from a jade well.
 It is not that I disregard the time to meet at the Minister's,
 8 but it's hard now to follow a whim stirred by snow in Shanyin's wilds.⁵

In contrast to his situation in Kuizhou, in Jiangling Du Fu found himself in desperate straits, without patronage or any reliable means of support.

21.60

Expressing What Stirred Me while Spending the Night on the Water:
 Respectfully Presented to Various Gentlemen

Stupid and dull, still often sick,
 in social exchanges, erring because of distance.

1 Comparing Yuwen Chao with Fu Buqi, who governed his county well by zither playing.

2 Comparing Yuwen Chao with Pan Yue, who served as magistrate of Heyang.

3 The South China Sea, supposedly hot.

4 An early summer rain.

5 *Wang Huizhi.

耳聾須畫字，
4 髮短不勝篔。
澤國雖勤雨，
炎天竟淺泥。
小江還積浪，
8 弱纜且長堤。
歸路非關北，
行舟卻向西。
暮年漂泊恨，
12 今夕亂離啼。
童稚頻書札，
盤餐詎糝藜。
我行何到此，
16 物理直難齊。
高枕翻星月，
嚴城疊鼓鞀。
風號聞虎豹，
20 水宿伴鳧鷖。
異縣驚虛往，
同人惜解攜。
蹉跎長泛鷁，
24 輾轉屢鳴雞。
嶷嶷瑚璉器，
陰陰桃李蹊。

- Gone deaf, I have to have characters written out,
 4 my hair so thin it can't take a comb.
 Though this watery land works hard at raining,
 in the end this hot summer weather leaves but shallow mud.
 The little rivers still have high waves,
 8 I tie my pliant mooring for the while on the long embankment.
 This road is not the one back to north of the passes,
 my boat instead goes toward the west.
 In my twilight years, the bitterness of being swept along,
 12 this evening, weeping from war and separation.
 My children often write urgent letters,¹
 not having even gruel with goosefoot for dinner.
 How did I come to this point?—
 16 the pattern of things is really hard to regard with equanimity.
 I rest apart, stars and moon toss in the waves,
 city under curfew, the repeated rolling of drums.
 In wind's howling I hear tigers and leopards,
 20 I sleep on the water, companion of ducks and gulls.
 I am surprised that I've gone to this strange land for nothing,
 I regret parting from like-minded friends.
 Ever on my egret prow, time slips away,
 24 the rooster calls out frequently as I toss and turn.
 Of high virtue, these *bulian* vessels,²
 darkened by shadow, the path to peach and plum.³

1 It sounds like the family was lodged elsewhere.

2 Used in dynastic ritual, here referring to the officials.

3 In the *Grand Scribe's Records* it was said of General Li Guang: "Peach and plum do not speak, but a path to them forms by itself." This seems to refer to those coming to see the gentlemen to whom Du Fu writes.

餘波期救涸，
 28 費日苦輕齋。
 支策門闌邃，
 肩輿羽翮低。
 自傷甘賤役，
 32 誰愍強幽棲。
 巨海能無釣，
 浮雲亦有梯。
 勳庸思樹立，
 36 語默可端倪。
 贈粟困應指，
 登橋柱必題。
 丹心老未折，
 40 時訪武陵溪。

21.61

遣悶

地闊平沙岸，
 舟虛小洞房。
 使塵來驛道，
 4 城日避烏樞。
 暑雨留蒸濕，
 江風借夕涼。

- In the remaining waves I hope to be saved from drying out,¹
 28 I waste time suffering from a shortage of cash.
 For one supported by a cane the gates are remote,²
 as for riding a palanquin, my pinions droop.
 I feel sad for myself, glad to undertake menial tasks—
 32 who sympathizes with my efforts to live in seclusion?
 Can the huge ocean lack anything to fish for?—
 there is even a ladder to the floating clouds.
 I long to establish some meritorious deed,
 36 whether I speak or am silent, you can see the mark of this.
 In giving grain one should point to a silo,³
 stepping on the bridge, I will surely inscribe the pillar.⁴
 My loyal heart is not broken in old age,
 40 visit me sometime at the creek in Wuling.⁵

21.61

Driving Out Depression

- The land is vast, a bank of level sand,
 the boat is empty, a little chamber.
 The dust of an envoy comes on the post-station road,
 4 sun on the city wall avoids the weather-vane on the mast.⁶
 The sultry rains have left a steamy wetness,
 river winds lend a cool to evening.

1 That is, Du Fu seeks the aid of these gentlemen, comparing himself to a fish out of water.

2 That is, the gates of the successful officials who might help him.

3 From a story of the Wu admiral Zhou Yu who asked to borrow grain from Lu Su. Lu had two silos of grain and pointed to one, which he gave to Zhou Yu.

4 When *Sima Xiangru left Chengdu for Chang'an he inscribed a pillar with the words: "I will never pass over this bridge again unless driving a four-horse team." That is, he vows not to return unless successful.

5 *Peach Blossom Spring.

6 That is, the boat, moored near the city, is shadowed by its wall in the setting sun.

行雲星隱見，
8 疊浪月光芒。
螢鑒緣帷徹，
蛛絲罨鬢長。
哀箏猶憑几，
12 鳴笛竟霑裳。
倚著如秦贅，
過逢類楚狂。
氣沖看劍匣，
16 穎脫撫錐囊。
妖孽關東臭，
兵戈隴右創。
時清疑武略，
20 世亂踣文場。
餘力浮於海，
端憂問彼蒼。
百年從萬事，
24 故國耿難忘。

- Stars hide and appear through moving clouds,
 8 moonbeams flash on the serried waves.
 The glow of fireflies pierces through along the curtains,
 spider webs hang long, netting my locks.
 A mournful zither, I still lean on my armrest,
 12 the sounds of a flute finally make me moisten my gown.¹
 In depending on others, I am like that son-in-law of Qin,²
 in my encounters I resemble Chu's madman.³
 A vapor dashes against the heavens, look to the sword-case,⁴
 16 stroke the awl-bag, the point pokes through.⁵
 Foul witchery, East-of-the-Passes reeks;⁶
 clash of arms, Longyou bears wounds.⁷
 When times are good, military schemes are disregarded,
 20 an age in turmoil cramps the field of letters.
 I have the strength left to go drift on the sea,⁸
 filled with cares, I ask the gray heavens.
 In life's hundred years we attend to ten thousand matters,
 24 only one's homeland is troubling and hard to forget.

1 With tears.

2 Mentioned by *Jia Yi. Specifically, a son-in-law who moves in with his wife's family.

3 The "Madman of Chu" who encountered Confucius and sang about the phoenix.

4 *Sword-dragon.

5 This refers to a common proverb: "A worthy man appearing in the world is like an awl in a bag—its tip will soon appear."

6 The rebels in the Northeast.

7 Fighting with the Tibetans in the northwest.

8 When he felt that his Way was not realized, Confucius said that he would go float on the sea.

21.62-63

江邊星月二首

I

驟雨清秋夜，
金波耿玉繩。
天河元自白，
4 江浦向來澄。
映物連珠斷，
緣空一鏡升。
餘光隱更漏，
8 況乃露華凝。

II

江月辭風纜，
江星別霧船。
雞鳴還曙色，
4 鷺浴自清川。
歷歷竟誰種，
悠悠何處圓。
客愁殊未已，
8 他夕始相鮮。

21.62–63

Stars and Moon By the River

I

A sudden shower, then a clear autumn night,
 golden waves where the Rope of Jade glistens.¹
 The Heavenly River has ever been white,
 4 the shores of the Yangzi are always clear.
 Half hidden by things, linked pearls break off,
 then through the empty air a single mirror rises.
 Its lingering glow darkens in the waterclock's dripping,
 8 even more when the sparkle of dew freezes.

II

The river moon takes leave of my wind-blown mooring,
 the river stars part from my fog-bound boat.
 The rooster crows and again, dawn's colors,
 4 where egrets bathe is, of course, a clear stream.
 Who after all planted them there, ranged before me;²
 on and on, when will it grow round?³
 The wayfarer's melancholy is not finished—
 8 some other evening it will again be newly fresh.

1 "Golden waves" refers to moonlight; the "Rope of Jade" is a constellation.

2 The stars.

3 The moon.

21.64

舟月對驛近寺

更深不假燭，
月朗自明船。
金剝青楓外，
4 朱樓白水邊。
城烏啼眇眇，
野鷺宿娟娟。
皓首江湖客，
8 鉤簾獨未眠。

21.65

舟中

風餐江柳下，
雨臥驛樓邊。
結纜排魚網，
4 連檣並米船。
今朝雲細薄，
昨夜月清圓。
飄泊南庭老，
8 祇應學水仙。

21.64

Moonlight in My Boat Facing a Temple Near the Post Station

The hour is late, I do not use a candle,
the moon is radiant, lighting my boat by itself.

Gilded pagoda beyond the green maples,

4 a vermilion building beside white waters.

Crows on the city wall caw faint in the distance,
an egret in the wilds spends the night, charming.

Hoary-headed sojourner on the river and lakes,

8 hooks up his curtain and alone does not sleep.

21.65

In My Boat

I dine in the wind beneath river willows,
I lie in the rain beside the post station building.

Tying their moorings, fishing nets line up,

4 masts in series, rice boats together.

This morning the clouds are wispy and thin,
last night the moon was clear and round.

Tossed drifting along, I grow old in southern lands,

8 I should just study to become a river immortal.

21.66

江陵節度陽城郡王新樓成王請嚴侍御判官
賦七字句同作

樓上炎天冰雪生，
高飛燕雀賀新成。
碧窗宿霧濛濛濕，
4 朱栱浮雲細細輕。
杖鉞褰帷瞻具美，
投壺散帙有餘清。
自公多暇延參佐，
8 江漢風流萬古情。

21.67

又作此奉衛王

西北樓成雄楚都，
遠開山嶽散江湖。
二儀清濁還高下，
4 三伏炎蒸定有無。
推轂幾年唯鎮靜，
曳裾終日盛文儒。

21.66

The New Tower of the Military Commissioner of Jiangling and
 Commandery Prince of Yangcheng [Wei Boyu] Has Been Completed.
 The Prince Requested that Attendant Censor and Administrative
 Assistant Yan Compose in the Seven-Syllable Line. Written As a
 Companion Piece.

In the blazing skies above the building ice and snow appear—
 swallows and doves flying high congratulate its recent completion.
 Overnight fog in its sapphire windows, hazy and wet;
 4 clouds drifting past its crimson architraves, thin and light.
 He leans on his axe and lifts the curtains, where he looked, all was
 lovely,¹
 for tosspot and scattered scroll-wrappers there is ample cool.
 From public business he has much leisure and invites his employees,
 8 the panache of the Yangzi and Han region has been this way forever.

21.67

Another On This, Presented to Prince Wei [Boyu]

The northwest tower is completed dominating Chu's capital,
 great mountains appear afar, scattered with rivers and lakes.
 The Two Principles, clear and turbid, still high and low,²
 4 the fiery haze of the dog days—is it really there or not?³
 How many years since your wheel-hubs were pushed?—your command
 is serene,⁴
 trailing skirts all day long, literary scholars abound.⁵

1 The axe is the insignia of Wei Boyu's military office.

2 In the standard cosmogony, "Heaven and Earth," the Two Principles, were formed by the division of clear and turbid ether (*qi*), the former rising and the latter sinking.

3 Literally the "Three Fu Days," marking an interval in late summer and the beginning of autumn that was the hottest time of the year. The tower is so high and cool that one cannot tell about the hot weather.

4 "Pushing the wheel-hub" refers to the emperor giving a general command of an army.

5 "Trailing the skirts" is being a client.

白頭授簡焉能賦，
8 愧似相如為大夫。

21.68

秋日荊南述懷三十韻

昔承推獎分，
愧匪挺生材。
遲暮宮臣忝，
4 艱危袞職陪。
揚鑣隨日馭，
折檻出雲臺。
罪戾寬猶活，
8 干戈塞未開。
星霜玄鳥變，
身世白駒催。
伏枕因超忽，
12 扁舟任往來。
九鑽巴噀火，
三蟄楚祠雷。

Being given a slip, white-haired, how can I compose?—¹

- 8 I am ashamed to be compared to Sima Xiangru in being a Grand Master.

21.68

On an Autumn Day in Jingnan, Giving an Account of My Thoughts:
Thirty Couplets

Of old I enjoyed the fortune of commendation and aid,
I'm ashamed that I lacked outstanding talent.

Twilight years, humbled at having been appointed a palace officer,

- 4 in great peril, accompanying the imperial robes.

I shook the horse bit following the sun's driver,²

then I broke the railing leaving Cloud Terrace.³

Charged with wrongdoing, by leniency I still live,

- 8 clash of arms, the frontiers not yet opened.

Frost and stars, swallows changed,⁴

life and times, the white colt hurries.⁵

Bedridden, continuously going on farther,

- 12 I let my small boat come and go.

Nine times I made the kind of fire that Luan Ba put out spitting,⁶

thrice wintering, thunder by the Chu shrine.⁷

1 From Xie Huilian's "Snow Fu" in which the Prince of Liang hands a slip to Sima Xiangru and asks him to compose.

2 The emperor.

3 *Zhu Yun. This probably refers to Du Fu's defense of Fang Guan.

4 That is, time passed, the swallows left in migration and returned.

5 A metaphor in the *Zhuangzi*, in which life is as brief as a white colt seen through a crack running past.

6 This refers to nine years, using a drill to start a fire. The second half of the line refers to the Eastern Han Daoist Luan Ba who, while at court, spit out ale, which transformed into rain that put out a fire in his native Chengdu. This refers to Du Fu's residence in Chengdu.

7 The "Chu shrine" refers to Mount Wu and hence to Du Fu's residence in Kuizhou.

- 望帝傳應實，
16 昭王問不回。
蛟螭深作橫，
豺虎亂雄猜。
素業行已矣，
20 浮名安在哉。
琴烏曲怨憤，
庭鶴舞摧頹。
秋水漫湘竹，
24 陰風過嶺梅。
苦搖求食尾，
常曝報恩腮。
結舌防讒柄，
28 探腸有禍胎。
蒼茫步兵哭，
輾轉仲宣哀。
饑籍家家米，
32 愁徵處處杯。
休為貧士歎，
任受眾人咍。
得喪初難識，
36 榮枯劃易該。

- The tale of Wangdi is surely true,¹
 16 One inquired about King Zhao's failure to return.²
 Krakens and serpents acted with violence in the deeps,
 jackals and tigers in turmoil were domineering and suspicious.
 My ancestral legacy will soon be over,
 20 and insubstantial fame—where is it?
 Zither's "Crows," tune of rancorous fury,³
 cranes in the yard, their dance broken and collapsing.⁴
 Autumn floods, spreading through Xiang bamboo,
 24 shadowy winds pass the plums on the ridge.⁵
 Bitterly I wagged my tail seeking for food,
 ever drying in the sun, gills that would repay grace given.⁶
 I held my tongue to avoid occasion for slander,
 28 showing one's true feelings is the womb of disaster.
 Lost in vastness, the infantry commander's weeping,⁷
 restlessly tossing, Wang Can's lament.⁸
 Starving, I borrowed grain from every household,
 32 sad, I sought ale everywhere.
 Cease then to heave a poor scholar's sighs,
 let me accept the sneering of the crowd.
 How success and failure come is indeed hard to know at first,
 36 but easy to immediately comprehend when in glory or disgrace.

1 Wangdi was an ancient king of Shu who had an affair with the wife of one of his officers and was later transformed into the cuckoo.

2 In 655 B.C. Qi was invading Chu on the pretext that Chu had not sent in tribute and because, centuries earlier, King Zhao of Chu had traveled south and did not come back.

3 The zither tune "Crows Call by Night."

4 When the ancient musician Shi Guang played the zither, twenty-eight cranes called out, spread their wings, and danced.

5 Dayu Ridge, the range that divides the north from Guangzhou, was famous for its plums.

6 Those carp that fail to leap up Dragongate and turn into dragons are left with their gills drying in the sun.

7 *Ruan Ji.

8 *Wang Can.

差池分組冕，
合選起蒿萊。
不必伊周地，
40 皆登屈宋才。
漢庭和異域，
晉史坼中臺。
霸業尋常體，
44 宗臣忌諱災。
群公紛戮力，
聖慮官徘徊。
數見銘鐘鼎，
48 真宜法鬥魁。
願聞鋒鏑鑄，
莫使棟樑摧。
磐石圭多翦，
52 凶門穀少推。
垂旒資穆穆，
祝網但恢恢。

- The allotment of ribbons and caps seems uneven;
 multitudes rise from the weeds.¹
 Those in the positions of Yi Yin and the Duke of Zhou²
 40 were not necessarily advanced as talents like Qu Yuan and Song Yu.
 The Han court made marriage pacts with foreign regions,
 in the *Jin History* the Central Terrace was split.³
 Grand achievements are the commonplace form,
 44 model officials suffer ruin by breaking taboos.
 The multitude of lords should unite their efforts,
 may the emperor's thoughts dwell on this deeply.
 To often see names inscribed on bells and cauldrons⁴
 48 it is truly fitting to take the Dipper's Handle as a model.⁵
 I wish to hear of spear-tips and arrowheads melted down,
 do not let the beams and rafters break.⁶
 A great boulder, many plaques cut,⁷
 52 fewer should have wheel-hubs pushed through the Ill-Fated Gate.⁸
 The hanging crown-tassels will be endowed with solemnity,
 just let the invocator's net be widely meshed.⁹

1 This suggests the promotion of commoners, particularly for military merit.

2 The worthy ministers of the ancient Shang and Zhou dynasties.

3 Referring to infighting among ministers, through the execution of Zhang Hua (232–300) in the Jin.

4 In recognition of merit.

5 This corresponds to the Three High Lords.

6 That is, the statesmen who support the “edifice” of the government.

7 The “great boulder” was a figure for enfeoffing members of the imperial family. The plaques are investiture markers.

8 The “Ill-Fated Gate” was opened by a general going on campaign, signifying his determination to die in the effort. The burden of the line is to reduce the number of commanders.

9 The “invocator's net,” dynastic governance, comes from a *Grand Scribe's Records* account of the Shang in which nets would be hung on all sides and the ruler would call all people into his net; then three sides would be open, all would be allowed to go except those who would not heed the king. “Widely meshed” describes Heaven's net/governance, suggesting leniency, though nothing slips through it.

赤雀翻然至，
 56 黃龍詎假媒。
 賢非夢傅野，
 隱類鑿顏坯。
 自古江湖客，
 60 冥心若死灰。

21.69

秋日荊南送石首薛明府辭滿告別奉寄薛尚
 書頌德敘懷斐然之作三十韻

南征為客久，
 西候別君初。
 歲滿歸鳧鳥，
 4 秋來把雁書。
 荊門留美化，
 姜被就離居。
 聞道和親入，
 8 垂名報國餘。

- The vermilion bird comes winging,¹
 56 how could the yellow dragon be a false harbinger?²
 Of worthies I am not the Fu Yue dreamed of,³
 a recluse of the sort that cuts a hole in Yan's rear wall.⁴
 Since ancient days wayfarers on the rivers and lakes
 60 have mysterious hearts like dead ashes.

21.69

On an Autumn Day in Jingnan Seeing Off Magistrate Xue of Shishou,
 Who Has Announced his Departure on the Completion of His Term;
 Respectfully Sent to Minister Xue Jingxian Praising His Virtue and
 Giving an Account of My Feelings in a Finely Wrought Composition:
 Thirty Couplets.

- Journeying southward, long a wayfarer,
 the western pavilion, first parting with you.
 Your term is up, the duck slippers return,⁵
 4 autumn comes, you take a wild-goose letter in hand.
 At Jingmen you leave fine governance behind,
 with the Jiangs's blanket you go to live apart,⁶
 I have heard that one has returned from arranging a marriage pact,⁷
 8 leaving a name, ample in requiting the dynasty.

1 An auspicious sign.

2 The yellow dragon, corresponding to the emperor, is also an auspicious sign.

3 The Shang king Wuding dreamed of Fu Yue and sent to find him to make him his minister.

4 The Lu recluse Yan He cut a hole in his back wall and fled when he heard that the Duke of Lu wanted to employ him.

5 *Wang Qiao.

6 In the Eastern Han, Jiang Gong and his two brothers were known for their filial piety and used to share a blanket. This refers to Magistrate Xue and his brother, the Minister.

7 The elder brother, Xue Jingxian, returned from Tibet, where he was negotiating a marriage pact with the Tibetans.

連枝不日並，
八座幾時除。
往者胡星孛，
12 恭惟漢網疏。
風塵相瀕洞，
天地一丘墟。
殿瓦鴛鴦圯，
16 宮簾翡翠虛。
鉤陳摧微道，
槍纍失儲胥。
文物陪巡守，
20 親賢病拮据。
公時呵猊獅，
首唱卻鯨魚。
勢愜宗蕭相，
24 材非一范睢。
屍填太行道，
血走浚儀渠。
滏口師仍會，
28 函關憤已攄。
紫微臨大角，
皇極正乘輿。

- Linked branches, quite soon will be together,¹
 when will he take his place in one of the eight positions?²
 In the past the Hu Comet appeared,³
- 12 humbly I submit that Han rule was too slack.
 Windblown dust spread everywhere,
 Heaven and Earth became all a wasteland.
 Basilica tiles, their mandarin ducks were split,
- 16 palace curtains, the kingfisher feathers were gone.
 Guard camps, broken on the watch roads,⁴
 wooden stockades, their protective barriers lost.⁵
 The patterned regalia accompanied his inspection tour,⁶
- 20 while imperial kin and the worthy suffered direst straits.
 You, sir, then heaped abuse on those monsters,
 you took first command and made the leviathan withdraw.⁷
 The situation satisfied him who revered Minister Xiao,⁸
- 24 of talent there was not just one Fan Ju.⁹
 Corpses filled the roads of the Taihang Mountains,
 blood sped through the canals of Junyi.¹⁰
 At Fukou the armies then met,
- 28 our rage from Han Barrier had eased.
 The Purple Tenuity looked out on Taijue,¹¹
 the Imperial Pole Star set the equipage in order.

1 Linked branches refers to the association of brothers.

2 One of the top positions in the capital bureaucracy.

3 Portending war, referring to the An Lushan Rebellion.

4 These are the roads for the guard to protect the imperial palace.

5 These are probably animal pens.

6 The "inspection tour" was a euphemism for occasions when the emperor was forced to flee the capital.

7 Xue Jingxian retook Fufeng near the capital and killed the rebel commander.

8 Guo Ziyi, who brought provisions to Fengxiang, like Minister Xiao He in the Western Han.

9 Fan Ju was a general who served King Zhao of Qin. Thus there were many men of military talent in Suzong's camp.

10 The area around modern Kaifeng.

11 The Purple Tenuity was the asterism that stood for the emperor; the Taijue was the asterism that stood for the palace. Suzong returned to the palace in Chang'an.

賞從頻峨冕，
32 殊私再直廬。
豈惟高衛霍，
曾是接應徐。
降集翻翔鳳，
36 追攀絕眾狙。
侍臣雙宋玉，
戰策兩穰苴。
鑒澈勞懸鏡，
40 荒蕪已荷鋤。
嚮來披述作，
重此憶吹噓。
白髮甘凋喪，
44 青雲亦卷舒。
經綸功不朽，
跋涉體何如。
應訝耽湖橘，
48 常餐占野蔬。
十年嬰藥餌，
萬里狎樵漁。

- He rewarded followers, often gave tall crowns,
 32 by special favor, twice in the overnight lodge.¹
 How could he be only as lofty as Wei and Huo?—²
 he once reached to Ying and Xu.³
 In descending to roost, he flies as the winging phoenix,
 36 he cuts off that crowd of apes that would ride his coattails.
 Attendant officer, a double of Song Yu,⁴
 in battle plans, a second Rangju.⁵
 I have troubled that hanging mirror's penetrating reflection,⁶
 40 he shouldered the hoe for my weedy wastes.⁷
 Recently I perused his compositions,⁸
 I valued these, recalling his commendations.
 White-haired, I accept ruin and decline,
 44 in the blue clouds he rolls and unfurls.
 In managing matters his accomplishments will not decay,
 how will his body be, having fared over water and mountain?⁹
 You surely exclaim how I am beguiled by lake tangerines,
 48 how my normal meals are dominated by wild vegetables.
 For ten years caught up with herbs and pills,
 thousands of miles away, familiar with woodsmen and fishermen.

1 Original note: "Xue [Jingxian] formerly commanded the Jinwu Guard; more recently he was given the Yulin Division [of the Guard]; twice the general, earlier and later" 薛舊執金吾，新授羽林軍，前後二將軍也。Xue commanded both guard divisions in turn, thus he stayed overnight at the palace.

2 Han Wudi's generals Wei Qing and *Huo Qubing.

3 Ying Yang (d. 217) and Xu Gan (171–217), literary men and advisors (*binke*) of Cao Pi, as Xue Jingxian had been Advisor to the Crown Prince.

4 *Song Yu, poet and ancient attendant of the King of Chu.

5 Sima Rangju, a military strategist of the Warring States.

6 That is, Xue Jingxian examined him.

7 Xue Jingxian corrected his compositions.

8 Original note: "At the Magistrate of Shishou's place I saw a scroll of His Excellency's recent writings" 石首處見公新文一通。

9 Original note: "His Excellency was recently sent on a mission to arrange a marriage alliance with Tibet" 公頃奉使和蕃。

- 揚子淹投閣，
52 鄒生惜曳裾。
但驚飛熠耀，
不記改蟾蜍。
煙雨封巫峽，
56 江淮略孟諸。
湯池雖險固，
遼海尚闕淤。
努力輸肝膽，
60 休煩獨起予。

- Master Yang lingered, leaping from the tower,¹
 52 Master Zou begrudged trailing his skirts.²
 I am surprised only at the flying glowworms,³
 I don't recall the changes of the moon-toad.⁴
 Mist and rain seal up the Wu Gorges,
 56 from Yangzi and Huai I will pass Mengzhu Swamp.⁵
 Though moats of boiling water be a fastness,
 the Sea of Liao is still blocked up.⁶
 Do your utmost to put forth your sincere efforts,
 60 cease to bother with "rousing me" alone.⁷

1 *Yang Xiong.

2 The Western Han writer Zou Yang. That is, Du Fu, like Zou Yang, does not want to be a client of the powerful.

3 The glowworm marks the coming of autumn.

4 He has no sense of how many months and years have passed.

5 Traveling north.

6 Referring to the recalcitrant generals of the northeast.

7 "Rousing me" was Confucius's comment about one of his disciples; being roused, Confucius was willing to discuss the *Poems*. Essentially Du Fu is telling Xue Jingxian not to worry about literary matters.

Allusions

Standard Chinese and sinological practice is to cite the earliest important source for a reference. The actual source or sources for a particular usage is considerably more various. Sometimes the poet does indeed have in mind a source *text*. In other cases the poet may, while knowing the original source, think of a reference through a famous later usage, where new elements may be added (as in the case of Shao Ping below, where the Ruan Ji poem mediated later understanding of the reference). Often a writer is thinking of an epitome of the original text, as can be found in encyclopedias, *leishu*. In still other cases there are multiple sources which have come together as a “story,” reference to which was so common that it transcended any particular source.

Some references are straightforward and have pretty much only one meaning or association. Others, especially references to individuals, may be contextually straightforward, but can invite confusion and misinterpretation by those who are not familiar with the habits of usage. The most common problem is knowing too much. If a soldier is called “an Achilles,” it simply means that he is a skilled and daring warrior. It does not mean that he is going to die young, and it does not mean that he will regret having ever become a warrior—as the shade of Achilles tells Odysseus in the underworld. I have often purposefully kept these descriptions very short and to the point.

Du Fu uses “Old Deerskin” 鹿皮翁 three times. The full story in the *Shenxian zhuan* 神仙傳 is an account of how he became an immortal, with much unique detail, in which he climbs to a spring of the immortals and later summons his family partway up the peak, saving them from a flood that devastated the region. It is only after this, however, that he begins to wear deerskin and makes a living by selling medicinal herbs. Du Fu is clearly not thinking of the full story, but only of Old Deerskin as a recluse.

Sometimes certain aspects of a story may have great resonance in one context and be totally ignored in another context. Bo Yi and Shu Qi were two brothers who, at the beginning of the Zhou dynasty, went off to Mount Shouyang where they lived by picking wild beans or ferns and eventually starving to death. The reason that the two brothers made this decision was in protest of the Zhou’s overthrow of the Shang dynasty;

they refused to “eat the grain of Zhou.” When used by the poet Ruan Ji in the mid-third century, when the Jin dynasty overthrew the Wei, a protest against the illegitimacy of the new dynasty is an obvious possibility, though far from certain. Du Fu commonly refers to Ruan Ji, but the association of protesting the dynasty is clearly not present; rather it is simply poverty, withdrawal, and not knowing where to go or what to do.

“Wei and/or Huo” is an interest case of contextual determination of the significance of a reference. This primarily refers to Wei Qing and his nephew Huo Qubing, two of the Western Han’s best generals in the war with the Xiongnu. They were also imperial in-laws and treated with lavish favor by Emperor Wu. Du Fu twice uses “Wei and Huo” to unambiguously praise Yan Wu, his dear friend and patron, both as a general and for the deserved imperial favor he enjoys. Earlier, however, in 4.6 Du Fu speaks of the emperor’s golden plates all being in the homes of “Wei and Huo.” This is using the favor shown the Wei and Huo families to criticize the excessive favor shown to the Yangs, Xuanzong’s in-laws. The usage as praise shows no hint of criticism; to find such would be gross overreading. In the social criticism of 4.6 the major military merits of the two generals is irrelevant. I think no Tang reader would feel any ambiguity in the two cases, reading the same reference in different ways as the context demanded. The question becomes interesting in 4.11, where it is not at all clear how the reference to Huo Qubing is intended.

Two kinds of allusions need special remark: those regarding surnames and those regarding offices. In social poems Du Fu will allude to some earlier figure of the same surname as the recipient. If more appropriate, Du Fu will allude to someone who held the same office—even if the meaning of the office had radically changed from the Han to the Tang. Some such references are so routine that they seem to be from a mental textbook (or perhaps a written textbook) for references to make in social poems.

Bian He’s jade

Primary Source: *Han Feizi* (and other places): “There was a man of Chu, of the family He, who found a piece of jade in the rough out in the mountains of Chu. He presented it to King Li, who had his jade expert examine it. The jade expert said, ‘This is ordinary stone.’”

The king thought that Bian He was trying to deceive him and had his left foot cut off as a punishment. When King Li passed away and King Wu took the throne, Bian He again took his jade and presented it to King Wu. King Wu had his jade expert examine it, and again it was pronounced to be ordinary stone. This king too thought Bian He was trying to deceive him and had his right foot cut off. When King Wu passed away and King Wen ascended the throne, Bian He took his jade in his arms and wept at the base of Chu mountain. For three days and three nights he wept until he had no more tears left, until blood fell from his eyes. The king heard of this and sent someone to find out the cause. The envoy said, ‘There are many people in the world whose feet have been cut off. Why are you weeping about it so sadly?’ And Bian He answered ‘I’m not sad about having my feet cut off; I’m sad because this precious piece of jade has been judged a mere stone and because a most honorable gentleman has been called a fraud—this is what makes me sad.’ The king then had his own jade expert work on the stone, and he found the gem within. Consequently the king commanded that it be called ‘Bian He’s Disk.’”

Implications: harboring talents that are unrecognized. **Example:** 23.28.

Bo Yi and Shu Qi

References: picking wild beans or ferns; Mount Shouyang; **Primary Source:** *Shi ji*: Two brothers, virtuous recluses, who went to live on Mount Shouyang. When the Zhou overthrew the Shang, they “refused to eat the grain of Zhou” and lived on wild beans (*wei* 薇) or fern (*jue* 蕨), subsequently dying of starvation.

Examples: 8.36; 22.47; 23.4; 23.30.

- Cangwu The burial place of Shun, one of the sage emperors of high antiquity. **Examples:** 2.9; 16.10; 18.28; 21.41; 22.34; 22.38.
- Chaofu See Xu You
- Ding Lingwei **References:** Crane of Liaodong; **Primary Source:** *Soushen houji*, attributed to Tao Yuanming. Originally from Liaodong, Ding Lingwei went off to study the Way. Eventually he was transformed into an immortal crane. He flew back to Liaodong and perched on a column outside the city gate. When young men tried to shoot at him, he took flight and sang from mid-air: "There is a bird, there is a bird, its name is Ding Lingwei, / he left his home for a thousand years and first came back today. / The city walls are as they were, the people are not the same, / why not learn to become immortal, with tomb mounds everywhere." **Implications:** returning home and finding everything changed. **Examples:** 18.56; 19.38; 19.41.
- Fan Li **References:** Master Leather Winesack; **Primary Source:** *Shi ji* and others: Fan Li served the Yue King Gou Jian, who was plotting his revenge against the kingdom of Wu. It was Fan Li who devised the stratagem of sending the King of Wu the beauty Xi Shi, thus distracting him from his duties. After the destruction of Wu, Gou Jian offered Fan Li rich rewards, but Fan Li refused them, retiring instead to a life on the rivers and lakes under the pseudonym "Master Leather Winesack." **Implications:** Retiring from public life, sometimes after accomplishing great deeds. **Examples:** 14.26; 19.38; 23.35.

Feng Tang

Primary Source: *Shi ji* 102: Feng Tang served three Western Han emperors and was raised to high position only in his nineties by Emperor Wu. Feng Tang was still serving as Gentleman in Attendance (a court post usually reserved for young men) when old. **Implications:** Finally getting a good post when old. **Examples:** 3.27; 14.95; 17.3; 17.56; 17.68; 21.27; 22.66.

Four Graybeards

References: Four Graybeards; Mount Shang; “Purple Mushrooms.” **Primary Source:** *Shiji* 55; *Han shu* 72. These were four men—Lord Dongyuan 東園公, Master Luli 角里先生, Qili Ji 綺里季, and Lord Xiahuang 夏黃公—who, in the turmoil that accompanied the collapse of Qin, withdrew to Mount Shang and composed the song “Purple Mushrooms.” When Liu Bang became emperor (Han Gaozu), he repeatedly summoned them to court, but they refused to leave their refuge. When the emperor planned to replace the crown prince, Empress Lü asked them to come to court to show their support for the crown prince, and they did so, preserving the prince in his position. **Implications:** Living as a recluse and refusing to serve; timely political action. **Examples:** 4.38; 5.33; 6.17; 6.55; 8.22; 8.23; 10.20; 16.12; 16.16; 18.71; 19.5; 19.41; 19.44; 23.9; 23.10.

general's tree

Primary Source: *Hou Han shu* 47: “When all the generals sat together arguing about their achievements, [Feng] Yi would always be off apart under a big tree. In the army they called him the ‘General of the big tree.’” **Implications:** praising a military man for his modesty and implicitly for having merits greater than others. **Examples:** 1.12; 2.6.

Gong Yu

References: Gong's delight; dusting off one's hat. **Primary Source:** *Han shu* 72: Wang Ji and Gong Yu were close friends. After Wang Ji took office, Gong Yu "dusted off his cap," was delighted, and decided to take office himself. **Implications:** when the addressee is in office, the speaker suggests that he too would like an office. **Examples:** 1.35; 3.27; 22.65.

gulls

Primary Source: *Liezi* 2: "There was a man living by the sea-shore who loved seagulls. Every morning he went down to the sea to roam with the seagulls, and more birds came to him than you could count in hundreds. His father said to him: 'I hear the seagulls all come roaming with you. Bring me some to play with.' Next day, when he went down to the sea, the seagulls danced above him and would not come down."¹ **Implications:** Creatures of nature feel no alienation from humans who are free of motive and purpose; if there is motive and purpose, creatures of nature immediately sense it and keep their distance. **Examples:** 9.30; 21.12.

Huo Qubing

References: "Swift Commander"; refusing a mansion; Wei and Huo. **Primary Source:** *Han shu* 55, "Biography of Wei Qing and Huo Qubing." Huo Qubing and his uncle Wei Qing were the famous Western Han generals who earned their reputation mainly through the Han-Xiongnu wars. Because of his outstanding military service, Huo Qubing received great rewards from Emperor Wu of Han. **Examples:** 3.15; 4.10; 11.3; 16.8; 21.69.

¹ Translation A.C. Graham, *The Book of Lieh-tzu: A Classic of the Tao*. (New York: Columbia University Press, 1990), 45.

- Ji Zha
Primary Source: *Shiji* 31: When Ji Zha, prince of Wu, was going on a visit to the domain of Jin, he passed through the domain of Xu. The Lord of Xu admired his sword, but Ji Zha could not give it up. Later the Lord of Xu died; and as Ji Zha passed through Xu on his return, he hung up the sword on a tree to leave for his spirit. **Implications:** Doing something to honor the spirit of a dead friend. **Examples:** 22.2; 22.65.
- Jia Yi
References: Tutor Jia; the emperor moving his mat forward; owl; weeping in the courtyard; Changsha. **Primary Source:** *Shiji* 84. Jia Yi (200–168 B.C.) was known as a talented writer. He was slandered because of his talents and exiled for three years to the post of Tutor to the Prince of Changsha. There he encountered a “funiao,” a species of owl and bird of ill omen. He composed the “Poetic Exposition on the Owl” in which the owl delivers a message about the changes of fate, in face of which one should have equanimity. Han Wendi summoned Jia Yi back to court and held discussions with him late into the night in the emperor’s private chambers, with the emperor moving his mat closer to hear what he had to say. Later he became Tutor to the Prince of Liang, and died of grief when the prince himself died in a riding accident. **Implications:** Man of talent slandered and sent into exile. **Examples:** 5.11; 6.19; 6.22; 8.21; 14.19; 14.39; 14.93; 16.8; 20.2; 22.20; 22.51; 22.54; 22.65; 23.3.
- Ju Yin
References: Fireflies. **Primary Source:** *Jin shu* 83. When Ju Yin was young he was so poor that he often had no lamp oil. On summer nights he would gather fireflies in a bag and

read by their light. **Implications:** Devotion to study, poverty. **Examples:** 2.7; 6.22; 7.70; 8.19; 19.38.

Kun

see Peng

Laolaizi

References: brightly colored robes; **References:** *Lienü zhuan* (cited in *Yiwen leiju*) In order to entertain his even more aged parents, the seventy-year-old Laolaizi put on brightly colored clothes and played in front of them like a child. **Implications:** filiality **Examples:** 10.40; 10.68; 20.44; 21.6; 21.50.

Li Guang

References: Flying General, General Li. **Primary Source:** *Shiji* 109. The great Western Han general Li Guang defeated the Xiongnu army numerous times, but his fate went awry in his later years and he was never given a fief. When he retired to live in Lantian south of Chang'an, he used to go hunting at night and once mistaking a rock for a tiger, shot it with an arrow that embedded itself deep in the stone. Another night he was stopped by a drunk sheriff on his way back from hunting. He claimed his name of "the former General Li," but the sheriff said he would not even let a general pass, not to mention a former one. **Examples:** 2.30; 8.21; 13.24; 18.8.

Li Ying

References: "asking after Kong Rong"; mounting Dragon Gate **Primary Source:** *Hou Han shu* 100: Li Ying 李膺, the Metropolitan Governor of He'nan in the Eastern Han was notoriously aloof from forming connections with others. To be received by him was known as "mounting Dragon Gate." Li Ying immediately took to the young Kong Rong, who was later

to become one of the most famous writers of the end of the second century. **Implications:** Patronage. **Examples:** 1.33; 2.31.

Lian Po

Primary Source: *Shiji* 81. Lian Po was a famous general of the Warring States kingdom of Zhao, who continued to be effective even in old age. **Examples:** 3.16; 7.11; 11.3; 13.44; 16.6.

Ma Yuan

References: Han Wave-quelling General; Bronze Column **Primary Source:** *Hou Hanshu* 24: Ma Yuan (14 B.C.E–49 C.E.) was the primary general of Guangwudi in the restoration of the Han. He is most famously associated with the conquest of what is now the northern part of Vietnam, for which he earned the title “Wave-quelling General.” He set up a bronze column in the far south to commemorate his victory. **Examples:** 8.23; 11.35; 13.25; 18.1; 19.41; 20.100; 22.18; 22.59; 23.23; 23.41.

Master Mu

References: “going off.” **Primary Source:** *Han shu* 36, “Biography of Liu Jiao, Prince Yuan of Chu.” Prince Yuan of Chu always showed great respect for one Master Mu and whenever there was a feast, he had sweet ale set out especially for him. When the Prince passed away, he was succeeded by his grandson, who forgot to set out the sweet ale for Master Mu. Master Mu took this as a sign that he was no longer appreciated and left. **Examples:** 8.21; 8.23; 16.9; 16.17.

Meng Jia

References: Blowing off the cap; double ninth; Jingmen. **Primary Source:** *Shishuo xinyu* section 7, “Meng Jia biezhuàn”: Meng Jia was accompanying Huan Wen, then a general, at

a party on the Double Ninth festival. Everyone was in military uniform. The wind blew Meng Jia's hat off. Huan Wen stopped others from telling Meng what had happened in order to see what he would do. Meng Jia took no notice. Later the hat was handed back to Meng, and Huan Wen had someone compose something to make fun of him, to which Meng Jia immediately composed a satisfying reply. **Implications:** An admirable disregard for decorum and stylish self-possession, pleasure in drinking. The allusion is often associated with the Double Ninth festival. **Examples:** 2.45; 6.36.

Mi Heng

References: Mi Heng; parrot; Jiangxia. **Primary Source:** *Hou Han shu* 110B: Mi Heng (173–198) was an erratic young literary talent, known for his arrogance and sad fate. Recommended to Cao Cao by Kong Rong, Mi Heng was summoned though unwilling. Asked to perform as a drummer at a feast, Mi Heng appeared naked. Cao Cao sent Mi back to his previous patron Liu Biao who, equally unable to bear his arrogance, sent him off to the governor of Jiangxia. In Jiangxia he wrote his “Poetic Exposition on the Parrot,” in which the bird becomes a figure for the poet, miserable in captivity. Later Mi Heng insulted the governor so badly that he had the poet killed. **Implications:** The unfortunate fate of a talented man of letters, but sometimes simply talent. **Examples:** 2.12; 3.32; 5.13; 6.22; 8.19; 8.23.

Nongyu

References: Nongyu, Xiaoshi, riding a phoenix, playing panpipes, the tower of Qin; **Primary Source:** This occurs in various sources

with some variations. The following is the version in the *Liexian zhuan* (1): “Xiaoshi was a person of the time of Duke Mu of Qin. He was good at playing the panpipes and could bring peacocks and white cranes to the courtyard. Duke Mu had a daughter named Nongyu. She liked him. The duke subsequently gave him his daughter for a wife. Every day he taught Nongyu how to imitate the singing of a phoenix. They stayed there several years and she could play like the voice of a phoenix. A phoenix then came and perched on the roof... One morning they both flew off with the phoenix.” **Associations:** marriage, especially to an imperial princess; **Examples:** 1.26; 3.23; 5.2; 13.20–21.

Oxherd

See Weaver

Pang Degong

References: Deergate Mountain; **Primary Source:** *Hou Han shu* 113: Pang Degong lived near Xiangyang, south of Mount Xian. While he was plowing, Liu Biao, the local governor, approached him and tried to persuade him to serve. Pang Degong said it was better to take care of oneself, then dropped his plow, taking his wife and children off to live in seclusion on Deergate Mountain. **Associations:** Becoming a recluse, especially taking one’s family along. **Examples:** 1.27; 4.30; 4.38; 7.20; 7.45; 8.20; 10.73; 16.16; 18.62; 19.23; 23.5; 23.46.

Peach Blossom Spring

References: Wuling, peach blossoms; **Primary Source:** Tao Yuanming, “An Account of Peach Blossom Spring”: A man of Wuling was fishing in a creek, saw a trail of peach blossoms in the current and followed it. He came to an

opening in the mountain, went through it, and discovered a village inhabited by the descendants of people who had fled the wars during the collapse of the Qin empire five centuries earlier. They had no contact with or knowledge of the outside world. Eventually the fisherman wanted to return home, and after he left he was never able to find his way back there. **Associations:** an idyllic place; **Examples:** 2.24; 5.27; 7.43; 7.57; 15.56; 18.56; 18.62; 19.35; 21.60; 22.59; 22.62; 23.49.

Peng bird

References: “planning to go south,” “southern deeps”; **Primary Source:** *Zhuangzi*, “Xiaoyao you”: “In the Northern Deepes there is a fish, whose name is Kun. As for the size of Kun, I don’t know how many thousand leagues long it is. It is transformed into a bird, whose name is Peng. As for the Peng’s wingspan, I don’t know how many thousand leagues across it is. When it is excited and flies, its wings are like the clouds draping from one horizon to the other. When the seas moves in their courses, this bird will shift to the Southern Deepes. The Southern Deepes is the Pool of Heaven.” **Examples:** 1.31; 5.14; 10.55; 11. 24; 21.41; 15.23; 19.42; 22.28; 22.36; 23.25; 23.37; 23.40.

Riding the raft

References: wandering star; raft; Yan Junping. **Primary Source:** Zhang Hua, *Bowu zhi*: “There is an old story that the Milky Way, Heaven’s River, connects with the ocean. In recent times there was a man who lived on a small island in the ocean; and every year in the eighth month, without fail, a raft would float past. The man conceived an unusual intention: he set up a high tower on the raft in which he laid up a large store of provisions, and then

he went off riding the raft. For more than ten days he could still see the sun, moon, stars, and planets; but after that everything became murky and hazy, so much so that he could not even tell day from night. After over ten more days he suddenly came to a place that had the form of a city, whose buildings were constructed very regularly. From afar he could look into the palace, in which there were many weaving girls. Then he saw a man leading oxen to the bank to water them. The oxherd was startled and asked, "How did you get here?" The man told how he had planned the trip, and also asked what place this was. He was told in reply, 'When you get around to Shu, if you go seek out Yan Junping, you will find out.' He never disembarked onto the shore, but went on back as he had been told. Later he got to Shu and asked Junping about it, who said that in such and such a year, in such and such a month, on such and such a day there had been a wandering star that had trespassed into the constellation of the Oxherd. When they reckoned the year and month, it had been precisely when this man had reached Heaven's River." In some versions he takes the stone that supported the Weaver Woman's loom. **Associations:** going to Heaven, associated with the court. **Examples:** 4.38; 8.23; 11.72; 13.45; 14.27; 17.27; 20.14; 20.64; 22.6; 22.36; 22.57; 23.25; 23.45.

Ruan Ji

References: "the end of one's road," "at a dead end"; "whites of one's eyes"; Infantry Commander; "showing eye pupils" **Background:** Ruan Ji (210–263) was a poet and one of the "Seven Sages of the Bamboo Grove." Stories about Ruan Ji come from many sources,

especially *Shishuo xinyu*. He took the post of Infantry Commander because he heard that it provided good ale. He was famous for showing the whites of his eyes to anyone for whom he had contempt. And he is associated with weeping when he came to the end of a road—figuratively not knowing where to go. The Ruan family was famous for its talented members. Zhongrong is Ruan Xian 阮咸, Ruan Ji's nephew, also one of the Seven Sages of the Bamboo Grove. **Examples:** 1.33; 2.1; 2.12; 4.15; 5.2; 7.18; 7.45; 8.13; 8.19; 10.88; 11.58; 12.41; 13.68; 20.71; 21.41; 21.54; 21.68; 23.6; 23.47.

Shan Jian

References: Xi family pool; governor of Jingzhou; **Primary Source:** *Jin shu* 43; Shan Jian (253–312), one of the “Seven Sages of the Bamboo Grove,” was famous for his drinking, especially when governor of Jingzhou visiting the Xi family pool in Xiangyang. **Examples:** 9.40; 10.64; 10.65; 12.50; 13.33; 14.24; 20.1; 20.57; 21.7; 21.52.

Shao Ping

References: Shao Ping; Dongling [Count of]; Green Gate; melons. **Primary Source:** *Shiji* 53: “Shao Ping was the former Qin Count of Dongling. When Qin was defeated, he became a commoner. Being poor, he planted melons east of the walls of Chang’an. The melons were good, so they were popularly referred to as ‘Dongling melons.’” Green Gate was one of the eastward-facing gates of Chang’an and became associated with Shao Ping in Ruan Ji’s “Singing of My Cares” (*Yonghuai*) VI. **Implications:** Withdrawing from state service to live a private life. **Examples:** 2.10; 4.38; 6.8; 18.51; 19.6; 21.16; 22.34.

Sima Xiangru

Primary Source: *Shiji* 117: Sima Xiangru, formal name Zhangqing, was the leading literary figure of the Western Han. He married a widow, Zhuo Wenjun, and the couple kept a tavern in Chengdu until Zhuo Wenjun's rich father recognized the marriage. Sima Xiangru was supposed to have attracted Zhuo Wenjun by playing the zither, and his "Zither Terrace" was one of the sites of Chengdu. He rose to literary prominence in the court of Han Wudi. He was put in charge of the park for Emperor Wen's tomb complex. He suffered from diabetes, which led Du Fu, who suffered the same illness, to often compare himself to Sima Xiangru. **Examples:** 3.19; 3.33; 10.13; 13.45; 14.19; 17.1; 19.38; 20.71; 21.4; 23.25.

Song Yu

Whether he was a historical figure or purely legendary, Song Yu, considered a disciple of Qu Yuan, was credited with the "Nine Variations," "Jiubian" 九辨, in the *Chuci*, the first of which is a lament over autumn. He is also the frame figure and putative author of some poetic expositions, the most famous of which are "The Goddess" and "Gaotang," both treating the story of the goddess of Wu Mountain, who came as a spirit to sleep with the King of Chu in a dream. **Examples:** 14.85; 15.56; 17.3; 17:35; 18.37; 18.54; 21.69.

stick adrift

Primary Source: *Shuo yuan* 9, *et aliuo*: In a dialogue between an earthen statue and a wooden stick, the wooden statue claimed to be superior to the earthen one because, when heavy rains came, the earthen statue would dissolve in the water and disappear. The earthen statue replied that it started out as earth and the river will deposit it as earth again on the

shore, so that it will return to its natural state; the wooden statue, however, was once part of a peach tree and when the rains came, it would be swept away to who knows where. **Implications:** the continual wanderer. **Examples:** 1.14; 12.70.

Su Dan

Primary Source: *Shenxian zhuan*: Su Dan was a filial son who left to study to become an immortal. He told his mother that the well and the tangerine tree would provide for her. After he left there was a plague, and anyone who drank from the well or drank the juice from that tangerine tree was cured. **Examples:** 16.13; 19.41; 23.26; 23.37.

Su Wu

Reference: holding the standard (持節, also means “keeping integrity”); **Primary Source:** *Han shu* 45: Su Wu was sent out by Han Wudi as an envoy to the Xiongnu but detained among the Xiongnu for nineteen years, during which he herded sheep for a living. Finally, he took the standard given him when he first set out as an envoy and returned to the Han. He was also believed to be one of the earliest poets to write five-syllable-line poetry. **Examples:** 5.2; 6.22; 7.37; 8.23; 17.44.

sugarplum

References: sugarplum, wagtails. **Primary Source:** *Shijing*, “Lesser Odes,” “Changdi” “Sugarplum” 164: “Flowers of the sugarplum, / does the calyx not spread outward? / None of these men today / are as good as brothers. / ... Wagtails on the plain, / brothers hurry to each other in difficulties.” **Implications:** The closeness of brothers. **Examples:** 1.31; 1.34; 4.27; 8.19; 14.28; 17.20; 18.68; 21.14; 21.26; 21.27; 21.50.

Sword-dragon

References: vapor among stars (between Oxherd and Dipper), dragons, Lei Huan, “Dragonspring.” **Story:** When a purple vapor was seen in the heavens between the Oxherd and Dipper, the Jin Minister Zhang Hua asked Lei Huan what it was. Lei Huan said that it was the essence of some precious object in Yuzhang. Zhang Hua made Lei Huan the magistrate of the county which was the source of the prodigy, and digging around the jail, Lei Huan discovered two buried swords, identified as the swords forged by the ancient smith Master Ouye, one of which was named “Dragonspring.” Lei kept one sword, and presented the other to Zhang Hua. Later when Zhang Hua was killed, this sword flew into the water by Xiangcheng. When Lei was on his deathbed, he warned his son to constantly keep the sword with him. After that the son was serving in Jian’an and passed by a shallow rapids. The sword suddenly leapt up from his waist, and he saw two dragons going off together. **Implications:** secret wrongs suffered (including not having one’s talents recognized), rising from hiding; great talent. **Examples:** 8.9; 8.24; 18.1; 20.41; 20.41; 21.5; 21.61; 22.58; 22.75; 23.15.

Taigong

Primary Source: *Shi ji* 32, “The Lineages of Taigong of Qi”: Taigong, is also known as Taigong Wang, Jiang Taigong, and Lü Shang. Earlier in his life he worked as a butcher. Impoverished, in old age Taigong was fishing in the Wei River (sometimes Pan Creek or Huang Creek). The Count of the West, posthumously King Wen of Zhou, was going on a hunt; the divination told him that he would catch “not a dragon or a kraken, not a tiger or a bear; he

would catch the helper to make him overlord.” He met Taigong and made him his minister. **Implications:** the recluse (fishing) being recognized by the ruler late in life **Examples:** 2.31; 3.16; 3.32; 13.13; 13.22; 15.23; 16.16; 19.41; 21.41.

Tao Qian

Tao Qian (Yuanming) (365?–427) was the exemplary recluse poet. He served in office, but took off his seal of office at his last position as magistrate of Pengze and afterward made a living as a farmer. He was famous for his unrestrained manner, fond of ale and chrysanthemums, and he planted beans at the foot of south mountain. **Examples:** 1.33; 2.10; 3.3; 7.21; 8.22; 9.8; 9.46; 10.8; 10.16; 11.33; 11.45; 12.1; 12.64; 20.25.

tugging robe-hems

Primary Source: *Sanguo zhi*, “Wei zhi” 25: When Cao Pi, Emperor Wen of the Wei, was planning to move a hundred thousand families south of the Yellow River, Xin Pi remonstrated so vigorously that he tugged the hems of the emperor’s robe. In the end the emperor cut the number in half. **Implications:** Remonstrating with the emperor to one’s utmost. **Examples:** 9.53; 17.1.

wagtails

see *sugarplum

Wang Can

References: giving books, leaving the capital, seven sorrows; well in Xiangyang; gazing from a tower. **Story:** Wang Can (177–217) was a leading literary figure at the end of the Han. When the famous Cai Yong heard that young Wang Can had come to see him, he said he would give Wang Can all his books. Caught up in the forced migration from Luoyang to

Chang'an, he fled the city on Dong Zhuo's death, and wrote his famous "Seven Sorrows" poems. He went to Jingzhou, where he wrote his famous poetic exposition on "Climbing a Tower," with the sentiment "though lovely, it is not my home." Finally he joined Cao Cao. **Examples:** 10.55; 11.59; 14.39; 14.14; 17.15; 19.29; 19.32; 21.54; 21.68; 22.20; 23.12; 23.44; 23.48; 23.49.

Wang Huizhi

References: "following one's whim," Shanyin, going by boat on a snowy night; **Primary Source:** *Shishuo xinyu* 23: "Wang Ziyou [Huizhi] was lodging at Shanyin. One night there was a great snow. He woke from sleep and opened the rooms, ordering that ale be poured as he gazed on the gleaming white all around. Then he got up and paced about, reciting Zuo Si's 'Summoning the Recluse.' All of a sudden he thought of Dai Kui (Dai Andao). At the time Dai was in Shan. Immediately that night he got in a little boat and went off to see him, only reaching Shan after two nights. He came to the gate, did not go in, but went back. When someone asked him why, Wang said, 'I originally went following my whim; my whim is gone, so I go back. Why should I have to see Dai?'" **Examples:** 1.4; 1.27; 9.14; 17.41; 20.57; 20.81; 21.59; 22.2; 23.13.

Wang Qiao

References: duck slippers. **Primary Source:** *Hou Han shu* 82A. Wang Qiao was magistrate of Ye County; on the first and fifteenth of every lunar month he would appear at court in Luoyang. Noticing the regularity of his appearance—without a carriage—the emperor ordered the Grand Astrologer to investigate. The Grand Astrologer reported a pair of wild

ducks flying from the southeast. When he set a net to catch them, he caught one of a pair of slippers. When sent to the court of imperial manufactories, these were discovered to be slippers presented to officials in the Secretariat in an earlier era. In the end it was discovered that Wang Qiao was an immortal, the return of the famous immortal Wangzi Qiao. **Implications:** reference used when writing to county magistrates, especially those surnamed Wang. **Examples:** 3.35; 4.5; 10.47; 12.62; 14.26; 17.14; 19.13; 21.58; 21.69; 23.25; 23.48.

Wangzi Qiao

see Wang Qiao

Wang Zhaojun

References: Evergreen Tomb, portrait, Mao Yanshou. **Story:** Wang Zhaojun was a beautiful court lady. The emperor asked the painter Mao Yanshou to paint portraits of his court ladies so he could choose among them. Wang Zhaojun could not afford to bribe Mao Yanshou, so he painted her as ugly. As a result, in marriage diplomacy, the emperor offered her to the ruler of the Xiongnu. Seeing her beauty for himself on departure, the emperor bitterly regretted his decision and had Mao Yanshou executed. Her tomb in the desert was a solitary patch of green, known as the Evergreen Tomb. **Examples:** 15.18; 17.36; 17.54; 21.41.

Weaver Woman

References: Seventh Eve, bridge of magpies. **Story:** The Oxherd and Weaver Woman were lovers in Heaven, who were banished to be constellations on opposite sides of the Milky Way. They are allowed to meet once a year, on the seventh day of the seventh month, crossing a bridge formed by magpies. When they meet there is supposed to be a flash of divine light.

Examples: 1.29; 13.20; 15.46; 17.32; 17.68; 19.38.

Wei Shu

A young man whose physiognomy anticipated he would rise high. **Examples:** 1.32; 21.58.

writing in air

Primary Source: Liu Yiqing, *Shishuo xinyu* XXVIII.3: Yin Hao, a failed general dismissed in 353 and demoted to the rank of commoner, spent his days writing characters in the air. People watched him to see what he was writing, and it was “*duoduo guaishi*” 咄咄怪事, roughly translated, “Goodness gracious, what a strange thing!” **Implications:** Distressed amazement at a world topsy-turvy. **Examples:** 4.23; 19.42; 22.50; 23.4.

Xi family pool

See Shan Jian

Xi Kang

Xi Kang (223–262) was one of the “Seven Sages of the Bamboo Grove,” a thinker, and musician. He was described as “a wild crane among a flock of chickens.” One of his most famous works was “On Nurturing Life,” “*Yangsheng lun*,” to be understood in the context of the contemporary interest in prolonging life by various techniques as well as staying away from politics. Although he did try to keep away from the dangerous political life of the day, he was slandered in court and condemned to execution. Before he was executed he entrusted his son Xi Shao to the care of Shan Tao. **Examples:** 1.32; 7.18; 7.19; 17.1; 18.34; 23.25.

Xiaoshi

See: Nongyu

Xie An

References: East Mountain. **Primary Source:** *Jin shu* 79. Xie An (320–385) was a member

of one of the leading aristocratic clans in the fourth century. He lived in seclusion at his villa on East Mountain, but came forth to serve as minister when the Jin dynasty was threatened with an invasion from the North. He was famous as a figure of unruffled panache. **Examples:** 10.88; 12.55; 13.31; 14.18; 14.70; 22.15; 23.6; 23.37.

Xu Chi

Primary Source: *Hou hanshu* 53: Xu Chi was a poor but virtuous gentleman in Yuzhang, who never went to see officials when invited. When Chen Fan was governing Yuzhang, Xu Chi went to see him. Chen himself generally did not receive visitors, but he had a special pallet for Xu Chi, which he hung up on the wall whenever Xu Chi left. **Implications:** a poor scholar singularly appreciated by a high official. **Examples:** 15.63; 15.64; 16.13; 19.19; 22.6; 22.31; 22.63.

Xu You

References: Qi [Mountain] and the Ying [River]. Washing out one's ears; Chaofu. **Primary Source:** *Lüshi chunqiu* 22: Sage King Yao wanted to give the empire to Xu You, who refused and withdrew to the foot of Mount Qi and the north shore of the Ying River, where he plowed and fed himself. Elsewhere Xu You was supposed to have washed out his ears, which were befouled by Yao's offer of kingship. **Variation:** In some sources Chaofu ("Nest Father") was treated as another recluse of Yao's time, but he is sometimes identified with Xu You. **Implications:** Refusing to serve and living as a recluse **Examples:** 4.6; 7.10; 7.56; 10.20; 14.55; 16.13; 23.25.

Yan Guang

References: fishing, the wandering star; **Primary Source:** *Hou Han shu* 113. Yan Guang was the childhood friend of Liu Xiu, who later became Guangwudi, the founder of the Eastern Han. He refused Guangwudi's invitations to serve and lived as a fisherman recluse. Once he did visit Guangwudi, and the two old friends went to sleep together, with Yan Guang's head on Guangwudi's belly. The next day the court astrologer reported seeing a wandering star invading the imperial constellation. **Implications:** Refusing to serve and living as a recluse; close friendship with the emperor. **Examples:** 2.7; 8.21; 11.46.

Yan Junping

Yan Junping lived as a recluse in Chengdu and made his living selling fortunes. As soon as he made enough to get by on each day, he would close shop and study the *Laozi*. **Examples:** 3.13; 13.17; 22.18; 22.49.

Yang Xiong

References: leaping from the tower; "Hedong Poetic Exposition"; **Primary Source:** *Han shu* 87: Yang Xiong (53 BCE–18 CE) was a famous writer of the late Western Han, who in his youth had praised the emperor in four famous *fu*. He later wrote the *Supreme Mystery*, an imitation of the *Yijing*, the *Classic of Changes*. Yang had extensive lexicographical knowledge and taught rare characters to Liu Fen, the son of Liu Xin. Liu Fen was arrested by Wang Mang for making talismans (using rare characters) and Yang Xiong was implicated. When the authorities came to seize him, Yang Xiong threw himself from an upper storey and almost died. **Examples:** 1.33; 1.35; 3.10; 3.22; 5.14; 9.22; 16.12; 21.69; 23.49.

Yu Xin

Primary Source: *Bei shi* 83. Yu Xin (513–581) was the preeminent poet and prose stylist of the sixth century. His work profoundly influenced the Early Tang writers, but fell out of favor in the eighth century. Because of his most widely read work, the poetic prose of *Lament for the South* which was written in his old age after he had long been detained in the north as an envoy of the southern Liang, he was the figure of the displaced exile. **Examples:** 6.14; 11.10; 12.14; 17.34; 23.49.

Zhang Han

References: Zhang Han; water-shield soup; bream; the rising of the autumn wind. **Primary Source:** *Shishuo xinyu* 7: In the Western Jin, Zhang Han, a native of the southern region of Wu, was serving in the capital Luoyang. “He saw the autumn wind rising and thereby thought of the water-shield soup and bream sashimi of Wu, saying: ‘The most important thing in human life is to do what suits you. How can you be trapped as an official a thousand leagues from home to seek name and status?’ He then ordered his carriage and returned home right away.” **Implications:** To follow your natural inclinations and leave service, either as a positive or a negative decision. **Examples:** 1.25; 3.21; 6.55; 11.1; 12.90; 20.81; 22.34.

Zhang Qian

References: River source; eighth month raft. **Story:** Zhang Qian was sent by Han Wudi to find the source of the Yellow River. By some accounts he took a raft, which led to his being linked to the *riding the raft story. **Implications:** Often used for those sent on missions to Tibet. **Examples:** 7.38; 7.59; 8.21; 11.72; 22.2.

- Zheng Chong **Primary Source:** *Han shu* 77: In the reign of Aidi of the Eastern Han, Zheng Chong wore leather shoes, and the emperor said he could always tell when Zheng Chong was approaching by the sound of his shoes. **Examples:** 3:33; 16.8.
- Zheng's lodge **Primary Source:** *Han shu* 50: In Han Jingdi's reign Zheng Dangshi was known for his love of guests and set up welcome lodges to receive them on the outskirts of each side of Chang'an. **Implications:** Hospitality. **Examples:** 13.45; 14.66; 19.41; 21.51; 22.6; 22.30.
- Zheng Pu **References:** Zheng of Valley-mouth; Zheng Zizhen. **Primary Source:** Yang Xiong, *Fayan* 4: "Zheng Zizhen of the valley-mouth did not compromise his aims and farmed below a rocky cliff, and his name made a great stir in the capital." **Implications:** a recluse, often used when someone surnamed Zheng was a recipient of the poem. **Examples:** 1.26; 2.33; 3.13; 8.22; 13.45; 18.63; 21.52.
- Zhu Yun **References:** broken railing. **Primary Source:** *Han shu* 67: Zhu Yun once remonstrated with Han Chengdi, demanding the execution of the Count of Anchang. Chengdi was so enraged that he wanted to have Zhu Yun executed. Zhu Yun held fast to the palace railing, which broke in the process, and Chengdi had the broken railing preserved to commemorate Zhu Yun's loyalty. **Examples:** 14.51; 18.21; 21.68.
- Zhuang Xi **References:** Yue moan. **Primary Source:** *Shi ji* 70: Zhuang Xi was a native of Yue serving as a minister in Chu. Wanting to see if he still longed for his native land, the King of Chu

sent someone to listen to him when he was sick and found that when he spoke in a moan, he used the dialect of Yue. **Examples:** 17.15; 18.56.

Zhuge Liang

References: Sleeping Dragon; Eight Formations; “Liangfu Song”; **Primary Source:** *Sanguo zhi* 35: Zhuge Liang (Kongming) was one of Du Fu’s favorite historical figures. He lived as a recluse farmer (the “sleeping dragon”) until Liu Bei persuaded him to become the minister of his Shu-Han kingdom in Sichuan. This was considered the perfect match between ruler and minister, the “conjunction of wind and clouds.” Zhuge Liang survived Liu Bei and supported his heir, trying in vain to defeat Wu and Wei. **Examples:** 7.19; 9.23; 14.24; 14.70; 15.9; 15.12; 15.13; 15.69; 15.70; 16.8; 17.38.

Abbreviations

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Additional Notes

18.1 偶題

11547; SB 15; Guo 30; Qiu 1541; Shi 172; Xin 425; Xiao 4194.

Text

9 SB reads 利/制.

19 Guo reads 謾/漫.

34 SB reads 寓/宇.

Additional Notes

- 2 Although Du Fu probably did not have Cao Pi and Cao Zhi specifically in mind, Qiu is probably correct in associating the lines with Cao Pi's "a matter that flourishes without decay" 不朽之盛事 (*Lunwen*) and Cao Zhi's claim to instinctively tell whether a work is good or bad 文之佳惡，我自知之. Wang Sishi in the *Du yi* interprets the first line as implying that a poet must have the power to understand all the past (also *qian'gu* 千古), and implicitly understands the "failure and success" of the second line as referring to political failures and successes.
- 3 *Shulie* 殊列, "different classes," could also be understood as "belong to an exceptional class."
- 5–6 The argument seems to be about "different classes," and that poets do not need to be coeval. It may possibly be stronger, suggesting that the absence of the Sao poet enabled a different kind of poetry in the Han. Qiu cites Hu Xiake 胡夏客 that this "does not mean grieving that the Sao poet was not to be seen."
- 7–8 "Mounting in flight" referred to dragons in Li Sao. "Succeeded" is literally "enter," *ru* 入, suggesting "entering the hall," *rutang* 入堂, coming close to the master/ancestor. The "earlier generations" suggest, by negative definition, classical poets before the Qi and Liang, who would be invoked by the terms "lingering waves" and "intricate beauty."
- 11 Wang Sishi notes the link between "discipline" or "law," *fa* 法, and the "clear model" of the preceding line, and stresses the difference between the fact that all Ru families have the discipline, but he has particularly devoted himself to the art. This line admits other interpretations; see Xin.

- 13–14 Zhao takes the 多病 as “often sick,” with Du Fu comparing himself to Liu Zhen (“the remarkable one of Ye”).
- 17–18 Commentators from Zhao to Qiu suggest that this refers to Du Fu’s feeling that his son has not received his father’s learning, unlike the Caos. It may also suggest the generations of poets with successors ultimately unable to finish the works of their predecessors. Xin reads 肯/惜; following on the *Zhengyi* interpretation of the *Shang shu* passage in which building a hall is a generational figure for government, he reads *ken* 肯 in its interrogative sense, with *reng* 仍 understood as “continue [to build on what is incomplete].”
- 20 Qiu and Xin take this as the absence of those who could continue such work, specifically his sons.
- 36 Autumn was traditionally the season for invasion, which may be an association here with the east wind fleeing.

18.2 君不見簡蘇篋

10850; Guo 14; Qiu 1546; Xiao 4754.

18.3 贈蘇四篋

10851; SB 7; Guo 14; Qiu 1546; Xin 428; Xiao 4758.

Text

12 Guo reads 焉/不.

18.4 別蘇篋

11770; SB 16; Guo 31; Qiu 1548; Shi 172; Xin 430; Xiao 4764.

Text

6 Guo reads 呼/吁.

7 Guo reads 此/在.

10 Guo reads 洗/先.

15 Guo reads 煙/風.

19 Guo reads 汝/爾.

18.5 李潮八分小篆歌

10824; Wyyh 338; SB 7; Guo 14; Qiu 1550; Shi 173; Xiao 4213.

Text

6 SB, Guo read 寂/絕.

7 Wyyh reads 澤/嶧.

10 SB, Guo var. 畫/書.

13 Wyyh reads 釋/擇.

19 Wyyh, Guo var. 千/百; SB var. 金/百.

20 Wyyh reads 蟠/盤.

23 Wyyh, Guo read 知/如; Wyyh reads 巖/宕; Guo reads 生/甥.

25 Wyyh, SB, Guo var. 江/東.

26 Wyyh reads 踰/逾.

28 Guo reads 如/汝.

Additional Notes

3 *E* 訛 may suggest, as translated, a putative devolution of the standard forms of characters, but it may also suggest that the inscriptions have been damaged and are missing parts.

18.6–7 峽口二首

11532–533; SB 15; Guo 30; Qiu 1554; Shi 173; Xin 432; Xiao 4224.

Text

I.1 Guo var. 闕/間.

Additional Notes

I.6 Zhao's suggestion that 防隅 is 防虞 has merit, in that 虞 and 隅 are homophones in Middle Chinese. Xin's suggestion that 隅 should be 御 does not have that merit, since the Middle Chinese phonemes are clearly distinct.

18.8 南極

11640; SB 16; Guo 31; Qiu 1556; Shi 174; Xin 433; Xiao 4231.

Text

10 SB reads 矛/蝥.

18.9 瞿塘兩崖

11535; SB 16; Guo 32; Qiu 1557; Xin 434; Xiao 4239.

Text

5 Guo reads 鬚/須.

7 SB, Guo var. 驂/冬.

Additional Notes

7–8 These lines have been taken in a variety of ways. See Xin.

18.10 瞿塘懷古

11910; Wyyh 308; Guo 31; Qiu 1558; Shi 174; Xiao 4244.

Additional Notes

This poem is from the addendum, but the source is Wyyh, so that we know it was in one of the manuscript versions of Du Fu circulating in the tenth century.

18.11 夜宿西閣曉呈元二十一曹長

11466; SB 16; Guo 31; Qiu 1559; Xiao 4248.

Text

5 SB, Guo var. 喜/起.

6 SB reads 牆/櫓.

Additional Notes

5-6 There is a debate among commentators as to whether these are real birds, decorations (or weather vane) on gate and mast, or a play of one real and one carved.

18.12 西閣口號呈元二十一

11467; SB 16; Guo 31; Qiu 1560; Xiao 4253.

Text

2 Qiu reads 空/江 with Huang. This is a strange line with either reading.

18.13 閣夜

11474; SB 16; Guo 31; Qiu 1561; Xiao 4256.

Text

6 Guo var. 數/是.

8 SB reads 依依/音書, var. line 人事音塵日寂寥; Guo var. 依依/音書.

18.14 瀼西寒望

11476; SB 16; Guo 31; Qiu 1562; Shi 175; Xin 435; Xiao 4268.

Text

3 Guo reads 懶/悵.

18.15 西閣曝日

10785; Wyyh 314; SB 7; Guo 13; Qiu 1563; Xiao 4278.

Text

Title Wyyh reads 背/日.

1 Guo reads 烈/冽; Guo reads 元/玄.

- 5 SB reads 和/私; Guo reads 且/具.
 11 Wyyh reads 瀏漓/流離, 稍/杪.
 12 Wyyh reads 翻/蹇; SB, Guo read 僂/蹇.
 13 SB reads 用/朋.
 14 Wyyh reads 亦已昨/日已作.
 16 Wyyh reads 錯/昨.

18.16–17 不離西閣二首

11469–470; SB 16; Guo 31; Qiu 1564; Shi 175; Xin 437; Xiao 4282.

Text

- I.6 Guo var. 住/任
 I.8 SB, Guo var. 何/留.
 II.3 SB, Guo var. 葉/練.

Additional Notes

II Wang Sishi argues that this is West Tower's response to Du Fu.

II.2 Shi argues that *ting* 亭 here is used for 停, making the line: “but now I am staying here on purpose.”

18.18 縛雞行

10769; SB 7; Guo 13; Qiu 1566; Xiao 4350.

18.19 小至

11705; SB 16; Guo 32; Qiu 1567; Xiao 5328.

Text

- 3 SB reads 文/紋.

18.20 寄柏學士林居

10844; SB 7; Guo 13; Qiu 1568; Shi 176; Xiao 5110.

Text

- 12 SB, Guo var. 花/泥.

Additional Notes

5 For another explanation of *san di* 散地, see Xie Siwei.

18.21 折檻行

10766; SB 8; Guo 15; Qiu 1570; Shi 177; Xiao 4355.

Text

- 3 Guo var. 衿/襟.

18.22 覽柏中丞兼子姪數人除官制詞因述父子兄弟四美載歌絲綸
10825; SB 7; Guo 13; Qiu 1571; Shi 177; Xin 438; Xiao 4291.

Text

9 Guo reads 人/名.

26 SB reads 冷/診.

Additional Notes

17 Xin takes *ju* 舉 as “all” [his family members]. This is possible but the translation given maintains parallelism.

18.23 覽鏡呈柏中丞

11711; SB 16; Guo 31; Qiu 1575; Shi 178; Xiao 4299.

Text

6 Qiu reads 學/覺. *Xue* 學 is an easier reading, but *jue* 覺 is attested in the early editions and explicated by Zhao Yancai.

18.24–25 陪柏中丞觀宴將士二首

11730–731; SB 16; Guo 31; Qiu 1576; Shi 178; Xin 440; Xiao 4303.

Text

II.4 SB, Guo read 樵/鑿.

II.5 Guo reads 孤城/城孤.

Additional Notes

I.6 Alternatively the fair women point to phoenixes on the embroideries distributed.

II.4 Zhao Yancai, reading *qiao* 樵 with SB and Guo, argues that this should be “woodcutters’ songs.” Shi thinks *jiao* 鑿 is a mistake for *nao* 鐃, a kind of clapper used in military music.

18.26 奉送蜀州柏二別駕將中丞命赴江陵起居衛尚書太夫人因示
從弟行軍司馬位

11809; Guo 32; Qiu 1578; Xin 441; Xiao 4310.

Text

7 Guo reads 與報/報與.

18.27 送鮮于萬州遷巴州

11762; SB 16; Guo 31; Qiu 1580; Xiao 5342.

Text

5 Huang and Gao read 維/排.

18.28 奉送十七舅下邵桂

11755; SB 16; Guo 31; Qiu 1580; Xin 442; Xiao 5345.

18.29 荊南兵馬使太常卿趙公大食刀歌

10827; SB 7; Guo 13; Qiu 1581; Shi 179; Xin 443; Xiao 4318.

Text

1 SB reads 舡/船.

6 Guo reads 元/玄, 吳/胡.

12 Guo var. 銛鋒/銛鏑.

19 SB reads 珮/佩.

22 SB reads 如針/針如.

Additional Notes

5 It was said of Li Bai that he wore his brocade gown while traveling in a boat, thus being called a “banished immortal” by He Zhizhang (*Jiu Tang shu* 190b). It is, however, very uncertain whether this story was in circulation when Du Fu wrote the present poem.

11 Yang Lun suggests that grebe fat was poisonous.

14 It may also be that Commander Zhao is figured as the Envoy.

16 Xin has a different interpretation of *lao* 勞 as *weimian* 慰勉, “comfort and encourage.”

29 It is uncertain what the title Master of Court Entertainments is doing here; it seems to refer to Zhao.

18.30 王兵馬使二角鷹

109828; Twc 17 上; SB 7; Guo 13; Qiu 1584; Xin 446; Xiao 4328.

Text

1 Twc, SB read 颯/瑟; Guo reads 崧/巖.

4 Twc reads 陷/滔, var. 滔.

6 Twc reads 勇/翠.

7 SB reads 徐侯穉/條徐墜.

8 Guo reads 吳/胡.

18 SB reads 下翔/下朔, var. 入朔/; Guo reads 翔/朔, var. 朔.

Additional Notes

5 *Fandao* 翻倒 in this period basically means “overturn” or “fall over.” Zhao Cigong cited a “current” *Classic of the Commander’s Tent*, saying that strong men have hawks on their arms in front of it, and that the hawks *fandao* (“turn over”?). I suppose it is possible for hawks to hang upside down from the arm-guard, but this is, to put it mildly, a

peculiar maneuver in falconry. Xin offer a less peculiar suggestion for this curious usage, that the hawks are diving from a high point down toward the river.

- 7 Xin suggest that these are the jesses on the feet. Hoods, however, also needed straps.

18.31–32 見王監兵馬使說近山有白黑二鷹羅者久取竟未能得王以為毛骨有異他鷹恐臘後春生鶩飛避暖勁翮思秋之甚眇不可見請余賦詩

11785–786; SB 16; Guo 31; Qiu 1587; Xin 448; Xiao 4337.

Text

I.1 Qiu reads 雪/雲.

I.8 Guo reads 經/藏, 窟/穴.

18.33 玉腕騶

11784; SB 16; Guo 31; Qiu 1589; Xiao 5244.

Text

3 Qiu reads 驂驛/頓驂.

5 Guo reads 羌/胡.

Additional Notes

3 Qiu's reading of 驂驛 solves the problem of 頓驂, which is a hapax legomenon. It should be a binomial expression like the parallel 踟躕. The translation is a guess because the horses of heaven sweat blood when galloping.

7–8 The phrasing here parallels Shan Jian's *Jin shu* biography (as cited in *Taiping yulan* 168) in which Shang Jian, after returning from the Xi family pool drunk, lifts his riding crop and asks his lieutenant Ge Qiang: "Who can compare to a Bingzhou lad?"

18.34 醉為馬所墜諸公攜酒相看

10847; SB 7; Guo 14; Qiu 1590; Xin 449; Xiao 4501.

Text

22 Guo reads 歸/別.

Additional Notes

1 "Old," *lao* 老, may be taken literally or as something Du Fu has done a long time. *Zhubou* 諸侯, translated as "lords of high rank," referred originally to the "lords of the domains" in ancient China and in the Tang was a polite way to refer governors of prefectures and regions.

- Du Fu had long been a client of various regional officials, but this may refer specifically to Bo Maolin, his patron in Kuizhou.
- 2 *A ji* 戟 was a two-pronged weapon. Why such an implement would be present at a party of drunken gaffers (except to reenact a Yu Xin line) is perplexing.
- 4 Qutang Gorge was immediately downstream from Kuizhou. Zhao Yancai cites a line of Cao Zhi: “I hunkered over and let my horse’s hooves run free” 低身散馬蹄. The “hunkering over,” *dishen* 低身, appears in line six. It is characteristic of Du Fu that, even drunk, he reenacts old poems.
- 10 The “purple lanes” should properly be the streets of the capital. Here it must mean streets in the outskirts of Kuizhou. I suspect that there is a line of poetry in the background here, the implication being that old Du Fu gallops through the roads on the outskirts of Kuizhou “like” a young man galloping through the streets of Chang’an.
1. 11 *Xianglai* 向來, which often means “has always,” is sometimes used by Du Fu in the sense of “immediately,” which seems to be the case here.
- 13 “Wind-chasing,” *zhweifeng* 追風, was a conventional attribute of a swift horse.
- 14 There are problems with the interpretation of *penyu* 噴玉. Qiu believes the “spurting jade” is the spray as the horse gallops into the water. However, it seems more likely that this is the foam of the horse’s spittle.
- 27 Here I have followed Zhao Yancai’s interpretation in *Jiujia*. Zhao’s interpretation makes the best sense, though it involves twisting the most natural reading of the line, which would be: “Why did you feel it necessary to come galloping your horses to ask after me?” For a defense of this reading, see Fu Gengsheng, *Dushi xiyi*, p.207.

18.35–36 覆舟二首

11620–621; SB 15; Guo 29; Qiu 1592; Shi 179; Xin 451; Xiao 3885.

Text

I.6 Guo reads 居/宮.

18.37 送李功曹之荊州充鄭侍御判官重贈

11767; SB 15; Guo 29; Qiu 1594; Xin 452; Xiao 4180.

18.38 送王十六判官

11760; SB 16; Guo 31; Qiu 1595; Xin 453; Xiao 4235.

Text

4 SB reads 少/已; Guo var. 少/已.

18.39 別崔湜因寄薛據孟雲卿

11752; SB 16; Guo 31; Qiu 1596; Xin 454; Xiao 4769.

Text

7 Guo reads 遇/過.

18.40 寄杜位

11763; SB 16; Guo 31; Qiu 1596; Xiao 5243.

Text

5 Qiu reads 在/往.

18.41 立春

11455; SB 14; Guo 27; Qiu 1597; Xiao 4361.

Text

3 Guo reads 聞/門.

18.42 江梅

11795; SB 17; Guo 33; Qiu 1598; Xiao 4367.

18.43 庭草

11796; SB 17; Guo 33; Qiu 1598; Xin 454; Xiao 4371.

18.44 愁

11709; SB 14; Guo 27; Qiu 1599; Shi 179; Xiao 4387.

Text

2 SB, Guo var. 春/巫.

5 Huang, Gao, and Qiu read 南/萬.

18.45 王十五前閣會

11728; SB 15; Guo 29; Qiu 1600; Xiao 4377.

18.46 崔評事弟許相迎不到應慮老夫見泥雨怯出必慙佳期走筆戲簡

11464; SB 14; Guo 27; Qiu 1601; Xiao 4382.

18.47 遣悶戲呈路十九曹長

11932; Qiu 1602; Xin 455; Xiao 4397.

Additional Notes

This poem appears in Gao, but is in neither SB nor Guo. Its authenticity is dubious. It is interesting because, if not by Du Fu, it is certainly an example of a Song forgery of a “Du Fu” poem rather than some other Tang poet’s work misattributed. The fifth line may be a particularly good example of having Du Fu say what the Song wanted him to say.

4 I am taking *da* 大 here following the interpretation of Wang Ying (Wang Ying 1991, p. 95).

18.48 畫夢

11710; SB 14; Guo 27; Qiu 1603; Xiao 4393.

18.49 暮春

11647; SB 14; Guo 28; Qiu 1604; Xiao 4433.

Text

4 Qiu reads 萬/千.

18.50 即事

11712; SB 14; Guo 28; Qiu 1605; Xiao 4438.

Text

2 SB, Guo var. 無/浮.

18.51 懷灞上游

11708; SB 15; Guo 29; Qiu 1606; Xiao 4413.

18.52–54 入宅三首

11477–479; SB 14; Guo 27; Qiu 1606; Xin 456; Xiao 4420.

Text

I.2 Guo reads 岸/崖.

I.4 Guo reads 酒/色.

II.5 SB var. 判/半.

II.6 Guo reads 挂/拄.

18.55 赤甲

11480; SB 14; Guo 27; Qiu 1608; Shi 180; Xin 456; Xiao 4428.

Text

- 5 Guo reads 詩/書.
 6 Guo reads 鄰/鄰.
 8 SB reads 貞/真.

Additional Notes

- 8 There are various interpretations of this line. Here I follow Xin as offering the most natural reading.

18.56 卜居

11481; SB 16; Guo 31; Qiu 1609; Shi 180; Xiao 4442.

Text

- 8 Guo var. 晉/昔.

18.57–61 暮春題灑西新賃草屋五首

11482–86; SB 14; Guo 28; Qiu 1610; Xin 457; Xiao 4446.

Text

- III.2 SB gives Jin var. 晚/曉.
 III.5 Qiu and most later editions read 惜/短.
 IV.1 SB gives Jin var. 志/年.
 V.3 Guo reads 不/未, 狼鬪/虎鬥.
 V.5 SB gives Jin var. 惡/急.
 V.6 SB gives Jin var. 急/逆.

Additional Notes

- I.8 Commentators disagree whether “this” (translation “things here”) refers to warfare or the end of spring.
 III.2 Zhao Yancai ingeniously explains that the trees, previously like brocade in their spring flowering, are now revealed by dawn in their full green foliage, a sign of the late spring of the title. Qiu explains the green simply as the colors of the trees after a rain.
 III.3 It can be argued that *shenshi* 身世 is not two distinct things but a single thing, “my life in the world.” The pattern, however, recalls Meng Haoran’s “Seeking the Monk Zhan on Fragrance Mountain” 尋香山湛上人: “I and the world are done with each other” 身世兩相棄 (07632).

18.62 寄從孫崇簡

10845; SB 7; Guo 13; Qiu 1613; Xin 458; Xiao 5113.

Text

3 SB reads 騎/記.

7 Guo reads 叟/豎.

18.63 江雨有懷鄭典設

11727; SB 14; Guo 27; Qiu 1614; Xin 458; Xiao 4462.

Text

1 SB gives Jin var. 發/塞; Guo reads 闇闇/暗暗.

3 Guo reads 紛/分.

8 SB, Guo var. 闕/滑.

18.64 熟食日示宗文宗武

11692; SB 14; Guo 27; Qiu 1615; Xiao 4466.

Text

5 SB reads 邛/邛.

Additional Notes

Title and 3 “Cold Food Festival” is here referred to literally as “[already] Cooked Food Festival,” supposedly a Qin variation on the name.

18.65 又示兩兒

11693; SB 14; Guo 27; Qiu 1615; Xiao 4470.

18.66 得舍弟觀書自中都已達江陵今茲暮春月末行李合到夔州悲喜相兼團圓可待賦詩即事情見乎詞

11717; SB 14; Guo 28; Qiu 1616; Xiao 4474.

Text

Title Guo reads 辭/詞.

1 SB gives Jin var. 過/到.

18.67–68 喜觀即到復題短篇二首

11718–719; SB 14; Guo 28; Qiu 1617; Xin 459; Xiao 4477.

Text

I.8 SB, Guo var. 議/話; Guo reads 欸欸/款款.

II.8 Guo reads 撚/愁.

Additional Notes

II.8 The meaning of *xingxing* 星星 here depends on whether one reads *nian* 撚 with Guo or *chou* 愁 with SB, followed by Qiu. *Nian* suggests twisting hair or whiskers, in which context *xingxing* always

means “flecked with white.” If we read *chou*, then *xingxing* 星星 will be understood as 惺惺, “fully aware,” the orthography preferred by Qiu.

18.69 晚登瀛上堂

10800; SB 7; Guo 13; Qiu 1619; Shi 180; Xin 460; Xiao 4496.

Text

- 1 Guo reads 躋/躋.
6 Guo reads 隴/壟.

18.70 寄薛三郎中璩

10852; Wyyh 251; SB 7; Guo 14; Qiu 1620; Shi 181; Xin 461; Xiao 4489.

Text

Title SB, Guo read 寄薛三丈郎中.

- 2 Wyyh, Guo read 飄/飆.
4 Qiu reads 克免/免危.
6 Wyyh reads 沒沒/役役; Guo var. 沒沒/役役.
13 Guo reads 末/未.
19 Wyyh var. 復加肺氣疾/春復加肺氣.
20 Wyyh reads 疾/病.
26 Wyyh reads 迤/屯.
30 Wyyh reads 忽/每; SB, Guo var. 忽/每.
46 Wyyh reads 施/榭.

Additional Notes

- 24 Shi cites the notes appended to the mention of Zheng Quan 鄭泉 in *Sanguo zhi*, “Wei zhi” 2, citing the *Jiangbiao zhuan* 江表傳, in which Zheng Quan expresses a wish to be buried in the potters’ clay pit; after a hundred years his body will turn into earth and he can be used to make an ale jug.

18.71 聞惠子過東溪

11903; Guo 36; Qiu 1623; Xiao 4486.

Text

Title Reading the title with Guo. Most later editions read “Seeing Off Hui (2) Returning to His Old Lodgings” 送惠二歸故居. This is a later addition to the collection.

- 1 Guo reads 驢/駒.

- 5 Guo var. 巖/崖, 古/熟.
 6 Guo var. 村醪/山杯, Guo reads 春/新.
 7 Guo reads 生/無.
 8 Guo var. 園/黃.

18.72–83 承聞河北諸道節度入朝歡喜口號絕句十二首

11594–11605; SB 14; Guo 28; Qiu 1624; Shi 181; Xin 463; Xiao 4507.

Text

- I.4 SB reads 戰鬪/鬥戰; Guo reads 戰鬥/鬥戰.
 II.2 Guo reads 邦/夷.
 III.1 Guo var. 好童/多歌.
 III.3 SB gives Jin var. 作/始.
 III.4 SB var. 教/交.
 IV.1 Guo var. 北/不.
 XI.2 Guo reads 惟有/雖老.

Additional Notes

- III.4 *Jiāo* 交 in the sense of *jiào* 教 is well-attested in the Tang (Zhang Xiang). What is of note here is that the writing 交 is used when a level tone is called for.
 IV.1 Two common colloquial senses of *budao* 不道 yield very different interpretations of this line. In addition to the interpretation given in the translation, *budao* can mean “did not expect.”
 V.3 Xin and some others take *hui* 會 as “can.” I prefer the common use as an optative marker: “may the time come when ...”

18.84–86 月三首

11651–653; SB 14; Guo 28; Qiu 1629; Xin 466; Xiao 4593.

Text

- I.8 SB var. 想/指.
 II.1 SB reads 併點/並照; Guo reads 併/並.
 II.3 SB reads 愁見裏/愁裏見, var. 愁裏見; SB, Guo read 栖/棲.
 II.4 SB, Guo read 迴/回.
 III.1 SB, Guo var. 月/峽.
 III.2 Guo reads 來春/春來.

Additional Notes

- II.5–6 Xin has a different and ingenious explanation of the couplet.

18.87 晨雨

11679; SB 16; Guo 32; Qiu 1631; Shi 182; Xin 467; Xiao 4416.

Text

5 Guo reads 甦/暫.

19.1 過客相尋

11738; SB 15; Guo 30; Qiu 1633; Shi 183; Xin 468; Xiao 4533.

Text

5 Guo var. 留/筐.

6 Qiu reads 間/問.

19.2 豎子至

11488; SB 14; Guo 28; Qiu 1634; Xin 468; Xiao 4536.

Text

1 SB var. 纒/且; Guo reads 纒/且, var. 且.

7 Qiu reads 款枕/欲寄.

19.3 園

11487; SB 14; Guo 28; Qiu 1634; Xin 469; Xiao 4540.

19.4 歸

11658; SB 14; Guo 28; Qiu 1635; Xin 469; Xiao 4543.

Text

7 Qiu reads 閱/悅.

19.5 園官送菜

10792; SB 6; Guo 11; Qiu 1636; Shi 183; Xin 470; Xiao 4546.

*Text***Preface** SB reads 傷時小人/傷小人.

10 Qiu reads 固/因.

21 SB, Guo var. 氣/器.

19.6 園人送瓜

10787; SB 6; Guo 11; Qiu 1638; Shi 183; Xiao 4551.

Text

16 SB, Guo var. 飽/抱.

19.7 課伐木

10786; SB 6; Guo 11; Qiu 1639; Shi 184; Xin 472; Xiao 4556.

*Text***34** SB reads 李/季.*Text**Additional Notes***Preface** SB reads 校/枚. SB reads 撐/攄. SB var. 例/列; Guo var. 洌/列. Gao reads 白菊/白菊; SB, Guo var. 齒/憂; SB reads 巴/已.*Additional Notes***31** “Persistent heat” is one usual sense of *zhi re* 執熱 in Du Fu. It has a more classical sense derive from the *Zuo zhuan*, which refers to handling dangerous or problematic matters, “grasping what is hot.”**19.8** 柴門

10774; SB 6; Guo 11; Qiu 1643; Xin 473; Xiao 4566.

*Text***12** SB, Guo var. 氛/氣.**17** Qiu reads 巴/巨.**31** SB, Guo var. 賤/病.**37** Guo reads 愜/妍.**38** Guo reads 妍/愜.*Additional Notes***40** For *cha* 差, see Xie Siwei.**19.9** 槐葉冷淘

10789; SB 6; Guo 11; Qiu 1645; Shi 185; Xiao 4573.

*Text***2** Guo reads 果/采.**19.10** 上後園山脚

10793; SB 6; Guo 11; Qiu 1647; Shi 185; Xin 475; Xiao 4578.

*Text***2** Guo reads 旦/旭, Zhao Yancai var. 旭.**19.11** 季夏送鄉弟詔陪黃門從叔朝謁

11757; SB 15; Guo 28; Qiu 1648; Xin 477; Xiao 4614.

*Text***8** Guo var. 閣/閣.

19.12 濫瀕

11523; SB 15; Guo 30; Qiu 1650; Shi 185; Xin 478; Xiao 4620.

*Text***3** Guo var. 飛/雙.**6** Guo reads 古/估.*Additional Notes***2** Shi interprets Great Yin, *tai yin* 太陰, as stormy weather.**8** For this interpretation see Xin.**19.13–14** 七月一日題終明府水樓二首

11732–733; SB 15; Guo 29; Qiu 1651; Xin 478; Xiao 4634.

*Text***1.8** Guo reads 宜/疑.**19.15** 行官張望補稻畦水歸

10790; SB 6; Guo 11; Qiu 1654; Shi 186; Xin 479; Xiao 4627.

*Text***1** SB, Guo var. 枕大江/大江北; Zhao Yancai's commentary takes as 大江北.**2** SB reads 按/案; Guo reads 按/案.**4** Guo reads 畝/畦.**12** Guo var. 朋/明.**16** SB reads 雪/雲.**18** SB, Guo var. 穀/鑿.**19** SB reads 定/足.**24** SB, Guo read 漫/蔓.*Additional Notes***11** There is no agreement on these roles and who occupies them. See Xin for a discussion.**19.16** 秋行官張望督促東渚耗稻向畢清晨遣女奴阿稽暨子阿段往問

10795; SB 7; Guo 13; Qiu 1656; Shi 187; Xin 482; Xiao 4644.

*Text***Title** SB, Guo var. 刈/耗.**7** SB reads 桴桴/桴桴.**9** SB var. 令士/命之.**14** SB, Guo var. 紛游場/動莫當.

20 SB, Guo var. 挈/攜.

25 Guo reads 奴/婢.

26 Guo reads 踰/逾.

27 Guo reads 戎/成.

Additional Notes

17–18 See Zhao Yancai's and Xin's interpretation of these cryptic lines.

It seems like a philosophical description of the necessity of weeding.

19.17 阻雨不得歸灑西柑林

10796; SB 6; Guo 12; Qiu 1659; Xin 483; Xiao 4653.

Text

11 SB reads 玄/懸.

25 All early editions read 兩/雨; 雨, however, is a good emendation, using a character that is easily confused with 兩, and makes more sense.

Additional Notes

1 “The dog days of summer” is literally the *sanfu* 三伏, the hottest time of the year, including the last two segments of summer and the first segment of autumn (which began in August).

19.18 又上後園山腳

10801; SB 6; Guo 12; Qiu 1661; Shi 187; Xin 485; Xiao 4659.

Text

4 SB, Guo var. 北/八.

13 SB var. 北闕/非關; Guo var. 北/非.

Additional Notes

25 Shi suggests that Du Fu uses the sword to cut back the overgrowth.

19.19 奉送王信州峯北歸

11858; SB 18; Guo 35; Qiu 1663; Xin 488; Xiao 4584.

Text

3 Qiu reads 遷/選.

4 SB var. 能典/典信.

13 SB reads 踰/逾; Guo reads 喻/逾.

17 SB var. 孝塵/塵生.

19.20 驅豎子摘蒼耳

10794; SB 6; Guo 11; Qiu 1665; Xin 491; Xiao 3678.

Text

8 SB, Guo var. line 童僕先時摘.

19.21 甘林

10803; SB 7; Guo 13; Qiu 1667; Xin 492; Xiao 4667.

Text

6 SB reads 多/夕.

22 SB reads 靄/藹.

27 Guo reads 辭/問.

Additional Notes

20 Guo understands this as the farmer giving Du Fu unpolished rice; Qiu has the unpolished rice serving as tax grain. See Xin for a discussion.

19.22 暇日小園散病將種秋菜督勤耕牛兼書觸目

10806; SB 7; Guo 13; Qiu 1669; Shi 187; Xiao 4673.

Text

Title Guo and Qiu read 勒/勤.

3 SB, Guo var. line 及歸在茅屋.

9 Guo reads 腴/屬.

22 SB, Guo var. 及/露.

24 SB, Guo var. 驚/經.

19.23 雨

10802; SB 6; Guo 12; Qiu 1671; Shi 187; Xin 494; Xiao 4679.

Text

4 Guo reads 亂平沙村樹/風亂平沙樹.

6 Guo reads 資/姿.

24 SB, Guo var. 危/達.

26 Guo reads 高/獨.

19.24 溪上

11495; SB 15; Guo 30; Qiu 1672; Shi 188; Xiao 4698.

Text

3 SB, Guo var. 濕/迤.

19.25 樹間

11496; SB 15; Guo 30; Qiu 1673; Shi 188; Xiao 4702.

Text

1 SB reads 甘/柑.

6 Guo reads 時同/同時.

19.26 白露

11628; SB 15; Guo 30; Qiu 1674; Xiao 4704.

Text

7 Guo reads 如/知.

19.27 諸葛廟

11531; SB 14; Guo 28; Qiu 1674; Shi 188; Xin 496; Xiao 4708.

Text

11 Guo reads 歎/歎, var. 歎.

12 SB var. 起/也.

19.28 見螢火

11775; SB 14; Guo 28; Qiu 1676; Xiao 4692.

19.29 夜雨

11656; SB 15; Guo 29; Qiu 1677; Xin 497; Xiao 4711.

Text

6 Guo reads 添/添.

19.30 更題

11657; SB 15; Guo 29; Qiu 1677; Xin 498; Xiao 4714.

Text

5 SB, Guo read 珮/佩.

19.31–32 舍弟觀歸藍田迎新婦，送示兩篇

11720–721; SB 14; Guo 28; Qiu 1678; Xin 498; Xiao 4607.

Text

I.5 Guo reads 永/水.

II.1 SB var. 別/路; Guo reads 別/路, var. 路.

Additional Notes

Title Xin points out that “new bride,” *xinfu* 新婦, does not necessarily refer to one’s own bride. We don’t know Du Guan’s age relative to Du Fu, but he would probably be too old to be getting married himself.

19.33 別李秘書始興寺所居

10833; SB 7; Guo 13; Qiu 1679; Xin 500; Xiao 4750.

Text

5 SB reads 之/止; Guo reads 正/止.

6 Guo reads 自/身.

7 Qiu reads 米/來.

19.34 送李八秘書赴杜相公幕

11753; Wyyh 269; SB 15; Guo 29; Qiu 1680; Xiao 4743.

*Text***Title** Wyyh reads 李校書/李八秘書.

3 SB var. 灑灑堆/楓葉下.

4 SB reads 皆/背.

19.35 巫峽敝廬奉贈侍御四舅別之澧朗

11754; SB 15; Guo 30; Qiu 1681; Shi 189; Xin 501; Xiao 4773.

Text

7 Guo reads 與/語.

19.36 孟氏

11629; SB 15; Guo 30; Qiu 1682; Xin 502; Xiao 4776.

Text

5 Guo reads 力/夕, var. 夕; Zhao Yancai's commentary takes as 力.

8 Guo reads 先/誰.

19.37 吾宗

11630; SB 15; Guo 30; Qiu 1683; Shi 189; Xiao 4781.

Text

7 Guo reads 祭/際.

19.38 奉酬薛十二丈判官見贈

10846; Wyyh 242; SB 7; Guo 13; Qiu 1684; Shi 189; Xin 503; Xiao 4786.

*Text***Title** Wyyh reads 和/酬.

2 Guo reads 醉/醒.

14 Wyyh reads 然/山.

- 15 Wyyh reads 口重斬邪劍/誰重斷蛇劍; SB, Guo var. line 口重斬邪劍.
- 20 Wyyh reads 戶/門.
- 21 Wyyh reads 琴/才.
- 24 Guo reads 雲/螢.
- 35 Wyyh reads 崖拆/岸坼; SB reads 拆/坼; Guo reads 南/西.
- 36 Wyyh, Guo read 積/橫; SB reads 蒼/滄.
- 37 SB, Guo var. 苦/忽.
- 39 SB var. 有/右; Guo reads 石/有, var. 有.
- 41 Wyyh reads 里/季; SB, Guo read 里/季, var. 季.
- 44 SB, Guo read 丁/冰.
- 49 Wyyh reads 夫/人.
- 50 Wyyh reads 將/與.
- 54 Wyyh reads 活/治.
- 57 SB, Guo read 文/天.

19.39 寄狄明府博濟

10829; SB 6; Guo 11; Qiu 1688; Shi 190; Xin 506; Xiao 4803.

Text

- 17 SB, Guo read 冊/策.
- 18 SB, Guo var. 滿/前.
- 23 SB reads 土/鼎, var. 鼎.
- 26 Guo reads 詆/抵.
- 27 SB reads 沉/況.

19.40 同元使君春陵行

10823; Wyyh 251; SB 6; Guo 11; Qiu 1691; Xin 508; Xiao 4813.

Text

Preface Wyyh reads 姓/物, var. 小/少, reads 已/矣, var. 矣; SB reads 得/待, 詩/諸.

- 1 SB, Guo var. 遽/盡.
- 2 Wyyh reads 縈/嬰, var. 嬰.
- 3 Wyyh reads 聯/綿.
- 13 Wyyh reads 見/覽.
- 14 SB reads 貞/楨.
- 17 Wyyh reads 哀/憂, var. 憂.
- 19 Wyyh var. 流水/秋月; SB, Guo var. 水/月.
- 20 SB, Guo var. 皆/偕.

- 24 Wyyh reads 汝/爾.
 33 Wyyh, SB, Guo read 阻/沮.
 34 SB, Guo read 溟/浪, var. 浪.
 36 Wyyh reads 久/夕.

19.41 秋日夔府詠懷奉寄鄭監李賓客一百韻

11566; SB 15; Guo 29; Qiu 1699; Shi 190; Xin 510; Xiao 4834.

Text

Title Guo reads 州/府.

5 Guo var. line 所向皆窮轍.

6 SB reads 舡/船; Guo var. line 餘生且繫船.

14 Qiu prefers the Song emendation 古/石. While 石樹 would be an unusual compound, it is not the only unusual usage in the line.

40 Guo var. 拂/掃.

84 SB reads 陘/愜

104 SB var. 尚/乃; Guo reads 尚/乃.

110 SB, Guo var. 菘/蔬.

124 Guo reads 折/圻.

125 SB, Guo read 甘/柑.

131 SB, Guo var. line 紫秧岷下芋.

132 SB, Guo var. 家/池.

137 SB, Guo var. line 俗異隣蛟室.

138 SB, Guo var. 朋/人.

159 SB, Guo read 逢/過, var. 過.

173 Guo reads 盡/晉.

177 SB, Guo var. 晤/拂.

193 Guo reads 愷/凱.

194 Guo reads 琬琰/琬琰.

200 SB var. line 平等未難銓; Guo var. line 平等未離銓.

Additional Notes

See also: Susan Cherniack, "The Great Poems bu Du Fu: 'Five Hundred Words: A Song of My Thoughts in Travelling from the Capital to Feng-xian,' 'Journey North,' and 'One Hundred Rhymes: Song of my Thought on an Autumn Day in Kuifu Respectfully Sent to Director Zheng an Adviser to the Heir Apparent Li'" PhD dis. Yale, 1988.

37-38 *Xu* 虛 here means "to no purpose," and may imply that he does not need his medicines with the onset of autumn weather.

- 61 Others have argued that the “slave” is Cheng Yuanzhen 程元振, Dai-zong’s eunuch commander.
- 67 This echoes the Mao Preface on the “Seventh Month” 七月: “‘Seventh Month’ sets forth the royal legacy.” 七月陳王業也。
- 200 Luke Bender offers a good explanation of this problematic line: “I believe it [銓] means 權, provisional teaching. The character is used this way in Faxiang technical vocabulary, but even if Du Fu didn’t have access to such materials, the sound was close to 權 and the etymology very similar.” He thus translates: “with images in the mirror I have not left behind the provisional teaching.” This makes a clear conclusion to the preceding line.

19.42 寄劉峽州伯華使君四十韻

11568; SB 15; Guo 29; Qiu 1717; Shi 191; Xin 527; Xiao 4892.

Text

- 4 SB, Guo var. 出/謁.
- 17 Guo reads 后當臨朝肅/太后當朝肅.
- 20 Guo reads 鷗/鯤.
- 21 SB var. 酒/滿; Guo reads 酒/滿, var. 滿; Zhao Yancai’s commentary takes as 酒.
- 30 Guo var. 窳/繼.
- 37 SB, Guo var. 解/料.
- 51 SB, Guo read 驂/雲, var. line 潘安雲閣遠.
- 52 SB reads 曾/增.
- 60 Guo reads 待/行.
- 63 Guo vars. 昔, 皆/皆.
- 64 Guo reads 是/似.
- 70 SB reads 棘/戟.
- 72 SB reads 數/叛, var. 叛.
- 79 Guo reads 淮/湖.

Additional Notes

- 46 Or, as Xin suggests, “limited to getting up and going to bed” (everyday matters).
- 79 “White birds,” *bainiao* 白鳥, is also “mosquitoes,” also a possible interpretation here.

19.43 秋清

11637; SB 15; Guo 29; Qiu 1724; Xiao 5155.

Text

3 Guo reads 增/憎.

19.44 秋峽

11639; SB 15; Guo 30; Qiu 1725; Xin 534; Xiao 5153.

19.45 搖落

11641; SB 16; Guo 31; Qiu 1726; Xiao 3921.

19.46 峽隘

11530; SB 15; Guo 29; Qiu 1727; Shi 193; Xin 535; Xiao 5377.

Text

7 Guo reads 若/各.

20.1-3 秋日寄題鄭監湖上亭三首

11748-750; SB 15; Guo 29; Qiu 1729; Shi 194; Xin 536; Xiao 3947.

Text

I.4 Guo reads 靜/淨.

II.2 SB, Guo read 還/遠.

II.7 SB reads 轉/卜.

III.6 Guo reads 梅/菊.

Additional Notes

I.5 This is Qiu's reading of *momie* 磨滅, though it could be the "wasting away" of the figures in the preceding couplet.

II.3-4 This couplet is open to interpretation. The true recluse often lives surrounded by vegetation and is hard to reach. Taking this as a reference to the recluse Jiang Xu's 蔣詡 "three paths" seems unnecessary.

20.4-8 秋野五首

11490-494; SB 15; Guo 30; Qiu 1732; Xin 539; Xiao 4921.

Text

I.1 Guo reads 疏/疏.

I.5 SB, Guo var. 行/打.

I.6 SB, Guo var. 且/自.

II.2 Guo reads 交/教.

II.5 SB reads 吾/衰.

II.8 SB, Guo read 此/北, Guo var. 北.

III.3 SB reads 仄/側.*Additional Notes*

I.8 This is how Qiu and many commentators take it, but it is possible that he will “share a portion—even a fish from the stream—with others.”

III.1 This apparently simple line admits very different interpretations, such as “I work on my shortcomings in Music and Rites.” See Xin.

20.9–11 課小豎鋤斫舍北果林，枝蔓荒穢，淨訖移床三首

11497–499; SB 15; Guo 30; Qiu 1735; Shi 194; Xin 541; Xiao 4934.

Text

II.4 Guo var. 成/封.

III.2 Guo var. 自/只.

III.8 SB, Guo read 徘徊/裴回.

20.12 反照

11680; SB 16; Guo 32; Qiu 1738; Xiao 5018.

Text

2 Guo reads 塞/寒.

Additional Notes

2 In a famous couplet Wang Wei had described a mountain as *youwu jian* 有無間 “between being there and not being there.” In that context it is perhaps best to take the implied subject as the gorges themselves, “half there, half not there”; however, it might refer to the sky, *hankong* 寒空, or to the sunlight.

5 This may refer to the white reed flowers being like the whitecaps of the river waves; however, as Guo suggests, the primary association is a dense stretch of reeds whose movement is reminiscent of water.

6 Guo takes Songmen, “gate among pines,” as a place name, Pinegate Gorge; I have followed this.

20.13 向夕

11681; SB 16; Guo 32; Qiu 1739; Xiao 5230.

20.14 天池

11534; SB 16; Guo 32; Qiu 1740; Shi 194; Xin 544; Xiao 4915.

Text

7 SB reads 出/峽, var. 峽; Guo var. 出/峽, Zhao Yancai's commentary takes as 峽.

18 SB var. 樵童/漁翁.

20 SB reads 勞/茅.

20.15–26 復愁十二首

11582–593; SB 15; Guo 30; Qiu 1741; Xin 545; Xiao 5063.

Text

I.1 Guo var. 遠處/生處.

I.4 SB reads 舡/船.

II.2 SB var. 鷗/鴉.

III.1 Qiu reads 戎馬/防寇.

V.1 Guo var. 縷/鏤.

V.2 Guo var. 掣/制.

VI Guo places this poem at the end of the series.

VII.1 SB, Guo read 正/貞.

VII.3 SB, Guo read 前/箭, var. 箭.

VIII.4 SB reads 覺/角, var. 角.

Additional Notes

II.3–4 This reworks a couplet in the seventh century “Tangtang Lyrics” 堂堂詞: “Carve the moon into a singer’s fan, / cut clouds into a robe for dance” 鏤月成歌扇, 裁雲作舞衣.

20.27–30 自瀼西荆扉且移居東屯茅屋四首

11503–506; SB 16; Guo 32; Qiu 1746; Xin 546; Xiao 5021.

Text

II.2 Guo reads 清/青.

III.5 SB, Guo var. 席/帶.

IV.3 Qiu reads 國/宅.

20.31–32 社日兩篇

11694–695; SB 15; Guo 30; Qiu 1749; Xin 548; Xiao 5001.

Text

II.4 SB var. 水/北.

20.33–34 八月十五夜月二首

11664–665; SB 15; Guo 30; Qiu 1750; Shi 195; Xin 550; Xiao 5005.

20.35 十六夜玩月

11666; SB 15; Guo 30; Qiu 1752; Xiao 5010.

20.36 十七夜對月

11667; SB 15; Guo 30; Qiu 1752; Xiao 5013.

*Text***Title** Guo reads 十七夜月/十七夜對月.

5 Guo reads 斗/蚪.

6 Guo reads 方/翻.

20.37 曉望

11682; SB 16; Guo 32; Qiu 1753; Xiao 5030.

Text

2 Guo reads 曉/曙.

3 Guo var. line 高峰初上日.

4 Guo var. line 疊嶺未收雲.

20.38 日暮

11663; SB 15; Guo 29; Qiu 1754; Xin 551; Xiao 5015.

Text

1 Guo reads 夕/久, var. 久.

6 SB var. 滿秋原/滴秋根; Guo reads 滿秋原/滴秋根, var. 滴秋根.

7 SB reads 明燈/燈明.

20.39 暝

11671; SB 16; Guo 32; Qiu 1755; Xiao 5032.

20.40 晚

11687; SB 16; Guo 32; Qiu 1756; Xin 552; Xiao 5035.

20.41 夜

11678; SB 16; Guo 32; Qiu 1756; Xiao 5138.

20.42 九月一日過孟十二倉曹十四主簿兄弟

11737; SB 15; Guo 30; Qiu 1757; Shi 195; Xin 552; Xiao 5045.

Text

2 Qiu reads 起/啟. Huang Sheng has an interesting note on the difference.

Additional Notes

3-4 Shi interprets *li xi* 力稀 as “spending little effort,” and the *kun* 困 somehow as the inability to sleep long in old age.

20.43 孟倉曹步趾領新酒醬二物滿器見遺老夫
11739; SB 15; Guo 30; Qiu 1758; Xiao 5047.

20.44 送孟十二倉曹赴東京選
11768; SB 16; Guo 32; Qiu 1759; Xin 553; Xiao 5050.

20.45 憑孟倉曹將書覓土婁舊莊
11769; SB 16; Guo 32; Qiu 1760; Xiao 5052.

20.46 簡吳郎司法
11741; SB 14; Guo 28; Qiu 1761; Shi 195; Xin 554; Xiao 5054.

Text

- 1 Guo reads 船/舸.
6 Guo reads 風江/江風.

20.47 又呈吳郎
11742; SB 14; Guo 28; Qiu 1762; Xiao 5056.

Text

- 4 SB reads 祇/祇.
5 SB, Guo var. 知/防.
6 SB, Guo var. 便/使; Qiu reads 任/甚.

20.48 晚晴吳郎見過北舍
11670; SB 15; Guo 30; Qiu 1763; Xin 555; Xiao 5061.

Text

- 1 SB, Guo var. 佳/新.
8 Guo reads 撥/撥.

20.49-52 九日五首
11696-699; Wyyh 158; SB 15; Guo 30; Qiu 1764; Shi 196; Xin 555;
Xiao 5081.

Text

Though the title indicates five poems, only four are preserved. Some scholars think that 20.53 登高 is the fifth of the set.

I.1 Guo var. 少飲/獨酌.

I.2 SB var. 起/豈; Qiu reads 起/豈.

II, III Guo reverses the order.

III.5 Guo reads 歌/歌.

IV.8 Guo reads 浪/淚.

IV.11 SB, Guo var. 帶/對.

20.53 登高

11314; SB 13; Guo 30; Qiu 1766; Xiao 5092.

Text

2 Guo reads 濤/清.

20.54 章山人隱居

11743; SB 16; Guo 32; Qiu 1768; Shi 197; Xin 557; Xiao 5098.

Text

2 Guo reads 刻/勒.

20.55 東屯月夜

11509; SB 16; Guo 32; Qiu 1769; Shi 198; Xin 558; Xiao 5191.

Text

7 Guo reads 鬪虎跡/虎鬥跡.

15 Guo reads 寐/寢.

20.56 東屯北嶠

11510; SB 16; Guo 32; Qiu 1771; Xiao 5194.

Text

Title SB reads 俺/嶠.

4 SB, Guo var. 不/未.

20.57–58 從驛次草堂復至東屯二首

11511–512; SB 16; Guo 32; Qiu 1771; Shi 198; Xiao 5196.

Text

Title SB reads 東屯茅屋/東屯.

I.5 SB reads 山/峽.

20.59 暫往白帝復還東屯

11513; SB 16; Guo 32; Qiu 1772; Xin 559; Xiao 5199.

Text

8 SB, Guo read 庾/廩.

20.60–61 茅堂檢校收稻二首

11507–508; SB 16; Guo 32; Qiu 1773; Xin 559; Xiao 5201.

20.62 刈稻了詠懷

11514; SB 16; Guo 32; Qiu 1774; Xiao 5210.

20.63–65 季秋蘇五弟纓江樓夜宴崔十三評事韋少府侄三首

11734–736; SB 16; Guo 32; Qiu 1775; Xin 561; Xiao 5116.

Text

I.2 Guo reads 迴/迴.

II.8 SB, Guo var. 我/片.

20.66 戲寄崔評事表侄、蘇五表弟、韋大少府諸侄

11747; SB 16; Guo 32; Qiu 1777; Xiao 5122.

20.67 季秋江村

11501; SB 16; Guo 31; Qiu 1778; Xiao 5124.

Text

3 SB var. 清/素.

20.68 小園

11502; SB 16; Guo 32; Qiu 1779; Xiao 5126.

Text

2 Guo reads 是/自.

4 Guo reads 滿/買.

20.69 寒雨朝行視園樹

11500; SB 15; Guo 30; Qiu 1779; Shi 198; Xiao 5128.

Text

1 Qiu reads 擁/雜.

4 SB, Guo var. 邊新/中秀.

6 Guo var. 色/復.

10 Guo reads 菜/葉.

11 Guo reads 冬/愛.

Additional Notes

1–2 These lines are translated in the most natural way. The problem is that Du Fu's garden and Kuizhou in general were well provided with various kinds of orange tree, a fact well attested in Du Fu's other Kuizhou poems. A variant of uncertain origin, cited in Qiu and accepted by Yang Lun fixes the problem by reading 北/此: "are wanting in the North."

20.70 傷秋

11638; SB 15; Guo 30; Qiu 1782; Xin 562; Xiao 5133.

Text

1 Guo reads 林/村, 辟/僻.

3 SB var. 藏羽扇/收畫扇; Guo var. 藏扇羽/收畫扇.

4 Guo reads 柴/荊.

5 Guo reads 來/頭.

7 Qiu reads 思/猶.

20.71 即事

11713; SB 15; Guo 29; Qiu 1782; Xiao 5135.

Text

5 Guo reads 長/馬.

20.72 耳聾

11642; SB 16; Guo 32; Qiu 1784; Xin 562; Xiao 5140.

20.73–74 獨坐二首

11643–644; SB 16; Guo 32; Qiu 1784; Xin 563; Xiao 5143.

Text

I.2 Guo reads 清/青.

II.4 Guo cites var. 月/日.

Additional Notes

I.5 The note given is the simplest explanation. Needless to say, many commentators could not stomach this interpretation and prefers any alternative. The commentarial tradition often cites a *Soushen ji* story about one Yong Bo, who was given a rock when burying his parents on Wuzhong Mountain and told to plant it. After planting it in his fields, jade grew from it, which enabled him to pay the bride price of a woman he wanted to marry. The allusion is invoked on the strength

of the fact that Wuzhong Mountain was in the territory of Yan. Associating the story with Du Fu's line is far-fetched. Cao (1984) 249ff. argues that this is Daoist ingestion of jade.

20.75 雲

11672; Wyyh 156; SB 16; Guo 32; Qiu 1786; Xin 564; Xiao 5156.

Text

- 1 Wyyh reads 似/以, var. 以; SB var. 自/以; Guo reads 自/以, var. 以.
4 Wyyh var. 過/通.

20.76 大曆二年九月三十日

11701; SB 16; Guo 32; Qiu 1787; Xin 564; Xiao 5205.

20.77 十月一日

11702; SB 16; Guo 32; Qiu 1787; Xin 565; Xiao 5207.

Text

- 2 Guo reads 不亦/亦不.
6 SB, Guo var. 糖/糟; Qiu reads 糖/糟, var. 糟. 焦糖, “caramelized sugar,” is clearly the easier reading. The *Yuding yunfu shi* 19 cites a passage from the *Jing Chu suishi ji* 荆楚歲時記 to the effect that people eat *jiaozao* on the first day of the tenth month, but this passage is not in the current version of the work and may simply be an extrapolation from Du Fu's poem. Huang, however, also reads 糟, with the note that Wang Zhu included the variant 糖.

Additional Notes

- 2 None of the commentators are sure how to take this line; see Xin.

20.78 孟冬

11703; Wyyh 158; SB 16; Guo 32; Qiu 1788; Xin 566; Xiao 5212.

Text

- 5 Qiu reads 峽/岫.
6 Wyyh reads 黔溪/烏蠻, var. 烏沙; SB, Guo var. 黔溪/烏蠻.

20.79 雷

11683; SB 16; Guo 32; Qiu 1789; Xin 566; Xiao 5232.

Additional Notes

- 4 *Hua* 劃 is variously interpreted. Du Fu does use it elsewhere as “suddenly,” “in an instant.”

20.80 悶

11714; SB 16; Guo 32; Qiu 1790; Shi 198; Xin 567; Xiao 5239.

20.81–82 夜二首

11688–689; SB 16; Guo 32; Qiu 1790; Shi 199; Xin 568; Xiao 5158.

Text

1 Qiu reads 向/白.

Additional Notes

I.4 In parallel one might take *luo shu* 落樹 as the cicada cries “falling from the trees,” but the semantic link between *luo* and *shu*, in conjunction with the season, argue for the interpretation above.

7 Or with Xin “Mon songs intrude on the stars rising.”

20.83–84 朝二首

11685–686; SB 16; Guo 32; Qiu 1791; Shi 199; Xiao 5235.

Text

II.3 Qiu reads 林/村.

20.85–86 戲作俳諧體遣悶二首

11715–716; SB 16; Guo 32; Qiu 1793; Xin 569; Xiao 5171.

Text

I.1 SB reads 可吁/吁可.

I.6 Qiu reads 能/難.

II.1 SB reads 板/坂.

II.3 SB var. 穀於/於菟.

II.6 SB reads 聲/耕, var. 耕; Guo var. 聲/耕.

Additional Notes

I.3 As Xin observes, no one is quite sure about *wugui* 烏鬼. The two most prominent theories are that it refers to a cormorant or a pig. Whatever it was, it was used in religious rites.

20.87 昔游 (Xiao 昔遊)

10591; SB 3; Guo 5; Qiu 1795; Xin 570; Xiao 5180.

Text

15 Guo reads 臺/壇.

20 Guo reads 惆悵/悵望, var. 悵望.

29 SB var. 鬢髮變/鬢髮變, Guo var. 鬢髮變/鬢髮變.

31 Guo reads 杖/扶.

Additional Notes

- 1 There are serious problems with the standard identifications here. This is probably on Wangwu Mountain, an important Daoist site in He'nan.
- 5 *Gencen* 艮岑 may be simply “the mountain peak”: *gen* is both “mountain” and a marker of the direction “northeast.”

20.88–91 雨四首

11674–677; SB 16; Guo 32; Qiu 1798; Xiao 5164.

20.92 大覺高僧蘭若

10853; SB 7; Guo 14; Qiu 1801; Shi 200; Xin 572; Xiao 5188.

20.93 謁真諦寺禪師

11751; SB 15; Guo 29; Qiu 1802; Xin 573; Xiao 5257.

Text

- 5 Guo var. 忘/妄.

20.94 上卿翁請修武侯廟，遺像缺落，時崔卿權夔州

11546; SB 15; Guo 29; Qiu 1803; Xin 574; Xiao 5247.

20.95 奉送卿二翁統節度鎮軍還江陵

11761; SB 16; Guo 31; Qiu 1804; Xin 574; Xiao 5250.

Text

- 6 Qiu reads 情/明.
7 Guo reads 病/疾.

20.96 久雨期王將軍不至

10832; SB 7; Guo 13; Qiu 1804; Shi 200; Xin 575; Xiao 5253.

Text

- 1 SB, Guo var. 山/天, 帶/滯.
21 SB, Guo var. 恨/憶.
22 Guo reads 吾/吳.

20.97 虎牙行

10834; Wyyh 342; SB 7; Guo 13; Qiu 1806; Xiao 5261.

Text

- 1 Wyyh reads 北/秋.

- 5 Guo reads 風/氣.
 7 Wyyh var. 啼/寒.
 11 Wyyh reads 古/石, var. 石.
 14 Wyyh reads 圍/聞.
 15 Guo reads 千里/十年.

20.98 錦樹行

10835; SB 7; Guo 13; Qiu 1808; Xiao 5265.

Text

- 3 Qiu reads 作/行.
 10 SB, Guo read 跋/跋; that alternative reading taken by Qiu seems to better fit the context. SB reads 釐/釐.
 18 Qiu reads 邦/家.

20.99 自平

10738; SB 6; Guo 11; Qiu 1809; Xin 576; Xiao 5269.

Text

- 1 Guo var. 官.
 7 Guo reads 裏/前.

20.100 寄裴施州

10772; Wyyh 340; SB 7; Guo 13; Qiu 1810; Shi 201; Xin 577; Xiao 5275.

Text

- 2 Qiu reads 比/此.
 4 Wyyh var. 珩/衡; Guo reads 鑑/衡.
 5 SB, Guo read 感/減. Wyyh reads 減; var. 咸.
 10 Wyyh reads 絲/羔, var. 羔; SB, Guo var. 絲/羔.
 11 Wyyh reads 繡/袖.
 12 Wyyh reads 蛟龍/龍蛇, var. 龍蛇.
 13 SB reads 辟/辭.

After line 16 Wyyh adds 遙憶書樓碧池映.

Additional Notes

- 16 For the different interpretations of the final couplet, see Xin.

20.101 鄭典設自施州歸

10773; SB 7; Guo 13; Qiu 1812; Xin 579; Xiao 5281.

Text

22 SB, Guo var. 當/賞.

37 SB, Guo read 塞/寒, var. 寒.

Additional Notes

14 Xin suggests that this means they were close kin.

20.102 觀公孫大娘弟子舞劍器行

10818; Wyyh 335; SB 7; Guo 13; Qiu 1815; Shi 201; Xin 582; Xiao 5308.

Text

Preface Wyyh reads 元持公/元持, 答余云/曰余, 三年/五載, 教/伎, 舞女/舞者, 往時/昔者; Wyyh var. 鄭/鄴; Wyyh, SB, Guo read 冠時/冠世, 西河/河西; SB, Guo read 三載/五載, 往者/昔者; SB reads 洎外供奉/洎外供奉舞者; Guo reads 常/長.

2 Wyyh reads 氣/器.

7 Wyyh reads 未/來, var. 來; Guo reads 將/收.

10 Wyyh var. 況/晚; SB reads 況/晚.

15 Wyyh reads 皇/帝, var. 帝.

18 SB, Guo read 傾/瀕.

22 Wyyh reads 暮/草, var. 草.

Additional Notes

Preface 玉貌錦衣, 況余白首: The translation follows the text as we have it. It is, however, a sudden disjunction rare in Tang writing. Scholars from the *Du Dushi shuo* on have suspected that something has been omitted. Others have sought to emend 況余. Xin makes the interesting suggestion that Du Fu, more accustomed to poetry than prose, makes the associative leaps more characteristic of poetic composition.

波瀾: Xin makes a reasonable argument that *bolan* means something like “lineage,” on the model of “source: and “waves” downstream. In 2.12, however, Du Fu clearly uses it in its later standard usage as the “variations” of poetic or literary exposition. Here it seems appropriate to transfer this to the particular variations dancing technique that show the style of Mistress Gongsun.

20.103–04 寫懷二首

10815–16; SB 7; Guo 13; Qiu 1818; Shi 202; Xiao 5288.

Text

I.16 SB var. 林/北.

II.8 SB, Guo var. 室/實; Zhan Yancai's commentary takes as 實.

II.11 SB var. 惑/忽; Guo reads 何/忽, var. 或.

II.23 SB, Guo read 終契如往還/終然契真如, var. line 終然契真如.

II.24 SB, Guo read 合/金, var. 金.

Additional Notes

I.19 I have taken *anpai* 安排 here in the sense it is used in *Zhuangzi*; it could, however, be the more common usage of “arranging things.” Thus, “it has nothing to do with purposefully arranging this.”

II.11 Many commentators take this line as: “Glory and fame suddenly assault a person.” Guo's reading 何/忽 suggests that he takes 中 as *zhòng*, “assault,” rather than *zhōng*. In his paraphrase and notes Qiu interprets *zhòng*, but in the text he notes to read the character as *zhōng*.

21.1 冬至

11704; SB 16; Guo 32; Qiu 1823; Shi 203; Xin 584; Xiao 5325.

Text

4 SB reads 涯/邊, var. 邊.

8 SB reads 是/見.

Additional Notes

2 *Huhu* 忽忽 can also be understood as suddenly, though it commonly describes a confused state of mind, often with the sense of despair.

5 I have treated Cinnabar Ravine as a place name to correspond with Zichen Palace, but it may just be a reddish colored ravine.

21.2 柳司馬至

1740; SB 16; Guo 32; Qiu 1824; Xin 584; Xiao 5332.

Text

1 Qiu reads 客/使.

6 Guo var. 些/逆.

21.3 別李義

10848; SB 7; Guo 14; Qiu 1825; Xin 584; Xiao 5379.

Text

1 Guo reads 武/堯.

6 Guo reads 添/添.

- 7 Qiu reads 三葉/王業.
 15 SB reads 章/筆.
 17 Guo reads 爾/溫.
 22 SB var. 孺/孺.
 36 Qiu reads 知/如.
 40 SB reads 餐/飧.

21.4 送高司直尋封閩州

10849; Wyyh 269; SB 7; Guo 14; Qiu 1828; Shi 203; Xiao 5335.

Text

- Title** Wyyh var. 赴/封.
 19 SB reads 問/聞.
 26 SB reads 難/艱.
 37 Wyyh, SB read 瘦/病, var. 病; Guo var. 瘦/病.
 38 Guo reads 亦多/讀亦.

21.5 可歎

10817; SB 7; Guo 13; Qiu 1830; Shi 203; Xin 588; Xiao 5297.

Text

- 1 Qiu reads 似/如.
 5 SB, Guo var. 昧/夫.
 11 Guo reads 瘦/瘦, 履/屐.
 21 Guo reads 伏/仗.
 28 Guo reads 為/平.

Additional Notes

- 15–18 These lines have been understood in many ways. I have taken the “not speaking” as referring to his wife’s leaving him. Other commentators understand this as not divulging what Li Mian said to him.

21.6 奉賀陽城郡王太夫人恩命加鄧國太夫人

11815; SB 17; Guo 34; Qiu 1834; Xin 591; Xiao 5037.

Text

- Title** Guo reads 賀/加.
 5 Guo reads 將/當.
 7 Guo reads 衣/依, 上/土.
 18 SB reads 騫/騫; Guo reads 執/報.

21.7 送田四弟將軍將夔州柏中丞命起居江陵節度陽城郡王衛公幕

11759; SB 15; Guo 30; Qiu 1835; Shi 204; Xin 592; Xiao 5042.

Text

Title Guo var. line 夔州府送田將軍赴江陵.

2 Qiu reads 舵/地, following Wang Sishi's emendation to make the line less flat.

21.8 題柏學士茅屋

11744; SB 16; Guo 32; Qiu 1836; Shi 204; Xin 594; Xiao 5102.

Text

4 SB var. 曾/今.

21.9–10 題柏大兄弟山居屋壁二首

11745–746; SB 16; Guo 32; Qiu 1838; Xin 595; Xiao 5106.

Text

II.7 Qiu reads 足/馬.

21.11 白帝樓

11528; SB 16; Guo 31; Qiu 1839; Shi 205; Xin 596; Xiao 4272.

Additional Notes

5–6 This strange couplet is variously interpreted. It may be longing for spring clothes, and the silver piece may be the “travel expenses” for spring's return. Shi takes it more reasonably as needing a piece of silver to buy colorful fabric for spring clothes.

21.12 白帝城樓

11525; SB 16; Guo 31; Qiu 1840; Xin 596; Xiao 4275.

Additional Notes

5–6 I have followed the commentarial tradition by citing the stories from *Zhuangzi* and *Liezi*, but Xin may be right that this is simply what Du Fu saw in the scene.

21.13 有歎

11631; SB 16; Guo 31; Qiu 1841; Xiao 5374.

Text

3 SB var. 泣/下.

6 Qiu reads 怯/泣.

Additional Notes

- 4 I have followed Qiu in taking this as a reference to Du Fu himself, though others have taken it as referring to Du Fu's brother.

21.14–16 舍弟觀赴藍田取妻子到江陵，喜寄三首

11724–726; SB 16; Guo 32; Qiu 1841; Shi 205; Xin 597; Xiao 5347.

Text

I.5 Guo reads 燒/燒.

II.1 SB, Guo var. 瘦/度.

II.5 SB reads 剩欲/歡劇; Guo var. line 王戎好作如意舞.

II.6 Guo reads 作/坐.

III.7 SB var. 因/年.

Additional Notes

- II.4** See Xin for a somewhat different interpretation.

21.17 夜歸

10843; SB 7; Guo 13; Qiu 1844; Shi 206; Xin 599; Xiao 5357.

Text

- 1 Qiu reads 半/來 with Huang. This looks like a “correction” to avoid using *lai* 來 twice in the line.

Additional Notes

- 4 *Mingxing* 明星 could be the “morning star,” Venus, but this seems to be too early in the night.
- 7 For *ba* 罷 see Xie Siwei.

21.18–19 前苦寒行二首

10837–838; Wyyh 210; SB 7; Guo 13; Qiu 1845; Shi 206; Xiao 5360.

Text

II.1 Guo reads 季/年.

II.2 Guo reads 季/年.

II.4 Wyyh reads 割/刮.

II.6 Wyyh reads 頃/里, var. 里.

II.7 Wyyh reads 骨/足.

II.8 Wyyh reads 送之將安歸, vars. 送將安所歸, 迭送將安歸.

21.20 晚晴

10841; SB 7; Guo 13; Qiu 1846; Xin 600; Xiao 5369.

Text

- 1 SB reads 堂/唐, Zhao Yancai's commentary takes as 唐: Guo var. 堂/唐.
 4 Guo reads 右/石.
 5 Guo reads 若/苦.
 7 SB, Guo read 徘徊/裴回.
 12 Guo reads 泊/洎.

Additional Notes

Rhymes The criss-crossing rhymes make it difficult to decide which lines go together.

- 11 Xin takes this as do their utmost for the dynasty.

21.21 復陰

10842; SB 7; Guo 13; Qiu 1847; Xiao 5372.

Text

- 4 Guo reads 楊/揚.

21.22–23 後苦寒行二首

10839–840; Wyyh 210; SB 7; Guo 13; Qiu 1848; Shi 206; Xin 600; Xiao 5364.

Text

- I.4 Wyyh reads 欲/應, var. 應.
 I.5 Guo reads 禁/噤.
 I.6 Wyyh reads 出/流, var. 流.
 II.1 Wyyh reads 曉/晚, var. 晚.
 II.2 Wyyh reads 飛/吹, var. 吹.
 II.3 Wyyh reads 新/斬, var. 斷; Wyyh reads 斬/斷; Qiu reads 斬斷/斷斬.
 II.5 Wyyh reads 其/太, var. 大.
 II.7 SB reads 軒/幹; Guo reads 幹/幹.

21.24 元日示宗武

11788; SB 17; Guo 33; Qiu 1849; Xin 601; Xiao 5385.

21.25 又示宗武

11691; SB 16; Qiu 1850; Xin 602; Xiao 5388.

21.26 遠懷舍弟穎觀

11789; SB 17; Guo 33; Qiu 1852; Xin 603; Xiao 5391.

Additional Notes

- 6** Although the rhyme demands that that 除 be read *chú*, “be rid of,” “melt away,” it is hard to ignore that in this New Years Day poem the night before was *zhùxì* 除夕, “New Years Eve.” Since the literary pronunciation eventually was replaced by *chùxì*, it is hard to know exactly when the transition occurred.

21.27 續得觀書迎就當陽居止正月中旬定出三峽

11790; SB 17; Guo 33; Qiu 1852; Shi 207; Xin 604; Xiao 5393.

*Text***Title** SB reads 山/止.**3** Guo reads 風/諷.**10** SB reads 睥/吁.**21.28** 太歲日

11787; SB 17; Guo 33; Qiu 1854; Shi 207; Xiao 5396.

21.29–30 人日兩篇

11793–794; SB 17; Guo 33; Qiu 1855; Shi 207; Xin 605; Xiao 5400.

*Additional Notes***II.8** There is considerable discussion about *zhidao* 直道.**21.31–35** 喜聞盜賊蕃寇總退口號五首

11606–610; SB 14; Guo 28; Qiu 1857; Xin 607; Xiao 5405.

*Text***II.2** Guo reads 合/和.**IV.4** SB cites Jin var. 朝/胡.**V.3** Guo reads 太/大.*Additional Notes*

- I.3** The note in the text gives the standard explanation that, with the successful removal of the Tibetan threat, the emperor becomes worried about the powerful palace armies under the command of the eunuch Yu Chaoen. I am not at all certain about this interpretation.
- IV.3–4** See Xin for a discussion of the different interpretations of *shao* 少.

21.36 送大理封主簿五郎親事不合，卻赴通州。主簿前閩州賢子，余與主簿平章鄭氏女子，垂欲納彩，鄭氏伯父京書至，女子已許他族，親事遂停

11792; SB 17; Guo 33; Qiu 1860; Xin 608; Xiao 5413.

Text

12 SB reads 手/首.

14 Guo reads 光/明.

21.37 將別巫峽贈南鄉兄讓西果園四十畝

11791; SB 17; Guo 33; Qiu 1862; Shi 208; Xin 610; Xiao 5421.

Text

Title Qiu reads 卿/鄉.

9 Qiu reads 末/未.

13 Guo var. 卿/鄉; Qiu reads 卿.

Text

8 Du Fu may be thinking on his own earlier gardening or on who will take care of it after he leaves.

14 Xin takes this as his friend singing there to express his stirrings. This is possible.

21.38 巫山縣汾州唐使君十八弟宴別兼諸公攜酒樂相送率題小詩留於屋壁

11798; SB 17; Guo 33; Qiu 1863; Xin 611; Xiao 5425.

21.39 敬寄族弟唐十八使君

10855; SB 7; Guo 13; Qiu 1863; Shi 209; Xin 612; Xiao 5427.

Text

31 Guo reads 拖/柁.

Additional Notes

14 As Shi notes, we don't really understand the *bao lin* 抱麟 here.

21.40 春夜峽州田侍御長史津亭留宴(得筵字)

11799; SB 17; Guo 33; Qiu 1866; Xin 614; Xiao 5432.

21.41 大曆三年春白帝城放船出瞿塘峽久居夔府將適江陵漂泊有詩凡四十韻

11797; SB 17; Guo 33; Qiu 1866; Shi 209; Xin 615; Xiao 5434.

Text

15 SB, Guo var. 別/惜.

20 Guo reads 曜/耀.

29 SB var. 快/決; Guo cites var. 快/決, Zhao Yancai's commentary takes as 決.

Additional Notes

46 Or, with Xin, "Gazing north, the pavilion at the ford stands solitary."

56 For this use of *fen* 分, see Xin.

66 Xin argues against this interpretation, but it seems most natural.

21.42 行次古城店泛江作不揆鄙拙奉呈江陵幕府諸公
11801; SB 17; Guo 33; Qiu 1874; Shi 210; Xiao 5455.

Text

2 Guo reads 上/山.

7 Guo reads 漿/漿.

21.43 泊松滋江亭

11800; SB 17; Guo 33; Qiu 1875; Xin 623; Xiao 5452.

Text

4 Guo var. 微/還.

21.44 乘雨入行軍六弟宅

11802; SB 17; Guo 33; Qiu 1876; Xin 623; Xiao 5458.

Text

1 Qiu reads 亂/罷.

21.45 上巳日徐司錄林園宴集

11805; Wyyh 214; SB 17; Guo 33; Qiu 1876; Shi 210; Xin 624; Xiao 5460.

Text

3 Wyyh reads 歌/歎.

21.46 宴胡侍御書堂

11803; SB 17; Guo 33; Qiu 1878; Xin 624; Xiao 5462.

Text

4 Guo reads 微/飛.

21.47 書堂飲既夜復邀李尚書下馬月下賦絕句

11804; SB 17; Guo 33; Qiu 1878; Shi 211; Xin 625; Xiao 5464.

21.48 奉送蘇州李二十五長史丈之任

11806; SB 17; Guo 33; Qiu 1879; Shi 211; Xin 625; Xiao 5466.

*Text***1** Guo reads 折/圻.*Additional Notes*

II. 1–2 This is a sign that a high minister either would be deprived of his post or should resign. This sign appeared in the Jin before Zhang Hua fell from power, but clearly applies to a Tang case here. Qiu cites Zhu Heling who cites Hu Xiake that the reference here is to Li Shizhi 李適之, a minister in Xuanzong's reign; "Aide Li" would then presumably have been one of his sons.

21.49 暮春江陵送馬大卿公恩命追赴闕下

11807; SB 17; Guo 33; Qiu 1880; Xin 627; Xiao 5469.

Additional Notes

Title I have translated *qing* 卿 following Xin's argument that in the context of the poem, this must be Ma's former title as minister or vice minister of one of the ceremonial courts.

21.50 和江陵宋大少府暮春雨後同諸公及舍弟宴書齋

11811; SB 17; Guo 33; Qiu 1882; Xin 629; Xiao 5473.

*Text***1** SB, Guo read 注/窪.*Additional Notes*

Title The "younger brother" may be Sherrif Song's, in which case it would be part of the title.

21.51 暮春陪李尚書李中丞過鄭監湖亭泛舟(得過字韻)

11808; Wyyh 315; SB 17; Guo 33; Qiu 1883; Xin 630; Xiao 5475.

*Text***Title** SB reads 季中丞/李中丞.**4** SB reads variant character 舡/船.*Additional Notes*

3–4 As Xin observes, this is a chiasmatic couplet: inspiration "moving along" goes with the oars, while tipsy song goes with the cups.

21.52 宇文晁尚書之甥崔或司業之孫尚書之子重泛鄭監前湖
11812; SB 17; Guo 33; Qiu 1883; Shi 211; Xin 630; Xiao 5477.

Text

8 Guo reads 寅/夤.

21.53 歸雁

11852; Wyyh 328; SB 18; Guo 35; Qiu 1884; Shi 212; Xin 631; Xiao 5480.

Text

2 Guo reads 應/廣.

21.54 短歌行贈王郎司直

10719; Wyyh 203; SB 5; Guo 10; Qiu 1885; Shi 212; Xin 632; Xiao 5483.

Text

3 SB reads 樟/章.

5 Wyyh, SB, Guo read 佩劍/劍佩.

7 SB reads 颯/躐.

8 Wyyh, Guo read 已/色.

21.55 憶昔行

10856; Wyyh 211; SB 8; Guo 15; Qiu 1888; Xin 634; Xiao 5489.

Text

5 Guo reads 人無/無人.

9 SB var. 石/茅.

12 SB var. 前/階; Guo var. 前/除, Zhao Yancai's commentary takes as 除.

13 SB reads 玄/懸.

20 Guo reads 作/佐, var. 佐.

21.56 惜別行送向卿進奉端午御衣之上都

10863; Wyyh 341; SB 8; Guo 15; Qiu 1890; Xin 636; Xiao 5497.

Text

Title Wyyh reads 赴/之.

5 Wyyh reads 墮/隨.

6 Wyyh reads 振/震.

7 Wyyh var. 閣/圖.

16 Wyyh reads 飄/漂, var. 漂.

21.57 夏日楊長寧宅送崔侍御、常正字入京(得深字韻)

11810; Wyyh 269; SB 17; Guo 33; Qiu 1892; Xin 637; Xiao 5500.

*Text***Title** Wyyh var. 官/寧; Guo reads 揚/楊.**1** SB reads 楊/揚.**21.58** 夏夜李尚書筵送宇文石首赴縣聯句

788_002; SB 17; Guo 33; Qiu 1892; Xin 637; Xiao 5503.

*Text***9** SB var. 敲/欵.**15** Guo reads 屈/出.**21.59** 多病執熱奉懷李尚書之芳

11813; SB 17; Guo 34; Qiu 1893; Shi 213; Xin 639; Xiao 5507.

21.60 水宿遣興奉呈群公

11814; SB 17; Guo 34; Qiu 1894; Shi 213; Xin 639; Xiao 5510.

*Text***8** Guo reads 隄/堤.**12** Guo reads 雞/離.**23** SB reads 汎/泛.**28** SB reads 費/齋.**29** Qiu reads 杖/支.**37** Guo reads 園/囿.*Additional Notes***28** I have translated the text following the usual understanding of *feiri* 費日; Xin comes up with a more attractive interpretation simply by taking it as *rifei* 日費: "I suffer from a shortage of cash for daily expenses."**21.61** 遣悶

11821; SB 17; Guo 34; Qiu 1897; Xin 642; Xiao 5522.

*Text***4** SB var. 牆/檣.*Additional Notes***4** This is Zhao's explanation. Xin interprets the line differently.

21.62–63 江邊星月二首

11817–818; Wyyh 152; SB 17; Guo 34; Qiu 1899; Xin 644; Xiao 5538.

*Text***II.1** Wyyh reads 檻/纜, var. 纜.**II.4** Guo reads 州/川.**21.64** 舟月對驛近寺

11819; SB 17; Guo 34; Qiu 1900; Xiao 5526.

21.65 舟中

11820; SB 17; Guo 34; Qiu 1901; Xiao 5528.

*Text***8** SB reads 祗/祗; Guo reads 祗/祗.**21.66** 江陵節度陽城郡王新樓成王請嚴侍御判官賦七字句同作

11822; SB 17; Guo 34; Qiu 1901; Xin 646; Xiao 5530.

*Text***6** Guo reads 情/清.**21.67** 又作此奉衛王

11823; SB 17; Guo 34; Qiu 1903; Xin 646; Xiao 5534.

21.68 秋日荊南述懷三十韻

11827; SB 17; Guo 34; Qiu 1904; Shi 214; Xin 647; Xiao 5542.

*Text***26** SB reads 鰓/腮.**28** SB reads 深/探.**42** Guo var. 拆/坼.**51** SB reads 盤/磐.**58** SB reads 幾/類; SB, Guo read 坏/坯.**21.69** 秋日荊南送石首薛明府辭滿告別奉寄薛尚書頌德敘懷斐然之作三十韻

11828; SB 17; Guo 34; Qiu 1909; Shi 214; Xin 653; Xiao 5557.

*Text***18** Guo reads 纍/纍.**19** Guo reads 狩/守.**51** SB reads 揚/揚.

Additional Notes

17 See Xin for a discussion of the meanings of *gouchen* 鈎陳.

23–24 Xin has a good discussion of the disagreements among pre-modern commentators. My rendering here is provisional.

The Poetry of Du Fu

Library of Chinese Humanities

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* Note that the English titles are often abbreviated.

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The Poetry of Du Fu

22.1

暮歸

霜黃碧梧白鶴棲，
 城上擊柝復烏啼。
 客子入門月皎皎，
 4 誰家擣練風淒淒。
 南渡桂水闕舟楫，
 北歸秦川多鼓鞞。
 年過半百不稱意，
 8 明日看雲還杖藜。

22.2

哭李尚書(之芳)

漳濱與蒿里，
 逝水竟同年。
 欲挂留徐劍，
 4 猶迴憶戴船。
 相知成白首，
 此別間黃泉。
 風雨嗟何及，
 8 江湖涕泫然。

22.1

Returning at Twilight

Frost yellows the emerald tung tree, there a white crane roosts,
 on the wall the watch-rattle is struck, again the crows cry out.
 The sojourner enters the gate, the moonlight gleaming bright,
 4 in whose home are they pounding silk in the chill and dreary wind?
 To cross Cinnamon River to the south I lack boat and oars;
 to return north to the streams of Qin there are too many drums of war.
 My years have passed half a century, and I am not content,
 8 tomorrow I will watch the clouds and again lean on my cane.

22.2

A Lament for Director Li Zhifang

The Zhang's banks and the Village of Weed¹
 the passing waters, all in the same year.²
 I want to hang and leave the sword for Xu's lord,³
 4 and still I turned back the boat on recalling Dai.⁴
 In friendship we became white-haired,
 with this parting we are separated by the Yellow Springs.
 What good does "Wind and Rain" do?⁵—
 8 on the river and lakes my tears stream down.

1 "The Zhang's banks" refers to severe illness because the Jian'an poet Liu Zhen lay sick by the banks of the Zhang and was visited by Cao Pi, Cao Cao's heir and later Wei Wendi; Li Zhifang was Advisor to the Heir Apparent. The "village of weed" was the entrance to the lands of the dead, hence death; it was also the title of a funeral dirge.

2 That is, Li Zhifang grew sick and died in the same year.

3 *Ji Zha.

4 *Wang Huizhi. In this case Du Fu seems to have turned back to Jiangling for Li Zhifang's funeral.

5 A poem in the *Classic of Poetry* on longing for the gentleman.

- 修文將管輅，
 奉使失張騫。
 史閣行人在，
 12 詩家秀句傳。
 客亭鞍馬絕，
 旅櫬網蟲懸。
 復魄昭丘遠，
 16 歸魂素滄偏。
 樵蘇封葬地，
 喉舌罷朝天。
 秋色凋春草，
 20 王孫若個邊。

22.3

重題

- 涕泗不能收，
 哭君餘白頭。
 兒童相識盡，
 4 宇宙此生浮。
 江雨銘旌濕，
 湖風井徑秋。

- They have taken our Guan Lu to be a redactor,¹
 we have lost our Zhang Qian, sent on a mission.²
 In the History Office the envoy will survive,³
 12 the poet's splendid lines will be passed on.
 The saddled horse is gone from the sojourner's pavilion,⁴
 from the traveling casket insects hang in a web.
 For the returning spirit King Zhao's tomb will lie far,⁵
 16 the homeward soul will go all the way to the pale Chan.⁶
 Wood and grass-gatherers will make cairns where he is buried,
 the "throat and tongue" has ceased coming to court.⁷
 Autumn's colors wither the spring plants,
 20 and where is our Prince?

22.3

On the Same Topic

- Tears that I cannot stop,
 white-haired, remaining, weeping for you.
 Those I knew in my youth are gone,
 4 in the universe, this life adrift.
 River rain, the casket banners wet,
 lake wind, the well-paths in autumn.

1 It is told in the *Jin History* that one Su Shao reappeared to his brother after his death and said that Confucius's disciples Yan Hui and Zixia were Redactors in the underworld. Guan Lu was a talent of the Wei who died before his time.

2 *Zhang Qian was a famous Han explorer. Li Zhifang was sent as an emissary to Tibet and detained there.

3 That is, memory of Li Zhifang's accomplishments will remain in the histories. Li Zhifang had gone to Tibet as an envoy.

4 Where Li Zhifang lived in Jiangling.

5 King Zhao of Chu's tomb was in Jingzhou.

6 Chang'an.

7 Directors were referred to as the emperor's "throat and tongue."

還瞻魏太子，
8 賓客減應劉。

22.4-5

哭李常侍嶧二首

I

一代風流盡，
修文地下深。
斯人不重見，
4 將老失知音。
短日行梅嶺，
寒山落桂林。
長安若個畔，
8 猶想映貂金。

II

青瑣陪雙入，
銅梁阻一辭。
風塵逢我地，
4 江漢哭君時。
次第尋書劄，
呼兒檢贈詩。

- Again I look at the Prince of Wei,¹
 8 of Advisers, he is short Ying and Liu.²

22.4–5

Weeping for Li Yi, Attendant-in-ordinary

I

- The panache of a whole age is gone,
 the practice of letters deepens under the ground.³
 This man will not be met again,
 4 getting old, I have lost one who knows the tone.
 Short days, he goes on Plum Ridge,⁴
 cold mountains, at Guilin leaves falling.
 How many of his old companions in Chang'an
 8 will still imagine him, shining in sable and gold?

II

- Blue chain patterns, I accompanied him entering,⁵
 Bronze Bridge, blocked from taking leave.⁶
 Wind-blown dust where you met me,
 4 Yangzi and Han, the moment when I weep for you.
 In succession, looking for your letters,
 I call my boy and examine the poems you gave me.

1 Cao Pi.

2 Original note: "His Excellency Li passed away in the post of Adviser to the Heir Apparent" 李公薨於太子賓客。Ying Yang and Liu Zhen were advisors of Cao Pi.

3 This is taken to refer to Su Shao's posthumous report to his brother that Confucius's disciples Yan Hui and Zixia were literary Gentlemen in the underworld.

4 That is, the casket being taken back to his native place for burial.

5 Du Fu served with Li Yi in the palace, decorated with blue chain patterns.

6 Bronze Bridge was a Shu county.

發揮王子表，
8 不愧史臣詞。

22.6

舟中出江陵南浦奉寄鄭少尹(審)

更欲投何處，
飄然去此都。
形骸元土木，
4 舟楫復江湖。
社稷纏妖氣，
干戈送老儒。
百年同棄物，
8 萬國盡窮途。
雨洗平沙淨，
天銜闊岸紆。
鳴蜩隨汎梗，
12 別燕起秋菰。
棲托難高臥，
饑寒迫向隅。
寂寥相煦沫，
16 浩蕩報恩珠。

The table of princes makes the truth clear,¹
 8 you need not be put to shame by the historian's words.

After less than a year in Jiangling, with no prospect of finding support to settle there, Du Fu set out with the family again, stopping next at Gonggan, the next city along the Yangzi.

22.6

In My Boat I Set Out From the Southern Bank of Jiangling;
 Respectfully Sent to the Vice-Governor Zheng Shen

Where will I put up next?—
 I leave this metropolis, swept along.
 My form and frame, essentially earth or wood,
 4 boat and oar again on the river and lakes.
 Altars of Earth and Grain, entwined by vapors of witchery,
 shield and pike see this old scholar on his way.
 Life's hundred years, same as something thrown away,
 8 ten thousand domains, at the end of my road everywhere.
 Rains wash level sands clear,
 the heavens swallow the broad shore winding.
 Singing cicadas go with a stick adrift,²
 12 departing swallows rise from autumn wild rice.
 Finding brief lodging, it is hard to rest aloof,
 starving and cold, I am forced into the corner.³
 In dreary solitude, those who blow froth,⁴
 16 swept through vastness, the pearl that repays kindness.⁵

1 The "table of princes" in the *Han History* listed the lineages of those descended from princes of the blood. Li Yi was, evidently, a remote descendant of the imperial house.

2 *Stick adrift.

3 In Liu Xiang's *Shuoyuan*, it is observed that if one person is weeping in the corner, everyone in the room will be unhappy.

4 The *Zhuangzi* tells of fish on land breathing froth on each other for moisture.

5 In the Spring and Autumn Annals period the Count of Sui saved a wounded snake that later repaid him by bringing a pearl.

溟漲鯨波動，
 衡陽雁影徂。
 南征問懸榻，
 20 東逝想乘桴。
 濫竊商歌聽，
 時憂卞泣誅。
 經過憶鄭驛，
 24 斟酌旅情孤。

22.7

山館

南國晝多霧，
 北風天正寒。
 路危行木杪，
 4 身遠宿雲端。
 山鬼吹燈滅，
 廚人語夜闌。
 雞鳴問前館，
 8 世亂敢求安。

- The oceans flood over, Leviathan waves stir,
 toward Hengyang the outlines of wild geese fare.¹
 Journeying southward I seek the couch hung up,²
 20 going off eastward, I imagine riding the raft.³
 Rashly I hope that my song in the *shang* mode will be heeded,⁴
 at times I worry about the punishment that made Bian He weep.⁵
 In my passage I recall Zheng's welcome lodges,⁶
 24 pouring ale, you console the loneliness of my feelings of travel.

22.7

A Mountain Inn

- In southern lands, much fog in broad daylight,
 a north wind, the weather now is cold.
 The road is steep, I walk among treetops,
 4 my person remote, I spend the night at clouds' edge.
 Mountain goblins blow out my lamp,
 people in the kitchen talk as night ends.
 When the cock crows, I ask of the inn ahead,
 8 dare I seek security in troubled times?

1 Hengyang was the southern limit of the migration of wild geese.

2 *Xu Chi.

3 *Riding the raft.

4 This refers to the story of Ning Qi, an underappreciated client of Duke Huan of Qi. When Ning Qi was singing a mournful song in the *shang* mode, the Duke heard him and realized that he was exceptional. Du Fu hopes someone will appreciate and employ him.

5 *Bian He found an uncut piece of rare jade and presented it to two kings of Chu, each of whose jade-carvers pronounced it to be ordinary stone. In each case Bian He had one of his feet cut off as punishment. When he presented it to the third king, the jade carver recognized it. This was a standard figure for unrecognized talent.

6 *Zheng's lodge.

22.8

醉歌行贈公安顏少府請顧八題壁

神仙中人不_易得，
 顏氏之子才孤標。
 天馬長鳴待駕馭，
 4 秋鷹整翮當雲霄。
 君不見東吳顧文學，
 君不見西漢杜陵老。
 詩家筆勢君不嫌，
 8 詞翰升堂為君掃。

是日霜風凍七澤，
 烏蠻落照銜赤壁。
 酒酣耳熱忘頭白，
 12 感君意氣無所惜，
 一為歌行歌主客。

22.9

送顧八分文學適洪吉州

中郎石經後，
 八分蓋憔悴。

22.8

Drunken Song: A Ballad. Presented to Sheriff Yan of Gonggan, I Ask
Gu (8) to Write It on the Wall

- Someone of the gods and immortals is not easy to find,¹
 this fellow of the Yan clan is a singular standard for talent.
 The horse of Heaven gives a long neigh waiting to be hitched up,
 4 the autumn hawk preens its feathers in the clouds and upper air.
 Have you not seen Instructor Gu from Wu in the East?
 Have you not seen the old man of Duling west of the Han?
 You do not despise the force of the poet's brush,
 8 the lines and the calligraphy ascend the hall spread over the wall for
 you.

- On this day the snow and frost freeze the Seven Marshes,
 the setting sunlight of the Black Mon catches Red Cliff.
 Tipsy from ale, my ears burn, I forget my hair is white,
 12 stirred by your temperament, I am cautious about nothing,
 and I make this song to sing of guest and host.

22.9

Seeing Off Instructor Gu (8), Master of *Bafen* Script, On his Way to
Hongzhou and Jizhou

After the Stone Classics of the Court Gentleman,²
bafen script wasted away.

1 In the Han, Mei Fu was a county sheriff and later became an immortal. This reference is made because of Sheriff Yan's office.

2 The late Eastern Han writer Cai Yong, Leader of Court Gentlemen, was charged with having the Confucian Classics carved on stone. Cai Yong was also considered the greatest master of *bafen* script.

顧侯運爐錘，
4 筆力破餘地。
昔在開元中，
韓蔡同勳。顧
玄宗妙其書，
8 是以數子至。
御札早流傳，
揄揚非造次。
三人並入直，
12 恩澤各不二。
顧於韓蔡內，
辨眼工小字。
分日示諸王，
16 鉤深法更秘。
文學與我游，
蕭疏外聲利。
追隨二十載，
20 浩蕩長安醉。
高歌卿相宅，
文翰飛省寺。
視我揚馬間，
24 白首不相棄。
驂騑入窮巷，
必脫黃金轡。

Sir Gu worked the hammer and forge,
 4 the force of his brushwork broke new ground.
 Long ago in the Kaiyuan reign
 Han Zemu and Cai Youlin also showed great power.
 Xuanzong thought their calligraphy excellent,
 8 thus these various masters came to court.
 Imperial notes early circulated,¹
 his commendation was not haphazard.
 These three went in to court together,
 12 each enjoyed unequalled grace.
 In the group with Han and Cai, Gu,
 with discriminating eye, excelled at small characters.
 From day to day they would demonstrate to the princes,
 16 fishing the depths, their technique grew still more remarkable.
 The Instructor went about with me,
 free and easy, we set aside fame and advantage.
 We kept company for twenty years,
 20 in wild indulgence, drunk in Chang'an.
 We sang loudly in homes of ministers and grandees,
 writings flew through ministries and courts.
 He looked on me as one with Yang Xiong and Sima Xiangru,
 24 he has not abandoned me even in white-haired old age.
 When the Hualiu steed enters a miserable lane,
 it must shed its golden bridle.²

1 Because of the calligraphy.

2 Comparing the time Gu and Du Fu were in Chang'an with the present situation.

一論朋友難，
28 遲暮敢失墜。
古來事反覆，
相見橫涕泗。
嚮者玉珂人，
32 誰是青雲器。
才盡傷形體，
病渴汙官位。
故舊獨依然，
36 時危話顛躓。
我甘多病老，
子負憂世志。
胡為困衣食，
40 顏色少稱遂。
遠作苦辛行，
順從眾多意。
舟楫無根蒂，
44 蛟鼉好為祟。
況兼水賊繁，
特戒風颿駛。
崩騰戎馬際，
48 往往殺長吏。
子干東諸侯，
勸勉防縱恣。

- When we consider the difficulties of friendship,
28 dare one let it fall away in twilight years?
Since ancient days fortunes reverse,
when we meet tears fall copiously.
Of those back then with horse-trappings of jade¹
32 who had the capacity to reach the blue clouds?
My talent gone, I am pained by my form,
sick with diabetes, I besmirch my office.
Only my old friend is as he ever was,
36 when times are perilous, we talk of fortune's pitfalls.
While I am willing to grow old and be often sick,
you still bear aims that worry about the age.
Why is it that you are in difficulties for food and clothing?—
40 the look on your face shows that little goes as you would wish.
You make an arduous journey far away,
going along with the will of the crowd.
A boat has no root or stem,
44 while krakens and crocodiles enjoy wreaking harm.
Even more when there are so many pirates,
take special caution when driven by a gale.
As we flee headlong through a world in arms,
48 everywhere they kill senior officials.
You will pay your respects to the lords of the east,
urge them to avoid acting willfully.

1 Those who were noble and had high office.

邦以民為本，
 52 魚饑費香餌。
 請哀瘡痍深，
 告訴皇華使。
 使臣精所擇，
 56 進德知歷試。
 惻隱誅求情，
 固應賢愚異。
 列士惡苟得，
 60 俊傑思自致。
 贈子猛虎行，
 出郊載酸鼻。

22.10

官亭夕坐戲簡顏十少府

南國調寒杵，
 西江浸日車。
 客愁連蟋蟀，
 4 亭古帶蒹葭。
 不返青絲鞵，
 虛燒夜燭花。
 老翁須地主，
 8 細細酌流霞。

The land has the common folk as its base,
 52 the fish are hungry, spend the sweet bait.
 I pray you, feel the pain of the depth of their scars,
 complain of wrong to imperial envoys.
 Envoys are carefully chosen for office,
 56 they have advanced in virtue and been tested many times.
 Have sympathy with the situations of those pressed for taxes,
 the worthy man should be truly different from the fool.
 One of fierce principles hates the ill-gotten,
 60 the finest sort long to do their utmost.
 I present you this “Ballad of the Fierce Tiger,”¹
 as you leave the city, may it often choke you up.

22.10

Sitting in the Official Pavilion in the Evening: A Playful Note to Sheriff Yan (10)

The southern lands, cold-weather pestles in harmony,²
 West River soaks the sun carriage.
 The wayfarer’s melancholy is linked to the crickets,
 4 the pavilion is ancient, lined by reeds and rushes
 Your blue silk reins have not turned back here,
 the night candle’s flame burns for nothing.
 This old man awaits the host
 8 to pour out fine streams of drifting auroras.³

1 A poem by Lu Ji, encouraging moral rectitude.

2 The pestles are used for beating and fulling winter clothes.

3 Ale.

22.11

移居公安敬贈衛大郎鈞

衛侯不易得，
余病汝知之。
雅量涵高遠，
4 清襟照等夷。
平生感意氣，
少小愛文辭。
河海由來合，
8 風雲若有期。
形容勞宇宙，
質樸謝軒墀。
自古幽人泣，
12 流年壯士悲。
水煙通徑草，
秋露接園葵。
入邑豺狼鬥，
16 傷弓鳥雀飢。
白頭供宴語，
烏几伴棲遲。
交態遭輕薄，
20 今朝豁所思。

22.11

Moving My Lodgings to Gongan; Respectfully Presented to Wei Jun

- Lord Wei is a rare find,
 you know the illness from which I suffer.
 Your refined measure contains what is lofty and far-reaching,
 4 your pure concerns illuminate your equals.
 All your life you have been moved by noble temperaments,
 since youth you have loved letters.
 The rivers and sea have always merged,
 8 it is like that moment when wind and cloud meet.
 My appearance, worn out by the universe,
 plain of substance, I decline the salons of the great.
 From ancient days men of seclusion have wept,
 12 the gentleman in his prime grieves at the passing years.
 Mist from the water moves through plants on the path,
 the autumn dew touches mallows in the garden.
 I enter this city amid combat of jackals and wolves,
 16 wounded by the bow, the little bird is starving.¹
 Yet my white head is provided with relaxing talk,
 and my black-leather armrest accompanies my leisure.
 I have encountered want of feeling in treatment by acquaintances,
 20 but this morning eases my concerns.

1 An old figure of the bird that was once wounded, being troubled by the sound of the bowstring.

22.12

公安送韋二少府匡贊

逍遙公後世多賢，
 送爾維舟惜此筵。
 念我能書數字至，
 4 將詩不必萬人傳。
 時危兵甲黃塵裏，
 日短江湖白髮前。
 古往今來皆涕淚，
 8 斷腸分手各風煙。

22.13

公安縣懷古

野曠呂蒙營，
 江深劉備城。
 寒天催日短，
 4 風浪與雲平。
 灑落君臣契，
 飛騰戰伐名。
 維舟倚前浦，
 8 長嘯一含情。

22.12

At Gongan Seeing Off Sheriff Wei Kuangzan (2)

Of the Free-Roaming Duke's posterity many are worthies in this age,¹

I tie up my boat to see you off, cherishing this feast.

If you think of me you can write a few words and send them,

4 taking my poems you need not pass them on to ten thousand.

Times of peril, clash of arms in the yellow dust,

daylight shortens, rivers and lakes lie before my white hair.

The past goes off, the present comes, all with tears,

8 the heart breaks, we part, each in windblown mist.

22.13

Meditation on the Past at Gongan

The wilds broad, the camp of Lü Meng,²

the river deep, Liu Bei's city.³

Cold heavens, hastening daylight shortens,

4 wind-blown waves, level with the clouds.

Perfect ease, the agreement between ruler and minister,⁴

flying forth, fame in battle.⁵

I tie up my boat by the shore ahead,

8 a long whistle, I hold back what I feel.

1 Wei Xiong of the Northern Zhou was a recluse indifferent to glory and position. Zhou Mingdi (r. 559–565) presented him with the title the "Free-Roaming Duke."

The same title was also given to Wei Sili in Zhongzong's reign.

2 Lü Meng was a general of Wu in the Three Kingdoms.

3 Liu Bei, later the ruler of the Shu-Han Kingdom, was once governor in Gongan.

4 Liu Bei and Zhuge Liang.

5 Lü Meng.

22.14

呀鵲行

病鵲卑飛俗眼醜，
 每夜江邊宿衰柳。
 清秋落日已側身，
 4 過雁歸鴉錯回首。

緊腦雄姿迷所向，
 疏翮稀毛不可狀。
 強神迷復阜雕前，
 8 俊才早在蒼鷹上。

風濤颯颯寒山陰，
 熊羆欲蟄龍池深。
 念爾此時有一擲，
 12 失聲濺血非其心。

22.15-16

宴王使君宅題二首

I

漢主追韓信，
 蒼生起謝安。

22.14

The Eagle With His Beak Gaping: A Ballad

The sick eagle flies low, to the common eye, ugly,
every night by the riverside it roosts in a dying willow.

In clear autumn's setting sun its body already leaning;
4 the passing goose and homeward crow err in turning their heads.

That powerful form with firm head has lost all direction,
the sparse pinions and balding down cannot be described.
Its strong spirit strays in again standing ahead of the coal-black falcon,
8 but its superb talents used to be above the gray hawk.

The winds howl over the great waves, the cold mountains in shadow,
the bears are about to hibernate, the dragon is deep in his pool.
I think on you at this moment making a single strike,
12 but your voice fails, and the spattering of blood is not in your heart.

22.15–16

Written on a Feast at Governor Wang's Residence

I

Han's ruler went after Han Xin,¹
the common folk roused Xie An.²

1 When Liu Bang entered Qin, Han Xin deserted him; Liu Bang went after him to bring Han Xin back into his service.

2 In the Eastern Jin, *Xie An was living in reclusion, and it was said: "If Xie An does not serve, what will the common folk do?" As a result, Xie An agreed to serve.

吾徒自飄泊，
4 世事各艱難。
逆旅招邀近，
他鄉思緒寬。
不材甘朽質，
8 高臥豈泥蟠。

II

泛愛容霜髮，
留歡上夜關。
自吟詩送老，
4 相勸酒開顏。
戎馬今何地，
鄉園獨舊山。
江湖墮清月，
8 酌酊任扶還。

22.17

送覃二判官

先帝弓劍遠，
小臣餘此生。
蹉跎病江漢，
4 不復謁承明。

- My sort is just tossed along,
 4 the situation of the age brings hardship to each.
 My lodgings were close for your invitation,
 in a strange land my broodings are eased.
 Lacking talent, I accept my decayed condition,
 8 my resting aloof is no coiling in the mud.¹

II

- With your general affection, you accept one with frosty hair,
 making me stay for pleasure, you bar the gate by night.
 I myself chant poems to go along with me through old age,
 4 at your urging, ale makes me smile.
 Warhorses are now everywhere,
 in your native garden, alone at your former hill.
 On the rivers and lakes clear moonlight sinks,
 8 you have someone help me back, completely drunk.

22.17

Seeing Off Administrative Assistant Qin (2)

- The former emperor's bow and sword lie far,²
 his minor officer has the remainder of this life.
 Time slips by, sick by Yangzi and Han,
 4 never again will I pay respects at Chengming Palace.

1 Governor Wang is a dragon, coiling in mud, who will soon stretch and show his powers.

2 Suzong. The bow and sword represent the ruler's tomb; when the Yellow Emperor rose to Heaven, only his sword and bow remained.

餞爾白頭日，
 永懷丹鳳城。
 遲遲戀屈宋，
 8 渺渺臥荆衡。
 魂斷航舸失，
 天寒沙水清。
 肺肝若稍愈，
 12 亦上赤霄行。

22.18

公安送李二十九弟晉肅入蜀余下沔鄂

正解柴桑纜，
 仍看蜀道行。
 檣烏相背發，
 4 塞雁一行鳴。
 南紀連銅柱，
 西江接錦城。
 憑將百錢卜，
 8 飄泊問君平。

- Parting feast for you, this day of my white hair,
 my thoughts ever on Cinnabar Phoenix City.¹
 Going slowly on, yearning for Qu and Song,²
 8 faint in the distance, I lie here at Jing and Heng.
 The heart will break when your boat disappears,
 the skies cold, sand and waters clear.
 If lungs and liver improve a bit,
 12 I too will present a “Ballad of the Russet Wisps.”³

22.18

At Gongan Seeing Off Cousin Li Jinsu (29) Going to Shu; I will Go
 Down to Mianzhou and Ezhou

- Right now I will undo my moorings for Chaisang,
 next you will see the roads of Shu.
 The weather vanes on our masts will set out in opposite directions,
 4 as a single line of frontier geese cry out.
 The southern boundary stretches to the Bronze Column,⁴
 West River touches Brocade City.
 I rely on you to do a divination with a hundred cash,
 8 ask Junping about my being swept along.⁵

1 Chang'an.

2 Qu Yuan and Song Yu, poets of Chu.

3 A song about the court.

4 *Ma Yuan.

5 *Yan Junping.

22.19

留別公安太易沙門

隱居欲就廬山遠，
 麗藻初逢休上人。
 數問舟航留製作，
 4 長開篋笥擬心神。
 沙村白雪仍含凍，
 江縣紅梅已放春。
 先蹋爐峰置蘭若，
 8 徐飛錫杖出風塵。

22.20

久客

羈旅知交態，
 淹留見俗情。
 衰顏聊自哂，
 4 小吏最相輕。
 去國哀王粲，
 傷時哭賈生。
 狐狸何足道，
 8 豺虎正縱橫。

22.19

Detained on Parting by the Monk Taiyi at Gongan

To live as a recluse you are about to go to the Huiyuan of Lu
Mountain,¹

in writing's fine craft I now first meet the Reverend Huixiu.²

Often you came to visit my boat, leaving your compositions here,

4 always when I open the cases I can estimate your spirit.

White snow at this village on the sands, still frozen with ice,

while the pink plums of the river lands have already budded in spring.

You will be first to tread Incense Burner Peak and set up a meditation
chamber,

8 gradually your monk's staff will take flight, and you'll go beyond wind-
blown dust.

22.20

Long a Wayfarer

From my travels I understand how friends are treated,

in lingering on, I have seen the ordinary sentiments.

With aging looks I mock myself a while,

4 minor clerks treat me with utmost contempt.

Leaving the capital made Wang Can lament;³

pain at the times brought Jia Yi to weep.⁴

But the foxes aren't even worth mentioning

8 since tigers and jackals run rampant.

1 The fourth-century monk who founded the temple complex on Lu Mountain, here a figure for the famous monks on Lu Mountain in Du Fu's time.

2 A famous Southern Dynasties literary monk, here a figure for Taiyi.

3 *Wang Can.

4 *Jia Yi.

22.21

冬深

花葉隨天意，
 江溪共石根。
 早霞隨類影，
 4 寒水各依痕。
 易下楊朱淚，
 難招楚客魂。
 風濤暮不穩，
 8 捨棹宿誰門。

22.22

曉發公安

北城擊柝復欲罷，
 東方明星亦不遲。
 鄰雞野哭如昨日，
 4 物色生態能幾時，
 舟楫眇然自此去，
 江湖遠適無前期。
 出門轉眄已陳跡，
 8 藥餌扶吾隨所之。

22.21

Winter's Depths

Blossoms and leaves, according to Heaven's will,
Yangzi and creek share roots of stone.¹

- Early cloud wisps, reflections according to kind,
4 cold watercourses, each lying on watermarks.
Easy to shed the tears of Yang Zhu,²
hard to call back the soul of the wayfarer in Chu.³
Wind-blown waves, not steady at twilight,
8 I ship oars, to stay the night at whose gate?

When Du Fu set out from Gong'an late in the year 768, he was not certain where he was going. We see him next farther down the Yangzi at Shishou ("Master Liu's Shore") Then he turned into Lake Dongting and stopped at Yueyang, at the northern tip of the lake. There he seems to have passed the New Year.

22.22

Setting Out in the Morning From Gong'an⁴

The watch rattle struck on the northern wall, again almost finished,
in the east the Morning Star is also not slow to appear.
Neighbor's rooster and laments in the wilds are as they have been these
days,

- 4 the look of vitality in the scene—how long can it last?
The oars of my boat into faint distance go off from here,
faring afar to rivers and lakes with no schedule or destination.
Leaving the gates I turn my gaze, it's already a thing of the past,
8 my medicines will support me wherever I go.

1 "Roots of stone" refer to the base of mountains.

2 The ancient philosopher Yang Zhu was said to have wept whenever he came to a forking of the road.

3 The soul of Qu Yuan, by tradition the object of the "Summons of the Soul" in the *Chuci*.

4 Original Note: "I rested in this county for several months" 數月憩息此縣.

22.23

發劉郎浦

挂帆早發劉郎浦，
疾風颯颯昏亭午。
舟中無日不沙塵，
4 岸上空村盡豺虎。

十日北風風未迴，
客行歲晚晚相催。
白頭厭伴漁人宿，
8 黃帽青鞋歸去來。

22.24

別董頴

窮冬急風水，
逆浪開帆難。
士子甘旨闕，
4 不知道里寒。
有求彼樂土，
南適小長安。
到我舟楫去，
8 覺君衣裳單。

22.23

Setting Out From Master Liu's Shore

We set the sail and started early from Master Liu's Shore,
the swift winds were whistling, darkening the noon.

In the boat not a day goes by but there is dust and sand,
4 deserted villages on the shore all with jackals and tigers.

For ten days the north wind has blown, and the wind has not yet
shifted,
the traveler goes on late in the year, and the lateness hurries him on.
White-haired, I am weary of spending the night a companion of
fishermen,

8 with yellow hat and green footwear let me go home!¹

22.24

Parting From Dong Ting

The last of winter intensifies wind and water,
hard to set sail against the waves.

The gentleman, lacking sweet dainties,²
4 does not know the coldness of the way.

There is something he seeks in that happy land,
faring southward to Little Chang'an.³

When you come to my boat, leaving,
8 I realize how thin your clothing is.

1 The "yellow hat" is a bamboo hat; the "green footwear" is made out of straw.

2 Treats for his parents.

3 Little Chang'an was in Nanyang county in Dengzhou, northwest of Jingzhou, rather than south.

素聞趙公節，
 兼盡賓主歡。
 已結門廬望，
 12 無令霜雪殘。
 老夫纜亦解，
 脫粟朝未餐。
 飄蕩兵甲際，
 16 幾時懷抱寬。
 漢陽頗寧靜，
 峴首試考槃。
 當念著白帽，
 20 采薇青雲端。

22.25

夜聞齋策

夜聞齋策滄江上，
 衰年側耳情所嚮。
 鄰舟一聽多感傷，
 4 塞曲三更歎悲壯。

積雪飛霜此夜寒，
 孤燈急管復風湍。

- I have ever heard of Lord Zhao's principles,¹
 you will also fully experience the pleasures of being his guest.
 But already your mother gazes for you from cottage gate,
 12 do not let the frost and snow melt away.²
 This old fellow is also loosing his moorings,
 not having eaten his breakfast of coarse bran.
 Swept along on the margins of warfare,
 16 when will the feelings in my bosom relax?
 Hanyang is especially tranquil,
 I will try the joy of a recluse on Mount Xian.³
 You should think of me, wearing a white hat
 20 picking wild beans by the edge of blue clouds.

22.25

Hearing the Reed-horn by Night⁴

- By night I heard the reed-horn upon the gray river,
 in my waning years I cocked my ears, my feelings drawn to it.
 Once listening to the neighboring boat, I was stirred to much pain,
 4 frontier tunes at midnight, brave melancholy comes suddenly.
 From the piled snow and flying frost this night is cold,
 a lone lamp, the shrill pipe, and windblown surge.

1 Zhao was probably the governor of Dengzhou.

2 That is, return before winter is over.

3 Mount Xian in Xiangyang, near where *Pang Degong lived.

4 The "reed horn," *bili*, had a reed mouthpiece, a bamboo tube with nine holes, and a wide end for resonance.

君知天地干戈滿，
8 不見江湖行路難。

22.26

衡州送李大夫七丈勉赴廣州

斧鉞下青冥，
樓船過洞庭。
北風隨爽氣，
4 南斗避文星。
日月籠中鳥，
乾坤水上萍。
王孫丈人行，
8 垂老見飄零。

22.27

歲晏行

歲云暮矣多北風，
瀟湘洞庭白雪中。
漁父天寒網罟凍，
4 莫徭射雁鳴桑弓。
去年米貴闕軍食，
今年米賤太傷農。

You know that all Heaven and Earth are filled with arms,
 8 yet have you not seen “hard traveling” upon the river and lakes?

22.26

At Hengzhou Seeing Off Censor-in-Chief Li Mian on his Way to
 Guangzhou

The axe descends from the blue darkness,¹
 his towered galley crosses Lake Dongting.
 The north wind brings an invigorating atmosphere,
 4 the Southern Dipper flees the Star of Letters.²
 Days and months, a bird in a cage,
 Heaven and Earth, a duckweed on the waters.
 Our Prince in the position of a senior
 8 sees me, tossed and fallen, approaching old age.

22.27

The Year's End: A Ballad

The year is drawing to a close, often the north wind comes,
 Xiao and Xiang and Lake Dongting are in white snow.
 When the weather grows cold, the fisherman finds his nets frozen,
 4 Moyao folk shoot wind geese, making mulberry bows twang.
 Last year rice was expensive and food for the army was short,
 this year rice is cheap causing the farmers great harm.

1 The axe was the insignia of the delegation of military authority. The “blue darkness” is Heaven, and by commonplace figurative extension, the court. Li Mian is coming from court and leading an army south.

2 This suggests the southern rebels fleeing Li, whose literary capabilities are again figured in astral terms.

高馬達官厭酒肉，
 8 此輩杼軸茅茨空。
 楚人重魚不重鳥，
 汝休枉殺南飛鴻。
 況聞處處鬻男女，
 12 割慈忍愛還租庸。
 往日用錢捉私鑄，
 今許鉛鐵和青銅。
 刻泥為之最易得，
 16 好惡不合長相蒙。
 萬國城頭吹畫角，
 此曲哀怨何時終。

22.28

泊岳陽城下

江國踰千里，
 山城近百層。
 岸風翻夕浪，
 4 舟雪灑寒燈。
 留滯才難盡，
 艱危氣益增。
 圖南未可料，
 8 變化有鯤鵬。

- Successful officials with big horses have plenty of meat and ale,
 8 but for this lot, shuttle and loom in their thatched huts are bare.¹
 People of Chu prefer fish, they do not care for fowl,
 so cease to wantonly kill the southward flying swans.
 I've heard moreover that everywhere they are selling boys and girls,
 12 breaking love's bonds, steeling the heart, to pay taxes of grain and silk.
 In earlier days in using coins they seized those who minted privately,
 but now they let lead and iron alloy the green bronze.
 They make them by cutting clay moulds, quite easy to obtain,
 16 in regard to the good and counterfeit, they should not have this
 continuous deception.
 On the wall-tops of the ten thousand domains painted bugles are
 blown,
 but the sad bitterness of this song—when will it ever end?

22.28

Mooring Below Yueyang

- Through river lands I've passed a thousand leagues,
 I draw near this city of mountain of a hundred tiers.
 Shore winds churn the evening waves,
 4 snow on the boat spatters my cold lamp.
 Though lingering on, my talent is not done,
 in hardship and peril, vigor increases still more.
 My plans to go south may not yet be laid—
 8 in metamorphosis, Leviathan and Peng.²

1 The farmers.

2 *Peng bird.

22.29

纜船苦風戲題四韻奉簡鄭十三判官(泛)

楚岸朔風疾，
 天寒鷓鴣呼。
 漲沙霾草樹，
 4 舞雪渡江湖。
 吹帽時時落，
 維舟日日孤。
 因聲置驛外，
 8 為覓酒家壚。

22.30

登岳陽樓

昔聞洞庭水，
 今上岳陽樓。
 吳楚東南坼，
 4 乾坤日夜浮。
 親朋無一字，
 老病有孤舟。
 戎馬關山北，
 8 憑軒涕泗流。

22.29

Tying Up My Boat Suffering From the Wind, Playfully Writing Four Couplets, Sent as a Note to Administrative Assistant Zheng Fan (13)

- The north wind blows hard on the shores of Chu,
 the weather is cold, the blue heron cries.
 Billowing sands engulf plants and trees
 4 dancing snows cross the river and lake.
 My wind-blown hat falls off now and then,
 I tie up my boat, every day all alone.
 By the voices beyond the post station¹
 8 seek out for me the ale-warmer at the tavern.²

22.30

Climbing Yueyang Tower

- I heard long ago of Dongting's waters,
 and this day I climb Yueyang Tower.
 Wu and Chu split apart in the southeast,
 4 Heaven and Earth float day and night.
 From kin and friends not a single word,
 old and sick, I do have a solitary boat.
 War-horses north of barrier mountains,
 8 I lean on the railing, my tears streaming down.

1 The voices apparently indicate a tavern.

2 Du Fu is asking Zheng to get him ale.

22.31

陪裴使君登岳陽樓

湖闊兼雲霧，
樓孤屬晚晴。
禮加徐孺子，
4 詩接謝宣城。
雪岸叢梅發，
春泥百草生。
敢違漁父問，
8 從此更南征。

22.32

南征

春岸桃花水，
雲帆楓樹林。
偷生長避地，
4 適遠更霑襟。
老病南征日，
君恩北望心。
百年歌自苦，
8 未見有知音。

22.31

Climbing Yueyang Tower in the Company of Governor Pei

The lake is vast, combined with clouds and fog,
the tower, lonely in the evening clear sky.

In ceremony you add to that given to Xu Chi,¹

4 your poems join to those of Xie Tiao of Xuancheng.²

On snowy shores clumps of plums blossom,
in the spring mud all kinds of plants grow.

Dare I ignore what the Fisherman asked me?—³

8 from this point on I journey farther south.

22.32

Journeying South

Spring shores, waters of peach blossoms,
cloud-like sail, forests of maple trees.

Saving my life, ever seeking a refuge,

4 I go off far, again soaking my gown with tears.

Old and sick, days of journeying south,
my ruler's grace, a heart that gazes north.

Life's hundred years, singing of my suffering,

8 I have never seen a true understanding friend.

1 *Xu Chi.

2 A famous poet of the late fifth century.

3 In the "Fisherman" in the *Chuci*, Qu Yuan encounters a fisherman who asks him why he persists in his solitary course that puts him at odds with the world. Unlike Qu Yuan, Du Fu will heed the fisherman's advice.

22.33

歸夢

道路時通塞，
江山日寂寥。
偷生唯一老，
4 伐叛已三朝。
雨急青楓暮，
雲深黑水遙。
夢歸歸未得，
8 不用楚辭招。

22.34

過南嶽入洞庭湖

洪波忽爭道，
岸轉異江湖。
鄂渚分雲樹，
4 衡山引舳舻。
翠芽穿裊蔣，
碧節上寒蒲。
病渴身何去，
8 春生力更無。

22.33

Dream of Return

The road is sometimes open, sometimes blocked,
rivers and mountains grow more dreary day to day.

Saving my life, just one old man,

4 already three reigns attacking the rebels.

The rain drives hard, twilight of Greenmaple,
clouds deep, Blackwaters far.¹

I dream of return, but have not returned,

8 no use that the *Lyrics of Chu* summon me.²

22.34

Entering Lake Dongting to Stop By the Southern Marchmount

Huge waves suddenly contend for a course,
the shore turns, the river and lake different.

E Isle, I make out trees in cloud,

4 Mount Heng draws my stern and prow.

Azure sprouts stick through the wet wild rice,
emerald joints send up the wintry reeds.

Sick with diabetes, where will I go?—

8 spring comes, but my strength is no more.

1 Greenmaple was in the region of Chu, while Blackwater was in Qin. Thus the dream goes north toward Chang'an.

2 Referring to "Summoning the Soul" in the *Chuci*, interpreted as recalling Qu Yuan's person and soul from his southern wandering.

- 壤童犁雨雪，
 漁屋架泥塗。
 欹側風帆滿，
 12 微冥水驛孤。
 悠悠回赤壁，
 浩浩略蒼梧。
 帝子留遺恨，
 16 曹公屈壯圖。
 聖朝光御極，
 殘孽駐艱虞。
 才淑隨廡養，
 20 名賢隱鍛爐。
 邵平元入漢，
 張翰後歸吳。
 莫怪啼痕數，
 24 危檣逐夜烏。

22.35

宿青草湖

- 洞庭猶在目，
 青草續為名。
 宿槳依農事，
 4 郵籤報水程。

- Farmboys plow in the rain and snow,
 fishermen's cottages are built on muddy paths.
 We tilt as my wind-blown sail fills,
 12 tiny and dark, the station stands alone by the water.
 On and on, it turns at Red Cliff,
 vast flooding, we go past Cangwu,¹
 where the royal daughters' resentment remains,²
 16 where Cao Cao's bold plans were humbled.³
 In our sage reign the throne shines in splendor,
 but the last evil spawn keep our woes with us.
 Men of pure talent go as laborers,
 20 famous worthies hide out working the forge.⁴
 Shao Ping once entered the Han,⁵
 Zhang Han later returned to Wu.⁶
 Marvel not that I often shed tears
 24 as my tall mast follows the crow by night.⁷

22.35

Spending the Night on Green Grass Lake⁸

- Lake Dongting is still in my eyes,
 "Green Grass" is its name as we continue on.
 Overnight oars beside farming work,
 4 the post station notice tells the stages of the water journey.

1 *Cangwu.

2 The Xiang goddesses, wives of Shun, who was buried at *Cangwu.

3 Cao Cao's invasion of the state of Wu was defeated at Red Cliff, though this was only one of many sites with that name.

4 The third-century writer and intellectual *Xi Kang worked the forge.

5 *Shao Ping.

6 *Zhang Han.

7 Probably echoing the "Short Song" by Cao Cao in which the crows and magpies are figures for itinerant intellectuals without a patron to give them a "roost." The "crow" is also the weathervane on the mast.

8 A section of Lake Dongting.

寒冰爭倚薄，
 雲月遞微明。
 湖雁雙雙起，
 8 人來故北征。

22.36

宿白沙驛

水宿仍餘照，
 人煙復此亭。
 驛邊沙舊白，
 4 湖外草新青。
 萬象皆春氣，
 孤槎自客星。
 隨波無限月，
 8 的的近南溟。

22.37

湘夫人祠

肅肅湘妃廟，
 空牆碧水春。
 蟲書玉佩藓，
 4 燕舞翠帷塵。

- Cold ice floes compete to draw near,
 cloudy moon alternately faint then bright.
 Lake geese rise in pair after pair,
 8 when someone comes, on purpose they fare on north.

22.36

Staying Over at White Sands Post Station

- I spend nights on the water, now still in last sunshine,
 the smoke of men's dwellings, and then this pavilion.
 Beside the station, sands white as before,
 4 beyond the lake, the grass turns fresh green.¹
 The million images—all springtime's vapor;
 on a lone raft, I myself am the wandering star.²
 Along with the waves, the moonlight boundless,
 8 and on its sparkling I draw near to the Southern Deeps.³

22.37

The Shrine of the Ladies of the Xiang⁴

- Solemn and still, the temple of the Xiang Consorts,
 bare walls, sapphire waters turning spring.
 Insects write in the moss on jade pendants;
 4 swallows dance in the dust of azure curtains.

1 This plays on the name of the station, "White Sands," and the lake, "Green Grass."

2 *Riding the raft.

3 *Peng bird. The "Southern Deeps" was the term used for the southern ocean, also called Heaven's Pool, to which the great Peng migrated.

4 The Xiang River goddesses were sisters, wives of the sage-emperor Shun.

晚泊登汀樹，
微馨借渚蘋。
蒼梧恨不盡，
8 染淚在叢筠。

22.38

祠南夕望

百丈牽江色，
孤舟泛日斜。
興來猶杖屨，
4 目斷更雲沙。
山鬼迷春竹，
湘娥倚暮花。
湖南清絕地，
8 萬古一長嗟。

22.39

上水遣懷

我衰太平時，
身病戎馬後。
蹭蹬多拙為，
4 安得不皓首。

- Evening mooring, I disembark by trees on the beach;
 the faint aroma is borrowed from water-clover on the isles.¹
 Their grief for Cangwu never ends,
 8 their staining tears are still on the clumps of bamboo.²

22.38

Evening View South of the Shrine

- A hundred-yard cable pulls the river's colors,
 the lone boat sails on the setting sun.
 Elation comes, still with staff and sandals,
 4 vision reaches its limit, and yet more sand and clouds.
 The mountain wraith is lost among spring bamboo,
 the Xiang Maidens lean among twilight flowers.³
 South of the lake, a place of utter purity—
 8 one long sigh for eternity.

22.39

Going Upriver Expressing My Feelings

- I was already aging in times of peace,
 I grew sick after the war-horses came.
 Dispirited by trials, often acting ineptly,
 4 how can I help my hair turning hoary white?

1 These may be offerings in the shrine.

2 *Cangwu. In grief their tears were said to have mottled the bamboo of the region.

3 The "mountain wraith" and the "Xiang Maidens," the wives of Shun, were local deities, celebrated in the "Nine Songs" of the *Chuci*, attributed to Qu Yuan.

驅馳四海內，
童稚日餬口。
但遇新少年，
8 少逢舊親友。
低顏下邑地，
故人知善誘。
後生血氣豪，
12 舉動見老醜。
窮迫挫曩懷，
常如中風走。
一紀出西蜀，
16 於今向南斗。
孤舟亂春華，
暮齒依蒲柳。
冥冥九疑葬，
20 聖者骨亦朽。
蹉跎陶唐人，
鞭撻日月久。
中間屈賈輩，
24 讒毀竟自取。
鬱悒二悲魂，
蕭條猶在否。
嶄峿清湘石，
28 逆行雜林藪。

- Rushing on through this sea-girt world,
 my children daily eat others' food.
 I meet only new young men,
 8 I seldom encounter former companions.
 With humble mien in small towns;
 old friends were good at offering advice.
 Younger men's blood runs hot and proud,
 12 in their behavior they see me as ugly and old.
 Pressed by poverty, I suppress feelings of former days,
 always as if running about in a fever.
 A dozen years ago I came to western Shu
 16 and now I'm heading toward the Southern Dipper.
 A lone boat mixes in with the tangle of spring flowering,
 in twilight years I rest by water willows.
 The burial in the Nine Doubts Range is lost in darkness,¹
 20 even the bones of a sage decay.
 Time has slipped past since the one of Tang-Tao,²
 long have sun and moon been whipped on their way.
 In that interval the likes of Qu Yuan and Jia Yi
 24 in the end brought slander and ruin on themselves.
 Swollen with grief, those two unhappy souls—
 I wonder if they still survive in this dreariness.
 Rocks jut up along the clear Xiang,
 28 we go against the current through jungle and marsh.

1 *Cangwu.

2 Tang-Tao refers to Yao.

篙工密逞巧，
 氣若酣杯酒。
 歌謳互激遠，
 32 回斡明受授。
 善知應觸類，
 各藉穎脫手。
 古來經濟才，
 36 何事獨罕有。
 蒼蒼眾色晚，
 熊掛玄蛇吼。
 黃罷在樹顛，
 40 正為群虎守。
 羸骸將何適，
 履險顏益厚。
 庶與達者論，
 44 吞聲混瑕垢。

22.40

遣遇

磬折辭主人，
 開帆駕洪濤。
 春水滿南國，
 4 朱崖雲日高。

- The men poling the boat profusely show their skills,
their temper as though tipsy from cups of ale.
Their songs in turn rise going afar,
32 clearly calling to one another for the bends.
The best knowledge should infer by analogy:
in every case one depends on someone with easy mastery.
But talents with governing skills since early times—
36 why are they alone so rarely to be had?
In the vastness all the colors show day's lateness,
the bear hangs, the black snake roars.
A brown grizzly is up in the treetops,
40 now on the watch for packs of tigers.
Where now is my frail skeleton going?—
treading in peril, my face shows still less shame.
I would wish to discuss this with someone wise,
44 but I stifle my voice, mingling with the flawed.

22.40

Expressing Myself on What I Have Encountered

- With a humble bow I took leave of my host,
hoisted sail and rode the mighty waves.
Spring floods fill the southern lands,
4 crimson cliffs, where the cloudy sun is high.

舟子廢寢食，
 飄風爭所操。
 我行匪利涉，
 8 謝爾從者勞。
 石間采蕨女，
 鬻菜輸官曹。
 丈夫死百役，
 12 暮返空村號。
 聞見事略同，
 刻剝及錐刀。
 貴人豈不仁，
 16 視汝如莠蒿。
 索錢多門戶，
 喪亂紛嗷嗷。
 奈何黠吏徒，
 20 漁奪成逋逃。
 自喜遂生理，
 花時甘緼袍。

22.41

解憂

減米散同舟，
 路難思共濟。

- The boatmen stop sleeping and eating,
 in the whirling gusts they struggle at what they do.
 My going is not “advantageous to venture,”¹
- 8 I thank you, the crew, for your efforts.
 Among the rocks, a girl picking fiddleheads,
 selling the ferns, the cash will go to the officials.
 Her husband died in press-gang labors,
- 12 at dusk she will go back to an empty village, crying out.
 All I’ve seen and heard is pretty much the same—
 they are gouged down to the last small drop.
 Of course those in high position have fellow-feeling,
- 16 but they look on you like the common plants.
 There are many excuses for demanding cash,
 amid death and destruction, wailing is everywhere.
 Nothing can be done about rapacious clerks
- 20 plundering folk until they run away.
 I am happy with my situation, that I can get by,
 I enjoy my hemp-padded gown in the season of flowers.²

22.41

Easing My Worries

I cut back on rice, dividing it with those on the boat,
 the route is hard, and I think of us all making it through together.

1 A set phrase from the *Book of Changes*, indicating that any venture will prosper.

2 A poor man’s gown.

向來雲濤盤，
 4 眾力亦不細。
 呀坑瞥眼過，
 飛櫓本無蒂。
 得失瞬息間，
 8 致遠宜恐泥。
 百慮視安危，
 分明曩賢計。
 茲理庶可廣，
 12 拳拳期勿替。

22.42

宿鑿石浦

早宿賓從勞，
 仲春江山麗。
 飄風過無時，
 4 舟楫敢不繫。
 回塘澹暮色，
 日沒眾星嘒。
 缺月殊未生，
 8 青燈死分翳。
 窮途多俊異，
 亂世少恩惠。

- Up to now, cloudlike waves have been swirling,
4 the group's efforts too have not been small.
Gaping pits pass in the blink of an eye,
our flying sweep has never been rooted down.
Disaster can come in an instant,
8 to reach far distance it is right to worry about getting bogged down.
With many concerns to watch out for peril
was clearly the plan of worthies of old.
I hope I can build on this principle,
12 in all earnestness I expect not to change it.

22.42

Staying the Night on Rock Quarry Shore

- We put up early for the night, the crew had worked hard,
mid-spring, the river and mountains were lovely.
Whirling gusts pass at any moment,
4 how would we dare not tie up the boat?
The winding pool is pale in twilight's colors,
the sun sinks away, and all the stars are faint.
The waning moon had not yet appeared,
8 the blue lamps, dying out, in turn were hidden.
Those at the end of their rope are often exceptional,
in an age of turmoil, little love and kindness.

鄙夫亦放蕩，
 12 草草頻卒歲。
 斯文憂患餘，
 聖哲垂彖繫。

22.43

早行

歌哭俱在曉，
 行邁有期程。
 孤舟似昨日，
 4 聞見同一聲。
 飛鳥數求食，
 潛魚亦獨驚。
 前王作網罟，
 8 設法害生成。
 碧藻非不茂，
 高帆終日征。
 干戈未揖讓，
 12 崩迫開其情。

- Even a dolt like myself is swept along,
 12 passing my years desperate and harried.
 For our culture, in the remnants of worry and catastrophe,
 the wise sages have left us the Judgments and Appended Words.¹

22.43

Traveling Early

- Singing and weeping conjoined in the morning,
 far travels have their set stages.
 This lone boat is just like yesterday,
 4 what I hear are the very same sounds.
 The flying birds repeatedly seek food,
 even the deep-sunken fish are especially alarmed.
 The former kings made nets and seines,²
 8 they set models that harmed the process of life.
 Still, the sapphire water plants do not fail to flourish,
 my high sail journeys all the day long.
 Arms' clash has not yet become bowing and yielding,
 12 pressed to flight, I reveal these sentiments.

1 Two sections of the *The Classic of Changes*.

2 Nets and seines was a standard image of law and government, though playing on the fish in the preceding line.

22.44

過津口

南岳自茲近，
湘流東逝深。
和風引桂楫，
4 春日漲雲岑。
回道過津口，
而多楓樹林。
白魚困密網，
8 黃鳥喧嘉音。
物微限通塞，
惻隱仁者心。
甕餘不盡酒，
12 膝有無聲琴。
聖賢兩寂寞，
眇眇獨開襟。

22.45

次空靈岸

沄沄逆素浪，
落落展清眺。

22.44

Passing Jinkou

- The Southern Marchmount is close by,
 the Xiang's current deepens, flowing off east.
 A gentle breeze draws on the cassia paddles,
 4 and the spring sun floods over cloudy heights.
 We turn our course passing Jinkou,
 and many are the forests of maple trees.
 Minnows are trapped in the close-meshed net,
 8 yellow birds make a din of fine sounds.
 Small creatures, divided by blockage and getting through,¹
 the kindly person's heart is moved to sympathy.
 In the jug remains unfinished ale,
 12 on my lap there is a soundless zither.
 Sages and worthies are both silent,
 in the vast expanse I alone open my heart.

22.45

Reaching Kongling Shore

We go against the white waves, churning on,
 a clear view spreads before me far and wide.

1 That is, the minnows are trapped (blocked), while the yellow bird "makes it" (gets through), doing what fulfills it.

幸有舟楫遲，
 4 得盡所歷妙。
 空靈霞石峻，
 楓枯隱奔峭。
 青春猶無私，
 8 白日亦偏照。
 可使營吾居，
 終焉托長嘯。
 毒瘴未足憂，
 12 兵戈滿邊徼。
 嚮者留遺恨，
 恥為達人誚。
 回帆覬賞延，
 16 佳處領其要。

22.46

宿花石戍

午辭空靈岑，
 夕得花石戍。
 岸疏開闢水，
 4 木雜今古樹。
 地蒸南風盛，
 春熱西日暮。

- Luckily the boat moves slowly
4 and I can see all the fine wonders we are passing through.
Kongling, height of rose-cloud rock,
maple and juniper hide precipitous steeps.
Green spring still acts without favorite,
8 but the bright sun shines here especially.
I could have my dwelling built here
once and for all entrust my long whistling here.
Poisonous miasmas are not worth worrying about,
12 but men in arms fill the frontier regions.
From before a lingering regret remains,
I am shamed by the mockery of men of full understanding.
I hope to prolong my appreciation when I sail back,
16 but of this fine place, I comprehend the essentials.

22.46

Staying the Night at Flower Rock Garrison

- At noon we left Kongling Precipice,
by evening we reached Flower Rock Garrison.
The shores are divided by waters from time's beginning,
4 the woods are mixed with trees of past and now.
The land steams, the south wind dominates,
spring is hot at twilight, the sun in the west.

四序本平分，
 8 氣候何迴互。
 茫茫天造間，
 理亂豈恒數。
 繫舟盤藤輪，
 12 杖策古樵路。
 罷人不在村，
 野圃泉自注。
 柴扉雖蕪沒，
 16 農器尚牢固。
 山東殘逆氣，
 吳楚守王度。
 誰能扣君門，
 20 下令減征賦。

22.47

早發

有求常百慮，
 斯文亦吾病。
 以茲朋故多，
 4 窮老驅馳併。
 早行篙師怠，
 席掛風不正。

- The four seasons are essentially divided equally,
 8 why is the weather here all mixed up?
 In the vague vastness of Heaven's creation
 how can there be constant principle of order and disorder?
 We tied the boat to a wreath of coiling wisteria,
 12 I walked with my cane on the old woodcutters' road.
 The people, exhausted, were not in the village,
 springs water their rustic gardens on their own.
 Though their ramshackle doors were sunk in weeds,
 16 their farm implements were still intact.
 East of the Mountains, the atmosphere of rebellion remains,
 but Wu and Chu maintain the king's measure.
 Who can knock at the ruler's gate
 20 that an order may be given to reduce campaigns and taxes?

22.47

Setting Out Early

- When you seek something, there are always a hundred worries,
 our textual culture is my own disease.
 By this I had many friends,
 4 but conjoined with impoverished old age and rushing about.
 Setting out early, the puntmen were lazy,
 they hoisted sail, but the wind was not right.

昔人戒垂堂，
 8 今則奚奔命。
 濤翻黑蛟躍，
 日出黃霧映。
 煩促瘴豈侵，
 12 頽倚睡未醒。
 僕夫問盥櫛，
 暮顏靦青鏡。
 隨意簪葛巾，
 16 仰慚林花盛。
 側聞夜來寇，
 幸喜囊中淨。
 艱危作遠客，
 20 干請傷直性。
 薇蕨餓首陽，
 粟馬資歷聘。
 賤子欲適從，
 24 疑誤此二柄。

22.48

次晚洲

參錯雲石稠，
 坡陀風濤壯。

- The ancients warned about the edge of the hall,¹
 8 why now am I fleeing for my life?
 Huge billows churn, black krakens leap,
 the sun comes out glinting through yellow fog.
 Restless and frantic, could I have caught malaria?—
 12 listless and drooping, not awake from sleep.
 My servant asks me if I want to wash and comb,
 my aging face is put to shame by the green mirror.
 I put on a hemp headband as I please,
 16 look up, embarrassed by forest flowers in their glory.
 I've heard that there were robbers last night,
 fortunately my purse is bare.
 In hardship I am a far traveler,
 20 seeking patrons harms my upright nature.
 Wild beans and ferns, starving on Shouyang,²
 food and horses, provisioned in a series of employments.³
 This poor fellow wants to follow them,
 24 but I'm afraid I have failed on either count.⁴

22.48

Reaching Wan Isle

All mixed together, rock and cloud are thick,
 heaving and crashing, wind-blown billows strong.

1 The "edge of the hall," where one could be hit by a falling roof-tile, was proverbial for a dangerous situation.

2 When the Zhou overthrew the Shang dynasty, *Bo Yi and Shu Qi withdrew to Mount Shouyang, where they ate wild beans and bracken fern and starved to death.

3 This may refer to Warring States wandering persuaders such as Su Qin and Zhang Yi, who were rewarded when they visited the lords of the domains.

4 That is, he has succeeded in being neither an upright recluse nor a successful politician.

- 晚洲適知名，
 4 秀色固異狀。
 棹經垂猿把，
 身在度鳥上。
 擺浪散帙妨，
 8 危沙折花當。
 羈離暫愉悅，
 羸老反惆悵。
 中原未解兵，
 12 吾得終疏放。

22.49-50

清明二首

I

- 朝來新火起新煙，
 湖色春光淨客船。
 繡羽銜花他自得，
 4 紅顏騎竹我無緣。
 胡童結束還難有，
 楚女腰肢亦可憐。
 不見定王城舊處，
 8 長懷賈傅井依然。

- I just learned the name of Wan Isle,
 4 its splendid beauty is indeed of a different form.
 Our oars pass the grasp of hanging gibbons,
 our bodies are above the birds crossing the sky.¹
 Tossing waves, opening my books prevented,
 8 insecure sands, for snapping flowers just right.
 On travels away from home, short-lived delights,
 feeble and old, it turns instead to depression.
 Arms have not ceased on the Central Plain,
 12 can I finally get to feel relaxed ease?

22.49–50

The Clear and Bright Festival

I

- When dawn comes, new fires send up their new smoke,
 spring light on the colors of the lake cleanses the traveler's boat.
 Brocade feathers hold flowers in beaks, these others are content,
 4 to ride a bamboo horse with rosy cheeks I have no means.
 The finery worn by Hu lads is indeed here hard to find,
 the waists and limbs of Chu girls are also lovable.
 I do not see the site of the Prince of Ding's old city,²
 8 I ever think on Tutor Jia's well, still here as it always was.³

1 That is, in reflection.

2 The Prince of Changsha in the time of Han Jingdi.

3 A well supposedly dug by *Jia Yi when he lived in Changsha as tutor to the Prince.

虛沾周舉為寒食，
 實借嚴君賣卜錢。
 鐘鼎山林各天性，
 12 濁醪粗飯任吾年。

II

此身飄泊苦西東，
 右臂偏枯半耳聾。
 寂寂繫舟雙下淚，
 4 悠悠伏枕左書空。
 十年蹴踘將雛遠，
 萬里鞦韆習俗同。
 旅雁上雲歸紫塞，
 8 家人鑽火用青楓。
 秦城樓閣煙花裏，
 漢主山河錦繡中。
 風水春來洞庭闊，
 12 白蘋愁殺白頭翁。

22.51

發潭州

夜醉長沙酒，
 曉行湘水春。

In vain graced by what Zhou Ju did for Cold Food Festival,¹
indeed I would borrow Yan Junping's cash from telling fortunes.²
Those with bells and cauldrons, those of mountain woods, each has a
Heaven-granted nature,³
12 with muddy brew and coarse meal let me live out my years.

II

This body, swept along, suffers going from one place to another,
my right arm is especially withered, my ears are half deaf.
In still solitude I tie up my boat, a pair of tears falls,
4 on and on I lie on my pillow, with my left hand write words in air.⁴
For ten years I took my children afar, when still kicking footballs,
across ten thousand leagues they play on swings, alike in learning the
local customs.
Migrating geese rise into clouds returning to the Purple Frontier,
8 householders strike fires using green maple.
Tower and kiosks of the city of Qin within misty flowers,
mountains and rivers of the Han ruler in embroidery and brocade.
Wind and water with springtime, Lake Dongting is vast,
12 white water-clover utterly saddens a white-haired old man.

22.51

Setting Out from Tanzhou

At night I grew drunk on Tanzhou ale,
at dawn I went on the Xiao's waters in spring.

1 Zhou Ju of the Eastern Han was supposedly the person who reduced the duration of observing Cold Food Festival, marked by the Clear and Bright Festival.

2 *Yan Junping.

3 That is, the rich and recluses.

4 *Writing in air.

岸花飛送客，
4 檣燕語留人。
賈傅才未有，
褚公書絕倫。
高名前後事，
8 回首一傷神。

22.52

登白馬潭

水生春纜沒，
日出野船開。
宿鳥行猶去，
4 叢花笑不來。
人人傷白首，
處處接金杯。
莫道新知要，
8 南征且未回。

22.53

野望

納納乾坤大，
行行郡國遙。

- Flowers on the bank fell, seeing the traveler on his way,
 4 swallows on the mast spoke to make me stay.
 Tutor Jia Yi, where is such talent now?—¹
 Chu Suiliang's calligraphy excelled all norms.²
 Great fame, it happened before and again later,³
 8 I turn my head, my spirit feeling the pain.

22.52

Setting Out from White Horse Pool

- The water rises, the spring moorings sink,
 the sun comes out, the boat in the wilds sets out.
 Last night's birds still go off in lines,
 4 clumps of flowers smile but do not come.
 Everyone laments white hair,
 everywhere I am offered golden goblets of ale.
 Don't tell me that new friends will invite me,
 8 from my southward journey I have not returned.

22.53

View of the Wilds

Heaven and Earth are great, encompassing all,
 on and on through far provinces and domains.

1 *Jia Yi.

2 The calligrapher and statesman of the seventh century who had been banished to Tanzhou for opposing Gaozong's intention to establish Wu Zetian as his empress.

3 Both famous men were banished to Tanzhou.

雲山兼五嶺，
 4 風壤帶三苗。
 野樹侵江闊，
 春蒲長雪消。
 扁舟空老去，
 8 無補聖明朝。

22.54

入喬口

漠漠舊京遠，
 遲遲歸路賒。
 殘年傍水國，
 4 落日對春華。
 樹蜜早蜂亂，
 江泥輕燕斜。
 賈生骨已朽，
 8 淒惻近長沙。

22.55

銅官渚守風

不夜楚帆落，
 避風湘渚間。

- Cloudy mountains join together with the Five Alps,¹
 4 the environment here is close to the Three Miao.²
 Wilderness trees in the river's great breadth,
 spring reeds grow in snow's melting.
 In a small boat I just grow old,
 8 no help to our sagely and glorious reign.

22.54

Entering Qiaokou³

- A vast blur, the old capital lies afar,
 a long journey, the road back is distant.
 My last years by the watery regions,
 4 in the setting sun, I face spring's flowering.
 The wild orange, a riot of early bees,
 river mud, the light swallows aslant.
 Jia Yi's bones have mouldered,⁴
 8 in depression I draw near to Changsha.

22.55

At Tongguan Isle Waiting for a Favorable Wind

Not yet night, Chu sails are lowered,
 we avoid the wind among the Xiang River isles.

1 The range of mountains dividing Hunan and Jiangxi from Guangdong.

2 The territory of the Miao people.

3 Original note: "The northern boundary of Changsha" 長沙北界.

4 *Jia Yi.

水耕先浸草，
4 春火更燒山。
早泊雲物晦，
逆行波浪慳。
飛來雙白鶴，
8 過去杳難攀。

22.56

北風

春生南國瘴，
氣待北風蘇。
向晚霾殘日，
4 初宵鼓大鑪。
爽攜卑濕地，
聲拔洞庭湖。
萬里魚龍伏，
8 三更鳥獸呼。
滌除貪破浪，
愁絕付摧枯。
執熱沉沉在，
12 凌寒往往須。
且知寬疾肺，
不敢恨危途。

- Plowing water fields, they first flood the plants,
 4 spring fires again burn the hills.¹
 Mooring early, the cloud-shapes darken,
 the waves, unforgiving, as we travel upcurrent.
 A pair of white cranes comes flying,
 8 pass by and away, too far to hitch a ride.

22.56

North Wind²

- Spring brings miasma to southern lands,
 the weather waits for the north wind to recover.
 Toward evening the last sunlight was engulfed,
 4 then early at night the Great Forge pumped its bellows.³
 Briskness was carried to low and wet lands,
 sounds were raised on Lake Dongting.
 For ten thousand leagues fish and dragons sank under,
 8 at midnight the birds and beasts cried out.
 All is washed clear, I am eager to split the waves,
 I give my deep worries to something as easy as snapping dry wood.
 Tenacious heat may remain, swallowing all,
 12 but the capacity to endure the cold is often needed.
 I knew further that it would ease my sick lungs,
 I dared not hate the perilous journey.

1 Slash and burn farming.

2 Original note: "At the river mouth at Xinkang; moving on after staying two nights"
 新康江口信宿方行。

3 Bringing the north wind.

再宿煩舟子，
16 衰容問僕夫。
今晨非盛怒，
便道即長驅。
隱几看帆席，
20 雲山湧坐隅。

22.57

雙楓浦

輟棹青楓浦，
雙楓舊已摧。
自驚衰謝力，
4 不道棟樑材。
浪足浮紗帽，
皮須截錦苔。
江邊地有主，
8 暫借上天迴。

- I troubled the boatman to stay over a second night,
16 I asked my servant about my aging looks.
This morning it is not in full rage,
at once I say that we should fare far immediately.
Leaning on my armrest I look at the sail,
20 as cloudy mountains surge by my seat.

22.57

Double-Maple Strand

- I halted my oars by a strand of green maples,
the double maple had been broken long before.
I have been shocked that my own strength could wane so,
4 I had not thought the same of timber for roofbeams.
The waves can float this gauze hat,
the bark may be split from the brocade moss.
If this place by the riverside has an owner,
8 let me borrow it a while to go up to Heaven.¹

1 *Riding the raft.

22.58-59

詠懷二首

I

人生貴是男，
丈夫重天機。
未達善一身，
4 得志行所為。
嗟余竟輾軻，
將老逢艱危。
胡雛逼神器，
8 逆節同所歸。
河雒化為血，
公侯草間啼。
西京復陷沒，
12 翠蓋蒙塵飛。
萬姓悲赤子，
兩宮棄紫微。
倏忽向二紀，
16 奸雄多是非。
本朝再樹立，
未及貞觀時。

22.58–59

Singing My Thoughts

I

In human life most valued is being a male,
 a grown-up man takes Nature's circumstances seriously.
 Before success, he cultivates individual virtue,
 4 achieving his aims, he does what he should.
 But I, alas, ended up in hard going,
 approaching old age, I met trouble and peril.
 That Hu cub encroached on the imperial regalia,¹
 8 the rebels all went the same way.
 Yellow River and Luo turned into blood,
 lords and grandees wept in the grasses.
 Then the Western Capital fell,
 12 the kingfisher canopy flew, covered in dust.²
 All the folk wept like babies,
 Emperor and Crown Prince abandoned the Purple Tenuity.
 In a flash we are entering a second dozen of years,
 16 rebellious strongmen, much conflict.
 Our current reign has been reestablished,
 but it is no match for Zhenguan times.³

1 An Lushan.

2 That is, the emperor fled.

3 The Zhenguan reign (627–50) was the reign of Taizong.

日給在軍儲，
20 上官督有司。
高賢迫形勢，
豈暇相扶持。
疲荼苟懷策，
24 棲屑無所施。
先王實罪己，
愁痛正為茲。
歲月不我與，
28 蹉跎病於斯。
夜看鄴城氣，
回首蛟龍池。
齒髮已自料，
32 意深陳苦詞。

II

邦危壞法則，
聖遠益愁慕。
飄飄桂水遊，
4 悵望蒼梧暮。
潛魚不銜鉤，
走鹿無反顧。
皦皦幽曠心，
8 拳拳異平素。

- Daily provision is for army supplies,
 20 high officials upbraid underlings in charge.
 Noble worthies are forced by the situation,
 how could they have the leisure to offer support?
 Worn and weary, if someone harbors policies,
 24 in his scrambling he has no way to apply them.
 The former king actually took the blame on himself,
 my sad pain is exactly due to this.
 The years and months don't stay with me,
 28 time slips away, and I am sick here.
 By night I look at the vapor over Feng,¹
 then turn my head to the dragon pool.
 I take stock of the state of my teeth and hair,
 32 but my commitment is deep, presenting these bitter lines.

II

- The realm's peril breaks down its laws,
 the sage's distance increases sad yearning.²
 Breeze-tossed, I travel the Gui's waters,
 4 sadly gazing on twilight over Cangwu.³
 The sunken fish does not bite the hook,
 the deer runs off without looking back.
 Gleaming pure, this reclusive, expansive heart,
 8 earnestly solicitous, different from how I've always been.⁴

1 *Sword-dragon.

2 In this context, Shun.

3 The burial place of Shun.

4 This apparently refers to Du Fu having to humble himself seeking patronage.

衣食相拘闕，
朋知限流寓。
風濤上春沙，
12 千里浸江樹。
逆行少吉日，
時節空復度。
井竈任塵埃，
16 舟航煩數具。
牽纏加老病，
瑣細隘俗務。
萬古一死生，
20 胡為足名數。
多憂汙桃源，
拙計泥銅柱。
未辭炎瘴毒，
24 擺落跋涉懼。
虎狼窺中原，
焉得所歷住。
葛洪及許靖，
28 避世常此路。
賢愚誠等差，
自愛各馳騫。
羸瘠且如何，
32 魄奪針灸屢。

- Food and clothing constrain and impede me,
 friends are cut off from my lodging as I go along.
 Wind-blown billows break on spring sands,
 12 soaking river trees for a thousand leagues.
 Few lucky days for going upstream,
 the time of year passes again in vain.
 Letting dust gather on my well and stove,
 16 I am troubled to often prepare my boat.
 Encumbered by things, old age and sickness added,
 I am hampered by petty daily tasks.
 For eternity we have but a single death,
 20 why are name and rank worth it?
 Too many worries besmirch Peach Blossom Spring,¹
 inept planning has me stuck by the bronze column.²
 Not leaving the baneful fiery miasma,
 24 I shake off fears of faring by water and land.
 Tigers and wolves peer on the Central Plain,
 how can I get to stay in these places I pass through?
 Ge Hong and Xu Jing³
 28 fled the world always on this route.
 Wise man and fool are truly of different classes,
 but each races headlong from love of self.
 What is it like for me, frail and debilitated?—
 32 the soul is stolen away by frequent acupuncture and moxabustion.

1 *Peach Blossom Spring.

2 *Ma Yuan.

3 Ge Hong was a Daoist alchemist of the fourth century; Xu Jing was a recluse of the late Eastern Han.

擁滯僮僕慵，
 稽留篙師怒。
 終當掛帆席，
 36 天意難告訴。
 南為祝融客，
 勉強親杖屨。
 結托老人星，
 40 羅浮展衰步。

郭受，杜員外兄垂示詩因作此寄上

新詩海內流傳遍，
 舊德朝中屬望勞。
 郡邑地卑饒霧雨，
 4 江湖天闊足風濤。
 松醪酒熟旁看醉，
 蓮葉舟輕自學操。
 春興不知凡幾首，
 8 衡陽紙價頓能高。

22.60

酬郭十五受判官

才微歲老尚虛名，
 臥病江湖春復生。

- Stuck here, my servant grows lazy,
 lingering on, the boatmen get angry.
 At last we must set sail,
 36 it is hard to complain against Heaven's will.
 I will visit Zhurong in the south,¹
 I will strive to grow close to the old fellow there.²
 I will befriend and entrust myself to the Old Man Star,
 40 my aging paces will go on upon Mount Luofu.³

Guo Shou, Vice-Director Du Shows me Poems/a Poem, Whereupon I
 Write This to Send to Him

- In this sea-girt world your recent poems circulate everywhere,
 of longstanding virtue, in the court they are troubled by expectation.
 The land in this district town is low with abundant fog and rain,
 4 the skies are vast on the rivers and lakes with plenty of windblown
 billows.
 The pine-needle ale is ready, soon I will watch you drunk,
 the lotus-leaf boat is light, you learn to manage it yourself.
 In your spring elation I know not how many poems you write,
 8 but at Hengyang the price of paper has suddenly gotten higher.

22.60

Answering Administrative Assistant Guo Shou (15)

Talent little, old in years, still with hollow fame,
 lying sick by the rivers and lakes springtime comes again.

1 One of the peaks of Mount Heng.

2 Literally "cane and shoes," the cane and the privilege of entering the house to change to slippers was the mark of an old man. This is understood as referring to the alchemist Dong.

3 Mount Luofu was in Guangdong and a famous Daoist site.

藥裏關心詩總廢，
 4 花枝照眼句還成。
 只同燕石能星隕，
 自得隋珠覺夜明。
 喬口橘洲風浪促，
 8 繫帆何惜片時程。

22.61

望嶽

南嶽配朱鳥，
 秩禮自百王。
 歟吸領地靈，
 4 鴻洞半炎方。
 邦家用祀典，
 在德非馨香。
 巡狩何寂寥，
 8 有虞今則亡。
 洎吾隘世網，
 行邁越瀟湘。
 渴日絕壁出，
 12 漾舟清光旁。

- My medicine bag concerns me most, I have pretty much given up
 poems,
 4 but when flowering branches shine in my eyes, the lines still come.
 These are merely as stones of Yan, are capable of seeming meteorites,¹
 but now I have gotten the count of Sui's pearl and sense its brightness at
 night.²
 At Qiaokou and Tangerine Isle winds and waves press hard,
 8 tying up your sail, why begrudge a journey of but a short while?³

22.61

Gazing on the Marchmount⁴

- The Southern Marchmount corresponds to the Vermilion Bird,⁵
 its ritual ranking has been so through a hundred kings.
 With sudden gusts it commands the earth spirits,
 4 vast expanse over half the blazing South.
 When the dynasty uses the sacrificial canon,⁶
 it depends on virtue, not on the sweet fragrance.⁷
 How far and silent is that tour made here,⁸
 8 now the man of the Youyu is gone.⁹
 Since I was impeded by the nets of the age,
 I fared far, across the Xiao and Xiang.
 The parching sun came out over the sheer cliff,
 12 my bobbing boat was beside its clear light.

1 A man of Song found an unfamiliar stone and treated it as a great treasure, only to be told that this sort of stone was very common in Yan. By this Du Fu modestly refers to his own lines.

2 After helping a wounded snake, the Count of Sui was repaid by a pearl that shone in the dark. This refers to Guo's poems.

3 That is, he is inviting Guo Shou to come visit him.

4 This is Mount Heng, the southernmost of the Five Marchmounts that defined a center and the four directions in the symbolic topography of China.

5 The Vermilion Bird was the symbolic animal representing the south.

6 These are the rituals carried out at the Marchmounts.

7 Of the offerings.

8 The sage-emperor Shun made a tour here in high antiquity.

9 Youyu was the clan of Shun.

祝融五峰尊，
 峰峰次低昂。
 紫蓋獨不朝，
 16 爭長業相望。
 恭聞魏夫人，
 群仙夾翱翔。
 有時五峰氣，
 20 散風如飛霜。
 牽迫限修途，
 未暇杖崇岡。
 歸來覬命駕，
 24 沐浴休玉堂。
 三歎問府主，
 曷以贊我皇。
 牲璧忍衰俗，
 28 神其思降祥。

22.62

嶽麓山道林二寺行

玉泉之南麓山殊，
 道林林壑爭盤紆。
 寺門高開洞庭野，
 4 殿腳插入赤沙湖。

- Firegod Peak is the most exalted of the five,¹
 every peak rises and sinks in turn.
 Only Purple Canopy does not bow toward it as lord,
 16 it competes in height, gazing toward it looming.²
 With respect I have heard of Lady Wei,³
 with hosts of immortals winging around her on both sides.
 Sometimes the vapors around the five peaks
 20 scatter with the wind like flying frost.
 Hard-pressed, constrained by journey's length,
 I have no chance to take my cane up the lofty hill.
 Returning, I hope to order a carriage,
 24 after ablutions, to rest in the jade hall.⁴
 With repeated sighs I ask the master of the precincts,
 how can we assist our emperor?
 If we allow customs for sacrificial animals and jade disks to decline,
 28 how will the gods consider sending down blessings?

22.62

Ballad of Two Temples, Marchmount Foothill and Daolin

South of Jade-spring Temple Foothill Mountain Temple is singular,
 the wooded ravines at Daolin Temple wind around everywhere.

The gate of the former temple opens on high on the wilderness of

Dongting,

- 4 the foot of the latter's great hall sticks into Russet Sand Lake.

1 The five peaks of Mount Heng.

2 That is, Purple Canopy Peaks is almost as high as Firegod Peak.

3 This was Wei Huacun, a woman of the Jin dynasty, who perfected the Way and was later enfeoffed in the Daoist pantheon as the Lady of the Southern Marchmount.

4 That is, the temple on the mountain.

五月寒風冷佛骨，
六時天樂朝香爐。
地靈步步雪山草，
8 僧寶人人滄海珠。
塔劫宮牆壯麗敵，
香廚松道清涼俱。
蓮花交響共命鳥，
12 金榜雙迴三足烏。
方丈涉海費時節，
懸圃尋河知有無。
暮年且喜經行近，
16 春日兼蒙暄暖扶。
飄然斑白身奚適，
傍此煙霞茅可誅。
桃源人家易制度，
20 橘洲田土仍膏腴。
潭府邑中甚淳古，
太守庭內不喧呼。
昔遭衰世皆晦跡，
24 今幸樂國養微軀。
依止老宿亦未晚，
富貴功名焉足圖。
久為謝客尋幽慣，
28 細學周顒免興孤。

In mid-summer the cold wind chills the Buddha's bones,
for the day's six divisions heavenly music comes to court at the incense
burners.¹

- The place is numinous, at every step are plants of the Himalayas,²
8 every one of these precious monks is a pearl of the dark sea.
Their pagodas and compound walls are matched in glorious beauty,
fragrant kitchens and paths through pines, together in pure coolness.
Among lotus blossoms cross echoes of the jīvajīvaka bird,³
12 golden plaques in pairs bring back the three-footed crow.⁴
To voyage by sea to Fangzhang is a waste of time,⁵
tracing the Yellow River to Xuanpu—who knows if it's there or not?⁶
In my twilight years I rejoice in travels that are nearby,
16 on spring days I also enjoy support from the sunny warmth.
Hair streaked with white and swept along, where am I headed?—
beside the mists and rosy wisps here I can cut thatch for a cottage.
A household in Peach Blossom Spring is easy to construct,⁷
20 fields on Tangerine Isle are also rich and fertile.
In the city of Tanzhou it is extremely ancient and pure,
in the governor's courtyard no shouting and noise.
In the past those encountering ages of decline all hid their traces,
24 now I enjoy a happy land to take care of my poor body.
To lodge with the old monks here it still is not too late,
how can wealth, honor, deeds, and fame be worth the pursuit?
Long I have been a Xie Lingyun, accustomed to seeking secluded
places,⁸
28 I should carefully study Zhou Yong to avoid betraying my inclination.⁹

1 The day at a Buddhist temple was divided into six sections; effectively this means all day.

2 In a Buddhist sutra the grasses of Snow Mountain produce wondrous fragrance.

3 In Buddhist lore the jīvajīvaka bird lives in the Himalayas.

4 The three-footed crow is the sun, hence the sunlight on the gilded sign-boards naming the halls.

5 Fangzhang was a legendary isle of the immortals in the Eastern Ocean.

6 Xuanpu in the Kunlun Range was also supposed to be a dwelling of the immortals.

7 *Peach Blossom Spring.

8 The landscape poet Xie Lingyun of the early fifth century.

9 Zhou Yong was a late fifth-century figure devoted to Buddhism.

一重一掩吾肺腑，
 山鳥山花吾友于。
 宋公放逐曾題壁，
 32 物色分留與老夫。

22.63

奉送韋中丞之晉赴湖南

寵渥徵黃漸，
 權宜借寇頻。
 湖南安背水，
 4 峽內憶行春。
 王室仍多故，
 蒼生倚大臣。
 還將徐孺榻，
 8 處處待高人。

22.64

湘江宴餞裴二端公赴道州

白日照舟師，
 朱旗散廣川。
 群公餞南伯，
 4 肅肅秩初筵。

Fold upon fold of mountains, these are my organs within,
 mountain birds and mountain flowers are my brothers.
 Lord Song, banished in exile, once wrote upon these walls,¹
 32 but he left part of the scenery's beauty for this old man.

22.63

Respectfully Seeing Off Vice Censor in chief Wei Zhijin on His Way
 to Hu'nan

Bathed in favor, summoning Huang came gradually,²
 for the needs of the moment they borrow Kou often.³
 Hu'nan is secure with its back to the waters,
 4 within the gorges they recall his spring tours of inspection.⁴
 The royal house continues to have many problems,
 the common folk depend on the great officers.
 Again take that couch for Xu Chi,⁵
 8 and wherever you go wait for that lofty man.

22.64

At the Xiang River a Parting Feast for Pei Qiu (2) of the Censorate,
 Who is Setting Out for Daozhou

The bright sun shines on the boatmen,
 crimson banners scatter over the broad stream.
 All the lords feast the southern earl,⁶
 4 in strict rank order they first take their places.

1 The poet Song Zhiwen of the early eighth century.

2 This is Huang Ba of the Han, at first governor of Yingchuan, which so flourished under his administration that he was recalled to the capital.

3 Kou Xun served as governor of He'nei and Yingchuan in succession. Later he followed Guangwudi to Yingchuan, where the common people asked if they could borrow him for a year.

4 The spring inspection tours he made when serving in Shu.

5 *Xu Chi.

6 Pei Qiu was named prefect of Daozhou, which lay to the south of Tanzhou. "Earl," *bo*, was the archaic feudal term applied to the master of a prefecture, *zhou*.

鄙人奉末眷，
佩服自早年。
義均骨肉地，
8 懷抱罄所宣。
盛名富事業，
無取愧高賢。
不以喪亂嬰，
12 保愛金石堅。
計拙百僚下，
氣蘇君子前。
會合苦不久，
16 哀樂本相纏。
交遊颯向盡，
宿昔浩茫然。
促觴激百慮，
20 掩抑淚潺湲。
熱雲集曛黑，
缺月未生天。
白團為我破，
24 華燭蟠長煙。
鴟鷂催明星，
解袂從此旋。
上請減兵甲，
28 下請安井田。

- This lowly fellow has enjoyed his fond regard,
 I have admired him since my younger years.
 The ties between us are equal to flesh and blood,
 8 our feelings make everything known to each other.
 Glorious name, rich in achievements,
 nothing to put him to shame before lofty worthies.
 Not entangled by ruin and rebellion,
 12 he preserves and cherishes himself with the firmness of metal and stone.
 Inept in managing my affairs, least of all the officers,
 my spirits revive before this true gentleman.
 Our time together has been terribly short,
 16 happiness and sorrow are basically tied together.
 Friends and associates are at once almost gone,
 all that is past is a vast blur.
 Urging toasts stirs a hundred cares,
 20 repressed tears come streaming down.
 Hot clouds gather in the blackening twilight,
 the crescent moon has not yet appeared in the skies.
 The round white fan has been broken for us,¹
 24 splendid candles coil long lines of smoke.
 The black goose hurries the morning star,
 our parting of ways will come about soon.
 First I ask you to lessen military operations,
 28 second I ask you to bring peace to the farms.

1 The round fan symbolizes union.

永念病渴老，
附書遠山巔。

22.65

哭韋大夫之晉

悽愴郇瑕邑，
差池弱冠年。
丈人叨禮數，
4 文律早周旋。
臺閣黃圖裏，
簪裾紫蓋邊。
尊榮真不忝，
8 端雅獨翛然。
貢喜音容間，
馮招病疾纏。
南過駭倉卒，
12 北思悄聯綿。
鵬鳥長沙諱，
犀牛蜀郡憐。
素車猶慟哭，
16 寶劍欲高懸。

Always keep this old man, sick with diabetes, in mind,
send a letter from afar over mountaintops.

22.65

Weeping for Grand Master Wei Zhijin

- Gloomy now, the town of Xunxia,¹
the year when, capped as youths, we stood together.²
I did not deserve His Excellency's disregard of my status
4 we early went around together in the rules of writing.
Towers and kiosks in the Yellow Map,³
hat-pin and gown beside Purple Awning.⁴
Truly he need not feel unworthy of honor and glory,
8 singularly insouciant, with gravitas and grace.
Gong's delight, amid fame and bearing,⁵
Feng summoned, illness encumbered him.⁶
Coming south, I was shocked at his sudden demise,⁷
12 longing for the north, I grieved continuously.⁸
The owl is taken as an ill omen in Changsha,⁹
with its rhinos, the district of Shu cares for him.¹⁰
The white carriage, still moved to tears,¹¹
16 I want to suspend the precious sword on high.¹²

1 An ancient name for an area in Shanxi, where Du Fu first knew Wei Zhijin.

2 Around the age of twenty.

3 "Towers and kiosks" refer to the various ministries. The "Yellow Map" is Chang'an.

4 Purple Awning was one of the peaks of Mount Heng. Presumably Wei was a prefect in the region.

5 *Gong Yu.

6 *Feng Tang. Du Fu is referring to himself.

7 Of Wei Zhijin's passing.

8 Wei was north of Changsha when he passed away.

9 *Jia Yi.

10 Referring to the stone rhinoceroses set up in Chengdu. Wei had been governor there.

11 The white carriage is the funeral wagon. In the Eastern Han, Zhang Shao and Fan Shi were good friends. When Zhang Shao died, Fan Shi lamented him in a white carriage with white horses.

12 *Ji Zha.

漢道中興盛，
韋經亞相傳。
沖融標世業，
20 磊落映時賢。
城府深朱夏，
江湖眇霽天。
綺樓關樹頂，
24 飛旆泛堂前。
帝幕欵風燕，
笳簫急暮蟬。
興殘虛白室，
28 跡斷孝廉船。
童孺交遊盡，
喧卑俗事牽。
老來多涕淚，
32 情在強詩篇。
誰繼方隅理，
朝難將帥權。
春秋褒貶例，
36 名器重雙全。

- The Han Way, the Restoration flourishes,
 the Wei Classics, a second minister transmits them.¹
 Fullness abounding, he manifests his legacy,
 20 magnificent, he shines among the worthies of the time.
 The city offices deep in crimson summer,
 rivers and lakes, clear skies are remote.
 His finely wrought mansion is closed in by treetops,
 24 flying funeral banners flap before the hall.
 From the sepulchral curtain they shoo away the wind-borne swallows,
 pipes and fifes shrill with evening cicadas.
 Inspiration fails me in the “empty white chamber,”²
 28 his tracks come no more to the Filial and Incorrupt boat.³
 The associates of my youth and childhood are gone,
 I am dragged down by the raucous baseness of common things.
 Getting old, I often shed tears,
 32 when feeling is present, I force myself to write a poem.
 Who will continue the governance of these hinterlands?—
 the court has difficulty with the authority of its generals.
 The cases of praise and blame in the Spring and Autumn Annals
 36 esteem the joint perfection of reputation and capacity.

1 A comparison with Wei Xian, Counselor in Chief of Han Xuandi, and his son Wei Xuancheng, who held the same office under Han Yuandi. Both were scholars of the Classics. Presumably Wei Zhijin had a promising son.

2 The mind.

3 In the Eastern Jin, Zhang Ping was selected as Filial and Incorrupt, a recommendation by a local official that he was suited for office. When he reached the capital, he went to pay his respects to the metropolitan governor of Danyang, Liu Dan. The next day Liu Dan sent servants to find out where his boat was, which was taken as a sign of Zhang Ping's bright prospects.

22.66

江閣臥病走筆寄呈崔盧兩侍御

客子庖廚薄，
 江樓枕席清。
 衰年病祇瘦，
 4 長夏想為情。
 滑憶雕胡飯，
 香聞錦帶羹。
 溜匙兼暖腹，
 8 誰欲致杯罍。

22.67

潭州送韋員外牧韶州(迢)

炎海韶州牧，
 風流漢署郎。
 分符先令望，
 4 同舍有輝光。
 白首多年疾，
 秋天昨夜涼。
 洞庭無過雁，
 8 書疏莫相忘。

22.66

Bedridden in a River Tower, Dashed Off and Sent to Cui and Lu of the Censorate

The traveler's kitchen is meagerly furnished,
upstairs by the river, mat and pillow are cool.
In my waning years I just get thinner from illness,
4 through the long summer, my fancies bring feeling.
For the slippery I recall meals of wild rice gruel,
for the fragrant I smell a watershield soup.
Dripping spoon together with a warm belly,
8 now who is going to bring me a jug and cup?

22.67

At Tanzhou Seeing Off Supernumerary Wei Tiao to Govern Shaozhou

Tropical seas, Shaozhou's governor,
a man of panache, a Han Director.
Given the seal of office, fine esteem precedes him,
4 of the same office, I feel his radiance.
White-haired, sick for many years,
autumn skies, last night the chill.
No wild geese pass over Lake Dongting,
8 but don't forget to send me letters.

Du Fu's collected poems include the following verse by Wei Tiao on the same occasion.

韋迢，潭州留別杜員外院長

江畔長沙驛，
相逢纜客船。
大名詩獨步，
4 小郡海西偏。
地濕愁飛鵬，
天炎畏跼鳶。
去留俱失意，
8 把臂共潸然。

韋迢，早發湘潭寄杜員外院長

北風昨夜雨，
江上早來涼。
楚岫千峰翠，
4 湘潭一葉黃。
故人湖外客，
白首尚為郎。
相憶無南雁，
8 何時有報章。

Wei Tiao, At Tanzhou Lingering on Parting from Du, Supernumerary Reminder

- Beside the river, at the station at Changsha,
 we meet where the traveler's boat is moored.
 Your great fame strides alone in poetry,
 4 my small district, isolated west of the sea.
 The wetness of the land worries the Peng in flight,¹
 the heat of the heavens brings the kite dread of plummeting.²
 The one going and the one staying alike feel depressed,
 8 we clasp each others' arms, both streaming tears.

Du Fu's collected poems preserves some (but far from all) of the poems sent to him. The following poem is also by Wei Tiao, sent to Du fu after parting. We see how closely Du Fu's answering poems respond to the poem he received.

Wei Tiao, Setting Out Early From the Pools of the Xiang, Sent to Du, Supernumerary Reminder

- The north wind, rain last night,
 on the river a coolness came early.
 Chu pinnacles, a thousand peaks azure,
 4 pools of the Xiang, one leaf yellow.
 My old friend, a traveler from beyond the lake,
 white haired, still a court gentleman.³
 Thinking back on you, no wild geese this far south,
 8 when will there be a piece answering mine?

1 *Peng bird.

2 When General *Ma Yuan was in the south, he came to a place so poisonously miasmal that he saw a kite come plummeting down as it flew over.

3 *Feng Tang.

22.68

酬韋韶州見寄

養拙江湖外，
 朝廷記憶疏。
 深慚長者轍，
 4 重得故人書。
 白髮絲難理，
 新詩錦不如。
 雖無南過雁，
 8 看取北來魚。

22.69

樓上

天地空搔首，
 頻抽白玉簪。
 皇輿三極北，
 4 身事五湖南。
 戀闕勞肝肺，
 論材愧杞楠。
 亂離難自救，
 8 終是老湘潭。

22.68

Answering What was Sent by Wei of Shaozhou

I nurture my clumsiness beyond the rivers and lakes,
my memories of the court grow remote.

I am put deeply to shame by my superior's carriage track,¹
4 and value getting an old friend's letter.

The strands of my white hair are hard to comb straight,
brocade is no match for your recent poem.

Although there are no geese passing south,
8 I look to get a fish coming north.²

22.69

Upstairs in the Tower

Between Heaven and Earth I scratch my head in vain,
often pulling out my white jade hairpin.

The imperial coach, north of the three poles,³
4 I live my life south of the Five Lakes.

Yearning for palace gates wears out my innards,
considering talents, I am put to shame by *qi*-willow and *nanmu* wood.

In times of trouble it's hard to save oneself,
8 in the end I grow old by the pools of the Xiang.

1 He came to visit me.

2 Both wild geese and fish were poetic figures for carriers of letters.

3 That is, in the north.

22.70

遠遊

江闊浮高棟，
 雲長出斷山。
 塵沙連越嶺，
 4 風雨暗荆蠻。
 雁矯銜蘆內，
 猿啼失木間。
 弊裘蘇季子，
 8 歷國未知還。

22.71-72

千秋節有感二首

I

自罷千秋節，
 頻傷八月來。
 先朝常宴會，
 4 壯觀已塵埃。
 鳳紀編生日，
 龍池塹劫灰。

22.70

Far Traveling

- The river vast, high roof-poles float therein,¹
 clouds stretch long, coming out from the sheer cliff.
 Dust and sand stretch all the way to Yuexi,
 4 wind and rain darken Jing-mon.
 Wild geese, high-fliers, hold reeds in their beaks,²
 gibbons, crying out, can't find their tree,
 here in tattered furs, Su Qin³
 8 passes through the domains, not knowing when he will go home.

22.71–72Stirred by Something on the Thousand Autumns Festival⁴

I

- Since the Thousand Autumns Festival was stopped,
 I often feel pained when the eighth month comes.
 In that earlier reign there were always feasts,
 4 those splendid sights have already turned to dust.
 In the phoenix calendar they included his birthday,⁵
 at Dragon Pool are dug up ashes of kalpa fires.⁶

1 In reflection.

2 To avoid stringed arrows.

3 A famous wandering persuader of the Warring States era.

4 Xuanzong's birthday, in the eighth month, was made a festival in 729 and remained so during his reign.

5 When Shaohao, the Yellow Emperor's son, became ruler, the arrival of a phoenix led him to call the calendar the "phoenix calendar."

6 Dragon Pool was in Xuanzong's palace when he was a prince. The appearance of a dragon in the pool gave the pool its name and was associated with Xuanzong's ascension to the throne. The "kalpa fires," the destruction of the earth after a Buddhist eon, here refers to the destruction caused by the An Lushan Rebellion.

湘川新涕淚，
 8 秦樹遠樓臺。
 寶鏡群臣得，
 金吾萬國回。
 衢尊不重飲，
 12 白首獨餘哀。

II

御氣雲樓敞，
 含風彩仗高。
 仙人張內樂，
 4 王母獻宮桃。
 羅襪紅蕖豔，
 金羈白雪毛。
 舞階銜壽酒，
 8 走索背秋毫。
 聖主他年貴，
 邊心此日勞。
 桂江流向北，
 12 滿眼送波濤。

- By the Xiang River, new tears,
 8 Qin's trees, towers and terraces far.
 Then a crowd of officials got precious mirrors,
 now the Jinwu Guard have gone back to the thousands of domains.
 I will never again drink a toast on the great avenue,
 12 white-haired, only lament remains.

II

- The imperial aura extended over cloud-high towers,
 the bright-colored ceremonial array stood high in the wind.
 Immortals performed Inner Court music,
 4 the Queen Mother presented palace peaches.¹
 Gossamer stockings, as voluptuous as red lotus,
 golden bridles on pelts white as snow.
 The latter danced by the stairs, holding goblets to toast longevity,²
 8 the former ran on tight-ropes, backward on the slimmest thread.³
 What the sage ruler esteemed in those years
 these days belabor a heart concerned with the frontier.⁴
 The Gui River flows toward the north,
 12 sending off waves and billows that fill my eyes.

1 The Queen Mother of the West, here standing for Lady Yang, came to wish Han Wudi long life.

2 Xuanzong's famous dancing horses.

3 For the birthday festivities there were dancing tightrope walkers.

4 The present emperor suffers the consequences of those extravagances.

22.73

奉贈盧五丈參謀琚

恭惟同自出，
妙選異高標。
入幕知孫楚，
4 披襟得鄭僑。
丈人藉才地，
門闕冠雲霄。
老矣逢迎拙，
8 相於契託饒。
賜錢傾府待，
爭米駐船遙。
鄰好艱難薄，
12 氓心杼軸焦。
客星空伴使，
寒水不成潮。
素髮乾垂領，
16 銀章破在腰。
說詩能累夜，
醉酒或連朝。
藻翰惟牽率，
20 湖山合動搖。

22.73

Respectfully Sent to Counselor Lu Ju (5)¹

With respect I consider how our origins are the same,²
but in the careful selection you differ as a high standard.³

Entering headquarters, we recognize Sun Chu,⁴

4 in baring your thoughts, we find Qiao of Zheng.⁵

Relying on your talents and status, you
have family achievements that crown the highest clouds.

I am old indeed, inept in social relations,

8 you treat me well, with ample friendly advice.

Your whole district awaits cash to be presented,
halted boats stretch far, seeking grain shipments.

But neighbors, on good terms, may be impoverished by hardship,⁶

12 the farmers' hearts have urgent worries about shuttle and loom.

This wandering star keeps you company in vain on your mission,
the cold waters will never rise to high tide.⁷

My white hair hangs dryly on my collar,

16 my silver badge, though battered, is at my waist.

We can spend nights on end discussing poetry
from morning to morning get drunk on ale.

The finery of rhetoric draws us on,

20 the lakes and mountains should be shaken.

1 Original note: "At the time the Counselor had come on a mission from Jiangling; and in Changsha awaits instruction, while he seeks to be paid cash and grain tax"
時丈人使自江陵，在長沙待恩旨，先支率錢米。

2 That is, Du Fu's mother had the same surname as Lu Ju's mother.

3 That is, in being chosen for this office.

4 Sun Chu was an Eastern Jin recluse employed by a general.

5 Gongsun Qiao, most commonly known as Zichan, was the famous minister of the state of Zheng in the Spring and Autumn Annals period.

6 Changsha which is to send grain and cash to Jiangling, is itself in need.

7 Referring to the ability of Tanzhou to provide supplies for Jiangling.

時清非造次，
 興盡卻蕭條。
 天子多恩澤，
 24 蒼生轉寂寥。
 休傳鹿是馬，
 莫信鵬如鴉。
 未解依依袂，
 28 還斟泛泛瓢。
 流年疲蟋蟀，
 體物幸鷦鷯。
 辜負滄洲願，
 32 誰云晚見招。

22.74

惜別行送劉僕射判官

聞道南行市駿馬，
 不限匹數軍中須。
 襄陽幕府天下異，
 4 主將儉省憂艱虞。
 祇收壯健勝鐵甲，
 豈因格鬥求龍駒。
 而今西北自反胡，
 8 麒麟蕩盡一匹無。

Peace in this age is not to be achieved quickly,
 our inspiration exhausted, we turn gloomy.
 The Son of Heaven shows much kind grace,
 24 but the common folk grow ever more dispirited.
 Cease to pass on word that a deer is a horse,¹
 do not believe that the *fu*-owl is like an ordinary owl.²
 Before we part, our hearts fill with longing,
 28 again ladle out a brimming gourdful of ale.
 The passing year wears out the crickets,³
 among the form of creatures, the wren is blessed.⁴
 I have betrayed my wish for the gray isles,⁵
 32 who thinks I will be summoned late in life?

22.74

Ballad Regretting Parting: Seeing Off Liu, the Administrative Assistant
 of the Vice-Director

I have heard that you have come south to buy fine horses,
 no limit to the number, that are needed by the army.
 The headquarters at Xiangyang is a rarity in the world,
 4 the commanding general is frugal and worries about our troubles.
 He only takes in the sturdy ones that can bear up iron armor,
 for the sake of combat he is not seeking out dragon colts.⁶
 These days in the north and west since the Hu rebelled
 8 the place is swept bare of unicorn steeds, not a single one is left.

1 The famous story of Qin Ershi's powerful minister Zhao Gao, who called a deer a horse, and all the officials followed him.

2 As in *Jia Yi's *fu*, the *fu*-owl is a sign of ill omen.

3 The appearance of crickets inside the hall indicates that the year is coming to an end.

4 Because it has a place to lodge, even though it is insignificant.

5 That is, to live the life of a recluse.

6 That is, he is not looking for "thousand-league horses," known for their speed.

龍媒真種在帝都，
子孫未落東南隅。
向非戎事備征伐，
12 君肯辛苦越江湖。
江湖凡馬多顛顛，
衣冠往往乘蹇驢。
梁公富貴於身疏，
16 號令明白人安居。
俸錢時散士子盡，
府庫不為驕豪虛。

以茲報主寸心赤，
20 氣卻西戎迴北狄。
網羅群馬籍馬多，
氣在驅除出金帛。
劉侯奉使光推擇，
24 滔滔才略滄溟窄。
杜陵老翁秋繫船，
扶病相識長沙驛。
強梳白髮提胡蘆，
28 手兼菊花路旁摘。

九州兵革浩茫茫，
三歎聚散臨重陽。

The true seed of the dragon-decoys are found in the capital,
 their offspring have not yet drifted to this corner of the southeast.
 Had not military matters needed provision for campaign,
 12 would you have been willing to suffer crossing rivers and lakes?
 The ordinary horses of the rivers and lakes are usually in poor shape,
 everywhere officials in caps and gowns ride limping donkeys.
 Master Liang is rich and noble, indifferent to his person,¹
 16 the orders he gives are perfectly clear, the people dwell at peace.
 His salary he sometimes distributes entirely to gentlemen,
 the district storehouse is not emptied by rash arrogance.

By this he repays his ruler with a loyal heart,
 20 a temper to make the Western Rong withdraw and turn back the
 northern Di folk.
 He netted herds of horses, and most were registered,
 his impulse was to chase them off, he brought forth gold and silk.²
 Taking this mission Master Liu shines by being singled out,
 24 the flood of his talents and plans makes the gray seas seem narrow.
 This old man of Duling tied his boat up here in autumn,
 propping my sick body, I made your acquaintance at the Changsha
 station.
 I make myself comb my white hair and carry a gourd of ale,
 28 in my hands are also chrysanthemums picked by the roadside.
 In the nine regions the clash of arms spreads far and wide,
 I repeatedly sigh about meetings and partings when it comes to the
 Double Ninth.

1 Liang Chongyi, the military commissioner of the Shannan East Circuit, head-
 quartered in Xiangyang.

2 Presumably, to chase off invading Tibetans.

當杯對客忍涕淚，
32 不覺老夫神內傷。

22.75

重送劉十弟判官

分源豕韋派，
別浦雁賓秋。
年事推兄忝，
4 人才覺弟優。
經過辨鄴劍，
意氣逐吳鉤。
垂翅徒衰老，
8 先鞭不滯留。
本枝凌歲晚，
高義豁窮愁。
他日臨江待，
12 長沙舊驛樓。

32 Ale before me, I face my guest and let myself weep,
do you not sense that this old man feels a wounded spirit within?

22.75

Again Seeing Off Administrative Assistant Liu (10)

Divided fountainhead, offshoots of the Shiwei lineage,¹
parting's shores, autumn of migrant geese.
In terms of age I am embarrassed to be your senior,
4 as for talent, I feel my junior is superior.
As soon as you came, I distinguished Feng's sword,²
your temperament goes with the Wu scimitar.³
8 Wings drooping, I waste away in age to no purpose,
you ride off ahead, not tarrying.⁴
The same lineage branch, braving the year's lateness,
your high sense of right eases my extremes of sadness.
In days to come I will wait here, looking out on the river,
12 at the tower of the old station in Changsha.

1 Du Fu is claiming common ancestry with Liu in antiquity.

2 *Sword-dragon.

3 A weapon of great sharpness.

4 Riding off ahead is to take a position before someone else.

23.1

湖中送敬十使君適廣陵

相見各頭白，
其如離別何。
幾年一會面，
4 今日復悲歌。
少壯樂難得，
歲寒心匪他。
氣纏霜匣滿，
8 冰置玉壺多。
遭亂實漂泊，
濟時曾琢磨。
形容吾校老，
12 膽力爾誰過。
秋晚嶽增翠，
風高湖湧波。
騫騰訪知己，
16 淮海莫蹉跎。

23.1

On the Lake Seeing Off Prefect Jing (10) On His Way to Guangling

When we meet, each of us is white-haired,
but separation can't be helped.

In how many years do we meet even once?—

4 today I sing out sadly again.

Hard to again find joys of youth and one's prime,
in the cold of the year our hearts are as brothers.

The aura surrounding the frosty sword-case is full,

8 the ice is much, set in a pot of jade.¹

Meeting upheavals, I have been tossed along indeed,
you have honed yourself to rescue the age.

In appearance I look the older,

12 in force of courage who can surpass you?

Autumn is late, the great mountains here increase their green,
the wind is high, waves surge on the lake.

Mounting into flight, you will visit friends,

16 on the seas and the Huai let not time slip past.

1 A standard figure for lofty purity of character.

23.2

晚秋長沙蔡五侍御飲筵送殷六參軍歸澧州
覲省

佳士欣相識，
慈顏望遠遊。
甘從投轄飲，
4 肯作置書郵。
高鳥黃雲暮，
寒蟬碧樹秋。
湖南冬不雪，
8 吾病得淹留。

23.3

別張十三建封

嘗讀唐實錄，
國家草昧初。
劉裴建首義，
4 龍見尚躊躇。
秦王撥亂姿，
一劍總兵符。
汾晉為豐沛，
8 暴隋竟滌除。

23.2

Late Autumn in Changsha: Censor Cai (5) Holds a Banquet, Seeing
Off Administrator Yin (6) Who is Going Back to Lizhou to See His
Parents

When I happily got to know this excellent gentleman,
his mother's face was gazing for her far-roaming son.
Cai indulges in the kind of drinking that tosses wheel-pins,¹
4 is he willing to be the courier who delivered letters?²
High birds, yellow clouds at twilight,
cold weather cicadas, an autumn of emerald green trees.
In Hu'nan it does not snow in winter,
8 sick, I can linger on here.

23.3

Parting From Zhang Jianfeng (13)

I have read the *Factual Records of the Tang*,
of the dynasty's first founding.
Liu and Pei made the first proposal,³
4 the dragon had appeared, but still he hesitated.⁴
The Prince of Qin had the stuff to quell disorder,⁵
with a single sword he brought command of the troops together.
The Fen and Jin were our Feng and Pei,⁶
8 and at last violent Sui was swept away.

1 In the Western Han, Chen Zun loved to drink with guests so much that when they were in their cups, he would lock the gate and toss the wheel-pins of their carriages into his well in order to prevent them from leaving.

2 In *A New Account of Tales of the World* (XXIII.31) there is a story of Yin Xian, who, when going to a new post, was given over a hundred letters to deliver. When he reached Shitou Station, he threw the letters in the river saying that he would not act as a courier.

3 Liu Wenjing and Pei Ji proposed that Li Yuan should overthrow the Sui.

4 Li Yuan, Tang Gaozu.

5 Li Shimin, later Tang Taizong.

6 The area around Taiyuan, where the Tang revolt began, is here compared to the home base of Liu Bang in the founding of the Han.

宗臣則廟食，
後祀何疏蕪。
彭城英雄種，
12 宜膺將相圖。
爾惟外曾孫，
倜儻汗血駒。
眼中萬少年，
16 用意盡崎嶇。
相逢長沙亭，
乍問緒業餘。
乃吾故人子，
20 童丱聯居諸。
揮手灑衰淚，
仰看八尺軀。
內外名家流，
24 風神蕩江湖。
范雲堪晚友，
嵇紹自不孤。
擇材征南幕，
28 潮落回鯨魚。
載感賈生慟，
復聞樂毅書。
主憂急盜賊，
32 師老荒京都。

- These founding officials had temples with sacrifices,
 but how slack have later offerings become!
 The heroic seed of Pengcheng¹
 12 should receive the portrait of minister or general.
 You are his descendant on the distaff side,
 remarkable and self-possessed, a blood-sweating colt.²
 The other ten thousand young men I have seen
 16 are all struggling along in their aims.
 We met at the post pavilion in Changsha,
 and at first I asked of your legacy.
 You are, in fact, the son of an old friend,
 20 I had met you as a child in times past.
 In waving goodbye I shed aging tears,
 looking up at your six-foot body.
 Both your mother's side and your father's side are eminent,
 24 your temperament sweeps as grandly as rivers and lakes.
 Fan Yun could act as a friend later in life,³
 Xi Shao was never an orphan.⁴
 They selected talent for the headquarters of the Southern Campaign,⁵
 28 when the high waters sink, the leviathan returns.⁶
 I have been stirred by Master Jia having been moved to tears,⁷
 I have also heard of Yue Yi's letter.⁸
 Our ruler worries over emergencies from rebels,
 32 the army grows old, the capital, a waste.

1 Pengcheng was the home of Liu Wenjing. Zhang Jianfeng is Liu's descendant.

2 That is, a thousand-league horse.

3 Fan Yun of the Liang was known for acting when a friend was in need. When his friend Wang Gai died, he took care of the funeral arrangements.

4 Before he was to be executed, *Xi Kang told his son Xi Shao that his friend Shan Tao survived, so that Xi Shao would not really be an orphan. Here and in the preceding line Du Fu is asking for Zhang Jianfeng's support.

5 This was the headquarters in the charge of Wei Zhijin.

6 Zhang Jianfeng returns to the capital as the leviathan returns to the ocean.

7 *Jia Yi.

8 Yue Yi, the general of King Hui of Yan, defeated Qi. When King Hui decided to attack Zhao, he did not employ Yue Yi, who then joined with Zhao and defeated the Yan army. King Hui sent a letter apologizing, and Yue Yi sent a letter back expressing his loyalty.

舊丘豈稅駕，
 大廈傾宜扶。
 君臣各有分，
 36 管葛本時須。
 雖當霰雪嚴，
 未覺栝柏枯。
 高義在雲臺，
 40 嘶鳴望天衢。
 羽人掃碧海，
 功業竟何如。

23.4

送盧十四弟侍御護韋尚書靈輓歸上都
二十韻

素幕渡江遠，
 朱幡登陸微。
 悲鳴駟馬顧，
 4 失涕萬人揮。
 參佐哭辭畢，
 門闌誰送歸。
 從公伏事久，
 8 之子俊才稀。

- How can you unhitch your team at the hills of home?—
 if the great mansion lists, it should be propped up.¹
 Lord and ministers, each has his station,
- 36 Guan Zhong and Zhuge Liang appeared from the needs of the times.²
 Though we are set in the harshness of sleet and snow,
 we do not see that juniper and cypress wither.
 Your lofty sense of right belongs in those cloud terraces,³
- 40 with a neigh, you gaze towards Heavens' avenues.⁴
 If, as a feathered immortal, you sweep the emerald sea,
 what, at last, will your legacy of deeds be?

23.4

Seeing Off Censor Lu (14) Guarding Minister Wei's Coffin as it is
 Taken Back to the Capital: Twenty Couplets

- The pale awning crosses the river afar,
 the red streamers grow faint, moving on land.
 Neighing sadly, the four-horse team looks back,
- 4 ten thousand men wipe away streaming tears.
 When his subordinates have finished weeping and take their leave,
 who of his clients accompanies the coffin back?
 Lu followed his lordship as a subordinate for a long time,
- 8 the exceptional talents of such a man are rare.

1 The state.

2 *Zhuge Liang was the minister of Liu Bei, ruler of the Shu-Han Kingdom; Guan Zhong was Liu Bei's best general.

3 Court.

4 Zhang Jianfeng is represented as a thousand-league horse.

長路更執紼，
此心猶倒衣。
感恩義不小，
12 懷舊禮無違。
墓待龍驤詔，
臺迎獬豸威。
深哀見士則，
16 雅論在兵機。
戎狄乘妖氣，
塵沙落禁闈。
往年朝謁斷，
20 他日掃除非。
但促銅壺箭，
休添玉帳旂。
動詢黃閣老，
24 肯慮白登圍。
萬姓瘡痍合，
群凶嗜慾肥。
刺規多諫諍，
28 端拱自光輝。
儉約前王體，
風流後代希。
對揚期特達，
32 衰朽再芳菲。

On the long journey he continues to hold the coffin-ropes,
 such a heart still flustered by duty's urgency.¹
 Stirred by grace shown him, his sense of right is not small,
 12 thinking of the past, he omits no ritual.
 The tomb awaits an edict like that for the Dragon-rising General,²
 the Censorate will welcome the authority of the truth-discerning beast.³
 In the depth of his feelings we see the model for gentlemen,
 16 his cultivated discussions concern occasions for military action.
 The western tribes took advantage of the aura of witchery,⁴
 dust and sand fell on the palace gates.⁵
 The court visits of bygone years ceased,⁶
 20 the power to sweep away enemies as in past days was no more.
 Let His Majesty simply hasten to the marker in the bronze pot,⁷
 and cease to add to the banners of commanders.
 May he always consult the elders of the Chancellery,
 24 they are willing to brood on an encirclement at Baideng.⁸
 The wounds of the common folk congregate,
 while hosts of evil people fatten with their desires.
 Many are the petitions of warning and urging,
 28 if he rules with folded hands, he will naturally give off radiance.
 Frugality was the norm of the former kings,
 later ages should look to such panache.
 I anticipate special regard, for you facing His Majesty in gratitude,
 32 then these mouldering bones of mine will bloom again.

1 Literally "putting clothes on backwards," from the *Classic of Poetry*, suggesting admirable eagerness to carry out a duty.

2 Wang Jun, the Dragon-rising General of the Jin, who was granted an unusually large tomb plot.

3 The *xiezhi* was a legendary beast with one horn that could distinguish the straight from the crooked, hence it was on the cap of censors, like Lu.

4 That is, the Tibetans took advantage of the struggles with the northeastern generals following the An Lushan Rebellion.

5 Referring to the brief Tibetan occupation of Chang'an in 763.

6 That is, foreign peoples ceased coming to court.

7 The waterclock. That is, the emperor should attend to dawn court and civil matters.

8 On this occasion Han Gaozu was surrounded by the Xiongnu. That is, let the elder statesmen take care of keeping the emperor out of danger.

空裏愁書字，
 山中疾采薇。
 撥杯要忽罷，
 36 抱被宿何依。
 眼冷看征蓋，
 兒扶立釣磯。
 清霜洞庭葉，
 40 故就別時飛。

23.5

蘇大侍御渙，靜者也，旅於江側，凡是不交州府之客，人事都絕久矣。肩輿江浦，忽訪老夫舟楫，而已茶酒內，余請誦近詩，肯吟數首，才力素壯，辭句動人。接對明日，憶其湧思雷出，書篋几杖之外，殷殷留金石聲。賦八韻記異，亦記老夫傾倒於蘇至矣

龐公不浪出，
 蘇氏今有之。
 再聞誦新作，
 4 突過黃初詩。
 乾坤幾反覆，
 揚馬宜同時。

In sorrow I write words in the air,¹
 in the mountains I am sick, picking wild beans.²
 I cast my ale-cup aside, invitations at once ended,
 36 my quilt in arms, with whom can I lodge for the night?
 My eyes are frozen watching your journeying canopy,
 my son supports me as I stand on the fishing jetty.
 Clear frost on the leaves of Lake Dongting,
 40 they purposely fly loose at the time of parting.

23.5

Attendant Censor Su Huan Is a Tranquil Man; Taking Lodgings by the Riverside, He Does Not Generally Associate with Visitors from the Prefectural Government and Has Long Cut Himself Off from All Social Relations. Taking a Palanquin on the Riverbank, He All at Once Paid a Call on This Old Fellow's Boat. Afterward, While Drinking Tea and Ale, I Asked Him to Chant His Recent Poems. He Was Willing to Recite a Few, and the Force of His Talent Was as Vigorous as Ever, With Phrasing and Lines That Moved a Person. On the Day Following His Visit, I Recalled Having Been Struck with Wonder at His Surging Thoughts; and around My Book-box, Armrest, and Cane There Remained the Rumbling Sound of Metal and Stone. I Composed Eight Couplets to Record This Wonder and to Record How This Old Fellow Was Bowled Over by Su's Arrival.

Pang Degong did not go out haphazardly,³
 the same is now true of Mr. Su.
 I have also heard him recite his recent compositions,
 4 these surpass the poems of the Huangchu reign.⁴
 Since then how often have Heaven and Earth turned upside-down—
 yet he is fit to be of the same time as Yang Xiong and Sima Xiangru.

1 *Writing in air.

2 *Bo Yi and Shu Qi.

3 *Pang Degong.

4 220–226, the reign of Cao Pi as Wei Wendi, anachronistically associated with the poetry of *Ruan Ji and *Xi Kang.

今晨清鏡中，
 8 勝食齋房芝。
 余髮喜卻變，
 白間生黑絲。
 昨夜舟火滅，
 12 湘娥簾外悲。
 百靈未敢散，
 風波寒江遲。

23.6

暮秋枉裴道州手札率爾遣興寄遞呈蘇渙侍御

久客多枉友朋書，
 素書一月凡一束。
 虛名但蒙寒溫問，
 4 泛愛不救溝壑辱。
 齒落未是無心人，
 舌存恥作窮途哭。
 道州手札適復至，
 8 紙長要自三過讀。
 盈把那須滄海珠，
 入懷本倚崑山玉。

- This morning in the clear mirror is better
 8 than eating the magic mushrooms that grew in the fasting chamber.¹
 I rejoice that my hairs have turned back,
 among the white appear black strands.
 Last night when the fire in the boat went out,
 12 the maidens of the Xiang mourned outside the curtain.
 All the spirits gathered would not disperse,
 the wind and waves moved slowly on the cold river.

Su Huan, so extravagantly praised here, later threw his lot in with a local rebellion and was ultimately executed.

23.6

In Late Autumn I Received a Letter from Pei of Daozhou and At Once
 Expressed My Response, Sending it to Him and Showing it to Censor
 Su Huan

- Long a wayfarer, I often receive letters from my friends,
 letters in one month make up a single bundle.
 For baseless fame I just receive questions about how I'm doing,
 4 but the general affection will not save me from the shame of being left
 dead in a ditch.
 Though my teeth have fallen, I'm not yet a man who doesn't care,
 my tongue survives, but I'm ashamed to weep at the end of my road.²
 A letter from Daozhou happened to arrive,
 8 though the paper was long, I had to read it over and over again.
 To fill my hands what need have I of pearls from the gray sea?—
 to enter my bosom I can truly rely on Kunlun Mountain jade.

1 That is, Su's poetry turned his white hair black and reversed the effects of aging like eating the magic fungus that appeared in the fasting chamber of Han Wudi.

2 After failing in his early persuasions, Zhang Yi returned home and asked his wife if his tongue was still there. When she answered that it was, he said, "That's enough."

*Ruan Ji.

撥棄潭州百斛酒，
12 蕪沒瀟岸千株菊。
使我晝立煩兒孫，
令我夜坐費燈燭。
憶子初尉永嘉去，
16 紅顏白面花映肉。
軍符侯印取豈遲，
紫燕綠耳行甚速。

聖朝尚飛戰鬥塵，
20 濟世宜引英俊人。
黎元愁痛會蘇息，
夷狄跋扈徒逡巡。
授鉞築壇聞意旨，
24 頽綱漏網期彌綸。
郭欽上書見大計，
劉毅答詔驚群臣。
他日更僕語不淺，
28 明公論兵氣益振。
傾壺簫管黑白髮，
儻劍霜雪吹青春。

- I set aside my hundred gallons of Tanzhou ale,
 12 let my thousand stalks of chrysanthemums by the Xiao's shore sink in
 weeds.
 It causes me to stand up in daytime bothering my lad,¹
 and it makes me waste lamp oil and candle sitting at night.
 I recall when you first went off as sheriff of Yongjia,
 16 ruddy complexion, naive, flesh shining like a flower.
 A commander's tally, a badge of a count you were not slow to get,
 Purple Swallow and Lu'er went extremely swiftly.²
- In our sage reign still there flies the dust of combat,
 20 to save the age it is fit to draw in outstanding men.
 The sorrows and pains of the common folk will someday cease and heal,
 violence of the Yi and Di folk lingers on pointlessly.
 To hand over the ax and build an altar I have heard of the ruler's
 intent,³
- 24 I hope you will bring to order the ruined net of control.
 A Guo Qin petitioning the throne, we see great plans,⁴
 a Liu Yi answering the royal command, he shocked all the officers.⁵
 In bygone days when the "servant changed," the talk was not shallow,⁶
 28 when Your Excellency discusses military matters your spirit is
 increasingly roused.
 Drained jugs and pipes and fifes blackened my white hair,⁷
 the dance of swords sent frost and snow blowing through green spring.

1 Probably to support him.

2 Purple Swallow was a famous horse of Han Wendi; Lu'er was one of the horses of King Mu of Zhou.

3 To send out a general.

4 A Western Jin figure who sent plans for pacifying the frontiers.

5 Jin Xiaowudi (r. 373–396) asked Liu Yi what Han emperor he could be compared to, and Liu Yi named Huandi and Lingdi, two of the worst Eastern Han emperors. When Xiaowudi was shocked, Liu Yi went on to say that Xiaowu was, in fact, not as good as Huandi and Lingdi.

6 Having such a long discussion that the attendant servant became tired and had to be replaced.

7 Here Du Fu turns from Pei Qiu to his recent meeting with Su Huan.

宴筵曾語蘇季子，
 32 後來傑出雲孫比。
 茅齋定王城郭門，
 藥物楚老漁商市。
 市北肩輿每聯袂，
 36 郭南抱甕亦隱几。
 無數將軍西第成，
 早作丞相東山起。
 烏雀苦肥秋粟菽，
 40 蛟龍欲蝥寒沙水。
 天下鼓角何時休，
 陣前部曲終日死。

附書與裴因示蘇，
 44 此生已愧須人扶。
 致君堯舜付公等，
 早據要路思捐軀。

23.7

奉贈李八丈判官曠

我丈時英特，
 宗枝神堯後。
 珊瑚市則無，
 4 駮驥人得有。

- At the feast we spoke of Su Jizi,¹
 32 his posterity has been outstanding, his distant descendant is his match.²
 A reed-thatched study at the gate of the city of the Prince of Ding,³
 for medicines this old man of Chu came to the fishermen's market.
 North of the market in his palanquin he always takes my hand,
 36 south of the city he hugs a jug leaning on his armrest.
 For countless generals western mansions have been completed,⁴
 soon he should become a minister rising from East Mountain villa.⁵
 Birds get terribly fat on autumn grain and beans,
 40 dragons are ready to hibernate in cold waters and sand.⁶
 Drums and bugles all over the world, when will they cease?—
 in the battle lines the regiments die the whole day through.
- I send this letter to Pei and also show it to Su,
 44 in this life I am ashamed to need the support of others.
 To bring our ruler to be a Yao or Shun I entrust to your sort,
 as soon as you can hold a crucial spot think on self-sacrifice.

23.7

Respectfully Presented to Administrative Assistant Li Xun (8)

- You, sir, are exceptional in these times,
 a branch of the imperial clan, the posterity of Divine Yao.⁷
 A coral is not to be found in the market,
 4 can one find a steed like Lu'er or Qiji among ordinary men?

1 The Warring States persuader Su Qin.

2 That is, Su Huan in the title.

3 The Prince of Changsha in the time of Han Jingdi.

4 Liang Ji of the Eastern Han was made a general and built a large mansion in the western part of Luoyang. This refers to the Tang generals of the time.

5 *Xie An.

6 That is, the worthless get posts and riches, while the worthy hide in the outlands.

7 The posthumous title of Tang Gaozu.

早年見標格，
秀氣衝星斗。
事業富清機，
8 官曹正獨守。
頃來樹嘉政，
皆已傳眾口。
艱難體貴安，
12 冗長吾敢取。
區區猶歷試，
炯炯更持久。
討論實解頤，
16 操割紛應手。
篋書積諷諫，
宮闕限奔走。
入幕未展材，
20 秉鈞孰為偶。
所親問淹泊，
泛愛惜衰朽。
垂白亂南翁，
24 委身希北叟。
真成窮轍鮒，
或似喪家狗。
秋枯洞庭石，
28 風颯長沙柳。

- In your early years you showed yourself a model,
 a splended aura striking the constellations.
 Your accomplishments are enriched by clear understanding,
 8 you maintain singular integrity among officialdom.
 Recently you have established excellent governance,
 all has been passed on by many mouths.
 “In hardships the best form is peaceful rule—
 12 how would I dare choose what is superfluous?”
 In this minor service you are still being tested;¹
 radiant, you continue to sustain it long.
 Discussing a topic, you truly make one’s face cheerful,
 16 in grasping and cutting, complex things respond to your hand.²
 Among your papers in your trunk are piles of critical petitions,
 but you are blocked from running about in the palace gates.
 In headquarters you cannot fully extend your talents,
 20 but who would be your equal in holding the potter’s wheel?³
 My kind friend enquires about my lingering here,
 your general affection pities me, moldering away.
 Getting white-haired, I am confused with an old southerner,
 24 I entrust myself aiming to be that Old Man of the North.⁴
 Truly I have become that carp, desperate in a carriage rut,⁵
 or I resemble a dog that has lost its home.⁶
 Autumn dries out the rocks of Lake Dongting,
 28 winds rustle through Changsha’s willows.

1 The post of administrative assistant was a low one.

2 That is, in managing the complexities of government.

3 Governing.

4 This seems to be the “old man of the frontier.” When neighbors condoled or congratulated him on a series of events, he responded to condolence with “How do you know this might not be good fortune?” When they congratulated him, he responded, “How do you know this might not be misfortune?” In each case he was right.

5 A figure for desperate straits.

6 This was a standard figure for someone who had no one on whom to rely. Originally it was a simile for Confucius when in desperate straits in the state of Zheng.

高興激荆衡，
知音為回首。

23.8

奉送魏六丈佑少府之交廣

賢豪贊經綸，
功成空名垂。
子孫不振耀，
4 歷代皆有之。
鄭公四葉孫，
長大常苦饑。
眾中見毛骨，
8 猶是麒麟兒。
磊落貞觀事，
致君樸直詞。
家聲蓋六合，
12 行色何其微。
遇我蒼梧陰，
忽驚會面稀。
議論有餘地，
16 公侯來未遲。
虛思黃金貴，
自笑青雲期。

My high inspiration is stirred by Jingzhou and Mount Heng,
and my understanding friend turns his head for me.

23.8

Respectfully Seeing Off Sheriff Wei You (6) Going to Jiaozhou and
Guangzhou

A powerful worthy contributed to managing state affairs,
once his deeds were done, only fame is passed on.

His descendants are not prominent,

4 this happens in every generation.

The Duke of Zheng's fourth-generation descendant¹
grew up ever in hunger and suffering.

If you look on his pelt and frame in a crowd,

8 he is still the foal of the unicorn.

Grand were those events of the Zhenguan reign,²
he made his ruler a sage with plain and straight words.

The family's fame covered every direction,

12 how humble now this one looks in his travels!

You met me on the north slope of Cangwu,

at once we were shocked at how rarely we see each other.

In your argument there was ample scope,

16 a noble title will not be long in coming.

Vainly you long for honor of yellow gold,

you laugh at your own hope to be in the blue clouds.

1 Wei Zheng, Taizong's famous minister, was made Duke of Zheng. Wei You is a fourth-generation descendant.

2 The reign of Taizong.

長卿久病渴，
20 武帝元同時。
季子黑貂敝，
得無妻嫂欺。
尚為諸侯客，
24 獨屈州縣卑。
南遊炎海甸，
浩蕩從此辭。
窮途仗神道，
28 世亂輕土宜。
解帆歲云暮，
可與春風歸。
出入朱門家，
32 華屋刻蛟螭。
玉食亞王者，
樂張遊子悲。
侍婢豔傾城，
36 綃綺輕霧霏。
掌中琥珀鐘，
行酒雙逶迤。
新歡繼明燭，
40 梁棟星辰飛。
兩情顧盼合，
珠碧贈於斯。

Sima Xiangru had long been sick with diabetes,
 20 he was, in fact, of the same times as Emperor Wu.¹
 Su Qin's black sables lay in tatters,²
 could he avoid maltreatment by his wife and sister-in-law?³
 You are still a client of the regional lords,
 24 alone humbled in low position in prefectures and counties.
 You travel south, to the wilds of tropic seas,
 from this point you take leave, off into the vastness.
 At journey's end you rely on the way of the gods,
 28 in troubled times, you care not what is suitable to the place.
 You will pull down your sail as the year draws to a close,
 will you be able to return with the spring breeze?
 You will come and go in homes with vermilion gates,
 32 splendid chambers carved with dragons.
 Fine foods outdoing even princes,
 music performed at which the traveler grieves.
 The serving wenches, so gorgeous they could topple cities,
 36 gossamer finery light as sifting fog.
 In their hands are goblets of amber,
 passing ale, they come winding in pairs.
 New pleasures continue with bright candles,
 40 on beams and ridge-pole stars fly.
 The hearts of a pair agree with a glance,
 at this point pearls and green jade are given.

1 When Emperor Wu read the "Zixu fu" he sighed that the author was not of his own age; he learned that *Sima Xiangru was indeed of his age.

2 The wandering persuader Su Qin had sable furs that wore out in his wanderings place to place.

3 When Su Qin came home after having failed to persuade the King of Qin, his wife, weaving, did not acknowledge his presence, and his sister-in-law didn't prepare food for him.

上貴見肝膽，
 44 下貴不相疑。
 心事披寫間，
 氣酣達所為。
 錯揮鐵如意，
 48 莫避珊瑚枝。
 始兼逸邁興，
 終慎賓主儀。
 戎馬闇天宇，
 52 嗚呼生別離。

23.9

北風

北風破南極，
 朱鳳日威垂。
 洞庭秋欲雪，
 4 鴻雁將安歸。
 十年殺氣盛，
 六合人煙稀。
 吾慕漢初老，
 8 時清猶茹芝。

- Most prized is to see the spirit within,
 44 next most prized is to have no suspicions.
 While matters of the heart are being divulged,
 temperaments are tipsy, and do what they will.
 Wrongly wielding an iron staff,
 48 they do not avoid the branch of coral.¹
 At first enjoy all their extravagant whims,
 in the end take care about the behavior of guest to host.
 Warhorses darken heaven's vault,
 52 alas, to be parted while we still live.

23.9

North Wind

- The north wind smashes the southern pole,
 the vermilion phoenix's sway droops lower each day.²
 On Lake Dongting it is ready to snow in autumn,
 4 where will the swan and wild goose go?
 Death's atmosphere has been ascendant a decade,
 hearth-smoke gets rarer in every direction.
 I admire the old men from the early Han
 8 who still fed on magic mushrooms when times were pure.³

1 *A New Account of Tales of the World* (XXX.8): Wang Kai was given a two-foot branch of coral by Jin Wudi. At a party with Shi Chong, he showed it to Shi Chong, who swung an iron staff and smashed it. Wang Kai was upset, so Shi Chong had all his coral branches brought out, and gave him one longer.

2 The red phoenix is the symbolic bird of the south.

3 *Four Graybeards.

23.10

幽人

孤雲亦群遊，
神物有所歸。
麟鳳在赤霄，
4 何當一來儀。
往與惠荀輩，
中年滄洲期。
天高無消息，
8 棄我忽若遺。
內懼非道流，
幽人見瑕疵。
洪濤隱語笑，
12 鼓枻蓬萊池。
崔嵬扶桑日，
照曜珊瑚枝。
風帆倚翠蓋，
16 暮把東皇衣。
嚙漱元和津，
所思煙霞微。
知名未足稱，
20 局促商山芝。

23.10

The Recluse

Even the lone cloud roams in company—
 in the divine creature it has a place of return.¹
 The unicorn and phoenix are in red upper clouds,
 4 when will they come and display themselves?
 In the past with the ilk of Huiyuan and Xu Xun²
 I promised to meet in mid-life upon gray isles.
 But the heavens are high and there is no news;
 8 they abandon me suddenly, as if leaving me behind.
 Within me I fear I am not the Daoist sort,
 and the recluse sees my flaws.
 Huge billows mute his laughter and speech,
 12 he pulls the sweep to the pool of Penglai.³
 Towering high, the sun at Fusang⁴
 shines radiant on the branches of coral.
 With a windblown sail, he rests by the azure awning,
 16 at twilight he clasps the robes of the Sovereign of the East.⁵
 He drinks and rinses with the Ford of Primal Harmony,⁶
 what he longs for is the faintness of cloud and wisps.
 A name known deserves no commendation,
 20 it constrained even the magic mushrooms on Mount Shang.⁷

1 That is, the dragon.

2 Huiyuan was a famous late fourth-century/early fifth-century monk; Xu Xun was a mid-fourth-century poet famous for his metaphysical (*xuanyan*) verse.

3 The isle of the immortals in the Eastern Ocean.

4 The tree in the Eastern Ocean where the sun rises.

5 The Sovereign of the East is one of the leading deities in the Daoist pantheon.

6 The “Ford of Primal Harmony” is a Daoist technical term for spittle.

7 *Four Graybeards.

五湖復浩蕩，
歲暮有餘悲。

23.11

江漢

江漢思歸客，
乾坤一腐儒。
片雲天共遠，
4 永夜月同孤。
落日心猶壯，
秋風病欲蘇。
古來存老馬，
8 不必取長途。

23.12

地隅

江漢山重阻，
風雲地一隅。
年年非故物，
4 處處是窮途。
喪亂秦公子，
悲涼楚大夫。

Now again swept along on the Five Lakes,
at year's end I have ample sorrow.

23.11

Yangzi and Han

At Yangzi and Han, a traveler longing to go home,
between Earth and Heaven, one Confucian hack.
A puff of cloud, Heaven shares such distance;
4 the long night, moon the same in solitude.
In the setting sun, the heart still vigorous,
in autumn wind, sickness almost cured.
From ancient days, when taking care of old horses,
8 one has not made them take to the long road.

23.12

The Corner of the Earth

At Yangzi and Han, blocked by mountains in layers,
wind and clouds, a corner of the earth.
From year to year, no familiar thing,
4 wherever I go, that is road's end.
In death and destruction, Qin's young noble;¹
grieving and cold, Chu's grand master.²

1 *Wang Can.

2 Qu Yuan.

平生心已折，
8 行路日荒蕪。

23.13

舟中夜雪有懷盧十四侍御弟

朔風吹桂水，
大雪夜紛紛。
暗度南樓月，
4 寒深北渚雲。
燭斜初近見，
舟重竟無聞。
不識山陰道，
8 聽雞更憶君。

23.14

對雪

北雪犯長沙，
胡雲冷萬家。
隨風且開葉，
4 帶雨不成花。
金錯囊徒罄，
銀壺酒易賒。

My heart as it used to be has already broken,
 8 and the road I travel gets daily more choked with weeds.

23.13

Night Snow on My Boat: Thoughts on Censor Lu (14)

Northland winds blow the Gui's waters,
 a great snow comes thick at night.
 The moon at the southern tower crosses unseen,
 4 cold and deep, the clouds by northern isles.
 The candle slants, I first see it close by,
 the boat grows heavy, but I never hear anything.
 I cannot make out the way to Shanyin,¹
 8 when I hear the rooster, I think of you even more.

23.14

Facing the Snow

Northern snow invades Changsha,
 Hu clouds make ten thousand homes cold.
 Along with the wind it forms leaves,
 4 mixed with rain, it doesn't become snowflakes.²
 My purse is simply bare of coins,
 but ale for the silver jug is easy to get on credit.

1 *Wang Huizhi.

2 "Snowflake" is *hua* 花, "flower," in parallel with leaves.

無人竭浮蟻，
8 有待至昏鴉。

23.15

冬晚送長孫漸舍人歸州

參卿休坐幄，
蕩子不還鄉。
南客瀟湘外，
4 西戎鄂杜旁。
衰年傾蓋晚，
費日繫舟長。
會面思來札，
8 銷魂逐去檣。
雲晴鷗更舞，
風逆雁無行。
匣裏雌雄劍，
12 吹毛任選將。

23.16

暮冬送蘇四郎僉兵曹適桂州

飄飄蘇季子，
六印佩何遲。

There is no one to finish the floating lees,
8 I wait on until the crows of dusk.

23.15

Winter Late in the Day, Seeing Off Drafter Zhangsun Jian Returning to His Home Prefecture

Having ceased to sit in the tent as a counselor,¹
this wanderer has not returned home.
Sojourner in the south, past the Xiao and Xiang,
4 the western Rong are near Hu and Du.²
Years of decline, late to meet and chat,
spending the day, you tie up your boat a long time.
Meeting, we think on future letters,
8 the soul melts following your departing sail.
The clouds clear up, the gulls keep dancing,
the wind against them, the geese keep no lines.
In the case swords male and female,³
12 blow a hair over them and let one be chosen to wear.⁴

23.16

The End of Winter, Seeing Off Su Xi of the War Section Setting Off For Guizhou

Tossed along, our Su Jizi,⁵
how slow he is to wear six seals.⁶

1 Referring to Du Fu's service at Yan Wu's headquarters in Chengdu.

2 Counties near Chang'an.

3 *Sword-dragon.

4 The ability to cut a hair blown on it was proverbial for a very sharp sword, here a figure for Zhangsun Jian.

5 Su Qin, the wandering persuader of the Warring States, here referring to Su Xi.

6 As Su Qin did, serving at different times as minister of the six major states.

早作諸侯客，
 4 兼工古體詩。
 爾賢埋照久，
 余病長年悲。
 盧綰須征日，
 8 樓蘭要斬時。
 歲陽初盛動，
 王化久磷緇。
 為入蒼梧廟，
 12 看雲哭九疑。

23.17

客從

客從南溟來，
 遺我泉客珠。
 珠中有隱字，
 4 欲辨不成書。
 緘之篋笥久，
 以俟公家須。
 開視化為血，
 8 哀今徵斂無。

- Early he was a client of the regional lords,
 4 also skilled at poems in the old style.
 The radiance of your worth has long been buried,
 I grieve over sickness in my senior years.
 There must be a day to campaign against Lu Wan,¹
 8 there is a time to behead the Loulan chief.²
 Year's yang-force first begins to swell,³
 the king's civilizing mission has long been stained and worn.
 Enter the Cangwu temple for me,⁴
 12 looking at the clouds, weep at the Nine Doubts Range.

23.17

A Traveler Came From

- A traveler came from the Southern Deeps
 and gave me a merman's pearl.
 On the pearl were faint words,
 4 I tried to make them out, but could not.
 I kept it long wrapped up in a trunk,
 awaiting public demands.
 When I opened and looked, it had turned to blood,
 8 and, alas, now there is nothing for my tax.

1 Lu Wan plotted to rebel against Liu Bang, and Liu Bang defeated him. Lu Wan is compared here to Zhu Ji, who in 769 raised a rebellion in Guizhou.

2 As the Han general did. Here it refers to the Tang's foreign adversaries.

3 This occurs on winter solstice.

4 The temple to Shun, who died there.

23.18

蠶穀行

天下郡國向萬城，
 無有一城無甲兵。
 焉得鑄甲作農器，
 4 一寸荒田牛得耕。
 牛盡耕，
 蠶亦成。

不勞烈士淚滂沱，
 8 男穀女絲行復歌。

23.19

白鳧行

君不見
 黃鵠高於五尺童，
 化為白鳧似老翁。
 故畦遺穗已蕩盡，
 4 天寒歲暮波濤中。
 鱗介腥羶素不食，
 終日忍飢西復東。

23.18

Silkworm and Grain: A Ballad

Domains and districts all over the world are almost ten thousand cities,
and not a single city is lacking men in arms.

How can I get to melt those arms and make tools for farming?—

4 Oxen can plow every inch of fields that have run wild.

Once oxen plow it all,
silkworms too will mature.

It will not trouble a stalwart man's eyes to stream with tears,

8 men with grain, women with silk will walk along and sing.

23.19

The White Duck: A Ballad

Have you not seen
how the yellow goose, taller than a five-foot boy,
turns into a white duck just like an old man?

The gleanings in former fields have all been swept bare,
4 the weather is cold at year's end and it is upon the waves.

Scaly and shelled creatures reek, it never feeds on them,
it endures its hunger all day long going west and then east again.

魯門鷄鷓亦蹭蹬，
8 聞道如今猶避風。

23.20

朱鳳行

君不見

瀟湘之山衡山高，
山巔朱鳳聲嗷嗷。
側身長顧求其群，
4 翅垂口噤心甚勞。
下愍百鳥在羅網，
黃雀最小猶難逃。
願分竹實及螻蟻，
8 盡使鴟梟相怒號。

高適，人日寄杜二拾遺

人日題詩寄草堂，
遙憐故人思故鄉。
柳條弄色不忍見，
4 梅花滿枝空斷腸。

身在遠藩無所預，
心懷百憂復千慮。

Even the *yuanju* on Lu's gate felt hopeless and worn out,¹
 8 yet I've heard it said that nowadays it still flees the storm.

23.20

The Red Phoenix: A Ballad

Have you not seen

how of mountains of the Xiao and Xiang Mount Heng is the highest,
 on the mountain's top a red phoenix, its voice crying piteously?

It bends its body and stares long, seeking its own kind,

4 it lets its wings droop, its mouth shuts, its heart greatly troubled.

It pities how all kinds of birds below are caught in nets and snares,
 though the brown sparrow is smallest of all, even it will be hard put to
 escape.

Wanting to share its fruit of bamboo even with the ants,²

8 it makes all the owls screech at it in rage.

On February 21, 770, the last year of his life, Du Fu was looking through his papers and found a poem he had long forgotten, sent to him by his friend, the poet Gao Shi.

Gao Shi, On the Day of Mankind, Sent to Reminder Du (2)

On the Day of Mankind I write a poem and send it to your thatched
 hut,³

from afar I am touched how my old friend longs for his old homeland.

How willow fronds sport their colors he cannot bear to see,

4 plum bossoms fill the branches, but they merely break his heart.

I am in these far marches and cannot take part in policy,
 the heart harbors a hundred cares and then a thousand worries.

1 The *yuanju* was a seabird, but one once perched for three days on the gate of Lu. A diviner explained that there must be a great storm at sea, and that sea creatures can sense such ahead of time and flee.

2 The phoenix eats only the fruit of bamboo.

3 The "Day of Mankind" was a holiday on the seventh day of the first month.

今年人日空相憶，
8 明年人日知何處。

一臥東山三十春，
豈知書劍老風塵。
龍鍾還忝二千石，
12 愧爾東西南北人。

23.21

追酬故高蜀州人日見寄

開文書帙中，檢所遺忘，因得故高常侍適（往居在成都時，高任蜀州刺史）《人日相憶見寄》詩，淚灑行間，讀終篇末。自枉詩已十餘年，莫記存沒，又六七年矣。老病懷舊，生意可知。今海內忘形故人，獨漢中王瑀，與昭州敬使君超先在。愛而不見，情見乎辭。大曆五年正月二十一日，却追酬高公此作，因寄王及敬弟。

自蒙蜀州人日作，
不意清詩久零落。

8 This year on the Day of Mankind I can only think of you,
 next year on the Day of Mankind I wonder where we will be.

Having once lain down on East Mountain, thirty springs went by,¹
 who would have known that book and sword would grow old in the
 windblown dust?

12 An old wreck, I'm still embarrassed by a two-thousand catty salary,²
 and ashamed before you, someone who goes east, west, south, and
 north.³

23.21

A Retrospective Answer to the Late Gao of Shuzhou's "Sent Recalling
 You on the Day of Mankind"

Opening the case where I keep my papers and looking into things overlooked or forgotten, I found a poem by the late Attendant-in-ordinary Gao Shi "Sent Recalling You on the Day of Mankind" (when I went to live in Chengdu, Gao was the prefect of Shuzhou). My tears fell among the lines, and I read it to the very end. It has already been more than ten years since he sent this to me, not to mention that it's also been six or seven years since he died. Old and sick, thinking on former times, it is easy to guess how I felt. Of my true friends now left in this seagirt world, only Yu, the Prince of Hanzhong, and Jing Chaoxian, Governor of Zhaozhou survive. When one cares for someone but cannot see them, how one feels is revealed in words. On the twenty-first day of the first month of the fifth year of the Dali reign, I retrospectively answer this work by Gao, and send this to the prince and Jing.

Since I received in Shuzhou that composition on the Day of Mankind, I had not thought that this pure poem would have slipped from attention so long.

1 Comparing Du Fu to the Jin statesman *Xie An, who lived in retirement before being roused to support the dynasty in its peril.

2 The salary of a governor.

3 This was the characterization of Confucius.

今晨散帙眼忽開，
 4 迸淚幽吟事如昨。
 嗚呼壯士多慷慨，
 合沓高名動寥廓。
 歎我淒淒求友篇，
 8 感時鬱鬱匡君略。
 錦裏春光空爛熳，
 瑤墀侍臣已冥寞。
 瀟湘水國傍鼉鼉，
 12 鄆杜秋天失鷓鴣。

東西南北更堪論，
 白首扁舟病獨存。
 遙拱北辰纏寇盜，
 16 欲傾東海洗乾坤。
 邊塞西蕃最充斥，
 衣冠南渡多崩奔。
 鼓瑟至今悲帝子，
 20 曳裾何處覓王門。
 文章曹植波瀾闊，
 服食劉安德業尊。
 長笛誰能亂愁思，
 24 昭州詞翰與招魂。

- This morning I spread my manuscript covers and my eyes were
suddenly opened,
- 4 shedding tears and quietly reciting as if it were just yesterday.
Alas, how that bold gentleman had a temperament often roused,
his great fame flourished and stirred in vast space.
He sighed at my gloomy poem on seeking friends,
- 8 moved by the times, pent-up plans to aid the ruler.
In Brocade City the springtime light is gorgeous in vain,
the Attendant at the jade stairs has gone into the dark.¹
In the watery lands of Xiao and Xiang I am beside turtles and alligators,
12 the autumn heavens at Hu and Du have lost the goshawk.²
- My being a man of "east, west, south, and north"—can still be
considered.—³
white-haired, in my small boat, I alone survive, sick.
Afar I bow to the pole star, caught up with rebels,⁴
- 16 I wish to empty the eastern ocean to wash clean Heaven and Earth.
The Tibetans on the western frontier swarm the most,
caps and gowns crossing south, mostly in a rushing flood.
Plucking their zithers even today I grieve for the emperor's daughters,⁵
- 20 trailing my robe where can I seek the prince's gate?⁶
A Cao Zhi in letters, the waves flow broadly,
a Liu An in swallowing elixirs, legacy of virtue august.⁷
Who with a long flute can set my sad thoughts in turmoil?⁸
- 24 writings from Zhaozhou can call back my soul.⁹

1 Gao Shi held a court appointment after serving in Chengdu.

2 Hu and Du are in the capital region. The goshawk represents Gao Shi.

3 This was how Gao Shi described Du Fu; the original referent was Confucius.

4 The court.

5 The widows of Shun, the goddesses of the Xiang River.

6 Li Yu, the Prince of Hanzhong. Trailing robes is to come as a client to a patron.

7 Li Yu is praised both as the early third-century writer Cao Zhi and the Western Han patron of literary men, Liu An, Prince of Huainan.

8 In the "Fu on Longing for an Old Friend," Xiang Xiu was stirred to think on his deceased friend *Xi Kang on hearing the sound of a flute.

9 This is Jing Chaoxian, prefect of Zhaozhou, mentioned in the title.

23.22

送重表侄王砮評事使南海

我之曾老姑，
爾之高祖母。
爾祖未顯時，
4 歸為尚書婦。
隋朝大業末，
房杜俱交友。
長者來在門，
8 荒年自糊口。
家貧無供給，
客位但箕帚。
俄頃羞頗珍，
12 寂寥人散後。
入怪鬢髮空，
吁嗟為之久。
自陳翦髻鬟，
16 鬻市充杯酒。
上云天下亂，
宜與英俊厚。
向竊窺數公，
20 經綸亦俱有。

23.22

Seeing Off My Remote Cousin, Case Reviewer Wang Li, on a Mission
to the Southern Seas

My great-great-aunt
was your great-great-grandmother.
Before your ancestor became eminent
4 she became the wife of the minister.¹
At the end of the Daye reign of the Sui
he was friends with both Fang and Du.²
These elders came to his home,
8 in famine years they had only gruel.
The home was poor, there was nothing to provide them,
all she could do was sweep their seats clean.
All of a sudden there were expensive delicacies served,
12 but after the guests left, she was quiet and gloomy.
Going in, he was shocked that her hair was gone,³
on this account he sighed a long time.
She explained that she had cut her coiffure,
16 sold it in the market to provide cups of ale.
She first said: "With the turmoil in the world,
it is right to be generous to outstanding men;
I just secretly took a look at these gentlemen
20 and they all possess skill in governing."

1 That is, Du Fu's great aunt became the wife of Wang Gui, Wang Li's great-grandfather.

2 Fang Xuanling and Du Ruhui, both to become important in the Tang court.

3 That is, Wang Gui went into the women's quarters and found that his wife's hair was gone.

次問最少年，
虬髯十八九。
子等成大名，
24 皆因此人手。
下云風雲合，
龍虎一吟吼。
願展丈夫雄，
28 得辭兒女醜。
秦王時在坐，
真氣驚戶牖。
及乎貞觀初，
32 尚書踐臺斗。
夫人常肩輿，
上殿稱萬壽。
六宮師柔順，
36 法則化妃后。
至尊均嫂叔，
盛事垂不朽。

鳳雛無凡毛，
40 五色非爾曹。
往者胡作逆，
乾坤沸嗷嗷。

Next she asked about the youngest of all,
eighteen or nineteen with a curly beard.¹

“If you all become very famous,
24 it will be through this man’s hands.”
Last she said: “When wind and cloud meet,²
the dragon will wail and the tiger roar.

I want you to display the manliness of an important person—
28 how can you refuse a woman being made ugly!”

At the time the Prince of Qin was among the guests,³
his true aura shook the doors and windows.

When it came to the early Zhenguan reign,
32 the minister stepped to the Terraces and Dipper.⁴

Her ladyship always rode in a palanquin,
and wished the Emperor long life in the palace.

The women of the six palaces took her meekness as their teacher,
36 her model transformed the empress and consorts.

His Majesty treated her equal to an elder brother’s wife,
such glory lasts on and does not decay.

Phoenix chicks have no ordinary down,
40 are their five-colored feathers not like you and your sort?
In the past when the Hu rebelled,
Heaven and Earth seethed with mournful cries.

1 Li Shimin, later Tang Taizong.

2 The meeting of minister and ruler.

3 Li Shimin.

4 That is, Wang Gui rose to the top positions in the government.

吾客左馮翊，
44 爾家同遁逃。
爭奪至徒步，
塊獨委蓬蒿。
逗留熱爾腸，
48 十里卻呼號。
自下所騎馬，
右持腰間刀。
左牽紫遊韉，
52 飛走使我高。
苟活到今日，
寸心銘佩牢。
亂離又聚散，
56 宿昔恨滔滔。
水花笑白首，
春草隨青袍。
廷評近要津，
60 節制收英髦。
北驅漢陽傳，
南泛上瀧舠。
家聲肯墜地，
64 利器當秋毫。
番禺親賢領，
籌運神功操。

I was a traveler in Pingyi on the left,¹
 44 your family was fleeing there with us.
 In the conflict, it came to going on foot,
 all alone, I fell into the weeds.
 You paused, innards on fire,
 48 and you went back ten leagues calling for me.
 You got down from the horse you were riding,
 your right hand clutching the sword at your waist.
 In your left hand you pulled the purple reins,
 52 you made me rise high as we flew away.
 I managed to stay alive to the present day,
 and it is inscribed firmly in my mind.
 In turmoil's separation again we were parted,
 56 my longstanding bitterness still floods on.
 Flowers by the water laugh at my white hair,²
 spring plants go along with your green gown.³
 The case-judge is close to a crucial post,
 60 the Commissioner gathers exceptional men.⁴
 From the north you sped a stage-wagon to Hanyang,
 southward you sailed a skiff on the Shangshuang rapids.
 Would you let your family's reputation decline?—
 64 a sharp tool meets an autumn wisp.⁵
 At Fanyu is the leader of the worthy kin,⁶
 he makes plans with the grasp of divine achievement.

1 Tongzhou, when Du Fu was fleeing north with his family as An Lushan's troops were closing on the capital.

2 The "laughter" or "smiling" of flowers was a standard figure for blooming.

3 The color of gown worn by officials of Wang Li's rank.

4 Li Mian.

5 This is the metaphor for sharpness, a blade so sharp that it can cur a hair in the air.

6 That is, close members of the imperial family, here Li Mian, military commissioner of Lingnan.

大夫出盧宋，
68 寶貝休脂膏。
洞主降接武，
海胡舶千艘。
我欲就丹砂，
72 跋涉覺身勞。
安能陷糞土，
有志乘鯨鼇。
或驂鸞騰天，
76 聊作鶴鳴皋。

23.23

清明

著處繁花矜是日，
長沙千人萬人出。
渡頭翠柳豔明眉，
4 爭道朱蹄驕齧膝。

此都好遊湘西寺，
諸將亦自軍中至。
馬援征行在眼前，
8 葛強親近同心事。

- This grand master excels Lu and Song,¹
 68 he ceases to make himself rich by cowries and precious things.
 Tribal chieftans submit, following in each other's footsteps,
 and there are a thousand galleys of the ocean foreigners.
 I want to go to that place of cinnabar pellets,
 72 but I feel the journey would wear out my body.
 How could I sink down into the dung?—
 my aim is to ride leviathan or the giant turtle.
 Some drive phoenixes and mount to the heavens,
 76 but I'll just be the crane that sings in the marsh.²

23.23

The Clear and Bright Festival

- Everywhere the abundance of flowers shows off upon this day,
 from Changsha a thousand people, then ten thousand come out.
 Azure willows at the ford, gorgeous bright brows,
 4 red-hooves compete for the roadway, proud Biters-of-knees.³
- In this metropolis they love to visit the temples west of the Xiang,
 the various commanders too arrive from the army.
 Ma Yuan on campaign is right before my eyes,⁴
 8 his favorite Ge Qiang shares what's on his mind.⁵

1 Lu Huan and Song Jing, military commissioners of Guangzhou in the reign of Xuanzong. Here Li Mian is referred to.

2 The "crane in the marsh," from the *Classic of Poetry*, was a figure for the recluse.

3 A horse with a great deal of spirit was said to bite its knee.

4 *Ma Yuan, here a figure for the local commander.

5 Ge Qiang was the favorite subordinate officer of *Shan Jian in the Jin.

金鐙下山紅粉晚，
 牙檣捩柁青樓遠。
 古時喪亂皆可知，
 12 人世悲歡暫相遣。

弟侄雖存不得書，
 干戈未息苦離居。
 逢迎少壯非吾道，
 16 況乃今朝更祓除。

23.24

風雨看舟前落花戲為新句

江上人家桃樹枝，
 春寒細雨出疏籬。
 影遭碧水潛勾引，
 4 風妒紅花卻倒吹。

吹花困癩傍舟楫，
 水光風力俱相怯。
 赤憎輕薄遮入懷，
 8 珍重分明不來接。

濕久飛遲半欲高，
 縈沙惹草細於毛。

Golden stirrups descend the mountain, red rouge late in the day,
ivory masts, the rudders turned, to blue mansions afar.¹

All the death and destruction since ancient times can be known from
this,

12 in the human world either sadness or pleasure soon drives the other
away.

Although my brothers and nephews survive, I get no letters,
the clash of arms has not ceased, and I suffer living apart.

The company of young men is not my way,

16 even more so this morning when again we drive out ill omens.²

23.24

Watching the Flowers Falling in Front of My Boat in a Storm,
I Playfully Make Novel Lines

At people's homes by the river branches of peach trees

in spring cold and fine rain come over the sparse hedges.

Their reflections meet the sapphire waters and are secretly seduced in,

4 the wind envies the pink blossoms and blows them over.

In their wooziness the blown flowers companion the boat's paddles,
fearing both light on the water and the force of the wind.

They fiercely hate how fickle men will hide them in their bosoms,

8 that they prize themselves is quite clear, they do not come to meet
them.

Long wet they are still slow to fly off, almost half have gone off on high,
they circle the sands and flirt with plants, finer than down.

1 The "blue mansions" are the brothels, where the officers are heading.

2 The Clear and Bright Festival was the time for exorcizing baleful influences, with excursions with family or friends.

蜜蜂蝴蝶生情性，
12 偷眼蜻蜓避伯勞。

23.25

奉贈蕭十二使君

昔在嚴公幕，
俱為蜀使臣。
艱危參大府，
4 前後間清塵。
起草鳴先路，
乘槎動要津。
王鳧聊暫出，
8 蕭雉只相馴。
終始任安義，
荒蕪孟母鄰。

- In honeybee and butterfly passions are stirred,
 12 they steal glances at the dragonfly and flee the shrike.¹

23.25

Respectfully Presented to Governor Xiao (12)

Long ago in Lord Yan's headquarters,
 we were both in his service in Shu.

- In a time of peril we took part in regional government,
 4 you first, I second was cut off from his pure dust.²
 You were first to be known in writing drafts,
 riding the raft, you stirred a crucial position.³
 For a while you went forth with Wang's ducks,⁴
 8 Xiao's pheasants, well trained.⁵
 From beginning to end, Ren An's sense of right,⁶
 grown wild with weeds, Mencius's mother's neighborhood.⁷

1 The call of the shrike was a sign that the season of flowers was over.

2 Original note: "The second time Yan was in charge of Chengdu, I again served at headquarters" 嚴再領成都，余復參幕府。

3 *Riding the raft. Xiao was employed in the court; riding the raft may suggest he was sent to Shu.

4 *Wang Qiao. That is, Xiao served as a county magistrate.

5 When the filial Xiao Zhiwei went to take the post of Secretarial Court Gentleman (*langguan*), several dozen pheasants flew in front of his carriage. This suggests that Xiao also served as *langguan*, in Tang usage, director of a bureau. In this case, they share the same surname.

6 Ren An, most famous as the recipient of Sima Qian's letter, was a client of the general Wei Qing. When *Huo Qubing became a famous general, most of Wei Qing's clients transferred their allegiance, but Ren An stayed with Wei Qing.

7 Mencius's mother moved several times so that Mencius would grow up in a good neighborhood. This seems to refer to Xiao's concern for Yan Wu's mother.

- 聯翩匍匐禮，
12 意氣死生親。
張老存家事，
嵇康有故人。
食恩慚鹵莽，
16 鏤骨抱酸辛。
巢許山林志，
夔龍廊廟珍。
鵬圖仍矯翼，
20 熊軾且移輪。
磊落衣冠地，
蒼茫土木身。
塤篪鳴自合，
24 金石瑩逾新。

- In succession, the ritual of crawling,¹
 12 by his temperament he remained close, even after death.
 Old Zhang paid attention to household matters,²
 Xi Kang had an old friend.³
 Having been fed by his grace, I am ashamed at my own remissness,
 16 it is carved in my bones and I harbor bitter pain.
 Chaofu's and Xu You's aims were for mountain woods;⁴
 Kui and Long, treasures of the halls of state.⁵
 The Peng's plans, still spreading his wings;⁶
 20 a bear carriage-bar, for the while his wheel moves on.⁷
 The one, exceptional in the world of caps and gowns;
 the other, lost in vastness, body of earth and wood.
 Ocarina and flute, their sounds combine,⁸
 24 the luster of metal and stone gets ever fresher.⁹

1 Original note: "After Lord Yan died, his aged mother was still in the household. The governor's [Xiao] concern for her well-being and the proprieties of providing her good things to eat was ritual behavior like that for his own mother. When the Lady passed away recently, he took charge of the funeral. In taking charge of the canonical requirements and comforting those left behind, he behaved in no way less than Yan's own flesh and blood kin. In this can be seen his commitment, as firm as laquer or glue" 嚴公既沒，老母在堂。使君溫清之間，甘脆之禮，名數若己之庭闈焉。及太夫人頃逝，喪事又首諸孫。主典撫孤之情，不減骨肉，則膠漆之契可知矣。The "ritual of crawling" it taking a central role in the funeral.

2 Zhang Meng, grand master of Jin in the Chunqiu period, who commented on the newly built residence of the Duke of Jin's son and its propriety. This refers to Xiao's concern for Yan Wu's family after Yan's death.

3 *Xi Kang. It seems that Xiao took care of Yan Wu's son as Shan Tao took care of Xi Kang's son.

4 *Xu You.

5 Two worthy ministers of Shun. This line refers to Xiao, in comparison with the preceding line referring to Du Fu himself.

6 *Peng. Du Fu refers to himself.

7 In the Han the three high lords of state had their front carriage-bar decorated with an image of a bear. Later it became the sign of prefectural governors, such as Xiao.

8 In the *Classic of Poetry*, these two instruments are played by brothers; hence Du Fu's relation to Xiao is the harmony of brothers and the music they make.

9 The firmness of their friendship.

重憶羅江外，
 同游錦水濱。
 結歡隨過隙，
 28 懷舊益沾巾。
 曠絕含香舍，
 稽留伏枕辰。
 停驂雙闕早，
 32 回雁五湖春。
 不達長卿病，
 從來原憲貧。
 監河受貸粟，
 36 一起轍中鱗。

23.26

奉送二十三舅錄事之攝郴州

賢良歸盛族，
 吾舅盡知名。
 徐庶高交友，
 4 劉牢出外甥。

- And again I recall being out past Luojiang,
 when we both roamed the shore of Brocade River's waters.¹
 Our shared pleasures went as swiftly as passing a crack,²
 28 thinking on former times makes me soak my kerchief even more.
 Gone in the distance, the chamber of cloves-in-the-mouth,³
 lingering on here, the time of lying sick on my pillow.
 From the paired palace gate-towers he halted his carriage here early,
 32 returning geese, spring on the five lakes.
 Not succeeding, Changqing is ill,⁴
 ever has Yuanxian been poor.⁵
 If I receive borrowed grain from the Count of Jianhe,
 36 it will completely revive the scales in the wheel rut.⁶

23.26

Respectfully Seeing Off My Twenty-third Uncle, the Administrative Supervisor (Cui Wei) who will Take Charge at Chenzhou

- Worthy and good men come from the eminent clans,
 my uncle is well-known by all.
 A Xu Shu, making friends with lofty men,⁷
 4 Liu Lao produced a nephew on the distaff side.⁸

1 That is, when they were in Shu.

2 A figure for swiftness.

3 When preparing to answer the emperor's questions regarding petitions, members of the Secretariat would chew cloves.

4 *Sima Xiangru. But unlike Sima Xiangru, Du Fu was not successful.

5 One of Confucius's disciples, known for his poverty.

6 *Zhuangzi*, "Outer Things": Zhuangzi went to borrow grain from the Count of Jianhe, who promised him three hundred pieces of silver once his taxes were in. At this Zhuangzi told a parable of a fish dying in a wheel rut asking Zhuangzi for some water. Zhuangzi replied that he was going to Wu and Yue and would divert the river for him. The fish replied that if he didn't give it just a ladleful of water right then, it would die. Du Fu is asking for support.

7 Cui Wei is compared to Xu Shu of the Three Kingdoms period, who made friends with Zhuge Liang and other "men of lofty aims."

8 A Jin figure whose nephew was supposed to resemble him. Keep in mind that Du Fu is Cui Wei's "nephew on the distaff side."

泥塗豈珠玉，
環堵但柴荆。
衰老悲人世，
8 驅馳厭甲兵。
氣春江上別，
淚血渭陽情。
舟鷁排風影，
12 林鳥反哺聲。
永嘉多北至，
句漏且南征。
必見公侯復，
16 終聞盜賊平。
郴州頗涼冷，
橘井尚淒清。
從役何蠻貊，
20 居官志在行。

23.27

送魏二十四司直充嶺南掌選崔郎中判官兼
寄韋韶州

選曹分五嶺，
使者歷三湘。

Stuck in the mud, hardly “pearls and jade,”¹
 my low circling walls are just woven branches.
 Declining into old age, I grieve for human life,
 8 driven about, I am sick of men in arms.
 The weather is spring as we part on the river,
 tears of blood, sentiments of the Wei’s north shore.²
 Boats’ cormorant prows, reflections in wind aligned,
 12 crows in the woods, sounds of returning to feed their mothers.³
 In the Yongjia reign many came from the north,⁴
 and he journeyed south to Goulou Mountain.⁵
 We will surely see the restoration of your noble clan
 16 and at last hear of the rebels being pacified.
 Chenzhou is particularly cool,
 the tangerine tree and well are still dreary.⁶
 In service, whether against the Mon or northern folk,
 20 to be an officer means one’s aims are to see it through.

23.27

Seeing Off Rectifier Wei (24) Who will Serve as Administrative Assistant to Director Cui, in Charge of Selection in the South; Also Sent to Wei of Shaozhou⁷

The selection official has been allotted the Five Alps,
 on his mission he crosses the three Xiang Regions.

1 *A New Account of Tales of the World* (XIV.14): Wang Ji saw his nephew and thought he was surrounded by pearls and jade.

2 In one of the “Airs of Qin” in the *Classic of Poetry*, seeing off one’s uncle occurs on the “Wei’s north shore.”

3 Crows were supposed to be filial, feeding their mothers. This suggests Wei’s mother is accompanying him.

4 The Yongjia reign (307–313) of the Jin, when the fall of North China to non-Han invaders led to a mass migration southward. In this case it refers to the southward migration of gentry families after the An Lushan Rebellion.

5 This was far in the south, in Guangxi.

6 *Su Dan.

7 The all important Selection process for officials had a separate branch in Lingnan Circuit (Guangdong and the far south).

才美膺推薦，
 4 君行佐紀綱。
 佳聲斯共遠，
 雅節在周防。
 明白山濤鑒，
 8 嫌疑陸賈裝。
 故人湖外少，
 春日嶺南長。
 憑報韶州牧，
 12 新詩昨寄將。

23.28

送趙十七明府之縣

連城為寶重，
 茂宰得才新。
 山雉迎舟楫，
 4 江花報邑人。
 論交翻恨晚，
 臥病卻愁春。
 惠愛南翁悅，
 8 餘波及老身。

- Of fine talent, you were recommended,
 4 you go to assist the order of governing.
 May your fine name go far along with you,
 your honorable principles are devoted to protecting thoroughly.
 Clear and bright, Shan Tao's mirror,¹
 8 regarded with suspicion, Lu Jia's baggage.²
 Few are my old friends beyond the lake,
 the spring days will lengthen south of the alps.
 I trust you to tell Shaozhou's governor
 12 that I sent him some new poems recently.

23.28

Seeing Off Magistrate Zhao (17) Going to His County

- The greatest treasure is that worth a string of cities,³
 in our splendid magistrate we have found new talent.
 Mountain pheasants greet your boat,
 4 river flowers inform the folk of the town.
 I just hate that it is so late to become friends,
 lying sick, I perversely grieve at spring.
 Under your merciful love, old southerners will be cheered,
 8 and may the surplus grace reach my own aging person.

1 Shan Tao was one of the Seven Sages of the Bamboo Grove. Later he served in the Personnel Ministry and was known for his ability to select talent.

2 Lu Jia was sent by Liu Bang to bring Southern Yue to submission, and was richly received by the King of Southern Yue.

3 After King Hui of Zhao acquired possession of the disk made of Bian He's jade, King Zhao of Qin offered a string of cities for it. *Bian He's jade was a standard figure for talent.

23.29

同豆盧峰貽主客李員外賢子棐知字韻

煉金歐冶子，
噴玉大宛兒。
符彩高無敵，
4 聰明達所為。
夢蘭他日應，
折桂早年知。
爛漫通經術，
8 光芒刷羽儀。
謝庭瞻不遠，
潘省會於斯。
唱和將雛曲，
12 田翁號鹿皮。

23.29

A Companion Piece to Doulu Feng's "Given to Fei, the Worthy Son of Li, Supernumerary in the Bureau of Receptions," Using the Rhyme *zhi*

Refining his metal, Ouyezi,¹

spurting jade, Ferghana's spawn.²

His outward luster is lofty beyond compare,

4 with sharp insight he comprehends what to do.

Dream of eupatorium, some future day fulfilled,³

that he would snap the cassia branch was known from his early years.⁴

Glorious in his command of the Classics,

8 radiant, he preens his feathers.

Xie's courtyard is obviously not far,⁵

Pan Yue's ministry, met here.⁶

I sing in unison with his "Song of Bringing Chicks,"⁷

12 this old farmer is known as "Deerhide."⁸

1 A legendary Yue smith of antiquity. Comparing the recipient of the original poem to the finest sword.

2 The famous horses of Ferghana, with which the fine talent of the recipient of the original poem is compared. "Spurting jade" is the horse's spittle.

3 Duke Wen of Zheng's consort dreamed of an eupatorium, a dream fulfilled by the birth of a son who became Duke Mu.

4 Snapping the cassia branch was a figure for passing the examination.

5 The courtyard of *Xie An, where the most promising younger members of the family were nurtured.

6 In the preface to his "Fu on Autumn Stirrings," Pan Yue speaks of his post held by virtue of his service as assistant to the Commander. This suggests that Li's son holds a post by virtue of a powerful patron.

7 The *yuefu* "The Phoenix Brings its Chicks," here referring to Doulu Feng's poem.

8 An immortal who first went off into the mountains wearing clothes of deerhide.

23.30-31

歸雁二首

I

萬里衡陽雁，
今年又北歸。
雙雙瞻客上，
4 一一背人飛。
雲裏相呼疾，
沙邊自宿稀。
繫書元浪語，
8 愁寂故山薇。

II

欲雪違胡地，
先花別楚雲。
卻過清渭影，
4 高起洞庭群。
塞北春陰暮，
江南日色曛。
傷弓流落羽，
8 行斷不堪聞。

23.30–31

Geese Migrating Back

I

After ten thousand leagues the geese of Hengyang
go back north once again this year.

Pair by pair, they rise before the watching traveler,

4 one by one they fly away from me.

In the clouds they cry urgently to each other,
there are few spending the night by the sands.

The claim that letters are attached to them is nonsense,

8 I feel dismal about the wild beans of home mountains.¹

II

They leave Hu lands when it's about to snow,
before the flowers bloom they take leave of Chu clouds.

Passing back over, reflections in the clear Wei,

4 rising high, flocks on Lake Dongting.

North of the frontier, twilights of spring shade,
in the southland the sun's fading glow.

When, wounded by the bow, a feathered creature falls,

8 the line is broken and I cannot bear to hear them.

1 *Bo Yi and Shu Qi. Du Fu had an estate near Mount Shouyang, northeast of Luoyang.

23.32

江南逢李龜年

岐王宅裏尋常見，
崔九堂前幾度聞。
正是江南好風景，
落花時節又逢君。

23.33

小寒食舟中作

佳辰強飲食猶寒，
隱几蕭條帶鶻冠。
春水船如天上坐，
4 老年花似霧中看。
娟娟戲蝶過閒慢，
片片輕鷗下急湍。
雲白山青萬餘里，
8 愁看直北是長安。

23.32Meeting Li Guinian in Jiangnan¹

In the lodgings of the Prince of Qi I saw you commonly,
 at the head of the hall of Cui Nine I heard you many times.²
 It's really true that in Jiangnan the scenery is fine,
 and in the season of falling flowers I meet you once again.

23.33

On My Boat on Little Cold Food Festival

On the festival day I make myself drink, the food still is cold;
 leaning on my armrest, dreary, wearing a pheasant cap.³
 The boat in spring water is like sitting in the heavens,
 4 in my aging years the flowers are as if looked at in a fog.
 Charming the playful butterflies pass my idle curtain,
 speck by speck the light gulls descend to the speeding rapids.
 Clouds white and mountains green for more than ten thousand leagues,
 8 and sadly I gaze straight north to where Chang'an is.

1 Li Guinian had been the head of Xuanzong's troupe of musicians.

2 Original note: "Cui Nine was Cui Di, Director of the Palace Administration, the younger brother of the Secretariat Director Cui Shi" 崔九即殿中監崔滌，中書令湜之弟。

3 The pheasant cap is the mark of a recluse.

23.34

燕子來舟中作

湖南為客動經春，
燕子銜泥兩度新。
舊入故園常識主，
4 如今社日遠看人。
可憐處處巢居室，
何異飄飄託此身。
暫語船檣還起去，
8 穿花落水益霑巾。

23.35

贈韋七贊善

鄉里衣冠不乏賢，
杜陵韋曲未央前。
爾家最近魁三象，
4 時論同歸尺五天。
北走關山開雨雪，
南游花柳塞雲煙。

23.34

Written when Swallows Came to My Boat

Being a traveler south of the lake, before I know it I've passed through
spring,

swallows carrying mud in their beaks have twice come anew.

When formerly they entered my garden at home, they always
recognized the master;

4 but nowadays on the festival day they watch me from afar.

A pity how wherever they go they nest in homes,

how different is that from, wind-tossed, lodging this body of mine?

After talking a while on the boat's mast, they rise up again and leave,

8 piercing through flowers that fall in the waters makes me soak my
kerchief still more.

23.35

Presented to Grand Master Admonisher Wei (7)

Those with caps and gowns from our home locale have not wanted for
worthy men,

Duling and Weiqu stand before Weiyang Palace.¹

Your family has been the Three Images closest around the Pole Star,²

4 contemporary opinion attributes to both clans being “a foot and a half
from Heaven.”³

Hurrying north to the barrier mountains, the rain and snow clear up,
roaming in the south among flowers and willows, blocked by cloud and
mist.

1 The ancestral home of the Dus and Weis respectively, south of Chang'an. Han Weiyang Palace stands here for the Tang court.

2 Original note: “Following the Kui star [the first star in the handle of the Big Dipper] matched in pairs are the Three Terraces” 斗魁下兩兩相比為三臺. That is, these stars within the Big Dipper's handle correspond to the Three High Lords of state. The Weis produced a number of ministers.

3 Original note: “A popular saying goes: ‘South of the City the Weis and Dus are a foot and a half from Heaven.’” 俚諺曰: 城南韋杜, 去天尺五. That is, the Dus and the Weis were considered to produce high officials that were close to the emperor.

- 洞庭春色悲公子，
8 蝦菜忘歸范蠡船。

23.36

奉酬寇十侍御錫見寄四韻復寄寇

- 往別郇瑕地，
於今四十年。
來簪御府筆，
4 故泊洞庭船。
詩憶傷心處，
春深把臂前。
南瞻按百越，
8 黃帽待君偏。

23.37

入衡州

- 兵革自久遠，
興衰看帝王。
漢儀甚照耀，
4 胡馬何猖狂。
老將一失律，
清邊生戰場。

In the spring colors of Lake Dongting I grieve for you, sir,
 8 with shrimp and vegetables, forgetting return is Fan Li's boat.¹

23.36

Respectfully Answering What Was Sent to Me by Censor Kou Xi (10),
 Four Couplets. Also Sent to Kou Independently

In the past we parted in Xunxia,²
 now it has been forty years.
 Coming, you stuck your censor's writing brush in your hair,³
 4 and on purpose moored your boat at Dongting.
 Your poem recalls occasion of heartbreak,
 spring deepened before us, clasping arms.
 Gazing off southward, you will control the Yue folk,
 8 in my yellow cap, I will wait for you specially.⁴

In early summer of 770 one of the Hu'nan commanders, Zang Jie, killed Cui Guan, the governor, and raised a rebellion in Tanzhou (Changsha). Du Fu fled the city with his family, first to Hengzhou, the neighboring prefecture to the south, and then still further south to Chenzhou, where a maternal relative was prefect.

23.37

Entering Hengzhou

Armed uprisings have gone on long and spread far,
 one looks to the emperor in questions of flourishing and decline.
 The Han order shone so splendidly
 4 why did Hu horses act with such mad fury?
 Once the old general failed in firm rules,⁵
 the peaceful frontiers turned into battlefields.

1 *Fan Li.

2 An ancient name for an area in Shanxi.

3 In the Han, Censors would stick their writing brushes in their hair.

4 The yellow cap marked the leisure attire of an old man.

5 Apparently referring to Geshu Han's defeat by An Lushan's forces.

君臣忍瑕垢，
8 河岳空金湯。
重鎮如割據，
輕權絕紀綱。
軍州體不一，
12 寬猛性所將。
嗟彼苦節士，
素於圓鑿方。
寡妻從為郡，
16 兀者安短牆。
凋弊惜邦本，
哀矜存事常。
旌麾非其任，
20 府庫實過防。
怨已獨在此，
多憂增內傷。
偏裨限酒肉，
24 卒伍單衣裳。
元惡迷是似，
聚謀洩康莊。
竟流帳下血，
28 大降湖南殃。
烈火發中夜，
高煙焦上蒼。

Lord and ministers endured the stain of shame,
 8 rivers and mountains were a fastness to no avail.
 Key garrisons carved out separatist territories,
 they disregarded authority, broke with imperial control.
 The norms of armies and prefectures are not the same,
 12 some lax, some ruthless, however their nature takes them.
 Alas for that officer of strict principle,¹
 ever a square peg in a round hole.
 Widows enjoyed his good rule,
 16 the footless were at peace in their humble walls.²
 He pitied the folk of the land in their ruin,
 he preserved constant norms out of care for them.
 But battleflags were not a responsibility that suited him,
 20 and truly he guarded the district treasury too strictly.
 His only concern was indulging his sense of mercy,³
 so that many cares increasingly wounded him within.
 The lieutenants were limited in meat and ale,
 24 the troops had thin clothes.
 The prime evil-doer led them astray by these appearances,⁴
 the plots of the group were vented on the great road.
 Blood at last flowed by the commander's tent,
 28 bringing great disaster on Hu'nan.
 Blazing fires broke out at midnight,
 the high smoke scorched the gray heavens above.

1 Cui Guan, the governor of Tanzhou was killed in a military uprising, forcing Du Fu to flee to Hengzhou. The Hu'nan army at Tanzhou (Changsha) was lax, and hated Cui Guan for his imposition of strict discipline.

2 Cutting off a foot was a punishment.

3 That is, being good to the people. Essentially Cui Guan, in the attempt to save money and the burden of government expenses on the people, cut military expenditures.

4 Zang Jie, the leader of the uprising.

至今分粟帛，
32 殺氣吹沅湘。
福善理顛倒，
明徵天莽茫。
銷魂避飛鏑，
36 累足穿豺狼。
隱忍枳棘刺，
遷延胝趼瘡。
遠歸兒侍側，
40 猶乳女在旁。
久客幸脫免，
暮年慚激昂。
蕭條向水陸，
44 汨沒隨魚商。
報主身已老，
入朝病見妨。
悠悠委薄俗，
48 鬱鬱回剛腸。
參錯走洲渚，
舂容轉林篁。
片帆左郴岸，
52 通郭前衡陽。
華表雲烏埤，
名園花草香。

- To this day they divide up the grain and cloth,
 32 and the atmosphere of killing blows on the Yuan and Xiang.
 “The good are blessed”: this rule is turned upside-down,
 such clear testimony is blurred by Heaven.¹
 My soul melted, escaping the flying arrows,
 36 I crept fearfully through those wolves and jackals.
 I made myself endure the prick of thornbushes,
 I kept on going with wounds from blisters.
 My son, coming from afar, attended us closely,
 40 a girl, still nursing, was next to us.
 Long a wayfarer, I was lucky to get away,
 in my twilight years ashamed to be riled up.
 Drearly we went on by water and land,
 44 hiding away, we went with fishermen and merchants.
 I am already too old to repay my ruler,
 prevented by sickness from going to court.
 Troubled in mind, I entrusted myself to the base ways of the time,
 48 my upright guts churned with pent-up feeling.
 We sped past isles, scattered together
 swept along, we wound through woods and bamboo groves.
 Our sail at the left shore at Chenzhou,
 52 going through the town, we had gone before to Hengyang.
 A commemorative column, bird-filled parapets in cloud,
 famed gardens, flowers and plants fragrant.

1 The claim that “the good are blessed” by Heaven is from the *Classic of Documents*.

旗亭壯邑屋，
56 烽櫓蟠城隍。
中有古刺史，
盛才冠巖廊。
扶顛待柱石，
60 獨坐飛風霜。
昨者間瓊樹，
高談隨羽觴。
無論再繾綣，
64 已是安蒼黃。
劇孟七國畏，
馬卿四賦良。
門闌蘇生在，
68 勇銳白起強。
問罪富形勢，
凱歌懸否臧。
氛埃期必掃，
72 蚊蚋焉能當。
橘井舊地宅，
仙山引舟航。
此行厭暑雨，
76 厥土聞清涼。
諸舅剖符近，
開緘書劄光。

Shops with signs lend a grandeur to the buildings of the town,
 56 watchtowers with beacon fires coil around wall and moat.
 Therein is a governor of the old style,¹
 rich in talents that would crown the halls of court.
 To support what totters depends on a pillar-stone,
 60 he sits apart, frost and snow flying.²
 Recently, with that alabaster tree,³
 lofty discussions went with the feathered goblets.
 Needless to say he repeatedly treated me as an intimate,
 64 and my panic was already calmed.
 The Seven Domains were in awe of Ju Meng,⁴
 Sima Xiangru's four *fu* were good.
 Master Su is here in his entourage,⁵
 68 in brave sharpness, stronger even than Bai Qi.⁶
 The situation is favorable to address wrongdoing,
 victory songs will sharply distinguish right and wrong.
 I expect we will surely sweep away the foul aura,
 72 how can those mosquitoes resist?
 His former abode has tangerine tree and well,⁷
 the immortals' mountain drew my boat.⁸
 On this journey I grow sick of heat and rain,
 76 I have heard that the land there is clear and cool.
 One of my uncles is nearby, holding the governor's tally,⁹
 opening the pouch, his letter is radiant.

1 That is, Yang Ji, prefect of Hengzhou.

2 Guangwudi allowed three offices separate seats in court, one of whom was Vice Censor in chief. "Frost and snow" also suggests the office of censor.

3 That is, in the company of the governor Yang Ji.

4 A Western Han swordsman, who joined the Han general Zhou Yafu during the rebellion of the Seven Domains. Zhou Yafu said that without Ju Meng, Wu and Yue had no hope.

5 Original note: "Vice-Censor Su Huan" 蘇侍御矣.

6 The famous general of Qin.

7 *Su Dan. His dwelling was in Chenzhou.

8 Maling Mountain where *Su Dan became an immortal.

9 Cui Wei, governor of Chenzhou.

頻繁命屢及，
 80 磊落字百行。
 江總外家養，
 謝安乘興長。
 下流匪珠玉，
 84 擇木羞鸞凰。
 我師嵇叔夜，
 世賢張子房。
 柴荆寄樂土，
 88 鵬路觀翱翔。

23.38

逃難

五十頭白翁，
 南北逃世難。
 疏布纏枯骨，
 4 奔走苦不暖。
 已衰病方入，
 四海一塗炭。
 乾坤萬里內，
 8 莫見容身畔。
 妻孥復隨我，
 回首共悲歎。

- His frequent invitations come continuously,
 80 a hundred lines of characters, splendid.
 Jiang Zong was raised by his mother's family,¹
 long did Xie An follow his whim.²
 Of a lesser class, I am no pearl or jade,
 84 in selecting my tree to roost, I am shamed by the phoenix.
 I take as my teacher Xi Kang,³
 the age finds Zhang Liang a worthy man.⁴
 I hope to lodge my ramshackle dwelling in that happy land,
 88 observe the soaring of the Peng's course.⁵

23.38

Fleeing Troubles

- In his fifties, an old man, hair white,
 north and south, fleeing troubles of the times.
 Coarse-woven cloth wraps his dried-up bones,
 4 rushing on, suffering at not being warm.
 Already declining, sickness then struck me,
 this sea-girt world, one in dirt and ashes.
 In the ten thousand leagues of Heaven and Earth
 8 I see no shore with a place for me.
 My wife and children also follow me,
 I turn my head, joining them in sad sighs.

1 A sixth-century poet and essayist.

2 *Xie An.

3 *Xi Kang.

4 Original note: "The assistant Zhang Quan" 彼掾張勸. Du Fu is comparing Zhang Quan, one of Cui Wei's subordinates, to Zhang Liang. Zhang Liang was one of Liu Bang's best generals in founding the Han.

5 *Peng bird.

故國莽丘墟，
 12 鄰里各分散。
 歸路從此迷，
 涕盡湘江岸。

23.39

白馬

白馬東北來，
 空鞍貫雙箭。
 可憐馬上郎，
 4 意氣今誰見。
 近時主將戮，
 中夜傷於戰。
 喪亂死多門，
 8 嗚呼厭如霰。

23.40

舟中苦熱遣懷奉呈陽中丞通簡臺省諸公

愧為湖外客，
 看此戎馬亂。
 中夜混黎甍，
 4 脫身亦奔竄。

- My home region is a vast wasteland,
 12 everyone in the neighborhood has dispersed.
 From now on the road back is lost,
 I use up my tears on the banks of the River Xiang.

23.39

A White Horse

- A white horse came from the northeast,
 its empty saddle pierced by two arrows.
 I pity the lad upon the horse—
 4 who sees his brave temper now?
 Recently the commanding general was slain,
 at midnight, wounded in battle.
 In war death comes from many directions,
 8 alas, my tears fall like sleet.

23.40

Venting How I Feel When Suffering from the Heat in My Boat:
 Respectfully Presented to Vice Censor in chief Yang and Sent as a Note
 to the Various Gentlemen of the Censorate and Ministries

- I am ashamed to be a sojourner beyond the lakes,
 watching this uprising of war-horses.
 At midnight, mixed in with the common folk,
 4 I too escaped, fleeing into hiding.

平生方寸心，
反掌帳下難。
鳴呼殺賢良，
8 不叱白刃散。
吾非丈人特，
沒齒埋冰炭。
恥以風病辭，
12 胡然泊湘岸。
入舟雖苦熱，
垢膩可漑灌。
痛彼道邊人，
16 形骸改昏旦。
中丞連帥職，
封內權得按。
身當問罪先，
20 縣實諸侯半。
士卒既輯睦，
啟行促精悍。
似聞上游兵，
24 稍逼長沙館。
鄰好彼克修，
天機自明斷。
南圖卷雲水，
28 北拱戴霄漢。

That speck of mind of a lifetime,
 in an instant came to hardship at his headquarters.¹
 Alas, they killed one worthy and good,
 8 no one shouted a command for the bare blades to disperse.
 I may not be the most outstanding senior gentleman,
 but in old age I bury ice and ash within.²
 Embarrassed at my withdrawal because of a fever,
 12 why should I still moor here on the Xiang's shores?
 Getting onto my boat, though I suffer from the heat,
 I may wash clean all grime and oil.
 I feel pain at those lying by the roadside,
 16 their bodies change in the course of a day.
 The Vice-Censor is in charge of the joined armies,³
 he has the authority to investigate guilt in the region.
 You personally should be first to deal with wrong-doers,
 20 your counties make up half that of the regional lords.
 The troops having joined in mutual accord,
 hurry crack units to begin the march.
 I have vaguely heard that soldiers from upriver
 24 are getting close to the Changsha station.⁴
 Good neighborly relations are worth cultivating with them,
 this opportunity will naturally lead to a wise decision.
 They plan to go south, rolling up clouds and waters,⁵
 28 northward you bow, to support the Milky Way.⁶

1 Cui Guan, the governor of Tanzhou who was killed.

2 That is, I feel distressed.

3 Yang Ji, the recipient of the poem.

4 The troops sent by Pei Qiu from Daozhou.

5 *Peng bird.

6 *Analec*s: the pole star remains fixed and other stars bow to it. Here the regional lords will support the court.

美名光史臣，
長策何壯觀。
驅馳數公子，
32 咸願同伐叛。
聲節哀有餘，
夫何激衰懦。
偏裨表三上，
36 鹵莽同一貫。
始謀誰其間，
回首增憤惋。
宗英李端公，
40 守職甚昭煥。
變通迫脅地，
謀畫焉得算。
王室不肯微，
44 凶徒略無憚。
此流須卒斬，
神器資強幹。
扣寂豁煩襟，
48 皇天照嗟歎。

- Your good name will be made glorious by the historians,
 what a grand spectacle your fine plans present!
 These several lords gallop ahead,
 32 they all vow to attack the rebels together.
 There is abundant sorrow in that sound and rhythm,
 how it stirs one aging and timorous!
 A lieutenant sent several memorials,¹
 36 which haphazardly all made the same point.
 Who was it raised objections to the first plans?—²
 looking back on it increases my indignation.
 Flower of the imperial clan, Censor Li,³
 40 illustrious in maintaining his post.
 Responding to circumstance in a hard-pressed position,
 how can one reckon his plans?
 The royal house will not be diminished,
 44 that vicious knave shows no dread at all.
 This sort must all be executed,
 the sacred vessel is supplied with a strong trunk.
 I knock on silence to ease my troubled mind,⁴
 48 may Heaven above see my sighs.

1 Having first raised troops, Yang Zilin turned back. One explanation is that he was bribed by Zang Jie.

2 The situation is far from clear.

3 Li Mian, the Military Commissioner of Lingnan, south of Hu'nan. Du Fu is looking to Li Mian and the Lingnan army to punish Zang Jie.

4 "Knock on silence" was a phrase used by Lu Ji in the "Wen fu"; here it refers to composing a poem.

23.41

江閣對雨有懷行營裴二端公

南紀風濤壯，
 陰晴屢不分。
 野流行地日，
 4 江入度山雲。
 層閣憑雷般，
 長空面水文。
 雨來銅柱北，
 8 應洗伏波軍。

23.42

題衡山縣文宣王廟新學堂呈陸宰

旄頭彗紫微，
 無復俎豆事。
 金甲相排蕩，
 4 青衿一憔悴。
 嗚呼已十年，
 儒服弊於地。
 征夫不遑息，
 8 學者淪素志。

23.41

Facing the Rain in a River Pavilion, My Thoughts Turn to Attendant
Censor Pei (2) in the Army Camp

- In the South the wind and waves are strong,
cloudy and clear weather, often not distinguished.
In the wilds flows the sunlight passing over the land,
4 the river enters clouds crossing the mountains.
The high pavilion rests in the rumble of thunder,
the long sky faces patterns on the water.
Rain comes to the north of the column of bronze
8 and must be washing the Wave-Queller's army.¹

23.42

On the New Study Hall at the Confucius Temple of Mount Heng
County, Shown to Officer Lu

- From the Banner a comet swept the Purple Tenuity,²
the employ of ritual vessels was then no more.³
Men in armor unleashed themselves on us in turn,
4 the blue lapels were all haggard.⁴
Alas it has been ten years,
Confucian garb rots on the ground.
Men on campaign never rest,
8 the enduring aims of scholars sink away.

1 *Ma Yuan. Pei Qiu is here compared to Ma Yuan.

2 The Banner was the constellation of the Hu, portending war. From there apparently a comet entered the region around the pole star, corresponding to the emperor and the capital.

3 The ritual vessels mark the rule of civil order and ritual; in the *Analects* this is opposed to military matters.

4 Blue lapels were a sign of a student, hence of a civil official.

我行洞庭野，
歛得文翁肆。
侏侏胄子行，
12 若舞風零至。
周室宜中興，
孔門未應棄。
是以資雅才，
16 渙然立新意。
衡山雖小邑，
首唱恢大義。
因見縣尹心，
20 根源舊宮闕。
講堂非曩構，
大屋加塗墍。
下可容百人，
24 牆隅亦深邃。
何必三千徒，
始壓戎馬氣。
林木在庭戶，
28 密幹疊蒼翠。
有井朱夏時，
轆轤凍階祀。
耳聞讀書聲，
32 殺伐災仿佛。

I was going on the wilds by Lake Dongting,
 and suddenly found old Wen's institution.¹
 Thronging are the ranks of academicians,
 12 as if coming to dance at breezy rain altars.²
 The House of Zhou is fit for a Restoration,³
 the following of Confucius should not be neglected.
 Thereby we rely on a cultivated talent⁴
 16 to establish his new notion, renewing all.⁵
 Although Mount Heng County is a small town,
 it leads the way in extending morality.
 Thus we see that the county magistrate's heart
 20 has its roots in the old "solemn temple."⁶
 The lecture hall is not the old-time edifice,
 to the great ceiling has been added plaster decoration.
 Beneath there is room for a hundred people,
 24 the corners of the walls are also deep and remote.
 Why must there be three thousand disciples,⁷
 and only then will the atmosphere of warhorses be suppressed?
 A grove lies right at the courtyard door,
 28 thick trunks of layered greens.
 There is a well for fiery summer,
 whose pulley brings freezing chill to the forecourt.
 My ears hear the sounds of reciting books
 32 the disaster of killing and combat are a vague blur.

1 Old Man Wen was a governor of Shu in the reign of Han Jingdi. The school he built in Chengdu was supposed to have greatly raised the level of learning in the region. That is, Du Fu encountered a Confucian school.

2 When Confucius asked various disciples about their life's aims, this was the goal of Zeng Dian, the goal of whom Confucius approved.

3 The Zhou here stands for the Tang.

4 Magistrate Lu.

5 That is, the new hall.

6 The ancestral temple, or here, the temple to Confucius.

7 The traditional number of Confucius's disciples.

故國延歸望，
 衰顏減愁思。
 南紀改波瀾，
 36 西河共風味。
 采詩倦跋涉，
 載筆尚可記。
 高歌激宇宙，
 40 凡百慎失墜。

23.43

聶耒陽以僕阻水書致酒肉療饑荒江。詩得
 代懷興盡本韻。至縣呈聶令。陸路去方田
 驛四十里舟行一日時屬江漲泊於方田

耒陽馳尺素，
 見訪荒江渺。
 義士烈女家，
 4 風流吾賢紹。

My homeland invites my homeward gaze,
 but from my aging visage sad thoughts decrease.
 It changes the turbulence of the far south
 36 and shares the same quality as West River.¹
 I am weary of faring by water and land to gather poems,²
 but taking up my brush, I can still record this.
 Singing out loudly, stirring the universe,
 40 may you all take care not to let it slip away.³

Du Fu was continuing southward by boat, from Hengzhou apparently heading for Chenzhou to the south, where a maternal uncle was prefect. At Leiyang, in southern Hengzhou, he was held up by flooding. An old legend has it that Du Fu died there of overeating and overdrinking, provided by the kindly magistrate Nie in the following poem.

23.43

Because I Was Held Up by a Flood, Nie of Leiyang Sent Ale and Meat with a Letter and Cured My Starvation on the River Wastes. A Poem Can Serve to Show My Feelings, and My Inspiration Used Up the Available Rhymes. When I Reach the County Seat, I Will Show it to Magistrate Nie. The Land Route is Forty Leagues from the Fangtian Station, But by Boat it Takes Only a Day. At the Time the River Was Flooding, so I Moored at Fangtian

From Leiyang a letter came speeding,
 I was inquired after from afar over the wild river.
 The family of a righteous man-at-arms and heroic sister,⁴
 4 my worthy friend continues such panache.

1 Where Confucius's disciple Zixia taught.

2 "Gathering poems" refers to the interpretation of the *Classic of Poetry* as having been "gathered" by officers of the Zhou to see the mood of the people. Du Fu is referring to his own works.

3 The teaching of Confucius.

4 Nie Zheng was one of the famous assassins of the *Grand Scribe's Records*; his sister displayed equal heroism. Du Fu associates Nie with this ancient figure of the same surname.

昨見狄相孫，
許公人倫表。
前期翰林後，
8 屈跡縣邑小。
知我礙湍濤，
半旬獲浩漾。
麾下殺元戎，
12 湖邊有飛旄。
孤舟增鬱鬱，
僻路殊悄悄。
側驚猿猱捷，
16 仰羨鶴鶴矯。
禮過宰肥羊，
愁當置清醪。
人非西喻蜀，
20 興在北坑趙。
方行郴岸靜，
未話長沙擾。
崔師乞已至，
24 澧卒用矜少。
問罪消息真，
開顏憩亭沼。

- I recently met Di, the Minister's scion,¹
 he commended you, sir, as an exemplar among men.
 Posterity of a Hanlin Academician of an earlier time,
 8 you occupy a humble place in this small county seat.
 You knew that I was blocked by swirling billows,
 for five days I received boundless floods.
 A subordinate killed his commander,²
 12 there were funeral banners flying by the lake.
 In my lone boat my pent-up sorrow increased,
 terribly worried on this remote route.
 I was amazed by nimble apes and gibbons nearby,
 16 looking up, I envied storks and cranes soaring high.
 Your courtesy exceeded slaughtering a fat sheep,
 in sorrow I found clear ale set before me.
 I do not "instruct Shu" in the west,³
 20 my impulse is to bury Zhao in the north.⁴
 I was going to the calm of Chenzhou's shores,
 we had not yet talked of the disturbance in Changsha.
 The army that Cui Yi asked for has already arrived,⁵
 24 but few of the troops at the Li will exercise mercy.
 The news about dealing with the miscreants is true,
 I can smile, resting here by the station pond.

Scholarship from the Song on has shown that Du Fi did not die in Leiyang (though he was provided with a tomb there), but rather turned back toward Tanzhou and from there started back across Lake Dongting.

1 Perhaps Di Boji (19.39).

2 Zang Jie's uprising in which the commander Cui Guan was killed.

3 After Tang Meng ravaged Ba and Shu, Han Wudi sent *Sima Xiangru to calm the populace. His "Instruction for Ba and Shu" survives.

4 After defeating Zhao, the Qin general Bai Qi was said to have buried alive four hundred thousand surrendered troops of Zhao. Du Fu is here expressing his desire to deal with the northeastern rebels without mercy.

5 Original note: "I have heard that the Censor Cui Yi had asked for troops from Hongzhou and that his troops have already arrived north of Yuanzhou. Vice-Censor Yang Zilin will deal with the miscreants, bringing troops from the Li River to Changsha" 聞崔侍御湏乞師於洪府，師已至袁州北；楊中丞琳問罪，將士自澧上達長沙。

23.44

迴棹

宿昔世安命，
自私猶畏天。
勞生繫一物，
4 為客費多年。
衡嶽江湖大，
蒸池疫癘偏。
散才嬰薄俗，
8 有跡負前賢。
巾拂那關眼，
瓶壘易滿船。
火雲滋垢膩，
12 凍雨裊沉綿。
強飯蓴添滑，
端居茗續煎。
清思漢水上，
16 涼憶峴山巔。
順浪翻堪倚，
迴帆又省牽。
吾家碑不昧，
20 王氏井依然。

23.44

Turning My Boat

- In past ages they took fate with equanimity,
 when it came to selfishness, they were in awe of Heaven.
 Burdened by life, I was tied to a single thing,
 4 and spent many a year as a wayfarer.
 Heng Mountain and the rivers and lakes are large,
 with steaming pools, pestilence is unusually common.
 Unfocused talents, caught up in base local ways,
 8 I have left traces, turning my back on former worthies.
 Turban and duster don't matter to my eyes,¹
 but jugs and crocks easily fill the boat.
 Fiery clouds increase grime and body-oils,
 12 sudden showers drench my chronic illness.
 Forcing myself to eat, I add the slippery water-shield,
 living apart, I continue boiling tea.
 Clear thoughts of being by the river Han,
 16 cool memories of the summit of Mount Xian.
 Following the waves, however, can be relied on,
 turning my course also means less towing.
 The stele of my family has not been lost from sight,²
 20 the Wang family well is still as before.³

1 Turban and duster are metonymy for dances.

2 The stele erected by Du Fu's ancestor Du Yu on Mount Xian.

3 *Wang Can.

几杖將衰齒，
茅茨寄短椽。
灌園曾取適，
24 遊寺可終焉。
遂性同漁父，
成名異魯連。
篙師煩爾送，
28 朱夏及寒泉。

23.45

過洞庭湖

蛟室圍青草，
龍堆隱白沙。
護堤盤古木，
4 迎櫂舞神鴉。
破浪南風正，
回檣畏日斜。
湖光與天遠，
8 直欲泛仙槎。

Armrest and cane will accompany my last years,
 I will lodge in a short-beam roof of thatch.
 Once I found satisfaction in watering my garden,
 24 I can end my days visiting temples.
 I will follow my nature like the fisherman,
 as for achieving fame, I'll differ from Lu Zhonglian.¹
 Let me trouble you, boatman, to take me back,
 28 where there are cold streams even in red summer.

23.45

Passing Over Lake Dongting

Mermen's chambers surrounded by green grasses,
 Dragon's Pile, hidden by white sands.²
 Guarding the embankment coil ancient trees,
 4 greeting the oars dance the sacred crows.
 The south wind comes straight on, breaking the waves
 we turn the mast, fearing the sun's decline.
 The light on the lake is as far as the heavens,
 8 one could virtually set sail on that immortal raft.³

1 Lu Zhonglian was a successful political persuader of the late Warring States.

2 Green Grass Lake is a section of Dongting; Dragon's Pile is an island in the lake;
 and White Sands was a place with a way-station.

3 *Riding the raft.

23.46

登舟將適漢陽

春宅棄汝去，
秋帆催客歸。

庭蔬尚在眼，
4 浦浪已吹衣。

生理飄蕩拙，
有心遲暮違。

中原戎馬盛，
8 遠道素書稀。

塞雁與時集，
檣烏終歲飛。

鹿門自此往，
12 永息漢陰機。

23.47

暮秋將歸秦留別湖南幕府親友

水闊蒼梧野，
天高白帝秋。

途窮那免哭，
4 身老不禁愁。

23.46

Getting On a Boat to Go Off to Hanyang

- I abandon you, my spring abode, and go off—
 the autumn sail hastens the wayfarer's return.
 The vegetables in the yard are still in my eyes,
 4 as waves by the shore already blow on my robes.
 In making a living, tossed about, inept;
 my heart has a goal, in twilight years gone awry.
 On the central plain warhorses abound,
 8 letters come seldom across the distant roads.
 Frontier geese gather with the season,
 the crow weathervane on the mast flies all year long.
 From here on I will go to Deergate¹
 12 forever putting to rest the motives at Hanyin.²

23.47About to Return to Qin in Late Autumn, Parting from My Friends
in the Hu'nán Headquarters

- The waters are vast by the wilds of Cangwu,
 the heavens are high, the White Emperor's autumn.³
 How can I avoid weeping at journey's end?—⁴
 4 my body old, I cannot forbid sorrow.

1 *Pang Degong.

2 The *Zhuangzi* tells of an old man of Hanyin who watered his fields with a jug because he distrusted "machines"/"motives."

3 The White Emperor was the god of autumn.

4 *Ruan Ji.

大府才能會，
諸公德業優。
北歸衝雨雪，
8 誰憫敝貂裘。

23.48

長沙送李十一銜

與子避地西康州，
洞庭相逢十二秋。
遠愧尚方曾賜履，
4 竟非吾土倦登樓。
久存膠漆應難並，
一辱泥塗遂晚收。
李杜齊名真忝竊，
8 朔雲寒菊倍離憂。

This great headquarters, concourse of talent and ability,
all you gentlemen excel in achievements of virtue.

Returning north, I will run into rain and snow,

8 who will pity my tattered sable cape?¹

23.48

At Changsha Seeing Off Li Xian (11)

Along with you I sought refuge in Kangzhou to the west,²
now when we meet on Lake Dongting twelve autumns have passed.
Far off I am shamed by the slippers presented, the work of imperial
manufacture,³

4 in the end it is not my own land, I weary of climbing towers.⁴

Keeping an inseparable friendship so long, I'm sure we're hard to match,
ever shamed by mud and mire, late I will draw back and be done.

That Li and Du were of equal fame truly embarrasses me,⁵

8 northern clouds, cold chrysanthemums double separation's sorrows.

1 The furs of the persuader Su Qin, ruined in his travels.

2 Tonggu county, where Du Fu went after taking his family to Qinzhou.

3 *Wang Qiao. This refers to Du Fu's service in court and his sense that he did not fulfill his obligations.

4 *Wang Can.

5 Referring to Li Ying and Du Mi of the Eastern Han, but here transferred to Li Xian and Du Fu himself.

23.49

風疾舟中伏枕書懷三十六韻奉呈湖南親友

軒轅休制律，
虞舜罷彈琴。
尚錯雄鳴管，
4 猶傷半死心。
聖賢名古邈，
羈旅病年侵。
舟泊常依震，
8 湖平早見參。
如聞馬融笛，
若倚仲宣襟。
故國悲寒望，
12 群雲慘歲陰。
水鄉霾白屋，
楓岸疊青岑。

The exact date of Du Fu’s death is unknown; it was probably in early winter of 770. The following is generally considered his last poem.

23.49

Lying on My Sickbed in the Boat With a “Wind Illness,” Writing My Feelings in Thirty-six Couplets: Respectfully to be Shown to My Friends in Hu’nan¹

- The Yellow Emperor stopped cutting regulation pitch-pipes,²
 Shun has ceased playing the zither;³
 Still confused are the male resounding pipes,
 4 this half-dead heart is yet wounded.⁴
 The fame of those sages is far in the past,
 on my journey I am sick and the years encroach on me.
 For boat’s mooring I always trust to Zhen,⁵
 8 the lake being level, I early see Shen.⁶
 It is as if I heard Ma Rong’s flute,⁷
 as though depending on Wang Can’s feelings.⁸
 My homeland grieves my cold-weather gaze,
 12 cloud-clusters cast a pall on the year’s dark end.
 This watery land engulfs plain cottages in fog,
 maple shores layer green summits.

1 A “wind illness” is a Chinese medical term that applies to a variety of ailments, possibly a stroke or delirium.

2 The Yellow Emperor had Ling Lun cut the first pitch-pipes, six male and six female, to harmonize the winds.

3 Shun played the zither when he composed the song “South Wind.”

4 In Mei Sheng’s “Seven Stimuli,” the zither is made from a a tung tree whose heart/trunk is half dead. The winds correspond to properly played music; the music is now out of tune, and the wind is disorderly, causing one to get sick, the double meaning of the “half-dead heart” being wounded.

5 The hexagram in the *Classic of Changes* that corresponds to the east; that is, he moors on the east bank.

6 A constellation appearing in late winter.

7 The Eastern Han literary figure Ma Rong was lodging on travels and heard someone playing the flute. On this occasion he composed his “Fu on the Long Flute.”

8 *Wang Can. This refers to Wang Can’s climbing the tower, in which he speaks of opening his gown facing the north wind and says that though the place is lovely, it is not his home. The opening seam of the gown, *jin* 襟, is also “feelings.”

鬱鬱冬炎瘴，
16 濛濛雨滯淫。
鼓迎非祭鬼，
彈落似鴉禽。
興盡纔無悶，
20 愁來遽不禁。
生涯相汨沒，
時物自蕭森。
疑惑尊中弩，
24 淹留冠上簪。
牽裾驚魏帝，
投閣為劉歆。
狂走終奚適，
28 微才謝所欽。
吾安藜不糝，
汝貴玉為琛。
烏几重重縛，
32 鶉衣寸寸針。

- Winter’s tropic miasma billows and swells,
 16 murky mist, long held up by rains.
 Drumming greets me, not a sacrifice to spirits,¹
 the pellet shot falls, as with the owl.²
 Excitement gone, now nothing troubles me,³
 20 but sorrow comes and suddenly I can’t forbid it.
 A lifespan spent sunken away,
 things of the season are gloomy and barren.
 Suspicious and doubtful, the crossbow in the cup,⁴
 24 lingering on here, the pins for my cap.⁵
 Tugging robe-hems alarmed the Wei Emperor,⁶
 I threw myself from the tower because of Liu Xin.⁷
 Rushing madly, at last whither go I?—
 28 of but meager talent, I took leave of those I admire.
 I am content with goosefoot without rice,
 you value jade as a treasure.⁸
 My black leather armrest is sewn together in many places,
 32 my raggedy clothes have been patched every inch.

1 This line seems to make reference to local religious customs, though the import is unclear.

2 *Zhuangzi*, “Qiwulun”: “to see the shot (the pellet for a slingshot) and seek roasted owl,” in other words to anticipate a possible remote consequence as though inevitable. Commentators think that Du Fu is anticipating his own death, that he too will become a spirit here.

3 “Nothing troubles me,” *wumen* 無悶, is a *Classic of Changes* phrase associated with reclusion.

4 Ying Shao’s *Fengsu tongyi*: When Ying Chen invited Du Xuan for a drink, Du Xuan saw what seemed to be a snake in his ale and grew ill after drinking. Later Ying Chen invited him again, and only then did Du Xuan realize that it was the reflection of a crossbow on the wall.

5 Referring to his office and court uniform.

6 *“Tugging the robe-hems,” means to remonstrate with the ruler relentlessly. This probably refers to Du Fu’s repeated defense of Fang Guan.

7 *Yang Xiong.

8 The “jade” is associated with the quality of a person.

哀傷同庾信，
述作異陳琳。
十暑岷山葛，
36 三霜楚戶砧。
叨陪錦帳座，
久放白頭吟。
反樸時難遇，
40 忘機陸易沈。
應過數粒食，
得近四知金。
春草封歸恨，
44 源花費獨尋。
轉蓬憂悄悄，
行藥病涔涔。
瘞天追潘岳，
48 持危覓鄧林。

- In lament, the same as Yu Xin,¹
 in compositions, different from Chen Lin.²
 Ten summers in the homespun of Mount Min,
 36 three frosts among the pounding blocks of Chu homes.³
 Humbled by the company of seats with brocade hangings,⁴
 long have I broken into the “Song of White Hair.”
 I return to simplicity, the opportune moment hard to meet,⁵
 40 but easy to sink away on land, forgetting motive.
 I must have exceeded dining on a few grains,⁶
 but I have come close to the gold that “four know of.”⁷
 Spring plants cover over my resentment about returning;
 44 I waste time seeking Peach Blossom Spring alone.⁸
 Dandelion puff tossed along, burdened by cares,
 walking out my medicine, sick and miserable.⁹
 In burying a child who died young, I emulated Pan Yue,¹⁰
 48 for supporting the unsteady, I look for Deng Woods.¹¹

1 *Yu Xin.

2 Reading the compositions of early third-century writer Chen Lin, Cao Cao, who had been sick in bed, exclaimed that Chen Lin’s writings had made him better. Chen Lin was supposed to have excelled at military proclamations.

3 This refers to Du Fu’s ten years in the territory of Shu and Kuizhou, and three autumns in Kuizhou.

4 The high officials Du Fu had known over the years.

5 “Meeting the [opportune] moment” is to be recognized and become successful.

6 The attribute of the humble wren in Zhang Hua’s “Wren fu,” a figure for one who keeps safe by being small and unnoticed.

7 Yang Zhen of the Later Han was known to be incorruptible. Someone tried to present him gold at night, saying no one would know, to which Yang Zhen replied “Heaven knows; Earth knows; you know; and I know.”

8 *Peach Blossom Spring.

9 This refers to the practice in Chinese medicine of walking after taking a medicine, in order to spread its effects through the body.

10 Pan Yue mentions this in the “Fu on My Journey West.”

11 Guafu went chasing the sun and died of thirst. His cane became Deng Woods. Du Fu is saying that he needs a cane.

蹉跎翻學步，
感激在知音。
卻假蘇張舌，
52 高誇周宋鐔。
納流迷浩汗，
峻址得嶽峯。
城府開清旭，
56 松筠起碧潯。
披顏爭倩倩，
逸足競駸駸。
朗鑒存愚直，
60 皇天實照臨。
公孫仍恃險，
侯景未生擒。
書信中原闊，
64 干戈北斗深。
畏人千里井，
問俗九州箴。

Stumbling, instead I study the strut,¹
 being stirred depends on my true friends.
 They borrow the tongues of Su Qin and Zhang Yi²
 52 to give me high praise as the swordguard that is Zhou and Song.³
 Accepting streams, lost in a vast flood,
 the most lofty spot, attaining looming heights.⁴
 The city offices appear in the clear morning light,
 56 pine and bamboo rise by the emerald banks.
 Showing smiles, they vie in beaming,
 fleet of foot, they compete in rushing.
 They are a bright mirror that shows concern for the upright fool,
 60 august Heaven truly looks down on this from above.
 Our Gongsun Shus still rely on impregnable defenses,⁵
 Hou Jing has not yet been taken alive.⁶
 Letters from the central plain are few and far between,
 64 arms lie deep around the Northern Dipper.⁷
 I am careful of others at a well a thousand leagues from home,⁸
 I have found out about customs, as in the injunction for the Nine
 Regions.⁹

1 In an anecdote in the *Zhuangzi*, a young man went to Handan, whose residents were famous for a particular strut. The young man tried to imitate the strut, but to no avail; and when he returned home, he had forgotten how to walk in the ordinary way.

2 Famous orators of the Warring States, known for their eloquence.

3 In the *Zhuangzi* the figurative sword of the Son of Heaven has the domains of Zhou and Song as its swordguard.

4 Evidently based on the proverb that the sea accepts all streams and Mount Tai accepts all additions of earth, thus both are great. This praises his friends.

5 Gongsun Shu was the separatist ruler in Shu during the interregnum between the Western and Eastern Han. Du Fu is probably referring to the separatist generals of his own time.

6 Hou Jing was a northern general who went over to the Liang, then rebelled, sacking Jiankang and temporarily taking power in the South. This may refer to Zang Jie.

7 Chang'an.

8 This may refer to a saying that “though a well is a thousand leagues away [from one’s home], one does not let fodder fall into it,” or to a Cao Pi phrase to the same effect, that one does not spit into a well when afar.

9 The “Nine Regions” is all China.

戰血流依舊，
68 軍聲動至今。
葛洪屍定解，
許靖力還任。
家事丹砂訣，
72 無成涕作霖。

The blood of battle flows as it used to,
68 the sounds of armies stirs to this day.
Ge Hong's corpse surely was released,¹
can Xu Jing's strength still endure?²
In taking care of family and in the secrets of the cinnabar pill³
72 I have achieved nothing and my tears fall in a downpour.

1 The "release of the corpse" applies to a Daoist adept, like Ge Hong of the third century. When buried, his body was said to have been as light as an empty set of clothes. In the coffin, the body transforms into an immortal.

2 Xu Jing was a figure from the late second and early third century, who fled from place to place to avoid being killed. At last he went to serve Liu Bei in the Shu-Han kingdom. Du Fu is comparing himself to Xu.

3 The "cinnabar pill" is the elixir of immortality.

進三大禮賦表

臣甫言。臣生長陛下淳樸之俗，行四十載矣。與麋鹿同群而處，浪跡於陛下豐草長林，實自弱冠之年矣。豈九州牧伯，不歲貢豪俊於外，豈陛下明詔，不仄席思賢於中哉。臣之愚頑，靜無所取，以此知分，沈埋盛時，不敢依違。不敢激訴，默以漁樵之樂自遣而已。頃者賣藥都市，寄食朋友，竊慕堯翁擊壤之謳，適遇國家郊廟之禮，不覺手足蹈舞，形於篇章。漱吮甘液，游泳和氣，聲韻寔廣，卷軸斯存，抑亦古詩之流，希乎述者之意。然詞理野質，終不足以拂天聽之崇高，配史籍以永久，恐倏先狗馬，遺恨九原。謹稽首，

The Poetic Expositions (*fu*)

Du Fu's "Poetic Expositions on the Three Great Rituals" refer to ceremonies held over a three-day interval, from February 8 to February 10, 751. Two of these ceremonies were among the most important of state rituals, the sacrifice in the dynastic ancestral temple and the suburban sacrifice to Heaven and Earth. Another ritual, placed first in the sequence, was a confection of Xuanzong and his Daoist advisors: this was the sacrifice at the temple of the "Mysterious Primal Emperor," the title conferred by Xuanzong on his putative ancestor, the deified Laozi (see 2.3 on Du Fu's visit to the Laozi temple in Luoyang). Not only are these poetic expositions extremely obscure in parts, most lines are loaded with quotations.

A Petition on Presenting Poetic Expositions on the Three Great Rituals

Your subject Fu speaks:

It has been nearly forty years now since your subject was born and grew up in the pure and simple customs of Your Majesty's reign. Indeed, since the year I reached maturity, I have lived a private life, keeping company with the deer, and have roamed footloose and fancy-free through Your Majesty's luxuriant grasses and tall forests.

Outside the capital the governors of the nine regions of the empire have, of course, sent in their annual tribute of exceptionally talented men. And within the palace Your Majesty has of course issued wise summons, sitting on the edge of your seat as you longed to acquire worthies. Your subject is foolish and obtuse, with nothing of use in his tranquility; by this I understood that it was my lot to be buried from public view in these glorious times; and I did not dare feel any confused uncertainty, nor did I dare be stirred to complaint, but rather simply consoled myself silently with the joys of fishermen and woodcutters.

Of late I was selling herbs in the capital market and lodging with friends. I admired that ditty on the "Sticktoss Game" of old men in the time of Yao; but I happened to be there at the time of the dynastic

投延恩匭，獻納上表。進明主朝獻太清宮
朝享太廟有事於南郊等三賦以聞。臣甫誠
惶誠恐頓首頓首。謹言。

rituals of the Suburban Sacrifice and the Ancestral Temple.¹ Without realizing it, my feet and hands began to tap and dance, which took on form in literary works. I swished the sweet liquid in my mouth and immersed myself in harmonious vapors; the rhymes gradually expanded, here preserved on roller and scroll. They may even be in the tradition of the ancient Poems, hoping for the attention of one who transmits.² Nevertheless, the phrasing and sense are rustic and plain, and ultimately unworthy to reach the exalted Imperial ear or to accord with the eternity of historical records. I fear that I will die swiftly, sooner than a dog or horse, with lingering resentment in the underworld.

I respectfully touch my head to the ground, making a deposit in the Trunks for Extending Grace, offering up this petition.³ I present three poetic expositions for Our Brilliant Ruler to hear: “A Dawn Presentation at the Temple of Supreme Clarity,” “The Dawn Sacrifice at the Ancestral Temple,” and “The Matter at the Southern Suburban Altar.” Your subject Fu truly trembles in fear, kowtowing.

1 The “Sticktoss Game” song is attributed to early antiquity: “When the sun comes out we work, / when the sun goes down we rest. / We dig wells and drink, / we till our fields and eat. / What is the emperor’s power to us?” In other words, Du Fu claims to have been indifferent to imperial glory until he saw the great rituals.

2 Confucius said, “I transmit but do not make.” Confucius was supposed to have selected the Poems of the *Classic of Poetry*.

3 These trunks, placed on various sides of the palace, were for petitions, grievances, and formal celebrations like Du Fu’s three poetic expositions.

朝獻太清宮賦

冬十有一月，
天子既納處士之議，
承漢繼周，
4 革弊用古，
勒崇揚休。
明年孟陬，
將摠大禮以相籍，
8 越彝倫而莫儔。
歷良辰而戒吉，
分祀事而孔修。
營室主夫宗廟，
12 乘輿備乎冕裘。
甲子王以昧爽，
春寒薄而清浮。
虛闔闔，
16 逗蚩尤，
張猛馬，
出騰虯，
捎熒惑，
20 墮旄頭，
風伯扶道，
雷公挾輶。

A Dawn Presentation at the Temple of Supreme Clarity¹

It was winter, the eleventh month,
 when the Son of Heaven accepted the arguments made by a recluse
 to continue the Han and the Zhou,²
 4 to reform decline by using antiquity
 and inscribe esteem, extolling the king's bounty.
 In the first month of the following year
 he would carry out Great Rites, one on top of the other,
 8 surpass the usual norm without parallel.
 He chose a good time and did abstentions for good fortune,
 distinguished the tasks of the ceremony and it was very good.³
 The Palace-Building constellation ruled over the Ancestral Temple,⁴
 12 the Imperial Coach was fully furnished with crown and cape.
 On the first day of the cycle at the break of dawn, the king,
 when the spring cold is lessening and clear vapors rising,
 opens the Heavenly Gates,
 16 halts the Chiyou Banners,⁵
 arrays the fierce horses,
 sends forth the leaping krakens,⁶
 brushes by the Bewilderment Star,⁷
 20 brings down Maotou,⁸
 The Earl of Winds protects the way,
 the Thunder Lord bears up the yoke.

1 This was a ceremony in which Xuanzong made an offering to the deified Laozi as his remote ancestor.

2 This refers to a court debate in which the dynasties between the Han and Tang were declared illegitimate, leaving the Tang as the direct successor of the Han.

3 This is based on the phrase in the *Classic of Poetry* "Chu ci" 楚茨: "The ceremony was very bright" 祀事孔明. As often, the precise sense of the verb is uncertain, in this case *fen* 分.

4 This was one of the twenty-eight constellations, associated with the ancestral temple.

5 The name of a constellation, here probably figured on the banners of the guard.

6 A figure for a "dragon-horse."

7 The Fire Star, Mars, governing the south. Qiu suggests they are going south.

8 The constellation Maotou was the star of the Hu; when the emperor went out, a Maotou banner preceded him.

- 通天台之雙闕，
24 警溟漲之十洲。
浩劫礪砢，
萬山颼颼。
欵臻於長樂之舍，
28 嵬入乎崑崙之邱。

- 太乙奉引，
庖犧在右，
堯步舜趨，
32 禹馳湯驟。
鬱閔宮之崱嶭，
拆元氣以經構。
斷紫雲而竦牆，
36 撫流沙而承雷。
紛隳珠而陷碧，
燿波錦而浪繡。
森青冥而欲雨，
40 絕光炯而初晝。

- He goes through to the twin turrets of Mount Tiantai,¹
 24 the way is cleared to the ten isles of the Dark Flood.²
 Vast stairs of heaped stone,
 ten thousand mountains, whistling gusts.³
 In a flash he reaches the lodge of Changle Palace,
 28 looming on the hill of Kunlun.⁴
 The Supreme One leads the way,⁵
 Paoxi is at his right,⁶
 Yao walks, Shun scurries,
 32 Yu canters, Tang gallops.⁷
 Swelling up, the sacred compound looms,
 constructed dividing the Primal Ether.
 Its walls jut up, breaking off the purple clouds,⁸
 36 brushing the Drifting Sands, catching run-off from the eaves.⁹
 Everywhere cast-off pearls and fallen green-jades,
 flaring, waves of brocade and rippling embroideries.
 Thick and dark as the blue heavens about to rain,
 40 crimson their flashing radiance, and full daylight begins.

1 Two peaks of Mount Tiantai, celebrated as a place of immortals, were referred to as “twin turrets,” more commonly the elevated towers marking the entrance of the palace.

2 These are isles of the immortals in the ocean. Since Laozi was an immortal, the trip to his temple is figured as a journey to the isles of immortals. Both this and the preceding line probably refer to the emperor’s approach to the temple.

3 Qiu suggests that these are the attendant officials.

4 Changle was a Han palace; Kunlun was a mountain range of the immortals in the west. This refers to the nearby Temple of Supreme Clarity.

5 The Supreme One was a deity, here the emperor’s vanguard.

6 Paoxi is Fuxi, one of the rulers at the beginning of human civilization.

7 Yao, Shun, and Yu were the rulers of pre-dynastic antiquity, while Tang was the founder of the Shang dynasty.

8 The auspicious purple clouds were associated with the presence of Laozi, now deified as the ancestor of the Tang imperial house.

9 When Laozi went west, purple clouds filled Hangu Barrier; afterwards Laozi went to the Drifting Sands.

於是翠蕤俄的，
藻藉舒就。

- 祝融擲火以焚香，
44 溪女捧盤而盥漱。
群有司之望幸，
辨名物之難究。
瓊漿自間於棗盛，
48 羽客先來於介胄。

- 爍聖祖之儲祉，
敬雲孫而及此。
詔軒轅使合符，
52 敕王喬以視履。
積昭感於嗣續，
棐正辭於祝史。
若肸蠁之有憑，
56 肅風颿而乍起。
揚流蘇於浮柱，
金英霏而披靡。
擬雜佩於曾巔，
60 孔蓋欹以颿纒。
中澠澠以迴復，
外蕭蕭而未已。

Thereupon kingfisher-feather puffs sparkle on high,¹
 as he slowly goes to the filigree mat.
 Zhurong casts down flame to burn incense,²
 44 the Creek Nymph carries a basin to wash and rinse the mouth.
 The crowds of officiating officers gaze for the emperor's advance,
 trying to distinguish the things for the rite, but hard to do it all.
 Alabaster fluid occupies the spaces between vessels with grain³
 48 the feathered beings come before the armor and helms.⁴

Radiant are the blessings gathered around the Ancestor Sage,⁵
 reverently his remote descendant arrives here.
 He summons the Yellow Emperor to match the tallies,
 52 he decrees that Wang Qiao look at the slippers.⁶
 He amasses radiant responses in his descendant,
 assisted by upright expressions from the Invocator and Historian.
 As if the teeming blessings are reliable,
 56 a stern wind gusts and suddenly rises.
 It lifts the tassled fringes on the rafter posts,
 gold blossoms sift and toss in air.
 They have prepared various pendants on layered summits,
 60 the peacock-plume canopy tips, tossing in breeze.
 Within the hall it pitter-patters and circles around,
 outside it whistles without ceasing.

*After the arrival of his ancestor, the Emperor explains the failings of the
 dynasties between the Han and Tang.*

1 Decoration on the banners, marking the presence of the emperor and his array.

2 Zhurong was the fire god. Zhurong and the Creek Nymph are figures for the attendants in the ritual.

3 Ale.

4 Immortals come before the guard.

5 Laozi.

6 *Wang Qiao. The slippers here are examined for auspicious omens.

上穆然，

64 注道為身，
覺天傾耳，
陳僭號於五代，
復戰國於千祀。

曰嗚呼：

68 昔蒼生纏孟德之禍，
為仲達所愚。
鑿齒其俗，
窳窳其孤。

72 赤烏高飛，
不肯止其屋；
黃龍哮吼，
不肯負其圖。

76 伊神器臬兀，
而小人哂喻。
曆紀大破，
創痍未蘇，

80 尚攫拏於吳蜀，
又顛躓於羯胡。

- His Majesty is in reverent thought,
 64 gathers the Way as his person,
 aware that Heaven is attentive:
 he describes the usurped rulership for five dynasties,
 and goes over the warring domains for a thousand years.¹
 He says: “Alas!
- 68 In bygone days the common folk were entangled in the catastrophe of
 Mengde,²
 they were fooled by Zhongda.³
 They Fang-toothed their customs,⁴
 Man-eatered their orphans.⁵
- 72 The Crimson Crow flew off high,
 and was unwilling to perch on their roofs;⁶
 the yellow dragon roared
 and was unwilling to bear up a diagram for them.⁷
- 76 These Sacred Vessels were shaken and unsteady,⁸
 yet lesser men were cheerful and mild.
 The calendric order was utterly ruined,
 wounds dealt never healed.
- 80 They were still clawing at Wu and Shu,
 then they were overturned by the Jie and the Hu.⁹

1 This refers to the interval between the Han and the Tang (about four centuries). Xuanzong had been persuaded to reject the legitimacy of the dynasties between the Han and the Tang, so that the Tang picked up where the Han left off and restored the continuity of true rulership.

2 Cao Cao, posthumously declared the first emperor of the Wei and therefore beginning the interval of false rulership.

3 Sima Yi, the founder of the Jin.

4 “Fang-tooth” was a legendary monster, used as a figure for wreaking havoc.

5 The Man-eater was a legendary beast that fed on human beings.

6 The Crimson Crow was an auspicious omen on the king’s roof in the time of King Wu of Zhou. That is, legitimacy was lost with the fall of the Han.

7 The yellow dragon presented a diagram to the Yellow Emperor.

8 The “Sacred Vessel” is the government of the empire.

9 This refers to the brief reunification of China during the Jin, soon followed by the loss of the north to non-Han peoples in 317.

縱群雄之發憤，
誰一統於亨衢。

84 在拓跋與宇文，
豈風塵之不殊。
比聰虜及堅特，
渾貔豹而齊驅。

88 愁陰鬼嘯，
落日梟呼，
各擁兵甲，
俱稱國都。

92 且耕且戰，
何有何無。

惟累聖之徽典，
恭淑慎以允緝。

96 茲火土之相生，
非符讖之備及。
煬帝終暴，
叔寶初襲。

100 編簡尚新，
義旗爰入。
既清國難，
方睹家給。

- Hordes of aggressive men unleashed all their energy
 but who could bring unity to the Great Road?
- 84 Under the Tuoba and the Yuwen¹
 how could there have been any change in the dust of battles?
 And then Cong and Hui, along with Jian and Te²
 sped together in a blur of panthers and leopards.
- 88 Ghosts wailed in gloomy shadow,
 owls hooted in the setting sun,
 each surrounded himself with men at arms,
 all declared a capital.
- 92 They plowed a while, battled a while,
 and anything could happen.
- I reflect on the fine canonical practices of our line of sage-rulers,
 by reverent purity and caution it faithfully continues.
- 96 In this Fire produced Earth in turn,
 not something works of prognostication anticipated.³
 Emperor Yang ended in violent tyranny,⁴
 Chen Shubao had first taken succession of the throne.⁵
- 100 The historical records had just been renewed,
 then banners of righteous revolt entered.
 Once the troubles of the dynasty were cleared up,⁶
 he looked to the provision of households.⁷

1 Ruling families of the Northern Dynasties.

2 Liu Cong set himself up as emperor; Murong Hui ruled a Yan state; Fu Jian ruled the Former Qin, and Li Te set up a separatist regime in Sichuan.

3 The Tang's Phase was Earth, while the Sui's Phase was Fire.

4 The last ruler of the Sui.

5 The last emperor of the Southern Chen dynasty, overthrown by Sui Wendi, Yangdi's father.

6 Qiu suggests that this refers to Gaozu's sons Li Jiancheng and Li Yuanji, who allegedly plotted against their brother Li Shimin (later Tang Taizong) and were killed in the Xuanwu Gate incident.

7 The subject here is Tang Taizong. The forced abdication of his father, Tang Gaozu, is not mentioned.

- 104 竊以為數子自誣，
敢正乎五行攸執。
而觀者潛晤，
或喜至於泣。
- 108 鱗介以之鳴虞，
昆蛟以之振蟄。
感而遂通，
罔不具集，
- 112 侂神光而紺閭，
羅詭異以戢昏。
地軸傾而融曳，
洞宮儼以嶷岌。
- 116 九天之雲下垂，
四海之水皆立。
鳳凰威遲而不去，
鯨魚屈矯以相吸。
- 120 掃太始之含靈，
卷殊形而可挹。
- 則有虹蜺為鈎帶者，
入自於東，
- 124 揭莽蒼，
履崆峒。

- 104 I think that those various men deceived themselves,¹
 I dared to correct by what was held by the theory of Five Phases.
 Those who watched were secretly enlightened,
 and sometimes their delight reached the point of tears.
- 108 Thereby scaled and shelled creatures rang out on the bell ringers,
 thereby crawlers and wrigglers were roused from hibernation.
 Stirred and consequently carrying through,²
 there was nothing that did not fully gather.”
- 112 Surging up, divine light rived open,
 arraying weird wonders, teeming in numbers.
 Earth’s axis-pole tilted and stirred in motion,
 this grotto-palace, solemn and towering.³
- 116 Clouds of the highest heaven hung down,
 the waters of the encircling ocean all stood up.
 The Phoenix came circling from afar and did not leave,
 the leviathan moved with nimble swiftness and sucked it in.
- 120 A full sweep of spirit-beings contained in the Primal Beginning,
 rolling out strange forms that could be drawn in.

The initial response from the spirit world is followed by the arrival of Laozi and all the deities.

- Then there was someone, rainbows as his sash,
 coming in from the east,
 124 lifting open the vast cerulean,
 tracking over Kongdong.⁴

1 That is, all the rulers between the Han and Tang.

2 The full passage from the *Yi* suggests the application to the Tang founding, the reanimation of all things through the process of stirring and response: “In stillness it did not move; it was stirred and then carried through; this is the way of the world.” 寂然不動，感而遂通，天下之故。

3 Grotto-palaces were abodes of immortals.

4 A mountain of the immortals.

素髮漠漠，
至精濃濃。

128 條弛張於巨細，
覬披寫於心胸。

蓋修竿無隙，
而仄席以容。

132 裂手中之黑簿，
睨堂下之金鐘。
得非擬斯人於壽域，
明返樸於玄蹤。

136 忽翳日而翻萬象，
卻浮雲而留六龍。
咸讐跖而壯茲應，
終蒼黃而昧所從。

140 上猶色若不足，
處之彌恭。

天師張道陵等，
洎左玄君者，

144 前千二百官吏，
謁而進曰：

今王巨唐，

- Pale white hair spread out thickly,
 perfected essence, thick as dew.¹
- 128 He arranges the slack and tightly strung, in the huge or tiny,²
 hoping to divulge what is in the heart.
 The tall pole of Yellow Vapor has no crack,
 he sits expectantly at the mat's edge relaxed.³
- 132 He opens the Black Registers in his hands,⁴
 glancing around at the metal bells lower in the hall.
 Can it not be that they are estimating This Man's realm of long life
 illuminating the return to the simple in the mysterious traces?⁵
- 136 Suddenly the sun is shrouded and the myriad images take flight,
 then the drifting clouds withdraw and the Six Dragons remain.⁶
 All jumped in awe and were impressed by such a response,
 in the end they were in a flurry, not knowing how to follow.
- 140 His Majesty still looked as though he were not satisfied,
 but he stayed and was increasingly reverent.

Next Xuanzong's Daoist advisors offer an interpretation.

- The Celestial Master Zhang Daoling and others,⁷
 from the Mysterious Lord on the left,
 144 one thousand two-hundred [Daoist] officials in front,
 greeted the Emperor and advanced, saying:
 "Our current king, the Mighty Tang,

1 Even though *nongnong* 濃濃 is glossed as "serious demeanor," this is a speculative commentarial guess. The meaning Du Fu would have known would be the usage in the *Classic of Poetry*, descriptive of a heavy fall of dew. Even though Qiu's paraphrase, saying this is the "gods' intent," seems to be the origin of the "serious demeanor," Qiu cites *Zhuangzi*: "Perfected essence has no fixed form" 至精無形.

2 The balance of the "slack and tightly strung" is one of the properties of the Way.

3 Laozi is awaiting Xuanzong.

4 The Black Registers list misdeeds.

5 Of Laozi.

6 The Six Dragons pull the sun-carriage and here stand for the sun.

7 Zhang [Dao]ling was the founder of the "Five Pecks of Rice" Daoist, the Celestial Masters, in the Eastern Han, here perhaps standing for Xuanzong's Daoist advisors.

- 帝之苗裔，
148 坤之紀綱。
土配君服，
宮尊臣商。
起數得統，
152 特立中央。
且大樂在懸，
黃鐘冠八音之首；
太昊斯啟，
156 青陸獻千春之祥。
曠哉勤力耳目，
宜乎大帶斧裳。
故風后孔甲充其佐，
160 山稽岐伯翼其傍。
至於易制取法，
足以朝登五帝，
夕宿三皇。

- remote descendants of the thearch,¹
 148 the order and sway of Kun.²
 Earth matches the ruler's robes,³
 the note *gong* is exalted, the subject is the note *shang*.⁴
 When the count was begun, the continuity of rule was achieved,⁵
 152 standing apart in the very center.⁶
 For the Supreme Music is on the bell-frames,
 the Yellow Bell crowns the beginning of the eight tones;⁷
 Taihao here begins,⁸
 156 the course of green presents the auspicious sign of a thousand springs.
 Everlasting indeed!—such earnest labor of ear and eye,
 most fitting!—the Grand Sash and the hatchet-patterned robes.⁹
 Consequently Fenghou and Kongjia fill the places as aides,
 160 Shanji and the Earl of Mount Qi spread out at their sides.¹⁰
 When it comes to altering regulation and taking that as a rule,
 then this is sufficient to bring the Five Thearchs at dawn
 and lodge the Three God-Kings in the evening.¹¹

1 Deified Laozi.

2 Kun is the second hexagram in the *Classic of Changes*, representing Earth, which was both the Tang's element in the sequence of the Five Phases, and naturally associated with Laozi's emphasis on passivity.

3 Earth's color was yellow, the color of the imperial robes.

4 The musical notes associated with ruler and subject respectively.

5 That is, the Tang founding reestablished the continuity of legitimate rulership, beginning the calendrical account anew.

6 Earth is the center of the Five Phases, with each of the other phases occupying a cardinal direction.

7 In ritual music theory when the note *gong* is played on the Yellow Bell in the eleventh month, at which time the Yang force is at its lowest ebb, then sounds are in their proper order.

8 The deity in charge of spring.

9 The emperor.

10 Ministers of the Yellow Emperor, Fenghou taking charge of the people, Kongjia acting as scribe, Shanji was the teacher, and the Earl of Mount Qi as the doctor.

11 These are rulers of high antiquity, though there was considerable disagreement on who they were.

- 164 信周武之多幸，
存漢祖之自強。
且近朝之濫吹，
仍改卜乎祠堂。
- 168 初降素車，
終勤恤其後；
有客白馬，
固漂淪不忘。
- 172 伊庶人得議，
實邦家之光。
臣道陵等，
試本之於青簡，
- 176 探之於縹囊。
列聖有差，
夫子聞斯於老氏；
好問自久，
- 180 宰我同科於季康。
敢撥亂返正，
乃此其所長。

- 萬神開，
184 八駿迴，

- 164 Truly King Wu of Zhou brought much good fortune,
 we anticipate Gaozu of Han's self-strengthening.¹
 Even more regarding the pretenders of recent ages,²
 we have reformed divination in the shrine.
- 168 First one surrendered in a plain carriage,³
 in the end they were compassionate to his posterity;
 "There is a visitor on a white horse,"⁴
 indeed though fallen, they are not forgotten.
- 172 Verily that commoner was successful in his argument,⁵
 truly 'a brightness of the dynasty.'
 Your subjects Daoling and others
 have sought to find the basis in the green bamboo slips,⁶
 176 and have investigated it in the pale green wrappers.⁷
 There are differences in the line of emperors,
 the master heard this from Laozi,⁸
 such earnest inquiry has come from long ago,
 180 Zaiwo was of the same class as Jikang.⁹
 Daring to put down disorder and return to the proper
 is indeed the strong point of this."¹⁰

The departure of the deities and the blessings that follow.

- 184 The myriad deities opened the gate,
 the Eight Chargers turned back,¹¹

1 In the reforms that displaced all rulers between the Han and the Tang, Xuanzong made temples to King Wu of Zhou and Han Gaozu.

2 That is, rulers of the dynasties between Han and Tang.

3 The last Qin emperor surrendering to the Han.

4 This is the Zhou Hymn in the *Classic of Poetry*, "There is a visitor" 有客, supposedly written when the Count of Wei, a relative of the last Shang king, came to pay his respects at the Zhou ancestral temple. The "white horse" was also associated with the "plain carriage," in which the heir of Qin surrendered to Han.

5 Cui Chang, who proposed the ritual changes celebrated in this ceremony.

6 That is, the histories.

7 That is, they checked the documents.

8 Confucius supposedly heard this from Laozi.

9 Both asked Confucius about the Five Thearchs.

10 The virtue of this ritual.

11 These were the horses of King Mu of Zhou, here standing for Xuanzong.

旗掩月，
車奮雷，
騫七曜，

188 燭九垓。

能事穎脫，
清光大來。

或曰今太平之人，

192 莫不優游以自得。

況是蹴魏踏晉批周扶隋之後，
與夫更始者哉。

his banners outstripped the moon,
his carriages outdid the thunder,
the seven luminaries flew aloft,¹
188 candlelight in all directions.
Correct procedures showed through,
and pure light came abundantly.
They say that people of this present age of peace
192 all enjoy themselves and feel content.
Even more in the aftermath of kicking out the Wei, trampling the Jin,
striking the Northern Zhou, and flogging the Sui
we have a new beginning!

1 In this context the “seven luminaries” are probably the stars of the Big Dipper.

朝享太廟賦

初高祖太宗之櫛風沐雨，

勞身焦思，

用黃鉞白旗者五年，

4 而天下始一。

歷三朝而戮力，

今庶績之大備。

上方采厯俗之謠，

8 稽正統之類，

蓋王者盛事。

臣聞之於里曰：

昔武德已前，

12 黔黎蕭條，

無復生意，

遭鯨鯢之蕩汨。

荒歲月而沸渭，

16 哀服紛紛，

朝廷多閏者，

仍互乎晉魏。

臣竊以自赤精之衰歇，

20 曠千載而無真人。

及黃圖之經綸，

息五行而歸厚地，

The Imperial Offering at the Ancestral Temple

At first Gaozu and Taizong had their hair combed by the wind and washed by the rain,¹

put forth bodily effort and brooded fervently,
they employed the yellow halberd and white banner for five years,

4 and then the world was unified.

Passing through three reigns, we combined efforts,²
and now we have achieved perfect completion in all endeavors.

The emperor now selects ballads of gentle customs,

8 and investigates the categories of proper continuity of rule,³
which are indeed the glorious activities of the king.

I have heard it said in the villages

that in olden times before the Wude reign,⁴

12 the common folk were in dreadful straits

and had no life left in them,

encountering the flailing of the Leviathan.⁵

Things seethed through bad harvests and months,

16 there were imperial robes in droves,

reigns were often inserted into the proper succession,

which continued from the Jin and Wei.

It is my humble opinion that since the Red Essence was exhausted,⁶

20 there was no true ruler for a thousand long years.

When it came to the management of the Yellow Plan,⁷

he put to rest the Five Phases and returned to the deep Earth,⁸

1 A figure for enduring hardship in a great endeavor.

2 The reigns of Gaozong, Zhongzong, and Ruizong, when Empress Wu and the court women held power.

3 Referring to the delegitimization of the dynasties between Han and Tang.

4 The reign of Tang Gaozu.

5 A figure for one who creates disorder.

6 The "Red Essence" is the Han.

7 The government.

8 Earth was the element of the Tang in the sequence of the Five Phases.

- 則知至數不可以久缺，
24 凡材不可以長寄。
故高下相形，
而尊卑各異，
惟神斷繫之於是，
28 本先帝取之以義。

- 壬辰既格於道祖，
乘輿即以是日致齋於九室，
所以昭達孝之誠，
32 所以明繼天之質。
具禮有素，
六官咸秩，
大輅每出，
36 或黎元不知；
豐年則多，
而筐筥甚實。
既而太尉參乘，
40 司僕扈蹕，
望重闈以肅恭，
順法駕之徐疾。
公卿淳古，
44 士卒精一。

therefore we know that perfection cannot be ever lacking,
 24 and that rule cannot lodge long in men of common talent.
 Thus the highest and those below give each other form,
 the exalted and the base are each different.
 Divine decision is tied to this,
 28 always taken by our previous emperors as Right.

Having been stirred by the Way Ancestor on the *renchen* day,¹
 he rode in his carriage, on that day, to carry out abstentions in the nine
 shrines,²
 thereby to illuminate the sincerity of his supreme filial piety,
 32 thereby to clarify his substance as the one who continues Heaven's
 purposes.
 All that is needed for the ritual has ever been there,
 the six officers are in their proper sequence,
 whenever the imperial coach goes forth,
 36 the common folk do not know,
 then abundant harvests are many,
 baskets and panniers are very full.
 Then the Defender-in-chief is the third rider,³
 40 the Court of the Imperial Stud goes with the Entourage,
 looking toward the layered gates, they are reverently respectful,
 following the speed of the Prescribed Equipage.
 The high lords of state are of ancient plainness,
 44 the foot soldiers are well-honed.

1 February 8, 751. The "Way ancestor" is Laozi.

2 The "nine shrines" here refers to the Tang ancestral temple.

3 Three people ride in the imperial coach: the emperor, the driver, and a third.

默宗廟之愈深，
抵職司之所密。
宿翠華於外戶，
48 曙黃屋於通術。
氣淒淒於前旒，
光靡靡於嘉粟。
階有賓阼，
52 帳有甲乙。
升降之際，
見玉柱生芝；
擊拊之初，
56 覺鈞天合律。

篋簾侷以碣磬，
干戚宛而婆娑。
鞀鼓塤箎為之主，
60 鐘磬竽瑟以之和。
雲門咸池取之至，
空桑孤竹貴之多。
八音修通，
64 既比乎旭日昇而氛埃滅；
萬舞陵亂，
又似乎春風壯而江海波。

Pitch-black the ancestral temple, going ever deeper,
 until one reaches what the official in charge has kept secret.
 The kingfisher splendor stayed overnight at the outer doors,
 48 as dawn broke the yellow canopy was on the thoroughfare.¹
 The atmosphere is chill in the front crown-tassels,²
 the light is splendid on the fine grains.
 There are stairs at the east and at the west,³
 52 there are primary and secondary screened enclosures.⁴
 At the moment of ascent,
 he sees a magic fungus grow on the jade column;
 at the beginning of heavy and light striking of chimes,
 56 one realizes the “Center of Heaven” matches the musical regulations.⁵
 The bell and chime frames are grand, with raging beasts carved,
 shield and battle-axe sinuous in the graceful dance.
 Tambourines, drums, ocarinas, fifes are the leaders,
 60 bells, chimes, reed-organs, and zithers give harmony.
 “Cloud-gate” and “Xian Pool” are taken as the ultimate,⁶
 the bare mulberry and lone bamboo are valued for their numbers.⁷
 And where the eight kinds of instruments get through,
 64 it can be compared to the dawn first rising and the dust melting away;
 the “Dance of Myriads” in wild diversity,
 as when the spring wind is strong and the rivers and sea make waves.

1 The “yellow canopy” is that of the imperial coach.

2 The imperial crown was a rectangular board, with tassels hanging down in front and behind.

3 For the emperor and other officials.

4 The “primary” enclosure is for the deity; the “secondary” enclosure is for the emperor.

5 “Center of Heaven” was a legendary piece of ceremonial music.

6 The music of the Yellow Emperor and Yao respectively.

7 The “bare mulberry” is the material for stringed instruments, as the lone bamboo is material for woodwinds.

鳥不敢飛，
68 而玄甲崿嶠以岳峙；
象不敢去，
而鳴佩剡爚以星羅。

已而上乾豆以登歌，
72 美休成之既饗。
璧玉儲精以稠疊，
門闌洞豁而森爽。
黑帝歸寒而激昂，
76 蒼靈戒曉而來往。
熙事莽而充塞，
群心慶以振蕩。
桐花未吐，
80 孫枝之鸞鳳相鮮；
雲氣何多，
官井之蛟龍亂上。

若夫生宏佐命之道，
84 死配貴神之列，
則殷劉房魏之勳，
是可以中摩伊呂，
上冠夔契，
88 代天之工，
為人之傑，

Birds dare not fly,
 68 and the black armor brightening up like a marchmount;
 the elephants dare not leave,
 and the ringing pendants flash as an array of stars.

When this is done, they present the dried meats with the “Offering
 Song,”

72 and praise with “Boon Completed” when the sacrifice has been
 consumed.

The jade disks replete with divine essence are in layers,
 the gate bars are opened wide, deep and bracing.

The Black Emperor sends back the cold, roused,¹
 76 the Green Spirit heralds the dawn, coming and going.²
 The auspicious event is splendid and fills the place,
 a group of hearts throng and are shaken.

Before the tung flowers bud,
 80 the phoenixes on the new twigs make it fresh;
 the cloudy vapors are so many,
 as the dragons of the official well ascend in wild disorder.

The meritorious officials.

When it comes to those who, living, enlarged the Way of helping the
 Mandate,

84 and the examples of those who, in death, matched the noble gods,
 then the merits of Yin, Liu, Fang, and Wei³
 can approach those of Yi Yin and Lü Shang in middle antiquity,⁴
 and crown Kui and Qi in earliest antiquity,⁵
 88 they did their work acting in place of Heaven,
 they were outstanding as men,

1 The Black Emperor is Zhuanxu, the emperor of winter.

2 The ruler of spring.

3 Yin Kaishan, Liu Wenjing, Fang Xuanling, and Wei Zheng, the great ministers of
 Taizong's reign, all worshipped in the ancestral temple.

4 The ministers who aided the Shang and Zhou founding, respectively.

5 Ministers of Shun.

丹青滿地，
松竹高節。

92 自唐興以來，
若此時哲，
皆朝有數四，
名垂卓絕。

96 向不遇撥亂反正之主，
君臣父子之別，
奕葉文武之雄，
注意生靈之切，

100 雖前輩之溫良寬大，
豪俊果決，
曾何以措其筋力與韜鈴，
載其刀筆與喉舌，
104 使祭則與食則血，
若斯之盛而已。

爾乃直於主，
索於祊，

108 警幽全之物，
散純道之精。
蓋我后常用，
惟時克貞，
112 膺以蕭合，

the red and green fill the world,¹
 the lofty principles of pine and bamboo.

- 92 Since the rise of the Tang
 such wise men of the day
 have been quite a few in every reign,
 and their surpassing fame lasts on.
- 96 But if one does not meet a lord who settles turmoil and restores the
 proper,
 making distinction between ruler and subject, father and son,
 a hero whose military and civil virtues last countless generations,
 earnest in giving attention to living souls,
 100 then the gentle and good, the capacious and grand of an earlier
 generation,
 the bold and outstanding, the decisive—
 how could they ever deploy their strength and strategies,
 or wield their brushes and tongues
 104 to bring about a sacrifice that has participation and offerings that are
 bloody,²
 as glorious as the one here?

And then the direct invocation is made to the spirit-lord,³
 and one seeks [the other spirits] in the gate-sacrifice,

- 108 announcing a creature whose interior is intact,⁴
 releasing the essential ethers of the pure way.
 Indeed this is the constant usage of my sovereign ancestor,
 only the timely can be a pure divination,
 112 the belly fat is combined with artemisia,

1 The “red and green” are here historical records that contain their achievements.

2 A successful ancestral sacrifice involved blood offerings to feed the spirits.

3 *Zhu* 主 here is probably *shenzhu* 神主; this is the foremost ancestor, represented in the ritual by a “spirit-impersonator,” *shi* 尸.

4 This refers to the blood of the sacrificial beast.

酌以茅明，
 嘏以慈告，
 祝以孝成。

- 116 故天意張皇，
 不敢殄其瑞，
 神姦妥帖，
 不敢祕其情，
 120 而撫絕軌，
 享鴻名者矣。

於以奏永安，
 於以奏王夏。
 124 福穰穰于絳闕，
 芳霏霏于玉笋。
 沛枯骨而破聾盲，
 施殀胎而逮鰥寡。

- 128 園陵動色，
 躍在藻之泉魚；
 弓劍皆鳴，
 汗鑄金之風馬。
 132 霜露堪吸，
 禎祥可把。
 曾宮獻欵，
 陰事儼雅。

the libation is brightened with rushes,
 the request for blessings is made with loving-kindness,
 the invocation is completed with filial piety.

- 116 Thus Heaven's will is made glorious,
 not daring to end the auspicious signs;
 demonic spirits are settled,
 one dare not hide their situations;¹
 120 and we reflect on the remote traces
 to receive magnificent fame.

Thereupon they perform "Eternal Peace";
 thereupon they play "Wangxia."

- 124 Blessings in abundance on the Crimson Palace Gate-towers,
 fragrance wafting in the jade ale-bowl.
 Extending grace on bare bones and relieving the deaf and blind,²
 he bestows on the stillborn and infant dead, and gives to widows and
 widowers.
 128 The look of the imperial tomb stirs,
 as stream fish leap among the waterweeds;³
 bow and sword both cry out,⁴
 the wind-fleet horse forged of metal sweats.⁵
 132 The frost and dew can be sipped,
 the signs of good fortune can be grasped.
 Much tearful sighing in the tiered compound,
 this secret matter is done with reverence.

1 Emending *jing* 精 to *qing* 情 with Qiu.

2 When king Wen of Zhou was building his Spirit Terrace, bones were dug up, and the king ordered them reburied. This was taken as a sign of his grace to all.

3 A reference to a poem in the *Classic of Poetry*; the fish are fulfilling their nature.

4 After the Yellow Emperor forged the great cauldron, a dragon took him to heaven, leaving only his bow and sword behind. This is a standard reference to the death of an emperor.

5 Cast in the reign of Han Wudi.

- 136 薄清輝于鼎湖之山，
靜餘響於蒼梧之野。
- 上窅然漠漠，
惕然兢兢，
- 140 紛益所慕，
若不自勝。
- 瞰牙旗而獨立，
吟翠駁而未乘。
- 144 五老侍祠而精駭，
千官逖聽而思凝。
- 於是二丞相進曰：
陛下應道而作，
- 148 惟天與能。
- 澆訛散，
淳樸登，
尚猶日慎業業，
- 152 孝思烝烝，
恐一物之失所，
懼先王之咎徵。
- 如此之勤恤匪懈，
- 156 是百姓何以報夫元首，
在臣等何以充其股肱。

- 136 Thin, the clear radiance on the mountains of Cauldron Lake,¹
 calm, the lingering echoes in the wilderness of Cangwu.²
- His Majesty was brooding, lost in thought,
 troubled and fearfully cautious,
 140 his yearning increased abundantly
 as if he could not bear it.
- He peered at the ivory banners and stood alone,³
 his azure dragon-horses hum, but he does not mount the carriage.
- 144 The Five Oldsters attending on the ceremony were startled,⁴
 the thousand officials listened far off and were fixed in thought.
 Thereupon the two ministers came forward and said:
 “In Your Majesty’s acting in response to the Way
 148 only Heaven grants the ability.
 Insincerity and falseness scatter,
 the pure and simple comes forth,
 as if being daily cautious and wary,
 152 filled fully with filial thoughts,
 afraid that one thing may be out of place,
 frightened lest there be blameful response from the former kings.
 Thus earnestly worried and not remiss,
 156 how will the common folk ever repay the head of the empire,
 and for the officers, how will we fulfill our roles as thigh and forearm?⁵

1 Where the Yellow Emperor went up to Heaven.

2 Where Shun was buried.

3 A banner decorated with ivory was part of the imperial regalia.

4 These are essences of five stars.

5 Roughly equivalent to English “right-hand man.”

且如周宣之教親不暇，
孝武之淫祀相仍，
160 諸侯敢於迫脅，
方士奮其威稜。
一則以微言勸侮，
一則以輕舉虛憑。
164 又非陛下恢廓緒業，
其瑣細亦曷足稱。

丞相退，
上跼天躋地，
168 授綏登車。
伊鴻洞槍纍，
先出為儲胥。
本枝根株乎萬代，
172 睿想經緯乎六虛。
甲午，
方有事於采壇紺席，
宿夫行所如初。

- When it comes to King Xuan of Zhou instructing his family
 [in improper rites] without respite,
 or Emperor Wu of the Han continuing to perform immoderate
 ceremonies,
- 160 then the feudal lords dared to coerce the former,
 and magicians stole the authority of the latter.
 In the one case subtle words encouraged and mocked,
 in the other case careless actions were based on the illusory.
- 164 But these are not Your Majesty's expansion of the imperial legacy,
 how is there anything to commend in such petty things?"
- When the ministers withdrew,
 His Majesty was "crouching under Heaven and tiptoeing on Earth,"¹
- 168 Given the mounting-strap, he climbed to his carriage.
 There in that vast stockade
 he went ahead out past the storehouses.
 Root and branch, base and stock for myriad ages,
 172 imperial fancies strung warp and woof in all directions.
 On the *jiawu* day
 there was to be a ceremony at the colored altar and purple mat,²
 and he stayed at the temporary residence as before.

1 A figure of constriction.

2 This is the Southern Suburbs ritual.

有事於南郊賦

蓋主上兆於南郊，
聿懷多福者舊矣。

今茲練時日，

4 就陽位之美，
又所以厚祖考，
通神明而已。

職在宗伯，

8 首崇禋祀。

先是春官條頌祇之書，

獻祭天之紀，

令泰龜而不昧，

12 俟萬事之將履，
掌次閱羶邸之則，
封人考墳宮之旨。

司門轉致乎牲牢之繫，

16 小胥專達乎懸位之使。

二之日，

朝廟之禮既畢，
天子蒼然視於無形，

20 澹然若有所聽。

又齋心於宿設，
將盥食而匪寧。

A Poetic Exposition on the Southern Suburbs Ritual

His Majesty divined about the southern suburban ritual,
formerly he had “brooded intently on the great blessings.”¹

Now he selects a date

- 4 to go to the excellence of the Yang position.²
Also it is the means to treat his ancestors richly
and to communicate with divinity.
The office is that of the Ancestral Senior,³
- 8 first esteeming the burnt brush and flesh sacrifices.
Spring Officer earlier organized the writings for praising the Earth
Spirit,
and presented the order for sacrificing to Heaven,
ordering that the great tortoise divination not be misunderstood,
- 12 awaiting until all the myriad matters were about to get under way;
the tent-handler inspected the rules for the rug-covered dais and
phoenix-feather screen,
the site-manager examined the command for the temporary altar
compound.
The gate warden sent the ties for the sacrificial beasts
- 16 the bell-master on his own deputed someone to see to the bell-rack.
- On the second day⁴
the rite of the sacrifice in the ancestral temple was completed,
The Son of Heaven looked on the formlessness of the blue heavens,
20 calmly as if there were something he was listening to.
He also purified his mind in the temporary lodging for the ceremony,
he would eat his meal late and was not idle.

1 A line from “Greater Brightness,” “Daming” 大明, in the *Classic of Poetry*.

2 Directly south.

3 The officer in charge of ancestral worship.

4 The proper meaning of this phrase in the *Classic of Poetry* is “the days of the second month,” but this is the first month and the line must refer to the sacrifice at the ancestral temple, or, as Qiu takes it, the rituals carried out in the preceding two days.

- 旌門坡陀以前驚，
24 殼騎反覆以相經。
頓曾城之軋軋，
軼萬戶之熒熒。
馳道端而如砥，
28 浴日上而如萍。
掣翠旒於華蓋之角，
彗黃屋於鉤陳之星。
神仙戍削以落羽，
32 魍魎幽憂以固局。
戰岐慄華，
擺渭掉涇。
地回回而風淅淅，
36 天泱泱而氣青青。
甲冑乘陵，
轉迅雷於荊門巫峽；
玉帛清迴，
40 霽夕雨於瀟湘洞庭。
- 於是乘輿霈然乃作，
翳夫鸞鳳將至，
以沖融寥廓，
44 不可乎彌度。

On the undulating terrain at the banner gate some rush ahead,
 24 the mounted archers time and again pass each other.
 They halt at Tiered Walls with a rumbling,¹
 they pass lights sparkling in ten thousand doors.
 The imperial road is straight and like a whetstone-level,
 28 as the sun rises from its bath like a duckweed.²
 They speed the kingfisher pennons by the corner of the Flowered
 Awning,³
 they brush the Yellow Canopy at the Gouchen stars.
 The gods and immortals are sharply dressed, their feathers falling,⁴
 32 goblins grieve in seclusion, firmly locked away.
 It makes Mount Qi tremble, frightens Mount Hua,
 shakes the Wei, makes the Jing lurch.
 Earth spread out huge, and winds are whistling,
 36 Heaven is vast and the ether so blue.
 Armor and helms mount upward,
 the continuous swift thunder at Jingmen and the Wu Gorges;
 jade and cloth dazzling bright,
 40 evening rain clearing on the Xiao and Xiang and Lake Dongting.
 Thereupon the imperial coach sets out with massive grace,
 yea the phoenixes and rocs are about to arrive,
 with a churning magnitude,
 44 whose full scope cannot be measured,

1 A section of the Kunlun Range inhabited by immortals.

2 The sun bathes in Xian Pool before rising. The strange image of the duckweed must refer to a story in which the King of Chu obtained a duckweed fruit that was as red as the sun.

3 A constellation named for the imperial carriage.

4 Presumably at their amazement.

聲明通乎純粹，
溟滓為之垠堦。
駟蒼螭而蜿蜒，
48 若無骨以柔順；
奔烏獲而黝繆，
徒有勢於殺縛。
朱輪竟野而杳冥，
52 金鍍成陰以結絡。
吹堪輿以軒輊。
搶寒暑以前卻。
中營密擁乎太陽，
56 宸眷眇臨乎長薄。
熊羆弭耳以相舐，
虎豹高跳以虛攫。
上方將降帷宮之緜綺，
60 屏玉軌以蠖略。
人門行馬，
以拱乎合沓之場；
皮弁大裘，
64 始進於穹崇之幕。
衝牙鏗鏘以將集，
周衛轆轤而咸若。
月窟黑而扶桑寒，
68 田燭稠而曉星落。

- The splendor and glory communicates its purity,
 only the scope of Primal Ether itself could be a boundary.
 He teams green dragons undulating,
 48 as if boneless in their fluid docility;
 a speeding warrior slithers with them,¹
 with the unrealized propensity to cut what binds them.
 The crimson wheels cross the full length of the field faint and far,
 52 the golden helms on horses' heads form shadows linking together.
 Gusting over the sky- and land-ways, approaching and going past,
 dashing against heat and cold, advancing and drawing back.
 Where he stops on his progress they crowd densely around the sun,²
 56 imperial regard looks down afar on the stretches of vegetation.³
 Bears and grizzlies lay back their ears and lick one another,⁴
 tigers and leopards leap high and merely show their claws.
 His Majesty then is ready to descend to the magnificent tent
 compound,
 60 blocking the undulations of the jade wheel-hub covers.
 A human gate and horse-blocks⁵
 whereby they respectfully fold hands on the layered field;
 wearing a leather ceremonial hat and great cape
 64 he first advances to the looming tent.
 The "dashing teeth" jingle as they are gathering,⁶
 the surrounding guards are thronging, and all at their assigned tasks.
 The moon-cave is black and the Fusang tree cold,⁷
 68 the candles in the fields are thick as the morning stars sink away.

1 "Warrior" is literally Wuhuo, a famous strongman of antiquity.

2 That is, around the emperor.

3 The imperial park.

4 A sign of submission.

5 The "human gate" was using the tallest men in the entourage to stand for the gate when the emperor was away from the palace. The "horse blocks" were wooden barriers to prevent horses and riders from entering the compound.

6 A "dashing tooth" was part of the ceremonial pendants worn hanging from the sash.

7 The "moon-cave" in the farthest west was where the moon went after setting; the Fusang tree in the farthest east was where the sun rose. In other words, this is the time between moonset and sunrise.

- 肅定位以告潔，
 藹嚴上而清超。
 雲萑菑以張蓋，
 72 春葳蕤以建杓。
 簪裾斐斐，
 樽俎蕭蕭。
 方面曲折，
 76 周旋寂寥。
 必本於天，
 王宮與夜明相射；
 動而之地，
 80 山林與川谷俱標。

 於是乎官有御，
 事有職，
 所以敬鬼神，
 84 所以勤稼穡，
 所以報本反始，
 所以度長立極。
 玄酒明水之上，
 88 越席疏布之側。
 必取先於稻秫麴蘖之勤，
 必取著於紛純文繡之飾。

- Gravely the position [of Heaven] is determined to announce purity,¹
 abundantly respectful to the being above, and passing beyond.
 The clouds spread the canopy of lotus blossoms,
 72 spring burgeons with the position of the Dipper's handle.²
 Hatpins and gowns in bright splendor,
 goblets and platters, hushed.
 The position bends around,
 76 the ritual approaches, bows, and withdrawals done in utter silence.
 [The ritual] is always based on Heaven,
 The ritual altar to the sun and to the moon complement each other;
 in its operation it goes to Earth,
 80 mountain forests and river valleys are all the model.
- Thereupon the officials have their tasks to perform
 those tasks have their duties,
 by this one shows respect for the gods and spirits,
 84 by this one puts forth effort in plowing and sowing,
 by this one repays the basis and returns to origin,
 by this one measures the length and establishes the highest standard.
 Over the "dark ale" and bright water,³
 88 beside the rush mat and coarse cloth,
 must take priority over the efforts for rice and millet ale-mash,
 must take preeminence over the ornament of the patterned thin sash
 and figured embroidery.

1 That is, from this position the ruler can address Heaven and announce the purity of all the things used in the ritual.

2 That is, the Dipper's handle points east, which is the position of spring.

3 "Dark ale" is the pure water used to replace ale in ritual.

雖三牲八簋，
92 豐備以相沿；
而蒼璧黃琮，
實歸乎正色。

先王之丕業繼起，
96 信可以永其昭配；
群望之遍祭在斯，
示有以明其翼戴。
由是播其聲音以陳列，
100 從乎節奏以進退。
韶夏濩武，
采之於訓謨；
鍾石陶匏，
104 具之於梗概。
變萬形於動植，
聽宮徵於砰礚。
英華發外，
108 非因乎筍簋之高；
和順積中，
不在乎雷鼓之大。

既而腓脛挂胃，
112 柴燎窟塊，
駉若擘赫，

- Though in the three sacrificial animals and eight *gui* vessels,
 92 abundance is complete in continuing tradition;
 the blue-green jade disk and the yellow *zong* jade
 in substance return to the proper colors.¹
- The grand legacy of the former kings continues,
 96 truly one may make the “bright counterpart” last forever;²
 the general sacrifices in all the *wang* rites are here in this,³
 showing that we have means to make their support bright.
 Following from this we perform the music to set it forth,
 100 following the rhythmic performance in our advances and withdrawals.
 The “Shao,” the “Xia,” the “Huo,” and “Wu”⁴
 selected from the “Instructions” and the “Plans”;⁵
 bells, stone [chimes], and pottery and gourd vessels
 104 are all present in the complement.
 It transforms the myriad forms of moving things and plants,⁶
 listening to the thunderous rumbling notes *gong* and *zhi*.
 The splendor appearing outward
 108 is not because of the height of bell frames;
 harmony and obedience gathered within,
 is not dependent on the loudness of thundering drums.
- Soon the intestinal fat is strung up,
 112 the kindling torches, the pits in the ground,⁷
 the sounds of dismemberment, snicker-snack,

1 The blue-green is the color of Heaven, while yellow is the color of Earth. The general argument here is that in the suburban sacrifice to Heaven first and then Earth, the rite returns to the simple and primordial, the generative forces that subsequently unfold into more complex patterns.

2 The recipient of sacrifice, here Heaven and Earth.

3 That is, sacrifices to those spirits that the emperor cannot personally visit: mountains and rivers, and the gods.

4 Music of the sage kings of antiquity.

5 The *Classic of Documents*.

6 Reading 萬 (万) with *Tang wen cui*, rather than 方.

7 The kindling torches are for offerings to Heaven; the offering to Earth is buried in a pit.

- 葩斜晦潰，
電纏風升，
116 雪颯星碎，
拂勿倕濛，
眇溟蓂萃。
聖慮岑寂，
120 玄黃增霈，
蒼生顛印，
毛髮清籟。
雷公河伯，
124 咸駟駿以修聳；
霜女江妃，
乍紛綸而曖曖。
- 執紱秉翟，
128 朱干玉戚。
鼓瑟吹笙，
金支翠旌。
神光倏斂，
132 祀事虛明。
於是潛沓乎渙汗，
紆餘乎經營。
浸朱崖而灑朔漠，
136 洵暘谷而濡若英。

- huff-puff, wish-swish,¹
 lightning encircles, wind rises,
 116 snow soughs, stars shatter,
 hooly-wooly, hurly-burley,²
 a tumult in the remote darkness.
 Our Ruler's concerns were aloof and silent,
 120 Purple [Heavens] and Yellow [Earth] increased the enriching moisture;
 the common folk looked reverent and awed,
 their hair in the clear vents of wind.
 The Thunderlord and the Earl of the Yellow River
 124 all scurrying and standing up tall;
 the Frost Maiden and the River Consorts
 are suddenly all mixed together in a faint blur.³
 They grasp the five-colored cloth and hold the pheasant feathers,⁴
 128 the crimson shield, the axe of jade.
 They strum the great zithers and blow the mouth-organs,
 golden attachments, kingfisher-feather pennons.
 The light of the gods suddenly withdraws,
 132 the act of sacrifice with a pure mind.
 Thereupon it spreads out in successive waves,⁵
 winding around in extending circuits.
 It inundates the Red Shores and spreads over the Northland Deserts,⁶
 136 it surges in Sunrise Valley and wets the bloom of the Ruo Tree.⁷

1 Lines 113–14 consist of four descriptive compounds, only one of which, the first, has a clear gloss (the sound of flesh being cut from bone); the second has a parallel Tang usage describing waves; the last two have no known parallel. Qiu guesses that these describe the smoke from the burning flesh and fat.

2 No one understands the precise meaning of line 117. It may refer to the smoke from the burnt offering.

3 This seems to describe the appearance of deities.

4 On uncertain authority Zhu Heling reads *yue* 鬻 for *fu* 紱; Qiu suspects this *fu* is a miswriting for 幘, the obvious word in this context.

5 The subject is presumably the blessings arising from the sacrifice.

6 The far south and the far north.

7 Where the sun rises and sets respectively, hence the far east and the far west.

耆艾涕而童子儻，
叢棘圻而狴牢傾。
是率土之濱，
140 覃酺醪以涵泳；
非奉郊之縣，
獨宴慰以縱橫。
玄澤淡泞乎無極，
144 殷薦綢繆乎至精。
稽古之時，
屢應符而合契；
聖人有作，
148 不逆寡而雄成。

爾乃孤卿侯伯，
雜群儒三老，
儼而絕皮軒，
152 趨帳殿，
稽首曰：
臣聞燧人氏已往，
法度難知，
156 文質未變。
太昊氏繼天而王，
根啟閉於厥初；

Old men weep and children caper,
 the jails are opened, the prisons emptied.¹
 To the shores of all the land
 140 everywhere they are inundated with banquets and ale;
 Not alone in the counties that served the suburban sacrifices
 dwelling in peace spreads far and wide.
 Imperial beneficence is deep and clear without limit,
 144 the blood-red offerings were continuous for the perfect Essences.²
 When one examines ancient precedent
 it responds repeatedly to the counterpart and matches perfectly;
 the sage ruler carries out an act,
 148 he does not go against those wanting or act lordly in his achievement.
 Then the “orphans,” grandees, counts, and earls,³
 mixed with the Confucian scholars and “three old men,”⁴
 reverently stop the pelt-covered coach,
 152 and rush to the tent palace,
 and kowtowing say:
 “We have heard that since Tinderlord⁵
 the rules and regulations were hard to know,
 156 the balance of pattern and substance had not changed.
 Taihao succeeded Heaven and was king,⁶
 startings and endings were rooted in this beginning;⁷

1 The emperor's grace extends even to criminals in a general amnesty.

2 Heaven and Earth.

3 The “three orphans” were supposedly the highest officers of the Zhou.

4 The “three old men” were the officers charged with moral instruction in the shire, county, and commandery in the Zhou.

5 One of the culture heroes of earliest antiquity, who invented fire.

6 Taihao is better known as Fuxi.

7 This line admits various interpretations, but it suggests that orderly change began here, specifically the “Five Phases.”

以木傳子，
160 攄終始而可見。
洎虞夏殷周，
茲煥炳而蔥蒨。
秦失之於狼貪蠶食，
164 漢綴之以蛇斷龍戰。
中莽茫茫夫何以從，
聖蓄縮曾不下眷。

伏惟道祖，
168 視生靈之磔裂，
醜害馬之蹄齧，
呵五精之息肩，
考正氣之無轍。
172 協夫貽孫以降，
使之造命更挈，
累聖昭洗，
中祚觸蹶。
176 氣慘黷乎脂夜之妖，
勢迴薄乎龍蛇之孽。

伏惟陛下，
勃然憤激之際，

- he passed wood on to his son,¹
 160 promulgating the beginnings and endings that can be seen.
 By the ages of Shun, the Xia, Yin, and Zhou
 this was bright and splendid.
 Qin lost it in its wolf-greed to gradually nibble away [at the empire].
 164 Han continued it again with cutting the serpent and the combat of
 dragons.²
 The intermediate interval was vast and vague and they knew not what
 to follow,³
 the rulers were slack and never looked down with affectionate care.
 We humbly consider how the ancestor of the Way⁴
 168 watched how living beings were being torn apart,
 he was revolted by the kicking and biting that harmed the horses.⁵
 He shouted at the Stars of the Five Positions to lay down their burdens,
 he examined how the Proper Ether had no track to follow.⁶
 172 Ever since he helped and gave it to his descendants,
 he made them found the Mandate and take it up in turn,
 a series of sages washed it all clean,
 though in the middle of their reigns they met a stumbling.⁷
 176 The atmosphere was murky with the “night-fat” demon,
 the propensity of things turned around with serpent-spawn.
 I humbly consider Your Majesty,
 on the occasion of your flaring rage,

1 Fu Xi represented the power (*De*) of wood, passed on to his son, after which the succession of the “Five Phases” began.

2 Referring to Liu Bang cutting apart the White Serpent of the West.

3 The “intermediate interval” is the period between Han and Tang.

4 Laozi.

5 The herd-boy in the *Zhuangzi* explained that governing the empire was just like herding horses: don’t do anything that harms the horses.

6 This refers to Xuanzong’s conviction that the proper sequence of the Five Phases had been interrupted by the illegitimate regimes between the fall of the Han and the founding of the Tang.

7 The rule of empresses Wu and Wei.

- 180 天闕不敢旅拒，
鬼神為之嗚咽。
高衢騰塵，
長劍吼血。
- 184 尊卑配，
宇縣刷。
插紫極之將頽，
拾清芬於已缺。
- 188 鑪之以仁義，
鍛之以賢哲。
聯祖宗之耿光。
捲戎狄之影撇。
- 192 蓋九五之後，
人人自以遭唐虞；
四十年來，
家家自以為稷高。
- 196 王綱近古而不軌，
天聽貞觀以高揭。
蠢爾差僭，
粲然優劣。
- 200 宜其課密於空積忽微，
刊定於興廢繼絕。
而後睹數統從首，
八音六律而惟新；

- 180 the palace gates did not dare resist you en masse,
ghosts and spirits moaned and groaned because of it.
On the grand avenue the dust mounted,
long swords roared blood.
- 184 High and low were matched each in place,
the imperial land was scraped clean.
You propped up the Purple Limit when it was about to collapse,¹
you gathered up the clear fragrance that had been lacking.
- 188 You forged it with Kindness and Right,
you hammered it with the worthy and wise.²
You linked to the glorious light of your ancestors,
you rolled the Rong and Di folk into scattering flight.
- 192 After “nine in the fifth”³
everyone thought they had encountered Yao and Shun;
for the past forty years
every household thought there was a Ji or Xie.⁴
- 196 Royal rule has approached the ancient and left the norm,
Heaven heeded, and the right view was exalted.
Ignorant action, transgression and error,
then the better and worse were bright and clear.⁵
- 200 It is fitting that you examined the calendrical mysteries in the finest,
almost invisible measures,
to reform and establish that whose continuity had been broken in the
course of the rise and fall of dynasties.
Only after that can we observe the calculation of continuity from the
beginning,
the eight tones and six regulations being renewed.

1 The heavenly palace, here referring to the dwelling of the emperor.

2 Xuanzong's ministers.

3 From the *Classic of Changes*, meaning “a dragon flies in the heavens”; that is, after Xuanzong took the throne.

4 The great ministers of early antiquity.

5 This refers to Xuanzong's reform of the calendar, which had become increasingly off.

- 204 日起算外，
一字千金而不滅。
- 上曰吁。
昊天有成命，
208 惟五聖以受。
我其夙夜匪遑，
實用素樸以守。
吁嗟乎麟鳳，
212 胡為乎郊藪。
豈上帝之降鑒及茲，
玄元之垂裕於後。
夫聖以百年為鶉鷄，
216 道以萬物為芻狗。
今何以茫茫臨乎八極，
眇眇託乎群后。
端策拂龜於周漢之餘，
220 緩視闊步於魏晉之首。
斯上古成法，
蓋其人已朽，
不足道也。
- 224 於是天子默然而徐思，
終將固之又固之，

- 204 The reckoning of sunrise was beyond expectation,
each word is worth a thousand in gold and will not perish.”
- His Majesty said: “Ah!
Blue Heaven has its accomplished Mandate,
208 our five sage rulers have received it.¹
May I, early and late, not be lax,
truly I will employ plainness and simplicity to preserve it.
O, unicorn and phoenix,
212 why are you here in the suburban wetlands?
Could it be that the High God sends down a mirror here
and the Mysterious Primal Ancestor has left a bounty to his
descendant?²
The sages considered that their hundred-year span be spent living as a
quail and eating as a baby chick,³
216 and that the Way takes all things as straw dogs.⁴
Now how shall I look out in the vastness all the way to the eight ends of
the earth
and trust in all my lords to the far reaches?
I will straighten my divining slips and brush off my tortoise shell in the
aftermath of Zhou and Han,
220 look broadly and take great strides past the beginnings of Wei and Jin.
This was the established rule of high antiquity:
that its people have rotted away
is not worth mentioning.”
- 224 Thereupon the Son of Heaven was silent and reflective,
at last getting it firmly, and then still more firmly,

1 Xuanzong's predecessors on the Tang throne.

2 Laozi.

3 This is, living and eating simply and frugally.

4 A figure in the Laozi; the straw dogs of sacrifice are honored in the ceremony, then trampled underfoot once the ceremony is over.

意不在抑殊方之貢，
亦不必廣無用之祠。

228 金馬碧雞，
非理人之術；
珊瑚翡翠，
此一物何疑。

232 奉郊廟以為寶，
增怵惕以孜孜。
況大庭氏之時，
六龍飛御之歸。

- His purpose was not in looking for tribute from strange lands,¹
 it was also not spreading useless sacrifices.
- 228 The golden horse and emerald chicken²
 are not the technique of governing people;
 the coral and kingfisher feathers—³
 what question is there about such things?
- 232 The reason serving at the ancestral temple and suburban sacrifices are a
 treasure
 is that they increase wary caution by which one puts forth effort;
 Even more in these times of Dating⁴
 we see the return of the six-dragon team.

1 I follow Zhu Heling's emendation of 抑 to 仰, as does Qiu.

2 Prodigies in Sichuan in the reign of Han Chengdi.

3 Which people wore in their caps after the Jin was reestablished in the South.

4 Dating was a ruler of primal antiquity, here a figure for Xuanzong.

進封西嶽賦表

臣甫言。臣本杜陵諸生，年過四十，經術淺陋，進無補於明時，退常困於衣食，蓋長安一匹夫耳。頃歲，國家有事於郊廟，幸得奏賦，待制於集賢，委學官試文章，再降恩澤，仍猥以臣名實相副，送隸有司，參列選序。然臣之本分，甘棄置永休，望不及此。豈意頭白之後，竟以短篇隻字，遂曾聞徹宸極，一動人主，是臣無負於少小多病，貧窮好學者已。在臣光榮，雖死萬足，至於仕進，非敢望也。日夜憂迫，復未知何以上答聖慈，明臣子之效。況臣常有肺氣之疾，恐忽復先草露，塗糞土，而所懷冥冥，孤負皇恩。敢攄竭憤懣，領略丕則，作封西嶽賦一首以勸，所覬明主覽而留意焉。先是御製西嶽碑文之卒章曰：待余安人治國，然後徐思其事。此蓋陛下之至謙也。今茲人安是已，今茲國富是已，況符瑞翕集，福應交至，何翠華之脈脈乎。維嶽，固陛下本命，以永嗣業；維嶽，授陛下元弼，克生司空。斯又不可以寢已。伏惟天子，霈然留意焉。春將披圖視典，冬乃展采錯事，日尚浩闊，人匪勞止，庶可試哉。微臣不任區區懇到之極，謹詣延恩匭獻納，奉表進賦以聞。臣甫誠惶誠恐，頓首頓首，謹言。

Petition on Presenting the Poetic Exposition for Performing the Feng Sacrifice on the Western Marchmount

Your subject Fu speaks.

I was originally from the scholar family of Duling; but being over forty, with shallow and inferior learning in the Classics, I have nothing to offer in this glorious age if employed; and if refusing service, I am hard-pressed to provide food and clothing—just one ordinary man of Chang'an. In recent years the dynasty carried out rituals in the ancestral temple and the altar to Heaven and Earth, and I had the good fortune to present *fu*; I awaited orders in the Academy of Assembled Worthies, and an educational officer was deputed to test my writing, and again I enjoyed imperial grace. To estimate whether appearance matched fact, I was sent to the official in charge to rank me among those to be selected for office. My basic destiny had been such that I would accept rejection and permanent lack of office, and my expectations did not reach such a level. I would never have thought that after my hair turned white, I would at last, because of a short text and a single word, have my name be known by the throne and stir the ruler of men. In this I have not betrayed my love of study since youth, though often sick and in poverty. This is a glory for me, completely satisfying, even if I die; and as for being a scholar presented to the throne, it is not something I dare hope for.

Day and night I am oppressed by anxiety, yet I do not know how to repay imperial grace and exemplify the model of a subject of the throne. Even worse, I have always suffered from asthma, and have feared suddenly passing away earlier than the dew on the plants, mired in muck; yet what concerns me about going into the dark is ingratitude for the favor I have received. I have dared to fully express my disquietude and comprehend the Great Model by composing a “Poetic Exposition for Performing the Feng Sacrifice on the Western Marchmount” in order to encourage, with the hopes that our Wise Ruler will peruse it and give it some attention.

In the final stanza of a previous imperial composition “Western Marchmount Stele,” it says: “Only after I have brought peace to the people and brought good government to the domain will I gradually think on this matter.” This is, indeed, Your Majesty’s supreme modesty. For now it is already the case that the people are at peace, and it is

already the case that the domain is wealthy; what's more, auspicious signs cluster and gather, and responsive blessings come in turn, so why is the Kingfisher-feather Splendor so filled with brooding? It is the Marchmount that sets the term to Your Majesty's years, by which your enterprise lasts on and on.¹ It is the Marchmount that presents you with your Prime Minister and can produce a Minister of Works. This cannot be hidden. In my humble opinion the Son of Heaven should give abundant thought to this. In the spring you will spread out charts and look at the canons; in winter you will hand out offices and assign tasks, the days are still abundant, and the people are not worn out, so I hope that you will try it. Your humble subject cannot bear this extreme of intense sincerity and respectfully goes to the Trunks for Extending Grace to offer his sincere words, presenting this petition and poetic exposition for your hearing.² Your subject Fu shakes in terror, kowtowing.

1 That is, Xuanzong will live as long as Mount Hua.

2 The Trunks for Extending Grace were boxes for petitions and presentations to the throne.

封西嶽賦并序

上既封泰山之後，三十年間，車轍馬跡，至於太原，還於長安。時或謁太廟，祭南郊，每歲孟冬，巡幸溫泉而已。聖主以為王者之體，告厥成功，止於岱宗可矣。故不肯到崆峒，訪具茨，驅八駿於崑崙，親射蛟於江水，始為天子之能事壯觀焉爾。況行在供給，蕭然煩費。或至作歌有慚於從官，誅求坐殺於長吏。甚非主上執玄祖醇醞之道，端拱御蒼生之意。大哉聖哲，垂萬代則。蓋上古之君，皆用此也。然臣甫愚，竊以古者，疆場有常處，贊見有常儀，則備乎玉帛而財不匱乏矣，動乎車輿而人不愁痛矣。雖東岱五嶽之長，足以勒崇垂鴻，與山石無極。伊太華最為難上，至於封禪之事，獨軒轅氏得之。夫七十二君，罕能兼之矣。其餘或蹶躅風雨，碑版祠廟，終么麼不足追數。今聖主功格軒轅氏，業纂七十君，風雨所及，日月所照，莫不砥礪。華，近甸也，其可慙乎。比歲鴻生巨儒之徒，誦古史引時義云：國家土德，與黃帝合，主上本命，與金天合，而守闕者亦百數。天子寢不報，蓋謙如也。頃或詔厥郡國，掃除曾顛，雖翠蓋可薄乎蒼穹，而銀字未藏於金氣。臣甫誠薄劣，不勝區區吟詠之極，故作封西嶽賦以勸。賦之義，預述上將展禮焚柴者，實覬聖意，因有感焉。為其詞曰：

In 754 Du Fu made another attempt to catch Xuanzong's attention by joining the chorus of voices urging the emperor to perform the Feng rite on Mount Hua.

Poetic Exposition for Performing the Feng Sacrifice on the Western Marchmount (with preface)

In the thirty-year interval after the Feng Sacrifice on Mount Tai, wheel-ruts and tracks of horses reached Taiyuan and returned to Chang'an.¹ During that time there have been only ritual visits to the Ancestral Temple and sacrifices on the Southern Meadow, and, in the first month of winter, an imperial progress to the Hot Springs [on Mount Li]. Our Sage Ruler considers that, for the person of one who rules, it is permissible to limit the announcement of his accomplishments to Daizong.² Thus you were unwilling to go to Mount Kongdong or to visit Mount Juci, to speed your eight coursers on the Kunlun Mountains, or to personally shoot a kraken in the Yangzi's water, and only then offer the spectacle of what the Son of Heaven can do.³ Moreover, the provisions for an imperial passage leave a place stripped bare of resources. Sometimes it even happens that attendant officials are ashamed to compose songs, for the exactions involve killing by senior clerks. This is not at all the way our Ruler maintains the pure simplicity of his Mysterious Ancestor,⁴ nor his intention, which is to simply fold his hands and guide the common folk. Great indeed is Sage Wisdom, leaving a model for ten thousand generations. Indeed the rulers of high antiquity all employed this.

Nevertheless your subject Fu is foolish, and considers that for the ancients altars had their constant locations, and visits to the throne had their constant ceremony, thus they had a full measure of jade and fabric, and the treasury was not wanting; they went by coach and palanquin and the people did not suffer. Even though the Eastern Marchmount is the senior and adequate for carving an inscription to pass down the

1 Xuanzong made Taiyuan his "Northern Capital."

2 Daizong is Mount Tai.

3 The Yellow Emperor went to Mount Kongdong and Mount Juci; King Mu of Zhou in his wanderings went to the Kunlun Mountains; Emperor Wu of the Han shot a kraken in the Yangzi River.

4 Laozi.

great work, and its mountain rock is boundless, Mount Hua is the hardest to climb, and only the Yellow Emperor managed to carry out the Feng and Shan Sacrifices there.¹ Of the seventy-two rulers, few can match him. Of the rest, some slipped and fell in the wind and rain, and had inscriptions carved for the temple, but in the end this was insignificant and not worth consideration in recollection. The accomplishments of our Sage Ruler today can be measured with those of the Yellow Emperor and his legacy continues the seventy rulers; wherever the wind and rain reach and wherever the sun and moon shine, there is no one who is not inspired. Mount Hua is in the region nearby the capital, and should it be so shamed? In recent years men of erudition and major Confucian scholars have recited the ancient histories to adduce the current principles in government, saying: “The Earth-Virtue of the dynasty matches the case of the Yellow Emperor.² Our Ruler’s destiny matches the Metal Heavens.³ And those who have sent petitions to the palace gates are also several hundred. The fact that the Son of Heaven hides this and does not respond is indeed his modesty. In a short while one may proclaim to districts and domains that you will sweep the layered summit clear; and even the Kingfisher-feather Canopy may reach to the blue dome of the sky, and the silver characters will never be hidden under the Metal Atmosphere.” Your subject Fu is truly insignificant and cannot bear the intensity of earnest chanting. Thus I have composed a “Poetic Exposition for Performing the Feng Sacrifice on the Western Marchmount” to encourage you. The significance of the poetic exposition is an anticipatory account of Your Majesty carrying out the ritual and burning brushwood, indeed hoping that Your Majesty’s thoughts will thereby be stirred. The words go:

1 The Eastern Marchmount is Mount Tai, the usual site for the Feng and Shan sacrifices. The Western Marchmount is Mount Hua (Taihua), much closer to Chang’an.

2 In the Yellow Emperor’s reign the Earth-Virtue was in the ascendant; since the color of the Earth phase is Yellow, this is how the Yellow Emperor got his name.

3 That is, the west, because Xuanzong was born in autumn which symbolically correlates with the west and the *wuxing* phase of Metal.

維時孟冬，
百工乃休。
上將陟西嶽，
4 覽八荒，
御白帝之都，
見金天之王，
既刊石乎岱宗，
8 又合符乎軒皇。
茲事體大，
越不可載已。

先是禮官草具其儀，
12 各有典司，
俯叶吉日，
欽若神祇。
而千乘萬騎，
16 已蠖略佻儼，
屈矯陸離，
唯君所之。
然後拭翠鳳之駕，
20 開日月之旗。
撞鴻鐘，
發雷輜，

The season was early winter,
All officers had ceased their labors.¹

The ruler was going to ascend the Western Marchmount
4 to observe the circumambient wilderness,
to visit the metropolis of the White Emperor,²
to meet the King of the Metal Heavens.³
Having engraved a stone on Daizong,⁴
8 He would also match the Yellow Emperor.
The form of this act of was great,
Yea, beyond recording.

Beforehand the officers of the ritual did the initial prescriptions for the
ceremony,
12 each had something in his charge,
reverently choosing an auspicious day,
respectfully in accord with gods of Heaven and Earth.
Then a thousand carriages, ten thousand outriders
16 wound sinuously and came to a halt,
magnificent and mighty, splendid tumult,
wherever the ruler went.
Only then did they wipe clean the kingfisher and phoenix coach,
20 and bring out the banners of sun and moon.
They struck mighty bells,
thundering wheels set forth,

1 Qiu emends to 乃休百工 to preserve rhyme.

2 Shaohao, the god of autumn.

3 Xuanzong had enfeoffed the god of Mount Hua as the “King of the Metal Heavens” [autumn, west].

4 Taishan, the Eastern Marchmount.

- 辨格澤之修竿，
24 決河漢之淋漓。
曠天狼之威弧，
墜翹颯之霏霏。
赤松前驅，
28 彭祖後馳。
方明夾轂，
昌寓侍衣。
山靈秉鉞而踉蹌，
32 海若護蹕而參差。
風馭冉以縱巘，
雲螭蹉而遲跬。
地軸軋軋，
36 殷以下折，
原隰草木，
儼而東飛。
岐梁閃倏，
40 涇渭反覆，
而天府載萬侯之玉，
尚方具左纛黃屋，
已焜煌於山足矣。
44 乘輿尚鳴鑾和，
儲精澹慮，

- He makes out the tall pole of the Geze Constellation,
 24 breaches the streaming flood of the River of Stars.
 He draws full the Awesome Bow of the Heaven Wolf,¹
 and brings down a sifting haze of goblins.
 Red Pine gallops in the vanguard,²
 28 Pengzu speeds on behind.³
 Fangming is on either side of wheel-hubs,
 Changyu attends on his robes.⁴
 The mountain spirit comes swaying, axe in hand,
 32 the ocean god protects the Carriage here and there.
 The wind-coach advances looming,
 the cloud-serpents twine undulating.
 Earth's axis trembles,
 36 rumbles, snapping below,
 plants and trees of plain and wetlands
 seem just as if they are flying eastward.
 Mounts Qi and Liang appear flashing and fading,
 40 the Jing and Wei change again and again,
 then the Ancestral Temple officer bears jades for a Marchmount rite,
 the Imperial Manufacture has a complete set of carriage tassels and
 yellow awnings,
 already resplendent at the foot of the mountain.
 44 The coach he rides still resounds with tinkling bells,
 as he concentrates his essence, calms his cares,

1 Stars and constellations.

2 An immortal.

3 A legendary figure who lived eight-hundred years.

4 The lines recall a passage in *Zhuangzi*, where the Yellow Emperor is going to visit the Great Clod and has Fangming as his driver and Changyu as the third rider.

華蓋之大角低回，
北斗之七星皆去。

48 屆蒼山而信宿，
屯絕壁之清曙。

既臻夫陰宮，
犀象硯兀，

52 戈鋌窳窳，
飄飄蕭蕭，
洶洶如也。

於是太一抱式，

56 玄冥司直。
天子迺宿祓齋，

就登陟，
駢素虯，

60 超崩岑。

天語祕而不可知，
代欲聞而不可得。

柴燎上達，

64 神光充塞。

泥金乎菡萏之南，
刻石乎青冥之北。

the Dajue Star tarries at the Splendid Canopy,¹
while the seven stars of the Northern Dipper all withdraw.²

- 48 Arriving at the green mountain he stays two nights,
camped by the sheer cliff in the clear morning.
Having arrived at the shadowed palace,
rhino-horn and elephant-tusk standing high,³
52 pike and falchion whispering
in winds gusting and whistling,
in churning surges.

- Thereupon the Supreme One holds the normative prescriptions,⁴
56 Mysterious Dark is in charge of correction.⁵
Then the Son of Heaven, having spent the night in abstentions,
sets out to climb upward,
with paired pale krakens,⁶
60 passing over rugged sheerness.
The Heavenly words were secret and not to be known,
in succession they wanted to hear, but that not to be attained.
Brushwood torches reached upward,
64 divine light filled the space.
There was gold paste south of Lotus Peak,⁷
the stone was inscribed north of the green dark.

1 The Dajue Star represents the position of the ruler.

2 Perhaps on the attendant banners.

3 For the offerings.

4 Presumably the diagram that shows the emperor how to make the ritual assent.

5 Mysterious Dark is the god of winter.

6 His horses.

7 This refers to the golden letters on jade used in the Feng Shan ceremony. One of the peaks of Mount Hua was Lotus Peak, though using a different term for lotus.

上意由是茫然，
68 延降天老，
與之相識。

問太微之所居，
稽上帝之遺則。
72 颯弭節以徘徊，
撫八絃而黻黑。
忽風翻而景倒，
澹殊狀而異色。

76 罔若褰祛開帷，
下辨宸極者。

久之，
雲氣翳以迴復，
80 山呼業而未息。

祀事孔明，
有嚴有翼。
神保是格，
84 時萬時億。

爾乃駐飛龍之秋秋，
詔王屬以中休。
覲群后於高掌之下，
88 張大樂於洪河之洲。

- Following this His Majesty's mind was in a daze,
 68 he invited down the Heavenly Elder,¹
 and became acquainted with him.
 He asked where the Supreme Tenuity was located,²
 he examined the standards received from the High God.
 72 Swiftly slackening his pace and lingering,
 brushing the eight directions, blackening.
 At once wind rolled over and rays shone upwards,
 surging strange appearances and unusual colors.
 76 Luminous as if lifting one's sleeves or opening a curtain,
 below making out the Pole Star residence.
 And after a long time
 cloudy vapors billowed up and he turned around
 80 to mountains precipitous without stopping.
 "The worship was greatly glorious,"
 "there was order, there was reverential demeanor."
 "The spirits arrive,"
 84 "in their tens of thousands, in their millions."³
 Then he halted his flying dragons winging on swiftly,
 commanded his entourage to rest midcourse.
 He received all his grandees beneath the high palm-print,⁴
 88 and held a musical performance on an isle of the mighty River.

1 The minister of the Yellow Emperor.

2 A celestial region below the Dipper, where the heavenly palace was located.

3 The closing of this section strings together lines from the *Classic of Poetry*.

4 A landmark on Mount Hua supposedly made by a giant immortal.

芬樹羽林，
莽不可收。

千人舞，
92 萬人謳。

麒麟跋跋而在郊，
鳳凰蔚跋而來遊。

雷公伐鼓而揮汗，
96 地祇被震而悲愁。

樂師拊石而具發，
激越乎遐陬。

群山為之相峽，
100 萬穴為之倒流。
又不可得載已。

久而景移樂闋，
上悠然垂思曰：

104 嗟乎。
余昔歲封泰山，
禪梁父，

以為王者成功，
108 已纂終古，
嘗覽前史，

“Abundantly set up were the feathered parasols,”¹
so thickly they could be drawn back.

A thousand men danced,

92 ten thousand sung in unison.

The unicorn came running and is in the meadow,
the phoenix, with glorious motions, came roaming.

96 The Thunderlord beat the drum and wiped off sweat,
the Earth God quaked and was filled with melancholy.

The Music Master struck stone chimes ringing out together,
resounding afar in remote crannies.

100 Because of it the hosts of mountains ground against each other,
because of it the myriad outlets reversed their flow,
this too one cannot get to record.

After a long time the sunlight shifted on and the music concluded,
His Majesty, brooding, focused his thoughts, saying:

104 “Ah!

In years gone by I performed the Feng Sacrifice on Mount Tai,
and the Shan sacrifice on Liangfu,
thinking that my achievements in rulership

108 have continued those of ancient days,
and I have perused the former histories

1 A line from the Western Han “Chamber Songs.”

- 至於周穆漢武，
豫遊寥闊，
112 亦所不取，
惟此西嶽，
作鎮三輔，
非無意乎。
- 116 頃者，
猶恐百姓不足，
人所疾苦，
未暇瘞斯玉帛，
120 考乃鐘鼓。
是以視嶽於諸侯，
錫神以茅土。
豈惟壯設險於甸服，
124 報西成之農扈，
亦所以感一念之精靈，
答應時之風雨者矣。

- 今茲冢宰庶尹，
128 醇儒碩生僉曰：
黃帝顓頊，
乘龍遊乎四海，

- and when it came to the cases King Mu of Zhou and Emperor Wu,
 they roamed at leisure in vast space
 112 yet this was not something they chose.¹
 But this very Western Marchmount
 is the guardian of the imperial domain,
 which is not undeserving of Our attention.
- 116 In recent times
 I have worried that the common folk do not have enough
 and about what afflicts people,
 so that I have had no occasion to sacrificially bury jade and fabric
 120 and strike bells and drums.
 Thus looking at the Marchmount as among the feudal lords,
 I presented the god with earth wrapped in rushes.²
 It was not merely that he has set a mighty fastness in the capital region,
 124 repaying the agricultural officer for the autumn harvest,
 it was also because I was stirred by the Spirit who, in thought's instant,
 answered with a rainstorm according to the season.
- And now here, chief minister and leader of officers,
 128 pure Confucians and erudite scholars, all say:
 'The Yellow Emperor and Zhuanxu
 drove dragons as they wandered this sea-girt world,

1 That is, the rite on Mount Hua.

2 A ritual of enfeoffment.

發軔匝乎六合，
132 竹帛有云，
得非古之聖君，
而泰華最為難上，
故封禪之事，
136 鬱沒罕聞。
以予在位，
發祥隕祉者，
焉可勝紀。
140 而不得已。
遂建翠華之旗，
用塞雲臺之議。
矧乎殊方奔走，
144 萬國皆至，
玄元從助，
清廟獻歆也。

臣甫舞手蹈足曰：
148 大哉爍乎，
真天子之表，
奉天為子者已。

removing wheel-blocks, they made the circuit of the six directions,
 132 bamboo slips and silk tell us
 that except for the ancient sage rulers
 Mount Hua is the hardest to ascend,
 thus the matter of the Feng and Shan sacrifices
 136 is lost in obscurity and rarely heard of.
 While I have been on the throne,
 the auspicious signs and omens received
 have been beyond recording.
 140 We could not do otherwise.
 Thus we set up the banners of Kingfisher Splendor,
 and used the arguments that filled our Cloud Terrace.
 Beyond that, they sped here from all directions,
 144 all the ten thousand domains arrived,
 the Supreme Mysterious Lord then offered his aid,¹
 and sighs filled the Pure Temple.²”

 Your subject Fu waved his hands and skipped, saying:
 148 “Great indeed! Radiant indeed!—
 truly the Son of Heaven’s mark,
 serving Heaven as a son.

1 Laozi.

2 The ancestral temple. This and the preceding line refer back to the rituals conducted in the Laozi Temple and in the Ancestral Temple.

不然，

- 152 何數千萬載，
獨繼軒轅氏之美。
彼七十二君，
又疇能臻此。
- 156 蓋知明主聖罔不克正，
功罔不克成，
放百靈，
歸華清。

Otherwise

- 152 how could he have, after thousands and myriads of years,
continued the excellence of the Yellow Emperor.
Moreover, who of those seventy-two rulers
could have come to this point?
- 156 Indeed we know that for a Wise Sage Ruler nothing cannot be set right,
and that no deed cannot be accomplished,
then letting the hundred spirits go
he returned to Huaqing Palace.

進雕賦表

臣甫言。臣之近代陵夷；公侯之貴磨滅，鼎銘之勳，不復照耀於明時。自先君恕、預以降，奉儒守官，未墜素業矣。亡祖故尚書膳部員外郎先臣審言，修文於中宗之朝，高視於藏書之府，故天下學士，到於今而師之。臣幸賴先臣緒業，自七歲所綴詩筆，向四十載矣，約千有餘篇。今賈馬之徒，得排金門上玉堂者甚眾矣。惟臣衣不蓋體，常寄食於人，奔走不暇，只恐轉死溝壑，安敢望仕進乎。伏惟明主哀憐之。倘使執先祖之故事，拔泥塗之久辱，則臣之述作，雖不足以鼓吹六經，先鳴數子，至於沈鬱頓挫，隨時敏捷，而揚雄枚臯之流，庶可跂及也。有臣如此，陛下其舍諸。伏惟明主哀憐之，無令役役，便至於衰老也。臣甫誠惶誠恐，頓首頓首，死罪死罪。

臣以為雕者，鷲鳥之殊特，搏擊而不可當，豈但壯觀於旌門，發狂於原隰。引以為類，是大臣正色立朝之義也。臣竊重其有英雄之姿，故作此賦，實望以此達於聖聰耳。不揆蕪淺，謹投延恩匭進表獻賦以聞，謹言。

Petition on Presenting the Poetic Exposition on the Eagle

Your subject Fu speaks:

Your subject come from [a family] of declining fortunes in recent times; the nobility of lord and grandee has been extinguished; the merit that brought cauldrons and inscriptions no longer shines in this illustrious age. On down from the time of my ancestors Du Shu and Du Yu, we have kept offices serving as Confucian scholars and have never sunk from the family legacy. My late grandfather Du Shenyang, Vice-Director of the Catering Bureau, was in the Institute for the Cultivation of Literature in the reign of Zhongzong and was looked up to in the library precincts. Thus scholars from all over the world have taken him as a model to this very day.

Your subject had the good fortune to rely on my ancestors' legacy; the poems and other writings that I have composed since the age of seven have gone on for almost forty years, and there are more than a thousand pieces. In great numbers the ilk of Jia Yi and Sima Xiangru get to open Golden Horse Gate [where academicians await imperial command] and ascend the jade hall. Only for your subject do the clothes not cover his body, always dining as the guest of others and rushing about without respite, fearing only that his corpse will be left in a ditch—how dare I hope to advance in service? I pray my brilliant ruler have some pity for me; if only you consider the legacy of my ancestor and lift me up from the long humiliation of the muddy road, then your subject's writing—although insufficient to propagate the Six Classics—will be at the forefront of the various masters; when it comes to richness of thought and changes of motion, following circumstance with intelligent nimbleness, then I may hope to catch up to Yang Xiong and Mei Gao. Having a subject like this, how can Your Majesty set him aside! I pray my brilliant ruler have some pity for me and not cause me to keep struggling on until at last I am frail and old. Your subject Fu truly trembles in fear, kowtowing and deserving death.

Your subject considers the eagle to be the most remarkable of birds of prey, irresistible in the strike. How could it be only a grand sight at the imperial traveling tent and a display of frenzy on the plain? Associating it by kind, it is the righteousness of the great officer, with proper appearance in court. I honor the eagle's having the manner of a hero, thus I wrote this poetic exposition, indeed hoping that it will

reach the sharp ears of our emperor. Failing to estimate its shallowness and imperfections, I respectfully deposit it in the Trunks for Extending Grace, offering up this petition and presenting this poetic exposition.

Respectfully submitted.

雕賦

當九秋之淒清，
見一鶚之直上。
以雄才為己任，
4 橫殺氣而獨往。
稍稍勁翮，
肅肅遺響。
杳不可追，
8 俊無留賞。
彼何鄉之性命，
碎今日之指掌。
伊鷲鳥之累百，
12 敢同年而爭長。
此雕之大略也。

若乃虞人之所得也，
必以氣稟玄冥。
16 陰乘甲子，
河海蕩滂，
風雲亂起，
雪沍山陰，
20 冰纏樹死，

Poetic Exposition on the Eagle

In the chill clarity of autumn's last month

I saw an eagle going straight above.

Trusting itself to its aggressive endowment,

4 it cut across the deadly atmosphere and went off alone.

Strong pinions stretched out straight,

leaving whishing echoes behind him.

So remote he cannot be pursued,

8 so lofty he never stays to be appreciated.

Those were lives from what land

shattered today by its talons?

Yea, there are hundreds of birds of prey,

12 would any of the same years compete for supremacy?

Such is the general case with the eagle.

When it comes to the fowler catching one,

it is always when the weather is under the direction of Xuanming.¹

16 That time of year when the Yin Force is ascendant,

when rivers and seas churn with waves,

wind-blown clouds rise in wild disorder,

the snow packs up, the mountains lie in shadow,

20 and ice enwraps the trees dying;

1 The god of winter.

迷向背於八極，
絕飛走於萬里，
朝無所以充腸，
24 夕違其所止，
頗愁呼而蹭蹬，
信求食而依倚。
用此時而椽杙，
28 待尤者而綱紀。
表狎羽而潛窺，
順雄姿之所擬。
欸捷來於森木，
32 固先擊於利觜。
解騰攫而竦神，
開網羅而有喜。
獻禽之課，
36 數備而已。

及乎閩隸受之也。
則擇其清質，
列在周垣，
40 揮拘孿之掣曳，
挫豪梗之飛翻，

then it loses its way in the eight directions,
all things flying or running are gone for ten thousand leagues,
there is nothing to fill its belly at dawn,
24 and at evening it loses its place to rest,
it cries out most sadly in desperate straits,
truly seeking something to eat to rely on.
He [the fowler] uses such times to pound pegs under,
28 he awaits an exceptional one, spreading his net.
He shows the domesticated decoy and keeps hidden watch,
going along with what that virile form has in mind.
In a flash coming nimbly through the thick trees,
32 indeed first hitting with its sharp beak,
understanding it mounts to strike, his spirit soars,
opening the webbed snare he feels delight.
In the task of presenting a bird,
36 all his skills are employed.

When the bird-trainer receives them,
he chooses the one of the finest stuff,
he sets it in encircling walls,
40 deploying the restraints to draw it in,
crushing its free determination to fly away,

識畋遊之所使，
登馬上而孤騫。

44 然後綴以珠飾，
呈於至尊，
搏風槍纍，
用壯旌門。

48 乘輿或幸別館，
獵平原，
寒蕪空闊，
霜仗喧繁。

52 觀其夾翠華而上下，
卷毛血之崩奔，
隨意氣而電落，
引塵沙而晝昏，
56 豁堵牆之榮觀，
棄功效而不論，
斯亦足重也。

至如千年孽狐，
60 三窟狡兔，
恃古冢之荊棘，
飽荒城之霜露，

- knowing its use on hunting excursions,
to be mounted on horseback and fly up alone.
- 44 Only then does he adorn it with pearl ornaments
and offer it to His Majesty,
riding whirlwinds in the hunting stockade,
showing its mettle at the imperial tent.
- 48 In the carriage or visiting a lodge
they hunt upon the plain,
cold-weather weeds in a barren expanse,
in the thick clamor of the frosty regalia.
- 52 Watching it rise and descend on either side of the kingfisher splendor,¹
tumbling feathers and blood swiftly spurting,
going with its temper like a lightning bolt,
drawing dust and sand until broad daylight darkens,
- 56 broadly away, a glorious view for the encircling wall of watchers,
ignoring reward for merit as beneath consideration,
this too deserves honoring.
- When it comes to the vile fox, a thousand years old,
60 or the crafty hare with his three rabbit-holes,
they rely on the thorns and brambles of ancient tombs,
have their fill of frost and dew on overgrown walls,

1 The imperial coach and banners.

迴惑我往來，
64 趨趨我場圃。
雖有青駁載角，
白鼻如瓠，
蹙奔蹄而俯臨，
68 飛迅翼以遐寓，
而料全於果，
見迫寧遽，
屢攬之而穎脫，
72 便有若於神助。
是以嘒哮其音，
颯爽其慮，
續下鞫而繚繞，
76 尚投跡而容與。
奮威逐北，
施巧無據，
方蹉跎而就擒，
80 亦造次而難去。
一奇卒獲，
百勝昭著，
夙昔多端，
84 蕭條何處，
斯又足稱也。

they are filled with uncertainty whether I will pass through,
64 they linger at my vegetable garden.
Though you may have a “blue-legs” hawk with tufts
or a “white-beak” like a calabash,¹
pressed hard by fleet hooves and looked down on,
68 their swift wings fly off and lodge afar,
yet plans are complete only in outcome,
and coming close, how can they follow through?
Often they grab at fox and hare, yet they slip away,
72 then it seems as if they have divine aid.
Thereupon the eagle’s voice screeches in rage,
its attention becomes clear and sharp,
it keeps leaving the gauntlet and circling,
76 still setting out at an easy speed.
Rousing its might, it pursues the defeated,
they have no means to deploy their artfulness,
then they miss their timing and are snatched,
80 even in desperation they can’t get away.
In one skillful stroke they were finally captured,
a hundred victories make all evident,
just recently the prey had so many devices,
84 but where are they now in the barren waste,
and this too is worthy of commendation.

1 Two kinds of smaller hawks.

- 爾其鷓鴣鴝鶒之倫，
莫益於物，
88 空生此身，
聯拳拾穗，
長大如人，
肉多奚有，
92 味乃不珍，
輕鷹隼而自若，
託鴻鵠而為鄰。
彼壯夫之慷慨，
96 假強敵而逡巡，
拉先鳴之異者，
及將起而遄臻。
忽隔天路，
100 終辭水濱，
寧掩群而盡取，
且快意而驚新，
此又一時之俊也。
- 104 夫其降精於金，
立骨如鐵，
目通於腦，
筋入於節。

Now the likes of white cranes, bustards, and egrets
bring no advantage to things,
88 they merely keep alive for nothing,
bending they gather up grain,
as big as human beings,
but what good is their fullness of flesh,
92 for their flavor is not prized,
they scorn hawks and raptors and are at their ease
trusting to the swan as their neighbor.
But such doughty creatures, with their high temper,
96 back off, supposing this stronger adversary,
and to smash these remarkable birds that first cry out,
it is about to rise up and swiftly catch them.
Suddenly they are cut off from their paths through the sky,
100 taking leave of the water's edge forever,
but it does not want to take all and finish the flock,
it just finds some satisfaction in their shock at the unexpected,
and this too is its preeminence of the moment.

104 Yes, its essence was born of metal,
its bones are formed like iron,
the eyes connect with the brain,
the sinews enter the joints.

- 108 架軒楹之上，
純漆光芒，
掣梁棟之間，
寒風凜冽。
- 112 雖趾躄千變，
林嶺萬穴，
擊叢薄之不開，
突杈枒而皆折，
- 116 此又有觸邪之義也。

- 久而服勤，
是可吁畏。
必使烏攫之黨，
120 罷鈔盜而潛飛；
梟怪之群，
想英靈而遽墜。
豈比乎虛陳其力，
124 叨竊其位，
等摩天而自安，
與搶榆而無事者矣。

- 故不見其用也，
128 則晨飛絕壑，
暮起長汀，

- 108 It is supported by the balcony railing,
pure lacquer flashing rays,
restrained within rafters and beams,
a cold wind biting chill.
- 112 Though the lifted talons move in a thousand changes,
forested ridges have ten thousand caves,
it strikes the thick overgrowth that does not part,
dashes through forking branches that all break,
- 116 this too is its righteousness in striking evil.

So long submitting to earnest service
indeed can make one sigh in awe.

- It will inevitably make that bunch of snatching ravens
120 cease their depredations and fly away into hiding;
and the flocks of owl demons
envision its splendid spirit and flee, sinking from sight.
How could it be compared to those making vain show of strength
124 and greedily assuming positions?—
wait until it brushes the heavens and feels at peace,
having nothing to do with wrens that flit in the scrub.

- When it sees for sure that it will not be used,
128 it flies in the morning to a remote ravine,
and at evening rises from long beaches,

來雖自負，
去若無形。

132 置巢巖嶽，
養子青冥。

倏爾年歲，
茫然闕庭，

136 莫試鉤爪，
空迴斗星。

眾雛儻割鮮於金殿，
此鳥已將老於巖扃。

Though self-confident when it came to serve,
it goes as if without a trace.

132 It sets its nest on a pinnacle,
raises its young in the dark blue skies.

In a flash the years pass by,
and the court becomes a blur.

136 Not trying out its hooked talons,
the Dipper turns round in vain.

Perchance that flock of chicks rip fresh flesh in the golden hall,
but this bird will grow old in its lodgings on a cliff.

天狗賦并序

天寶中，上冬幸華清宮，甫因至獸坊，怪天狗院列在諸獸院之上，胡人云：此其獸猛捷無與比者。甫壯而賦之，尚恨其與凡獸相近。其詞曰。

- 澹華清之莘莘漠漠，
 而山殿戍削，
 縹焉天風，
 4 崛乎迴薄。
 上揚雲旂兮，
 下列猛獸。
 夫何天狗嶙峋兮，
 8 氣獨神秀。
 色似狻猊，
 小如猿狖。
 忽不樂雖萬夫不敢前兮，
 12 非胡人焉能知其去就。
 向若鐵柱歎而金鎖斷兮，
 事未可救。
 瞥流沙而歸月窟兮，
 16 斯豈踰晝。
 日食君之鮮肥兮，
 性剛簡而清瘦。

The Poetic Exposition on the Lynx

In the Tianbao reign, when His Majesty paid his winter visit to Huaqing Palace, I had the chance to go to the menagerie and was surprised to find that the quarters for the lynx were placed above the quarters for all other animals. A Hu said that no other animal could compare to it in fierceness and adroit speed. I admired it and wrote a poetic exposition on it, yet regretting that it was kept so close to ordinary animals.

- Undulating Huaqing's teeming outspreading,
 mountain palaces rising pared and carved,
 tossed in winds from the heavens,
 4 thrusting upward, winding around.
 Above are raised cloud-banner tassels,
 below are arrayed fierce beasts.
 How hard and angular is the lynx!—
 8 its temper, unique in outstanding spirit.
 Its color is like the lion,
 yet it is small as a gibbon.
 When suddenly displeased, even ten thousand men dare not advance,
 12 who understands its actions unless it's a Hu?
 Supposing the iron rod leans over and its metal chain breaks,
 the situation could not be saved.
 In a blink, off to Drifting Sands and back to the Moon-cave,
 16 in not more than a day.
 Each day it eats the fresh and fat meat from our ruler,
 but its nature is hard and compact, pure and lean.

敏於一擲，
20 威解兩鬥。
終無自私，
必不虛透。

常觀乎副君暇豫，
24 奉命於畋，
則蚩尤之倫，
已腳涓戟涇，
提挈邱陵，
28 與南山周旋，
而慢圍者戮，
實禽有所穿。
伊鷹隼之不制兮，
32 呵犬豹以相纏。
蹙乾坤之翕習兮，
望麋鹿而飄然。
由是天狗捷來，
36 發自於左，
頓六軍之蒼黃兮，
劈萬馬以超過。
材官未及唱，
40 野虞未及和。

- Nimble in a single pounce,
20 awe of its might can separate a fighting pair.
Never is it concerned with itself,
it never gets through in vain.
- I have often observed Crown Prince's leisure amusements,
24 receiving a command for a hunt,
then the ilk of Chi You¹
foot it over the Wei and bear pikes over the Jing,
lifting up the hills,
28 winding around with South Mountain,
those slow to complete the encirclement are shamed
for truly some beasts have gotten through.
Yea, hawk and falcon cannot master them,
32 they yell at leopard-hounds to surround them.
Fleety they press the cosmos more tightly closed,²
gazing on the deer bounding off in a puff.
Thereupon the lynx comes nimbly fleet of foot,
36 emerging to the left,
making the six-fold army halt at once in confusion,
splitting apart ten thousand horses to pass through.
The sergeants had no chance to shout out together,
40 the park wardens had no chance to join in.

1 Generals and soldiers.

2 That is, the encirclement tightens.

罔髡矢與流星兮，
圍要害而俱破。

泊千蹄之迸集兮，
44 始拗怒以相賀。

真雄姿之自異兮，
已歷塊而高臥。

不愛力以許人兮，
48 能絕甘以為大。

既而群有噉咋，
勢爭割據。

垂小亡而大傷兮，
52 翻投跡以來預。

劃雷殷而有聲兮，
紛膽破而何遽。

似爪牙之便禿兮，
56 無魂魄以自助。

各弭耳低徊，
閉目而去。

每歲天子騎白日，
60 御東山，
百獸蹶躄以皆從兮，
四猛仡銛銳乎其間。

- Whizzing like a whistling arrow or shooting star,
encircling the key goal, it smashes all.
When a thousand hooves all mass together,
44 they dampen their fury and congratulate it.
Truly its virile manner is quite distinct,
it has already sped off and rests at ease.
It did not spare its strength in its pledge to serve,
48 it holds that to abjure the sweetest rewards is the greatest thing.
But there are those in the dog-pack that bite and gnaw,
contending to rip off pieces and keep them.
But when the small ones are lost and the large ones are wounded,
52 instead the lynx dashes forward and comes to join them.
There is a sound like booming thunder roaring,
and all lose courage and know not what to do.
It seems as though tooth and talon at once fail them,
56 they lack the spirit to help themselves.
Each lays back its ears and hangs back unsure,
then closing their eyes, they leave.
- Every year when the Son of Heaven rides the bright sun
60 and drives his coach to that eastern mountain,¹
all the animals trail along after him cavorting,
with the four kinds of fierce beasts valiantly mettlesome among them.

1 Mount Li, where the Huaqing Palace is, east of Chang'an.

- 夫靈物固不合多兮，
64 胡役役隨此輩而往還。
惟昔西域之遠致兮，
聖人為之豁迎風，
虛露寒，
68 體蒼虬，
軋金盤。
初一顧而雄材稱是兮，
召群公與之俱觀。
72 宜其立閭闔而吼紫微兮，
卻妖孽而不得上干。
時駐君之玉輦兮，
近奉君之渥歡。
76 使昊處而誰何兮，
備周垣而辛酸。
彼用事之意然兮，
匪至尊之賞闌。
80 仰千門之峻嶒兮，
覺行路之艱難。
懼精爽之衰落兮，
驚歲月之忽殫。
84 顧同儕之甚少兮，
混非類以摧殘。

- The most wondrous creatures indeed are not many,
64 how can it be tasked to follow this sort around?
Back then it was brought from the Western Regions afar,
and on its account our Sage Ruler opened wide Wind-Welcome
Pavilion,
and emptied Dew-Chill Pavilion,
68 with the body of a green kraken
weighing heavy on a plate of gold.
When first observed, that virile talent was worthy,
all the lords were summoned and together observed it.
72 It was fitting that it stood at Heaven's Gate and roared in Purple
Tenuity,
making demon spawn back away and be unable to offend.
At times the ruler would halt his jade palanquin,
close-by it would enjoy the ruler's abundant pleasure.
- 76 Who was it made him go where dogs glare?—
it feels bitterly pained by the surrounding walls.
Someone had it in mind to do thus,
it was not that His Majesty's appreciation had waned.
- 80 Looking up at the towering heights of the thousand gates,
it was aware of the hardships of the road thither.
It feared that its vital spirits would waste away,
alarmed that months and years so suddenly end.
- 84 It considers how others of its kind are so few,
it is harmed by mixing in with other species.

偶快意於校獵兮，
尤見疑於躡捷。

88 此乃獨步受之於天兮，
孰知群材之所不接。
且置身之暴露兮，
遭縱觀之稠疊。

92 俗眼空多，
生涯未愜。
吾君倘憶耳尖之有長毛兮，
寧久被斯人終日馴狎已。

- By chance it satisfied itself in the hunt,
and then even more was suspected for its power and speed.
- 88 This indeed is unique and so endowed by Heaven,
who could have known that the abilities of the pack could not keep up?
They put it out in the open, exposed,
it encountered dense crowds that idly viewed it.
- 92 Vulgar eyes are pointlessly many,
it is not satisfied with its life.
“If only my Lord would recall the long hairs on my pointed ears,
how would I have to endure people such as these being complacently
familiar all day long?”

畫馬讚

韓幹畫馬，
毫端有神。
驂騮老大，
4 腰褭清新。
魚目瘦腦，
龍文長身。
雪垂白肉，
8 風蹙蘭筋。
逸態蕭疏，
高驤縱恣。
四蹄雷電，
12 一日天地。
御者閑敏，
去何難易。
愚夫乘騎，
16 動必顛躓。
瞻彼駿骨，
實惟龍媒。
漢歌燕市，
20 已矣茫哉。

Encomium for a Horse Painting

Han Gan paints a horse,
there is divinity in the finest detail.

Hualiu is old,¹

4 Yaoniao is fresh.²

Fish-eyes, gaunt skull,

Dragon-pattern, long body.³

Snow hangs over thighs' flesh,

8 wind crinkles the brow-sinew.

Aloof manner, easy and free,

bounding off, moving at will.

Four hooves, thunder and hail,

12 in one day, across the world.

Driver, well-trained and clever,

goes off how easily!

The fool who gets on to ride

16 will always fall off.

Take a look at those superb bones,

it is truly the "dragon decoy."

Song of the Han, sold in Yan,⁴

20 over now, lost in the past.

1 Hualiu was one of the horses of King Mu of Zhou in his travels.

2 Yaoniao was a divine horse of antiquity.

3 Fish-eyes and Dragon-pattern were also famous horses of antiquity.

4 The Western Han "Song of the Horses of Heaven." The King of Yan bought the bones of a rare horse, with the result that the best horses were brought for him to purchase.

但見駑駘，
紛然往來。

良工惆悵，
24 落筆雄才。

Just see the worn-out nags
coming and going in droves.
The best craftsman is depressed,
24 brush to paper, stallion talent.

Allusions

Standard Chinese and sinological practice is to cite the earliest important source for a reference. The actual source or sources for a particular usage is considerably more various. Sometimes the poet does indeed have in mind a source *text*. In other cases the poet may, while knowing the original source, think of a reference through a famous later usage, where new elements may be added (as in the case of Shao Ping below, where the Ruan Ji poem mediated later understanding of the reference). Often a writer is thinking of an epitome of the original text, as can be found in encyclopedias, *leishu*. In still other cases there are multiple sources which have come together as a “story,” reference to which was so common that it transcended any particular source.

Some references are straightforward and have pretty much only one meaning or association. Others, especially references to individuals, may be contextually straightforward, but can invite confusion and misinterpretation by those who are not familiar with the habits of usage. The most common problem is knowing too much. If a soldier is called “an Achilles,” it simply means that he is a skilled and daring warrior. It does not mean that he is going to die young, and it does not mean that he will regret having ever become a warrior—as the shade of Achilles tells Odysseus in the underworld. I have often purposefully kept these descriptions very short and to the point.

Du Fu uses “Old Deerskin” 鹿皮翁 three times. The full story in the *Shenxian zhuan* 神仙傳 is an account of how he became an immortal, with much unique detail, in which he climbs to a spring of the immortals and later summons his family partway up the peak, saving them from a flood that devastated the region. It is only after this, however, that he begins to wear deerskin and makes a living by selling medicinal herbs. Du Fu is clearly not thinking of the full story, but only of Old Deerskin as a recluse.

Sometimes certain aspects of a story may have great resonance in one context and be totally ignored in another context. Bo Yi and Shu Qi were two brothers who, at the beginning of the Zhou dynasty, went off to Mount Shouyang where they lived by picking wild beans or ferns and eventually starving to death. The reason that the two brothers made this decision was in protest of the Zhou’s overthrow of the Shang dynasty;

they refused to “eat the grain of Zhou.” When used by the poet Ruan Ji in the mid-third century, when the Jin dynasty overthrew the Wei, a protest against the illegitimacy of the new dynasty is an obvious possibility, though far from certain. Du Fu commonly refers to Ruan Ji, but the association of protesting the dynasty is clearly not present; rather it is simply poverty, withdrawal, and not knowing where to go or what to do.

“Wei and/or Huo” is an interest case of contextual determination of the significance of a reference. This primarily refers to Wei Qing and his nephew Huo Qubing, two of the Western Han’s best generals in the war with the Xiongnu. They were also imperial in-laws and treated with lavish favor by Emperor Wu. Du Fu twice uses “Wei and Huo” to unambiguously praise Yan Wu, his dear friend and patron, both as a general and for the deserved imperial favor he enjoys. Earlier, however, in 4.6 Du Fu speaks of the emperor’s golden plates all being in the homes of “Wei and Huo.” This is using the favor shown the Wei and Huo families to criticize the excessive favor shown to the Yangs, Xuanzong’s in-laws. The usage as praise shows no hint of criticism; to find such would be gross overreading. In the social criticism of 4.6 the major military merits of the two generals is irrelevant. I think no Tang reader would feel any ambiguity in the two cases, reading the same reference in different ways as the context demanded. The question becomes interesting in 4.11, where it is not at all clear how the reference to Huo Qubing is intended.

Two kinds of allusions need special remark: those regarding surnames and those regarding offices. In social poems Du Fu will allude to some earlier figure of the same surname as the recipient. If more appropriate, Du Fu will allude to someone who held the same office—even if the meaning of the office had radically changed from the Han to the Tang. Some such references are so routine that they seem to be from a mental textbook (or perhaps a written textbook) for references to make in social poems.

Bian He’s jade

Primary Source: *Han Feizi* (and other places): “There was a man of Chu, of the family He, who found a piece of jade in the rough out in the mountains of Chu. He presented it to King Li, who had his jade expert examine it. The jade expert said, ‘This is ordinary stone.’”

The king thought that Bian He was trying to deceive him and had his left foot cut off as a punishment. When King Li passed away and King Wu took the throne, Bian He again took his jade and presented it to King Wu. King Wu had his jade expert examine it, and again it was pronounced to be ordinary stone. This king too thought Bian He was trying to deceive him and had his right foot cut off. When King Wu passed away and King Wen ascended the throne, Bian He took his jade in his arms and wept at the base of Chu mountain. For three days and three nights he wept until he had no more tears left, until blood fell from his eyes. The king heard of this and sent someone to find out the cause. The envoy said, ‘There are many people in the world whose feet have been cut off. Why are you weeping about it so sadly?’ And Bian He answered ‘I’m not sad about having my feet cut off; I’m sad because this precious piece of jade has been judged a mere stone and because a most honorable gentleman has been called a fraud—this is what makes me sad.’ The king then had his own jade expert work on the stone, and he found the gem within. Consequently the king commanded that it be called ‘Bian He’s Disk.’”

Implications: harboring talents that are unrecognized. **Example:** 23.28.

Bo Yi and Shu Qi

References: picking wild beans or ferns; Mount Shouyang; **Primary Source:** *Shi ji*: Two brothers, virtuous recluses, who went to live on Mount Shouyang. When the Zhou overthrew the Shang, they “refused to eat the grain of Zhou” and lived on wild beans (*wei* 薇) or fern (*jue* 蕨), subsequently dying of starvation.

Examples: 8.36; 22.47; 23.4; 23.30.

- Cangwu The burial place of Shun, one of the sage emperors of high antiquity. **Examples:** 2.9; 16.10; 18.28; 21.41; 22.34; 22.38.
- Chaofu See Xu You
- Ding Lingwei **References:** Crane of Liaodong; **Primary Source:** *Soushen houji*, attributed to Tao Yuanming. Originally from Liaodong, Ding Lingwei went off to study the Way. Eventually he was transformed into an immortal crane. He flew back to Liaodong and perched on a column outside the city gate. When young men tried to shoot at him, he took flight and sang from mid-air: "There is a bird, there is a bird, its name is Ding Lingwei, / he left his home for a thousand years and first came back today. / The city walls are as they were, the people are not the same, / why not learn to become immortal, with tomb mounds everywhere." **Implications:** returning home and finding everything changed. **Examples:** 18.56; 19.38; 19.41.
- Fan Li **References:** Master Leather Winesack; **Primary Source:** *Shi ji* and others: Fan Li served the Yue King Gou Jian, who was plotting his revenge against the kingdom of Wu. It was Fan Li who devised the stratagem of sending the King of Wu the beauty Xi Shi, thus distracting him from his duties. After the destruction of Wu, Gou Jian offered Fan Li rich rewards, but Fan Li refused them, retiring instead to a life on the rivers and lakes under the pseudonym "Master Leather Winesack." **Implications:** Retiring from public life, sometimes after accomplishing great deeds. **Examples:** 14.26; 19.38; 23.35.

Feng Tang

Primary Source: *Shi ji* 102: Feng Tang served three Western Han emperors and was raised to high position only in his nineties by Emperor Wu. Feng Tang was still serving as Gentleman in Attendance (a court post usually reserved for young men) when old. **Implications:** Finally getting a good post when old. **Examples:** 3.27; 14.95; 17.3; 17.56; 17.68; 21.27; 22.66.

Four Graybeards

References: Four Graybeards; Mount Shang; “Purple Mushrooms.” **Primary Source:** *Shiji* 55; *Han shu* 72. These were four men—Lord Dongyuan 東園公, Master Luli 角里先生, Qili Ji 綺里季, and Lord Xiahuang 夏黃公—who, in the turmoil that accompanied the collapse of Qin, withdrew to Mount Shang and composed the song “Purple Mushrooms.” When Liu Bang became emperor (Han Gaozu), he repeatedly summoned them to court, but they refused to leave their refuge. When the emperor planned to replace the crown prince, Empress Lü asked them to come to court to show their support for the crown prince, and they did so, preserving the prince in his position. **Implications:** Living as a recluse and refusing to serve; timely political action. **Examples:** 4.38; 5.33; 6.17; 6.55; 8.22; 8.23; 10.20; 16.12; 16.16; 18.71; 19.5; 19.41; 19.44; 23.9; 23.10.

general's tree

Primary Source: *Hou Han shu* 47: “When all the generals sat together arguing about their achievements, [Feng] Yi would always be off apart under a big tree. In the army they called him the ‘General of the big tree.’” **Implications:** praising a military man for his modesty and implicitly for having merits greater than others. **Examples:** 1.12; 2.6.

Gong Yu

References: Gong's delight; dusting off one's hat. **Primary Source:** *Han shu* 72: Wang Ji and Gong Yu were close friends. After Wang Ji took office, Gong Yu "dusted off his cap," was delighted, and decided to take office himself. **Implications:** when the addressee is in office, the speaker suggests that he too would like an office. **Examples:** 1.35; 3.27; 22.65.

gulls

Primary Source: *Liezi* 2: "There was a man living by the sea-shore who loved seagulls. Every morning he went down to the sea to roam with the seagulls, and more birds came to him than you could count in hundreds. His father said to him: 'I hear the seagulls all come roaming with you. Bring me some to play with.' Next day, when he went down to the sea, the seagulls danced above him and would not come down."¹ **Implications:** Creatures of nature feel no alienation from humans who are free of motive and purpose; if there is motive and purpose, creatures of nature immediately sense it and keep their distance. **Examples:** 9.30; 21.12.

Huo Qubing

References: "Swift Commander"; refusing a mansion; Wei and Huo. **Primary Source:** *Han shu* 55, "Biography of Wei Qing and Huo Qubing." Huo Qubing and his uncle Wei Qing were the famous Western Han generals who earned their reputation mainly through the Han-Xiongnu wars. Because of his outstanding military service, Huo Qubing received great rewards from Emperor Wu of Han. **Examples:** 3.15; 4.10; 11.3; 16.8; 21.69.

¹ Translation A.C. Graham, *The Book of Lieh-tzu: A Classic of the Tao*. (New York: Columbia University Press, 1990), 45.

Ji Zha

Primary Source: *Shiji* 31: When Ji Zha, prince of Wu, was going on a visit to the domain of Jin, he passed through the domain of Xu. The Lord of Xu admired his sword, but Ji Zha could not give it up. Later the Lord of Xu died; and as Ji Zha passed through Xu on his return, he hung up the sword on a tree to leave for his spirit. **Implications:** Doing something to honor the spirit of a dead friend. **Examples:** 22.2; 22.65.

Jia Yi

References: Tutor Jia; the emperor moving his mat forward; owl; weeping in the courtyard; Changsha. **Primary Source:** *Shiji* 84. Jia Yi (200–168 B.C.) was known as a talented writer. He was slandered because of his talents and exiled for three years to the post of Tutor to the Prince of Changsha. There he encountered a “funiao,” a species of owl and bird of ill omen. He composed the “Poetic Exposition on the Owl” in which the owl delivers a message about the changes of fate, in face of which one should have equanimity. Han Wendi summoned Jia Yi back to court and held discussions with him late into the night in the emperor’s private chambers, with the emperor moving his mat closer to hear what he had to say. Later he became Tutor to the Prince of Liang, and died of grief when the prince himself died in a riding accident. **Implications:** Man of talent slandered and sent into exile. **Examples:** 5.11; 6.19; 6.22; 8.21; 14.19; 14.39; 14.93; 16.8; 20.2; 22.20; 22.51; 22.54; 22.65; 23.3.

Ju Yin

References: Fireflies. **Primary Source:** *Jin shu* 83. When Ju Yin was young he was so poor that he often had no lamp oil. On summer nights he would gather fireflies in a bag and

read by their light. **Implications:** Devotion to study, poverty. **Examples:** 2.7; 6.22; 7.70; 8.19; 19.38.

Kun

see Peng

Laolaizi

References: brightly colored robes; **References:** *Lienü zhuan* (cited in *Yiwen leiju*) In order to entertain his even more aged parents, the seventy-year-old Laolaizi put on brightly colored clothes and played in front of them like a child. **Implications:** filiality **Examples:** 10.40; 10.68; 20.44; 21.6; 21.50.

Li Guang

References: Flying General, General Li. **Primary Source:** *Shiji* 109. The great Western Han general Li Guang defeated the Xiongnu army numerous times, but his fate went awry in his later years and he was never given a fief. When he retired to live in Lantian south of Chang'an, he used to go hunting at night and once mistaking a rock for a tiger, shot it with an arrow that embedded itself deep in the stone. Another night he was stopped by a drunk sheriff on his way back from hunting. He claimed his name of "the former General Li," but the sheriff said he would not even let a general pass, not to mention a former one. **Examples:** 2.30; 8.21; 13.24; 18.8.

Li Ying

References: "asking after Kong Rong"; mounting Dragon Gate **Primary Source:** *Hou Han shu* 100: Li Ying 李膺, the Metropolitan Governor of He'nan in the Eastern Han was notoriously aloof from forming connections with others. To be received by him was known as "mounting Dragon Gate." Li Ying immediately took to the young Kong Rong, who was later

to become one of the most famous writers of the end of the second century. **Implications:** Patronage. **Examples:** 1.33; 2.31.

Lian Po

Primary Source: *Shiji* 81. Lian Po was a famous general of the Warring States kingdom of Zhao, who continued to be effective even in old age. **Examples:** 3.16; 7.11; 11.3; 13.44; 16.6.

Ma Yuan

References: Han Wave-quelling General; Bronze Column **Primary Source:** *Hou Hanshu* 24: Ma Yuan (14 B.C.E–49 C.E.) was the primary general of Guangwudi in the restoration of the Han. He is most famously associated with the conquest of what is now the northern part of Vietnam, for which he earned the title “Wave-quelling General.” He set up a bronze column in the far south to commemorate his victory. **Examples:** 8.23; 11.35; 13.25; 18.1; 19.41; 20.100; 22.18; 22.59; 23.23; 23.41.

Master Mu

References: “going off.” **Primary Source:** *Han shu* 36, “Biography of Liu Jiao, Prince Yuan of Chu.” Prince Yuan of Chu always showed great respect for one Master Mu and whenever there was a feast, he had sweet ale set out especially for him. When the Prince passed away, he was succeeded by his grandson, who forgot to set out the sweet ale for Master Mu. Master Mu took this as a sign that he was no longer appreciated and left. **Examples:** 8.21; 8.23; 16.9; 16.17.

Meng Jia

References: Blowing off the cap; double ninth; Jingmen. **Primary Source:** *Shishuo xinyu* section 7, “Meng Jia biezhuàn”: Meng Jia was accompanying Huan Wen, then a general, at

a party on the Double Ninth festival. Everyone was in military uniform. The wind blew Meng Jia's hat off. Huan Wen stopped others from telling Meng what had happened in order to see what he would do. Meng Jia took no notice. Later the hat was handed back to Meng, and Huan Wen had someone compose something to make fun of him, to which Meng Jia immediately composed a satisfying reply. **Implications:** An admirable disregard for decorum and stylish self-possession, pleasure in drinking. The allusion is often associated with the Double Ninth festival. **Examples:** 2.45; 6.36.

Mi Heng

References: Mi Heng; parrot; Jiangxia. **Primary Source:** *Hou Han shu* 110B: Mi Heng (173–198) was an erratic young literary talent, known for his arrogance and sad fate. Recommended to Cao Cao by Kong Rong, Mi Heng was summoned though unwilling. Asked to perform as a drummer at a feast, Mi Heng appeared naked. Cao Cao sent Mi back to his previous patron Liu Biao who, equally unable to bear his arrogance, sent him off to the governor of Jiangxia. In Jiangxia he wrote his “Poetic Exposition on the Parrot,” in which the bird becomes a figure for the poet, miserable in captivity. Later Mi Heng insulted the governor so badly that he had the poet killed. **Implications:** The unfortunate fate of a talented man of letters, but sometimes simply talent. **Examples:** 2.12; 3.32; 5.13; 6.22; 8.19; 8.23.

Nongyu

References: Nongyu, Xiaoshi, riding a phoenix, playing panpipes, the tower of Qin; **Primary Source:** This occurs in various sources

with some variations. The following is the version in the *Liexian zhuan* (1): “Xiaoshi was a person of the time of Duke Mu of Qin. He was good at playing the panpipes and could bring peacocks and white cranes to the courtyard. Duke Mu had a daughter named Nongyu. She liked him. The duke subsequently gave him his daughter for a wife. Every day he taught Nongyu how to imitate the singing of a phoenix. They stayed there several years and she could play like the voice of a phoenix. A phoenix then came and perched on the roof... One morning they both flew off with the phoenix.” **Associations:** marriage, especially to an imperial princess; **Examples:** 1.26; 3.23; 5.2; 13.20–21.

Oxherd

See Weaver

Pang Degong

References: Deergate Mountain; **Primary Source:** *Hou Han shu* 113: Pang Degong lived near Xiangyang, south of Mount Xian. While he was plowing, Liu Biao, the local governor, approached him and tried to persuade him to serve. Pang Degong said it was better to take care of oneself, then dropped his plow, taking his wife and children off to live in seclusion on Deergate Mountain. **Associations:** Becoming a recluse, especially taking one’s family along. **Examples:** 1.27; 4.30; 4.38; 7.20; 7.45; 8.20; 10.73; 16.16; 18 62; 19.23; 23.5; 23.46.

Peach Blossom Spring

References: Wuling, peach blossoms; **Primary Source:** Tao Yuanming, “An Account of Peach Blossom Spring”: A man of Wuling was fishing in a creek, saw a trail of peach blossoms in the current and followed it. He came to an

opening in the mountain, went through it, and discovered a village inhabited by the descendants of people who had fled the wars during the collapse of the Qin empire five centuries earlier. They had no contact with or knowledge of the outside world. Eventually the fisherman wanted to return home, and after he left he was never able to find his way back there. **Associations:** an idyllic place; **Examples:** 2.24; 5.27; 7.43; 7.57; 15.56; 18.56; 18.62; 19.35; 21.60; 22.59; 22.62; 23.49.

Peng bird

References: “planning to go south,” “southern deeps”; **Primary Source:** *Zhuangzi*, “Xiaoyao you”: “In the Northern Deepes there is a fish, whose name is Kun. As for the size of Kun, I don’t know how many thousand leagues long it is. It is transformed into a bird, whose name is Peng. As for the Peng’s wingspan, I don’t know how many thousand leagues across it is. When it is excited and flies, its wings are like the clouds draping from one horizon to the other. When the seas moves in their courses, this bird will shift to the Southern Deepes. The Southern Deepes is the Pool of Heaven.” **Examples:** 1.31; 5.14; 10.55; 11. 24; 21.41; 15.23; 19.42; 22.28; 22.36; 23.25; 23.37; 23.40.

Riding the raft

References: wandering star; raft; Yan Junping. **Primary Source:** Zhang Hua, *Bowu zhi*: “There is an old story that the Milky Way, Heaven’s River, connects with the ocean. In recent times there was a man who lived on a small island in the ocean; and every year in the eighth month, without fail, a raft would float past. The man conceived an unusual intention: he set up a high tower on the raft in which he laid up a large store of provisions, and then

he went off riding the raft. For more than ten days he could still see the sun, moon, stars, and planets; but after that everything became murky and hazy, so much so that he could not even tell day from night. After over ten more days he suddenly came to a place that had the form of a city, whose buildings were constructed very regularly. From afar he could look into the palace, in which there were many weaving girls. Then he saw a man leading oxen to the bank to water them. The oxherd was startled and asked, "How did you get here?" The man told how he had planned the trip, and also asked what place this was. He was told in reply, 'When you get around to Shu, if you go seek out Yan Junping, you will find out.' He never disembarked onto the shore, but went on back as he had been told. Later he got to Shu and asked Junping about it, who said that in such and such a year, in such and such a month, on such and such a day there had been a wandering star that had trespassed into the constellation of the Oxherd. When they reckoned the year and month, it had been precisely when this man had reached Heaven's River." In some versions he takes the stone that supported the Weaver Woman's loom. **Associations:** going to Heaven, associated with the court. **Examples:** 4.38; 8.23; 11.72; 13.45; 14.27; 17.27; 20.14; 20.64; 22.6; 22.36; 22.57; 23.25; 23.45.

Ruan Ji

References: "the end of one's road," "at a dead end"; "whites of one's eyes"; Infantry Commander; "showing eye pupils" **Background:** Ruan Ji (210–263) was a poet and one of the "Seven Sages of the Bamboo Grove." Stories about Ruan Ji come from many sources,

especially *Shishuo xinyu*. He took the post of Infantry Commander because he heard that it provided good ale. He was famous for showing the whites of his eyes to anyone for whom he had contempt. And he is associated with weeping when he came to the end of a road—figuratively not knowing where to go. The Ruan family was famous for its talented members. Zhongrong is Ruan Xian 阮咸, Ruan Ji's nephew, also one of the Seven Sages of the Bamboo Grove. **Examples:** 1.33; 2.1; 2.12; 4.15; 5.2; 7.18; 7.45; 8.13; 8.19; 10.88; 11.58; 12.41; 13.68; 20.71; 21.41; 21.54; 21.68; 23.6; 23.47.

Shan Jian

References: Xi family pool; governor of Jingzhou; **Primary Source:** *Jin shu* 43; Shan Jian (253–312), one of the “Seven Sages of the Bamboo Grove,” was famous for his drinking, especially when governor of Jingzhou visiting the Xi family pool in Xiangyang. **Examples:** 9.40; 10.64; 10.65; 12.50; 13.33; 14.24; 20.1; 20.57; 21.7; 21.52.

Shao Ping

References: Shao Ping; Dongling [Count of]; Green Gate; melons. **Primary Source:** *Shiji* 53: “Shao Ping was the former Qin Count of Dongling. When Qin was defeated, he became a commoner. Being poor, he planted melons east of the walls of Chang’an. The melons were good, so they were popularly referred to as ‘Dongling melons.’” Green Gate was one of the eastward-facing gates of Chang’an and became associated with Shao Ping in Ruan Ji’s “Singing of My Cares” (*Yonghuai*) VI. **Implications:** Withdrawing from state service to live a private life. **Examples:** 2.10; 4.38; 6.8; 18.51; 19.6; 21.16; 22.34.

Sima Xiangru

Primary Source: *Shiji* 117: Sima Xiangru, formal name Zhangqing, was the leading literary figure of the Western Han. He married a widow, Zhuo Wenjun, and the couple kept a tavern in Chengdu until Zhuo Wenjun's rich father recognized the marriage. Sima Xiangru was supposed to have attracted Zhuo Wenjun by playing the zither, and his "Zither Terrace" was one of the sites of Chengdu. He rose to literary prominence in the court of Han Wudi. He was put in charge of the park for Emperor Wen's tomb complex. He suffered from diabetes, which led Du Fu, who suffered the same illness, to often compare himself to Sima Xiangru. **Examples:** 3.19; 3.33; 10.13; 13.45; 14.19; 17.1; 19.38; 20.71; 21.4; 23.25.

Song Yu

Whether he was a historical figure or purely legendary, Song Yu, considered a disciple of Qu Yuan, was credited with the "Nine Variations," "Jiubian" 九辨, in the *Chuci*, the first of which is a lament over autumn. He is also the frame figure and putative author of some poetic expositions, the most famous of which are "The Goddess" and "Gaotang," both treating the story of the goddess of Wu Mountain, who came as a spirit to sleep with the King of Chu in a dream. **Examples:** 14.85; 15.56; 17.3; 17:35; 18.37; 18.54; 21.69.

stick adrift

Primary Source: *Shuo yuan* 9, *et aliuo*: In a dialogue between an earthen statue and a wooden stick, the wooden statue claimed to be superior to the earthen one because, when heavy rains came, the earthen statue would dissolve in the water and disappear. The earthen statue replied that it started out as earth and the river will deposit it as earth again on the

shore, so that it will return to its natural state; the wooden statue, however, was once part of a peach tree and when the rains came, it would be swept away to who knows where. **Implications:** the continual wanderer. **Examples:** 1.14; 12.70.

Su Dan

Primary Source: *Shenxian zhuan*: Su Dan was a filial son who left to study to become an immortal. He told his mother that the well and the tangerine tree would provide for her. After he left there was a plague, and anyone who drank from the well or drank the juice from that tangerine tree was cured. **Examples:** 16.13; 19.41; 23.26; 23.37.

Su Wu

Reference: holding the standard (持節, also means “keeping integrity”); **Primary Source:** *Han shu* 45: Su Wu was sent out by Han Wudi as an envoy to the Xiongnu but detained among the Xiongnu for nineteen years, during which he herded sheep for a living. Finally, he took the standard given him when he first set out as an envoy and returned to the Han. He was also believed to be one of the earliest poets to write five-syllable-line poetry. **Examples:** 5.2; 6.22; 7.37; 8.23; 17.44.

sugarplum

References: sugarplum, wagtails. **Primary Source:** *Shijing*, “Lesser Odes,” “Changdi” “Sugarplum” 164: “Flowers of the sugarplum, / does the calyx not spread outward? / None of these men today / are as good as brothers. / ... Wagtails on the plain, / brothers hurry to each other in difficulties.” **Implications:** The closeness of brothers. **Examples:** 1.31; 1.34; 4.27; 8.19; 14.28; 17.20; 18.68; 21.14; 21.26; 21.27; 21.50.

Sword-dragon

References: vapor among stars (between Oxherd and Dipper), dragons, Lei Huan, “Dragonspring.” **Story:** When a purple vapor was seen in the heavens between the Oxherd and Dipper, the Jin Minister Zhang Hua asked Lei Huan what it was. Lei Huan said that it was the essence of some precious object in Yuzhang. Zhang Hua made Lei Huan the magistrate of the county which was the source of the prodigy, and digging around the jail, Lei Huan discovered two buried swords, identified as the swords forged by the ancient smith Master Ouye, one of which was named “Dragonspring.” Lei kept one sword, and presented the other to Zhang Hua. Later when Zhang Hua was killed, this sword flew into the water by Xiangcheng. When Lei was on his deathbed, he warned his son to constantly keep the sword with him. After that the son was serving in Jian’an and passed by a shallow rapids. The sword suddenly leapt up from his waist, and he saw two dragons going off together. **Implications:** secret wrongs suffered (including not having one’s talents recognized), rising from hiding; great talent. **Examples:** 8.9; 8.24; 18.1; 20.41; 20.41; 21.5; 21.61; 22.58; 22.75; 23.15.

Taigong

Primary Source: *Shi ji* 32, “The Lineages of Taigong of Qi”: Taigong, is also known as Taigong Wang, Jiang Taigong, and Lü Shang. Earlier in his life he worked as a butcher. Impoverished, in old age Taigong was fishing in the Wei River (sometimes Pan Creek or Huang Creek). The Count of the West, posthumously King Wen of Zhou, was going on a hunt; the divination told him that he would catch “not a dragon or a kraken, not a tiger or a bear; he

would catch the helper to make him overlord.” He met Taigong and made him his minister. **Implications:** the recluse (fishing) being recognized by the ruler late in life **Examples:** 2.31; 3.16; 3.32; 13.13; 13.22; 15.23; 16.16; 19.41; 21.41.

Tao Qian

Tao Qian (Yuanming) (365?–427) was the exemplary recluse poet. He served in office, but took off his seal of office at his last position as magistrate of Pengze and afterward made a living as a farmer. He was famous for his unrestrained manner, fond of ale and chrysanthemums, and he planted beans at the foot of south mountain. **Examples:** 1.33; 2.10; 3.3; 7.21; 8.22; 9.8; 9.46; 10.8; 10.16; 11.33; 11.45; 12.1; 12.64; 20.25.

tugging robe-hems

Primary Source: *Sanguo zhi*, “Wei zhi” 25: When Cao Pi, Emperor Wen of the Wei, was planning to move a hundred thousand families south of the Yellow River, Xin Pi remonstrated so vigorously that he tugged the hems of the emperor’s robe. In the end the emperor cut the number in half. **Implications:** Remonstrating with the emperor to one’s utmost. **Examples:** 9.53; 17.1.

wagtails

see *sugarplum

Wang Can

References: giving books, leaving the capital, seven sorrows; well in Xiangyang; gazing from a tower. **Story:** Wang Can (177–217) was a leading literary figure at the end of the Han. When the famous Cai Yong heard that young Wang Can had come to see him, he said he would give Wang Can all his books. Caught up in the forced migration from Luoyang to

Chang'an, he fled the city on Dong Zhuo's death, and wrote his famous "Seven Sorrows" poems. He went to Jingzhou, where he wrote his famous poetic exposition on "Climbing a Tower," with the sentiment "though lovely, it is not my home." Finally he joined Cao Cao. **Examples:** 10.55; 11.59; 14.39; 14.14; 17.15; 19.29; 19.32; 21.54; 21.68; 22.20; 23.12; 23.44; 23.48; 23.49.

Wang Huizhi

References: "following one's whim," Shanyin, going by boat on a snowy night; **Primary Source:** *Shishuo xinyu* 23: "Wang Ziyou [Huizhi] was lodging at Shanyin. One night there was a great snow. He woke from sleep and opened the rooms, ordering that ale be poured as he gazed on the gleaming white all around. Then he got up and paced about, reciting Zuo Si's 'Summoning the Recluse.' All of a sudden he thought of Dai Kui (Dai Andao). At the time Dai was in Shan. Immediately that night he got in a little boat and went off to see him, only reaching Shan after two nights. He came to the gate, did not go in, but went back. When someone asked him why, Wang said, 'I originally went following my whim; my whim is gone, so I go back. Why should I have to see Dai?'" **Examples:** 1.4; 1.27; 9.14; 17.41; 20.57; 20.81; 21.59; 22.2; 23.13.

Wang Qiao

References: duck slippers. **Primary Source:** *Hou Han shu* 82A. Wang Qiao was magistrate of Ye County; on the first and fifteenth of every lunar month he would appear at court in Luoyang. Noticing the regularity of his appearance—without a carriage—the emperor ordered the Grand Astrologer to investigate. The Grand Astrologer reported a pair of wild

ducks flying from the southeast. When he set a net to catch them, he caught one of a pair of slippers. When sent to the court of imperial manufactories, these were discovered to be slippers presented to officials in the Secretariat in an earlier era. In the end it was discovered that Wang Qiao was an immortal, the return of the famous immortal Wangzi Qiao. **Implications:** reference used when writing to county magistrates, especially those surnamed Wang. **Examples:** 3.35; 4.5; 10.47; 12.62; 14.26; 17.14; 19.13; 21.58; 21.69; 23.25; 23.48.

Wangzi Qiao

see Wang Qiao

Wang Zhaojun

References: Evergreen Tomb, portrait, Mao Yanshou. **Story:** Wang Zhaojun was a beautiful court lady. The emperor asked the painter Mao Yanshou to paint portraits of his court ladies so he could choose among them. Wang Zhaojun could not afford to bribe Mao Yanshou, so he painted her as ugly. As a result, in marriage diplomacy, the emperor offered her to the ruler of the Xiongnu. Seeing her beauty for himself on departure, the emperor bitterly regretted his decision and had Mao Yanshou executed. Her tomb in the desert was a solitary patch of green, known as the Evergreen Tomb. **Examples:** 15.18; 17.36; 17.54; 21.41.

Weaver Woman

References: Seventh Eve, bridge of magpies. **Story:** The Oxherd and Weaver Woman were lovers in Heaven, who were banished to be constellations on opposite sides of the Milky Way. They are allowed to meet once a year, on the seventh day of the seventh month, crossing a bridge formed by magpies. When they meet there is supposed to be a flash of divine light.

Examples: 1.29; 13.20; 15.46; 17.32; 17.68; 19.38.

Wei Shu

A young man whose physiognomy anticipated he would rise high. **Examples:** 1.32; 21.58.

writing in air

Primary Source: Liu Yiqing, *Shishuo xinyu* XXVIII.3: Yin Hao, a failed general dismissed in 353 and demoted to the rank of commoner, spent his days writing characters in the air. People watched him to see what he was writing, and it was “*duoduo guaishi*” 咄咄怪事, roughly translated, “Goodness gracious, what a strange thing!” **Implications:** Distressed amazement at a world topsy-turvy. **Examples:** 4.23; 19.42; 22.50; 23.4.

Xi family pool

See Shan Jian

Xi Kang

Xi Kang (223–262) was one of the “Seven Sages of the Bamboo Grove,” a thinker, and musician. He was described as “a wild crane among a flock of chickens.” One of his most famous works was “On Nurturing Life,” “*Yangsheng lun*,” to be understood in the context of the contemporary interest in prolonging life by various techniques as well as staying away from politics. Although he did try to keep away from the dangerous political life of the day, he was slandered in court and condemned to execution. Before he was executed he entrusted his son Xi Shao to the care of Shan Tao. **Examples:** 1.32; 7.18; 7.19; 17.1; 18.34; 23.25.

Xiaoshi

See: Nongyu

Xie An

References: East Mountain. **Primary Source:** *Jin shu* 79. Xie An (320–385) was a member

of one of the leading aristocratic clans in the fourth century. He lived in seclusion at his villa on East Mountain, but came forth to serve as minister when the Jin dynasty was threatened with an invasion from the North. He was famous as a figure of unruffled panache. **Examples:** 10.88; 12.55; 13.31; 14.18; 14.70; 22.15; 23.6; 23.37.

Xu Chi

Primary Source: *Hou hanshu* 53: Xu Chi was a poor but virtuous gentleman in Yuzhang, who never went to see officials when invited. When Chen Fan was governing Yuzhang, Xu Chi went to see him. Chen himself generally did not receive visitors, but he had a special pallet for Xu Chi, which he hung up on the wall whenever Xu Chi left. **Implications:** a poor scholar singularly appreciated by a high official. **Examples:** 15.63; 15.64; 16.13; 19.19; 22.6; 22.31; 22.63.

Xu You

References: Qi [Mountain] and the Ying [River]. Washing out one's ears; Chaofu. **Primary Source:** *Lüshi chunqiu* 22: Sage King Yao wanted to give the empire to Xu You, who refused and withdrew to the foot of Mount Qi and the north shore of the Ying River, where he plowed and fed himself. Elsewhere Xu You was supposed to have washed out his ears, which were befouled by Yao's offer of kingship. **Variation:** In some sources Chaofu ("Nest Father") was treated as another recluse of Yao's time, but he is sometimes identified with Xu You. **Implications:** Refusing to serve and living as a recluse **Examples:** 4.6; 7.10; 7.56; 10.20; 14.55; 16.13; 23.25.

Yan Guang

References: fishing, the wandering star; **Primary Source:** *Hou Han shu* 113. Yan Guang was the childhood friend of Liu Xiu, who later became Guangwudi, the founder of the Eastern Han. He refused Guangwudi's invitations to serve and lived as a fisherman recluse. Once he did visit Guangwudi, and the two old friends went to sleep together, with Yan Guang's head on Guangwudi's belly. The next day the court astrologer reported seeing a wandering star invading the imperial constellation. **Implications:** Refusing to serve and living as a recluse; close friendship with the emperor. **Examples:** 2.7; 8.21; 11.46.

Yan Junping

Yan Junping lived as a recluse in Chengdu and made his living selling fortunes. As soon as he made enough to get by on each day, he would close shop and study the *Laozi*. **Examples:** 3.13; 13.17; 22.18; 22.49.

Yang Xiong

References: leaping from the tower; "Hedong Poetic Exposition"; **Primary Source:** *Han shu* 87: Yang Xiong (53 BCE–18 CE) was a famous writer of the late Western Han, who in his youth had praised the emperor in four famous *fu*. He later wrote the *Supreme Mystery*, an imitation of the *Yijing*, the *Classic of Changes*. Yang had extensive lexicographical knowledge and taught rare characters to Liu Fen, the son of Liu Xin. Liu Fen was arrested by Wang Mang for making talismans (using rare characters) and Yang Xiong was implicated. When the authorities came to seize him, Yang Xiong threw himself from an upper storey and almost died. **Examples:** 1.33; 1.35; 3.10; 3.22; 5.14; 9.22; 16.12; 21.69; 23.49.

Yu Xin

Primary Source: *Bei shi* 83. Yu Xin (513–581) was the preeminent poet and prose stylist of the sixth century. His work profoundly influenced the Early Tang writers, but fell out of favor in the eighth century. Because of his most widely read work, the poetic prose of *Lament for the South* which was written in his old age after he had long been detained in the north as an envoy of the southern Liang, he was the figure of the displaced exile. **Examples:** 6.14; 11.10; 12.14; 17.34; 23.49.

Zhang Han

References: Zhang Han; water-shield soup; bream; the rising of the autumn wind. **Primary Source:** *Shishuo xinyu* 7: In the Western Jin, Zhang Han, a native of the southern region of Wu, was serving in the capital Luoyang. “He saw the autumn wind rising and thereby thought of the water-shield soup and bream sashimi of Wu, saying: ‘The most important thing in human life is to do what suits you. How can you be trapped as an official a thousand leagues from home to seek name and status?’ He then ordered his carriage and returned home right away.” **Implications:** To follow your natural inclinations and leave service, either as a positive or a negative decision. **Examples:** 1.25; 3.21; 6.55; 11.1; 12.90; 20.81; 22.34.

Zhang Qian

References: River source; eighth month raft. **Story:** Zhang Qian was sent by Han Wudi to find the source of the Yellow River. By some accounts he took a raft, which led to his being linked to the *riding the raft story. **Implications:** Often used for those sent on missions to Tibet. **Examples:** 7.38; 7.59; 8.21; 11.72; 22.2.

- Zheng Chong **Primary Source:** *Han shu* 77: In the reign of Aidi of the Eastern Han, Zheng Chong wore leather shoes, and the emperor said he could always tell when Zheng Chong was approaching by the sound of his shoes. **Examples:** 3:33; 16.8.
- Zheng's lodge **Primary Source:** *Han shu* 50: In Han Jingdi's reign Zheng Dangshi was known for his love of guests and set up welcome lodges to receive them on the outskirts of each side of Chang'an. **Implications:** Hospitality. **Examples:** 13.45; 14.66; 19.41; 21.51; 22.6; 22.30.
- Zheng Pu **References:** Zheng of Valley-mouth; Zheng Zizhen. **Primary Source:** Yang Xiong, *Fayan* 4: "Zheng Zizhen of the valley-mouth did not compromise his aims and farmed below a rocky cliff, and his name made a great stir in the capital." **Implications:** a recluse, often used when someone surnamed Zheng was a recipient of the poem. **Examples:** 1.26; 2.33; 3.13; 8.22; 13.45; 18.63; 21.52.
- Zhu Yun **References:** broken railing. **Primary Source:** *Han shu* 67: Zhu Yun once remonstrated with Han Chengdi, demanding the execution of the Count of Anchang. Chengdi was so enraged that he wanted to have Zhu Yun executed. Zhu Yun held fast to the palace railing, which broke in the process, and Chengdi had the broken railing preserved to commemorate Zhu Yun's loyalty. **Examples:** 14.51; 18.21; 21.68.
- Zhuang Xi **References:** Yue moan. **Primary Source:** *Shi ji* 70: Zhuang Xi was a native of Yue serving as a minister in Chu. Wanting to see if he still longed for his native land, the King of Chu

sent someone to listen to him when he was sick and found that when he spoke in a moan, he used the dialect of Yue. **Examples:** 17.15; 18.56.

Zhuge Liang

References: Sleeping Dragon; Eight Formations; “Liangfu Song”; **Primary Source:** *Sanguo zhi* 35: Zhuge Liang (Kongming) was one of Du Fu’s favorite historical figures. He lived as a recluse farmer (the “sleeping dragon”) until Liu Bei persuaded him to become the minister of his Shu-Han kingdom in Sichuan. This was considered the perfect match between ruler and minister, the “conjunction of wind and clouds.” Zhuge Liang survived Liu Bei and supported his heir, trying in vain to defeat Wu and Wei. **Examples:** 7.19; 9.23; 14.24; 14.70; 15.9; 15.12; 15.13; 15.69; 15.70; 16.8; 17.38.

Abbreviations

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Additional Notes

22.1 暮歸

11832; SB 17; Guo 34; Qiu 1915; Shi 215; Xiao 5571.

Text

- 2 Guo reads 拆/析.
- 4 SB reads 搗/擣.
- 6 SB, Guo var. 洛/秦.

22.2 哭李尚書(之芳)

11829; Wyyh 303; SB 17; Guo 34; Qiu 1916; Xin 660; Xiao 5601.

Text

- 3 Wyyh reads 把/挂.
- 6 Wyyh reads 問/問.
- 9 Wyyh reads 思/將.
- 19 Wyyh reads 調/凋.

22.3 重題

11830; SB 17; Guo 34; Qiu 1918; Xiao 5607.

Text

- 2 SB reads 余/餘.
- 3 SB reads 顧/識.

22.4–5 哭李常侍嶧二首

11873–874; Wyyh 303; SB 18; Guo 36; Qiu 1919; Xin 661; Xiao 5579.

Text

- I.6 SB, Guo var. 江/山.
- II.2 SB reads 洞/銅.
- II.6 SB reads 檢/檢.

22.6 舟中出江陵南浦奉寄鄭少尹(審)

11824; SB 17; Guo 34; Qiu 1920; Shi 215; Xin 663; Xiao 5593.

22.7 山館

11372; Wyyh 297; SB 13; Guo 25; Qiu 1922; Shi 215; Xiao 5598.

Text

- 4 SB var. 迴/遠.

6 Guo reads 夜語/語夜.

Additional Notes

8 Huang Sheng interprets the *an* 安 (“security,” “peace”) as *an mian* 安眠, “to sleep peacefully.”

22.8 醉歌行贈公安顏少府請顏八題壁

10864; Wyyh 336; SB 8; Guo 15; Qiu 1923; Shi 216; Xiao 5609.

Text

Title Wyyh reads 醉行歌, 贈公安縣顏十少府/醉歌行, 贈公安顏少府請顏八題壁.

11 Wyyh reads 白頭/頭白.

13 Wyyh reads 醉歌行歌主客/一為歌行歌主客, var. line 一為辭醉歌歌主客; SB var. line 醉歌行歌主客; Guo var. line 一醉歌行歌主客.

22.9 送顏八分文學適洪吉州

10871; Wyyh 341; SB 8; Guo 16; Qiu 1924; Shi 216; Xin 665; Xiao 5612.

Text

14 Wyyh reads 辯/辨.

15 Guo reads 目/日; Wyyh reads 侍/示.

23 SB reads 揚/揚.

33 Wyyh reads 骸/體, var. 體; SB, Guo var. 骸/體.

36 Wyyh reads 語/話, var. 話.

38 Guo reads 出/世.

53 Wyyh reads 創/瘡, var. 瘡.

59 Wyyh var. 烈/列.

Additional Notes

Title With the peculiar use of *bafen* 八分 in the title, Shi believes that *ba* 八 is his clan rank (*hangdi*) and that *fen* 分 was erroneously added because the poem is about *bafen* script.

25–26 See Xin for the alternate explanations of these lines.

22.10 官亭夕坐戲簡顏十少府

11826; SB 17; Guo 34; Qiu 1927; Xin 668; Xiao 5622.

Text

Title Guo reads 庭/亭.

5 Guo reads 邁/返.

22.11 移居公安敬贈衛大郎鈞

11833; SB 17; Guo 34; Qiu 1928; Xin 669; Xiao 5624.

Text

3 SB reads 極/涵.

22.12 公安送韋二少府匡贊

11834; SB 17; Guo 34; Qiu 1929; Xiao 5628.

Text

3 SB var. 常能/能書; Guo reads 常能/能書.

22.13 公安縣懷古

11836; SB 17; Guo 34; Qiu 1930; Xiao 5631.

22.14 呀鵲行

11913; Wyyh 345; Qiu 1931; Shi 217; Xin 670; Xiao 5584.

This was added to the collection from *Wenyuan yinghua* and was evidently not in any of the manuscripts Wang Zhu used for his edition. While we should generally be cautious about poems from the Addendum, the source here antedates the Wang Zhu edition by more than half a century.

Text

1 Qiu reads 孤/卑.

3 Wyyh reads 月/日, var. 日.

7 Qiu reads 非/迷. *Fei* 非 is obviously the clearer reading, but it must be a Song emendation; the sole primary source for this poem is Wyyh.

10 Wyyh reads 螫/蟄, var. 蟄. In context the variant is clearly correct

Additional Notes

4 There are various possibilities in interpreting *cuo* 錯. *Hanyu da cidian* extrapolates the gloss “alarmed and cautious” from Qiu’s explanation “dreading its remaining force” 畏其餘威, but “to be in error” is an old meaning of the term and comes to the same sense: the other birds fear when they need not fear.

12 Chinese commentators take the first hemistich as referring to the eagle. My own sense is that it refers to the prey in Du Fu’s imagined strike, something that is not in its heart now.

22.15–16 宴王使君宅題二首

11838–839; Wyyh 214; SB 17; Guo 34; Qiu 1932; Xin 672; Xiao 5633.

*Text***I.5** Wyyh reads 要/邀.**I.6** Wyyh var. 意/思; Guo reads 意/思.**I.7** Wyyh, Guo read 才/材.**II.1** Wyyh, Guo read 鬢/髮, Wyyh var. 髮.**II.2** Wyyh cites vars. 卜夜閑, 北斗閑/上夜關; SB reads 卜夜閑/上夜關, var. 上夜關; Guo var. 卜夜閑/上夜關.**II.6** Wyyh var. 在/舊.**II.7** Wyyh reads 墜/墮.*Additional Notes*

II.1 I have chosen one sense of *fan'ai* 泛愛, which Du Fu uses elsewhere, apparently to describe a generosity of spirit that has affection for all sorts of people. Wang Sishi cited in Qiu and Xin, take it in its other sense of “friends,” especially ordinary friends. If we take it this way, then the first couplet would seem to be a contrast between ordinary friends and Governor Wang: “Friends accept someone with frosty hair, / but you, making me stay for pleasure, bar your gate by night.”

22.17 送韋二判官

11756; SB 16; Guo 31; Qiu 1933; Xiao 5586.

22.18 公安送李二十九弟晉肅入蜀余下沔鄂

11837; SB 17; Guo 34; Qiu 1934; Xiao 5639.

22.19 留別公安太易沙門

11840; SB 17; Guo 34; Qiu 1934; Xin 673; Xiao 5642.

*Text***7** Guo reads 踏/躡.*Additional Notes***4** For alternative interpretations of this line, see Xin.**7–8** There is disagreement about the subject and thus the interpretation of these lines. At this still underdetermined stage of his journey, Du Fu may be suggesting that he will go to Lu Mountain first.

22.20 久客

11345; SB 13; Guo 25; Qiu 1936; Xin 674; Xiao 5589.

*Text***8** SB var. 亂/正.**22.21** 冬深

11632; SB 16; Guo 31; Qiu 1936; Xin 674; Xiao 5646.

*Text***1** Qiu emends 隨/惟.**4** Guo var. 流/依.*Additional Notes***1–4** Some of the interpretations of these notoriously cryptic lines are discussed in Xin.**22.22** 曉發公安

11841; SB 18; Guo 35; Qiu 1937; Xiao 5649.

*Text***Title** SB, Guo read 曉發公安數月憩息此縣/曉發公安.**4** Guo var. 生生/生態.**22.23** 發劉郎浦

10866; SB 8; Guo 15; Qiu 1939; Xiao 5653.

*Text***6** Guo reads 尤/晚.**22.24** 別董頊

10867; Wyyh 286; SB 8; Guo 15; Qiu 1939; Shi 217; Xin 675; Xiao 5655.

*Text***7** Guo reads 別/到.**11** Guo var. 閭/廬.**15** Wyyh reads 甲兵/兵甲.**22.25** 夜聞齋築

10865; Wyyh 212; SB 8; Guo 15; Qiu 1941; Xiao 5659.

*Text***2** Wyyh reads 向/嚮.**7** SB, Guo var. 下/地.

8 SB, Guo var. 湘/湖.

22.26 衡州送李大夫七丈勉赴廣州

11898; SB 18; Guo 36; Qiu 1941; Xiao 5803.

Text

Title SB, Guo read 衡州送李大夫赴廣州/衡州送李大夫七丈勉赴廣州.

7 Guo reads 長歌/王孫.

22.27 歲晏行

10891; SB 8; Guo 15; Qiu 1943; Xiao 5661.

Text

6 SB reads 大/太.

9 SB, Guo var. 肉/鳥.

14 SB, Guo var. 來/許; SB reads 錫/鐵.

22.28 泊岳陽城下

11842; SB 18; Guo 35; Qiu 1945; Xiao 5667.

Text

2 SB, Guo read 僅/近; Zhao Fang made a generally accepted emendation to 近, “approaches,” used in the translation here. These were homophones in Late Middle Chinese. Since *baiceng* 百層 is a figure for great height, 僅 “merely,” presents a problem. It is a problem that can be resolved in the closing reference to the Peng; that is, “a hundred tiers may seem high, but it is nothing compared to the great Peng.” However, what seems everywhere else to be parallelism in the opening couplet would invite us to understand the sound as a verb of motion, “approaches,” “draws near.”

5 Guo reads 難/難.

6 Guo reads 難/艱.

22.29 纜船苦風戲題四韻奉簡鄭十三判官(泛)

11843; SB 18; Guo 35; Qiu 1946; Xin 677; Xiao 5670.

Text

Title SB reads 十三郎/十三.

22.30 登岳陽樓

11844; Wyyh 312; SB 18; Guo 35; Qiu 1946; Xiao 5673.

Text

Title Wyyh reads 登岳陽樓望洞庭/登岳陽樓.

22.31 陪裴使君登岳陽樓

11845; SB 18; Guo 35; Qiu 1949; Xin 677; Xiao 5680.

22.32 南征

11344; SB 13; Guo 25; Qiu 1950; Xiao 5684.

22.33 歸夢

11352; SB 13; Guo 25; Qiu 1950; Xiao 5685.

Text

5 SB reads 清/青.

7 SB var. line 夢魂歸亦得.

22.34 過南嶽入洞庭湖

11846; SB 18; Guo 35; Qiu 1951; Shi 218; Xin 678; Xiao 5689.

Text

5 SB, Guo read 牙/芽; SB reads 漿/蔣; Guo cites var. 漿/蔣, Zhao Yancai's commentary takes as 蔣.

12 Guo reads 明/冥.

22.35 宿青草湖

11847; SB 18; Guo 35; Qiu 1953; Xiao 5694.

22.36 宿白沙驛

11848; SB 18; Guo 35; Qiu 1954; Xin 679; Xiao 5696.

Additional Notes

2 *Fu* 復 can be understood as “again,” implying a second visit, I which case we would date the poem later.

22.37 湘夫人祠

11849; SB 18; Guo 35; Qiu 1955; Xin 680; Xiao 5699.

Text

7 Guo reads 淺/盡.

22.38 祠南夕望

11850; SB 18; Guo 35; Qiu 1956; Xin 681; Xiao 5703.

Text

3 Guo reads 履/屨.

22.39 上水遣懷

10872; SB 8; Guo 16; Qiu 1957; Xin 682; Xiao 5708.

Text

9 SB, Guo read 色/邑.

25 SB, Guo read 沒/悒; Qiu notes Fan Huang read 悒.

22.40 遣遇

10873; SB 8; Guo 16; Qiu 1959; Shi 218; Xiao 5715.

Text

5 SB reads 寢廢/廢寢.

10 SB var. 市/菜; Guo reads 菜/菜.

22.41 解憂

10874; SB 8; Guo 16; Qiu 1960; Xin 684; Xiao 5718.

Text

Title Guo reads 遣/憂, var. 憂.

5 SB, Guo var. 帆/坑.

22.42 宿鑿石浦

10875; SB 8; Guo 16; Qiu 1961; Xin 685; Xiao 5760.

Additional Notes

14 Xin takes *siwen* 斯文 as Du Fu's writings.

22.43 早行

10876; Wyyh 291; SB 8; Guo 16; Qiu 1962; Xin 686; Xiao 5755.

Text

5 Wyyh reads 散/數, var. 數.

6 Wyyh var. 向/亦.

7 Guo reads 綱/綱.

9 Wyyh reads 暮/茂, var. 茂.

11 Wyyh var. 異/未.

22.44 過津口

10877; Wyyh 291; SB 8; Guo 16; Qiu 1963; Xiao 5774.

Text

- 4 Guo reads 零/雲.
 5 SB, Guo read 首/道.
 8 Wyyh reads 佳/嘉.
 14 Wyyh reads 渺渺/眇眇.

22.45 次空靈岸

10878; Wyyh 291; SB 8; Guo 16; Qiu 1964; Shi 218; Xin 688; Xiao 5777.

Text

- 6 SB, Guo var. 枯/栝.
 7 Wyyh reads 有/無, var. 無.
 9 Wyyh var. 屋/居.
 13 Wyyh, SB, Guo read 嚮/向.

Additional Notes

- 13 Xin has a long discussion of this line, with an attractive interpretation that “a lingering regret [that he did not stop] will remain.” This depends, however, on a forced reading of *xiangzhe* 向者 as future.
 15 Xin takes the “turning sail” to refer to seeing more of the mountain, rather than a speculative “sailing back.”

22.46 宿花石戍

10879; Wyyh 291; SB 8; Guo 16; Qiu 1965; Xiao 5780.

Text

- 1 Wyyh var. 虛/靈; Guo reads 本/岑.
 3 Wyyh, SB, Guo var. 山/水.
 10 Guo reads 常/恒.

Additional Notes

- 11 A *tenglun* 藤輪 sometimes referred to a kind of pillow used as an armrest. Here it is clearly something to tie a boat to, no doubt because of the toughness and flexibility of the vines.

22.47 早發

10880; Wyyh 291; SB 8; Guo 16; Qiu 1966; Xiao 5784.

Text

- 6 Wyyh reads 掛席/席掛.
 12 Wyyh reads 還/未; SB, Guo var. 還/未.
 14 SB var. 未/顏.

24 Wyyh reads 悟/誤.

22.48 次晚洲

10881; Wyyh 291; SB 8; Guo 16; Qiu 1968; Shi 219; Xin 689; Xiao 5788.

Text

10 Guo reads 羸/羸.

22.49–50 清明二首

11891–892; Wyyh 157; SB 18; Guo 36; Qiu 1968; Xin 690; Xiao 5743.

Text

I.2 Guo reads 浮/淨.

I.9 SB, Guo read 焦/周; the original probably had 焦.

I.10 SB reads 藉/借.

II.9 SB, Guo var. 鶯/煙.

II.11 Wyyh reads 春去/風水, var. 風水.

22.51 發潭州

11893; SB 18; Guo 35; Qiu 1971; Xiao 5752.

Text

7 Guo reads 高/名.

22.52 登白馬潭

11851; SB 18; Guo 35; Qiu 1972; Shi 219; Xin 691; Xiao 5705.

Text

Title Qiu reads 發/登.

4 Guo reads 花叢/叢花.

22.53 野望

11853; SB 18; Guo 35; Qiu 1973; Xin 692; Xiao 5757.

Text

5 Guo reads 閣/闕.

22.54 入喬口

11854; SB 18; Guo 35; Qiu 1974; Shi 219; Xin 693; Xiao 5722.

Text

8 SB, Guo read 悽/淒.

22.55 銅官渚守風

11855; SB 18; Guo 35; Qiu 1975; Xiao 5728.

22.56 北風

11856; SB 18; Guo 35; Qiu 1976; Xin 693; Xiao 5724.

22.57 雙楓浦

11857; SB 18; Guo 35; Qiu 1977; Xin 695; Xiao 5730.

*Text***2** Guo reads 推/摧.**8** Guo reads 天/上.*Additional Notes*

5–6 The explanations by the major premodern commentators are forced and suggest that they do not understand this couplet. Even Xin throws up his hands and leaves it to the reader to decide. It seems to anticipate the reference to riding the raft that will carry its passenger up to the heavens.

22.58–59 詠懷二首

10869–870; SB 8; Guo 15; Qiu 1978; Xin 696; Xiao 5763.

*Text***I.3** Guo reads 人/身.**I.31** Guo reads 以/已.**II.12** Qiu reads 侵/浸.**II.13** Qiu reads 值/少.**II.19** Guo reads 同/一.**II.31** Guo reads 何如/如何.*Additional Notes***I.21–24** Xin discusses the disagreements on the referent of these lines.**22.60** 酬郭十五受判官

11897; SB 18; Guo 36; Qiu 1982; Shi 220; Xin 699; Xiao 5799.

*Text***Title** Guo reads 酬郭十五判官/酬郭十五受判官.**6** SB reads 隨/隋.**8** Qiu reads 驚/繫.*Additional Notes*SB, Guo, and *Tangshi jishi* include the poem by Guo to which this is a

response. Qiu guesses that Guo's poem must be a response to an earlier poem Du Fu sent to Shou, but Du Fu may have simply shown him a group of his poems. Answering poems, poems receiving answers, and companion pieces were sometimes included in poetry collections, including Du Fu's.

22.61 望嶽

10882; Wyyh 160; SB 8; Guo 16; Qiu 1983; Shi 220; Xin 699; Xiao 5792.

Text

Title Wyyh reads 望南岳/望岳.

4 SB reads 瀕/鴻.

Additional Notes

25 The translation is ambiguous. Many commentators take it as the local official in charge; Zhu Heling and Shi take it as the god of the mountain.

27–28 This is a very ambiguous couplet, admitting diverse interpretations. The commentators generally want to take *qi* 其 as marking a question rather than the archaic optative, which would be very appropriate.

22.62 嶽麓山道林二寺行

10886; Wyyh 342; SB 8; Guo 16; Qiu 1986; Xiao 5732.

Text

5 SB, Guo var. 拂/佛, Zhao Yancai's commentary takes as 佛.

8 Guo reads 海滄/滄海.

9 SB reads 官/宮.

10 Wyyh reads 石/香, var. 香.

11 Wyyh reads 池/花, var. 花; SB, Guo var. 池/花.

14 SB reads 玄/懸.

17 Wyyh reads 將/身, var. 身.

23 Accepting the emendation 周 for 何. Du Fu seems to have misremembered the Buddhist layman Zhou Yong as He Yong, a Three Kingdoms figure.

27 Wyyh var. 野; SB, Guo read 野/謝.

30 Wyyh, SB read 仙鳥仙花/山鳥山花, Wyyh var. 山鳥山花.

32 Wyyh reads 待/與, var. 興; SB, Guo var. 待/與.

22.63 奉送韋中丞之晉赴湖南

11766; SB 16; Guo 31; Qiu 1989; Xiao 5339.

Text

7 SB reads 子/榻.

22.64 湘江宴餞裴二端公赴道州

10883; Wyyh 214; SB 8; Guo 16; Qiu 1990; Shi 221; Xin 702; Xiao 5815.

Text

8 Guo reads 慶/罄.

15 Guo var. 共/苦.

19 SB reads 萬/百.

21 Guo reads 焦/集. Wyyh reads 初集/集曠.

22.65 哭韋大夫之晉

11875; SB 18; Guo 36; Qiu 1992; Xin 705; Xiao 5809.

Text

9 SB reads 閒/間.

13 Guo reads 鵬/鵬.

24 Guo reads 旋/旒.

25 SB reads 疑/欵; Qiu reads 旋/欵.

26 Qiu reads 咽/急.

Additional Notes

6 Although Qiu and Xin interpret as in the translation, “purple awning” could also stand for the emperor; hence Wei had been in close attendance on the emperor.

22.66 江閣臥病走筆寄呈崔盧兩侍御

11859; SB 18; Guo 35; Qiu 1994; Xiao 6075.

Text

5 SB, Guo var. 喜/憶.

22.67 潭州送韋員外牧韶州(迢)

11860; SB 18; Guo 35; Qiu 1996; Xiao 5821.

22.68 酬韋韶州見寄

11862; Wyyh 242; SB 18; Guo 35; Qiu 1997; Xin 707; Xiao 5824.

Text

2 Guo reads 時/疏.

5 Wyyh var. 並/理.

22.69 樓上

11878; Qiu 1997; Xiao 5826.

22.70 遠遊

11645; Wyyh 291; SB 16; Guo 32; Qiu 1998; Xin 707; Xiao 3912.

22.71–72 千秋節有感二首

11863–864; SB 18; Guo 35; Qiu 1999; Shi 222; Xin 708; Xiao 5828.

Text

II.7 SB reads 皆/階.

22.73 奉贈盧五丈參謀琚

11869; SB 18; Guo 36; Qiu 2001; Xiao 5835.

Text

7 SB reads 大/矣.

26 Guo reads 為/如.

Additional Notes

Title Commentators and translators offer a remarkable variety of ways to reconcile the text to the situation. Lu Ju has been sent by the military commissioner of Jiangling to get grain and money. Lu Ju is still waiting, with his grain boats. The delay may be due to the difficulty of gouging the requisition from the peasantry, or the local government may have sent a plea to the court and awaits a response.

22.74 惜別行送劉僕射判官

11912; Wyyh 341; Qiu 2004; Shi 222; Xiao 5841.

Text

Wyyh was clearly the primary source for this poem, which appears in neither SB, Guo, nor Huang. Its appearance in Gao suggests that it was included after Wyyh became available in print. The text above follows Wyyh.

21 Wyyh var. 鳥籍/馬籍.

22 Wyyh var. 用/氣.

32 Wyyh var. line 君不覺老夫神內傷.

22.75 重送劉十弟判官

11868; SB 18; Guo 36; Qiu 2005; Xin 713; Xiao 5846.

23.1 湖中送敬十使君適廣陵 (Xiao 湖南送敬十使君適廣陵)

11866; SB 18; Guo 35; Qiu 2007; Xin 715; Xiao 5852.

*Text***15** SB reads 騫/騫.**23.2** 晚秋長沙蔡五侍御飲筵送殷六參軍歸澧州觀省

11865; SB 18; Guo 35; Qiu 2008; Xiao 5898.

*Text***4** Guo reads 不/肯, var. 致/置.**23.3** 別張十三建封

10888; SB 8; Guo 15; Qiu 2009; Shi 223; Xin 716; Xiao 5876.

*Text***18** Guo reads 作/乍.**25** Guo reads 交/友.**28** SB reads 湖/潮.**33** Guo reads 復/豈, var. 豈.**42** Guo reads 如何/何如.**23.4** 送盧十四弟侍御護韋尚書靈輓歸上都二十韻

11872; SB 18; Guo 36; Qiu 2012; Shi 223; Xin 719; Xiao 5901.

*Text***21** Guo var. 整/促.

23.5 蘇大侍御渙，靜者也，旅於江側，凡是不交州府之客，人事都絕久矣。肩輿江浦，忽訪老夫舟楫，而已茶酒內，余請誦近詩，肯吟數首，才力素壯，辭句動人。接對明日，憶其湧思雷出，書篋几杖之外，殷殷留金石聲。賦八韻記異，亦記老夫傾倒於蘇至矣

10893; SB 8; Guo 15; Qiu 2014; Shi 223; Xiao 5855.

*Text***Title** SB reads 白/日; Guo reads 力才/才力.**5** Guo var. 泊/幾.**6** SB reads 楊/揚.**10** SB, Guo var. 添/生.**11** SB, Guo var. 接/減.

14 SB, Guo read 破/波, var. 波.

Additional Notes

6 Chen Yixin (1135) reads this as referring to Du Fu himself and Su Huan as Sima Xiangru and Yang Xiong: "It is fitting that Sima Xiangru and Yang Xiong be of the same time."

23.6 暮秋枉裴道州手札率爾遣興寄遞呈蘇渙侍御

10889; SB 8; Guo 15; Qiu 2016; Shi 224; Xin 722; Xiao 5862.

Text

Title SB reads 近/遞.

23 SB reads 指/旨.

29 SB, Guo var. 理.

38 Guo reads 山東/東山.

23.7 奉贈李八丈判官曠

10890; Wyyh 251; SB 8; Guo 15; Qiu 2020; Xin 726; Xiao 5871.

Text

6 Wyyh var. 通/衝.

8 Guo reads 貞/正.

9 Wyyh reads 佳/嘉.

15 Guo reads 封/討.

18 Wyyh var. 浪/限.

19 Wyyh reads 才/材; SB, Guo var. 懷/材.

21 Wyyh reads 薄/泊, var. 泊.

23 Wyyh reads 慕/亂, var. 辭.

24 Wyyh reads 比/北.

23.8 奉送魏六丈佑少府之交廣

10887; SB 8; Guo 15; Qiu 2022; Shi 225; Xin 728; Xiao 5908.

Text

3 SB, Guo var. line 子孫沒不振.

17 SB, Guo var. 遺/賁; Qiu reads 遺.

27 Guo reads 伏/仗.

36 SB, Guo var. 煙/輕.

37 Guo reads 堂/掌.

41 SB reads 眇/盼.

44 SB, Guo var. 見/相.

46 SB, Guo var. 遠/達.

49 SB var. 無/兼; Guo var. 為/兼.

51 Guo reads 子/宇.

Additional Notes

17 Guo rejects the reading *gui* 貴 as too crass, but acknowledges that this was indeed the reading in older editions. If we take the variant 遺 (read *wei*), a “gift of yellow gold,” then the line can be assimilated to the Sima Xiangru reference in the following couplet, suggesting Empress Chen’s gift of gold to the poet to write a *fu* to restore her to the emperor’s favor.

28 Qiu anomalously interprets 土宜 as “one’s native place.”

23.9 北風

10858; SB 8; Guo 15; Qiu 2025; Xiao 5887.

Text

2 SB var. 低/威.

23.10 幽人

10592; SB 3; Guo 5; Qiu 2026; Shi 225; Xin 731; Xiao 5889.

Text

Additional Notes

5 There is considerable disagreement about “Hui Xu” 惠荀. Zhu Heling believes Xun to be the given name of one Hui Second, to whom Du Fu referred in other poems. The *Du Yi* interprets as above, which seems preferable because of the *bei* 輩. Huiyuan was the great Southern Dynasties monk who founded the temple complex on Mount Lu, while Xu Xun was a Neo-Daoist. The two engaged in discourse.

23.11 江漢

11627; SB 15; Guo 30; Qiu 2029; Shi 226; Xiao 5575.

23.12 地隅

11350; SB 13; Guo 25; Qiu 2030; Xiao 5591.

Text

6 SB var. 秋/涼.

23.13 舟中夜雪有懷盧十四侍御弟

11876; Wuyh 155; SB 18; Guo 36; Qiu 2031; Xiao 5916.

Text

Title Wyyh reads 舟中夜雪懷盧侍郎/舟中夜雪有懷盧十四侍御弟.

3 Guo reads 瘦/度.

23.14 對雪

11877; Wyyh 154; SB 18; Guo 36; Qiu 2032; Shi 226; Xiao 5919.

Text

1 Guo reads 把/犯.

2 Guo reads 朝/胡.

3 Wyyh var. 問/開; SB reads 間, var. 開; Guo var. 間, Zhao Yancai's commentary takes as 開.

5 Qiu reads 垂/徒.

23.15 冬晚送長孫漸舍人歸州

11879; SB 18; Guo 36; Qiu 2033; Shi 226; Xin 732; Xiao 5923.

23.16 暮冬送蘇四郎僕兵曹適桂州

11880; SB 18; Guo 36; Qiu 2034; Xiao 5926.

Text

6 Guo reads 吾/余.

23.17 客從

10859; SB 8; Guo 15; Qiu 2035; Xiao 5929.

23.18 蠶穀行

10765; SB 8; Guo 15; Qiu 2036; Shi 227; Xiao 5932.

23.19 白鳧行

10861; SB 8; Guo 15; Qiu 2037; Xiao 5934.

Text

2 SB, Guo var. 象/似.

4 SB, Guo var. 日/歲.

7 Guo reads 居/鷗.

23.20 朱鳳行

10862; Wyyh 345; SB 8; Guo 15; Qiu 2038; Xiao 5938.

Text

- 2 Wyyh var. 巖/巔, 鳴/聲.
 3 Wyyh reads 曹/群.
 4 Wyyh var. 勞勞/甚勞.
 5 Wyyh reads 網羅/羅網.

23.21 追酬故高蜀州人日見寄

10892; SB 8; Guo 15; Qiu 2038; Shi 227; Xiao 5941.

Text

Preface Guo reads 歷/曆.

- 3 SB, Guo var. 明/開.
 7 SB, Guo read 悽悽/淒淒.
 8 Qiu reads 君/時; 時/君.
 9 Guo reads 漫/燻.
 15 Guo reads 獨/遙.
 23 SB, Guo var. 鄰家/誰能.

23.22 送重表侄王砮評事使南海

10868; SB 8; Guo 15; Qiu 2042; Shi 228; Xin 734; Xiao 5948.

Text

Title Guo reads 殊/砮.

- 1 SB, Guo read 老/祖.
 16 Guo reads 市鬻/鬻市.
 27 Guo reads 大/丈.
 32 Guo reads 石/臺.
 38 Guo reads 世/事.
 43 Guo reads 在/左, var. 左.

23.23 清明

10884; SB 8; Guo 16; Qiu 2048; Shi 228; Xin 738; Xiao 6007.

Text

- 1 SB reads 務是/矜是; Guo var. 務足.
 9 SB, Guo var. 日.

23.24 風雨看舟前落花戲為新句

10885; SB 8; Guo 16; Qiu 2050; Xin 739; Xiao 5989.

Text

- 2 Guo reads 風/寒.

8 SB, Guo var. 折/接; Zhao Yancai's commentary takes as 接.

11 SB reads 住/性.

23.25 奉贈蕭十二使君

11882; SB 18; Guo 36; Qiu 2052; Shi 228; Xin 740; Xiao 5965.

Additional Notes

6 This line is Du Fu's associative shorthand. The "crucial position" is a post in Chengdu, echoing "Nineteen Old Poems" IV, in which the young man is urged: "Why not whip on a high-hoofed steed, / be the first to seize the ford [crucial position]" 何不策高足，先據要路津。 In Du Fu's poetry the story of "riding the raft" is usually associated with going off and going to Heaven. The man who rode the raft came at last to Chengdu, which may be the association here.

21–22 Xin takes both lines as referring to Du Fu himself, having come from a family background of state service, but now in the situation of line 22.

23.26 奉送二十三舅錄事之攝郴州

11883; SB 18; Guo 36; Qiu 2054; Xin 743; Xiao 5973.

Text

14 SB reads 勾/句.

19 Qiu reads 事/役.

Additional Notes

3 Yang argues that this refers to Cui Pingzhou who was a good friend of Xu Shu. As Xin points out this interpretation has a certain force because of the surname shared with Cui Wei (translating "Xu Shu made friends with someone lofty"). It would, however, be odd to refer to Xu Shu in this context without an obvious Tang counterpart.

23.27 送魏二十四司直充嶺南掌選崔郎中判官兼寄韋韶州

11884; Wyyh 269; SB 18; Guo 36; Qiu 2056; Xin 745; Xiao 5976.

Text

Title Wyyh reads 寄韋韶州.

5 Wyyh, Guo read 期/斯, Guo var. 斯.

9 Wyyh reads 海/湖.

12 Wyyh reads 作/昨.

23.28 送趙十七明府之縣

11885; SB 18; Guo 36; Qiu 2057; Xiao 5979.

23.29 同豆盧峰貽主客李員外賢子棐知字韻

11887; SB 18; Guo 36; Qiu 2058; Xin 746; Xiao 5982.

*Text***Title** Guo reads 裴/棐.**1** SB reads 練/煉.**7** Guo reads 熲/漫.**23.30–31** 歸雁二首

11888–889; SB 18; Guo 36; Qiu 2059; Xin 747; Xiao 5985.

23.32 江南逢李龜年

11825; SB 17; Guo 34; Qiu 2060; Shi 229; Xiao 5993.

Many doubts have been raised about the authenticity of this famous quatrain; it was, however, included in the regular collection. During his youth Du Fu had been south of the Yangzi in the east (the region referred to as Jiangnan, “South of the Yangzi”). Although Changsha was indeed south of the Yangzi, Du Fu usually does not refer to it as Jiangnan. It was, however, part of the Tang Jiangnan West Circuit and thus formally “Jiangnan.”

*Text***1** Guo reads 歧/岐.**23.33** 小寒食舟中作

11890; SB 18; Guo 36; Qiu 2061; Xiao 6002.

*Text***8** Guo reads 看雲/愁看, 至/是.*Additional Notes*

Title The “Little Cold Food” day has been explained variously; it was most likely the third day of the three-day Cold Food Festival.

23.34 燕子來舟中作

11886; SB 18; Guo 36; Qiu 2063; Shi 229; Xiao 5999.

Text

8 Guo reads 貼/落. Qiu cites Fan Deji 范德機, an influential poet and critic of the fourteenth century, that the best edition (*shanben*) reads

貼. Song editions (SB and the various derivatives of the 千家 text) generally read 落. What either reading means, of course, is problematic. The subject should be the flowers rather than the swallows.

23.35 贈韋七贊善

11895; SB 18; Guo 36; Qiu 2064; Xin 748; Xiao 6011.

Text

4 Guo var. 因侵/同歸.

5 SB var. 河/山.

6 SB var. 風/雲.

23.36 奉酬寇十侍御錫見寄四韻復寄寇

11896; SB 18; Guo 36; Qiu 2066; Xin 749; Xiao 6014.

Text

7 Guo var. 有/百.

Additional Notes

8 The “yellow cap” has also been interpreted to represent the boatman.

23.37 入衡州

10895; SB 8; Guo 16; Qiu 2067; Shi 230; Xin 749; Xiao 6018.

Text

34 Guo reads 用/明.

38 SB reads 躄/躄.

44 Guo reads 漁/魚.

73 SB var. 繡/橘.

75 Qiu reads 怨/厭.

Additional Notes

11 Rather than citing precedent usage (where we would most want it), Qiu includes a comment for *junzhou* 軍州: “the territory of a great *zhou* must have a unifying army.” The prefectural (*zhou*) system and the military circuits (*dao* 道) were theoretically separate systems covering the same territory. I have translated *junzhou* as “armies and prefectures,” because on both levels separatist and semi-separatist regimes forced the government to accept different standards; for example, hereditary generals or generals chosen by the army and prefectural governors appointed by generals.

23.38 逃難

11915; Qiu 2073; Shi 230; Xiao 6033.

Although not explicitly from the Addendum to the collection, this is not included in SB, Guo or Huang. It is included in the *Qianjia jizhu Du gongbu shiji*. It seems like someone writing as Du Fu in Changsha.

23.39 白馬

10860; Wyyh 209; SB 8; Guo 15; Qiu 2073; Shi 231; Xiao 6036.

Text

6 Wyyh, SB read 商/傷, SB var. 傷; Guo var. 商/傷. Shi and other commentators argue for the place Shangwu 商於.

8 Qiu reads 淚/涕.

23.40 舟中苦熱遣懷奉呈陽中丞通簡臺省諸公

10896; SB 8; Guo 16; Qiu 2074; Xin 755; Xiao 6039.

Text

6 Qiu reads the emendation 當/掌.

9 SB reads 文人/丈人; Qiu reads 丈夫/丈人.

48 Guo reads 嘆/歎.

Additional Notes

17–20 Xin convincingly shows that 17–18 can only apply to Cui Guan, while 19–20 must be addressed to Yang Ji.

23.41 江閣對雨有懷行營裴二端公

11861; SB 18; Guo 35; Qiu 2077; Shi 231; Xiao 6079.

Text

Title Guo reads 裴端公公/裴二端公.

1 Guo reads 狀/壯.

6 SB reads 水面/面水, var. 面水.

23.42 題衡山縣文宣王廟新學堂呈陸宰

10894; SB 8; Guo 16; Qiu 2079; Shi 232; Xin 758; Xiao 6048.

Text

23 Qiu reads 萬/百.

38 SB var. 嘗記異/尚可記; Guo var. 記奇異/尚可記.

Additional Notes

Title Shi argues here that *zai* 宰 is Lu's name, rather than a reference to his office.

23.43 聶耒陽以僕阻水書致酒肉療饑荒江。詩得代懷興盡本韻。至縣呈聶令。陸路去方田驛四十里舟行一日時屬江漲泊於方田 (Xiao 聶耒陽以僕阻水書致酒肉，詩得代懷，至縣呈聶一首) 10897; SB 8; Guo 16; Qiu 2081; Shi 232; Xin 760; Xiao 6056.

Text

2 SB reads 眇/渺.

23.44 迴棹

11894; SB 18; Guo 35; Qiu 2085; Shi 232; Xin 761; Xiao 6069.

Text

12 SB, Guo var. 塵/沉.

16 Guo reads 嶺/巔.

Additional Notes

9 Xin takes the interpretation of “turban and duster” as personal adornment. The phrase is more strongly associated with dancers, with Du Fu suggesting that he liked to drink but didn’t chase women.

23.45 過洞庭湖

11904; Guo 36; Qiu 2087; Xin 763; Xiao 6083.

Text

2 Guo var. 擁/隱.

3 Guo reads 隄/堤, var. 江.

4 Guo reads 沙/鴉.

6 Guo var. 歸舟/回檣.

7 Guo var. line 雲山千萬疊.

8 Guo var. line 底處上星槎.

23.46 登舟將適漢陽

11870; SB 18; Guo 36; Qiu 2088; Xiao 5849.

23.47 暮秋將歸秦留別湖南幕府親友

11871; SB 18; Guo 36; Qiu 2089; Xiao 6087.

23.48 長沙送李十一銜

11867; SB 18; Guo 35; Qiu 2090; Xin 763; Xiao 6090.

Text

4 Guo reads 境/竟.

6 Guo reads 秋/收.

23.49 風疾舟中伏枕書懷三十六韻奉呈湖南親友
11881; SB 18; Guo 36; Qiu 2091; Xin 764; Xiao 6093.

Text

8 SB, Guo var. 半/早.

13 SB reads 屨/屋.

22 SB, Guo var. 正/自.

30 SB reads 女/汝.

Additional Notes

This poem, generally considered Du Fu's last, is obscure in many points.

34 I have given one of the possible ways in which Du Fu saw himself as different from Chen Lin, though there are several possibilities. Only Du Fu knew what he meant.

24

三大禮賦 Poetic Expositions on the Three Great Rituals (with Petition)
Wyyh 54, Twc 3, Qiu 2103; Xiao 6124.

封西嶽賦 Poetic Exposition for Performing the Feng Sacrifice on the
Western Marchmount (with Petition and preface)

Wyyh 610 (petition); Qiu 2158; Xiao 6240.

雕賦 Poetic Exposition on the Eagle (With Petition)

Wyyh 136; Txc 7; Qiu 2172; Xiao 6270.

天狗賦 The Poetic Exposition on the Lynx

Wyyh 131; Qiu 2183; Xiao 6111.

畫馬讚 Encomium for a Horse Painting

Wyyh 784; Qiu 2191; Xiao 6380.

