

DE GRUYTER

The Poetry and Prose
of Wang Wei
Volume II

王維詩文

Translated by Paul Rouzer

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Library of Chinese Humanities

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Volume II

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Table of Contents

Juan 11: Recent style poems (王右丞集卷之十一 近體詩)

11.1	奉和聖製慶玄元 皇帝玉像之作應 制	Respectfully harmonizing with the imperial composition: “Celebrating the jade image of the Illustrious Thearch of the Mysterious Prime”: by imperial command	2
11.2	奉和聖製與太子 諸王三月三日龍 池春禊應制	Respectfully harmonizing with the imperial composition: “Celebrating the Spring Purification Festival at Dragon Pond on the Third Day of the Third Month with the crown prince and the other princes”: by imperial command	4
11.3	奉和聖製上巳于 望春亭觀禊飲應 制	Respectfully harmonizing with the imperial composition: “During the Purification Festival at Spring-View Pavilion, watching the drinking”: by imperial command	6
11.4	奉和聖製幸玉真 公主山莊因題石 壁十韻之作應制	Respectfully harmonizing with the imperial composition: “Visiting the mountain estate of Princess Yuzhen, ten rhymes inscribed on the wall”: by imperial command	8
11.5	奉和聖製登降聖 觀與宰臣等同望 應制	Respectfully harmonizing with the imperial composition: “Climbing Sage-Descent Tower with my ministers and gazing out together with them”: by imperial command	10
11.6	奉和聖製御春明 樓臨右相園亭賦 樂賢詩應制	Respectfully harmonizing with the imperial composition: “I proceeded to Chunming Gate Tower, which overlooked the pavilion of the Director of the Secretariat and composed a poem on rejoicing in worthy men”: by imperial command	12
11.7	奉和聖製暮春送 朝集使歸郡應制	Respectfully harmonizing with the imperial composition: “In late spring, seeing off the emissaries attending court upon their return to their commanderies”: by imperial command	14
11.8	奉和聖製送不蒙 都護兼鴻臚卿歸 安西應制	Respectfully harmonizing with the imperial composition: “Seeing off Protector-General and Chief Minister for the Court of Dependencies Foumeng on his return to Anxi”: by imperial command	14
11.9	三月三日曲江侍 宴應制	Attending on a banquet at the Qujiang on the Third Day of the Third Month: by imperial command	16

11.10	奉和聖製十五 夜燃燈繼以酺 宴應制	Respectfully harmonizing with the imperial composition: “On the night of the Fifteenth lanterns were lit, accompanied by a public banquet”: by imperial command	18
11.11	奉和聖製重陽節 宰臣及群官上壽 應制	Respectfully harmonizing with the imperial composition: “On the Festival of the Double Ninth, high ranking ministers and assembled officials celebrate the emperor’s longevity”: by imperial command	20
11.12	三月三日勤政樓 侍宴應制	Attending a banquet on the Third Day of the Third Month at Administrative Diligence Hall: by imperial command	22
11.13	和陳監四郎秋雨 中思從弟據	Harmonizing with Supervisor Chen Silang: “In the autumn rain, thinking of my cousin Ju”	22
11.14	和僕射晉公扈從 溫湯	Harmonizing with the Duke of Jin, the Vice-Director: “Accompanying the emperor to the warm springs”	24
11.15	和宋中丞夏日遊 福賢觀天長寺之 作	Harmonizing with Vice-Censor-in-Chief Song: “On a summer day, traveling to Fuxian Abbey and Tianchang Monastery”	28
11.16	沈十四拾遺新竹 生讀經處同諸公 之作	Reminder Shen Fourteen’s new bamboo growing at his place for reading sutras: composed with various gentlemen	30
11.17	贈東嶽焦鍊師	Presented to Refined Mistress Jiao of the Eastern Marchmount	30
11.18	贈焦道士	Presented to the Daoist Jiao	34
11.19	投道一師蘭若宿	Spending the night at the <i>aranya</i> of Master Daoyi	36
11.20	山中示弟	In the mountains: shown to my little brother	38
11.21	田家	Farmstead	38
11.22	過盧員外宅看飯 僧共題	Visiting Vice Director Lu and watching him provide a meal for monks	40
11.23	濟州過趙叟家宴	In Jizhou, visiting the Venerable Zhao’s house for a banquet	42
11.24	青龍寺曇壁上人 兄院集 (并序)	A Gathering at the courtyard of His Reverence Brother Tanbi at Blue Dragon Monastery (with Preface)	44
11.24a	王昌齡: 同王維 集青龍寺曇壁上 人兄院五韻	Wang Changling: Matching Wang Wei’s “Gathering at Blue Dragon Monastery, at the courtyard of His Reverence Brother Tanbi: five rhymes”	46
11.24b	王縉: 同王昌齡 裴迪游青龍寺曇 壁上人兄院集和 兄維	Wang Jin: With Wang Changling and Pei Di, I traveled to a gathering at the courtyard of His Reverence Brother Tanbi at Blue Dragon Monastery: harmonizing with my brother Wei	48

- 11.24c 裴迪：青龍寺景
壁上人院集 Pei Di: A gathering at the courtyard of
His Reverence Tanbi at Blue Dragon Monastery .. 48

Juan 12: Recent style poems (王右丞集卷之十二 近體詩)

- 12.1 春過賀遂員外
藥園 In spring, visiting Supernumerary He Sui's herb
garden 52
- 12.2 河南嚴尹弟見宿
弊廬訪別人賦十
韻 Brother Yan, Governor of Henan, spent the night
at my humble dwelling. I composed these
ten rhymes upon his departure. 54
- 12.3 送秘書晁監還日
本國(并序) Seeing off Palace Library Director Chao on
his return to the country of Japan (with preface) .. 56
- 12.4 送徐郎中 Seeing off Director Xu 64
- 12.5 送熊九赴任安陽 Seeing off Xiong Nine on his way to take up his
post in Anyang 66
- 12.6 送李太守赴上洛 Seeing off Prefect Li on his way to the Shangluo .. 66
- 12.7 遊感化寺 Traveling to Ganhua Monastery 68
- 12.8 王維(?): 遊悟真寺 Wang Jin (?): Visiting the Temple of Awakening to
Reality 70
- 12.9 與蘇盧二員外期
遊方丈寺而蘇不
至因有是作 I made plans with Vice Directors Su and Lu to
travel to Fangzhang Monastery. Su did not show
up, and so I wrote this 74
- 12.10 曉行巴峽 At dawn, setting out from Ba Gorge 74
- 12.11 賦得清如玉壺冰 Receiving the theme: "Clear as ice in a jade vase" 76
- 12.12 春日直門下省早
朝 A morning audience on a spring day while on duty
at the Chancellery 78
- 12.13 上張令公 Respectfully presented to Minister Zhang 80
- 12.14 哭褚司馬 Mourning Adjutant Chu 82
- 12.15 過沈居士山居哭
之 Passing by the mountain dwelling of Recluse Shen
and mourning him 84
- 12.16 哭祖六自虛 Lament for Zu Six Zixu 86

Juan 13: Recent style poems (王右丞集卷之十三 近體詩)

- 13.1 答裴迪輞口遇雨
憶終南山之作 Answering Pei Di's poem "Encountering rain at
the Wang Stream valley mouth and thinking of
Zhongnan Mountain" 94
- 13.1a 裴迪：輞口遇雨
憶終南山因獻王
維 Pei Di: Encountering rain at the Wang Stream
valley mouth and thinking of Zhongnan
Mountain, I then presented this to Wang Wei 94
- 13.2 山中寄諸弟妹 In the mountains: sent to my younger brothers and
sisters 96
- 13.3 聞裴秀才迪吟詩
因戲贈 Hearing Flourishing Talent Pei Di chanting
a poem, I then sent this to him as a joke 96

13.4	贈韋穆十八	Presented to Wei Mu Eighteen	96
13.5–13.9	皇甫岳雲 谿雜題五首	Various topics on the Cloud Stream of Huangfu Yue: five poems	98
13.10–13.29	輞川集 (并序)	The Wang Stream Collection (with preface)	100
13.30	臨高臺送黎拾遺	From the high terrace: seeing off Reminder Li	122
13.31	山中送別	Seeing someone off in the hills	122
13.32	別輞川別業	Leaving my estate at Wangchuan	122
13.32a	王緝：別輞川別業	Wang Jin: Leaving the Wangchuan estate	124
13.33	崔九弟欲往南山 馬上口號與別	My younger cousin Cui Nine is about to go to Zhongnan Mountain. I immediately improvised this verse in parting with him	124
13.33a	裴迪：崔九欲往 南山馬上口號與 別	Pei Di: Cui Nine is about to go to Zhongnan Mountain. I immediately improvised this verse in parting with him	124
13.33b	崔興宗：留別王維	Cui Xingzong: Parting with Wang Wei	126
13.34	息夫人	Lady Xi	126
13.35–13.37	班婕妤三首	Favored Beauty Ban: three poems	128
13.38	題友人雲母障子	Inscribed on the mica screen of a friend	130
13.39	紅牡丹	Red peonies	130
13.40	左掖梨花	Pear blossoms in the chancellery	130
13.40a	邱為：左掖梨花	Qiu Wei: Pear blossoms in the chancellery	132
13.40b	皇甫冉：左掖梨花	Huangfu Ran: Harmonizing with Secretary Wang of the Secretariat: Pear blossoms	132
13.41	口號又示裴迪	Another improvised verse shown to Pei Di	132
13.42–13.44	雜詩三首	(No set topic): three poems	134
13.45	崔興宗寫真詠	On a portrait of Cui Xingzong	136
13.46	山茶萼	Mountain prickly-ash	136
13.47	哭孟浩然	Lament for Meng Haoran	136

Juan 14: Recent style poems (王右丞集卷之十四 近體詩)

14.1–14.7	田園樂七首	Pleasure in fields and gardens: seven poems	138
14.8–14.11	少年行四首	Ballad: The Youths: four poems	142
14.12	寄河上段十六	Sent to Duan Sixteen, on the Yellow River	144
14.13	贈裴旻將軍	Presented to General Pei Min	144
14.14	九月九日憶山東 兄弟	Thinking of my brothers in Shandong during the Double Ninth Festival	146
14.15	戲題輞川別業	Light-heartedly written on the subject of my Wangchuan estate	146
14.16	戲題盤石	Jokingly written on a flat rock	146
14.17	與盧員外象過崔 處士興宗林亭	With Vice Director Lu Xiang, visiting Recluse Cui Xingzong Ten's forest pavilion	148
14.17a	盧象：同王維過 崔處士林亭	Lu Xiang: Matching Wang Wei's "Visiting Recluse Cui's forest pavilion"	148

14.17b	王緡：與盧員外 象過崔處士興宗 林亭	Wang Jin: With Vice Director Lu Xiang, visiting Recluse Cui Xingzong's forest pavilion	148
14.17c	裴迪：與盧員外 象過崔處士興宗 林亭	Pei Di: With Vice Director Lu Xiang, Visiting Recluse Cui Xingzong's forest pavilion	150
14.17d	崔興宗：酬王摩 詰過林亭	Cui Xingzong: Replying to Wang Mojie: "Visiting a forest pavilion"	150
14.18	送王尊師歸蜀中 拜掃	Seeing off Venerable Master Wang on his return to Shu to look after his family tombs	150
14.19	送元二使安西	Seeing off Yuan Two on his mission to Anxi	152
14.20	齊州送祖三	In Qizhou, seeing off Zu Three	152
14.21	送韋評事	Seeing off Case Reviewer Wei	152
14.22	靈雲池送從弟	Seeing off a cousin at Numinous Cloud Pool	154
14.23	送沈子福歸江東	Seeing off Shen Zifu returning to Jiangdong	154
14.24	寒食汜上作	Written on the Si, on the Cold Food Festival	154
14.25	劇嘲史寰	Teasing Shi Huan	156
14.26	菩提寺禁裴迪 來相看說逆賊 等凝碧池上作音 樂供奉人等舉 聲使一時淚下 私成口號誦示 裴迪	While I was imprisoned at Bodhisattva Monastery, Pei Di came to see me. He said that the rebels had music performed at Congealed Jade Pool. The court musicians ceased their playing and all shed tears at once. I then improvised this verse privately and chanted it to Pei Di.	156
14.27	涼州賽神	Offering sacrifices at Liangzhou	158
14.28	送殷四葬	Seeing off Yin Four for burial	158
14.29	歎白髮	Lament for white hair	158

Juan 15: Supplemental collection (王右丞集卷之十五 外編)

15.1	東谿翫月	At East Stream, enjoying the moonlight	160
15.2	過太乙觀賈生房	Visiting Master Jia's house at the Taiyi Abbey	160
15.3	送孟六歸襄陽	Seeing off Meng Six on his return to Xiangyang ..	162
15.4-15.5	孫逖：淮陰 夜宿二首	Sun Ti: Spending the night at Huaiyin: two poems	164
15.6	孫逖：下京口埭 夜行	Sun Ti: Sailing down to Jingkou Dike at night	166
15.7	孫逖：出行遇雨	Sun Ti: Traveling in the mountains, encountering rain	168
15.8	孫逖：夜到潤州	Sun Ti: Arriving at Runzhou at night	168
15.9	宋之問：冬夜寓 值麟閣	Song Zhiwen: Duty on a winter's night at the Unicorn Chamber	170
15.10	賦得秋日懸清光	Composed on the theme "An autumn sun lets hang its clear light"	170
15.11	山中	In the mountains	172

15.12–15.13	王涯 (?) : 從軍行二首	Wang Ya (?): Going with the army: two poems ...	172
15.14–15.15	王涯 (?) : 遊春曲二首	Wang Ya (?): Strolling in spring: two songs	174
15.16	相思	The acacia tree	176
15.17–15.18	王涯 (?) : 太平樂二首	Wang Ya (?): Music from an era of peace: Two poems	176
15.19	王涯 (?) : 送春辭	Wang Ya (?): Song: Seeing off spring	178
15.20	書事	Writing of a matter	178
15.21–15.22	王涯 (?) : 塞上曲二首	Wang Ya (?): On the frontier: two songs	180
15.23	王涯 (?) : 隴上行	Wang Ya (?): On Longtuo Mountain: a ballad	180
15.24–15.28	王涯 (?) : 閨人贈遠五首	Wang Ya (?): A dweller of the bedroom sends word to one far away: five poems.....	182
15.29	孟浩然 : 過友人莊	Meng Haoran: Visiting the estate of a friend	184
15.30	鄭谷 : 感興	Zheng Gu: Moved by things	186
15.31–15.32	王涯 (?) : 遊春辭二首	Wang Ya (?): Strolling in spring: two songs	186
15.33–15.34	王涯 (?) : 秋思二首	Wang Ya (?): Autumn longing: two poems	188
15.35–15.36	王涯 (?) : 秋夜曲二首	Wang Ya (?): Autumn night: two songs	188
15.37	王涯 (?) : 從軍辭	Wang Ya (?): Song: With the army	190
15.38–15.39	王涯 (?) : 塞下曲二首	Wang Ya (?): On the frontier: two songs	190
15.40–15.41	王涯 (?) : 平戎辭二首	Wang Ya (?): Pacifying the Rong: two poems	192
15.42	王涯 (?) : 閨人 春思	Wang Ya (?): Spring thoughts of a bedroom dweller	194
15.43–15.44	王涯 (?) : 贈遠二首	Wang Ya (?): Sent to someone far away: two poems	194
15.45	王涯 (?) : 獻壽辭	Wang Ya (?): Offering congratulations on the emperor's longevity	196
15.46	失題	[Missing title]	196
15.47	疑夢	Like a dream	196

Selected Prose

From *Juan 16: Rhapsodies and memorials* (王右丞集卷之十六 賦表)

16.1	白鸚鵡賦	Rhapsody on a white parrot	198
16.2	賀古樂器表	A memorial offering felicitations on the acquisition of ancient musical instruments	204

From Juan 17: Memorials (王右丞集卷之十八七 表)

17.3	為畫人謝賜表	A memorial on behalf of a painter receiving gifts from the emperor	210
17.5	為幹和尚進注仁王經表	A memorial on behalf of His Eminence Huigan, presenting a commentary on the <i>Sutra of Benevolent Kings</i>	214
17.6	為舜閣黎謝御題大通大照和尚塔額表	A memorial for the Ācārya Shun, thanking the emperor for his tablet inscription for the pagoda memorializing Their Eminences Datong and Dazhao	218
17.7	為僧等請上佛殿梁表	A memorial written for monks requesting the construction of a Buddha Hall	222
17.8	責躬薦弟表	A memorial castigating myself and promoting my brother	224
17.9	請施莊為寺表	A memorial requesting the donation of my estate for a monastery	230

From Juan 18: Reports, prose pieces, letters, and records (王右丞集卷之十八 狀文書記)

18.5	與工部李侍郎書	Letter to Li, Vice Minister of Works	234
18.6	山中與裴秀才迪書	In the hills: a letter sent to Flourishing Talent Pei Di	240
18.7	與魏居士書	Letter to Layman Wei	242
18.8	冬筍記	A record of bamboo shoots in winter	250

From Juan 19: Prefaces (王右丞集卷之十九 序)

19.1	暮春大師左右丞相諸公于韋氏道遙谷讌集序	Poem collection preface: In late spring, the Grand Preceptor of the Heir Apparent, the Chief Ministers of Left and Right, and various other gentlemen held a banquet at the Wei family's Easy Wandering Valley	254
19.5	送懷州杜參軍赴京還集序	Preface: Seeing off Adjutant Du of Huaizhou on his way to the capital to attend the appointment selection	262
19.6	送鄂州須昌馮少府赴任序	Preface: Seeing off District Defender Feng of Xuchang in Yunzhou on the way to his post	264
19.7	送鄭五赴任新都序	Preface: Seeing off Zheng Five as he leaves for his post in Xindu County	266
19.9	送衡岳瑗公南歸詩序	Preface to a poem: "Seeing off Master Yuan of Heng Marchmount on his return south"	270
19.10	薦福寺光師房花藥詩序	Preface to a poem: "Flowering herbs at the lodging of Master Daoguang at Jianfu Monastery"	272

From *Juan 20: Eulogies* (王右丞集卷之二十 文讚)

20.1	讚佛文	In praise of the Buddha	276
20.2	西方變畫讚 (並序)	Eulogy for a transformation painting of the Pure Land in the West (with preface)	282
20.3	繡如意輪像讚 (並序)	Eulogy for an embroidered image of a Cintāmanicakra Avalokiteśvara (with preface)	286
20.4	給事中竇紹為亡弟故駙馬都尉于孝義寺浮圖畫西方阿彌陀變讚 (並序)	Eulogy: Supervising Secretary Dou Shao for the sake of his deceased younger brother, the Commandant Escort, painted a transformation image at the Xiaoyi Monastery Pagoda of Amida Buddha of the West	292
20.6	皇甫岳寫真讚	Eulogy on a portrait of Huangfu Yue	296
20.7	裴右丞寫真讚	Eulogy on a portrait of Pei, Assistant Director of the Right	298

***Juan 24: Stele inscriptions* (王右丞集卷之二十四 碑銘)**

24	大唐大安國寺故大德淨覺禪師塔銘 (並序)	Inscription for the pagoda in honor of Meditation Master Dade Jingjue of the Da'anguo Monastery of the Great Tang (with preface)	300
----	-------------------------	--	-----

***Juan 25: Stele inscriptions* (王右丞集卷之二十五 碑銘)**

25.1	能禪師碑	Stele for Meditation Master Neng	314
25.2	大薦福寺大德道光禪師塔銘	Inscription for the Pagoda for Meditation Master Daoguang of Great Virtue of the Great Jianfu Monastery	330

Textual notes	335
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Selected Bibliography on Wang Wei's works	349
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The Poetry and Prose of Wang Wei

王右丞集卷之十一 近體詩

11.1

奉和聖製慶玄元皇帝玉像之作應制

明君夢帝先，
寶命上齊天。
秦后徒聞樂，
4 周王恥卜年。
玉京移大像，
金籙會羣仙。
承露調天供，
8 臨空敞御筵。
斗迴迎壽酒，
山近起爐烟。
願奉無為化，
12 齋心學自然。

Juan 11: Recent style poems

11.1

Respectfully harmonizing with the imperial composition:
“Celebrating the jade image of the Illustrious Thearch of
the Mysterious Prime”: by imperial command¹

Our enlightened lord dreamt of his godly ancestor;
His precious mandate is equal to Heaven above.
The lord of Qin only heard music;²

4 It would be shameful to divine our years, like the king of Zhou.³

The great image has been transferred to the jade capital;
The Gold Register assembles the crowd of Transcendents.⁴

By the dew-collection plates they arrange Heaven’s offerings;⁵

8 In an empty space they spread the imperial mats.

The Dipper turns to greet the sacrificial ale;

The hills approach, releasing incense smoke.⁶

He wishes to receive the transformation of non-action;

12 With a pure mind he imitates the naturally-so.

1 The honorary designation for Laozi, granted in 666. Laozi was also considered the progenitor of the Tang imperial family. In 741, Xuanzong had a dream that Laozi appeared to him and commanded him to locate a jade statue of himself south of the capital. A team was sent to find it and found it buried. It was brought back to the capital and carried to the palace for offerings. Later, paintings were made of it and dispatched to Daoist temples throughout the empire.

2 The allusion to the Qin ruler here is unclear. There are hints in texts of a legend where Duke Mu 穆 of Qin was summoned to Heaven, where he was treated to a concert of unearthly music. This line would suggest that the emperor has an even more intimate connection to the divine.

3 King Cheng 成, an early Zhou ruler, made a divination that predicted that the Zhou would flourish for thirty reigns. The poet is suggesting that the Tang will last much longer than that.

4 A Daoist text that prescribes rituals for the summoning of Transcendents.

5 See note to 9.13.5.

6 Nature participates in the ritual: the Dipper constellation bends to ladle the ale, and mist from nearby hills resembles smoke arising from incense burners shaped to look like mountains.

11.2

奉和聖製與太子諸王三月三日龍池春禊
應制

故事修春禊，
新宮展豫游。
明君移鳳輦，
4 太子出龍樓。
賦掩陳王作，
杯如洛水流。
金人來捧劍，
8 畫鷁去迴舟。
苑樹浮宮闕，
天池照冕旒。
宸章在雲表，
12 垂象滿皇州。

11.2

Respectfully harmonizing with the imperial composition:
 “Celebrating the Spring Purification Festival at Dragon Pond
 on the Third Day of the Third Month with the crown prince
 and the other princes”: by imperial command¹

- Performing the Spring Purification is an age-old custom;
 From the new palace an imperial progress sets out.
 Our enlightened lord transports his phoenix palanquin;
 4 The crown prince emerges from the Dragon Gate Lodge.²
 His rhapsody surpasses the work of the Prince of Chen;³
 Cups are set floating as they did once on the Luo River.⁴
 A man of gold comes to offer up his sword;⁵
 8 The painted herons depart with the returning boats.⁶
 The garden trees float by the palace watchtowers;
 Celestial ponds reflect the tasseled coronet.
 His august compositions extend beyond the clouds,
 12 Like astral omens that fill the imperial lands.

1 The Spring Purification Festival was originally held on the first *si* 巳 day (in the system of twelve “branches” in the calendrical system) of the third lunar month. In Tang times it was held on the third day of the third month, but the term *Shangsi* 上巳 (“First *si* day”) became an alternate name for it that is used elsewhere in Wang’s writings.

2 Dragon Gate was a Han-era palace gate.

3 Cao Zhi 曹植 (who had the title of Prince of Chen) once composed a rhapsody extemporaneously on the Copperbird Terrace 銅雀臺 right after it was constructed by his father Cao Cao.

4 The Purification Festival was said in medieval times to have begun when the Duke of Zhou diverted a stream of the Luo River through the Zhou capital so that banquets could be held by its winding waterways. He constructed a bend in the stream where participants could float ale cups in the current as a form of drinking game.

5 King Zhao 昭 of Qin was once feasting by the river on the third day of the third month when a man of gold emerged from the water and gave him a sword, proclaiming him the future ruler of the whole empire.

6 Images of herons were painted on the boats.

11.3

奉和聖製上巳于望春亭觀禊飲應制

長樂青門外，
 宜春小苑東。
 樓開萬戶上，
 4 輦過百花中。
 畫鷁移仙妓，
 金貂列上公。
 清歌邀落日，
 8 妙舞向春風。
 渭水明秦甸，
 黃山入漢宮。
 君王來祓禊，
 12 灞滻亦朝宗。

11.3

Respectfully harmonizing with the imperial composition:
 “During the Purification Festival at Spring-View Pavilion, watching
 the drinking”: by imperial command¹

Beyond the blue gates of Changle Hall,²

East of the small garden at Yichun.³

The mansion opens above a myriad doors;

4 The palanquin passes through a hundred flowers.

Painted herons transport the fairy entertainers,

The gold marten caps are ranked before the high dukes.⁴

The songs of Qing halt the setting sun;⁵

8 Marvelous dances face the spring breeze.

The Wei waters brighten the Qin domain;

Yellow Mountain enters into a Han palace.⁶

Our ruler comes for the spring cleansing;

12 The Ba and Chan Rivers attend on his court.

1 Spring View Pavilion (Palace) was nine li east of Chang'an. Wei Jian had an artificial water course constructed there in 743.

2 See notes to 2.3.6 and 3.9.10.

3 See note to 1.2.6.

4 See notes to 11.2.8 and 7.3.1.

5 The singer Qin Qing could halt clouds themselves with his song (*Liezi*).

6 See note to 10.1.2.

11.4

奉和聖製幸玉真公主山莊因題石壁十韻之作應制

碧落風烟外，
 瑤臺道路賒。
 如何連帝苑，
 4 別自有仙家。
 比地迴鸞駕，
 緣溪轉翠華。
 洞中開日月，
 8 窗裏發雲霞。
 庭養沖天鶴，
 溪留上漢查。
 種田生白玉，
 12 泥竈化丹砂。
 谷靜泉逾響，
 山深日易斜。
 御羹和石髓，
 16 香飯進胡麻。
 大道今無外，
 長生詎有涯。
 還瞻九霄上，
 20 來往五雲車。

11.4

Respectfully harmonizing with the imperial composition: “Visiting the mountain estate of Princess Yuzhen, ten rhymes inscribed on the wall”: by imperial command

- The cyan vault is beyond the wind and smoke;
 A gleaming terrace is far from the roads.
 How can something connected to the imperial gardens
 4 Be a separate house for Transcendents?
 Following the terrain, the simurgh carriage turns;
 Tracing the stream, the kingfisher banners twist.
 Sun and moon are revealed within the grotto;
 8 Sunset clouds issue from the windows.
 Heaven-soaring cranes are raised in the courtyards;
 A star-ascending raft is moored on the creek.¹
 The seeded fields here yield white jade;²
 12 Clay stoves produce cinnabar pills.
 Because the valley is tranquil, the stream resounds.
 Because the hills are deep, the sun is more apt to incline.
 Imperial broth is blended with stalactites;³
 16 Fragrant rice is presented with sesame.
 Their Great Way now is infinite,
 And there is no limit to Their longevity.
 Ever gazing above the nine empyreans,
 20 They come and go in rainbow carriages.

1 A legend tells of a man living by the seaside who would see a raft floating by every year in the eighth month. One year he got on it and found that it traveled into the sky, moving along the Heavenly River (the Milky Way).

2 The filial son Yang Boyong 陽伯雍 turned his mourning hut in the mountains into a stopping place for travelers. One traveler gave him some stone seeds. When Boyong planted them, they yielded jade.

3 Used in Daoist elixirs.

11.5

奉和聖製登降聖觀與宰臣等同望應制

- 鳳宸朝碧落，
 龍圖耀金鏡。
 維嶽降二臣，
 4 戴天臨萬姓。
 山川八校滿，
 井邑三農竟。
 比屋皆可封，
 8 誰家不相慶。
 林疏遠村出，
 野曠寒山靜。
 帝城雲裏深，
 12 渭水天邊映。
 喜氣含風景，
 頌聲溢歌詠。
 端拱能任賢，
 16 彌彰聖君聖。

11.5

Respectfully harmonizing with the imperial composition: “Climbing Sage-Descent Tower¹ with my ministers and gazing out together with them”: by imperial command

- His phoenix screens face the cyan vault,
 His dragon strategies make the bronze mirror gleam.²
 The peaks have graced us with two ministers;³
 4 Bearing Heaven’s will they oversee the myriad surnames.
 The Eight Commandants fill the hills and streams;⁴
 In all the villages the harvest of the land has ended.⁵
 Every household produces men worthy of high title;
 8 What family does not celebrate the state of things?
 Distant villages emerge from the sparse forest growth;
 The countryside is broad, the cold hills are tranquil.
 The imperial city lies deep in the clouds;
 12 The Wei waters gleam at the edge of the sky.
 An aura of joy fills the scenery;
 The sounds of praise flood from their songs.
 With respectful mien he is able to employ worthy men
 16 Who increasingly make manifest the wise ruler’s wisdom.

1 At the Huaqing 華清 Palace on Mount Li. Given its name because of a miraculous appearance of Laozi there.

2 Bronze mirror: possibly a metaphor for enlightened governance.

3 *Shijing* 259 describes a mountain spirit that gave birth to two ministers of the Zhou, Fu 甫 and Shen 申.

4 Eight military officials appointed by Emperor Wu of the Han to oversee the well-being of the empire.

5 Literally, “Three arables” (*san nong*), which refers to arable land on the plain, on hillsides, and in marshes. The phrase can also be interpreted as “three farming seasons,” referring to spring, summer, and autumn.

11.6

奉和聖製御春明樓臨右相園亭賦樂賢詩應制

- 複道通長樂，
 青門臨上路。
 遙聞鳳吹喧，
 4 闔識龍輿度。
 褰旒明四目，
 伏檻紆三顧。
 小苑接侯家，
 8 飛甍映宮樹。
 商山原上碧，
 滻水林端素。
 銀漢下天章，
 12 瓊筵承湛露。
 將非富民寵，
 信以平戎故。
 從來簡帝心，
 16 詎得迴天步。

11.6

Respectfully harmonizing with the imperial composition: “I proceeded to Chunming Gate Tower, which overlooked the pavilion of the Director of the Secretariat, and composed a poem on rejoicing in worthy men”: by imperial command

The covered walkway connects with Changle Palace;

The Blue Gate looks down upon the main road.¹

From afar I hear the noise of phoenix pipes;

4 I can dimly make out the passage of the dragon carriage.

He pulls back the tassels from his crown to let his four pupils see keenly;²

He leans over the rail, stooping to humble himself thrice to worthies.³

The little garden connects with the households of marquises;

8 The soaring roofs stand out against the palace trees.

Mount Shang is green above the plain;

The waters of the Chan are pure white at the edge of the wood.

The Silver River descends with its sky-patterns;⁴

12 Snow-gem banquet mats accept the heavy dew.⁵

If this banquet is not to thank those who have enriched the people,

Then it is for those who have pacified the Rong.⁶

He has ever inspected them in his mind,

16 So how could the fate of the nation be troubled?

1 See note to 3.9.10.

2 Sage-king Yao was reputed to have double pupils.

3 Literally, “three visits,” a reference to Liu Bei’s 劉備 repeated attempts to persuade the recluse Zhuge Liang 諸葛亮 to become his advisor. Only after Liu’s third visit was Zhuge Liang persuaded that he was serious about employing his talents.

4 The Silver River is the Milky Way. Sky-patterns may also be a complimentary term for imperial writing and refer to the emperor’s poem.

5 *Shijing* 174 (“Heavy is the dew”), which describes a happy banquet that lasts deep into the night.

6 Archaic poetic term for “barbarians.” This couplet celebrates officials who have done service to the state in both civil and military capacities.

11.7

奉和聖製暮春送朝集使歸郡應制

萬國仰宗周，
 衣冠拜冕旒。
 玉乘迎大客，
 4 金節送諸侯。
 祖席傾三省，
 褰幃向九州。
 楊花飛上路，
 8 槐色蔭通溝。
 來預鈞天樂，
 歸分漢主憂。
 宸章類河漢，
 12 垂象滿中州。

11.8

奉和聖製送不蒙都護兼鴻臚卿歸安西應制

上卿增命服，
 都護揚歸旆。
 雜虜盡朝周，

11.7

Respectfully harmonizing with the imperial composition: “In late spring, seeing off the emissaries attending court upon their return to their commanderies”: by imperial command

The myriad lands look up to the revered Zhou;
Their gowns and caps bow before his tasseled coronet.

The jade carriage welcomes the great guests;

4 With golden tallies the feudal lords are dismissed.

The Three Departments pour at the farewell banquet;

With raised carriage curtains they head toward the Nine Provinces.

Willow catkins fly about the high road;

8 The hue of sophoras shades the network of canals.

They came, prepared to share the court’s pleasures;

Then they go home to share the Han lord’s cares.

His imperial verse is like the River of Stars:

12 A celestial phenomenon that fills all the land.

11.8

Respectfully harmonizing with the imperial composition: “Seeing off Protector-General and Chief Minister for the Court of Dependencies Fougeng on his return to Anxi”: by imperial command¹

The Senior Minister invests him with an additional robe of office;

The Protector-General unfurls his returning banners.

The various barbarian tribes have all come to Zhou’s court;

1 This is Fougeng Lingyan 不蒙靈磬, a general of Western Qiang ancestry who was serving as Protector General of Anxi (in central Asia) from 741 to 747.

- 4 諸胡皆自郟。
 鳴笳瀚海曲，
 按節陽關外。
 落日下河源，
- 8 寒山靜秋塞。
 萬方氛稜息，
 六合乾坤大。
 無戰是天心，
- 12 天心同覆載。

11.9

三月三日曲江侍宴應制

- 萬乘親齋祭，
 千官喜豫游。
 奉迎從上苑，
- 4 袂襍向中流。
 草樹連容衛，
 山河對冕旒。
 畫旗搖浦溆，
- 8 春服滿汀洲。

- 4 All the Hu have ceased to have their own state.¹
 He will have fifes sounded in the desert hinterlands;
 He will halt his riding crop beyond the Yang pass.²
 The setting sun descends on the source of the Yellow River;
- 8 The cold mountains are tranquil on the autumn frontier.
 Everywhere the malignant mists dissipate;
 In all directions, Heaven and Earth are at peace.
 It is the imperial will for there to be no fighting;
- 12 An imperial will shared with all above and all below.

11.9

Attending on a banquet at the Qujiang on the Third Day of
 the Third Month: by imperial command³

- Ten thousand carriages come personally for the rituals;
 The thousand officials delight in this imperial excursion.
 They respectfully greet him from the imperial gardens;
- 4 He carries out purifications in the midst of the current.
 Plants and trees reach to the guards with their standards;
 Hills and rivers face his tasseled coronet.
 Painted banners tremble at the water's edge,
- 8 The robes of spring fill sandbank and islet.

1 Literally, they are all “from Kuai,” an allusion to *Zuo zhuàn* Duke Xiang 29, in which a diplomat visiting Lu from Wu hears music from the various states performed. The text remarks that he had nothing to say about music “from Kuai,” probably reflecting the fact that the state was unimportant and likely to be soon destroyed.

2 See note to 8.13.2.

3 See note to 7.1.

仙籀龍媒下，
 神臬鳳蹕留。
 從今億萬歲，
 12 天寶紀春秋。

11.10

奉和聖製十五夜燃燈繼以酺宴應制

上路笙歌滿，
 春城漏刻長。
 遊人多晝日，
 4 明月讓燈光。
 魚鑰通翔鳳，
 龍輿出建章。
 九衢陳廣樂，
 8 百福透名香。
 仙妓來金殿，
 都人遶玉堂。
 定應偷妙舞，
 12 從此學新粧。
 奉引迎三事，
 司儀列萬方。

- “Dragon Heralds” descend from the Transcendents’ fence;¹
 The phoenix cortege lingers on the divine riverbank.
 From now on, his infinite reign
 12 Will have its years recorded under “Heavenly Treasure.”²

11.10

Respectfully harmonizing with the imperial composition:
 “On the night of the Fifteenth lanterns were lit, accompanied
 by a public banquet”: by imperial command³

- The road is filled with sound of mouth organ and singing;
 In the spring city the clepsydra drips long.
 Strollers are more numerous than during the daytime;
 4 The bright moon defers to the lantern light.
 Fish-shaped keys open the Soaring Phoenix Mansion;⁴
 The dragon carriage emerges from the Jianzhang Palace.⁵
 On the busy streets they perform Heaven’s Music;⁶
 8 Fine incense penetrates from Hundred Fortunes Hall.
 Transcendent entertainers come from the golden buildings;
 The people of the capital surround the jade halls.
 They are set on spying on these marvelous dancers;
 12 From now on they will imitate their fashionable dress.
 They respectfully lead in the emperor to greet the Three Dukes;
 Officials in charge of attendant courtesies take their ranks everywhere.

1 “Dragon Herald”: a fine horse whose superlative qualities are supposed to induce dragons to appear. “Transcendents’ fence”: the imperial palace gardens.

2 A reference to the change of the reign period to Tianbao in 742.

3 Specifically, the fifteenth of the first month, or the Lantern Festival. See also 6.14.

4 Keys were often formed in the shape of fish, because their ever-opened eyes signified watchfulness. This line simply describes the palace gates opening upon the departure of the emperor.

5 See note to 7.1.4.

6 Literally, “broad music,” probably a reference to Zhao Jianzi’s dream of Heaven (see note to 9.33.7).

願將天地壽，
16 同以獻君王。

11.11

奉和聖製重陽節宰臣及群官上壽應制

四海方無事，
三秋大有年。
百工逢此日，
4 萬壽願齊天。
芍藥和金鼎，
茱萸插玳筵。
玉堂開右个，
8 天樂動宮懸。
御柳踈秋景，
城鷗拂曙烟。
無窮菊花節，
12 長奉柏梁篇。

- They wish they could all present their ruler
 16 With a longevity equal to Heaven and Earth.

11.11

Respectfully harmonizing with the imperial composition: “On the Festival of the Double Ninth, high ranking ministers and assembled officials celebrate the emperor’s longevity”: by imperial command

- All within the four seas is at peace;
 There have been large harvests throughout the autumn.
 The court officials upon this day
 4 Wish for a span of a myriad years, equal to heaven.
 All flavors are harmonized within the metal tripods;¹
 Sprigs of prickly-ash are inserted in tortoiseshell mats.²
 They open the right side-room of the jade hall;
 8 Hanging palace bells shake, producing heavenly music.
 Imperial willows are sparse in the autumn light;
 Crows on the city walls brush up against dawn mist.
 On this endless festival of chrysanthemums,
 12 We continually offer up our Cypress Rafters compositions.³

1 Reading *shaoyao* (“herbaceous peony”) here as *zhuoyao* 勺藥, which became a general term for the balancing of flavors in a mixture, named for an herb that possessed such balancing properties.

2 Prickly-ash (often translated as “dogwood”) produces a fruit used to flavor ale during Double Ninth celebrations.

3 See note to 7.1.4.

11.12

三月三日勤政樓侍宴應制

綵仗連宵合，
 瓊樓拂曙通。
 年光三月裏，
 4 宮殿百花中。
 不數秦王日，
 誰將洛水同。
 酒筵嫌落絮，
 8 舞袖怯春風。
 天保無為德，
 人歡不戰功。
 仍臨九衢宴，
 12 更達四門聰。

11.13

和陳監四郎秋雨中思從弟據

嫋嫋秋風動，
 淒淒烟雨繁。
 聲連鵙鵲觀，
 4 色暗鳳凰原。

11.12

Attending a banquet on the Third Day of the Third Month
at Administrative Diligence Hall: by imperial command

His bright-colored standards converge throughout the night;
Carnelian towers join, brushing up against the dawn.

In this season of the third month,

- 4 Palaces and halls are surrounded by blossoms.
Not inferior to the days of the Qin king;
Not different at all from the banquet at the Luo River.¹
On the banquet mats we are annoyed by falling catkins;
- 8 The dancers' sleeves are timid in the spring breeze.
Heaven protects with its power of non-action;
People are delighted by the accomplishments of peace.
He remains at the banquet, overseeing the busy streets,
- 12 Still letting his keen vision penetrate in all directions.

11.13

Harmonizing with Supervisor Chen Silang: "In the autumn rain,
thinking of my cousin Ju"

Gently lingering, the autumn breeze stirs;
Chill and bleak; heavy the murky rain.
Its sound reaches to the Ostrich Watchtower;²

- 4 Hues darken on Phoenix Plain.³

1 See note to 11.2.6.

2 One of four watchtowers located outside of Sweet Springs Palace in Han times.

3 Near Xinfeng, outside the capital.

- 細柳踈高閣，
 輕槐落洞門。
 九衢行欲斷，
 8 萬井寂無喧。
 忽有愁霖唱，
 更陳多露言。
 平原思令弟，
 12 康樂謝賢昆。
 逸興方三接，
 衰顏強七奔。
 相如今老病，
 16 歸守茂陵園。

11.14

和僕射晉公扈從溫湯（時為右補闕）

- 天子幸新豐，
 旌旗渭水東。
 寒山天仗裏，
 4 溫谷幔城中。

1 Xie Lingyun composed a poem, "Prolonged Rains," which he sent to his cousin Xie Zhan 瞻. Here a reference to the poem of Chen's that Wang is matching.

- Slender willows are sparse by the high gallery;
 Light sophora leaves fall by the recessed gates.
 Passers-by will soon end on the busy streets;
 8 The myriad households are tranquil with no clamor.
 Suddenly your “Prolonged Rains” chant
 Again sets forth much that you have to say.¹
 Lu Ji was longing for Lu Yun, his virtuous younger brother;
 12 Xie Lingyun bade farewell to his worthy cousin Xie Zhan.
 Both of you met repeatedly in your lofty moods,
 But with aging features departed for mission after mission.²
 Now Xiangru is old and sick;
 16 He is returning home to tend his garden at Maoling.³

11.14

Harmonizing with the Duke of Jin, the Vice-Director⁴:
 “Accompanying the emperor to the warm springs” (Serving as
 Rectifier of the Chancellery at the time)

- The Son of Heaven progresses to Xinfeng,
 With banners raised to the east of Wei waters.
 Cold mountains are within the standards of his guards,
 4 The warm springs lie within his tent city.

2 A reference to the Chu minister Zichong who had to rush on seven different diplomatic missions during a war between Chu and Wu. The sense here is that Chen and his cousin are both high-minded scholars (like the Lu brothers and like Xie and his cousin), but now rarely get to meet due to official duties (and possibly due to the disruptions of rebellion).

3 See note to 4.22.14. Wang probably means that Chen is now Xiangru.

4 Li Linfu, in power from the late 730s.

- 奠玉群仙座，
 焚香太一宮。
 出游逢牧馬，
 8 罷獵有非熊。
 上宰無為化，
 明時太古同。
 靈芝三秀紫，
 12 陳粟萬箱紅。
 王禮尊儒教，
 天兵小戰功。
 謀猷歸哲匠，
 16 詞賦屬文宗。
 司諫方無闕，
 陳詩且未工。
 長吟吉甫頌，
 20 朝夕仰清風。

- He makes offerings of jade to the seat of assembled Transcendents;
 He burns incense at the Shrine for Taiyi.¹
 When he goes out for a stroll, he encounters a herd-boy;²
 8 He ends the hunt when he possesses something that is not a bear.³
 Our Great Overseers transform through non-action;
 Our enlightened times are the same as high antiquity.
 Numinous polypores thrice flourish their purple;
 12 Ten thousand carriage-loads of grain are beginning to rot.⁴
 Royal rituals respect the Confucian teachings;
 The imperial troops hold battle-merit of small account.
 Planning is given to resourceful statesmen;
 16 Compositions all belong to literary exemplars.
 Though in charge of remonstrance I can find no errors;
 And I am not skilled enough to present my verse.
 I chant long the hymn of praise by Jifu,⁵
 20 And from dawn to dusk I honor his clear breeze.

1 A supreme divinity worshipped in the Western Han; here indicates Xuanzong's rituals carried out at a Daoist shrine. See also note to 7.23.1.

2 *Zhuangzi*, chapter 24: The Yellow Emperor meets a boy herding horses during a stroll, who gives him Daoist-style advice on governing based on his own knowledge of horses.

3 King Wen of the Zhou went out hunting, and a diviner told him he would encounter quarry that was neither dragon nor bear. He then encountered Lü Wang 呂望 and made him one of his ministers.

4 That is, the harvests have been so plentiful the stored grain from previous harvests goes unused and begins to rot.

5 An allusion to *Shijing* 260, "Jifu has composed this poem, / as gentle as a clear wind" (Legge translation).

11.15

和宋中丞夏日遊福賢觀天長寺之作（即陳左相所施）

- 已相殷王國，
 空餘尚父溪。
 釣磯開月殿，
 4 築道出雲梯。
 積水浮香象，
 深山鳴白雞。
 虛空陳妓樂，
 8 衣服製虹霓。
 墨點三千界，
 丹飛六一泥。
 桃源勿遽返，
 12 再訪恐君迷。

1 The Vice-Censor-in-Chief is Song Ruosi 宋若思; the Chancellery Director is Chen Xilie 陳希烈, a minister prominent in politics from the late 740s until 754. He had strong Daoist sympathies. The Abbey is Daoist, and the Monastery Buddhist.

2 Chen Xilie was executed for serving An Lushan – here figured as the Yin King (that is, King Zhou 紂, the evil last ruler of the Shang). However, before that he could have been compared to the early Zhou minister Lü Shang 呂尚. Here his estate is compared to the stream in which Lü Shang famously fished.

3 The Buddhist monastery is compared to a palace for Mahāsthāmaprāpta, a bodhisattva in charge of the moon.

11.15

Harmonizing with Vice-Censor-in-Chief Song: “On a summer day, traveling to Fuxian Abbey and Tianchang Monastery” (both established by Chancellery Director Chen)¹

Having already served the Yin King’s state as minister,

He only leaves behind him this Lü Shang stream.²

By the fishing jetty a palace of the moon has been established;³

4 From the paved road emerges a cloud ladder.⁴

From a pond’s massed water floats a fragrant elephant;

In the deep hills a white cock crows.⁵

In the empty air apsaras play music;⁶

8 For clothing they tailor a rainbow.

Ink spots the chiliocosm,⁷

Cinnabar flies from the six-and-one clay.⁸

Do not hurry back to this Peach Blossom spring;⁹

12 If you try to visit again, I fear you will lose your way.

4 This refers to the Daoist abbey. Through the rest of this poem Wang Wei uses parallel couplets to contrast the Buddhist institution with the Daoist one.

5 Gandhahasti, a bodhisattva associated with Maitreya, is portrayed as green with an elephant’s trunk. Alternately, there is a jataka in which the Buddha was a

fragrant elephant who treated his mother with filiality. White dogs and white chickens are supposed to be particularly auspicious animals for Daoist practitioners to keep.

6 This echoes a passage in the *Lotus Sutra* when apsaras (female spirits of the air and water) perform music to celebrate Śariputra’s attainment of highest enlightenment. This may be the subject of a painting in the monastery.

7 In the *Lotus Sutra*, the Buddha uses the metaphor of someone grinding all the matter in a chiliocosm into ink and then dropping one spot of ink once for every

thousand countries he passes through to express an infinitely huge number.

8 A substance comprised of seven elements blended together to act as a seal on stoves for refining cinnabar.

9 See note to 2.22a.4.

11.16

沈十四拾遺新竹生讀經處同諸公之作

閒居日清靜，
 修竹自檀欒。
 嫩節留餘籜，
 4 新叢出舊欄。
 細枝風響亂，
 踈影月光寒。
 樂府裁龍笛，
 8 漁家伐釣竿。
 何如道門裏，
 青翠拂仙壇。

11.17

贈東嶽焦鍊師

先生千歲餘，
 五岳遍曾居。
 遙識齊侯鼎，

11.16

Reminder Shen Fourteen's new bamboo growing at his place for reading sutras: composed with various gentlemen

Living at leisure: things are daily more pure.

The tall bamboo grows lovely.

Its tender nodes still hold their culm sheaths;

4 New thickets emerge from the old railings.

Thin branches move wildly in the wind's echoes;

Its sparse shadows are chill in the moonlight.

The Music Bureau trims them to make their dragon flutes;

8 Anglers cut them for their fishing rods.

How do they compare, within the road gate,

To the green and turquoise that brushes the Transcendents' altars?¹

11.17

Presented to Refined Mistress Jiao of the Eastern Marchmount²

You, mistress, are over a thousand years old

And have resided on all of the Five Marchmounts.

You can recognize from remote times the tripod of the Marquis of Qi,³

1 Comparing the bamboo here to ones in a couplet in an Yin Keng 陰鏗 (6th century) poem describing bamboo: "Flanking the pool, a clump of bamboo; green and turquoise are not disturbed by the cold ... they brush up against Transcendents' altars on Mount Heng."

2 Mount Tai in Shandong. "Refined Mistress Jiao" was Jiao Jingzhen 焦靜真, a prominent Daoist disciple of Sima Chengzhen 司馬承禎.

3 The magician Li Shaojun, who claimed to have lived hundreds of years, was able to recognize the provenance of a bronze tripod in the possession of Emperor Wu of the Han.

- 4 新過王母廬。
不能師孔墨，
何事問長沮。
玉管時來鳳，
- 8 銅盤即釣魚。
竦身空裏語，
明目夜中書。
自有還丹術，
- 12 時論太素初。
頻蒙露版詔，
時降軟輪車。
山靜泉逾響，
- 16 松高枝轉踈。
支頤問樵客，
世上復何如。

- 4 And have recently visited the cottage of the Queen Mother.
 You cannot take Kong or Mo as your teacher;
 So what business do you have asking Changju?¹
 Your jade pipe summons phoenixes from time to time;²
- 8 You can angle fish from a copper bowl.³
 Standing tall, you converse in the void;
 With bright vision you can read in the middle of the night.
 Of course you possess the art of recycling cinnabar,
- 12 And sometimes you discuss the origins of Primal Material.⁴
 You repeatedly accept the emperor's public summons,
 And at times descend in your carriage with muffled wheels.
 The hills are tranquil, so the stream echoes even more;
- 16 The pines are tall, the branches spread even thinner.
 Resting chin on staff, you ask a woodcutter –
 Can this compare with the human world?

1 Kong, Mo: Confucius and Mozi. *Analects* 18.6: Zilu inquires of the recluses Zhangju 長沮 and Jieni 桀溺 the way to the ford when he and Confucius become lost on a trip. Wang is saying that Jiao (unlike Confucians) *already* knows “the way to the ford.”

2 Xiao Shi 蕭史 was a man during the reign of Duke Mu of Qin. He was adept at playing the pipe. He married a daughter of the duke and taught her how to play. Later, their playing summoned a phoenix, and they constructed a terrace and lived with it for several years. Later they flew off on it and disappeared.

3 A feat demonstrated by Zuo Ci 左慈 of the Eastern Han.

4 The last stage physical objects pass through to come into being.

11.18

贈焦道士

- 海上游三島，
 淮南預八公。
 坐知千里外，
 4 跳向一壺中。
 縮地朝珠闕，
 行天使玉童。
 飲人聊割酒，
 8 送客乍分風。
 天老能行氣，
 吾師不養空。
 謝君徒雀躍，
 12 無可問鴻濛。

1 Eight “gentlemen of methods” (*fangshi* 方士) who attended on the Prince of Huainan in Han times.

2 The Master of the Gourd was a Daoist who sold medicine in the marketplace; every night at sunset he would leap inside a gourd and spend the night there.

3 Fei Changfang 費長房 could “shrink the veins of the earth” so that he could travel great distances in a moment. Here, Jiao does the same in order to visit the imperial court.

11.18

Presented to the Daoist Jiao

On the sea you have traveled to the Three Isles;

In Huainan, you preceded the eight masters.¹

Seated, you know all things a thousand li away;

4 You can leap inside a gourd.²

You can shrink the earth so as to pay court at the jeweled watchtowers;³

You can travel to heaven, employ jade lads.

Giving drink to others, you intend to slice the ale;⁴

8 When you see off travelers, you suddenly split the wind.⁵

You, a venerable of Heaven, can circulate your *qi*;

My mistress has no need to live on the Empty.⁶

I defer to you, but you only hop like a bird;

12 There is no way for me to ask Hong Meng.⁷

4 When served ale by Cao Cao, Zuo Ci said he was going to “divide the ale.” He then used his arts to divide the ale within the cup into two parts and drank half

of it, offering the rest to Cao.

5 The gods on Mount Lu were said to have the ability to aid or deter travelers, depending on whether they made offerings at their shrine.

6 Alluding to the “Rhapsody on the Owl” of Jia Yi: “he does not treasure himself for the sake of being alive; he drifts, living on the Empty.”

7 *Zhuangzi*, chapter 11: One Daoist sage, Yun Jiang 雲將, attempts to acquire deep philosophical knowledge on how to help the world from another sage, Hong

Meng 鴻蒙. However, Hong Meng would only hop about like a sparrow and slap his buttocks.

11.19

投道一師蘭若宿

一公棲太白，
高頂出雲烟。
梵流諸壑遍，
4 花雨一峰偏。
跡為無心隱，
名因立教傳。
鳥來還語法，
8 客去更安禪。
晝涉松路盡，
暮投蘭若邊。
洞房隱深竹，
12 清夜聞遙泉。
向是雲霞裏，
今成枕席前。
豈惟留暫宿，
16 服事將窮年。

11.19

Spending the night at the *aranya* of Master Daoyi¹

Master Daoyi resides on Taibo,
A lofty peak that rises from the clouds and mist.

An Indic current flows through all the valleys,

4 While a rain of flowers occurs only on this peak.

You have hidden your traces for the sake of non-mind,

Though your name is known through your teaching's establishment.

Birds come – you still speak of the Dharma;

8 Guests depart – you continue peaceful meditation.

During the day I arrived at the end of the path in the pines,

And at dusk, took refuge beside this *aranya*.

Secluded chambers are hidden in deep bamboo;

12 I hear a distant stream in the clear night.

What formerly was hidden within the clouds,

Is now accomplished before pillow and mat.

How could I stay here only for a single night?

16 I will be at your service to the end of my years.

1 See note to 7.28.

11.20

山中示弟

山林吾喪我，
 冠帶爾成人。
 莫學嵇康懶，
 4 且安原憲貧。
 山陰多北戶，
 泉水在東鄰。
 緣合妄相有，
 8 性空無所親。
 安知廣成子，
 不是老夫身。

11.21

田家

舊穀行將盡，
 良苗未可希。
 老年方愛粥，
 4 卒歲且無衣。

1 In his "Letter to Shan Juyuan Breaking Off Our Friendship," Xi Kang writes of being particularly lazy when living as a recluse.

2 A disciple of Confucius who was content in his poverty.

11.20

In the mountains: shown to my little brother

In the mountain forest I have lost my Self,
 While you have reached maturity in the cap and sash of office.
 I don't imitate Xi Kang's laziness;¹

- 4 For a time I find peace in Yuan Xian's poverty.²
 Many mountain shadows at my northern door;
 The stream water flows by my eastern neighbors.
 When karmic conditions join, the phantasmal *lakṣaṇa* arise;³
- 8 But when one's nature is empty, then one is not linked to anything.
 How do you know that Master Guangcheng
 Hasn't taken the form of this old man's body?⁴

11.21

Farmstead

Last year's grain is almost gone,
 And one cannot hope for the good sprouts to produce yet.
 This old man has grown fond of gruel,

- 4 Passing the end of the year without clothes.

3 *Lakṣaṇa* (*xiang*) are the marks that give an illusion of existence to the phenomena of the world. They continue to be produced in the phenomenal world we experience so long as we continue to produce karma through the consequences of our actions (usually through desire, anger, and ignorance).

4 A Daoist Transcendent, first mentioned in chapter 11 of the *Zhuangzi*, where the Yellow Emperor goes to learn from him in his mountain retreat.

雀乳青苔井，
 雞鳴白板扉。
 柴車駕羸犢，
 8 草屨牧豪豨。
 夕雨紅榴拆，
 新秋綠芋肥。
 餉田桑下憩，
 12 旁舍草中歸。
 住處名愚谷，
 何煩問是非。

11.22

過盧員外宅看飯僧共題（七韻）

三賢異七聖，
 青眼慕青蓮。
 乞飯從香積，
 4 裁衣學水田。
 上人飛錫杖，
 檀越施金錢。
 趺坐簷前日，
 8 焚香竹下烟。

- The sparrows feed their young in the green moss by the well;
Chickens squawk by the plain plank door.
The rough cart transports my skinny cows,
8 And I herd my pigs in straw sandals.
Evening rain splits the red pomegranates;
Recent autumn fattens the green taros.
I bring my food to the fields, rest under a mulberry;
12 Then leaning on my hut, I return through the grass.
I name my residence “the Valley of the Fool”;¹
Why bother to inquire into what’s wrong and right?

11.22

Visiting Vice Director Lu and watching him provide a meal for monks

- Though the three initial stages of cultivation may differ from the seven
last ones,²
They all look with admiration on the Blue Lotus of the teachings.
Begging for food, they come for fragrant abundance;
4 Their robes cut in imitation of paddies.³
Their Reverends raise their tin begging staffs,
While the lay patron sets out gold donations.
They sit cross-legged in the sunlight under the eaves;
8 Smoke from burning incense wafts under the bamboo.

1 See note to 9.15–9.17.

2 The ten stages in the development of a Bodhisattva.

3 I.e., in a patchwork pattern. Monk’s robes were originally meant to be sewn from cloth scraps, in order to reinforce ascetic principles. See also 12.9.8.

寒空法雲地，
 秋色淨居天。
 身逐因緣法，
 12 心過次第禪。
 不須愁日暮，
 自有一燈然。

11.23

濟州過趙叟家宴

雖與人境接，
 閉門成隱居。
 道言莊叟事，
 4 儒行魯人餘。
 深巷斜暉靜，
 閑門高柳疎。
 荷鋤修藥圃，
 8 散帙曝農書。
 上客搖芳翰，
 中廚饋野蔬。
 夫君第高飲，
 12 景晏出林閭。

- The chill sky – a place for Dharma clouds;
Autumn hues – the five Higher Heavens.
Though their bodies submit to the law of dependent causation,
12 Their minds surpass the grades of meditation.
No need for them to grieve at sunset;
For they have their own lamp that burns.

11.23

In Jizhou, visiting the Venerable Zhao's house for a banquet¹

- Though you have had dealings with the human realm,
You have shut your gate and created a recluse's dwelling.
Daoist speech: the affairs of the venerable Zhuang;
4 Confucian conduct: left over from the man of Lu.
In the deep lanes, the slanting radiance is tranquil;
By the deserted gate the tall willows are sparse.
Shouldering your hoe, you cultivate your plot of herbs;
8 Removing their slip-covers, you air out your farming books.
"Fine guest, ply your fragrant writing brush;
I will serve you rustic produce from my kitchen.
Just drink to your delight, Sir;
12 The evening light is emerging from the village gate."

1 Composed during the poet's service in Jizhou (in Shandong), 721–726.

11.24

青龍寺曇壁上人兄院集（并序）

- 吾兄大開蔭中。明徹物外。以定力勝敵。
 以惠用解嚴。深居僧坊。傍俯人里。
 高原陸地。下映芙蓉之池。竹林果園。
 4 中秀菩提之樹。八極氛霽。萬彙塵息。
 太虛寥廓。南山為之端倪。皇州蒼茫。
 渭水貫於天地。經行之後。跌坐而閑。
 升堂梵筵。餌客香飯。不起而游覽。
 8 不風而清涼。得世界於蓮花。記文章於
 貝葉。時江寧大兄持片石命維序之。
 詩五韻。座上成。

- 高處敞招提，
 虛空詎有倪。
 坐看南陌騎，
 4 下聽秦城雞。
 渺渺孤烟起，
 芊芊遠樹齊。

11.24

A Gathering at the courtyard of His Reverence Brother Tanbi
at Blue Dragon Monastery (with preface)¹

My elder brother has completely liberated himself from the *skandha*,² and his vision penetrates beyond worldly things. The power of his *samadhi*³ overcomes opposition, and the uses of his compassion free us from severities. He dwells deep within the monastic community here, though it is set next to a village of men. It is situated on a high plateau, and below it shines a lotus pool. There are bamboo groves and orchards, and in the middle flourishes a Bodhi tree. When the vapors of the furthest directions clear away, and all the dust of the world settles, the sky stretches into boundless depths, bordered on the one side by Zhongnan Mountain. The imperial district seems boundless, and the Wei River passes through the center of Heaven and Earth. After he carries out his walking meditation, he sits in a lotus position at his ease; then he ascends the monastic mat in the main hall and feeds his guests with fragrant rice. Without rising he lets his vision wander; and it is cool here without a breeze. He finds the world within a lotus flower and records his compositions on patra leaves. At this time, my elder brother from Jiangning produced a flat piece of stone and requested me to compose a preface for it, and a poem in five rhymes. I composed it while still sitting.

In a lofty place the temple lies open,
Without a limit, in the void of sky.
We sit and watch horsemen on the lanes to the south,
4 And hear below us the roosters from Qin towns.
In the vastness a single line of smoke rises;
Luxuriant growth – distant trees stand even.

1 The use of “brother” here is not a religious term, but suggests that Tanbi was related to Wang in some way.

2 See note to 3.1.6.

3 Calming meditation.

青山萬井外，
 8 落日五陵西。
 眼界今無染，
 心空安可迷。

11.24a

王昌齡：同王維集青龍寺曇壁上人兄院
 五韻

本來清淨所，
 竹樹引幽陰。
 簷外含山翠，
 4 人間出世心。
 圓通無有象，
 聖境不能侵。
 真是吾兄法，
 8 何妨友弟深。
 天香自然會，
 靈異識鐘音。

- Green mountains beyond a myriad towns;
8 Setting sun to the west of the Five Barrows.¹
The realm of the eye today has no impurity;
When the mind is empty, how can it go astray?

11.24a

Wang Changling: Matching Wang Wei's "Gathering at Blue Dragon Monastery, at the courtyard of His Reverence Brother Tanbi: five rhymes"

- This has always been a clear and clean place;
The bamboo and trees draw hidden shade.
Below the eaves the mountain's green is stored;
4 And a worldly mind leaves the human realm.
There is no visible manifestation of perfect penetration;
The realm of the Buddha cannot be violated.
This truly is the Dharma of our elder brother,
8 Which offers no obstructions to the profound understanding of
disciples.
Deva incense naturally collects in this place,
And I make out the sound of bells midst these numinous wonders.

1 See note to 6.6.4.

11.24b

王縉：同王昌齡裴迪游青龍寺曇壁上人
兄院集和兄維

林中空寂舍，
階下終南山。
高臥一牀上，
4 迴看六合間。
浮雲幾處滅，
飛鳥何時還。
問義天人接，
8 無心世界閑。
誰知大隱客，
兄弟自追攀。

11.24c

裴迪：青龍寺曇壁上人院集

靈境信為絕，
法堂出塵氛。
自然成高致，
4 向下看浮雲。

11.24b

Wang Jin: With Wang Changling and Pei Di, I traveled to a gathering at the courtyard of His Reverence Brother Tanbi at Blue Dragon Monastery: harmonizing with my brother Wei

- In the forest, an empty, quiet lodge;
At the foot of its steps, Zhongnan Mountain.
He lies high up on his single couch,
4 Turns to see the Six Directions together.
Floating clouds in several places vanish;
When will the flying birds return?
Inquiring after principles, gods and men join together;
8 When there is No Mind, the world is calm.
Who knows of this great hermit?
Brothers have come in to seek him out.

11.24c

Pei Di: A gathering at the courtyard of His Reverence Tanbi at Blue Dragon Monastery

- A numinous realm truly is cut off,
The Dharma hall emerges from the dust and fog.
Naturally it creates a lofty flavor,
4 From here looking down one sees floating clouds.

逶迤峰岫列，
參差閭井分。
林端遠堞見，
8 風末踈鐘聞。
吾師久禪寂，
在世超人羣。

Weaving away are peaks and mountains in their ranks;
Unevenly are divided the lanes and wells.
At the edge of the wood one sees distant ramparts;
8 As the wind dies down, sparse bells are heard.
Our teacher long has meditated on silence.
In this world he surpasses the common crowd.

王右丞集卷之十二 近體詩

12.1

春過賀遂員外藥園

前年槿籬故，
今作藥欄成。
香草為君子，
4 名花是長卿。
水穿盤石透，
藤繫古松生。
畫畏開廚走，
8 來蒙倒屣迎。
蔗漿菰米飯，
蒟醬露葵羹。
頗識灌園意，
12 於陵不自輕。

Juan 12: Recent style poems

12.1

In spring, visiting Supernumerary He Sui's herb garden

The hibiscus hedgerows from former years linger still,

But the fence around the herbs has now been built.

These fragrant plants play the Gentleman,

4 And outstanding flowers are like Sima Xiangru.¹

Water has channeled through the great stones;

Vines twine about the ancient pines.

You fear your fine paintings will flee their boxes;²

8 You put clogs on backwards, hurry to meet me when I come.³

Sugarcane juice and wild rice gruel,

Betel pepper and water-shield soup.

I understand rather well your desire to water gardens;

12 Like the Master of Wuling, you won't take yourself lightly!⁴

1 Since Qu Yuan's *Li sao*, the poetic tradition has often equated fragrant plants with the virtue of a true Gentleman (*junzi*). The Han poet Sima Xiangru was famous for his romantic and flamboyant personality, so Wang is likely comparing the flowers to him in that sense.

2 The famous painter Gu Kaizhi 顧愷之 lent Huan Xuan 桓玄 a painting sealed in a box. Huan managed to extricate the painting and purloin it and re-seal the box so that it appeared untampered, and then returned it to Gu. When Gu opened it and found the painting missing, he was convinced that the painting had magically transformed into a Transcendent and had flown away. Wang is likely complimenting He Sui on the quality of the paintings he possesses.

3 See note to 10.12.7.

4 See note to 7.24.8.

12.2

河南嚴尹弟見宿弊廬訪別人賦十韻

上客能論道，
 吾生學養蒙。
 貧交世情外，
 4 才子古人中。
 冠上方簪豸，
 車邊已畫熊。
 拂衣迎五馬，
 8 垂手憑雙童。
 花醪和松屑，
 茶香透竹叢。
 薄霜澄夜月，
 12 殘雪帶春風。
 古壁蒼苔黑，
 寒山遠燒紅。
 眼看東候別，
 16 心事北山同。
 為學輕先輩，
 何能訪老翁。
 欲知今日後，
 20 不樂為車公。

12.2

Brother Yan, Governor of Henan, spent the night at my humble dwelling. I composed these ten rhymes upon his departure.¹

My esteemed guest can discuss the Way;
Throughout my life I have studied nourishing simplicity.

You are a friend in poverty, beyond worldly concerns,

4 And a talent suitable to dwell among the ancients.

The censor's unicorns had just been placed on your cap of office

When painted bears appeared on the side of your carriage.²

You brush your robes to depart, greet your five-horse team;

8 Lowering hands with respect, I am supported by a pair of servant lads.

Clear ale is blended with pinecones,

The fragrance of tea penetrates the bamboo thicket.

Light frost: moonlight on this clear night;

12 Melting snow carries the spring breeze.

On the old walls the green moss darkens;

On the cold hills the distant fires are red.

You can see the eastern milestones at parting,

16 Your mind's affairs the same as the "North Hills" poem.³

The scholars of the day scorn the older generation,

So who could visit this old man?

I know that after today

20 I will be unhappy for the sake of Ju Yin.⁴

1 Yan is Yan Wu 武, who served as governor of Luoyang (Henan), 760–761.

2 In Han times, bears were painted on the side of the wheels of lords or governors of smaller states. This couplet means that Yan was transferred from the censorate to the governorship of Henan.

3 *Shijing* 205 describes a man employed by the ruler constantly so that he is unable to look after his parents.

4 See 7.11.2.

12.3

送祕書晁監還日本國（并序）

- 舜覲群后。有苗不服。禹會諸侯。
 防風後至。動干戚之舞。興斧鉞之誅。
 乃貢九牧之金。始頒五瑞之玉。我開元
 4 天地大寶聖文神武應道皇帝。大道之行。
 先天布化。乾元廣運。涵育無垠。
 若華為東道之標。戴勝為西門之候。
 豈甘心于邛杖。非徵貢于苞茅。
 8 亦由呼韓來朝。舍于蒲陶之館。卑彌遺使。

1 Chao Heng 衡 was the Chinese name taken by Abe no Nakamaro 阿倍仲麻呂. After coming to China in 717, he served in the government for many years. After one failed attempt to return to Japan in 734, he tried once more in 752 (when Wang Wei composed this piece). His ship was wrecked offshore and he was forced to return to China once more. He died in China in 770.

2 Two allusions to sage kings dealing with recalcitrant “barbarians”: When the Miao refused to grant Shun allegiance, he blamed himself. After cultivating his teaching for three years, he then performed a martial dance, and the Miao submitted to him. Fang Feng was a representative of a tribal group from the southeast. When he showed up late for a court assembly, Yu had him executed.

12.3

Seeing off Palace Library Director Chao on his return to the country of Japan (with preface)¹

When Shun summoned all regional rulers to his court, the Miao tribes would not submit to him. When Yu assembled the feudal lords, Fang Feng arrived late. Shun performed a dance with shield and axe, Yu promoted punishments with halberd, and only then could they compel the nine satraps to bring their tribute of gold; only then did they confer the jade tokens of the five feudal ranks.²

As for Our Majesty, the Emperor of Opening Prime and Great Jewel of Heaven and Earth Who Responds to the Way, Sagely in Civil Matters and Divine in Martial Ones:³ his practice of the Great Way precedes Heaven and propagates moral transformation; celestial and primal, it is broad and far-reaching, and its liquid nurture has no limits.

The blossoms of the Ruo tree are markers for the eastern circuit, and the headdress-bearing one⁴ is the porter of the western gate. How could they be satisfied with Qiong bamboo staffs?⁵ Nor is a tribute of bundled thatch being levied on them.⁶ They are also like Huhanye coming to the court, who was housed in Grapevine Lodge.⁷

3 All honorific titles for Xuanzong. “Opening Prime” and “Jewel of Heaven” were Xuanzong’s two reign periods as well.

4 A poetic designation for the Daoist divinity the Queen Mother of the West.

5 Han envoy Zhang Qian 張騫 found staffs of Qiong bamboo from Shu in use in central Asia, supposedly acquired from an Indian market. Here, Wang Wei is suggesting that tribute peoples from the far west and far east would not be satisfied merely to receive Chinese goods.

6 *Zuo zhuan*, Duke Xi, year 4: When Qi invaded Chu, the Qi minister Guan Zhong 管仲 defended their actions by claiming that they were punishing Chu for not rendering up the required tribute of thatch to the Zhou rulers.

7 The Xiongnu leader Huhanye 呼韓邪 decided to enter into tributary relations with China in 53 BCE. Several decades later, another Xiongnu leader, Wuzhuliuruodi 烏珠留若鞮, came to court and was housed in the Grapevine Lodge at the palace.

- 報以蛟龍之錦。犧牲玉帛。以將厚意。
 服食器用。不寶遠物。百神受職。
 五老告期。況乎戴髮含齒。得不稽顙
 12 屈膝。海東國日本為大。服聖人之訓。
 有君子之風。正朔本乎夏時。衣裳同
 乎漢制。歷歲方達。繼舊好于行人。
 滔天無涯。貢方物于天子。司儀加等。
 16 位在王侯之先。掌次改觀。不居蠻夷之邸。
 我無爾詐。爾無我虞。彼以好來。廢關
 弛禁。上敷文教。虛至實歸。故人民雜居。
 往來如市。晁司馬結髮游聖。負笈辭親。

1 Himiko (Bimihu 卑彌呼): A queen mentioned in early Chinese historical texts, responsible for uniting warring factions in Japan. She sent emissaries to the Chinese court in 238 CE.

2 When Yao decided to give the empire to Shun, the former ordered a ritual be performed. The five planets manifested themselves as old men to Shun, and then later ascended once more into the sky, first entering the Mao 昴 asterism (the same as the Western Pleiades).

Himiko sent an emissary,¹ and he was requited with merman brocade. Offerings of jade and silk were used to convey the emperor's generous intentions. Clothing, food, and utensils – his majesty does not value such things for their remoteness. Rather, in this way all the various spirits fulfill their roles, and the five venerable star spirits proclaim his period of rule.² Then all the more do creatures with hair and teeth³ not bend the knee and have their brows touch the ground in homage?

Of all the countries east of the sea, Japan is the greatest. It submits to the model of the sages and it adopts the customs of the gentleman. It sets the beginning of its year based on the Xia calendar, and its dress is the same as the Han regulations.⁴ After a passage of years they have come again, continuing previous good will through their emissaries. Over limitless waves dashing to the skies they present regional products as tribute to the Son of Heaven. Our ceremonial officials have raised their status, placing them above the princes and the nobility.

The tent-handlers have altered their precedents, not lodging them in the mansions for the Tribals, the Man and the Yi.⁵ “We will not deceive you; do not you doubt us.”⁶ They have come with good will, and so we have cast aside barriers and loosened prohibitions. The emperor spreads his culture and teachings; they arrive empty and go home full. In this way the people dwelling in all the various places come to our court as if going to market.

3 A poetic locution for human beings.

4 I.e., the same lunar calendar used concurrently by the Tang.

5 “Tent handlers”: an archaic Zhou-era official title. They were in charge of erecting temporary structures for feudal lords when they came to the king's court. Wang is saying that the Japanese envoys were treated as superior to common “barbarian” peoples.

6 Formal treaty phrases, taken from the *Zuo zhuan*.

- 20 問禮于老聃。學詩于子夏。魯借車馬。
 孔丘遂適于宗周。鄭獻縞衣。季札始通于
 上國。名成太學。官至客卿。必齊之姜。
 不歸娶于高國。在楚猶晉。亦何獨于由余。
- 24 遊宦三年。願以君羹遺母。不居一國。
 欲其畫錦還鄉。莊舄既顯而思歸。
 關羽報恩而終去。于是稽首北闕。裹足東
 轅。篋命賜之衣。懷敬問之詔。金簡玉
- 28 字。傳道經于絕域之人。方鼎彝樽。致分
 器于異姓之國。琅邪臺上。迴望龍門。

1 I.e., to study the Rites (Laozi's personal name was Dan; Confucius once went to him to ask about the Rites), and to study the classics (Zixia was a disciple of Confucius known for his knowledge of the *Shijing*).

2 The Wu prince Jizi Zha 季子札 traveled to the northern states of China in 544 BCE to inform them of the accession of a new Wu ruler. His tour started with a visit to Zheng. Since Wu was a state on the periphery of Chinese civilization, its use as a stand-in for Japan is appropriate.

3 *Shijing* 138: "Why, in eating fish, must you have bream from the Yellow River? Why, in taking a wife, must you insist on having a Jiang of Qi?" The Jiang were the royal family of Qi. *Zuo zhuan*, Duke Ding 9: When the Qi ruler attacked Jin, the Jin leader Wucun 無存 broke off his intended marriage, saying that if he survived the war and returned, he would take a wife from the Gao or Guo families. These lines suggest that Nakamaro was happy to settle down and have a family in China.

Adjutant Chao has bound up his hair and traveled to the Sage; with book satchel on his back he parted with his kin in order to ask about rites from Old Dan and study the Poems with Zixia.¹ He was like Confucius borrowing carriage and horses in Lu and proceeding to the Zhou capital, like Jizi Zha presenting a plain-silk sash at Zheng and then crossing over to the upper states.² His fame was achieved in the National University, and his office reached that of Chief Minister for Visitors. In marrying he insisted on having a Jiang of Qi; he did not return home to find a wife with the Gao or Guo clans.³ Though he is in Chu, his heart lies with Jin; so why should he be more alone than You Yu?⁴ But he has served as an official abroad for many a year, and now wishes to give his mother the meat broth of his lord.⁵ Not limiting himself to live in one country, he wants to return to his homeland wearing his brocade in daylight.⁶ Zhuang Xi showed that he longed to go home; and Guan Yu finally took his leave after he repaid the ruler's favor.⁷

Thereupon he bowed his head low toward the northern gate-towers, wrapped his feet for travel and aimed his carriage shafts eastward. He packed the clothing that the emperor had given him and pocketed the imperial proclamations that asked after him. He will carry with him jade characters inscribed on golden documents to people of a far-off region; he will bring square tripods and ritual ale cup as the emperor's mete to a state with foreign clan names. Atop the terrace at Langye

4 *Zuo zhuan*, Duke Zhao 3: The ruler of Zheng was worried that if he went to Chu to congratulate the court on the accession of a new ruler, his Jin allies would take it as disloyalty. The Jin ruler reassured him, telling him that if he stayed true, he would "Still be with Jin even while in Chu." You Yu 由余 was a man of Jin who was forced to flee to the Rong barbarians. He developed a "noble savage" attitude towards morality. When the Duke of Qin sent female performers as a gift to the Rong King, You Yu was disgusted with the king's pleasure in them and fled to Qin.

5 *Zuo zhuan*, Duke Yin 1: The emissary Yingkao Shu 穎考叔 received a gift of meat from Duke Zhuang 莊 of Zheng; rather than eating it, he put it aside, saying he wished to give it to his mother.

6 Proverbial for wishing to display one's success in one's hometown.

7 When Zhuang Xi 莊烏, a minister of Chu originally from Yue, fell ill, those around him could tell that he longed to go home because he began to speak in his native dialect. Guan Yu served Cao Cao and performed valiant deeds for him because of Cao's earlier patronage. When he felt he had done enough, he left his service to return to his original master Liu Bei in Shu.

- 碣石館前。竄然鳥逝。鯨魚噴浪。則萬里
倒迴。鷁首乘雲。則八風却走。扶桑若薺。
32 鬱島如萍。沃白日而簸三山。浮蒼天而吞
九域。黃雀之風動地。黑蜃之氣成雲。
淼不知其所之。何相思之可寄。嘻。去帝
鄉之故舊。謁本朝之君臣。詠七子之詩。
36 佩兩國之印。布我王度。諭彼蕃臣。
三寸猶在。樂毅辭燕而未老。十年在外。
信陵歸魏而逾尊。子其行乎。余贈言者。

積水不可極，
安知滄海東。
九州何處遠，

1 On the coast of Shandong. The Qin emperor built a terrace there and left an inscription.

2 Also near the seacoast, in Hebei. Supposedly visited by Qin Shihuang and Han Wudi.

3 Fusang: a mythical tree of the far east, out of whose branches the sun rises. Fusang was sometimes used as a poetic locution for Japan. Shepherd's purse resembles a small tree in appearance, about one to two feet in height. Yu Island: an island off the Jiangsu coast; since incorporated into the coastal land.

4 The three islands of the Transcendents in the eastern sea. "Nine Territories" is here a poetic locution for China.

Mountain he will turn and gaze back toward the dragon gates.¹ From before the lodge on Stele-Stone Mountain he will go far away, as swift as a bird.² When whales spout their waves, then all will spin about for ten thousand li; when the heron-prow ships ride the clouds, then winds in all directions will rush backwards. The fusang tree will seem like a shepherd's purse, and Yu Island will look like floating duckweed.³ The sea will soak the white sun and winnow the Three Islands; it will set the gray sky afloat and swallow the Nine Territories.⁴ The brown sparrow wind will shake the earth; breath from the black dragon-mollusks will produce clouds.⁵ In the breadth of water they will not know which way they go – and where can they lodge their feelings of longing? Alas!

He is departing his old haunts in the imperial homeland and is paying respects to the ruler and ministers of his original court. He chants the poems of the seven masters; at his waist hang the seals of two countries.⁶ He will make known the methods of our prince and explain them to our tributary subjects. His eloquent tongue is still present; Yue Yi took leave of Yan before he was old.⁷ Though he was away for ten years, the Lord of Xinling was even more honored when he returned to Wei.⁸ Now upon your departure, I gift you with my words:

The end of these massed waters cannot be reached;
So who could have known what lay east of the gray seas?
And for you, how far off were the Nine Provinces?

5 Brown sparrow wind: popular name for a southeastern wind that arises in the sixth month. Exhalations from mollusks was a commonly held explanation for mirages at sea.

6 *Zuo zhuan*, Duke Xiang 27: When the ruler of Zheng entertained the emissary Zhaomeng 趙孟, there were seven eminent men in attendance at the banquet. Zhaomeng asked the seven to sing, and thus express what was on their mind.

Here it probably suggests the use of poetry in a diplomatic context.

7 Yue Yi 樂毅 was a general of Yan who feared execution at the hands of a new ruler and then fled to Zhao, who employed him. Wang Wei is suggesting that

Nakamaro is still young enough to have a public career.

8 When the Lord of Xinling stole Wei's army to save Zhao from a Qin invasion, he stayed in Zhao, fearing to go home. When Wei was in turn attacked by Qin, he returned to his homeland after ten years to great acclaim.

- 4 萬里若乘空。
 向國惟看日，
 歸帆但信風。
 鰲身映天黑，
 8 魚眼射波紅。
 鄉樹扶桑外，
 主人孤島中。
 別離方異域，
 12 音信若為通。

12.4

送徐郎中

- 東郊春草色，
 驅馬去悠悠。
 況復鄉山外，
 4 猿啼湘水流。
 島夷傳露版，
 江館候鳴騶。
 卉服為諸吏，
 8 珠官拜本州。
 孤鶯吟遠墅，
 野杏發山郵。
 早晚方歸奏，
 12 南中絕忌秋。

- No way to ride the sky and cross a myriad li.
 Facing your country, one can only see the sun;¹
 Returning sails can only rely on the wind.
- 16 The giant sea tortoise reflects the black of the sky;
 The eyes of the fish shoot through the waves with their red.
 Your hometown trees, beyond Fusang;
- 4 Their master dwells on a solitary isle.
 After we part, dwelling in separate realms,
 How can news ever get through?

12.4

Seeing off Director Xu²

- In the eastern suburbs, the color of the spring grass;
 You spur your horse, going far, far away.
 Even more so, beyond your native hills,
- 4 Where gibbons cry by the Xiang River current.
 The Yi tribals of the islands will send in their open letters;
 At the riverside hostel they await the grooms announcing you.
 Men dressed in woven grass serve as clerks there;
- 8 Officials in charge of the pearl trade are appointed within
 the prefecture.
 Solitary orioles warble on the distant farmhouses;
 Wild apricot trees bloom at the mountain post-station.
 Sooner or later you'll return to Qin;
- 12 And in the South you don't have to guard against autumn raids.

1 See note to 9.31.4.

2 Xu Hao 浩. Probably written when he was sent to Guizhou to assist in the periodic regional selection for office (Wang Wei had been sent on a similar tour in 740–741).

12.5

送熊九赴任安陽

魏國應劉後，
 寂寥文雅空。
 漳河如舊日，
 4 之子繼清風。
 阡陌銅臺下，
 閭閻金虎中。
 送車盈灞上，
 8 輕騎出關東。
 相去千餘里，
 西園明月同。

12.6

送李太守赴上洛

商山包楚鄧，
 積翠藹沉沉。
 驛路飛泉灑，
 4 關門落照深。

1 Anyang was near the old Wei dynasty capital of Ye, hence the comparisons in the poem.

12.5

Seeing off Xiong Nine on his way to take up his post in Anyang¹

After the time of Ying Yang and Liu Zhen from the Wei state,²

The world of literary elegance has been empty and desolate.

The Zhang River flows as it did in olden days;

4 And you, sir, will continue the clear style of those times.

In the field roads below Copper-Bird,

On the village lanes at Gold Tiger:³

Departing carriages fill Bashang,

8 Light horsemen emerge east of the pass.

We will be separated by over a thousand li,

But we will share the bright moonlight that shines on West Garden.⁴

12.6

Seeing off Prefect Li on his way to the Shangluo⁵

Mount Shang embraces Dengzhou in old Chu;⁶

Its massed emerald is lush and thick.

A waterfall splashes the post station road;

4 Setting sunlight is deep on the gate to the pass.

2 Two of the seven masters of the Jian'an 建安 era, a group located at the Wei court that defined literature in the early third century.

3 Both famous terraced buildings built in Wei times.

4 A banqueting site at the Ye court.

5 Shangluo ("upper Luo River") was a prefecture near Shang Mountain (near the border of Shanxi and Shaanxi).

6 Poetic exaggeration – Dengzhou was considerably far to the southeast from Mount Shang.

野花開古戍，
 行客響空林。
 板屋春多雨，
 8 山城晝欲陰。
 丹泉通虢略，
 白羽抵荆岑。
 若見西山爽，
 12 應知黃綺心。

12.7

遊感化寺

翡翠香烟合，
 瑠璃寶地平。
 龍宮連棟宇，
 4 虎穴傍簷楹。
 谷靜惟松響，
 山深無鳥聲。
 瓊峰當戶拆，
 8 金澗透林鳴。

- Wildflowers bloom at the old garrison,
The travelers echo in the empty woods.
Much rain in spring on the wood plank houses;
8 Daylight soon turns to darkness in the mountain town.
Cinnabar Stream connects with the old Guo borders;
White Feather reaches to Jing Peak.¹
If you see the fresh scenery of this western hill,
12 You'll know the minds of Huang and Qi.²

12.7

Traveling to Ganhua Monastery³

- In a kingfisher-green haze the incense smoke converges;
Glittering like glaze, the precious site lies level.
Dragon palaces join their roof edges;
4 Tiger caves adjoin the eave pillars.
The valley is still – only the echo of the pines;
The hill is deep – no sound of birds.
Garnet-colored peaks break open before the door;
8 Gilded streams resound, passing through the woods.

1 Wang Wei gives a number of archaic place names for the area around Shangluo.

2 Two of the four white-haired recluses who lived on Mount Shang to escape from the Qin dynasty, and who were persuaded to come to the Han court by Empress Lü.

3 See note to 7.31.

- 郢路雲端迴，
 秦川雨外晴。
 雁王銜果獻，
 12 鹿女踏花行。
 抖擻辭貧里，
 歸依宿化城。
 繞籬生野蕨，
 16 空館發山櫻。
 香飯青菰米，
 嘉蔬綠筍莖。
 誓陪清梵末，
 20 端坐學無生。

12.8

王縉 (?)：遊悟真寺

聞道黃金地，
 仍開白玉田。

-
- 1 A combination of two allusions: in a jataka tale, a king decides to give up eating goose flesh when the king of the geese is captured in a net and his goose subjects demonstrate their great distress in front of him. The eminent monk Jiadaduo 伽達多 (Liu Song dynasty) was fed fruit brought to him by birds while he was meditating.
 - 2 The deer girl was born from a deer when it licked the urine of a Transcendent and ingested his male essence. The Transcendent raised her. A lotus flower would spring up beneath her feet when she walked.
 - 3 The principles of religious discipline.

- Remote the edge of the clouds on the road to Ying;
 While the Qin plain is sunlit beyond the rain.
 The goose king presents fruit in his beak;¹
 12 The deer girl comes, trampling the blossoms.²
 Committed to the *dhūtas*, I leave my impoverished village;³
 Taking refuge, I pass the night in the illusory city.⁴
 Surrounding the fence, the wild bracken grows;
 16 By the empty lodge the mountain cherries bloom.
 Fragrant food: black wild rice;
 Fine vegetables: green bamboo shoots.
 I vow to accompany the lowest of the sutra-chanters,
 20 And sit upright, studying non-rebirth.

12.8

Wang Jin (?): Visiting the Temple of Awakening to Reality⁵

I have heard that this place of gold⁶
 Still opens here in white jade fields.⁷

4 See note to 8.30.2.

5 The *Wenyuan yinghua* gives Wang Wei as the author of this poem, while the *Quan Tang shi* gives both Wang Wei and his brother Wang Jin as the author. A number of other early collections also give Wang Jin as the author: *You xuan ji*, *Tangshi jishi*, and *Tangshi pinhui*. The monastery was in Lantian, near Wang Wei's Wangchuan estate.

6 The reference here is to the Jetavana Garden, which the wealthy lay disciple Anāthapiṇḍada bought for the Buddha to use. He could only appease the buyer by giving him the gold it took to cover the grounds. This later became a standard

image for the generosity of donors, especially when constructing monasteries.

7 Lantian was famous for its jade.

- 擲山移巨石，
 4 呪嶺出飛泉。○
 猛虎同三逕，
 愁猿學四禪。○
 買香燃綠桂，
 8 乞火踏紅蓮。○
 草色搖霞上，
 松聲汎月邊。○
 山河窮百二，
 12 世界滿三千。○
 梵宇聊憑視，
 王城遂渺然。○
 霸陵纔出樹，
 16 渭水欲連天。○
 遠縣分諸郭，
 孤村起白烟。○
 望雲思聖主，
 20 披霧憶羣賢。○
 薄宦慙尸素，
 終身擬尚玄。○
 誰知草菴客，
 24 曾和柏梁篇。○

- They tossed the mountain aside, moved giant stones;
 4 They cast spells on the peak and produced a flying stream.
 Fierce tigers all share the three paths here;
 Grieving gibbons study the four stages of meditation.
 I go to buy incense and burn green osmanthus;
 8 Requesting a fire, I tread on red lotus.
 The hue of the grass trembles beyond the sunset clouds;
 The sound of the pines floats by the moon.
 Hills and rivers end in impregnable terrain;¹
 12 The present world fills a chiliocosm.
 I gaze down from the monastery for a time;
 The royal city is far away and vague.
 Baling can barely be seen emerging from the trees;
 16 The waters of the Wei almost meet the sky.
 In the distant county some city walls can be made out;
 A solitary village arises from the white mist.
 I gaze toward the clouds, long for my sagely lord;
 20 Push through the fog, recall the assembled worthies.
 This lowly official is ashamed to not live up to his duties;
 To the end of my life I intend to honor the Mysterious.
 Who would have known that this sojourner in a thatched refuge
 24 Once harmonized compositions at Cypress Rafters?²

1 Literally, “hundred-two,” a phrase used to describe the area around Qin (and the Tang capital), where mountain passes allowed two men to defend against a hundred.

2 See note to 7.1.4.

12.9

與蘇盧二員外期遊方丈寺而蘇不至因有是作

- 共仰頭陀行，
 能忘世諦情。
 迴看雙鳳闕，
 4 相去一牛鳴。
 法向空林說，
 心隨寶地平。
 手巾花韻淨，
 8 香帔稻畦成。
 聞道邀同舍，
 相期宿化城。
 安知不來往，
 12 翻得似無生。

12.10

曉行巴峽

際曉投巴峽，
 餘春憶帝京。

1 See note 12.7.13.

2 Buddhist philosophy acknowledges two forms of truth – provisional truth, which may be valid in illusory reality, and ultimate truth.

12.9

I made plans with Vice Directors Su and Lu to travel to Fangzhang Monastery. Su did not show up, and so I wrote this

We all respect the practice of the *dhūtas*,¹

And are able to disregard the nature of provisional truth.²

Turn and look back at the twin phoenix towers –

4 Near enough to hear a cow lowing from there.³

The Dharma is preached in an empty wood;

Our minds follow this precious space and are at peace.

They have hand towels woven of Indian cotton,

8 And their monks' robes are composed of scraps in a rice-paddy pattern.

I hear that we invited one of my colleagues,

To spend the night together with us at this city of Illusion.⁴

Who would have thought he'd have nothing to do with us,

12 Instead cultivating non-rebirth on his own.

12.10

At dawn, setting out from Ba Gorge⁵

Just at dawn I betake myself to Ba Gorge;

Late in the spring, recalling the emperor's capital.

3 The monastery is still quite close to the capital, in spite of its seeming isolation.

4 See note to 8.30.2.

5 While traveling in Shu.

- 晴江一女浣，
 4 朝日眾雞鳴。
 水國舟中市，
 山橋樹杪行。
 登高萬井出，
 8 眺迴二流明。
 人作殊方語，
 鶯為舊國聲。
 賴多山水趣，
 12 稍解別離情。

12.11

賦得清如玉壺冰（京兆府試時年十九）

- 藏冰玉壺裏，
 冰水類方諸。
 未共銷丹日，
 4 還同照綺疏。
 抱明中不隱，
 含淨外疑虛。
 氣似庭霜積，
 8 光言砌月餘。

- A clear river – a single girl washing clothes;
4 In the morning sun a crowd of roosters crow.
In this water country, they buy and sell from their boats;
A bridge in the hills – I travel at the treetops.
As I climb high, a myriad households emerge;
8 I gaze afar – the two currents are bright.
People speak an alien dialect,
But the orioles make the sound of home.
Relying much on my fondness for hills and rivers,
12 I dissipate somewhat the feelings of separation.

12.11

Receiving the theme: “Clear as ice in a jade vase”
(at the examinations for the capital region, at age nineteen)

- Stored ice in a jade vase;
Icy water like a dew-collection plate.
Before both melt in the blazing sun,
4 They still shine together in the latticed window.
Embracing light – nothing within is hidden;
Containing purity – from the outside it seems empty.
Vapors like accumulated frost in the courtyard;
8 Bright like strong moonlight on the stairs.

曉凌飛鵲鏡，
 宵映聚螢書。
 若向夫君比，
 12 清心尚不如。

12.12

春日直門下省早朝（時為左補闕）

騎省直明光，
 雞鳴謁建章。
 遙聞侍中佩，
 4 暗識令君香。
 玉漏催銅史，
 天書拜夕郎。
 旌旗映闔闔，
 8 歌吹滿昭陽。
 官舍梅初紫，
 宮門柳欲黃。
 願將遲日意，
 12 同與聖恩長。

- At dawn it surpasses the flying magpie mirror;¹
 At dusk it reflects books lit by fireflies.²
 But if I compare it to you, sir –
 12 Its pure heart cannot compare.

12.12

A morning audience on a spring day while on duty at the Chancellery
 (serving as Rectifier of Omissions in the Chancellery at the time)

- At the chancellery, on duty at Mingguang;
 At cockcrow I attend court at Jianzhang.³
 From a distance I hear the waist pendants of the Chief;
 4 I can dimly recognize the scent of the Director.⁴
 The jade-ornamented clepsydra hastens its bronze scribes;⁵
 Heaven's documents are respectfully accepted by the Supervising
 Censor.
 The banners shine against Heaven's portals;
 8 Songs and pipes fill Zhaoyang Palace.
 By the officials' lodge the plums are just turning purple;
 By the palace gates the willows are already yellow.
 I would like to have the lingering sun of the spring day
 12 Last as long as the sage-emperor's benevolence.

1 A married couple when parted for a time broke a mirror in half as a sign of faith. When the wife betrayed her husband, her half of the mirror turned into a magpie and flew back to him and told him.

2 The Jin scholar Ju Yin 車胤 studied by firefly light.

3 See note to 4.16.1 and 7.1.4.

4 "Chief" here is the director of the chancellery; the Director refers to the head of the Department of State Affairs. There is an allusion to the Han era Director Xun Yu 荀彧, who was famous for wearing a distinctive scent.

5 Clepsydras sometimes had small images of men made out of bronze (called bronze scribes) who held the arrows that marked the passage of time.

12.13

上張令公

珥筆趨丹陛，
 垂璫上玉除。
 步簷青瑣闥，
 4 方幘畫輪車。
 市閱千金字，
 朝聞五色書。
 致君光帝典，
 8 薦士滿公車。
 伏奏回金駕，
 橫經重石渠。
 從茲罷角抵，
 12 希復幸儲胥。
 天統知堯後，
 王章笑魯初。
 匈奴遙俯伏，
 16 漢相儼簪裾。
 賈生非不遇，
 汲黯自堪踈。
 學易思求我，

1 Probably Zhang Jiuling, though some commentators think Zhang Yue 張說. This was probably composed around 734.

12.13

Respectfully presented to Minister Zhang¹

- With brush tucked in your cap you hurry to the vermilion stairs;
 With pendant chimes hanging you ascend the jade steps.
 On palace verandas, by the blue chain-patterned door;²
 4 At the painted-wheel carriage with its square curtain.³
 In the marketplace you examine words worth a thousand in gold;⁴
 At court you listen to the multi-colored documents.
 You assist the lord's endeavors, glorify the emperor's standards;
 8 Recommended scholars fill the Gate Traffic Control Office.⁵
 When you humbly offer remonstrance, you can turn back his gold
 cortège;
 With the classics spread before you, you esteem the Stone Channel.⁶
 From now on frivolous wrestling games have ceased;
 12 And rarely does the emperor repair to the Chuxu hunting lodge.⁷
 We recognize that the imperial governance is inherited from Yao;
 With our princely ordinances we can smile at Lu's early system.⁸
 The Xiongnu come from afar to submit;
 16 Han ministers are properly dignified in their ornaments and dress.
 It's not that Master Jia could be considered unsuccessful,
 And Ji An can put up with his isolation.⁹
 Still, when I study the *Changes* I long for people to "seek me out";

2 See note to 8.8.8.

3 The emperor's carriage.

4 Alludes to the Qin statesman Lü Buwei 呂不韋, who posted the writings that became the *Lüshi chunqiu* in a public place, offering to award anyone a thousand in gold if they could offer any valid changes. This refers to Zhang's willingness to explore popular opinion.

5 See note to 10.7.1.

6 A Han era term for one of the imperial libraries.

7 Hunting and wrestling were both frivolous entertainments at Emperor Wu of the Han's court.

8 I.e., the Tang system is far superior even to the rituals of the Confucian state of Lu.

9 Jia Yi: the brilliant early Han poet and scholar who died young in exile. Ji An was a Former Han era official who alienated everyone with his unyielding and abrasive virtue. Wang Wei is suggesting that he is virtuous but would be satisfied with a lowly position.

- 20 言詩或起予。
嘗從大夫後，
何惜隸人餘。

12.14

哭褚司馬

- 妄識皆心累，
浮生定死媒。
誰言老龍吉，
4 未免伯牛災。
故有求仙藥，
仍餘遁俗杯。
山川秋樹苦，
8 窗戶夜泉哀。
尚憶青驪去，
寧知白馬來。
漢臣修史記，
12 莫蔽褚生才。

- 20 And when I discuss the *Songs* perhaps “I will be elevated.”¹
 In the past, I followed behind the court gentlemen,
 So how could I regret it if I am an appendage to the crowd of
 low-rankers?

12.14

Mourning Adjutant Chu

- Erroneous discernment creates shackles for the mind;
 This floating life is certainly a medium for our deaths.
 Who says Old Dragon Lucky was lucky?²
 4 He could not avoid Boniu’s catastrophe.³
 Often there are those who seek the herbs of Transcendents;
 They flee the vulgar but are still left behind in the folds of
 the mountain.⁴
 Autumn trees are anguished by these hills and streams;
 8 The creek at night laments by his window and door.
 I still remember you departing on your black mule;⁵
 How could I have known that the white funeral horses had arrived?
 A Han minister edited *The Historian’s Records*;
 12 So do not cast shade on Master Chu’s talent!⁶

1 Punning on a phrase from the *Meng* hexagram of the *Yijing* and a comment in the *Analec*s about Confucius’s disciple Bu Shang’s ability to stimulate Confucius with his knowledge of the *Songs*.

2 See note to 7.29.6.

3 Boniu was the polite name of Ran Geng 冉耕, who died young and caused Confucius to doubt the goodness of Heaven.

4 杯 here is problematic. The commentator Chen Tiemin takes it as an error for 坏, one of the less-used meanings of which is “the layers of a mountain.” In that case, the line either refers to recluses living in the mountain, or would-be Daoists dying and being buried on the mountainside.

5 After the Daoist Li Shaojun supposedly died, someone later saw him riding away on a black mule. When the emperor opened Li’s coffin, there was no one inside it.

6 A certain Chu Shaosun 褚少孫 from the reign of the Western Han emperor Xuan supplemented the missing parts of Sima Qian’s *Historian’s Records*. Wang here is equating his late friend with his putative ancestor.

12.15

過沈居士山居哭之

- 楊朱來此哭，
 桑扈返于真。
 獨自成千古，
 4 依然舊四鄰。
 閑簷喧鳥雀，
 故榻滿埃塵。
 曙月孤鶯轉，
 8 空山五柳春。
 野花愁對客，
 泉水咽迎人。
 善卷明時隱，
 12 黔婁在日貧。
 逝川嗟爾命，
 邱井嘆吾身。
 前後徒言隔，
 16 相悲詎幾晨。

12.15

Passing by the mountain dwelling of Recluse Shen and mourning him

Yang Zhu has come here to mourn;¹

Sanghu has returned to the True.²

By himself he has attained eternity,

4 Leaving his old neighbors to remain as they were.

By his unoccupied eaves the sparrows clamor;

His former bench fills up with dust.

In the dawn moonlight a single oriole warbles;

8 In the empty hills his five willows turn to spring.³

Wildflowers sadly face the traveler;

The stream water sobs as it greets me.

A Shan Juan who hid away in an enlightened age;⁴

12 A Qian Lou who was unashamed to be poor.⁵

Over the departing stream waters I lament that you died young;⁶

I sigh over my body, an abandoned well on a hillside.⁷

Useless to say that those alive and dead are separated;

16 For how many dawns are left to me to mourn you?

1 From the *Liezi*: Yang Zhu sang when Ji Liang died, but wept when Sui Wu 隨梧 died – because the latter died by misfortune.

2 *Zhuangzi*, chapter 6: Two of his friends mourned Sanghu's 桑扈 death joyfully, singing a song about him returning to the True.

3 See note to 2.24.10.

4 *Zhuangzi*, chapter 28: A recluse who refused the throne from Shun, because he was perfectly content with his rural life.

5 Qian Lou's wife after he died explained that he received the posthumous name Kang ("tranquil") because he was happy to be poor rather than pursue an ambitious career.

6 *Analects* 9.17: Confucius comments that a moving stream flows on, never ceasing. This later became a standard reference for the implacable passing of time and of aging.

7 Image taken from chapter 2 of the *Vimalakirti Sutra*: "This body is like a well on a hillside, oppressed by old age."

12.16

哭祖六自虛

否極當聞泰，

嗟君獨不然。

憫凶纔稚齒，

4 羸疾至中年。

餘力文章秀，

生知禮樂全。

翰留天帳覽，

8 詞入帝宮傳。

國訝終軍少，

人知賈誼賢。

公卿盡虛左，

12 朋識共推先。

不恨依窮轍，

終期濟巨川。

才雄望羔雁，

16 壽促背貂蟬。

福善聞前錄，

殲良昧上玄。

何辜鍛鸞翮，

12.16

Lament for Zu Six Zixu

I've heard that Obstruction at its extreme turns to Peace.¹

Alas! This was not so for you alone.

You lost your parents when you were barely a child,

4 Then were gaunt and ill until your middle years.

With your spare strength you flourished in letters;

Your innate knowledge of Rites and Music was thorough.

Your writings were kept for perusal within the celestial curtains,

8 Your words were transmitted within the imperial palace.

The country was surprised at the youth of Zhong Jun,

And people knew the worth of Jia Yi.²

Noblemen and ministers vacated their left carriage seats for you,³

12 Friends and acquaintances urged you to the forefront.

You did not resent coming to the end of the cart tracks;⁴

Until the end you hoped to cross the great river.⁵

With your virile talent you hoped for lamb and goose,

16 But your span was shortened, so you were deprived of cicada and marten.⁶

I have heard in former records of how blessings come to the virtuous;

So this destruction of a good man obscures Heaven's will.

What crime has damaged the simurgh's pinions?⁷

1 These are two hexagrams from the *Yijing*. In standard *Yijing* casts, lines that represent the extreme of yin or yang soon turn into their opposite. Thus, if all of the lines in the Obstruction ䷋ hexagram were to turn into their opposites, the hexagram for Peace ䷌ would result.

2 The talented official Zhong Jun was active at the court of Emperor Wu of the Han. He was killed while still in his twenties on a diplomatic mission to the southeast. For Jia Yi, see note to 12.13.18.

3 A reference to the Prince of Wei's treatment of Hou Ying. See note to 6.1.

4 Proverbial for having no alternatives for future action.

5 Used as a metaphor in the *Shang shu* to describe the aid given by a minister to his ruler.

6 A lamb and a goose were presented as a gift by officials upon obtaining their offices. In the Han (and later in the Tang), certain offices were marked by the wearing of a cap decorated with a marten's tail and ornamented with a cicada in gold.

7 The mythical *luan* bird (often translated as simurgh) is a symbol for the talented and virtuous.

- 20 底事碎龍泉。
鵬起長沙賦，
麟終曲阜編。
城中君道廣，
- 24 海內我情偏。
乍失疑猶見，
沉思悟絕緣。
生前不忍別，
- 28 死後向誰宣。
為此情難盡，
彌令憶更纏。
本家清渭曲，
- 32 歸葬舊塋邊。
永去長安道，
徒開京兆阡。
旌車出郊甸，
- 36 鄉國隱雲天。
定作無期別，
寧同舊日旋。
候門家屬苦，
- 40 行路國人憐。
送客哀終進，

- 20 What matter has smashed the Dragon Spring blade?¹
 An owl inspired the rhapsody at Changsha,
 The *qilin* brought Qufu editing to an end.²
 Your moral Way expanded throughout the city;
- 24 And throughout the world our feelings for you were deep.
 We've suddenly lost you – yet it seems like we still see you;
 But when we think deeply on it, we know that our relations are severed.
 I could not bear to part with you while we both lived;
- 28 To whom can I confide, now that you are dead?
 Because of this, my feelings are impossible to end;
 It tangles up my memories more and more.
 Your home was at a bend of the clear Wei;³
- 32 And now you're returned for burial to an old gravesite.
 You've left forever the streets of Chang'an,
 And now only tomb lanes near the capital are open to you.
 Funeral banner and carriage depart for the suburbs;
- 36 Your homeland concealed by the cloudy sky.
 Certainly we have a parting with no future meeting;
 How can we share a return of the old days?
 Waiting at the gate, family dependents suffer;
- 40 Walking the road, your countrymen are moved.
 Seeing off the guests, we grieve that we cannot continue;

1 Dragon Spring was a famous magical sword discovered by the prominent third-century writer and scholar Zhang Hua 張華.

2 A reference to Jia Yi's "Rhapsody on the Owl," composed when he was in exile and lamenting his poor fortune. When Confucius heard that an auspicious *qilin* had been captured by hunters, he gave up editing the *Spring and Autumn Annals*, assuming that the world was irredeemable. Both these allusions suggest grief and ill fortune among writers.

3 This and the following lines suggest that Zu's family graveyard was in the capital region, but some distance from the capital itself.

- 征途泥復前。○
贈言為挽曲，
44 奠席是離筵。○
念昔同攜手，
風期不暫捐。○
南山俱隱逸，
48 東洛類神仙。○
未省音容間，
那堪生死遷。○
花時金谷飲，
52 月夜竹林眠。○
滿地傳都賦，
傾朝看藥船。○
羣公咸屬目，
56 微物敢齊肩。○
謬合同人旨，
而將玉樹連。○
不期先挂劍，
60 長恐後施鞭。○

- The traveler's road – we tread on through the mud.
 Presented words become a coffin-pulling song;
 44 Mats for sacrifice are the parting banquet seats.¹
 I recall how we held hands together,
 Not casting aside our friendship for even a moment.
 We lived in seclusion on Zhongnan Mountain;
 48 We were like Transcendents in Luoyang to the east.
 I was never parted from your voice or features;
 How can I bear that you've passed from life to death?
 We drank in the flower season at Golden Valley,²
 52 And slept together on moonlit nights in the Bamboo Grove.³
 Your rhapsody on the capitals was copied everywhere;
 Everyone at court saw your medicine boat.⁴
 You caught the eye of every nobleman;
 56 How could I, a trivial man, dare to stand shoulder to shoulder with you?
 I falsely presumed upon the “fellowship with men” hexagram,
 And linked up with you, a tree of jade.⁵
 I could not predict that I'd be the first to hang up my sword,⁶
 60 Always afraid I'd be wielding my horsewhip in your wake.⁷

1 Wang reinterprets typical behavior at a parting banquet (where guests would drink and compose poems) as appropriate for a funeral.

2 See note to 4.26.14.

3 A reference to the supposed refuge of seven talented third-century intellectuals, “the seven worthies of the Bamboo Grove.”

4 Zuo Si's rhapsody on the capitals of the Three Kingdoms was said to be so popular that it drove up the cost of paper due to everyone making copies of it. The Jin era recluse Xia Tong 夏統 was forced to come to the capital to purchase medicine for his mother. Later, the inhabitants of the city saw him in his boat airing the herbs he had bought, completely indifferent to who might see him. This couplet refers not only to Zu's talents but to his lack of concern for social proprieties.

5 When Emperor Ming of the Wei dynasty had Mao Ceng 毛曾, the brother of his empress, sit next to Xiahou Xuan 夏侯玄, the people of the time described them as “a river reed leaning on a tree of jade.”

6 When the Wu prince Jizi Zha visited the Lord of Xu 徐, the lord took a fancy to one of Jizi Zha's swords. Later, Jizi Zha returned north with the goal of giving the sword to him, only to discover that he had died. Jizi Zha then hung the sword on a tree by the lord's grave.

7 I.e., when you were alive, I always feared that you would be more successful than I.

為善吾無矣，
知音子絕焉。
琴聲縱不沒，
64 終亦斷悲弦。

For whom now can I perform good acts?
My intimate friend has been severed from me.
And even if the tones of my zither have not ended,
64 In the end I will break these grieving strings.¹

1 The last couplet alludes to the story of how the famous zither-player Bo Ya 伯牙 depended on his friend Zhongzi Qi 鍾子期 to understand the qualities of his playing. When Zhongzi Qi died, Bo Ya smashed his zither and refused to play any further.

王右丞集卷之十三 近體詩

13.1

答裴迪輞口遇雨憶終南山之作

淼淼寒流廣，
蒼蒼秋雨晦。
君問終南山，
4 心知白雲外。

13.1a

裴迪：輞口遇雨憶終南山因獻王維

積雨晦空曲，
平沙滅浮彩。
輞水去悠悠，
4 南山復何在。

Juan 13: Recent style poems

13.1

Answering Pei Di's poem "Encountering rain at the Wang Stream valley mouth and thinking of Zhongnan Mountain"

In a vast expanse, the breadth of the cold current;
Gray is the gloom of the autumn rain.
You ask about Zhongnan Mountain:

4 In my heart I know it is beyond the clouds.

13.1a

Pei Di: Encountering rain at the Wang Stream valley mouth and thinking of Zhongnan Mountain, I then presented this to Wang Wei

A mass of rain darkens the empty bend;
It floods the floating colors on the sandbanks.
The water of the Wang departs for ever and ever;

4 Where *is* South Mountain, then?

13.2

山中寄諸弟妹

山中多法侶，
禪誦自為羣。
城郭遙相望，
4 惟應見白雲。

13.3

聞裴秀才迪吟詩因戲贈

猿吟一何苦，
愁朝復悲夕。
莫作巫峽聲，
4 腸斷秋江客。

13.4

贈韋穆十八

與君青眼客，
共有白雲心。
不向東山去，
4 日令春草深。

13.2

In the mountains: sent to my younger brothers and sisters

There are many companions of the Dharma in these hills;
We come together with our meditation and chanting.

But if you gazed afar toward us from atop the city walls,

4 You'd probably only see white clouds.

13.3

Hearing Flourishing Talent Pei Di chanting a poem, I then sent
this to him as a joke

How wretched is the chanting of the gibbons!
They grieve the morning and are saddened by the night.
Don't make these Wu Gorge sounds!

4 They break the heart of the autumn river travelers.

13.4

Presented to Wei Mu Eighteen

With you, a man who views me favorably,¹
I share a mind set on white clouds.

If you won't depart for East Mountain,²

4 You'll let the spring grass grow deeper each day.

1 Literally, "a dark-eye person." Ruan Ji displayed the dark of his eyes to those whom he liked and the white of his eyes toward those he disdained.

2 See note to 2.23.1.

13.5-13.9

皇甫岳雲谿雜題五首

1. 鳥鳴澗

人間桂花落，
 夜靜春山空。
 月出驚山鳥，
 4 時鳴春澗中。

2. 蓮花塢

日日採蓮去，
 洲長多暮歸。
 弄篙莫濺水，
 4 畏濕紅蓮衣。

3. 鷓鴣堰

乍向紅蓮沒，
 復出清浦颺。
 獨立何禱祀，
 4 銜魚古查上。

13.5–13.9

Various topics on the Cloud Stream of Huangfu Yue: five poems

1. Bird-cry ravine

In the human world the cinnamon flowers fall.

The night is tranquil; the spring hills empty.

The moon emerges and startles the hill birds

4 Who cry out from time to time in the spring ravine.

2. Lotus Flower Basin

Daily they go out to pick lotuses;

The islet is long; many return at dusk.

When you ply your boat-poles, don't splash the water –

4 I fear it will dampen the red lotuses' clothes.

3. Cormorant Weir

Suddenly it dives by the red lotuses,

Then comes out fluttering on the clear bank.

It stands alone – how fluffy its young feathers!

4 With fish in beak it stands on the old raft.

4. 上平田

朝畊上平田，
 暮畊上平田。
 借問問津者，
 4 寧知沮溺賢。

5. 萍池

春池深且廣，
 會待輕舟迴。
 靡靡綠萍合，
 4 垂楊掃復開。

13.10-13.29

輞川集（并序）

余別業在輞川山谷，其遊止有孟城坳、
 華子岡、文杏館、斤竹嶺、鹿柴、木蘭柴、
 茱萸泚、宮槐陌、臨湖亭、南垞、欽湖、
 4 柳浪、欒家瀨、金屑泉、白石灘、北垞、
 竹里館、辛夷塢、漆園、椒園等。
 與裴迪閒暇。各賦絕句云爾。

4. Shangping Field

At dawn they plow Shangping Field.

At dusk they plow Shangping Field.

I ask the one who asked about the ford:

4 How could you tell the wisdom of Changju and Jieni?¹

5. Duckweed Pond

The spring pool is deep and broad;

We await the scull turning back.

Leisurely the green duckweeds merge,

4 But the drooping willows brush them apart again.

13.10–13.29

The Wang Stream Collection (with preface)²

My estate is located in the Wang Stream mountain Valley. The places worth visiting: Meng Wall Hollow, Huazi Ridge, Patterned Apricot-Wood Lodge, Bamboo Cutter Ridge, Deer Fence, Magnolia Fence, Prickly-Ash Bank, Palace Sophora Lane, Lakeside Pavilion, South Hill, Yi Lake, Willow Waves, Luan Family Rapids, Gold-dust Creek, White Stone Shoals, North Hill, Lodge in Bamboo, Magnolia Basin, Lacquer Garden, and Pepper Garden. Pei Di and I in our leisure time composed quatrains for each of the sites.

1 See note to 11.17.6.

2 In the following translation, each Wang Wei poem is followed by the one by Pei Di.

1. 孟城坳

新家孟城口，
古木餘衰柳。
來者復為誰，
4 空悲昔人有。

結廬古城下，
時登古城上。
古城非疇昔，
8 今人自來往。

2. 華子岡

飛鳥去不窮，
連山復秋色。
上下華子岡，
4 惆悵情何極。

落日松風起，
還家草露晞。
雲光侵履跡，
8 山翠拂人衣。

1. Meng Wall Hollow

A new home at the breach in Meng's walls.
Withered willows are the only old trees left.
Who is it who comes here,

4 Grieving in vain for what men once had?

They built a hut below the old walls
And sometimes climb up on the old walls.
The old walls are not as they were in the past –

8 People of today pass back and forth.

2. Huazi Ridge

Flying birds depart without end;
Autumn colors once more in the range of hills.
Going up and down on Huazi Ridge –

4 Will this despondency ever end?

A breeze in the pines rises at sunset –
I return home – dew on the grass has dried.
Cloud-light encroaches on my sandal-prints;

8 Green mountain haze brushes my robes.

3. 文杏館

文杏裁為梁，
 香茅結為宇。
 不知棟裏雲，
 4 去作人間雨。

迢迢文杏館，
 躋攀日已屢。
 南嶺與北湖，
 8 前看復迴顧。

4. 斤竹嶺

檀欒映空曲，
 青翠漾漣漪。
 暗入商山路，
 4 樵人不可知。

明流紆且直，
 綠筱密復深。
 一徑通山路，
 8 行歌望舊岑。

3. Patterned Apricot-Wood Lodge

Patterned apricot wood trimmed to make the beams,
Fragrant thatch bound to make the roof.

I did not think that the clouds in the ridgepoles
4 Would depart to make rain in the human realm.

How distant is patterned apricot-wood lodge –
I climb up to it daily again and again.

Ridge to the south and lake to the north –
8 I look in front and then turn to look behind.

4. Bamboo-Cutter Ridge

Sinuous and elegant, they shine in an empty nook;
Their kingfisher-green bobs on the ripples.

Unnoticed we enter the road to Shang Mountain,
4 Without the woodcutters knowing.

The bright current winds, then runs straight;
Green dwarf-bamboo is dense and thick.

A single path links to the mountain road.
8 We sing as we walk, gazing toward familiar peaks.

5. 鹿柴

空山不見人，
但聞人語響。
返景入深林，
4 復照青苔上。

日夕見寒山，
便為獨往客。
不知深林事，
8 但有麋麇跡。

6. 木蘭柴

秋山斂餘照，
飛鳥逐前侶。
彩翠時分明，
4 夕嵐無處所。

蒼蒼落日時，
鳥聲亂溪水。
緣溪路轉深，
8 幽興何時已。

5. Deer Fence

In the empty hills I see no one;
I only hear the echo of people speaking.
Returning light enters the deep wood

4 And shines again upon the green moss.

In the evening I see the chilly hills,
Where a solitary traveler appears.
I don't know what happens in the deep forest –

8 But there are tracks of a stag by my door.

6. Magnolia Fence

The autumn hills contract the lingering light;
Flying birds follow their companions in front.
Fresh emerald-green can be made out from time to time –

4 The evening mountain mist has no place to stay.

Gray-green in the setting sun;
The sound of birds is raucous by the creek waters.
Following the creek, the road goes even deeper;

8 When will my taste for reclusion ever end?

7. 茱萸泚

結實紅且綠，
復如花更開。
山中倘留客，
4 置此芙蓉杯。

飄香亂椒桂，
布葉間檀欒。
雲日雖迴照，
8 森沉猶自寒。

8. 宮槐陌

仄逕蔭宮槐，
幽陰多綠苔。
應門但迎掃，
4 畏有山僧來。

門前宮槐陌，
是向欽湖道。
秋來山雨多，
8 落葉無人掃。

7. Prickly-Ash Bank

Bearing fruit both red and green,
As if it were flower season a second time.

If you detain guests in the hills,

4 Place the fruit in this lotus cup.

Drifting fragrance mixed with pepper and cinnamon;

It spreads its leaves midst the sinuous bamboo.

Though cloudy sunlight shines here in the evening,

8 The thick forest growth still keeps it cool.

8. Palace Sophora Lane

The slanting path is shaded with palace sophoras;

And in that hidden shade, a thick growth of green moss.

The gate keeper does nothing but sweep in preparation,

4 Anticipating that a mountain monk may visit.

The palace sophora lane in front of the gate

Faces the road by Qi Lake.

When autumn comes and the mountain rains often fall,

8 There are fallen leaves with no one to sweep them.

9. 臨湖亭

輕舸迎上客，
 悠悠湖上來。
 當軒對尊酒，
 4 四面芙蓉開。

當軒彌滉漾，
 孤月正徘徊。
 谷口猿聲發，
 8 風傳入戶來。

10. 南垞

輕舟南垞去，
 北垞淼難即。
 隔浦望人家，
 4 遙遙不相識。

孤舟信風泊，
 南垞湖水岸。
 落日下崦嵫，
 8 清波殊淼漫。

9. Lakeside Pavilion

The light barge greets the honored guest;
It comes to us over the vast lake.

On the veranda, as we face a cup of ale,

4 The lotuses open all around.

On the veranda, the water seems to flood even more;
A solitary moon lingers on the surface.

A gibbon's cry issues from the valley mouth,

8 And a breeze brings the sound through the door.

10. South Hill

A light boat departs from South Hill,
To North Hill, hard to reach beyond the massed waters.

Toward the farther bank we gaze at people's homes,

4 So far away they can't be made out.

A solitary boat is entrusted to a windblown basin,
At South Hill, by the bank of the lake.

When the setting sun descends into Yanzi Mountain,¹

8 The clear waves are especially vast and broad.

1 A mythical mountain in the west into which the setting sun passes.

11. 欽湖

- 吹簫凌極浦，
日暮送夫君。
湖上一回首，
4 山青卷白雲。

空闊湖水廣，
青熒天色同。
艤舟一長嘯，
8 四面來清風。

12. 柳浪

- 分行接綺樹，
倒影入清漪。
不學御溝上，
4 春風傷別離。

映池同一色，
逐吹散如絲。
結陰既得地，
8 何謝陶家時。

11. Qi Lake

I blow a flute as we cross to the further shore;
At twilight I see you off.

On the lake I turn my head once –

4 White clouds curl up against the mountain green.

The sky is vast, the lake waters broad –

A blue glitter that merges with the sky.

I moor the boat, give a long whistle:

8 In all directions a clear breeze rises.

12. Willow Waves

Divided into rows, the trees join their filigreed branches;

Their inverted reflections enter the clear ripples.

They don't imitate the willows by the imperial canal,

4 Wounded by parting in the breezes of spring.¹

Reflected in the pool, all one color;

Following gusts, they scatter like silk threads.

Here they have found ground on which to form shade;

8 Why be grateful for the time spent with the Tao family?²

1 See note to 8.28.2.

2 See note to 2.24.10.

13. 樂家瀨

颯颯秋雨中，
 淺淺石溜瀉。
 跳波自相濺，
 4 白鷺驚復下。
 瀨聲喧極浦，
 沿步向南津。
 汎汎鷗鳧渡，
 8 時時欲近人。

14. 金屑泉

日飲金屑泉，
 少當千餘歲。
 翠鳳翔文螭，
 4 羽節朝玉帝。
 滌滄澹不流，
 金碧如可拾。
 迎晨含素華，
 8 獨往事朝汲。

13. Luan Family Rapids

Hissing in the midst of the autumn rain,

Shallow, it spills over stone runnels.

Leaping rivulets splash together,

4 And a white egret startles up, and then descends.

On the far bank the sound of the rivulet is noisy

As we pass along the stream toward the southern crossing.

A ford for the drifting gulls and ducks

8 That come right up to us from time to time.¹

14. Gold-dust Creek

Daily drink from Gold-dust Creek

And at the least you'll live for over a thousand years.

Then on emerald phoenix, with patterned wyverns hovering,

4 With feathered standards you'll come to the Jade Emperor's court.

The eddy trembles and does not flow on,

So that it seems like you could pluck the gold and jade-green.

In the dawn, when it is filled with white blossoms,

8 I go alone to the task of fetching our morning water.

¹ See note to 5.1.7.

15. 白石灘

清淺白石灘，
 綠蒲向堪把。
 家住水東西，
 4 浣紗明月下。

跂石復臨水，
 弄波情未極。
 日下川上寒，
 8 浮雲淡無色。

16. 北垞

北垞湖水北，
 雜樹映朱欄。
 逶迤南川水，
 4 明滅青林端。

南山北垞下，
 結宇臨欹湖。
 每欲采樵去，
 8 扁舟出菰蒲。

15. White Stone Shoals

Clear and shallow, White Stone Shoals.
You can pull the green sweet-flag by the handful.
The houses lie east and west of the water

4 Where they wash their silk gauze in the moonlight.

I sit on the rock, feet dangling over the water;
I play with the wavelets and never grow tired.
The sun goes down – it grows chilly on the stream.

8 The floating clouds turn pale and colorless.

16. North Hill

North Hill is north of lake waters;
Trees of all kinds stand out against the vermilion railing.
Winding, the waters of the southern stream:

4 It gleams fitfully at the edge of the green woods.

South Mountain, below North Hill:
They built a house overlooking Qi Lake.
Always when I go out to gather firewood,

8 My skiff emerges out from wild rice and sweet-flag.

17. 竹里館

獨坐幽篁裏，
 彈琴復長嘯。
 深林人不知，
 4 明月來相照。

 來過竹里館，
 日與道相親。
 出入惟山鳥，
 8 幽深無世人。

18. 辛夷塢

木末芙蓉花，
 山中發紅萼。
 澗戶寂無人，
 4 紛紛開且落。

 綠堤春草合，
 王孫自留翫。
 況有辛夷花，
 8 色與芙蓉亂。

17. Lodge in Bamboo

I sit alone in a secluded bamboo grove,
Strumming my zither, then whistling long.
Deep in the woods – no one knows I am here,

4 But the bright moon comes and shines on me.

I come to visit the Lodge in Bamboo;
I daily am more familiar with the road.
Only mountain birds coming in and out;

8 Secluded and deep – no people from the world.

18. Magnolia Basin

At the tip of tree branches, the lotus-like flowers
Open their red calices in these hills.

By the door in the ravine: quiet, no one there.

4 In profusion they open, then fall.

On the green embankment the spring grass spreads;
My prince can linger here to enjoy himself.¹

All the more, because of the magnolia flowers,

8 With a riot of color like lotuses.

1 See note to 7.18.8.

19. 漆園

古人非傲吏，
自闕經世務。
偶寄一微官，
4 婆娑數株樹。

好閑早成性，
果此諧宿諾。
今日漆園遊，
8 還同莊叟樂。

20. 椒園

桂尊迎帝子，
杜若贈佳人。
椒漿尊瑤席，
4 欲下雲中君。

丹刺冒人衣，
芳香留過客。
幸堪調鼎用，
8 願君垂採摘。

19. Lacquer Garden

That man of old was not a haughty clerk;¹
 Rather, he himself lacked the will to order the world.
 By chance he relied on a lowly office

4 Where he would take his leisure under a few trees.

His fondness for leisure formed early in his nature.
 As a result of this, he concurred with his long-standing promise.
 Today he saunters about Lacquer Garden

8 Sharing the same pleasure as the venerable Zhuang.

20. Pepper Garden

The cinnamon cup greets God's Daughters;
 Pollia is presented to the seemly one.
 A libation of pepper broth on the jade-like mats

4 To make the Lord of the Clouds descend.²

Vermilion thorns snag people's dress;
 Fragrant incense detains the passing guest.
 Since they are ideal ingredients for the tripod's dish,

8 Please pull them down and pick them for me!

1 The clerk of Lacquer Garden was Zhuangzi, who was appointed this title as a librarian in Meng. This line deliberately contradicts a line from one of Guo Pu's 郭璞 "Wandering Transcendents" poems: "In Lacquer Garden there was a haughty clerk" 漆園有傲吏.

2 The language here evokes the imagery and mythology of the "Nine Songs" in the *Chu ci*. "God's Child" is used to describe the goddesses Ehuang and Nüying, daughters of Yao and consorts of Shun.

13.30

臨高臺送黎拾遺

相送臨高臺，
川原杳何極。
日暮飛鳥還，
4 行人去不息。

13.31

山中送別

山中相送罷，
日暮掩柴扉。
春草明年綠，
4 王孫歸不歸。

13.32

別輞川別業

依遲動車馬，
惆悵出松蘿。
忍別青山去，
4 其如綠水何。

13.30

From the high terrace: seeing off Reminder Li

I see you off at the high terrace;
Stream and plain are broad with no end in sight.

As the sun turns to dusk, flying birds return;

4 Travelers depart without ceasing.

13.31

Seeing someone off in the hills

In the hills, after I see you off,
As the sun turns to dusk, I close my scrap-wood door.
Spring grass will be green again next year,

4 But will you return, my prince?

13.32

Leaving my estate at Wangchuan

I hang back from spurring my horse and carriage;
Despondent, I emerge from the pine-moss.
Though I can force myself to leave the verdant hills,

4 I still can't bear to leave these green waters.

13.32a

王縉：別輞川別業

山月曉仍在，
 林風涼不絕。
 慇懃如有情，
 4 惆悵令人別。

13.33

崔九弟欲往南山馬上口號與別

城隅一分手，
 幾日還相見。
 山中有桂花，
 4 莫待花如霰。

13.33a

裴迪：崔九欲往南山馬上口號與別

歸山深淺去，
 須盡邱壑美。
 莫學武陵人，
 4 暫游桃源裏。

13.32a

Wang Jin: Leaving the Wangchuan estate

The mountain moon is still there at dawn;
The cool forest breeze blows unceasingly.
It seems to feel solicitous towards me:

4 Despondent as it lets me leave.

13.33

My younger cousin Cui Nine is about to go to Zhongnan Mountain.
I immediately improvised this verse in parting with him

Once we part here by the side of the city wall,
How many days until I see you again?
There are cinnamon trees up in the hills –

4 Don't wait to go until their flowers fall like sleet.

13.33a

Pei Di: Cui Nine is about to go to Zhongnan Mountain.
I immediately improvised this verse in parting with him

When you return to the mountain, go everywhere –
You must exhaust the beauty of the hills.
Don't imitate that man of Wuling

4 Who only stayed a while at the Peach Blossom Spring.¹

1 See note to 2.22a.4.

13.33b

崔興宗：留別王維

駐馬欲分襟，
清寒御溝上。
前山景氣佳，
4 獨往還惆悵。

13.34

息夫人

莫以今時寵，
能忘舊日恩。
看花滿眼淚，
4 不共楚王言。

13.33b

Cui Xingzong: Parting with Wang Wei

- I halt my horse as we are about to part,
Above the clear stream of the imperial canal.
The view of the hills before us is splendid;
4 But I go on alone, still melancholy.

13.34

Lady Xi¹

- No one, because of the favor of the present,
Can forget the kindness of previous days.
When she sees the flowers, her eyes fill with tears
4 And she cannot bear to speak with the king of Chu.

1 *Zuo zhuan*, Duke Zhuang 14: The viscount of Chu destroyed the state of Xi and took the Xi marquis' wife as his own. She bore him two sons but never spoke once. When he asked her why, she said, "I have been fated to serve two husbands. Since I have not been able to die, how dare I speak?" Chu then proceeded to destroy the state of Cai 蔡, since it was the ruler of Cai that suggested to the viscount that he should destroy Xi and take the Xi ruler's consort.

13.35–13.37

班婕妤三首

1.

玉窗螢影度，
金殿人聲絕。
秋夜守羅幃，
4 孤燈耿不滅。

2.

宮殿生秋草，
君王恩幸踈。
那堪聞鳳吹，
4 門外度金輿。

3.

怪來妝閣閉，
朝下不相迎。
總向春園裏，
4 花間笑語聲。

13.35–13.37

Favored Beauty Ban: three poems

1.

Firefly lights pass through the jade windows;
The human voices cease in the golden hall.
In the autumn night she keeps to her gauze bedcurtains;
4 Her solitary lamp flickers but does not go out.

2.

Autumn grass grows by the palace halls;
The ruler's grace and favor have faded.
How can she bear to hear the phoenix flutes
4 Beyond her gate, when his golden carriage passes?

3.

Small wonder her dressing room is closed;
He won't come to see her after court is dismissed.
Always within the spring garden
4 The sound of his laughter and talk amid the flowers.

13.38

題友人雲母障子

君家雲母障，
持向野庭開。
自有山泉入，
4 非因彩畫來。

13.39

紅牡丹

綠豔閒且靜，
紅衣淺復深。
花心愁欲斷，
4 春色豈知心。

13.40

左掖梨花

閒灑階邊草，
輕隨箔外風。
黃鶯弄不足，
4 嗛入未央宮。

13.38

Inscribed on the mica screen of a friend

This mica screen of your family's:
Take it and have it face the overgrown yard.
Then hills and stream will enter on their own,
4 Not due to some colorful painting.

13.39

Red peonies

Their green lush growth is calm and tranquil;
Their red garments are both light and deep.
The blossom's heart will shatter with grief;
4 For how can spring hues know that heart?¹

13.40

Pear blossoms in the chancellery

They grow idle and free with the grass by the stairs;
They lightly follow the breeze that blows beyond the screens.
Yellow orioles haven't had their fill playing with them;
4 Holding them in their beaks, they enter Weiyang Palace.²

1 Peonies blossom at the end of spring. Wang Wei suggests that the flowers grieve over spring's departure, but spring is unaware of their feelings and so does not linger in leaving.

2 See note to 9.13.6.

13.40a

邱為：左掖梨花

冷豔全欺雪，
 餘香乍入衣。
 春風且莫定，
 4 吹向玉階飛。

13.40b

皇甫冉：和王給事禁省梨花詠

巧解迎人笑，
 偏能亂蝶飛。
 春風時入戶，
 4 幾片落朝衣。

13.41

口號又示裴迪

安得捨塵網，
 拂衣辭世喧。
 悠然策藜杖，
 4 歸向桃花源。

13.40a

Qiu Wei: Pear blossoms in the chancellery

Totally mistaken for snow with their chilly allure;
Their lingering scent suddenly enters our robes.
Don't cease for a while, spring breeze!

4 Blow their petals toward the jade stairs.

13.40b

Huangfu Ran: Harmonizing with Secretary Wang of the Secretariat:
Pear blossoms

Clever in understanding, they greet us with their smiles;¹
When they wish, they can disrupt the butterflies' flight.
Sometimes a spring breeze comes through the doorway,

4 And a few petals fall on our court robes.

13.41

Another improvised verse shown to Pei Di

How can I cast off the dusty net,
Shake out my robes and take leave of the world's clamor,
Carefree, supporting myself on a staff of goosefoot,

4 And return once more to Peach Blossom Spring:²

1 "Smile" can also mean "bloom."

2 See note to 2.22a.4.

13.42-13.44

雜詩三首

1.

家住孟津河，
門對孟津口。
常有江南船，
4 寄書家中否。

2.

君自故鄉來，
應知故鄉事。
來日綺窗前，
4 寒梅著花未。

3.

已見寒梅發，
復聞啼鳥聲。
愁心視春草，
4 畏向階前生。

13.42–13.44

(No set topic:) three poems

1.

Our house is on the Yellow River, at Meng Crossing.

Our gate faces the entrance to Meng Crossing.

There are always boats that come from south of the Jiang;

4 Have they brought a letter he has sent here to home?

2.

You have come from my old home,

So you should know what is happening there.

The day you set out, in front of the latticed window,

4 Had the winter plum trees blossomed yet?

3.

I already see the winter plum trees bloom,

And I hear the sound of chirping birds.

With grieving heart I look for the spring grass,

4 Since I fear it has sprung up before the steps.

13.45

崔興宗寫真詠

畫君年少時，
如今君已老。
今時新識人，
4 知君舊時好。

13.46

山茶萸

朱實山下開，
清香寒更發。
幸與叢桂花，
4 窗前向秋月。

13.47

哭孟浩然（時為殿中侍御史知南選
至襄陽有作）

故人不可見，
漢水日東流。
借問襄陽老，
4 江山空蔡洲。

13.45

On a portrait of Cui Xingzong

I painted you when you were still a youth,
And now you are already old.

Anyone who comes to know you now

4 Will learn how handsome you were long ago.

13.46

Mountain prickly-ash

Vermilion fruit ripens at the foot of the hill.

Clear fragrance spreads even more with the cold.

Just now, amid clusters of flowering osmanthus,

4 It stands in autumn moonlight before my window.

13.47

Lament for Meng Haoran (composed on arrival in Xiangyang while
overseeing the southern selection while serving as Palace Censorate
Emissary)

I can no longer see an old friend.

Han River waters flow eastward daily.

I ask the elders of Xiangyang –

4 Of the rivers and hills, only Cai Islet remains.¹

¹ In the Han River. So named because it was the home of the Han era figure Cai Mao 蔡瑁.

王右丞集卷之十四 近體詩

14.1–14.7

田園樂七首

1.

出入千門萬戶，
經過北里南鄰。
蹀躞鳴珂有底，
4 崆峒散髮何人。

2.

再見封侯萬戶，
立談賜璧一雙。
詎勝耦耕南畝，
4 何如高臥東窗。

3.

採菱渡頭風急，
策杖村西日斜。
杏樹壇邊漁父，
4 桃花源裏人家。

1 Kongtong Mountain is mentioned as home for the Daoist sage Guangcheng 廣成 in the Zhuangzi.

Juan 14: Recent style poems

14.1–14.7

Pleasure in fields and gardens: seven poems

1.

Frequenting the palace's thousand gates and myriad doors,
Visiting northern wards and southern neighbors.
What do the prancing steeds and sounding harness bells matter?

4 What man is this with untied hair on Kongtong Mountain?¹

2.

At a second audience, enfeoffed as a marquis with a myriad households;
He spoke once and was gifted with a pair of jade disks.²
But how is this better than plowing my southern acres?

4 How compare with lying at ease by my east window?

3.

Picking caltrops by the ford – the wind picks up;
Leaning on my staff west of the village as sunlight slants.
An old fisherman by Apricot Tree Mound;³

4 Households within Peach Blossom Spring.⁴

2 The Warring States persuader Yu Qing 虞卿 was spectacularly rewarded by King Xiaocheng 孝成 of Zhao after only two audiences.

3 In the “Fisherman” chapter of the *Zhuangzi*, Confucius and his disciples sit on Apricot Tree Mound and play music. An old fisherman comes and listens to them.

4 See note to 2.22a.4.

4.

萋萋芳草春綠，
落落長松夏寒。
牛羊自歸村巷，
4 童稚不識衣冠。

5.

山下孤烟遠村，
天邊獨樹高原。
一瓢顏回陋巷，
4 五柳先生對門。

6.

桃紅復含宿雨，
柳綠更帶春烟。
花落家僮未掃，
4 鶯啼山客猶眠。

7.

酌酒會臨泉水，
抱琴好倚長松。
南園露葵朝折，
4 東谷黃梁夜舂。

4.

Lush, the fragrant grass amid the spring green;
Lofty, the tall pine trees amid the summer cool.
Cows and sheep return on their own to the village lanes;

4 Children don't recognize the caps and robes of officials.

5.

At the foot of the hill, lone smoke from a distant village;
At the edge of the sky, a single tree on the highland.
One ladle in Yan Hui's humble lane;¹

4 Master Five Willows faces his gate.²

6.

Peach-blossom red is filled once more with last night's rain;
Willow green is again surrounded by spring mist.
Flowers fall; the houseboy has yet to sweep them away.

4 Orioles chirp; the mountain sojourner sleeps on.

7.

I pour out the ale on the edge of the stream waters;
I hug my zither, often leaning on a tall pine.
I pluck dewy mallows in the southern garden in the morning;

4 I hull yellow millet at night in the eastern vale.

1 Yan Hui was a virtuous disciple of Confucius who was content to live in poverty.

2 See note to 2.24.10.

14.8-14.11

少年行四首

1.

新豐美酒斗十千，
 咸陽遊俠多少年。
 相逢意氣為君飲，
 4 繫馬高樓垂柳邊。

2.

出身仕漢羽林郎，
 初隨驃騎戰漁陽。
 孰知不向邊庭苦，
 4 縱死猶聞俠骨香。

3.

一身能擘兩彫弧，
 虜騎千重只似無。
 偏坐金鞍調白羽，
 4 紛紛射殺五單于。

14.8–14.11

Ballads: The Youths: four poems

1.

Ten thousand gallons of fine Xinfeng ale;¹

Wandering bravos of Xianyang, many young men.

When they meet, they spiritedly invite each other to drink,

4 Tying their horses by the drooping willows at the high mansions.

2.

He goes out to serve the Han as a Palace Guard Gentleman,

First following the Cavalry General as they fight at Yuyang.²

He knows full well to avoid the suffering of a frontier post;

4 But even if he dies, he will leave behind the fragrance of a hero's bones.

3.

He can pull taut two carved bows at once;

And a thousand ranks of barbarian horsemen he holds at naught.

Sitting aslant on his gold saddle, he aims his white-feathered arrows;

4 One after another he shoots and kills the five khans.

1 See note to 7.27.3.

2 On the northeast frontier, near present-day Beijing.

4.

漢家君臣歡宴終，
 高議雲臺論戰功。
 天子臨軒賜侯印，
 4 將軍佩出明光宮。

14.12

寄河上段十六

與君相見即相親，
 聞道君家在孟津。
 為見行舟試借問，
 4 客中時有洛陽人。

14.13

贈裴旻將軍

腰間寶劍七星文，
 臂上瑯弓百戰勳。
 見說雲中擒黠虜，
 4 始知天上有將軍。

4.

After the pleasing banquet ends among Han's lords and ministers,
 They debate loftily at Cloud Terrace on the merit earned in battle.¹
 The Son of Heaven appears on the balcony and grants the marquis
 seal;

- 4 And generals with official pendants at their waists depart from
 Mingguang Palace.²

14.12

Sent to Duan Sixteen, on the Yellow River

Whenever I see you, old intimacy is renewed.
 Now I hear that your home is at Meng Ford.
 So if I see a passing boat, I try to inquire of them:

- 4 When they have passengers, are any of them from Luoyang?

14.13

Presented to General Pei Min

A precious sword at your waist with a seven-star pattern;
 A carved bow on your arm – merit from a hundred battles.
 When I heard it said that you captured crafty barbarians at Yunzhong,

- 4 I first knew that there were true generals at court.³

1 A Han era palace. Emperor Ming of the Han had portraits of meritorious generals displayed there.

2 See note to 4.16.1.

3 For Yunzhong, see note to 6.5.29. The poem puns on the place-name Yunzhong (“in the clouds”) and the polite term for the court (“in the Heavens”).

14.14

九月九日憶山東兄弟

獨在異鄉為異客，
每逢佳節倍思親。
遙知兄弟登高處，
4 徧插茱萸少一人。

14.15

戲題輞川別業

柳條拂地不須折，
松樹梢雲從更長。
藤花欲暗藏獐子，
4 柏葉初齊養麝香。

14.16

戲題盤石

可憐盤石臨泉水，
復有垂楊拂酒杯。
若道春風不解意，
4 何因吹送落花來。

14.14

Thinking of my brothers in Shandong during the Double Ninth Festival¹

- Since I'm alone in a strange land where I am a stranger,
Whenever this fine holiday comes I doubly think of kin.
I know that far away my brothers are climbing to a high place
4 And all are putting prickly-ash in their hair – less one person.

14.15

Light-heartedly written on the subject of my Wangchuan estate

- Willow branches brush the ground – no need to break them off;²
Pine trees jut through the clouds, can rise even higher.
Wisteria flowers, dark with shade, conceal the gibbons;
4 Cypress leaves, recently grown out, nourish the musk deer.

14.16

Jokingly written on a flat rock

- This charming flat rock overlooks the stream water;
And there are drooping willows brushing my cup of ale.
If you tell me the spring breeze has no awareness,
4 Then how can its breath escort the falling flowers away?

1 On the Double Ninth Festival (the ninth day of the ninth month) it was customary to climb a high place to sightsee, to think of absent friends and relatives, and to insert twigs of the prickly-ash in one's hair.

2 I.e., a life in retirement means not having to bid anyone a sorrowful goodbye. See note to 8.28.2.

14.17

與盧員外象過崔處士興宗林亭

- 綠樹重陰蓋四鄰，
 青苔日厚自無塵。
 科頭箕踞長松下，
 4 白眼看他世上人。

14.17a

盧象：同王維過崔處士林亭

- 映竹時聞轉轆轤，
 當窗只見網蜘蛛。
 主人非病常高臥，
 4 環堵蒙籠一老儒。

14.17b

王縉：與盧員外象過崔處士興宗林亭

- 身名不問十年餘，
 老大誰能更讀書。
 林中獨酌鄰家酒，
 4 門外時聞長者車。

14.17

With Vice Director Lu Xiang, visiting Recluse Cui Xingzong Ten's forest pavilion

- Green trees with their layered shade provide a canopy everywhere;
Verdant moss grows thicker daily – no dust at all.
Bare-headed, with legs spread out under a tall pine,
4 He looks with scorn at all those men in the world.

14.17a

Lu Xiang: Matching Wang Wei's "Visiting Recluse Cui's forest pavilion"

- From time to time we hear the well sweep turn, set against the bamboo;
Nothing to see in the windows save spiders setting their webs.
Though the master is not ill, he always lies here in his loftiness;
4 Surrounding walls, profusion of weeds: one old scholar.

14.17b

Wang Jin: With Vice Director Lu Xiang, visiting Recluse Cui Xingzong's forest pavilion

- No one has asked after him for over ten years;
Old now – who could continue to study?
In the forest, drinking alone the neighbors' ale;
4 Outside the gate, now and then the sound of a grandee's carriage.

14.17c

裴迪：與盧員外象過崔處士興宗林亭

- 喬柯門裏自成陰，
 散髮窗中曾不簪。
 逍遙且喜從吾事，
 4 榮寵從來非我心。

14.17d

崔興宗：酬王摩詰過林亭

- 窮巷空林常閉關，
 悠悠獨臥對前山。
 今朝忽枉嵇生駕，
 4 倒屣開門遙解顏。

14.18

送王尊師歸蜀中拜掃

- 大羅天上神仙客，
 濯錦江頭花柳春。
 不為碧雞稱使者，
 4 惟令白鶴報鄉人。

14.17c

Pei Di: With Vice Director Lu Xiang, visiting Recluse Cui Xingzong's forest pavilion

Within the gate, lofty branches produce shade;
By the window, hair undone – it has never held a hatpin.¹
Sauntering freely, he delights briefly in our affairs;

4 “Glory and favor have never been my heart's desire.”

14.17d

Cui Xingzong: Replying to Wang Mojie: “Visiting a forest pavilion”

In this empty wood near remote lanes I always shut my gate;
Carefree, I recline alone, facing the hills before me.
But this morning I suddenly hear the carriage of Master Xi,

4 So with clogs on backwards, I open the way to those who come to
cheer me from afar.²

14.18

Seeing off Venerable Master Wang on his return to Shu to look after
his family tombs

A Transcendent from the Grand Veil Heaven:
Spring among the willows at Brocade Washing River.

You have not been named emissary in search of the Cyan Rooster;³

4 But will only have the white crane report to the people of your town.⁴

1 Cui has never held official office.

2 See note to 10.12.7.

3 Wang Bao 王褒 was sent by the emperor to investigate two Daoist divinities in Shu, the Gold Horse and the Cyan Rooster. He died on the way.

4 That is, report to the people of your home that you have become a Transcendent.

14.19

送元二使安西

渭城朝雨浥輕塵，
 客舍青青柳色新。
 勸君更盡一杯酒，
 4 西出陽關無故人。

14.20

齊州送祖三

送君南浦淚如絲，
 君向東州使我悲。
 為報故人顛顛盡，
 4 如今不似洛陽時。

14.21

送韋評事

欲逐將軍取右賢，
 沙場走馬向居延。
 遙知漢使蕭關外，
 4 愁見孤城落日邊。

1 See note to 8.13.2.

14.19

Seeing off Yuan Two on his mission to Anxi

Morning rain at Wei City dampens the light dust;

The hostel is all green – the willow hue is new.

I urge you to drain yet another cup of ale;

4 Once you head west out of Yang Pass there will be no old friends.¹

14.20

In Qizhou, seeing off Zu Three

I see you off at the southern bank – tears like silk thread;

It makes me sad that you head off to the eastern lands.

I report to my old friend that I have grown so haggard

4 That I am now no longer the way I was in Luoyang.

14.21

Seeing off Case Reviewer Wei

You are about to follow the generals in capturing the Right Worthy
King;²

You gallop your horse over sandy plains toward Juyan.³

Afar, I know the Han emissary, beyond Xiao Pass,⁴

4 Grieves to see the solitary city by the setting sun.

2 Among the hereditary titles assumed by Xiongnu chieftains, there was a Right Worthy King and a Left Worthy King. This refers specifically to a campaign led by the general Wei Qing during the reign of Emperor Wu.

3 See note to 9.8.2.

4 See note to 9.8.7.

14.22

靈雲池送從弟

金杯緩酌清歌轉，
 畫舸輕移豔舞回。
 自歎鶻鴒臨水別，
 4 不同鴻雁向池來。

14.23

送沈子福歸江東

楊柳渡頭行客稀，
 罟師盪槳向臨圻。
 惟有相思似春色，
 4 江南江北送君歸。

14.24

寒食汜上作

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

1 Probably in Liangzhou, while Wang Wei was stationed on the frontier.

14.22

Seeing off a cousin at Numinous Cloud Pool¹

Relaxed, we pour ale into golden cups; our clear songs sweet and gentle.
Our painted barge moves lightly, turns with a sensuous dance.

I sigh over the wagtails parting at the edge of the water;

4 Not like the swans and geese who come flying to the pool.²

14.23

Seeing off Shen Zifu returning to Jiangdong

At the ford by the willows travelers grow few;
The fisherman plies his oar toward the riverbank.

There is only longing, just like the spring colors;

4 North of the Jiang, south of the Jiang, they send you back home.

14.24

Written on the Si, on the Cold Food Festival³

I encounter late spring by Guangwu City;⁴

A traveler returns north of the Wen River – his tears soak his kerchief.

Falling flowers are quiet and lonely; the mountain birds cheep.

4 The willows grow verdant where people cross the water.

2 From *Shijing* 164: The wagtail is an image of difficulties among brothers and friends. They are separated, unlike the swans and geese, who are flocking together on the water.

3 Written while the poet was returning from his exile in Jizhou (726). For Cold Food Festival, See note to 4.7.7.

4 In Zhengzhou, at Guangwu Mountain in Hebei.

14.25

劇嘲史寰

清風細雨濕梅花，
 驟馬先過碧玉家。
 正直楚王宮裏至，
 4 門前初下七香車。

14.26

菩提寺禁裴迪來相看說逆賊等凝碧池上
 作音樂供奉人等舉聲便一時淚下私成口
 號誦示裴迪

萬戶傷心生野煙，
 百官何日再朝天。
 秋槐葉落空宮裏，
 4 凝碧池頭奏管弦。

14.25

Teasing Shi Huan

Fine rain in a clear breeze dampens the plum blossoms;
Galloping your horse, you are first to visit Biyu's house.¹
But just then, a king of Chu arrives at the hall;

- 4 He begins to step down from his seven-scented carriage in front of
the gate.

14.26

While I was imprisoned at Bodhisattva Monastery, Pei Di came to see me. He said that the rebels had music performed at Congealed Jade Pool. The court musicians ceased their playing and all shed tears at once. I then improvised this verse privately and chanted it to Pei Di.²

Broken-hearted that the smoke from wildfires rise up from myriad
doors;

When will the hundred officials come to court once more?
Leaves of the autumn sophoras fall within the empty palace;

- 4 While at Congealed Jade Pool they have pipes and strings perform.

1 See note to 6.8.11.

2 This poem supposedly persuaded Emperor Suzong to pardon the poet. See Introduction.

14.27

涼州賽神（時為節度判官在涼州作）

涼州城外少行人，
百尺烽頭望虜塵。
健兒擊鼓吹羌笛，
4 共賽城東越騎神。

14.28

送殷四葬

送君返葬石樓山，
松柏蒼蒼賓馭還。
埋骨白雲長已矣，
4 空餘流水向人間。

14.29

歎白髮

宿昔朱顏成暮齒，
須臾白髮變垂髻。
一生幾許傷心事，
4 不向空門何處銷。

14.27

Offering sacrifices at Liangzhou (At the time serving as administrative assistant for the military governor at Liangzhou)

Few people pass outside the city walls of Liangzhou;
Atop a hundred-foot signal beacon I gaze out at barbarian dust.
Sturdy lads beat the drums and blow their Tibetan flutes;

4 East of the walls they all sacrifice to the cavalry gods.

14.28

Seeing off Yin Four for burial

We see you off, back to your grave on Stone-tower Mountain,¹
Where pine and cypress are gray-green, and guests drive their way
home.

Buried bones and white clouds have long disappeared,

4 Leaving only water that flows on to the human realm.

14.29

Lament for white hair

The ruddy face of the past has turned to twilight years;
In an instant, the dangling hair-tufts of childhood have turned white.
In one lifetime, how many heart-breaking things –

4 How can one dissolve them, if not at the Gate of Emptiness?

1 In Weinan county, in the capital region.

王右丞集卷之十五 外編

15.1

東谿翫月

月從斷山口，
遙吐柴門端。
萬木分空霽，
4 流陰中夜攢。
光連虛象白，
氣與風露寒。
谷靜秋泉響，
8 巖深青靄殘。
清澄入幽夢，
破影抱空巒。
恍惚琴窗裏，
12 松溪曉思難。

15.2

過太乙觀賈生房

昔余棲遁日，
之子烟霞鄰。

***Juan* 15: Supplemental collection**

15.1

At East Stream, enjoying the moonlight

- The moon from the opening of a steep mountain
Distantly emits its light to the edge of my scrap-wood gate.
A myriad trees thrust midway into the clear sky,
4 Their flowing shadows cluster at midnight.
Moonlight stretches white to the constellations;
The air is chill with the windborne dew.
The valley is still; the autumn stream echoes.
8 The cliffs are deep; blue mountain mist wanes.
Luminescent clarity enters my secluded dreams;
Broken shadows embrace the empty ridges.
Blurred and faint, by the window where the zither is playing,
12 My thoughts are distressed in the pine-creek dawn.

15.2

Visiting Master Jia's house at the Taiyi Abbey

In the past, in my recluse days,
This man was my neighbor in the mist and rosy clouds.

- 共攜松葉酒，
 4 俱簞竹皮巾。
 攀林遍雲洞，
 採藥無冬春。
 謬以道門子，
 8 徵為驂御臣。
 常恐丹液就，
 先我紫陽賓。
 天促萬塗盡，
 12 哀傷百慮新。
 蹟峻不容俗，
 才多反累真。
 泣對雙泉水，
 16 還山無主人。

15.3

送孟六歸襄陽

- 杜門不欲出，
 久與世情疎。
 以此為長策，
 4 勸君歸舊廬。

- Together we held cups of pine-needle infused ale;
 4 Both pinned up head-cloths made of bamboo sheaths.
 We'd clamber up through forests – everywhere cloudy grottoes;
 Pick herbs – all the same in winter and spring.
 In error, from the role as a disciple of the Dao
 8 I was drafted to be a minister attending on the emperor's carriage.
 I was always fearful that you would perfect the cinnabar ichor,
 And precede me among the guests of Ziyang.¹
 But you died young – your myriad paths ended;
 12 Grieving for you, my hundred worries are renewed.
 Traces lofty, not admitting of the vulgar;
 Great in talent, yet your way to Truth was burdened.
 Weeping, I face the waters of Paired Stream;
 16 Returning to the hills, I find no master here.

15.3

Seeing off Meng Six on his return to Xiangyang²

- Seal your gate – do not plan to go out;
 Permanently distance yourself from worldly circumstances.
 Make this your long-term plan:
 4 I urge you to return to your former hut.

1 General term for Transcendents, derived from an honorific name given to the Han Transcendent Zhou Yishan 周義山.

2 The poet Meng Haoran 孟浩然.

醉歌田舍酒，
笑讀古人書。
好是一生事，
8 無勞獻子虛。

15.4-15.5

孫逖：淮陰夜宿二首

1.

水國南無畔，
扁舟北未期。
鄉情淮上失，
4 歸夢郢中疑。
木落知寒近，
山長見日遲。
客行心緒亂，
8 不及洛陽時。

- Drunkenly sing with your homestead ale,
Laugh as you read the books of the ancients.
This is precisely a life-long matter;
8 Don't bother yourself to present a "Sir Fantasy" rhapsody.¹

15.4–15.5

Sun Ti: Spending the night at Huaiyin: two poems

1.

- To the south the land of waters has no bounds;
My little boat has no time to return north.
Feelings for home are lost on the Huai;
4 Dreams of going home grow uncertain in Ying.
As the leaves fall, I know that cold is coming;
The range of hills is long – I see the sunlight linger.
A traveler goes, his heart thrown into disorder;
8 The time to be in Luoyang does not arrive.

¹ See note to 2.24.4. Tang scholars were often allowed to submit literary compositions to the court outside of the examination system in order to win preferment.

2.

永絕臥烟塘，
 蕭條天一方。
 秋風淮木落，
 4 寒夜楚歌長。
 宿莽非中土，
 鱸魚豈我鄉。
 孤舟行已倦，
 8 南越尚茫茫。

15.6

孫逖：下京口埭夜行

孤帆度綠氛，
 寒浦落紅曛。
 江樹朝來出，
 4 吳歌夜漸聞。
 南溟接潮水，
 北斗近鄉雲。
 行役從茲去，
 8 歸情入雁羣。

2.

Cut off forever from the misty pool where I would rest,
I am desolate and lonely in one corner of the sky.

Huai river trees shed leaves in the autumn wind;

4 A Chu song lingers in the cold night.

It is not the heartland where flowers bloom in winter;

How can a land of sea-bass be my homeland?¹

Already exhausted from traveling in my solitary boat,

8 South Yue still stretches on in the distance.

15.6

Sun Ti: Sailing down to Jingkou Dike at Night

My solitary sail passes through green fog;

Red sunset sinks on the cold banks.

River trees emerge as dawn arrives;

4 Wu songs can be gradually heard at night.

The Southern Seas connect with the tidal waters;

The Northern Dipper nears the clouds in the countryside.

In my official travels I will part from here,

8 While the desire to go home enters a flock of geese.²

1 See note to 4.4.13.

2 Poets often express the hope that migrating geese can transmit messages to home.

15.7

孫逖：山行遇雨

驟雨晝氛氳，
 空天望不分。
 暗山惟覺電，
 4 窮海但生雲。
 涉澗猜行潦，
 緣崖畏宿氛。
 夜來江月霽，
 8 棹唱此中聞。

15.8

孫逖：夜到潤州

夜入丹陽郡，
 天高氣象秋。
 海隅雲漢轉，
 4 江畔火星流。
 城郭傳金柝，
 閭閻閉綠洲。
 客行凡幾夜，
 8 新月再如鉤。

15.7

Sun Ti: Traveling in the mountains, encountering rain

A gust of rain – daytime grows dark and vaporous;
I gaze into the empty sky but can make out nothing.
I am only aware of lightning in the dark hills;

- 4 Only clouds arise from the far edges of the sea.
Wading a stream, I must guess where the water floods;
I fear the nighttime fog on the steep green banks.
When night comes, it clears for the river moon;
- 8 And I hear an oarsman's song in its midst.

15.8

Sun Ti: Arriving at Runzhou at night

At night I enter Danyang commandery;
The sky is high – autumn weather.
The cloudy Han turns at a corner of the sea;¹

- 4 A meteor trails over the bank of the river.
The city walls transmit the sound of the metal watch rattles;
Village gates are shut on the green islets.
For how many nights now have I been traveling?
- 8 The new moon is like a hook once again.

1 Cloudy Han: another name for the Milky Way.

15.9

宋之問：冬夜寓值麟閣

直事披三省，
 重關祕七門。
 廣庭憐雪淨，
 4 深屋喜鑪溫。
 月幌花虛馥，
 風窗竹暗喧。
 東山白雲意，
 8 茲夕寄琴樽。

15.10

賦得秋日懸清光

寥廓涼天靜，
 晶明白日秋。
 圓光含萬象，
 4 碎影入閑流。
 迴與青冥合，
 遙同江甸浮。
 晝陰殊眾木，
 8 斜影下危樓。
 宋玉登高怨，

15.9

Song Zhiwen: Duty on a winter's night at the Unicorn Chamber

I undertake my duties near the Three Ministries;

Doubly locked, the library's seven gates.

I cherish the purity of the snow in the broad courtyard;

4 I am delighted with the warmth from the stove in the deep rooms.

In moonlit curtains, the flower scent wafts through the air;

In the windblown window, the bamboo rustles in the dark.

Thoughts of East Mountain and the white clouds

8 I lodge this night in my zither and my ale cup.¹

15.10

Composed on the theme "An autumn sun lets hang its clear light"²

Boundless, the cool sky is tranquil;

Crystalline-bright, the white sun autumnal.

Its round light contains myriad phenomena;

4 Its scattered reflections enter the leisurely current.

Distantly it fuses with the blue empyrean;

Far off it floats on the river plain.

It removes the daylight gloom from the mass of trees;

8 Its slanting light descends on the steep towers.

Song Yu is resentful as he climbs high;

1 See note to 2.23.1. The poet is expressing the desire to give up public office and become a recluse.

2 The line comes from a poem by Jiang Yan 江淹. Like 12.11, this poem reads like an examination exercise *pailü*.

張衡望遠愁。
 餘暉如可託，
 12 雲路豈悠悠。

15.11

山中

荊溪白石出，
 天寒紅葉稀。
 山路元無雨，
 4 空翠濕人衣。

15.12-15.13

王涯(?)：從軍行二首

1.

戈甲從軍久，
 風雲識陳難。
 今朝拜韓信，
 4 計日斬成安。

- Zhang Heng grieves as he gazes afar.¹
 But if its lingering radiance can be relied on,
 12 Then how can the path through the clouds be far off?²

15.11

In the mountains

- White stones emerge from Thorny Stream;
 The sky is cold; the red leaves scant.
 Originally no rain on the mountain road,
 4 But the mountain mist soaks my clothes.

15.12–15.13

Wang Ya (?): Going with the army: two poems

1.

- With spear and armor we have long followed the army –
 Hard to make out the battle formations through windblown clouds.
 This morning we do obeisance to Han Xin –
 4 In no time at all, he'll behead the lord of Cheng'an.³

1 Allusions to lines from a poem attributed to Song Yu 宋玉 in the *Chu ci, Jiu bian*: “How sad is the *qi* produced by autumn! / In the desolation plants and trees shed their leave and wither away.” The reference to Zhang Heng here refers to his “Four Grievs” (See note to 8.9.3).

2 Possibly a metaphor for the emperor's favor.

3 The Han general Han Xin 韓信 won one of his most dramatic victories against Chen Yu, Lord of Cheng'an, when the fall of the Qin caused civil war to break out through China. Chen was trying to re-establish the independence of the state of Zhao.

2.

燕領多奇相，
 狼頭敢犯邊。
 寄言班定遠，
 4 正是立功年。

15.14-15.15

王涯(?)：遊春曲二首

1.

萬樹江邊杏，
 新開一夜風。
 滿園深淺色，
 4 照在綠波中。

2.

上苑無窮樹，
 花開次第新。
 香車與絲騎，
 4 風靜亦生塵。

2.

With his jutting chin, he has an extraordinary physiognomy;
Meanwhile, the wolf-headed barbarians dare to violate the borders.
Send word to Ban, the marquis of Pacifying the Remote —¹

4 This is precisely the year to win merit.

15.14–15.15

Wang Ya (?): Strolling in spring: two songs

1.

A myriad apricot trees on the riverbank
Have newly blossomed after one night of wind.
They fill the garden with dark and light hues,

4 Reflected in the green ripples.

2.

Endless trees in the upper garden;
Flowers newly blossom, one after the other.
Fragrant carriages and horsemen with silk bridles;

4 Dust rises even when the wind is calm.

¹ See note to 8.13.2. Ban Chao was said by physiognomists to have facial features that predicted his future as a great and successful general.

15.16

相思

紅豆生南國，
秋來發幾枝。
願君多采擷，
4 此物最相思。

15.17–15.18

王涯(?)：太平樂二首

1.

風俗今和厚，
君王在穆清。
行看探花曲，
4 盡是泰階平。

15.16

The acacia tree¹

Its red bean-like seeds grow in the southern lands;
When autumn comes it puts out many branches.
I'd like you to pick and gather them,

4 For these things most show my longing for you.

15.17–15.18

Wang Ya (?): Music from an era of peace: Two poems

1.

Customs now are harmonious and prosperous.
Our prince resides in benevolent clarity.
I stroll, look at the lanes where they pick flowers;

4 Everything shows that the Great Stairs are at peace.²

1 According to the Tang writer Fan Lu's 范摛 anecdote collection *Yunxi youyi* 雲溪友議, Wang Wei presented this poem to the court musician Li Guinian 李龜年, who then added it to his music lyric repertoire. Li sang it after the capital was captured by An Lushan's forces. The "tree of longing" (*acacia confusa*) is a tropical tree that grows along the southeast coast of China and produces pods that contain a hard, bean-like seed.

2 The three groups of paired stars near Ursa Major that are linked to the peace of the empire – also called "the three eminences/terraces" (*San tai*).

2.

聖德超千古，
 皇威靜四方。
 蒼生今息戰，
 4 無事覺時長。

15.19

王涯(?)：送春辭

日日人空老，
 年年春更歸。
 相歡在尊酒，
 4 不用惜花飛。

15.20

書事

輕陰閣小雨，
 深院晝慵開。
 坐看蒼苔色，
 4 欲上人衣來。

2.

His sagely virtue exceeds all antiquity;
His august majesty brings tranquility everywhere.
The common people now have rested from warfare;

4 And with no business, it feels like time lasts long.

15.19

Wang Ya (?): Song: Seeing off spring

People grow old daily to no purpose;
Spring returns once more, as every year.
Let us take pleasure together in a cup of ale –

4 Useless to regret the blossoms flying.

15.20

Writing of a matter

In the light shade, a brief rain stops;
I'm too lazy to open the deep courtyard during the day.
Just now I notice the appearance of the gray moss,

4 Which seems about to grow up my clothes.

15.21-15.22

王涯 (?)：塞上曲二首

1.

天驕遠塞行，
出鞘寶刀鳴。
定是酬恩日，
4 今朝覺命輕。

2.

塞虜常為敵，
邊風已報秋。
平生多志氣，
4 箭底覓封侯。

15.23

王涯 (?)：隴上行

負羽到邊州，
鳴笳度隴頭。
雲黃知塞近，
4 草白見邊秋。

15.21–15.22

Wang Ya (?): On the frontier: two songs

1.

“Heaven’s brats” are on the move on the distant frontier;¹
My jeweled blade rings as I draw it from my scabbard.

It is truly the day to repay the ruler’s blessing –

4 This morning I consider my life unimportant.

2.

The frontier caitiffs have always been our enemies;

The border wind already tells us of autumn.

I have held great ambition throughout my life –

4 I search for enfeoffment at the end of my arrows.

15.23

Wang Ya (?): On Longtou Mountain: a ballad

Bearing arrows on my back I arrive in the border district;

Sounding flutes cross Longtou Mountain.

The clouds turn brown, so I know the frontier is near;

4 The grass is white – I behold border autumn.

1 See note to 6.6.19.

15.24–15.28

王涯 (?)：閨人贈遠五首

1.

花明綺陌春，
柳拂御溝新。
為報遼陽客，
4 流芳不待人。

2.

遠戍功名薄，
幽閨年貌傷。
妝成對春樹，
4 不語淚千行。

3.

啼鶯綠樹深，
語燕雕梁晚。
不省出門行，
4 沙場知近遠。

15.24–15.28

Wang Ya (?): A dweller of the bedroom sends word to one far away:
five poems

1.

The flowers are bright – spring comes to the elegant streets;
Willow branches are new as they brush the imperial canals.
Send word to the sojourner at Liaoyang –¹

4 This drifting fragrance will wait for no one.

2.

Your merit and fame are slight at his frontier garrison;
In my secluded bedroom I am grieved as my features age.
Competing my toilette, I face the spring trees;

4 Silently my tears fall in a thousand tracks.

3.

Twittering orioles in the depth of green trees;
Chattering swallows in the evening amid the carved rafters.
Unaware, I stroll beyond my gate –

4 Not knowing how far away is the desert.

1 The speaker is thinking of her lover or husband, stationed with the army on the northeast frontier.

4.

形影一朝別，
烟波千里分。
君看望君處，
4 祇是起行雲。

5.

洞房今夜月，
如練復如霜。
為照離人恨，
4 亭亭到曉光。

15.29

孟浩然：過友人莊

故人具雞黍，
邀我至田家。
綠樹村邊合，
4 青山郭外斜。

4.

Once form and shadow have parted,¹
A thousand li of misty waves divide us.
Look to the place where I gaze after you –

4 Only moving clouds arise there.

5.

Deep in my chambers, the moon tonight
Is like bleached silk, is like frost.
Because it shines on the resentment of those who are parted,

4 Its light glows brightly until the dawn.

15.29

Meng Haoran: Visiting the estate of a friend

An old friend supplies chicken and millet
And invites me to his home in the fields.
Verdant trees merge by the side of the village;

4 Green hills slant beyond the city walls.

1 A cliché for the separation of two inseparable people.

15.30

鄭谷：感興

禾黍不艷陽，
競栽桃李春。
翻令力畊者，
4 半作賣花人。

15.31-15.32

王涯(?)：遊春辭二首

1.

曲江絲柳變烟條，
寒谷冰隨暖氣銷。
纔見春光生綺陌，
4 已聞清樂動雲韶。

2.

經過柳陌與桃谿，
尋逐春光著處迷。
鳥度時時衡絮起，
4 花繁滾滾壓枝低。

15.30

Zheng Gu: Moved by things

The millet no longer is lovely and flourishing;
They vie to plant peaches and plums in the spring.
Rather, you should make half of those who labor at ploughing

4 Take up the career of selling flowers.

15.31–15.32

Wang Ya (?): Strolling in spring: two songs

1.

The misty twigs have changed on the silken willows at the Quijiang.¹
In the chill valleys, ice has melted away, in keeping with the warm air.
We just now see the spring light rising from the elegant streets;

4 We already hear the “clear music” troupes performing the Cloud Shao
tunes.

2.

Passing by the willow lanes and the peach streams,
We chase after the spring light, dazzled everywhere.
Birds pass by, time and again crossing the willow floss as they rise;

4 Flowers in their profusion surge forth, weighing their branches down.

1 See note to 7.1.

15.33-15.34

王涯 (?)：秋思二首

1.

網軒涼吹動輕衣，
 夜聽更生玉漏稀。
 月渡天河光轉濕，
 4 鵲驚秋樹葉頻飛。

2.

宮連太液見滄波，
 曙氣微消秋意多。
 一夜輕風蘋末起，
 4 露珠翻盡滿池荷。

15.35-15.36

王涯 (?)：秋夜曲二首

1.

丁丁漏水夜何長，
 漫漫輕陰露月光。
 秋逼暗蟲通夕響，
 4 寒衣未寄莫飛霜。

15.33–15.34

Wang Ya (?): Autumn longing: two poems

1.

A cool breeze through the latticed window moves my light clothing;
I listen for the watches of the night – the jade clepsydra's sound trails
off.

As the moon fords the Sky River, the light seems to grow damp;

4 Magpies are startled from the autumn trees as the leaves frequently fly.

2.

Palace buildings connect to Taiye Pool, where gray ripples appear;

The dawn air fades little by little – the feeling of autumn grows.

One night of light breeze rises from the tips of the water-ferns;

4 Dewdrops roll on all the lotuses that fill the pond.

15.35–15.36

Wang Ya (?): Autumn night: two songs

1.

Clepsydra drops ring out – how long the night seems;

Endless, the light shadows cast by the dewy moonlight.

Autumn presses on the hidden insects who resound through the night;

4 Winter clothes not yet sent; frost now falls in the desert.

2.

桂魄初生秋露微，
 輕羅已薄未更衣。
 銀箏夜久殷勤弄，
 4 心怯空房不忍歸。

15.37

王涯(?)：從軍辭

髦頭夜落捷書飛，
 來奏軍門着賜衣。
 白馬將軍頻破敵，
 4 黃龍戍卒幾時歸。

15.38–15.39

王涯(?)：塞下曲二首

1.

辛勤幾出黃花戍，
 迢遞初隨細柳營。
 塞晚每愁殘月苦，
 4 邊愁更逐斷蓬驚。

2.

The moon has just risen – autumn dew is slight;
Though light gauze already feels too thin, she has yet to change her
clothes.

She earnestly strums her silver cither through the long night;

4 She dreads her empty room and cannot bear to go back to it.

15.37

Wang Ya (?): Song: With the army

The vanguard pitches camp at night – dispatches go flying off;
They come to propose at the army's gate to don the presented clothes.

The white horse general has repeatedly defeated the enemy;

4 But when will the troops at Yellow Dragon garrison go home again?

15.38–15.39

Wang Ya (?): On the frontier: two songs

1.

Diligently he has issued several times from Yellow Flower Garrison;

Far away he begins to make his way to Slender Willow Camp.¹

On frontier evenings he always grieves with the misery of a setting
moon;

4 In a border autumn he continues to pursue the tumbleweeds that fly.

1 See note to 8.32.6.

2.

年少辭家從冠軍，
 金裝寶劍去邀勳。
 不知馬骨傷寒水，
 4 惟見龍城起暮雲。

15.40–15.41

王涯(?)：平戎辭二首

1.

太白秋高助漢兵，
 長風夜卷虜塵清。
 男兒解却腰間劍，
 4 喜見從王道化平。

2.

卷旆生風喜氣新，
 早持龍節靜邊塵。
 漢家天子圖麟閣，
 4 身是當今第一人。

2.

A young man leaves his home to follow the army's supreme general;
With gold armor and jeweled sword he departs in search of merit.

He did not know that the cold waters would hurt his horse's bones;

4 He only sees twilight clouds rising from Dragon City.

15.40–15.41

Wang Ya (?): Pacifying the Rong: two poems

1.

The Venus autumn is high, it assists the Han troops;¹

A steady wind at night blows clear the barbarian dust.

Lads are untying the swords at their waists

4 And are delighted to see that the Way of following the king brings
transformative peace.

2.

Fluttering the banners, the rising breeze – we delight in the fresh air;

Early we held the dragon standards, bringing calm to the border dust.

The Son of Heaven of the House of Han lays plans in the unicorn
chamber;

4 Himself serving as the preeminent man of the age.

1 In associative thinking, the planet Venus is associated with white, with autumn, and with the season of military campaigns. Autumn weather is often described as “high,” referring to the elevation of the firmament during the season and the prevalence of clear weather.

15.42

王涯(?)：閨人春思

愁見遙空白丈絲，
 春風挽斷更傷離。
 閒花落遍青苔地，
 4 盡日無人誰得知。

15.43-15.44

王涯(?)：贈遠二首

1.

當年只自守空帷，
 夢見關山覺別離。
 不見鄉書傳雁足，
 4 惟看新月吐蛾眉。

2.

厭攀楊柳臨青閣，
 閒採芙蓉傍碧潭。
 走馬臺邊人不見，
 4 拂雲堆畔戰初酣。

15.42

Wang Ya (?): Spring thoughts of a bedroom dweller

I grieve to see in the distant sky a hundred yards of willow floss;
When the spring breeze pulls and breaks it, I am even more
heart-broken.

Idle blossoms fall everywhere on the mossy green ground;

4 To the end of day, no one comes – who can know how I feel?

15.43–15.44

Wang Ya (?): Sent to someone far away: two poems

1.

That year I could only keep to my empty bedcurtains;
I dreamt I saw the passes and hills, then awoke to separation.

I have not seen a letter for home transmitted by goose-leg;¹

4 I only see the new moon emitting its seductive beauty.²

2.

Sick of pulling the willow branches that overlook the green chamber,
I idly pluck the lotuses beside the jade-green pool.

He gallops his horse by the side of the terrace, but no one sees;

4 At Brush-cloud Mound the fighting has just begun.³

1 See note to 15.6.8.

2 “Seductive beauty”: literally “moth-[like] brows,” a common synecdoche for a beautiful woman. The poet contrasts “goose-leg” and “moth brow” in the parallel couplet structure.

3 A religious site associated with the Tujue tribes, where they would offer sacrifices before battle.

15.45

王涯 (?)：獻壽辭

宮殿參差列九重，
祥雲瑞氣捧階濃。
微臣欲獻唐堯壽，
4 遙指南山對袞龍。

15.46

失題

清風明月苦相思，
蕩子從戎十載餘。
征人去日殷勤囑，
4 歸雁來時數寄書。

15.47

疑夢

莫驚寵辱空憂喜，
莫計恩讎浪苦辛。
黃帝孔丘何處問，
4 安知不是夢中身。

15.45

Wang Ya (?): Offering congratulations on the emperor's longevity

Palace halls in uneven ranks are arrayed within nine layers;
 Auspicious clouds and propitious vapors are thick, sustaining the stairs.
 This humble subject wishes to offer you the longevity of Yao of Tang;

- 4 I point to distant South Mountain as I face his ceremonial dragon robes.¹

15.46

[Missing title]

Clear breeze and bright moon; anguished over longing.
 That wanderer has followed the army for over ten years.
 The day he left on campaign, I earnestly implored:

- 4 When the geese come home again, often send me letters.²

15.47

Like a dream

Don't be unnerved by favor or shame; don't worry or delight in vain.
 Don't plan your favors or revenge – it's all futile toil.
 Where is the Yellow Emperor or Confucius for you to consult?

- 4 How do you know that you aren't a creature in a dream?

1 *Shijing* 172: "There is a terrace on South Mountain ... / May you live ten thousand years without end."

2 See note to 15.6.8.

王右丞集卷之十六 賦表

16.1

白鸚鵡賦

若夫名依西域。
族本南海。

- 同朱喙之清音。
4 變綠衣於素彩。
惟茲鳥之可貴。
諒其美之斯在。

爾其入翫於人。

- 8 見珍奇質。
狎蘭房之妖女。
去桂林之雲日。
易喬枝以羅袖。
12 代危巢以瓊室。
慕侶方遠。
依人永畢。
托言語而雖通。
16 顧形影而非匹。

Selected Prose

From *Juan 16*: Rhapsodies and memorials

16.1

Rhapsody on a white parrot¹

Though its fame may depend on the Western Regions,
Its tribe comes originally from the Southern Sea.²

Its red beak produces the same clear notes,

4 But it has changed its green jacket for pure-white silk.³

But this bird is worthy of treasuring,

No doubt for the beauty it possesses on its own.

Now it has gone within to be the sport of humans,

8 Who value its marvelous essence.

Intimate with seductive girls in their fragrant chambers,

It has left the cloudy sun of its osmanthus woods.

It has traded tall branches for gauze sleeves,

12 Exchanged its lofty nest for garnet chambers.

Longing for companions in distant places,

It must remain until its end among men.

Though it is understood when it speaks its thoughts,

16 It looks on its own shadow, which is not its mate.⁴

1 Possibly a cockatoo.

2 Southeast Asia.

3 Like the more famous parrots of Gansu, this parrot has a red beak; but unlike them, its coat is white. This is probably meant as a specific contrast with the parrot of Mi Heng's 彌衡 famous "Parrot Rhapsody" (*Yingwu fu* 鸚鵡賦).

4 Its power of speech allows it to communicate its thoughts with an intimate friend, but it has no true mate in captivity.

經過珠網。

出入金鋪。

單鳴無應。

20 隻影長孤。

偶白鷗於池側。

對皓鶴於庭隅。

愁混色而難辨。

24 願知名而自呼。

明心有識。

懷恩無極。

芳樹絕想。

28 雕梁撫翼。

時嘽花而不言。

每投人以方息。

慧性孤稟。

32 雅容非飾。

含火德之明輝。

被金方之正色。

- It passes through the beaded curtains,
Goes in and out past gilded door-knockers.
Its solitary cry elicits no response;
20 with its single shadow it is forever alone.
It forms a group with the silver pheasants by the side of the pool,
It matches the white cranes by a corner of the courtyard.
But it grieves that its colors are mingled with theirs and hard to
distinguish;
24 Wishing that its fame be known, it calls out on its own.

- Its enlightened mind has sentience,
Endlessly grateful for the favor it has received.
It has severed all thought of its fragrant trees,
28 As it brushes its wings on the carven rafters.
At times it falls silent, a flower in its beak,
Resting only when it finds refuge with humans.
Alone endowed with a clever nature,
32 Its refined features are without adornment.
It contains the bright radiance of fire's virtue,
Though it bears the proper hue of the metallic direction.¹

¹ Its beak is red, the color associated with the element of fire and the South; its coat is white, the color associated with the element of metal and the West.

- 至如海燕呈瑞。
36 有玉筐之可依。
山雞學舞。
向寶鏡而知歸。
皆羽毛之偉麗。
40 奉日月之光輝。
豈憐茲鳥。
地遠形微。
色凌紈質。
44 彩奪繒衣。
深籠久閉。
喬木長違。
儻見借其羽翼。
48 與遷鶯而共飛。

- The sea swallows bring signs of good fortune
 36 Which one may fulfill in a basket of jade;¹
 The mountain pheasant practices its dance,
 Longing to go home as it faces the jeweled mirror.²
 All these are the magnificences of the feathered ones,
 40 Who have received the radiance of sun and moon.
 How can they cherish this bird,
 From a distant land, with its fragile form?
 But its hues surpass the quality of taffeta,
 44 And its splendor competes with garments of silk.
 It is shut forever within its deep cage,
 Long deprived of its towering tree.
 If one could lend it a pair of wings,
 48 It could rise up soaring with the oriole.³

1 This may allude to a legend told of the times of the ancient emperor Gaoxin 高辛. Two of his consorts were bathing in a river as part of a fertility rite. A black bird flew over and dropped a multicolored egg on them. The two placed a jade basket over it. The older of the two, Jiandi 簡狄, succeeded in swallowing it and became pregnant. She gave birth to Xie 契, the founder of the Shang people.

2 The mountain pheasant was known to dance when it saw its reflection in the water. Someone presented Cao Cao with a pheasant, and he was disappointed when it would not dance. Someone suggested putting a mirror in the cage. When the pheasant saw its reflection, it danced until it dropped dead of fatigue.

3 A cliché indicating rising from lowly status to a high official position. As in Mi Heng's "Parrot Rhapsody," Wang Wei's poem is a thinly veiled allegory of the solitary talent who longs for recognition.

16.2

賀古樂器表

臣某言。伏見今月七日。中書門下敕牒。道士申太芝奏稱。伏奉恩旨。令臣往名山修功德。去載六月二十日。於南海葛洪居處。至誠祈請。中夜恍惚見一老人。云是茅山羅浮神人。常於七曜洞來往。昔曾於九疑山桂陽石室中藏天樂一部。歲月久遠。變為五野豬。彼郡百姓捉獲。汝可往取獻皇帝。每祈祭。但依方安置奏之。即五音自和。天仙百神。應聲降福。所求必遂。壽命延長。臣奉神言。即往桂陽

16.2

A memorial offering felicitations on the acquisition of ancient musical instruments¹

Your subjects speak:

We have humbly observed that on the seventh day of this month the Secretariat-Chancellery issued an imperial edict, relating that the Daoist Master Shen Taizhi had memorialized the following:

“I received the gracious command from the Emperor that I should go to eminent mountains to cultivate my merit. Last year, on the twentieth day of the sixth month at the residence of Ge Hong at Nanhai, I offered prayers of the greatest sincerity.² At midnight I could dimly make out an old man who told me that he was a Divine Man from Luofu and Maoshan,³ and that he often came and went via the Grotto of the Seven Radiances. Once in the past he had stored away a group of Heavenly Musicians in the Guiyang Stone Chamber of Nine Doubts Mountain.⁴ Since then many months and years had passed, and the musicians had turned into five wild boars. Commoners from the commandery there had captured them; I should go there myself, acquire them, and present them to the Emperor. If one were merely to set these instruments out in the right direction and play on them whenever offerings were made, the five notes would naturally harmonize, and Heaven’s Transcendents and the hundred spirits would respond to the sound and bring down blessings. Whatever one wished for would come true, and one’s natural lifespan would be extended.

1 Composed ca. 748.

2 In his later years, the Daoist polymath Ge Hong moved to Luofu 羅浮 Mountain in the distant south (here, referred to by the Tang district name of Nanhai), because of its accessibility to cinnabar deposits.

3 Maoshan 茅山 (near modern Nanjing) was the source of the scriptural revelations of the Shangqing 上清 school of Daoism, and thus one of the most sacred places of the religion. Both Maoshan and Luofu were said to be the sites of Daoist “Grotto Heavens” (*dongtian* 洞天), utopian spaces located within the mountains themselves. It was said that Transcendents could travel from one grotto heaven to another without leaving the mountains.

4 Nine Doubts Mountain is located in Hunan and is most famous in Chinese lore as the site of the sage Emperor Shun’s tomb.

- 尋問。百姓云。天寶二載。村人常見有五
 12 野豬。逐之。便走入石室。就裏尋覓。
 化為石物五枚。眾共驚異。臣取以扣之。
 音律相和。與神人言不異。今將奉進者。
 臣聞陰陽不測之謂神。變化無方之謂聖。
 16 惟神與聖。感而遂通。伏惟開元天寶聖文
 神武應道皇帝陛下。居皇建之極中。
 得混成之大道。奉先天之聖祖。玄化協於
 無為。育率土之群生。至仁侔於陰鷲。
 20 然猶精意不倦。聖祀逾崇。遍禮群仙。
 思祐九服。故得龐眉皓髮。遙同入昴之人。
 真訣玄言。來告馭風之客。棲身七曜。
 以俟唐堯。藏樂九疑。不傳虞舜。
 24 留茲石室。思獻玉墀。憑野豕以呈形。
 表洞仙之屬意。且神物思變。古亦有之。

1 Here Wang Wei quotes from the “Appended Words” of the *Yijing*.

2 Wang Wei employs language from both Confucian and Daoist texts here to portray the ideal ruler.

3 Laozi (whom the Tang royal house considered their founding ancestor).

“I received the god’s speech and went immediately to Guiyang to make inquiries. The commoners there told me: ‘In the second year of Tianbao [743], villagers often would see a group of five wild boars. They chased after them, and they fled into a stone cave. When the villagers went in to look for them, they found that the boars had turned into five pieces of stone. Everyone was astonished and found it strange.’ I took them up and struck them, and found that they were in harmony. All was as the divine man had said. I now present them to the court.”

Your subjects have heard that we call “divine” what cannot be predicted in the cycles of yin and yang, and that “sagely” are the forces of transformation that have no set direction. Only the divine and the sagely will communicate in response to stimuli.¹ I humbly believe that His Majesty, the Kaiyuan and Tianbao Emperor Who Responds to the Way, Sagely in Civil Matters and Divine in Martial Ones, dwells in the august establishment of the highest center and has obtained the great way of undifferentiated completion.² He has been entrusted with matters by the sagely ancestor who preceded Heaven,³ and the profound transformations of his governance is in harmony with non-action. He educates all living beings within the royal domain, and his perfect benevolence is on a par with the hidden standards of Heaven. Thus it is that his sincere thoughts never tire, so that his sagely reign grows ever more eminent; everywhere he gives due honor to the Transcendents, and he broods on how to help the Nine Feudatories.⁴ Because of this, he has succeeded in drawing out a white-browed sage, much like those men who entered the Pleiades in far-off times; with secret formulae and profound speech he has brought a wind-rider to come report to him.⁵

He had resided at the Grotto of the Seven Brilliances while awaiting a Yao of Tang to appear. He had stored away the musicians at Nine Doubts, so that they were not transmitted to Shun of Yu. He kept them in a stone chamber, thinking to present them at the palace’s jade stairs; he lodged them in the form of wild boars in order to make them manifest and to display the intentions of the grotto’s Transcendents.

4 Nine Feudatories: general term for the empire, from the capital to the remotest areas.

5 See 12.3, p. 58n2. Wind-rider: Transcendent. Here Wang Wei is referring to the Divine Man who appeared to Shen Taizhi and told him about the musicians.

- 龍躍平津。實為寶劍。鳧飛葉縣。空餘素履。器非上品。人纔下仙。猶能精誠聿修。
- 28 神變浚若。況殊庭致貺。天老效祥。願授至尊。以享上帝。亦既考擊。動諧律呂。韶濩慚其九奏。雲咸失其八音。翠鳳入于洞簫。殊非雅韻。朱鷺傳于鼗鼓。
- 32 敢比仙聲。天地同和。神祇降福。無窮之壽。永撫寶圖。無疆之休。以康庶績。實由至德斯感。大道玄通。神人親告於休徵。靈仙不秘其空樂。稽之古昔。
- 36 實未見聞。臣等限以留司。不獲隨例拊舞。不任踴躍喜慶之至。

1 Zhang Hua obtained two magical swords. Later when crossing a ford, the swords leapt from his waist and fell into the water, where they turned into dragons.

2 A Han magician and official Wang Qiao 王喬 traveled back and forth between the court and his district of Ye 葉 County by transforming a pair of ducks into magical slippers.

3 Great Shao was the music of Shun's court, and Huo of the Shang dynasty. Cloud Gate was the music of the Yellow Emperor, and Xian Pool that of Yao. A nine-piece suite is mentioned in the *Shang shu* as the music necessary to entice the auspicious phoenix to appear at court. Eight sounds refers to the eight media used to construct musical instruments: metal, stone, silk, bamboo, gourd, earth, leather, and wood.

Moreover, there are also examples in early times of numinous objects that were intent on transforming. Dragons leapt at Yanping ford; they were in reality precious swords.¹ Ducks flew up in Ye County, leaving behind nothing but a pair of silk slippers.² These objects were not of highest standards, and the men involved were barely low-ranking Transcendents; yet they were still able to cultivate their purity and sincerity so that their numinous transformations were profound. How much the more so will it be when an otherworldly court presents its gift, and a venerable celestial manifests a good omen which he wishes to present to His Majesty, so that His Majesty might carry out sacrifices to the high god?

In addition, when these instruments are struck they are always in harmony with the pitch-pipes. In comparison, the Great Shao and Huo musics would be ashamed of their nine-piece suites, and the Cloud Gate and Xian Pool musics would have lost their eight sounds!³ The turquoise phoenix would only have entered with the sounds of the pipe if the harmonies had been elegant; and the “Vermilion Egret” tune would have been transmitted on the *tao* drum only because the bird dared to rival the Transcendents’ melodies.⁴ Heaven and Earth have been harmonized, and spirits above and below bestow their good fortune: Inexhaustible longevity, and never-ending possession of splendid policies; infinite tranquility, and peace brought to all affairs. Truly this response has come about due to the Emperor’s perfect charismatic virtue, so that the Great Way permeates all mysteriously. This divine man personally has reported on this with his auspicious omen, and the numinous Transcendent has not concealed this music of the skies. If we examine the past, surely this has never been or heard of before. Even though we are all restricted to our offices in Luoyang, we find ourselves clapping and dancing, unable to regulate our actions; we cannot restrain ourselves from leaping about in the extremity of our joy.

4 See note to 11.17.7. “Vermilion Egret” was a popular tune – some said it was based on a dance that an egret performed during the reign of King Wei of Chu. Both examples here demonstrate the power of music to move nature and mysterious forces.

王右丞集卷之十八七 表

17.3

為畫人謝賜表

臣某言。臣猥以賤伎。得備眾工。誤點屏風。乏成蠅之巧。偶持團扇。無事牯之能。徒以職官。不敢貳事。顧惟時論。

- 4 有慚三絕。伏惟皇帝陛下。撥亂反正。受命中興。俯協龜圖。傍觀鳥跡。卦因于畫。畫始生書。知微知彰。惟聖體聖。

1 Composed after 757.

2 Allusions to two incidents in which painters compensated for their errors. For the first, see note to 6.15.7. When Huan Wen 桓溫 sent Wang Xianzhi a fan and requested a painting, Wang spilled ink on it, then managed to turn the blot into a mottled cow. The speaker is humbly asserting that he makes the same sort of mistakes but lacks the brilliance to compensate for them.

From *Juan* 17: Memorials

17.3

A memorial on behalf of a painter receiving gifts from the emperor¹

Your subject speaks:

I have humbly succeeded in supplementing the ranks of painters due to my lowly talent. Though I have mistakenly blotted screens with my ink, I lack the skill to turn them into flies; and though I have taken up round fans on occasion, I have not had the ability to turn blotches on them into cows.² I have held to my official post, not daring to take on any other tasks. When I consider contemporary discussions of painting, I am shamed in the presence of Gu Kaizhi's "three superlatives."³

I humbly ponder on the fact that the Emperor has now brought order out of chaos and returned the world to the upright, and that he has received the mandate of Restoration. An ancient sage king once stooped to harmonize the Tortoise Diagram and observed the bird tracks around him.⁴ The trigrams of the Changes depend on painting, and it was painting that gave rise to writing. In understanding both the subtle sources of things and their outward manifestation, it is the sage who fully comprehends this wisdom.⁵

3 Gu Kaizhi was said to be superlative in three respects: in talent, in painting, and in foolishness.

4 Both said to be the origins of written Chinese.

5 The speaker is asserting that the emperor, like his ancient sagely forbears who invented writing, understands the importance of painting and its role in restoring stability to the world.

臣奉詔旨。令寫功臣。運偶鳳翔之初。
 8 無非鷹揚之士。燕領猿臂。裂眚奮髯。
 發衝鷓冠。力舉龍鼎。骨風猛毅。眸子
 分明。皆就筆端。別生身外。傳神寫照。
 雖非巧心。審象求形。或皆暗識。妍媸無
 12 枉。敢顧黃金。取舍惟精。時憑白粉。
 且如日磔下泣。知其孝思。于禁懷慚。
 媿此忠節。乃無聲之箴頌。亦何賤於丹青。
 宣父之似皋繇。元子之類越石。不待或
 16 人之說。無煩故妓之言。此又一奇。
 誠為可尚。臣得舐筆麟閣。繼踵虎頭。

1 Fengxiang was the temporary headquarters of Suzong when he was leading the struggle against An Lushan's rebels. "Greatest aspirations" is literally "geese spreading their wings."

2 All clichés for an impressive and awe-inspiring appearance.

3 Said to be characteristic of people with particularly clear perceptiveness.

4 Both examples of extreme emotions stirred by paintings. The Xiongnu prince Jin Midi became a minister under Emperor Zhao of the Han. The emperor greatly respected Midi's mother, and had a painting made of her after her death, which he had displayed in one of his palaces. Midi would do obeisance to it every time he passed it and shed tears. The Wei commander Yu Jin was captured by the Shu general Guan Yu after a military disaster, while Yu's co-commander Pang Zheng 龐惠 killed himself rather than surrender. Years later Yu managed to return to the Wei court, and Cao Pi (then emperor) dispatched him on a mission to Wu. Cao Pi commanded him to first visit the tomb of Cao Cao, where there was a painting of Yu's surrender and of Pang's righteous indignation. Yu was so humiliated he fell ill and died.

I received your edict commanding me to paint the portraits of meritorious ministers. Arriving by chance in Fengxiang from the beginning, I found that all of them were gentlemen of the greatest aspirations.¹ With square jaws and apelike arms, bulging eyes and bristling whiskers, their indignant anger caused their pheasant caps to rise, and their strength was capable of lifting a dragon-ornamented tripod.² Their characters fierce and steadfast, with eyes clearly marked between white and dark³ – these qualities issued forth from the tip of my brush and took on a separate life on the outside. In transmitting their spirit and sketching their appearance: though I am without a clever mind, I investigated their image and sought out their form, and managed to come to a dim understanding of them; and I never misrepresented their beauty or their plainness. I never dared think of financial reward, only considering the essence in what I chose to paint, relying in the moment on my pigments.

Because Jin Midi wept at the portrait of his mother, we recognize his filial longing; and because Yu Jin harbored a sense of shame, he was disgraced before an example of steadfast loyalty.⁴ How can the art of painting be considered of little worth when there are silent admonitions and eulogies such as these? Confucius's resemblance to Gaoyao, or Huan Wen's to Liu Kun – if there had been paintings, one would not have had to wait for the words of some random person, or the speech of an old entertainer.⁵ This is another marvel of painting that is worthy of our respect.

5 According to his *Shiji* biography, Confucius (here called Xuanfu, an honorific granted him by the Tang court) once visited Zheng and got separated from his disciples. Zigong 子貢 was able to locate the Master when a man of Zheng described a man standing by the city gate who had the manner of the sage ruler Yao and of Gaoyao 皋陶, a minister who served Shun. The warlord Huan Wen 桓溫 prided himself on his resemblance to great ministers of the past. On a northern expedition he managed to locate an old serving woman of the minister Liu Kun 劉琨 (217–318), who was struck by the resemblance between the two. Unfortunately, she found Huan lacking in each of the ways in which he resembled her old master. The speaker's point is that painting can replace memory and the descriptions of observers by providing a more accurate basis for resemblance and judgment.

頻蒙獎教之恩。益用精誠自勵。勤以補拙。雖未仙飛。感而遂通。實因聖訓。況賜衣服。累問官資。中使相望。屢加宣慰。微臣戰灼。無答恩私之至。

17.5

為幹和尚進注仁王經表

沙門惠幹言。法離言說。了言說即解脫者。終日可言。法無名相。知名相即真如者。何嘗壞相。實際以無際可示。無生以不生相傳。非夫自得性空。密印心地。見聞自在。宗說皆通者。何以證玉毫之光。辨金口之義。伏惟乾元大聖光天皇帝陛下。

1 “Lick one’s brushes” is an idiom for taking up painting; the Unicorn Hall was a place in the palace reserved by Emperor Wu of the Han for the portraits of meritorious ministers.

2 Composed ca. 759.

I was able to lick my brushes in the Unicorn Hall,¹ treading in the path of Gu Kaizhi; I repeatedly received the kindness of instruction there and was able to spur myself even more through the sincere assistance I received. I have toiled to compensate for my clumsiness; and though I am not yet able to portray flying Transcendents, I have managed to convey what has moved me. This has truly been due to your sagely instructions. Moreover, I have received gifts of clothing and goodwill presents from various officials, and an unending stream of court emissaries, who have repeatedly conveyed your reassurances to me. Your insignificant subject is anxious, since he has no way to respond to the great extent of your grace and favor.

17.5

A memorial on behalf of His Eminence Huigan, presenting a commentary on the *Sutra of Benevolent Kings*²

The *śramaṇa* Huigan speaks:

The Dharma is detached from speech, but if one understands speech thoroughly, one is then liberated, and may speak as much as one wants. Dharmas have no *lakṣaṇa* defined by their names, but if you know the *lakṣaṇa* associated with their names, then that is *bhūtataṭhatā* [real existence].³ So why would one ever do away with *lakṣaṇa*?

Real existence can be demonstrated through the limitless; non-rebirth is conveyed through non-arising. If one did not comprehend for oneself that one's nature is empty and is secretly imprinted on the ground of the mind, so that one's experiences become free and unobstructed and the essential doctrine is comprehended, then how could one then provide proof of the light arising from the Buddha's jade-like brows, or debate the principles that emerge from his mouth of gold?

³ See note to 11.20.7. A typical implied critique of non-duality – the names of things are illusory and conventional but if you recognize their provisional usefulness and do not lodge permanently in them, they can lead to a deeper truth. The speaker is constructing an argument asserting the usefulness of commentary as a way of illuminating ultimate enlightenment.

高登十地。降撫九天。弘濟群生。濡蓮花
 8 之足。示行世法。屈金粟之身。心淨超禪。
 頂法懸解。廣釋門之六度。包儒行之五常。
 老僧空空。復何語語。以無見之見。不言
 12 之言。淺智勝疑冰之蟲。微戒愈溺泥之象。
 以自覺離念。註先聖微言。如人何足盡思。
 食木偶然成字。豈堪上塵慧眼。仰稱聖心。
 有命自天。藏拙無地。伏以集解仁王般若
 經十卷。謹隨表奉進。無任慚惶。然本
 16 註經。先發大願。釋第一義。開不二門。
 與四十九僧。離一百八句。六時禪誦。
 三載懇祈。俾廓祆氛。得瞻慧日。三千世
 界。悉奉仁王。五千善神。常衛樂土。
 20 今果盪定。無量安寧。緇服蒼生。
 不勝慶躍。

1 These are all Suzong's formal titles.

2 "To be willing to soak one's legs" is an idiom expressing the willingness to go to some inconvenience to help someone else. "Lotus-like" describes a bodhisattva.

3 "The Gold Seed Tathāgata" is one of the titles of Vimalakīrti. This stresses Suzong's role as a "secular" bodhisattva.

4 Summit dharma: the second of the four virtuous faculties, four stages the practitioner must pass through in achieving a full comprehension of the Dharma. This schema originated in non-Mahayana teachings. The "summit stage" is marked by a spiritual progress that is still part of worldly practice and may result in retrogression. This would again mark Suzong as a "secular" figure.

5 Generosity, morality, patience, perseverance, concentration, and wisdom.

6 Humanity, justice, propriety, wisdom, and trustworthiness.

7 I.e., an insect who can't understand ice because it dies before the winter months.

8 A metaphor derived from the sutras, indicating beings mired in the suffering of the world and unable to extricate themselves.

I humbly believe: Your Majesty, the Great Primordial Sage who Illuminates Heaven:¹ you have ascended high in the ten stages of development for the Bodhisattva. You look down and nurture us from the highest Heaven, and you deliver sentient beings everywhere. You have deigned to soak your lotus-like legs,² revealing the Dharma to be practiced in this world; you have inclined to us with your gold-seed form,³ your mind purified in the highest meditation, to unbind us with your Summit Dharma.⁴ You have expanded the Buddhist teachings of the Six Perfections,⁵ yet you also embrace the Five Constants of Confucianism.⁶

I, an old Monk, know that emptiness itself is empty; so of what use is talk? Yet with my view that makes use of non-view, and my speech of non-speech, my shallow wisdom is still better than that of an insect doubtful about ice;⁷ and my trivial practice at least surpasses a statue mired in the mud.⁸ Having realized freedom from conceptions, I have annotated the subtle words of former sages. How can someone like me sufficiently exhaust all thought? I am like a bug gnawing on wood that forms characters by chance. How would this be worthy to submit to you and pollute your wise sight, or hope to please your sage's mind? Yet a command has come from Heaven, and I have no excuse for concealing my clumsiness. And so I humbly and sincerely offer up with this memorial a commentary in ten chapters explaining *The Perfection Sutra of Benevolent Kings*. I cannot withstand the shame and fear this act brings me; And yet when I commenced annotating this sutra, I first made a great vow to explicate the most important principle and to open the gate of non-duality. I with forty-nine other monks have put aside all our doubts and have chanted this sutra throughout the hours of the day, offering our prayers for three years, in order to cleanse inauspicious miasmas and obtain the vision of the sun of wisdom. The great chiliocosm is offered up to the benevolent ruler;⁹ and five thousand benign deities ever protect the Land of Bliss.¹⁰ Now as a result disorders will be settled, and there will be endless peace, so that both monks and commoners will dance in their unsurpassed felicity.

9 A standard translation of *san qian* or “three thousands,” a Buddhist term meant to incorporate a huge expanse of space. A chiliocosm is a world of a thousand worlds, each of those worlds in turn comprising a thousand worlds, and each of *those* worlds in turn comprising a thousand worlds (a billion worlds in total).

10 I.e., the Pure Land or Western Paradise, presided over by the Buddha Amitābha and a goal for future rebirth.

17.6

為舜閣黎謝御題大通大照和尚塔額表

沙門僧某等言。伏蒙聖札題二大師塔額。及度僧抽僧等並畢。伏喜天心。俯從人欲。恩光至重。抃舞難勝。臣聞聖者正也。

- 4 住正法者為聖人。佛者覺也。得覺滿者入佛慧。伏惟光天文武大聖孝感皇帝陛下。登滿足地。超究竟天。入三解脫門。過九次第定。見聞自在。不住無為。理事
- 8 皆如。終非有漏。復皇國而御宇。尊白法以教人。百穀順成。六氣時若。不加兵而賊破。不擾物以人和。緇侶勝緣。蒼生厚幸。昨蒙書額度僧等。龍騰金榜。

17.6

A memorial for the Ācārya Shun, thanking the emperor for his tablet inscription for the pagoda memorializing Their Eminences Datong and Dazhao¹

We, the *śramaṇa* monks speak:

We have humbly received the inscription Your Majesty has made for the tablet at the pagoda of the two Masters, as well as participating in the completion of the ordination and selection of new monks. We delight in your celestial mind, which has stooped to follow the desires of others. The light of your grace is of the strongest, and we cannot contain our delight.

We have heard that “sagely” means “to be correct,” and that one who resides in the correct Dharma is a Sage. “Buddha” means “to awaken,” and one who can enlighten others as well as himself enters into the wisdom of a Buddha. Now Your Majesty, the Great Civil and Martial Sage who Illuminates Heaven and is Responsive to Filiality: you have ascended to the perfect realm and have surpassed the highest of the Heavens. You have entered the three gates of liberation and surpassed the ninth stage of meditation. Your vision and hearing are free and unobstructed, and you do not abide in the unconditioned. Affairs you manage are in accordance with true reality, and in the end you have no karmic residue. You have restored the state and now govern the cosmos; you honor the purest Dharma in teaching others. The hundred grains accordingly ripen, and the six climates harmonize with the seasons. Bandits are destroyed without needing to increase the military; and people are brought in accord without disrupting affairs. Monks produce good karmic conditions, and the common people are richly blessed.

1 Probably composed in 758. Ācārya: Sanskrit for teacher; sometimes used as a polite title for a Buddhist monk. Datong was a posthumous title granted the early Chan figure Shenxiu 神秀 (606?–706); Dazhao was the posthumous title granted to his disciple Puji 普寂.

- 12 鳳轉銀鉤。河漢昭回。煙雲飛動。韋誕恥其遺法。梁鵠慚為古人。降出天門。升于寶塔。玉繩綴于重級。珠斗掛于露盤。以方宸翰。實多慚德。又宿修梵行。願在
- 16 法流者。覆以慚媿之衣。落其煩惱之髮。冀成寶器。仁王為琢玉之因。廣運佛心。聖主受恒沙之祐。沙門等叨承禪訓。幸偶昌期。御札賜書。足報本師之德。梵筵邀福。願酬大聖之恩。不勝戴荷之至。

Recently you bestowed on us the tablet with your calligraphy and assisted with the ordination of new monks. Dragons leaped on the golden plaque, and phoenixes turned about in silver hooks.¹ It seemed as if the Heavenly River turned in its brilliance there, and that mist and clouds came drifting by. Wei Dan would be humiliated by the models he left for us, and Liang Hu would be ashamed to be an Ancient.² The plaque descended to us from the celestial gates and then was lifted up to this jeweled pagoda. The Jade Rope constellation ornaments its many floors, and the Dipper hangs from the wheels on its roof.³ These stars would imitate the imperial brush, and yet truly are ashamed before its virtuous power.

The newly ordained monks are predisposed to practice the Buddhist way, vowing to dwell in the traditions of the Dharma. They have donned the robes of shame and have shed the hair of annoyance, and they hope to transform themselves into precious vessels. The Prince of Benevolence has broadly deployed his Buddha mind to carve this jade.⁴

The sagely ruler has obtained help as great as the sands of the Ganges, and we *śramāṇas* have humbly accepted instruction in meditation. Having the good fortune to encounter an age of prosperity, we have received this gift of the imperial writing. This is enough to repay the virtue of our original teachers. We pray for good fortune on our meditation mats, vowing to requite the grace of the great sage, expressing the vastness of our gratitude.

1 Metaphors for the imperial calligraphy.

2 Two famous calligraphers of antiquity. The speaker is claiming that the two men would be ashamed not to be “moderns” if they could see Suzong’s writing.

3 Pagodas were traditionally mounted with a wheel ornament, symbolizing the wheel of the Dharma.

4 “Prince of Benevolence”: the Buddha. His teachings transform the monks like a jade carver transforming a piece of jade.

17.7

為僧等請上佛殿梁表

- 僧某言。天地之大。未滿法身。紺殿朱宮。
 豈云光宅。陛下尊崇像教。大捨外財。
 白法利人。黃金布地。不役一人之力。
 4 不費一家之產。崇崇寶坊。雲構將畢。
 所營某寺。以某月日上佛殿梁。伏望天恩。
 內賜一繖。庶使大千世界。悉入蓋中。
 六合人天。共歸宇下。然後以無礙慧。
 8 大化羣物。將使四生皆度。豈惟比屋可封。
 則中天之臺。才留幻士。畫雲之觀。
 徒候神人。以古況今。前王何陋。謹詣右
 銀臺門。奉表陳請以聞。

1 See note to 7.32.6.

2 I.e., Buddhist monastery. “Magenta Hall” or “magenta garden” is a standard locution for a monastery.

3 Buddhism.

4 See note to 12.8.1.

17.7

A memorial written for monks requesting the construction of a Buddha Hall

The monks state:

The greatness of Heaven and Earth would still not fill up the expanse of the *dharmakāya*¹ – so why would one say that magenta halls and vermilion palaces are spacious?² Your Majesty honors the teaching of images³ and has expended great wealth; the purest Dharma has benefited the people, and gold has been spread on the ground.⁴ You have not merely employed the strength of a single man, nor have you merely spent the wealth of a single household; and so this jeweled precinct has risen in its majesty. The cloudlike edifices are almost completed: in keeping with our designs, the such-and-such monastery will raise the rafters of its Buddha Hall on the X day of the X month. We humbly hope that your celestial grace will present us with a single canopy that will bring the great chiliocosm within its shelter, and the gods and men from the six directions to seek refuge there.⁵ Only then will you greatly transform all things with your unobstructed wisdom and bring salvation to the four classes of living beings – not merely households worthy of the nobility. Only then will a terrace reaching to the sky succeed in detaining the magician; only then will this lodge of painted clouds await the godly man.⁶ How inferior then these former kings will seem in comparison to things now! We respectfully attend on the West Silver Terrace Gate at the imperial palace and offer up this memorial, relating our request so that it may be heard.

5 See 17.5, p. 217n6. Wang Wei alludes here to the first chapter of the *Vimalakīrti Sūtra*, when the Buddha takes all the parasols of the visiting laypeople and turns them into one cosmic canopy that shelters all of existence.

6 In the *Liezi*, King Mu 穆 of Zhou encounters a Transcendent. The Transcendent only agrees to stay at the king's palace when the king builds him a towering building (named the "Sky Reaching Terrace"). Emperor Wu of the Han was persuaded by the magician Gongsun Qing 公孫卿 to construct halls within his palace for the occupation of future Transcendents.

17.8

責躬薦弟表

- 臣維稽首言。臣年老力衰。心昏眼暗。
自料涯分。其能幾何。久竊天官。
每慙尸素。頃又沒於逆賊。不能殺身。
4 負國偷生。以至今日。陛下矜其愚弱。
託病被囚。不賜疵瑕。累遷省閣。
昭洗罪累。免負惡名。在于微臣。
百生萬足。昔在賊地。泣血自思。
8 一日得見聖朝。即願出家修道。及奉明主。
伏戀仁恩。貪冒官榮。荏苒歲月。
不知止足。尚忝簪裾。始願屢違。
私心自咎。臣又聞用不才之士。才臣不來。
12 賞無功之人。功臣不勸。有國大體。
為政本原。非敢議論他人。竊以兄弟自比。

17.8

A memorial castigating myself and promoting my brother¹

Your subject Wei prostrates himself and speaks:

I am old now; my powers are failing, my mind grows muddled and my eyesight dim. I expect that my allotted span will not continue much longer. For long I have usurped a position in your court, and I have always been ashamed of these empty sinecures. Moreover, I recently fell into the hands of the rebels; unable to end my own life, I betrayed my country to save myself. Yet until today Your Majesty has continued to pity my folly and my frailty. Because I feigned illness at that time and was imprisoned,² you did not mete out punishment but instead promoted me repeatedly to positions in the central ministries, thus washing me clean of my many offenses and allowing me to avoid evil repute. From my own humble perspective, this has been a blessing beyond all my hopes.

In the past, when I was in rebel territory, I wept blood and thought to myself, “If I ever manage to see His Majesty’s court once again, I vow I will leave the household and cultivate the Way.”³ But when I was received by my enlightened lord once more, I cherished his kindness and mercy and so became covetous of the prestige of officialdom. As the months and years slipped by, I did not know how to halt my excesses and continued to dishonor the hatpin and robe of office. I repeatedly betrayed my earlier vow, and I reproached myself for my selfishness.

Moreover, I have heard that if the ruler employs talentless scholars, then talented ministers will not come to him; and if he rewards men without merit, then ministers who possess it will become discouraged. This is a cardinal principle of rulers, and a fundamental rule of governance. I dare not deliberate on other men; rather, I am using my brother and myself as examples.

1 Composed ca. 761. Suzong responded to this plea by appointing Wang Jin a Chancellery Policy Advisor. There exists a brief report (*zhuang* 狀) from Wang Wei thanking the emperor (18.3).

2 When An Lushan attempted to force Wang Wei into his service, Wang feigned illness. The rebel then had him imprisoned and sent him to his capital in Luoyang.

3 Become a Buddhist monk.

- 臣弟蜀州刺史縉。太原五年。撫養百姓。盡心為國。竭力守城。臣即陷在賊中。
- 16 苟且延命。臣忠不如弟。一也。縉前後歷任。所在著聲。臣忝職甚多。曾無裨益。臣政不如弟。二也。臣頃負累。繫在三司。縉上表祈哀。請代臣罪。
- 20 臣之于縉。一無憂憐。臣義不如弟。三也。縉之判策。屢登甲科。眾推才名。素在臣上。臣小言淺學。不足謂文。臣才不如弟。四也。縉言不忤物。行不上人。
- 24 植性謙和。執心平直。臣無度量。實自空疏。臣德不如弟。五也。臣之五短。弟之五長。加以有功。又能為政。顧臣謬官華省。而弟遠守方州。外媿妨賢。
- 28 內慙比義。痛心疾首。以日為年。

My younger brother Jin, the Prefect of Shuzhou, was in Taiyuan for five years, where he fostered the people, exerted his mental powers to the full in the service of his country, and exhausted his strength in defending the city.¹ Meanwhile, I was captured by the rebels and was intent on any temporary means to extend my own life. Loyal dedication is the first way in which I am inferior to him.

In every office that he has held, Jin has achieved outstanding fame; whereas I have disgraced my many duties and have never once benefited anyone. Competent governance is the second way in which I am inferior to him.

When I recently accepted my guilt and was bound over to the judicial agencies, Jin memorialized on my behalf, praying for mercy, and requested to be punished in my stead. Compared to Jin, I have no sense of concern or affection for others. Righteousness is the third way in which I am inferior to him.

Jin's written decisions and strategies have won him first rank in the examinations a number of times,² and everyone has recognized his reputation for talent; yet he has always been below me in rank. On the other hand, you cannot really call refined the kind of petty language and shallow learning in which I indulge. Talent is the fourth way in which I am inferior to him.

Jin never expresses ill will towards others in his speech and he never treats others arrogantly. He is modest and amiable in nature and is upright in character. I have no sense of tolerance and am actually rather shallow. Virtue is the fifth way in which I am inferior to him.

These five flaws of mine, and my brother's five virtues: add to this the merit he has accomplished, and his ability in administration. Yet I fraudulently hold office in the central ministries, while my brother is far away at a regional posting. In terms of appearances, I am ashamed that a worthy man's career is hampered; but I am also ashamed within when I think of the relative injustice of it.

1 During the rebellion, Wang Jin assisted the general Li Guangbi 李廣弼 in the resistance in northern Shanxi.

2 *Pan ce*: two of the formal compositional forms required on the Tang examinations, usually asking the candidate to address an issue of public policy.

臣又逼近懸車。朝暮入地。闐然孤獨。

迴無子孫。弟之與臣。更相為命。

兩人又俱白首。一別恐隔黃泉。儻得同居。

32 相視而沒。泯滅之際。魂魄有依。

伏乞盡削臣官。放歸田裏。賜弟散職。

令在朝廷。臣當苦行齋心。弟自竭誠盡節。

並願肝腦塗地。隕越為期。葵藿之心。

36 庶知向日。犬馬之意。何足動天。不勝私情懇迫之至。

And so I have passed the days and years with grieving heart and aching head. And now it will soon be time for me to hang up my official carriage;¹ any day now I will be buried in the ground. I am all alone in the world and have fathered no offspring. My brother and I depend on each other, and the two of us are now white-haired old men. Every time we part, we fear we will be separated by the Yellow Springs. If we could manage to live together, we could look after each other until our deaths; then at the moment that we perish, our souls would have something on which to rely.

I humbly request that you strip me of my own office and allow me to return to my fields, and grant my brother some vacant position that would allow him to stay at court. Then I can engage in my ascetic austerities while my brother can employ his integrity to the utmost.

We are both willing to stain the ground with our livers and brains, and the time of our deaths is nigh.² May the heart of the sunflower know how to face the sun.³ How can the thoughts of a horse or dog such as my myself cause Heaven to act? I cannot bear to express fully the selfishness of my request.

1 Old age will soon force Wang to retire.

2 Both idiomatic expressions for the willingness to die for one's lord.

3 I hope that I understand the loyalty I owe the sovereign.

17.9

請施莊為寺表

臣維稽首。臣聞罔極之恩。豈有能報。終天不返。何堪永思。然要欲強有所為。自寬其痛。釋教有崇樹功德。宏濟幽冥。

4 臣亡母故博陵縣君崔氏。師事大照禪師三十餘歲。褐衣蔬食。持戒安禪。樂住山林。志求寂靜。臣遂于藍田縣營山居一所。草堂精舍。竹林果園。並是亡親宴坐之餘。

8 經行之所。臣往丁凶釁。當即發心。

17.9

A memorial requesting the donation of my estate for a monastery¹

Your subject Wei prostrates himself to you:

I have heard that the limitless favor of a parent can never be repaid; and when they have departed for the edge of the sky, never to return, how can we bear the endless longing for them? And yet our essential desire is to carry through with our actions, in order to console ourselves in our pain. The Buddhist teachings have a method for establishing great merit by bringing salvation to the spirits of the underworld.²

My late mother, Madam Cui, the Lady of Boling County, took the Meditation Master Dazhao as her teacher for over thirty years.³ She dressed in homespun, kept to a vegetarian diet, held to the precepts and quiet sitting; and she delighted in dwelling in the hills and woods, her will set on seeking out stillness. I then built a mountain residence in Lantian County – a thatched hall serving as a *vihāra*, with bamboo groves and orchards.⁴ This too could provide ample space for my mother's meditation practice, both sitting and walking.

1 Composed around 758.

2 Wang Wei is touching on the argument often made in Chinese Buddhism that dedicating acts of merit to the spirits of one's deceased parents is a supreme act of filiality.

3 The Chan master Puji, disciple of Shenxiu. See also 17.6.

4 See note to 6.14.18. Wang Wei uses the first meaning here to suggest the appropriate nature of his proposed donation.

願為伽藍。永劫追福。比雖未敢陳請。
終日常積懇誠。又屬元聖中興。羣生受福。
臣至庸朽。得備周行。無以謝生。

- 12 將何答施。願獻如天之壽。長為率土之君。
惟佛之力可憑。施寺之心轉切。効微塵于
天地。固先國而後家。敢以烏鼠私情。
冒觸天聽。伏乞施此莊為一小寺。兼望抽
16 諸寺名行僧七人。精勤禪誦。齋戒住持。
上報聖恩。下酬慈愛。無任懇款之至。

Then when I had the misfortune to lose her, the idea came on me to turn the place into a monastery, where fortunate merit could be pursued for endless kalpas. Although at first I did not dare to convey my request, in the end my sincere intentions constantly increased. Moreover, the Primal Sage then brought about a restoration,¹ and all sentient beings received good fortune. Though exceedingly mediocre and decrepit, I was able to join your rank of officials, though I had no means to thank you for sparing my life. How could I repay what was bestowed on me? I wanted to present a lifespan as long as the Heavens in eternal service for the lord of our domain. Yet only the power of the Buddha can be relied upon, and my desire to bestow a monastery grew even more acute. For me to contribute some trivial speck of dust to Heaven and Earth would certainly be putting the country before my own family.²

How dare I disturb your celestial hearing with the selfish feelings of a bird or a rat? Yet I humbly beg to bestow this estate of mine and turn it into a small monastery, I hope to choose seven monks from various monasteries known for their practice, who will diligently meditate and chant sutras, observe the prohibitions and maintain the facilities. Then I can repay the grace of my sagely ruler above and requite the compassionate love of my mother below. I offer the utmost of my deepest sincerity.

1 I.e., Suzong's suppression of the An Lushan rebellion.

2 I.e., since the monastery's merit would ultimately contribute to the well-being of the emperor and the state, its bestowal would allow Wang Wei to repay Suzong to some degree for the mercy shown to him.

王右丞集卷之十八 狀文書記

18.5

與工部李侍郎書

一昨出後。伏承令從官將軍車騎至陋巷見命。恨不得隨使者詣舍下謁。才非張載。枉傳玄以車相迎。德謝侯生。辱信陵虛左見待。古人有此。今也未聞。所以竦踊惕息。通夕不寐。維自結髮。即枉眷顧。侍郎素風。維知之矣。宿昔貴公子。常下交布衣。盡禮髦士。絕甘分少。致醴以飯。汲汲于當世之士。常如不及。故夙著問望。為孟嘗平原之儔。及乎晚歲

From *Juan* 18: Reports, prose pieces, letters, and records

18.5

Letter to Li, Vice Minister of Works¹

A while ago, after I was released from prison, I received an invitation from you via one of your attendant officials, who brought an entourage of carriages and horsemen to my humble lane. I regretted that I was unable to follow the messenger on his return and pay a formal visit to you. I do not have the talent of a Zhang Zai, who inspired Fu Xuan to pay him a visit by carriage; and my virtue is inferior to Master Hou's, who publicly humiliated the Lord of Xinling when he attended upon him with his left carriage seat vacant.² This sort of thing was common among the ancients, but is never seen nowadays. Because of this I was plunged into a state of nervous anxiety; worried and breathless I could get no sleep the entire night.

Ever since I came of age and bound up my hair, you have bothered to look out for me; and I have been well aware of your integrity. In the past, you, a member of the nobility, stooped to form associations with commoners, and to extend fullest courtesy to courageous soldiers; you deprived yourself of delicacies and divided with them the little you had, bringing them ale and food. You were zealous in serving the gentlemen of the age, always assuming your actions were inadequate. You have been known for this for some time and have been considered the peer of the Lords of Mengchang and Pingyuan.³

1 Wang Wei sent this letter in 758 to Li Zun 李遵, then in high favor at Suzong's court. Wang had been briefly imprisoned for treason the previous year before being pardoned.

2 The third-century writer Zhang Zai so impressed the court official and exegete Fu Xuan with one of his rhapsodies that Fu personally went to his home to chat with him. For Master Hou, see note to 6.1.

3 Both Warring States noblemen famed for their acquisition and patronage of retainers.

- 時危。益見臣節。草莽之中。乘輿播越。列郡或棄車走林。畏賊顧望。貢獻不至。
- 12 莫有鬪心。侍郎慨然。枕戈泣血。奮不顧命。捍衛聖主。楊奉之以兵奉迎。蕭何之運糧致饋。曹洪之以良馬濟。趙衰之以壺飧從。收合亡騎。繕完棄甲。
- 16 喻以大義。慰而勉之。然後以劍率卒。執戈前驅。浹辰之間。六軍響振。以成興復之業。豈非侍郎。忠節蓋世。義貫白日。垂名竹帛。為一代宗臣。
- 20 誠可愛也。或曰。宗子與國同休。不得不爾也。夫仁弱自愛者。且奔竄伏匿。偷延晷刻。窮蹙既至。即匹夫匹婦。自經于溝瀆。安能決命爭首。慷慨大節。
- 24 死生以之乎。而能不邀寵于上。不干功

1 Yang Feng rescued Emperor Xian in 195 CE when he was fleeing from a rebel uprising. Xiao He, one of the Han founder Gaozu's strategists, brought grain to Gaozu's army when they were in want during a siege. Cao Hong was a cousin of the warlord Cao Cao; he once saved him following a military defeat by giving him his horse on which to flee. During the Spring and Autumn period, when the future Duke Wen of Jin was a refugee, his retainer Zhao Shuai followed him and kept him supplied with rations.

Then in your later years, in times of danger, you demonstrated even more the steadfastness of a subject. When the imperial carriage took flight in the wilderness, many officials of the various commanderies abandoned their posts and fled into the forest, where for fear of the rebels they observed things from a distance. Local tribute did not arrive, and no one had a heart to fight. You then demonstrated your passionate courage; with a spear for your pillow and weeping blood, you exerted yourself with no concern for your own life, intent on guarding our sagely lord. You were Yang Feng, welcoming the emperor with his troops; you were Xiao He, who transported grain and brought it to Gaozu; you were Cao Hong, rescuing Cao Cao with a horse; you were Zhao Shuai, following in attendance with gruel in a pot.¹ You reassembled the cavalry that had fled, and you repaired the armor they cast aside; you explained to them the righteous cause, heartening them and urging them on. And then you led the troops forth by sword, grasping a pike in the forefront. Within a dozen days the reputation of the imperial army resounded once more.² Isn't the success of the imperial revival due to you? Your loyalty dominates the age; your sense of justice pierces the sun itself; you will leave a name in the records of bamboo and silk as the model subject of an entire era. This is truly admirable. Someone has said that the scions of the imperial house share in the fortunes of the state; and this must certainly be so.

Now those who cherish themselves and are weak in benevolence will scurry in flight and go into hiding, just so they can extend their lives for a moment or two. And when hard times come, they will end by strangling themselves in a ditch like some common man or woman.³ Could *they* risk their lives and vie to be in the vanguard, fervent in integrity, putting their lives on the line?

2 Literally "six armies," a common term for the various administrative divisions that made up the sum of the imperial forces.

3 In *Analects* 14.17, Confucius defends the Qi minister Guan Zhong's decision to serve the ruler even though he had brought about the death of his brother: "Do you demand from him the petty loyalty of ordinary men and women, who would kill themselves in a ditch somewhere with no one knowing anything about them?"

于下。不怠邦政。不受私謁。時與風流
儒雅之士。置酒高會。吟詠先王遺風。
翛然有東山之志。善矣。維雖老賤。

- 28 沈跡無狀。豈不知有忠義之士乎。亦常延
頸企踵。響風慕義無窮也。然不敢自列于
下執事者。以為賤貴有倫。等威有序。
以閒人持不急之務。朝夕倚門窺戶。
32 抑亦侍郎之所惡也。而猥不見遺。思曹公
命吳質。將何以塞知己之望。報厚顧之恩。
內省空虛。流汗而已。輒先馳狀。候涼時
即躬詣門下奉謝。王維頓首。

Moreover, you never curry favor with those above you, nor seek recognition from those below; nor are you lazy in the administration of the state; nor do you receive guests intent on private gain. From time to time you do associate with refined and scholarly gentlemen, holding banquets and lofty assemblies; then you celebrate the cultural legacy of the former kings, demonstrating the natural inclinations of an East Mountain recluse.¹ How wonderful!

Even though I am old and lowly, and have concealed myself out of shame, how could I not know that loyal and just gentlemen exist? Indeed, I am always eager to meet you, possessed as I am of an endless admiration of your superior nature. Yet I dare not enlist myself among your lower attendants, for I believe that there is noble and base in human relations and a set order to social status. For an idle person to take up some unimportant duty where he leant on a gate or watched the door from dawn to dusk – that would probably be something you would detest. And yet you have not rejected me, to my own shame. It makes me think of the way Lord Cao summoned Wu Zhi² – and yet how would I answer the expectations of one who knows me well, or repay the favor of one who has treated me so generously? Upon examining myself I find mere falseness, and I can only break out in a sweat. I have hurried right away with this reply to you; and when the weather cools then I will come on my own to your gate and offer my thanks. Wang Wei offers his humble salutations.

1 See note to 2.23.1.

2 When Cao Pi became emperor, he sent his personal entourage to summon the scholar Wu Zhi to his side.

18.6

山中與裴秀才迪書

近臘月下。景氣和暢。故山殊可過。足下方溫經。猥不敢相煩。輒便獨往山中。
 憩感配寺。與山僧飯訖而去。比涉玄灞。
 4 清月映郭。夜登華子岡。輞水淪漣。與月
 上下。寒山遠火。明滅林外。深巷寒犬。
 吠聲如豹。村墟夜舂。復與疎鐘相間。
 此時獨坐。僮僕靜默。多思曩昔。攜手
 8 賦詩。步仄逕。臨清流也。當待春中。
 草木蔓發。春山可望。輕儵出水。白鷗
 矯翼。露濕青皋。麥隴朝雉。斯之不遠。
 儻能從我遊乎。非子天機清妙者。豈能
 12 以此不急之務相邀。然是中有深趣矣。
 無忽。因馱黃蘗人往。不一。山中人王維
 白。

18.6

In the hills: a letter sent to Flourishing Talent Pei

Towards the end of the twelfth month the weather grew temperate, and so it finally became possible to visit the hills. You were busy with your studies at the time, and so I didn't dare disturb you, and went off to the hills right away by myself. I took my rest at Ganpei Temple, shared a meal with the mountain monks, and then took my leave. By the time I crossed the Black Ba, the clear moonlight was shining on the ramparts. I climbed Huazi Ridge at night, and the ripples of Wang Stream rose and fell with the moon. Distant fires on the frozen mountain flared then faded beyond the wood; shivering dogs barked in remote lanes, their voices like the growl of panthers. The sound of grain being pounded in the village at night mingled with the intermittent temple bells. Then I sat there, alone, and my servants too fell silent. I thought long upon the past, when we used to go hand in hand, composing poems, strolling on narrow trails and looking down upon clear currents.

If we can wait until spring, then the plants and trees will have spread out, and the vernal hills will be a sight worth seeking. The carefree minnows will dart from the water and white gulls will extend their wings; dew will soak the green riverbanks, and pheasants will call at dawn in the barley fields. It won't be long now – perhaps you'll be able to go out with me? Whomever could I invite to such a trifling matter save you, possessed as you are of such a lofty and subtle disposition? Nevertheless, there is a profound appeal to all of this, so don't dismiss it.

Because the man who peddles cork tree bark has arrived, I'll stop for now.¹

-- Wang Wei, from the mountains

¹ The peddler will deliver the letter to Pei Di for Wang Wei.

18.7

與魏居士書

- 足下太師之後。世有明德。宜其四代五公。克復舊業。而伯仲諸昆。頃或早世。惟有壽光。復遭播越。幼生弱姪。藐然諸孤。
- 4 布衣徒步。降在阜隸。足下不忍其親。杖策入關。降志屈體。託于所知。身不衣帛。而于六親孝慈。終日一飯。而以百口為累。攻苦食淡。流汗霰霰。為之驅馳。
- 8 僕見足下。裂裳毀冕。二十餘年。山棲谷飲。高居深視。造次不違于仁。舉止必由于道。高世之德。欲蓋而彰。又屬聖主搜揚仄陋。束帛加璧。被于巖穴。相國急賢。
- 12 以副旁求。朝聞夕拜。片善一能。垂章拖組。況足下崇德茂緒。清節冠世。

18.7

Letter to Layman Wei¹

You, Sir, are a descendant of the Grand Tutor, and your family has demonstrated illustrious virtue for generations.² It is apt that you have produced five dukes over four reigns, all active in restoring the imperial legacy.³ And yet your own uncles and elder brothers have died prematurely in recent times. There was only Shouguang, who was forced to flee several times; he fathered your nephew when he was still young, who became an orphan when still an infant; and *he* was then reduced to commoner status and demoted to a lowly post. Yet you cherished this kinsman and hurried by horse to the capital; you humbled your pride in order to promote him among those you knew. Though you were not garbed in silk, you demonstrated filial kindness to all of your clan; and though you only partook of one meal a day, you made a hundred hungry mouths your concern.⁴ You undertook a bitter task, forcing yourself to eat the most flavorless of dishes; you were drenched in sweat as you galloped about on his behalf. I had seen you rip up your robe and cap of office over twenty years earlier, to roost in the hills and drink from the valley streams, to live a lofty existence of profound insight, never casting off benevolence, and demonstrating conduct that always derived from the Way. But a virtue that surpassed the age was destined to be revealed, even if it wanted to conceal itself. Once more a sagely ruler sought out lowly worthies, going as far as the cliff caves, intending to sash them in silk and grant them jades; and the ministers of the state, eager to find talent, assisted in this universal search. Those who were heard of in the morning were appointed by evening. Even those who merely possessed a single virtue or talent soon had seals dangling from their cords of office. It was even more likely that you would be sought, with a lofty virtue inherited from a noble

1 Composed ca. 758. The recipient has not been identified.

2 Grand Tutor: Wei Zheng 魏徵, who was a prominent statesman from the early seventh century.

3 The Eastern Han official Yuan An's 袁安 family accomplished this feat.

4 Hundred mouths: idiomatic for one's extended family household.

風高于黔婁善卷。行獨于石門荷條。
朝廷所以超拜右史。思其入踐赤墀。執牘
16 珥筆。羽儀當朝。為天子文明。且又祿及
其室養。昆弟免于負薪。樵蘇晚爨。
柴門閉於積雪。藜牀穿而未起。若有稱職。
上有致君之盛。下有厚俗之化。亦何顧影
20 跼步。行歌采薇。是懷寶迷邦。愛身賤物
也。豈謂足下利鍾釜之祿。榮數尺之綬。
雖方丈盈前。而蔬食菜羹。雖高門甲第。
而畢竟空寂。人莫不相愛。而觀身如聚
24 沫。人莫不自厚。而視財若浮雲。于足下
實何有哉。聖人知身不足有也。故曰欲潔

line, with clear integrity that is preeminent in the world, with a manner loftier than Qian Lou or Shan Juan, and with conduct as distinctive as the keeper of Stone Gate or the recluse with his weed basket.¹ And so the court appointed you Historian of the Right, thinking to have you frequent the palace stairs, with wooden tally in hand and writing brush tucked in your cap, to assist at the court assemblies, and to act as a literary light for the Son of Heaven. Moreover, your salary and recompense for household expenses made it possible for your siblings to avoid manual labor. And you could no longer live hand-to-mouth each day, with your scrap-wood gate shut tight against the drifts of snow, and with your pigweed couch full of holes, from which you would never rise.

If the right position could be found, then you would bring about the flourishing of the ruler's virtue and would increase the moral transformation of the people. Indeed, why look back and hesitate to go forward, picking bracken as you sing your hermit song? This is cherishing your own gem within and endangering the country; loving yourself while holding all other things cheaply. How could we think that you would covet a salary of pecks or bushels, or relish the prestige of a few inches of an official's hatstrings? Though dish after dish is spread before you, yet you make do with simple vegetarian gruel; though there are lofty gates and splendid mansions, yet in the end you live in empty stillness. Though all are desirous of each other, you see the self as nothing but an assemblage of froth; though all try to make much of themselves, you see wealth as nothing more than floating clouds. Then what difficulty is there, as far as you are concerned?²

1 Qian Lou: see note to 12.15.12. Shan Juan: see note to 12.15.11. Keeper of Stone Gate: in *Analects* 14.38, the keeper of Stone Gate in Lu remarks to Confucius' disciple Zilu that his master insists doing things that are hopeless. Recluse with weed basket: see note to 4.16.15.

2 Wang Wei is suggesting that since Wei has a proper attitude towards the impermanence of the world and would maintain his virtue under any circumstances, there is no reason for him not to serve the government, if he can make a positive contribution.

其身。而亂大倫。知名無所着也。故曰欲
使如來。名聲普聞。故離身而返屈其身。
28 知名空而返不避其名也。古之高者曰許由。
挂瓢于樹。風吹瓢。惡而去之。聞堯讓。
臨水而洗其耳。耳非駐聲之地。聲無染耳
之跡。惡外者垢內。病物者自我。此尚不
32 能至于曠士。豈入道者之門歟。降及嵇康。
亦云頓纓狂顧。逾思長林而憶豐草。頓纓
狂顧。豈與俛受維繫有異乎。長林豐草。
豈與官署門闌有異乎。異見起而正性隱。
36 色事礙而慧用微。豈等同虛空。無所不遍。
光明遍照。知見獨存之旨邪。此又足下之
所知也。近有陶潛。不肯把板屈腰見督郵。
解印綬棄官去。後貧乞食詩云。叩門拙

The sagely person knows that the Self is not worth possessing. Therefore, he says, “If you wish to remain pure, you bring disorder to moral standards.”¹ He knows that fame has nothing that really manifests itself; therefore, he says, “I wish to cause the Tathāgata’s reputation to be universally known.” Consequently he is not attached to the Self and so he abases the Self to serve; he knows that fame is empty, and yet he does not avoid that fame. A lofty one of old said, “Xu You hung his gourd from a tree; but because the wind blew through it, he disliked it and tossed it aside. When he heard that Yao had abdicated, he came to the river and washed out his ears.”² But the ears are not the place to block sounds, nor do sounds have traces that stain the ear; rather, if one despises things on the outside, one is polluted within; and a dislike for external things springs up from within the Self. Someone like this cannot attain the status of a truly open-hearted man. How is this truly entering the gate of the Buddhist path? And when it came to Xi Kang, he as well has said, “When a deer is captured, it will toss its head wildly to throw off its bonds, and will long more and more for its tall forest trees and will pine for its lush grasses.”³ “Tossing its head wildly to throw off its bonds” – how is that any different from lowering one’s head and accepting the restrictions of office? “Tall forest trees and lush grasses” – how is that any different from the gates leading to government office? When discriminating views arise, then the true nature is obscured; when sensuous phenomena intervene, then our ability to apply wisdom weakens. How could this be a viewpoint that allows for the sole existence of a vision that sees all things as equally empty, so that emptiness pervades all things and brings illumination to all? This is also something that you know.

More recently, Tao Qian was unwilling to take up his tablet of office, to bow at court and to attend upon the Regional Inspector; so he removed his seal of office, his official cap, and resigned his post. Later he was impoverished, and his poem “Begging for Food” says:

1 In *Analects* 18.7, Confucius’s disciple Zilu uses similar language in arguing that not taking office disrupts the social order.

2 When Yao offered the throne to Xu You, he had to wash out his ears in order to cleanse them of Yao’s polluting words.

3 This is from Xi Kang’s famous “Letter Breaking off Associations with Shan Ju-yuan.” Xi Kang was acting as the sort of unbending recluse that Wang Wei is criticizing.

- 40 言辭。是屢乞而多慙也。當一見督郵。安食公田數頃。一慙之不忍。而終身慙乎。此亦人我攻中。忘大守小。不庀其後之累也。孔宣父云。我則異于是。無可無不可。
- 44 可者適意。不可者不適意也。君子以布仁施義。活國濟人為適意。縱其道不行。亦無意為不適意也。苟身心相離。理事俱如。則何往而不適。此近于不易。願足下
- 48 思可不可之旨。以種類俱生。無行作以為大依。無守默以為絕塵。以不動為出世也。僕年且六十。足力不強。上不能原本理體。裨補國朝。下不能殖貨聚穀。博施窮窘。
- 52 偷祿苟活。誠罪人也。然才不出眾。德在人下。存亡去就。如九牛一毛耳。實非欲引尸祝以自助。求分謗于高賢也。略陳起予。惟審圖之。

1 *Analects* 18.8.

2 Or, "this comes close to a state of non-change."

3 "Immovable" not in the sense of inflexible, but not allowing false distinctions disturb one's serenity.

“I knocked on the gate, I stuttered out a few words.” He was greatly ashamed because he often had to go begging. If he had just gone to see the Regional Inspector once, he could have lived peacefully off of a few acres of public land. But because he could not stand a single instance of shame, he endured shame to the end of his life! This is indeed setting up a conflict between Other and Self, preserving the petty and forgetting the significant, and thus not avoiding later entanglements. Master Kong has said: “But I am different from these men [recluses]. I do not make rules over what is absolutely permissible and not permissible.”¹ “Permissible” in this case means what is in keeping with what one desires; “not permissible” means what is not. But what the true gentleman desires is extending benevolence and justice, preserving the state and aiding the people. If he is unable to give free rein to his Way, he will indeed have no intention to do what he does not desire. But if one is detached from Mind and Self, and if inner reality and external phenomena are both part of Thusness, then where can one go and not find it suitable? This is rather difficult;² but I hope that you can think about this viewpoint on “permissible” and “not permissible.” Let yourself live together with all creatures; take the negation of the difference between non-action and activity as your chief reliance; realize that the true transcendence of the worldly does not lie in quiescence; and to be immovable is the true way to transcend the world.³

I am about to turn sixty. My remaining strength is little; I can no longer seek out the roots of governing principles so as to aid the court and country; nor can I add to my own family’s store of wealth so as to relieve our poverty. I am truly a miscreant, having dragged out my existence through a salary unjustly earned. Thus my talent is ordinary, my virtues are below the average; whether I live or die and what course I should choose to take are of no more importance than a single hair lost from a herd of cows. It really is not that I wish to bring in the Master of the Funeral for my own aid; nor am I hoping to have one of lofty virtue like yourself share my own burden of guilt.⁴ I have briefly related things I have learned from others, and I hope you will consider them carefully.

⁴ *Zhuangzi*, chapter 1: “Though the cook may not govern his kitchen, the impersonator at the funeral [a ritual position] does not leap over the ritual vessels to replace him.” A metaphor for interfering in matters that do not concern one.

18.8

冬筍記

會心者行。表行者祥。故行藏于密。
而祥發于外。欲人不知。不可得也。夫孝。
于人為和德。其應為陽氣。筍陽物也。

- 4 而以陰出。斯其效歟。重冰閉地。密雪
滔天。而綠籜包生。不日盈尺。公之家執
德庇人。仗義藩國。忘身于王室。不家于
朱戶。公世載盛德。人文冠冕。又天姿
8 大賢。庭訓括羽之日。諸季式亦克用訓。
我爾身也。共被為踈。禮庇身焉。禦侮
無所。花萼韡韡。爛其盈門。兄弟怡怡。
穆然映女。且孝有上和下睦之難。尊賢容

1 The lack of concrete background details in this piece suggests that it is not complete, though it seems to be a piece celebrating the miraculous appearance of bamboo shoots in winter and arguing that it is a reflection of the virtue of the gentry family he describes.

2 I.e., your family does not belong to the nobility.

3 A common idiom for closeness between brothers.

4 *Shijing* 164 celebrates solidarity among brothers. Lines 13–14: “Though brothers may quarrel within their walls, / they will defend against insults from without.”

18.8

A record of bamboo shoots in winter¹

When one's mind fully comprehends, one acts; and if one's actions can provide a model, then they are auspicious. For that reason, though one's actions may be hidden in secret, the auspicious omen they create will issue forth. You may want no one else to know, but that will prove impossible. Now filial conduct applied to others will result in a compliant virtue, which calls forth a response with yang energy. Bamboo shoots are yang things; so if they are produced in the midst of yin, is that not the result? Heavy ice seals up the earth; dense snow floods the sky; and yet the sprouts grow a foot high in no time at all, wrapped in their green sheaths.

The lord's family shelters the people through the virtue it possesses; it upholds justice and protects the nation. The lord disregards his own life in protecting the royal house, though he does not occupy a vermilion-gated mansion.² For generations his family was possessed of flourishing virtue, and have been officials gifted in the humane arts, all with the character of great worthies. From the days when the lord and his brothers received instruction from their father and became effective young men, they took his teachings as their model and followed them. They considered themselves as one – even those who share the same blanket would seem distant by comparison.³ Under the shelter of their propriety, there was not a single offence from outside that they needed to defend against.⁴ “When flower blossoms glow so bright”, “their light will fill the house.”⁵ “When brothers are harmonious,” this is reflected solemnly in you, bamboo shoot.⁶

5 *Shijing* 164, ll. 1–4: Are not the blossoms of the cherry tree magnificent? Of all the men of the world, none come up to brothers.” “Their light will fill the house”: from *Shijing* 261. *Analects* 13.28: “With brothers, a gentleman should be harmonious.”

6 Interpreting informal second-person pronoun 女 here as referring to the shoots, whose growth in winter is an auspicious sign of the virtue of the household. Wang Wei's line here (written in the style of a *Shijing* line) link the bamboo shoots to similar uses of flowers in the *Shijing* to reflect the majesty or virtue of individuals.

- 12 眾之難。厚人薄己之難。自家刑國之難。加行之以忠信。文之以禮樂。斯其大者遠者。況承順顏色乎。況溫清枕席乎。如是故天高聽卑。神鑒孔明。不然笏曷為出哉。
- 16 視諸故府。則昔之人。亦以孝致斯瑞也。

Now filial piety can help with the difficult task of harmonizing those above and below; the difficult task of honoring the worthy and accommodating the masses; the difficult task of being generous to others and being hard on oneself; the difficult task of having one's own household serve as a model for the nation. Its conduct can be supplemented through trustworthiness and loyalty, and ornamented with ritual and music – then how far-reaching will its greatness extend! Far beyond simply modeling one's conduct based on parents' expressions or warming or cooling their pillow and mat. When this results, heaven (though lofty) heeds those below, and the spirits investigate what is brilliant. Otherwise, how could this bamboo shoot emerge?

When I investigate records of old, I find that filial piety among former men could also produce this auspicious omen.

王右丞集卷之十九 序

19.1

暮春太師左右丞相諸公于韋氏逍遙谷讌
集序

- 山有姑射。人蓋方外。海有蓬瀛。地非
宇下。逍遙谷天都近者。王官有之。不廢
大倫。存乎小隱。跡崆峒而身拖朱紱。
- 4 朝承明而暮宿青靄。故可尚也。先天之君。
俾人在宥。歡心格于上帝。喜氣降為陽春。
時則有太子太師徐國公。左丞相稷山公。
右丞相始興公。少師宜陽公。少保崔公。
- 8 特進鄧公。吏部尚書武都公。禮部尚書
杜公。賓客王公。黼衣方領。垂璫珥筆。

1 This would be a piece meant to serve as an introduction to the poems composed by those attending the banquet. This was composed in 737. Easy Wandering Valley was probably located on the same estate described in 2.11. Most of those present were powerful figures in court politics in the 730s.

2 In chapter 1 of the *Zhuangzi*, a Transcendent is said to dwell on this mountain.

3 Two of the islands of Transcendents in the eastern sea.

4 Alluding to a poem by Wang Kangju 王康琚 that asserts that minor recluses live in the countryside, while major recluses live in the cities (i.e., reclusion is a state of mind).

5 See note to 14.1.4.

6 See note to 4.8.1.

7 Xiao Song 蕭嵩.

8 Pei Yaoqing 裴耀卿.

9 Zhang Jiuling 張九齡.

From *Juan* 19: Prefaces

19.1

Poem collection preface: In late spring, the Grand Preceptor of the Heir Apparent, the Chief Ministers of Left and Right, and various other gentlemen held a banquet at the Wei family's Easy Wandering Valley¹

Among mountains there is Guye, where people dwell beyond the world;² in the sea there are the islands of Peng and Ying, whose lands are outside our realm.³ But Easy Wandering Valley is close to the capital and is owned by an official at court. He has not abandoned the important human relationships, but rather dwells here in "minor reclusion."⁴ He follows 'Transcendents' traces on Kongtong Mountain, letting his vermilion seal-ribbons trail behind him;⁵ he attends morning court at Chengming and at dusk he spends the night in the blue mists.⁶ This is worthy of esteem!

Our lord, who precedes Heaven, treats his people with magnanimity; God above responds to his cheerful heart, so that delightful weather descends, bringing us the spring season. At this time there were the Grand Preceptor of the Heir Apparent, the Duke of Xu;⁷ the Chief Minister, the Duke of Jishan;⁸ the Chief Minister, the Duke of Shixing;⁹ the Junior Preceptor of the Heir Apparent, the Duke of Yiyang;¹⁰ the Junior Guardian of the Heir Apparent, Lord Cui;¹¹ Lord Deng the Specially Advanced;¹² the Minister of Personnel, the Duke of Wudu;¹³ the Minister of Rites, Lord Du;¹⁴ and Advisor to the Heir Apparent, Lord Wang.¹⁵ They are all dressed in embroidered black and white

10 Han Xiu 韓休.

11 Cui Lin 崔琳.

12 "Specially advanced" was a prestige sinecure title. Lord Deng has not been identified.

13 Li Gao 李嵩.

14 Du Xian 杜暹.

15 Wang Qiu 王丘.

詔有不名。命無下拜。熙天工者。坐而
論道。典邦教者。官司其方。相與察天地
12 之和。人神之泰。聽于朝則雅頌矣。
問於野則賡歌矣。迺曰。猗哉。至理之
代也。吾徒可以酒合讌樂。考擊鐘鼓。
退于彤庭。選辰擇地。右班劍。驂六騶。
16 畫輪載轂。羽幢先路。以詣夫逍遙谷焉。

ceremonial robes with square collars, with dangling pendants and writing brushes in their caps. Edicts permit them to keep their names to themselves;¹ and the ruler has commanded that they need not bow low. They have magnified the work of Heaven, and they discourse on the Way while seated.² They manage the educational transformation of the state, each of them in charge of their own particular duties. Together they investigate what brings harmony to Heaven and Earth, and what brings contentment to men and spirits. When they are heeded in court, they announce what is proper and praise the good;³ when they make inquiries in the countryside, they continue their songs of encouragement.⁴

And so they say, “Splendid! This is an age of perfect order. Let us drink and come together to take pleasure in a banquet, striking bell and drum.” Withdrawing from the crimson court, they selected a time and place. The guests were accompanied by attendants with their patterned ceremonial swords of wood and driven by their teams of six groomsmen. They rode out in carriages with painted wheels and ornamented hubs, feathered streamers carried in the vanguard – and so they go to visit the Valley of Easy Wandering.

1 See note to 9.20.6.

2 The *Zhou li*: “Those who discourse on the way while seated are kings and dukes.” I.e., the highest councilors of state, as opposed to lower-ranking officials.

3 *Ya* and *song* are two sections of the *Shijing*; the “Great Preface” to the Mao commentary on the *Shijing* defines *ya* as guiding and putting right the ruler, and *song* as praising his virtues.

4 *Shang shu*, *Yi ji*: The minister Gaoyao 皋陶 continues (*geng*) a song of Shun’s, praising the harmony between ruler and minister, and reminding Shun to be an attentive ruler.

- 神皋藉其綠草。驪山啟于朱戶。渭之美竹。魯之嘉樹。雲出其棟。水源于室。灞陵下連乎菜地。新豐半入于家林。館層巔。
- 20 檻側逕。師古節儉。惟新丹堊。巖谷先曙。羲和不能信其時。卉木後春。勾芒不能一其令。花逕窈窕。蘅皋漣漪。驂御延佇于叢薄。珮玉升降于蒼翠。于是外僕告次。
- 24 獸人獻鮮。樽以大罍。烹用五鼎。木器擁腫。即天姿以為飾。沼毛蘋蘩。在山羞而可薦。伶人在位。曼姬始穀。齊瑟慷慨于座右。趙舞徘徊于白雲。哀澹松風。
- 28 珠翠烟露。日在濛汜。群山夕嵐。猶有濯纓清歌。據梧高詠。與松喬為伍。是羲皇上人。且三代之後。而其君帝舜。九服

1 “Godly precincts”: the capital region.

2 Xihe is the charioteer of the sun. The valley is so high (or hidden), sunlight enters it at an odd time, making Xihe doubt his schedule.

3 Goumang was a deity in charge of trees and their seasons.

4 The guests leave their carriages and begin their climb up the mountain.

The godly precincts lend them their green grasses;¹ Mount Li opens before their vermilion doors. Lovely bamboo from Wei is there and excellent trees from Lu. Clouds emerge from the eaves, and spring water wells up from the rooms. Baling stretches down to the vegetable plots; Xinfeng half enters their household forest. They have built a lodge on the terraced crest, and constructed railings along the mountain paths. Yet they are thrifty in the manner of the ancients and have only applied fresh paint of red and white. When light first dawns on the cliff valley, Xihe cannot trust in the time;² plants and trees turn to spring late, so that Goumang cannot keep to his rules.³ The flowered paths are deep and dark; stream water ripples by the banks of asarum.

Now the carriage drivers halt long by a thicket, and the jade pendants begin their climb into the blue mountain mists.⁴ Then the groundskeepers announce their stopping place; the huntsmen present fresh game. Large amphoras serve as our drinking vessels, and five tripods are used to boil the meat.⁵ The wooden utensils are all knots and knobs, for they use nature's forms for their ornament. Water clover and artemisia grow by the pond – mountain delicacies that can be served at the meal.

The performers then take their places: graceful maids now dressed in thin silks. Qi zitherns play fervently by the banquet seats; dancers from Zhao waver amid the white clouds. There are nobles' robes and cap-fringes in the pine wind; there are pearls and kingfisher feathers in the foggy dew. Then the sun moves toward the banks of the Meng,⁶ and mountain mists rise from the hills. Yet there is still the clear "washing hatstrings" song; and they sing it aloud as they lean on their zithers.⁷ Chi Songzi and Wangzi Qiao are their companions, men from the golden age of Fuxi.⁸

5 Ancient texts mention ritual feasts that involve five cooking tripods cooking five different kinds of meat.

6 In Chinese myth, the river to the far west into which the sun sets.

7 See note to 4.16.16.

8 Chi Songzi 赤松子 and Wangzi Qiao are two legendary Transcendents from the Han era. Fuxi 伏羲 was a primeval sage emperor; his reign is often mentioned as exemplary of a Daoist utopia.

之內。而其俗華胥。上客則冠冕巢由。

- 32 主人則弟兄元愷。合是四美。同乎一時。
廢而不書。罪在司禮。竊賢楚傳。常詣茅
堂之居。仰謝右軍。忽序蘭亭之事。蓋不
獲命。豈曰能賢。

Now our ruler is another Shun, though it is after the time of the Three Eras;¹ and our customs reflect those of Huaxu, even though we dwell within the Nine Feudatories.² Our lofty guests are Chaofu and Xu You dressed in garb of office;³ and our hosts are brothers comparable to the Eight Yuan and Eight Kai.⁴ How fitting it is that these four excellences would come together at one time!⁵ To disregard this and fail to write of it – the crime would then rest with the Ministry of Rites. I have always had an admiration for the tutor from Chu, and I often seek out the thatched cottages of recluses.⁶ I also beg the indulgence of the General of the Right for having written a preface for my own “Orchid Terrace.”⁷ No one demanded that I compose it, so how can I make any claims to worth?

1 The three early dynasties of Xia, Shang, and Zhou.

2 See notes to 1.1.9 and 1.1.10.

3 See note to 4.9.3.

4 The ancient sage emperors Gaoxin and Gaoyang each had eight advisors known as the Eight Yuan and the Eight Kai respectively.

5 I.e., Chaofu, Xu You, the Yuan, and the Kai. Here Wang is alluding to all the guests and the hosts collectively.

6 Wei Meng 韋孟 was a tutor and advisor to the rulers of Chu; he abandoned the state when he found the current king addicted to vice and unwilling to heed advice. He then fled to Zou, where he became a hermit and composed a song about cutting rushes to build a house.

7 General of the Right is Wang Xizhi, whose preface to the Orchid Terrace poems has served as a model for poem prefaces in general.

19.5

送懷州杜參軍赴京選集序

國自有初。以節守西門者。得自召吏選客。故我常侍崔公。以貳車迎杜侯于杜陵而咨之矣。舍之門下。衣儒者之服。

- 4 立于軍中。說諸侯之劍。猗。元帥之理也。行有賁育。鐵馬成羣。而雄戟罕耀。角弓載纛。秉王者師。不邀奇功。樓庭籍甚。高冠長劍。拜命雲臺。在是行也。羣公自
- 8 出轅門。驂駢滿路。置酒欲飲。高歌自悽。寂寥孤城。惆愴朔管。飛雪蔽野。長河始冰。吾子勉之。慷慨而別。

1 Written ca. 737, when Wang Wei was serving Cui Xiyi in Hexi. From the text of this piece, it is likely that Du was chosen by Cui Xiyi to serve as an adjutant while he was awaiting being chosen for an official post, and he is now returning to the capital in the hopes of obtaining a regular appointment.

19.5

Preface: Seeing off Adjutant Du of Huaizhou on his way to the capital to attend the appointment selection¹

From the founding of our state, those who held the insignia for guarding the Western Approaches have been entitled to summon functionaries to act as their retainers. Consequently, our Attendant-in-Ordinary Lord Cui greeted Master Du at Duling with a guest carriage and consulted him. He lodged him in his offices and clothed him with the robes of a scholar; Du then took his place at headquarters and discoursed on the “sword of the feudal lords.”²

And indeed, it is the principle of our marshal’s that our ranks be filled with bravos like Meng Ben and Xia Yu,³ just as we have crowds of armored steeds; nonetheless, our halberds rarely glitter in the sun, and our horn-tipped bows are stored away.⁴ He holds authority with the King’s Troops, but does not invite individual deeds of extraordinary merit.

A crowd has assembled in the courtyard of his mansion, with lofty caps and long swords, to receive their orders from the Cloud Terrace – all for Master Du’s present departure. A throng of gentlemen emerges from the gate of army headquarters, their horse teams filling the road. They set out the ale, about to drink; they sing loud in mournful tones. How lonely are these solitary town walls, and how grieving the notes of the nomad flutes! Gusts of snow cover the wilds, and the long river has begun to freeze over. Do your best! We part in ardent spirits.

2 *Zhuangzi*, chapter 30: Zhuangzi is invited by the crown prince of Zhao to dissuade the king from his fondness for sword-fighting. Zhuangzi visits the king and tells him he has three swords: The sword of the son of heaven, appropriate for the virtuous ruler; the sword of the feudal lords, appropriate for virtuous and talented ministers; and the sword of the commoner, appropriate for ruffians.

3 Two men from the Warring States period known for their courage.

4 That is, Cui is excellent at keeping his forces well-prepared, but is also excellent at keeping the peace.

19.6

送鄆州須昌馮少府赴任序

少年明經。試出補吏。學通大義。政習前典。本之于德。輔之以才。大官大邑可也。不惟是歟。予昔仕魯。蓋嘗之鄆。書社
 4 萬室。帶以魚山濟水。旗亭千隧。雜以鄭商周客。有鄒人之風以厚俗。有汶陽之田以富農。齊紈在笥。河魴登俎。一都會也。子其不寶貨。不耽樂。不弄法。不慢官。
 8 無侮老成人。無虐孤與幼。上官奏課。輶軒以聞。則繡衣方領。垂璫珥筆。子所得也。誰敢有之。予病且憊。歲晚彌獨。窮巷衡門。落日秋草。趙服過我。且東
 12 其轅。促飯中廚。子不可以蔬食。送車出郭。吾不可以徒行。屨以及門。拜于宇下。猶且抱杖延頸。送之以目。城迴樹轉。悲其馬嘶云。

1 Composed some time in Wang's last years, following the rebellion.

2 Wang's period as an official in Jizhou, 723–727.

3 “Flag pavilions” were elevated buildings from which guards and officials could observe activities in the marketplace. This phrase adapts a line from Zhang Heng’s “Rhapsody on the Western Capital.”

19.6

Preface: Seeing off District Defender Feng of Xuchang in Yunzhou on the way to his post¹

When still young you passed the Classics Comprehension examination, and as a result you were appointed to civil office. Your scholarship is conversant with great principles, and in governing you are familiar with the norms of the past. You have your basis in virtue, aided by your inherent talents. You would be a great official, competent to take on a great post – let alone the one that you have now.

In the past I held office in Lu, and once went to Yunzhou.² It was a place with ten thousand registered households, bordered by Fish Mountain and the Ji River. The flag pavilions overlook a thousand market lanes, where Zheng merchants and Zhou travelers mingle.³ The customs of the Zou people still enrich their folkways, and the fields of Wenyang yield a rich harvest. Chests are filled with Qi silk, and river bream are served on trays – a whole metropolis comes together there.

Do not put value in possessions; do not lose yourself in pleasures; do not take the laws lightly; do not be neglectful in your official duties; do not scorn the aged and mature; and do not abuse the orphaned and young. Your superior will report on your performance, making them known by official courier. Then no one else would dare presume to lay claim to the honors that you obtain therefrom – an embroidered robe with a scholar's square collar, the official's dangling pendants and the writing brush for your cap.

I have grown tired and sick and am increasingly alone in my waning years. I live in a remote lane with a makeshift gate, where the sun sets amid the autumn weeds. Yet you hurried in your carriage to visit me before directing your shafts eastward. I urged you to have some rice in my kitchen, without the benefit of vegetables; and I saw your carriage off beyond the city walls, though I could not follow you any further on foot. Arriving at the city gate, I bowed to you under the eaves; then I remained for a time, holding my staff and craning my neck, bidding you farewell with my eyes. As you turned about the city walls and the trees, I saddened to hear the neighing of your horses.

19.7

送鄭五赴任新都序

邠人前京兆。右扶風。居上谷間。與寢園接。七月之什。蕩無遺風。五陵之豪。雜居其地。故有點吏惡少。犯命干紀。
 4 政寬則以姦病人。操急則以事中吏。鄭子為邑也。絃歌之化。洋溢四封。雷霆之威。燁赫百里。下車按捕。盡致法焉。繡衣不帷。風俗大治。苟以文墨抵罪。除名為
 8 人。削跡于野。杜陵解印。時賣故侯之瓜。彭澤無官。詎有公田之黍。牽衣肘見。步雪履穿。獲戾由忠。是貧非病。屬聖朝

1 Composed in 726. Zheng Five's precise identity is not known. Xindu County was located in modern Sichuan province.

2 The "Seventh Month" poem in the *Shijing* (154) is said by commentators to describe the moral legacy of the Zhou imperial house. Bin County was located on the site of the ancient Zhou homelands.

3 The site of the tombs of five Han emperors (Wuling) became a fashionable residential district in Han. Since then, Wuling has become a general allusive term for the homes of haughty aristocrats.

4 This refers to the transformative power of his governance: local music can reflect the quality of government and moral rectitude in a community.

5 The latter Han official Jia Cong 賈琮 refused to lower the curtains of his carriage when first arriving in the district he was to govern (which had been the custom), claiming that he could only govern well by seeing everything around him.

19.7

Preface: Seeing off Zheng Five as he leaves for his post in Xindu County¹

The people of Bin County front the capital district on the one side and Fufeng to the west on the other. They reside high among ravines, adjacent to the imperial cemeteries. But the moral legacy described in the “Seventh Month” poem has been swept away and there is no trace of its influence.² Instead, great clans of the Wuling sort reside here and there in the place.³ Crafty officials and young hooligans are there as well, men who violate decrees and offend against the norms. If governance there is too lenient, then they bring harm to the people with their perfidy. On the other hand, if management is too pressing, then affairs can bring harm to local authorities.

When Master Zheng served as magistrate there, the transformation of strings and songs⁴ permeated to all the four corners of the district, and the thunder of his awesome majesty was made manifest for a hundred li. As soon as he dismounted from his carriage he investigated and apprehended the wicked, thoroughly enforcing the laws there. Dressed in his embroidered robe of office, he refused to lower the curtain of his carriage;⁵ as a result, local customs were greatly put in order. And yet he received punishment because of things that he wrote; his name was purged from the gentry and he was reduced to commoner status. He then hid himself away in the countryside. A man of Duling had untied his seal of office, for a time selling the melons of the former marquis; and Pengze lacked its magistrate, so that there was no millet grown on public fields.⁶ When he pulled his robe tight his elbows showed; the holes in his shoes were evident when he walked in snow.⁷ He had

6 “A man of Duling” refers to Xiao Yu 蕭育, a Han official who resigned because of the arrogance of his superiors. The marquis of Dongling upon the fall of the Qin empire became a commoner and made a living selling melons outside of Chang’an. Tao Qian famously resigned his post as magistrate of Pengze; but while he was serving there, he insisted on using half of the public lands for growing millet, which was used for the brewing of ale.

7 Master Dongguo 東郭 of the Han was a poor scholar. His shoes still had tops, but the soles had disintegrated – which became clear to those nearby whenever he walked through snow.

- 龍旂鑾輅。登封告成之事畢。蒼玉黃琮。
 12 郊天祀地之禮備。天下無事。海內乂安。
 盡登仁壽之域。猶下哀憐之詔。萬方有罪。
 與之更新。百寮失職。使復其位。降邑宰
 為輿尉。從綰墨而解褐。龍星始見。馬首
 16 欲西。搢紳先生。居多結友。諸曹列署。
 且有同時。時工部侍郎蕭公。詞翰之宗。
 德義之府。弱年筮仕。一命聯官于奉常。
 幾日左遷。六人同罪于外郡。籛金盛業。
 20 克傳丞相文儒。萬石高風。彌重故人賓客。
 賦詩寵別。贈言誠行。騎登棧道。館于板

1 Wang Wei alludes to an anecdote in the *Zhuangzi*, chapter 28: Confucius' disciple Zigong visits Yuan Xian 原憲; the former was driving a splendid carriage, while the latter lived in abject poverty. Zigong said to Yuan Xian, "How ill you are!" Yuan Xian replied, playing on two meanings of the word *bing*: "I have heard that one who has no wealth is called 'poor,' while one who studies but is unable to put his studies into practice is called 'flawed/ill' (*bing*). I am poor, but I'm not flawed."

2 Xuanzong had carried out the famous *feng* and *shan* sacrifices at Mt. Tai in 725.

3 The Rites of Zhou prescribes using green jade discs when carrying out rites directed to Heaven, and yellow jade cylinders when carrying out rites directed to the earth.

4 The Green Dragon asterism first appears in the sky during the fourth month.

5 Chen Tiemin speculates that the "Lord Xiao" mentioned here is Xiao Yuanjia 蕭元嘉, whose father Xiao Zhizhong 蕭至忠 was implicated in Princess Taiping's attempted coup in 710. Yuanjia, whose career was just beginning at the time, was punished with a post in exile.

offended out of a sense of loyalty, and his situation resulted from poverty, not from any failing.¹

Now it so happened that the sagely court with its dragon banners and belled wagons had completed a report of its accomplishments through the *feng* sacrifice;² and fulfilled were the rites directed to Heaven and Earth with their blue jade discs and yellow jade cylinders.³ The empire had no affairs, and all within the seas was at peace. It was a realm where all achieved benevolence and longevity; and the ruler continued to issue proclamations showing his compassion and concern. Though crimes were committed throughout the realm, he has granted the criminals a new beginning; and though many officials have lost their positions, he has restored their places.

And so he bestowed on Zheng the management of a district and made him a commandant. Zheng then tied on his office seal ribbons and doffed his coarse homespun. Just as the dragon stars are now appearing, he is directing the head of his horse to the west.⁴ He has made friends with many among those gentlemen who had tallies of office in their sashes, and among the various ranks of officials there are those who have obtained their position at the same time. Lord Xiao, at one time Vice Minister at the Board of Works, was an exemplar of the literary arts and a repository for virtue and justice. In his youth, when he first took up official office, he served with Zheng together at the lowest level, in the Court of Imperial Sacrifices. Several days later he was demoted and was sent with six others guilty of the same crime to prefectures in the country.⁵ But his was a flourishing legacy worth a basket of gold; and he was able to transit a Chief Minister's literary talent and scholarship to his son.⁶ The lofty manner of a Wanshi made him value even more his friends and guests.⁷ We now compose poems to do honor to Zheng's departure, and present our compositions to him, bidding him be careful on his travels. He shall ride his horse

6 In Han times, the minister Wei Xian 韋賢 was a gifted scholar of simple tastes who passed on his learning and official success to his sons. As a result a proverb of the time stated: "Leaving a basket of gold to your sons is not as good as a single [Confucian] Classic."

7 Wanshi Fen 萬石奮 was a Han official famous for his extreme sense of courtesy and humility.

屋。劍門中斷。蜀國滿于二川。銅梁下臨。
巴江入于萬井。黃鸝欲語。夏木成陰。

24 悲哉此時。相送千里。

19.9

送衡岳瑗公南歸詩序

衡嶽瑗上人者。常學道於五峰。蔭松棲雲。
與狼虎雜處。得無所得矣。天寶癸巳歲。
始遊于長安。手提瓶笠。至自萬里。

4 宴居吐論。緇屬高之。初。給事中房公。
謫居宜春。與上人風土相接。因為道友。
伏臘往來。房公既海內盛名。上人亦以此
增價。秋九月。杖錫南返。扣門來別。

8 秦地草木。槭然已黃。蒼梧白雲。
不日而見。溟陽有曹溪學者。為我謝之。

up slatted skyways and shall lodge in houses of wooden boards. Sword-gate Pass will rise steep there, where the land of Shu is filled with the Two Rivers. Bronze-Bridge Mountain will look down upon him, where the Ba River flows into the land of a myriad square li.¹ The yellow orioles soon begin their song as the summer trees produce their shade. How sad this time, that I must see you off on the trip of a thousand li!

19.9

Preface to a poem: “Seeing off Master Yuan of Heng Marchmount on his return south”

His Eminence Yuan of Heng Marchmount always studied the Way among the five peaks of Mount Heng. He took his shade under pine trees and he roosted in clouds, and among the various dwellings of wolves and tigers he obtained that which is not obtained. In the *guisi* year of Tianbao [753], he first traveled to Chang’an. He came from ten thousand li away, holding washing vase and rainhat in hand. Dwelling in calm he set forth his discourses, and the black-robed assembly esteemed him. Earlier, the Supervising Secretary Master Fang Guan, when he was exiled to Yichun, made connections with the local eminent Buddhist monks, and at that time became friends in the Way with Yuan. They would visit each other during the Midsummer and Midwinter festivals. Master Fang was renowned throughout the world, and so His Eminence also became more valued as well. In autumn in the ninth month, he took staff in hand and returned south, knocking at my gate in order to bid me farewell. By then the grass and trees of Qin were already yellow and sere; but before many days go by, he will see the white clouds over Cangwu. There is a disciple of Huineng of Caoxi in Zhenyang – Yuan will present my compliments to him.

1 Various place-names associated with Shu (where Xindu is located) are mentioned here. The Two Rivers are two branches of the Min, which flow to the north and south of Chengdu. The Ba River flows below Bronze-Bridge Mountain. The word *jing* (“well”) is used to describe land one *li* square.

19.10

薦福寺光師房花藥詩序

- 心舍于有無。眼界于色空。皆幻也。離亦幻也。至人者不捨幻。而過于色空有無之際。故目可塵也。而心未始同。心不世也。
- 4 而身未嘗物。物者方酌我于無垠之域。亦已殆矣。上人順陰陽之動。與勞侶而作。在雙樹之道場。以眾花為佛事。天上海外。異卉奇藥。齊諧未識。伯益未知者。
- 8 地始載于茲。人始聞于我。瓊蕤滋蔓。侵迴階而欲上。寶庭盡蕪。當露井而不合。羣艷耀日。眾香同風。開敷次第。連九冬之月。種類若干。多四天所雨。

1 Jianfu Monastery was located in the Kaihua Ward of Chang'an. It was first established following the death of Emperor Gaozong. Daoguang was Wang Wei's teacher; for Wang Wei's stele inscription on him, see 25.2. He died in 739.

2 *Rūpa*: the sensuous and illusory appearance of objects. Of the Three Realms of samsara, the lowest world (our world) is defined by it.

3 This term (*zhiren*) may be used in various ways in Chinese, but in Buddhist discourse generally refers to a fully enlightened being.

4 That is, like a talented bodhisattva he participates in the changes and passions of the world without letting them affect him negatively.

5 Twin tree: another term for the Bodhi tree under which the Buddha achieved enlightenment; it also becomes a poetic term for a Buddhist monastery.

19.10

Preface to a poem: “Flowering herbs at the lodging of Master Daoguang at Jianfu Monastery”¹

The mind is lodged in the midst of Being and Nonbeing, and the eye is bounded by *rūpa*² on the one hand and Emptiness [*śūnyatā*] on the other. All is illusory, and detachment from them is illusory as well. The Fully Realized Person does not cast aside illusion,³ but he does go beyond the limits of Being and Nonbeing, of *rūpa* and Emptiness. For that reason his eye may reside in the dust while his mind never once shares in that condition. His mind is not in the world, and his body never becomes an object; for identifying oneself as an object causes the Self to be attached through limitless realms, and this is dangerous indeed.

His Reverence follows the movements of yin and yang, and acts in company with the passions.⁴ At the twin tree’s place of practice he turns all the flowers into a form of Buddhist activity:⁵ all unusual plants and extraordinary medicinal herbs from Heaven or from beyond the seas – things not recognized by *The Marvels of Qi* or known by Bo Yi.⁶ The soil here supports these growths for the first time, and I too first hear of them. Their carnelian petals spread everywhere, infringing upon the curving stairs as they begin to climb them; and the monastery courtyard is covered in vegetation, touching upon the uncovered well, though not blocking it. Their alluring beauties shine in the sunlight, their multitudinous fragrances accompany the breeze. They blossom one after the other, well into the winter months. So many of these varieties have come raining down on us from the Four Heavens.⁷

6 The *Marvels of Qi* is quoted in the first chapter of the *Zhuangzi* in describing the gigantic mythical *peng* bird (though the book itself may be fictional). Bo Yi was a minister of the legendary sage emperor Yu and was famous for his knowledge of plants and animals. *The Classic of Mountains and Seas* (*Shan hai jing*) was attributed to him.

7 These refer specifically to four of the Buddhist heavens that are connected with the lower Realm of Desire.

- 12 至用楊枝。已開貝葉。高閣聞鐘。升堂
 覲佛。右繞七匝。卻坐一面。則流芳忽起。
 雜英亂飛。焚香不俟于旃檀。散花奚取於
 優鉢。漆園傲吏。著書以稊稗為言。
- 16 蓮座大仙。說法開藥草之品。道無不在。
 物何足忘。故歌之詠之者。吾愈見其嘿也。

1 Here Wang Wei begins a description of Daoguang's daily routine. Pattra leaves were used in India for writing books, and so here they provide a poetic substitution for sutras (this alludes to morning sutra chanting, though it also allows the author to balance one plant against another – the willow branches used for cleaning the teeth).

2 The utpala flower is a fragrant blossom mentioned in Indian scriptures.

3 The proud clerk of Lacquer Garden is Zhuangzi (he had a minor post at Lacquer Garden in Meng). The reference to lowly weeds may allude to a dialogue the philosopher had with Master Dongguo, in which the former asserts that the Way may be found in the basest things, including weeds and excrement.

Right after he uses his willow twigs, he opens up his pattra leaves.¹ In the high gallery he hears the bells, and he ascends the hall to do honor to the Buddhas; he circumambulates them clockwise seven times, then withdraws and sits facing them. It is then that wafting fragrances suddenly arise, and blooms of all kinds fly about in profusion. No need to rely on sandalwood for one's incense; nor must he choose utpala from among the scattered flowers.² The proud clerk of Lacquer Garden composed his book by turning lowly weeds into words.³ The Great Transcendent on his Lotus Seat preached the Dharma in his "Medicinal Herbs" chapter.⁴ And so the Way may be found everywhere, and it is thus pointless to disregard physical things. So I sing in praise of these plants, for I increasingly take note of their silence.⁵

4 The Great Transcendent: the Buddha. Wang Wei here refers to a chapter of the *Lotus Sutra* in which the Buddha speaks of the Dharma as a life-giving rain that allows each plant to fulfil its individual nature.

5 Wang Wei may be suggesting that the plants of the garden, unable to speak, are actually conveying the truth of non-duality (just as Vimalakirti responded to an inquiry concerning non-duality by remaining silent).

王右丞集卷之二十 文讚

20.1

讚佛文

竊以真如妙宰。具十方而無成。涅槃至功。滿四生而不度。故無邊大照。不照得空有之深。萬法偕行。無行為滿足之地。
4 惟茲化佛。即具三身。不捨凡夫。本無五蘊。實藉津梁法相。脫落塵容。始于度門。漸于空舍。然後金剛道後。為三界大師。玉毫光相。得一生補處。左散騎常侍攝御
8 史中丞崔公第十五娘子。于多劫來。植眾德本。以般若力。生菩提家。含哺則外葷羶。勝衣而斥珠翠。教從半字。便會聖言。戲則翦花。而為佛事。常侍公頃以

1 In spite of its general title, this piece is still occasional: it memorializes the decision of a daughter of the official Cui Xiyi to become a nun. Wang Wei most likely wrote this when staying with Cui in Hexi in 737–739.

2 The four classes of living things: creatures born of eggs; creatures born from a womb; creatures born of moisture; and creatures born of transformation. Both of these statements are typical of *prajñāparamitā* rhetoric: because of the emptiness of all things, bringing beings to salvation to a certain extent is illusory as well.

3 A standard doctrine of Mahāyāna thought: The Buddha can manifest as an ordinary being to the unenlightened, as a transcendent being to those of greater attainments, and as a manifestation of ultimate reality itself.

From *Juan 20*: Eulogies

20.1

In praise of the Buddha¹

I humbly assert: The marvelous master of True Suchness [*bhūtatathatā*] resides in all ten directions, yet he has accomplished nothing. The perfected merit of Nirvana permeates the four classes of living things, yet it saves no one.² Consequently, though it can shine powerfully without limit, when it does *not* shine it obtains the Emptiness of Being. Though ten thousand dharmas may act together, non-action creates a realm of perfection. Now the transformative Buddha, who is provided with Three Bodies,³ does not reside as an ordinary person, and he fundamentally lacks the five *skandha*.⁴ In truth, by making use of the *lakṣaṇa* of dharmas, he liberates us from dusty appearances.⁵ He began at the gate of liberation, gradually progressed to a lodging in Emptiness, and only after did he achieve the diamond path; he then became the Great Teacher of the Three Realms,⁶ with jade-like brows and glowing features, attaining the highest state of the bodhisattva's cultivation.

The fifteenth daughter of Chancellery Policy Adviser and acting Palace Aide to the Censor-in-chief Lord Cui, through countless kalpas has planted multitudinous roots of virtue; through the strength of her higher wisdom she has been born into a family capable of enlightenment. When still at her mother's breast she rejected the stink of garlic and meat; and as soon as she donned clothing, she eschewed pearls and kingfisher feathers. When she first began her studies, she already was familiar with the words of the Buddhas;⁷ when playing at cutting paper flowers, she made Buddhist ritual objects instead.

4 See note to 3.1.6.

5 See note to 11.20.7.

6 The Three Realms of illusory existence (*samsara*): the sensuous realm, the subtle-materiality realm, and the immaterial realm.

7 As is common in Chinese Buddhist writing in general, the terms used for Sages (*sheng*) and Worthies (*xian*) in secular rhetoric are used to refer to Buddhas and bodhisattvas. I have so translated them.

- 12 入朝天闕。上簡帝心。雖功在于生人。
 深辭拜命。願賞延于愛女。密啟出家。
 白法宿修。紫書方降。即令某月日。
 敬對三世諸佛。十方賢聖。稽首合掌。
- 16 奉詔落髮。久清三業。素成菩薩之心。
 新下雙鬟。如見如來之頂。綺襦方解。
 樹神獻無價之衣。香飯當消。天王持眾寶
 之鉢。惟娘子舍諸珍寶。塗彼戒香。在微
- 20 塵中。見億佛刹。如獻珠頃。具六神通。

1 This alludes to *Analects* 20.1, which quotes Shun as praying to Shangdi, assuring him that he promotes and examines his ministers by the god's will. Here Wang Wei is suggesting that Cui Xiyi has had a justifiably successful official career.

2 This suggests that the daughter had privately practiced the austerities and rituals typical of nuns for some time, but that only recently had the emperor officially approved her family's petition for her to become a nun by law.

3 Wang Wei is suggesting that when her head is shaved, one of the marks of the Buddha – a topknot of flesh – will be made visible.

At first, when the Policy Adviser came to court at the celestial palace towers, the emperor evaluated his actions in keeping with the high god's intentions.¹ But even though his merit has reached the common people, he has earnestly declined further imperial appointments. Rather, he has wished to extend the rewards of his actions through his beloved daughter and has privately initiated plans for her to leave the household. Though she has long cultivated the pure Dharma, the imperial command has just now been received,² commanding that on such-and-such a day and month, she should respectfully face the Buddhas of the past, present, and future as well as the bodhisattvas and buddhas of the ten directions; she should do obeisance with palms joined and accept the proclamation to take the tonsure. For long she has purified the karma of word, deed, and thought, and has long perfected a bodhisattva mind. And now she has let fall from her head her twin hair buns, so that the mark of the Tathāgata's crown may be seen.³ Just as she removes her painted silk jacket, a tree spirit presents her with a priceless robe.⁴ Just as the fragrant rice is digested, the devarājas have brought her a begging bowl of many treasures.⁵ But the girl has spurned all these precious things, applying instead the perfume of the precepts. She perceives ten million Buddha fields in a speck of dust; and in the instant it takes to present a jewel, she acquires the six supernatural powers.⁶

4 When the Buddha was about to undertake the meditation that led to his enlightenment, a gandharva king appeared to him, anointed him, and presented him with a robe possessed by the previous Buddha.

5 In the *Vimalakīrti Sutra*, Vimalakīrti serves his guests a special rice that produces a fragrance from their pores. He tells them that the fragrance will disperse only when the rice is fully digested; and that will only happen if they attain enlightenment. At the time of the Buddha's enlightenment, four devarājas (kings of the gods) presented him with begging bowls made of various materials. The Buddha turned down all the ones made of precious materials and accepted a stone one instead.

6 In the *Lotus Sutra*, the Buddha's disciple Śāriputra questions the spiritual attainments of the young dragon king's daughter. She then presents the Buddha with a jewel and tells Śāriputra that she will attain enlightenment just as quickly and as easily. The six supernatural powers are: supernatural powers of movement; clairvoyance; clairaudience; telepathy; knowledge of all beings' past lives; and ability to alleviate the sufferings and bad karmic inheritances of all beings.

- 伏願以度人設齋功德。上奉皇帝聖壽無疆。
記椿樹以為年。土宇無垠。包蓮花而為界。
又用莊嚴。常侍公出為法將。入拜台臣。
24 身在百官之中。心超十地之上。夫人以文
殊智。本是法王。在普賢心。長為佛母。
郎君娘子等。住誠性為孝順。用功德為
道場。將遍眾生之慈。迴同一子之想。
28 又願普同法界。盡及有情。共此勝因。
俱登聖果。

Lord Cui humbly wishes to offer up the merit accrued from a maigre feast for our redeemers in order to benefit His Majesty's limitless longevity: for his years to be recorded as many as the fragrant cedar's, and for his territory to be without limit.¹ May our world be enclosed within a lotus flower and in this way be adorned!²

Lord Cui has gone forth to serve as a general for the Dharma; and at court he has served as a chancellery minister. While his body belongs to the ranks of officialdom, his mind has passed beyond the bodhisattva's ten stages of development. Now, one who possesses the wisdom of Mañjuśrī is fundamentally a king of the Dharma; and one who preserves the heart of a Samantabhadra has always been a mother of the Buddha.³ Sons and daughters of noble birth uphold the nature of the precepts in carrying out their filial duties; the merit they accrue from this becomes the place of practice. But they can also extend compassion to all living beings, which in its breadth is the same as the concern a parent has for a single child.⁴ May we vow to bring the *dharmadhātu* of true reality to all sentient beings so that they may share the superior karmic causes therefrom, and may all ascend to the fruits of enlightenment.

1 It would have been common practice for a noble family to offer a vegetarian feast to monastics (here called "redeemers," *du ren*) when a family member became a monk or nun. The fragrant cedar is described in the *Zhuangzi* as being so long-lived it considers eight thousand years as a mere season. Not surprisingly, Cui acts as a loyal minister and decides to dedicate the merit accrued from the feast to the emperor's well-being.

2 Buddhas have the power to manifest a Pure Land in any space of the cosmos, including within a lotus flower. The term often used for a Buddha's magical transformation of a world into a Pure Land is *zhuangyan* (adornment).

3 Samantabhadra is a bodhisattva recognized for his skill in meditation and for his compassion. In the *Avatamsaka Sūtra*, the pilgrim Sudhana meets Maya, the terrestrial mother of Śakyamuni. She explains that her real manifestation is as a sort of cosmic mother of the Dharma and of all Buddhas and bodhisattvas.

4 The Buddha's concern for all living beings is as detailed and as strong as a man's concern for his only son. Here Wang is deftly conflating filial duties with the merit Cui's daughter will accrue by becoming a nun.

20.2

西方變畫讚（並序）

- 法身無對。非東西也。淨土無所。離空有也。若依佛慧。既洗滌于六塵。未捨法求。厭如幻于三有。故大雄以不思議力。開方便門。我心猶疑。未認寶藏。商人既倦。且息化城。究境達于無生。因地從于有相。西方淨土變者。左常侍攝御史中丞崔公夫人李氏奉為亡考故某官中祥之所作也。
- 8 夫人門為士族之先。道為梵行之首。大師繼踵。望塵而理印。命婦盈朝。聞風而素履。心王自在。萬有皆如。頂法真空。一乘不立。以示見故。菩薩為勝鬘夫人。
- 12 同解脫因。天女讚維摩長者。陟岵何望。

1 See note to 7.32.6.

2 See 20.1, p. 275n6.

3 A parable in the *Lotus Sutra* describes a poor man who toils for years at lowly jobs, unaware that his friend has sewn a valuable jewel inside his garment. This is an allegory of the Buddha Nature: we all have the potential for enlightenment within us, we are just unaware of it.

20.2

Eulogy for a transformation painting of the Pure Land in the West
(with preface)

The *dharmakāya* has no counterpart, nor does it have an east or a west.¹ The Pure Land cannot be found anywhere; it transcends both emptiness and being. If we rely on the wisdom of the Buddhas, then we cleanse ourselves of the six senses; if we never surrender our search for the Dharma, then we will grow weary of the illusory Three Realms.²

Therefore the Great Hero, with his powers beyond conception, has opened the gate to skillful means, for our minds are still in doubt and have yet to acknowledge our hidden jewel.³ We are merchants, who, when fatigued, can rest for a time in the illusory city.⁴ Thus in the end we will penetrate to non-rebirth, our karmic ground departing from the realm of *lakṣaṇa*.⁵

This transformation painting of the Western Pure Land was offered by Chancellery Policy Adviser and acting Palace Aide to the Censor-in-chief Lord Cui's lady, Madam Li, for a memorial service for her late father, formerly the *such-and-such* official. The Lady comes from a clan with gentry ancestors, leaders in practicing the noble conduct of the Way. The distinguished monks arrive, one after the other; they gaze at her with admiration and put in order their ritual seals. The titled ladies fill the court; when they hear of her fine character they follow in her unadorned path.

When the mind-king is fully free and unobstructed, then all phenomena are Thus. But the concepts of "summit Dharma" and "absolute void" cannot establish the One Vehicle.⁶ In order to manifest this, our bodhisattva has become a Lady Śrīmālā; and in order to share the Causes of Liberation, this goddess praises the householder Vimalakīrti.⁷

4 See note to 8.30.2.

5 See note to 11.20.7.

6 See 17.5, p. 216n1. Here Wang Wei is probably using the term to emphasize imperfect cultivation. Absolute void: the imperfect "lesser vehicle" conception of *śūnyatā*, that holds up emptiness as an actual existing category.

7 Śrīmālā was an Indian queen who achieved bodhisattva status and preached to the Buddha on the Buddha Nature. She is the subject of a Sutra popular in China, *The Teaching of Queen Śrīmālā of the Lion's Roar*.

- 哀哀縗經。順有漏法。泣血以居。念罔極
 恩。滅性非報。唯茲十力所護。豈與百身
 之贖。不寶纓絡。資于繪素。圖極樂國。
 16 象無上樂。法王安詳。聖眾圍繞。
 湛然不動。疑過于往來。寂爾無聞。
 若離于言說。林分寶樹。七重繞于香城。
 衣奉天花。六時散于金地。迦陵欲語。
 20 曼陀未落。眾善普會。諸相具美。
 于是竭誠稽首。隕涕焚香。願立功德。
 以備梯航。得彼佛身。常以慈悲為女。
 存乎法性。還在菩提之家。偈曰。

- 稽首十方大導師，
 能于一法見多法。
 以種種相導羣生，
 4 其心本來無所動。

But whom can she see when she climbs the hill? She grieves, dressed now in mourning weeds.¹ In accordance with the dharmas that still distress her, she dwells there still, weeping blood. She recalls his limitless affection, which she could never repay even at the cost of her life. But since she has the protection of the Ten Powers, why must she redeem the debt with her own body?² She did not spare her precious jewels and commissioned a work of silken art that figures forth the country of Ultimate Bliss and pictures unsurpassed joy.

There the prince of the Dharma rests in serenity while the holy assembly surrounds him. He is tranquil and immovable, has seemingly gone beyond his traveling; and all is still and without sound, as though he has detached himself from preaching. The forest ranks its jeweled trees in seven layers about the fragrant city; sky flowers have been gathered up in robe hems and scattered about the golden ground every hour of the day. The kalavinka birds seem about to speak, and the mandara flowers have yet to fall. The crowd of good believers are assembled all around, their many images beautiful in every detail.³

Thereupon with the greatest sincerity she bowed low her head, shed tears and burned incense, vowing to establish merit and to prepare the stair and the boat.⁴ Her father will attain the form of a Buddha, for always compassion is like a daughter;⁵ and he will exist within the Dharma nature, forever in the house of enlightenment.

The gatha says:

We bow low before the all-pervasive great Instructor,
Who can use one Dharma to reveal all Dharmas.
With every kind of *lakṣaṇa* he leads sentient beings,

4 Though his mind fundamentally is without motion.

1 Madam Li is behaving in ways typical in the tradition for mourning deceased parents.

2 Ten supernatural powers the Buddha possesses for the benefit of sentient beings. This includes ability to see his own and others' past lives, as well as the karmic consequences of every action.

3 These are traditional descriptions of the Pure Land derived from the Pure Land sutras.

4 Both metaphors for vehicles used to obtain enlightenment.

5 From the *Vimalakīrti Sūtra*: "Joy in the Dharma is his wife, / And the mind of sympathy and compassion his daughters."

稽首無邊法性海，
 功德無量不思議。
 于已不色等無礙，
 8 不住有無亦不捨。
 我今深達真實空，
 知此色相體清淨。
 願以西方為導首，
 12 往生極樂性自在。

20.3

繡如意輪像讚（並序）

寂等于空。非心量得。如則不動。離意
 識界。實無所住。常遍羣生。不捨有為。
 懸超萬行。法性如是。豈可說邪。如意
 4 輪者。觀世音菩薩陀羅尼三昧門。現方便
 于幻眼。六臂色身。以究竟為佛心。一體
 真相。隨念即藏。乃無緣之慈。應度而來。
 斯不共之力。眾生如意。菩薩何心。

1 See 19.10, p.272n2.

2 Cintāmaṇicakra is an esoteric Buddhist manifestation of Avalokiteśvara in which he is grasping a wish-granting jewel in the shape of a wheel (*ruyilun*). There is a dhāraṇī associated with this manifestation, outlined in the sutra *Ruyilun tuoluoni jing* (T. 1080).

- We bow low to the limitless sea of the Dharma nature,
 Immeasurable merit beyond conception.
 In this there is no *rūpa*, and no obstruction;¹
- 8 He does not reside in being or non-being, nor does he reject them.
 We now have penetrated deeply into true emptiness,
 For we know that *rūpa* and *lakṣaṇa* embody purity within.
 We vow to have this Western Land serve as our guide,
- 12 And be reborn in Supreme Bliss, completely free in nature.

20.3

Eulogy for an embroidered image of a Cintāmaṇīcakra Avalokiteśvara²
 (with preface)

Nirvana is equivalent to *śūnyatā*, and this is not something that the calculations of the mind can attain. Thusness is unchanging and is separated from the realm of consciousness. The Real has no place to reside and invariably pervades all living beings. It is not removed from phenomena, and yet it far transcends all activities. Since the Dharma Nature is like this, how can it be articulated?

The Cintāmaṇīcakra refers to a *dhāraṇī* of meditation for Avalokiteśvara. He manifests skillful means to our illusory vision, appears as a physical form with six arms; yet he takes final enlightenment as the Buddha Mind, the true distinctive *lakṣaṇa* of the one body.³ He follows our conceptions and harbors them: a compassion free of causal ties. He comes, responding to varying salvations: a power unshared by others. To grant the desires of all sentient beings – what mind the bodhisattva must possess!

³ Wang Wei is clarifying that this is only one manifestation of Avalokiteśvara, but that the bodhisattva himself only recognizes the one unifying Reality underlying all reality (and manifested through the Buddha mind).

- 8 崇敬寺尼無疑、道登等。貴族出家。
 梵筵上首。久積淨業。三世皆空。長在
 道場。一乘自立。亡兄故河南少尹。雖明
 世典。深達實相。以不二法。處于百官。
- 12 花萼相連。恩深女弟。栴檀舊繞。
 望絕仁兄。雖曰如夢。無寧喪我。煩惱
 性淨。示有同凡之悲。菩提路空。強為
 助道之相。選妓惟潔。底功加敬。針鋒
- 16 線縷。日就月將。五彩相宣。千光欲發。
 金蓮捧足。寶珠垂髻。原夫審像于淨心。
 成形于纖手。珊瑚掌內。疑現不動如來。
 頻婆口中。同乎無法可說。焚香讚歎。

1 The general gist here is that the nuns' brother was greatly cherished and admired in his family, so that the nuns would have preferred to die in his place.

2 See note to 3.3.16.

Wuyi and Daodeng, nuns of Chongjing Monastery, were from noble families when they took the tonsure, and are presiding elders in their assemblies. For long they have accumulated pure karma, so that their past, present, and future are Empty; they have long resided at the place of practice, and have established for themselves the single vehicle. Their late brother was the former Vice Governor of Henan. Though he was wise in the worldly classics, he also was thoroughly conversant with true reality; he occupied civil office, basing himself in the doctrine of non-duality. When flower petals join together, deep grows compassion for daughters and younger brothers; when sandalwood incense long pervades, admiration for elder brothers reaches its limit.

Though we see that life is but a dream, would these ladies not have preferred to die instead?¹ With natures purified of *klesā*, they show that they share their compassion with all.² The path to enlightenment is Empty, and so they worked at this image that will assist the Dharma. With select skill and pure, they established their merit, augmented respect; plying their needle and thread, they progressed by day and by month. Colors displayed themselves in turn, and a thousand lights issued forth: there he sits, cross-legged on a golden lotus, jewels and gems in his trailing topknot. At first imagining his image from out of their purified minds, they formed his figure with their slender hands.³ From his coral-red palms the Akṣobhya Tathāgata seems to emerge; from his mouth, crimson as the Bambara fruit, a Dharma seems to rise that cannot be spoken.⁴

3 “Imagining his image” (*shen xiang*) comes from the *Shang shu* (*Yue ming shang*), in which the god Di has the king dream of a future minister. He recalls the image the next day and has a picture drawn of him; based on the picture, his servants discover the minister Yue.

4 The Akṣobhya Buddha is associated with the Pure Land of the East. The Dharma cannot be spoken both because it is a picture and because (in non-dualistic terms) any Dharma that is actually preached is not a real Dharma.

- 20 散花瞻仰。有情苦業。滅而不生。無上
法輪。轉而恆寂。願以此福。冥用莊嚴。
乃為偈曰。

菩薩神力不思議，
能以一身遍一切。
常轉法輪無所轉，
4 眾生隨念得解脫。
色即是空非空有，
是故以色像觀音。
願以淨斯六趣福，
8 迴向過去不可得。

They then burned incense, sang in his praise, cast their blossoms,
 gazed in reverence. Then sentient beings with their suffering karmas
 had them extinguished and were not reborn; for the unsurpassed wheel
 of the Dharma is turned and yet remains at rest. May the good fortune
 of this act bring the adornment of virtue to the ignorant.

I have composed a gāthā:

The Bodhisattva's spiritual powers are beyond conception;

With a single body he can pervade all existence.

Constantly he turns the Dharma wheel that has nothing to be turned;

4 Sentient beings in accordance with his thoughts obtain liberation.

Form is precisely Empty; yet it is neither empty nor extant;

For this reason, they have used form to make an image of

Avalokiteśvara.

They vow to purify the merit produced by beings from the Six Paths

8 And dedicate it to transcending all existences.¹

1 Literally, "dedicate [the merit for discovering] the unobtainability of the past."

This is likely shorthand for all temporal existences, past, present, and future, since it seems to allude to a passage in the *Diamond Sutra*: "The mind of the past cannot be grasped, the mind of the present cannot be grasped, and the mind of the future cannot be grasped." The meaning here is that all existences are empty.

20.4

給事中竇紹為亡弟故駙馬都尉于孝義寺浮
圖畫西方阿彌陀變讚（並序）

易曰。遊魂為變。傳曰。魂氣則無不之。
固知神明更生矣。輔之以道。則變為妙身。
之于樂土。大覺曰聖。離妄曰性。克修其
4 業。以正其命。得無法者。即六塵為淨域。
繫有相者。憑十念以往生。西方變者。
給事中竇紹敬為亡弟故駙馬都尉某官之所
畫也。天理之愛。加人數等。悲讓侯而
8 無所。痛殞身而莫贖。傾無長之工。
不平分于我生。將厚貸于泉路。尚茲繪事。
滌彼染業。寶樹成列。金沙自映。迦陵

1 From the *Xizi zhuan* section of the *Yijing* (“Appended Words”), part 1.

2 From the *Liji, Tan gong*, part 2.

3 “Greatest Awakening” is the highest form of enlightenment, achieved by Buddhas; such beings are often called “sages” in Chinese texts. “Innate Nature” is the same as the Buddha Nature.

4 That is, those aware of the Emptiness of existence can transform the present sensory world into a Pure Land.

20.4

Eulogy: Supervising Secretary Dou Shao for the sake of his deceased younger brother, the Commandant Escort, painted a transformation image at the Xiaoyi Monastery Pagoda of Amida Buddha of the West

The *Changes* state: “Wandering souls undergo transformations.”¹ The *Tradition* states: “Since the soul consists of *qi*, it can go anywhere.”² We know then for certain that souls are reborn. We can supplement these with the Buddhist doctrines. The soul can transform into a marvelous body and will go to the Land of Bliss. The greatest Awakening is termed “sagely”; departing from error is called “Innate Nature.”³ One can then cultivate one’s karma in order to put right one’s fate. For one who obtains No-dharmas, the Six Sensory Realms become the Pure Land.⁴ One who is tied to phenomena will rely on ten moments of thought to transmigrate there.⁵

This transformation image of the West was painted by Supervising Secretary Dou Shao for the sake of his deceased younger brother, the Commandant Escort. A love for the Principles of Heaven has raised him several degrees over others. He grieves that he has no way to resign his noble position to his sibling,⁶ and is pained that he cannot perish in his place. He exerts to the utmost his flawless craft.⁷ He did not keep his own property to himself while alive, and will pass his wealth to others after he dies.⁸ Doing honor with this painting, he thus purifies his polluted karma.

5 The seventeenth vow of Amida from the *Longer Sukhāvativyūha Sutra*: he will bring salvation to anyone who can focus on him for even as little as ten discrete moments of thought.

6 A reference to those in the course of history who surrendered their titles to younger brothers. Wang Wei suggests that Dou Shao is grieving because Dou Yi is now dead and so cannot receive Shao’s surrendered title.

7 A line is apparently missing in the text here. The translation is tentative.

8 I.e., indifferent to possessions, he prefers to give what he had to his family members.

- 欲語。曼陀未落。墜此中年。登乎上品。
 12 池蓮寶座。將逾棠棣之榮。水鳥法音。
 當悟鵲鳩之力。讚曰。

- 生因妄念，
 沒有遺識。
 憑化而遷，
 4 轉身不息。
 將免六趣，
 惟茲十力。
 哀此仁兄，
 8 友于後生。
 不知世界，
 畢意經營。
 傍熏獲悟，
 12 自性當成。

Jeweled trees form their ranks, sand of gold reflects its brilliance; the kalavinka birds seem about to speak, and the mandara flowers have yet to fall.¹ Having declined in his middle years, he will now ascend to the highest rank.² A jeweled seat among the lotuses of the pool will exceed the brilliance of the cherry blossoms.³ Waterfowl preaching the Dharma will awaken the strength of the wagtail.⁴

The eulogy:

- Living, we give rise to erroneous thoughts,
 Sunken, but still possessed of lingering consciousness,
 We shift, depending on change,
 4 Reborn in bodies without ceasing.
 If we are to escape the Six Courses,⁵
 There are only the Ten Powers of the Buddha,⁶
 We grieve for this benevolent brother
 8 Who shows affection for the latter-born.
 For a realm beyond our knowledge
 He toils with all his thoughts.
 Through gradual influence he will obtain Awakening,
 12 And his Self-Nature will be perfected.

1 All descriptions of the Pure Land derived from the sutras.

2 Those reborn in the Pure Land were classed in nine ranks, depending on the piety and sincerity of their former lives.

3 See 18.8, p. 251n5, referencing *Shijing* 164. The lotuses of the Pure Land will replace the cherry blossoms of filial affection.

4 See note to 14.22.4 – again, a reference to *Shijing* 164 and its praise of filial affection.

5 The six potential forms of rebirth: hell realms, hungry ghosts, animals, angry gods, humans, and gods.

6 See note to 20.2.24.

20.6

皇甫岳寫真讚

有道者古，
 其神則清。○
 雙眸朗暢，
 4 四氣和平。○
 長江月影，
 太華松聲。○
 周而不器，
 8 獨也難名。○
 且未婚嫁，
 猶寄簪纓。○
 燒丹藥就，
 12 辟穀將成。○
 雲溪之下，
 法本無生。○

20.6

Eulogy on a portrait of Huangfu Yue

This man who possesses the Way has an air of antiquity;
And his spiritual essence is clear.

His two pupils are bright and limpid,

4 And his four humors are in harmony and at peace.¹

Moonlight on the Yangtze,

Wind in the pines on the great Hua Marchmount.²

He is well-rounded, not just a tool;³

8 He stands alone, cannot be pinned by a name.

For the time being, he has yet to marry off his daughters,⁴

So he still relies on the hatpin and hatstrings of office.

He smelts cinnabar to perfect the drug,

12 Soon successful in avoiding grains.

There beside Cloud Stream,

His Dharma is rooted in non-rebirth.

1 Four humors (*si qi*): Happiness, anger, sorrow, and joy.

2 The Hua Marchmount: the western sacred mountain, located in Shaanxi. (See comment above.)

3 Alluding to *Analects* 2.12: "A superior man does not act as a vessel/tool."

4 See note to 9.3.6.

20.7

裴右丞寫真讚

澹爾清德，
居然素風。
氣和容眾，
4 心靜如空。
智以窮理，
才包至公。
大盜振駭，
8 羣臣困蒙。
忘身徇節，
歷險能通。
仁者之勇，
12 義無失忠。
凝情取象，
惟雅則同。
粉繪不及，
16 清明在躬。
麟閣之上，
其誰比崇。

20.7

Eulogy on a portrait of Pei, Assistant Director of the Right¹

Tranquil in spirit, of clear virtue,

Manifestly of pure manners.

His life-force harmonious, accommodating the masses;

4 His mind as still as Emptiness.

Wise, he can fully fathom principles;

His talents managed Perfect Impartiality.²

Then the great bandits aroused fear,

8 And the assembled ministers were thrown into confusion.

Then he ignored personal safety, held to a martyr's virtue,

But after enduring dangers, he was able to break through,

Showing the courage of a benevolent man,

12 And a sense of justice with no loss to loyalty.

His tendencies concentrated and captured in an image,

Which is refined, the same as its subject.

Yet these pigments do not quite match

16 The clarity and light that resides in his form.

On the walls of the Unicorn Hall³

Who could compare in eminence?

1 Pei Zunqing 裴遵慶, a prominent minister during the reign of Suzong. Part of a faction hostile to Yang Guozhong, he was serving in the provinces when he was briefly captured by An Lushan's forces. He later escaped and took up office at Suzong's court.

2 "Perfect Impartiality" was a term applied to the examination system, which Pei managed with great success for a time during the Tianbao era.

3 See 17.3, p. 213n5.

王右丞集卷之二十四 碑銘

24.1

大唐大安國寺故大德淨覺禪師碑銘（並序）

光宅真空。心王之四履。建功無得。法將
之萬勝。故大塊羣籟。無弦出法化之聲。
恒沙眾形。庀庀為寶嚴之色。至如六師兆
4 亂。四諦徂征。開甘露狹小之門。出臭煙
朽故之宅。踞寶牀而搖白拂。徐誘草庵。
沃金瓶而繫素繒。遂登蓮座。足使天口雄
辯。刮語燒書。河目大儒。培仁擊義。斯
8 為究竟。孰不歸依。禪師法名淨覺。俗姓

Juan 24: Stele inscriptions

24.1

Inscription for the pagoda in honor of Meditation Master Dade
Jingjue of the Da'anguo Monastery of the Great Tang (with preface)¹

True Emptiness is vast, yet the Prince of Mind can walk everywhere there.² In establishing merit there is nothing to attain, and so the general of the Dharma won a myriad victories.³ Therefore the many pipes of the Great Clod silently produce the sounds of transforming Dharma; and the multitudinous forms of the Ganges sands create the appearance of all adornments.⁴

When the six heterodox masters augured chaos, his Four Truths went forth to attack them.⁵ He opened the narrow gate of sweet dew, and brought us forth from the old rotting mansion reeking of smoke.⁶ Squatting on his jeweled couch and plying his white whisk, he gently guided us to a thatched hut refuge. Then anointed from a gold vase and with head wrapped in white silk, he ascended to his seat on the lotus.⁷ This would cause divinely eloquent and forceful debaters to swallow their words and burn their books, and make those great Confucian scholars with their narrow views uproot their “benevolence” and attack their “righteousness.” Since this is the ultimate wisdom, who would not seek refuge in it?

1 Jingjue (686–ca.750) was a prominent figure in the early Chan movement and a disciple of Hongren 弘忍, the Fifth Patriarch. He is the author of one of the earliest lineage accounts of the Chan movement, *Lengqie shizi ji* 楞伽師資記. Dade was a posthumous Chan name granted him.

2 An epithet for the Buddha.

3 By the principle of Non-duality, attaining merit is ultimately illusory.

4 Employing an image from the chapter 2 of the *Zhuangzi*, referring to the sounds of nature. The “Great Clod” is the world. Two characters are missing from this line.

5 Six teachers during the time of the Buddha who put forth “heterodox” views of reality and whose positions were refuted by him.

6 See note to 4.28.15. In a famous parable from the *Lotus Sutra*, the Buddha is likened to a householder attempting to lure his ignorant children out from a burning house.

7 See 20.1, p. 277n5. *The Huayan Sutra* describes bodhisattvas as metaphorically wearing white headcloths symbolic of the Dharma.

- 韋氏。孝和皇帝庶人之弟也。中宗之時。後宮用事。女謁寢盛。主柄潛移。戚里之親。固分珪組。屬籍之外。亦綰銀黃。沉
- 12 乎天倫。將議封拜。促尚方令鑄印。命尚書使備策。詰朝而五土開國。信宿而駟馬朝天。禪師歎曰。昔我大師尚以菩提釋位。今我小子。欲以恩澤為侯。仁遠乎哉。
- 16 行之即是。裂裳裹足以宵遁。乞食餬口以兼行。入太行山。削髮受具。尋某禪師故蘭若居焉。猛虎舐足。毒蛇熏體。山神獻果。天女散花。澹爾宴安。曾無喜懼。

The meditation master with the Dharma name of Jingjue was from the secular clan of Wei and was the younger brother of the Xiaoho emperor's "commoner consort."¹ In the time of Emperor Zhongzong, the rear palace managed affairs. Petitions sponsored by women gradually increased, and the reins of power shifted little by little. The kin of the empress securely shared the insignia of rank; distantly related though many were, they were copied into the imperial registers and wore the silver and gold seals of high office. How much truer would this be for the empress's brother? There were discussions of enfeoffment, of appointment; she urged the Director of Imperial Manufactories to have a seal cast for him, and ordered the Court Secretary to have an edict prepared.² He would be appointed a lord the following morning, and would be coming to court with a team of horses the day after that.

Then the Master of Meditation sighed and said to himself, "In the past, our Great Master gave up rank in order to seek enlightenment. And now I, an insignificant fellow, am about to join the nobility merely because of imperial favor. Is benevolence really so far away?³ Now is the time to put it into practice." He then tore his gown, wrapped his feet for walking, and fled in the night; he begged for food, barely making by, hurrying on his way. He came to the Taihang Mountains, where he shaved his head and received the full precepts. He sought out the old vihāra of a certain Meditation Master and dwelt there.⁴ Fierce tigers licked his feet and venomous snakes scorched his body with their breath. Mountain spirits gifted him with fruit, and goddesses scattered blossoms. He was tranquil and at ease now, and never experienced joy or fear.

1 Jingjue's older sister was the infamous Empress Wei, who poisoned Emperor Zhongzong in 710, appointed her son as Emperor Ruizong, and took full control of the court as empress dowager. She was overthrown and killed shortly after in a palace coup led by Li Longji (later Emperor Xuanzong). She was posthumously demoted to "commoner" status.

2 As is typical of Wang Wei's formal style, the officials mentioned here are Han era anachronisms.

3 Referencing *Analects* 7.30: "The Master said: 'Is benevolence really so far away? If I wish for it, then it is already come.'"

4 See note to 6.14.18. The Meditation Master's name is given as Chou 稠 in another source.

- 20 先有涸泉枯柏。至是布葉跳波。東魏神泉。應焚香而忽湧。北天眾果。候飛錫而還生。禪枝必復之徵。法水再興之象。聞東京有蹟大師。乃脫履戶前。摳衣座下。天資
- 24 義性。半字敵于多聞。宿植聖胎。一瞬超于累劫。九次第定。乘風雲而不留。三解脫門。揭日月而常照。雪山童子。不顧芭蕉之身。雲地比丘。欲成甘蔗之種。
- 28 大師委運。遂廣化緣。海澄而龍額珠明。雷震而象牙花發。外家公主。長跽獻衣。薦紳先生。却行擁篲。乞言于無說。請益于又損。天池杯水。遍含秋月之輝。草葉

1 This was Xuanze 玄蹟, a disciple of Hongren's.

2 Gestures of humility and willingness to be taught.

3 Literally, "the embryo of the Sage."

4 This alludes to one of the Buddha's past lives, when he was an ascetic practicing in the Himalayas.

5 A Buddhist legend holds that an ancestor of the Śākya became an ascetic. He was killed accidentally by a hunter, and two drops of his blood then turned into a sugarcane plant. Wang Wei is simply stating that Jingjue wishes to continue the work of the Buddha and uses this story for the purpose of setting up the parallel with the banana plant, thus bringing in allusions to the Buddha's past lives and to his ancestors.

Earlier, there was a dried-up stream in the place, and a withered cypress; when he came, the tree put forth leaves and the creek waves leaped. A sacred stream in East Wei responded to his incense and suddenly bubbled forth. In Beitian, many fruit trees awaited the raising of his monk's staff to return to life. These are proofs that the tree of meditation would be restored, and emblems that the waters of the Dharma would rise once more.

He heard of the Great Teacher Ze in Luoyang.¹ He came to him, shedding his shoes outside his door and lifting his skirt before his seat.² His natural talents comprehended the principles of the Buddha Nature and his early studies matched his life experience. In past lives he had established the seeds of Buddhahood,³ and in a flash he transcended the efforts of many kalpas. He surpassed the ninth stage of meditation, not hanging back from riding the wind and clouds. He entered the three gates of liberation, shining constantly as he lifted the sun and the moon. Like the lad of the snowy mountains, he paid no attention to the body's banana-plant fragility;⁴ as a bhikṣu dwelling among the clouds, he wished to bring to completion the race of the sugarcane.⁵

The Great Master entrusted himself to Fate and broadened the conditions for transformation.⁶ When the seas are clear, the jewel in the dragon's forehead shines; when it thunders, the tusks of the elephant display blossoms.⁷ Princesses on the distaff side came to kneel long and present him with robes; literati gentlemen stepped back and held brooms to show their respect. They begged for words from the speechless,⁸ requested benefits from a continuing diminishment.⁹ The ocean and a cup of water can both contain the radiance of the autumn moon;

6 That is, preached the Dharma, thus creating conditions for those who heard them to transform their karmic inheritance.

7 The *Nirvana Sutra* states a folk-belief that the tusks of elephants are covered with flower petals after a thunderstorm. Wang Wei uses this and the dragon image as examples of how many have the potential to be enlightened, but require a "trigger" (clear seas, thunderstorms) for the potential to be fulfilled.

8 According to non-duality, preaching the Dharma is in fact no different from silence.

9 Citing the *Laozi*: "He who studies increases daily, but he who follows the Way diminishes daily, diminishing more and more, until he accomplishes non-action."

32 樹根。皆霑宿雨之潤。不窺世典。門人
 與宣父中分。不受人爵。廩食與封君相比。
 至于律儀細行。周密護持。經典深宗。
 毫釐剖析。窮其二翼。即入佛乘。趣得
 36 一毛。亦成僧寶。于是同凡現疾。處順
 將終。忽謂眾人。有疑皆問。我于是夜。
 當入無餘。開口萬言。音和水鳥。踴身
 七樹。光映天人。如翹出行。泯然跌坐。
 40 以某載月日。歸大寂滅。某月日遷神于
 少陵原赤谷蘭若。香油細麝。用以荼毘。
 合璧連珠。為之葬具。城門至于谷口。
 幡蓋相連。法侶之與都人。縞素相半。
 44 叩膺拔發。灑水全塵。升堂入室之徒。
 數逾七十。破山澍海之哭。聲振三千。
 則有僧某乙。尼某乙。故惠莊某氏某郡主。
 賢者某乙等。各在眾中。為其上首。或行
 48 如白雪。或名亞紅蓮。或為勝鬘夫人。
 或稱毘邪居士。二空法外。何處進求。

1 Echoing the *Zhuangzi*, which describes the popular cripple Wang Tai, who had just as many disciples as Confucius did.

2 Two complementary aspects of the faith – most likely here referring to wisdom and meditation, a frequently mentioned complementary pair in Tang Buddhist discourse.

3 I.e., were ordained as monks and nuns.

4 “Paired jade disks and linked pearls” is a poetic term for the sun, moon, and five planets. This draws on a passage from the *Zhuangzi*, in which Zhuangzi asks for simplicity in his burial.

5 See 17.5, p. 217n6.

the leaves of weeds and the roots of trees both drink in the moisture of last night's rain. He paid no heed to secular classics, yet his disciples equaled those of Confucius;¹ he did not receive any rank from men, yet his granary store was comparable to the lord of a fief. He was meticulous in his practice of the rules, regulations, and fine distinctions in conduct. He could analyze the sutras and their profound concepts with the greatest precision. He fully comprehended the "two wings," and so entered immediately into the Buddha vehicle.² Those who hurried to obtain a single hair from him also succeeded in becoming sangha jewels.³

Then (as with common men) he exhibited illness; dwelling in the course of things, he was about to pass away. He suddenly addressed the assembly: "If you have any doubts, then ask. This very night, I will enter into parinirvana." He opened his mouth, and a myriad words came forth; their sounds harmonized with waterfowl. Seven trees sprung up from where his body lay, their light shining upon gods and men. Then, as if he were going on a brief journey, he grew still as he sat in meditation. On *such-and-such* a year, month, and day he entered into the great nirvana. On *such-and-such* a month and day, his remains were transferred to a vihāra at Red Valley on Shaoling moor. Embalmed in fragrant oil, wrapped in thin cotton shroud – in this way he was cremated; paired jade disks and linked pearls served as his burial goods.⁴ Banners and canopies stretched from the city gate to the valley mouth, one to the next. The monastics and the city people came along, dressed in white silk of mourning, beating their breasts with their hair untied, sprinkling water to settle the dust of the road. Disciples who ascended his hall and entered his room numbered over seventy; their sobs, which smote the hills and surged into the sea, was a sound to shake the chilio-cosm.⁵ Monk X was present, and the nun X, the late Huizhuang prince Lord X, the worthy Master X, and others. Each of them within the crowd served as leaders for the mourning. Some showed conduct as white as snow; others, fame second only to the red lotus. Some acted as a Lady Śrīmālā; others matched with the layman of Vaiśālī.⁶ Where now can we seek to learn the Dharma of the Two forms of Emptiness?⁷

6 See 20.2, p. 281n7. The "layman of Vaiśālī" was Vimalakīrti.

7 The Emptiness of the Self (a "Hinayana" concept) and the emptiness of dharmas (a "Mahayana" concept).

- 七覺分中。誰當決釋。猶依舍利。
 冀獲菩提。身塔不出虎溪。淚碑有同羊祜。
 52 表心成相。相非離于真如。敘德以言。
 言豈著于文字。乃為銘曰。

- 小三千界，
 後五百年。
 空乘玉牒，
 4 莫覩金仙。
 無量義處，
 如來之禪。
 皆同目論，
 8 誰契心傳。（其一）

- 弟在人間，
 姊歸鳳闕。
 去日留訓，
 12 別時翦髮。

Who now could explicate the division of the seven awakenings?¹ Yet we can still depend on his *śarīra* in our hopes of achieving enlightenment.² His stupa will not depart from Tiger Stream,³ and his stele of tears is the same as Yang Hu's.⁴ The expression of our hearts becomes a *lakṣaṇa*; but that *lakṣaṇa* is not removed from True Existence [*bhūtata-thatā*]. But if we express his virtue in words, is it possible to have those words adhere in writing?⁵ I have made an inscription, which reads:

- In this smaller chiliocosm,
 in the latter five hundred years,
 They only make use of the jade tablets of the scriptures,
 4 No one beholds a golden Transcendent.
 The place of immeasurable meanings,⁶
 The meditation of the Tathāgata:⁷
 These are all short-sighted methods;
 8 Who can tally with a transmission of minds?
 The brother dwelt among the people,
 While the sister returned to the phoenix towers of the palace.
 The day she left, she gave him a bracelet;
 12 When they parted, he shaved his head.

1 A teaching that describes different conceptions and emotions through which the practitioner passes before achieving full enlightenment.

2 *Śarīra* are the stone-like relics that are left behind after a pious Buddhist monk or saint is cremated. They are often revered in temples and are said to possess spiritual power.

3 See note to 7.31.2.

4 Yang Hu was particularly fond of Mount Xian, located in the central Jiang valley. Once he remarked how sad it was that many had climbed this mountain and had subsequently died in the course of time, and he hoped that in future people would think of him when they climbed the mountain. The people of the area erected a stele on the mountain memorializing him after his death, and everyone who visited it in later years wept when they saw it.

5 Due to non-duality, our expressions of grief, though ultimately illusory, are still a manifestation of ultimate reality (and therefore valid); but it is difficult to express those expressions in a written text.

6 A state of meditation practiced by the Buddha mentioned in the *Lotus Sutra* that transcends all single, specific approaches to the Dharma.

7 The meditative state that enables a buddha to overcome obstacles, equivalent to *śūramgamadhyāna*.

累賜金錢，
 將加印紱。
 忽爾宵遁，
 16 終然兩絕。 (其二)

救頭學道，
 裏足尋師。
 一花寶樹，
 20 八水香池。
 戒生忍草，
 定長禪枝。
 不疑少父，
 24 更似嬰兒。 (其三)

既立勝幡，
 併摧邪網。
 利眼金翅，
 28 圓身寶掌。
 巧撮死龍，
 能調老象。
 魔種敗壞，
 32 聖胎長養。 (其四)

- Repeatedly gifted with gold,
 About to add to that the seal of office;
 But he suddenly fled in the night,
 16 And the two were parted forever.
- To save a head on fire, he studied the Way,
 Wrapped his feet to search out a teacher,
 A single flower among jeweled trees,
 20 Where eight streams of merit flow into a scented pond.¹
 The precepts gave rise to the grass of forbearance,
 Stillness caused to grow the branches of meditation.
 Though not resembling a youth,
 24 He became as simple as an infant.²
- After establishing his banner of victory,
 He smashed all heterodox traps.
 With keen vision and golden wings,³
 28 Perfect body and jeweled claws,
 He cleverly snatched up dying dragons,
 Was able to tame old elephants.
 The demon race was thus defeated,
 32 And the embryo of sagedom was long nourished.

1 This couplet evokes images of the Pure Land.

2 That is, free of making false distinctions.

3 The *Huayan Sutra*, chapter 52, uses a giant bird who scours the sea looking for dragons to devour as a metaphor for the Buddha seeking out beings who have the potential for spiritual development.

四生滅度，
五陰虛空。
無說無意，
36 非異非同。
此身何處，
彼岸成功。
當觀水月，
40 莫怨松風。（其五）

The four classes of beings were led to salvation,
The five skandhas all became empty,
Without discourse, without conceptual thought,
36 With neither distinctions nor shared properties.
Where is this body now?
On the further shore, merit accomplished.
You should behold the moon in the water;
40 Do not resent the wind in the pines.

王右丞集卷之二十五 碑銘

25.1

能禪師碑

無有可捨。是達有源。無空可住。是知空本。離寂非動。乘化用常。在百法而無得。周萬物而不殆。鼓柁海師。不知菩提之行。散花天女。能變聲聞之身。則知法本不生。因心起見。見無可取。法則常如。世之至人。有證于此。得無漏不盡漏。度有為非無為者。其惟我曹溪禪師乎。禪師俗姓盧氏。某郡某縣人也。名是虛假。不生族姓之家。法無中邊。不居華夏之地。善習表于兒戲。利根發于童心。不私其身。

1 The allusion here is unclear. Perhaps Wang Wei is suggesting that a form of skilled labor preoccupied with one concern is unable to make a larger breakthrough.
2 Allusion to the goddess in chapter 7 of the *Vimalakīrti Sūtra*, who turns Śāriputra (an inferior “voice-hearer” or *śravaka*) into a woman in order to prove that gender is a false distinction.

Juan 25: Stele inscriptions

25.1

Stele for Meditation Master Neng

There is no Existence to be cast aside: this penetrates to the source of Existence. There is no Emptiness in which to reside: by this we know the root of Emptiness. Depart from Stillness, negate movement, and ride Transformation in order to stay constant. Reside among all the dharmas and yet obtain nothing; adapt to all phenomena and thus escape peril. The ocean-bound sailor who plows his oars knows nothing of the practice of Enlightenment;¹ the goddess who strews her blossoms is able to change the form of the *śravaka*.² From this, we know that dharmas fundamentally do not arise; they are made manifest through the mind. Made manifest, but they cannot be grasped; yet being dharmas, they are constantly Thus. Perfected people in the world have proof in regards to this. To obtain no outflows, and yet not exhaust one's outflows;³ to transcend actions with karmic consequences, and yet negate non-causative actions; perhaps this was our Meditation Master from Caoqi?⁴

The Meditation Master's secular surname was Lu, and he was a man of X Commandery and X Prefecture. But any names are false, and he was not born from a family of any repute. The Dharma has no center or any borders, and it does not reside exclusively among the people of Huaxia.⁵ His talent for practice manifested in his childhood games; his

3 "Outflow" is the continuing generation of karmic consequences from one's actions. One who is enlightened no longer generates outflows but will still need to exhaust their previously generated outflows before entering nirvana.

4 This poetic meditation is open to various interpretations and translations, though its general intention is to stress non-duality and the importance of not committing oneself to a quietist, nihilistic view of reality (usually held by Mahayanists to be typical of a "Hinayana" perspective).

5 Wang Wei makes his first reference to Huineng's identity as a "barbarian" southerner. Huaxia means "Chinese" in this context.

臭味于畊桑之侶。苟適其道。羶行于蠻貊
 12 之鄉。年若干。事黃梅忍大師。願竭其力。
 即安于井臼。素剗其心。獲悟于稊稗。
 每大師登座。學眾盈庭。中有三乘之根。
 共聽一音之法。禪師默然受教。曾不起予。
 16 退省其私。迴超無我。其有猶懷渴鹿之想。
 尚求飛鳥之跡。香飯未消。弊衣仍覆。
 皆曰升堂入室。測海窺天。謂得黃帝之珠。

1 Disposition: literally, “odor.”

2 *Zhuangzi*, chapter 24, describes Shun’s virtuous conduct in terms of an appetizing smell that drew people to him. Man and Mo are generic designations for southern “barbarians.”

3 Hongren has been considered the Fifth Chinese Patriarch in Chan historiography. For the sake of clarity, from this point I render “Meditation Master” in the text as “Huineng,” and “Great Master” as Hongren.

4 *Zhuangzi*, chapter 12 uses the phrase “scrape out one’s heart” to describe utter surrender to the Way.

natural endowment emerged from his childlike heart. He did not selfishly keep to himself, but shared his disposition with plowmen and mulberry-leaf pickers.¹ His actions happened to be in keeping with the Way, and so he had an appetizing smell among the villages of the Man and Mo.² When he reached a certain age, he attended upon the Great Master Hongren at Huangmei.³ He vowed to use his strength to the fullest, so he was content to work at the well and the rice-mortar; having formerly scraped away his heart, he obtained enlightenment from the lowliest seeds.⁴

Whenever Hongren would ascend the lecture seat, the assembly of students would fill the courtyard; those present possessed roots from all three vehicles, though they all heard the Dharma as one note.⁵ Huineng would silently receive his teachings, never putting himself forward; he would withdraw then, reflect on it privately, and would then far surpass the doctrine of “no-self” –⁶ though perhaps he still harbored the thinking of the thirsty deer and still sought for the path of flying birds.⁷ The lingering fragrance of the rice had yet to dissipate,⁸ and he continued to don a tattered robe.⁹ Then all said to Huineng, “Ascend the master’s hall, enter his room, measure the sea and peer into the Heavens;¹⁰ we

5 That is, the capacities of the students there varied: some had a predisposition to follow the vehicles of śrāvakas and pratyekabuddhas, while others were ready for the bodhisattva teachings. Like the Buddha, however, Hongren was able to preach with one voice and have himself heard by each student in the way that would create the greatest benefit.

6 That is, he would transcend the teachings of the lesser vehicles.

7 The *Lankavatara Sutra* likens those still deceived by wrong views to thirsty deer who confuse the glitter of sunbeams for water.

8 An image for the lingering effects of *kleśa* on one’s karmic inheritance. See note to 3.3.16.

9 See 20.2, p. 280n3. Huineng is still not quite aware of his capacity for enlightenment.

10 Images for the vastness of the Dharma.

- 堪受法王之印。大師心知獨得。謙而不鳴。
- 20 天何言哉。聖與仁豈敢。子曰賜也。
吾與汝弗如。臨終。遂密授以祖師袈裟。
而謂之曰。物忌獨賢。人惡出己。
吾且死矣。汝其行乎。禪師遂懷寶迷邦。
- 24 銷聲異域。眾生為淨土，雜居止于編人。
世事是度門。混農商于勞侶。如此積十
六載。南海有印宗法師。講涅槃經。
禪師聽于座下。因問大義。質以真乘。
- 28 既不能酬。翻從請益。乃嘆曰。化身菩薩。
在此色身。肉眼凡夫。願開慧眼。遂領

1 *Analects* 17.19: Confucius remarks that he would prefer not to speak at all as a teacher, because Heaven oversees the cycles of nature and yet never needs to speak.

2 *Analects* 7.34: Confucius refuses to consider himself a sage or a man of perfect virtue.

3 *Analects* 5.9: Confucius is speaking to his disciple Zigong, commenting that neither he nor himself are equal to the disciple Yan Hui.

believe you will then obtain the Yellow Emperor's pearl and be worthy of receiving the seal of the Dharma King." Hongren for his part knew in his heart that only Huineng truly understood the teaching, but that he was too modest to proclaim it aloud. For what does Heaven say?¹ "How dare I rank myself with the sagely and benevolent?"² The Master also said, "Ci, you and I are not equal to him."³ But when Hongren was about to pass on, he then secretly gave Huineng the patriarch's robe and said to him, "People are jealous of solitary worthies; they hate those who stand out from them. I am about to die now, so you should go on your way."

Huineng then kept his jewel to himself, abandoned the country to confusion,⁴ and suppressed his voice in another land. Since all sentient beings produce the Pure Land, so he lived indiscriminately with commoners.⁵ Worldly affairs are the gate to salvation, so he mingled with farmers and merchants and their troublesome passions. In this way, sixteen years passed by.

In Nanhai, there was a Dharma Master, Yinzong, who lectured on the *Nirvana Sutra*. Huineng listened in his audience, then asked about the Great Principle and inquired about the True Vehicle. Yinzong was unable to answer him and in turn requested to benefit from him. He sighed, saying, "The dharmakāya of a bodhisattva here appears as a rūpakāya;⁶ a common man with fleshly vision desires to open the vision

4 A phrase from *Analects* 17.1: to selfishly keep one's talents to oneself and not aid the state.

5 One view of the Pure Land is that it is actually indistinguishable from the world of suffering (samsara); it is only our unenlightened state that fails to make it appear. If this is the case, then the Pure Land (and enlightenment in general) is present among ordinary people.

6 That is, Huineng has manifested himself in human form in order to aid Yinzong. The dharmakāya is the Buddha's manifestation as ultimate cosmic truth; rūpakāya would be his manifestation as an ordinary human being (more usually called the *nirmāṇakāya*).

徒屬。盡詣禪居。奉為挂衣。親自削髮。
 于是大興法雨。普灑客塵。乃教人以忍。
 32 曰。忍者。無生方得。無我始成。于初發
 心。以為教首。至于定無所入。慧無所依。
 大身過于十方。本覺超于三世。根塵不滅。
 非色滅空。行願無成。既凡成聖。舉足
 36 下足。長在道場。是心是情。同歸性海。
 商人告倦。自息化城。窮子無疑。
 直開寶藏。其有不植德本。難入頓門。
 妄繫空花之狂。曾非慧日之咎。常歎曰。
 40 七寶布施。等恒河沙。億劫修行。
 盡大地墨。不如無為之運。無礙之慈。
 弘濟四生。大庇三有。既而道德遍覆。
 名聲普聞。泉館卉服之人。去聖歷劫。

1 See note to 3.3.16.

2 “Original awakening” refers to the Buddha Nature when it exists as a potential in a living being, before it is actualized.

3 See 8.30.2.

4 See 20.2, p. 280n3.

of wisdom.” He then led his assembly of followers to all visit the place of meditation; there he dressed Huineng in monastic garb and personally shaved his head. Then a great Dharma rain arose, washing *kleśa* away everywhere.¹

Huineng then taught them a lesson in forbearance, saying: “Forbearance can be obtained only by those without rebirth; it is perfected only by those without Self. When the mind is first set on enlightenment, it takes this doctrine as most important. When it comes to meditation, it has no place to enter; wisdom has nothing to depend on. The dharmakāya passes beyond all ten directions; original awakening surpasses past, present, and future lives.² The senses and their objects are not to be done away with, for it is not the case that sensual appearance ‘does away with’ Emptiness. If in conduct and vows there is nothing to be fulfilled, then the ordinary person becomes a sage. To merely lift and lower your leg is to be always in the place of practice. This mind, this nature: all return to the sea of the Buddha Nature. When merchants told of their fatigue, they could take their rest in the illusory city.³ When the impoverished man had no doubts, he revealed straightaway the hidden jewel.⁴ Perhaps there are those who have not planted their roots of virtue; it is hard for them to enter the gate of sudden enlightenment. They are tied in error to the delusion of hallucinations, for it is never the fault of the sun of wisdom.”⁵

He would often sigh and say, “To donate seven kinds of jewels equal to the sands of the Ganges, to cultivate the practice for millions of kalpas, to exhaust all the ink in the world – none of this is as good as moving with non-activity, or applying compassion without obstructions. In this way aid is brought to all living beings, a shelter for all the Three Realms.”

After this, his Way and its power pervaded all and his fame was spread everywhere. Even those living in water lodges and those dressed in straw,⁶ separated from the Sage for the time of a kalpa, or those from

5 The *Huayan Sutra* describes individual response to the teaching with this metaphor: The sun will shine brightly in any vessel filled with water; but if a vessel breaks and thus dissipates the reflection, it is the fault of the vessel, and not of the sun.

6 See 4.4.8.

- 44 塗身穿耳之國。航海窮年。皆願拭目于
龍象之姿。忘身于鯨鯢之口。駢立于戶外。
跌坐于牀前。林是旃檀。更無雜樹。花惟
薝蔔。不嗅餘香。皆以實歸。多離妄執。
- 48 九重延想。萬里馳誠。思布髮以奉迎。
願叉手而作禮。則天太后。孝和皇帝。
並敕書勸諭。徵赴京城。禪師子牟之心。
敢忘鳳闕。遠公之足。不過虎溪。固以此
- 52 辭。竟不奉詔。遂送百衲袈裟。及錢帛等
供養。天王厚禮。獻玉衣于幻人。女后宿
因。施金錢于化佛。尚德貴物。異代同符。
至某載月日中。忽謂門人曰。吾將行矣。
- 56 俄而異香滿室。白虹屬地。飯食訖而敷坐。
沐浴畢而更衣。彈指不留。水流燈焰。
金身永謝。薪盡火滅。山崩川竭。鳥哭
猿啼。諸人唱言。人無眼目。列郡慟哭。

1 These are images describing the single-minded commitment of all those who came to see Huineng.

2 That is, to have the visitor step on his hair to prevent his feet from becoming dirty.

3 *Zhuangzi* describes the Wei prince Mou, who became a hermit, saying of himself: "My body resides on the rivers and lakes, but my mind dwells in the palace gate-towers of Wei."

lands where they tattoo their bodies and pierce their ears and dwell in boats in the sea for years on end – all vowed to focus their gaze on this man who possessed the manner of dragon and elephant. They ignored the fear of being swallowed by leviathans in coming to him and gathered in a line before his door, sitting cross-legged in front of his couch. When a forest consists of sandalwood, there will be no other kind of tree found there; when there are only campaka blossoms, one breathes no other scent.¹ All came away from him satisfied, and many parted from their delusional conceptions.

The emperor had thoughts of inviting him to the palace and sent his well-wishes to him from ten thousand li away. He intended to spread his hair out in welcome and wished to do him honor with his hands clasped.² Zetian, the Empress Dowager, and the Xiaohe emperor both sent imperial edicts attempting to persuade him and summoning him to the capital. Huineng had the mind of Prince Mou – how could he dare not think of the phoenix gate-towers?³ But, as with Huiyuan, his legs could not pass beyond Tiger Stream.⁴ And so he firmly refused and never responded to their commands. They then sent him a patchwork monk's robe, money, silk, and other donations. The celestial ruler, great in courtesy, presented a jade robe to the magician;⁵ the queen, benefitting from her past karma, donated gold to the *nirmāṇakāya*. The esteem for virtue and the honor for personages corresponds across different eras.

When a certain year, month, and day arrived, Huineng suddenly said to others, "I'm going now!" Then suddenly a strange scent filled the room and a white rainbow touched the ground. After he had finished eating, he spread out his mat; after he had bathed, he changed his clothes. Then, shorter than a snap of the fingers, water doused the lantern flame. His golden body had withered away for good; the kindling used up, the fire extinguished. Mountains crumbled, streams ran dry, the birds wept, the gibbons cried. Everyone sang out in unison, "We have all lost our sight!"⁶ The commanderies all sobbed in grief,

4 See note to 7.31.2.

5 See 17.7, p. 223n6.

6 The *Nirvana Sutra* has living beings responding in the same way to the death of the Buddha.

- 60 世且空虛。某月日遷神于曹溪。
安座于某所。擇吉祥之地。不待青烏。
變功德之林。皆成白鶴。嗚呼。大師至性
淳一。天姿貞素。百福成相。眾妙會心。
- 64 經行宴息。皆在正受。談笑語言。曾無戲
論。故能五天重跡。百越稽首。修地雄虺。
毒螫之氣銷。跳及彎弓。猜悍之風變。
畋漁悉罷。蠱醜知非。多絕羶腥。效桑門
- 68 之食。悉棄罟網。襲稻田之衣。永惟浮圖
之法。實助皇王之化。弟子曰神會。
遇師于晚景。聞道于中年。廣量出于凡心。
利智逾于宿學。雖末後供。樂最上乘。
- 72 先師所明。有類獻珠之願。世人未識。
猶多抱玉之悲。謂余知道。以頌見託。
偈曰。

1 A Han-era geomancer and author of a guide to burials.

2 Said to have happened in the woods where the Buddha passed away.

3 That is, his good karmic inheritance allowed him to manifest the typical external marks (*lakṣaṇa*) of a Buddha.

4 I.e., people gave up their tendencies toward violence.

5 Simhabodhi, the twenty-fourth Indian patriarch of Chan, was once approached by a man and his son. The man explained that his son's left hand had been clenched from birth, and he asked Simhabodhi to divine what in his past lives caused him to be this way. Simhabodhi then told the boy, "Give me back my gem!" The boy then opened his hand to reveal a jewel. Simhabodhi explained that the boy had been a disciple of his in a past life, and that he had entrusted the disciple with the gem before going on a retreat. The man was so impressed by this that he gave the boy to Simhabodi as his disciple, and he became Vasiasita, the twenty-fifth patriarch. This suggests that Shenhui had a similar relationship to Huineng.

and the world was left vacant and empty. On a certain month and day, his remains were transferred to Caoqi and he was laid to rest at X place. They selected an auspicious plot of ground, not waiting for the judgment of the Black Crow Master.¹ His forest of merit was transformed: the trees turned as white as cranes.²

Alas! The Master's perfect nature was pure and single-minded, his disposition faithful and simple. His many karmic felicities perfected his *lakṣaṇa*,³ and numerous subtleties met within his mind. Whether in walking or sitting meditation, he attained the proper stillness. In his conversation and his laughter he never engaged in frivolities. Therefore he was able to meet many guests from the five regions of India and to receive the obeisance of the Hundred Yue tribes. The venom from the poisonous bites of long serpents and fierce vipers dissipated. The air of suspicion and aggression arising from thrashing lances and taut-pulled bows all changed.⁴ Hunting and fishing were both abandoned, and deadly poisons were recognized as wrong. Most abandoned the stink of meat and took up the diet of the *śramaṇas*. All gave up on nets and snares and adopted the clothing of the farmers. For only the Dharma of the Buddhas can truly assist the ruler in transforming the people for long.

His disciple Shenhui met the master in his later years; he heard the Way in middle age. His broad capacity went beyond the common mind; his keen wisdom surpassed that of experienced students. Though he offered himself at the very end of Huineng's life, he took delight in the highest vehicle; for he possessed a vow similar to the one who presented a gem for what former masters had illuminated.⁵ He yet remains unrecognized by the world, feeling much the same grief as the man who possessed a jade.⁶ He knew that I understood the Way, and so begged a eulogy of me.

The gatha reads:

6 The jade-worker Bian He found a marvelous piece of raw jade, and wanted to present it to various rulers, only to face skepticism. Ultimately, he was punished by having his feet cut off. He later became a standard allusion for one's talents going unrecognized.

五蘊本空，
 六塵非有。
 眾生倒計，
 4 不知正受。
 蓮花承足，
 楊枝生肘。
 苟離身心，
 8 孰為休咎。（其一）

至人達觀，
 與物齊功。
 無心捨有，
 12 何處依空。
 不着三界，
 徒勞八風。
 以茲利智，
 16 遂與宗通。（其二）

愍彼偏方，
 不聞正法。
 俯同惡類，
 20 將興善業。
 教忍斷嗔，
 修慈捨獵。

The five skandhas are fundamentally empty;
The six sensory realms do not have an existence.
Living beings are perverse in their calculations,
4 Not knowing how to meditate properly.
A lotus blossom supports his feet,
A tumor sprouts from his elbow.¹
If we can part from mind and body,
8 Then who can create weal or woe?

This perfected man had penetrating vision,
Equal in merit with all things;
In a state of mindlessness, he cast aside Being,
12 But in no way did he rely on Emptiness.
He did not cling to the Three Realms,
Or toil uselessly at the eight influences.²
Employing this keen wisdom,
16 He was conversant with the principal doctrine.

He pitied that remote locale,
Where one had not heard of the proper Dharma.
He stooped to mix with these wicked sorts,
20 To inspire the growth of good karmic deeds.
He taught forbearance, cut off anger,
Cultivated compassion, cast aside hunting.

1 See note to 3.1.8.

2 Eight factors that produce passions in living beings: gain, loss, defamation, praise, acceptance, ridicule, sorrow, and joy.

世界一花，
24 祖宗六葉。 (其三)

大開寶藏，
明示衣珠。
本源常在，
28 妄轍遂殊。
過動不動，
離俱不俱。
吾道如是，
32 道豈在吾。 (其四)

道遍四生，
常依六趣。
有漏聖智，
36 無義章句。
六十二種，
一百八喻。
悉無所得，
40 應如是住。 (其五)

- He was the single flower of the world,
 24 The sixth generation patriarch.
 He opened wide the jewels' treasury,
 Clearly revealed the gem in the robe.¹
 The original source is always there,
 28 Though in error our cart's path departs from it.
 He surpassed taking action and passivity,
 Parted with "together" and "not together."
 If our way to enlightenment is like this –
 32 How can it be in me alone?
 This way pervades the four classes of living being,
 Always resides with the six paths of rebirth.
 Wisdom that relies on outflows
 36 Is just meaningless chapter and verse.
 The sixty-two heterodox views,
 The hundred and eight forms of *kleśa* –²
 There is nothing to be obtained in them,
 40 And one should abide in this way.

1 See note to 20.2, p. 280n3.

2 See note to 3.3.16.

25.2

大薦福寺大德道光禪師塔銘

禪師諱道光。本姓李。緜州巴西人。其先有特有流。若實有蜀。蓋子孫為民。大父懷節。隱峨嵋山。行無轍跡。其季
4 父榮。為道士。有文知名。禪師幼孤。在諸兒中。其神獨不偶。家頗苦乏絕。去詣鄉校。見周孔書。曰。世教耳。誓苦行求佛道。入山林。割肉施鳥獸。
8 煉指燒臂。入般舟道場百日。晝夜經行。遇五台寶鑒禪師。曰吾周行天下。未有如爾可教。遂密授頓教。得解脫知見。舍空

25.2

Inscription for the Pagoda for Meditation Master Daoguang of Great Virtue of the Great Jianfu Monastery

The Meditation Master's religious name was Daoguang. His original surname was Li, a man of Mianzhou in Baxi.¹ Among his ancestors was Li Te and Li Liu; in truth they ruled over the state of Shu, but it seems that their descendants were commoners.² His grandfather cherished his moral integrity and lived as a recluse at Emei Mountain, where he left no traces of his activities. His uncle Li Rong was a Daoist priest who attained fame for his writings.

The Meditation Master was orphaned when young. Among his many siblings he stood out alone and was peerless in spirit. His family suffered rather badly from destitution, and he went to study at a public school. When he saw the books of the Duke of Zhou and Confucius, he said, "These are merely worldly teachings." He swore to undergo ascetic practices in order to seek the Buddha's path. He entered mountain forests, where he sliced his own flesh to feed the birds and beasts; he burned off fingers and scorched his arms; he entered into the *pratyutpanna* meditation for a hundred days; and he engaged in walking practice both day and night.³ Then he met up with the Meditation Master Baojian from Wutai, who said to him, "I have wandered throughout the empire, and I have never met anyone as teachable as you." Baojian then secretly gave to him the Sudden Teaching, so that he obtained the stage of liberated vision.⁴

1 In Sichuan, east of modern Mianyang.

2 During the Western Jin, Li Te, his brother Lie Liu, and his son Li Xiong 雄 briefly revolted against the government and established an independent kingdom in Shu.

3 *Pratyutpanna* meditation was a particularly rigorous form of reclusive meditation practice initially prescribed in the Tiantai sect.

4 Mount Wutai in northern Shanxi was associated with the cult of Mañjuśrī; it was also associated with the Huayan sect, which was known for its reverence for the *Huayan Sutra*. A number of earlier Buddhist texts refer to this sutra as conveying the direct, "sudden" path to enlightenment, so this is likely the bent of Baojian's teachings as well. The context makes it clear that this cannot refer to the later "sudden" enlightenment teachings of the southern Chan movement.

- 不域。既動無眛。不觀攝見。順有離覺。
- 12 毛端族舉佛刹。掌上斷置世界。不睹非咎。應度方知。得其門者寡。故道俗之煩而息。化城。指盡謂窮性海而已。焉足知恒沙德用。法界真有哉。春秋五十二。凡三十二
- 16 夏。以大唐開元二十七年五月二十三日。入般涅槃于薦福僧坊。門人明空等建塔于長安城南畢原。人天會葬。涕泗如雨。禪師之不可得法如此。其世行遺教。
- 20 如一切賢聖。維十年座下。俯伏受教。欲以毫末。度量虛空。無有是處。誌其舍利所在而已。銘曰。

嗚呼人天尊，
全身舍利在畢原。

The Master resided in Emptiness and was not confined in space; he left no traces of his actions. He did not engage in any contemplative meditations that resulted in his holding to wrong views that would then lead to his straying from enlightenment. He could gather Buddha Fields on the tip of a hair or control realms on the palm of his hand. If others did not perceive this, he was not to blame; only those who had been saved would have known what he could do. Few received his teaching, and so he instead provided rest in an illusory city for the struggles of both monks and laypersons, people whose intent only lay in fathoming the sea of True Nature.¹ How could they know the uses of his virtue, as numerous as the sands of the Ganges? Or the true existence of the dharmadhātu?²

The Master was fifty-two years old and had experienced in all thirty-two summer retreats.³ In the twenty-seventh year of the Kaiyuan era of the Great Tang [739], on the twenty-third day of the fifth month, he entered nirvana in the monks' quarters at Jianfu Monastery. His disciple Mingkong and others established a pagoda for him on Bi Moor, south of the Chang'an city walls. Men and gods gathered for the internment, and their tears fell like rain. Such was the inimitable Dharma of the Meditation Master. His conduct in the world and the teachings he left behind were the same as all bodhisattvas and buddhas. I myself sat below him for ten years and humbly received his teachings. I wished with the tip of my brush to measure out his Emptiness, but there is no way for me to do so. I can merely make a record of where his relics reside. The inscription reads:

Alas! Respected by men and gods,
His body's relics reside on Bi Moor.

1 See note to 8.30.2. Here, Wang Wei is suggesting that Daoguang's "sudden" teachings were too abstruse for most, so that he had to teach his disciples a more "gradual" method. *Xinghai* ("sea of nature") is another term describing the vast omnipresence of True Reality.

2 In the Mahayana tradition, *dharmadhātu* (dharma realm) is another term for ultimate True Reality.

3 I.e., he had been a monk for thirty-two years.

Textual notes

Abbreviations

1. Pre-modern editions of Wang Wei's works

GKJ: *Tang Wang Youcheng shi ji zhu shuo* 唐王右丞詩集註說. Compiled by Gu Kejiu 顧可久. Preface dated 1560; follows the structure of LCW. Reprinted 1590.

LCW: *Xuxi xiansheng jiao ben Tang Wang Youcheng ji* 須溪先生校本唐王右丞記. Compiled by Liu Chenweng 劉辰翁 with critical comments. Yuan edition. Includes only poetry. Evidently based on the Masha edition (SGTB), but collated with something else. Reprinted in 1504.

LMC: *Wang Mojie shi ji* 王摩詰詩集. Compiled by Ling Mengchu 凌濛初. No date; late Ming.

QTS: *Quan Tang shi* 全唐詩. 1707, with later revisions. Poem order and variants suggest sources considerably at odds from other surviving editions.

QTW: *Quan Tang wen* 全唐文. 1814.

QZZ: *Lei jian Tang Wang Youcheng ji* (published by Gu shi Qizizhai 類箋唐王右丞集 (顧氏奇字齋刊). Compiled by Gu Qijing 顧起經. Preface dated 1555. Earliest surviving edition to collate earlier editions.

SGTB: *Wang Youcheng wen ji* (Qing Qian shi Shugutang yingchao) 王右丞文集 (清錢氏述古堂影抄). This is a facsimile of the Masha 麻沙 Song edition (which only survives in a Japanese collection). Its organization is the same as SSB, but there are enough variant readings to suggest that the Masha edition also incorporated readings from a variant textual line. Includes prose.

SSB: *Wang Mojie wen ji* (Song Shu ben) 王摩詰文集 (宋蜀本) Published in Shu, probably Northern Song. Includes prose. Earliest surviving edition.

WMJJ: *Wang Mojie ji* 王摩詰集. 10 juan. No date or name. Includes poetry and prose. Earliest surviving collection to organize texts by metrical genre; order of poems suggests it derives mostly from the Masha textual lineage. Probably printed in first half of sixteenth

century. This edition was the basis for various Ming reprints, including compendia of Tang poets.

ZDC: *Wang Youcheng ji jian zhu*. 王右丞集箋注. Compiled by Zhao Diancheng 趙殿成. Preface dated 1737. Zhao notes that he collated from LCW, GKJ, LMC, and QZZ. This is the base edition for this translation.

2. Other sources for Wang Wei texts

GXJ: *Guo xiu ji* 國秀集. Compiled by Rui Tingzhang 芮挺章. C. 740s.
 HYYLJ: *Heyue yingling ji* 河嶽英靈集. Compiled by Yin Fan 殷璠. C. 753.

TSJS: *Tang shi ji shi* 唐詩紀事. Compiled by Ji Yougong 計有功. Mid twelfth century.

TSPH *Tang shi pin hui* 唐詩品彙. Compiled by Gao Bing 高棅. Late 1300s.

TWC: *Tang wen cui* 唐文粹. Compiled by Yao Xuan 姚鉉. Completed in 1011, printed in 1039.

WSTR: *Wan shou Tang ren jueju* 萬首唐人絕句. Compiled by Hong Mai 洪邁. Presented to throne 1192.

WYYH: *Wenyuan yinghua* 文苑英華. Finished 987, with later supplements and corrections.

YFSJ: *Yuefu shi ji*. Compiled by Guo Maoqian 郭茂倩. Twelfth century.

YKLS: *Yingkui lüsuì* 瀛奎律髓. Compiled by Fang Hui 方回. 1282.

11.2.8: 去: GKJ, LMC have 出.

11.2.11: Supplying 表 from WMJJ, QZZ, and QTS for ZDC 漢.

11.3.3: 戶: WYYH, QTS have 井.

11.3.8: 妙: WYYH has 妍.

11.4.5: 比: SSB, QTS have 此.

11.4.10: Supplying 留 from SSB, SGTB, and LCW for ZDC 流.

11.5.13: 喜: WYYH, QTS have 佳.

11.6.4: 龍: LMC has 金.

11.8.11: 戰: SSB has 物.

- 11.9.9: Supplying 藥 from QZZ, LMC, and QTS for ZDC 樂.
 11.9.12: 紀: SSB, WMJJ have 紹; QZZ, LMC have 治.
 11.10.11: 定: WYYH has 止.
- 11.11: title: Supplying 官 from SGTB and QTS for ZDC 臣.
 11.11.3: 工: SSB, SGTB, WMJJ have 生. 逢: QTS has 無, SSB has 逸.
- 11.14.3: 裏: QTS has 外.
 11.14.6: Supplying 太一 from SSB, SGTB, and LCW for ZDC 太乙.
 11.14.8: 有: QTS has 見.
- 11.16.2: 自: WYYH has 復.
- 11.19.9: Supplying 路 from SSB and QTS for ZDC 露.
- 11.20: title: Following SSB, WMJJ, and QTS in removing 等 at the end.
- 11.21.2: 苗: WMJJ, QZZ, LMC have 田.
 11.21.9: Supplying 夕 from QTS for ZDC 多. Supplying 拆 from SGTB, LCW, and QTS for ZDC 折.
- 11.24a: Supplying title from QTS.
 11.24b: Supplying title from QTS.
 11.24c: Supplying title from QTS.
- 12.1.1: 槿: LCW has 種. ◦故: SGTB, LCW have 外.
 12.1.2: 今: SSB, WMJJ, QTS have 新.
 12.1.7: 畫: WMJJ has 書.
- 12.2.9: 醜: SGTB has 醜.
 12.2.16: 山: SSB, WMJJ, WYYH have 川.
 12.2.17: 為: SSB, WYYH have 若.
- 12.3 preface:
- l. 1: 覲: SSB has 見. 服: SSB, WMJJ, QTS has 格.
 l. 26: Supplying 稽首 from QTS for ZDC 馳首. SSB, SGTB, WMJJ have 地首.
 l. 36: Supplying 布 from SSB for ZDC 恢.
- 12.4: title: 徐: SSB, WMJJ, QZZ have 禰.
 12.4.1: 草色: QZZ has 色早.

- 12.4.12: 絕: SSB, WMJJ, QZZ have 纒.
- 12.7.2: 地: LMC has 殿.
- 12.7.8: 鳴: SSB, WYYH, QTS have 明.
- 12.7.12: 踏: WYYH has 蹈.
- 12.7.18: 緣: SSB has 紫. Supplying 筍莖 from WYYH and QTS for ZDC 芋羹.
- 12.8.2: 開: WYYH has 衣.
- 12.8.8: 紅: TSJS, LMC have 青.
- 12.8.17: 諾: WYYH, TSJS, SSB have 朱.
- 12.8.20: 霧: SSB has 露.
- 12.8.23: 知: SSB has 言.
- 12.10.4: 雞: TSPH has 禽.
- 12.10.6: 抄: LMC has 上.
- 12.10.11: Supplying 多 from SGTB, WYYH, and QTS for ZDC 諳.
- 12.11.1–2: For these two lines, WYYH and QTS have 玉壺何用好，
偏許素冰居。
- 12.11.11–12: For these two lines, WYYH has 若向貪夫比，
真心定不如。
- 12.12.4: 君: WYYH has 公。
- 12.12.5: Supplying 催 from WYYH for ZDC 隨。
- 12.12.6: 拜: WYYH has 問。
- 12.13.6: Supplying 聞 from QTS for ZDC 開。
- 12.15: title: SSB has 過沈居哭沈居士; SGTB has 過沈居士山居
哭沈居士。
- 12.15.5: 雀: QTS has 鵲。
- 12.16.1: 嘗: LCW, WMJJ, QTS have 嘗; SSB, SGTB have 常。
- 12.16.4: 至: WMJJ, QTS have 主。
- 12.16.20: Supplying 底 from WYYH and QTS for ZDC 何. Sup-
plying 碎 from WYYH and QTS for ZDC 與。
- 12.16.23: 城: QTS has 域。
- 12.16.25: 見: WYYH has 在。
- 12.16.34: Supplying 開 from SSB, SGTB, LCW, and WYYH for
ZDC 聞。
- 12.16.36: 天: LMC has 間。

- 12.16.41: 終: QTS has 難.
- 12.16.42: 泥: SGTB, LCW, WYYH have 哭.
- 12.16.64: 斷: QTS has 繼.
- 13.1: title: Taken from QTS, instead of ZDC 答裴迪. WSTR has 答裴迪憶鐘南山.
- 13.2: title: WSTR is missing 諸; LMC is missing 妹.
- 13.3: title: WSTR has 聞裴迪吟詩戲贈.
- 13.3.2: 悲: LMC has 愁.
- 13.4.4: 令: SSB has 暮.
- 13.5.3: 驚: SSB has 空.
- 13.7.2: 清: GKJ has 晴. 浦: SSB, WSTR, QTS have 蒲.
- 13.9.4: 掃復: QZZ, LMC have 復掃.
- 13.15.3: 翠: SSB has 峯.
- 13.16.4: Supplying 芙蓉 from SSB, WMJJ, and QTS for ZDC 茶萸.
- 13.18.1: 上: WSTR has 仙.
- 13.20.3: 首: SGTB, LCW have 看.
- 13.20.4: 山青: SSB, WMJJ, QTS have 青山.
- 13.23.3: 翔: SSB, WMJJ, QTS have 翮.
- 13.24.2: 向: TSJS has 尚.
- 13.27.4: 紛紛: SGTB, LCW, GKJ have 絲絲.
- 13.28.3: 偶: GKJ, LMC have 惟.
- 13.29.4: 君: SGTB, LCW, GKJ have 身.
- 13.30: title: WSTR lacks 臨高臺.
- 13.31: title: Supplying full title from SSB, WSTR, and TSPH from ZDC 送別.
- 13.31.3: 明年: WMJJ, QZZ have 年年.
- 13.32a: title: Taken from QTS.
- 13.33a: title: Taken from QTS.
- 13.33b: Poem added from QTS.
- 13.34: title: HYLLJ has 息夫人怨; QXJ has 息媯怨.

- 13.34.2: 能忘: BSS has 寧忘; SSB, WSTR, TSJS, QTS have 難忘; YFSH has 寧無. 舊: GXJ has 昔, TSJS has 異.
- 13.35–37: title: HYLLJ, TWC have 婕妤怨. GXJ anthologizes the third poem under the title 扶南曲.
- 13.35.3: 幃: QTS has 帷.
- 13.35.4: Supplying 不 from YFSJ, SSB, SGTB, and WMJJ for ZDC 明.
- 13.36.2: 恩: WYYH has 寵.
- 13.37.3: 向: GXJ has 在.
- 13.37.4: 笑語: GXJ, YFSJ, SSB, SGTB have 語笑.
- 13.38.2: 持: SSB, WMJJ, QTS have 時.
- 13.40: title: 梨花: WYYH has 海棠花; SSB, SGTB have the title 梨花詠.
- 13.40.4: 入: WYYH has 向.
- 13.40a: title: Taken from QTS.
- 13.40b: title: Taken from QTS.
- 13.41: title: WSTR has 菩提寺禁示裴迪; QTS has 菩提寺禁口號又示裴迪.
- 13.41.1: 塵: QTS has 羅.
- 13.41.4: 向: WSTR has 去.
- 13.42.3: 船: SSB, SGTB have 舡.
- 13.44.3: 愁心: SSB, SGTB, WMJJ have 心心.
- 13.44.4: Supplying 階前 from SSB, LCW, WMJJ, and WSTR for ZDC 玉階.
- 13.45: title: 詠 supplied from SSB, SGTB, WMJJ, and TSJS. TSJS adds 與 at beginning of title.
- 13.46: title: SSB has 茶萸詠.
- 13.46.1: 朱實: QZZ has 茶萸.
- 13.46.3: Supplying 與 from SSB, SGTB, and QTS for ZDC 有.
- 13.47: title: WSTR has 哭孟襄陽; TSJS has 憶孟. Note added from SSB, SGTB, and QTS.
- 13.47.1–2: TSJS has 故人今不見，日夕漢江流.

- 14.1.1: 出入: SSB, WMJJ, QZZ have 厭見.
- 14.1.3: 蹀躞: SSB, WMJJ, QZZ have 官府.
- 14.3.2: 村: SSB, QZZ have 林.
- 14.4.1: ZDC supplies 芳 for 春 based on TSPH. 春: SSB, QTS have 秋. 綠: LMC has 碧.
- 14.4.4: 不: WSTR has 未.
- 14.6.1: 宿: WSTR has 夜.
- 14.6.2: 春: QTS has 朝.
- 14.6.4: 鶯: LMC has 鳥.
- 14.7.4: 東谷: SSB, SGTB have 舍; LMC has 西舍.
- 14.8.2: 多: WSTR has 皆.
- 14.8.3: 意氣: WSTR has 氣味.
- 14.10.2: 重: YFSJ has 群.
- 14.14.2: 佳: SSB, SGTB have 嘉.
- 14.15.2: 樹: LMC has 枝. 梢: WMJJ, QZZ, QTS have 披.
- 14.16.1: 臨: QZZ, LMC have 鄰.
- 14.17.3: 松: WYYH has 林.
- 14.17.4: For this line SSB has 白眼看君是甚人.
- 14.7a: title: Taken from QTS.
- 14.7b: title: Taken from QTS.
- 14.7c: title: Taken from QTS.
- 14.18: title: QZZ and GKJ lack 拜掃.
- 14.19: title: YFSJ, QTS have 渭城曲.
- 14.19.2: 柳色: QTS has 楊柳. 新: SSB, WSTR, YFSJ have 春.
- 14.20: title: Supplying title from WSTR and QTS from ZDC 送別. QTS title has 二 for 三.
- 14.23: title: 沈子福: WMJJ, QZZ, QTS have 沈子. 歸: WSTR, TSPH have 之.
- 14.26.2: 官: SSB, TSJS have 察; QTS has 僚. 再: SSB, SGTB, TSJS have 更.
- 14.26.3: 空: TSJS has 深.

- 14.27.2: Supplying 烽 from SSB for ZDC 峯.
- 14.28: title: Supplied from GXJ and QTS for ZDC 哭殷遜.
- 14.29.4: 銷: SSB has 消.
- 15.1: WYYH: attrib. Wang Wei; TWC: attrib. Wang Changling; QTS: attrib. both.
- 15.1.9: 清澄: TWC has 澄清; QTS has 清燈.
- 15.1.10: 破影: TWC has 影破.
- 15.2.5: 雲: QTS has 巖。
- 15.3.1: 欲: YKLS, QTS have 復.
- 15.3.3: 長: QTS has 良.
- 15.4–8: QZZ: included in waibian; SSB, SGTB: missing. WYYH, QTS: attrib. Sun Ti.
- 15.9: QZZ: waibian; missing from other editions. WYYH, QTS: attrib. Song Zhiwen.
- 15.12–13: YFSJ, WMJJ, QZZ, LMC: attrib. Wang Wei; WSTR, TSJS, QTS: attrib. Wang Ya.
- 15.14–15: YFSJ, WMJJ, QZZ, LMC: attrib. Wang Wei; WSTR, QTS: attrib. Wang Ya; TSJS: attrib. Zhang Zhongsu 張仲素.
- 15.15.1: 無: YFSJ, TSJS, LMC have 何.
- 15.16: WSTR, TSJS: attrib. Wang Wei. QZZ, LMC: included in waibian.
- 15.16: title: LMC: 江上贈李龜年.
- 15.17–18: YFSJ, WMJJ, QZZ, LMC attrib. Wang Wei. WSTR: attrib. Wang Ya. TSJS: attrib. Zhang Zhongsu. QTS: 15.17 attrib. Wang Ya, 15.18 attrib. Zhang Zhongsu.
- 15.17–18: title: 樂: SSB, WMJJ, QZZ, LMC have 辭.
- 15.17.1: 和: QZZ has 何.
- 15.17.3: 探: TSJS has 採.
- 15.18.2: 威: TSJS has 風.
- 15.19: WMJJ, QZZ, LMC attrib. Wang Wei. SSB, WSTR, QTS attrib. Wang Ya. TSJS attrib. Zhang Zhongsu.

- 15.21–22: YFSJ, WMJJ, QZZ, LMC attrib. Wang Wei. WSTR, QTS attrib. Wang Ya. TSJS: 15.21 attrib. Zhang Zhong-su, 15.22 attrib. Wang Ya.
- 15.21–22: title: TSJS has 平戎詞.
- 15.23: WMJJ, QZZ, LMC attrib. Wang Wei. SSB, WSTR, TSJS, QTS attrib. Wang Ya.
- 15.23.1: 羽: WSTR has 箭.
- 15.24–28: WMJJ, QZZ, LMC attrib. Wang Wei. SSB, WSTR, QTS attrib. Wang Ya. TSJS attrib. Wang Ya, omits #3, gives 閨思 as title for #5. Title: 贈: TSJS has 寄.
- 15.29: QZZ: included in waibian. Originally attributed to Wang Wei in the WSTR, actually the first four lines of a Meng Haoran regulated verse (過故人莊).
- 15.30: QZZ: included in waibian. TSJI, QTS attrib. Zhao Gu.
- 15.31–32: YFSJ, WMJJ, QZZ, LMC: attrib. Wang Wei; WSTR, TSJS, QTS: attrib. Wang Ya.
- 15.32.1: 谿: YFSJ, TSJS have 蹊.
- 15.32.2: 春: YFSJ has 風.
- 15.33–34: YFSJ, WMJJ, QZZ, LMC: attrib. Wang Wei; WSTR, TSJS, QTS: attrib. Wang Ya.
- 15.33.2: 生: WSTR, YFSJ, TSJS have 長.
- 15.34.2: 消: YFSJ, LMC have 清.
- 15.35–36: YFSJ, WMJJ, QZZ, LMC attrib. Wang Wei. WSTR attrib. Wang Wei *and* Wang Ya (anthologized twice). TSJS attrib. Zhang Zhongsu. QTS: 15.35 attrib. Zhang Zhongsu, 15.36 attrib. Wang Ya.
- 15.35.2: 陰: WSTR, YFSJ, TSJS have 雲.
- 15.35.3: 遙: YFSJ, LMC have 壁.
- 15.36: title: TSJS has 春閨怨.
- 15.37: YFSJ, WMJJ, QZZ, LMC: attrib. Wang Wei; WSTR, TSJS, QTS: attrib. Wang Ya.
- 15.38–39: YFSJ, WMJJ, QZZ, LMC: attrib. Wang Wei; WSTR, TSJS, QTS: attrib. Wang Ya.

- 15.38.3: 愁: YFSJ, TSJS, LMC have 秋.
 15.38.4: 驚: TSJS has 聲.
- 15.40–41: YFSJ, WMJJ, QZZ, LMC attrib. Wang Wei. WSTR attrib. Wang Ya. TSJS, QTS: 15.40 attrib. Wang Ya, 15.41 attrib. Zhang Zhongsu.
- 15.40.1: 漢: TSJS has 發; WSTR, WMJJ have 後.
 15.40.4: 從: YFSJ has 君.
- 15.42: WMJJ, QZZ, LMC attrib. Wang Wei. SSB, WSTR, QTS attrib. Wang Ya. TSJS attrib. Zhang Zhongsu.
 15.42.1: 遙: TSJS, WSTR have 遊.
 15.42.2: 挽: TSJS, SSB have 惹.
 15.42.3: 遍: WSTR, LMC, SSB have 盡.
- 15.43–44: WMJJ, QZZ, LMC attrib. Wang Wei. SSB, WSTR, QTS attrib. Wang Ya. TSJS attrib. Zhang Zhongsu.
 15.43.2: 關: TSJS has 江.
- 15.45: WMJJ, QZZ, LMC attrib. Wang Wei. SSB, WSTR, TSJS, QTS attrib. Wang Ya.
 15.45.1: 殿: TSJS has 觀.
- 15.46: title: WSTR, QZZ have 李龜年所歌; LMC has 雜詩; YFSJ has 伊州第一疊; QTS has 伊州歌.
 15.46.1: 清: YFSJ, LMC have 秋. 明: WSTR has 朗. 若相思: YFSJ has 獨離居.
 15.46.2: 戎: LMC has 軍.
 15.46.4: 寄: WSTR, TSJS LMC have 附.
- 16.1.5: 鳥: WYYH has 禽.
 16.1.9: 妖: QTW has 伎.
 16.1.11: 喬: SGTB has 高. 以: WYYH has 于.
 16.1.12: 以: WYYH has 于.
 16.1.16: 而: TWC has 之.
 16.1.24: 願: WYYH has 每.
 16.1.26: Supplying 恩 from QTW for ZDC 思. 無: WYYH has 何.
 16.1.36: 筐: WYYH has 筓; TWC has 篋.
 16.1.38: 寶: WYYH has 瑤.
 16.1.39: 羽毛: WYYH has 毛羽.

- 16.1.47: 其: WYYH, QTW have 於.
- 16.2.1: Supplying 某 from SSB, SGTB for ZDC 維 (Chen Tiemin suggests this is the proper reading since the memorial is presented on behalf of a group of ministers, not Wang Wei alone).
- 16.2.5: Supplying 曾於九疑山 from QTW for ZDC 曾九疑山於.
- 17.3.16: 妓: QTW has 伎.
- 17.3.18: 頻: SSB has 類.
- 17.5.6: 大聖 supplied for QTW.
- 17.5.7: Supplying 弘 from SSB, SGTB for ZDC 宏.
- 17.5.12: 人: SSB, SGTB, WMJJ have 麻.
- 17.5.19: 仁王: QTW has 神王.
- 17.5.20: Supplying 今 from SGTB, QTW for ZDC 令.
- 17.6.5: Supplying 文武大聖孝感 from QTW.
- 17.6.8: 國: SSB, SGTB have 圖.
- 17.6.19: 偶: QTW has 遇.
- 17.7.11: Supplying 請 from SSB, SGTB for ZDC 謝.
- 17.8.2: 能: WYYH has 壽.
- 17.8.3: 慙: WYYH has 競.
- 17.8.6: 洗: SSB, SGTB, WMJJ, QZZ have 失.
- 17.8.8: 明: WYYH has 聖.
- 17.8.10: 始: WYYH has 昔.
- 17.8.11: SSB omits 又.
- 17.8.13: 竊以: WYYH has 竊見.
- 17.8.17: 歷: WYYH has 効. 甚: SSB has 其.
- 17.8.19: 繫: WYYH has 狀.
- 17.8.20: 憐: WYYH has 恤.
- 17.8.26: 弟: SSB has 羞.
- 17.8.27: 妨: WYYH has 其.
- 17.8.34: 廷: WYYH has 行.
- 17.9.3: 樹: SSB has 聞.
- 17.9.14: 天: SSB has 大.
- 18.5.1: 將軍車騎: SSB has 將軍騎; SGTB has 將多車騎.
- 18.5.7: Supplying 下 from SSB and QTW for ZDC 不.

- 18.5.8: 以: SGTB has 比.
- 18.5.15: Supplying 完 from SSB for ZDC 治. Supplying 乘 from SSB for ZDC 兵.
- 18.5.17: Supplying 辰 from SSB and SGTB for ZDC 旬.
- 18.6.2: Supplying 獨 from SSB.
- 18.6.3: Supplying 比 from SSB, SGTB for ZDC 北.
- 18.6.6: 村: SSB has 社. 間: SSB, SGTB have 間.
- 18.7.7: 淡: SSB, SGTB have 啖. 霖霖: SGTB has 霖雨.
- 18.7.17: SSB omits 樵蘇.
- 18.7.20: Supplying 踞 from SGTB, WMJJ, and QTW for ZDC 踞.
- 18.7.23: 愛: SGTB has 愷.
- 18.7.31: 自: QTW has 是.
- 18.7.40: Supplying 當 from SSB for ZDC 嘗; SGTB, WMJJ have 常.
- 18.7.51: 博: SSB has 賑; 苟: SSB has 自.
- 18.7.55: SGTB adds concluding phrase 所維白.
- 18.8.4: 開: SSB, SGTB, WMJJ have 開. 地: SSB has 遙.
- 18.8.6: 忘: WMJJ has 存.
- 18.8.10: 鞞鞞: QTW has 煜煜.
- 19.1.11: 典邦教: TWC has 掌邦典.
- 19.1.14: 合: SGTB has 食.
- 19.1.15: 還: SGTB, TWC, QTW have 撰.
- 19.1.16: 谷 supplied from QTW.
- 19.1.17: 麗山: SSB has 遠.
- 19.1.18: 其: TWC, QTW have 于. 源于: TWC, QTW have 環其.
- 19.1.19: 家: WMJJ has 冢; QTW has 泉.
- 19.1.21: 卉木: SSB has 丹木; TWC, QTW have 芳卉.
- 19.1.22: 花: TWC, QTW have 桃. 漣漪: SGTB, TWC have 起忽.
- 19.1.32: 合 supplied from SSB, SGTB, and WMJJ.
- 19.1.33: 賢: TWC, QTW have 思.
- 19.1.35: SSB, SGTB add 云云 at end.
- 19.5.4: 中: QTW has 門.
- 19.7.1: ZDC thinks 上 is a miscopying of 山 or 川.

- 19.10.4: Supplying 者 from SGTB (missing in ZDC).
 19.10.5: 陰陽: SSB, SGTB have 強陽.
- 20.1.2: Supplying 度 from SGTB, WMJJ, and QTW for ZDC
 庶. 大: SSB has 天.
- 20.1.13: 願: SSB has 賴.
 20.1.16: 薩: SSB has 提.
 20.1.24: 中: SSB, SGTB, WMJJ have 尊.
 20.1.26: Supplying 功 from QTW to fill in ZDC lacuna.
- 20.2.2: 滌: SSB, WMJJ have 垢.
 20.2.4: 心: SSB has 子.
 20.2.12: Supplying 望 from SGTB for ZDC 至.
 20.2.16: 樂: SGTB has 尊.
- 20.3.1: 得: SSB, SGTB, WMJJ have 碍.
 20.3.5: Supplying 一 from QTW.
 20.3.6: 真: SGTB has 無.
 20.3.11: 百: SGTB, WMJJ have 上.
 20.3: gatha 5: Supplying first 空 from SSB, SGTB, and QTW
 for ZDC 定.
- 20.4.7: 理: QTW has 倫. Supplying 侯 from SSB and SGTB for
 ZDC 佞. QTW has 仁.
 20.4.13: 讚: SGTB has 偈.
- 24.1.1: Supplying 得 from SSB for ZDC 早.
 24.1.2: 萬: SSB has 百.
 24.1.11: Supplying 固 from SSB and SGTB for ZDC 同.
 24.1.16: 餽: SSB has 飲.
 24.1.21: Supplying 焚 from SSB, WMJJ, QZZ, and QTW for
 ZDC 聞.
- 24.1.23: 贖: Correction from ZDC 頤. 履: SSB has 屨.
 24.1.29: 蹠: SGTB, QTW have 蹠.
 24.1.34: 周密: SSB has 虫米; SGTB, WMJJ have 由米.
 24.1.47: Supplying 為其 from SSB for ZDC 共為. SGTB, WMJJ,
 QZZ have 為共.
 24.1.48: Supplying 亞 from SSB, WMJJ, and QTW for ZDC 詎.
 24.1.49: 稱: SSB, WMJJ have 是.
 24.1.51: Supplying 祐 from SSB and WMJJ for ZDC 峴.

- 25.1: title: TWC, QTW have 六祖能禪師碑銘; 並序: supplied from SSB, SGTB, and WMJJ; SSB and SGTB add phrase 為人作.
- 25.1.6: 惟: SGTB has 推.
- 25.1.30: 徒: SSB, SGTB, QTW have 其.
- 25.1.59: First 人: QTW has 天.
- 25.2.2: 流: SSB has 雄. 若: SSB has 者.
- 25.2.5: 中 added from SSB, QTW. 其: missing from QTW.
- 25.2.6: Supplying 去 from SSB, SGTB, and WMJJ for ZDC 亥. QTW has 走.
- 25.2.14: 指: SSB has 指.
- 25.2.15: 五十二: QTW has 五十一. 凡三十二 missing from ZDC, supplied from SSB, SGTB, WMJJ. QTW has 二十二 for 三十二.

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