

A Study on the Nature of Chinese Poetry from *Shijing* to Regulated Verse

By

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Dedication

This dissertation is dedicated to

my husband

Yinguang

and my daughter

Pamina

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It is a genuine pleasure to give my deep thanks and gratitude to many people without whom this dissertation would not have been possible.

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Abstract

This study sets out to seek for the nature of Chinese poetry over a wide range of time span through syntactic analysis, prosodic approach and musical exploration. Given the existence of many diverse genres and templates of Chinese poetry, which has drawn the attention of interdisciplinary studies, this study looks to the development of Chinese poetry and tries to provide solid explanations for the poetic regularities from different angles. Chapter I introduces the basic elements, structure and key terms of poetry in general with some similar concepts in poetic prosody, prosodic phonology and metrical phonology compared. The widely accepted theoretical frameworks on Chinese regulated-style verse in previous studies including the stress-oriented models, the metrical grid and other traditional perspectives are introduced and discussed. Starting with the introduction of *Shijing*'s origins and classification, certain odes are selected to discuss the poetic mechanism and the prosodic features reflected in the music-related facts in Chapter II. The musical motivation and features of *Shijing* are explored as well. The close relationship between poetic features of *Shijing* and the Chinese classical music paves the way for revealing the trigger in the regularization of Chinese regulated-style verse. Chapter III probes into the metrical schemes of selected pentasyllabic songs of the Music Bureau and investigates the feasibilities of the stress-oriented models. The results of the tests challenge the application of the metrical theory of English verse to Chinese verse indiscriminately. In Chapter IV, a schematized new model to standardize the poetic prosody on metrical patterns of regulated-style verse is established. The theory of *Accented Durational Boundary* (ADB) develops a new way of analyzing the regularization of Chinese regulated-style verse. Chapter V centers around the role that poetic syntax plays in the process of composing a regulated-style verse. A comparison of the syntactic consistency of ancient

poems and pentasyllabic regulated verse is carried out. Additionally, the relationship and mismatch between the syntactic features and the metrical schemes reflected by Chinese regulated-style verse and the corresponding translated English verse in different versions are examined. The study conducted in this chapter is an extension of the modified models of the poetic prosody speculated in the previous chapters, and it also responds to the challenge of simply and unconditionally applying the metrical system of stress-timed languages to Chinese verse.

Chapter I Introduction

1.1 The purpose of this study

Through collecting and examining works from *Shijing* to Chinese regulated-style verse, this dissertation aims at understanding the nature of Chinese poetry in different forms and shapes over a wide range of time span through syntactic analysis, prosodic approach and musical exploration. Despite that there are studies on the poetic features of different types of Chinese verse, most of them either focused on works from a limited number of poets or made combined summaries by inheriting previously adopted theoretical frameworks. In this dissertation, a comprehensive study on certain topics related to diverse forms of Chinese poetry in different eras is conducted. Such an analysis is done in order to probe into the nature of Chinese poetry on the basis of the interface among linguistics, music and poetry, and to construct possible explanations for the poetic regularities in a broader sense.

1.2 Background of theoretical framework

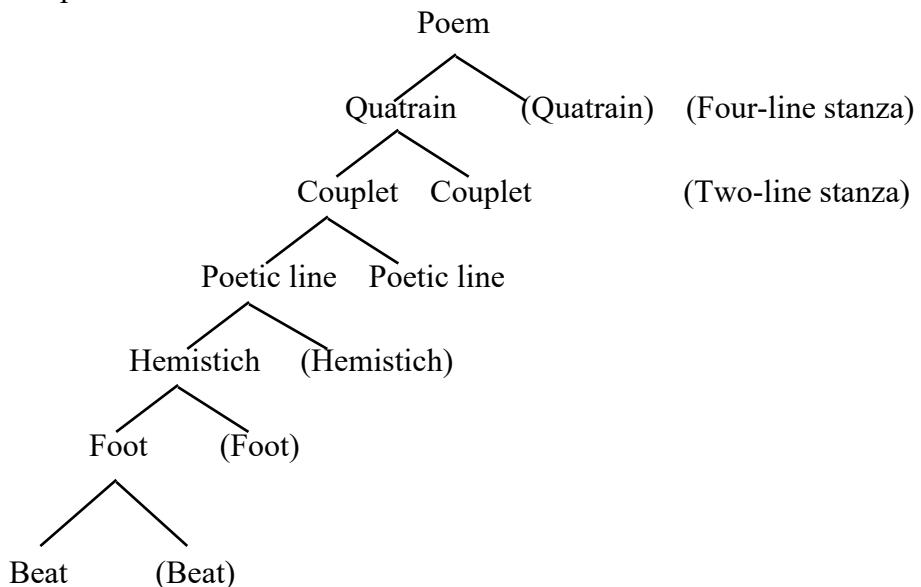
Along with the development of Chinese poetry, attempts to schematize and unify the formation of the poetry's metrical structure never stop. For most studies, regulated verse is continually debated, and usually the research area is stretched to the literature in other era unstoppably (Chen 1979; Yip 1980; Fabb 2002; Fabb & Halle 2008; Duanmu 2016; and others). Most models created in these studies showed a relation of succession and took the existence of stress patterns in the Chinese verse as a presupposition. Other models borrowed the theoretical frameworks from English poetry and made some revisions before applying it to the Chinese verse. This study assumes that the regularization of regulated-style verse is shaped gradually in the

development of the poetic forms from the tetrasyllabic verse in the *Book of Odes* to the pentasyllabic verse. The regularization is also shaped in the songs of the Music Bureau, which are interactively influenced by musical factors, ways of performance, syntactic structures and most importantly poetic features. Ideally speaking, a schematized new model established on the development of poetry will be able to explain the poetic regularization.

1.3 Understanding poetic elements and hierarchy

There are many elements organized in one way or another to form a perfect poem, such as the poetic structure, sound, imagery, figurative language, poetic forms and so on. As fundamental factors, the poetic structures, sounds and in what forms the poems are presented, are the main objectives this study investigates. This is done in order to further summarize a model to explain the regularization of the Chinese poetry. Specifically, the poetic structure is composed from the smallest unit which is “beat” to the largest unit which is “poem”, and the hierarchy can be demonstrated in a tree structure as follows.

(1) Hierarchical poetic structure

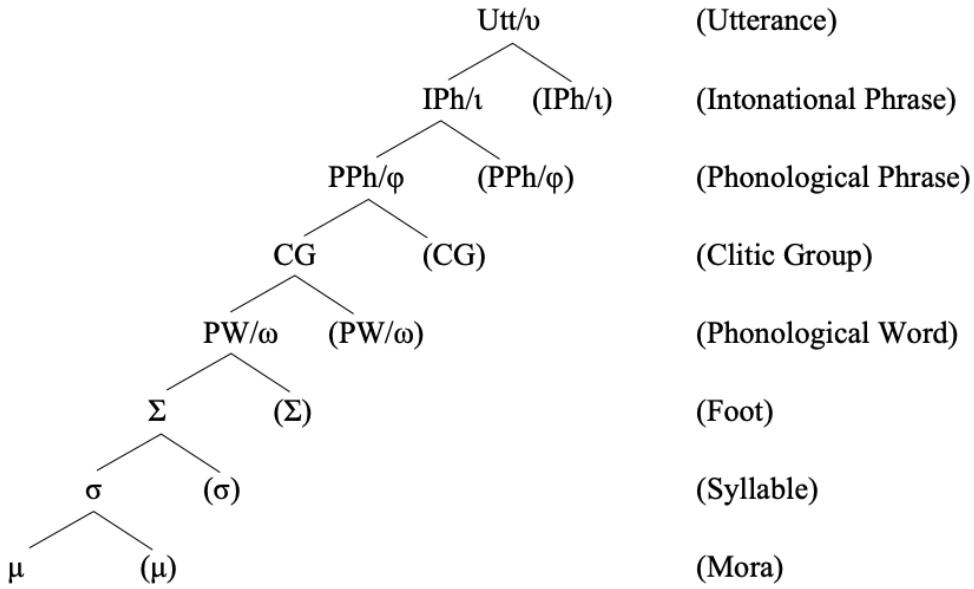


Stanza is composed of a set of lines that form a basic recurring metrical scheme or a regular rhyme, with neither strictly required for a stanza. There are many different stanzaic forms which vary from a two-line stanza (couplet) to an eight-line stanza (ottava rima), with some unique stanzaic forms known because of their inventors or famous practitioners¹. The most important component in sound is meter. Meter specifically refers to a pattern of organization of the foot in a poetic line. It could be a repetition of a basic stress pattern like iambic or trochaic, or it could be more complicated with a combination of several kinds of basic stress patterns (Halle & Keyser 1966; Chen 1979; Zhang 2019). On this ground, meter is realized at the level of foot in the poetic tree structure in (1).

Zhang (2014) stated that foot is a unit that functions differently in prosodic phonology, metrical phonology and poetic phonology. In prosodic phonology, foot is one of the prosodic units that build up the hierarchical prosodic structures. It is located below the prosodic word and above the syllable as shown in (2).

- (2) Hierarchical prosodic structures (Selkirk 1978; Hayes 1984; Nespor & Vogel 1986; Zec 1988 & 1994; Zhang 1992 & 2014)

¹ Online reference: <https://www.britannica.com/art/stanza>



In metrical phonology, however, foot is the main unit to construct the metrical grids which explain the theoretical framework of stress or linguistic prominence. In poetic prosody, foot is the basic unit that forms a recurring metrical scheme, and the pattern and organization of the foot in a poem line will determine the meter of a poem. In other words, a poem line can be broken into different number of feet. The most common feet in English poetry are two-syllable and three-syllable in length. Different combinations of stressed and unstressed syllables form different types of metrical feet. The recurrence of a type of metrical feet then forms a specific poetic meter. Zhang (2014) also put forward that in the poetic prosody of Chinese poetry, the functions and expressions of foot are different with foot in English poetry. This is due to the fact that the binary contrast in Chinese poetry is realized by the even tone and the oblique tone organized in four syllables instead of two syllables. The different way of realizing the binary contrast in Chinese poetry is based on the fact that there is not enough evidence to prove that foot as a prosodic unit functions in the Chinese language. Zhang (2014) specifically explained the conditions and environment for foot as a prosodic unit to function in a language. Generally speaking, whether or not a language has foot

as a prosodic unit depends on if there are binary contrasts systematically reflecting the prominent metrical features at the word level, such as light versus heavy, long versus short, high versus low and strong versus weak. Because there are no binary contrasts systematically reflecting the prominent metrical features at the word level in Chinese language, the statement that foot as a prosodic unit plays a part in Chinese should be questioned. This remarkable feature makes the regularization of Chinese poetry distinguishable from what English poetry has in constructing certain types of metrical feet and poetic meters.

Based on what has been discussed above, it is clear that Chinese poetry has many unique and exclusive characteristics regarding poetic prosody compared with stress-timed languages like English. The main difference lies in the foundations based on which the poetic meters are constructed. To put it differently, the discrepancy between Chinese poetry and English poetry in terms of ways of building up the metrical scheme is conspicuous. This study sets out to investigate the poetic features of Chinese poetry through different eras and the consecutive relationships among diverse forms of poetry. Typical models will be established to explain the regularization of Chinese poetry in the poetic development, which further highlights the peculiar ways in which the metrical scheme is realized.

1.4 Previous studies on poetic regularization in Chinese poetry

1.4.1 The stress-oriented models

1.4.1.1 Chen (1979)

In Chen's theory, it was posed that Chinese regulated verse obliges a metrical structure that is not only both hierarchical and binary, but also must bear strong (S) and weak (W) labels at each node of the tree structure (Chen 1979:372). On the basis of Kiparsky (1977), Chen proposed the

underlying rules of both the tonal patterns and the metrical patterns of Chinese regulated verse through an advanced hierarchical tree structure. This hierarchical tree structure is an extended variant of the existing canonical schemes shown in (3). The oblique tone and the even tone in (3) are symbolized as “v” and “-”, respectively. The added tree structure is to provide the underlying rules according to the tonal patterns on the surface level and conclude many variations derived from the tonal patterns.

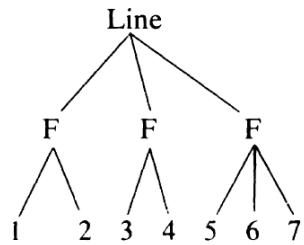
(3) Tonal Schemes of Chinese Regulated Verse (Chen 1979:373)

<i>Heptasyllabic A</i>		<i>Pentasyllabic A</i>	
1. v v - - - v v		1. - - - v v	
2. - - v v v - -	First Quatrain	2. v v v - -	First Quatrain
3. - - v v - - v		3. v v - - v	
4. v v - - v v -		4. - - v v -	
5. v v - - - v v	Second Quatrain	5. - - - v v	
6. - - v v v - -		6. v v v - -	Second Quatrain
7. - - v v - - v		7. v v - - v	
8. v v - - v v -		8. - - v v -	
<i>Heptasyllabic B</i>		<i>Pentasyllabic B</i>	
1. - - v v - - v		1. v v - - v	
2. v v - - v v -	First Quatrain	2. - - v v -	First Quatrain
3. v v - - - v v		3. - - - v v	
4. - - v v v - -		4. v v v - -	
5. - - v v - - v	Second Quatrain	5. v v - - v	
6. v v - - v v -		6. - - v v -	Second Quatrain
7. v v - - - v v		7. - - - v v	
8. - - v v v - -		8. v v v - -	

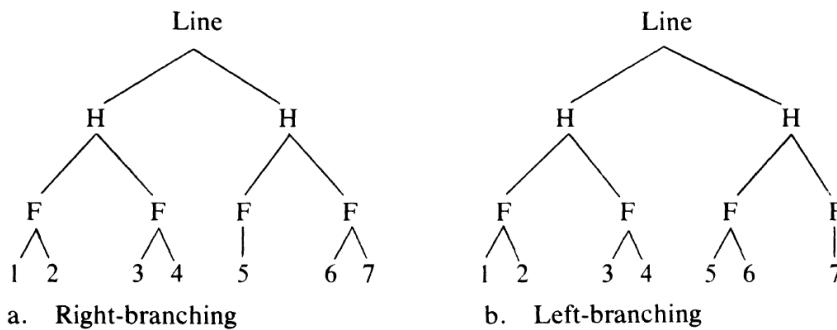
As shown in the tree structure (4), a heptasyllabic line is divided into three metrical units as 12/34/567 (Jakobson 1970). On the basis of (4), Chen then reconsidered the division . As can be seen in tree structures (5a) and (5b), there is a caesura between the second foot and the third foot (F). According to Chen, such a caesura is observed in traditional verse recitation. Usually, there is a major potential pause existing between the fourth and the fifth syllable, whereas only minor pauses are accepted after the second, and either the fifth or sixth syllable. As a result of these pauses, the last three syllables are presented as either 5/67 or 56/7. Eventually, a metrical line is divided into two hemistiches (H) firstly, and later on each hemistich splits up into two metrical

feet (F) respectively. Since there might be two instances of pauses in the last three syllables, the last trisyllabic hemistich is either right-branching as in (5a) or left-branching as in (5b) (Chen 1979:380).

(4) Seven-syllable line hierarchical structure (Chen 1979:380)



(5) Revised seven-syllable line hierarchical structure (Chen 1979:380)



It is clear that the presupposition of creating such hierarchical tree structures is to admit that in Chinese regulated-style verse every two syllables naturally form a metrical foot. As mentioned above, foot as a prosodic unit is constructed by two units with binary contrast systematically reflecting prominent metrical features at the word level. In poetic prosody, a metrical foot also needs to be realized by prominence features in a binary contrast, such as a stressed syllable versus an unstressed syllable in a stress-timed language. When it comes to Chinese regulated verse, the only evident binary contrast emerges in the contrast between the even tones and the oblique tones,

which is presented every four syllables². If that is the case, the tree structures in (5) will need to be reconstructed.

The following are the steps proposed by Chen (1979) regarding the formation of the heptasyllabic lines' metrical pattern and tone assignment based on the principles shown in (6).

(6) a. Hierarchical Structure (Chen 1979:382)

A metrical line is hierarchically structured with exclusively binary branching. The second hemistich can be either right or left-branching.

b. Tone Assignment (Chen 1979:382)

Opposite tones (T and \bar{T}) are assigned to sister constituents down to the level of the metrical foot.

c. Tone Specification (Chen 1979:383)

T may assume the value of either E or O, and \bar{T} is opposite to T, subject to the Tonotactic Condition.

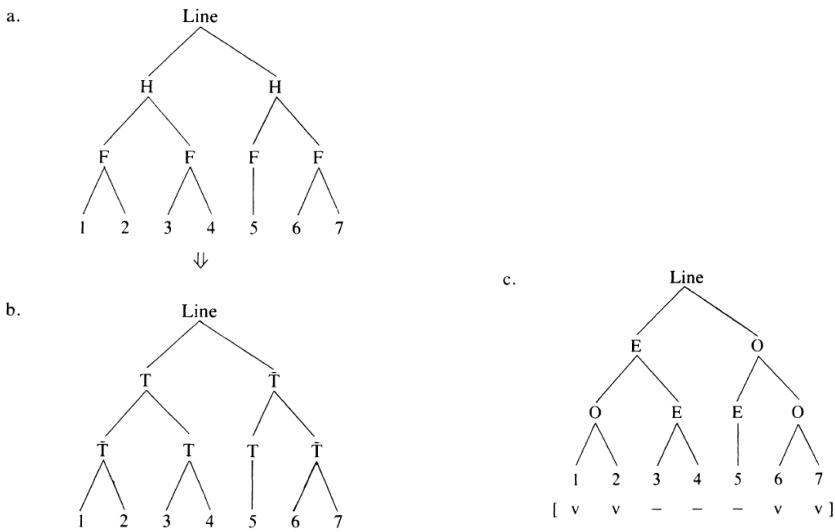
d. Tonotactic Condition (Chen 1979:383)

If Tone Assignment produces four consecutive syllables carrying an identical tone, the tones of the second hemistich undergo alpha-switching (i.e., E to O, and vice versa).

First, the hierarchical structure is created according to (6a). The hierarchical structure in (7a) is an example of a line in Heptasyllabic A in (3) with a right-branching subtree. After that, opposite tones are assigned to sister constituents down to the level of the metrical foot as shown in (7b). As stated in (6c) and (6d), T might be either even tone or oblique tone and \bar{T} needs to be opposite to T. Even tones and oblique tones are assigned to specific nodes in the last step, as shown in the tree structure in (7c).

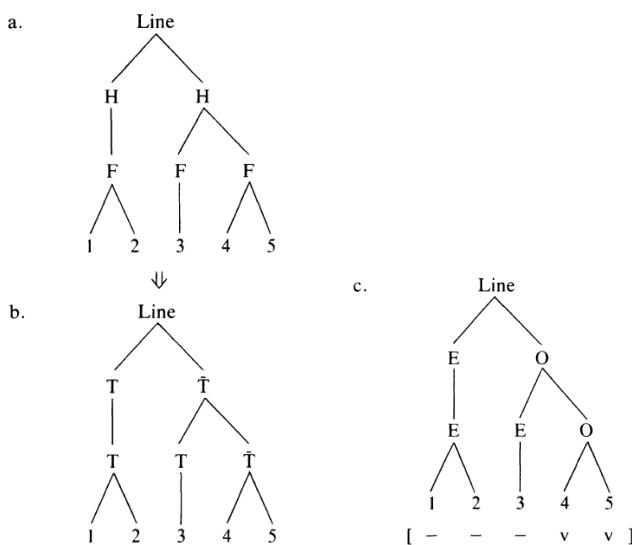
² From the lecture notes of the seminar on Chinese Syntax and Morphology instructed by Professor Hongming Zhang in Spring (2016-2017), Department of Asian Languages and Cultures, University of Wisconsin-Madison.

(7) A heptasyllabic line in hierarchical structure with tone assignment (Chen 1979:383-384)



Using this procedure, Chen believed that all the canonical lines of Heptasyllabic 1 to 4 are predictable. Moreover, it is also stated that with the same principles inferred for the heptasyllabic verse, it is easily to generate the desired prosodic patterns according to the hierarchical tree structures of a five-syllable line, as shown in (8).

(8) A pentasyllabic line in hierarchical structure with tone assignment (Chen 1979:388)



After building up the standard hierarchical tree structure of both heptasyllabic and pentasyllabic lines along with tone assignment, some situations not ruled by the proposed principles were fixed. Chen posed the Extracanonical Lines to try to explain the reasons why some existing poem lines have tone arrangement that violate the desired principles. Based on the data from Qiu's (1976) edition of the *Three Hundred Tang Poems*, Chen argued that a lot of exceptional situations with unexpected tone assignment should have their own regulations. Five potential rules are thus composed to offer explanations to the exceptional cases as demonstrated in (9).

(9) Extracanonical Lines (Chen 1979:394)

<i>Heptasyllabic A</i>				<i>Pentasyllabic A</i>				
1.	(V) v	⊖	— — v v	ER	1.	⊖	— — v v	ER
2.	⊖	— (V) v v	— —	OR	2.	(V) v v	— —	OR
3.	⊖	— (V) v — —	v	OL	3.	(V) v — — v	OL	
4.	(V) v — —	(V) v —	EL	4.	— — (V) v —	EL		
<i>Heptasyllabic B</i>				<i>Pentasyllabic B</i>				
1.	⊖	— (V) v — — v	OL	1.	(V) v — — v	OL		
2.	(V) v — —	(V) v —	EL	2.	— — (V) v —	EL		
3.	(V) v	⊖	— — v v	ER	3.	⊖	— — v v	ER
4.	⊖	— (V) v v	— —	OR	4.	(V) v v	— —	OR

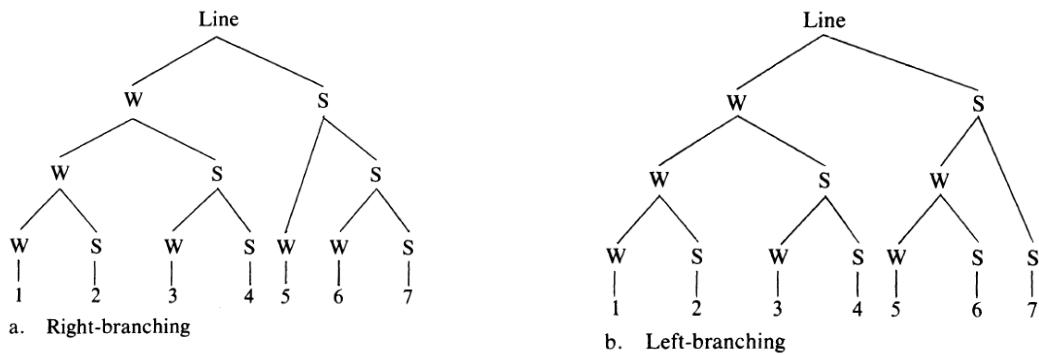
For each poem line, two free slots are permitted with the first slot always being free. Under the condition that the fifth position is filled by an oblique tone and followed by an oblique tone at the same time, the fifth position is free. The third position is usually free unless the fifth position is free. The even-numbered and the final positions are fixed. As seen from (9), the circled positions are considered free (Chen 1979:394-395).

The question lies in that the data base used by Chen was limited, making it difficult to create rules on the basis of data that is not thorough enough. Moreover, the detailed statistical procedure was not revealed, so whether the results had statistical significance is unknown. Under this condition, the validity of the “five potential rules” for some certain patterns because of the lack of

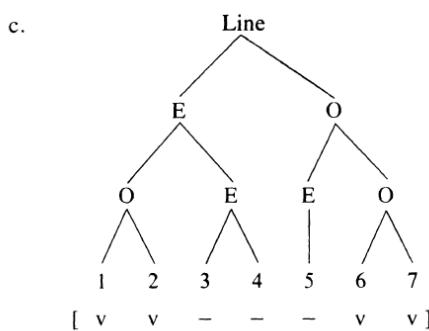
the specific ratio of each type of the extracanonical lines are questionable. Aside from this, if the desired hierarchical tree structures developed earlier are not able to conjecture all situations of tone assignment and additional rules have to consider variations and exceptional cases, the theoretical framework of making up rules will need a second thought.

With many questions not answered yet, Chen further advanced the tree structures in (5) and proposed two new hierarchical tree structures as shown in (10). To revisit the principles of tone assignment, (11) shows the last step in (7).

(10) Advanced hierarchical tree structures (Chen 1979:395-396)



(11)



According to the principles of building up a hierarchical tree structure and assigning the tones proposed by Chen, opposite tones should be assigned to sister constituents down to the level of the metrical foot. As demonstrated in (10a), it is obvious that the 1st and 2nd positions form a metrical foot, the 3rd and 4th positions form another metrical foot, the 5th position is one metrical foot and the last two positions form a metrical foot. If the Tonotactic Condition is consistently applied to all layers of the tree, tone assignment within one metrical foot should be completely different. Now that in the advanced hierarchical tree structures, the layer of metrical foot is extended to the bottom line with every two syllables forming a metrical foot, the tones of every two syllables that form a metrical foot should be opposite. However, in (11), it seems that the 1st and 2nd syllable are both assigned the oblique tone, the 3rd and 4th syllable are both assigned the even tone, and the last two syllables are both assigned the oblique tone. If the advanced tree structures are solid, then the tone assignment in (11) violates the “binary contrast” nature of metrical feet. As for the advanced hierarchical tree structures shown in (10), there are two problems. First, since the two syllables within a metrical foot are already assigned the same tone, as shown in (11), the reason why different S/W labeling are realized as two syllables with the same tone is unknown. Second, one syllable can be one metrical foot under the condition that the syllable is a stressed syllable. In (10), however, the 5th syllable is weak, but it was considered as one metrical foot by Chen.³

Inspired by Kiparsky’s study on the Finish poetry and influenced by Metrical Phonology, Chen (1979) from a new perspective, established a hierarchical structure and tried to explain the underlying metrical patterns of Chinese regulated verse. The metrical foot is a perfect device to analyze English poetry because English is a stress-timed language, while whether foot as a prosodic unit in the Chinese language is still questionable. On this account, using metrical foot as

³ From the lecture notes of the 2017 Annual Workshop held by Professor Hongming Zhang.

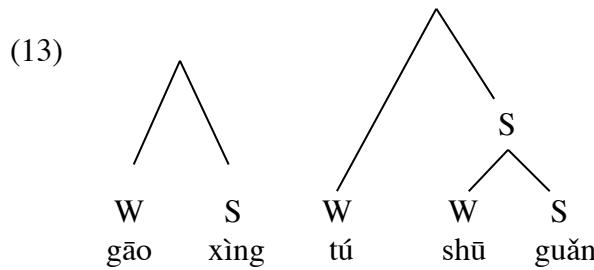
a device to analyze Chinese regulated verse does not have a solid linguistic foundation. The differences of language properties regarding the Chinese language and the stress-timed languages like English make it difficult to apply the theoretical framework of poetic prosody to both types of poetry in the same way.

1.4.1.2 Yip (1980)

Under the condition that lexical tone in the Chinese language interacts with stress, Yip (1980) discovered that a branching metrical structure could be assigned to the tonal patterns within a single word, a phrase and larger units like metrical verse lines. However, Yip did argue that word stress does not exist in Mandarin and only phrasal stress is found as a separate level, that both words and phrases that are made up of full-toned morphemes are final-stressed in Mandarin before the branching metrical structure was established. According to Yip, the initial syllable in a word in Mandarin receives the secondary stress, as shown in (12) (Yip 1980:145).

(12)	2	1	
gāoxìng		“happy”	
2	3	1	
túshūguǎn		“library”	

Based on Liberman & Prince (1977)'s theory about stress, the binary branching metrical trees with the nodes labelled strong (S) and weak (W) were used to represent stress. Yip followed this theory and constructed the branching metrical trees for the word with tonal patterns as seen in (13) (Yip 1980:147).

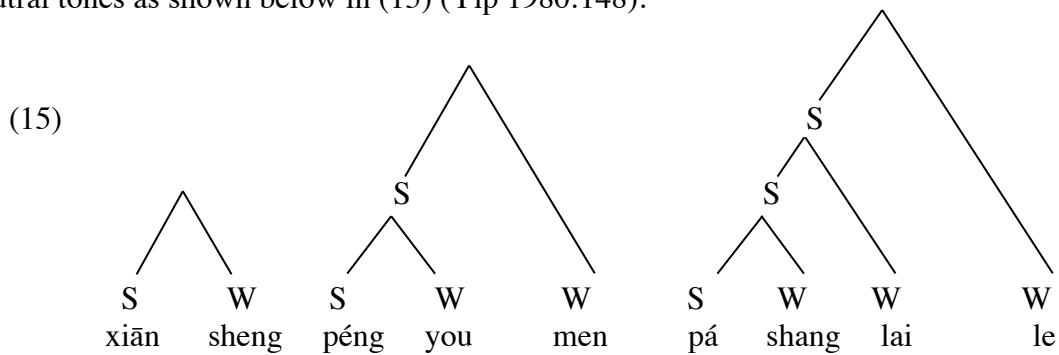


On the contrary, words and phrases with neutral tones were considered to have initial stress and the syllables that bear neutral tones were taken as completely unstressed. For instance (Yip 1980:148):

(14) 1 0

xiānsheng	“teacher, mister”
1 0 0	
péngyoumen	“friends”
1 0 0 0	
páshanglaile	“climbed up”

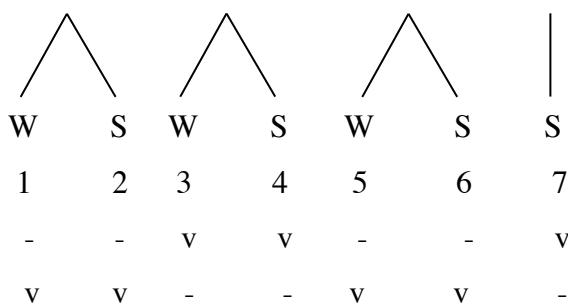
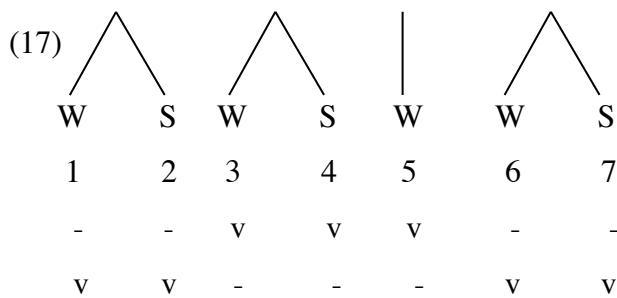
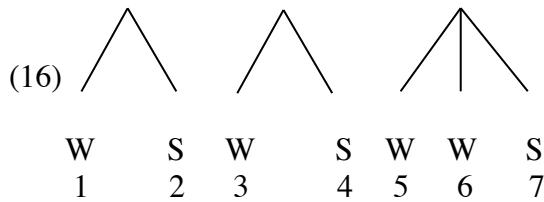
According to the restrictions of the Designated Terminal Element, i.e., the node dominated by S nodes only, other branching metrical structures were generated for the words and phrases with neutral tones as shown below in (15) (Yip 1980:148).



As mentioned by Yip, there should be two stages before determining the metrical structures of words and phrases that have neutral tones. In the first stage, the feet that are left branching are constructed and labelled SW. In the second stage, the word tree that is right branching is labelled

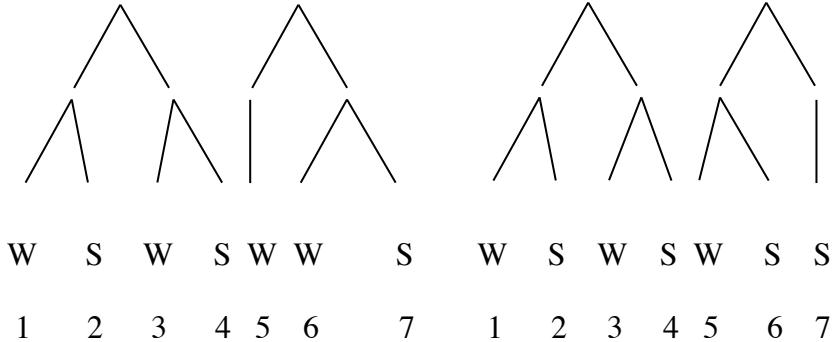
WS, according to the prerequisite that final stress exists in words and phrases in Mandarin. As a result, the branching metrical structures shown in (15) are the feet trees in the first stage.

Using this basic model, Yip further discussed the five items governed in a single metrical structure. The five items include the tonal patterns, permitted deviations from the canonical tonal patterns, recitation rhythm, syntax-meter mapping and rarity of neutral tones. Following Chen (1979)'s theory, Yip constructed the feet structures of a heptasyllabic line of regulated-style verse based on the recitation rhythm, shown in (16) and (17) (Yip 1980:172-173).



In accordance with the theoretical framework of Chen (1979), Yip further grouped the fifth syllable with the last two syllables to realize a mapping between foot structures and the syntax shown in (18) (Yip 1980:174).

(18)



So far, Yip has constructed two types of branching metrical structures. The first type is the right-branching structure at the word level, and the second type is the left-branching structure at the foot level. The right-branching structure is constructed on the basis of the prerequisite that words, phrases and larger units in Mandarin have final stress. The left-branching structure is constructed under the condition that words and phrases have syllables with neutral tones. However, questions still remain. First of all, the prerequisite of constructing the branching metrical structure at the word level should be probed. In the summary of the tonal phonology of Mandarin, Yip also questioned the previous argumentation on distinctions of stress within a word. However, Yip stated that the reverse of the conclusions regarding the word stress in Mandarin did not affect the discussion of the branching metrical tree at the foot level. It was suggested that only two levels in Mandarin, namely the foot and the phrase, could be associated with metrical trees and the “word stress” is actually a phrase stress assigned on an isolated word.

Zhang (2014) stated that tonal language, stress language and pitch-accentual language are three major types of human languages from the perspective of phonology. As a tonal language, there is

not a binary contrast between “stressed” and “unstressed” systematically existing at the word level in Chinese. A syllable with neutral tone does not equal an “unstressed” syllable. The difference between a neutral tone and the other tonal categories lies in the distinctive ways of presenting the tones, like spreading, downstep, upstep, down-drift, floating, tone terracing, tone sandhi and neutralization. However, the difference between the feature of stressed and unstressed lie in the metrical procedure such as iambic, trochee and clash. As a result, to simply take a syllable with neutral tone as an unstressed syllable in fact disobeys the basic criterion to differentiate phonetics and phonology.

As for the metrical structures constructed for the heptasyllabic lines of regulated-style verse, it takes the theoretical framework that Yip has stated as the foundation. Suppose that all the theories above are solid, and the metrical structures are constructed based on the branching metrical structure of words and phrases in Chinese. Further discussions are still needed given that the following questions are yet to be answered and clarified. Firstly, if the reasons for choosing iambic as the recitation rhythm is because of the final stress in a word or a phrase, how can the conclusion reversed in Yip’s latter studies that the so-called word stress does not exist be explained? Secondly, what is the theoretical foundation for arguing that all syllables in a single foot should share the same tone in order to explain the tone distribution within every metrical foot constructed in (17) and (18), as discussed in Chen (1979)’s model?

Although Yip’s model to some degree modified the theoretical framework of Chen (1979), the fountainhead of their theories are essentially identical in that stress was taken as a unit in poetic prosody of Chinese by default and all the extended discussions took this as a prerequisite.

1.4.1.3 Duanmu (2016)

Duanmu (2016) emphasized the similarities in the metrical structures between Chinese regulated-style verse and English verse. In other words, it is believed that the contrast between the stressed syllables and unstressed syllables in Chinese verse is as conspicuous as that in English verse. The Stress Maxima theory of Halle & Keyser (1966, 1971) was borrowed to prove that the trochee is the primary stress pattern in Chinese verse. In Duanmu's theory, the Non-head Stress hypothesis served as a crucial argument in order to introduce the distribution of the stress in Chinese verse. The theoretical foundation of stress and foot patterns in Chinese verse in Duanmu's studies can be traced back from the theory of Chen (1979). Inspired by the hierarchical and binary nature of Chinese regulated verse stated in Chen's study, Duanmu (2016) drew a thorough picture of the stress rule and the metrical patterns of Chinese poems and other paralleled structures including Chinese folk songs. Some of those claims are observed below to help find out the feasibility of applying these rules to the analysis of Chinese poems. What needs to be paid attention to is that the prerequisite of testing these claims is to admit that word stress and the contrast of the stressed and the unstressed do exist in Chinese, as they do in English and other stress-timed languages. Otherwise the environment for the rules will fail to stand and the testing will lose all theoretical support.

The Stress Maximum theory in (19) and (20) below show the reconstruction of the Stress Maximum rule applied in Chinese poems and other rhythmical prose characterized by parallelism.

(19) Stress Maximum (Duanmu 2016:38)

“重音峰”图示 (0 = 轻音, X = 重音, A、B、C 代表音节) :

B 是重音峰 (重音左右无重音)

0	X	0	重音
A	B	C	音节

(20) Rule of correspondence (Duanmu 2016:38)

“对应原则”图示：

违反对应原则（重音峰必须对 S，不能对 W）

S	W	S	节拍
0	X	0	重音
A	B	C	音节

In both demonstrations, X represents a stressed syllable and 0 represents an unstressed one. A, B and C all refer to syllables. Since on either side of syllable B, there is an unstressed syllable, B is made the stress maximum. Ideally, B should be in a strong position and the unstressed syllable on either side of it should occupy the weak positions. As for (20), it provides a violation of the correspondence due to the fact that B is a stressed syllable but in a weak position. The stress maximum rule regarding the Chinese poems concludes the following: stress maximum must be on the stressed syllable and the stressed syllable must be in a strong position. Accordingly, this rule is considered as the criterion to judge whether a verse is a qualified one. If the rule of Stress Maximum is satisfied, the verse is then taken as a qualified verse.

It is true that the stress maximum is a very crucial element in the process of composing a verse. However, if tracing back to the source of this claim, it is not difficult to notice the distinctions. The theory of Stress Maximum was originally proposed by Halle and Keyser (1966) when they were analyzing the Chaucerian iambic pentameter. The theory was made up of three principles as seen in (21).

(21) The Stress Maximum theory proposed by Halle and Keyser (1966:197)

- a. The iambic pentameter verse consists of ten positions. One or two extra-metrical syllables are allowed to append.
- b. A position is usually occupied by a single syllable. Under certain conditions, more than

one syllable can occupy the position and it can even be occupied by none.

- c. Within a verse, a stress maximum may only occupy even positions, but not every even position needs to be occupied.

This rule is proposed for a regular ten-position iambic pentameter verse which could be appended one or two extra-metrical syllables. This means it is not well proved that the rule can also be applied to other meters or even other languages like Chinese without solid features of stress. Moreover, the reconstruction of the Stress Maximum rule does not equal (21c) in the original theory, which leads the reconstruction of the rule to the middle of nowhere. In other words, the conditions and environment of using the Stress Maximum rule to explain the regularization of Chinese verse are not clearly put forward. As a result, a question mark ought to be put here regarding the application of the Stress Maximum rule to Chinese verse and other rhythmical prose characterized by parallelism as well.

It was mentioned that based on the research of Chao (1968), Lin, Yan and Sun (1984) and Wang (2003, 2004), the Chinese disyllabic words show a strong-weak pattern when they are not in sentence final position. However, they show a weak-strong pattern at the sentence final position. For instance, in Beijing dialect, “學” in “上大學” is stressed, while “大” in “大學生” is stressed, which reveals the different stress patterns of “大學” regarding its different locations in a sentence (Duanmu 2016:41).

Taking a look at the sources from which such stress pattern of Chinese disyllabic words was obtained, some questions still need further discussion. Chao (1968) mentioned that sequences of normally stressed syllables without intermediate pause are not of the same degree of phonetic stress, no matter in a phrase or in a compound word. The last syllable is usually the strongest, the

first is the next strongest, and the intermediate one is the least stressed. However, this argumentation did not have a scientific and reasonable ground which could prove its rationality.

Lin, Yan and Sun (1984) chose one hundred and three disyllabic words from *Xiandai Hanyu Cidian*. They asked nine students to read the characters and then invited eight participants to listen to the recordings and make judgement on the strong and weak pattern of the disyllabic words. Due to the unsatisfying quantity of the statistics and the limited number of participants, they only got a tendency after the experiment which was insufficient to serve as a linguistic rule. Wang (2003a) carried out an acoustic experiment which was a lot more advanced than the experiment carried out by Lin, Yan and Sun (1984), but the study itself has an indeterminacy of taking the experimental results as a linguistic rule. It was mentioned in the concluding part that since the type of stress, the structure of words and phrases, and the type of tones all have impact on the distribution of phrasal stress, there should not be a clear decision on which factor is dominant. As a study based on a text corpus, it is no wonder that the experimental results are more like tendencies instead of linguistic rules without exceptions.

As a result, the stress pattern concluded above seems to need more data and statistical significance as supportive necessities. Without further analysis on more comprehensive databases and additional scientific approaches, the conclusions in terms of whether the stress patterns within the disyllabic words in Chinese exist and what rule the patterns follow should be approached with caution. Later in Chapter III, the theory of Duanmu will be revisited again where more details are to be discussed.

1.4.2 The metrical grid

Following Chen's theory, Fabb (2002) tried to use a new mechanism, namely the metrical grid. They used this to formalize the metrical patterns of verse lines with any number of syllables in as

many kinds of languages as possible. Example that was used to elaborate the rule of metrical grid is an iambic pentameter line which consists of exactly ten projected syllables. A series of asterisks are used to represent for the projected syllables in the verse line. This is considered the very first step. The line of asterisks is named “gridline 0”.

(22) Remember, never to the hill or plain, (Fabb 2002:14)

* * * * * * * * * gridline 0

In the next step, every two asterisks are grouped under the control of Rule A.

(23) Rule A. Insert a right bracket at the right-hand edge of the gridline, skip two asterisks, insert a right bracket, and repeat until the rule can no longer be applied (Fabb 2002:14).

At last, the line will be completely represented by the grouped asterisks as seen in (24).

(24) Remember, never to the hill or plain, (Fabb 2002:14)

) * *) * *) * *) * * gridline 0

After the gridline 0 is generated, another gridline that is used to count feet is generated by projecting one asterisk from each foot in gridline 0, as seen in (25).

(25) Remember, never to the hill or plain, (Fabb 2002:15)

) * *) * *) * *) * *) * * gridline 0
* * * * * * * * * gridline 1

And this gridline 1 is generated based on Rule B. The asterisk in the foot that is chosen to project is the *head*.

(26) Rule B. Project the rightmost asterisk in each foot to gridline 1 (Fabb 2002:14).

Gridline 1 is further structured according to Rule C, as shown in (27) and (28).

(27) Rule C. Insert a right bracket at the right-hand edge of the gridline, skip three asterisks,

insert a right bracket, and repeat until the rule can no longer be applied. The left-hand foot must contain two asterisks (Fabb 2002:16).

(28) Remember, never to the hill or plain, (Fabb 2002:16)

)* *)*	*) * *) * *)	gridline 0
* *)	* *	gridline 1

Gridline 2 is generated according to Rule D which is similar to Rule B.

(29) Remember, never to the hill or plain, (Fabb 2002:16)

)* *)*	*) * *) * *)	gridline 0
* *)	* *	gridline 1
)	*	gridline 2

Again, gridline 3 is generated according to Rule F which is similar to Rule B and D.

(30) Remember, never to the hill or plain, (Fabb 2002:16)

)* *)*	*) * *) * *)	gridline 0
* *)	* *	gridline 1
)	*	gridline 2
	*	gridline 3

Fabb & Halle (2008) extended the theory of metrical grid put forward by Fabb (2002). The major claim of this study is that every well-formed line of metrical verse is composed of the phonemes and syllables. These phonemes and syllables determine the pronunciation. Such well-formed metrical verse also consists of a metrical grid. As mentioned earlier in this chapter, in metrical phonology, the metrical grids explain the theoretical frame of stress or linguistic prominence. In poetic prosody, the metrical grid determines the perception of a sequence of syllables of a verse line with metrical schemes. The second claim is that each grid is the underlying expression of the string of syllables composing the verse line. Each individual verse line

automatically generates the grid. Another claim is that when the grid generated by a verse line is perfectly formed, this verse line is considered metrically well-formed (Fabb & Halle 2008:11).

The head element in each group is either the leftmost or the rightmost element. The head element works to generate the next gridline. The examples shown in (31) are telling the heads of Gridline 0 groups projected as asterisks on the next gridline. It was stated that as soon as the head of the verse is determined, the meter of many poetic traditions would be easily revealed and projected (Fabb & Halle 2008:5).

(31) Examples of the head element projecting the next Gridline (Fabb & Halle 2008:5)

a. Pleasure never is at home;

$$\begin{pmatrix} * & * & * & * & * \\ * & * & * & * & * \end{pmatrix} \begin{pmatrix} 0 \\ 1 \end{pmatrix}$$

At a touch sweet pleasure melteth,

$$\begin{array}{ccccccccc} (*) & * & (*) & & * & (*) & * & (*) & * & (*) & 0 \\ * & * & & & * & * & & * & & & 1 \end{array}$$

b. For the Angel of Death spread his wings on the blast,

$$)^* \quad * \quad *) \quad * \quad * \quad *) \quad * \quad * \quad *) \quad 0 \\ * \quad 1$$

And breathed in the face of the foe as he passed:

According to Fabb (2002), the generative rules for the iambic pentameter are considered as a set of projection rules which define stress maxima and relating stress maxima to the grid. The example in (32) shows how the metrical grid works for a verse with iambic pentameter (Fabb 2002:88).

(32) Pretty! in amber to observe the forms line A

Of hairs, or straw, or dirt, or grubs, or worms; line B

Alexander Pope, 'Epistle to Arbuthnot', 1735 (L: 242)

Pretty! in amber to observe the forms

)	*	*	)	*	*	)	*	*	)	0
	*		)	*	*		*	)		1
)		*				)				2
						*				3

Of hairs, or straw, or dirt, or grubs, or worms

)	*	*	)	*	*	)	*	*	)	0
	*		)	*	*		*	)		1
)		*				)				2
						*				3

Given that the metrical grid of Line A and Line B is projected respectively, Fabb tried to attach stress to each monosyllable to form a metrical pattern. As suggests by Tarlinskaia (1976:88), it is the word class that will decide whether a monosyllable is given stress or not. Under this condition, the lexical monosyllables including nouns, adjectives, verbs and adverbs are generally considered to have greater stress in comparison with grammatical monosyllables such as articles, prepositions, pronouns and conjunctions. This conclusion actually corresponds with the criterion for attaching stress to monosyllabic words put forward by Halle & Keyser (1996). Accordingly, the stress maxima is related to the projected metrical grid and the stress distribution of Line B is produced because all it consists of are monosyllabic words.

(33) Stress maxima of Line B (Fabb 2002:88)

x / x / x / x / x /

Of hairs, or straw, or dirt, or grubs, or worms

However, as admitted by Fabb, defining of stress of monosyllabic words and the correlation

between the metrical grid and the stress maxima are more close to tendencies instead of rigid rules. This is because uncertainties of the distribution of the monosyllables and the flexibilities when verse are composed by the poets. Taking this into consideration, Fabb introduced rhythm into the correlation between the metrical grid and stress maxima.

As an extension and practice of the theory of metrical grid, Fabb and Halle (2008) later turned to the meters of Chinese. A pentasyllabic *jueju* is taken as an example to demonstrate how the tonal regularization is realized with the approach of the metrical grid. They first brought up that there are more than two types of actual lexical tone, nevertheless for metrical purposes the various types of lexical tone are grouped into two classes, one class being even tone and the other being oblique tone (Fabb & Halle 2008:255). Example (34) below is the explanation for the difference between the patterns of actual tone class and of idealized tone class.

(34) Actual tone class patterns versus idealized tone class patterns (Fabb & Halle 2008:255)⁴

kōng shān xīn yǔ hòu

-	-	-	v	v	actual tone classes
-	-	-	v	v	idealized tone class patterns

tiān qì wǎn lái qiū

-	v	v	-	-	actual tone classes
v	v	-	-	v	idealized tone class patterns

míng yuè sōng jiān zhào

-	v	-	-	v	actual tone classes
v	v	v	-	-	idealized tone class patterns

qīng quán shí shàng liú

-	-	v	v	-	actual tone classes
---	---	---	---	---	---------------------

⁴ (27) is revised in regards to the example provided by Fabb & Halle (2008:255) due to the typos in the original tone marking and tone assignment. “qiú” is revised to “qiū” and “zhāo” is revised to “zhào”. The actual tone classes of “qiū”, “zhào”, “shí” and “liú” are revised.

- - - v v idealized tone class patterns

Following the rule that in the actual tonal pattern only the even-numbered syllables are controlled, (i.e., only the fourth syllable is in a different tonal class from the second syllable in a pentasyllabic line, and from both the second syllable and the sixth syllable in a heptasyllabic line) (Fabb & Halle 2008:256), they gave the actual tonal patterns for the heptasyllabic verse lines and the pentasyllabic verse lines, as shown in example (35).

(35) Actual tonal patterns for heptasyllabic and pentasyllabic lines (Fabb & Halle 2008:256)

7 syllable verse i. x - x v x - x

ii. x v x - x v x

5 syllable verse i. x v x - x

ii. x - x v x

In the examples above, x represents a syllable that could be either assigned the even tone or the oblique tone. Compared with the idealized patterns shown in (36), it is not difficult to notice the variations existing in the actual tone classes in (35).

(36) Idealized tone patterns for heptasyllabic and pentasyllabic lines (Fabb & Halle 2008:257)

7-syllable verse i. - - v v - - v

ii. v v - - v v -

iii. - - v v v - -

iv. v v - - - v v

5-syllable verse i. v v - - v

ii. - - v v -

iii. v v v - -

iv. - - - v v

As a result, Fabb and Halle tried to solve the problems that there are inconsistency between the actual tone class patterns and the idealized tone class patterns by establishing a theoretical framework based on the theory of metrical grid. They constructed the metrical grid especially for the Chinese verse lines according to the rules in (37) (Fabb & Halle 2008:257).

(37) a. Gridline 0: staring at the R edge one asterisk in, insert a R parenthesis, form binary groups, heads R.

b. Gridline 1: starting at the L, insert a L parenthesis, form binary groups, heads L.

i. 7-syllable line: skip the first asterisk encountered at Gridline 1.

Accordingly, the metrical grid of both pentasyllabic and heptasyllabic verse lines are generated as seen in (38).

(38) Metrical grid of pentasyllabic and heptasyllabic lines (Fabb & Halle 2008:257)

) * *) * *) *	0 ←
( * * (	1 →
*	2
) * *) * *) * *) *	0 ←
* (* * (	1 →
*	2

Interestingly, it was tacitly approved by Fabb and Halle that the Gridline 0 groups are binary and right-headed which is considered iambic. This is to a large degree influenced by the theoretical framework of Chen (1979). To fulfill the tonal requirements in Chinese regulated verse, they proposed two conditions to constrain the tone assignment. Firstly, for the patterns of actual tone classes, the tonal class of the syllable projecting to Gridline 2 has to be different from other syllables projecting to Gridline 1. Secondly, for the patterns of idealized tone classes, the tonal

class of the head of the verse must be the same with either the syllable immediately to its right or one other syllable to its right (Fabb & Halle 2008:257-258).

With the two conditions presented, three lines of the pentasyllabic *jueju* were analyzed as seen in (39). Because the fourth line has the same pattern with the first line, it was not listed.

(39) Reflection of the two conditions (Fabb & Halle 2008:258)

kōng shān xīn yǔ hòu

-	-	-	V	V
-	-	-	V	V
)*	*)	*	*)	*
(*	*(			0 ←
*				1 →
				2

tiān qì wǎn lái qiū

-	V	V	-	-
V	V	-	-	V
)*	*)	*	*)	*
(*	*(			0 ←
*				1 →
				2

míng yuè sōng jiān zhào

-	V	-	-	V
V	V	V	-	-
)*	*)	*	*)	*
(*	*(			0 ←
*				1 →
				2

As observed by Fabb & Halle, all the verse lines in (39) shared the same pattern of metrical grid with the verse head on the second syllables. However, what needs to be paid attention to here is that even though their proposal of the metrical grid seems to work well with the formalization of the metrical pattern of verse (39) on the surface level, when taking a second look at it, some issues still need further explanation.

Although it is possible to eliminate the discrepancy between the actual tonal class patterns and

the idealized tonal class patterns by pulling in the theory of metrical grid, the evidence of Chinese regulated verse being iambic is insufficient. As mentioned earlier, Fabb & Halle proposed the metrical grid with the prerequisite that Chinese regulated verse lines are “right-headed” and it works as a condition to generate the metrical grid by default. It is not surprising that they had this claim, since Chen (1979) had argued that the stress pattern of Chinese regulated verse is weak-strong, in other words, the Chinese regulated verse is iambic. The claims of Chen and Fabb & Halle are systematic yet arbitrary. The hypothesis should be built on the recognition of the nature of Chinese regulated verse, which is different from the nature of the metrical pattern of English verse. Coincidentally, Duanmu (2016) concluded that the Chinese verse lines are prominently left-headed. This claim was supported by applying the metrical theory of English verse to his study of foot and stress in Chinese regulated verse and other paralleled structures in Chinese. No matter the metrical structure of the Chinese regulated verse being “right-headed” or “left-headed”, solid theoretical framework needs to be taken as the foundation. The theoretical framework must arise out of a comprehensive scanning of the distinctive features of the Chinese language and extend to the approaches in analyzing the Chinese poetry. This is the anchor point of this study and with the comprehensive investigation through the development of Chinese poetry, it is hoped to reveal the underlying structures and patterns based on which poetic regularization is formed.

1.5 Other theoretical issues

1.5.1 Traditional views of Chinese regulated verse

Technically speaking, the meter of the verse is the regularization of the rhythm. From the perspective of suprasegmental features, as formed in a language without fixed contrast of light versus heavy and long versus short, Chinese verse is not able to take the stress pattern and the

length pattern as the foundation of formulation. Here the phenomenon of neutral tone is counted as an exception (Wu 2008). Jiang (1982) pointed out that since every two characters in Chinese regulated verse are counted as one “foot”, and there is no rigid regulation constraining the “foot” to witness the contrast between the even-tone class and oblique-tone class, the nature of the metrical theory of Chinese regulated verse must be different from poetry of stress-timed languages. In other words, there is a fixed interplay of the features of long and short, and heavy and light within a foot in stress-timed verse. On the contrary, the Chinese regulated verse does not reflect this binary contrast. However, this point of view is not confirmed by Wu (2008). Wu argued that if it is considered that the basic metrical unit in Chinese verse is “foot” as well, then the “foot” in Chinese verse must have contained contrast of either long versus short, heavy versus light or high versus low, etc. To put it another way, the binary contrast is the necessary basis of the formation of a unit like foot. If the binary contrast within a unit in Chinese verse is not prominent, as mentioned by Jiang (1982), then the concept “foot” raised is self-contradictory with the feature it presents. What cannot be ignored is the contrast of the level tone and the oblique tone in the Chinese verse, this is without exception. The question lies in what the underlying mechanism triggering the tonal contrast on the surface level and in what pattern do the tone classes follow to form such a contrast.

Wu (2008) then built the framework on an assumption that tonal contrast has a lot to do with the pattern of rhythm. According to *Ci Hai*, an encyclopedic dictionary first published in 1915, *Rhythm* refers to a phenomenon of the regularly alternate occurrence of the feature of “heavy versus light” and “long versus short” in a metrical unit. As can be seen from the definition, two key elements, namely “length” and “strength” are not to be neglected. This, to some extent, coincides with the two levels of music. The basic level of music is the rhythm of beats, which is

composed by the regular alternation of the stressed segment and the unstressed segment that share the same length possibly appended by the chōon or the breve⁵. The rhythm of beats organizes the melody on the basis of the contrast between chōon and breve, and forte and piano, which forms the foundation of music. The upper level refers to the scale degree that consists of several notes fixed in the scale. It restricts the melody on the basis of the regular repetition of the notes regarding their pitch, and it is an especially important device in performing music (Yang 1983; Li 1985). The poetic prosodic structure is quite similar to the musical features as it consists of the features of binary contrast as well. This is extraordinarily notable in Chinese verse when it is chanted, because the elasticity in the features makes the rhythm of beats in music, and the tonal features formulates the tonal rhythm which is quite similar to the scale degree in music.

The inherent similarity between poetry and music triggers a second opinion towards the original purpose and principals in the phases when a poem is firstly composed. Wu (2008) pointed out that the *yi* 抑 and *yang* 揚 contrast within a metrical unit, which builds up the poetic prosodic structure of Chinese regulated verse. The key to present the *yi* and *yang* characteristics was the “pause” in chanting. Zhu (1984) brought up the concept, *dun* 訽, which plays an important role in chanting when the poetic prosodic structures of the Chinese traditional poetry are analyzed. It was mentioned that the rhythm of the Chinese poetry is not easily presented by the tonal categories. Rhythm even exists in verse lines in which all the characters are assigned the same tone. The rhythmic structures are mostly realized by *dun*. Some scholars believed that the previous chanting patterns all obey the rules in (40), which is put forward by Jiang (1982).

(40) “每句兩字一頓, 五言詩句三頓, 七言詩句四頓, 最後一個字曼聲長吟, 等於或超過前

⁵ Chōon represents a long segment while breve represents a short segment in music. Forte is strong and piano is weak in music.

邊每兩個字音的長度”。

(One *dun* after every two characters; three *duns* in pentasyllabic lines; four *duns* in heptasyllabic lines; the very last character was prolonged to equal or exceed the length of every two preceding characters).

Wu believed that actually *dun* is not a real “pause” but a “break” after every two characters to form a “delay” of the speech sound. When a poem is chanted, such kind of delay makes the second syllable of every two syllables comparatively longer than the first one, and thus forms a contrast of long versus short. At the same time, the prolonging of the second syllable makes it comparatively “heavier” in pronunciation than the first one and thus forms another contrast of heavy versus light. In this way, the regular contrast of heavy versus light and long versus short is well demonstrated in every two syllables. However, the contrast in length and intensity mentioned here are all related to the ways of performing a poem instead of the binary contrast predictable in a metrical structure of English poetry. In other words, whether or not the binary contrast could be realized depends on the prominent features of the component parts within a metrical unit. The ways of performance mentioned above are external devices through which a verse is perfectly presented but not working as an intrinsic mechanism to compose a verse.

Reflecting what has been discussed above, Wolfgang Kayser (1992) stated that as for poetry, the deciding part that makes a poem unique is the regular alternation and reoccurrence of the chanting parts in which the syllables are prolonged or stressed. However, the contrast within a disyllabic word in Chinese verse is not an instinct feature of Chinese, but is derived from the restriction of the rhythmic patterns by the chanters which they intentionally create. Once the rhythmic patterns are not there, the contrast will no longer exist. That is why this kind of contrast is called “relative contrast in stress” by some scholars. This is not the unique phenomena in

Chinese, because some other languages like French also share this feature. As a result, *dun* is easily and regularly found in French verse to form its particular metrical patterns.

The above facts and examples in Chinese verse and verse in other languages well demonstrate the two features of the so-called “stress” in Chinese verse: a. The sense units in Chinese verse are controlled by specific tones rather than the fixed degree of stress; b. From the perspective of acoustic features, the metrical positions that seem to be stressed in Chinese verse are actually prolonged and the tones are exaggerated.

1.5.2 Tone realization in Chinese verse

Wang (1970) raised two questions regarding the tone realization and the tonal system in Chinese verse. The first question is why the falling-rising tone, the falling tone and the entering tone could be grouped into one category which is called oblique tone class, while the level tone itself is an independent category. The other one is why and how the alternation of the level tone and the oblique tone form the rhythmic structures of the Chinese verse. Following these two questions, Wang revealed the nature of the four tonal categories and the rules behind the rhythmic structures of Chinese verse. It is known that pitch is the fundamental and main feature of tones, but with the lengthening or rising/falling process the tones are accordingly influenced. The level tone is flat and long without rising or falling, while the falling-rising tone, the falling tone and the entering tone are all short, either rising or falling. The different performances of the tones naturally realize the level tone as a different independent category compared with the tones belonging to the oblique tone class. One direct hypothesis in terms of the difference between the level tone and the oblique tone is that the alternation of the two tonal categories in Chinese verse is actually an alternation of long and short. If that is the case, a connection might be drawn between the Chinese verse and verse in Greek and Latin. The metrical pattern in Greek and Latin is based on a contrast

between long syllables and short syllables. Wang challenged the solidity of the application of the metrical theory in English verse to Chinese verse based on the reason that English is a stress-timed language which maintains a metrical system and pattern on the basis of stress itself. However, Wang holds with the idea that the metrical pattern of Chinese verse is an appropriate example of the alternation of long and short. Wang believes this is due to the characteristic of the features of the level tone and the oblique tone. What is also mentioned is that the level tone is twice as long as the oblique tone. Taking regulated pentasyllabic verse as an example, the length contrast between the level tone and the oblique tone can be demonstrated as below⁶ (Wang 1970:75-76).

- (41) O-O-// L—L—//O-
 L—L—//O-O-//L—
 L—L—//L—O-//O-
 O-O-//O-L—//L—

The theory of Wang (1970) influenced this study from two perspectives. For one, Wang's theory confirms the contrast of two tone classes in Chinese regulated verse, namely the even tone versus the oblique tone. This contrast is incarnated by the distinctive features of the even tone class and the oblique tone class. For the even tone, it is flat and long and is prolonged. The oblique tone is brief and short in duration, and is not likely to be prolonged. For another, the length of the even tone and the oblique tone in a verse line is computed as 2:1, which provides the applicability to concretize the correlation between the even tone class and the oblique tone class in Chinese regulated verse. This undoubtedly becomes one of the theoretical foundations on which a new schematized model is established in Chapter Four to elaborate the regularization of Chinese regulated-style verse.

⁶ 'O' represents for 'oblique tone' and 'L' represents for 'level tone'. The tone bearing unit is syllable. Two syllables form one bar (節, *jie*).

1.6 Organization of this study

This dissertation comprises six chapters. Chapter I introduces the basic elements and structure of poetry in general. Key terms that are prominently used in composing a poem are explained. Similar concepts applied in poetic prosody, prosodic phonology and metrical phonology are then compared. Aside from this, some widely accepted theoretical frameworks on Chinese verse in previous studies are discussed, such as the stress-oriented models, the metrical grid and other traditional understandings of Chinese regulated verse.

Chapter II examines selected texts from *Shijing* and discusses the poetic mechanism and the prosodic features reflected in the music-related facts. Specifically, the mode-tone relation in each selected poem is analyzed under the condition that the musical aspects and forms illustrated by the works collected in *Shijing gupu* are comprehensively pictured. Evidence about the close relationship between Chinese classical music and poetic features of texts from *Shijing* is going to serve as a foundation to disclose the characteristics which regulated-style verse take on.

Chapter III centers around the metrical patterns of selected pentasyllabic poems of the Music Bureau and examines the feasibilities of the stress-oriented models which had been widely adopted in detail. The origins of Chinese pentasyllabic poems and a hypothesis on the superiority of pentasyllabic poems in regularization are stated. On introducing the categories, functions and essential poetic features of Songs of the Music Bureau, some unanswered questions inspired by the stress-oriented models are carefully investigated. For the purpose of verifying if the preset stress rule put forward by the stress-oriented models works well on making rules in poetic practice more explicit, a test on eight pentasyllabic songs from Songs of the Music Bureau that are randomly chosen is carried out. The mapping or mismatch between the poetic performance and expectations the preset stress rule makes are on the basis of conditions which the stress rule realizes

and the syntactic analysis made from the data. A statistical significance test (T-Test) is implemented to confirm the validation and significance of the test results. As a clarification on whether metrical structures are stress-oriented in Songs of the Music Bureau which is an important development phase before the well-formed regulated verse came about, this chapter shows the way of revealing the poetic prosody of regulated verse.

In Chapter IV, a schematized new model to standardize the poetic prosody in regards to metrical patterns of regulated-style verse is established. With an introduction to the strictest and commonly accepted tonal regulations of regulated-style verse, the verification of the two tonal categories, the level tone and the oblique tone, is made to lend support to further speculations. The evidence provided in the previous chapters regarding the tight connection between Chinese classical music and Chinese poetry is reproduced here, acting as a crucial footing on which the beats in music and the rhythm in regulated verse echo each other. The *ban-yan* system in Chinese classical music is especially applied to reanalyze the segmenting of a poem line and the theory of durational boundary is addressed. Terms in music like *Tenuto* and *Agogic* with concepts that vividly and best analogize the innate characteristics of poetic rhythm are borrowed to generate the sequence of accent degree of every two tonal combinations. This is done on the basis of which the theory of durational boundary is remodeled and the schematized patterns are composed. A database including three hundred regulated verse poems from three poets over a wide range of time span is used for data analysis. Following the sample data analysis, a statistical analysis with Pearson Correlation Coefficient and hypothesis tests on the complete data is carried out. With the test results verified, explications and hypotheses are made on the nature of regulated-style verse.

Chapter V focuses on the role the poetic syntax plays in the process of composing a regulated-style verse. Firstly, a comparison of syntactic consistency between old poems and regulated-style

verse is carried out in order to further examine the poetic development diachronically. The syntactic consistency within each couplet and among the poem lines within each poem are both investigated. A t-test of two samples assuming equal variances is conducted following each comparison. The results from the statistical significance test reveals changes and developments of syntactic features from old poems to regulated-style verse. It then talks about the relationship and mismatch between syntactic features and metrical patterns reflected by Chinese regulated-style verse and corresponding translated versions. On challenging the “two conditions” and the “two categories” proposed by Halle and Keyser (1971) based on which the iambic pentameter is formed, the properties of English verse are introduced and the basic rules to form Chinese regulated-style verse are revisited. To show the possible relationship or mismatch between syntactic features and metrical patterns, a case study is carried out. The case study analyzes the tonal prosody, rhythmic pattern and syntactic structure of the selected Chinese regulated verse and the metrical position, stress pattern and rhythmic pattern of the corresponding translated forms. On the one hand, the study conducted in this chapter is an extension of the modified models of the poetic prosody speculated in the previous chapters. On the other hand, it responds to the questioning upon simply and unconditionally applying the metrical system of stress-timed languages to Chinese verse.

As the concluding part, Chapter VI summarizes conclusions drawn in this dissertation, followed by some discussions on the models established to explain the nature of Chinese verse in different categories. New hypotheses are presented to improve and perfect the theoretical frameworks built up in this dissertation.

Chapter II Poetic Mechanism and Prosodic Features beyond Music

As the scratch line of the study of Chinese poetry, a comprehensive observation and examination of *Shijing* 詩經, the first anthology of Chinese poetry, takes precedence over the others. This chapter digs into the formation and categorization of *Shijing* and thus extends the study to its musical aspects such as the regulations of its composition in terms of its musical styles. By introducing a collection of the musical score of thirty-two odes of *Shijing*, the tones and modes are identified, and their relation is depicted by the aid of a statistical study. With the relationship between music and poetic features of *Shijing* examined, a new way to explain the regularization of regulated-style verse, which has long been the core issue in studying the poetic prosody of Chinese poetry might possibly be constructed.

2.1 *Shijing*'s formation and categorization

Shijing is the oldest existing collection of Chinese poetry, comprising 305 works dating from the Mid-Shang dynasty to the middle period of Spring and Autumn. The authors include ordinary people as well as government officials. The works in *Shijing* mirror the social activities and the conditions of people in the Shang dynasty (c. 1600 B.C.-c. 1046 B.C.), the Western Zhou dynasty (c. 1045 B.C.-c. 771 B.C.) and the Spring and Autumn period (c. 771 B.C.-c. 476 B.C.).

There are four traditional perspectives regarding the formation of *Shijing*, namely “Caishi shuo” 采詩說 [Collecting], “Xianshi shuo” 獻詩說 [Contributing], “Zuoshi shuo” 作詩說 [Composing] and “Shanshi shuo” 刪詩說 [Deleting]. “Caishi shuo” holds the idea that there were poem collectors who widely collected poems for the emperors based on the emperor's understanding of

the customs and made judgements. “Xianshi shuo” thinks that the emperors asked the dukes and officials of all ranks to contribute poems to the imperial court for the rulers to check current politics. “Zuoshi shuo” considers poem writing a prevailing custom that could praise the emperor, criticize the current social evils and express one’s thoughts and feelings in a good way. “Shanshi shuo” thinks that it was Confucius who examined over three thousand poems collected by the Zhou government and made interviews during his travel to the area related to the occurrence of the poems. Eventually, he compiled the collection of poetry which includes 305 works, known as *Shijing*. However, this assumption still is controversial. A trending hypothesis among the academia is that there is not ample evidence to improve Confucius compiled *Shijing*, but it is believed that he has corrected the music of *Shijing* (Li 1991:23-24).

Shijing is categorized into three main groups terms of its genre and musical property: *Feng* 風, *Ya* 雅 and *Song* 頌. Most odes in *Feng* are from the earlier stage of the Eastern Zhou dynasty while the rest of them belong to the Western Zhou dynasty. Geographically speaking, the territorial scope of *Feng* extends to fifteen countries, which is today’s Shaanxi province, Shanxi province, Henan province, Shandong province and the northern part of Hubei province and the eastern part of Sichuan province that along the Yangtze valley (Yang 1980). Ballads from *Feng* reflect the ideology and the country life-pattern of the peasantry. *Ya* consists of imperial court music played in the grand banquet or gala which represents the ideology of the ruling class. It is also said that some musical pieces of *Ya* reveal the internal conflicts among the ruling class. The *Song* collections are played at the sacrifice offered by the ancestral temple of the ruling house. The purpose is to sing the praises of the dead rulers and to strengthen the power of the current ruler (Shen 1982).

2.2 The musical aspect of *Shijing*

2.2.1 The music setting

In *Shihuo zhi* 食貨志 of *Hanshu* 漢書 [Book of Han], it tells that the poem collectors “Delegate the poems to music officials and music officials process them with the tonalities. Then let the emperor to enjoy them” (Zhao 1993:81).

The earliest edition of music setting of *Shijing* is *Fengya shi'er shipu* 風雅十二詩譜 recorded in Zhu Xi's 朱熹 *Yili jingzhuan tongjie* 儀禮經傳通解. In this note the notations had been transmitted by a contemporary of Zhu Xi, a certain Zhao Yansu 趙彥肅 (*jinshi* 進士 between 1165-1174), who had allegedly taken them from the Ritual Regulations of the District Drinking Wine Ceremony” of the Kaiyuan era (713-741) (Mittag 1993). The music setting of “Guanju”, “Luming” and another ten works are included in the musical scores. This *Fengya shi'er shipu* was rearranged according to the melodies spread out amongst the people. Borrowing or transcribing folk music to perform *Shijing* became one of the two leading approaches since the Tang and Song dynasty. The other approach started from Xiong Penglai 熊朋來 (1246-1323, *jinshi* 進士 in 1274)'s *Shijing pu* 詩經譜 in the Yuan dynasty, which represented a way of creating the music setting for *Shijing* (Li 1991:25).

2.2.2 The musical forms

According to the known musical settings corresponding with the three *Shijing* sections *Feng*, *Ya*, and *Song*, Yang (1980) summarized ten musical forms embodied in *Shijing* as shown in (1).

(1) Ten musical forms in *Shijing*

a. Repetition of one melody.

- b. Using refrain after one melody.
- c. Using refrain before one melody.
- d. Making local changes to some starting parts among the repetition of one melody.
- e. Adding introductory music before the repetition of one melody.
- f. Adding coda after the repetition of one melody.
- g. Combining two separate repetitions of two melodies in one.
- h. Two melodies taking turns regularly.
- i. Two melodies taking turns randomly.
- j. Adding introductory music before the repetition of one melody and adding coda after it.

Because of the integrality, Yang's summary was used for reference by most scholars studying the musical aspects of *Shijing*. However, the ten forms were questioned as time went by. First, not all musical forms are included. Aside from the ten forms mentioned above, the music setting of *Shijing* is also rhythmical and can be used for section recognition. Pure instrumental music along with interlude and ensemble appeared as well. Second, it is difficult to unify the music forms in general. For instance, the fifteen *Guofeng* 國風 covered many districts and different ways of performing and recording may lead to totally different outcomes. In other words, the categorization may be tenable if the analysis had been geographically narrowed down and the recording methods were identical.

The criticisms allowed for a reconsideration of the correct and appropriate direction to study the nature of *Shijing*. As the earliest existing collection of the Chinese poetry, or more accurately, a collection of folk songs with distinguishing contents and functions from different areas, both the poetic and musical features cannot be ignored.

2.3 The transition of the musical scores of *Shijing*

As an important carrier to convey ordinary people's daily life, moods, aspiration, way of thinking and the ideology of the ruling class, *Shijing* existed in a simple and unadorned shape. With or without instruments, people performed it by singing. It has nevertheless not reached a consensus that the consistent music score of *Shijing* was passed on dynasty to dynasty. The transformation of the people who sang it, the area where it was sung and the artistic formation in which it was performed may all lead to the change of the music scores of *Shijing*. However, an attempt to explore, unify and even simplify the musical scores of *Shijing* is not doubtful due to its musical function as for the people and the imperial court to express themselves.

The most trackable musical scores of *Shijing* are recorded in *Wenzi pu* 文字譜, which uses characters and their abbreviations or radicals to represent phonemes and the string order. Other notations mark the rhythm, expressions and forms of performances. *Wenzi pu* is further divided into *Yinwei pu* 音位譜 and *Zoufa pu* 奏法譜 based on the meanings of the characters. *Yinwei pu* is a way to record musical scores by indicating the absolute pitch and the relative pitch. The existing collections of *Shijing*'s musical scores to be introduced here are elaborated in *Yinwei pu*.

Fengya shi'er shipu compiled by Zhao Yansu were performed in general ceremonies in the Kaiyuan era (713-741) in the Tang dynasty (618-907). This is considered the very first musical scores of *Shijing* among the works that were passed on. The twelve *Feng* and *Ya* odes are all related to the rural drinking ceremony (*Xiangyinjiu li* 鄉飲酒禮). Eight of them are odes with four-character lines. Recorded in *Lülü zipu* 律呂字譜, every character has its own pitch but the rhythm is not shown. (2) is an example of the musical scores in *Fengya shi'er shipu*.

(2) An example of musical scores in *Fengya shi'er shipu* (Xia 1987:9)

(譜字)	黃南林南 黃姑太黃 林南黃姑 黃林南黃
(歌詞)	關關雎鳩，在河之洲，窈窕淑女，君子好逑

Another notable collection of *Shijing*'s musical scores is *Sepu* 瑟譜 compiled by Xiong Penglai 熊朋來 (1246-1323) in the Song dynasty (960-1279). The musical notation in *Sepu* are a combination of *Lülü zipu* 律呂字譜 and *Gongche pu* 工尺譜 as can be seen in the following example.

(3) An example of *Sepu* (Zhang 2013:198)



Lülü zipu is demonstrated by Huangzhong 黃鐘, Dalü 大呂, Taicu 太簇, Jiazhong 夾鐘, Guxi 姑洗, Zhonglü 仲呂, Ruibin 蕤賓, Linzhong 林鐘, Yize 夷則, Nanlü 南呂, Wushe 無射 and Yingzhong 應鐘 to mark the pitch of each character (Zhang 2013:196). *Gongche pu* 工尺譜 uses He 合, Si 四, Yi 一, Shang 上, Gou 勾, Che 尺, Gong 工, Fan 凡, Liu 六 and Wu 五 to mark the pitch of each character. Regardless of the different notations, they both indicate the absolute or relative pitches in the recording of *Shijing*'s musical scores.

In order to better understand and perform *Shijing*, Yuan Jiagu 袁嘉谷 (1872-1937) who was a scholar in the Qing dynasty, compiled *Shijing gupu* 詩經古譜 in staff notation and numerical notation instead of *Lüliu zipu* and *Gongche pu*. This work is actually a continuation and extension of *Fengya shi'er shipu* and *Sepu*. Chen Li 陳澧 (1810-1882)'s *Shijing jin su zipu* 詩經今俗字譜 was an important origin based on which Yuan simplified the traditional *puzi* 譜字 and transcribed them into the staff and numerical notations that are more understandable and acceptable to the people, especially to those who would like to sing and perform.

2.4 Modes, tones and their relation in *Shijing*

2.4.1 Chinese pentatonic scale and its modes

Before starting the data analysis, two essential terms of music related to the musical settings of *Shijing* need to be clarified, the first being the Chinese pentatonic scale.

With pitch being considered, the Chinese pentatonic scale is arranged as *Gong* 宮, *Shang* 商, *Jue* 角, *Zhi* 徵, *Yu* 羽. They are called “pentatonic scale without the semitone” compared with the western pentatonic scale.

In ancient China when the tonality used in musical practice was summed up as a basic rule, the Chinese pentatonic scale appeared. In *Diyuan pian* 地員篇 of *Guanzi* 管子, they are explained in a more scientific way. “凡將起五音, 凡首, 先立一而三之, 四開以合九九, 以是生黃鐘小素之首, 以成宮; 三分而益之以一, 為百有八, 為徵; 不無有三分而去其乘, 適足以是生商, 有三分而復於其所, 以是生羽; 有三分而去其乘, 適足以是生角” (Zhao 1964:10). The numbers are counted as the chord length under the condition that the mass, thickness and tension of the chords remain the same. Based on the mathematics stated to explain the Chinese pentatonic

scale, “先立一而三之, 四開以合九九”, if it is supposed that the chord length of *Gong* 宮 is $3^4=9\times 9=81$, then “三分而益之以一, 為百有八”, and the chord length of *Zhi* 徵 is $81\times (1+1/3)=108$; “有三分而去其乘” means the chord length of *Shang* 商 is $108\times (1-1/3)=72$; “有三分而復於其所” makes the chord length of *Yu* 羽 $72\times (1+1/3)=96$; “有三分而去其乘” is saying the chord length of *Jue* 角 is $96\times (1-1/3)=64$ (Zhao 1964:11).

The second term is mode. It is widely agreed that the Chinese pentatonic scale is equal to the musical letter notation C, D, E, G and A (Do, Re, Mi, So, and La accordingly). The fact that every member of the pentatonic scale can act as a tonic generates the five basic modes. In other words, the mode is decided by the tonic. The mode reflects the status of the tonic within the scale and tells the relation between the tonic and the scale. The tonic is a center note which a period or movement ends with will deliver a feeling of consistency.

There are five basic modes in the Chinese pentatonic scale. The mode of traditional pentatonic scale which lack Fa and Si can be deduced by the center note. The scale in *Gong mode* 宮調式 is arranged as *Gong Shang Jue Zhi Yu Gong* (Do Re Mi So La Do). The scale in *Shang mode* 商調式 is arranged as *Shang Jue Zhi Yu Gong Shang* (Re Mi So La Do Re). The same logic fits the following three modes. *Jue mode* 角調式 is seen as *Jue Zhi Yu Gong Shang Jue* (Mi So La Do Re Mi), *Zhi mode* 徵調式 is taken as *Zhi Yu Gong Shang Jue Zhi* (So La Do Re Mi So) and *Yu mode* 羽調式 is seen as *Yu Gong Shang Jue Zhi Yu* (La Do Re Mi So La). However, it is not the case that the musical scores of the thirty-two odes in *Shijing gupu* 詩經古譜 were all set in the traditional pentatonic scale, which included the heptatonic scale with Fa and Si. In the process of deciding what a heptatonic scale's mode is, there is a need to firstly generate a distinguishing series of number for the *Du* 度 between every two notes for each pentatonic scale. Taking *Gong mode*

for instance, a Second (二度) is between Do and Re, a Second is between Re and Mi, a Third (三度) is between Mi and So, a Second is between So and La, and when La goes back to Do, another Third turns up. As a result, a combination of the interval (音程) regarding *Du* in *Gong mode* is 22323. Applying the same rule to the other four modes, we can get a combination of 23232 for *Shang mode*, 32322 for *Jue mode*, 23223 for *Zhi mode* and 32232 for *Yu mode*. The mode of a heptatonic scale will depend on how its interval corresponds to the five combinations.

The following examples are the music scores of two Chinese folk songs and their modes using the rules given above. The first one is *Molihua* 茉莉花 (Jasmine Flower) and its musical score (only the principal score played by the right hand is taken into consideration) as shown in (4).

(4) The musical score of *Jasmine Flower*⁷

⁷ The musical score of *Jasmine Flower* is downloaded and transcribed from <http://www.niupiano.com/music/7047.html>.

Jasmine Flower

茉莉花

The musical score consists of four staves of piano music. The first staff (treble clef) starts with a tempo of $\text{quarter note} = 96$. The second staff (bass clef) follows. The third staff (treble clef) begins at measure 5. The fourth staff (bass clef) begins at measure 9. Fingerings are indicated above the notes: in the first staff, measures 1-4, fingers 1, 2, 3, 4, 5 are used; in the third staff, measures 5-8, fingers 1, 2, 3, 4, 5 are used; in the fourth staff, measures 9-12, fingers 1, 2, 3, 4, 5 are used. The score concludes with a final chord at measure 13.

The very first thing that needs to be done is to screen out all the different notes included in *Molihua*. As can be seen from the staff notation, only Mi, So, La, Do and Re are repeatedly arranged. The fact that Fa and Si are missing makes it a traditional pentatonic scale. Starting from the ending and center note which is So (the ending chord is not taken into consideration), the five notes in *Molihua*'s musical score are rearranged according to their positions in the pentatonic scale. Then So, La, Do, Re, and Mi are arranged in a series. A corresponding permutation which is *Zhi*

Yu Gong Shang Jue automatically stands revealed on the paper. Based on this ground, the Chinese folk song *Jasmine Flower* has a mode of *Zhi*.

The second one is *Canghai yisheng xiao* 滄海一聲笑 with the following musical scores in (5).

(5) The musical score of *Canghai yisheng xiao*⁸

沧海一声笑
(黄沾演唱)

小柔板

黄沾曲

⁸ The musical score of *Canghai yisheng xiao* is downloaded and transcribed from <http://www.hpppw.com/zuixinqupu/202010/47261.html>

Following the same process, the first step is to sift out the unduplicated notes which are Mi, Re, Si, La, and So. Given that the ending and center note is So, the six notes are rearranged as So, La, Si, Re, and Mi in a series. Since there is Si showing up, this is not a typical pentatonic scale and the tonic which is located at the end position cannot be used to judge the mode. The solution is to compute the *Du* 度 in the interval and compare the series with the known combinations. There is a Second between So and La, a Second between La and Si, a Third between Si and Re, a Second between Re and Mi, and then back to So. What is generated is a series as follows: 22323. Comparing the series with the combinations that have been already generated as listed in (6), it is known that the mode of *Canghai yisheng xiao* is *Gong*.

(6) Mode, notes arrangement and interval combinations

Mode	Notes arrangement	Interval combinations
<i>Gong mode</i> 宮調式	Do Re Mi So La Do	22323
<i>Shang mode</i> 商調式	Re Mi So La Do Re	23232
<i>Jue mode</i> 角調式	Mi So La Do Re Mi	32322
<i>Zhi mode</i> 徵調式	So La Do Re Mi So	23223
<i>Yu mode</i> 羽調式	La Do Re Mi So La	32232

2.4.2 Chinese heptatonic scale and its modes

Along with the development of the music from Western Zhou dynasty to the Peiod of Spring and Autumn and Warring States, the Chinese pentatonic scale was expanded to heptatonic scale. The notes in the pentatonic scale were named *Zhengyin* 正音 and they served as the basic scale. With the basic scale expanded, four more notes named *Pianyin* 偏音 were added. The notes that are half-step higher than *Zhengyin* are *Qing* 清, and the notes a half-step lower than *Zhengyin* are

Bian 變. *Run* 閏 refers to the notes that are whole step lower than *Zhengyin*. The features of *Pianyin* includes lower frequency of appearance and incapability of determining the mode. *Qingjue* 清角 (Fa), *Bianzhi* 變徵 (Fa[#]), *Biangong* 變宮 (Si) and *Run* 閏 (Si^b) are four major *Pianyin* used in ancient China. With different *Pianyin* included in the pentatonic scale, there are three categories of modes accordingly which are *Qingyue mode* 清樂調式, *Yayue mode* 雅樂調式 and *Yanyue mode* 燕樂調式. The two *Pianyin* in *Qingyue mode* are *Qingjue* and *Biangong*. *Bianzhi* and *Biangong* are the two *Pianyin* in *Yayue mode* and *Yanyue mode* has *Qingjue* and *Run*. Since only *Zhengyin* is capable of deciding the mode, the rule of deciding the mode of the traditional pentatonic scale is applied here as well. Take *Yayue gong mode* for instance, the heptatonic scale is arranged as *Gong* 宮, *Shang* 商, *Jue* 角, *Bianzhi* 變徵, *Zhi* 徵, *Yu* 羽 and *Biangong* 變宮. The corresponding musical letter notations are Do, Re, Mi, Fa[#], So, La and Si (Huang 2014). If taking a look into all the possibilities of modes decided by the five *Zhengyin* in *Yayue mode*, the table in (7) is generated.

(7) Notes in heptatonic scale and the corresponding modes

Mode	Notes arrangement
<i>Yayue gong mode</i> 雅樂宮調式	Do Re Mi Fa [#] So La Si Do
<i>Yayue shang mode</i> 雅樂商調式	Re Mi Fa [#] So La Si Do Re
<i>Yayue jue mode</i> 雅樂角調式	Mi Fa [#] So La Si Do Re Mi
<i>Yayue zhi mode</i> 雅樂徵調式	So La Si Do Re Mi Fa [#] So
<i>Yayue yu mode</i> 雅樂羽調式	La Si Do Re Mi Fa [#] So La

With five submodes in *Qingyue mode* and another five submodes in *Yanyue mode*, there are fifteen different modes in total in the heptatonic scale system.

2.4.3 Data collection

Tones are innate features of characters used to compose an ode in *Shijing* and in other forms of Chinese literature. Long before the Chinese regulated verses showed up in the history of Chinese poetry, it is difficult to tell whether the tones played a role in the production of *Shijing*. However, it is known that the texts of *Shijing* served as lyrics of songs with different functions in diverse scenarios. If the known features from *Shijing*'s musical aspects are compared with the tones, some potential connections might be revealed and the questions which were brought up at the beginning of this paragraph will be answered. As an epitomizer of the musical scores of *Shijing* from Tang dynasty to Qing dynasty, *Shijing gupu* 詩經古譜 is the best document to provide a comprehensive scope of the musical features. For this reason, it is selected as the base data on top of which the tone and mode computing are carried out.

2.5 Tones, modes and relations: Evidence from *Shijing gupu*

2.5.1 Introduction to the annotations

Although *Shijing* was a must-read book among people from ancient times, the many paleographs and characters with multiple pronunciations create all sorts of obstacles. That is the reason why there were a lot of works either on critical interpretation or on pronunciation elucidation of *Shijing* being used widely later. In the Western Han dynasty there were three major annotations of *Shijing*. They are *Lu shi* 魯詩 by Shen Pei 申培 (219 B.C.-135 B.C.), *Qi shi* 齊詩 by Yuan Gu 輞固 (?-?) and *Han shi* 韓詩 by Han Ying 韓嬰 (200 B.C.-130 B.C.). People called them *Sanjia shi* 三家詩. Later, Mao Heng 毛亨 (?-?)'s *Maoshi guxun zhuan* 毛詩故訓傳 (or *Mao shi* 毛詩) which mainly explained the meaning of the characters in *Shijing* became popular. *Mao*

shi is also the earliest and most comprehensive existing annotation of *Shijing*. On the basis of *Mao shi*, *Mao shi jian* 毛詩箋 by Zheng Xuan 鄭玄 (127-200), *Mao shi zhengyi* 毛詩正義 by Kong Yingda 孔穎達 (574-648) and *Mao shi yin yi* 毛詩音義 in *Jingdian shiwen* 經典釋文 by Lu Deming 陸德明 (550-630) all went a step further and made a good effort to provide complementary annotations (Zhou 2002:1-10). Accordingly, in the data base, besides the thirty-two texts in *Shijing gupu* selected from *Shijing* listed in the forms of original texts and English translations of Karlgren (1950), the pronunciations for certain phonetic loan characters and characters may have multiple pronunciations based on some outstanding annotations are also annotated based on Zhao (2002).

2.5.2 Data analysis

During the process of data analysis, the thirty-two odes from Yuan's *Shijing gupu* are firstly extracted in a form where they retain their order in the original document. The tone of each character is identified⁹ in the next step. Thirdly, musical letter notation is marked out for every single character in each ode according to the original staff notations to avoid the complications and inconvenience of displaying staff notations. Then the mode of each musical score is computed based on the mode-deciding rules. The analysis on the data collected follows as a last but most important part. The following first seven examples from Yuan's *Shijing gupu* serve as sample data to illustrate the relationship among tones, musical notations and modes. The other twenty-five odes are shown in Appendix B. The translations are from *The Book of Odes* by Karlgren (1950).

⁹ The tone identification is based on *Handian* (<https://www.zdic.net/>) and *Hanzi gujin ziliaoku* (<http://xiaoxue.iis.sinica.edu.tw/CCR/#>).

2.5.2.1 小雅 · 鹿鳴 (“Lu Ming” in Xiao Ya)

呦呦鹿鳴，食野之蘋。我有嘉賓，鼓瑟吹笙。吹笙鼓簧，承筐是將。人之好我，示我周行。
呦呦鹿鳴，食野之蒿。我有嘉賓，德音孔昭。視民不佻，君子是則是效。我有旨酒，嘉賓式燕以敖。

呦呦鹿鳴，食野之芩。我有嘉賓，鼓瑟鼓琴。鼓瑟鼓琴，和樂且湛。我有旨酒，以燕樂嘉賓之心。

Iōg-iōg cry the deer, they eat the Artemisia of the open grounds; I have a fine guest, we play the lute and blow the reed-organ; we blow the reed-organ and vibrate its tongues; the baskets presented, them we take (a); the man who loves me (b), he blows me the (ways:) manners of Chou.

Iōg-iōg cry the deer, they eat the southernwood of the open grounds; I have a fine guest, his reputation is very brilliant; he does not regard people in a (slighting:) mean way (c); the noblemen take him for a pattern, they imitate him; I have good wine, my fine guest feasts and amuses himself.

Iōg-iōg cry the deer, they eat the k'in plants of the open grounds; I have a fine guest, we play the lute, we play the guitar; we play the lute, we play the guitar, together we rejoice and are steeped in pleasure; I have good wine, with it I feast and rejoice the heart of my fine guest (Karlgren 1950:104).

(8)

Character	呦	呦	鹿	鳴	食	野	之	蘋	我	有	嘉	賓
Tone	P ¹⁰	P	R	P	R	S	P	P	S	S	P	P
Letter notation	C	A	#F	E	A	E	D	C	#F	G	B	A
Character	鼓	瑟	吹	笙	吹	笙	鼓	簧	承	筐	是	將
Tone	S	R	P	P	P	P	S	P	P	P	S	P
Letter notation	G	A	C	G	#F	G	A	E	B	C	E	A
Character	人	之	好	我	示	我	周	行	呦	呦	鹿	鳴
Tone	P	P	S	S	Q	S	P	P	P	P	R	P
Letter notation	G	A	C	E	G	A	D	C	C	E	#F	E
Character	食	野	之	蒿	我	有	嘉	賓	德	音	孔	昭
Tone	R	S	P	P	S	S	P	P	R	P	S	P
Letter notation	G	A	D	C	G	A	B	C	A	#F	E	G
Character	視	民	不	佻	君	子	是	則	是	效	我	有
Tone	Q	P	R	P	P	S	S	R	S	Q	S	S
Letter notation	E	A	C	E	B	C	E	#F	E	A	G	A

¹⁰ P=ping (level tone); S=shang (rising tone); Q= qu (departing tone); R= ru (entering tone)

Character	旨	酒	嘉	賓	式	燕	以	敖	呦	呦	鹿	鳴
Tone	S	S	P	P	R	Q	S	P	P	P	R	P
Letter notation	C	E	G	A	B	A	D	C	C	E	D	C
Character	食	野	之	芩	我	有	嘉	賓	鼓	瑟	鼓	琴
Tone	R	S	P	P	S	S	P	P	S	R	S	P
Letter notation	D	C	#F	E	#F	A	B	A	G	A	C	G
Character	鼓	瑟	鼓	琴	和	樂	且	湛 ¹¹	我	有	旨	酒
Tone	S	R	S	P	P	R	S	P	S	S	S	S
Letter notation	#F	G	A	E	B	C	E	A	G	A	C	E
Character	以	燕	樂	嘉	賓	之	心					
Tone	S	Q	R	P	P	P	P					
Letter notation	G	A	C	B	A	D	C					

As shown in (8), the notes included in this score are C, A, #F, E, D, G and B, which makes it a heptatonic scale. Starting from the ending note C, the scale is rearranged to fit the natural order and the result is C, D, E, G and A with #F and B as two *pianyin*. If the result is compared with (7), it can be confirmed that this is a *Yayue gong mode*. As for the tones, among the 49 characters that have level tone, 12 of them are noted as C, 6 characters are noted as G, 3 characters are noted as #F, 8 characters are noted as E, 9 characters are noted as A, 7 characters are noted as B and 4 characters are noted as D. Among the 34 characters that have rising tone, 9 characters are noted as E, 3 characters are noted as #F, 7 characters are noted as G, 8 characters are noted as A, 6 characters are noted as C and 1 character is noted as D. The 5 characters with the departing tone are 1 character noted as G, 1 character noted as E and 3 characters noted as A among them. There are 15 characters that are marked with the entering tone and 3 of them are noted as #F, 4 of them are noted as A, 2

¹¹ 《傳》：“湛，樂之久。”《釋文》：“湛，都南反，字又作耽。”

of them are noted as G, 3 of them are noted as C, 1 of them is noted as B and 2 of them are noted as D.

According to the computation above, the table in (9) is produced.

(9)

Tone Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
C	12	6	0	3
D	4	1	0	2
E	8	9	1	0
#F	3	3	0	3
G	6	7	1	2
A	9	8	3	4
B	7	0	0	1
Most frequently appearing note	C	E	A	A

2.5.2.2 小雅 • 四牡 (“Si Mu” in Xiao Ya)

四牡騤騤，周道倭遲。豈不懷歸？王事靡盬，我心傷悲。

四牡騤騤，嘽嘽駱馬。豈不懷歸？王事靡盬，不遑啟處。

翩翩者鷗，載飛載下，集於苞栩。王事靡盬，不遑將父。

翩翩者鷗，載飛載止，集於苞杞。王事靡盬，不遑將母。

駕彼四駟，載驃駟駟。豈不懷歸？是用作歌，將母來誌。

The four stallions run unceasingly; the road of Chou is winding and (slow:) long (a); do I not (think of) long to go home? But the service to the king must not be defective; my heart is pained and grieved.

The four stallions run unceasingly; exhausted are the black-maned white horses; do I not long to go home? But the service to the king must not be defective; I have no leisure to kneel or sit down.

Flying are the chuei birds, now they fly, now they sink down, they settle on the bushy oak; the service to the king must not be defective, I have no leisure to support my father.

Flying are the chuei birds, now they fly, now they stop, they settle on the bushy k'I willow: the service to the king must not be defective, I have no leisure to support my mother.

I yoke those black-maned white horses, they rush swiftly; do I not long to go home? Therefore I make this song; about supporting my' mother I come and report (b).

(a) Or with Ts'i, simply: “is winding”; or, with Han: “is precipitous”. (b) To my superiors, demanding furlough (Karlgren 1950:105).

(10)

Character	四	牡	駢	駢	周	道	倭	遲 ¹²	豈	不	懷	歸
Tone	Q	S	P	P	P	S	P	P	S	R	P	P
Letter notation	C	E	#F	E	D	C	#F	E	G	A	B	C
Character	王	事	靡	鹽	我	心	傷	悲	四	牡	駢	駢
Tone	P	Q	S	S	S	P	P	P	Q	S	P	P
Letter notation	#F	E	G	A	G	A	B	C	C	E	G	A
Character	暉	暉	駱	馬	豈	不	懷	歸	王	事	靡	鹽
Tone	P	P	R	S	S	R	P	P	P	Q	S	S
Letter notation	B	A	D	C	#F	G	B	A	#F	E	D	C
Character	不	遑	啟	處	翩	翩	者	雛	載	飛	載	下
Tone	R	P	S	S	P	P	S	P	Q	P	Q	S
Letter notation	G	E	D	C	C	D	C	E	G	A	C	G
Character	集	於	苞	栩	王	事	靡	鹽	不	遑	將	父
Tone	R	P	P	S	P	Q	S	S	R	P	P	S
Letter notation	G	A	B	C	D	C	#F	E	B	A	D	C
Character	翩	翩	者	雛	載	飛	載	止	集	於	苞	杞
Tone	P	P	S	P	Q	P	Q	S	R	P	P	S
Letter notation	C	E	G	A	E	B	G	A	#F	A	#F	G
Character	王	事	靡	鹽	不	遑	將	母	駕	彼	四	駱
Tone	P	Q	S	S	R	P	P	S	Q	S	Q	R
Letter notation	D	C	#F	E	G	A	D	C	C	E	#F	E
Character	載	驟	駸	駸	豈	不	懷	歸	是	用	作	歌
Tone	Q	Q	P	P	S	R	P	P	S	Q	Q	P
Letter notation	G	B	G	A	G	A	#F	E	#F	E	G	A
Character	將	母	來	諗 ¹³								
Tone	P	S	P	Q								
Letter notation	C	#F	D	C								

¹² 《釋文》：“倭，本又作委。”《韓詩》“倭遲”作“威夷，險也。”按：“倭遲、威夷，即今言之“逶迤”，宛延曲折，引申之意亦為險。

¹³ 《傳》：“諗，念也。”“諗”當系“念”之假借字，通與“念”；念，懷念。

Based on (10), this score includes the following notes: C, E, #F, G, D, A and B. It is thus a heptatonic scale. Starting from the ending note C, the scale is rearranged to fit the natural order which produces C, D, E, G and A with #F and B as two *pianyin*. Therefore, it is thus a *Yayue gong mode*. After applying the same computational procedure, the table in (11) is demonstrated.

(11)

Tone Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
C	5	8	7	0
D	7	2	0	1
E	6	5	4	1
#F	6	5	1	1
G	2	7	4	4
A	12	2	0	2
B	6	0	1	1
Most frequently appearing note	A	C	C	G

2.5.2.3 小雅 • 皇皇者華 (“Huang Huang Zhe Hua” in Xiao Ya)

皇皇者華，於彼原隰。駾駾征夫，每懷靡及。
我馬維駒，六轡如濡。載馳載驅，周爰咨諏。
我馬維駢，六轡如絲。載馳載驅，周爰咨謀。
我馬維駱，六轡沃若。載馳載驅，周爰咨度。
我馬維駟，六轡既均。載馳載驅，周爰咨詢。

Brilliant are the flowers, on that plain and that swamp; numerous are the runners, each of them (anxiously thinking of not reaching=) afraid of lagging behind.

My horses are colts; the six reins are as if moistened; I gallop my horses, I drive them on; everywhere I make inquiries.

My horses are black-mottled greys; the six reins are as if of silk; I gallop my horses, I drive them on; everywhere I make inquiries and take counsel.

My horses are black-maned whites; the reins are as if moist (glossy); I gallop my horses, I drive them on; everywhere I make inquiries and deliberate.

My horses are such with grey-and-white mixed hair; the six reins are (even:) well-balanced; I gallop my horses, I drive them on; everywhere I make inquiries and plan (Karlgren 1950:106).

(12)

Character	皇	皇	者	華	於	彼	原	隰	駢	駢	征	夫
Tone	P	P	S	P	P	S	P	R	P	P	P	P
Letter notation	C	A	G	A	G	E	G	A	#F	G	#F	E
Character	每	懷	靡	及	我	馬	維	駒	六	轡	如	濡
Tone	Q	P	S	R	S	S	P	P	R	Q	P	P
Letter notation	B	A	D	C	C	E	#F	E	C	E	G	A
Character	載	馳	載	驅	周	爰	諮	諷	我	馬	維	駢
Tone	Q	P	Q	P	P	P	P	P	S	S	P	P
Letter notation	G	A	C	E	#F	E	D	C	C	G	B	C
Character	六	轡	如	絲	載	馳	載	驅	周	爰	諮	謀
Tone	R	Q	P	P	Q	P	Q	P	P	P	P	P
Letter notation	G	A	#F	E	G	A	#F	G	B	A	D	C
Character	我	馬	維	駱	六	轡	沃	若	載	馳	載	驅
Tone	S	S	P	R	R	Q	R	R	Q	P	Q	P
Letter notation	C	G	B	A	#F	E	G	A	#F	A	#F	G
Character	周	爰	諮	度	我	馬	維	駟	六	轡	既	均 ¹⁴
Tone	P	P	P	Q	S	S	P	P	R	Q	Q	P
Letter notation	C	E	D	C	C	A	B	C	C	E	G	A
Character	載	馳	載	驅	周	爰	諮	詢				
Tone	Q	P	Q	P	P	P	P	P				
Letter notation	G	A	C	E	B	A	D	C				

Table (12) shows that the notes included in this score are C, A, G, E, #F, B and D, which makes it a heptatonic scale. Starting from the ending note C, the scale is rearranged to fit the natural

¹⁴ 《傳》曰：“均，調也”，字當讀曰“勻”。《毛詩音》：“均，即勻。”

order which makes C, D, E, G and A with #F and B as two *pianyin*. This is thus a *Yayue gong mode*. After applying the same computational procedure, the table in (13) is generated.

(13)

Tone Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
C	7	4	3	3
D	4	1	0	0
E	7	2	3	0
#F	5	0	3	1
G	6	3	4	2
A	11	1	1	3
B	5	0	1	0
Most frequently appearing note	A	C	G	C&A

2.5.2.4 小雅・魚麗 (“Yu Li” in Xiao Ya)

魚麗於罶，鰈鯈。君子有酒，旨且多。

魚麗於罶，鲂鮄。君子有酒，多且旨。

魚麗於罶，鰈鯈。君子有酒，旨且有。

物其多矣，維其嘉矣！物其旨矣，維其偕矣！物其有矣，維其時矣！

The fishes fasten in the trap (a), they are ch'ang fish and sand fish; the lord has wine, it is good and plentiful.

The fishes fasten in the trap, they are bream and li-fish; the lord has wine, it is plentiful and good.

The fishes fasten in the trap, they are yen fish and carp; the lord has wine, it is good and in quantities.

The things (b) are plentiful, and yet they are good (c).

The things are good and yet they are plentiful.

The things are in quantities, and yet they are (correct=) good.

(a) A kind of basket for trapping fish. (b) The food and drink just mentioned. (c) Wei 'only' has here an adversative sense: "They are plentiful—(only:) but they are good" : the quantity does not prevent a high quality (Karlgren 1950:114).

(14)

Character	魚	麗 ¹⁵	於	畱	鱠	鯊	君	子	有	酒	旨	且
Tone	P	P	P	S	P	P	P	S	S	S	S	S
Letter notation	C	E	#F	E	D	C	#F	G	B	A	G	A
Character	多	魚	麗	於	畱	鯽	鰐	君	子	有	酒	多
Tone	P	P	P	P	S	P	S	P	S	S	S	P
Letter notation	C	C	E	D	C	#F	E	#F	G	#F	E	#F
Character	且	旨	魚	麗	於	畱	鰯	鯉	君	子	有	酒
Tone	S	S	P	P	S	S	S	P	S	S	S	S
Letter notation	G	C	C	D	B	C	G	A	#F	E	G	A
Character	旨	且	有	物	其	多	矣	維	其	嘉	矣	物
Tone	S	S	S	R	P	P	S	P	P	P	S	R
Letter notation	G	A	C	C	E	B	A	#F	E	G	A	#F
Character	其	旨	矣	維	其	偕	矣	物	其	有	矣	維
Tone	P	S	S	P	P	P	S	R	P	S	S	P
Letter notation	G	#F	E	A	#F	E	G	C	D	E	C	B
Character	其	時	矣									
Tone	P	P	S									
Letter notation	A	D	C									

According to table (14), C, E, #F, D, G, B and A all show up which makes a heptatonic scale. After the notes are rearranged to get a natural scale starting from the ending note C, the *Yayue gong mode* is revealed. Table (15) below is based on the same computational procedure.

(15)

Tone Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
C	5	6	0	2
D	5	0	0	0
E	5	6	0	0
#F	8	2	0	1

¹⁵ 《毛詩音》：“麗，音罹。”《疏》：“麗，通‘罹’，遭也。”下同。

G	2	8	0	0
A	2	7	0	0
B	3	1	0	0
Most frequently appearing note	#F	G	/	C

2.5.2.5 小雅 • 南有嘉魚 (“Nan You Jia Yu” in Xiao Ya)

南有嘉魚，烝然罩罩。君子有酒，嘉賓式燕以樂。

南有嘉魚，烝然汕汕。君子有酒，嘉賓式燕以衍。

南有樛木，甘瓠累之。君子有酒，嘉賓式燕綏之。

翩翩者鵻，烝然來思。君子有酒，嘉賓式燕又思。

In the South there are fine fishes, in great numbers they are taken under baskets; the lord has wine, fine guests feast and rejoice (a).

In the South there are fine fishes, in great numbers they are taken in wicker traps; the lord has wine, fine guests feast and are delighted.

In the South there are trees with down-curving branches, the sweet gourds cling to them (b); the lord has wine, fine guests feast and comfort him.

Flying are the chuei birds, in great numbers they come; the lord has wine, fine guests feast and second him.

(a) In st. 3 and 4 we have the final verb as transitive: “they feast and comfort him, they feast and second him”, and might therefore be tempted to take *lo* here also as a transitive verb: “they feast and rejoice (him)”. But the par. In other odes show that when the line ends with the verb, this is intransitive, e.g. ode 161: *kia pin shi yen yi ao*; ode 195: *we lun su yi pai*, etc. (b) So the clients cling to the lord, cf. ode 4 (Karlgren 1950:115).

(16)

Character	南	有	嘉	魚	烝	然	罩	罩	君	子	有	酒
Tone	P	S	P	P	P	P	Q	Q	P	S	S	S
Letter notation	C	G	B	A	B	A	E	A	G	A	#F	E
Character	嘉	賓	式	燕	以	樂	南	有	嘉	魚	烝	然
Tone	P	P	R	Q	S	R	P	S	P	P	P	P
Letter notation	B	C	G	A	D	C	C	A	F	E	#F	E
Character	汕	汕	君	子	有	酒	嘉	賓	式	燕	以	衍
Tone	Q	Q	P	S	S	S	P	P	R	Q	S	Q
Letter notation	G	A	G	A	C	E	C	E	D	C	A	C

Character	南	有	穆	木	甘	瓠	累	之	君	子	有	酒
Tone	P	S	P	R	P	P	S	P	P	S	S	S
Letter notation	C	D	B	A	C	G	A	C	C	D	C	E
Character	嘉	賓	式	燕	綏	之	翩	翩	者	鵠	烝	然
Tone	P	P	R	Q	P	P	P	P	S	P	P	P
Letter notation	D	C	B	A	D	C	C	D	C	E	G	A
Character	來	思	君	子	有	酒	嘉	賓	式	燕	又	思
Tone	P	P	P	S	S	S	P	P	R	Q	Q	P
Letter notation	#F	E	C	E	G	A	#F	E	D	C	A	C

According to table (16), C, G, B, A, E, #F, D and F all show up, but it is not a typical heptatonic scale because of the appearance of note F which is another *pianyin* named *Qingjue*. The rearranged notes as a natural scale starting from the ending note C is C, D, E, F, #F, G, A and B. It could be a *Gong mode*, but it is not a *Yayue gong mode* since it does not have a heptatonic scale. Table (17) below is based on the same computational procedure.

(17)

Tone Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
C	13	3	3	1
D	3	3	0	2
E	6	4	1	0
F	1	0	0	0
#F	3	1	0	0
G	4	2	1	1
A	3	6	5	1
B	4	0	0	1
Most frequently appearing note	C	A	A	D

2.5.2.6 小雅 • 南山有臺 (“Nan Shan You Tai” in Xiao Ya)

南山有臺，北山有萊。樂隻君子，邦家之基。樂隻君子，萬壽無期。

南山有桑，北山有楊。樂隻君子，邦家之光。樂隻君子，萬壽無疆。
 南山有杞，北山有李。樂隻君子，民之父母。樂隻君子，德音不已。
 南山有栲，北山有杻。樂隻君子，遐不眉壽。樂隻君子，德音是茂。
 南山有枸，北山有楨。樂隻君子，遐不黃耇。樂隻君子，保艾爾後。

On the Southern mountain there are t'ai plants, on the Northern mountain there are lai plants; happy be the lord (a), he is the foundation of the state; happy be the lord, a longevity of a myriad (years) without end!

On the Southern mountain there are mulberry trees, on the Northern mountain there are poplars; happy be the lord, he is the light of the state; happy be the lord, a longevity of a myriad (years) without limit!

On the Southern mountain there are k'i willows, on the Northern mountain there are plum trees; happy be the lord, he is the father and mother of the people; happy be the lord, may his reputation never end.

On the Southern mountain there are k'ao trees, on the Northern mountain there are niu trees; happy be the lord, how should he not have a vigorous old age? Happy be the lord, may his reputation be flourishing.

On the Southern mountain there are kü trees, on the Northern mountain there are yü trees; happy be the lord, how should he not have a high old age (b)? Happy be the lord, may you preserve (protect) and govern well your descendants!

(a) Or, with another school: “happy and good be the lords”. (b) Properly: “yellow old age”. The comm. Assert that huang ‘yellow’ refers to the faded hair (Karlgren 1950:116).

(18)

Character	南	山	有	臺	北	山	有	萊	樂	隻	君	子
Tone	P	P	S	P	R	P	S	P	R	R	P	S
Letter notation	C	D	B	A	B	A	D	C	B	C	B	A
Character	邦	家	之	基	樂	隻	君	子	萬	壽	無	期
Tone	P	P	P	P	R	R	P	S	Q	Q	P	P
Letter notation	G	A	C	G	#F	G	A	E	C	E	D	C
Character	南	山	有	桑	北	山	有	楊	樂	隻	君	子
Tone	P	P	S	P	R	P	S	P	R	R	P	S
Letter notation	C	D	#F	E	C	E	D	C	#F	G	B	A
Character	邦	家	之	光	樂	隻	君	子	萬	壽	無	疆
Tone	P	P	P	P	R	R	P	S	Q	Q	P	P
Letter notation	C	A	C	G	B	C	#F	E	G	E	D	C
Character	南	山	有	杞	北	山	有	李	樂	隻	君	子

Tone	P	P	S	S	R	P	S	S	R	R	P	S
Letter notation	C	G	B	A	G	A	D	C	B	C	B	A
Character	民	之	父	母	樂	隻	君	子	德	音	不	已
Tone	P	P	S	S	R	R	P	S	R	P	R	S
Letter notation	A	#F	E	G	#F	G	#F	E	#F	E	D	C
Character	南	山	有	桺	北	山	有	杻	樂	隻	君	子
Tone	P	P	S	S	R	P	S	S	R	R	P	S
Letter notation	C	D	C	E	A	#F	E	G	#F	G	B	A
Character	遐 ¹⁶	不	眉	壽	樂	隻	君	子	德	音	是	茂
Tone	P	R	P	Q	R	R	P	S	R	P	S	Q
Letter notation	G	A	D	C	B	C	#F	E	B	A	G	C
Character	南	山	有	枸	北	山	有	楨	樂	隻	君	子
Tone	P	P	S	S	R	P	S	P	R	R	P	S
Letter notation	C	E	#F	E	B	A	D	C	B	C	B	A
Character	遐	不	黃	耆	樂	隻	君	子	保	艾	爾	後
Tone	P	R	P	S	R	R	P	S	S	Q	S	S
Letter notation	A	#F	E	G	#F	G	#F	E	C	A	G	C

Table (18) shows that the notes included in this score are C, D, B, A, G, #F and E which makes it a heptatonic scale. Starting from the ending note C, the scale is rearranged to fit the natural order which produces C, D, E, G and A with #F and B as two *pianyin*. It is thus a *Yayue gong mode*. Table (19) after applying the consistent computational procedure is created.

(19)

Tone Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
C	13	5	3	6
D	6	4	0	1
E	5	9	2	0
#F	6	2	0	7

¹⁶ 《毛詩音》：“遐，音胡。”《集傳》：“遐，何通。”

G	5	5	1	6
A	10	6	1	2
B	5	2	0	8
Most frequently appearing note	C	E	C	B

2.5.2.7 國風・周南・關雎 (“Guan Ju” of Zhou Nan in Guo Feng)

關關雎鳩，在河之洲。窈窕淑女，君子好逑。
 參差荇菜，左右流之。窈窕淑女，寤寐求之。
 求之不得，寤寐思服。悠哉悠哉，輾轉反側。
 參差荇菜，左右采之。窈窕淑女，琴瑟友之。
 參差荇菜，左右芼之。窈窕淑女，鍾鼓樂之。

Kwan-kwan (cries) the ts'ü-kiu bird, on the islet of th river; the beautiful and good girl, she is a good mate for the lord.

Of varying length is the hing waterplant, to the left and the right we catch it; the beautiful and good girl, waking and sleeping he (sought her:) wished for her; he wished for her but did not get her, waking and sleeping he thought of her; longing, longing, he tossed and fidgeted.

Of varying length is the hing waterplant, to the left and the right we gather it; the beautiful and good girl, guitars and lutes (befriend her:) hail her as a friend.

Of varying length is the hing waterplant, to the left and the right we cull it as a vegetable; the beautiful and good girl, bells and drums cheer her (Karlgren 1950:2).

(20)

Character	關	關	雎	鳩	在	河	之	洲	窈	窕	淑 ¹⁷	女
Tone	P	P	P	P	S	P	P	P	S	S	R	S
Letter notation	D	B	A	B	D	F	E	D	A	B	D	F
Character	君	子	好	逑	參	差	荇	菜	左	右	流	之
Tone	P	S	S	P	P	P	S	Q	S	Q	P	P
Letter notation	D	A	B	D	D	B	A	B	A	B	C	D
Character	窈	窕	淑	女	寤	寐	求	之	求	之	不	得
Tone	S	S	R	S	Q	Q	P	P	P	P	R	R
Letter notation	G	A	C	F	E	F	E	D	D	B	A	B
Character	寤	寐	思	服	悠	哉	悠	哉	輾	轉	反	側

¹⁷ 《毛詩音》：“淑，同淑，今字假借作淑。”是淑之正字作“淑”。《說文》：“淑，善也。”

Tone	Q	Q	P	R	P	P	P	P	S	S	S	R
Letter notation	F	G	B	A	F	G	F	E	D	B	C	D
Character	參	差	荇	菜	左	右	采	之	窈	窕	淑	女
Tone	P	P	S	Q	S	Q	S	P	S	S	R	S
Letter notation	D	C	B	A	E	A	B	D	F	G	A	B
Character	琴	瑟	友	之	參	差	荇	菜	左	右	筆	之
Tone	P	R	S	P	P	P	S	Q	S	Q	Q	P
Letter notation	A	F	E	F	E	D	E	A	A	F	A	B
Character	窈	窕	淑	女	鍾	鼓	樂	之				
Tone	S	S	R	S	P	S	R	P				
Letter notation	D	B	A	E	D	B	C	D				

Table (20) shows that the notes included in this score are D, B, A, F, E, C and G. It belongs to *Qingyue mode* because it consists of F and B as two *pianyin*. Starting from the ending note D, the scale is rearranged to fit the natural order to get D, E, F, G, A, B and C. It is a *Qingyue shang mode*. Table (21) is produced after applying the consistent computational procedure.

(21)

Tone Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
C	2	1	0	2
D	13	3	0	2
E	4	4	1	0
F	4	3	3	1
G	1	2	1	0
A	2	6	4	4
B	6	8	2	1
Most frequently appearing note	D	B	A	A

2.5.3 Note-tone relation and mode facts

To comprehensively observe the potential relation between the notes and the tones, a numerical statement is made as shown in (22). The statement is carried out based on one precondition that if there are multiple notes appearing most frequently under the same tone, those notes are ruled out. Moreover, the only note appearing under one tone category is not taken into consideration. Those two situations are labeled N/A in (22). The cells marked grey indicate that the referring tonal categories do not exist in the odes. The numerical statement is demonstrated in the order of *Xiao Ya, Da Ya, Guo Feng* and *Song*.

(22)

		Most frequently appearing note under each tone				Mode
		Level	Rising	Departing	Entering	
小雅	鹿鳴	C	E	A	A	<i>Yayue gong</i>
	四牡	A	C	C	G	<i>Yayue gong</i>
	皇皇者華	A	C	G	N/A	<i>Yayue gong</i>
	魚麗	#F	G		C	<i>Yayue gong</i>
	南有嘉魚	C	A	A	D	<i>Gong</i>
	南山有臺	C	E	C	B	<i>Yayue gong</i>
	菁菁者莪	N/A	G	G	B	<i>Qingyue shang</i>
	鶴鳴	N/A	G	B	C	<i>Yayue gong</i>
	白駒	N/A	B	C	N/A	<i>Qingyue</i>
	文王	E	D	N/A	G	<i>Gong</i>

大雅	崧高 (首章)	N/A (G&A)	N/A (G&A)	D	N/A (G&A)	Unclear
	烝民 (首章)	G	A	A	B	<i>Shang</i>
	抑 (二章)	D	B	N/A	G	<i>Shang</i>
國風	周南・關雎	D	B	A	A	<i>Qingyue shang</i>
	周南・葛覃	E	A	F	D	<i>Qingyue shang</i>
	周南・卷耳	A	N/A	N/A	N/A	<i>Qingyue shang</i>
	召南・鵲巢	D	B	A	N/A	Unclear
	召南・采繁	D	N/A	D	N/A	Unclear
	召南・采蘋	A	D	N/A	N/A	Unclear
	召南・騶虞	C	N/A		B	<i>Qingyue zhi</i>
	衛風・淇奧	G	N/A	A	B	<i>Qingyue gong</i>
	衛風・考槃	A	B	N/A	E	Unclear
	王風・黍離	A	G	B	B	<i>Qingyue</i>
	鄭風・緇衣	D	A	G	G	<i>Shang</i>
	魏風・伐檀	E	A	B	G	Unclear
頌	秦風・蒹葭	N/A	N/A	N/A	B	Unclear
	陳風・衡門	D	B	N/A	E	Unclear
	豳風・七月	A	A	A	A	<i>Shang</i>
	周頌・清廟	A	D	F	B	<i>Qingyue jue</i>
	周頌・載芟	G	A	N/A	G	<i>Qingyue jue</i>
	周頌・良耜	A	E	N/A	A	Unclear
	魯頌・駉 (一章)	A	N/A		E	Unclear

As demonstrated in the table in (22), twenty-eight positions are labeled N/A in total which means in those positions either there are multiple notes appearing most frequently under the same tone or there is only one note appearing under one tone category. Among those twenty-eight N/A

positions, fifteen of them show up in the odes with insufficient or unclear mode information, which accounts for 67.86%. Among the twenty-two odes that have sufficient and clear mode information, eleven odes have certain most frequently appearing notes to match all the tonal categories, eight odes have certain most frequently appearing notes to match three out of four tonal categories and those two situations take up 86.36%. This indicates that in a perfectly scored ode, there is a tendency that certain notes are selected to match certain tonal categories, and an accurate mode is accompanied by an ideal matching of the tones and musical notes. In other words, tones, notes and modes worked in an interactively influencing system when the odes were scored.

The matching of the tonal categories and the notes also shows an interesting trend. Since there are thirty-two odes being observed in total, ideally each tone category has thirty-two vacancies for certain most frequently appearing notes to match. Surprisingly, for level tone, rising tone and departing tone, note A has the most frequency of occurrence and appeared ten times, seven times and seven times respectively. For the entering tone, note B appeared eight times and has the most frequency of occurrence. Specially, note A has the most frequency of occurrence in all the four tonal categories of *Qi Yue* in *Guo Feng*. Note A and note G have the most frequency of occurrence in three tonal categories of *Song Gao* in *Da Ya* although they are ruled out.

The mode information also presents a consistency that some certain categories of odes have preference of modes when they are scored. As shown in the numerical statements, six odes in *Xiao Ya* are scored with *Yayue gong mode*, which accounts for 66.67%; half the odes in *Guo Feng* do not have clear mode information and 75% of the odes of the other half are scored with *Qingyue mode*. Regardless of the small database set for *Da Ya* and *Song*, they both show consistency in mode when scored.

2.6 Interim summary and further discussions

After collecting thirty-two scored odes in Yuan's *Shijing gupu*, a comprehensive and careful data analysis was carried out including tone marking, musical note transcribing and mode defining. In the procedure of the analysis, it was noticed that tones, notes and modes worked in an interactively influencing system when the odes were scored; mode information reflects the category of the odes; note A (note La) is very popular to be used in scoring the odes collected in *Shijing gupu*. It is beyond all doubt that this study has limitations due to the size of the database, as well as the potential errors in the existing edition may also lead to some uncertainties of the results. But in despite of that, those bilateral characteristics revealed are meaningful in extending the methodology to a more largescale database. Aside from the interactively influencing system built by tones, musical notes and modes, it is also a notable fact that all the thirty-two odes collected in the *Shijing gupu* are composed in a four-quarter time (See Appendix A in Appendices), and they are consistently framed in four-character poem lines with occasional longer ones. In musical notation, a bar or measure is a segment of time that holds a specific number of beats in which each beat is represented by a specific note value. During the process of transcribing the musical settings of the thirty-two odes from *Lülü zipu* 律呂字譜 and *Gongche pu* 工尺譜 to staff notation, bars are used to mark the boundaries of every segment of four beats. A bar serves as a natural separatrix of every two four-character poem lines in general. On this ground, the analysis on the basis of *Shijing*'s poetic and musical features paves the way for further studies on the poetic prosody of Chinese poetry and especially provides possible explanations to the regularization of regulated-style verse as will be specified in Chapter Four.

Chapter III Pentasyllabic Poems and Tonal Regularization in an Embryonic Stage

As the origins of Chinese pentasyllabic (five-character) poems will be discussed, this chapter narrows down the scope to the rise of pentasyllabic lines in the post-*Shijing* era starting from the Han dynasty (206 B.C.–220 A.D.). As influential factors of bridging the old pentasyllabic verse and the ones with tonal regularization, the functions and features of the songs of the Music Bureau are introduced. Because of the intimate relation, the prerequisite of taking the songs of the Music Bureau as appropriate candidates to step into the analysis of the tonal regularization in an embryonic stage is preferable.

3.1 The Origins of Chinese pentasyllabic poems

Even though there was not a clear dividing crest, the post-*Shijing* era starting from the Han dynasty saw a sprouting of pentasyllabic verse either serving as a part of a whole poem or in its own independent presenting form. The occurrence of the pentasyllabic verse has, without a doubt, triggered and paved the way for the emergence of poetic regularity of the recent-style poetry. On this ground, figuring out the headstreams of the pentasyllabic poems and how the poetic style transited from the tetrasyllabic (four-character) verse to the pentasyllabic verse is essential. Generally speaking, there are three standpoints regarding the origins of Chinese pentasyllabic poems. Some state that Chinese pentasyllabic poems originate from *Shijing*. Others believe that it is in the ordinary people where the pentasyllabic poems root, which is partially supported by the third viewpoint. In particular, the third viewpoint holds that the direction of transition does not have to be from tetrasyllabic verse to pentasyllabic verse, making the development of the poetry diversified.

Evidence showing that Chinese pentasyllabic poems originate from *Shijing* during the Pre-Qin period (2100 B.C.-221 B.C.) mostly derives from the statements in *Wenzhang Liubie Lun* 文章流別論 of Zhi Yu 摯虞 (c. 250-c. 300) from the Western Jin dynasty (266-316) (Liu 2017:81).

(1) 詩之流也, 有三言、四言、五言、六言、七言、九言。古詩率以四言為體, 而時有一兩句, 雜在四言之間, 後世演之, 遂以為篇。……五言者, “誰謂雀無角, 以穿我屋”之屬是也。

It states that the number of the characters within each poem line varies and poem lines with three characters, four characters, five characters, six characters, seven characters and even nine characters exist. The ancient poems were basically built with tetrasyllabic lines with one or two occasional lines having different numbers of characters. The pentasyllabic poems are deduced this way. In fact, there are quite a few pentasyllabic lines in *Guo Feng*, and even *Zhou Song* and *Shang Song* of *Shijing*. The largest concentration of pentasyllabic lines are found in *Da Ya* and *Xiao Ya*. These are works either from the Shang dynasty (c.1600-1046 BC) or the early Western Zhou dynasty, which consolidates the hypothesis that pentasyllabic lines in *Shijing* are the embryonic forms of pentasyllabic verse. Despite the fact that there is not a piece of work structured solely in pentasyllabic lines as a whole in *Shijing*, the possibility of the existence of the pentasyllabic verse during that time should not be ignored. You Shi 優施 (?-?)’s *Xia Yu Ge* 暇豫歌 is a good example of pentasyllabic verse found in the Spring and Autumn period (c. 771-c. 476 B.C.): “暇豫之吾吾, 不如鳥鳥。人皆集於苑, 已獨集於枯”。Produced in almost the same period with some of the poems in *Guo Feng* of *Shijing*, this four-line verse consists of three pentasyllabic lines that take on a look of the embryonic form of a pentasyllabic poem. Given that ample evidence of the

existence of pentasyllabic lines is provided, *Shijing* is widely believed to be the origin of pentasyllabic poems.

Be that as it may, the subtle difference between “originate from” and “start from” makes the hypothesis that *Shijing* is the headstream of pentasyllabic verse be interrogated. Luo (2009) stated that what Zhi Yu tried to tell is that pentasyllabic poems later produced are intricately connected with the pentasyllabic lines, mingled with the tetrasyllabic verse of *Shijing*. Having close connection does not mean pentasyllabic lines in *Shijing* equal pentasyllabic verse produced later. The evidence provided by *Shijing* only proves where pentasyllabic poems originate from, but not where they start from. A rise of a new literature form is highly influenced by the regional culture, society and the life of civilians from different social statuses. It is a universal rule of creating a new form of literature at all times and in all lands. As a result, the form of pentasyllabic verse must be produced through long-term brewing by poets among the people and then attract the attention of the literati who later introduced this new poetic form into the literary arena. On this ground, the pentasyllabic lines found in *Shijing* might be too limited to be the headstream of the prevailing pentasyllabic poems.

When the transition from tetrasyllabic verse to pentasyllabic verse is commonly agreed on regarding the development of Chinese poetic forms, different voices arise to interrogate the directions in which the poetic forms evolve. This interrogation asks people to reconsider the traditional view on the origin of pentasyllabic poems. Traditionally, Chinese poetic forms are in unitary and linear development in which complicated poetic forms are preceded with simple poetic forms. Simplicity and complexity are widely referred to the number of characters each poem line contains. Obviously, pentasyllabic poems are derived from tetrasyllabic poems under this presupposition. People who call this presupposition in question believe that it is highly possible

the development of Chinese poetic forms are multidimensional and the number of characters within each poem line is not the only criterion to classify the complexity. This conjecture is based on the influence on poetry from the diverse forms of ballads among the people. Different social status and educational background make people not intentionally regularize the art forms they create to be unitary. Multidimensional forms are what people see from collections of their achievements. From this point of view, poem lines with different numbers of characters may exist at the same time, and poems produced with lines of different numbers of characters may also be in the majority.

No matter *Shijing* or a wider range of literary forms rising among the people, they both provide possible sources of the embryonic form of pentasyllabic verse only. A more systematic and organized look at pentasyllabic verse later tured up in the works among the literati, such as Songs of the Music Bureau.

3.2 An introduction to the songs of the Music Bureau

The songs of the Music Bureau are actually a subcategory of the Music Bureau literature. Regarding the definition of the Music Bureau literature, Luo (1996, 2019) divided the Music Bureau literature into two main categories. The literary pieces that can be composed with music (*Ruyue zhe* 入樂者) include ballads, poems, lyrics composed by the musicians, lyrics composed according to the old music scores and the alteration of the sounds and music scores. The literary pieces that cannot be composed with music (*Bu ruyue zhe* 不入樂者) is another category which is also considered as the Imitator (*Fangxiao zhe* 仿效者). In the first category, the ballads, poems and lyrics composed by the musicians are known as the Creator (*Chuangzao zhe* 創造者), while

the lyrics composed according to the old music scores and the alteration of the sounds and music scores are counted as the Imitator.

Diachronically speaking, the Music Bureau literature is mainly composed of Creators and Imitators from the Han dynasty, and Creators and Imitators from the Northern and Southern dynasties. Differences lie in both the format and the content. Most of the Music Bureau literature from the Han dynasty are long pieces with pentasyllabic lines or lines with random numbers of characters, and the topics are mainly about social issues. The Music Bureau literature in the Northern and Southern dynasties are pentasyllabic poems with four lines for the most part and comparatively speaking, most of them talk about love stories between young people (Luo 2019). The evolution of the Music Bureau literature is briefly shown in the following table transcribed based on Luo (2019).

(2)

Music Bureau Literature			
Era	Dynasty	The Han dynasty branch	The Northern and Southern dynasties branch
206 B.C.-A.D.195	Han	create ↓	
196-316	Wei and Jin	imitate ↓	
317-588	Northern and Southern	imitate ↓	create ↓
589-840	Sui and Tang		imitate ↓

Based on the fact above, it is not difficult to infer that the Music Bureau literature of the Han dynasty is the literary form integrated with creativity.

Most authors of the Music Bureau literature of the Han dynasty are common people. In the Western Han dynasty (202 B.C.- A.D. 9), the literary forms mostly consisted of poems with three-character lines and four-character lines. It is because the Western Han dynasty inherited the tradition of the Zhou and Qin dynasty and imitated the *Shijing* and *Li Sao*. When it came to the

Eastern Han dynasty (A.D. 25-220), the literary forms tended to be more systematically inclined to poems with five-character lines which are also known as pentasyllabic verse.

The songs of the Music Bureau in the Han dynasty are considered one of the earliest poetic modes to have had a major impact on later Chinese lyrical traditions (Cai 2008). The “Music Bureau” originally referred to the imperial institution that administrated music. Most musical forms being taken charge of by the Music Bureau are counted as the Music Bureau Arts.

The Music Bureau of the Han dynasty not only administrated music in a limited sense, but also considered other forms of art including dancing and local operas. The functions of the Music Bureau were assisting worship and holding ceremonies as well as providing entertainment, which was widely considered as the major function. This was the reason for which most interesting and novel forms of art were collected into the Music Bureau (Qian 2000). The Music Bureau Poems were rooted in the Music Bureau of the imperial court, and were one outstanding form of manifestation out of the diverse artistic patterns administrated by the Music Bureau. The songs of the Music Bureau were known as *geshi* (歌詩, poems sung with music). Zhao (2005) brought up that the appearance and development of *geshi* was to assist the entertainment in the imperial court. It was not a simple form of chanting, but was a combined performance of poem, music and dance. According to the three different occasions the *geshi* performance was held, three different patterns of the performance were revealed. The three patterns were solo, a protagonist with accompanists, and dancing with singing respectively. As a result, the forms of literature, the range of subjects and the features of linguistics were adjusted to the diverse patterns above.

With the name *geshi*, it is not difficult to imagine that there must be a close relation between the two substantial forms, “ge” and “shi”, in terms of the concept. It was understood that the information of the poems in the Music Bureau *geshi* were carried by the forms of music and arts,

and thus the forms of music and arts were known as the purveyor, which conveyed the image and exaggerated the emotion of the poems. Wu (2006) pointed out that there was a mutually restricted relationship between poetic prosody and the accompanied melody. From the very beginning, both poems and musical melodies assisted people to build a satisfying connection between physical drive and rhythm or meter. As a result, the consistence in seeking for a regular form of rhythm or beats became the essential connection between poems and music. The definition of the songs of the Music Bureau has been well presented in “Music Bureau No. 7” of *Wenxindiaolong* 文心雕龍:

(3) “樂府者，聲依永，律和聲也。”《文心雕龍》-樂府第七

(The Music Bureau Poem is a form in which the pentatonic scale¹⁸ are decided by the length, pitch and voicing of the sound, and the six *lù* and six *lǚ* match the pentatonic scale.)

As mentioned above, the consistency between poems and music is rhythm or beats. As revealed in “Music Bureau No. 7” of *Wenxindiaolong*, the mechanism that makes such connection realized is the matching or mapping between the pentatonic scale in music and the length, pitch and voicing of the sound. More evidence regarding the relation between poems and music can be found in the following sentences in “Music Bureau No. 7” of *Wenxindiaolong*:

(4) “匹夫庶婦，謳吟土風，詩官采言，樂[盲]胥被律，志感絲篁，氣變金石。”

(The common citizens sing folk songs and the pedestrians collect the poems circulated among the people. The musical officials accompany the poems with melody. The emotional mood expressed by the poems and the style conveyed by the poems will influence the music.)

“故知詩為樂心，聲為樂體：樂體在聲，瞽師務調其琴樂心在詩，君子宜正其文。”

¹⁸ Zhou Zhenfu in *Wenxindiaolong Zhushi* annotated that 聲 actually referred to pentatonic scale. The pentatonic scale are gong 宮, shang 商, jue 角, zhi 徵 and yu 羽. In the numbered musical notation, the pentatonic scale are matched as 1, 2, 3, 5, 6. 律 refers to six *lù* and six *lǚ* which include 黃鐘, 太簇, 姑洗, 蕤賓, 夷則, 無射, 大呂, 應鐘, 南呂, 林鐘, 仲呂, 夾鐘.

(People hence know that poem is the heart of music and sound is the shape of music: Because sound is the shape of music, the musician has to tune up; Since poem is the heart of music, a man of noble character should correct his writing.)

“凡樂辭曰詩，詩聲曰歌，聲來被辭，辭繁難節。”

(All the lyrics along with the music are named poems and the sound of the poems is called songs. The sound is accompanied by the lyrics ever since, and the lyrics are too complicated to adjust.)

From the evidence above, a picture of the intimate relation between the poems and the music that accompanied the poems to make them the *geshi* in Han dynasty may be possibly drawn. The fact reveals potentially comparable features of poems and music regarding the tones and the modes, the rhythm and the beats, etc. This echoes what has been discovered in Chapter II.

In fact, the relationship between pentasyllabic poems of the literati and the Music Bureau is about nothing but whether those pentasyllabic poems could be performed as songs. The answer to this question is clear when the rises of Chinese ancient poems is considered to be on the basis of singing and performing among the people. As an important starting stage of the development of the pentasyllabic poems, the *Gushi shiju shou* (Nineteen Old Poems) marks the systematization of producing poems with pentasyllabic lines. Although the date of the “Nineteen Old Poems” is uncertain and the authorship is anonymous, some of the poems it collects are taken as the “old songs of the Music Bureau”. Moreover, “Beifang you jiaren” (北方有佳人), “Jiangnan” (江南) and many other poems from the Han dynasty haven been performed as songs (Zhao 2010). It can be inferred that the more organized pentasyllabic poems of the literati in the Han dynasty are closely connected to the songs of the Music Bureau. In other words, the songs of the Music Bureau are possibly the origins of the pentasyllabic poems of the literati in the Han dynasty.

3.3 Hypothesis on the superiority of pentasyllabic poems in regularization

Supposing the development of Chinese ancient poetry was presented in a transition from poem lines with fewer syllables to a complicated poetic structure showing lines with more syllables, two questions must be asked. First, what are the reasons for the pentasyllabic poems instead of the tetrasyllabic poems being popular and widely accepted by the literary circle starting from the Han dynasty? Second, what makes the tonal regularization arise in pentasyllabic poems only, but not found in the tetrasyllabic poems?

To answer the first question, Ge (2006) analyzes the change of literary forms and poetic style of tetrasyllabic poems from the Zhou dynasty to the Han dynasty, and makes legitimate inferences. The fact that the ancient Chinese is comprised of a majority monosyllabic morphemes in the majority makes reduplication and function words the two basic and essential elements to rhythmize the tetrasyllabic poems. Generally speaking, in most cases two tetrasyllabic hemistiches form a complete poem line which is grammatically correct. Arranging certain tetrasyllabic structures in appropriate sequences is another major factor to produce the tetrasyllabic verse in rhythmic fluency. That being said, this routine has been broken since “Cheng Xiang Pian” (成相篇) by Xun Kuang 荀況 (also known as Xunzi 荀子, c. 310-c. 235 BCE) who made important changes to the syntactic structures of certain tetrasyllabic lines. Accordingly, a great number of tetrasyllabic lines are syntactically independent. For instance, there are forty-seven tetrasyllabic lines in “Cheng Xiang Pian”, forty-five of which are grammatically correct and syntactically independent without the help of function words. Along with the changes in the syntactic structures is the development of the rhythmic structure and the discourse setup of the tetrasyllabic verse. On the one hand, the connection between two syntactically independent tetrasyllabic lines is tightened in order to take on a similar look with the traditional tetrasyllabic lines found in *Shijing*. On the other hand, the

works that run over in length are divided into several chapters to avoid being disorganized. Due to the fact that tetrasyllabic verse are typically presented in shapes of stringing ornate words and phrases together, there is a loss of the restrictions in coherence between pome lines. Such a feature makes the tetrasyllabic verse inadequate to narrate. The monotony in rhythmic structure and the limitations in narrating of tetrasyllabic verse gives pentasyllabic verse a chance in the development of the Chinese poetry. Being abundant in syntactic structures and flexible in using both notional and functional words makes pentasyllabic lines more easy to narrate. The immanent rhythm of the tetrasyllabic lines that is generally considered “2+2” is also taken over by diverse rhythmic structures of the pentasyllabic lines.

The key to the second question regarding the tonal regularization showing only by the pentasyllabic verse will be noticeably clear when the relationship between the four tones and the pentatonic scale is explicitly discussed later in this chapter.

3.4 *Geshi* and *Yongming* style poems

It has been well posed in Wu (2006) that the songs of the Music Bureau have affected the development of *Yongming* Style poems from every aspect that not to be neglected. As it is widely accepted, the two features, namely the four tones and the eight defects make *Yongming* Style poems quite unique and a transition stage to regulated verse. As a result, the relation between *geshi* and *Yongming* Style poems focuses on the comparison between musical features of *geshi* and poetic features of *Yongming* Style poems.

3.4.1 Four tones and the pentatonic scale

Wu (2006) brought up that the pentatonic scale used in music and the four tones used in poetry composing are not necessarily just in a relation of borrowing, but are also tied closely together.

According to Shen Yue, in his 答陆厥书 [Answers to Lu Jue] and 答甄公论 [Answers to Zhen Gong], Shen Yue revealed the application of the pentatonic scale in composing poems when the four tones were also taken into consideration as seen in (5).

(5) a. 以文章之音韻，同管弦之聲曲。

(The prosody of literary works are comparable to the sound and melody of music.)

b. 四聲之用，何傷五聲。

(The application of the four tones does not have to affect the application of the pentatonic scale.)

c. 作五言詩者，善用四聲。

(The persons who write pentasyllabic poems are good at using the four tones.)

It was firstly argued that if the poems are composed to satisfy the requirements of music, one possible measure is to make the pentatonic scale the key elements in composing. However, it is very difficult to imagine how the mapping would be manipulated, as Shen Yue replied to Lu Jue, “宮商之聲有五，文字之別累萬，以累萬之繁，配五聲之約” (There is the pentatonic scale in music but ten thousands of differences among the characters. Using the numerals and wide-ranging situation of characters to yield to the regulation of the pentatonic scale). If the four tones are used instead to make poems infinitely close to music, the procedure would be greatly simplified.

However, this argument was questioned by Zhen Gong, and in the reply, he emphasized that even though the four tones were used to compose poems, it did not depreciate the value of the pentatonic scale. Seeking common ground while reserving differences is what could be done to maintain a cooperative relation between the two.

Furthermore, the more the composing of a poem accords with the nature of music, the easier the poem is to be sung, considering the original function of the existence of poems.

Briefly speaking, Shen Yue stated that the tonal pattern of poetry was inspired by musical melody and different patterns integrated with the musical melody through certain rational combinations. Because of such an intimate relation, the perfection of the poetic prosody is a prerequisite for poems to be performed more easily with musical melody.

According to Wu (2000), many literati and scholars have well stated the relation between the four tones and the pentatonic scale. Li Gai 李概 (?-?) in 音韻決疑序 (Yinyun Jueyi Xu), Yuan Jing 元競 (?-?) in “詩體腦·調聲 (Shisuinao·Diaosheng)”, and Xu Jing'an in 五音旋宮 (Wuyin Xuangong) all argued for the mapping between the four tones and the pentatonic scale. Xu Jing'an elaborated the relation as “凡宮為上平聲, 商為下平聲, 角為入, 徵為上, 羽為去聲”. More interestingly, Duan Anjie in the late Tang dynasty once combined the four tones and the pentatonic scale to mark music. Detailed arguments can be found in his 別樂識五音輪二十八調圖 (Bieyue Shi Wuyinlun 28 Diao Tu) in 樂府雜錄 (Yuefu Zalu). Below is an excerpt from his theory.

(6) 舜時調八音, 用金、石、絲、竹、匏、土、革、木, 計用八百般樂器; 至周時, 改用宮、商、角、徵、羽, 用制五音, 減樂器至五百般; 至唐朝, 又減樂器至三百般。太宗朝, 三百般樂器內挑絲、竹為胡部, 用宮、商、角、徵、羽, 并分平、上、去、入四聲。其徵音有其聲, 無其調。

(In the reign of Shun, the eight modes were represented by gold, stone, silk, bamboo, gourd, soil, leather and wood respectively. There were eight hundred musical instruments or so used. When it came to the Zhou dynasty, *Gong*, *Shang*, *Jue*, *Zhi* and *Yu* were used to represent the pentatonic scale and the number of musical instruments were decreased to five hundred. In Tang dynasty, the number of musical instruments were decreased to three hundred. In the reign of Taizong, silk and bamboo among the three hundred musical instruments were selected into the department of music. The pentatonic scale *Gong*, *Shang*, *Jue*, *Zhi* and *Yu* were used and corresponded with the four tones which are the level tone, the falling-rising tone, the falling tone and the entering tone. The *Zhi* mode had its sound

but did not have a tone.)

Even though these hypotheses would need further demonstration with theoretical proof and scientific support, the possible mapping between the two should not be ignored.

3.4.2 Eight defects and *qu* regulations

The Eight defects are used to restrain the forming of Yongming style poems. The *Qu* regulations are used to regulate the shaping of the songs of the Music Bureau poems (Wu 2006). The adjusted diagram below transcribed based on Wu (2006) shows the overlap of some of the regulations.

(7) Overlap of the eight defects and *qu* regulations

Eight Defects	<i>Qu</i> Regulations
Pingtou: The first character of a pentasyllabic poem cannot share the same tone with the sixth character. All the four tones are included.	Pingtou: The first character of the second line cannot share the same tone with the first character of the first line.
Shangwei: In a pentasyllabic poem, the tone of the fifth character cannot be the same with the tenth character.	Hejiao: The tone of the final character of the second line cannot be the same with the final character of the first line.
Fengyao: In a pentasyllabic poem, the second character cannot share the same tone with the fifth character. Otherwise, the tonal pattern would be thick at both ends, but thin in the middle, like bee's waist.	Yisheng siyong: All the four tones cannot be repeatedly used within every four characters.
Hexi: The tone of the fifth character cannot be the same with the fifteenth character. Otherwise, the tonal pattern would be thin at both ends, but thick in the middle, like crane's knee.	
Dayun: If taking "xin" as the rhyme, there cannot be rhyme "ren", "jin", "lin", "shen" and "chen" within the first nine characters.	Dieyong Dieyun: If sharing the same rhyme, only two characters can be put together, and this situation cannot be extended to four characters. E.g. xiaoyao, canlan, etc.

Xiaoyun: The characters not in the rhyming position cannot use the rhyme. The worst case scenario occurs within five characters.	Fanyun: Zhengfan is a situation in which characters not in the rhyming position use the rhyme. Pangfan refers to tonal conflict.
Pangniu: Also known as “shuangsheng”, if “yue” is in a verse line, “yu”, “yuan”, “ruan” and “yuan” cannot be there. The worst case scenario occurs within five characters.	Fansheng: Characters sharing the same consonant cannot be repeatedly used.
Zhengniu: If within a verse line, there is “ren” already, other “ren”’s cannot be there.	Characters sharing the same consonant and rhyme cannot be repeatedly used.

As can be told from the diagram, the overlap on the regulations of pentasyllabic poems and the music bureau poems occurs in Pingtou, Shangwei, Fengyao, Dayun, Xiaoyun, Pangniu and Zheng. The only exception is Hexi. Statistically, 87.5% of the Qu regulations overlaps with the Eight Defects, which to a large extent indicates that the similarities between Yongming Style poems and the songs of the Music Bureau are not just coincident, but they might be in a hereditary relation.

3.5 Rhythm in metrical pattern and lyric structure

3.5.1 Unanswered questions regarding the poetic rhythm

As mentioned in Feng (2011), poetry is a kind of utterance effect with appropriate phonological structures, realized through special and potential reference. On the basis of the concept provided by Feng, Duanmu (2016) further narrowed the definition of poetry down to the repetition of the rhythm of a poem line. It was posed that there should be a particular rhythm within each poem line, namely the alternation of stressed syllables and unstressed ones. Of course, this position stands only if the existence of stress patterns in Chinese poetry is admitted. If it is the truth, the following conclusions could be made: Since patterns of stress is the nature of Chinese poems, every poem must have rhythm because it is the alternation of stressed and unstressed syllables. However, when

the statement of Duanmu was refreshed, it was mentioned that not all kinds of poems have rhythm and some of the poem lines need to be reanalyzed to get the rhythm, and this judgment is kind of self-contradictory with the previous viewpoint. Actually, many other scholars including Duanmu himself have not given a precise definition to “poetic rhythm”. Wen (1994) brought up that a four-syllable unit is more stable, and a three-syllable unit is more active and relaxed. If the three-syllable unit is used alone, the rhythm is less stable. Some also posed that the “empty beat” at the end of a poem line will add a sense of elasticity and rhythm. It is not difficult to see that all the analyses above are vague and from a sense of instinct. A concept from a scientific perspective is going to be needed to clear up the hurdles for further study on the nature of Chinese poetry.

3.5.2 Questioning the echoes between lyric structures and metrical patterns in verse

In Duanmu (2016), a lot of lyrics are provided to illustrate poetic rhythm and musical rhythm is analogical. Duanmu divided the rhythm into “good ones” and “bad ones” according to stress patterns in both poems and lyrics. “Hebian duikou qu” shown as follows in (8) illustrates how the stress pattern would affect the rhythm (Duanmu 2016:44).

(8)

S W S W S W S W
 X 0 0 0 X 0 X
 张 老 三, 我 问 你,
 Zhang lao san, wo wen ni,
 (Laosan Zhang, I ask you,)

S W S W S W S W
 X 0 X 0 0 0 X
 你 的 家 乡 在 哪 里?
 Ni de jiaxiang zai nali?
 (Where is your hometown?)

According to Duanmu, in the first line, “Zhang laosan” is a multisyllabic word and the stress is on the first syllable. “Wo” is not the head and thus receives stress. “Wen ni” is a disyllabic word at the sentence final position, so “ni” is stressed. Since all the stressed syllables are located at the stress maximum position, the rhythm of this lyric line is good. In the second line, “ni” is not the head and thus receives stress. “Jia” is the first syllable of the disyllabic word “jiaxiang”, so it is stressed. “Nail” is at the sentence final position, so “li” is assigned stress. All the stressed syllables are located at the stress maximum position, and the rhythm is good as well. To elaborate the prominent status of maximum in stress pattern, “Hebian duikou qu” is slightly modified to the following formation as shown in (9) (Duanmu 2016:44).

(9)

S W S W S W S W
 X 0 0 0 X 0 X
 张 老 三, 我 问 你,
 Zhang lao san, wo wen ni,
 (Laosan Zhang, I ask you,)

S W S W S W S W
 X 0 0 X 0 0 X
 你 们 的 家 在 哪 里?
 Ni de jiaxiang zai nali?
 (Where is your hometown?)

The modification is in the second lyric line. “Jia” is not the head and it receives stress accordingly. However, it is located at a weak position, which breaks the stress maximum rule. Duanmu mentioned that the breaking of the stress maximum rule makes the rhythm not satisfying.

At first sight, the judgment on the rhythm given based on the original lyric lines and the modified lyric lines of “Hebian duikou qu” seems persuasive. However, after taking a second look at it, some fallacies may be found before the establishment of such judgment. Firstly, lyrics that come along with music belong to a completely different category from Chinese poetry. The

requirement of tonal pattern and rhyming is not satisfied in the lyrics a hundred percent, not to mention that the lyrics used in the example are produced in modern times. Lacking necessary conditions, the modern lyrics are not comparable with Chinese poetry. Secondly, let us just assume that the two objects are comparable. From the perspective of the lyrics themselves, the judgment is still not solid. The SW stress pattern, namely a trochaic meter, was assigned to “Hebian duikou qu” automatically according to the stress rules previously designed for Chinese. Another possible reason for this kind of stress assignment that could be provided is because of the meter of the music. The following numbered musical notation of “Hebian duikou qu” shows all the musical information.

(10) Numbered musical notation of “Hebian duikou qu”¹⁹

河 边 对 口 曲

1=D $\frac{2}{4}$

带乡土风味 快速

山西民歌

(5. #4 5 0 | 5 5 1 0 | i. i 6 5 | 4 5 4 1 0 | i. i 5 6 5 |

4 5 1 0) | 0 0 | 5. #4 5 0 | 5 5 1 0 | i. i 6 5 |

(甲)张 老三, 我问你, 你 的家乡

4 5 4 1 0 | (i. i 5 6 5 | 4 5 1 0) | i. i 3 0 |

在那 里? (乙) 我 的 家,

2 3 1 2 3 0 | 5. 6 3 2 | 2 3 2 1 5 0 | (5. 6 3 2 |

在 山 西, 过 河还有 三 百 里。

¹⁹ The numbered musical notation of “Hebian duikou qu” is downloaded and transcribed from <http://www.jianpuw.com/htm/ig/284031.htm>

It can be seen that the meter of “Hebian duikou qu” is 2/4 (duple meter), which means there are two quarter notes within a bar and the beat pattern is automatically *fp fp*²⁰. However, with the same lyrics, a piece of melody can have different meters and different beat patterns accordingly. For example, 3/4 (triple meter) a musical meter characterized by a primary division of three beats to a bar. It is quite easy to modify “Hebian duikou qu” to a triple meter and in that case the beat pattern will change to *fp p*, which obviously does not yield to the stress pattern Duanmu assigned to the lyrics. Moreover, the beat patterns within and across the bars are realized by the musical features rather than the nature of the lyrics and thus have inconsiderable connection with the stress pattern and stress theory brought up above.

3.5.3 More evidence from Chinese modern songs

According to the theory discussed above, the beats pattern of a song is relevant to the metrical structure of the corresponding lyrics. The prerequisite is that the iambic meter dominates most of the pentasyllabic or heptasyllabic verses used as lyrics. As a result, a strong-weak stress pattern should be widely satisfied regarding the lyrics showing an iambic meter. A lot of examples of how

²⁰ Musical Dynamics indicate the loudness of music. The Italian terms *piano* and *forte* are used to indicate soft and loud, abbreviated as *p* and *f*. *Mezzo (m)* can also be added to *p* and *f* to create *mp* (*mezzo-piano*) and *mf* (*mezzo-forte*). *Mezzo-piano (mp)* is moderately soft and *mezzo-forte (mf)* is moderately loud. *fff* is louder than *ff*; *ff* (*fortissimo*) is louder than *f*; *f(forte)* = loudly; *mf(mezzo-forte)* = moderately loud; *mp (mezzo-piano)* = moderately soft; *p (piano)* = softly; *pp (pianissimo)* is softer than *p*; *ppp* is softer than *pp* (<https://en.wikipedia.org/wiki/Dynamics>).

the stress pattern matches the beats of songs were found in Duanmu (2016). However, as mentioned in 3.3.2, like many other outstanding examples, the “Hebian duikou qu” is just a coincidence in which the SW pattern meets the beat since the song is a duple meter. Now think about this, if a hypothesis is intended to become a widely accepted rule, an ultimate collection of data is needed as supportive and solid evidence. This is why the so-called rule is not easily accepted regarding the relevance between the music beats and the metrical pattern of the lyrics, not to mention that many exceptions exist. Taking a look at the following two Chinese modern songs in (13) and (16) in terms of their music beats and metrical pattern of lyrics, it could be found that the two actually show a mismatch relation.

In order to construct the metrical scheme of Chinese verse and folk songs, Duanmu (2016) proposed the Stress Rule of Chinese as shown below in (11).

(11) The Stress Rule of Chinese (translated based on Duanmu 2016:41)

- a. For monosyllabic words, the major category (nouns, adjectives, adverbs and verbs) should always receive stress while the minor category (conjunctions, prepositions, pronouns and articles) should not (Halle and Keyser 1996).
- b. For disyllabic words and multi-syllabic words, the stress is on the first syllable;
雙音節、多音節詞重音在第一音節
- c. For the disyllabic words in sentence final position, the stress could be on the second syllable;
句末(停頓前)的雙音節詞重音可在第二音節
- d. For 1+2 compound words, the stress rule is identical to the multi-syllabic words;
1+2的複合詞，重音同多音節單詞
- e. Disyllabic structures can be taken as disyllabic words;
雙音節語法單位可以當雙音節詞用
- f. Non-head Stress rule.
語重音規則: 輔助詞有重音, 中心詞無重音

The Non-head Stress rule (Duanmu 1990) stated that the non-head has greater stress than the head in a syntactic head-nonhead (or nonhead-head) relation. Here below are some examples introducing how the Non-head Stress rule is working with different syntactic structures of the Chinese phrases.

(12) Examples elaborating the non-head stress rule (Duanmu 2016:41)

[新汽車]	[輔中]——SW
[技術工]	[輔中]——SW
[在學校]	[中輔]——WS
[買汽車]	[中輔]——WS
[不相識]	[中輔]——WS
[月亮圓]	[輔輔]——SS
[月亮圓了]	[輔輔中]——SSW
[我們的教室]	[輔中輔]——SWS

First, Duanmu's stress theory is used to analyze the metrical pattern of the lyric of the song “Qingchun (Youth)”.

(13) 青 春 的 花開花謝， 讓 我 疲憊 却 不後悔

qingchun de huakaihuaxie, rang wo pibei que bu houhui

(The flowering and withering of the youth, makes me tired yet not regret)

四季的雨飛雪飛， 讓 我 心醉 却 不堪 憬悴

siji de yufeixuefei, rang wo xinzui que bukan qiaocui

(The rain and snow of the seasons, makes drunk but pine away)

輕 輕 的 風 輕 輕 的 夢， 輕 輕 的 晨 晨 昏 昏

qingqing de feng qingqing de meng, qingqing de chenchenhunhun

(The soft wind and soft dream, the soft morning and soft dusk)

淡 淡 的 云 淡 淡 的 淚, 淡 淡 的 年 年 歲 歲

dandan de yun dandan de lei, dandan de nianniansuisui

(The faint cloud and faint tear, the faint day and night)

According to this Stress Rules of Chinese, the lyric of “Qingchun” is reanalyzed with stressed and unstressed labels in (14). In accordance with Duanmu (2016), the stressed position is marked with “X” and the unstressed position is marked with “0”. The disyllabic word in sentence final position has stress on the first syllable according to rule b in this example.

(14) 青春的花開花謝

X 0 0 X X X X

讓我疲憊卻不後悔

X 0 X 0 0 0 X 0

四季的雨飛雪飛

X 0 0 X X X X

讓我心醉卻不堪憔悴

X 0 X 0 0 X 0 0 0

輕輕的風輕輕的夢

X 0 0 X X 0 0 X

輕輕的晨晨昏昏

X 0 0 X 0 0 0

淡淡的云淡淡的淚

X 0 0 X X 0 0 X

淡淡的年年歲歲

X 0 0 X 0 0 0

After taking a look at the reanalysis of the lyric with stressed/unstressed labels, it is found that the lyrics itself neither forms a regular template of stress without the melody nor belongs to the SW pattern preset as pointed out in (9). Taking the music score as shown in (15) into consideration,

the stress patterns of the lyrics do not match the 6/8 beat pattern which acquires slightly more stress on the first beat than the fourth one (*f p p mp p p*).

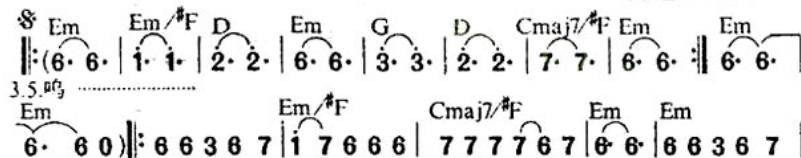
(15)²¹

青 春

1=A $\frac{6}{8}$

(沈 庆 演唱)

沈 庆 词曲
风华艺校配和弦



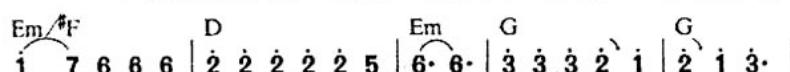
1. 青春的花开花 谢让我 疲惫却不 后悔, 四季的雨飞

2. 带着点流浪的喜悦 我 就这样...去不回, 没有谁暗示

3. 在那悠远的春色里 我 遇到了盛开的她, 洋溢着眩目

4. 梦里的天空很大 我就躺在你睫毛下, 梦里的日子

5. 青春的花开花 谢让我 疲惫却不 后悔, 四季的雨飞



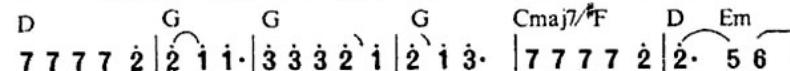
雪 飞 让我 心醉却不堪憔悴。 轻 轻 的 风 轻 轻 的 梦

年少的我，那 想家的 苦涩滋味。 每 一 片 金 黄 的 落霞

的 光 华 像 一 个 美 丽 童 话。 允 许 我 为 你 高 歌 吧

很 多 我 却 开 始 想 要 回 家。 在 那 片 青 色 的 山 坡

雪 飞 让我 心醉却不堪憔悴。 纠 缠 的 云 纠 缠 的 泪



D G G G Cmaj7/F D Em

7 7 7 7 2 | 2 1 . | 3 3 3 2 1 | 2 1 3 . | 7 7 7 7 2 | 2 . 5 6 |

轻轻的晨 晨 昏 昏， 淡 淡 的 云 淡 淡 的 泪 淡 淡 的 年 年 岁 岁。

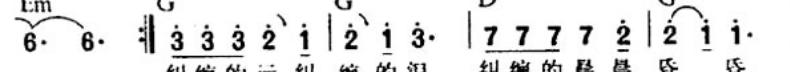
都 想 去 紧 紧 依 倦， 每 一 颗 透 明 的 露 珠 洗 去 我 沉 淀 的 伤 悲。

夜 夜 我 不 能 入 睡， 允 许 我 为 你 哭 泣 吧 眼 泪 里 我 能 自 由 地 飞。

埋 下 我 所 有 的 歌， 等 待 着 终 于 有 一 天 它 们 在 世 间 传 说。

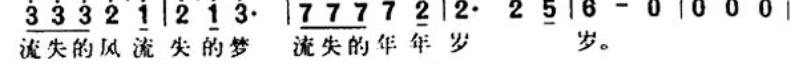
纠 缠 的 晨 晨 昏 昏， 流 失 的 风 流 失 的 梦 流 失 的 年 年 岁 岁。

1.2.3.4. 5.



6 . 6 . | 3 3 3 2 1 | 2 1 3 . | 7 7 7 7 2 | 2 1 1 . |

纠 缠 的 云 纠 缠 的 泪 纠 缠 的 晨 晨 昏 昏，



3 3 3 2 1 | 2 1 3 . | 7 7 7 7 2 | 2 . 2 5 | 6 - 0 | 0 0 0 |

流 失 的 风 流 失 的 梦 流 失 的 年 年 岁 岁。

²¹ The music score is transcribed based on the image downloaded from <http://www.sooopu.com/html/85/85591.html>.

Another example of the mismatch between the stress pattern of the lyric without music and the beat pattern of the melody is seen in “Qizi” (Chessman) in (16).

(16) 想 走出 你 控制 的 領域
 xiang zouchu ni kongzhi de lingyu
 (I wanted to get out of your control)

卻 陷入 了 安排 的 戰局
 que xianru le anpai de zhanju
 (But fell into the war situation arranged)

我 沒有 堅強 的 防備
 wo meiyou jianqiang de fangbei
 (I do not have sturdy defence)

也 沒有 後路 可以 退
 ye meiyou houlu keyi tui
 (And am without a route of retreat)

我 像 是 一 顆 棋
 wo xiang shi yikeqi
 (I'm like a piece of chessman)

進退 任由 你 決定
 jintui renyou ni jueding
 (Directed by your will)

我 不是你 眼中 唯一 將領
 wo bushi ni yanzhong weiyi jiangling
 (I'm not the only general in your eyes)

卻是 不起眼 的 小兵
 queshi buqian de xiaobing
 (But an inconspicuous private)

Then the lyric of “Qizi” is similarly reanalyzed following the preset rules of the stress with stressed and unstressed labels in (17). Similarly, the disyllabic word in sentence final position has stress on the first syllable according to rule b in this example.

(17) 想走出你控制的領域
 X X 0 0 X 0 0 X 0

卻陷入了安排的戰局
0 X 0 0 X 0 0 X 0

我沒有堅強的防備
0 X 0 X 0 0 X 0

也沒有後路可以退
X X 0 X 0 X 0 X

我像是一顆棋
0 XX X 0 X

進退任由你決定
X 0 X 0 X X 0

我不是你眼中唯一 將領
0 0 X 0 X 0 X 0 X 0

卻是不起眼的小兵
0 X 0 X 0 0 X 0

Not surprisingly, same as “Qingchun”, the lyric itself neither forms a regular template of stress without the melody nor belongs to the SW pattern preset as pointed out in (9). Moreover, the stress patterns of the lyrics do not match the beat pattern of a triple meter shown in (18) which acquires more stress on the first beat (*fp p*).

(18)²²

²² The music score is transcribed based on the image downloaded from <http://www.jianpuw.com/htm/ub/196701.htm>.

棋子

1=E $\frac{3}{4}$

(王靖雯演唱)

潘丽玉词
杨明煌曲

6 - 0 3 ||: 6 6 7 | i i i | 2 1 7 | 6 - 6 3 | 6 6 7 |
 想走出你控制的领域，却走进你
 想逃离你布下的

2 1 7 . | 6 - 6 3 | 6 . 7 | i i i | 2 - 2 1 | 3 - 3 6 |
 陷阱，却陷入了安排的战局，我
 另一个困境，我

6 - 5 | 6 5 . 5 | 2 1 7 | 6 - 6 3 | 6 6 7 1 | 7 - 6 5 |
 没有坚强的防备，也没有后路可以
 没有决定输赢的勇气，也没有逃脱的幸

6 - - | 6 0 0 3 :| 6 - - | 6 - 0 6 ||: 6 - 5 | 6 - 5 |
 退。想运。我像是一颗棋

3 - - | 3 - 0 6 | 6 - 5 | 6 5 0 2 | 3 - - | 3 - 0 6 |
 棋，进退任由你决定，我
 子，进去全不由自己，举

6 6 6 | 6 5 0 | 2 1 . 7 | 6 - 6 3 | 6 - 7 1 | 7 - 6 5 |
 不是你眼中唯一将领，却是不起眼的小
 手无回你从不曾犹豫，我却受控在你手

6 - - | 6 - 0 6 :| 6 - - | 6 - 0 | 0 0 0 3 | 6 - 0 3 |
 兵。我里。想我

6 - 7 1 | 7 - 6 5 | 6 - - | 6 - 0 3 | 6 - 7 1 | 7 - 6 5 | 6 - - | 6 - 0 ||
 却受控在你手里，我却受控在你手里。

3.5.4 An interim summary based on the previous two case studies

The two case studies in 3.5.3 draw a clear picture of two questionable issues left over by Duanmu's stress theory in lyrics and music. The first one is about the mismatch between the preset SW pattern in all regulated lyrics in Chinese songs and the actual stress patterns that are marked according to the stress theory. It is difficult to imagine that all the Chinese lyrics obey the SW pattern to assist the accompanied melody. The truth is no matter if the lyrics are pentasyllabic, heptasyllabic or lines with irregular numbers of syllables, they capture the mind and willingness of the author freely with appropriate syllable numbers and rhyming, other than taking the stress pattern into account. Secondly, the stress patterns of the two sets of lyrics that are analyzed

according to the conditions of Duanmu's stress theory are irrelevant to the meters (beat patterns) of the melodies. The meter of the melody is a template which allows diverse combinations of different numbers of syllables, syntactic structures and rhyming types to fall into, which has nothing to do with the so-called "stress pattern" of the lyrics themselves.

3.6 Rules in poetic practice on the songs of the Music Bureau

As mentioned above, the information of the poems in the Music Bureau *geshi* were carried by the forms of music and arts. The forms of music and arts were known as the purveyor, which conveyed the image and exaggerated the emotion of the poems. There was a mutually restricted relationship between poetic prosody and the accompanied melody. Because of this, a collection of the Music Bureau *geshi* become the most appropriate candidates to explore whether there are potential stress patterns behind the *geshi* with many functioning as the lyrics of melody. The hypothesis stays with the results revealed from the two case studies above, which showed the irrelevance between the formation of the lyrics and the stress pattern that influences the mapping between the lyrics and the melody. In the following discussion, a test on a group of Music Bureau poems will be conveyed to consolidate the hypothesis and challenge the preset stress rule of Chinese.

3.6.1 Preparation for the test

Luo (2019) categorized *Yuefu* poems into three groups, namely poems not with pentasyllabic lines, poems with pentasyllabic lines and poems not from the Han dynasty. There are a great variety of syllable and line numbers in the Music Bureau poems among which the poems with regular five-syllable lines, in other words, the pentasyllabic Music Bureau poems account for a large proportion. This led this study to narrow down the poem pool to the pentasyllabic Music

Bureau poems to take advantage of their wide distribution, and to minimize the unpredictability caused by irregularity. Accordingly, eight Music Bureau poems were randomly chosen from the poems with pentasyllabic lines referring to *Yuefu Songs with Regular Five-Syllable Lines* translated by Xianyi Yang and Gladys Yang (2001). By analyzing the syntactic structure of the selected pentasyllabic Music Bureau poems, how well the formation of the poems match the preset stress pattern brought up in *Foot and Stress* (Duanmu 2016) will be shown.

3.6.2 The designed test in practice

The eight pentasyllabic Music Bureau poems that are randomly chosen are as follows: “白頭吟” (To a Faithless Husband), “飲馬長城窟行” (A Wife Longs For Her Husband), “怨歌行” (The Fan), “枯魚過河泣” (The Dried Fish), “艷歌行” (Homesick), “冉冉孤生竹” (To a Husband Far Away), “長歌行” (A Song in Slow Time) and “羽林郎” (Captain of the Guard). In the test, the mapping or mismatch between the preset stress rule of Chinese and the actual poetic performance is analyzed. The preset stress rules are according to the stress rule of Chinese (Duanmu 2016) listed in (11). To make the test procedures clearer, the rules are shown again.

- (19) a. For monosyllabic words, the major category (nouns, adjectives, adverbs and verbs) should always receive stress while the minor category (conjunctions, prepositions, pronouns and articles) should not (Halle and Keyser 1996).
- b. For disyllabic words and multi-syllabic words, the stress is on the first syllable; 雙音節、多音節詞重音在第一音節
- c. For the disyllabic words in sentence final position, the stress could be on the second syllable; 句末(停頓前)的雙音節詞重音可在第二音節
- d. For 1+2 compound words, the stress rule is identical to the multi-syllabic words; 1+2的複合詞，重音同多音節單詞
- e. Disyllabic structures can be taken as disyllabic words; 雙音節語法單位可以當雙音節詞用

f. Non-head Stress rule.

語重音規則: 輔助詞有重音, 中心詞無重音

Below is an example of “白頭吟” (To a Faithless Husband) which is showcased first to illustrate the application of the preset stress rule.

(20) 白頭吟 (To a Faithless Husband)

體如山上雪，	Plain as snow on the hills,
皎若雲間月。	Clear as moon among the clouds
問君有兩意，	Is your change of heart, they tell me;
故來相決絕。	And so I've come to bid you good-bye.
今日鬥酒會，	Today we've drunk a measure of wine,
明旦溝水頭。	Tomorrow we must part by the canal.
躞蹀御溝上，	I shall walk beside the royal canal
溝水東西流。	Whose waters flow east and are gone,
淒淒復淒淒，	And wonder if my grief will ever end.
嫁娶不須啼。	No girl need cry when she's married.
願得一心人，	If her husband is a single-hearted man
白頭不相離。	Who will not leave her till her hair is white.
竹竿何裊裊，	Pliant the bamboo fishing rod,
魚尾何簎簎。	Wet, wet, the tail of the fish.
男兒重意氣，	A man who valued constancy
何用錢刀為。	Would set no store by money (Yang & Yang 2001)!

According to rule a, all the monosyllabic words belonging to the major category should receive stress. Then “體, 皎, 雪, 月, 間, 君, 有, 相, 會, 頭, 東, 西, 流, 復, 不, 啼, 願, 得, 人, 不, 相, 離, 何, 何, 重, 為” should receive stress as showcased in bold in “白頭吟”. The first syllable should be stressed in disyllabic words and multisyllabic words according to rule b. As a result, “山, 雲,

兩, 決, 今, 門, 明, 溝, 踏, 御, 溝, 淒, 淒, 嫁, 一, 白, 竹, 襯, 魚, 篩, 男, 意, 錢” should be stressed, which are also marked in bold. Rule c makes compromise in stress assignment to the second syllable in a disyllabic word in the sentence final position. That gives a little room for the italic characters in the sentence final positions in the poem. However, it is rather unclear that under what condition could the second syllable in a disyllabic word in the sentence final position receive a stress. This compromise only works when the stress pattern of a poem is preset and to fulfill this preset pattern an adjustment of the stress assignment could be made. We will temporarily put those italic characters aside and keep looking into the rest of the stress rules. The minor syntactic variations brought up by rule d and e would not affect the application of rule a and b, so there is not a big change in the stress assignment after applying rule d and e. The non-head stress rule in the end is kind of distinct with others since it is working in a range of phrases rather than words.

Following the non-head stress rule, “雪” in “山上雪”, “月” in “雲間月”, “有” in “有兩意”, “會” in “門酒會”, “頭” in “溝水頭”, “不” in “不須啼”, “不” in “不相離”, and “重” in “重意氣” (the bold characters in round brackets) should not receive stress at all. However, all those characters were previously assigned stress according to rule a, which leaves a discrepancy in the stress assignment in this poem. This discrepancy is due to the different standards in assigning stress to a character within a poem line that could be analyzed as either a monosyllabic word or a component within a phrase according to the preset rule of Chinese.

As shown in example (21), the bold characters are supposed to receive stress according to rule a and rule b. The bold characters in round brackets are supposed to receive stress according to the non-head stress rule mentioned in rule f. The italic characters in the sentence final positions indicates that stress could be assigned according to rule c, but uncertainties remain. The other examples in the following tests all obey the same conventions.

- (21) Line 1 體如山上(雪),
 2 皎若雲間(月).
 3 問君(有)兩意,
 4 故來相決絕。
 5 今日鬥酒(會),
 6 明旦溝水(頭).
 7 踏蹀御溝上,
 8 溝水東西流。
 9 淒淒復淒淒,
 10 嫁娶(不)須啼。
 11 願得一心人,
 12 白頭(不)相離。
 13 竹竿何裊裊,
 14 魚尾何纏纏。
 15 男兒(重)意氣,
 16 何用錢刀為。
- Plain as snow on the hills,
 Clear as moon among the clouds
 Is your change of heart, they tell me;
 And so I've come to bid you good-bye.
 Today we've drunk a measure of wine,
 Tomorrow we must part by the canal.
 I shall walk beside the royal canal
 Whose waters flow east and are gone,
 And wonder if my grief will ever end.
 No girl need cry when she's married.
 If her husband is a single-hearted man
 Who will not leave her till her hair is white.
 Pliant the bamboo fishing rod,
 Wet, wet, the tail of the fish.
 A man who valued constancy
 Would set no store by money (Yang & Yang 2001)!

For the italic characters on the final positions of lines 3, 4, 9, 13, 14 and 15, given that they can yield to the preset metrical pattern according to stress rule c, they are very flexible with the stress assignment. For lines 3 and 4, the metrical pattern has been broken already due to the stress assignment of their neighboring characters, so it is of no significance whether the final italic characters are stressed or not. However, for lines 9, 13, 14 and 15, it seems that when the syllables in the final positions are stressed, it is perfectly consistent with the preset metrical pattern, shown as below in (22).

(22) line 3 問君(有)兩意 (ssssw or sssws)

line 4 故來相決絕 (wwssw or wwsws)

line 9 漒淒復漒淒 (swssw or swws)

line 13 竹竿何裊裊 (swssw or swws)

line 14 魚尾何簣簣 (swssw or swws)

line 15 男兒(重)意氣 (swssw or swws)

Based on the analysis above on the first example of the selected poems, the tests on the other seven poems follow the same testing procedures as shown in (23)-(36).

(23) 飲馬長城窟行 (A Wife Longs For Her Husband)

Line 1 青青河畔草,	Green, green, the grass by the river,
2 繿綿(思)遠道。	And in thought I follow it far, far away;
3 遠道(不)可思,	So far that I can hardly picture him,
4 宿昔夢見之。	And yet last night I saw him in a dream.
5 夢見在我傍,	In a dream he was by my side,
6 忽覺在他鄉。	But I woke and he was in a distant land,
7 他鄉各異縣,	A distant land, strange parts;
8 輾轉(不)相見。	Tossing and turning I longed for him in vain.
9 枯桑(知)天風,	Even a withered mulberry feels the wind,
10 海水(知)天寒。	Even the ocean water feels the cold.
11 入門各自媚,	Men came home to fondle their dear ones,
12 誰肯相為言。	Who would carry word to me?
13 客從遠方來,	But a stranger from far away
14 遣我雙鯉魚。	Brings me two fine carp,
15 呼兒(烹)鯉魚,	I call the boy to cook them
16 中有尺素書。	And find in them a message on white silk.
17 長跪(讀)素書,	I kneel to read--
18 書中竟何如?	What does his letter say?

- 19 上言(加)餐 食, “Take good care of your health,” he starts
 20 下言長相憶。 And end, “You are every moment in my
 thoughts” (Yang & Yang 2001).

Again, all the monosyllabic words in the major categories receive stress (草, 思, 不, 思, 宿, 昔, 傍, 忽, 覺, 各, 不, 知, 知, 入, 門, 媚, 肯, 為, 言, 客, 來, 遺, 呼, 烹, 有, 讀, 書, 竟, 言, 加, 言, 長). The first syllables of the disyllabic and multisyllabic words are stressed (青, 河, 綿, 遠, 遠, 夢, 夢, 他, 他, 異, 輾, 相, 枯, 天, 海, 天, 各, 遠, 雙, 鯉, 尺, 長, 素, 餐, 相). Restrained by the Non-head stress rule on the phrasal level, the underlined characters in red should not be stressed which is contradictory with the stress assignment instructed by rule a. The stress assignment of the italic characters on the final positions of line 6 and 19 plays a less important role on the regulation of the metrical pattern of this poem. However, after applying rule c, lines 2, 9, 10, 15 and 17 become perfect lines with a neat metrical pattern, as follows in (24).

(24) line 2 綿綿(思)遠道 (swssw or swws)

line 6 忽覺在他鄉 (sssws or sswss)

line 9 枯桑(知)天風 (swssw or swws)

line 10 海水(知)天寒 (swssw or swws)

line 15 呼兒(烹)鯉魚 (swssw or swws)

line 17 長跪(讀)素書 (swssw or swws)

line 19 上言(加)餐 食 (wsssw or wssss)

(25) 怨歌行 (The Fan)

- Line 1 新裂齊紝 素, Fine, freshly woven silk of Qi
 2 鮮潔如霜雪, Is white as frost or snow;

- 3裁為合歡扇， A piece, embroidered, makes a fan
 4團團似明月。 As round as the bright moon.
 5出入君懷袖， My lord keeps the fan about him,
 6動搖微風發。 Its motion makes a gentle breeze for him;
 7常恐秋節至， But I dread the coming of autumn
 8涼飄(奪)炎熱。 When cold winds steal away the sultry heat.
 9棄捐篋笥中， And the fan is tossed, unwanted, into a casket,
 10恩情中道絕。 Its short term of favour ended (Yang & Yang 2001).

Rule a makes all the monosyllabic words which belong to the major category receive stress (新, 裂, 齊, 裁, 為, 君, 懷, 袖, 發, 常, 恐, 至, 奪, 棄, 捐, 絶). The disyllabic and multisyllabic words are assigned stress based on rule b (紈, 鮮, 霜, 雪, 合, 團, 明, 出, 動, 微, 秋, 涼, 炎, 篋, 恩, 中). The underlined character “奪” is stressed according to rule a but should be stressed based on the non-head stress rule, which is a contradiction. As seen in (26), in line 1, 2 and 4, the stress assignment of the italic characters in the sentence final positions would not make a difference to the metrical pattern of this poem, but for line 8, rule c works well to form a perfect line.

(26) line 1 新裂齊紈素 (ssssw or sssss)

line 2 鮮潔如霜雪 (swwsw or swwss)

line 4 團團似明月 (swwsw or swwss)

line 8 涼飄(奪)炎熱 (swssw or swswn)

(27) 枯魚過河泣 (The Dried Fish)

- Line 1 枯魚過河泣， The dried fish, ferried across the river, weeps;
 2 何時悔復及！ Too late he repents his folly!
 3 作書與鯈鱣， He writes a letter to the bream and tench

4相教慎出入。

Warning them to be more wary (Yang & Yang 2001)!

All the monosyllabic words including ‘泣, 悔, 復, 及, 慎’ which belong to the major category all receives stress. The stress also falls on the first syllable of the disyllabic words in this poem (枯, 過, 何, 作, 鯈, 出). The non-head stress rule works well in the stress assignment of this poem. Only two characters in the final positions can be assigned stress freely (鯈 in line 3 and 入 in line 4). Still, there is not a consistent metrical pattern in this poem, with or without stress given to 鯈 and 入 as can be seen in (28).

(28) line 3 作書與鯈 (swwsw or swwws)

line 4 相教慎出入 (wsssw or wssws)

(29) 豔歌行 (Homesick)

Line 1 翩翩堂前燕,

Flitting, flitting, the swallows before the hall;

2 冬藏夏來見。

In winter they vanish, in summer they return;

3 兄弟兩三人,

Yet I, with two brothers of my own,

4 流宕在他縣。

Am still a wanderer in a strange land.

5 故衣誰當補?

Who will patch my old clothes?

6 新衣誰當綻?

Who will stitch and mend for me?

7 賴得賢主人,

The good woman of the house is kind,

8 覓取為吾組。

She takes my clothes and mends them;

9 夫婿從門來,

But her husband coming home,

10 斜柯西北眄。

Framed in the doorway, looks askance at me

11 “語卿且勿眄,

I tell him, “No call to look at me like that!

- | | |
|-----------|--|
| 12水清石自見”。 | When a brook is clear the stones are seen.” |
| 13石見何累累, | My conscience is crystal clear, |
| 14遠行不如歸。 | Just let me end my wanderings and go home (Yang
& Yang 2001)! |

The monosyllabic words that belong to the major category including “燕, 冬, 藏, 夏, 來, 見, 補, 綰, 賴, 得, 覧, 取, 組, 門, 來, 眇, 語, 眇, 水, 清, 石, 自, 見, 石, 見, 何, 歸” should all be assigned stress. The first syllables of the disyllabic and multisyllabic words receive stress as well, namely “翩, 堂, 兄, 兩, 流, 他, 故, 新, 賢, 夫, 斜, 西, 且, 累, 遠, 不” should be assigned stress. The non-head stress rule works well in the stress assignment of this poem. Only “累” in the final position in line 13 can freely receive stress as seen in (30), but it is of no significance whether it receives stress or not, due to the stress assignment of its neighboring characters.

(30) line 13 石見何累累 (ssssw or sssss)

(31) 冉冉孤生竹 (To a Husband Far Away)

- | | |
|--------------|--|
| Line 1冉冉孤生竹, | Soft and pliant, the lonely bamboo |
| 2結根泰山阿。 | Rooted in the mountain; |
| 3與君為新婚, | But, married to you, |
| 4菟絲(附)女蘿。 | I am like the dodder clinging to a vine. |
| 5菟絲生(有)時, | As the dodder has its season of growth, |
| 6夫婦會(有)宜。 | So husband and wife should have time to be together, |
| 7千里遠結婚, | Yet a thousand li divide us since we married, |
| 8悠悠(隔)山陂。 | Far stretching mountain ranges lie between. |
| 9(思)君令人老, | Longing for you makes me old before my time, |

10軒車來何遲?	It seems your covered carriage will never come!
11傷彼蕙蘭花,	I grieve for the orchid,
12含英(揚)光輝。	So splendid when it flowers,
13 <u>遇時而(不)採,</u>	For unless plucked in time
14將隨秋草萎。	It will only wither away like the grass in autumn.
15君亮(執)高節,	What can I do
16賤妾亦何為?	But trust in your constancy (Yang & Yang 2001)?

According to rule a, all the monosyllabic words in major category, namely “竹, 阿, 君, 為, 附, 生, 時, 會, 宜, 遠, 隔, 思, 君, 令, 人, 老, 來, 何, 遲, 傷, 揚, 採, 將, 隨, 萎, 君, 亮, 執, 亦, 何” are all stressed. Rule b makes the disyllabic and multisyllabic words have stress on their first syllables. Thus “冉, 孤, 結, 泰, 新, 菁, 女, 菁, 夫, 千, 結, 悠, 山, 軒, 蕙, 光, 秋, 高, 賤, 何” receive stress. Restrained by the non-head stress rule on the phrasal level, the underlined characters in red should not be stressed which is contradictory with the stress assignment instructed by rule a. For the italic characters in the final positions of line 3 and 15, whether or not they are stressed does not play an important role to form the metrical pattern, since the stress assignment of their neighboring characters already breaks the rule. For lines 4, 7, 8, 12 and 16, rule c works perfectly to reform the metrical pattern, shown as below in (32).

(32) line 3 與君為新婚(wsssw or wssws)

line 4 菁絲(附)女蘿(swssw or swws)

line 7 千里遠結婚(swssw or swws)

line 8 悠悠(隔)山陂(swssw or swws)

line 12 含英(揚)光輝(swssw or swws)

line 15 君亮(執)高節(ssssw or sssss)

line 16 賤妾亦何為(swssw or swws)

(33) 長歌行 (A Song in Slow Time)

Line 1 青青園中葵,	Green the mallow in the garden,
2 朝露(待)日晞。	Waiting for sunlight to dry the morning dew;
3 陽春(布)德澤,	Bright spring diffuses virtue,
4 萬物(生)光輝。	Adding fresh lustre to all living things.
5 常恐秋節至,	Yet I dread the coming of autumn
6 煙黃華葉衰。	When leaves turn yellow and the flowers fade.
7 百川東到海,	A hundred streams flow eastwards to the ocean,
8 何時復西歸?	Nevermore to turn west again;
9 少壯(不)努力,	And one who mis-spends his youth
10 老大徒傷悲。	In old age will grieve in vain (Yang & Yang

2001).

“葵, 待, 日, 晞, 布, 生, 常, 恐, 至, 衰, 東, 到, 海, 復, 不, 徒”, as monosyllabic words belong to the major category, should all receive stress. “青, 園, 朝, 陽, 德, 萬, 光, 秋, 煙, 華, 百, 何, 西, 少, 努, 老, 傷”, as the first syllables of either disyllabic or multisyllabic words, receive stress as well. Restrained by the non-head stress rule on the phrasal level, the underlined characters in red should not be stressed which is contradictory with the stress assignment instructed by rule a. When the italic characters in the final positions of line 3, 4, 8, 9 and 10 are stressed, the preset metrical pattern is well satisfied, which means rule c works well in these lines as demonstrated in (34).

(34) line 3 陽春(布)德澤(swssw or swws)

line 4 萬物(生)光輝(swssw or swws)

line 8 何時復西歸(swssw or swws)

line 9 少壯(不)努力(swssw or swws)

line 10 老大徒傷悲 (swssw or swws)

(35) 羽林郎 (Captain of the Guard)

- Line 1 昔(有)霍家奴,
2(姓)馮名子都。
3 依倚將軍勢,
4 調笑酒家胡。
5 胡姬年十五,
6 春日獨當壚。
7 長裾連理帶,
8 廣袖合歡襦。
9 頭上藍田玉,
10 耳後大秦珠。
11 兩鬟何窈窕,
12 一世良所無。
13 一鬟五百萬,
14 兩鬟千萬餘。
15(不)意金吾子,

16 婷婷過我廬。
17 銀鞍何煜耀,
18 翠蓋空踟躕。

19(就)我求清酒,
20 絲繩(提)玉壺。
21(就)我(求)珍餚,
22 金盤(膾)鯉魚。
23(貽)我青銅鏡,
- The Huo family had a slave,
Feng Zidou by name;
Relying on the power of the High Marshall,
He ogled a Hunnish maid serving in a tavern.
This girl just turned fifteen
Was alone in the tavern one spring day
In a long gown with double girdle,
Wide sleeves and a jacket with mimosa design.
In her hair she wore jade from Lantian;
Behind her ears, pearls from Byzantium;
And so charming her two tresses,
Their like could nowhere be found,
For one tress alone was worth five million cash,
The two of them more than ten.
Who would have thought this young captain of the
guard,
So debonair, would drop in!
Dazzling his silver saddle,
His carriage with kingfisher canopy waiting
outside.
He asked me for clear wine,
And I raised the jade wine-pot by its silken cord;
Then he asked for a tasty dish,
And I gave him sliced carp on a golden plate.
Presenting me with a bronze mirror,

- 24(結)我紅羅裾。
25(不)惜紅羅裂,
26何論(輕)賤^軀。
27男兒(愛)後婦,
28女子(重)前夫。
29人生(有)新舊,
30貴賤(不)相逾。
31多謝金吾子,
32私愛徒區區。
- He tried to fasten it to my red silk gown;
But I would rather have my red silk torn
Than let anybody touch my worthless body!
A man will always love a second woman,
But a girl must respect her husband;
And though one has old friends and new in life,
High and low should never mix.
So thank you, captain of the guard,
Your love for me is quite worthless (Yang &
Yang 2001)!

In this poem, the monosyllabic words that belong to the major category including “昔, 有, 姓, 名, 勢, 胡, 年, 獨, 何, 良, 餘, 過, 廬, 何, 空, 就, 求, 提, 就, 求, 膾, 賈, 結, 裂, 何, 論, 輕, 愛, 重, 有, 不, 相, 逾, 徒” should all receive stress. For the disyllabic words and the multi-syllabic words, the stress is on the first syllable, and this makes “霍, 依, 將, 調, 酒, 胡, 十, 春, 當, 長, 連, 廣, 合, 頭, 藍, 耳, 大, 兩, 窃, 一, 所, 一, 五, 兩, 千, 不, 金, 婦, 銀, 煙, 翠, 蹤, 清, 絲, 玉, 珍, 金, 鯉, 青, 紅, 不, 紅, 賤, 男, 後, 女, 前, 人, 新, 貴, 多, 金, 私, 區” be assigned with stress. Restrained by the non-head stress rule on the phrasal level, the underlined characters in red should not be stressed which is contradictory with the stress assignment instructed by rule a and rule b. For the italic characters in the sentence final positions in line 5, 6, 11, 12, line 17-22, line 26-29, and line 32, receiving stress will satisfy the preset metrical pattern well with only line 26 being an exception, as shown in (36) below.

(36) line 5胡姬年十五(swssw or swws)

line 6春日獨當壚(swssw or swws)

- line 11 兩鬟何窈窕 (swssw or swsws)
- line 12 一世良所無 (swssw or swsws)
- line 17 銀鞍何煜耀 (swssw or swsws)
- line 18 翠蓋空踟躕 (swssw or swsws)
- line 19 (就)我求清酒 (swssw or swsws)
- line 20 絲繩(提)玉壺 (swssw or swsws)
- line 21 (就)我(求)珍餚 (swssw or swsws)
- line 22 金盤(膾)鯉魚 (swssw or swsws)
- line 26 何論(輕)賤軀 (ssssw or sssws)
- line 27 男兒(愛)後婦 (swssw or swsws)
- line 28 女子(重)前夫 (swssw or swsws)
- line 29 人生(有)新舊 (swssw or swsws)
- line 32 私愛徒區區 (swssw or swsws)

3.6.3 An overall data analysis based on the test results

Suppose that the preset metrical pattern of the Chinese poems is SWSWS(WS), which is widely accepted by many scholars who insist that stress does exist in Chinese, and it is the basis of the formation of Chinese poems in this case. After applying the stress rule of Chinese which is mentioned above, all the lines should perfectly match the preset metrical pattern without exceptions, which would make it a rule. To test whether the rules perfectly serve the metrical patterns, three conditions are taken into consideration, as shown in (37), (38) and (39).

(37)

Conditions	Number of lines satisfying preset metrical pattern	Number of lines with contradiction	Number of lines in total	Percentile
Apply rule a and rule b				
Poem No.1	5	N/A	16	31.25%
Poem No.2	4	N/A	20	20%

Poem No.3	2	N/A	10	20%
Poem No.4	1	N/A	4	25%
Poem No.5	4	N/A	14	28.57%
Poem No.6	2	N/A	16	12.5%
Poem No.7	2	N/A	10	20%
Poem No.8	4	N/A	32	12.5%

(38)

Conditions	Number of lines satisfying preset metrical pattern	Number of lines with contradiction	Number of lines in total	Percentile
Apply rule a, rule b and rule c				
Poem No.1	9	N/A	16	56.25%
Poem No.2	9	N/A	20	45%
Poem No.3	3	N/A	10	30%
Poem No.4	1	N/A	4	25%
Poem No.5	4	N/A	14	28.57%
Poem No.6	7	N/A	16	43.75%
Poem No.7	7	N/A	10	70%
Poem No.8	18	N/A	32	56.25%

(39)

Conditions	Number of lines satisfying preset metrical pattern (without contradiction)	Number of lines with contradiction	Number of lines in total	Percentile of lines satisfying preset metrical pattern (without contradiction)	Percentile of lines with contradiction
Apply rule a, rule b, rule c and rule f					
Poem No.1	0	8	16	0	50%
Poem No.2	3	8	20	15%	40%
Poem No.3	2	1	10	20%	10%
Poem No.4	1	0	4	25%	0%
Poem No.5	4	0	14	28.57%	0%
Poem No.6	2	7	16	12.5%	43.75%
Poem No.7	2	4	10	20%	40%
Poem No.8	7	16	32	21.88%	50%

3.6.4 A statistical significance test (t-test) based on the overall data collection

An aim of many studies is to check whether data agree with certain predictions. The predictions typically result from the theory that drives the research. These predictions are *hypothesis*²³ about the study population. A significance test uses data to summarize the evidence about a hypothesis. It does this by comparing point estimates of parameters to the values predicted by the hypothesis. In the designed t-tests, the null hypothesis (H_0) is that each two comparison groups have the same impact on the satisfaction of the preset metrical pattern, while the alternative hypothesis (H_1) denotes that each two comparison groups are at different levels when affecting the preset metrical pattern. To interpret the test statistic value, P-value is calculated to summarize how unusual the observed test statistic value is compared to what H_0 predicts. A small P-value (such as $P=0.01$) means that the data observed would have been unusual, if H_0 were true. The smaller the P-value, the stronger the evidence is against H_0 . Most studies require exceedingly small P-values, such as $P \leq 0.05$, in order to reject H_0 . This means that if H_0 were true, the chance of getting such extreme results as in the sample data would be no greater than 0.05 (Agresti & Finlay 2009).

Three independent significance tests according to the overall data collection in 3.4.3 are implemented below. In Test 1, the null hypothesis H_0 is that applying Rule a and Rule b (μ_1) and applying Rule a, Rule b and Rule c (μ_2) have the same impact on the satisfaction of the preset metrical pattern ($\mu_1 - \mu_2 = 0$). The alternative hypothesis H_1 denotes that $\mu_1 - \mu_2 \neq 0$. The significance level α is 0.05. A t-test of two-sample assuming equal variances is carried out in Excel. The test results are reported as below.

²³ In statistics, a hypothesis is a statement about a population. It is usually a prediction that a parameter describing some characteristic of a variable takes a particular numerical value or falls in a certain range of values.

(40)

	<i>Apply Rule a,b</i>	<i>Apply Rule a,b,c</i>
Mean	0.19795714	0.42652857
Variance	0.00351088	0.02682511
Observations	7	7
Pooled Variance	0.01516799	
Hypothesized Mean Difference	0	
df	12	
t Stat	-3.4720975	
P(T<=t) one-tail	0.00230654	
t Critical one-tail	1.78228756	
P(T<=t) two-tail	0.00461308	
t Critical two-tail	2.17881283	

As seen from the test results, the P-value for the two-tailed test is 0.00461308 which is less than the significance level of 0.05. The null hypothesis is thus rejected. There is enough evidence to conclude that the difference between means is greater than zero. In other words, applying rule a and rule b, and applying rule a, rule b and rule c do not have the same impact on the satisfaction of the preset metrical pattern.

Test 2 compares the impact on the satisfaction of the preset metrical pattern conveyed by applying Rule a, b, c (μ_1) and Rule a, b, c, f (μ_2). The null hypothesis is $\mu_1 - \mu_2 = 0$, and the alternative hypothesis is $\mu_1 - \mu_2 \neq 0$. With the same test method, the results are reported as follows.

(41)

	<i>Apply Rule a,b,c</i>	<i>Apply Rule a,b,c,f</i>
Mean	0.42652857	0.20421429
Variance	0.02682511	0.0030331
Observations	7	7
Pooled Variance	0.0149291	

Hypothesized Mean	
Difference	0
df	12
t Stat	3.40396062
P(T<=t) one-tail	0.00261564
t Critical one-tail	1.78228756
P(T<=t) two-tail	0.00523129
t Critical two-tail	2.17881283

The P-value for the two-tailed test is 0.00523129 and this value is less than the significance level of 0.05. The null hypothesis is thus rejected. There is enough evidence to conclude that the difference between means is greater than zero. As a result, applying rule a, b, c and applying rule a, b, c, f do not have the same impact on the satisfaction of the preset metrical pattern.

In Test 3, the impacts of applying rule a, b (μ_1) and applying rule a, b, c, f (μ_2) are compared. The null hypothesis is $\mu_1 - \mu_2 = 0$, and the alternative hypothesis is $\mu_1 - \mu_2 \neq 0$. The test runs similarly to Test 1 and Test 2. The results are shown below.

(42)

	Apply Rule a,b	Apply Rule a,b,c,f
Mean	0.19795714	0.20421429
Variance	0.00351088	0.0030331
Observations	7	7
Pooled Variance	0.00327199	
Hypothesized Mean		
Difference	0	
df	12	
t Stat	-0.2046464	
P(T<=t) one-tail	0.4206392	
t Critical one-tail	1.78228756	
P(T<=t) two-tail	0.8412784	
t Critical two-tail	2.17881283	

The P-value in Test 3 is 0.8412784 that is greater than the significance level of 0.05. Accordingly, the null hypothesis is not rejected. There is not enough evidence to conclude that the difference between means is greater than zero. The results of Test 3 indicate that applying rule a, b and applying rule a, b, c, f is not significantly different in regards to the impact of the satisfaction of the preset metrical pattern.

The results of the three significance tests indicate that Rule c plays a crucial role which has the greatest impact on the percentile of lines satisfying the preset metrical pattern, while Rule f is the part that would hinder the lines to satisfy the preset metrical pattern. Things get even more complicated if the contradictory situation is taken into consideration.

3.7 Conclusions

The overall data collection based on the test results and the significance tests showcase a paradox in the Stress Rule of Chinese which is used to analyze the metrical pattern of pentasyllabic poems of the Music Bureau. Firstly, there is no rule to restrain whether the stress should be on the first syllable of the disyllabic words or on the second syllable when disyllabic words are in sentence final positions. In all cases tested above, stress assignment is according to the preset metrical pattern which is SWSWS. However, as one of the stress rules, this feature is actually used to determine stress assignment. This circular argument makes the application of the rule without a theoretically solid environment. Secondly, as can be seen from (36) above, when rule a, b and f are applied at the same time, a great number of lines with contradictions have affected the regularization of the poems. This internal conflict reveals a fact that the stress rules on the word level and phrase level cannot be perfectly applied at the same time in pentasyllabic poems of the Music Bureau. Last but not least, because of the randomness of applying the five stress rules, there is not a consistent standard that could be followed to infer the metrical patterns. As a result, the

feasibility of the stress rules of Chinese applying in the pentasyllabic songs of the Music Bureau still needs further investigation with solid evidence from both language properties and poetic features.

Chapter IV Regulated-Style Verse: Standardization in a Schematized New Model

4.1 Introduction

Sprouting in the Northern and Southern dynasties and later developing through the Tang dynasty, the regulated-style verse with strictly-formed tonal and rhyming patterns and other obligatory requirements were taken as a quantum jump on the forms of versification. The poetic prosody of regulated verse comprises parallelism in sentential structures, strictness in rhyming patterns, antithesis in wordings and last but not least, diversity and regularity in tonal distributions. With the tonal patterns being considered the most essential part in the formation of regulated-style verse, both Chinese and western scholars have done a great many of studies to investigate the origins, triggers and underlying laws of the tonal expressions of regulated-style verse. As mentioned in Chapter I, some dominant theories including stress-oriented models and metrical grid system (Chen 1979; Yip 1980; Fabb 2002; Fabb and Halle 2008; Duanmu 2016) from different angles made explanations. Although there were either conjectures that needed further deliberation or illustrations without ample support from language facts, many studies have provided various trains of thought. In this chapter, the related issues regarding tonal requirements will be revisited, and the paths through which the tonal patterns of regulated-style verse have formed are going to be discussed.

4.2 Theoretical framework

4.2.1 A brief introduction to regulated-style verse

Wang (2014) introduced the concepts and metrical features of regulated-style verse in detail. Yuan, Tang and Geiss (2005) did a brief yet comprehensive introduction to the regulated-style verse as well. Regulated-style verse is further classified into 律詩 *lüshi* and 絶句 *jueju* with either five characters or seven characters, in other words, pentasyllabic or heptasyllabic. *Lüshi* is comprised of eight lines and *jueju* usually consists of four lines. Each pentasyllabic or heptasyllabic line in a regulated-style verse must alternate between level and oblique tones to realize the tonal prosody and rhythmic structure. Every two lines make one couplet. As for a strict and perfectly formed *lüshi*, the Chin Couplet (頷聯) and the Neck Couplet (頸聯) must be a pair of antithetical couplets. Each corresponding character of the two lines in a couplet must belong to the same grammatical category and form a consistent rhythmic structure (Yuan et al 2005:114-115). The tones of the corresponding characters should be counterpointed by level and oblique. This is called *dui* (對). Here only the tones of the second characters in a couplet are considered in the examination of *dui* relation on the ground that usually the tones of other positions could be inferred when the tones of the second positions are confirmed. There are also situations where the tone assignments are comparatively less strict. Of the first line of a latter couplet and the second line of a preceding couplet, the tones of the second characters in the corresponding lines should be identical. This is called *nian* (粘) (Wang 2005). *Dui* and *nian* diversify the tonal pattern and make the tonality more harmonical. Rhyming is another important feature of *lüshi*. The last syllable of all even numbered lines must rhyme with each other. If the first line ends with a syllable in level tone, it must also rhyme. In a *lüshi*, a pentasyllabic line may have four variations shown as follows (Yuan et al 2005:116; Wang 2002:72-74).

(1) (A) 仄仄仄平平 (ze ze ze ping ping)

(a) 仄仄平平仄 (ze ze ping ping ze)

(B) 平平仄仄平 (ping ping ze ze ping)

(b) 平平平仄仄 (ping ping ping ze ze)

Represented by A, a, B, b respectively, the four variations are further organized into four different poetic forms shown as follows (Yuan et al 2005:116).

(2) (i) ABbAaBbA

(ii) BAaBbAaB

(iii) aBbAaBbA

(iv) bAaBbAaB

Similarly, a heptasyllabic line also has four variations and it is actually an extension of the pentasyllabic line. The variations are demonstrated below (Yuan et al 2005:116-117).

(3) (A) 平平仄仄仄平平 (ping ping ze ze ze ping ping)

(a) 平平仄仄平平仄 (ping ping ze ze ping ping ze)

(B) 仄仄平平仄仄平 (ze ze ping ping ze ze ping)

(b) 仄仄平平平仄仄 (ze ze ping ping ping ze ze)

Represented by A, a, B, b respectively, the four variations are further organized into four different poetic forms shown below (Yuan et al 2005:117).

(4) (i) ABbAaBbA

(ii) BAaBbAaB

(iii) aBbAaBbA

(iv) bAaBbAaB

Using the letters to present the tonal patterns was firstly proposed by Wang (1945). The pentasyllabic lines starting with “A” or “a” indicate the lines begin with a word in an oblique tone. The heptasyllabic lines starting with “A” or “a” show that the lines begin with a word in a level

tone. The lines “B” or “b” starting with words in a level tone is are pentasyllabic lines and words in an oblique tone if they are heptasyllabic lines. In this way, the complicated tonal patterns are delivered in a more direct and easy manner (Yuan et al 2005:117).

What needs to be mentioned here is that the first and third characters of a pentasyllabic line may be either level or oblique and the same rule applies to the first, third and fifth character of a heptasyllabic line. However, the first character in a pentasyllabic line and the third character in a heptasyllabic line of a type B sentence must be in the level tone to avoid a “single level tone” violation.

One half of a *lüshi* is considered a *jueju*, or in other words, a Quatrain. Basically a Quatrain shares similar tonal rules with a *lüshi* except that not every two random couplets will make a Quatrain. It cannot be composed by the first couplets and the third couplets, or the second couplets and the fourth couplets.

As a commonly accepted condition to form regulated-style verse, the tonal variations mentioned above are used to test if a verse is a solid regulated one. Ripley (1980) has done a corpus study of Tang regulated verse in order to provide a comparison between prescriptive rules for the tone patterns of regulated verse and the findings from a corpus of Tang dynasty poets. The data from the corpus was expected to show the relationships in the arrangements of tones and how it could be determined based on the corpus that the verse structures correspond with the prescriptive rules.

If the tonal rules are taken as a group of preset regularities at the level of the line and couplet, then the results of this corpus study are well-pleasing to some degree. Ripley found that most of the corpus meet the critics’ prescriptive conditions for regulated verse. It was also mentioned that, however, various irregular lines did occur, some of which were serious errors. What is more

interesting is that, only two poems in the corpus strictly followed the most precise definition of the model tonal patterns and only 25.86% of the poems met the conditions of what can be called model patterns. The rest of the poems in the corpus either needed remedies to be accommodated or did not provide a complete statement on the tone patterns of regulated verse at all.

Regardless of some exceptions and the unsatisfying statistics from Ripley's corpus study, the prescriptive rules of the tonal patterns are conspicuous markers of regulated verse. What needs to be deeply reconsidered is for what grounds the tonal patterns are presented this way and if there is a more reasonable interpretation to make even the least regulated verse on the surface level adjustable underlyingly.

4.2.2 The verification of level tone and oblique tone in poetic prosody

In order to explore the underlying features of the tonal rules appearing in most regulated-style verse, many scholars raised their hypothesis either by tracing the origins of language performance or comparing the tonal system in Chinese poetry to the metrical structures in western style poetry. As one of the most important achievements of Yongming literature, the invention of tonal prosodic patterns marked the rise of regulated-style verse (Zhang 2015). The *si sheng ba bing* 四聲八病 (four tones and eight defects), which was widely believed to be created by Shen Yue 沈約 (441-513), was considered by Mair and Mei (1991) as a feature derived from Sanskrit treatises on poetics. They believed that the syllable length (long versus short) is the basic phonological contrast of poetic prosody in Sanskrit based on which the four tones in Chinese were further divided into *ping* (level) and *ze* (oblique). Zhang (2015) carefully reviewed the hypothesis of Mair and Mei, and pointed out that the reason why the syllable-length theory failed to explain the exceptional cases marked by Mair and Mei in the strict *śloka* metric pattern was that Sanskrit is a language

typologically sensitive to syllable weight instead of syllable length. Sanskrit's metrical property is determined by a heavy-light syllable contrast (Zhang 2015:354). Chen (1979) posed that Chinese regulated verse obliged a metrical structure that was both hierarchical and binary, and also bear S and W labels at each node of the tree structure. It was proposed that the underlying rules of both the tonal patterns and the metrical patterns of Chinese regulated verse could be generated through an advanced hierarchical tree structure. As mentioned in Chapter I, many exceptional cases could not be explained by Chen's theory and were provided with some particular regulations as a result. Following Chen's theory, Yip (1980) generated the branching metrical structures, trying to explain the tonal patterns of regulated-style verse. This explanation was under the prerequisite that tone-bearing morphemes within a single word, a phrase or larger unit are involved in a metrical structure that is similar to the binary contrast of the stressed and unstressed feature represented by feet. Similarly, Duanmu (2016) emphasized the similarities in the metrical structure between Chinese regulated-style poetry and English verse. It was believed that the stressed and unstressed contrast in Chinese regulated-style verse is as obvious as that in English verse. Chen, Yip and Duanmu all take strong-weak contrast as the nature of the poetic prosody of Chinese regulated-style verse, no matter the external expressions of their theoretical frames are consistent or not. It is no doubt that the poetic prosody of any specific language lives with that language and thus clings to the nature of that language, so verifying the language properties prior to studying the poetic prosody seems rather essential.

Prosodically, the most distinguished and important property of Chinese language is tone. Most discussions and research of the poetic prosody of Chinese are extensions of the prescriptive tonal regulations, which are based on the categorization of the four tones. However, the standards to categorize the four tones into the level tone and the oblique tone vary. Qi (2000) as well as Lu and

Mu (1982) both consider the level and oblique tones as two sounds contrasting in pitch. Wang (1987) states that the level tone is long and without a contour, whereas the oblique tone does have a contour and is short. In other words, they differ in length and contour. Wang (1987) took weight and length as the two major distinctive features of the two tonal categories. The level tone is heavy and long, while the oblique tone is light and short. It is held in Zhu (2001) that length, weight or pitch should all be excluded when the features of the tonal categories are considered. In despite of the various perspectives regarding the distinctive features of each tonal category, a historical exploration is needed to best understand the nature of the Chinese tonal system. Zhang (1987) drew a comprehensive picture of the tonal system of Middle Chinese from the perspectives of both linguistics and poetic prosody, in which the tonal system of Middle Chinese possesses both segmental and suprasegmental characteristics. From another angle, these characteristics can be further classified into the overt information and the covert information. The tonal system in Chinese poetic prosody are established on the tonal categories in linguistics and it takes the covert properties of the four tones and the suprasegmental characteristics which are considered overt information as foundations. The table below summarizes the properties of the tonal system in Middle Chinese and in poetic prosody.

(5) Properties of the tonal system in Middle Chinese and in poetic prosody (Zhang 1987:54)

語言學分類								
特征		顯性特征				詩律學分類		
		音段特征		超音段特征				
調名	調型	長 短	舒 促	調 型	高 低			
調類	調值	長	舒聲韻	平 調	低 調	能否平行延長		
平	低平	非 平 調		高 調	可以任意 平行延長			
上	高升				不可以任意 平行延長			
去	高降		韻		促聲韻			仄
入	次高升 促調		短 音					

The table shows that the poetic prosody of Chinese regulated-style verse contains the contrast of level tone and oblique tone, high pitch and low pitch as well as whether or not having the capability of being prolonged (Zhang 1987). It is noticeably clear that, based on the verification in (5), the poetic prosody of Chinese regulated-style verse is tightly connected with the tonal features in a multidimensional way. The strong-weak contrast which was simply defined or borrowed from the metrical system of western poetry seems not solid enough to apply to the prosody of Chinese regulated-style verse due to the complexity of the tonal feature underlyingly. In other words, we should not take the strong-weak contrast as an overriding factor in the process of abstracting the poetic prosody of Chinese regulated-style verse.

The strong-weak contrast in poetry could be accepted on the basis of a prerequisite that the language used to form the poetry is a stress language. The strong-weak contrast in poetry, as the studies introduced above, is at the word level, in comparison with the phrasal stress. Phonologically the strong-weak contrast is metrical prominent. According to Hyman (2014:36) and Zhang (2020)²⁴, stress has twelve exclusive features, and they are listed below:

- (6) a. obligatory: all words should have a primary stress
- b. culminative: no word should have more than one primary stress
- c. predictable: stress should be predictable by rule
- d. autonomous: stress should be predictable without grammatical information
- e. demarcative: stress should be calculated from the word edge
- f. edge-adjacent: stress should be edge-adjacent (initial, final)
- g. non-moraic: stress should be weight-independent
- h. privative: there should be no secondary stresses
- i. audible: there should be a phonetic cue(s) of the primary stress
- j. multivalued: the value of stress is divided into multiple degrees

²⁴ Professor Hongming Zhang gave a talk on “Prosodic patterns and prosodic units—a revisit of ‘stress’ and ‘foot’ in Mandarin Chinese” at the institute of Ethnology and Anthropology, Chinese Academy of Social Sciences, October 30, 2020.

- k. hierarchical: defining stress is based on hierarchical comparisons
- l. unassimilable: stress cannot be assimilated like other linear phonological features

These features give stress a clear and exclusive environment to be prominent in languages like English and German. These features should be maintained regardless of the literary forms, poetry or prose. Similarly, there is little chance for a language which does not own the features of stress, that is, not a stress language, to systematically or occasionally take on stress in some specific literary forms. To be brief, it is not appropriate from the perspective of language diversity and scientificity to simply borrow the metrical theory from a stress language to build up the poetic prosody of a tonal language like Chinese.

4.2.3 Echoes between beats in music and rhythm in regulated verse

The connections between music and poetry in Chinese can be traced back to the era of the Mid-Shang dynasty to the middle period of Spring and Autumn, when *Shijing* was introduced and widely circulated among both officials and ordinary people in various music forms. Although the development of Chinese literature saw transformations in the structure and composition of poetry and the separation of *shi* and *yue* (詩樂分離) marked a stage when music was gradually not the path of poetry's transmission. However, the fact that poetry was the cultural carrier of music from the very beginning never changed. It is highly possible that there might not be a clear boundary between poems and the hidden musical characteristics among the words and between the lines.

4.2.3.1 The origins of beats in Chinese classical music

The first beats that appeared in music were natural beats that included breath, pulse, walking, claps and activities in farm work. Those natural beats gradually triggered a group of measurements that restrained the beats in music. The difference between natural beats and beats in music later is

that natural beats are not defined by any strict regulations and the length of every beat is rather random and flexible.

Originally, the only carriers that bore and conveyed natural beats were organs of human beings like articulators and hands, farm tools and stones. Along with social advancement, the drum, which was known as the first musical instrument was created and widely used. The drum played a significant role in instrumental ensembles in the Pre-Qin period. It was recorded in “Yuezhi” 樂志 in *Jinshu* 舊書 that the song “Xianghe” 相和 was sung by a singer holding an instrument named “jie” 節. With the string instruments and the wind instruments, the singer was singing while practicing percussion on “jie” and the song was performed.²⁵ This was the time when musical beats were recorded as *jiepai* 節拍 in Chinese literature and later on the concept of regulated musical beats was gradually shaped. The *jiepai* at this time was taken as a gauge to measure the duration of a piece of music. However, the value of the duration that one beat carried was not defined clearly and accurately during early times. In other words, the definition of *jiepai* at that time was not standardized. This led to a rather vague image of beats as the measurement in Chinese music (Li 1985; Shen 1982, 2014; Wang & Zhang 1992).

4.2.3.2 *Ban* 板 and *yan* 眼 in Chinese classical music

Historically, the fact that the definite value of one beat in Chinese music was not revealed lasted for a comparatively long time until the Song dynasty (Wang & Zhang 1992). The value of the beat started to become concrete and stable. It is remarkably interesting that in such a period when Tang poetry was comprehensively developed and Song Ci was in the process of being shaped,

²⁵ “《相和》，漢舊歌也，絲竹更相和，執節者歌。”

the value of one beat in Chinese music was gradually realized. Most related studies pointed to the value of the beat directly but did not talk much about how it has gained definite value. This gap becomes a crucial entry point to trace the relation between beats of poetry and beats of music later in this chapter.

The Song dynasty saw the beats value showing its stability in an environment that was able to present quantitative determinations. However, it is in the Ming dynasty that the value of one beat was finally ascertained. Almost at the same time, *ban* 板 and *yan* 眼 were endowed with the performance of beats to measure the length of a note, a musical bar or a musical phrase. Wang Jide 王驥德 (1540-1623) explained how the beats were defined in Chinese classical music in *Fang Zhu Guan Qulü* 方諸館曲律 (Du 2017:89):

(7) 蓋凡曲，句有長短，字有多寡，調有緊慢，視板以為節製，故為之板、眼。

As for *qu*, there may be long phrases or short ones, many characters or just a few, and allegro tunes or leisurely ones. They take *ban* as regulation. That's why *ban* and *yan* are used.

At the early stage of defining the length of the beats, the criterion was still not unified and different eras had different concepts of one beat. One beat may refer to a musical chapter or represent one musical phrase. Regardless of the uncertainty of the rules, *ban* and *yan* have been used as the units to measure musical pieces all along. *Ban* originates from *Paiban* 拍板 or *Tanban* 檀板, an instrumental clapper made of hardwood or bamboo which is used in many different forms of Chinese music. The origins of *yan* may refer to *guyan* 鼓眼, the center of a drum, or may have a similar meaning to *qiyan* 棋眼 in Go (Weiqi 圍棋).

A traditional view marks *yan* as an appendage to measure the durations after *ban*. *Ban* was accordingly taken as a position with the stronger beats and *yan* carried the weak beats. However, the strong beat in Chinese music is actually an *agogic*²⁶ accent by virtue of being longer in duration. As a result, the nature of *ban* and *yan* in Chinese music is in contrast with the strong-weak beats pattern in western music. Zhang (2000) brings out that the beats pattern in western music is the circulation and crossing of strong beats and weak beats in quadruple time, or strong beats, weak beats, subsidiary strong beats, and weak beats in duple time. The positions of the strong beats are fixed unless in some exceptional circumstances. In Chinese music, the strong-weak relation remains the same regardless of different *ban-yan* patterns. The positions of the strong beats are flexible and are not subject to the arrangement of *ban* and *yan*. In other words, an *agogic* accent can either be on a *ban* position or on a *yan* position. The length of one beat is resilient and any beat is able to be prolonged or shortened. *Ban* and *yan*, as measurements of musical duration, care about the length instead of the intensity of a note. This conclusion solidates the difference between the nature of strong-weak contrast in beats of Chinese and western music.

With the diversification of worldwide culture, it is true that individual differences could yield to some certain rules in common and at the same time maintain their integrity. However, the surrender should be on the basis of making sure the individual's own distinguishing characteristics are retained. Any mechanical application of rules between two different systems is kind of ill-considered, with no exceptions in music and linguistics. For western music, the beats pattern is a series of strong and weak durations with same durational value circulating, which evolved out of the western poetry. The metrical patterns in western poetry are tightly connected with its language

²⁶ According to Merriam-Webster dictionary, *agogic* refers to stress secured through relative prolongation of the tones to be emphasized.

property, and this property to a large degree has something to do with stress in stress languages like English and German. Chinese language and Chinese music hold the same situation. If the beats pattern in western music is compelled to be applied to Chinese music, then there will be a passive acceptance in Chinese language that meters like trochaic and trochee are mandatory existences. Based on the elaborations in the chapter of the Music Bureau poetry, it is presumptive that this inference is false. This is the reason why *ban-yan* system in Chinese music is unique in alternations of the accented and the unaccented.

4.2.3.3 *Geshi* 歌詩 in the Tang dynasty

In the previous chapters on *Shijing* and the Music Bureau poems, the musical aspects were found to have important influence either on the shaping or the performance of the verse. If music is believed to be systematically influential in the development of Chinese verse, it is predictable that the formation of Chinese regulated verse is also related to certain musical features in one way or another.

When the songs of the Music Bureau were well formed and having a great vogue in the Han dynasty, the harmonization of music and poetry were conspicuous and *geshi* 歌詩 was still dominating in a wide range of poetic forms. At the same time, the end of the Han dynasty and the start of the Tang dynasty mark a period in which poets were more involved with the diction of poetry. It is believed that this was the period poems were separated from music. However, the cast point of the separation is not easy to be revealed, because along with the stand-alone of some poems, a certain amount of *geshi* still existed. The long-lasting simultaneous existence of the two types is noteworthy in analyzing the relation between music and regulated verse, no matter in a form of one-way or mutual effect. In *Tang Shengshi* 唐聲詩, Ren Zhongmin 任中敏 (1897-1991)

studied more than one hundred and fifty modes of Tang poetry that were considered *geshi*, among which regulated verse were in the majority.

Poetry, music and dance in the Tang dynasty and the Song dynasty are in an integrated system and poetry serves as the foundation. In other words, the internal poetic features facilitate the formation of their corresponding musical externalities in traditional viewpoints. In that case, the fixed syllable numbers, no matter four, five, or seven, and the neat line arrangement would have set up explicit rhythmic patterns for the musical forms. It turns out that the concept of *jiepai* 節拍 in *geshi* varies from one syllable being equal to one *pai* to one poetic line being equal to one *pai*. The inconsistency in defining rhythmic value makes reconsideration of the relationship between poetry and music extremely necessary, especially in a period that regulated verse sprouted, developed and became well formed.

4.2.3.4 The features of *yinsong* 吟誦 of regulated verse

The ways in which Chinese regulated verse can be appropriately performed include reading, reciting and chanting. Reading is based on the linguistic structures and sense units. Each unit being read should be meaningful. Reciting is based on the preset patterns regardless of the syntactic or linguistic structures and it follows the rhythmic pattern of the poems. Prolonging the characters in certain positions regardless of the dialects being spoken is the main feature of chanting. It is based on a preset pattern as well but strictly follows rules regarding the restrictions of prolonging a syllable.²⁷ The differences between reciting and chanting from a musical perspective are introduced by Chen (1997). Chanting takes musical rhythm into account and has a more sharp-cut sense of melody, while reciting reflects the more meaningful linguistic patterns and is less lucid in

²⁷ Discussed in the seminar on poetic prosody hosted by Professor Hongming Zhang at University of Wisconsin-Madison in 2014.

musicality. The different reactions to musicality exactly amplifies the fact that the prolonging of certain characters is a distinguishing feature of chanting.

The basic rules of chanting are represented by the ability of the tones being prolonged. However, since the application of basic rules is subject to the style of the person who is chanting, the extended regulations of chanting can only be predicted through a number of empirical practices. In order to seek out the regular pattern of chanting, Chen (1997) collected poems chanted by Hu Shi 胡適 (1891-1962) and Huo Songlin 霍松林 (1921-2017) and the tunes of chanting were presented in staff notation. Example (8) shows the chanting of Du Fu 杜甫 (712-770)'s “Denggao” 登高 by Hu Shi and recorded by Zhao Yuanren 趙元任 (1892-1982). Example (9) shows Du Mu 杜牧 (803-852)'s “Shanxing” 山行 chanted by Huo Songlin.

(8) “Denggao”²⁸



The musical notation consists of four staves of staff notation in G major, with lyrics in Chinese characters placed below each staff. The lyrics are:

风急天高猿啸哀，渚清沙白鸟飞回。
 无边落木萧萧下，不尽长江滚滚来。
 万里悲秋常作客，百年多病独登台。
 艰难苦恨繁霜鬓，潦倒新停浊酒杯。

²⁸ Downloaded and transcribed from https://www.sohu.com/a/210785186_99893820.

(9) “Shanxing” (Sun 2013)



In (8), the prolonging of certain positions is illustrated as getting twice the duration in beats illustrated by the musical notes. The characters located in the prolonged positions are mostly with level tone (高, 清, 回, 邊, 江, 秋, 台, 霜, 停 and 杯). These characters are in the second, fourth or seventh position in a line which are considered as the rhythmic marker. Most other rhythm-marking positions with characters having oblique tone get half the duration in beats in comparison with the prolonged positions (急, 嘘, 白, 木, 下, 里, 痘, 恨, 鬢, 倒 and 酒). Similarly, (9) also presents the distinguishing durational values of characters with level tone and oblique tone at the rhythm-marking positions. The only difference is that in (9), most rhythm-marking positions that are prolonged are three times the duration. Exceptional cases that are small probability events do exist. For instance, some characters with an even tone at the rhythm-marking positions are not prolonged and a few oblique-tone characters at the rhythm-marking positions earn longer duration. According to Zhang (1987), characters with level tone are able to be prolonged freely, while characters with oblique tone are not. Chen (1997)'s examples in a great measure consolidate the statement of Zhang (1987).

Aside from presenting tonal features, chanting greatly influences rhythmic structures and rhyming patterns of Chinese poetry (Ye 2008). The rhythm of poetry is easily reversed in a

performance of singing, and the rhythm of poetry is occasionally broken when a poem is read according to syntactic structures. On this ground, chanting is a perfect way to express rhythmic structures of poetry.

4.3 A hypothesis of durational accents as a foundation

As *ge* 歌 and *shi* 詩 are inseparably interconnected from the very beginning of creating and formatting a Chinese poem, they must share some essential characteristics in one way or another that are not to be neglected. Given that *ban* and *yan* in Chinese traditional music are used as measurements of musical duration caring about the notes' length, and the regular features of chanting the Chinese regulated verse are on the basis of two tonal categories' ability of being prolonged or not, it is not unreasonable to draw an inference that the *ban-yan* system and the durational accents theory may be applied to explain the formation of the rhythmic structures of Chinese regulated verse.

4.3.1 On the assumption of “ban you ding pai” 板有定拍

Most scholars agree on the standpoint that when firstly used as a term of embodying musical duration, *ban* did not own a fixed durational value as a matter of fact. It was not until the Ming dynasty that musical circles reached a consensus that the durational value of one *ban* must be double time which is the rhythm characterized by two beats to the measure or quadruple time that is the rhythm characterized by four beats to the measure (Du 2000). It is commonly accepted that realizing the durational value within one *pai* largely relies on the well-formed structure of Chinese regulated verse. However, evidence from the music settings of *Shijing* may possibly reverse the whole process.

Taking a second look at the origins of the beats of Chinese music summarized previously, beating a drum to facilitate singing already existed in the Pre-Qin dynasty. This fact provides two clues regarding the *ban-yan* system. On the one hand, given that one way of defining the terms *ban* and *yan* are derived from clapping hardwood or bamboo and beating a drum, it is possible that the Pre-Qin dynasty witnessed raw forms of *ban* and *yan*, although the raw forms were not given names to. On the other hand, as a collection of songs before the Pre-Qin dynasty, *Shijing*'s music setting is a hinge to provide information on early rhythmic structures of Chinese music. This is with the help of various editions of *shipu* 詩譜 which connects the beats in music and the rhythm in poetry solidly. The collection *Shijing gupu* 詩經古譜 as a continuator and extension of *Fengya shi'er shipu* 風雅十二詩譜, *Sepu* 瑟譜 and *Shijing jin su zipu* 詩經今俗字譜 simplified the traditional *puzi* 譜字 and transcribed them into staff and numerical notation. Because of this, the musical settings of the odes included in this collection may reflect well the original form of beats in Chinese music that were widely believed to form in the Ming dynasty, after the poetic prosody of regulated verse reached its maturity. Here is an example of the second part of “鹿鳴” (“Lu Ming” in *Xiao Ya*). The musical setting in staff notation is transcribed on the basis of *Shijing gupu* (see Appendix A for a full list of staff notation).

(10)

9

呦呦鹿鳴 食野之芩 我有嘉賓 鼓瑟鼓琴 鼓瑟鼓琴 和樂且湛 我有旨酒 以燕樂嘉賓 之 心

The poem lines are composed into a four-quarter time phrase which means each musical bar in the phrase consists of four beats. Each beat is represented by a quarter note that is played and held for one count. As can be seen from the phrase, the characters in the poem lines are equally assigned to each count in the bars and each character takes on one beat. In the last bar in the phrase a crotchet rest is used to fulfill the four beats given that there are only three characters ending. The examples “清廟” (“Qing Miao” in *Song of Zhou*) and “驕虞” (“Zou Yu” of Shao Nan in *Guo Feng*) as respectively shown in (11) and (12) also contain similar musical settings (see Appendix A for a full list of staff notation).

(11)

於 穆 清 廟 肅 雍 顯 相 濟 濟 多 士 秉 文 之 德 對 越 在 天 駿 奔 走 在 廟 不 顯 不 承 無 射 於
人 斯

(12)

彼 苗 者 蒿 壱 發 五 父 於 咨 乎 駕 虞 彼 苗 者 蓬 壱 發 五 羔 於 咨 乎 駕 虞

In (11), there are only two characters in the last bar and a half rest is added to fulfill the four beats. (12) contains two musical bars filled by only one character for each one. A crotchet rest and a half rest are added after the quarter note in each bar to complete the four-quarter time presented by the phrase.

All the thirty-two odes collected in *Shijing gupu* are composed in four-quarter time and they are consistently framed in four-character poem lines with occasional longer ones. In musical notation, a bar or measure is a segment of time that holds a specific number of beats in which each beat is represented by a particular note value. During the process of transcribing the musical settings of the thirty-two odes from *Lüliu zipu* 律呂字譜 and *Gongche pu* 工尺譜 to staff notation, bars are used to mark the boundaries of every segment of four beats on the one hand. On the other hand, a bar serves as a natural separatrix of every two four-character poem lines in general.

From what has been discussed above, a conclusion may be safely deduced that in the early forms of Chinese music, closely related to the earliest collection of Chinese poetry, a boundary marker used to denote a certain length of musical duration and to naturally separate poem lines existed. If that is the case, this boundary marker has a similar function of *ban* 板, a unit that is considered to be endowed with the performance of beats to measure the length of a musical duration in the later stage of the development of Chinese music. This boundary marker bears a specific durational value that is tightly related to the poetic structure. It might be different from *ban* regarding the external layout, but there is no doubt that the poetic structure and its highly-associated musical settings have filled the internal substance with an analogical concept.

4.3.2 The durational boundary marker in Chinese regulated verse

4.3.2.1 Traditional views on rhythmic patterns of regulated verse

Along with poetic prosody of Chinese regulated verse in western scholarship being presented as an analogy to the meter of poetry in stress languages (Chen 1979; Yip 1980; Fabb 2002; Fabb & Halle 2008; Duanmu 2016), Chinese scholars were trying to extract the rhythmic structure of regulated verse from different perspectives. Lin (1957) brought up a concept which is known as

“ban dou lü” (半逗律) regarding the rhythmic pattern of Chinese regulated verse. It was believed that each poem line in regulated verse is almost equally divided into two halves with an implicit pause marker. The lengths of the two halves are completely equal, or at most, have a difference less than one syllable. For example, the “2+3” structure and the “4+3” structure are used in the production of pentasyllabic poems and heptasyllabic poems respectively in Chinese. Interestingly, musicians who specialize in Chinese traditional musical forms analyzed the beats pattern in *geshi* 歌詩 and *qu* 曲 from a similar angle except that the implicit pause marker or comma was replaced by the durational boundary markers in music. Zhuang (1990) stated that if each character in pentasyllabic and heptasyllabic poems in the Tang dynasty is assigned with one beat, with an additional beat at the end of each poem line, a pentasyllabic line will contain six counts of beats and a heptasyllabic line will contain as long as eight counts of beats. In this way the rhythmic pattern of Tang poetry is consistent with the beats pattern of Chinese traditional operas that are produced in six *ban* and eight *ban*. In Wang and Zhang (1990)’s discussion on the development of beats in Chinese music, Tang Xianzu 湯顯祖 (1550-1616)’s theory about how to decide the beats pattern for *qu* is highlighted. In general, it is suggested that for the musical phrases comprising four or six characters, the durational boundary is after every two characters. When it comes to the five-character and seven-character musical phrases, the way of timing still works except that there will be an additional character left to occupy a certain length of duration.

The beats pattern in *qu* raised by Tang Xianzu is seen in (13). An “X” represents a character, the underline is used to group every two characters and the slash is the durational boundary marker.

(13) “四六之言, 二字而節, 五言三、七言四, 詩歌者自然而然” (Wang & Zhang, 1990:15)

“四六之言, 二字而節”

XX/XX/XX/.....

“五言三”

/X XX XX/ or /XX X XX/ or /XX XX X/

“七言四”

/XX X XX XX/ or /XX XX XX X/

The pattern shows that for an odd-number line, there will always be an isolated position that is filled with one single character. It may be the first, third or fifth position in a pentasyllabic line. For a heptasyllabic line, the isolated character may be located at the third or seventh position. It is clear that this isolated character is not grouped into any two-character combinations and forms a durational unit itself. However, what's unknown is why the isolated character has to be positioned like this and how many counts of beats, or what durational value, the character contains. In order to be consistent with even numbered lines that have a neat rhythmic pattern, the regulations to produce the pattern should be unified. Moreover, if the rhythmic pattern follows Zhuang (1990)'s theoretical frame in which an additional beat is added to every pentasyllabic and heptasyllabic line to form lines with six counts of beats or eight counts of beats, where does the additional beat in the end come from? It seems that the traditional viewpoints are not ample enough to provide an explicit explanation to the formation of the rhythmic structure of regulated verse.

4.3.2.2 Remodeling the durational boundary theory

Taking along all the questions drawn from the traditional views, there is a need to bring forward a new model that amalgamates the poetic features of Chinese regulated verse and the musical mechanism that triggers the formation of poetic prosody. There are several prerequisites in order to set up this new model. Firstly, given that the prominent function and the performing lay-out of the early existence of Chinese poetry is highly associated with music, it is believed that beats

pattern in Chinese traditional music works as a trigger which underlyingly contributes to the rhythmic structure of regulated verse. That is to say, the traditional views of putting the rhythmic composition of Chinese traditional music within the province of poetry entirely is questionable. On the contrary, the actual musical phenomena that influence the production of poetry does exist. Secondly, although it is widely accepted that the definite value of one *ban* was not revealed until the Song dynasty, the evidence from *Shijing*'s musical settings provide a reliable possibility in presenting the number of counts within a certain musical piece, which is taken as the raw form of the length of one *ban*.

The classification of rhythms put forward by Sachs (1953) indicates that divisive, additive, accentual and numerical rhythms are four major types. As explained by Sachs, divisive rhythm is regulative and it shows how the parts are meant to be disposed, while additive rhythm shows how the parts are actually disposed and it is configurative. Accentual rhythm is the alternations of accented and unaccented parts. The prominent feature of numerical rhythm is the rhythmic units moving on in some certain paralleled grouping patterns, without the features including the combinations of long and short segments or the alternations of accented and unaccented parts.

When it comes to Chinese regulated verse, it is firstly recognized as a literary form that is rooted in the morpho-syllabic system in which the lay-out of the syllables are linear and countable. Then the tonal features of the Chinese language itself distinguish Chinese regulated verse from stress-timed verse in a conspicuous way. Sachs' approach to the rhythm-meter controversy indicates that rhythm is simply determined by differences in length, and meter by differences in weight. This is the reason “rhythmic structure” is used for Chinese regulated verse here, and meter is used for stress-timed verse, as they are essentially different. An assumption may now be drawn from the two verifications above and the theoretical framework previously brought up. The

versification of Chinese regulated verse presents a numerical rhythmic structure based on the tonal alternation in terms of even tone and oblique, and the numerical rhythmic structure is highly associated with the durational accents in Chinese traditional music.

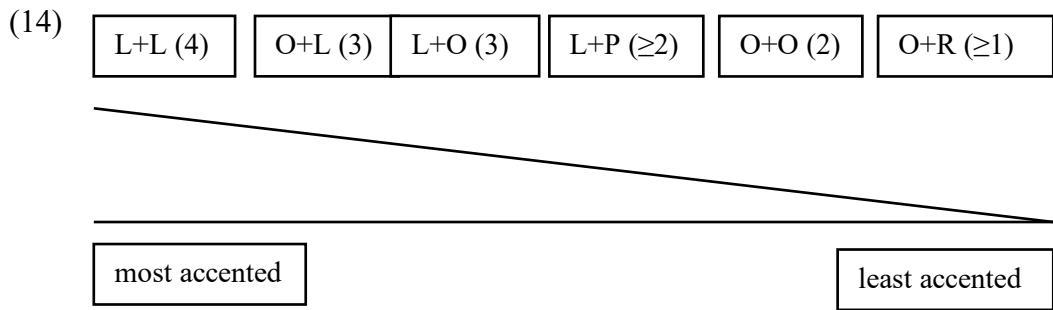
Specifically, from the musical settings of the thirty-two odes of *Shijing*, it is clear that within a musical phrase having a four-quarter time, each musical bar contains four beats that correspond with the number of characters in general. Longer lines with more than four characters are cut into a four-character segment and another segment with an irregular number of characters. If the characters within a bar do not add up to four, a crotchet rest or a half rest must be there to occupy the predefined beats. As a raw form or early model of the *ban-yan* system in Chinese traditional music, it is predictable that with beats equal in durational accent in one musical bar, the *ban* in the musical settings of *Shijing* counts for four *pai* 拍 or four counts of beats. Similarly, the regulation of *qu* in terms of its rhythmic structure proposed by Tang Xianzu overtly reflects the fact “ban you ding pai” 板有定拍, except that one *ban* is predefined to have two counts of beats in both even numbered and odd numbered lines. It seems that evidence shaped in distinguishing forms in different eras show a tendency that poem lines are consistently segmented. They are segmented in order to accommodate to the predefined durational structures with boundaries between/after every chunk containing two or four units. As an important stage after *Shijing* and before *ci* and *qu*, regulated verse could coherently be predefined with similar durational boundaries. However, as a poetic form sprouted and developed in the procedure of tonal prosody, the rule application to regulated verse should take the tonal alternation into consideration and thus may take on a more implicit form of expression.

Being implicit means that the tonal alternation needs to be transformed into a more explicit expression that is pertinent to be generated and calculated, given that the numerical rhythm is

absolutely concrete. As a result, quantifying the two tonal categories is an important step to simplify the rule. In the previous sections when the chanting of regulated verse was discussed, it was found that the lengths of level tone and oblique tone are different, no matter in what tunes the intoners were chanting. Apparently, as a distinctive feature to differentiate the level tone and the oblique tone, being able to be prolonged or not is immersed in the poetic prosody of regulated verse. As a result, the term “accent” from music is borrowed to signify this feature. In music, an “accented” note may be louder in sound, higher in pitch or longer in duration. *Tenuto*, a musical notation that is denoted as a horizontal bar adjacent a note is used to let the performer know that this note should be sustained for its full length or even longer than its full length depending on the change of tempo. Based on the above discussion, every poem line of Chinese regulated verse can be taken as a container that consists of several segments. If ideally reflecting the durational boundary in Chinese traditional music, each segment may be composed of at least two different tones, two identical tones or just one tone either with its prolongation or a rest. To make the rule more directly perceived, a level tone is assigned a value of 2 and an oblique tone is assigned a value of 1. The values assigned only indicate the ability of being prolonged and is not relevant to the actual duration of the pronunciation as a single tonal category. However, the values may be possibly taken as counts of beats when a regulated verse is being chanted by the intoner given that the differences in prolongation will diversify the tempo and style of chanting. The prolongation after a level tone and a rest after an oblique tone are denoted by “X” due to their uncertainty and the value of “X” is equal or greater than zero ($X \geq 0$).

A sequence below is thus set up according to the values assigned and the possible combinations of two tonal categories. The crescendo notation shows a change in the sum of values in different tone combinations on the one hand. On the other hand, it also indicates that any combinations

without a level tone are weak in the sequence regarding the ability of being prolonged or accented. Supposing the level tones in any positions of a poem line can be prolonged in chanting, the combinations receiving the highest value regarding the ability of being prolonged are marked the most accented and the least accented combinations are not able to be prolonged. The segments with a level tone is higher in ranking than any segments without a level tone by default, and that gives a reason for “level+prolongation” being more accented than “oblique+oblique” in the sequence regardless of a possibility that their values may be equal. A level tone is denoted as “L” and an oblique tone is denoted as “O”. Prolongation and rest are presented by “P” and “R” respectively. With the sequence in (14) being set up, the theoretical frame of *Accented Durational Boundary* (ADB) which is a new model has been comprehensively established.



What needs to be paid special attention to is the combination of a level tone and an oblique tone. In the ADB theory, the duration of a segment is controlled by the units’ ability of being prolonged or not within the segment. It is the prolongable unit that works as the boundary marker since a prolongation is naturally followed by a pause. In other words, in a combination with different tonal types, the prolongable unit at a marginal position is more likely to be prolonged. The “O+L” combination is accordingly preceding the “L+O” combination in the sequence.

Next, a set of tonal combinations of a strictly-formed pentasyllabic regulated verse is taken as an example to examine how the accent level influences the rhythmic structure.

- (15) 仄仄仄平平 ze ze ze ping ping
 (O O O L L)
 平平仄仄平 ping ping ze ze ping
 (L L O O L)
 平平平仄仄 ping ping ping ze ze
 (L L L O O)
 仄仄仄平平 ze ze ze ping ping
 (O O O L L)
 仄仄平平仄 ze ze ping ping ze
 (O O L L O)
 平平仄仄平 ping ping ze ze ping
 (L L O O L)
 平平平仄仄 ping ping ping ze ze
 (L L L O O)
 仄仄仄平平 ze ze ze ping ping
 (O O O L L)

Designed as a situation reflecting the rules in the simplest way, each poem line is divided into several segments and each segment contains two units. Because pentasyllabic regulated verse is composed of odd numbered lines, the last unit is grouped either with a prolongation or a rest depending on its tone category. Both the “prolongation” and the “rest” are taken as units. For poem lines ending with a level tone, there will be a prolongation added to it and the last segment is noted as “L+P”. Differently, the last segment of a poem line that ends with an oblique tone is noted as “O+R”, indicating a “rest” or “pause” after the oblique tone. This way the tonal set of regulated verse is reformed as below.

(16)

OOOLL	OO OL LP
LLOOL	LL OO LP
LLOOO	LL LO OR
OOOLL	OO OL LP
OOLLO	OO LL OR
LLOOL	LL OO LP
LLOOO	LL LO OR
OOOLL	OO OL LP

According to the rules given, the most accented segment (L+L) is counted as a *Tenuto* in regulated verse and are denoted with a horizontal bar adjacently. If the “L+L” does not appear in a poem line, the segments that are higher-ranked in the sequence takes the position. With the horizontal bar the regulated verse is shown in (17).

(17)

OO	<u>OL</u>	LP
<u>LL</u>	OO	LP
<u>LL</u>	LO	OR
OO	<u>OL</u>	LP
OO	<u>LL</u>	OR
<u>LL</u>	OO	LP
<u>LL</u>	LO	OR
OO	<u>OL</u>	LP

Given that there is only one segment in each poem line marked as *Tenuto* and the other segments are comparatively not as accented, the regulated verse can be further formulated as given in (18). A lowercase “x” is used to signify the segments less accented, and the letter “T” is to mark the position with a *Tenuto*.

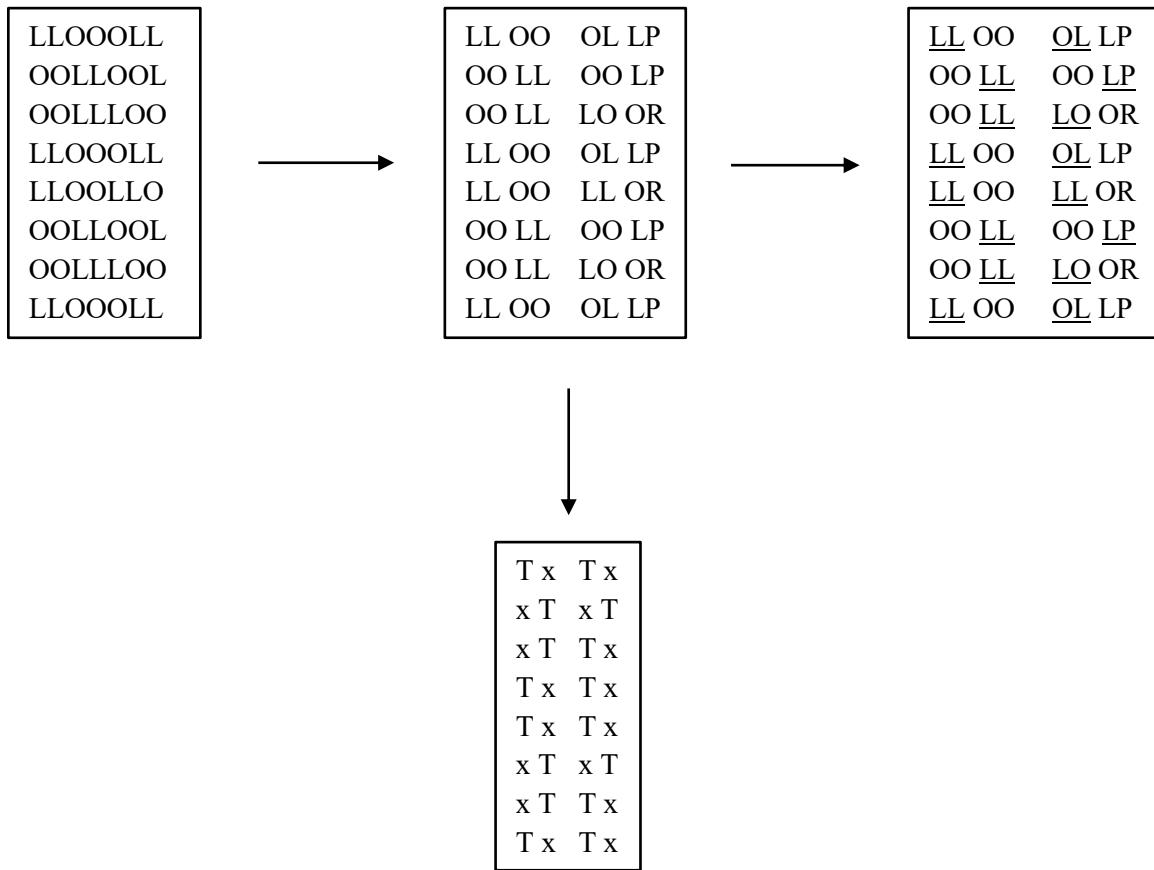
(18)

OO	<u>OL</u>	LP	x T x
<u>LL</u>	OO	LP	T x x
<u>LL</u>	LO	OR	T x x
OO	<u>OL</u>	LP	x T x
OO	<u>LL</u>	OR	x T x
<u>LL</u>	OO	LP	T x x
<u>LL</u>	LO	OR	T x x
OO	<u>OL</u>	LP	x T x

With the same procedure, a strictly-formed regulated verse with heptasyllabic lines is firstly reformed and then formulated as follows. The only difference is there are two tiers of boundaries. Based on the fact that the predefined durational structures are marked with boundaries

between/after every chunk containing two or four units, the first-tier boundary falls in the middle of the reformed poem lines and divides it into two halves. The processing of the second-tier boundary is identical to pentasyllabic regulated verse.

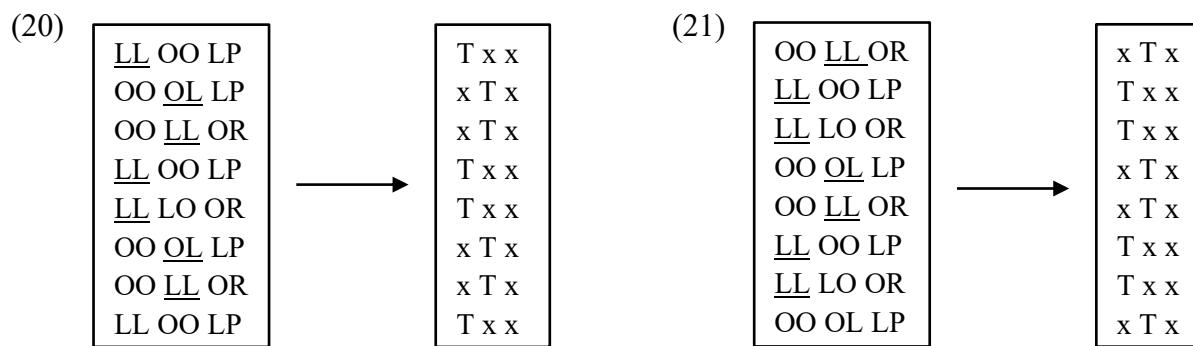
(19)



As seen in (18) and (19), strictly-formed regulated verse shows some neat and consistent patterns after being formulated with the accented durational boundary rules. Each poem line in the strictly-formed pentasyllabic regulated verse is formulated to contain three segments with a *Tenuto* alternatively located in the first or second position. To make an analogy, the pentasyllabic poem is just like a musical phrase in three-quarter time and each poem line equals a musical bar that

contains three counts of beats but with a different rhythmic pattern. The first two segments always form a binary contrast regarding the ability of accenting. Similarly, each poem line in the strictly-formed heptasyllabic regulated verse is formulated to have four segments with two *Tenutos*. The first two segments consistently form a binary contrast and so do the second two segments. Although the rhythmic pattern is not the same, on the surface it coincides with a rhythmic unit containing four counts of beats in a musical phrase in four-quarter time.

Apparently, the formulations take on a pattern with a fixed number of binary contrasts in both pentasyllabic and heptasyllabic regulated verse provided above. The fact that the rule application is based on the ability of being prolonged or not, the binary contrast in the formulations is clearly not relevant to strong-weak contrast in stress-timed languages. It is a contrast of being able to be prolonged and not being able to be prolonged. Now the question lies in what the regularities are regarding the binary contrasts. In order to find answers, pentasyllabic and heptasyllabic regulated verse with all variations regarding the tonal patterns are taken into consideration. The reformations and formulations shown in (20)-(25) are based on the variations summarized in 4.2.1. The variations of strictly-formed pentasyllabic regulated verse are demonstrated in (20)-(22). The variations of strictly-formed heptasyllabic regulated verse are shown in (23)-(25).



(22)

<u>LL</u> LO OR
OO <u>OL</u> LP
OO <u>LL</u> OR
<u>LL</u> OO LP
<u>LL</u> LO OR
OO <u>OL</u> LP
OO <u>LL</u> OR
LL OO LP



T x x
x T x
x T x
T x x
T x x
x T x
x T x
T x x

(23)

OO <u>LL</u>	OO <u>LP</u>
<u>LL</u> OO	<u>OL</u> LP
<u>LL</u> OO	<u>LL</u> OR
OO <u>LL</u>	OO <u>LP</u>
OO <u>LL</u>	<u>LO</u> OR
<u>LL</u> OO	<u>OL</u> LP
<u>LL</u> OO	<u>LL</u> OR
OO <u>LL</u>	OO <u>LP</u>



x T x T
T x T x
T x T x
x T x T
x T T x
T x T x
T x T x
x T x T

(24)

<u>LL</u> OO	<u>LL</u> OR
OO <u>LL</u>	OO <u>LP</u>
OO <u>LL</u>	<u>LO</u> OR
<u>LL</u> OO	<u>OL</u> LP
<u>LL</u> OO	<u>LL</u> OR
OO <u>LL</u>	OO <u>LP</u>
OO <u>LL</u>	<u>LO</u> OR
<u>LL</u> OO	<u>OL</u> LP



T x T x
x T x T
x T T x
T x T x
T x T x
x T x T
x T T x
T x T x

(25)

OO <u>LL</u>	<u>LO</u> OR
<u>LL</u> OO	<u>OL</u> LP
<u>LL</u> OO	<u>LL</u> OR
OO <u>LL</u>	OO <u>LP</u>
OO <u>LL</u>	<u>LO</u> OR
<u>LL</u> OO	<u>OL</u> LP
<u>LL</u> OO	<u>LL</u> OR
OO <u>LL</u>	OO <u>LP</u>



x T T x
T x T x
T x T x
x T x T
x T T x
T x T x
T x T x
x T x T

As seen in (18) and (20)-(22), the rule application reduced the tonal variations of strictly-formed pentasyllabic verse to two, in which the first two positions in a line form a binary contrast and the third position is comparatively unaccented. Given that an *agogic* accent mentioned earlier refers to an accent by virtue of being longer in duration, the combinations with a *Tenuto* by default have an accent of agogic. A “Tx” combination is thus named “pre-agogic” due to the position of the *Tenuto* and an “xT” combination is named “post-agogic”. In pattern I which can be seen in (18) and (21), the first and fourth lines start with a post-agogic, whereas the second and third lines start with a pre-agogic. In pattern II shown in (20) and (22), the first and fourth lines start with a pre-agogic but the second and third lines start with a post-agogic. It is consistent in the two variations that if the whole verse is cut into two halves with four lines in each, we get two identical patterns.

Based on (19) and (23)-(25), the tonal variations of strictly-formed heptasyllabic verse are condensed into three patterns. Consistently, the first two positions of each line form a binary contrast and the last two positions of each line form a binary contrast as well. In pattern I shown in (23), the first, fourth and eighth line are composed of two post-agogics, whereas the second, third, sixth and seventh line are formed with two pre-agogics. The fifth line consists of a pre-agogic and post-agogic. Pattern II illustrated in (19) and (24) includes two identical halves in which the first and fourth line are composed of two pre-agogics, the second line is composed of two post-agogics and the third line consists of a post-agogic and a pre-agogic. Line 5-8 works the same way as the first half. There are also two identical halves in pattern III as can be seen in (25) in which a post-agogic and a pre-agogic form the first line, two pre-agogics make up the second and third line respectively and two post-agogics form the fourth line. Line 5-8 works the same way as the first half.

4.3.2.3 The ADB schemas

In the remodeled *Accented Durational Boundary* theory, the smallest unit that forms a regular pattern is actually a segment containing a pair with a binary contrast. This is a simplified version of the original combination of tonal variations, but underlyingly signifies the nature of the rhythmic structure of regulated verse. That being said, the basic regulations of regulated verse regarding the tone assignments within a couplet or between the second line of a preceding couplet and the first line of a latter couplet, namely *dui* and *nian*, are transcribed into the correspondence between the pre-agogic and the post-agogic among the related poem lines. As can be easily seen from the formulations produced above, any corresponding positions that require a *dui* relation belong to two agogics with counter locations of *Tenuto*, and any corresponding positions that require a *nian* relation are affiliated to two identical agogics. On the basis of the possible formulations produced and the conditional alternations of the two types of agogics, the rules of producing regulated verse with either pentasyllabic or heptasyllabic poem lines are schematized in (26).

(26)

Verse Type Line #	Pentasyllabic		Heptasyllabic ²⁹		
	Pattern I	Pattern II	Pattern I	Pattern II	Pattern III
Line 1	post-agogic+x	pre-agogic+x	post-a+post-a	pre-a+pre-a	post-a+pre-a
Line 2	pre-agogic+x	post-agogic+x	pre-a+pre-a	post-a+post-a	pre-a+pre-a
Line 3	pre-agogic+x	post-agogic+x	pre-a+pre-a	post-a+pre-a	pre-a+pre-a
Line 4	post-agogic+x	pre-agogic+x	post-a+post-a	pre-a+pre-a	post-a+post-a
Line 5	Repetition of the first half	Repetition of the first half	post-a+pre-a	Repetition of the first half	Repetition of the first half
Line 6					
Line 7					
Line 8					

²⁹ post-a=post-agogic; pre-a=pre-agogic

As can be seen in (26), the agogic types alternate within a couplet, whereas the agogics of the second line of a preceding couplet and the first line of a latter couplet should be identical. The second half repeats the pattern. The situation of the heptasyllabic verse is more complicated with more variations. However, focusing on the first agogic in each line, the same conclusions with the situation of pentasyllabic verse will be obtained. The type of the second agogic in each line has more flexibility and is not subject to the first agogics' type in the same line. Compared with the strictly-formed tonal variations originally set to produce regulated verse, the schematized formulations in (26) are broader in categorization. Although this may allow a wider range of verse not to be ruled out from the strict forms and thus increase the chance for a verse to be considered as perfectly-formed, this is an unconscious selection of the ADB that the rule prominently maintains. The essential requirements for tonal alternation of some certain positions should still be the bottom line in applying the ADB rule. That being said, it is no doubt that only a certain number of regulated verse meet both the tonal variation requirements and the ADB schemas in (26) which derived from the strict forms. If that is the case, the ADB schemas would need a broader range to give off reasonable explications for the existence of less strictly-formed verse. As a result, supportive evidence from the statistical perspective is highly necessary beyond the theoretical hypothesis.

4.4 Data analysis

4.4.1 Data introduction and demonstration design

It is obvious that the regularity of regulated verse and the embodiment of the ADB schemas are in mutually balanced relation. In other words, ideally the ADB schemas should be applicable to any regulated verse. In order to corroborate this hypothesis and examine the feasibility of the

ADB schemas, *Quan Tangshi* (The Complete Collection of Tang Poetry)³⁰, the largest collection of Tang poetry, is taken as the source of data. Gao Bing 高棅 (1350-1423) divided the Tang dynasty into Early Tang (618-712), High Tang (713-765), Middle Tang (766-835) and Late Tang (836-907) basically according to the political and historical development of the Tang dynasty with the styles and forms of poetry serving as the theoretical and methodological support. Although the way of dividing the Tang dynasty into four phases was later criticized to be “one-sided and formalized” (Ni 1986; Zhang 2006), it still provides a clue to help decide the poems of which poets are appropriate to be studied. For the purpose of obtaining the data that is comparatively over a wide time span, a total of three hundred poems by Luo Binwang 駱賓王 (619-684?), Meng Haoran 孟浩然 (689-740) and Li He 李賀 (790-816) are selected as the objects of study. Among the three hundred poems, forty-nine poems belong to Luo Binwang, one hundred and eighty-five poems are produced by Meng Haoran and sixty-six poems by Li He. In the 1986’s edition of *Quan Tangshi* published by Shanghai Chinese Classics Publishing House, there are actually one hundred and twelve poems produced by Luo Binwang, two hundred and sixty-seven poems composed by Meng Haoran and one hundred and seventy-seven poems by Li He. Given that only the poems containing regular four or eight lines are taken into consideration, the scale of the data pool is accordingly adjusted.

As mentioned previously, two criteria are used in the test. First, the strict tonal alternation in certain positions will be examined. The tonal requirements set for the criterion include *dui*, *nian* and avoiding the single level tone. The regulations of *dui* and *nian* were explained in detail in 4.2.1.

³⁰ *Quang Tangshi* [The Complete Collection of Tang Poetry]. Shanghai: Shanghai Chinese classics publishing house, 1986.

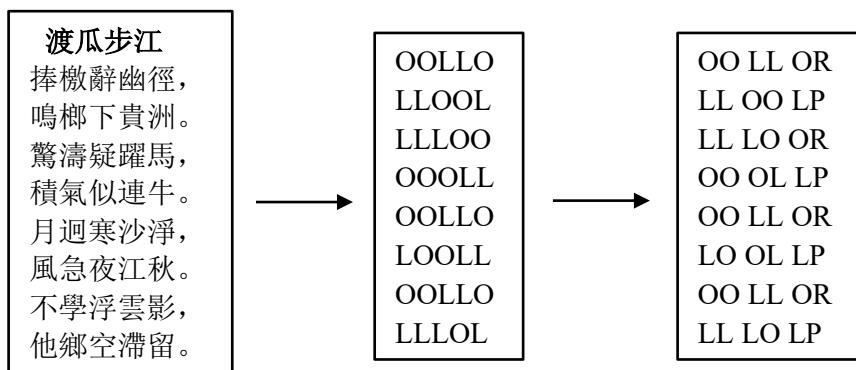
As for avoiding the single level tone, we adopt the narrow standpoint of the range where it occurs. It particularly cares about the first position of a type B pentasyllabic line (LLOOL) and the third position of a type B heptasyllabic line (OOLLOOL). To avoid the appearance of a single level tone, level tone must be assigned at these two positions. Second, the placement of two agogic types, a broader schematized model, will be investigated. Specially, we are also interested in whether the two criteria will be relatively complemented in some occasional situations. The outcomes of the test will be transcribed into statistics for a more illustrational explanation.

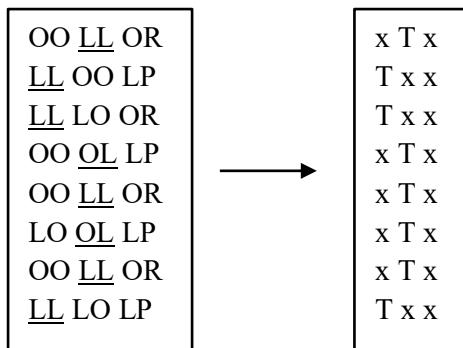
4.4.2 Sample data analysis

In this section, three poems of each poet are randomly chosen from the data base to showcase whether the two criteria are appropriately fulfilled. The test procedure reflects what has been discussed in 4.3.2 and includes four steps. First, the tone category of each character is marked. Second, a corresponding count of beat (prolongation or rest) after each poem line is added on. Third, each poem line is divided and reformed with the rule of *Accented Durational Boundary* applied. Fourth, the agogic types are denoted. Last but not least, a comparison between the test results and the strictly-formed ADB schemas is carried out. By demonstrating the test of sample data, an attempt to draw a general picture of the poetic prosody of regulated verse from a new angle is employed.

4.4.2.1 Sample data group I: Luo Binwang 駱賓王

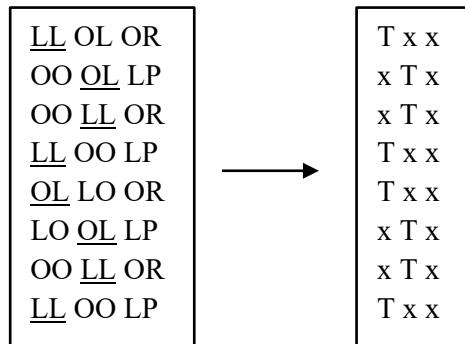
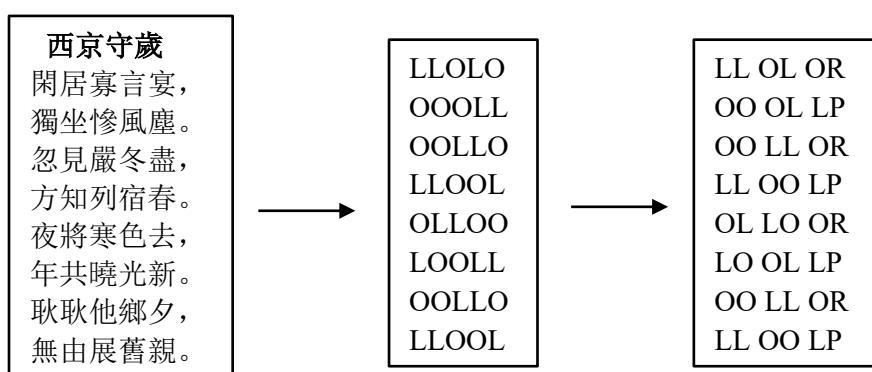
(27)





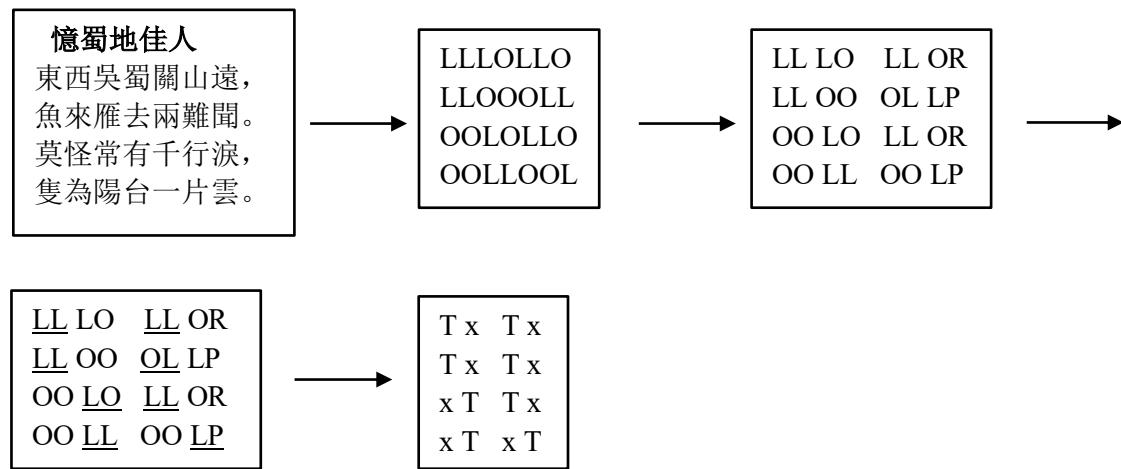
As shown in (27), the first four lines of the verse meets both the requirements of tonal alternation and agogic placement. There is nothing wrong with the fifth line since it is identical in agogic type with the previous line, and they are also in *nian* relation. From the sixth line, the *dui* and *nian* relations are broken. The types of agogic do not alternate as what has been set up in the standard schemas. Each line in this poem is presented with proper agogic placement, and there are six out of seven pairs of lines rule-embedded and well-formed.

(28)



The verse in (28) presents a perfect placement regarding the agogic type. It reflects pattern II in the schematized pentasyllabic regulated formulations shown in (26). The *dui* and *nian* relations between the corresponding poem lines are satisfied as well. Each line in this poem is presented with proper agogic placement, and all the seven pairs of lines are rule-embedded and well-formed.

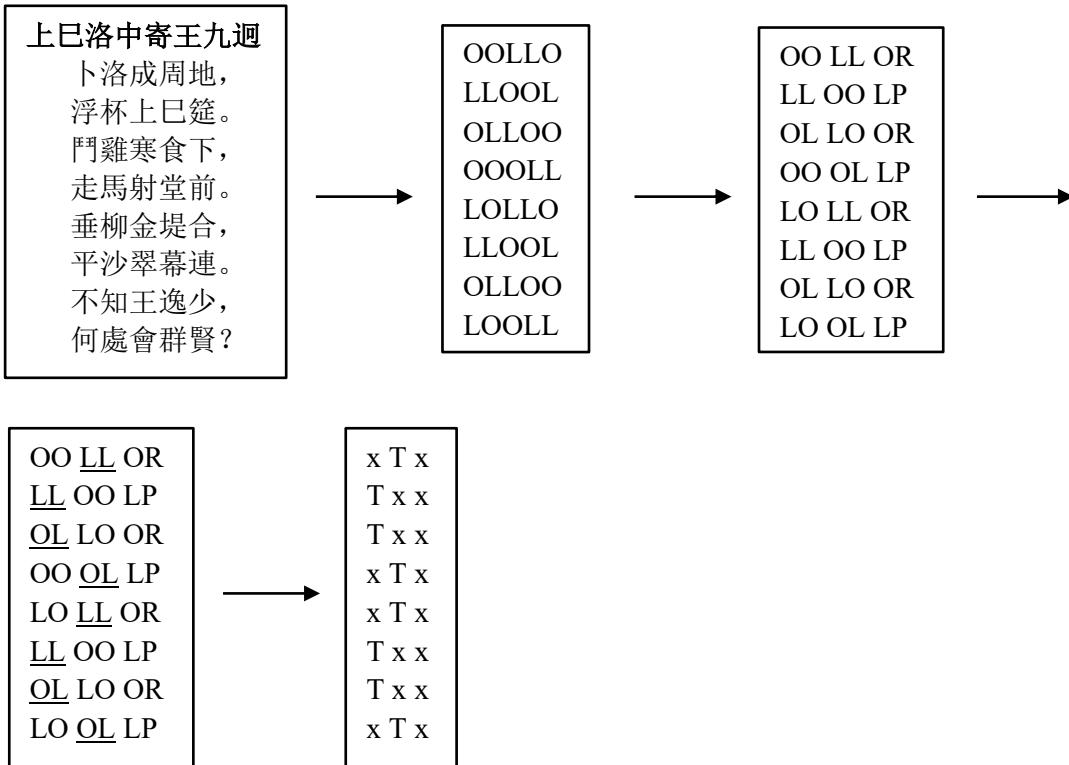
(29)



As can be seen from the heptasyllabic verse with four lines, the second position of line 1 and line 2 share the same tone category, whereas the tonal categories of the second position of line 2 and 3 alternate. Line 3 and line 4 also have an ill-formed *dui* relation. Given that the *dui* and *nian* relations in the verse shown in (29) are all broken, the basic regulations of tonal alternation are not realized. Aside from this, the two types of agogic are not arranged as expected in the standard schemas. Failing to meet the two criteria preset, this verse is considered irregular and not rule-embedded.

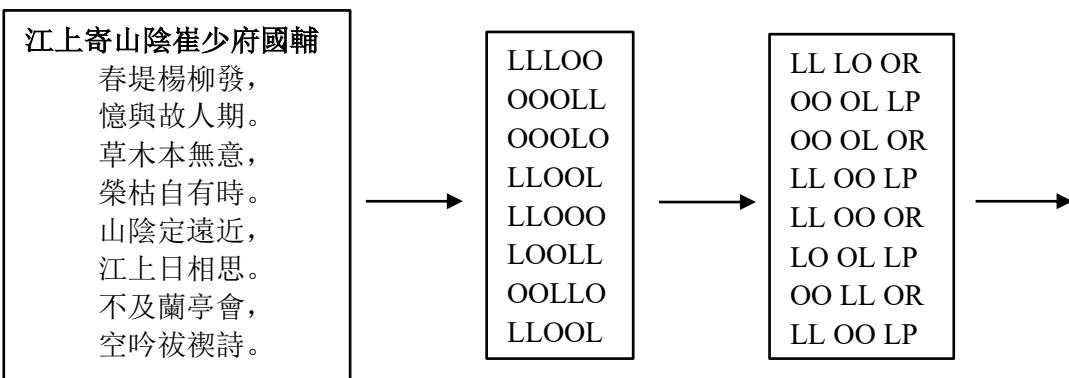
4.4.2.2 Sample data group II: Meng Haoran 孟浩然

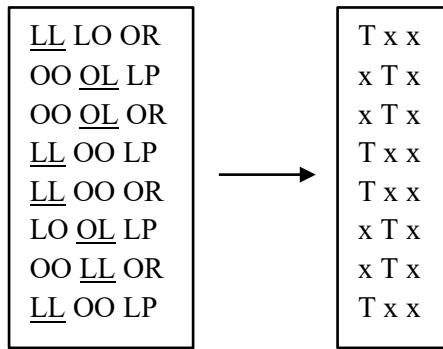
(30)



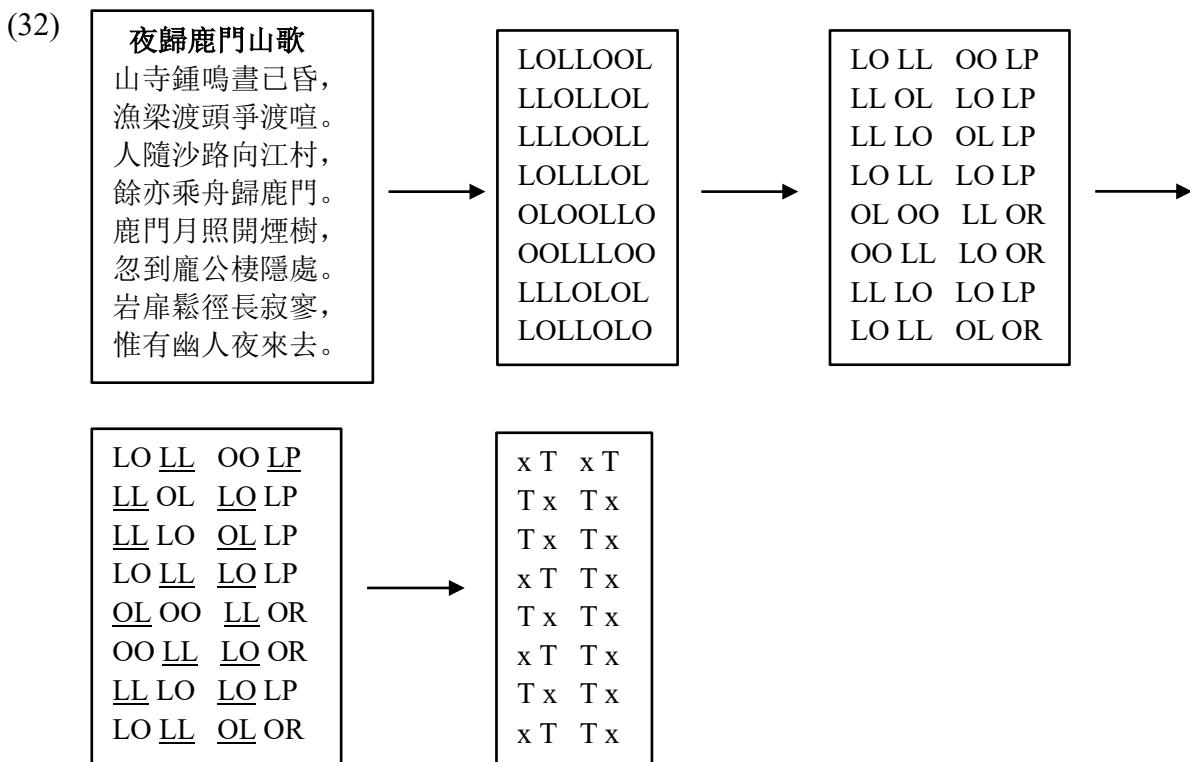
The verse illustrated in (30) is a good example of rule-embedded and well-formed regulated verse on the ground of the shaped tonal alternations and placement of the agogics. It reflects pattern I in the schematized pentasyllabic regulated formulations shown in (26).

(31)





Same as the verse in (30), this is another regulated verse that meets both the requirements of the basic tonal alternation and the agogic placement. Differently, it belongs to pattern II in the schematized pentasyllabic regulated formulations.

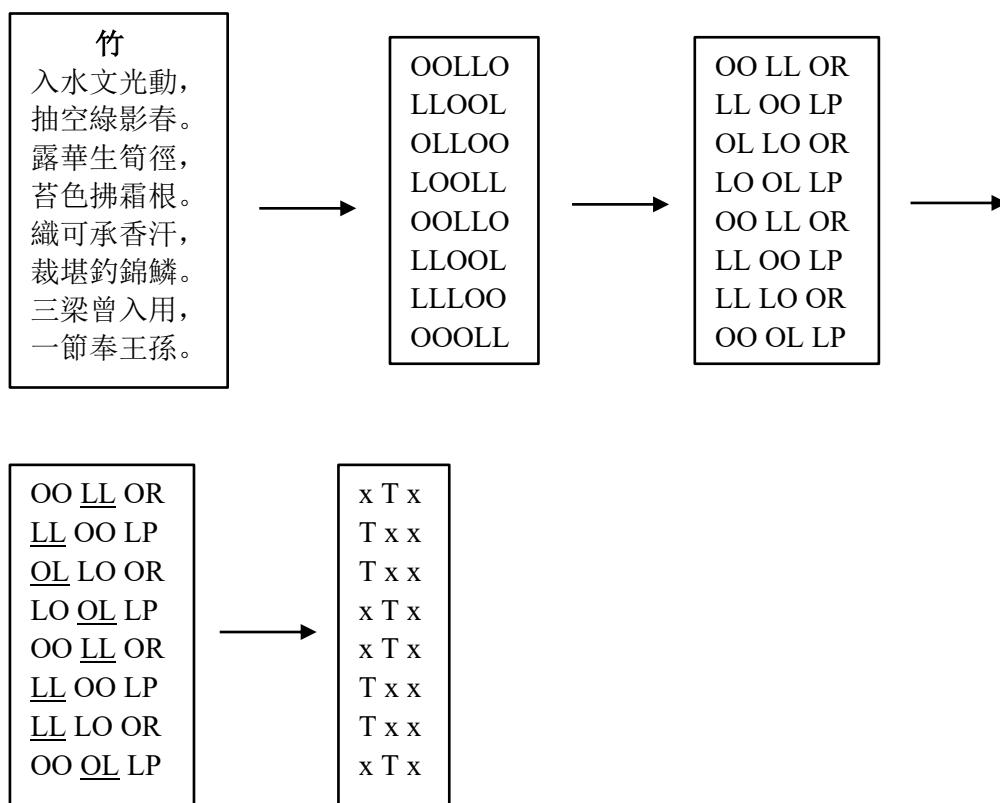


The verse shown in (32) is a heptasyllabic one with eight lines. The first four lines are well-formed regarding tonal alternations and first agogics in the first four lines alternate in types as expected in the standard schema. Different from pattern I in the schematized heptasyllabic

regulated formulations, a pre-agogic is placed at the second position of line 4 in the generated schema. Considering the tonal alternation of the second positions from line 5 to line 8, apparently the *nian* relation between line 5 and line 4 is broken. Line 6 and line 7 are in the same situation with an ill-formed *nian* relation. Although the agogic placement partially follows the standard schemas, due to the unshaped tonal alternation in some certain positions, the verse is not considered to be fully rule-embedded. Five out of the seven pairs of lines are well-formed.

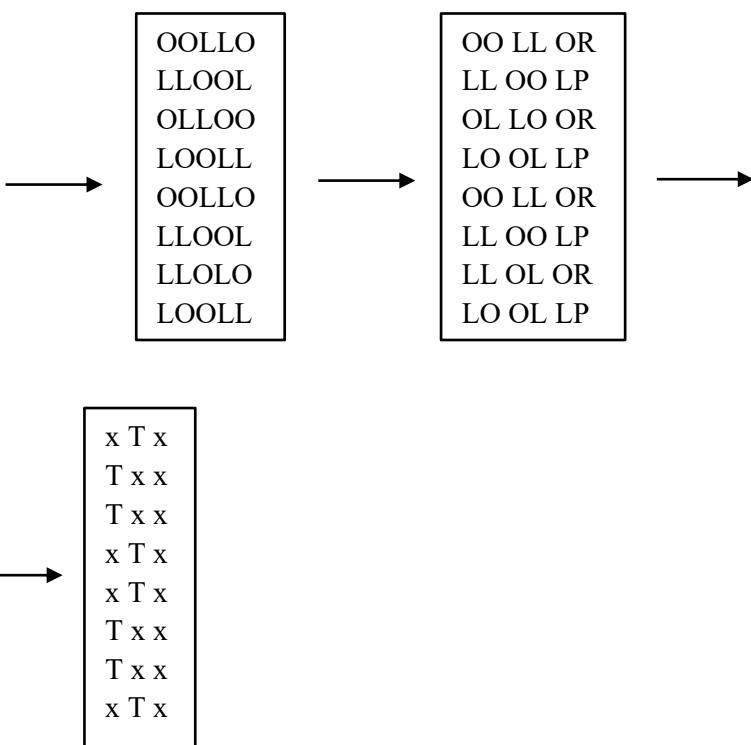
4.4.2.3 Sample data group III: Li He 李賀

(33)



(34) **示弟**

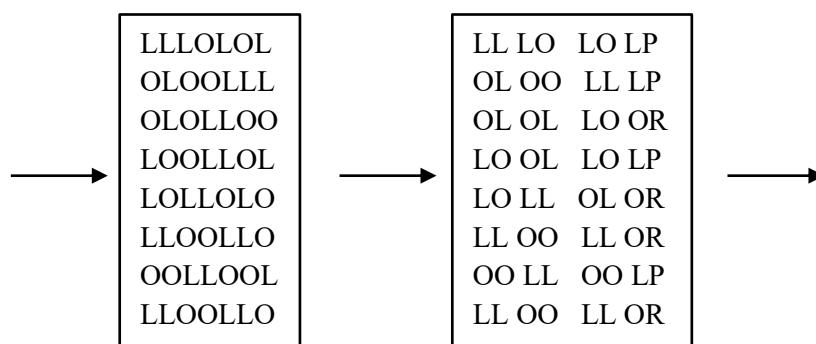
別弟三年後，
還家一日餘。
醕醕今夕酒，
緲帙去時書。
病骨猶能在，
人間底事無？
何須問牛馬，
拋擲任梟盧。

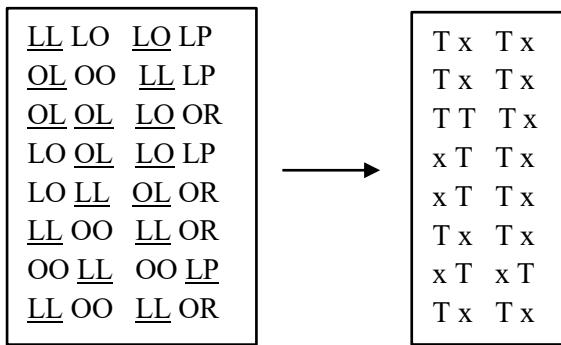


As seen in (33) and (34), there is no violation of the requirements of tonal assignment in some certain positions. The agogic placements in the two verses both follow the standard schemas and reflect pattern I in the schematized pentasyllabic regulated formulations shown in (26). As a result, both examples are rule-embedded and well-formed.

(35)

羅浮山父與葛篇
依依宜織江雨空，
雨中六月蘭台風。
博羅老仙時出洞，
千歲石床啼鬼工。
蛇毒濃凝洞堂濕，
江魚不食銜沙立。
欲剪箱中一尺天，
吳娥莫道吳刀澀。





(35) demonstrates a heptasyllabic verse with eight lines. From the perspective of tonal assignment, several lines are deviated due to ill-formed *nian* or *dui* relations. For instance, the *dui* relation of line 1 and 2 is broken, and the *nian* relation of line 6 and 7 is broken. For most lines in this verse, the agogic placement does not meet the standard schemas. Additionally, the first segment of line 3 in the generated schema is composed of two *Tenutos* which block out the possibility for this segment to comprise a binary contrast. Regardless of the tonal assignment and agogic placement, the condition of applying rule ADB is completely blocked here.

Among the nine samples analyzed, there are five cases that are completely rule-embedded and well-formed, two verses partially follow the standard schemas and two others fail to meet the two criterion. Within the ill-formed examples, there is one case showing an unmatched environment for the application of ADB rule, which might be an exceptional case due to the low frequency of occurrence. That being said, a comprehensive corpus study of cases with various features and situations will be carried out based on a statistical analysis of the completed data.

4.4.3 Statistical analysis with Pearson Correlation Coefficient and hypothesis test

4.4.3.1 Objectives and methods

In the analysis of the completed data, the three hundred poems are divided into four groups which are pentasyllabic *lüshi*, pentasyllabic *jueju*, heptasyllabic *lüshi* and heptasyllabic *jueju*

accordingly. In each group, we examine the violations of *dui* and *nian*, the situation of single level tone, the lines with proper agogic placement, the perfectly rule-embedded pairs of lines, the partially rule-embedded pairs of lines with violations of *dui* or *nian* and the schema types. For the violations of *dui* and *nian* and the situation of single level tone, the number of each kind of violation is calculated and transcribed into percentage in comparison with the number of poems in total. The number of lines with proper agogic placement and the perfectly/partially rule-embedded pairs of lines are calculated and transcribed into percentage in comparison with the corresponding numbers in total for certain scenarios. Whether each poem belongs to any strict schema type and what schema type the poem belongs to are investigated last.

As the data is completed described, the following is to be examined: a) the performance of the ADB rule application in each group with and without violation of tonal alternations (partially rule-embedded and perfectly rule-embedded); b) whether there is a negative correlation between the number of poems with violations of *dui* or *nian* and the number of poems with perfectly rule-embedded pairs of lines; c) whether there is a correlation between the number of poems with perfectly rule-embedded pairs of lines and the number of poems with strict schema type.

In order to find out the correlations to be examined, the Pearson correlation coefficient of every two pairs of variables is calculated and two hypothesis tests are carried out to test the significance of the correlation coefficients. In other words, the correlation coefficient, r , is tested to decide the strength of the linear relationship between two variables X and Y. In the designed test 1, X refers to the number of poems with violations of *dui* or *nian* in percentage in four groups and Y represents the number of poems with perfectly rule-embedded pairs of lines in percentage in four groups. In the designed test 2, X refers to the number of poems with perfectly rule-embedded pairs of lines in percentage in four groups and Y represents the number of poems with strict schema type in

percentage in four groups. If all three hundred poems were used as the data, the value of the population correlation coefficient ρ would be used to decide the strength of the linear relationship between X and Y. Since only a sample data pool is chosen, the sample correlation coefficient r is considered to be the estimated correlation coefficient of the unknown population. After the sample correlation coefficient r is calculated, a hypothesis test is conducted to decide whether the estimated correlation coefficient of the population is significantly different from 0 or close to 0. If ρ is significantly different from 0, the correlation coefficient is significant. If ρ is close to 0, the correlation coefficient is not significant. Pearson's correlation coefficient r must fall between -1 and +1. If $r > 0$, the variables are positively related. If $r < 0$, the two variables are negatively related. When $r = 0$, there is not a linear increasing or linear decreasing trend in the relation and the two variables are not correlated accordingly (Agresti & Finlay 2009: 269-271). The decision is made on the basis of the sample correlation coefficient r and the sample size n .

To draw the conclusion of the hypothesis test, the p -value is calculated to compare with the significance level where $\alpha = 0.05$.

4.4.3.2 Results

Based on a completed description of the sample data (See Appendix C for detailed tonal patterns of the three hundred poems), the information shown in (36) is abstracted, which best explicates the conditions under which the rule of ADB is applied and the environment where the rule application is blocked. Specifically, three questions put forward previously regarding the performance of the ADB rule application in each group with and without violation of tonal alternations and the correlations between the corresponding variables will try to be answered.

(36)³¹

Group type	Number of poems	Poems with violations of <i>dui</i> or <i>nian</i>		Poems with situations of single level tone		Poems with lines of proper agogic placement		Poems with perfectly rule-embedded pairs of lines		Poems with partially rule-embedded pairs of lines		Poems with strict schema type	
		Q	P	Q	P	Q	P	Q	P	Q	P	Q	P
Penta- <i>lüshi</i>	226	Q	P	Q	P	Q	P	Q	P	Q	P	Q	P
		86	38.05	4	1.77	176	77.88	144	63.72	10	4.42	147	65.04
Penta- <i>jueju</i>	33	Q	P	Q	P	Q	P	Q	P	Q	P	Q	P
		10	30.30	0	0	27	81.82	20	60.61	0	0	20	60.61
Hepta- <i>lüshi</i>	32	Q	P	Q	P	Q	P	Q	P	Q	P	Q	P
		29	90.63	0	0	22	68.75	14	43.75	4	12.50	5	15.63
Hepta- <i>jueju</i>	9	Q	P	Q	P	Q	P	Q	P	Q	P	Q	P
		3	33.33	0	0	9	100	6	66.67	0	0	5	55.56

Among the three hundred poems taken as a sample, there are two hundred and twenty-six pentasyllabic *lüshi*, thirty-three pentasyllabic *jueju*, thirty-two heptasyllabic *lüshi* and nine heptasyllabic *jueju*, according to which the sample is divided into four groups. As found in (36), the group that has the most cases of violations of *dui* or *nian* in proportion is heptasyllabic *lüshi*. The situations of single level tone do not arise in the groups of pentasyllabic *jueju*, heptasyllabic *lüshi* and heptasyllabic *jueju*. Pentasyllabic *lüshi* is the only group where the situations of single level tone are found, but the percentage is only 1.77%. A majority of poems in the four groups are constructed with lines of proper agogic placement in which the first two segments in a line of the pentasyllabic poems form a binary contrast, and so do the first two segments and the last two

³¹ “Q” and “P” represent “quantity” and “percentage” respectively. In columns “Poems with lines of proper agogic placement”, “Poems with perfect rule-embedded pairs of lines” and “Poems with partially rule-embedded pairs of lines”, the quantities reflect the poems with corresponding lines/pairs of lines that are greater than or equal to the averages on which the corresponding standards are met.

segments in a line of the heptasyllabic poems. Considering that the poems with partially rule-embedded lines are few in number in some groups and even do not exist in others, the partially rule-embedded situation will not be an essential factor to interfere with the operation of the ADB rule.

In order to examine the correlation between the number of poems with violations of *dui* or *nian* in percentage in four groups and the number of poems with perfectly rule-embedded pairs of lines in percentage in four groups, and the correlation between the number of poems with perfectly rule-embedded pairs of lines in percentage in four groups and the number of poems with strict schema type in percentage in four groups, two Hypothesis Tests with the Pearson Correlation Coefficient are carried out. With the two variables given in sample, the Pearson Correlation Coefficient r is calculated as below in (37) (Agresti & Finlay 2009: 270).

$$(37) \quad r = \frac{\sum (x - \bar{x})(y - \bar{y})}{\sqrt{\sum (x - \bar{x})^2 \sum (y - \bar{y})^2}}$$

x = values of the x-variable in the sample

\bar{x} = mean of the values of the x-variable

y = values of the y-variable in the sample

\bar{y} = mean of the values of the y-variable

In Test 1, the correlation between the number of poems with violations of *dui* or *nian* in percentage in four groups (x-variable) and the number of poems with perfectly rule-embedded pairs of lines in percentage in four groups (y-variable) is calculated. The x-variable, y-variable and the corresponding Pearson correlation coefficient r of Test 1 are listed in (38).

(38)

Subjects	X	Y
1	38.05	63.72
2	30.30	60.61
3	90.63	43.75
4	33.33	66.67
$r = -0.9535926$		

To test if the value of r in (38) is significant to be used as an estimate for the population correlation coefficient, a hypothesis test is performed. The p -value is calculated on the basis of the r value and the number of the subjects with the formula for test statistics given in (39) in Microsoft Excel.

$$(39) t = \frac{r\sqrt{n-2}}{\sqrt{1-r^2}}$$

The null hypothesis H_0 in which $\rho = 0$ indicates that the population correlation coefficient is not significantly different from zero and there is not a significant linear correlation between x-variable and y-variable in the population. Thus, the alternate hypothesis H_a in which $\rho \neq 0$ is given a supposition that the population correlation coefficient is significantly different from zero and there is a significant linear correlation between x-variable and y-variable in the population. The significance level α is 0.05. In this test, the value of p is 0.047 and $p < 0.05$. As a result, we reject the null hypothesis and conclude that there is sufficient evidence to conclude that there is a significant linear correlation between the number of poems with violations of *dui* or *nian* in percentage in four groups and the number of poems with perfectly rule-embedded pairs of lines in

percentage in four groups. Given that the value of r is -0.9535926 and $r < 0$, the two variables are negatively related.

In Test 2, the correlation between the number of poems with perfectly rule-embedded pairs of lines in percentage in four groups (x-variable) and the number of poems with strict schema type in percentage in four groups (y-variable) is calculated. The x-variable, y-variable and the corresponding Pearson correlation coefficient r of Test 2 are listed in (40).

(40)

Subjects	X	Y
1	63.72	65.04
2	60.61	60.61
3	43.75	15.63
4	66.67	55.56
$r = 0.9349388$		

The hypothesis test 2 is carried out with the same hypothetical conditions of the null hypothesis and the alternate hypothesis as in the hypothesis test 1. The value of p is 0.0651 and $p > 0.05$. Consequently, we fail to reject the null hypothesis. We draw a conclusion that there is not sufficient evidence to conclude that there is a significant linear correlation between the number of poems with perfectly rule-embedded pairs of lines in percentage and the number of poems with strict schema type in percentage.

4.5 Discussion

4.5.1 Explications and hypothesis

In the discussion above, two criteria were mentioned to be used as the testing environment as well as the prerequisites to apply the rule of *Accented Durational Boundary* (ADB). The first criteria takes the strict tonal alternation in certain positions in consideration. The tonal requirements set for the criterion include *dui*, *nian* and avoiding the single level tone. The descriptions of the data explicitly showed that among the three hundred poems which are divided into four specific groups, the cases of single level tone seldom appear and the number of violations of *dui* and *nian* is also limited. The group of heptasyllabic *lüshi*, as an exceptional case, has a higher number of violations which is 90.63%. As a poem group with the most complicated situations regarding the poem lines and the number of characters within each poem line, it is rational that the poets would need to put more efforts in the composition controlled by strict tonal alternations. Thus, a compromise with the wording and phrasing as well as the content of a poem may occur.

The second criterion cares about the placement of two agogic types within a poem line and whether the placement of the two agogic types between every two corresponding pairs of lines is well-formed under the control of the ADB rule. The hypothesis test 1 for the Pearson correlation coefficient provides a solid statistical outcome that there is a significant linear relationship between the number of poems with violations of *dui* or *nian* in percentage and the number of poems with perfectly rule-embedded pairs of lines in percentage in all four groups and the two variables are negatively correlated. In other words, the fewer the cases of violations are, the more likely the poems are composed with perfectly rule-embedded pairs of lines. Some pairs of lines also show regularities despite violating the tonal alternation. Such lines occasionally occur in only two out of four groups with low frequencies, which provides corroborative evidence for the negative

correlation between the possibility of the ADB rule application and the violation of the strict tonal alternation.

In examination of the agogic placement in each poem line, poems with proper agogic placement have numerical superiority. For the small fraction of poem lines that are irregularly arranged with the agogics, they all take on a shape of having the identical tone category at any two positions where distinctive tonal categories are required. Specifically, the second and fourth position in a pentasyllabic poem line and the second, fourth and sixth position in a heptasyllabic poem line should be differentiated in tone category. The poem lines that fail to meet the requirement are not formatively-ready to consist of proper agogic placement given that two *Tenutos* or two components with the same accent degree will not form a binary contrast as the ADB rule implies.

In the hypothesis test 2, the linear correlation between the number of poems with perfectly rule-embedded pairs of lines in percentage and the number of poems with strict schema type in percentage is concluded to be not significant. As can be seen from (36), more than half of the pentasyllabic *lushi*, pentasyllabic *jueju* and heptasyllabic *jueju* in the database are composed with strict schemas. However, strict schemas are abstracted from the ideal variations reflecting the tonal alternations in situations predictable and controllable. Under the condition that the tonal requirements at the pivotal positions are satisfied, the ADB rule allows flexibilities at some other positions. This rule-based mobility on the one hand standardizes the formats to compose a poem and on the other hand maximizes the range for the tonal alternations under control. Most importantly, not belonging to any of the strict schema types does not hinder a poem from being a regulated one with the ADB rule successfully applied.

Based on the explications above, the following speculations are made. First, enhanced by the evidence from *Shijing gupu* and inspired by the *ban-yan* system of Chinese classical music, it is feasible to divide a pentasyllabic or heptasyllabic poem line into certain numbers of segments to form several bar-like units. This kind of division provides the primary conditions under which versification is transcribed into a schematized pattern. Second, the musical term *Tenuto* is introduced to denote a position that sustains for its full length or even longer than its full length depending on the tempo in a poem line. The pull-in of this concept is on the basis of the tonal categories' capability of being prolonged, which is the most distinctive feature to differentiate the level tone and oblique tone. The comparatively objective sequence of accent is generated on account of this feature and directly triggered the occurrence of *agogic* and the formation of the rule of *Accented Durational Boundary* (ADB). Third, different from previous studies in which Chinese regulated verse is compared with western style poetry in stress-timed languages, the binary contrast that shows a difference between a more accented bar-like unit and a less accented one in a poem line is produced on the premise that Chinese is a tone language. The binary contrast discussed in the theoretical framework is not about the difference between stressed syllables and unstressed ones, it is fully built on the distinctive and substantive features of tones. Last but not least, the rule of ADB accepts and extends tonal regulations concluded in traditional scholarship and specifies the characteristics of Chinese regulated verse from the perspective of the nature of Chinese language in a more schematized model.

4.5.2 For future discussion

Despite that this study was conducted on a sizable database that consists of three hundred poems in total over a considerably wide time span, they originate from only three poets. This leads to an imbalanced distribution of poems in category due to the poets' preferences. For instance, in

the poems collected in the database, the pentasyllabic *liishi* are in majority, whereas the heptasyllabic *jueju* are few in number. On this ground there may be limitations in this study due to the sampling bias. A more comprehensive database including a wider range of poets is expected to support this theory in future studies.

Aside from this, there might be occasional occurrences of wrongly written characters and polyphonic characters in the database, although careful reading and examination have been done in the process of the study and the content of each poem has been rigorously analyzed in deciding the tonal categories for the polyphonic characters. To obtain more objective and fair statistics, a comparison among different versions of *Quan Tangshi* is necessary in future studies.

Chapter V Syntactic Consistency and Syntax-Metrics Mismatch in Verse

5.1 Introduction

Aside from tonal regularization, syntactic structure is another important factor not to be neglected when the features of Chinese poetry are studied. In this chapter, two topics regarding poetic syntax are studied. To further examine the poetic development diachronically from old poems to regulated-style verse, a comparison of syntactic consistency between the two is carried out. Narrowing down the relationship between the syntactic features and the metrical structures in verse, the debates get intense when more studies start to look into this issue from different perspectives like the aesthetics in poetry or the theory and practice in translation of poetry. Centering around the two topics, comparative studies are implemented respectively to discuss how syntactic consistency would change the development of Chinese poetry and what role syntactic structures would play in the process of composing a poem.

5.2 Syntactic consistency from old poems to regulated verse

In terms of pentasyllabic regulated verse, Wang (1962, 2005 & 2015) classified sentence types embedded in poem lines into three major groups, namely simple sentences, complex sentences and incomplete sentences. In each major group, poem lines are analyzed on account of both part of speech and basic syntactic structures. In general, there are nine categories with different syntactic structures specifically. In the following examples, the boundaries of three major sentence types are broken and nine categories of different syntactic structures serve as the criteria of the classification.

- (1) Nine syntactic structures in pentasyllabic regulated verse (Revised based on Wang 1962,

2005 & 2015)

Structure	Syntactic Construction	Example
4+1	N+V	舊國雲山在
	N+N	細草微風岸，危檣獨夜舟
	Sentence+Pred	鶴巢松樹遍，人訪葦門稀
	Sentence+Position	朝野歡娛後/神光照夜年
	Pred+Pred	塞上傳光小，雲邊落點殘
	Inverted Pred+Pred	江雨夜聞多
	Double Pred+Pred	隨風隔幔小
	Pred+V	尋覓詩章在，思量歲月驚
	Pred+Pred	塞上傳光小/遠帶玉繩稀/浩蕩入關愁
	Sentence+Pred	紅入桃花嫩/孤城隱霧深/銀海雁飛深
	Embedded Sentence	紫崖奔處黑/支床錦石圓/舊采黃花剩
	Position-Pred.+X	窗前磨鏡客
	Position/Time-V+X	秋日新沾影
	Quantity+N+X	八年身世夢/百花潭北莊
	Position+Quantity+X	北斗三更席/山中一夜雨
	Position+Time+X	江東日暮雲
1+4	V/Adj.+Adv.-V-O	靜應連虎穴，喧已去人群
	V/Adj.+V-O	圓齊玉簪頭
	Embedded Sentence	色因林向背
3+2	N/Adj.-N-N+V	秋蟲聲不去
	N-Position-N+XX	床上書連屋
	Quantity N-N-N+XX	萬里春應盡，三江雁亦稀
	V+O	不覆到青門
	Sentence+XX	稻米炊能白，秋葵煮覆新/藤蔓曲藏蛇
	Sentence+N	日色冷青松/煙霜悽野日
	Embedded Sentence	紅綻雨肥梅
	Incomplete Sentence+Sentence	海鷗知吏微，砂鶴見人衰
2+3	Reduplication+V-O	處處接金杯
	N+Adv.-V-O	青山空向淚
	N+Adv.-V	白发終難變
	N+Adv.-VV/Adj.Adj.	川雲自去留/江山日寂寥
	N+N	日月籠中鳥/雲霞過客情/潤水空山道/萬里一歸人
	V-O+Position	側身千里道，寄食一家村
	V+Position	微升古塞外，已隱暮雲端
	V+O	還歸細柳營
	V+N	相逢故國人
	Subj.+Redplication-X	野日荒荒白
	Subj.+Pred (no V)	關塞三千里/猿聲十二時
	Subj.+Position/Time (no V)	山河天眼裡/春色淚痕邊/芳樹萬年餘
	Subj.+Appositive	書生鄒魯客，才子洛陽人

	Sentence+Sentence	草枯鷹眼疾，雪盡馬蹄輕
	Sentence+Pred/Inversion	竹喧歸浣女，蓮動下漁舟
	Inversion+Sentence	飯抄雲子白，瓜嚼水精寒
	V-O+Sentence	感時花濺淚
	V+Sentence	未去小童催/應愁江樹遠
	V-C+Sentence/Pred	分出小池平
	V-O+Pred/Inversion	焚香拜木人/列炬散林鴉
	Adv.-Adj.+Pred	重碧拈春酒
	V+V	早朝方暫掛，晚沐覆來簪
	V+V-O	正愁聞塞笛
	Adj.-Adj.+Sentence	艱難人不見
	Adj.-Adj.+N	俊逸鮑參軍/蒼茫舊築壇/渺渺湖上心
	Adj.+N-Quantity	飄零酒一杯
	Position/Time+N	河間雙白鷗/如今白髮翁
	V+Pred	自古無長策/共傳收庾信/幸不礙雲山
	N+Pred	羌婦語還哭，胡兒行且歌/文思憶帝堯/江山且相見
	Pred+N	獻賦鳳樓人/捲簾殘月影
	N+Sentence	秋風楚竹冷/春泥百草生/江山城婉轉/微風韻可聽/山田飯有沙
	Sentence+N	花發去年叢/竹深留客處/花遠重重樹
	Embedded Sentence	月明垂葉露，雲逐渡溪風/不堪垂老鬢/永夜月同孤
2+1+2	N+V+N	圓荷浮小葉，細麥落輕花
	N+Adj.+N	春日繁魚鳥，江天足芰荷
	N+Adv.+N	故國猶兵馬/棟宇自齊梁/風月自清夜/落木更天風
	N+Adv+Position	兩弟亦山東
	N+Adv+Reduplication	匣琴虛夜夜
	Sentence+Adv.+N	日常唯鳥雀/鷗泛已春聲
	N+Adv.+Sentence	赤眉猶世亂
	Pred.+Adv.+N	卷帘惟白水
	Pred.+Adv.+Position	看花雖郭內
	N+V+Adv.	過客來自北，大軍居在西
	N+V+Sentence	石室無人到，繩床見虎眠
	N+V+VV	藥餌憎加減，門庭悶掃除
	N+V+Pred	山月照彈琴
	N+Prep.+V-O	龜殼用支床
	Position/Time+Subj.+V/Adj./Reduplication	客舍雨連山/春日鳥還飛/今朝雲細薄
	Position/Time+Adv.+V	歲晚仍分袂/江邊正寂寥
	Position/Time+V/Adj.+V-O	歲晚病傷心
	Reduplication+Subj.+XX	團團日隱牆
	XX+V/Adj.+Reduplication	城烏啼眇眇
	Sentence+V+Sentence	樂極傷頭白
	V-O+V+Sentence	催客聞山響，歸房逐水流
	Adv.-Adj./V.+V+Sentence	過懶從衣結，頻遊任履穿

	Adj.-Adj.+V+V	薄劣慚真隱
2+2+1	N+Position/Time+V/Adj.	明月松間照/野鶴清晨出
	Position+Subj.+V/Adj.	燈下草蟲鳴/城邊月色殘
	Inverted O+Subj.+X	柳色春山映, 梨花夕鳥藏
	Reduplication+Subj.+X	湛湛長江去
	Sentence+Pred+Adj.	鵬集占書久
	V-O+Pred+Adj.	轉蓬行地遠, 攀桂仰天高
	Adv.+V-C+Adj.	已應春得細
	Adj.-Adj.+Pred+V/Adj.	飄零為客久, 衰老羨君還
	XX+Pred.+Position	江漢哭君時/老病南征日
	Reduplication+V+X	急急能鳴雁
	N+Position+X	青柳檻前俏
1+2+2	N+V+O	爾獨近高天/味豈同金菊
1+1+3	N+V+O	猿護窗前樹, 泉繞谷後田
	N+V+Position	日出寒山外/雲薄翠微寺
	X+X+O-Reduplication	風吹花片片, 春動水茫茫
	Adj.+V+Sentence	貧嗟出入勞/愁窺高鳥過
1+3+1	Adj.+Pred+V/Adj.	靜分巖響答, 散逐海潮還
	Inverted O+Pred+V	門容尚子過/門看五柳識
	Embedded Sentence	江連暮雨愁/露從今夜白/江向白雲平/清入海風微/敢近太陽飛/時同海燕歸

As described in the groups of simple sentences, complex sentences and incomplete sentences, there are ninety-five major categories consisting of two hundred and three subcategories that are dominated by the nine syntactic structures. Although the examples are limited compared with the quantity of poems collected in *The Complete Collection of Tang Poetry*, syntactic structures summarized based on the given examples are believed to be broad and comprehensive.

Given that tonal regularization is one of the most distinctive features of regulated-style verse, it is widely used as the only prominent criterion to make comparisons between regulated-style verse and ancient poems. As syntactic structures of regulated-style verse are studied systematically, the comparisons on syntax between regulated-style verse and ancient poems are worthy of being probed into. Zhang (2021)³² puts forward a hypothesis that syntactic consistency of regulated-style

³² Professor Hongming Zhang put forward this hypothesis during the meeting with the author on February 25, 2021 when some issues of the dissertation were discussed.

verse and ancient poems within each couplet and even through the whole poem should be dramatically different. In other words, within each couplet and throughout the whole poem, regulated-style verse is more syntactically neat and consistent compared with ancient poems. If the hypothesis is proved to be good and strong, the differences in syntactic structures will be added to the criteria used to distinguish regulated-style verse and ancient poems, which diversifies the poetic features in different periods of time.

To substantiate the feasibility of the hypothesis, the *Nineteen Old Poems* and the pentasyllabic 律詩 *lüshi* and 紹句 *jueju* from the *Three Hundred Poems of the Tang Dynasty* are selected as the data. There are in total eighty *lüshi* and thirty-seven *jueju* collected in the *Three Hundred Poems of the Tang Dynasty* and they are all selected to serve in the testing database. The syntactic structure of each poem line is analyzed based on the nine categories summarized by Wang (1962, 2005 & 2015), but may be embedded with different syntactic constructions. The syntactic consistency within each couplet and among poem lines within each poem are both investigated followed by a t-test of two-sample assuming equal variances respectively to make comparisons (See detailed syntactic structures of each poem line in Appendix D).

(2) Syntactic consistency of the *Nineteen Old Poems*

Nineteen Old Poems	Couplet Consistency in Percentage (%)	Line Consistency in Percentage (%)
No.1行行重行行	50	50
No.2青青河畔草	40	50
No.3青青陵上柏	62.5	68.75
No.4今日良宴會	57.14	50
No.5西北有高樓	37.5	50
No.6涉江采芙蓉	75	87.5
No.7明月皎夜光	50	50
No.8冉冉孤生竹	37.5	56.25
No.9庭中有奇樹	75	62.5
No.10迢迢牽牛星	100	80

No.11回車駕言邁	50	75
No.12東城高且長	30	60
No.13驅車上東門	22.22	55.56
No.14去者日以疏	40	40
No.15生年不滿百	40	60
No.16凜凜歲雲暮	50	45
No.17孟冬寒氣至	57.14	35.71
No.18客從遠方來	20	30
No.19明月何皎皎	40	70

(3) Syntactic consistency of the pentasyllabic *lüshi*

Pentasyllabic Lüshi	Couplet Consistency in Percentage (%)	Line Consistency in Percentage (%)
No.1經鄒魯祭孔子而嘆之	75	37.5
No.2望月懷遠	50	75
No.3送杜少府之任蜀州	100	50
No.4在獄詠蟬並序	100	50
No.5和晉陵路丞早春遊望	100	50
No.6雜詩	100	75
No.7題大庾嶺北驛	100	75
No.8次北固山下	100	50
No.9題破山寺後禪院	75	50
No.10寄左省杜拾遺	75	62.5
No.11贈孟浩然	75	50
No.12渡荊門送別	75	37.5
No.13送友人	75	62.5
No.14聽蜀僧浚彈琴	75	37.5
No.15夜泊牛渚懷古	50	62.5
No.16夜	50	37.5
No.17春望	100	50
No.18春宿左省	100	50
No.19至德二載甫自京金光門出.....	50	75
No.20月夜憶舍弟	50	50
No.21天末懷李白	75	62.5
No.22奉濟驛重送嚴公四韻	75	75
No.23別房太尉墓	75	62.5
No.24旅夜書懷	100	25
No.25登嶽陽樓	100	25

No.26輞川閑居贈裴秀才迪	75	62.5
No.27山居秋暝	100	75
No.28歸嵩山作	100	50
No.29終南山	75	37.5
No.30酬張少府	100	50
No.31過香積寺	25	62.5
No.32送梓州李使君	100	75
No.33漢江臨眺	100	75
No.34終南別業	100	50
No.35望洞庭湖贈張丞相	75	37.5
No.36與諸子登峴山	50	50
No.37清明日宴梅道士房	75	62.5
No.38歲暮歸南山	100	50
No.39過故人莊	75	62.5
No.40秦中感秋寄遠上人	75	50
No.41宿桐廬江寄廣陵舊遊	100	50
No.42留別王侍禦維	75	62.5
No.43早寒江上有懷	75	50
No.44秋日登吳公臺上寺遠眺	75	62.5
No.45送李中丞歸漢陽別業	100	75
No.46餞別王十壹南遊	50	50
No.47尋南溪常山道人隱居	75	62.5
No.48新年作	100	75
No.49送僧歸日本	100	50
No.50谷口書齋寄楊補闕	75	37.5
No.51淮上喜會梁川故人	100	50
No.52賦得暮雨送李胄	100	50
No.53酬程延秋夜即事見贈	50	50
No.54闕題	50	50
No.55江鄉故人偶集客舍	100	75
No.56李端公	75	37.5
No.57喜見外弟又言別	100	75
No.58雲陽館與韓紳宿別	75	50
No.59喜外弟盧綸見宿	75	75
No.60賊平後送人北歸	100	75
No.61蜀先主廟	75	87.5
No.62沒蕃故人	100	100
No.63賦得吉原草送別	100	50
No.64旅宿	75	62.5
No.65秋日赴闕題潼關驛樓	75	62.5

No.66早秋	100	50
No.67蟬	75	87.5
No.68風雨	100	75
No.69落花	100	75
No.70涼思	100	50
No.71北青蘿	50	37.5
No.72送人東遊	75	37.5
No.73灞上秋居	75	62.5
No.74楚江懷古	50	50
No.75書邊事	75	87.5
No.76巴山道中除夜有懷	75	37.5
No.77孤雁	100	100
No.78春宮怨	50	37.5
No.79章臺夜思	75	50
No.80尋陸鴻漸不遇	75	62.5

(4) Syntactic consistency of the pentasyllabic *jueju*

Pentasyllabic Jueju	Couplet Consistency in Percentage (%)	Line Consistency in Percentage (%)
No.81鹿柴	50	75
No.82竹裏館	100	50
No.83送別	0	50
No.84相思	100	50
No.85雜詩	0	50
No.86送崔九	100	50
No.87終南望餘雪	50	75
No.88宿建德江	50	75
No.89春曉	0	50
No.90靜夜思	100	50
No.91怨情	50	75
No.92八陣圖	100	50
No.93登鸕雀樓	100	50
No.94送靈澈	0	50
No.95彈琴	50	75
No.96送人	50	50
No.97秋夜寄邱員外	50	50
No.98聽箏	100	50
No.99新嫁娘	100	50

No.100玉臺體	50	75
No.101江雪	100	50
No.102行宮	50	50
No.103問劉十九	50	75
No.104何滿子	50	75
No.105登樂遊原	50	75
No.106尋隱者不遇	50	50
No.107渡漢江	50	50
No.108春怨	100	50
No.109哥舒歌	50	50
No.110長幹行二首之壹	50	50
No.111長幹行二首之二	50	75
No.112玉階怨	50	75
No.113塞下曲四首之壹	50	75
No.114塞下曲四首之二	50	75
No.115塞下曲四首之三	50	75
No.116塞下曲四首之四	50	75
No.117李益：江南曲	0	50

5.2.1 A statistical significance test (t-test) based on the overall data collection

As explained in Chapter III, a significance test uses data to summarize evidence about a hypothesis by comparing point estimates of parameters to the values predicted by the hypothesis predicted about the study population. With couplet consistency and line consistency in syntactic structures presented in percentage, a comparison between syntactic consistency of the *Nineteen Old Poems* (Group 1) and the pentasyllabic 律詩 *lüshi* (Group 2), and a comparison between the syntactic consistency of the *Nineteen Old Poems* and the pentasyllabic 細句 *jueju* (Group 3) are carried out respectively under the instructions of the significance test (t-test).

In the designed t-tests, the null hypothesis (H_0) is that each two comparison groups have the same syntactic consistency within couplets or among poem lines. However, the alternative hypothesis (H_1) denotes that each two comparison groups are at different levels in regards to the

syntactic consistency within couplets or among poem lines. The syntactic consistency within couplets and among poem lines are considered two independent cases. To interpret the test statistic value, P-value is calculated to summarize how unusual the observed test statistic value is compared to what H_0 predicts. The smaller the P-value is, the stronger the evidence is against H_0 . In order to reject H_0 , most studies require exceedingly small P-values, such as $P \leq 0.05$. This means that if H_0 were true, the chance of getting such extreme results as in the sample data would be no greater than 0.05 (Agresti & Finlay, 2009). As designed, the comparisons are carried out between Group 1 (Nineteen Old Poems) and Group 2 (lüshi), and Group 1 and Group 3 (jueju) respectively.

Test 1 is to compare the couplet consistency in Group 1 and Group 2. The mean of the couplet consistency in percentage in Group 1 is μ_1 , and the mean of the couplet consistency in percentage in Group 2 is μ_2 . The null hypothesis H_0 and the alternative hypothesis H_1 are expressed as follows. Null hypothesis: $H_0: \mu_1 - \mu_2 = 0$; Alternative hypothesis: $H_1: \mu_1 - \mu_2 \neq 0$. The significance level α is 0.05. A t-test of two-sample assuming equal variances is carried out in Excel. The test results are reported as below.

(5) Couplet Consistency in Group 1 and Group 2

	<i>Group 1</i>	<i>Group 2</i>
Mean	49.1578947	80.9375
Variance	376.609106	351.95807
Observations	19	80
Pooled Variance	356.532489	
Hypothesized Mean Difference	0	
df	97	
t Stat	-6.5948229	
P(T<=t) one-tail	1.1197E-09	
t Critical one-tail	1.66071461	
P(T<=t) two-tail	2.2394E-09	
t Critical two-tail	1.98472319	

As can be seen from the test results, the P-value for the two-tailed test is 2.2394E-09 which equals 0.0000000022394. Given that the P-value is less than the significance level of 0.05, the test result is statistically significant. There is enough evidence to reject the null hypothesis which is $H_0: \mu_1 - \mu_2=0$. In other words, the means of syntactic consistency within couplets of Group 1 and Group 2 are significantly different.

In a same test process, Test 2 which compares the couplet consistency in Group 1 and Group 3 is implemented. The test results are reported as below.

(6) Couplet Consistency in Group 1 and Group 3

	<i>Group 1</i>	<i>Group 3</i>
Mean	49.1578947	56.7567568
Variance	376.609106	994.744745
Observations	19	37
Pooled Variance	788.699532	
Hypothesized Mean Difference	0	
df	54	
t Stat	-0.9586861	
P(T<=t) one-tail	0.17099488	
t Critical one-tail	1.67356491	
P(T<=t) two-tail	0.34198976	
t Critical two-tail	2.00487929	

The two-tailed P-value is 0.34198976 which is greater than the significance level of 0.05. This test result indicates that there is not enough evidence to reject the null hypothesis which is $H_0: \mu_1 - \mu_2=0$. That is to say, the means of the syntactic consistency within couplets of Group 1 and Group 3 are not significantly different.

Test 3 is to compare syntactic consistency among all poem lines in Group 1 and Group 2. The test results are reported as follows.

(7) Line Consistency in Group 1 and Group 2

	<i>Group 1</i>	<i>Group 2</i>
Mean	56.6457895	57.65625
Variance	222.171048	255.117682
Observations	19	80
Pooled Variance	249.003874	
Hypothesized Mean Difference	0	
df	97	
t Stat	-0.2509115	
P(T<=t) one-tail	0.40120665	
t Critical one-tail	1.66071461	
P(T<=t) two-tail	0.8024133	
t Critical two-tail	1.98472319	

The P-value for the two-tailed test is 0.8024133 and it is greater than the significance level of 0.05. This test result indicates that there is not enough evidence to reject the null hypothesis which is $H_0: \mu_1 - \mu_2 = 0$. In this case, the means of syntactic consistency among all poem lines in Group 1 and Group 2 are not significantly different.

In Test 4, the syntactic consistency among poem lines in Group 1 and Group 3 are compared and the test results are reported as follows.

(8) Line Consistency in Group 1 and Group 3

	<i>Group 1</i>	<i>Group 3</i>
Mean	56.6457895	60.1351351
Variance	222.171048	154.842342
Observations	19	37
Pooled Variance	177.285244	
Hypothesized Mean Difference	0	
df	54	

t Stat	-0.9285202
P(T<=t) one-tail	0.1786349
t Critical one-tail	1.67356491
P(T<=t) two-tail	0.35726981
t Critical two-tail	2.00487929

The P-value for the two-tailed test is 0.35726981 which is greater than the significant level of 0.05. This indicates that the test result is not statistically significant. As a result, there is not enough evidence to reject the null hypothesis that $H_0: \mu_1 - \mu_2=0$. The means of the syntactic consistency among poem lines in Group 1 and Group 3 are not significantly different.

5.2.2 Conclusions from the statistical significance test

In Test 1, the P-value is less than the significance level which is 0.05. This suggests that the test results are statistically significant, and the evidence is strong enough to reject the null hypothesis that is $H_0: \mu_1 - \mu_2=0$. The results of Test 1 indicates that the syntactic consistency within couplets in *lüshi* is far more stronger than that in the *Nineteen Old Poems*. Test 2 showcases that the syntactic consistency within couplets in *jueju* is not significantly different from that in the *Nineteen Old Poems*, given a P-value greater than 0.05.

Test 3 and Test 4 compare syntactic consistency among all poem lines in *lüshi*, *jueju* and the *Nineteen Old Poem*. The P-values in Test 3 and Test 4 are both greater than the significance level and accordingly there is not enough evidence to reject the null hypothesis that is $H_0: \mu_1 - \mu_2=0$. In this case, each two groups are not significantly different regarding syntactic consistency among poem lines. That being said, syntactic consistency within couplets are different from the syntactic consistency among all poem lines in the *Nineteen Old Poems*. In the *Nineteen Old Poems*, the syntactic consistency within the couplets (mean=49.1578947) is weaker than the syntactic

consistency among poem lines (mean=56.6457895), while syntactic consistency within couplets (mean=80.9375) is much stronger than that among the poem lines (mean=57.65625) in *lüshi*. This possibly reflects the fact that more importance was attached to the compatibility and integrity when the *Nineteen Old Poems* were composed while the grammatical function parallelism within a couplet was not triggered. In an old poem, there might be a great number of lines with the same syntactic structures that are randomly located and irregularly distributed. Differently, both the compatibility of the whole poem and the parallelism within a couplet are remarkably regarded in the regulated-style verse. The fact that the syntactic consistency of *jueju* in couplets and among poem lines failed to differentiate with that of the *Nineteen Old Poems* may be possibly due to the limited numbers of couplets and poem lines of *jueju*, which may not produce a conspicuous outcome as in the comparisons between old poems and *lüshi*. The discrepancy between the numbers of poem lines of *jueju* and the *Nineteen Old Poems* as well as the outcomes of the statistical tests anticipate an adjustment in regards to the data in future studies. That being said, the conspicuous discrepancy produced in Test 1 follows that *lüshi* has advanced by leaps not only in tonal regularization but also in syntactic parallelism compared with old poems. This reflects the superiority of the regulated verse in terms of syntactic features besides tonal regularization.

5.3 Theoretical background of syntax-metrics mismatch

The relationship between syntactic structures and the metrical patterns in verse has long been discussed. Actually, the question lies in the re-examination of the properties of the poetry in a tone language like Chinese and in a stress-timed language as English. Some hold an idea that the syntactic structure is one of the decisive factors that could influence or even change the formation of the metrical patterns of the poetry. It is no doubt that all linguistic performances have something to do with the linguistic properties. However, it is worth thinking about the essential factor that

really matters in the formation of the metrical system given that poetry works as a distinctive carrier of linguistic performances. Feng (2000) assumed that the appearance of *ba* 把 constructions using bare verb originated from the syntactic variation of the poetry and was also firstly used in the poetry. By illustrating *ba* constructions with bare verb in *Dunhuang Bianwen* 敦煌變文 (Narrative Literature from Dunhuang), the study tries to explain that the *ba* construction in poetry is a variation of the *ba* construction in oral speech or it is even the very primitive form of the *ba* construction. However, what must not be neglected are the metrical patterns which provide this kind of environment for the “variation” of *ba* construction to generate. In other words, it is highly possible that the metrical patterns require a variation of *ba* construction so that the bare verb in the *ba* construction is allowed (but still ungrammatical). On this ground, the role syntactic structure is playing in the process of formatting the metrical patterns of the poetry has to be verified.

Qian (2015) pointed out that the producing of regulated-style verse is limited to the fixed structures and the only thing that could be freely modeled is to change the syntactic structures. Zhou (2007) also mentioned that the main stream of poetic theory should be the analysis on the syntactic structure, the word-choosing and tonal prosody. These points of views are to a large degree accepted by Fu (2015), in which the definitions of poetic syntax were divided into three types. Firstly, poetic syntax which refers to the combination rules of the words inside each line of a verse is dominated by general generative grammar. Particular rules are applied to poetic syntax. For example, when needed, the modal particles can be inserted anywhere in a line and reduplication is not limited to the syntactic components based on their functions. Moreover, any part of a sentence can be omitted, and the word order is flexible. Secondly, poetic syntax should not only relate to the use of language and sentence structures, but also should consider the extension of poetic style and emotions caused by the variations of syntax. Thirdly, according to

Zhou (2007), the definition of poetic syntax is rather wide that the language style together with the use of specific grammar structures and metrical patterns are all included. It is emphasized that poetic syntax has to be defined within a poetic scope and has something to do with both the formats and contents. Besides, the poetic syntax is related to both the production and criticism of poetry.

However, in the studies of poetic syntax, some scholars argue that the clarification of the definition or even the function of poetic syntax is not necessary. Though Fu (2015) pointed out that it is inappropriate to avoid using the definition of poetic syntax and to neglect its functions in the formation of metrical structures, many examples show that lacking of morphology and neglecting of syntactic features protrude the metrical structures of Chinese verse. Li (1924) mentioned that the use of words and the sentence making in Chinese prefers psychological suggestion to format. The language used in Chinese ancient poetry usually loses its original format due to the restriction of musical factors or metrical structures. For example, “城闕輔三秦” in “Song Du Shaofu zhi Ren Shuzhou” 送杜少府之任蜀州 and “長天照落霞” in “Song Fengcheng Wang Shaofu” 送豐城王少府, the variations of the word order break the regular relationship between the subjects and the objects, but the metrical structures of the poems maintain.

According to Wang (1962), poetic syntax in regulated-style verse differs from syntax structures in normal speeches in three ways. First, no matter if its pentasyllabic or heptasyllabic lines, the omission of some syntactic constituents happens a lot. This is under the condition that the contents and ideas the lines present are not changed. Second, sometimes the word order is broken due to the requirement of a rhyme. Third, the syntactic constituents are often flexibly used to satisfy the antithesis of a couplet. In this situation, the part of speech of a word is usually changed to meet the requirement of antithesis. Wang's point of views actually echoes the variations of syntax in composing English verse in which deletion, addition and permutation is widely used.

Halle and Keyser (1971) pointed out that when a metrical verse is composed, some certain constraints exist in the process of choosing words and phrases that will perfectly satisfy the composition of the metrical verse. However, this is a process that ordinary language does not usually obey. This also reflects Halle and Keyser's theory in their article on Chauser (c.1340s-1400) and the study of prosody (1966). In their study, they proposed two conditions and two categories to help form the iambic pentameter based on a case study of Chauser's poems. They firstly illustrated four principles in terms of the iambic pentameter shown in (9) below (Halle & Keyser 1966:189). These are essential and basic principles that contribute to the analysis of certain iambic variations and the reconstruction of stress assignment in the iambic pentameter later.

- (9) a. The iambic pentameter line consists of five feet with one or two extra-metrical unstressed syllable possibly appending.
- b. The iambic foot comprises two syllables.
- c. Each even syllable is strongly stressed.
- d. Each odd syllable is less strongly stressed.

The purpose for their study is to characterize the accentual-syllabic meter known as iambic pentameter in the form firstly used by Chaucer. They supposed that all or most poems with iambic pentameter of Chaucer should fulfill the four criteria above, and if not, there must be some ways to rescue the variations in order to satisfy the iambic pentameter. As a result, they picked variations from Chaucer's iambic poems and put forward two conditions based on the features of those variations. Here are two lines excerpted from Chaucer's poems (Halle & Keyser 1966:209).

(10)

And where they engendred and of

what humour (A.Prol.421)

To eschue, and by hire contra-

ri(e) hire oppresse (G.SN.4)

Given that the two lines are not regular iambic pentameter at first sight, Halle and Keyser put forward the first condition in (11) to rescue.

(11) Condition 1 (Halle & Keyser 1966:197)

Two vowels may constitute a single position provided that they adjoin, or are separated by a liquid or nasal or by a word boundary which may be followed by h- and provided that at least one of the vowels is a weakly stressed or unstressed vowel.

According to Condition 1, “e” in “they” and “e” in “engendred” constitute a single position because they are separated by a word boundary and “e” in “engendred” is unstressed. “i” in “ri(e)” and “i” in “hire” constitute a single position because they are separated by a word boundary followed by “h-“. “o” in “To” and “e” in “eschue” adjoin, so they also constitute one single position. Thus, the two lines are perfectly regular.

Again, to make the lines in (12) regular (Halle & Keyser 1966:211-212), the second condition in (13) is provided.

(12)

With a thredbare cope as is a
povr(e) scoler

And leyde it above upon the
myddeward

(13) Condition 2 (Halle & Keyser, 1966:197)

An unstressed or weakly stressed monosyllabic word may constitute a single metrical position with a preceding stressed or unstressed syllable.

The fact “With” is an unstressed syllable makes it constitute a single metrical position with the following “a”, since “a” is an unstressed monosyllabic word. Similarly, “leyde” and “it” also form a single position.

The two conditions seem to have figured out ways to reshape the irregular variations to make them perfectly iambic pentameter that are regularly constructed. However, it is doubtful that Chaucer composed those poems under the condition that he had already been familiar with the two conditions. It is possible that Chaucer just arranged the words into another preset metrical pattern without taking any conditions into consideration. Even if the two conditions are accepted and the variations in Chaucer’s poems can be reanalyzed to fulfill the iambic pentameter, the situations of lines with variations need to be compared with the number of the poems in total. The reanalysis is only necessary when the variations take a large portion. The iambic pentameter may not be the only form in which the poems were composed, and it is also likely they are trochaic hexameter or something else. Before applying the two conditions, it has to be confirmed that the poems being studied are in the same scope in terms of metrical structures.

For stress subordination in compounds and other sequences larger than a single word, Halle and Keyser divided the words into two categories: a major category including nouns, adjectives, adverbs and verbs, and a minor category including conjunctions, prepositions, pronouns, articles and certain verbs like “to be”. Generally speaking, in compounds and other sequences larger than a single word, the major category should always receive stress while on the other hand, the minor category should not. The way the stress is subordinated actually leads up to a lot of conflicts

and ambiguities as the relationship between the syntactic features and the poetic structures are examined. The related issues will be discussed in detail later in this chapter.

5.4 Revisiting regulated-style verse

In order to figure out what role the syntactic feature or in other words, the syntactic function of the words is playing in the process of composing a poem in both Chinese and the stress-timed languages like English, the properties of regulated-style verse in Chinese and the corresponding translated forms are studied in this section. Specifically, two regulated-style verses from the *Three Hundred Poems of the Tang Dynasty* and five different versions of the translations of the two verse are taken as a case study. Before the case study is carried out, some basic rules and principles in composing Chinese regulated-style verse are revisited, and the poetic features of English verse are briefly clarified.

5.4.1 Origins and basic rules of Chinese regulated-style verse

It has been widely believed that regulated-style verse originated from the Tang dynasty, with the first to raise this issue was Li Zhiyi (1048-1117) in the Northern Song dynasty (960-1127). Scholars including Qian Mu'an in Qing dynasty (1644-1912) tended to follow this idea afterwards. As more evidence of the close relationship between poems in the Tang dynasty and the Six dynasties (222-589) is revealed, it is believed that the Six dynasties are of great importance regarding the origin of regulated-style verse. Wang (1962) points out that after the Tang dynasty, the formats of the poems gradually unified in tonal patterns, antithesis and word numbers. This kind of strict requirement started from the Tang dynasty and carried on to the following dynasties. Accordingly, what could be confirmed is that it is the Tang dynasty in which the poems with strict

tonal prosody drive to a maturity stage, thus studies on syntactic features and metrical structures are reasonably conducted on a collection of the Tang poetry.

In a wide scope of verse with certain metrical structures, some people take poems that are constructed with stress patterns only but do not rhyme as free verse. Others think that the blank verse perfectly describes the poems that have stress patterns only but neglect the rhyme. As for Chinese regulated-style verse, to distinguish these two situations are unnecessary, given that the metrical structure of Chinese regulated-style verse and the verse in stress-timed languages are quite different. According to Wang (1962), regulated-style verse is opposite to free verse. Widely speaking, regulated-style verse are poems composed based on certain rules, no matter what styles the verse belong to. As discussed in the previous chapters, the poetic wordings are also musical representatives and poetry is tightly connected with music. In this situation, rhythm is important to show the arrangement of the poetic wordings as well as to express the content. In general, the rules of rhythm and rhyme are two essential regulations of composing a regulated-style verse. The tonal prosody, a mechanism that intensively constrains the rhythmic structures as concluded in Chapter IV, is the kernel of the regularization of a regulated-style verse.

5.4.2 A brief review of the poetic prosody of regulated-style verse

Song & Zhang (2015) comprehensively depicted the essential features of regulated-style verse. As can be used interchangeably with the term recent-style verse or *jinti shi* 近體詩, regulated-style verse is opposed to the ancient style verse or *guti shi* 古體詩. Different from ancient-style poems, a regulated-style verse should comprise either four or eight lines which must all be either pentasyllabic or heptasyllabic. The same rhyme is used throughout a poem. In a pentasyllabic poem, rhyme is used at the end of the 2nd, 4th, 6th and 8th lines, while rhyming at the end of the first

line is optional. In a heptasyllabic poem, rhyme occurs at the end of the 1st, 2nd, 4th, 6th and 8th lines, whereas rhyme at the end of the 1st line is omitted sometimes (Song & Zhang 2015, revised from James Liu 1962:26). As brought forward in Chapter IV, tonal prosody is the key constituent which forms the basic metrical rules of regulated-style verse. Following certain rules of tonal variations, the contrast in the required tonal patterns of the regulated-style verse is made between the level tone and the oblique tone. To compose a regulated-style verse, words with the correct tonal category in the correct positions would be used in each line.

Chen (1979) gives the canonical tonal patterns of Chinese regulated-style verse as shown in (14) and (15) below (Chen 1979:373), which echo the major four variations of pentasyllabic verse and heptasyllabic verse respectively. In the following examples, “-” refers to the level tone, while “v” represents the oblique tone. The tonal patterns given below are for the eight-line *lüshi* 律詩 poems, but the first halves of the eight-line patterns are for the four-line *jüeju* 絶句 poems.

(14)

Pentasyllabic A	Pentasyllabic B
- - - v v	v v - - v
v v v - -	- - v v -
v v - - v	- - - v v
- - v v -	v v v - -
- - - v v	v v - - v
v v v - -	- - v v -
v v - - v	- - - v v
- - v v -	v v v - -

(15)

Heptasyllabic A	Heptasyllabic B
v v - - - v v	- - v v - - v
- - v v v - -	v v - - v v -
- - v v - - v	v v - - - v v
v v - - v v -	- - v v v - -
v v - - - v v	- - v v - - v
- - v v v - -	v v - - v v -
- - v v - - v	v v - - - v v
v v - - v v -	- - v v v - -

Duizhang 對仗 (Antithesis) is as important as the specific tonal patterns in the requirements of composing regulated-style verse. Although shared by verse in stress-timed languages, monosyllabic representations in Chinese poems make antithesis easier to be realized. The antithesis is rather orderly, which makes the feature of antithesis in Chinese poems distinctive compared with antithesis in other languages. Generally speaking, avoiding using the same character and using the level tone and the oblique tone accordingly are two requirements for the antithesis of Chinese regulated-style verse.

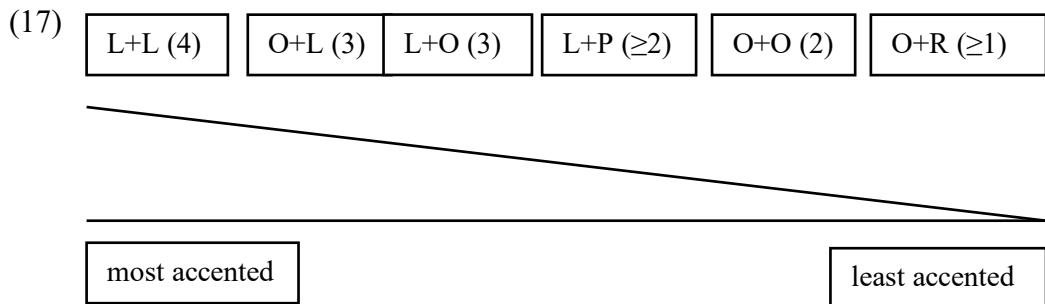
Song & Zhang (2015) put forward several principles of composing a regulated verse to which most researchers agree in the field of literary study. Specifically, tones at certain positions should contrast within a poem line and between two lines in a couplet. In two adjacent couplets there should be tonal harmony between adjacent lines. This corresponds with the concepts of *dui* and *nian* brought up in Chapter IV.

As for rhythmic regulation, Cai (2008) illustrates a rule for reading a pentasyllabic poem. Song & Zhang (2015) paraphrased this reading regulation into a rhythmic structure with a major pause placed between the second and the third characters in a poem line which results in a caesura at the same position of the poem line as shown in (16).

(16) Chinese	Word-for-word gloss				
[國破][山河在]	country	broken	mountain	river	remain
[城春][草木深]	city	spring	grass	wood	thick
[感時][花濺淚]	feel	time	flower	shed	tear
[恨別][鳥驚心]	hate	separation	bird	startle	heart
[烽火][連三月]	beacon	fire	span	three	month
[家書][抵萬金]	home	letter	equal	ten thousand	gold tael
[白頭][搔更短]	white	head	scratch	even	shorter

[渾欲][不勝簪] simply be about to not able hairpin

The caesura occurred between the second and the third characters in a poem line reflects the durational boundary theory generated from the comparison between beats in music and rhythm in regulated-style verse, discussed in Chapter IV. It is necessary to revisit the conclusions made previously in terms of the underlying rhythmic structures and the metrical properties of the regulated-style verse in order to provide a comprehensive depiction. Supported by the origins of beats in Chinese classical music and integrated with the *ban-yan* 板眼 system in Chinese classical music, it was concluded that a boundary marker used to denote the certain length of musical duration and to naturally separate the poem lines does exist. The hypothesis of the durational boundary was later remodeled to fit in with tonal prosody which is the distinctiveness of regulated-style verse. In the new model, the tonal alternation was transformed to a numerical system based on the fact that the capability of being prolonged or not differentiates the level tone and the oblique tone. With the level tone assigned a value of 2, the oblique tone assigned a value of 1, and the prolongation after a level tone and a rest after an oblique tone being denoted by “X” ($X \geq 0$) due to their uncertainty, a sequence showing the accent degree of every possible tone combination was established as seen in (17).



The preset tonal combinations of the strictly-formed pentasyllabic and heptasyllabic verse provided an idealized environment in which each poem line was reanalyzed into a manifestation of metrical structure with certain numbers of binary contrast, with the application of the accent sequence in (17). In each poem line, the most accented segment (tone combination) is counted as a *Tenuto* (T), originally a musical notation used to denote that a note should be sustained for its full length or even longer than its full length. The segments that are less accented are signified with a lowercase “x”.

Following the reanalysis, a strictly-formed pentasyllabic verse with the first poem line of type A and a strictly-formed heptasyllabic verse with the first poem line of type A³³ are formulated as seen in (18) and (19).

(18)	<table border="1"> <tr><td>x T x</td></tr> <tr><td>T x x</td></tr> <tr><td>T x x</td></tr> <tr><td>x T x</td></tr> <tr><td>x T x</td></tr> <tr><td>T x x</td></tr> <tr><td>T x x</td></tr> <tr><td>x T x</td></tr> </table>	x T x	T x x	T x x	x T x	x T x	T x x	T x x	x T x
x T x									
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(19)	<table border="1"> <tr><td>T x T x</td></tr> <tr><td>x T x T</td></tr> <tr><td>x T T x</td></tr> <tr><td>T x T x</td></tr> <tr><td>T x T x</td></tr> <tr><td>x T x T</td></tr> <tr><td>x T T x</td></tr> <tr><td>T x T x</td></tr> </table>	T x T x	x T x T	x T T x	T x T x	T x T x	x T x T	x T T x	T x T x
T x T x									
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Each strictly-formed pentasyllabic line contains three segments with one *Tenuto* and every first two positions of each poem line form a binary contrast in terms of the accent degree. Similarly, a strictly-formed heptasyllabic line comprises two binary contrasts that are evenly distributed in the first two positions and the last two positions. Different from the strong-weak contrast in stress-timed languages, the binary contrast formed in Chinese regulated verse is the outcome of

³³ See section 4.2.1 in Chapter IV for a complete illustration of type A, type a, type B and type b poem lines.

integrating the distinctiveness of the level tone and the oblique tone with the rhythmic feature infiltrated from music.

Given that the essential features regarding the poetic prosody of Chinese regulated-style verse are reviewed, the foundation of relating the poetic syntax to the metrical scheme is set up.

5.4.3 Collections of the Tang poetry and the translated versions

The poetry in the Tang dynasty (618-907) marks the zenith in the history of Chinese classical poetry due to the formation of strict tonal prosody. By the imperial edict of Emperor Kangxi (1654-1722), ten officials of the Qing dynasty (1644-1911), including Peng Dingqiu (1645-1719), Cao Yin (1658-1712) and others, compiled and completed *A Complete Collection of Tang Poetry* containing about 48,900 poems by more than 2,200 poets. Concentrating on a certain number of poems from various poets, the first edition of *An Anthology of Tang Poetry* (or *Three Hundred Poems of the Tang Dynasty*) was compiled in 1764, by Sun Zhu (1711-1778), a *jinshi* 進士 of the Qing dynasty (1644-1912), under the name of Hengtang Tuishi (Hermit of Wild Ginger Pond). This selection is allegedly based on the book *A Novel Guide to Tang Poetry* which contains some 2,000 poems selected from *A Complete Collection of Tang Poetry*.³⁴ Being comprehensive on the one hand and skeletonized on the other, this selection is taken as the data source for the case study in this chapter.

Aside from the regulated-style verse collected, the corresponding translated versions in English are also a great source to complete the case study due to their integrity and comparability. The first

³⁴ The websites used as references are as follows:

- a. Chinaculture.org
- b. Wikipedia.org

collection of the translated three hundred Tang Poetry was *The Jade Mountain, a Chinese Anthology Being Three Hundred Poems of the Tang Dynasty* co-translated by Witte Bynner (1881-1968) and Kanghu Jiang (1883-1954). This is a complete translation of Hengtang Tuishi's *Three Hundred Poems of the Tang Dynasty*. Later in 1898, Herbert A. Giles (1845-1935) published his translation of Tang poems which is another remarkable work. Besides, the *Tangshi Sanbaishou Xinyi [300 Tang Poems: A New Translation]* by Xu Yuanchong Xu (1987), the *Yingyi Tangshi Jueju Baishou [English-Chinese 100 Quatrains by the Tang Poets]* by Dalian Wang (1997), and Yihe Tang (2005)'s *Yingyi Tangshi Sanbaishou [An English Translation of 300 Tang Poems]* are all outstanding editions with precise and elegant languages in translating Chinese regulated-style verse to English. On this ground, some of the editions are selected as the source to carry out the case study and more details are stated in the section of preparing for the case study later.

5.5 Basic definitions and criteria of poetry in English

5.5.1 Key terms of sound patterns

Sound patterns in English poetry are closely related to the formation of poetic meter, as evidently seen from the two conditions put forward by Halle and Keyser (1966). In this section, the key terms of the patterns of either consonants or vowels in adjacent or closely related words in a verse, namely “consonance”, “assonance”, “alliteration” and “rhyme”, are explained to clear the way for further introductions to the metrical structures.

According to Strachan and Terry (2001), the repetition of any consonantal sounds in two adjacent words is consonance. For instance, the “t” in the final positions of “great fight” is a demonstration of consonance. “Struck a streak” is another example for consonance with the repetition of “s”, “t” and “k”.

Differently, the term “assonance” is the recurrence of the same vowel sound in stressed syllables especially, even though the recurrence occurs between differently-spelt words. “Betray the nation” is an appropriate example of an assonance on the phonetic sound /eɪ/.

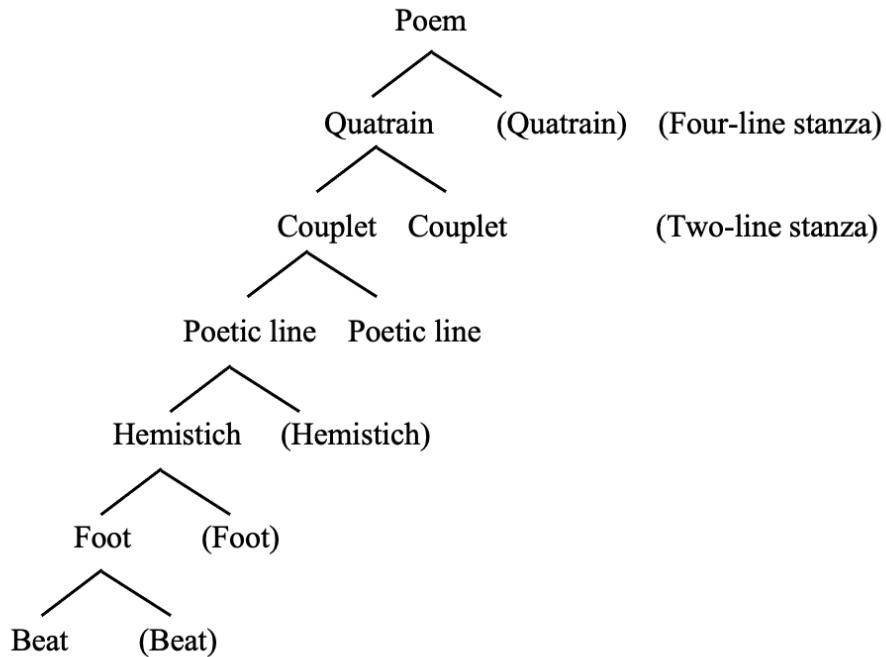
Alliteration is the occurrence of the same sound or letter at the commencement of adjacent or closely related words. A famous example of alliteration is the occurrence of “s” in the following sentence: “She sells seashells by the sea-shore”. Similarly, in a line of Chaucer's *Rondel of Merciless Beauty*, “To my hurt heart, while yet the wound is clean –”, “hurt heart” alliterates on the letter “h”.

Talking about rhyme, it is a term people are not unfamiliar with given that rhyming is one of the essential features of Chinese regulated-style verse and makes a harmonious end of a poem line. That is the reason why a rhyme is considered as a sound repetition occurring at the end of a line of poetry to most people. However, an expanded definition provided by Strachan and Terry (2001) tells that a rhyme word can easily occur in any position of a line. Rhyme plays an extremely important role in the formation of poetry on the ground that it is the crucial organizational principle to decide a stanzaic form for a poem, like rhythm, rhyme also reflects the integration of poetry and music through an explicit expression of sound-patterns.

5.5.2 Poetic stanza and stanzaic forms

A poem in English can be divided into several sections that share the same length, rhyme scheme and poetic meter. Each section of a poem is a stanza. Based on the introduction to the poetic elements in Chapter I, a hierarchical tree structure is generated below.

(20) Hierarchical poetic structures



As demonstrated from the hierarchical structure, a quatrain is a four-line stanza, and a couplet is a two-line stanza. As a result, different stanzaic forms are defined by the number of stanzas included in a poem and thus the stanzaic forms vary from a stanza with two lines to a stanza with eight lines.

Different from the multiple regulations required in a couplet of a Chinese regulated verse, the shortest stanzaic form of verse in English are a pair of poem lines linked by rhyme particularly. Similar to the tonal variations within a couplet and between couplets in Chinese regulated verse, a quatrain in English may have different rhyme schemes like *aabb* and *abab* flexibly. A quatrain is a significant stanzaic form that is commonly employed.

A septet is a stanza of seven lines. It has to be mentioned that the earliest stanzaic invention of English poetry is a septet with iambic pentameter which rhymes *ababbcc*. Given that this stanzaic form is firstly introduced by Geoffrey Chaucer, it is sometimes referred to as the “Chaucerian

stanza" or "rhyme royal". The example in (21) presents the third stanza of Chaucer's witty ballade in the French tradition, *Against Women Unconstant*, and it rhymes *ababbcc* explicitly.

(21) Ye might be shrined for your brotelnesse
 Bet than Dalyda, Creseyde or Candace,
 For ever in chaunging stant your sikernesse;
 That tache may no wight fro your herte arace.
 If ye lese oon, ye can wel tweyn purchace;
 Al light for somer (ye woot wel what I mene,
 In stede of bleu, thus may ye were al grene.

(15-21)

Briefly speaking, the stanzaic form builds up the fundamental framework of verse in English on regulating the poem length and the rhyme scheme in particular. A dominant meter is presented by the stanzaic form as well.

5.5.3 Stress in English poetry

As stated by Strachan and Terry (2001), almost all languages embrace a variation in the relative prominence of syllables which functions conspicuously in terms of loudness, pitch, and duration. The prominence of syllables in a stress-timed language is referred to as stress. Halle and Keyser (1996) mentioned that when the metrical pattern is taken into discussion, two linguistic properties should be involved. The first linguistic property is the number of syllables in a poem line which would determine the poem length and metrical positions. The second linguistic property is the arrangement of syllables that bear stress. The placement and comparison between two positions in which one syllable bears greater stress than that of its adjacent syllables in a poem line is extremely

important. Halle and Keyser (1966) provide the corresponding rules in terms of the stress subordination in compounds and other sequences larger than a single word, and the stress assignment in a single word. The Romance Stress Rule illustrated in (22) gives a guidance of stress assignment in a single word. Examples are provided following each specific rule.

(22) Romance Stress Rule (Halle & Keyser 1966:192)

- a. Primary stress is assigned to the final vowel of a simple word if that vowel is long.
For example, the stress pattern of “obey” is “obéy”.
- b. If the vowel is short and followed by any number of consonants, including none, then the next to the last syllable is considered. For example, the stress pattern of “arrange” is “arránge”, since the “e” at the end of the word is not pronounced.
- c. If the penultimate syllable contains a long vowel, or any vowel followed by two consonants, the major stress is assigned to the vowel of that syllable. In the word “impórtant”, the stress is assigned to the penultimate syllable.
- d. If the penultimate syllable is not strong, the antepenultimate syllable receives the stress. The word “average” has a stress assigned to the penultimate syllable “áverage”.

For the rules of stress subordination in compounds and other sequences larger than a single word, Halle and Keyser from a syntactic perspective proposed that a major category including nouns, adjectives, adverbs and verbs should always receive stress while on the other hand a minor category including conjunctions, prepositions, pronouns, articles and certain verbs like “to be” should not be stressed. As mentioned previously in this chapter, stress subordination regarding the two categories needs further discussion and will be examined along with the analysis on the metrical patterns in the case study.

5.5.4 The metrical foot and dominant poetic meters

In stress-timed languages like English, the rhythmic units, “foot”, that comprises one or more syllables make up words. Foot is the device used to describe stress patterns of words. Each foot is composed of a strong syllable that is more prominent or stronger. The other syllables in the foot that are not prominent or strong are taken as weak syllables. For instance, in “daughter”, the first syllable is strong, and the second syllable is weak.

When it comes to a poem line, it is made up of several metrical feet depending on which different types of verse line are decided. A monometer is a line with only one foot and a two-foot metrical line is named dimeter. A verse line with three feet is a trimeter and a tetrameter refers to a line of four metrical feet. A line containing five feet is called “pentameter”. Iambic pentameter is a commonly used type of metrical line in traditional English poetry and verse drama. The iambic pentameter is also a leading poetic meter in most poems of Chaucer, as argued by Halle & Keyser (1966). Similarly, the iambic hexameter which is an iambic verse line with six feet is also significant. Heptameter and octameter are metrical lines with seven feet and eight feet respectively. Rare examples are found to present the “ditto”, a nine-foot line, and the “decameter”, a ten-foot line (Strachan and Terry 2001).

The different arrangements of the metrical foot create various types of poetic meters of verse in English. The two significant poetic meters that are widely known are iambic and trochaic.

The iambic meter is made up of several iambic feet. An Iambic foot is composed of an unstressed syllable followed by a stressed one. The stress pattern can be presented as “x /”³⁵. Iambic meter is commonly used by William Shakespeare (1564-1616), Jeoffrey Chaucer (1343-

³⁵ “x” represents an unstressed syllable and “/” stands for a stressed one.

1400), John Milton and many other poets. A verse from William Shakespeare's *Romeo & Juliet* shows the best of iambic meter with the stressed syllables highlighted (Belsey 2014).

(23) **What's in a name? that which we call a rose**

By **any other name** would **smell** as **sweet**;
 So **Romeo would**, were **he** not **Romeo call'd**,
 Retain that **dear** perfection **which** he **owes**.

(*Romeo & Juliet*)

In each poem line of the example in (23), there are five iambic feet in which the unstressed syllables are followed by the stressed syllables. Each of the five iambic feet within a poem line form ten metrical positions.

Differently, a trochaic meter illustrates a rhythm in which an unstressed syllable follows a stressed one. The stress pattern can be demonstrated as “/ x”. Another excerpt from Shakespeare's *Macbeth* is composed with the trochaic meter.

(24) **Double, double, toil and trouble;**

Fire burn and cauldron bubble. (*Macbeth*)

Each line of the example in (24) contains eight metrical positions that make up four trochaic feet where the stressed syllables are followed by the unstressed ones.

Aside from the two major poetic meters that are significant to form the verse of English, the dactylic meter and the anapestic meter are commonly seen as well. A dactylic meter is composed of several dactylic feet in which each foot is made up of a stressed syllable followed by two unstressed syllables. In a metrical verse line, the stress pattern of a dactylic meter is presented as “/ x x”. An anapestic foot consist of three syllables in which two unstressed syllables are followed

by a stressed one. Several anapestic feet make up a verse line in an anapestic meter. The stress pattern of an anapestic foot in a metrical verse is shown as “x x /” (Strachan and Terry 2001).

5.6 Poetic syntax: a variation of the syntax in normal speech

As mentioned previously, poetic syntax is different from syntax in normal speech because it needs to compromise to satisfy metrical patterns. There are several criteria for the variation of syntax in producing Chinese regulated-style verse and English poems.

The variation in English poems can be concluded as *deletion*, *addition*, *permutation* and line arrangement (Zhou 1989). Usually, a *deletion* happens where the same syntactic constituents appear. Under some certain conditions, the grammatical words like “be” in different shapes are often omitted and in other situations even the verb could be deleted in order to fulfill the rhythm and the metrical patterns in a verse.

Addition is in opposite to *deletion*. As a type of addition, repetition is frequently used to strengthen the inspiration and musical effect of the poem.

Word order matters a lot in syntactic structure in normal speech. However, it is sometimes the change of word order that satisfy the metrical patterns of English verse, even though word order that is reset to some degree is ungrammatical (Zhou 1989; Strachan & Terry 2001).

As demonstrated in the hierarchical poetic structure, a poem line is located in the middle of the tree structure and it stands firmly. The different arrangement of poem lines within an English verse determines the type of verse. The number of lines are usually symmetrical, such as two lines, four lines, eight lines and fourteen lines, etc. At the end of each line, there is a natural caesura to make it a sentence. This is remarkably similar to the “prolongation” and “rest” after the corresponding Chinese regulated verse line as brought up in Chapter IV.

As introduced in 5.2, Wang (1962, 2005 & 2015) classified the sentence types embedded in regulated verse lines into three major groups, namely simple sentences, complex sentences and incomplete sentences. In each major group, the poem lines are analyzed on account of both part of speech and basic syntactic structures. In general, there are nine categories with different syntactic structures specifically. Moreover, Wang (1962) divided the syntactic features in the Chinese regulated-style verse into twenty-three types including the change of the part of speech of words, inversion, omission, rhetorical comparison, etc. Like the syntactic features of English verse, some syntactic variations in Chinese regulated-style verse are ungrammatical but in accordance with metrical patterns.

Based on what has been discussed above, it is clearly evident that to best satisfy the metrical scheme of a verse, no matter in an English one or a Chinese regulated one, the syntactic features are to a large degree compromised in the scope of part of speech, syntactic structure, word order and sentential arrangement. Although the underlying mechanism to construct verse with stress-driven metrical schemes and Chinese regulated verse is completely different, it is coincidentally that both the two poetic forms take information provided by syntax as auxiliary means to eventually fulfill the needs of the metrical scheme. The following case study is sets out to test the relationship between the poetic syntax and metrical scheme in order to clarify the role that syntax plays in the process of composing a verse with certain metrical features.

5.7 A case study of the syntactic features and the metrical schemes

5.7.1 Selection of data

As introduced in the theoretical background, Chinese regulated-style verse provides an appropriate environment to discuss the mapping and mismatch between syntactic features and

metrical patterns. Since both Chinese verse and English verse are going to be examined, and the relationship between syntactic features and metrical patterns in them are to be compared, the original Chinese regulated-style verse and their English translations are well fitted. The *Three Hundred Poems of the Tang Dynasty* is considered as an outstanding collection and representative of Chinese regulated-style verse, not to mention that there are several distinguished English translations of it. As a result, one pentasyllabic four-line verse and one heptasyllabic four-line poem are selected from the *Three Hundred Poems of the Tang Dynasty*, and five versions of the corresponding English translations are chosen. The five versions of English translations include Witter Bynner (1929)'s *The jade mountain: a Chinese anthology, being Three hundred poems of the Tang dynasty*, Herbert A. Giles (1898)'s *Chinese Poetry in English Verse*, Yuanchong Xu (1987)'s *Tangshi Sanbaishou Xinyi* [300 Tang Poems: A New Translation], Dalian Wang (1997)'s *Yingyi Tangshi Jueju Baishou* [English-Chinese 100 Quatrains by the Tang Poets], and Yihe Tang (2005)'s *Yingyi Tangshi Sanbaishou* [An English Translation of 300 Tang Poems].

5.7.2 Means and process

In the following case study, the tonal prosody and rules of rhythm are illustrated followed by the syntactic analysis for Chinese regulated-style verse. For English verse which are corresponding translations of the selected regulated-style verse, metrical positions, stress patterns and rhyme are discussed followed by a syntactic analysis. The study of English verse is through an integrated process with both the prosodic approach of poetry and the acoustic analysis. The purpose of carrying out the acoustic experiment is to seek out the positions that may receive more intensity and thus comparatively protrude the stressed positions versus the unstressed positions from a phonetic perspective. In the acoustic experiment, a female native speaker of American English who is thirty years old is invited to read the ten English verses that are translated from the selected

regulated verse in a prosodic and natural way. The software *Simple Recorder* is used to record the readings. After the readings are recorded, the software *Praat*³⁶ is used to do speech analysis based on the recordings and draw the intensity contour according to the speech analysis.

To sum up, it is examined how syntactic features compromise to map or fail to match metrical patterns in the case study. In addition, the factors that are taken into consideration when the regulated-style verse are translated into English are also analyzed.

5.7.3 The analysis of two regulated-style verses

In this section, as two subjects of the case study, “Su Jiande Jiang” 宿建德江 by Meng Haoran 孟浩然 and “Furong Lou Song Xinjian” 芙蓉樓送辛漸 by Wang Changling 王昌齡 are analyzed respectively.

5.7.3.1 The tonal pattern and syntactic regulation

Song & Zhang (2013) point out that rhythm often is the acoustic effect of the meter in poetry. Regulation is the most prominent meaning of *lì* 律. Rhythm which is closest to the Chinese term *jí* 節, is one of the regulations. *Jí* 節 was used as a musical term before it was used in poetry or linguistics. The *Erya* 爾雅 entry refers to it as the musical instrument that controls the rhythm (beat and tempo) of music. The rule of rhythm is *jielì* 節律.

Wang (1962) mentions that the rhythm of regulated-style verse generally obeys the rules that a *jí* 節 forms after every two syllables in each poem line. Since regulated-style verse are either pentasyllabic or heptasyllabic, the last syllable of each line stands alone as a *jí*. There are three

³⁶ Praat is a scientific computer software package for the analysis of speech in phonetics. It was designed, and continues to be developed, by Paul Boersma and David Weenink of the University of Amsterdam.

jie in each line of a pentasyllabic poem and four *jie* in each line of a heptasyllabic poem. This conclusion also corresponds with the theory of *Accented Durational Boundary* put forward in Chapter IV. As shown in (18) and (19), each strictly-formed pentasyllabic line contains three segments with one *Tenuto* and every first two positions of each poem line form a binary contrast in terms of the accent degree. A strictly-formed heptasyllabic line comprises two binary contrasts that are evenly distributed in the first two positions and the last two positions. As a result, the rhythm of a pentasyllabic poem is 221 and the rhythm of a heptasyllabic poem is 2221. Moreover, the time duration of the *ping* tone is twice of the *ze* tone. The following diagram shows the basic rules of rhythm in both pentasyllabic and heptasyllabic verses (Wang 2005:76):

(25) Pentasyllabic:

ze-ze-|| ping—ping—|| ze-
ping—ping—|| ze-ze-|| ping—
ping—ping—|| ping—ze-|| ze-
ze-ze-|| ze-ping—|| ping—

Heptasyllabic:

ping—ping—|| ze-ze-|| ping—ping—|| ze-
ze-ze-|| ping—ping—|| ze-ze-|| ping—
ze-ze-|| ping—ping—|| ping—ze-|| ze-
ping—ping—|| ze-ze-|| ze-ping—|| ping—

Based on this rule, the square brackets are used to mark the distribution of the caesuras in the following poem.

(26) Chinese

		Word-for-word gloss				
[移舟][泊煙][渚]	Row	boat	anchor	fog	islet	
[日暮][客愁][新]	sun	sunset	author	anxious	new	
[野曠][天低][樹]	wild	broad	sky	low	tree	
[江清][月近][人]	river	clean	moon	close	people	

To be in accordance with the previous discussion, the symbol “-” is used to mark the level tone and “v” is used to mark the oblique tone. The tonal patterns of this poem are demonstrated as follows:

(27) 移舟泊煙渚, - - v - v³⁷

日暮客愁新。 v v v - -

野曠天低樹, v v - - v

江清月近人。 - - v v -

However, the rhythmic unit (*jie* 節) of each line is different from the meaningful unit in each line. The rhythmic unit is the smallest unit that can bear the caesura in reading. The meaningful unit refers to a word or a phrase. This phenomenon can be considered as a mismatch between the syntactic feature and the metrical structure in Chinese regulated-style verse. Take Meng Haoran's "Su Jiande Jiang" for example, in the first line "移舟泊煙渚", "煙渚" is obvious one meaningful unit that syntactically should stay together but are separated by the metrical caesura.

Furthermore, in order to satisfy the metrical pattern, the "天低树" which means "the sky is lower than the tree" in the third line does not carry the structural word "于" after "低" to signify the comparison. This kind of special usage of syntax was also discussed by Wang (1962) and was categorized into "Omission of some syntactic constituents".

Some people argue that according to the mismatch of the rhythmic unit and the meaningful unit, the basic rhythm of regulated verse could be expanded. For example (Hu 2000),

(28) i. ping—ping—|| ping—|| ze-ze-
ii. ze-ze-|| ze-|| ping—ping—

³⁷ The first line is a variation of " - - - v v".

- iii. ze-ze-|| ping—ping—|| ping—|| ze-ze-
 iv. ping—ping—|| ze-ze-|| ze-|| ping—ping—

Even though it seems to have figured out the mismatch of the syntactic structure and the metrical pattern under some certain conditions, the new patterns do not follow the theory of *Accented Durational Boundary*, which is proved to be the underlying mechanism to realize the regularization of Chinese regulated-style verse.

The same procedure can be applied to the heptasyllabic poem “Furong Lou Song Xin Jian” 芙蓉樓送辛漸. According to the basic rhythm “2221” of the heptasyllabic poem, the caesuras are marked with the square brackets as follows:

(29) Chinese	Word-for-word gloss
[寒雨][連江][夜入][吳]	Cold rain join river night enter Wu
[平明][送客][楚山][孤]	peaceful bright send guest Chu mountain alone
[洛陽][親友][如相][問]	Luo yang relative friend if mutual ask
[一片][冰心][在玉][壺]	one piece ice heart at jade pot

The tonal patterns of this poem are as follows:

(30) 寒雨連江夜入吳，	- v - - v v -
平明送客楚山孤。	- - v v v - -
洛陽親友如相問，	v - - v - - v
一片冰心在玉壺。	v v - - v v -

The same problem arises here. In the third line, “相問” is one meaningful unit that should be together but is separated by the metrical caesura. According to the distribution of the meaningful units, this line should be marked as [洛陽][親友][如][相問]. “玉壺” in the fourth line is another

meaningful unit that is cut off by metrical caesura. “在玉” is not a meaningful unit but stays as a basic rhythmic unit in this line. The issue in this heptasyllabic poem again illustrates a mismatch between the syntactic feature and the metrical scheme.

5.7.3.2 The stress patterns and syntactic regulations of English verse

Compared with the mismatch between syntactic features and metrical schemes in Chinese regulated-style verse, the issue in the corresponding English translations is about stress subordination and part of speech of the words. According to Halle and Keyser (1966), the stress subordination in compounds and other sequences larger than a single word depends on the part of speech of the words. Halle and Keyser divided words into two categories: a major category including nouns, adjectives, adverbs and verbs and a minor category including conjunctions, prepositions, pronouns, articles and certain other verbs. They argued that in compounds and other sequences larger than a single word, stress should always go to the major category, whereas the minor category should not receive stress. If the theory of Halle and Keyser is firm enough to form the basic rules of metrical schemes of English verse, most English poems should follow this stress subordination rule.

The following ten English verses are different versions of translations of the selected regulated-style verse analyzed above. The main procedure here is to assign stress to every metrical position of each poem line according to the speech analysis and intensity contours of the recordings in *Praat*. Given that the Romance stress rule is taken as a standard rule to determine the stress distribution within a single word, it provides additional guidance to assigning stress. Instructed by the *Oxford Dictionary of English* (Stevenson ed 2011), stress assignment is carried out according

to speech analysis and intensity contours of the recordings as well as consideration of the Romance stress rule (See Appendix E for the speech analysis and intensity contours generated by *Praat*).

The symbol “x” represents an unstressed or weakly stressed syllable and the symbol “/” refers to a stressed syllable. The arches over the corresponding syllables indicate the application of Halle and Keyser’s two conditions.

(31) “Su Jiande Jiang” 宿建德江

At Anchor (by Herbert A. Giles)

I steer my boat to anchor by the mist-clad river eyot,

x / x / x / x x / x / x /

And mourn the dying day that brings me nearer to my fate.

x / x / x / x / x / x /

Across the woodland wild I see the sky lean on the trees,

x / x / x / x / x / / x /

While close to hand the mirrored moon floats on the shining seas.

x / x / x / x / x x / x /

There are thirteen metrical positions in each line, which makes it a heptameter. The stress pattern of this verse is basically iambic with one or two exceptions. The ending words of the first two lines are consonance. The ending words “trees” and “seas” make the third line and fourth line rhyme with each other. The rhyming pattern is *aabb*. The “floats” as a noun in the fourth line is

not assigned stress. The stress subordination in the other three lines all obey the two categories theory by Halle and Keyser.

(32) A Night-Mooring on the Jiande River (by Witter Bynner)

While my little boat moves on its mooring of mist,
 / x / x / x x / x x /

And daylight wanes, old memories begin...

x / x / x / x x x /

How wide the world was, how close the trees to heaven,

/ / x / x / x / x / x / x

And how clear in the water the nearness of the moon!

x / / x / x x / x x /

There are eleven metrical positions in the first line, ten metrical positions in the second line, twelve metrical positions in the third line and eleven metrical positions in the fourth line. Basically, it is a pentameter that includes five feet. However, the stress pattern of each line is not the same which makes it difficult to judge the meter. There are several metrical positions that belong to the “minor category” but have received stress, and some metrical positions that belong to the “major category” do not. For example, “while, how” as words of minor category both are assigned stress, but “moves, old” do not receive stress though they belong to the major category.

(33) Mooring on the River at Jiande (by Yuanchong Xu)

My boat is moored near an isle in mist gray,

x / x / x x / x / x

I'm grieved anew to see the parting day.

x / x / x / x / x /

On boundless plain trees seem to touch the sky,

x / x / x / x / x /

In water clear the moon appears so nigh.

x / x / x / x / x /

There are ten metrical positions in each line leading this verse to be grouped into a pentameter.

The first two lines rhyme with each other and the rhyming words are “gray” and “day”. The third line and the fourth line rhyme with each other with the rhyming words “sky” and “nigh”. The rhyming pattern is thus *aabb*. It is not a perfect iambic meter and has several exceptional feet. The major category words “gray, trees” are not stressed. All the words that belong to the minor category are not assigned stress.

(34) A Night Mooring on Jiande River (by Dalian Wang)

My boat is moved to moor by misty islet sands;

x / x / x / x / x / x /

There comes again at dusk my gloom in foreign lands.

x / x / x / x / x / x /

The sky drops down below treetops in wild expanse;

x / / x x x / x x / x /

On lucid stream the shadow of moon kisses man's.

x / x / x / x x / / x /

Each line of this verse has twelve metrical positions which makes it a hexameter. Generally speaking, it is an iambic hexameter with an unstressed syllable followed by a stressed one. The rhyming word of each line is “sands”, “lands”, “expanse” and “man’s”. The rhyme of this verse is stricter compared with others. The subordination of the stress in this verse follows Halle and Keyser’s two categories theory.

(35) Put Up for the Night at Jiande River (by Yihe Tang)

By the misty islet,

x / x / x

The Traveler’s boat was mooring.

x / x x / x / x

He sorrows came up again

x / x / x x /

In the dusk of the evening.

x / x / x x

The sky stooped lower than trees

x / x / x x /

In the vast wilderness.

x / / x x

Near the shadow of the moon on the clear stream,

x x / x x / x / /

The man on his boat was standing.

x / x / x / x

This structure of Tang Yihe's translation is quite different from the other four versions. Firstly, it divides each line in the original text into two halves in the English translations. Secondly, the metrical positions of each line in the English version are not consistent. Thirdly, the second and the fourth line rhyme, and the fifth and the sixth line rhyme. The "stooped" in the fifth line is unstressed which disobeys the theory of the two categories.

(36) "Furong Lou Song Xin Jian" 芙蓉樓送辛漸

A Message (by Herbert A. Giles)

Onwards tonight my storm-beat course I steer,

x / x / x / x / x /

At dawn these mountains will for ever fade;

x / x / x x x / x /

Should those I leave behind enquire my cheer,

x / x / x / x / x /

Tell them, "an icy heart in vase of jade."

/ x x / x / x / x /

There are ten metrical positions in each line. This is a typical pentameter. The stress pattern in this verse is not consistent. The first line and the third line are iambic, but there are exceptions in the second line and the fourth line. The first line and the third line rhyme, and the second line

rhyme with the fourth line. The rhyming pattern of this verse is *abab*. The pronoun “these” in the third line is assigned stress which violates the two categories theory.

(37) At Hibiscus Inn Parting with Xin Jian (by Witter Bynner)

With this cold night-rain hiding the river, you have come into Wu.

x x / x / / x x / x / x x /

In the level dawn, all alone, you will be starting for the mountains of Chu.

x / x / / x / / x x / x x / x x /

Answer, if they ask of me at Loyang:

/ x x / / x x x / /

“One-hearted as ice in a crystal vase.”

/ / x x / x / x /

The metrical positions of each line in this verse are not consistent. There are sixteen metrical positions in the first line, seventeen in the second line, ten in the third line and only nine in the last line. The inconsistency of the metrical positions in this verse makes it hard to judge what meter it belongs to. The stress pattern of this verse is also irregular.

(38) Seeing Xin Jian Off at Hibiscus Pavilion (by Yuanchong Xu)

Along the river that merged with a cold rain,

x / x / x x / x x / x

We entered the Wu city late at night.

x / x x / x x / x /

Early at day break I bid you farewell,

/ x x / x x / x / x

With only the lone Chu Mountain in sight.

x / x x / x / x x /

If my kinsfolk in Luoyang should feel concerned,

x / x x / / x / x /
 (

Please tell them for my part,

/ / x x /
 (

Like a piece of ice in a crystal vessel.

/ x / x / x / x / x

Fore'er aloof and pure remains my heart.

x x x / x / x x x /

The poem line in the original text is also divided into two short halves such as what Tang does in the translation of “Su Jiande Jiang”. This results in an inconsistency with the metrical positions in each line. The second line and fourth line rhyme with the rhyming words “night, sight”, and the sixth line and eighth line rhyme with the rhyming words “part, heart”. It is also an application of consonance. In the first line, the major category word “rain” doesn’t receive stress which violates the two categories theory.

(39) Bidding Farewell to Xin Jian at Lotus Pavilion (by Dalian Wang)

Cold rains reigning the stream last eve, I got in Wu;

/ x / x x / x / x / x /

Seeing friend off this dawn, I saw forlorn Mount Chu.

/ x / x x / x / / x / x

In Luoyang should my folks and friends ask after me,

x / / x x / x / x / x /
 (

Tell them a heart's in jade pot, pure as it can be.

/ x x / x / x / x x /

Except for the fourth line, all the other lines have twelve metrical positions. The first line rhymes with the second line, and the third line rhymes with the fourth line. The rhyming pattern is *aabb*. The stress pattern of this verse is irregular so that it cannot be grouped into any meters. In the first line, “rains” and “last” are both unstressed. In the third line, “ask” is unstressed. The “pot” in the fourth line is also unstressed. However, some pronouns and special verb like “be” are all assigned stress which violates the “two categories” theory.

(40) Seeing Xin Jian off at the Lotus Tower (by Yihe Tang)

He entered Zhenjiang in a cold night

x / x / / x / x

When the Yangtze River was shrouded in drizzling.

x x / x / x x / x / x

At daybreak next morning I saw him off

x / x x / x x / x /

On the riverbank like the solitary Chu Hill standing.

x / x / x x / x x x / x / x

When my relatives and friends in Luoyang inquire about me,

/ x / x x x / x / / x / x / x

Please tell them my heart is transparent like

x / x x / x x / x /

A piece of ice in a jade pot from stains free.

x / x / x / x x / x

There are seven lines in this verse which is very irregular compared with the four-line or eight-line verses. The metrical positions in each line are also inconsistent. The only regularity is the rhyme of the second line and the fourth line as well as the fifth line and the seventh line. Violations of the two categories theory still exist. For instance, the words “night, next, hill, pot, free” all belong to the major category but have not received stress. On the contrary, the words “off, when, like” have all been assigned stress, but they are members of the minor category.

5.7.3.3 A summary of the features of English Verse

According to the analysis above, there is only one English verse that perfectly obeys the rules given by Halle and Keyser while the other verses all to some degree violate the two categories theory. In other words, when English verse is produced, stress subordination is not based on the part of speech of the words but following the fixed metrical patterns (iambic or trochaic, etc.). As discussed, the syntactic structures are also adjusted to satisfy the metrical patterns through deletion, addition, permutation and line arrangement.

5.8 Conclusions

As widely accepted, in the composition of English verse, stress assignment is a significant issue, and it decides the metrical scheme and the type of meter of the verse. Many crucial rules including the Romance stress rule have figured out the stress assignment in a single word with multiple syllables, in a compound word or even in a phrase or sentence. However, the stress assignment for a monosyllabic word in a verse is even more sophisticated. Many other factors like intonation and prosodic constraints all place restrictions on whether or not a monosyllabic word

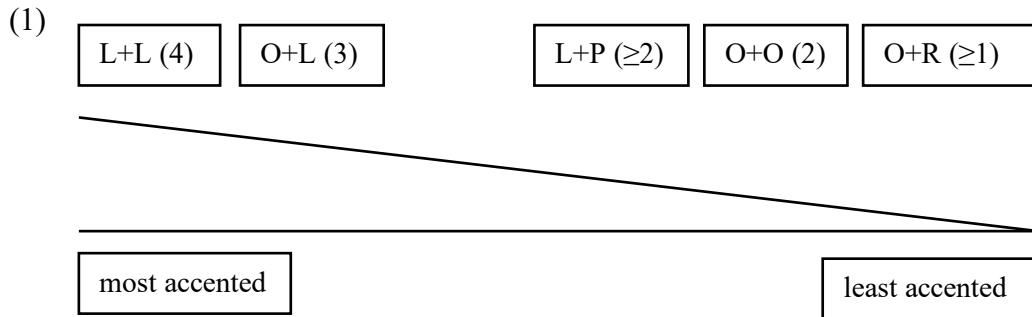
should receive stress. To solve this problem, Halle and Keyser studied the category of words and divided words into one major category and one minor category. From their perspective, if the category which a monosyllabic word belongs to is known, it is clearly evident to decide whether to assign or not to assign stress onto this monosyllabic word. However, based on the case study, not all words from the “major category” receive stress in a poem line, and some words from the “minor category” are even assigned stress in a poem line. On this ground, it is believed that the categories of the words are not tightly related to the stress distribution and metrical scheme of a poem. It is the stress patterns and the metrical schemes laid out by the composers in advance that matter. Some people hold an idea that only “sense words”, mainly from the major categories in English should be assigned stress, but the definition of a “sense word” is rather vague and ambiguous. Many words from the “minor category” still make “sense”. At this point, it is not appropriate to conclude that metrical scheme in a verse is also determined by the syntactic feature of a word besides other regulations. This hypothesis has also been proved in the study of the selected Chinese regulated-style verse. No matter if it’s a pentasyllabic poem or a heptasyllabic poem, there is always a mismatch between the meter and the meaningful unit which has something to do with the syntactic structures. It is quite common to see a metrical caesura appear to separate the components of a meaningful unit in order to fulfill the preset rhythmic structure. Moreover, the syntactic structures need to compromise to meet the requirement of the metrical schemes. Therefore, it is better to take the syntactic features and the metrical schemes as two separated issues when the metrical patterns and the regularization of a verse is studied.

Chapter VI Concluding Remarks

Starting with the introductions to three major types of Chinese verse over different eras, namely the works from the *Book of Odes*, the Songs of the Music Bureau and regulated-style verse, this dissertation puts forth questions that scholars have long argued, which is to understand the metrical patterns and rhythmic structures of Chinese poetry in a more schematized sense. The regulated-style verse, a weighted category with strict tonal prosody, has been the point of issue all along.

On the basis of examining two widely-accepted theoretical frameworks which are the stress-oriented model (Chen 1979; Yip 1980; Duanmu 2016) and the metrical grid system (Fabb 2002; Fabb and Halle 2008), this thesis works on the modification of previous models in a process of building up a new schematized metrical system to better understand the poetic prosody of Chinese regulated-style verse.

Three conditions significantly form the environment to generate the new schematized metrical system. The very first condition is the tight connection between Chinese classical music and Chinese poetry dating back to *Shijing*. Given evidence from works collected in *Shijing gupu* regarding echoes between the beats in every musical bar and rhythm in each poem line, a boundary marker used to denote the certain length of musical duration and to naturally separate poem lines which has the similar function of *ban* 板 in Chinese classical music is believed to exist. The second condition is the distinctive features of the level tone and the oblique tone. As the level tone is able to be prolonged while the oblique tone is not, different values are assigned to each tonal combinations that reflect the durational boundaries. With a level tone assigned the value of 1, an oblique tone being 2, and the prolongation after a level tone and a rest after an oblique tone denoted by “X” due to their uncertainty where $X \geq 0$, the sequence in (1) is set up.



The third condition is inspired by the stress-oriented model influenced by the metrical system of stress-timed poetry. However, the two theoretical frameworks are fundamentally different in defining the basic type and property of the language. On the premise that Chinese is a tone language, and the tonal variation plays an essential role in composing the regulated-style verse, fixed number of binary contrasts (*Tenuto+x* or *x+Tenuto*) are formed in both pentasyllabic and heptasyllabic regulated verse. On realizing the three conditions, a new model known as the theory of the *Accented Durational Boundary* (ADB) has been comprehensively established. The schemas composed to reflect the strictest regularities with the application of ADB are shown in (2).

(2)

Verse Type Line #	Pentasyllabic		Heptasyllabic		
	Pattern I	Pattern II	Pattern I	Pattern II	Pattern III
Line 1	post-agogic+x	pre-agogic+x	post-a+post-a	pre-a+pre-a	post-a+pre-a
Line 2	pre-agogic+x	post-agogic+x	pre-a+pre-a	post-a+post-a	pre-a+pre-a
Line 3	pre-agogic+x	post-agogic+x	pre-a+pre-a	post-a+pre-a	pre-a+pre-a
Line 4	post-agogic+x	pre-agogic+x	post-a+post-a	pre-a+pre-a	post-a+post-a
Line 5	Repetition of the first half	Repetition of the first half	post-a+pre-a	Repetition of the first half	Repetition of the first half
Line 6					
Line 7			Repetition of Line 2-Line 4		
Line 8					

In this new model, the smallest unit that forms a regular pattern is a segment containing a binary contrast pair. This is a simplified version of the original canonical tonal variations, but underlyingly signifies the nature of the rhythmic structure of regulated verse. Necessarily, it has

to be mentioned that the process of composing schemas with the application of the ADB rule is comparatively independent. More specifically, the process is not affected by any factors other than tonal prosody and the rhythmic structure, with the metrical patterns preset. It is suggested that syntactic features and metrical patterns should be taken as two separated issues in the study of tonal prosody and rhythmic structure of regulated-style verse. That being said, the syntactic consistency being stronger in the development of Chinese poetry is an identifiable trend, which suggests that the syntactic feature plays a subservient role in the process of poetic regularization.

It is hoped that this dissertation from a diachronic perspective has appropriately set up a new model to probe into poetic prosody, metrical structures and the correlations of the Chinese verse of different types and shapes in a more consolidated scope.

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Appendix A

Music scores of thirty-two odes transcribed from Yuan's *Shijing gupu*

鹿鳴-1

呦呦鹿鳴 食野之蘋 我有嘉賓 鼓瑟吹笙 吹笙鼓簧 承筐是將 人之好我 示我周行

鹿鳴-2

9
賓 之 心

呦呦鹿鳴 食野之芩 我有嘉賓 鼓瑟鼓琴 鼓瑟鼓琴 和樂且湛 我有旨酒 以燕樂嘉

鹿鳴-3

9
式 燕 以 敖

呦呦鹿鳴 食野之蒿 我有嘉賓 德音孔昭 視民不挑 君子是則 是效我有 旨酒嘉賓

四牧-1

四牡騤騤周道倭遲豈不懷歸王事靡盬我心傷悲

四牧-2

四牡騤騤啴啴駱馬豈不懷歸王事靡盬不遑啟處

四牧-3

翩翩者雛載飛載下集於苞栩王事靡盬不遑將父

四牧-4

翩翩者雛載飛載止集於苞杞王事靡盬不遑將母

四牧-5

駕彼四駘載驃駸駸豈不懷歸是用作歌將母來諗

皇皇者華-1



皇皇者華-2



皇皇者華-3



皇皇者華-4



皇皇者華-5



魚麗-1



魚麗-2



魚麗-3



魚麗-尾聲



南有嘉魚-1



南有嘉魚-2



南有嘉魚-3

南有樛木，甘瓠累之。君子有酒，嘉賓式燕，綏之。

南有嘉魚-4

翩翩者鷗，烝然來思。君子有酒，嘉賓式燕，又思。

南山有臺-1

南山有臺，北山有萊。樂隻君子，邦家之基。樂隻君子，萬壽無期。

南山有臺-2

南山有桑，北山有楊。樂隻君子，邦家之光。樂隻君子，萬壽無疆。

南山有臺-3

南山有杞，北山有李。樂隻君子，民之父母。樂隻君子，德音不已。

南山有臺-4

南山有栲，北山有杻。樂隻君子，遐不眉壽。樂隻君子，德音是茂。

南山有臺-5

南山有枸 北山有楨 樂隻君子 邇不黃耇 樂隻君子 保艾爾後

關雎-1

關關雎鳩 在河之洲 窈窕淑女 君子好逑

關雎-2

參差荇菜 左右流之 窈窕淑女 窶寐求之 求之不得 窶寐思服 悠哉悠哉 輾轉反側

關雎-3

參差荇菜 左右采之 窈窕淑女 琴瑟友之 參差荇菜 左右芼之 窈窕淑女 鍾鼓樂之

葛覃-1

葛之覃兮 施於中穀 維葉萋萋 黃鳥於飛 集於灌木 其鳴喈喈

葛覃-2



葛覃-3



卷耳-1



卷耳-2



卷耳-3



卷耳-4



鵲巢-1



鵲巢-2



鵲巢-3



采蘩-1



采蘩-2



采蘩-3



采蘋-1

於 以 采 蘋 南 潶 之 濱 於 以 采 藻 於 彼 行 潦

采蘋-2

於 以 盛 之 維 筐 及 箕 於 以 湘 之 維 鑄 及 金

采蘋-3

於 以 奠 之 宗 室 帔 下 誰 其 屍 之 有 齊 季 女

騶虞-1

彼 苗 者 蒿 壱 發 五 猥 於 噫 乎 騶 虞 彼 苗 者 蓬 壱 發 五 獫 於 噫 乎 騶 虞

騶虞-2

彼 苗 者 蒿 壱 發 五 猥 於 噫 乎 騶 虞 彼 苗 者 蓬 壱 發 五 獫 於 噫 乎 騶 虞

淇奥-1

瞻彼淇奥 綠竹猗猗 有匪君子 如切如磋 如琢如磨 瑟兮僩兮 赫兮咺兮 有匪君子

9

終 不 可 諼 兮

淇奥-2

瞻彼淇奥 綠竹青青 有匪君子 充耳秀瑩 會弁如星 瑟兮僩兮 赫兮咺兮 有匪君子

9

終 不 可 諼 兮

淇奥-3

瞻彼淇奥 綠竹如簣 有匪君子 如金如錫 如圭如璧 寬兮綽兮 猶重較兮 善戲謔兮

9

不 為 虧 兮

考槃-1

考槃在涧 穰人之寬 獨寐寤言 永矢弗諼

考槃-2



考槃-3



黍離-1



黍離-2



黍離-3



緇衣-1



緇衣-2



緇衣-3



伐檀-1



伐檀-2

坎坎伐幅兮置之河之側兮河水清且直猗不稼不穡胡取禾三百億兮

8

不狩不獵胡瞻爾庭有縣特兮彼君子兮不素食兮

伐檀-3

坎坎伐輪兮置之河之濱兮河水清且淪猗不稼不穡胡取禾三百囷兮

8

不狩不獵胡瞻爾庭有縣鶗兮彼君子兮不素飧兮

蒹葭-1

蒹葭蒼蒼白露為霜所謂伊人在水一方溯洄從之道阻且長溯遊從之

8

宛在水中央

蒹葭-2

蒹葭萋萋白露未晞所謂伊人在水之湄溯洄從之道阻且躋溯遊從之

8

宛在水中坻

蒹葭-3



衡門-1



衡門-2



衡門-3



七月-1



七月-2



七月-3



七月-4



七月-5



七月-6



七月-7



七月-8



菁菁者莪-1



菁菁者莪-2



菁菁者莪-3



菁菁者莪-4



鶴鳴-1



鶴鳴-2



白駒-1



白駒-2



白駒-3



白駒-4



文王-1



文王-2



文王-3

世之不顯 厥猶翼翼 思皇多士 生此王國 王國克生 緯周之楨 濟濟多士 文王以寧

文王-4

穆穆文王 於緝熙敬 止假哉天 命有商孫 子商之孫 子其麗不 億上帝既 命侯於周

9

服

文王-5

侯服於周 天命靡常 殷士膚敏 裸將於京 厥作裸將 常服黼冔 王之叢臣 無念爾祖

文王-6

無念爾祖 聖修厥德 永言配命 自求多福 殷之未喪 師克配上帝宜鑒於 殷駿命不

9

易

文王-7



清廟



載芟



良耜

1
爰爰良耜，俶載南畝。播厥百穀，實函斯活。或來瞻女，載筐及筥。其餼伊黍。

8
其笠伊糾，其鎔斯趙。以薅荼蓼，荼蓼朽止。黍稷茂止，獲之挾挾。積之栗栗。

15
其崇如墉，其比如櫛。以開百室，百室盈止。婦子寧止，殺時犧牡。有捄其角，以似以續。

23
續古之人

崧高首章

悉民首章

抑二章-1



抑二章-2



駟之一章



Appendix B

Examples 8-32 from Yuan's *Shijing gupu* showing the relations among tones, music notations and modes

Example 8 國風·周南·葛覃 (“Ge Tan” of Zhou Nan in *Guo Feng*)

葛之覃兮，施於中穀，維葉萋萋。黃鳥於飛，集於灌木，其鳴喈喈。
葛之覃兮，施於中穀，維葉莫莫。是刈是濩，為繩為紝，服之無斁。
言告師氏，言告言歸。薄汙我私，薄浣我衣。害浣害否，歸寧父母。

How the ko creeper spreads, it reaches to the middle of the valley; its leaves are luxuriant; the yellow birds go flying, they settle on the thickly-growing trees; they sing in unison.

How the ko creeper spreads, it reaches to the middle of the valley; its leaves are rich; I cut it, I boil it, I make fine cloth and coarse cloth; I shall wear them without growing weary of them.

I tell the matron, I tell her that I am returning home; I will soak my private clothes (a), I will wash my garments; which shall I wash, which not? I return to wish peace to father and mother.

(a) Everyday clothes, as opposed to the ritual clothes (Karlgren 1950:2).

Table 8.1

Character	葛	之	覃	兮	施 ³⁸	於	中	穀	維	葉	萋	萋
Tone	R	P	P	P	Q	P	P	R	P	R	P	P
Letter notation	D	E	F	E	E	F	E	D	G	A	C	E
Character	黃	鳥	於	飛	集	於	灌	木	其	鳴	喈	喈
Tone	P	S	P	P	R	P	Q	R	P	P	P	P
Letter notation	B	C	B	A	G	A	C	E	D	B	C	D
Character	葛	之	覃	兮	施	於	中	穀	維	葉	莫	莫
Tone	R	P	P	P	Q	P	P	R	P	R	R	R
Letter notation	D	E	A	D	A	B	C	D	A	B	A	B
Character	是	刈	是	濩	為	繩	為	紝	服	之	無	斁
Tone	S	Q	S	R	P	P	P	R	R	P	P	Q
Letter notation	D	F	E	F	A	F	E	F	E	F	E	D
Character	言	告	師	氏	言	告	言	歸	薄	汙	我	私
Tone	P	Q	P	S	P	Q	P	P	R	Q	S	P

³⁸ 《傳》：“施，移也。”《釋文》：“施，毛以鼓切。”以鼓切如“易”之音。施，讀如“易”，其義為“移”，亦為“延”。延，蔓延。

Letter notation	C	F	B	A	A	F	E	D	D	F	E	F
Character	薄	浣	我	衣	害 ³⁹	浣	害	否	歸	寧	父	母
Tone	R	S	S	P	R	S	R	S	P	P	S	S
Letter notation	F	G	A	B	B	A	C	E	D	B	A	D

According to Table 8.1, D, E, G, A, C and B all show up, and the appearance of note F which is another *pianyin* named *Qingjue* makes it a *Qingyue mode*. The rearranged notes as a natural scale starting from the ending note D is D, E, F, G, A, B and C. It is thus a *Qingyue shang mode*.

Table 8.2 below is based on the same computational procedure.

Table 8.2

Tone Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
C	4	1	1	1
D	5	2	1	5
E	8	3	1	2
F	5	0	4	3
G	1	1	0	1
A	6	4	1	2
B	7	0	0	3
Most frequently appearing note	E	A	F	D

Example 9 國風·周南·卷耳 (“Juan Er” of Zhou Nan in *Guo Feng*)

采采卷耳，不盈傾筐。嗟我懷人，置彼周行。
 陟彼崔嵬，我馬虺隕。我姑酌彼金罍，維以不永懷。
 陟彼高岡，我馬玄黃。我姑酌彼兕觥，維以不永傷。
 陟彼砠矣，我馬瘏矣，我仆痛矣，雲何籲矣。

I gather the küan-er plant, but it does not fill my slanting basket (a); I am sighing for my beloved one; I place it here on the road of Chou.

I ascend that craggy height (b), my horses are all exhausted; meanwhile I pour out a cup form that bronze lei-vase, in order not to yearn all the time.

³⁹ 《傳》：“害，何也。”《釋文》：“害，戶葛反。”戶葛切“曷”之音，通於“何”。

I ascend that high ridge, my horses become black and yellow (c); meanwhile I pour out a cup from that kuang-vase of rhinoceros (horn), in order not to be pained all the time.

I ascend that earth-covered cliff; my horses are sick; my driver is ill (d); oh, how grieved I am!

(a) I am working listlessly, with poor result. (b) To look for him. (c) Black-streaked with sweat and yellow with dust; the par. with st. 2 shows that *hüan huang* ‘black and yellow’ does not mean the horses’ natural colour, but is a result of their labour. (d) The speaker is so restless that both team and coachman are driven to excessive exertions (Karlgren 1950:3).

Table 9.1

Character	采	采	卷	耳	不	盈	頃	筐	嗟	我	懷	人
Tone	S	S	S	S	R	P	P	P	P	S	P	P
Letter notation	D	F	A	B	A	F	A	B	G	A	C	E
Character	置	彼	周	行	陟	彼	崔	嵬	我	馬	虺	墮
Tone	Q	S	P	P	R	S	P	P	S	S	P	P
Letter notation	D	F	E	D	D	C	B	A	A	F	B	A
Character	我	姑	酌	彼	金	罍	維	以	不	永	懷	陟
Tone	S	P	R	S	P	P	P	S	R	S	P	R
Letter notation	G	A	B	C	F	E	E	A	B	C	D	D
Character	彼	高	岡	我	馬	玄	黃	我	姑	酌	彼	兜
Tone	S	P	P	S	S	P	P	S	P	R	S	S
Letter notation	F	B	A	A	F	B	A	F	E	F	D	E
Character	觥	維	以	不	永	傷	陟	彼	砠	矣	我	馬
Tone	P	P	S	R	S	P	R	S	P	S	S	S
Letter notation	F	D	A	B	C	D	D	B	D	A	D	F
Character	瘡	矣	我	仆	痛	矣	雲	何	籲	矣		
Tone	P	S	S	R	P	S	P	P	P	S		
Letter notation	E	D	G	F	A	B	D	B	C	D		

According to Table 9.1, the notes include D, F, A, B, G, C and E. It belongs to *Qingyue mode* because of the appearance of *Qingjue*. The rearranged notes as a natural scale starting from the ending note D is D, E, F, G, A, B and C, which makes it a *Qingyue shang mode*. Based on the same computational procedure, Table 9.2 is produced.

Table 9.2

Tone Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
C	2	4	0	0
D	6	5	1	3
E	6	1	0	0
F	3	7	0	2
G	1	2	0	0
A	7	7	0	1
B	6	3	0	3
Most frequently appearing note	A	A&F	D	D&B

Example 10 國風·召南·鵲巢 (“Que Chao” of Shao Nan in *Guo Feng*)

維鵲有巢，維鳩居之。之子於歸，百兩禦之。

維鵲有巢，維鳩方之。之子於歸，百兩將之。

維鵲有巢，維鳩盈之。之子於歸，百兩成之。

It is the magpie who has the nest, it is the kiu bird who inhabits it; this young lady goes to her new home, a hundred carriages meet her.

It is the magpie who has the nest, it is the kiu bird who has her place in it; this young lady goes to her new home, a hundred carriages escort her.

It is the magpie who has the nest, it is the kiu bird who fills it; this young lady goes to her new home, a hundred carriages (achieve her=) make her (outfit) complete (Karlgren 1950:4).

Table 10.1

Character	維	鵲	有	巢	維	鳩	居	之	之	子	於	歸
Tone	P	R	S	P	P	R	P	P	P	S	P	P
Letter notation	D	#F	G	A	D	#C	B	A	G	A	#C	#F
Character	百	兩 ⁴⁰	禦 ⁴¹	之	維	鵲	有	巢	維	鳩	方 ⁴²	之
Tone	R	Q	Q	P	P	R	S	P	P	P	P	P
Letter notation	D	A	B	D	D	A	B	A	A	#F	E	D
Character	之	子	於	歸	百	兩	將	之	維	鵲	有	巢
Tone	P	S	P	P	R	Q	P	P	P	R	S	P
Letter notation	A	D	A	#F	E	D	E	D	D	#C	B	A

⁴⁰ 《傳》：“百兩，百乘也。”兩字言“乘”，字當作“輛”；輛，數車之法。

⁴¹ 《釋文》：“禦，五嫁反，本亦作訶，又作迓同，迎也。”

⁴² 戴震《詩經考》：“古字方、房通，方即房字。方之，猶居之也。”

Character	維	鳩	盈	之	之	子	於	歸	百	兩	成	之
Tone	P	P	P	P	S	P	P	R	Q	P	P	P
Letter notation	B	A	B	D	D	B	#F	A	E	A	B	D

Table 10.1 demonstrates a scale including D, #F, G, A, #C, B and E. It is an unusual heptatonic scale that does not belong to any of the three major modes because besides the two #F and B, #C also shows up. It neither belongs to any of the three major modes in a heptatonic scale nor has the feature of the modes in a pentatonic scale. Aside from the insufficient information of the mode, we still want to run the computation to see the relation between the tones and the notes. Table 10.2 displays their relation in detail.

Table 10.2

Tone Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
#C	1	0	0	2
D	10	1	1	1
E	2	0	0	2
#F	4	0	0	1
G	1	1	0	0
A	9	1	2	1
B	4	3	1	0
Most frequently appearing note	D	B	A	#C&E

Example 11 國風·召南·采蘩 (“Cai Fan” of Shao Nan in *Guo Feng*)

於以采蘩？於沼於沚。於以用之？公侯之事。

於以采蘩？於澗之中。於以用之？公侯之宮。

被之僮僮，夙夜在公。被之祁祁，薄言還歸。

She goes (a) to gather the fan plants, by the ponds, on the islet; she goes to use them as an offering, in the sacrifices of the prince.

She goes to gather the fan plants, in the stream-valley; she goes to use them as an offering, in the temple of the prince.

How ample is her head-dress—morning and evening (b) she is in the palace; how large is her head-dress—and now she returns home.

(a) That the ode concerns a lady is clear from the last stanza, and also from the parallelism with ode 15. (b) Su ye has generally been taken to mean early in the morning; but the binome quite regularly means ‘morning and evening’, as in odes 58, 110, 260, 271, 272, 286—in all of which the meaning is clear and unambiguous (Karlgren 1950:8).

Table 11.1

Character	於	以	采	蘩	於	沼	於	沚	於	以	用	之
Tone	P	S	S	P	P	S	P	S	P	S	Q	P
Letter notation	D	B	A	B	A	#F	E	#F	D	#F	E	#F
Character	公	侯	之	事	於	以	采	蘩	於	澗	之	中
Tone	P	P	P	S	P	S	S	P	P	Q	P	P
Letter notation	D	B	G	D	D	A	D	B	E	D	E	#F
Character	於	以	用	之	公	侯	之	宮	被	之	僮	僮
Tone	P	S	Q	P	P	P	P	P	Q	P	P	P
Letter notation	#F	B	A	B	D	B	E	D	D	E	D	B
Character	夙	夜	在	公	被 ⁴³	之	祁	祁	薄	言	還	歸
Tone	R	Q	S	P	Q	P	P	P	R	P	P	P
Letter notation	E	A	B	D	D	#F	E	#F	A	B	#C	D

Table 11.1 shows that the notes included are D, B, A, #F, E, G and #C. Again, it is an unusual heptatonic scale with both #F and #C that does not belong to any of the three major modes. The relation between the notes and tones are displayed in Table 11.2.

Table 11.2

Tone Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
#C	1	0	0	0
D	9	2	3	0
E	6	0	1	1
#F	5	3	0	0
G	1	0	0	0
A	1	2	2	1
B	7	3	0	0
Most frequently appearing note	D	#F&B	D	E&A

⁴³ 《釋文》：“被，皮寄反。”《疏》：“被者，首服之名，在首，故曰首飾。”此處之被字本作“髮”。

Example 12 國風·召南·采蘋 (“Cai Pin” of Shao Nan in *Guo Feng*)

於以采蘋？南澗之濱。於以采藻？於彼行潦。
 於以盛之？維筐及筥。於以湘之？維鑄及釜。
 於以奠之？宗室牖下。誰其屍之？有齊季女。

She goes to gather the p'in waterplants, on the bank in the southern stream-valley; she goes to gather the tsao waterplants, in those running pools.

She goes to put them in vessels, there are baskets square and round; she goes to boil them, there are cauldrons and pans.

She goes to deposit them, under the window in the ancestral shrine; who sets them forth? There is a reverent young girl (Karlgren 1950:9).

Table 12.1

Character	於	以	采	蘋	南	澗	之	濱	於	以	采	藻
Tone	P	S	S	P	P	Q	P	P	P	S	S	S
Letter notation	D	B	A	B	#F	A	B	A	A	#F	G	A
Character	於	彼	行	潦	於	以	盛	之	維	筐	及	筥
Tone	P	S	P	S	P	S	P	P	P	P	R	S
Letter notation	D	#F	E	D	D	#F	E	#F	D	B	A	B
Character	於	以	湘 ⁴⁴	之	維	鑄	及	釜	於	以	奠	之
Tone	P	S	P	P	P	P	R	S	P	S	Q	P
Letter notation	A	#F	G	A	A	B	G	D	D	B	D	#F
Character	宗	室	牖	下	誰	其	屍	之	有	齊	季	女
Tone	P	R	S	S	P	P	P	P	S	P	Q	S
Letter notation	A	#F	E	D	G	B	#C	A	D	B	#C	D

The notes that in this ode, based on Table 12.1, are D, B, A, #F, G, E and #C. As an irregular heptatonic scale compared with the traditional Chinese heptatonic scale, any connection between the tones and the notes is only looked at. Table 12.2 shows the corresponding relations.

Table 12.2

Tone Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
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⁴⁴ 《傳》：“湘，亨也。”《釋文》：“亨，本又作烹。”《韓詩》作“於以觴之”。《廣雅·釋言》：“觴，飮也。”是《召南》假“湘”以為“觴”。

#C	1	0	1	0
D	5	5	1	0
E	2	1	0	0
#F	3	4	0	1
G	2	1	0	1
A	7	2	1	1
B	6	3	0	0
Most frequently appearing note	A	D	#C,D&A	#F, G&A

Example 13 國風·召南·騶虞 (“Zou Yu” of Shao Nan in *Guo Feng*)

彼茁者葭，壹發五羶，於嗟乎騶虞！
彼茁者蓬，壹發五獶，於嗟乎騶虞！

Those sprouting reeds! By one discharge five pigs! Lo, you grooms and gamesters!

Those sprouting Artemisias! By one discharge five young pigs! Lo, you grooms and gamesters (Karlgren 1950:14)!

Table 13.1

Character	彼	茁	者	葭	壹	發	五	羶	於	嗟	乎	騶
Tone	S	R	S	P	R	R	S	P	P	P	P	P
Letter notation	A	B	G	F	E	F	A	F	E	D	C	G
Character	虞	彼	茁	者	蓬	壹	發	五	獶	於	嗟	乎
Tone	P	S	R	S	P	R	R	S	P	P	P	P
Letter notation	A	A	E	D	C	B	G	D	A	D	B	C
Character	騶	虞	彼	茁	者	葭	壹	發	五	羶	於	嗟
Tone	P	P	S	R	S	P	R	R	S	P	P	P
Letter notation	F	A	G	B	A	C	B	A	F	C	A	G
Character	乎	騶	虞	彼	茁	者	蓬	壹	發	五	獶	於
Tone	P	P	P	S	R	S	P	R	R	S	P	P
Letter notation	F	A	G	G	A	G	F	E	F	D	C	E
Character	嗟	乎	騶	虞								
Tone	P	P	P	P								
Letter notation	D	C	C	G								

According to Table 13.1, this ode consists of A, B, G, E, F, C and D. It belongs to *Qingyue mode* because both F and B show up. Starting from the ending note G, the scale is rearranged to

fit the natural order and get G, A, B, C, D, E and F. It is a *Qingyue zhi mode*. After applying the same computational procedure, Table 13.2 is produced.

Table 13.2

Tone Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
C	8	0	0	0
D	3	3	0	0
E	2	0	0	3
F	5	1	0	2
G	4	4	0	1
A	5	4	0	2
B	1	0	0	4
Most frequently appearing note	C	G&A	/	B

Example 14 國風·衛風·淇奧 (“Qi Yu” of Wei in *Guo Feng*)

瞻彼淇奧，綠竹猗猗。有匪君子，如切如磋，如琢如磨，瑟兮僴兮，赫兮咺兮。有匪君子，終不可譾兮。

瞻彼淇奧，綠竹青青。有匪君子，充耳秀瑩，會弁如星。瑟兮僴兮。赫兮咺兮，有匪君子，終不可譾兮。

瞻彼淇奧，綠竹如簀。有匪君子，如金如錫，如圭如璧。寬兮綽兮，猗重較兮。善戲謔兮，不為虐兮。

Look at that cove of the K’i (river), the royal fodder and the creepers are luxuriant; elegant is the lord, he is as if cut, as if filed, as if chiseled (a), as if polished; how freshly bright, how refined, how imposing, how conspicuous: elegant is the lord, never can I forget him.

Look at that cove of the K’i, the royal fodder and the creepers are rich; elegant is the lord, his ear-stoppers are of precious stones; the (joining=) hair-fastening leather cap is (star-like=) shining; how freshly bright (etc. as in st. 1).

Look at that cove of the K’i, the royal fodder and the creepers are like a mat; elegant is the lord, like bronze, like tin, like a kuei tessera of jade, like a pi disc of jade; how magnanimous, how indulgent; he leans upon the double up-turned side-bars (of the chariot); he is clever at jokes and chaffs, but he is not spiteful.

(a) Or, with Han: “as if rubbed” (Karlgren 1950:36).

Table 14.1

Character	瞻	彼	淇	奧 ⁴⁵	綠 ⁴⁶	竹	猗	猗	有	匪	君	子
Tone	P	S	P	R	R	R	P	P	S	S	P	S
Letter notation	C	B	G	A	B	A	F	G	G	B	A	C
Character	如	切	如	磋	如	琢	如	磨	瑟	兮	僩	兮
Tone	P	R	P	P	P	R	P	P	R	P	S	P
Letter notation	G	B	G	A	F	G	F	E	C	B	A	G
Character	赫	兮	咺 ⁴⁷	兮	有	匪	君	子	終	不	可	諏
Tone	R	P	S	P	S	S	P	S	P	R	S	P
Letter notation	B	G	D	C	G	A	G	A	D	G	A	B
Character	兮	瞻	彼	淇	奧	綠	竹	青	青	有	匪	君
Tone	P	P	S	P	R	R	R	P	P	S	S	P
Letter notation	C	C	E	D	E	C	A	B	A	G	B	A
Character	子	充	耳	秀	瑩	會	弁	如	星	瑟	兮	僩
Tone	S	P	S	Q	P	Q	Q	P	P	R	P	S
Letter notation	D	C	G	A	G	B	A	G	B	A	G	B
Character	兮	赫	兮	咺	兮	有	匪	君	子	終	不	可
Tone	P	R	P	S	P	S	S	P	S	P	R	S
Letter notation	G	D	C	B	C	G	A	G	E	C	G	A
Character	諏 ⁴⁸	兮	瞻	彼	淇	奧	綠	竹	如	簣	有	匪
Tone	P	P	P	S	P	R	R	R	P	R	S	S
Letter notation	B	C	C	B	A	G	B	A	F	G	G	B
Character	君	子	如	金	如	錫	如	圭	如	璧	寬	兮
Tone	P	S	P	P	P	R	P	P	P	R	P	P
Letter notation	A	C	G	A	G	B	E	D	E	G	E	C
Character	綽	兮	猗 ⁴⁹	重	較	兮	善	戲	謹	兮	不	為
Tone	R	P	S	P	R	P	S	Q	R	P	R	P
Letter notation	D	C	G	A	B	G	C	D	E	C	D	A
Character	虐	兮										

⁴⁵ 《釋文》：“淇奧，上音其，下音於六反。”於六切如“郁”之音。

⁴⁶ 《釋文》：“綠……《爾雅》作菉，音同……一云即菉，蓐草也。”

⁴⁷ 《傳》：“赫，有明德赫赫然。咺，威儀容止宣著也。”《魯詩》“咺”作“烜”。《爾雅·釋訓》：“瑟兮僩兮，恂栗也；赫兮烜兮，威儀也。”此咺當依《魯詩》讀如“烜”。下同。

⁴⁸ 《傳》：“諏，忘也。”《釋文》：“諏，況元反。”況元切如“蕡”之音；蕡，忘憂之草。

⁴⁹ 《釋文》：“較，車兩旁上出軾者。”當是為乘車之人所倚，以求安穩，是猗字當作“倚”。《三家詩》“猗”作“倚”。《毛詩音》：“猗，當作倚。”

Tone	R	P										
Letter notation	B	C										

Table 14.1 shows that notes C, B, G, A, F, E and D are all used. Starting from the center note C, the scale is rearranged as C, D, E, F, G, A and B. It has the mode of *Qingyue gong*. In Table 14.2, the results of the computational procedure are revealed.

Table 14.2

Tone Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
C	14	3	0	2
D	3	2	1	3
E	4	2	0	2
F	4	0	0	0
G	15	7	0	6
A	9	6	2	5
B	5	7	1	7
Most frequently appearing note	G	G&B	A	B

Example 15 國風·衛風·考槃 (“Kao Pan” of Wei in *Guo Feng*)

考槃在澗，碩人之寬。獨寐寤言，永矢弗諉。

考槃在阿，碩人之邇。獨寐寤歌，永矢弗過。

考槃在陸，碩人之軸。獨寐寤宿，永矢弗告。

We achieve our joy in the stream-valley (a); oh, the grandeur of the stately man! (b) When (alone=) separated from me he sleeps and wakes and talks, forever, he swears, he will not forget (me).

We achieve our joy on the sloping hill; oh, the greatness of the stately man! When (alone=) separated from me he sleeps and wakes and sings, forever, he swears, he will not (have fault against=) be unfaithful to (me).

We achieve our joy on the high ground; oh, the prominence of the stately man! When (alone=) separated from me he sleeps and wakes and sojourns, forever, he swears, he will not tell (of our love).

(a) At a love-meeting, cf. odes 48, 56 and 83, 87. (b) Shī jen ‘the great (tall, stately) person’ might equally well refer to a lady, and so we have it in ode 57. But the phrase often occurs unambiguously referring to a man, not a woman (so in odes 38, 229), and this suits the context better in our ode here (Karlgren 1950:37).

Table 15.1

Character	考	槃	在	潤	碩	人	之	寬	獨	寐	寤	言
Tone	S	P	S	Q	R	P	P	P	R	Q	Q	P
Letter notation	B	A	F	G	D	D	B	A	E	D	E	C
Character	永	矢	弗	譙	考	槃	在	阿	碩	人	之	邁
Tone	S	Q	R	P	S	P	S	P	R	P	P	P
Letter notation	B	A	#F	B	B	C	A	#F	B	A	#F	C
Character	獨	寐	寤	歌	永	矢	弗	過	考	槃	在	陸
Tone	R	Q	Q	P	S	Q	R	P	S	P	S	R
Letter notation	F	A	B	A	B	D	A	B	B	#F	B	A
Character	碩	人	之	軸	獨	寐	寤	宿	永	矢	弗	告
Tone	R	P	P	R	R	Q	Q	Q	S	Q	R	Q
Letter notation	C	D	F	E	E	D	F	B	B	A	D	B

Table 15.1 demonstrates a scale including B, A, F, G, D, E, C and #F. As there are eight notes in total, it is not a heptatonic scale. Since the center note is B which does not fall in any of the five traditional modes, the mode is left as there is insufficient information. However, the computational procedure is still meaningful in order to find out the relation between the tones and the notes. Table 15.2 shows their relation in detail.

Table 15.2

Tone Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
C	3	0	0	1
D	2	0	3	2
E	0	0	1	3
F	1	1	1	1
#F	3	0	0	1
G	0	0	1	0
A	4	1	3	2
B	3	7	3	1
Most frequently appearing note	A	B	D, A&B	E

Example 16國風·王風·黍離 (“Shu Li” of Wang in *Guo Feng*)

彼黍離離，彼稷之苗。行邁靡靡，中心搖搖。知我者，謂我心憂；不知我者，謂我何求。
 悠悠蒼天，此何人哉？
 彼黍離離，彼稷之穗。行邁靡靡，中心如醉。知我者，謂我心憂；不知我者，謂我何求。
 悠悠蒼天，此何人哉？
 彼黍離離，彼稷之實。行邁靡靡，中心如噎。知我者，謂我心憂；不知我者，謂我何求。
 悠悠蒼天，此何人哉？

That glutinous millet (has ears that are) hanging down; oh, the sprouts of that panicle millet! I am walking slowly, in the core of my heart I am (shaken:) agitated; those who know me say that my heart is grieved, those who do not know me ask what I am seeking; oh, you distant blue Heaven, what kind of man is he?

That glutinous millet (has ears that are) hanging down; oh, the ears of that panicle millet! I am walking slowly, in the core of my heart I am as if (intoxicated:) stupefied; those who know (etc. as in st. 1).

That glutinous millet (has ears that are) hanging down; oh, the grain of that panicle millet! I am walking slowly, in the core of my heart I am as if choked; those who know (etc. as in st. 1) (Karlgren 1950:45).

Table 16.1

Character	彼	黍	離	離	彼	稷	之	苗	行	邁	靡	靡
Tone	S	S	P	P	S	R	P	P	P	Q	S	S
Letter notation	B	G	F	E	B	G	F	A	F	D	F	G
Character	中	心	搖	搖	知	我	者	謂	我	心	憂	不
Tone	P	P	P	P	P	S	S	Q	S	P	P	R
Letter notation	E	C	G	B	A	G	F	B	G	F	G	B
Character	知	我	者	謂	我	何	求	悠	悠	蒼	天	此
Tone	P	S	S	Q	S	P	P	P	P	P	P	S
Letter notation	A	G	F	B	G	F	B	D	E	D	C	B
Character	何	人	哉	彼	黍	離	離	彼	稷	之	穗	行
Tone	P	P	P	S	S	P	P	S	R	P	Q	P
Letter notation	F	A	B	B	G	A	G	B	G	F	E	F
Character	邁	靡	靡	中	心	如	醉	知	我	者	謂	我
Tone	Q	S	S	P	P	P	Q	P	S	S	Q	S
Letter notation	D	E	F	G	F	A	B	A	G	F	B	G
Character	心	憂	不	知	我	者	謂	我	何	求	悠	悠
Tone	P	P	R	P	S	S	Q	S	P	P	P	P
Letter notation	F	A	B	A	G	F	B	G	A	B	G	A

Character	蒼	天	此	何	人	哉	彼	黍	離	離	彼	稷
Tone	P	P	S	P	P	P	S	S	P	P	S	R
Letter notation	D	C	B	A	G	B	B	A	G	A	B	G
Character	之	實	行	邁	靡	靡	中	心	如	噎 ⁵⁰	知	我
Tone	P	R	P	Q	S	S	P	P	P	R	P	S
Letter notation	F	B	F	D	F	G	A	F	G	B	A	G
Character	者	謂	我	心	憂	不	知	我	者	謂	我	何
Tone	S	Q	S	P	P	R	P	S	S	Q	S	P
Letter notation	F	B	G	F	A	B	A	G	F	B	G	E
Character	求	悠	悠	蒼	天	此	何	人	哉			
Tone	P	P	P	P	P	S	P	P	P			
Letter notation	B	G	A	D	C	B	C	D	B			

As shown in Table 16.1, the notes included in this ode are F, A, B, G, E, D and A. It is a heptatonic scale, and the appearance of note F makes it a *Qingyue mode*. Rearranged as B, C, D, E, F, G and A starting from the center note B, it does not fall into any of the five traditional modes. The tone-note relation in Table 16.2 is shown.

Table 16.2

Tone Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
C	5	0	0	0
D	5	0	3	0
E	4	1	1	0
F	14	9	0	0
G	9	16	0	3
A	18	1	0	0
B	8	8	7	5
Most frequently appearing note	A	G	B	B

Example 17 國風·鄭風·緇衣 (“Zi Yi” of Zheng in Guo Feng)

⁵⁰ 《傳》：“噎，憂不能息也。”《毛詩音》：“噎，壹聲。”噎字依《說文》段《註》當作“歟”。歟，從因得聲，真韻，後轉為入聲，音近“壹”。

緇衣之宜兮，敝予又改為兮。適子之館兮。還予授子之粲兮。
 緇衣之好兮，敝予又改造兮。適子之館兮，還予授子之粲兮。
 緇衣之席兮，敝予又改作兮。適子之館兮，還予授子之粲兮。

How befitting is the black robe! When it is worn out, I will again make a new one (for you); I will go to your mansion, and promptly (a) I will serve you your food.

How beautiful is the black robe! When it is worn out (etc. as in st. 1).

How large is the black robe! When it is worn out (etc. as in st. 1).

(a) Sūan ‘promptly’, as in Li: T’an kung: sūan tsang ‘to bury at once’ (promptly, immediately) (Karlgren 1950:51).

Table 17.1

Character	緇	衣	之	宣	兮	敝	予	又	改	為	兮	適
Tone	P	P	P	P	Q	P	Q	S	P	P	P	R
Letter notation	D	E	D	C	D	G	E	G	B	E	C	G
Character	子	之	館	兮	還	予	授	子	之	粲 ⁵¹	兮	緇
Tone	S	P	Q	P	P	P	Q	S	P	P	P	P
Letter notation	A	G	A	#F	B	G	B	A	G	F	D	D
Character	衣	之	好	兮	敝	予	又	改	造	兮	適	子
Tone	P	P	S	P	Q	P	Q	S	S	P	R	S
Letter notation	B	#F	A	F	G	E	G	B	D	C	G	B
Character	之	館	兮	還	予	授	子	之	粲	兮	緇	衣
Tone	P	Q	P	P	P	Q	S	P	P	P	P	P
Letter notation	G	A	#F	G	#F	B	A	A	B	D	D	E
Character	之	席	兮	敝	予	又	改	作	兮	適	子	之
Tone	P	R	P	Q	P	Q	S	Q	P	R	S	P
Letter notation	D	G	E	G	E	G	B	G	E	G	A	G
Character	館	兮	還	予	授	子	之	粲	兮			
Tone	Q	P	P	P	Q	S	P	P	P			
Letter notation	A	C	B	#F	B	A	G	B	D			

⁵¹ 《傳》：“粲，餐也。”《釋文》：“粲，七旦反，飧也。”飧，亦同餐，是粲字當讀如“餐”。

Table 17.1 demonstrates a scale including D, E, C, G, B, A, F and #F. It is not a heptatonic scale as there are eight notes in total. It could have a mode of *Shang* due to the center note D at the final position. In order to find out the relation between the tones and the notes via the computational procedure, Table 17.2 is shown below.

Table 17.2

Tone Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
C	4	0	0	0
D	9	1	0	0
E	8	0	0	0
F	2	0	0	0
#F	5	0	0	0
G	7	0	7	4
A	1	6	3	0
B	5	4	3	0
Most frequently appearing note	D	A	G	G

Example 18 國風·魏風·伐檀 (“Fa Tan” of Wei in *Guo Feng*)

坎坎伐檀兮，置之河之幹兮。河水清且漣猗。不稼不穡，胡取禾三百廛兮？不狩不獵，胡瞻爾庭有縣貆兮？彼君子兮，不素餐兮！

坎坎伐輻兮，置之河之側兮。河水清且直猗。不稼不穡，胡取禾三百億兮？不狩不獵，胡瞻爾庭有縣特兮？彼君子兮，不素食兮！

坎坎伐輪兮，置之河之瀨兮。河水清且淪猗。不稼不穡，胡取禾三百囷兮？不狩不獵，胡瞻爾庭有縣鶡兮？彼君子兮，不素飧兮！

K’ əm k’ əm, you hew the t’an wood, you place it on the bank of the River; the waters of the River are clear and wavy; if you do not sow and do not reap, how can you bring in three hundred yard-fulls of grain? If you do not chase and do not hunt, how can we see suspended badgers in your courtyard? That nobleman, indeed he does not eat the food of idleness!

K’ əm k’ əm, you hew out the wheel-spokes, you place them by the side of the River; the waters of the River are clear and straight-flowing; if you do not sow and do not reap, how can you bring in three hundred measures of a hundred-thousands ears? If you do not chase and do not hunt, how can we see suspended three years-old in your courtyard? That nobleman, indeed he does not eat the food of idleness!

K’ əm k’ əm, you hew out your cart-wheels, you place them on the (lip=) margin of the River; the waters of the River are clear and rippling; if you do not sow and do not reap, how can you bring in three hundred bins of grain? If you do not chase and do not hunt, how can we see suspended

quails in your courtyard? That nobleman, indeed he does not eat the food of idleness (Karlgren 1950:71)!

Table 18.1

Character	坎	坎	伐	檀	兮	置	之	河	之	幹 ⁵²	兮	河
Tone	S	S	R	P	P	Q	P	P	P	S	P	P
Letter notation	B	A	B	#F	E	B	G	E	G	A	#F	E
Character	水	清	且	漣	猗 ⁵³	不	稼	不	穡	胡	取	禾
Tone	S	P	S	P	P	R	Q	R	R	P	S	P
Letter notation	G	B	A	#F	G	A	B	A	G	D	E	D
Character	三	百	廩 ⁵⁴	兮	不	狩	不	獵	胡	瞻	爾	庭
Tone	P	R	P	P	R	Q	R	R	P	P	S	P
Letter notation	B	G	#F	E	G	A	G	B	D	E	G	E
Character	有	縣 ⁵⁵	貆	兮	彼	君	子	兮	不	素 ⁵⁶	餐	兮
Tone	S	P	P	P	S	P	S	P	R	R	P	P
Letter notation	A	#F	B	G	B	A	D	D	B	G	A	B
Character	坎	坎	伐	輻	兮	置	之	河	之	側	兮	河
Tone	S	S	R	R	P	Q	P	P	P	R	P	P
Letter notation	B	D	B	G	E	G	E	D	E	B	G	E
Character	水	清	且	直	猗	不	稼	不	穡	胡	取	禾
Tone	S	P	S	R	P	R	Q	R	R	P	S	P
Letter notation	G	B	A	G	#F	A	B	G	A	D	#F	D
Character	三	百	億	兮	不	狩	不	獵	胡	瞻	爾	庭
Tone	P	R	R	P	R	Q	R	R	P	P	S	P
Letter notation	B	G	E	D	B	A	G	B	D	E	A	#F
Character	有	縣	特	兮	彼	君	子	兮	不	素	食	兮
Tone	S	P	R	P	S	P	S	P	R	Q	R	P

⁵² 《毛詩音》：“幹，𠂔之省，凡幹字放（仿）此。”𠂔，《說文》作𠂔，曰：“山石之厓岩，人可局。”𠂔，音同“罕”。

⁵³ 《魯詩》“猗”作“兮”。《通釋》：“猗，《漢石經》作兮。”

⁵⁴ 《韓詩》：“廩，筭也。”廩音同“蟬”，筭音同“團”，《說文》：“筭，圜竹器也。”筭，以竹編成之，圓形，可以儲糧。是此廩字當依《韓詩》讀如“筭”。

⁵⁵ 《釋文》：“縣，音玄。”縣即古懸字，此處當讀如“懸”，謂懸掛。

⁵⁶ 《傳》：“素，空也。”《箋》：“是謂在位貪鄙，无功而受祿也。”即言空而無德，食人之祿，故曰素餐。“素”字當通於“索”。《小爾雅·廣言》：“索，空也。”

Letter notation	A	#F	G	E	B	D	A	D	B	A	G	B
Character	坎	坎	伐	輪	兮	置	之	河	之	湄	兮	河
Tone	S	S	R	P	P	Q	P	P	P	P	P	P
Letter notation	B	A	B	D	E	B	G	E	G	#F	E	E
Character	水	清	且	淪	猗	不	稼	不	穡	胡	取	禾
Tone	S	P	S	P	P	R	Q	R	R	P	S	P
Letter notation	G	B	A	D	E	A	B	G	G	D	#F	E
Character	三	百	困	兮	不	狩	不	獮	胡	瞻	爾	庭
Tone	P	R	P	P	R	Q	R	R	P	P	S	P
Letter notation	B	G	A	#F	G	A	G	B	D	E	G	E
Character	有	縣	鶴	兮	彼	君	子	兮	不	素	飧	兮
Tone	S	P	P	P	S	P	S	P	R	Q	P	P
Letter notation	A	#F	E	D	B	D	A	D	B	G	#F	B

Table 18.1 shows that notes B, A, #F, E, G and D are included in the scale. Because of the existing six notes, it is not a heptatonic scale. The mode remains unclear accordingly. The relation between the notes and the tones are demonstrated in Table 18.2.

Table 18.2

Tone Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
D	18	2	0	0
E	21	1	0	1
#F	13	1	0	0
G	7	5	2	17
A	3	12	4	5
B	10	6	5	11
Most frequently appearing note	E	A	B	G

Example 19 國風·秦風·蒹葭 (“Jian Jia” of Qin in Guo Feng)

蒹葭蒼蒼，白露為霜。所謂伊人，在水一方，溯洄從之，道阻且長。溯遊從之，宛在水中央。

蒹葭萋萋，白露未晞。所謂伊人，在水之湄。溯洄從之，道阻且躋。溯遊從之，宛在水中坻。

蒹葭采采，白露未已。所謂伊人，在水之涘。溯洄從之，道阻且右。溯遊從之，宛在水中沚。

The reeds and rushes are very green, the white dew becomes hoar-frost; he whom I call “that man” is somewhere near the stream; I go up the stream after him, the road is difficult and long; I go down the stream after him, but he eludes me (by going) into the midst of the stream.

The reeds and rushes are luxuriant, the white dew has not yet dried up; he whom I call “that man” is on the bank of the stream; I go up the stream after him, the road is difficult and steep; I go down the stream after him, but he eludes me (by going) to an islet in the stream.

The reeds and rushes are full of colour; the white dew has not yet ceased; he whom I call “that man” is on the bank of the river; I go up the stream after him, the road is difficult and turns to the right; I go down the stream after him, but he eludes me (by going) to an island in the stream (Karlgren 1950:83).

Table 19.1

Character	蒹	葭	蒼	蒼	白	露	為	霜	所	謂	伊 ⁵⁷	人
Tone	P	P	P	P	R	Q	P	P	S	Q	P	P
Letter notation	B	A	B	A	A	D	#F	A	A	#F	E	G
Character	在	水	一	方	溯	洄	從	之	道	阻	且	長
Tone	S	S	R	P	Q	P	P	P	S	S	S	P
Letter notation	A	#F	E	#F	B	A	#F	A	#F	E	#F	D
Character	溯	遊	從	之	宛	在	水	中	央	蒹	葭	萋
Tone	Q	P	P	P	S	S	S	P	P	P	P	P
Letter notation	A	B	#F	A	A	#F	A	#F	B	B	#F	D
Character	萋	白	露	未	晞	所	謂	伊	人	在	水	之
Tone	P	R	Q	Q	P	S	Q	P	P	S	S	P
Letter notation	E	B	A	#F	E	A	#F	D	D	A	#F	E
Character	湄	溯	洄	從	之	道	阻	且	躋	溯	遊	從
Tone	P	Q	P	P	P	S	S	S	P	Q	P	P
Letter notation	D	B	#F	E	D	#F	E	#F	E	A	B	D
Character	之	宛	在	水	中	坻	蒹	葭	采	采	白	露
Tone	P	S	S	S	P	P	P	P	S	S	R	Q
Letter notation	E	A	#F	B	A	B	B	D	B	A	B	A
Character	未	已	所	謂	伊	人	在	水	之	涘	溯	洄
Tone	Q	S	S	Q	P	P	S	S	P	S	Q	P

⁵⁷ 《箋》：“伊，當作繄，繄猶是也。”

Letter notation	#F	E	A	#F	E	D	A	#F	D	E	B	A
Character	從	之	道	阻	且	右	溯	遊	從	之	宛	在
Tone	P	P	S	S	S	Q	Q	P	P	P	S	S
Letter notation	#F	A	#F	E	#F	E	A	B	#F	A	A	#F
Character	水	中	沚									
Tone	S	P	S									
Letter notation	A	#F	B									

It is shown in Table 19.1 that this ode has the same scale pattern with 2.5.2.18 and the six notes included are B, A, D, #F, E and G. The relation between the notes and the tones can be found in Table 19.2.

Table 19.2

Tone Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
D	10	0	1	0
E	8	5	1	1
#F	10	12	5	0
G	1	0	0	0
A	10	12	5	1
B	9	3	3	2
Most frequently appearing note	D, #F & A	#F & A	#F & A	B

Example 20 國風·陳風·衡門 (“Heng Men” of Chen in *Guo Feng*)

衡門之下，可以棲遲。泌之洋洋，可以樂饑。

豈其食魚，必河之鮀？豈其取妻，必齊之薑？

豈其食魚，必河之鯉？豈其取妻，必宋之子？

Under a cross-beam door (-lintel) (a), one can be at rest; by the ample flow from the spring, one can cure hunger (b); why, in eating fish, must one have bream from the River? Why, in taking a wife, must one have a lady Kiang from Ts'i? (c).

Why, in eating fish, must one have carp from the River? Why, in taking a wife, must one have a lady Ts'i from Sung?

(a) I.e. in a simple but. (b) You can take a frugal meal out in the open, you need not feast in palaces. (c) You can be satisfied with much simpler condition (Karlgren 1950:88).

Table 20.1

Character	衡	門	之	下	可	以	棲	遲	泌	之	洋	洋
Tone	P	P	P	S	S	S	P	P	R	P	P	P
Letter notation	B	A	#F	A	A	B	E	D	A	#F	D	D
Character	可	以	樂 ⁵⁸	饑	豈	其	食	魚	必	河	之	鮪
Tone	S	S	Q	P	S	P	R	P	R	P	P	P
Letter notation	B	A	D	B	B	A	#F	E	E	D	E	#F
Character	豈	其	取	妻	必	齊	之	薑	豈	其	食	魚
Tone	S	P	S	P	R	P	P	P	S	P	R	P
Letter notation	E	D	B	E	E	D	E	B	B	#F	E	#F
Character	必	河	之	鯉	豈	其	取	妻	必	宋	之	子
Tone	R	P	P	S	S	P	S	P	R	Q	P	S
Letter notation	B	#F	D	E	E	D	B	A	A	B	#F	B

According to Table 20.1, for the first time the scale includes only five notes that are B, A, #F, E and D and it is not a typical pentatonic scale. Only correspondence between the notes and tones are examined.

Table 20.2

Tone Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
D	8	0	1	0
E	5	3	0	3
#F	7	0	0	1
A	3	3	0	2
B	3	7	1	1
Most frequently appearing note	D	B	D&B	E

Example 21 國風·豳風·七月 (“Qi Yue” of Bin in *Guo Feng*)

七月流火，九月授衣。一之日觱發，二之日栗烈。無衣無褐，何以卒歲？三之日於耜，四之日舉趾。同我婦子，饁彼南畝。田畯至喜。

⁵⁸ 《箋》：“泌水之洋洋然，饑者見之可飲以療饑。”《釋文》：“樂，本文作藥。”藥，療之異體字。

七月流火，九月授衣。春日載陽，有鳴倉庚。女執懿筐，遵彼微行，爰求柔桑。春日遲遲，采繁祁祁。女心傷悲，殆及公子同歸。

七月流火，八月萑葦。蠶月條桑，取彼斧斸。以伐遠揚，猗彼女桑。七月鳴鶡，八月載績。載玄載黃，我朱孔陽，為公子裳。

四月秀穀，五月鳴蜩。八月其獲，十月隕萚。一之日於貉，取彼狐狸，為公子裘。二之日其同，載纘武功。言私其獵，獻_{<豕升>}於公。

五月斯螽動股，六月莎雞振羽。七月在野，八月在宇，九月在戶，十月蟋蟀，入我床下。穹室熏鼠，塞向墐戶。嗟我婦子，曰為改歲，入此室處。

六月食鬱及薁，七月亨葵及菽。八月剥棗，十月獲稻。為此春酒，以介眉壽。

七月食瓜，八月斷壺，九月叔苴，采荼薪樗。食我農夫。

九月築場圃，十月納禾稼。黍稷重穆，禾麻菽麥。嗟我農夫，我稼既同，上入執宮功。晝爾於茅，宵爾索綯，亟其乘屋，其始播百穀。

二之日鑿冰衝衝，三之日納於凌陰。四之日其蚤，獻羔祭韭。九月肅霜，十月滌場。朋酒斯饗，曰殺羔羊，躋彼公堂。稱彼兕觥：萬壽無疆！

In the seventh month there is the declining Fire-star; in the ninth month we give out the clothes; in the days of the first, there is a rushing wind; in the days of the second, it is bitterly cold; if we have no robes, no coarse-cloth (garments), wherewith should we finish the year? In the days of the third we go to plough; in the days of the fourth we lift the heels (a); all our wives and children (b) carry food (to us) in those southern acres; the inspector of the fields comes and is pleased.

In the seventh month there is the declining Fire-star; in the ninth month we give out the clothes; in the days of the spring there is warmth, there is the singing oriole; the girls take their beautiful baskets, they go along those small paths; they seek the soft mulberry (leaves); the days of spring lengthen; in crowds they gather the white southernwood; the heart of the young girl is (pained:) deeply moved, very likely she will be going home (as bride) with a young nobleman.

In the seventh month there is the declining Fire-star; in the eighth month there are rushes and sedges; in the silkworm month we branch (c) the mulberry-trees; we take those axes and hatchets, and lop the far-reaching and highly-rising ones; luxuriant are those small mulberry trees; in the seventh month there is the crying shrike; in the eighth month we spin, both black and yellow; our red-dye is very bright; we make skirts for the young noblemen.

In the fourth month there is the flowering and seeding yao grass; in the fifth month there is the singing cicada; in the eighth month we reap; in the tenth month there is the shedding of leaves; in the days of the first we go for badgers, we catch those foxes and wild-cats; we make furs for the young noblemen; in the days of the second there is the meet (d), and so we (continue=) keep up our prowess in warfare; we keep for ourselves the young boars, we present the older boars to the prince.

In the fifth month the locust moves its legs; in the sixth month the grasshopper shakes its wings; in the seventh month it is out in the grounds; in the eighth month it is under the roof; in the ninth month it is in the doorway; in the tenth month the cricket is under our bed; the holes being stopped up, we smoke out the rats; we block the northern window and plaster the door; oh, you wife and children! It is all for the (changing of the year:) passing into a new year; let us enter this house and dwell there.

In the sixth month we eat the fruits of the yü and the wild vine; in the seventh month we cook the k'uei plant and the pulse; in the eighth month we pluck the date trees; in the tenth month we reap the rice; we make this spring wine, in order to (enlarge) increase the vigorous old age; in the seventh month we eat melons; in the eighth month we cut the bottle gourds; in the ninth month we harvest the hemp seeds, we gather the t'u plant and make firewood of the Ailanthus; we feed out husbandmen.

In the seventh month we pound flat and hard the threshing arena in the vegetable garden (e); in the tenth month we bring in the harvest, the glutinous millet and the panicle millet, the slowly ripening and the quickly ripening grain, the grain, the hemp, the pulse, the wheat; oh, you husbandmen of ours, our harvest is collected, let us go up and attend to the business of our mansion; in day time you shall go and gather the mao grass, in the evening you shall make ropes; quickly let us get up on the (house=) roof (f); then we will start again to sow all the cereals.

In the days of the second, we cut out the ice, (it sounds) d'i ông- d'i ông; in the days of the third we take it into the ice-house; in the days of the fourth we rise early, we present lamb and sacrifice onions; in the tenth month we clean out the threshing arena; a pair of wine vessels, them we offer as a feast (to our people); we kill lambs and sheep, and ascend to that public Hall; we raise those kuang vessels of rhinoceros (horn); a longevity of a myriad (years), without limit!

(a) Move out to live in the summer sheds in the fields. (b) T'ung 'united, associated, all together', as in ode 180 shou ch i t'ung "where the animals assemble", Tso: Chuang 21 t'ung fa Wang-ch'eng "all together they attacked the royal city". The line has generally been taken to men: "Together with our wives and children, we carry food to those southern acres"; but such carrying of food was exclusively the task of the women (and children), certainly not of the men. (c) Or, with Han: we pick. (d) Collective hunt. (e) Ch'ang pu 'arena-garden': in spring and summer, this garden space was used for growing vegetables, in autumn and winter, after the reaping of the vegetables, it was pounded hard and used as threshing floor. (f) To repair it for the winter period (Karlgren 1950:97).

Table 21.1

Character	七	月	流	火	九	月	授	衣	一	之	日	𦨇
Tone	R	R	P	S	S	R	Q	P	R	P	R	R
Letter notation	B	A	#F	A	A	B	#F	E	E	#F	A	B
Character	發 ⁵⁹	二	之	日	栗	烈	無	衣	無	褐	何	以
Tone	R	Q	P	R	R	R	P	P	P	R	P	S
Letter notation	A	A	#F	E	A	B	D	E	D	E	#F	A
Character	卒	歲	三	之	日	於	耜	四	之	日	舉	趾
Tone	R	Q	P	P	R	P	S	Q	P	R	S	S
Letter notation	B	A	#F	A	B	E	D	D	E	A	#F	A
Character	同	我	婦	子	餧	彼	南	畝	田	畯	至	喜 ⁶⁰

⁵⁹ 《傳》：𦨇發，風寒也。”《釋文》：“𦨇，音必。”《齊詩》、《魯詩》“𦨇發”作“澤波”，《說文》同。𦨇發，假借字，澤波乃本字。

⁶⁰ 《箋》：“喜，讀為餧，酒食也。”《釋文》：“喜，古音尺志反。”喜作酒食解乃餧之省借。

Tone	P	S	S	S	R	S	P	S	P	Q	Q	Q
Letter notation	D	D	A	#F	#F	A	#F	E	D	B	A	B
Character	七	月	流	火	九	月	授	衣	春	日	載	陽
Tone	R	R	P	S	S	R	Q	P	P	R	Q	P
Letter notation	G	A	B	A	B	A	B	E	A	G	F	C
Character	有	鳴	倉	庚	女	執	懿	筐	遵	彼	微	行
Tone	S	P	P	P	S	R	Q	P	P	S	P	P
Letter notation	B	G	B	A	D	B	A	G	C	E	D	C
Character	爰	求	柔	桑	春	日	遲	遲	采	蘩	祁	祁
Tone	P	P	P	P	P	R	P	P	S	P	P	P
Letter notation	G	F	A	G	B	E	F	G	B	A	D	E
Character	女	心	傷	悲	殆	及	公	子	同	歸	七	月
Tone	S	P	P	P	S	R	P	S	P	P	R	R
Letter notation	B	A	G	D	G	B	A	G	F	G	#F	A
	流	火	八	月	萑	葦	蠶	月	條 ⁶¹	桑	取	彼
Tone	P	S	R	R	P	S	P	R	P	P	S	S
Letter notation	B	A	B	A	D	E	D	A	#F	A	B	A
Character	斧	斲	以	伐	遠	揚	猗 ⁶²	彼	女	桑	七	月
Tone	S	P	S	R	S	P	S	S	S	P	R	R
Letter notation	D	E	A	#F	E	D	E	A	B	A	A	#F
Character	鳴	鶠	八	月	載	績	載	玄	載	黃	我	朱
Tone	P	R	R	R	Q	R	Q	P	Q	P	S	P
Letter notation	A	B	B	A	#F	E	A	B	A	D	E	#F
Character	孔	陽	為	公	子	裳	四	月	秀	蕣	五	月
Tone	S	P	P	P	S	P	Q	R	Q	P	S	R
Letter notation	A	D	#F	A	B	A	F	A	B	A	D	A
Character	鳴	蜩	八	月	其	獲	十	月	隕	蘋	一	之
Tone	P	P	R	R	P	R	R	R	S	R	R	P
Letter notation	G	F	A	B	E	F	B	A	G	B	E	D
Character	日	於	貉	取	彼	狐	狸	為	公	子	裘	二

⁶¹ 《毛詩音》：“條桑《玉篇》作挑。”《韓詩》“條”作“挑”。《玉篇》：“挑，撥也。”引作“挑桑”。

⁶² 《毛詩音》：“《玉篇》猗，當作掎。”《說文》：“掎，偏引也。依此，‘猗彼女桑’之‘猗’，當讀作‘掎’；掎，偏引，即言以手偏引其枝以采嫩桑。”

Tone	R	P	R	S	S	P	P	P	P	S	P	P	Q
Letter notation	E	F	C	A	G	F	E	G	A	B	G	F	
Character	之	日	其	同	載	纘	武	功	言	私	其	獵	
Tone	P	R	P	P	Q	S	S	P	P	P	P	P	
Letter notation	G	B	D	C	G	A	B	A	F	D	E	A	
Character	獻	𦵯	於	公	五	月	斯	螽	動	股	六	月	
Tone	Q	P	P	P	S	R	P	P	S	S	R	R	
Letter notation	B	A	B	F	D	A	#F	A	F	A	D	A	
Character	莎	雞	振	羽	七	月	在	野	八	月	在	宇	
Tone	P	P	Q	Q	R	R	S	S	R	R	S	S	
Letter notation	#F	A	B	A	A	B	#F	#F	B	A	B	D	
Character	九	月	在	戶	十	月	蟋	蟀	入	我	床	下	
Tone	S	R	S	S	R	R	R	R	R	S	P	S	
Letter notation	#F	A	#F	D	B	A	B	A	#F	A	#F	D	
Character	穹	窒	熏	鼠	塞	向	墐	戶	嗟	我	婦	子	
Tone	P	R	P	S	R	Q	Q	S	P	S	S	S	
Letter notation	A	B	A	B	B	A	#F	#F	A	#F	A	D	
Character	曰	為	改	歲	入	此	室	處	六	月	食	鬱	
Tone	R	P	S	Q	R	S	R	Q	R	R	R	R	
Letter notation	B	#F	#F	A	B	A	B	D	C	B	G	A	
Character	及	奠	七	月	亨	葵	及	菽	八	月	剝 ⁶³	棗	
Tone	R	R	R	R	P	P	R	R	R	R	R	S	
Letter notation	B	C	G	F	G	E	G	C	A	G	B	A	
Character	十	月	獲	稻	為	此	春	酒	以	介	眉	壽	
Tone	R	R	R	S	P	S	P	S	S	Q	P	Q	
Letter notation	F	G	A	B	E	F	B	A	A	G	D	C	
Character	七	月	食	瓜	八	月	斷	壺	九	月	叔 ⁶⁴	苴	
Tone	R	R	R	P	R	R	S	P	S	R	R	P	
Letter notation	A	G	A	D	A	G	A	C	B	G	F	A	
Character	采	荼	薪	樗	食	我	農	夫	九	月	築	場	

⁶³ 《傳》：“剝，擊也。”《毛詩音》：“剝，即支。”《釋文》：“剝，普卜反。”《說文》：“支，小擊也。”蓋《詩》假“剝”以為“撲”或“支”。

⁶⁴ 《傳》：“叔，拾也。”《說文》：“叔，拾也。”

Tone	S	P	P	P	R	S	P	P	S	R	R	P
Letter notation	B	G	B	C	D	F	D	C	#F	A	B	A
Character	圃	十	月	納	禾	稼	黍	稷	重 ⁶⁵	穆	禾	麻
Tone	S	R	R	R	P	Q	S	R	P	R	P	P
Letter notation	D	B	A	#F	A	D	B	A	E	#F	E	#F
Character	菽	麥	嗟	我	農	夫	我	稼	既	同	上	入
Tone	R	R	P	S	P	P	S	Q	Q	P	S	R
Letter notation	B	A	#F	A	D	E	#F	A	E	D	A	#F
Character	執	宮	功	晝	爾	於	茅	宵	爾	索	緇	亟
Tone	R	P	P	Q	S	P	P	P	S	R	P	R
Letter notation	A	C	C	B	A	E	#F	#F	A	B	#F	E
Character	其	乘	屋	其	始	播	百	穀	二	之	日	鑿
Tone	P	P	R	P	S	Q	R	R	Q	P	R	R
Letter notation	#F	E	A	D	E	B	A	#F	E	F	A	B
Character	冰	衝	衝	三	之	日	納	於	凌	陰 ⁶⁶	四	之
Tone	P	P	P	P	P	R	R	P	P	Q	Q	P
Letter notation	A	F	A	B	A	F	A	F	B	A	D	E
Character	日	其	蚤 ⁶⁷	獻	羔	祭	韭	九	月	肅	霜	十
Tone	R	P	S	Q	P	Q	S	S	R	R	S	R
Letter notation	B	A	B	A	#F	B	D	B	A	B	A	B
Character	月	滌	場 ⁶⁸	朋	酒	斯	饗	曰	殺	羔	羊	躋
Tone	R	R	S	P	S	P	S	R	R	P	P	P
Letter notation	A	E	F	F	#F	E	F	D	A	#F	E	D
Character	彼	公	堂	稱	彼	兜	觴	萬	壽	無	疆	
Tone	S	P	P	P	S	S	P	Q	Q	P	P	
Letter notation	E	A	F	F	E	D	E	B	A	D	D	

⁶⁵ 《釋文》：“重，直容反，先种後熟曰重，又作種，音同。”重於古音為定母東韻，舌頭音，《正字通》作徒紅切，音“童”，亦通“種”。

⁶⁶ 《傳》：“凌陰，冰室也。”陰之正字當作“窖”。凌，冰，冰窖，即藏冰之室，冬取冰，掘地為室，藏之為備暑日之用。

⁶⁷ 《釋文》：“蚤，音早。”《注》：“蚤，古早字。”

⁶⁸ 王國維《觀堂集林》：“肅霜、滌場，皆互為雙聲，乃古連綿字，不容分別釋之。肅霜，猶言肅爽；滌場，猶言滌蕩也。”如是，當系《詩》假“霜”以為“爽”，借“場”以為“蕩”。

Table 21.1 shows that the notes included in this scale are B, A, #F, E, D, G, C and F. It is obviously not a heptatonic scale due to the existing eight notes. The only information regarding the mode is that it could have a mode of *Shang* since the center note is D. More information of the note-tone relation based on Table 21.2 is found.

Table 21.2

Tone Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
C	9	0	1	4
D	24	13	4	3
E	21	9	2	9
F	14	5	3	5
#F	21	12	3	9
G	13	4	2	10
A	30	26	13	42
B	10	17	10	35
Most frequently appearing note	A	A	A	A

Example 22 小雅·菁菁者莪 (“Jing Jing Zhe E” in *Xiao Ya*)

菁菁者莪，在彼中阿。既見君子，樂且有儀。
 菁菁者莪，在彼中沚。既見君子，我心則喜。
 菁菁者莪，在彼中陵。既見君子，錫我百朋。
 泛泛揚舟，載沉載浮。既見君子，我心則休。

Luxuriant are those ngo plants, in the middle of that sloping hill; when I have seen my lord, I am delighted and (courteous:) attentive.

Luxuriant are those ngo plants, in the middle of that islet; when I have seen my lord, my heart rejoices.

Luxuriant are those ngo plants, in the middle of that hill; when I have seen my lord, he has presented me with a hundred sets of cowries (a).

Floating on is that poplar-wood boat, now it dips down deep, now it floats high; when I have seen my lord, my heart is at rest.

(a) P'eng: five cowries in each acc. to Cheng and to Kao Yu's comm. On Huai; acc. to others only two — in ode 154 p'eng tsiu means 'a pair of wine vessels' (Karlgren 1950:119).

Table 22.1

Character	菁	菁	者	義	在	彼	中	阿	既	見	君	子
Tone	P	P	S	P	S	S	P	P	Q	Q	P	S
Letter notation	E	B	G	F	A	B	D	F	B	G	A	C
Character	樂	且	有	儀	菁	菁	者	義	在	彼	中	沚
Tone	R	S	S	P	P	P	S	P	S	S	P	S
Letter notation	A	G	F	G	D	B	A	G	G	B	F	E
Character	既	見	君	子	我	心	則	喜	菁	菁	者	義
Tone	Q	Q	P	S	S	P	R	S	P	P	S	P
Letter notation	E	C	G	A	G	A	F	E	E	C	E	G
Character	在	彼	中	陵	既	見	君	子	錫 ⁶⁹	我	百	朋
Tone	S	S	P	P	Q	Q	P	S	R	S	R	P
Letter notation	G	C	D	C	C	G	F	C	B	A	C	D
Character	泛	泛	楊	舟	載	沉	載	浮	既	見	君	子
Tone	Q	Q	P	P	Q	P	Q	P	Q	Q	P	S
Letter notation	D	B	A	B	G	A	G	C	E	C	B	A
Character	我	心	則	休								
Tone	S	P	R	P								
Letter notation	G	A	B	D								

It is shown in Table 22.1 that the scale includes E, B, G, F, A, D and C. Starting from the center note D, the scale is rearranged as D, E, F, G, A, B and C. It has the mode of *Qingyue shang*. In Table 22.2, the results of the computational procedure are revealed.

Table 22.2

Tone Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
C	3	3	3	1
D	5	0	1	0
E	2	3	2	0
F	4	1	0	1

⁶⁹ 《箋》：“古者貨貝，五貝為朋。錫我百朋，得祿多，言得意也。”錫，通“賜”，詩意謂得見君子甚為喜悅，如得百朋貨貝一樣。

G	4	6	4	0
A	5	5	0	1
B	4	2	2	2
Most frequently appearing note	D&A	G	G	B

Example 23 小雅·鶴鳴 (“He Ming” in *Xiao Ya*)

鶴鳴於九皋，聲聞於野。魚潛在淵，或在於渚。樂彼之園，爰有樹檀，其下維蘿。他山之石，可以為錯。

鶴鳴於九皋，聲聞於天。魚在於渚，或潛在淵。樂彼之園，爰有樹檀，其下維穀。他山之石，可以攻玉。

The crane cries in the Nine marshes, its voice (is heard in:) carries into the wilds; the fish plunges into the deep, or it lies by the islet (a); pleasant is that garden, it has planted t'an trees; under them are fallen leaves; the stones of other hills can serve as whetstones!

The crane cries in the Nine marshes, its voice (is heard in:) carries up to heaven; the fish lies by the islet, or it plunges into the deep; pleasant is that garden, it has planted t'an trees; under them are Broussonetia bushes; the stones of other hills can work the jade!

(a) It does what it likes; follow its own pleasure (Karlgren 1950:127).

Table 23.1

Character	鶴	鳴	於	九	皋	聲	聞	於	野	魚	潛	在
Tone	R	P	P	S	P	P	P	P	S	P	P	S
Letter notation	C	E	G	A	#F	G	E	D	G	#F	A	B
Character	淵	或	在	於	渚	樂	彼	之	園	爰	有	樹
Tone	P	R	S	P	S	R	S	P	P	P	S	Q
Letter notation	A	G	E	D	C	B	A	D	C	G	A	B
Character	檀	其	下	維	蘿	他	山	之	石	可	以	為
Tone	P	P	S	P	R	P	P	P	R	S	S	P
Letter notation	C	E	#F	E	G	G	A	#F	E	G	E	D
Character	錯	鶴	鳴	於	九	皋	聲	聞	於	天	魚	在
Tone	R	R	P	P	S	P	P	P	P	P	P	S
Letter notation	C	C	D	E	G	#F	B	D	D	C	#F	E
Character	於	渚	或	潛	在	淵	樂	彼	之	園	爰	有
Tone	P	S	R	P	S	P	R	S	P	P	P	S
Letter notation	D	C	B	A	G	A	B	D	C	A	B	A

Character	樹	檀	其	下	維	穀	他	山	之	石	可	以
Tone	Q	P	P	S	P	R	P	P	P	R	S	S
Letter notation	B	C	E	#F	E	A	G	A	C	E	B	G
Character	攻	玉										
Tone	P	R										
Letter notation	A	C										

Based on Table 23.1, notes C, E, G, A, #F, D and B show up and the rearranged scale is C, D, E, #F, G, A and B. It thus has a mode of *Yayue gong*. The information regarding the correspondence of the notes and tones are in Table 23.2.

Table 23.2

Tone Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
C	6	2	0	4
D	8	1	0	0
E	7	3	0	2
#F	5	2	0	0
G	5	5	0	2
A	8	4	0	1
B	2	2	2	3
Most frequently appearing note	D&A	G	B	C

Example 24 小雅·白駒 (“Bai Ju” in *Xiao Ya*)

皎皎白駒，食我場苗。繫之維之，以永今朝。所謂伊人，於焉逍遙？
 皎皎白駒，食我場藿。繫之維之，以永今夕。所謂伊人，於焉嘉客？
 皎皎白駒，賁然來思。爾公爾侯，逸豫無期？慎爾優遊，勉爾遁思。
 皎皎白駒，在彼空穀。生芻一束，其人如玉。毋金玉爾音，而有遐心。

Bright is the white colt, he eats the shoots of my vegetable garden; tether him, bind him, so as to prolong this morning; he whom I call “that man” (rambles:) takes his ease here.

Bright is the white colt, he eats the bean shoots of my vegetable garden; tether him, bind him, so as to prolong this evening; he whom I call “that man”, he is a fine guest here.

Bright is the white colt, ornate he comes; you are a duke, you are a prince, have leisurely joy without end; (be careful about=) take care to have your pleasant recreation; insist upon having your (escape=) leisure.

Bright is the white colt, he is in that deep valley; there is fresh fodder, one bundle; that man is like jade; do not let your communications (to me) be (rare like) gold and jade (a), having a mind to keep away.

(a) Word for word: “do not treat like gold and jade your sounds” (Karlgren 1950:128).

Table 24.1

Character	皎	皎	白	駒	食	我	場	苗	繫 ⁷⁰	之	維	之
Tone	S	S	R	P	R	S	P	P	R	P	P	P
Letter notation	B	A	G	A	B	G	F	E	G	F	E	F
Character	以	永	今	朝	所	謂	伊	人	於	焉	逍	遙
Tone	S	S	P	P	S	Q	P	P	P	P	P	P
Letter notation	G	B	A	F	G	B	D	C	B	A	G	B
Character	皎	皎	白	駒	食	我	場	藿	繫	之	維	之
Tone	S	S	R	P	R	S	P	R	R	P	P	P
Letter notation	B	A	G	F	B	G	F	G	G	C	E	C
Character	以	永	今	夕	所	謂	伊	人	於	焉	嘉	客
Tone	S	S	P	R	S	Q	P	P	P	P	P	R
Letter notation	G	B	A	B	G	F	D	C	B	G	A	B
Character	皎	皎	白	駒	賁 ⁷¹	然	來	思	爾	公	爾	侯
Tone	S	S	R	P	P	P	P	P	S	P	S	P
Letter notation	B	G	F	E	B	C	F	D	B	C	F	D
Character	逸	豫	無	期	慎	爾	優	遊	勉	爾	遁	思
Tone	R	Q	P	P	Q	S	P	P	S	S	S	P
Letter notation	E	C	D	C	C	B	G	A	B	A	G	B
Character	皎	皎	白	駒	在	彼	空	穀	生	芻	一	束
Tone	S	S	R	P	S	S	P	R	P	P	R	R
Letter notation	B	G	A	C	G	B	A	C	G	F	E	F
Character	其	人	如	玉	毋	金	玉	爾	音	而	有	遐
Tone	P	P	P	R	P	P	R	S	P	P	S	P
Letter notation	C	D	G	B	F	E	C	B	A	G	B	D
Character	心											

⁷⁰ 《傳》：“繫，拌；維，系也。”《釋文》：“繫，陟力反。”陟力切如“畧”之音。《釋文》：“畧，拌也。”

⁷¹ 《傳》：“賁，飾也。”《毛詩音》：“賁，讀為奔。”《注》：“賁，讀與奔同，言如猛獸之奔。”

Tone	P										
Letter notation	B										

Table 24.1 shows that the notes included are B, A, G, F, E, C and D. With the two *pianyin* B and F, it has a mode of *Qingyue*. Further mode information is unclear due to the center note B which does not belong to any of the five basic notes C, D, E, G and A. Table 24.2 below tells the note-tone relation in detail.

Table 24.2

Tone Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
C	9	0	2	2
D	7	0	0	0
E	5	0	0	2
F	9	1	1	2
G	6	10	0	5
A	8	3	0	1
B	6	12	1	5
Most frequently appearing note	C&F	B	C	G&B

Example 25 大雅·文王 (“Wen Wang” in *Da Ya*)

文王在上，於昭於天。周雖舊邦，其命維新。有周不顯，帝命不時。文王陟降，在帝左右。亹亹文王，令聞不已。陳錫哉周，侯文王孫子。文王孫子，本支百世，凡周之士，不顯亦世。

世之不顯，厥猶翼翼。思皇多士，生此王國。王國克生，維周之楨；濟濟多士，文王以寧。穆穆文王，於緝熙敬止。假哉天命。有商孫子。商之孫子，其麗不億。上帝既命，侯於周服。

侯服於周，天命靡常。殷士膚敏。裸將於京。厥作裸將，常服黼冔。王之盡臣。無念爾祖。無念爾祖，聿修厥德。永言配命，自求多福。殷之未喪師，克配上帝。宜鑒於殷，駿命不易！

命之不易，無遏爾躬。宣昭義問，有虞殷自天。上天之載，無聲無臭。儀刑文王，萬邦作孚。

Wen Wang is on high, oh, he shines in heaven; though Chou is an old state, its (heavenly) appointment is new; the house of Chou became amply illustrious, was not the appointment of God timely? Wen Wang ascends and descends (a), he is on the left and right of God.

Vigorous was Wen Wang, his good fame never ceases; amply endowed, indeed, was (the house of) Chou; there were the grandsons and sons of Wen Wang; the grandsons and sons of Wen Wang, (they are) the trunk and the branches (of the family) for a hundred generations! All the officers of Chou, they are amply illustrious for (ample=) many generations.

Amply illustrious for generations, their plans (have been carefully laid:) are very orderly; fine are the many officers who are born in this kingdom; the kingdom has been able to bear them, they are the supporters of Chou; stately are the many officers; Wen Wang through the enjoys his repose.

August was Wen Wang, continuously bright and reverent; great, indeed, was the appointment of Heaven; there were Shang's grandsons and sons; Shang's grandsons and sons, their number, was it not a hundred thousand! But God on High gave his appointment, and so they became subject to Chou.

They became subject to Chou; Heaven's appointment is not for ever; the officers of Yin were fine and active, but their libations were presented in the capital (of Chou); when they made their presentation of libations, they wore, as (regular=) ritual garments, the embroidered skirts and ceremonial caps; oh, you promoted servants of the king, should you not think of your ancestors?

Should you not think of your ancestors, and so cultivate their virtues? For ever (be a match for=) be worthy of (Heaven's) appointment, and seek for yourself much felicity; when Yin had not yet lost the multitudes, it was able to be a counterpart to God on High (b); you ought to mirror yourself in (the fate of) Yin; the great appointment is not easy (to keep).

The appointment not being easy (to keep), may it not cease in your persons (c); display and make bright your good fame; the lord of Yü (d) and (the house of) Yin got their investiture from Heaven; but the actions of High Heaven have no sound, no smell (e); you should (now) make Wen Wang your pattern; all the states will then have confidence.

(a) “Descending” when coming, as a spirit, to accept sacrificial gifts. (b) Rulers on earth, corresponding to God in heaven. (c) But continue in your descendants. (d) The dynasty prior to the Hia. (e) They are inscrutable, Heaven has rejected Yin (Karlgren 1950:185).

Table 25.1

Character	文	王	在	上	於 ⁷²	昭	于	天	周	雖	舊	邦
Tone	P	P	S	S	P	P	P	P	P	P	Q	P
Letter notation	C	D	A	G	A	#F	D	C	A	G	#F	A
Character	其	命	維	新	有	周	不 ⁷³	顯	帝	命	不	時 ⁷⁴
Tone	P	Q	P	P	S	P	P	S	Q	Q	P	P
Letter notation	E	G	E	A	C	G	A	B	B	A	G	D

⁷² 《傳》：“於，歎辭。”《釋文》：“於，音烏。”

⁷³ 《傳》：“不顯，顯也；顯，光也。”《通釋》：“不為語詞。，《玉篇》曰‘不，詞也’是也。不、丕古通用，丕亦語詞，不顯猶丕顯也。”下“不時”同。下“不顯”同。

⁷⁴ 《通釋》：“時當讀為承，時、承一聲之轉。此詩‘有周不顯，帝命不時’猶《清廟》詩‘不顯不承’，《尚書》言‘丕顯丕承’也。”

Character	文	王	陟	降	在	帝	左	右	亹	亹	文	王
Tone	P	P	R	Q	S	Q	S	Q	S	S	P	P
Letter notation	A	#F	G	A	A	B	D	C	D	C	A	#F
Character	令	聞	不	已	陳	錫	哉 ⁷⁵	周	侯	文	王	孫
Tone	Q	P	R	S	P	Q	Q	P	P	P	P	P
Letter notation	B	A	G	F	C	E	A	E	#F	E	D	C
Character	子	文	王	孫	子	本	支	百	世	凡	周	之
Tone	S	P	P	P	S	S	P	R	Q	P	P	P
Letter notation	D	E	D	C	D	A	G	B	G	B	#F	E
Character	士	不	顯	亦	世	世	之	不	顯	厥	猶	翼
Tone	S	P	S	R	Q	Q	P	P	S	R	P	R
Letter notation	D	A	B	E	D	E	D	A	B	D	C	B
Character	翼	思	皇	多	士	生	此	王	國	王	國	克
Tone	R	P	P	P	S	P	S	P	R	P	R	R
Letter notation	G	D	C	E	D	B	G	F	E	D	A	B
Character	生	維	周	之	楨	濟	濟	多	士	文	王	以
Tone	P	P	P	P	P	S	S	P	S	P	P	S
Letter notation	G	F	G	A	B	D	E	F	D	G	F	G
Character	寧	穆	穆	文	王	於	緝 ⁷⁶	熙	敬	止	假	哉
Tone	P	R	R	P	P	P	R	P	Q	S	S	P
Letter notation	E	D	C	A	G	A	G	#F	B	G	G	F
Character	天	命	有	商	孫	子	商	之	孫	子	其	麗 ⁷⁷
Tone	P	Q	S	P	P	S	P	P	P	S	P	S
Letter notation	E	D	A	F	C	D	F	C	E	D	G	E
Character	不	億	上	帝	既	命	侯	於	周	服	侯	服
Tone	R	R	Q	Q	Q	Q	P	P	P	R	P	R
Letter notation	G	E	F	A	B	G	C	E	G	D	D	C
Character	於	周	天	命	靡	常	殷	士	膚	敏	裸	將

⁷⁵ 《傳》：“哉，載。”陳錫，《商頌·烈祖》亦作“申錫”。《爾雅》：“申，重也。”錫，讀如“賜”，“申錫”即言重賜；重賜，言賜之多。

⁷⁶ 《傳》：“緝熙，光明也。”《說文》：“緝，績也。”段《注》：“又引申之為積厚流光之稱。”績，當作“積”。

⁷⁷ 《傳》：“麗，數也。”《箋》：“商之子孫，其數不徒億，多言之也。”《傳》以數訓麗，其正字當為“麗”。《說文》：“麗，數也。”

Tone	P	P	P	Q	S	P	P	S	P	S	Q	P
Letter notation	F	E	G	F	A	F	B	D	A	B	A	F
Character	於	京	厥	作	裸	將	常	服	黼	冔	王	之
Tone	P	P	R	R	Q	P	P	R	S	S	P	P
Letter notation	C	E	B	G	A	F	F	G	A	D	F	E
Character	蓋 ⁷⁸	臣	無	念	爾	祖	無	念	爾	祖	聿 ⁷⁹	修
Tone	Q	P	P	Q	S	S	P	Q	S	S	R	P
Letter notation	C	E	D	G	B	D	D	G	B	A	B	G
Character	厥	德	永	言	配	命	自	求	多	福	殷	之
Tone	R	R	S	P	Q	Q	Q	P	P	R	P	P
Letter notation	B	A	G	F	B	G	D	C	E	G	B	G
Character	未	喪	師	克	配	上	帝	宜	靈	於	殷	駿
Tone	Q	Q	P	R	Q	Q	Q	P	Q	P	P	Q
Letter notation	F	E	D	G	B	F	A	E	G	E	A	B
Character	命	不	易	命	之	不	易	無	遏	爾	躬	宣
Tone	Q	R	R	Q	P	R	R	P	R	S	P	P
Letter notation	A	D	D	C	E	G	E	C	B	G	A	A
Character	昭	義	問 ⁸⁰	有	虞	殷	自	天	上	天	之	載 ⁸¹
Tone	P	Q	P	S	P	P	Q	P	S	P	P	Q
Letter notation	#F	E	G	A	#F	B	D	G	D	C	G	A
Character	無	聲	無	臭	儀	刑	文	王	萬	邦	作	孚
Tone	P	P	P	Q	P	P	P	P	Q	P	R	P
Letter notation	C	E	C	D	D	E	A	#F	B	A	G	C

It is shown in Table 25.1 that the notes included are C, D, A, G, F, #F, E and B. The mode information is unclear due to the appearance of *pianyin* F, #F and B that make it not a heptatonic

⁷⁸ 《傳》：“蓋，進也。”《箋》：“今王之進用臣，當年汝祖為之法。”

⁷⁹ 《傳》：“聿，述也。”《毛詩音》“聿”作“述”。《傳疏》：“《詩》中聿字皆語辭，無實義。唯此聿為述，述當讀如述所職之述。”

⁸⁰ 《毛詩音》：“義問，音聞。”

⁸¹ 《傳》：“載，事也。”《注》：“載，事也。”

scale. The center note C makes it have the mode of *Gong*. The relationship between the notes and the tones are demonstrated in Table 25.2.

Table 25.2

Tone Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
C	17	2	3	2
D	13	14	5	5
E	21	2	4	4
F	14	1	4	0
#F	9	0	1	0
G	16	7	7	11
A	19	8	9	2
B	6	6	9	7
Most frequently appearing note	E	D	A&B	G

Example 26 周頌·清廟 (“Qing Miao” in *Song of Zhou*)⁸²

於穆清廟，肅雍顯相。濟濟多士，秉文之德。對越在天，駿奔走在廟。不顯不承，無射於人斯。

Oh, august is the pure temple, solemn and (concordant=) acting in unison are the illustrious assistants (a); stately are the many officers, they possess a fine virtue; they respond to an (proclaim=) extol those in Heaven, quickly they hurry about in the temple; the greatly illustrious, greatly honoured ones (b) never weary of (the homage of men).

(a) At the sacrifice. (b) The ancestors (Karlgren 1950:239).

Table 26.1

Character	於	穆	清	廟	肅	雍	顯	相	濟	濟	多	士
Tone	P	R	P	Q	R	P	S	Q	S	S	P	S
Letter notation	D	D	B	F	B	A	B	F	D	E	C	D
Character	秉	文	之	德	對	越 ⁸³	在	天	駿	奔	走	在
Tone	S	P	P	R	Q	P	S	P	Q	P	S	S

⁸² Free rime system, cf. B.Karlgren, The rimes in the Sung sectin of the Shü king, Göteborg 1935.

⁸³ 《箋》：“對，配。”《釋文》：“對，配也。”對字本通於“配”。越字古與揚通，《爾雅·釋言》：“越，揚也。”

Letter notation	G	F	G	A	A	B	D	C	A	D	F	G
Character	廟	不	顯	不	承 ⁸⁴	無	射	於	人	斯		
Tone	Q	P	S	P	P	P	R	P	P	P		
Letter notation	F	A	B	A	G	C	B	A	G	E		

Based on Table 26.1, notes D, B, F, A, E, C and G are included. Starting from the center note E, the scale is rearranged as E, F, G, A, B, C and D, and it thus has a mode of *Qingyue jue*. The note-tone relation is revealed in Table 26.2.

Table 26.2

Tone Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
C	3	0	0	0
D	2	3	0	1
E	1	1	0	0
F	1	1	3	0
G	3	2	0	0
A	4	0	2	1
B	2	2	0	2
Most frequently appearing note	A	D	F	B

Example 27 周頌·載芟 (“Zai Shan” in *Song of Zhou*)

載芟載柞，其耕澤澤。千耦其耘，徂隰徂畛。侯主侯伯，侯亞侯旅，侯彊侯以。有嗇其餧，思媚其婦，有依其士。有略其耜，俶載南畝，播厥百穀。實函斯活，驛驛其達。有厭其傑，厭厭其苗，綿綿其庶。載獲濟濟，有實其積，萬億及秭。為酒為醴，烝畀祖妣，不洽百禮。有餽其香。邦家之光。有椒其馨，胡考之寧。匪且有且，匪今斯今，振古如茲。

They clear away the grass and the trees, their ploughing lays open (the ground).

In thousands of pairs are the weeders, they go to the wet lands, they go to the field dykes.

There is the master, the eldest son, the next-following son, (the multitude=) all the younger men of the family, the volunteers (a), the employees; many are those who bring food, lovable are the wives, grand are the men; sharp are the ploughs, they start work on the southern acres.

They sow their many kinds of grain, those contain the life; (ample=) amply-growing are the sprouting blades, fine is every single plant.

Very fine are (all the) sprouts; (long-drawn-out=) in a continuous row (are=) go the weeders.

⁸⁴ 同《文王》之“丕顯丕承”。

And then they reap, in great crowds, richly it (the grain) is heaped up (b); there are myriad and hundreds of thousands and even millions (of sheaves); we make wine and sweet unclarified wine; we offer it to ancestors and ancestresses and so we consummate the (hundred=) many rites.

Aromatic is the odour, that is the glory of the state; fragrant is the smell, that is (secures) the tranquility of those with a great old age.

It is not that temporarily it occurs for the time being, it is not that just now it is so for the present: from of old it has been thus.

(a) Properly, “the strong men”, capable of doing more than their won plots. (b) Properly, “full, rich is its accumulation” (Karlgren 1950:250).

Table 27.1

Character	載	芟	載	柞	其	耕	澤	澤	千	耦	其	耘
Tone	Q	P	Q	R	P	P	R	R	P	S	P	P
Letter notation	E	F	E	G	C	B	A	G	E	C	D	C
Character	徂	隰	徂	畛	侯	主	侯	伯	侯	亞	侯	旅
Tone	P	R	P	S	P	S	P	R	P	Q	P	S
Letter notation	F	G	F	A	C	D	C	E	G	F	G	B
Character	侯	彊	侯	以	有	喰	其	饁	思	媚	其	婦
Tone	P	P	P	S	S	S	P	R	P	Q	P	S
Letter notation	A	F	A	G	C	B	A	G	E	D	D	C
Character	有	依	其	士	有	略	其	耜	俶	載	南	畝
Tone	S	P	P	S	S	R	P	S	R	P	P	S
Letter notation	G	E	C	D	G	A	C	D	B	G	F	G
Character	播	厥	百	穀	實	函	斯	活	驛	驛	其	達
Tone	Q	R	R	R	R	P	P	R	R	R	P	R
Letter notation	B	G	B	D	B	C	D	D	G	F	E	G
Character	有	厭	其	傑	厭	厭	其	苗	綿	綿	其	庶
Tone	S	S	P	R	S	S	P	P	P	P	P	P
Letter notation	C	B	A	G	B	A	G	F	E	D	E	B
Character	載	獲	濟	濟	有	實	其	積	萬	億	及	秭
Tone	Q	R	S	S	S	R	P	R	Q	R	R	S
Letter notation	A	G	B	A	F	G	B	D	F	A	B	D
Character	為	酒	為	醴	烝	畀	祖	妣	以	洽	百	禮
Tone	P	S	P	S	P	Q	S	S	S	R	R	S
Letter notation	G	A	G	E	F	G	B	D	G	A	D	C

Character	有	飶	其	香	邦	家	之	光	有	椒	其	馨
Tone	S	R	P	P	P	P	P	S	P	P	P	P
Letter notation	A	B	A	G	G	A	F	G	A	G	A	B
Character	胡	考	之	寧	匪	且	有	且	匪	今	斯	今
Tone	P	S	P	P	P	S	S	S	P	P	P	P
Letter notation	C	A	G	B	G	A	B	G	A	G	B	A
Character	振	古	如	茲								
Tone	Q	S	P	P								
Letter notation	G	F	C	E								

Table 27.1 shows that notes C, D, E, F, G, A and B are included in the scale, and it is a *Qingyue* *jue* mode accordingly. Table 27.2 states the note-tone relation in detail.

Table 27.2

Tone Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
C	9	5	0	0
D	4	5	1	4
E	7	1	2	1
F	8	2	2	1
G	13	6	2	10
A	9	8	1	4
B	6	7	1	5
Most frequently appearing note	G	A	E, F&G	G

Example 28 周頌·良耜 (“Liang Si” in *Song of Zhou*)

曇曇良耜，俶載南畝。播厥百穀，實函斯活。或來瞻女，載筐及筥，其饋伊黍。其笠伊糾，其鍤斯趙，以薅荼蓼。荼蓼朽止，黍稷茂止。獲之挾挾，積之栗栗。其崇如墉，其比如櫛。以開百室，百室盈止，婦子寧止。穀時犧牲，有捄其角。以似以續，續古之人。

Sharp-cutting are the good ploughs; they start work on the southern acres.
They sow the many kinds of grain, those contain the life.
There are those who come to see you, they have stowed in round baskets and square; the food brought is millet.
The bamboo hats (a) are plaited, their hoes pierce (the ground), to clear away t'u plants and smartweed.
The t'u plants and smartweed decay, the millets become luxuriant.

They reap, stroke upon stroke, they heap it densely; (the stacks) are high like a wall, they are closely-arrayed like a comb; and so they open the hundred houses.

The hundred houses are full, wives and children repose.

They kill that bull that is seven feet high, curved are his horns; and so they (resemble=) imitate, they continue, they continue (the work of) the ancient men (Karlgren 1950:251).

Table 28.1

Character	叟	叟	良	耜	俶	載	南	畝	播	厥	百	穀
Tone	R	R	P	S	R	Q	P	S	Q	R	R	R
Letter notation	A	E	A	D	B	A	#F	E	B	A	B	D
Character	實	函	斯	活	或	來	瞻	女	載	筐	及	莒
Tone	R	P	P	R	R	P	P	S	Q	P	R	S
Letter notation	E	#F	E	A	#F	A	#F	E	#F	A	B	A
Character	其	饗	伊	黍	其	笠	伊	糾	其	鍤	斯	趙
Tone	P	S	P	S	P	R	P	S	P	R	P	S
Letter notation	E	#F	A	D	E	A	G	D	E	A	D	E
Character	以	薅	荼	蓼	荼	蓼	朽	止	黍	稷	茂	止
Tone	S	P	P	S	P	S	S	S	R	Q	S	
Letter notation	E	#F	A	#F	A	#F	A	E	B	A	B	E
Character	獲	之	搾	搾	積	之	栗	栗	其	崇	如	墉
Tone	R	P	R	R	R	P	R	R	P	P	P	P
Letter notation	A	E	#F	E	D	A	B	A	E	A	B	A
Character	其	比	如	櫛	以	開	百	室	百	室	盈	止
Tone	P	Q	P	R	S	P	R	R	R	P	S	
Letter notation	E	#F	E	B	B	A	D	D	A	E	B	A
Character	婦	子	寧	止	殺	時	惇	牡	有	揅	其	角
Tone	S	S	P	S	R	P	P	S	S	P	P	R
Letter notation	A	#F	B	A	D	E	A	#F	A	B	E	A
Character	以	似	以	續	續	古	之	人				
Tone	S	S	S	R	R	S	P	P				
Letter notation	E	D	E	A	A	D	B	A				

Table 28.1 indicates that there are only six notes that are A, E, D, B, #F and G in this piece, not making it a heptatonic scale for this reason. The lack of the basic note C makes the mode

information incognizable. The note-tone relation demonstrated in Table 28.2 might be helpful to reveal further corresponding information.

Table 28.2

Tone Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
D	1	5	0	5
E	10	8	0	4
#F	4	5	2	2
G	1	0	0	0
A	12	6	1	12
B	5	2	2	5
Most frequently appearing note	A	E	#F&B	A

Example 29 大雅·崧高 (首章) (“Song Gao” in *Da Ya*)

崧高維嶽，駿極於天。維嶽降神，生甫及申。維申及甫，維周之翰。四國於蕃。四方於宣。

Lofty is the Sacred Mountain (a), grandly it reaches to Heaven; the Sacred Mountain sent down a Spirit who bore (the princes of) Fu and Shen; (the princes) Shen and Fu became the supports of Chou; the states in the four (quarters) they went to (fence, be a fence to=) protect, the (states of) the four quarters they went to (wall, be a wall to=) defend (Karlgren 1950:226).

Table 29.1

Character	崧	高	維	嶽	駿	極	於	天	維	嶽	降	神
Tone	P	P	P	R	Q	R	P	P	P	R	Q	P
Letter notation	A	#F	E	A	B	G	A	G	D	B	G	A
Character	生	甫	及	申	維	申	及	甫	維	周	之	翰
Tone	P	S	R	P	P	P	R	S	P	P	P	Q
Letter notation	G	G	A	B	G	#F	G	A	A	#F	E	D
Character	四	國	於	蕃 ⁸⁵	四	方	於	宣				
Tone	Q	R	P	P	Q	P	P	P				
Letter notation	D	E	#F	G	D	B	G	A				

⁸⁵ 《韓詩》“番”作“藩”。《毛詩音》：“番與藩通。”

It is stated in Table 29.1 that six notes including A, #F, E, B, G and D are in the scale. The lack of the basic note C makes the mode information incognizable. Table 29.2 may reveal some information regarding the note-tone relation.

Table 29.2

Tone Note \ Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
D	1	0	3	0
E	2	0	0	1
#F	4	0	0	0
G	5	1	1	2
A	5	1	0	2
B	2	0	1	1
Most frequently appearing note	G&A	G&A	D	G&A

Example 30 大雅·烝民 (首章) (“Zheng Min” in *Da Ya*)

天生烝民，有物有則。民之秉彝，好是懿德。天監有周，昭假於下。保茲天子，生仲山甫。

Heaven gave birth to the multitude of people, they have (concrete objects=) bodies, they have (moral) rules; that the people hold on to the norms is because they love that beautiful virtue; Heaven looked down upon the domain of Chou, and brightly approached the world below; it protected this Son of Heaven, and gave birth to Chung Shan-fu (a).

(a) His coadjutor (Karlgren 1950:228).

Table 30.1

Character	天	生	烝 ⁸⁶	民	有	物	有	則	民	之	秉	彝
Tone	P	P	P	P	S	R	S	R	P	P	S	P
Letter notation	D	B	A	G	A	B	A	B	C	D	G	E
Character	好	是	懿	德	天	監	有	周	昭	假	於	下
Tone	Q	S	Q	R	P	P	S	P	P	Q	P	S
Letter notation	A	D	E	D	D	B	A	#F	G	A	D	C
Character	保	茲	天	子	生	仲	山	甫				
Tone	S	P	P	S	P	Q	P	S				

⁸⁶ 《韓詩》“烝”作“蒸”。烝與蒸古字通用。

Letter notation	E	C	G	F	G	A	G	D				
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Table 30.1 indicates that notes D, B, A, G, C, E, #F and F are included. As a result, it is not a heptatonic scale. It could have a mode of *Shang*. Detailed information regarding the relation between the notes and tones are revealed in Table 30.2.

Table 30.2

Tone Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
C	2	1	0	0
D	4	2	0	1
E	1	1	1	0
F	0	1	0	0
#F	1	0	0	0
G	5	1	0	0
A	1	3	3	0
B	2	0	0	2
Most frequently appearing note	G	A	A	B

Example 31 大雅·抑 (二章) (“Yi” in *Da Ya*)

質爾人民，謹爾侯度，用戒不虞。慎爾出話，敬爾威儀，無不柔嘉。白圭之玷，尚可磨也；斯言之玷，不可為也！

視爾友君子，輯柔爾顏，不遐有愆。相在爾室，尚不愧於屋漏。無曰不顯，莫予雲觀。神之格思，不可度思，矧可射思！

Make assurances of good faith to your people; observe carefully the measures of your feudal princes, and so prepare against the unforeseen; be cautious about the words you utter, be careful about your demeanour; in all things be mild and good; a flaw in a white kuei tessera can still be ground away; a flaw in those words (of yours), for that nothing can be done.

When you see the noblemen your friends, make your countenance friendly and mild, or there is risk that you will be at fault (c); observe carefully how you are in your house; may you be free from shame even in the secluded (north-west) corner of the house; do not say: “Of the amply illustrious ones (sc. the ancestors) there are none who see me”; the arrival of the Spirits cannot be calculated; how much the less should they be made to feel disgusted (d).

(c) Properly: “It is not far from there being fault”. (d) Properly: satiated, “fed up with” (Karlgren 1950:216).

Table 31.1

Character	質	爾	人	民	謹	爾	侯	度	用	戒	不	虞
Tone	R	S	P	P	S	S	P	Q	Q	Q	R	P
Letter notation	G	B	G	F	B	A	C	D	A	B	G	D
Character	慎	爾	出	話	敬	爾	威	儀	無	不	柔	嘉
Tone	Q	S	R	Q	Q	S	P	P	P	R	P	P
Letter notation	C	A	B	G	A	G	E	D	D	E	G	A
Character	白	圭	之	玷	尚	可	磨 ⁸⁷	也	斯	言	之	玷 ⁸⁸
Tone	R	P	P	S	Q	S	P	S	P	P	P	S
Letter notation	D	C	A	B	A	G	F	D	D	E	G	B
Character	不	可	為	也	視	爾	友	君	子	輯	柔	爾
Tone	R	S	P	S	Q	S	S	P	S	R	P	S
Letter notation	G	A	F	G	D	E	B	A	B	E	C	E
Character	顏	不	遐	有	愆	相	在	爾	室	尚	不	愧
Tone	P	R	P	S	P	Q	S	S	R	Q	R	Q
Letter notation	#F	E	C	A	G	D	C	B	G	B	#F	E
Character	於	屋	漏	無	曰	不	顯	莫	予	雲	觀	神
Tone	P	R	Q	P	R	R	S	R	P	P	Q	P
Letter notation	D	A	#F	G	E	A	B	G	#F	D	#F	D
Character	之	格	思	不	可	度	思	矧	可	射	思	
Tone	P	R	P	R	S	R	P	S	S	Q	P	
Letter notation	G	A	E	B	A	G	E	A	B	E	D	

According to Table 31.1, notes G, B, F, A, C, D, E and #F form a scale that could have a mode of *Shang*. Table 31.2 shows the note-tone relation.

Table 31.2

Tone Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
C	4	1	1	0
D	8	1	3	1
E	4	2	2	4
F	3	0	0	0
#F	2	0	2	1

⁸⁷ 磨，《說文》作“礲”，磨乃礲之省，經傳假“磨”以為“摩”。

⁸⁸ 玷，《說文》作“刦”，曰：“刦，缺也。”。

G	6	3	1	6
A	3	6	3	3
B	0	9	2	2
Most frequently appearing note	D	B	D&A	G

Example 32 魯頌·駉 (一章) (“Jiong” in *Song of Lu*)

駉駉牡馬，在坰之野。薄言駉者，有駉有駿，有驥有魚，以車袞袞。思無邪，思馬斯徂。

Sturdy are the stallions, in the distant open grounds; among those sturdy ones there are shite-breeched black ones, there are light-yellow ones, there are black ones, there are bay ones; with their chariots they go bang-bang (without limit=) for any length of time; the horses are good (Karlgren 1950:253).

Table 32.1

Character	駉	駉	牡	馬	在	坰	之	野	薄	言	駉	者
Tone	P	P	S	S	S	P	P	S	R	P	P	S
Letter notation	A	G	#F	D	B	A	G	D	E	D	A	D
Character	有	駉	有	駿	有	驥	有	魚 ⁸⁹	以	車	袞	袞
Tone	S	P	S	P	S	S	S	P	S	P	P	P
Letter notation	E	D	A	D	A	B	A	#F	E	#F	A	#F
Character	思	無	邪	思	馬	斯	徂 ⁹⁰					
Tone	P	P	P	P	S	P	P					
Letter notation	E	D	E	G	E	G	A					

Table 32.1 shows that there are only six notes including A, G, #F, D, B and E in this ode. It is not a heptatonic scale, and the mode information remains unclear due to the lack of the basic pentatonic scale. Details of note-tone relation is demonstrated in Table 32.2.

Table 32.2

Tone Note	Level Tone	Rising Tone	Departing Tone	Entering Tone
D	4	3	0	0
E	2	3	0	1

⁸⁹ 《傳》：“（馬）二目白曰魚。”《釋文》：“魚，《字書》作驥，《字林》作駉。”強調其為馬屬，字當作“驥”。

⁹⁰ 《箋》：“徂，猶行也。”行，言馬快。馬瑞辰《通釋》：“徂，當為駉之假借。”駉，謂駿馬。

#F	3	1	0	0
G	4	0	0	0
A	5	3	0	0
B	0	2	0	0
Most frequently appearing note	A	D, E&A	/	E

Appendix C

Tonal patterns and ADB application of the three hundred poems from *Quantangshi*

C-1骆宾王

1. 出石门

层岩远接天，绝岭上栖烟。
松低轻盖偃，藤细弱丝悬。
石明如挂镜，苔分似列钱。
暂策为龙杖，何处得神仙？

平平仄仄平
仄仄仄平平
平平平仄仄
平仄仄平平
仄平平仄仄
平平仄仄平
仄仄平平仄
平仄仄平平

LL OO LP
OO OL LP
LL LO OR
LO OL LP
OL LO OR
LL OO LP
OO LL OR
LO OL LP

T x x
x T x
T x x
x T x
T x x
T x x
x T x
x T x

3. 北眺春陵

揽轡疲宵迈，驱马倦晨兴。
既出封泥谷，还过避雨陵。
山行明照上，溪宿密云蒸。
登高徒欲赋，词殚独抚膺。

仄仄平平仄
平仄仄平平
仄仄平平仄
平仄仄仄平
平平平仄仄
平仄仄平平
平平平仄仄
平平仄仄平

OO LL OR
LO OL LP
OO LL OR
LO OO LP
LL LO OR
LO OL LP
LL LO OR
LL OO LP

x T x
x T x
x T x
T x x
T x x
x T x
T x x
T x x

2. 至分陕

陕西开胜壤，召南分沃畴。
列树巢维鹊，平渚下雎鸠。
憩棠疑勿剪，曳葛似攀樛。
至今王化美，非独在隆周。

仄平平仄仄
仄平平仄平
仄仄平平仄
平仄仄平平
仄平平仄仄
仄仄仄平平
仄平平仄仄
平仄仄平平

OL LO OR
OL LO LP
OO LL OR
LO OL LP
OL LO OR
OO OL LP
OL LO OR
LO OL LP

T x x
T x x
x T x
x T x
T x x
x T x
T x x
x T x

4. 夏日游目聊作

暂屏嚣尘累，言寻物外情。
致逸心逾默，神幽体自轻。
浦夏荷香满，田秋麦气清。
讵假沧浪上，将濯楚臣缨！

仄仄平平仄
平平仄仄平
仄仄平平仄
平平仄仄平
仄仄平平仄
平平仄仄平
仄仄平平仄
平仄仄平平

OO LL OR
LL OO LP
OO LL OR
LL OO LP
OO LL OR
LL OO LP
OO LL OR
LO OL LP

x T x
T x x
x T x
T x x
x T x
T x x
x T x
x T x

5. 同崔驸马晓初登楼思京
丽谯通四望，繁忧起万端。
绮疏低晚魄，镂槛肃初寒。
白云乡思远，黄图归路难。
唯馀西向笑，暂似当长安。

仄平平仄仄
平平仄仄平
仄平平仄仄
仄仄仄平平
仄平平平仄
平平平仄平
平平平仄仄
仄仄平平平

OL LO OR
LL OO LP
OL LO OR
OO OL LP
OL LL OR
LL LO LP
LL LO OR
OO LL LP

T x x
T x x
T x x
x T x
x T x
T x x
T x x
x T x

6. 月夜有怀简诸同病
闲庭落景尽，疏帘夜月通。
山灵响似应，水净望如空。
栖枝犹绕鹊，遵渚未来鸿。
可叹高楼妇，悲思杳难终。

平平仄仄仄
平平仄仄平
平平仄仄仄
仄仄仄平平
平平平仄仄
平仄仄平平
仄仄平平仄
平平仄平平

LL OO OR
LL OO LP
LL OO OR
OO OL LP
LL LO OR
LO OL LP
OO LL OR
LL OL LP

T x x
T x x
T x x
x T x
T x x
x T x
x T x
T x x

7. 春夜韦明府宅宴得春字
酌桂陶芳夜，披薜啸幽人。
雅琴驯鲁雉，清歌落范尘。
宿云低迥盖，残月上虚轮。
幸此承恩洽，聊当故乡春。

仄仄平平仄
平仄仄平平
仄平平仄仄
平平仄仄平
仄平平仄仄
平仄仄平平
仄仄平平仄
平平仄平平

OO LL OR
LO OL LP
OL LO OR
LL OO LP
OL LO OR
LO OL LP
OO LL OR
LL OL LP

x T x
x T x
T x x
T x x
T x x
x T x
x T x
T x x

8. 从军行
平生一顾重，意气溢三军。
野日分戈影，天星合剑文。
弓弦抱汉月，马足践胡尘。
不求生入塞，唯当死报君。

平平仄仄仄
仄仄仄平平
仄仄平平仄
平平仄仄平
平平仄仄仄
平仄仄平平
仄仄仄平平
平平仄仄平

LL OO OR
OO OL LP
OO LL OR
LL OO LP
LL OO OR
OO OL LP
OL LO OR
LL OO LP

T x x
x T x
x T x
T x x
T x x
x T x
T x x
T x x

9. 王昭君

敛容辞豹尾，缄恨度龙鳞。
金钿明汉月，玉箸染胡尘。
古镜菱花暗，愁眉柳叶颦。
唯有清笳曲，时闻芳树春。

仄平平仄仄
平仄仄平平
平平平仄仄
仄仄仄平平
仄仄平平仄
平平仄仄平
平仄平平仄
平平平仄平

OL LO OR
LO OL LP
LL LO OR
OO OL LP
OO LL OR
LL OO LP
LO LL OR
LL LO LP

T x x
x T x
T x x
x T x
x T x
T x x
x T x
T x x
T x x

10. 渡瓜步江

捧檄辞幽径，鸣榔下贵州。
惊涛疑跃马，积气似连牛。
月迥寒沙净，风急夜江秋。
不学浮云影，他乡空滞留。

仄仄平平仄
平平仄仄平
平平平仄仄
仄仄仄平平
仄仄平平仄
平仄仄平平
仄仄平平仄
平平平仄平

OO LL OR
LL OO LP
LL LO OR
OO OL LP
OO LL OR
LO OL LP
OO LL OR
LL LO LP

x T x
T x x
T x x
x T x
x T x
x T x
x T x
T x x

11. 图中有怀

眷然怀楚奏，怅矣背秦关！
涸鳞惊照辙，坠羽怯虚弯。
素服三川化，乌裘十上还。
莫言无皓齿，时俗薄朱颜。

仄平平仄仄
仄仄仄平平
仄平平仄仄
仄仄仄平平
仄仄平平仄
平平仄仄平
仄平平仄仄
平仄仄平平

OL LO OR
OO OL LP
OL LO OR
OO OL LP
OO LL OR
LL OO LP
OL LO OR
LO OL LP

T x x
x T x
T x x
x T x
x T x
T x x
T x x
x T x

12. 至分水戍

行役忽离忧，复此怆分流。
溅石回湍咽，萦丛曲涧幽。
阴岩常结晦，宿莽竟含秋。
况乃霜晨早，寒风入戍楼

平仄仄平平
仄仄仄平平
仄仄平平仄
平平仄仄平
平平平仄仄
仄仄仄平平
仄仄平平仄
平平仄仄平

LO OL LP
OO OL LP
OO LL OR
LL OO LP
LL LO OR
OO OL LP
OO LL OR
LL OO LP

x T x
x T x
x T x
T x x
T x x
x T x
x T x
T x x

13. 望乡夕泛

归怀剩不安，促榜犯风澜。
落宿含楼近，浮月带江寒。
喜逐行前至，忧从望里宽。
今夜南枝鹊，应无绕树难。

平平仄仄平
仄仄仄平平
仄仄平平仄
平仄仄平平
仄仄平平仄
平平仄仄平
平仄平平仄
平平仄仄平

LL OO LP
OO OL LP
OO LL OR
LO OL LP
OO LL OR
LL OO LP
LO LL OR
LL OO LP

T x x
x T x
x T x
x T x
x T x
T x x
x T x
T x x

14. 久客临海有怀

天涯非日观，地屺望星楼。
练光摇乱马，剑气上连牛。
草湿姑苏夕，叶下洞庭秋。
欲知凄断意，江上涉安流。

平平平仄平
仄仄仄平平
仄平平仄仄
仄仄仄平平
仄仄平平仄
仄仄仄平平
仄平平仄仄
平仄仄平平

LL LO LP
OO OL LP
OL LO OR
OO OL LP
OO LL OR
OO OL LP
OL LO OR
LO OL LP

T x x
x T x
T x x
x T x
x T x
x T x
T x x
x T x

15. 游兖部逢孔君自卫来欣然相遇若旧

游人自卫返，背客隔淮来。
倾盖金兰合，忘筌玉叶开。
繁花明日柳，疏蕊落风梅。
将期重交态，时慰不然灰。

平平仄仄仄
仄仄仄平平
平仄平平仄
仄平仄仄平
平平平仄仄
平仄仄平平
平平平仄仄
平仄仄平平

LL OO OR
OO OL LP
LO LL OR
OL OO LP
LL LO OR
LO OL LP
LL LL OR
LO OL LP

T x x
x T x
x T x
T x x
T x x
x T x
T T x
x T x

16. 西京守岁

闲居寡言宴，独坐惨风尘。
忽见严冬尽，方知列宿春。
夜将寒色去，年共晓光新。
耿耿他乡夕，无由展旧亲。

平平仄平仄
仄仄仄平平
仄仄平平仄
平平仄仄平
仄平平仄仄
平仄仄平平
仄仄平平仄
平平仄仄平

LL OL OR
OO OL LP
OO LL OR
LL OO LP
OL LO OR
LO OL LP
OO LL OR
LL OO LP

T x x
x T x
x T x
T x x
T x x
x T x
x T x
T x x

17. 送郑少府入辽共赋侠客远从戎
 边烽警榆塞，侠客度桑乾。
 柳叶开银镝，桃花照玉鞍。
 满月临弓影，连星入剑端。
 不学燕丹客，空歌易水寒。

平平仄平仄
 仄仄仄平平
 仄仄平平仄
 平平仄仄平
 仄仄平平仄
 平平仄仄平
 仄仄平平仄
 平平仄仄平

LL OL OR
 OO OL LP
 OO LL OR
 LL OO LP
 OO LL OR
 LL OO LP
 OO LL OR
 LL OO LP

T x x
 x T x
 x T x
 T x x
 x T x
 T x x
 x T x
 T x x

18. 送费六还蜀
 星楼望蜀道，月峡指吴门。
 万行流别泪，九折切惊魂。
 雪影含花落，云阴带叶昏。
 还愁三径晚，独对一清尊。

平平仄仄仄
 仄仄仄平平
 仄平平仄仄
 仄仄仄平平
 仄仄平平仄
 平平仄仄平
 平平平仄仄
 仄仄仄平平

LL OO OR
 OO OL LP
 OL LO OR
 OO OL LP
 OO LL OR
 LL OO LP
 LL LO OR
 OO OL LP

T x x
 x T x
 T x x
 x T x
 x T x
 T x x
 T x x
 x T x

19. 秋日送侯四得弹字
 我留安豹隐，君去学鹏抟。
 歧路分襟易，风云促膝难。
 夕涨流波急，秋山落日寒。
 惟有思归引，凄断为君弹。

仄平平仄仄
 平仄仄平平
 平仄平平仄
 平平仄仄平
 仄仄平平仄
 平平仄仄平
 平仄平平仄
 平仄仄平平

OL LO OR
 LO OL LP
 LO LL OR
 LL OO LP
 OO LL OR
 LL OO LP
 LO LL OR
 LO OL LP

T x x
 x T x
 x T x
 T x x
 x T x
 T x x
 x T x
 x T x

20. 送王明府参选赋得鹤
 振衣游紫府，飞盖背青田。
 虚心恒警露，孤影尚凌烟。
 离歌凄妙曲，别操绕繁弦。
 在阴如可和，清响会闻天。

仄平平仄仄
 平仄仄平平
 平平平仄仄
 平仄仄平平
 平平平仄仄
 仄仄仄平平
 仄平平仄仄
 平仄仄平平

OL LO OR
 LO OL LP
 LL LO OR
 LO OL LP
 LL LO OR
 OO OL LP
 OL LO OR
 LO OL LP

T x x
 x T x
 T x x
 x T x
 T x x
 x T x
 T x x
 x T x

21. 秋日送别

寂寥心事晚，摇落岁时秋。
共此伤年发，相看惜去留。
当歌应破涕，哀命运穷愁。
别后能相忆，东陵有故侯。

仄平平仄仄
平仄仄平平
仄仄平平仄
平仄仄仄平
平平平仄仄
平仄仄平平
仄仄平平仄
平平仄仄平

OL LO OR
LO OL LP
OO LL OR
LO OO LP
LL LO OR
LO OL LP
OO LL OR
LL OO LP

T x x
x T x
x T x
T x x
T x x
x T x
x T x
T x x

22. 别李峤得胜字
芳尊徒自满，别恨转难胜。
客似游江岸，人疑上灞陵。
寒更承夜永，凉景向秋澄。
离心何以赠？自有玉壶冰。

平平平仄仄
仄仄仄平平
仄仄平平仄
平平仄仄平
平平平仄仄
平仄仄平平
平平平仄仄
仄仄仄平平

LL LO OR
OO OL LP
OO LL OR
LL OO LP
LL LO OR
LO OL LP
LL LO OR
OO OL LP

T x x
x T x
x T x
T x x
T x x
x T x
T x x
x T x

23. 在兗州钱宋五之间

淮沂泗水地，梁甫汶阳东。
别路青骊远，离尊绿蚁空。
柳寒凋密翠，棠晚落疏红。
别后相思曲，凄断入琴风。

平平仄仄仄
平仄仄平平
仄仄平平仄
平平仄仄平
仄平平仄仄
平仄仄平平
仄仄平平仄
平仄仄平平

LL OO OR
LO OL LP
OO LL OR
LL OO LP
OL LO OR
LO OL LP
OO LL OR
LO OL LP

T x x
x T x
x T x
T x x
T x x
x T x
x T x
x T x

24. 游灵公观

灵峰标胜境，神府枕通川。
玉殿斜连汉，金堂迥架烟。
断风疏晚竹，流水切危弦。
别有青门外，空怀玄圃仙。

平平平仄仄
平仄仄平平
仄仄平平仄
平平仄仄平
仄平平仄仄
平仄仄平平
仄仄平平仄
平平平仄平

LL LO OR
LO OL LP
OO LL OR
LL OO LP
OL LO OR
LO OL LP
OO LL OR
LL LO LP

T x x
x T x
x T x
T x x
T x x
x T x
x T x
T x x

25. 夏日游山家同夏少府
 返照下层岑，物外狎招寻。
 兰径薰幽佩，槐庭落暗金。
 谷静风声彻，山空月色深。
 一遣樊笼累，唯馀松桂心。

仄仄仄平平
 仄仄仄平平
 平仄平平仄
 平平仄仄平
 仄仄平平仄
 平平仄仄平
 仄仄平平仄
 平平仄仄平

OO OL LP
 OO OL LP
 LO LL OR
 LL OO LP
 OO LL OR
 LL OO LP
 OO LL OR
 LL LO LP

x T x
 x T x
 x T x
 T x x
 x T x
 T x x
 x T x
 T x x

26. 冬日宴
 二三物外友，一百杖头钱。
 赏洽袁公地，情披乐令天。
 促席弯觞满，当炉兽炭然。
 何须攀桂树，逢此自留连。

仄平仄仄仄
 仄仄仄平平
 仄仄平平仄
 平平仄仄平
 仄仄平平仄
 平平仄仄平
 平平平仄仄
 平仄仄平平

OL OO OR
 OO OL LP
 OO LL OR
 LL OO LP
 OO LL OR
 LL OO LP
 LL LO OR
 LO OL LP

T x x
 x T x
 x T x
 T x x
 x T x
 T x x
 T x x
 x T x

27. 镂鸡子
 幸遇清明节，欣逢旧练人。
 刻花争脸态，写月竞眉新。
 晕罢空馀月，诗成并道春。
 谁知怀玉者，含响未吟晨！

仄仄平平仄
 平平仄仄平
 仄平平仄仄
 仄仄仄平平
 仄仄平平仄
 平平仄仄平
 仄平平仄仄
 平平仄仄平

OO LL OR
 LL OO LP
 OL LO OR
 OO OL LP
 OO LL OR
 LL OO LP
 LL LO OR
 LO OL LP

x T x
 T x x
 T x x
 x T x
 x T x
 T x x
 T x x
 x T x

28. 咏美人在天津桥
 美女出东邻，容与上天津。
 整衣香满路，移步袜生尘。
 水下看妆影，眉头画月新。
 寄言曹子建，个是洛川神。

仄仄仄平平
 平仄仄平平
 仄平平仄仄
 平仄仄平平
 仄仄仄平仄
 平平仄仄平
 仄平平仄仄
 仄仄仄平平

OO OL LP
 LO OL LP
 OL LO OR
 LO OL LP
 OO OL OR
 LL OO LP
 OL LO OR
 OO OL LP

x T x
 x T x
 T x x
 x T x
 x T x
 T x x
 T x x
 x T x

29. 送宋五之间得凉字
 愿言游泗水，支离去二漳。
 道术君所笃，筌蹄余自忘。
 雪威侵竹冷，秋爽带池凉。
 欲验离襟切，歧路在他乡。

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 平平仄仄平
 仄仄平仄仄
 平平平仄仄
 仄平平仄仄
 平仄仄平平
 仄仄平平仄
 平仄仄平平

OL LO OR
 LL OO LP
 OO LO OR
 LL LO OR
 OL LO OR
 LO OL LP
 OO LL OR
 LO OL LP

T x x
 T x x
 x T x
 T x x
 T x x
 x T x
 x T x
 x T x

30. 宪台出絷寒夜有怀
 独坐怀明发，长谣苦未安。
 自应迷北叟，谁肯问南冠？
 生死交情异，殷忧岁序阑。
 空馀朝夕鸟，相伴夜啼寒。

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 平平仄仄平
 仄平平仄仄
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 平平仄仄平
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OO LL OR
 LL OO LP
 OL LO OR
 LO OL LP
 LO LL OR
 LL OO LP
 LL LO OR
 LO OL LP

x T x
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 T x x
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 T x x
 x T x

31. 送郭少府探得忧字
 开筵枕德水，辍棹舣仙舟。
 贝阙桃花浪，龙门竹箭流。
 当歌凄别曲，对酒泣离忧。
 还望青门外，空见白云浮。

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 仄仄仄平平
 仄仄平平仄
 平平仄仄平
 平平平仄仄
 仄仄仄平平
 平仄平平仄
 平仄仄平平

LL OO OR
 OO OL LP
 OO LL OR
 LL OO LP
 LL LO OR
 OO OL LP
 LO LL OR
 LO OL LP

T x x
 x T x
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 x T x

32. 冬日过故人任处士书斋
 神交尚投漆，虚室罢游兰。
 网积窗文乱，苔深履迹残。
 雪明书帐冷，水静墨池寒。
 独此琴台夜，流水为谁弹？

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 仄仄平平仄
 平平仄仄平
 仄平平仄仄
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 仄仄平平仄
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LL OL OR
 LO OL LP
 OO LL OR
 LL OO LP
 OL LO OR
 OO OL LP
 OO LL OR
 LO OL LP

T x x
 x T x
 x T x
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 x T x

33. 送刘少府游越州

一丘余枕石，三越尔怀铅。
离亭分鹤盖，别岸指龙川。
露下蝉声断，寒来雁影连。
如何沟水上，凄断听离弦！

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OL LO OR
LO OL LP
LL LO OR
OO OL LP
OO LL OR
LL OO LP
LL LO OR
LO OL LP

T x x
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T x x
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T x x
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x T x

34. 赋得白云抱幽石

重岩抱危石，幽涧曳轻云。
绕镇仙衣动，飘蓬羽盖分。
锦色连花静，苔光带叶熏。
讵知吴会影，长抱谷城文！

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LL OL OR
LO OL LP
OO LL OR
LL OO LP
OO LL OR
LL OO LP
OL LO OR
LO OL LP

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T x x
x T x

35. 赋得春云处处生

千里年光静，四望春云生。
纂日祥光举，疏云瑞叶轻。
盖阴笼迥树，阵影抱危城。
非将吴会远，飘荡帝乡情。

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LO LL OR
OO LL LP
OO LL OR
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OO OL LP
LL LO OR
LO OL LP

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x T x

36. 咏水

列名通地纪，疏派合天津。
波随月色净，态逐桃花春。
照霞如隐石，映柳似沉鳞。
终当挹上善，属意澹交人。

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OL LO OR
LO OL LP
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OO LL LP
OL LO OR
OO OL LP
LL OO OR
OO OL LP

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x T x

37. 同张二咏雁

唼藻沧江远，衡阳紫塞长。
雾深迷晓景，风急断秋行。
阵照通宵月，书封几夜霜！
无复能鸣分，空知愧稻粱。

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OO LL OR
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OL LO OR
LO OL LP
OO LL OR
LL OO LP
LO LL OR
LL OO LP

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x T x
T x x

38. 咏雪

龙云玉叶上，鹤雪瑞花新。
影乱铜乌吹，光销玉马津。
含辉明素篆，隐迹表祥轮。
幽兰不可俪，徒自绕阳春。

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LL OO OR
OO OL LP
OO LL LP
LL OO LP
LL LO OR
OO OL LP
LL OO OR
LO OL LP

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x T x

39. 咏云酒

朔空曾纪历，带地旧疏泉。
色泛临砀瑞，香流赴蜀仙。
款交欣散玉，洽友悦沉钱。
无复中山赏，空吟吴会篇。

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OL LO OR
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LL OO LP
OL LO OR
OO OL LP
LO LL OR
LL LO LP

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40. 尘灰

洛川流雅韵，秦道擅苛威。
听歌梁上动，应律管中飞。
光飘神女袜，影落羽人衣。
愿言心未翳，终冀效轻微。

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OL LO OR
LO OL LP
OL LO OR
OO OL LP
LL LO OR
OO OL LP
OL LO OR
LO OL LP

T x x
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x T x
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T x x
x T x

41. 称心寺

征帆恣远寻，逶迤过称心。
凝滞蘅灌岸，沿洄楂柚林。
穿漱不厌曲，舣潭惟爱深。
为乐凡几许，听取舟中琴。

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LL OO LP
LL OO LP
LO LO OR
LL LO LP
LO OO OR
OL LO LP
LO LO OR
OO LL LP

T x x
T x x
T T x
T x x
T x x
T x x
T T x
x T x

42. 陪润州薛司空丹徒桂明府游招隐寺
共寻招隐寺，初识戴颙家。
还依旧泉壑，应改昔云霞。
绿竹寒天笋，红蕉腊月花。
金绳倘留客，为系日光斜。

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OL LO OR
LO OL LP
LL OL OR
LO OL LP
OO LL OR
LL OO LP
LL OL OR
LO OL LP

T x x
x T x
T x x
x T x
x T x
T x x
T x x
x T x

43. 在军登城楼

城上风威冷，江中水气寒。
戎衣何日定，歌舞入长安！

平仄平平仄
平平仄仄平
平平平仄仄
平仄仄平平

LO LL OR
LL OO LP
LL LO OR
LO OL LP

x T x
T x x
T x x
x T x

44. 于易水送人
此地别燕丹，壮士发冲冠。
昔时人已没，今日水犹寒。

仄仄仄平平
仄仄仄平平
仄平平仄仄
平仄仄平平

OO OL LP
OO OL LP
OL LO OR
LO OL LP

x T x
x T x
T x x
x T x

45. 咏镜
写月无芳桂，照日有花菱。
不持光谢水，翻将影学冰。

仄仄平平仄
仄仄仄平平
仄平平仄仄
平平仄仄平

OO LL OR
OO OL LP
OL LO OR
LL OO LP

x T x
x T x
T x x
T x x

46. 挑灯杖
禀质非贪热，焦心岂惮熬！
终知不自润，何处用脂膏？

仄仄平平仄
平平仄仄平
平平仄仄仄
平仄仄平平

OO LL OR
LL OO LP
LL OO OR
LO OL LP

x T x
T x x
T x x
x T x

47. 咏尘

凌波起罗袜，含风染素衣。
别有知音调，闻歌应自飞。

平平仄平仄
平平仄仄平
仄仄平平仄
平平平仄平

LL OL OR
LL OO LP
OO LL OR
LL LO LP

T x x
T x x
x T x
T x x

48. 玩初月

忌满光先缺，乘昏影暂流。
既能明似镜，何用曲如钩？

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仄平平仄仄
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OO LL OR
LL OO LP
OL LO OR
LO OL LP

x T x
T x x
T x x
x T x

49. 忆蜀地佳人

东西吴蜀关山远，鱼来雁去两难闻。
莫怪常有千行泪，只为阳台一片云。

平平平仄平平仄
平平仄仄仄通通
仄仄平仄平平仄
仄仄平平仄仄平

LL LO LL OR
LL OO OL LP
OO LO LL OR
OO LL OO LP

T x T x
T x T x
x T T x
x T x T

C-2孟浩然

1. 大堤行寄万七

大堤行乐处，车马相驰突。
岁岁春草生，踏青二三月。
王孙挟珠弹，游女矜罗袜。
携手今莫同，江花为谁发？

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LL OL OR
LO LL OR
LO LO LP
LL OL OR

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T T x
T x x

2. 宿扬子津寄润州长山刘隐士
所思在建业，欲往大江深。
日夕望京口，烟波愁我心。
心驰茅山洞，目极枫树林。
不见少微星，星霜劳夜吟。

仄平仄仄仄
仄仄仄平平
仄仄仄平仄
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OO OL LP
OO OL OR
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LL LL OR
OO LO LP
OO OL LP
LL LO LP

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T x x

3. 秋宵月下有怀

秋空明月悬，光彩露沾湿。
惊鹊栖未定，飞萤卷帘入。
庭槐寒影疏，邻杵夜声急。
佳期旷何许，望望空伫立。

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仄仄平仄仄

LL LO LP
LO OL OR
LO LO OR
LL OL OR
LL LO LP
LO OL OR
LL OL OR
OO LO OR

T x x
x T x
T T x
T x x
T x x
x T x
T x x
x T x

4. 送丁大凤进士赴举呈张九龄
吾观鶴鶡赋，君负王佐才。
惜无金张援，十上空归来。
弃置乡园老，翻飞羽翼摧。
故人今在位，歧路莫迟回。

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OL LO OR
LO OL LP

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x T x

5. 送吴悦游韶阳

五色怜凤雏，南飞适鵩鵠。
楚人不相识，何处求椅梧？
去去日千里，茫茫天一隅。
安能与斥鵠，决起但枪榆！

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LL LO LP
LL OO OR
OO OL LP

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6. 适越留别譙县张主簿申屠少府

朝乘汴河流，夕次譙县界。
幸值西风吹，得与故人会。
君学梅福隐，余从伯鸾迈。
别后能相思，浮云在吴会。

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LL OL OR
OO LL LP
LL OL OR

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T x x

7. 送陈七赴西军

吾观非常者，碌碌在目前。
君负鸿鹄志，蹉跎书剑年。
一闻边烽动，万里忽争先。
余亦赴京国，何当献凯还？

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LO OL OR
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x T x
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T x x

8. 送从弟邕下第后寻会稽

疾风吹征帆，倏尔向空没。
千里在俄顷，三江坐超忽。
向来共欢娱，日夕成楚越。
落羽更分飞，谁能不惊骨？

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平平仄平仄

OL LL LP
OO OL OR
LO OL OR
LL OL OR
OL OL LP
OO LO OR
OO OL LP
LL OL OR

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x T x
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9. 江上别流人

以我越乡客，逢君谪居者。
分飞黄鹤楼，流落苍梧野。
驿使乘云去，征帆沿溜下。
不知从此分，还袂何时把？

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OO OL OR
LL OL OR
LL LO LP
LO LL OR
OO LL OR
LL LO OR
OL LO LP
LO LL OR

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x T x

10. 与王昌龄宴王道士房
归来卧青山，常梦游清都。
漆园有傲吏，惠好在招呼。
书幌神仙箓，画屏山海图。
酌霞复对此，宛似入蓬壶

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LL OL LP
LO LL LP
OL OO OR
OO OL LP
LO LL OR
OL LO LP
OL OO OR
OO OL LP

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11. 峦潭作

石潭傍隈隩，沙岸晓夤缘。
试垂竹竿钓，果得槎头鳊。
美人骋金错，纤手脍红鲜。
因谢陆内史，莼羹何足传。

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OL OL OR
LO OL LP
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OO LL LP
OL OL OR
LO OL LP
LO OO OR
LL LO LP

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x T x
T T x
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12. 宿业师山房期丁大不至
夕阳度西岭，群壑倏已暝。
松月生夜凉，风泉满清听。
樵人归欲尽，烟鸟栖初定。
之子期宿来，孤琴候萝径。

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LO LO LP
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13. 耶溪泛舟

落景馀清辉，轻桡弄溪渚。
澄明爱水物，临泛何容与！
白首垂钓翁，新妆浣纱女。
相看似相识，脉脉不得语。

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OO LL LP
LL OL OR
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LO LL OR
OO LO LP
LL OL OR
LO OL OR
OO OO OR

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14. 万山潭作

垂钓坐盘石，水清心亦闲。
鱼行潭树下，猿挂岛藤间。
游女昔解佩，传闻于此山。
求之不可得，沿月棹歌还。

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OL LO LP
LL LO OR
LO OL LP
LO OO OR
LL LO LP
LL OO OR
LO OL LP

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x T x

15. 洗然弟竹亭

吾与二三子，平生结交深。
俱怀鸿鹄志，昔有鹤鸽心。
逸气假毫翰，清风在竹林。
达是酒中趣，琴上偶然音。

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OO OL OR
LO OL LP

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16. 采樵作

采樵入深山，山深树重叠。
桥崩卧槎拥，路险垂藤接。
日落伴将稀，山风拂萝衣。
长歌负轻策，平野望烟归。

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LL OL OR
OO LL OR
OO OL LP
LL OL LP
LL OL OR
LO OL LP

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x T x

17. 岁暮海上作

仲尼既云歿，余亦浮于海。
昏见斗柄回，方知岁星改。
虚舟任所适，垂钓非有待。
为问乘槎人，沧洲复谁在？

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平平仄平仄

OL OL OR
LO LL OR
LO OO LP
LL OL OR
LL OO OR
LO LO OR
OO LL LP
LL OL OR

T T x
x T x
T x x
T x x
T x x
T T x
x T x
T x x

18. 听郑五愔弹琴

阮籍推名饮，清风满竹林。
半酣下衫袖，拂拭龙唇琴。
一杯弹一曲，不觉夕阳沉。
予意在山水，闻之谐夙心。

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OO LL OR
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OO LL LP
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OO OL LP
LO OL OR
LL LO LP

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19. 同张明府清镜叹

妾有盘龙镜，清光常昼发。
自从生尘埃，有若雾中月。
愁来试取照，坐叹生白发。
寄语边塞人，如何久离别？

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LL OO OR
OO LO OR
OO LO LP
LL OL OR

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T x x
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T x x

20. 和卢明府送郑十三还京兼寄之什

昔时风景登临地，今日衣冠送别筵。
醉坐自倾彭泽酒，思归长望白云天。
洞庭一叶惊秋早，濩落空嗟滞江岛。
寄语朝廷当世人，何时重见长安道？

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OL LO LL OR
LO LL OO LP
OO OL LO OR
LL LO OL LP
OL OO LL OR
OO LL OL OR
OO LL LO LP
LL LO LL OR

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T x T x
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x T T x
T x T x

21. 夜归鹿门山歌

山寺钟鸣昼已昏，渔梁渡头争渡喧。
人随沙路向江村，余亦乘舟归鹿门。
鹿门月照开烟树，忽到庞公栖隐处。
岩扉松径长寂寥，惟有幽人夜来去。

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LO LL OO LP
LL OL LO LP
LL LO OL LP
LO LL LO LP
OL OO LL OR
OO LL LO OR
LL LO LO LP
LO LL OL OR

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LO OL LP
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OL LO OR
OO OL LP

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22. 长乐宫

秦城旧来称窈窕，汉家更衣应不少。
红粉邀君在何处，青楼苦夜长难晓。
长乐宫中钟暗来，可怜歌舞惯相催。
欢娱此事今寂寞，惟有年年陵树哀。

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LL OL LO OR
OL LL LO OR
LO LL OL OR
LL OO LL OR
LO LL LO LP
OL LO OL LP
LL OO LO OR
LO LL LO LP

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OO LL OR
LL OO LP
LL OL OR
LO LL LP
OO LL OR
LL OO LP
OL LO OR
LO OL LP

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23. 和张丞相春朝对雪

迎气当春至，承恩喜雪来。
润从河汉下，花逼艳阳开。
不睹丰年瑞，焉知燮理才？
撒盐如可拟，愿糁和羹梅。

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LO OL LP
OO LL OR
LL OO LP
OL LO OR
OO OL LP

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x T x

24. 和张明府登鹿门作
忽示登高作，能宽旅寓情。
弦歌既多暇，山水思微清。
草得风光动，虹因雨气成。
谬承巴里和，非敢应同声。

25. 和张二自穰县还途中遇雪
 风吹沙海雪，渐作柳园春。
 宛转随香骑，轻盈伴玉人。
 歌疑郢中客，态比洛川神。
 今日南归楚，双飞似入秦。

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LL LO OR
 OO OL LP
 OO LL OR
 LL OO LP
 LL OL OR
 OO OL LP
 LO LL OR
 LL OO LP

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26. 和贾主簿弁九日登岘山
 楚万重阳日，群公赏宴来。
 共乘休沐暇，同醉菊花杯。
 逸思高秋发，欢情落景催。
 国人咸寡和，遥愧洛阳才。

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 LO OL LP
 OL LL OR
 LL OO LP
 OL LO OR
 LO OL LP

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27. 望洞庭湖赠张丞相
 八月湖水平，涵虚混太清。
 气蒸云梦泽，波撼岳阳城。
 欲济无舟楫，端居耻圣明。
 坐观垂钓者，空有羡鱼情。

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OO LO LP
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 LO OL LP
 OO LL OR
 LL OO LP
 OL LO OR
 LO OL LP

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28. 赠道士参寥
 蜀琴久不弄，玉匣细尘生。
 丝脆弦将断，金徽色尚荣。
 知音徒自惜，聋俗本相轻。
 不遇钟期听，谁知鸾凤声？

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29. 京还赠张维

拂衣何处去？高枕南山南。
欲徇五斗禄，其如七不堪！
早朝非晚起，束带异抽簪。
因向智者说，游鱼思旧潭。

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30. 题李十四庄兼赠綦毋校书

闻君息阴地，东郭柳林间。
左右瀍涧水，门庭缑氏山。
抱琴来取醉，垂钓坐乘闲。
归客莫相待，寻源殊未还。

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31. 九日龙沙作寄刘大脊虚

龙沙豫章北，九日挂帆过。
风俗因时见，湖山发兴多。
客中谁送酒，棹里自成歌。
歌竟乘流去，滔滔任夕波。

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LL OL OR
OO OL OR
LO LL OR
LL OL LP
OL LO OR
OO OL LP
LO LL OR
LL OO LP

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32. 寄赵正字

正字芸香阁，幽人竹素园。
经过宛如昨，归卧寂无喧。
高鸟能择木，羝羊漫触藩。
物情今已见，从此愿忘言。

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33. 洞庭湖寄阎九

洞庭秋正阔，余欲泛归船。
莫辨荆吴地，唯馀水共天。
渺弥江树没，合沓海潮连。
迟尔为舟楫，相将济巨川。

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34. 秦中感秋寄远上人
一丘常欲卧，三径苦无资。
北土非吾愿，东林怀我师。
黄金燃桂尽，壮志逐年衰。
日夕凉风至，闻蝉但益悲。

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35. 宿永嘉江寄山阴崔少府国辅
我行穷水国，君使入京华。
相去日千里，孤帆天一涯。
卧闻海潮至，起视江月斜。
借问同舟客，何时到永嘉？

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36. 上巳洛中寄王九迥
卜洛成周地，浮杯上巳筵。
斗鸡寒食下，走马射堂前。
垂柳金堤合，平沙翠幕连。
不知王逸少，何处会群贤？

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37. 闻裴侍御朏自襄州司户除豫州司户因以投寄

故人荆府掾，尚有柏台威。
移职自樊衍，芳声闻帝畿。
昔余卧林巷，载酒过柴扉。
松菊无时赏，乡园欲懒归。

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OO OL LP
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OO OL LP
LO LL OR
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38. 江上寄山阴崔少府国辅
春堤杨柳发，忆与故人期。
草木本无意，荣枯自有时。
山阴定远近，江上日相思。
不及兰亭会，空吟祓禊诗。

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LL LO OR
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LL OO OR
LO OL LP
OO LL OR
LL OO LP

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T x x
T x x
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39. 夜泊庐江闻故人在东寺以诗寄之
江路经庐阜，松门入虎溪。
闻君寻寂乐，清夜宿招提。
石镜山精怯，禅枝怖鸽栖。
一灯如悟道，为照客心迷。

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LL LO OR
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LL OO LP
OL LO OR
OO OL LP

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40. 宿桐庐江寄广陵旧游
山暝闻猿愁，沧江急夜流。
风鸣两岸叶，月照一孤舟。
建德非吾土，维扬忆旧游。
还将两行泪，遥寄海西头。

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LL OL OR
LO OL LP

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41. 南还舟中寄袁太祝
 沿溯非便习，风波厌恶辛。
 忽闻迁谷鸟，来报五陵春。
 岭北回征帆，巴东问故人。
 桃源何处是？游子正迷津。

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LO	LO	OR
LL	OO	LP
OL	LO	OR
LO	OL	LP
OO	LL	LP
LL	OO	LP
LL	LO	OR
LO	OL	LP

T	T	X
T	x	x
T	x	x
x	T	x
x	T	x
T	x	x
T	x	x
x	T	x

42. 东陂遇雨率尔贻谢南池
 田家春事起，丁壮就东陂。
 殷殷雷声作，森森雨足垂。
 海虹晴始见，河柳润初移。
 予意在耕凿，因君问土宜。

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LL	LO	OR
LO	OL	LP
OO	LL	OR
LL	OO	LP
OL	LO	OR
LO	OL	LP
LO	OL	OR
LL	OO	LP

T	x	x
x	T	x
x	T	x
T	x	x
T	x	x
x	T	x
x	T	x
T	x	x

43. 行至汝坟寄卢征君
 行乏憩予驾，依然见汝坟。
 洛川方罢雪，嵩嶂有残云。
 曳曳半空里，明明五色分。
 聊题一时兴，因寄卢征君。

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LO	OL	OR
LL	OO	LP
OL	LO	OR
LO	OL	LP
OO	OL	OR
LL	OO	LP
LL	OL	OR
LO	LL	LP

x	T	x
T	x	x
T	x	x
x	T	x
x	T	x
T	x	x
T	x	x
x	T	x

44. 寄天台道士
 海上求仙客，三山望几时？
 焚香宿华顶，浥露采灵芝。
 屢蹑莓苔滑，将寻汗漫期。
 倘因松子去，长与世人辞。

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LL	OO	LP
LL	OO	OR
OO	OL	LP
OO	LL	OR
LL	OO	LP
OL	LO	OR
LO	OL	LP

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T	x	x
x	T	x
x	T	x
T	x	x
T	x	x
x	T	x

45. 唐城馆中早发寄杨使君
犯霜驱晓驾，数里见唐城。
旅馆归心逼，荒村客思盈。
访人留后信，策蹇赴前程。
欲识离魂断，长空听雁声。

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46. 润南即事贻皎上人
弊庐在郭外，素产惟田园。
左右林野旷，不闻朝市喧。
钓竿垂北涧，樵唱入南轩。
书取幽栖事，将寻静者论。

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47. 重酬李少府见赠
养疾衡檐下，由来浩气真。
五行将禁火，十步任寻春。
致敬惟桑梓，邀欢即主人。
回看后雕色，青翠有松筠。

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48. 九日怀襄阳
去国似如昨，倏然经杪秋。
岘山不可见，风景令人愁。
谁采篱下菊，应闲池上楼。
宜城多美酒，归与葛强游。

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49. 初出关旅亭夜坐怀王大校书

向夕槐烟起，葱茏池馆曛。
客中无偶坐，关外惜离群。
烛至萤光灭，荷枯雨滴闻。
永怀芸阁友，寂寞滞扬云。

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50. 人日登南阳驿门亭子怀汉川诸友

朝来登陟处，不似艳阳时。
异县殊风物，羁怀多所思。
剪花惊岁早，看柳讶春迟。
未有南飞雁，裁书欲寄谁？

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51. 早寒江上有怀

木落雁南度，北风江上寒。
我家襄水上，遥隔楚云端。
乡泪客中尽，孤帆天际看。
迷津欲有问，平海夕漫漫。

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52. 闲园怀苏子

林园虽少事，幽独自多违。
向夕开帘坐，庭阴落景微。
鸟过烟树宿，萤傍水轩飞。
感念同怀子，京华去不归。

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53. 同卢明府饯张郎中除义王府司马海园作

上国山河列，贤王邸第开。
故人分职去，潘令宠行来。
冠盖趋梁苑，江湘失楚材。
豫愁轩骑动，宾客散池台。

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54. 送张子容进士赴举

夕曛山照灭，送客出柴门。
惆怅野中别，殷勤歧路言。
茂林予偃息，乔木尔飞翻。
无使谷风诮，须令友道存。

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55. 送张参明经举兼向泾州觐省

十五彩衣年，承欢慈母前。
孝廉因岁贡，怀橘向秦川。
四座推文举，中郎许仲宣。
泛舟江上别，谁不仰神仙？

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56. 送张祥之房陵

我家南渡头，惯习野人舟。
日夕弄清浅，林湍逆上流。
山河据形胜，天地生豪酋。
君意在利往，知音期自投。

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57. 送吴宣从事

才有幕中士，宁无塞上勋！
汉兵将灭虏，王粲始从军。
旌旆边庭去，山川地脉分。
平生一匕首，感激赠夫君。

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58. 送桓子之郢成礼

闻君驰彩骑，躞蹀指南荆。
为结潘杨好，言过郢城。
摽梅诗有赠，羔雁礼将行。
今夜神仙女，应来感梦情。

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59. 留别王侍御维

寂寂竟何待，朝朝空自归。
欲寻芳草去，惜与故人违。
当路谁相假，知音世所稀。
只应守索寞，还掩故园扉。

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60. 早春润州送从弟还乡

兄弟游吴国，庭闱恋楚关。
已多新岁感，更饯白眉还。
归泛西江水，离筵北固山。
乡园欲有赠，梅柳着先攀。

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61. 峴山饯房琯崔宗之
贵贱平生隔，轩车是日来。
青阳一觏止，云路豁然开。
祖道衣冠列，分亭驿骑催。
方期九日聚，还待二星回。

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62. 送谢录事之越
清旦江天迥，凉风西北吹。
白云向吴会，征帆亦相随。
想到耶溪日，应探禹穴奇。
仙书倘相示，予在此山陲。

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63. 洛中送奚三还扬州
水国无边际，舟行共使风。
羨君从此去，朝夕见乡中。
予亦离家久，南归恨不同。
音书若有问，江上会相逢。

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64. 送告八从军
男儿一片气，何必五车书！
好勇方过我，多才便起予。
运筹将入幕，养拙就闲居。
正待功名遂，从君继两疏。

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65. 送元公之鄂渚寻观主张稼莺

桃花春水涨，之子忽乘流。
岘首辞蛟浦，江中问鹤楼。
赠君青竹杖，送尔白蘋洲。
应是神仙子，相期汗漫游。

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66. 送王五昆季省觐

公子恋庭闱，劳歌涉天涯。
水乘舟楫去，亲望老莱归。
斜日催乌鸟，清江照彩衣。
平生急难意，遥仰鹡鸰飞

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67. 送崔遏

片玉来夸楚，治中作主人。
江山增润色，词赋动阳春。
别馆当虚敞，离情任吐伸。
因声两京旧，谁念卧漳滨？

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68. 送卢少府使入秦

楚关望秦国，相去千里馀。
州县勤王事，山河转使车。
祖筵江上列，离恨别前书。
愿及芳年赏，娇莺二月初。

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69. 送袁十岭南寻弟

早闻牛渚咏，今见鹡鸰心。
羽翼嗟零落，悲鸣别故林。
苍梧白云远，烟水洞庭深。
万里独飞去，南风迟尔音。

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70. 永嘉别张子容

旧国余归楚，新年子北征。
挂帆愁海路，分手恋朋情。
日夕故园意，汀洲春草生。
何时一杯酒，重与季鹰倾！

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71. 东京留别诸公

吾道昧所适，驱车还向东。
主人开旧馆，留客醉新丰。
树绕温泉绿，尘遮晚日红。
拂衣从此去，高步蹑华嵩。

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72. 送袁太祝尉豫章

何幸遇休明，观光来上京。
相逢武陵客，独送豫章行。
随牒牵黄绶，离群会墨卿。
江南佳丽地，山水旧难名。

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73. 都下送辛大之鄂

南国辛居士，言归旧竹林。
未逢调鼎用，徒有济川心。
予亦忘机者，田园在汉阴。
因君故乡去，遥寄式微吟。

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74. 送席大

惜尔怀其宝，迷邦倦客游。
江山历全楚，河洛越成周。
道路疲千里，乡园老一丘。
知君命不偶，同病亦同忧。

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75. 送贾升主簿之荆府

奉使推能者，勤王不暂闲。
观风随按察，乘骑度荆关。
送别登何处？开筵旧岘山。
征轩明日远，空望郢门间。

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76. 送王大校书

导漾自嶓冢，东流为汉川。
维桑君有意，解缆我开筵。
云雨从兹别，林端意渺然。
尺书能不吝，时望鲤鱼传。

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77. 游江西留别富阳裴刘二少府
西上游江西，临流恨解携。
千山叠成嶂，万水泻为溪。
石浅流难溯，藤长险易跻。
谁怜问津者，岁晏此中迷。

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78. 广陵别薛八
士有不得志，栖栖吴楚间。
广陵相遇罢，彭蠡泛舟还。
檣出江中树，波连海上山。
风帆明日远，何处更追攀？

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79. 送洗然弟进士举
献策金门去，承欢彩服违。
以吾一日长，念尔聚星稀。
昏定须温席，寒多未授衣。
桂枝如已擢，早逐雁南飞。

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80. 崔明府宅夜观妓
白日既云暮，朱颜亦已酡。
画堂初点烛，金幌半垂罗。
长袖平阳曲，新声子夜歌。
从来惯留客，兹夕为谁多？

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81. 同卢明府早秋宴张郎中海亭
 侧听弦歌宰，文书游夏徒。
 故园欣赏竹，为邑幸来苏。
 华省曾联事，仙舟复与俱。
 欲知临泛久，荷露渐成珠。

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82. 卢明府早秋宴张郎中海园即事得秋字
 邑有弦歌宰，翔鸾狎野鸥。
 眷言华省旧，暂拂海池游。
 郁岛藏深竹，前溪对舞楼。
 更闻书即事，云物是清秋。

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83. 宴荣二山池
 甲第开金穴，荣期乐自多。
 栾嘶支遁马，池养右军鹅。
 竹引携琴入，花邀载酒过。
 山公来取醉，时唱接离歌。

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84. 夏日与崔二十一同集卫明府宅
 言避一时暑，池亭五月开。
 喜逢金马客，同饮玉人杯。
 舞鹤乘轩至，游鱼拥钓来。
 座中殊未起，箫管莫相催。

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85. 清明日宴梅道士房
 林卧愁春尽，开轩览物华。
 忽逢青鸟使，邀入赤松家。
 丹灶初开火，仙桃正落花。
 童颜若可驻，何惜醉流霞！

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86. 寒夜张明府宅宴
 瑞雪初盈尺，寒宵始半更。
 列筵邀酒伴，刻烛限诗成。
 香炭金炉暖，娇弦玉指清。
 醉来方欲卧，不觉晓鸡鸣。

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87. 宴张别驾新斋
 世业传圭组，江城佐股肱。
 高斋征学问，虚薄滥先登。
 讲论陪诸子，文章得旧朋。
 士元多赏激，衰病恨无能。

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88. 与诸子登岘山
 人事有代谢，往来成古今。
 江山留胜迹，我辈复登临。
 水落鱼梁浅，天寒梦泽深。
 羊公碑字在，读罢泪沾襟。

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89. 与杭州薛司户登樟亭楼作

水楼一登眺，半出青林高。
帘幕英僚敞，芳筵下客叨。
山藏伯禹穴，城压伍胥涛。
今日观溟涨，垂纶学钓鳌。

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90. 寻天台山

吾友太乙子，餐霞卧赤城。
欲寻华顶去，不惮恶溪名。
歇马凭云宿，扬帆截海行。
高高翠微里，遥见石梁横。

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91. 同曹三御史行泛湖归越

秋入诗人意，巴歌和者稀。
泛湖同逸旅，吟会是思归。
白简徒推荐，沧州已拂衣。
杳冥云外去，谁不羡鸿飞！

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92. 晚泊浔阳望庐山

挂席几千里，名山都未逢。
泊舟浔阳郭，始见香炉峰。
尝读远公传，永怀尘外踪。
东林精舍近，日暮但闻钟。

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93. 陪张丞相登嵩阳楼
 独步人何在？嵩阳有故楼。
 岁寒问耆旧，行县拥诸侯。
 林莽北弥望，沮漳东会流。
 客中遇知己，无复越乡忧。

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94. 武陵泛舟
 武陵川路狭，前棹入花林。
 莫测幽源里，仙家信几深？
 水回青嶂合，云度绿溪阴。
 坐听闲猿啸，弥清尘外心。

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95. 与颜钱塘登障楼望潮作
 百里闻雷震，鸣弦暂辍弹。
 府中连骑出，江上待潮观。
 照日秋云迥，浮天渤澥宽。
 惊涛来似雪，一坐凛生寒。

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96. 姚开府山池
 主人新邸第，相国旧池台。
 馆是招贤辟，楼因教舞开。
 轩车人已散，箫管凤初来。
 今日龙门下，谁知文举才？

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97. 夏日浮舟过陈大水亭
 水亭凉气多，闲棹晚来过。
 涧影见松竹，潭香闻芰荷。
 野童扶醉舞，山鸟助酣歌。
 幽赏未云遍，烟光奈夕何！

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98. 与白明府游江
 故人来自远，邑宰复初临。
 执手恨为别，同舟无异心。
 沿洄洲渚趣，演漾弦歌音。
 谁识躬耕者，年年梁甫吟！

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99. 游凤林寺西岭
 共喜年华好，来游水石间。
 烟容开远树，春色满幽山。
 壶酒朋情洽，琴歌野兴闲。
 莫愁归路暝，招月伴人还。

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100. 秋日陪李侍御渡松滋江
 南纪西江阔，皇华御史雄。
 截流宁假楫，挂席自生风。
 僚采争攀鹢，鱼龙亦避骢。
 坐听白雪唱，翻入棹歌中。

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101. 陪独孤使君同与萧员外证登万山亭
 万山青嶂曲，千骑使君游。
 神女鸣环佩，仙郎接献酬。
 遍观云梦野，自爱江城楼。
 何必东南守，空传沈隐侯。

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102. 秋登张明府海亭
 海亭秋日望，委曲见江山。
 染翰聊题壁，倾壶一解颜。
 歌逢彭泽令，归赏故园间。
 予亦将琴史，栖迟共取闲。

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103. 临涣裴明府席遇张十一房六
 河县柳林边，河桥晚泊船。
 文叨才子会，官喜故人连。
 笑语同今夕，轻肥异往年。
 晨风理归棹，吴楚各依然。

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104. 梅道士水亭
 傲吏非凡吏，名流即道流。
 隐居不可见，高论莫能酬。
 水接仙源近，山藏鬼谷幽。
 再来迷处所，花下问渔舟。

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105. 游景空寺兰若

龙象经行处，山腰度石关。
屡迷青嶂合，时爱绿萝闲。
宴息花林下，高谈竹屿间。
寥寥隔尘事，疑是入鸡山。

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106. 陪李侍御访聰上人禅居

欣逢柏台友，共谒聰公禅。
石室无人到，绳床见虎眠。
阴崖常抱雪，枯涧为生泉。
出处虽云异，同欢在法筵。

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107. 游精思观回王白云在后

出谷未停午，到家日已曛。
回瞻下山路，但见牛羊群。
樵子暗相失，草虫寒不闻。
衡门犹未掩，伫立望夫君。

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108. 夏日辨玉法师茅斋

夏日茅斋里，无风坐亦凉。
竹林深笋概，藤架引梢长。
燕觅巢窠处，蜂来造蜜房。
物华皆可玩，花蕊四时芳。

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109. 与张折冲游耆闍寺
 释子弥天秀，将军武库才。
 橫行塞北尽，独步汉南来。
 贝叶传金口，山楼作赋开。
 因君振嘉藻，江楚气雄哉！

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110. 游精思题观主山房
 误入桃源里，初怜竹径深。
 方知仙子宅，未有世人寻。
 舞鹤过闲砌，飞猿啸密林。
 渐通玄妙理，深得坐忘心。

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111. 宿立公房
 支遁初求道，深公笑买山。
 何如石岩趣，自入户庭间！
 苔润春泉满，萝轩夜月闲。
 能令许玄度，吟卧不知还。

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112. 寻陈逸人故居
 人事一朝尽，荒芜三径休。
 始闻漳浦卧，奄作岱宗游。
 池水犹含墨，风云已落秋。
 今宵泉壑里，何处觅藏舟？

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113. 寻梅道士

彭泽先生柳，山阴道士鹅。
我来从所好，停策汉阴多。
重以观鱼乐，因之鼓樵歌。
崔徐迹未朽，千载揖清波。

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114. 陪姚使君题惠上人房
带雪梅初暖，含烟柳尚青。
来窥童子偈，得听法王经。
会理知无我，观空厌有形。
迷心应觉悟，客思未遑宁。

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115. 晚春题远上人南亭

给园支遁隐，虚寂养身和。
春晚群木秀，间关黄鸟歌。
林栖居士竹，池养右军鹅。
炎月北窗下，清风期再过。

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116. 题大禹寺义公禅房
义公习禅处，结构依空林。
户外一峰秀，阶前群壑深。
夕阳连雨足，空翠落庭阴。
看取莲花净，应知不染心。

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117. 寻白鹤岩张子容隐居
 白鹤青岩半，幽人有隐居。
 阶庭空水石，林壑罢樵渔。
 岁月青松老，风霜苦竹疏。
 睹兹怀旧业，回策返吾庐。

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118. 题融公兰若
 精舍买金开，流泉绕砌回。
 荷薰讲席，松柏映香台。
 法雨晴飞去，天花昼下来。
 谈玄殊未已，归骑夕阳催。

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119. 过景空寺故融公兰若
 池上青莲宇，林间白马泉。
 故人成异物，过客独潸然。
 既礼新松塔，还寻旧石筵。
 平生竹如意，犹挂草堂前。

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120. 题张野人园庐
 与君园庐并，微尚颇亦同。
 耕钓方自逸，壶觞趣不空。
 门无俗士驾，人有上皇风。
 何处先贤传，惟称庞德公！

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121. 李少府与杨九再来
 弱岁早登龙，今来喜再逢。
 如何春月柳，犹忆岁寒松！
 烟火临寒食，笙歌达曙钟。
 喧喧斗鸡道，行乐羨朋从。

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122. 寻张五回夜园作
 闻就庞公隐，移居近洞湖。
 兴来林是竹，归卧谷名愚。
 挂席樵风便，开轩琴月孤。
 岁寒何用赏，霜落故园芜。

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123. 裴司士员司户见寻
 府僚能枉驾，家酝复新开。
 落日池上酌，清风松下来。
 厨人具鸡黍，稚子摘杨梅。
 谁道山公醉，犹能骑马回。

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124. 春中喜王九相寻
 二月湖水清，家家春鸟鸣。
 林花扫更落，径草踏还生。
 酒伴来相命，开尊共解醒。
 当杯已入手，歌妓莫停声。

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125. 李氏园林卧疾

我爱陶家趣，园林无俗情。
春雷百卉坼，寒食四邻清。
伏枕嗟公干，归山羡子平。
年年白社客，空滞洛阳城。

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126. 过故人庄

故人具鸡黍，邀我至田家。
绿树村边合，青山郭外斜。
开筵面场圃，把酒话桑麻。
待到重阳日，还来就菊花。

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127. 张七及辛大见寻南亭醉作

山公能饮酒，居士好弹筝。
世外交初得，林中契已并。
纳凉风飒至，逃暑日将倾。
便就南亭里，馀尊惜解醒。

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128. 岁暮归南山

北阙休上书，南山归敝庐。
不才明主弃，多病故人疏。
白发催年老，青阳逼岁除。
永怀愁不寐，松月夜窗虚。

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129. 南山下与老圃期种瓜
樵牧南山近，林闾北郭赊。
先人留素业，老圃作邻家。
不种千株橘，惟资五色瓜。
邵平能就我，开径剪蓬麻。

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130. 潜江至武昌
家本洞湖上，岁时归思催。
客心徒欲速，江路苦遭回。
残冻因风解，新正度腊开。
行看武昌柳，仿佛映楼台。

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131. 舟中晓望
挂席东南望，青山水国遥。
舳舻争利涉，来往接风潮。
问我今何去？天台访石桥。
坐看霞色晓，疑是赤城标。

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132. 自洛之越
皇皇三十载，书剑两无成。
山水寻吴越，风尘厌洛京。
扁舟泛湖海，长揖谢公卿。
且乐杯中物，谁论世上名？

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133. 途中遇晴

已失巴陵雨，犹逢蜀坂泥。
天开斜景遍，山出晚云低。
馀湿犹沾草，残流尚入溪。
今宵有明月，乡思远凄凄。

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134. 归至郢中

远游经海峤，返棹归山阿。
日夕见乔木，乡关在伐柯。
愁随江路尽，喜入郢门多。
左右看桑土，依然即匪他。

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135. 夕次蔡阳馆

日暮马行疾，城荒人住稀。
听歌知近楚，投馆忽如归。
鲁堰田畴广，章陵气色微。
明朝拜嘉庆，须着老莱衣。

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136. 他乡七夕

他乡逢七夕，旅馆益羁愁。
不见穿针妇，空怀故国楼。
绪风初减热，新月始临秋。
谁忍窥河汉，迢迢问斗牛！

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137. 夜泊牛渚趁薛八船不及
星罗牛渚夕，风退鹢舟迟。
浦溆尝同宿，烟波忽间之。
榜歌空里失，船火望中疑。
明发泛潮海，茫茫何处期？

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138. 晓入南山
瘴气晓氛氲，南山复水云。
鲲飞今始见，鸟坠旧来闻。
地接长沙近，江从汨渚分。
贾生曾吊屈，予亦痛斯文！

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139. 夜渡湘水
客舟贪利涉，暗里渡湘川。
露气闻芳杜，歌声识采莲。
榜人投岸火，渔子宿潭烟。
行侣时相问，浔阳何处边？

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140. 赴京途中遇雪
迢递秦京道，苍茫岁暮天。
穷阴连晦朔，积雪满山川。
落雁迷沙渚，饥鸟集野田。
客愁空伫立，不见有人烟。

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141. 途次望乡

客行愁落日，乡思重相催。
况在他山外，天寒夕鸟来。
雪深迷郢路，云暗失阳台。
可叹淒惶子，高歌谁为媒？

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142. 永嘉上浦馆逢张八子容
逆旅相逢处，江村日暮时。
众山遥对酒，孤屿共题诗。
廨宇邻蛟室，人烟接岛夷。
乡园万馀里，失路一相悲！

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143. 宿武阳即事

川暗夕阳尽，孤舟泊岸初。
岭猿相叫啸，潭嶂似空虚。
就枕灭明烛，扣舷闻夜渔。
鸡鸣问何处？人物是秦馀。

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144. 渡扬子江

桂楫中流望，京江两畔明。
林开扬子驿，山出润州城。
海尽边阴静，江寒朔吹生。
更闻枫叶下，淅沥度秋声。

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145. 田家元日

昨夜斗回北，今朝岁起东。
我年已强仕，无禄尚忧农。
桑野就耕父，荷锄随牧童。
田家占气候，共说此年丰。

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146. 九日得新字
初九未成旬，重阳即此晨。
登高闻古事，载酒访幽人。
落帽恣欢饮，授衣同试新。
茱萸正可佩，折取寄情亲。

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147. 除夜乐城逢张少府

云海泛瓯闽，风潮泊岛滨。
何知岁除夜，得见故乡亲！
余是乘槎客，君为失路人。
平生复能几，一别十馀春。

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148. 岁除夜会乐城张少府宅
畴昔通家好，相知无间然。
续明催画烛，守岁接长筵。
旧曲梅花唱，新正柏酒传。
客行随处乐，不见度年年。

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149. 寒夜

闺夕绮窗闭，佳人罢缝衣。
理琴开宝匣，就枕卧重帷。
夜久灯花落，薰笼香气微。
锦衾重自暖，遮莫晓霜飞。

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150. 赋得盈盈楼上女
夫婿久离别，青楼空望归。
妆成卷帘坐，愁思懒缝衣。
燕子家家入，杨花处处飞。
空床难独守，谁为报金徽？

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151. 春意

佳人能画眉，妆罢出帘帷。
照水空自爱，折花将遗谁？
春情多艳逸，春意倍相思。
愁心极杨柳，一种乱如丝。

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152. 阡情

一别隔炎凉，君衣忘短长。
裁缝无处等，以意忖情量。
畏瘦疑伤窄，防寒更厚装。
半啼封裹了，知欲寄谁将？

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153. 美人分香

艳色本倾城，分香更有情。
髻鬟垂欲解，眉黛拂能轻。
舞学平阳态，歌翻子夜声。
春风狭斜道，含笑待逢迎。

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154. 伤岘山云表观主
少小学书剑，秦吴多岁年。
归来一登眺，陵谷尚依然。
岂意餐霞客，溘随朝露先！
因之间闾里，把臂几人全？

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155. 题梧州陈司马山斋

南国无霜霰，连年对物华。
青林暗换叶，红蕊亦开花。
春去无山鸟，秋来见海槎。
流芳虽可悦，会自泣长沙。

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156. 岁除夜有怀

迢递三巴路，羁危万里身。
乱山残雪夜，孤烛异乡人。
渐与骨肉远，转于奴仆亲。
那堪正飘泊，来日岁华新。

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157. 登安阳城楼

县城南面汉江流，江涨开成南雍州。
才子乘春来骋望，群公暇日坐销忧。
楼台晚映青山郭，罗绮晴骄绿水洲。
向夕波摇明月动，更疑神女弄珠游。

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159. 除夜有怀

五更钟漏欲相催，四气推迁往复回。
帐里残灯才去焰，炉中香气尽成灰。
渐看春逼芙蓉枕，顿觉寒销竹叶杯。
守岁家家应未卧，相思那得梦魂来？

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x T T x
x T x T
x T T x
T x T x

158. 登万岁楼

万岁楼头望故乡，独令乡思更茫茫。
天寒雁度堪垂泪，日落猿啼欲断肠。
曲引古堤临冻浦，斜分远岸近枯杨。
今朝偶见同袍友，却喜家书寄八行。

仄仄平平仄仄平
仄仄平平仄平平
平平仄仄平平仄
仄仄平平仄仄平
仄仄仄平平仄仄
平平仄仄仄平平
平平仄仄平平仄
仄仄平平仄仄平

OO LL OO LP
OO LL OL LP
LL OO LL OR
OO LL OO LP
OO OL LO OR
LL OO OL LP
LL OO LL OR
OO LL OO LP

x T x T
x T T x
T x T x
x T x T
x T T x
T x T x
T x T x
x T x T

平平仄仄平平仄
平仄平平仄仄平
仄仄平平平仄仄
平平平仄仄平平
仄平平仄平平仄
平仄平平仄仄平
仄仄平平仄平仄
平平仄仄仄平平

LL OO LL OR
LO LL OO LP
OO LL LO OR
LL LO OL LP
OL LO LL OR
LO LL OO LP
OO LL OL OR
LL OO OL LP

T x T x
x T x T
x T T x
T x T x
T x T x
x T x T
x T T x
T x T x

160. 春情

青楼晓日珠帘映，红粉春妆宝镜催。
已厌交欢怜枕席，相将游戏绕池台。
坐时衣带萦纤草，行即裙裾扫落梅。
更道明朝不当作，相朝共斗管弦来。

161. 醉后赠马四
四海重然诺，吾尝闻白眉。
秦城游侠客，相得半酣时。

仄仄仄平仄
平平平仄平
平平平仄仄
平仄仄平平

OO OL OR
LL LO LP
LL LO OR
LO OL LP

x T x
T x x
T x x
x T x

162. 赠王九

日暮田家远，山中勿久淹。
归人须早去，稚子望陶潜。

仄仄平平仄
平平仄仄平
平平平仄仄
仄仄仄平平

OO LL OR
LL OO LP
LL LO OR
OO OL LP

x T x
T x x
T x x
x T x

163. 登岘山亭寄晋陵张少府
岘首风湍急，云帆若鸟飞。
凭轩试一问，张翰欲来归。

仄仄平平仄
平平仄仄平
平平仄仄仄
平仄仄平平

OO LL OR
LL OO LP
LL OO OR
LO OL LP

x T x
T x x
T x x
x T x

164. 送朱大入秦

游人武陵去，宝剑直千金。
分手脱相赠，平生一片心！

平平仄平仄
仄仄仄平平
平仄仄平仄
平平仄仄平

LL OL OR
OO OL LP
LO OL OR
LL OO LP

T x x
x T x
x T x
T x x

165. 送友人之京

君登青云去，予望青山归。
云山从此别，泪湿薜萝衣。

平平平平仄
平仄平平平
平平平仄仄
仄仄仄平平

LL LL OR
LO LL LP
LL LO OR
OO OL LP

T T x
x T x
T x x
x T x

166. 送张郎中迁京

碧溪常共赏，朱邸忽迁荣。
豫有相思意，闻君琴上声。

仄平平仄仄
平仄仄平平
仄仄平平仄
平平平仄平

OL LO OR
LO OL LP
OO LL OR
LL LO LP

T x x
x T x
x T x
T x x

167. 同张将蓟门观灯
异俗非乡俗，新年改故年。
蓟门看火树，疑是烛龙燃。

仄仄平平仄
平平仄仄平
仄平仄仄仄
平仄仄平平

OO LL OR
LL OO LP
OL OO OR
LO OL LP

x T x
T x x
T x x
x T x

168. 张郎中梅园中
绮席铺兰杜，珠盘折芰荷。
故园留不住，应是恋弦歌。

仄仄平平仄
平平仄仄平
仄平平仄仄
平仄仄平平

OO LL OR
LL OO LP
OL LO OR
LO OL LP

x T x
T x x
T x x
x T x

169. 北涧泛舟
北涧流恒满，浮舟触处通。
沿洄自有趣，何必五湖中！

仄仄平平仄
平平仄仄平
平平仄仄仄
平仄仄平平

OO LL OR
LL OO LP
LL OO OR
LO OL LP

x T x
T x x
T x x
x T x

170. 春晓

春眠不觉晓，处处闻啼鸟。
夜来风雨声，花落知多少？

平平仄仄仄
仄仄平平仄
仄平平仄平
平仄平平仄

LL OO OR
OO LL OR
OL LO LP
LO LL OR

T x x
x T x
T x x
x T x

171. 洛中访袁拾遗不遇
洛阳访才子，江岭作流人。
闻说梅花早，何如北地春？

仄平仄平仄
平仄仄平平
平仄平平仄
平平仄仄平

OL OL OR
LO OL LP
LO LL OR
LL OO LP

T T x
x T x
x T x
T x x

172. 寻菊花潭主人不遇
行至菊花潭，村西日已斜。
主人登高去，鸡犬空在家。

平仄仄平平
平平仄仄平
仄平平平仄
平仄平仄平

LO OL LP
LL OO LP
OL LL OR
LO LO LP

x T x
T x x
x T x
T T x

173. 檀溪寻故人
花伴成龙竹，池分跃马溪。
田园人不见，疑向洞中栖。

平仄平平仄
平平仄仄平
平平平仄仄
平仄仄平平

LO LL OR
LL OO LP
LL LO OR
LO OL LP

x T x
T x x
T x x
x T x

174. 扬子津望京口

北固临京口，夷山近海滨。
江风白浪起，愁杀渡头人！

仄仄平平仄
平平仄仄平
平平仄仄仄
平仄仄平平

OO LL OR
LL OO LP
LL OO OR
LO OL LP

x T x
T x x
T x x
x T x

175. 同储十二洛阳道中作
珠弹繁华子，金羁游侠人。
酒酣白日暮，走马入红尘。

平平平平仄
平平平仄平
仄平仄仄仄
仄仄仄平平

LL LL OR
LL LO LP
OL OO OR
OO OL LP

T T x
T x x
T x x
x T x

176. 初下浙江舟中口号
八月观潮罢，三江越海浔。
回瞻魏阙路，空复子牟心。

仄仄平平仄
平平仄仄平
平平仄仄仄
平仄仄平平

OO LL OR
LL OO LP
LL OO OR
LO OL LP

x T x
T x x
T x x
x T x

177. 宿建德江
移舟泊烟渚，日暮客愁新。
野旷天低树，江清月近人。

平平仄平仄
仄仄仄平平
仄仄平平仄
平平仄仄平

LL OL OR
OO OL LP
OO LL OR
LL OO LP

T x x
x T x
x T x
T x x

178. 问舟子

向夕问舟子，前程复几多？
湾头正堪泊，淮里足风波。

仄仄仄平仄
平平仄仄平
平平仄平仄
平仄仄平平

OO OL OR
LL OO LP
LL OL OR
LO OL LP

x T x
T x x
T x x
x T x

179. 戏题

客醉眠未起，主人呼解醒。
已言鸡黍熟，复道瓮头清。

仄仄平仄仄
仄平平仄平
仄平平仄仄
仄仄仄平平

OO LO OR
OL LO LP
OL LO OR
OO OL LP

x T x
T x x
T x x
x T x

180. 凉州词

浑成紫檀金屑文，作得琵琶声入云。
胡地迢迢三万里，那堪马上送明君！
异方之乐令人悲，羌笛胡笳不用吹。
坐看今夜关山月，思杀边城游侠儿。

平平仄平平仄平
仄仄平平平仄平
平仄平平平仄仄
仄平仄仄仄平平
仄平平仄仄平平
平仄平平仄仄平
仄仄平仄平平仄
平仄平平平仄平

LL OL LO LP
OO LL LO LP
LO LL LO OR
OL OO OL LP
OL LO OL LP
LO LL OO LP
OO LO LL OR
LO LL LO LP

T x T x
x T T x
x T T x
T x T x
T x T x
x T x T
x T T x
x T T x

181. 送新安张少府归秦中

试登秦岭望秦川，遥忆青门春可怜。
仲月送君从此去，瓜时须及邵平田。

仄平平仄仄平平
平仄平平平仄平
仄仄仄平平仄仄
平平平仄仄平平

OL LO OL LP
LO LL LO LP
OO OL LO OR
LL LO OL LP

T x T x
x T T x
x T T x
T x T x

182. 送杜十四之江南

荆吴相接水为乡，君去春江正淼茫。
日暮征帆何处泊，天涯一望断人肠。

平平平仄仄平平
平仄平平仄仄平
仄仄平平平仄仄
平平仄仄仄平平

LL LO OL LP
LO LL OO LP
OO LL LO OR
LL OO OL LP

T x T x
x T x T
x T T x
T x T x

183. 渡浙江问舟中人

潮落江平未有风，扁舟共济与君同。
时时引领望天末，何处青山是越中？

平仄平平仄仄平
平平仄仄仄平平
平平仄仄仄平仄
平仄平平仄仄平

LO LL OO LP
LL OO OL LP
LL OO OL OR
LO LL OO LP

x T x T
T x T x
T x T x
x T x T

184. 初秋

不觉初秋夜渐长，清风习习重凄凉。
炎炎暑退茅斋静，阶下丛莎有露光。

仄仄平平仄仄平
平平仄仄仄平平
平平仄仄平平仄
平仄平平仄仄平

OO	LL	OO	LP
LL	OO	OL	LP
LL	OO	LL	OR
LO	LL	OO	LP

x	T	x	T
T	x	T	x
T	x	T	x
x	T	x	T

185. 过融上人兰若

山头禅室挂僧衣，窗外无人水鸟飞。
黄昏半在下山路，却听泉声恋翠微。

平平平仄仄平平
平仄平平仄仄平
平平仄仄仄平仄
仄仄平平仄仄平

LL	LO	OL	LP
LO	LL	OO	LP
LL	OO	OL	OR
OO	LL	OO	LP

T	x	T	x
x	T	x	T
T	x	T	x
x	T	x	T

C-3李贺

1. 残丝曲

垂杨叶老莺哺儿，残丝欲断黄蜂归。
绿鬓年少金钗客，缥粉壶中沉琥珀。
花台欲暮春辞去，落花起作回风舞。
榆荚相催不知数，沈郎青钱夹城路。

平平仄仄平仄平
平平仄仄平平平
仄仄平仄平平仄
仄仄平平平仄仄
平平仄仄平平仄
仄平仄仄平平仄
平仄平平仄平仄
仄平平平仄平仄

LL OO LO LP
LL OO LL LP
OO LO LL OR
OO LL LO OR
LL OO LL OR
OL OO LL OR
LO LL OL OR
OL LL OL OR

T x T x
T x T x
x T T x
x T T x
T x T x
T x T x
x T T x
x T T x

仄仄平平仄
平平仄仄平
仄平平仄仄
平仄仄平平
仄仄平平仄
平平仄仄平
平平平仄仄
仄仄仄平平

OO LL OR
LL OO LP
OL LO OR
LO OL LP
OO LL OR
LL OO LP
LL LO OR
OO OL LP

x T x
T x x
T x x
x T x
x T x
T x x
T x x
x T x

2. 出城寄权璩杨敬之

草暖云昏万里春，宫花拂面送行人。
自言汉剑当飞去，何事还车载病身？

仄仄平平仄仄平
平平仄仄仄平平
仄平仄仄平平仄
平仄平平仄仄平

OO LL OO LP
LL OO OL LP
OL OO LL OR
LO LL OO LP

x T x T
T x T x
T x T x
x T x T

仄仄仄平平
平平仄仄平
仄平平仄仄
仄仄仄平平
仄仄平平仄
平平仄仄平
仄平平仄仄
仄仄仄平平

OO OL LP
LL OO LP
OL LO OR
OO OL LP
OO LL OR
LL OO LP
OL LO OR
OO OL LP

x T x
T x x
T x x
x T x
x T x
T x x
T x x
x T x

3. 示弟

别弟三年后，还家一日馀。
醕醕今夕酒，缃帙去时书。
病骨犹能在，人间底事无？
何须问牛马，抛掷任枭卢。

仄仄平平仄
平平仄仄平
仄平平仄仄
平仄仄平平
仄仄平平仄
平平仄仄平
平平仄平仄
平仄仄平平

OO LL OR
LL OO LP
OL LO OR
LO OL LP
OO LL OR
LL OO LP
LL OL OR
LO OL LP

x T x
T x x
T x x
x T x
x T x
T x x
T x x
x T x

4. 竹

入水文光动，抽空绿影春。
露华生笋径，苔色拂霜根。
织可承香汗，裁堪钓锦鳞。
三梁曾入用，一节奉王孙。

仄仄平平仄
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仄平平仄仄
平仄仄平平
仄仄平平仄
平平仄仄平
平平平仄仄
仄仄仄平平

OO LL OR
LL OO LP
OL LO OR
LO OL LP
OO LL OR
LL OO LP
LL LO OR
OO OL LP

x T x
T x x
T x x
x T x
x T x
T x x
T x x
x T x

5. 同沈驸马赋得御沟水

入苑白泱泱，宫人正靥黄。
绕堤龙骨冷，拂岸鸭头香。
别馆惊残梦，停杯泛小觞。
幸因流浪处，暂得见何郎。

仄仄仄平平
平平仄仄平
仄平平仄仄
仄仄仄平平
仄仄平平仄
平平仄仄平
仄平平仄仄
仄仄仄平平

OO OL LP
LL OO LP
OL LO OR
OO OL LP
OO LL OR
LL OO LP
OL LO OR
OO OL LP

x T x
T x x
T x x
x T x
x T x
T x x
T x x
x T x

6. 七夕

别浦今朝暗，罗帷午夜愁。
鹊辞穿线月，花入曝衣楼。
天上分金镜，人间望玉钩。
钱塘苏小小，更值一年秋。

仄仄平平仄
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仄平平仄仄
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平仄平平仄
平平仄仄平
平平仄仄仄
仄仄仄平平

OO LL OR
LL OO LP
OL LO OR
LO OL LP
LO LL OR
LL OO LP
LL LO OR
OO OL LP

x T x
T x x
T x x
x T x
x T x
T x x
T x x
x T x

7. 过华清宫

春月夜啼鸦，宫帘隔御花。
云生朱络暗，石断紫钱斜。
玉碗盛残露，银灯点旧纱。
蜀王无近信，泉上有芹芽。

平仄仄平平
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仄仄仄平平
仄仄平平仄
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仄平平仄仄
平仄仄平平

LO OL LP
LL OO LP
LL LO OR
OO OL LP
OO LL OR
LL OO LP
OL LO OR
LO OL LP

x T x
T x x
T x x
x T x
x T x
T x x
T x x
x T x

8. 追和柳恽

汀洲白蘋草，柳恽乘马归。
江头楂树香，岸上蝴蝶飞。
酒杯箸叶露，玉轸蜀桐虚。
朱楼通水陌，沙暖一双鱼。

平平仄平仄
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平平平仄平
仄仄平仄平
仄平仄仄仄
仄仄仄平平
平平平仄仄
平仄仄平平

LL OL OR
OO LO LP
LL LO LP
OO LO LP
OL OO OR
OO OL LP
LL LO OR
LO OL LP

T x x
x T x
T x x
x T x
T x x
x T x
T x x
x T x

9. 贵公子夜阑曲

袅袅沉水烟，鸟啼夜阑景。
曲沼芙蓉波，腰围白玉冷。

仄仄平仄平
平平仄平仄
仄仄平平平
平平仄仄仄

OO LO LP
LL OL OR
OO LL LP
LL OO OR

x T x
T x x
x T x
T x x

10. 雁门太守行

黑云压城城欲摧，甲光向日金鳞开。
角声满天秋色里，塞上燕脂凝夜紫。
半卷红旗临易水，霜重鼓寒声不起。
报君黄金台上意，提携玉龙为君死！

仄平仄平平仄平
仄平仄仄平平平
仄平仄平平仄仄
仄仄仄平平仄仄
仄仄平平平仄仄
平仄仄平平仄仄
仄平平平平仄仄
平平仄平仄平仄

OL OL LO LP
OL OO LL LP
OL OL LO OR
OO OL LO OR
OO LL LO OR
LO OL LO OR
OL LL LO OR
LL OL OL OR

T T T x
T x T x
T T T x
x T T x
x T T x
x T T x
x T T x
T x T x

仄仄平平仄平仄
平平仄平仄平仄
仄平仄仄仄平平
平仄平平仄平仄
平平平仄平平仄
仄仄平平平仄仄
平仄平平仄仄平
仄平仄仄平平仄

OO LL OL OR
LL OL OL OR
OL OO OL LP
LO LL OL OR
LL LO LL OR
OO LL LO OR
LO LL OO LP
OL OO LL OR

x T T x
T x T x
T x T x
x T T x
T x T x
x T x T
T x T x

11. 蜀国弦

枫香晚花静，锦水南山影。
惊石坠猿哀，竹云愁半岭。
凉月生秋浦，玉沙粼粼光。
谁家红泪客，不忍过瞿塘。

平平仄平仄
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仄平平平平
平平平仄仄
仄仄仄平平

LL OL OR
OO LL OR
LO OL LP
OL LO OR
LO LL OR
OL LL LP
LL LO OR
OO OL LP

T x x
x T x
x T x
T x x
x T x
x T x
T x x
x T x

13. 秋来

桐风惊心壮士苦，衰灯络纬啼寒素。
谁看青简一编书，不遣花虫粉空蠹？
思牵今夜肠应直，雨冷香魂吊书客。
秋坟鬼唱鲍家诗，恨血千年土中碧。

平平平平仄仄仄
平平仄仄平平仄
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仄仄平平仄平仄
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仄仄平平仄平仄
平平仄仄仄平平
仄仄平平仄平仄

LL LL OO OR
LL OO LL OR
LO LO OL LP
OO LL OL OR
LL LO LL OR
OO LL OL OR
LL OO OL LP
OO LL OL OR

T T T x
T x T x
T T T x
x T T x
T x T x
x T T x
T x T x
x T T x

14. 帝子歌

洞庭明月一千里，凉风雁啼天在水。
九节菖蒲石上死，湘神弹琴迎帝子。
山头老桂吹吉香，雌龙怨吟寒水光。
沙浦走鱼白石郎，闲取真珠掷龙堂。

仄平平仄仄平仄
平平仄平平仄仄
仄仄平平仄仄仄
平平平平仄仄仄
LL LL LO OR
LL OO LO LP
LL OL LO LP
LO OL OO LP
LO LL OL LP

OL LO OL OR
LL OL LO OR
OO LL OO OR
LL LL LO OR
LL OO LO LP
LL OL LO LP
LO OL OO LP
LO LL OL LP

T x T x
T x T x
x T T x
T T T x
T x T x
T x T x
x T x T
x T T x

平仄平平仄仄仄
平仄平平仄平仄
平平平仄仄平平
仄平仄仄仄平平
平平仄仄平平平
平平仄仄平平平
平平平仄仄平平
平仄平平仄平平

LO LL OO OR
LO LL OL OR
LL LO OL LP
OL OO OL LP
LL OO LL LP
LL OO LL LP
LL LO OL LP
LO LL LO LP

x T T x
x T T x
T x T x
T x T x
T x T x
T x T x
T x T x
x T T x

15. 走马引

我有辞乡剑，玉锋堪截云。
襄阳走马客，意气自生春。
朝嫌剑花净，暮嫌剑光冷。
能持剑向人，不解持照身。

仄仄平平仄
仄平平仄平
平平仄仄仄
仄仄仄平平
平平仄平仄
仄平仄平仄
平平仄仄平
仄仄平仄平

OO LL OR
OL LO LP
LL OO OR
OO OL LP
LL OL OR
OL OL OR
LL OO LP
OO LO LP

x T x
T x x
T x x
x T x
T x x
T T x
T x x
x T x

仄仄平平平
仄平仄平平
平仄平仄仄
平仄平平平
仄平仄平仄
平仄平平平
平平仄平仄
平仄平平平

OO LL LP
OL OL LP
LO LO OR
LO LL LP
OL OL OR
LO LL LP
LL OL OR
LO LL LP

x T x
T T x
T T x
x T x
T T x
x T x
T x x
x T x

16. 湘妃

筠竹千年老不死，长伴秦娥盖湘水。
蛮娘吟弄满寒空，九山静绿泪花红。
离鸾别凤烟梧中，巫云蜀雨遥相通。
幽愁秋气上青枫，凉夜波间吟古龙。

平仄平平仄仄仄
平仄平平仄平仄
平平平仄仄平平
仄平仄仄仄平平
平平仄仄平平平
平平仄仄平平平
平平平仄仄平平
平仄平平仄平平

LO LL OO OR
LO LL OL OR
LL LO OL LP
OL OO OL LP
LL OO LL LP
LL OO LL LP
LL LO OL LP
LO LL LO LP

x T T x
x T T x
T x T x
T x T x
T x T x
T x T x
T x T x
x T T x

17. 古悠悠行

白景归西山，碧华上迢迢。
今古何处尽，千岁随风飘。
海沙变成石，鱼沫吹秦桥。
空光远流浪，铜柱从年消。

仄仄平平平
仄平仄平平
平仄平仄仄
平仄平平平
仄平仄平仄
平仄平平平
平平仄平仄
平仄平平平

OO LL LP
OL OL LP
LO LO OR
LO LL LP
OL OL OR
LO LL LP
LL OL OR
LO LL LP

x T x
T T x
T T x
x T x
T T x
x T x
T x x
x T x

18. 伤心行

咽咽学楚吟，病骨伤幽素。
秋姿白发生，木叶啼风雨。
灯青兰膏歇，落照飞蛾舞。
古壁生凝尘，羁魂梦中语。

平平仄仄平
仄仄平平仄
平平仄仄平
仄仄平平仄
平平平平仄
仄仄平平仄
仄仄平平仄
平平仄平仄

LL OO LP
OO LL OR
LL OO LP
OO LL OR
LL LL OR
OO LL OR
OO LL LP
LL OL OR

T x x
x T x
T x x
x T x
T T x
x T x
x T x
T x x

19. 湖中曲

长眉越沙采兰若，桂叶水滨春漠漠。
横船醉眠白昼闲，渡口梅风歌扇薄。
燕钗玉股照青渠，越王娇郎小字书。
蜀纸封巾报云鬓，晚漏壶中水淋尽。

平平仄平仄平仄
仄仄仄平平仄仄
平平仄平仄仄平
仄仄平平仄仄仄
仄平仄仄仄平平
仄平平仄仄仄平
仄仄平平仄平仄
仄仄平平仄平仄

LL OL OL OR
OO OL LO OR
LL OL OO LP
OO LL LO OR
OL OO OL LP
OL LL OO LP
OO LL OL OR
OO LL OL OR

T x T x
x T T x
T x x T
x T T x
T x T x
x T x T
x T T x
x T T x

20. 屏风曲

蝶栖石竹银交关，水凝绿鸭琉璃钱。
团回六曲抱膏兰，将鬟镜上掷金蝉。
沉香火暖茱萸烟，酒觥绾带新承欢。
月风吹露屏外寒，城上乌啼楚女眠。

仄平仄仄平平平
仄平仄仄平平平
平平仄仄仄平平
平平仄仄仄平平
平平仄仄平平平
仄平仄仄平平平
仄平平仄平仄平
平仄平平仄仄平

OL OO LL LP
OL OO LL LP
LL OO OL LP
LL OO OL LP
LL OO LL LP
OL OO LL LP
OL LO LO LP
LO LL OO LP

T x T x
T x T x
T x T x
T x T x
T x T x
T x T x
T x T x
x T x T

21. 贵主征行乐

奚骑黄铜连锁甲，罗旗香斡金画叶。
中军留醉河阳城，娇嘶紫燕踏花行。
春营骑将如红玉，走马捎鞭上空绿。
女垣素月角咿咿，牙帐未开分锦衣。

平仄平平平仄仄
平平平仄平仄仄
平平平仄平平平
平平仄仄仄平平
平平平仄平平仄
仄仄平平仄平仄
仄平仄仄仄平平
平仄仄平平仄平

LO LL LO OR
LL LO LO OR
LL LO LL LP
LL OO OL LP
LL LO LL OR
OO LL OL OR
OL OO OL LP
LO OL LO LP

x T T x
T x T x
T x T x
T x T x
T x T x
x T T x
T x T x
x T T x

22. 罗浮山父与葛篇

依依宜织江雨空，雨中六月兰台风。
博罗老仙时出洞，千岁石床啼鬼工。
蛇毒浓凝洞堂湿，江鱼不食衔沙立。
欲剪箱中一尺天，吴娥莫道吴刀涩。

平平平仄平仄平
仄平仄仄平平平
仄平仄平平仄仄
平仄仄平平仄平
平仄平平仄平仄
平平仄仄平平仄
仄仄平平仄仄平
平平仄仄平平仄

LL LO LO LP
OL OO LL LP
OL OL LO OR
LO OL LO LP
LO LL OL OR
LL OO LL OR
OO LL OO LP
LL OO LL OR

T x T x
T x T x
T T T x
x T T x
x T T x
T x T x
x T x T
T x T x

25. 酬答二首

金鱼公子夹衫长，密装腰鞋割玉方。
行处春风随马尾，柳花偏打内家香。
雍州二月梅池春，御水鶗鴂暖白蘋。
试问酒旗歌板地，今朝谁是拗花人？

平平平仄仄平平
仄平平平仄仄平
平仄平平平仄仄
仄平平仄仄平平
平平仄仄平平平
仄仄平平仄仄平
仄仄仄平平仄仄
平平平仄仄平平

LL LO OL LP
OL LL OO LP
LO LL LO OR
OL LO OL LP
LL OO LL LP
OO LL OO LP
OO OL LO OR
LL LO OL LP

T x T x
x T x T
x T T x
T x T x
T x T x
x T x T
x T T x
T x T x

23. 三月过行宫

渠水红繁拥御墙，风娇小叶学娥妆。
垂帘几度青春老，堪锁千年白日长。

平仄平平仄仄平
平平仄仄仄平平
平平仄仄平平仄
平仄平平仄仄平

LO LL OO LP
LL OO OL LP
LL OO LL OR
LO LL OO LP

x T x T
T x T x
T x T x
x T x T

26. 画角东城
河转曙萧萧，鸦飞睥睨高。
帆长摆越甸，壁冷挂吴刀。
淡菜生寒日，鮰鱼噀白涛。
水花沾抹额，旗鼓夜迎潮。

平仄仄平平
平平仄仄平
平平平仄仄
仄仄仄平平
仄仄平平仄
平平仄仄平
仄平平仄仄
平仄仄平平

LO OL LP
LL OO LP
LL LO OR
OO OL LP
OO LL OR
LL OO LP
OL LO OR
LO OL LP

x T x
T x x
T x x
x T x
x T x
T x x
T x x
x T x

24. 追和何谢铜雀妓

佳人一壶酒，秋容满千里。
石马卧新烟，忧来何所似。
歌声且潜弄，陵树风自起。
长裾压高台，泪眼看花机。

平平仄平仄
平平仄平仄
仄仄仄平平
平平平仄仄
平平仄平仄
平仄平仄仄
平平仄平平
仄仄仄平平

LL OL OR
LL OL OR
OO OL LP
LL LO OR
LL OL OR
LO LO OR
LL OL LP
OO OL LP

T x x
T x x
x T x
T x x
T x x
T T x
T x x
x T x

27. 昌谷读书示巴童
虫响灯光薄，宵寒药气浓。
君怜垂翅客，辛苦尚相从。

平仄平平仄
平平仄仄平
平平平仄仄
平仄仄平平

LO LL OR
LL OO LP
LL LO OR
LO OL LP

x T x
T x x
T x x
x T x

28. 巴童答

巨鼻宜山褐，庞眉入苦吟。
非君唱乐府，谁识怨秋深？

仄仄平平仄
平平仄仄平
平平仄仄仄
平仄仄平平

OO LL OR
LL OO LP
LL OO OR
LO OL LP

x T x
T x x
T x x
x T x

29. 代崔家送客

行盖柳烟下，马蹄白翩翩。
恐随行处尽，何忍重扬鞭！

平仄仄平仄
仄平仄平平
仄平平仄仄
平仄仄平平

LO OL OR
OL OL LP
OL LO OR
LO OL LP

x T x
T T x
T x x
x T x

30. 出城

雪下桂花稀，啼鸟被弹归。
关水乘驴影，秦风帽带垂。
入乡试万里，无印自堪悲。
卿卿忍相问，镜中双泪姿。

仄仄仄平平
平平仄平平
平仄平平仄
平平仄仄平
仄平仄仄仄
平仄仄平平
平平仄平仄
仄平平仄平

OO OL LP
LL OL LP
LO LL OR
LL OO LP
OL OO OR
LO OL LP
LL OL OR
OL LO LP

x T x
T x x
x T x
T x x
T x x
x T x
T x x
T x x

31. 莫种树

园中莫种树，种树四时愁。
独睡南床月，今秋似去秋。

平平仄仄仄
仄仄仄平平
仄仄平平仄
平平仄仄平

LL OO OR
OO OL LP
OO LL OR
LL OO LP

T x x
x T x
x T x
T x x

32. 将发

东床卷席罢，护落将行去。
秋白遥遥空，日满门前路。

平平仄仄仄
仄仄平平仄
平仄平平平
仄仄平平仄

LL OO OR
OO LL OR
LO LL LP
OO LL OR

T x x
x T x
x T x
x T x

33. 难忘曲

夹道开洞门，弱杨低画戟。
帘影竹华起，箫声吹日色。
蜂语绕妆镜，拂蛾学春碧。
乱系丁香梢，满栏花向夕。

仄仄平仄平
仄平平仄仄
平仄仄平仄
平平平仄仄
平仄仄平仄
仄平仄平仄
仄仄平平平
仄平平仄仄

OO LO LP
OL LO OR
LO OL OR
LL LO OR
LO OL OR
OL OL OR
OO LL LP
OL LO OR

x T x
T x x
x T x
T x x
x T x
T T x
x T x
T x x

34. 夜饮朝眠曲

觞酣出座东方高，腰横半解星劳劳。
柳苑鸦啼公主醉，薄露压花蕙园气。
玉转湿丝牵晓水，熟粉生香琅玕紫。
夜饮朝眠断无事，楚罗之帏卧皇子。

平平仄仄平平平
平平仄仄平平平
仄仄平平平仄仄
仄仄仄平仄平仄
仄仄仄平平仄仄
仄仄平平平平仄
仄仄平平仄平仄
仄平平平仄平仄

LL	OO	LL	LP
LL	OO	LL	LP
OO	LL	LO	OR
OO	OL	OL	OR
OO	OL	LO	OR
OO	LL	LL	OR
OO	LL	OL	OR
OL	LL	OL	OR

T	x	T	x
T	x	T	x
x	T	T	x
x	T	T	x
x	T	T	x
x	T	T	x
x	T	T	x
x	T	T	x

平平仄仄平
仄仄平平平
仄仄平平仄
平平仄仄平
平平仄仄仄
仄仄仄平平
仄仄平平仄
平平仄仄平

LL	OO	LP
OO	LL	LP
OO	LL	OR
LL	OO	LP
LL	OO	OR
OO	OL	LP
OO	LL	OR
LL	OO	LP

T	x	x
x	T	x
x	T	x
T	x	x
T	x	x
x	T	x
x	T	x
T	x	x

35. 客游

悲满千里心，日暖南山石。
不谒承明庐，老作平原客。
四时别家庙，三年去乡国。
旅歌屡弹铗，归问时裂帛。

平仄平仄平
仄仄平平仄
仄仄平平平
仄仄平平仄
仄平仄平仄
平平仄平仄
仄平仄平仄
平仄平仄仄

LO	LO	LP
OO	LL	OR
OO	LL	LP
OO	LL	OR
OL	OL	OR
LL	OL	OR
OL	OL	OR
LO	LO	OR

T	T	x
x	T	x
x	T	x
x	T	x
T	T	x
T	x	x
T	T	x
T	T	x

37. 答赠

本是张公子，曾名萼绿华。
沉香熏小像，杨柳伴啼鸦。
露重金泥冷，杯阑玉树斜。
琴堂沽酒客，新买后园花。

仄仄平平仄
平平仄仄平
平平平仄仄
平仄仄平平
仄仄平平仄
平平仄仄平
平平平仄仄
平仄仄平平

OO	LL	OR
LL	OO	LP
LL	LO	OR
LO	OL	LP
OO	LL	OR
LL	OO	LP
LL	LO	OR
LO	OL	LP

x	T	x
T	x	x
T	x	x
x	T	x
x	T	x
T	x	x
T	x	x
x	T	x

38. 题赵生壁

大妇然竹根，中妇春玉屑。
冬暖拾松枝，日烟坐蒙灭。
木藓青桐老，石井水声发。
曝背卧东亭，桃花满肌骨。

仄仄平仄平
平仄平仄仄
平仄仄平平
仄平仄平仄
仄仄平平仄
仄仄仄平仄
仄仄仄平平
平平仄平仄

OO LO LP
LO LO OR
LO OL LP
OL OL OR
OO LL OR
OO OL OR
OO OL LP
LL OL OR

x T x
T T x
x T x
T T x
x T x
x T x
x T x
T x x

39. 感春

日暖自萧条，花悲北郭骚。
榆穿菜子眼，柳断舞儿腰。
上幕迎神燕，飞丝送百劳。
胡琴今日恨，急语向檀槽。

仄仄仄平平
平平仄仄平
平平平仄仄
仄仄仄平平
仄仄平平仄
平平仄仄平
平平平仄仄
仄仄仄平平

OO OL LP
LL OO LP
LL LO OR
OO OL LP
OO LL OR
LL OO LP
LL LO OR
OO OL LP

x T x
T x x
T x x
x T x
x T x
T x x
T x x
x T x

40. 仙人

弹琴石壁上，翻翻一仙人。
手持白鸾尾，夜扫南山云。
鹿饮寒涧下，鱼归清海滨。
当时汉武帝，书报桃花春。

平平仄仄仄
平平仄平平
仄平仄平仄
仄仄平平平
仄仄平仄仄
平平平仄平
平平仄仄仄
平仄平平平

LL OO OR
LL OL LP
OL OL OR
OO LL LP
OO LO OR
LL LO LP
LL OO OR
LO LL LP

T x x
T x x
T T x
x T x
x T x
T x x
T x x
x T x

41. 花游曲

春柳南陌态，冷花寒露姿。
今朝醉城外，拂镜浓扫眉。
烟湿愁车重，红油覆画衣。
舞裙香不暖，酒色上来迟。

平仄平仄仄
仄平平仄平
平平仄平仄
仄仄平仄平
平仄平平仄
平平仄仄平
仄平平仄仄
仄仄仄平平

LO LO OR
OL LO LP
LL OL OR
OO LO LP
LO LL OR
LL OO LP
OL LO OR
OO OL LP

T T x
T x x
T x x
x T x
x T x
T x x
T x x
x T x

42. 胡蝶飞

杨花扑帐春云热，龟甲屏风醉眼缬。
东家胡蝶西家飞，白骑少年今日归。

平平仄仄平平仄
平仄平平仄仄仄
平平平仄平平平
仄仄仄平平仄平

LL OO LL OR
LO LL OO OR
LL LO LL LP
OO OL LO LP

T x T x
x T T x
T x T x
x T T x

43. 梁公子

风彩出萧家，本是菖蒲花。
南塘莲子熟，洗马走江沙。
御箋银沫冷，长簾凤窠斜。
种柳营中暗，题书赐馆娃。

平仄仄平平
仄仄平平平
平平平仄仄
仄仄仄平平
仄平平仄平
平仄仄平平
仄仄平平仄
平平仄仄平

LO OL LP
OO LL LP
LL LO OR
OO OL LP
OL LO LP
LO OL LP
OO LL OR
LL OO LP

x T x
x T x
T x x
x T x
T x x
x T x
x T x
T x x

44. 房中思

新桂如蛾眉，秋风吹小绿。
行轮出门去，玉銮声断续。
月轩下风露，晓庭自幽涩。
谁能事贞素，卧听莎鸡泣。

平仄平平平
平平平仄仄
平平仄平仄
仄平平仄仄
仄平仄平仄
仄平仄平仄
平平仄平仄
仄仄平平仄

LO LL LP
LL LO OR
LL OL OR
OL LO OR
OL OL OR
OL OL OR
LL OL OR
OO LL OR

x T x
T x x
T x x
T x x
T T x
T T x
T x x
x T x

45. 七月一日晚入太行山

一夕绕山秋，香露溘蒙蒙。
新桥倚云阪，候虫嘶露朴。
洛南今已远，越衾谁为熟？
石气何凄凄，老莎如短镞。

仄仄仄平平
平仄仄平仄
平平仄平仄
仄平平仄仄
仄平平仄仄
仄平平仄仄
仄仄平平平
仄平平仄仄

OO OL LP
LO OL OR
LL OL OR
OL LO OR
OL LO OR
OL LO OR
OO LL LP
OL LO OR

x T x
x T x
T x x
T x x
T x x
T x x
x T x
T x x

46. 江南弄

江中绿雾起凉波，天上叠巘红嵯峨。
水风浦云生老竹，渚暝蒲帆如一幅。
鲈鱼千头酒百斛，酒中倒卧南山绿。
吴歛越吟未终曲，江上团团帖寒玉。

平平仄仄仄平平
平仄仄仄平平平
仄平仄平平仄仄
仄仄平平平仄仄
平平平仄仄仄仄
仄平仄仄平平仄
平平仄平平仄仄
平仄平平仄平仄

LL OO OL LP
LO OO LL LP
OL OL LO OR
OO LL LO OR
LL LL OO OR
OL OO LL OR
LL OL OL OR
LO LL OL OR

T x T x
T x T x
T T T x
x T T x
T T T x
T x T x
T x T x
x T T x

47. 北中寒

一方黑照三方紫，黄河冰合鱼龙死。
三尺木皮断文理，百石强车上河水。
霜花草上大如钱，挥刀不入迷蒙天。
争潜海水飞凌喧，山瀑无声玉虹悬。

仄平仄仄平平仄
平平平仄平平仄
平仄仄平仄平仄
仄仄平平仄平仄
平平仄仄仄平平
平平仄仄平平平
平平仄仄平平平
平仄平平仄平平

OL OO LL OR
LL LO LL OR
LO OL OL OR
OO LL OL OR
LL OO OL LP
LL OO LL LP
LL OO LL LP
LO LL OL LP

T x T x
T x T x
x T T x
x T T x
T x T x
T x T x
T x T x
x T T x

平平仄平仄
平平仄平仄
仄仄平平仄
平平仄平仄
平平仄平仄
平平仄平平
仄平仄仄平
仄平仄平平

LL OL OR
LL OL OR
OO LL OR
LL OL OR
LL OL OR
LL OL LP
OL OO LP
OL OL LP

T x x
T x x
x T x
T x x
T x x
T x x
T x x
T T x

48. 神弦别曲

巫山小女隔云别，春风松花山上发。
绿盖独穿香径归，白马花竿前子子。
蜀江风澹水如罗，堕兰谁泛相经过？
南山桂树为君死，云衫浅污红脂花。

平平仄仄仄平仄
平平平平仄仄
仄仄仄平平仄平
仄仄平平仄仄
仄平平仄仄平平
仄平平仄平平仄
平平仄仄仄平仄
平平仄仄平平平

LL OO OL OR
LL LL LO OR
OO OL LO LP
OO LL LO OR
OL LO OL LP
OL LO LL OR
LL OO OL OR
LL OO LL LP

T x T x
T T T x
x T T x
x T T x
T x T x
T x T x
T x T x
T x T x

平平仄仄仄平平
仄平平仄平仄平
仄平仄仄仄平平
平平平仄仄平平
平平平仄仄平平
平平平仄仄平平
平平平仄仄平平
平平仄仄仄平平

LL OO OL LP
OL LO LO LP
OL OO OL LP
LL LO OL LP
LL LO OL LP
LL LO OL LP
LL LO OL LP
LL OO OL LP

T x T x
T x T x
T x T x
T x T x
T x T x
T x T x
T x T x
T x T x

49. 绿水词

今宵好风月，阿侯在何处？
为有倾人色，翻成足愁苦。
东湖采莲叶，南湖拔蒲根。
未持寄小姑，且持感愁魂。

平平仄平仄
平平仄平仄
仄仄平平仄
平平仄平仄
平平仄平仄
平平仄平平
仄平仄仄平
仄平仄平平

LL OL OR
LL OL OR
OO LL OR
LL OL OR
LL OL OR
LL OL LP
OL OO LP
OL OL LP

T x x
T x x
x T x
T x x
T x x
T x x
T x x
T T x

50. 贝宫夫人

丁丁海女弄金环，雀钗翘揭双翅关。
六宫不语一生闲，高悬银榜照青山。
长眉凝绿几千年，清涼堪老镜中鸾。
秋肌稍觉玉衣寒，空光帖妥水如天。

51. 洛阳城外别皇甫湜

洛阳吹别风，龙门起断烟。
冬树束生涩，晚紫凝华天。
单身野霜上，疲马飞蓬间。
凭轩一双泪，奉坠绿衣前。

仄平平仄平
平平仄仄平
平仄仄平仄
仄仄平平平
平平仄平仄
平仄平平平
平平仄平仄
仄仄仄平平

OL LO LP
LL OO LP
LO OL OR
OO LL LP
LL OL OR
LO LL LP
LL OL OR
OO OL LP

T x x
T x x
x T x
x T x
T x x
x T x
T x x
x T x

52. 溪晚凉

白狐向月号山风，秋寒扫云留碧空。
玉烟青湿白如幢，银湾晓转流天东。
溪汀眠鹭梦征鸿，轻涟不语细游溶。
层岫回岑复叠龙，苦篁对客吟歌筒。

仄平仄仄平平平
平平仄平平仄平
仄平平仄仄平平
平平仄仄平平平
平平平仄仄平平
平平仄仄仄平平
平仄平平仄仄平
仄平仄仄平平平

OL OO LL LP
LL OL LO LP
OL LO OL LP
LL OO LL LP
LL LO OL LP
LL OO OL LP
LO LL OO LP
OL OO LL LP

T x T x
T x T x
T x T x
T x T x
T x T x
T x T x
x T x T
T x T x

53. 染丝上春机

玉罂泣水桐花井，蒨丝沉水如云影。
美人懒态燕脂愁，春梭抛掷鸣高楼。
彩线结茸背复叠，白袷玉郎寄桃叶。
为君挑鸾作腰绶，愿君处处宜春酒。

仄平仄仄平平仄
仄平平仄平平仄
仄平仄仄仄平平
平平平仄平平平
仄仄仄平仄仄仄
仄仄仄平仄平仄
仄平仄平仄平仄
仄平仄仄平平仄

OL OO LL OR
OL LO LL OR
OL OO OL LP
LL LO LL LP
OO OL OO OR
OO OL OL OR
OL OL OL OR
OL OO LL OR

T x T x
T x T x
T x T x
T x T x
x T T x
x T T x
T T T x
T x T x

54. 塘上行

藕花凉露湿，花缺藕根涩。
飞下雌鸳鸯，塘水声溘溘。

仄平平仄仄
平仄仄平仄
平仄平平平
平仄平仄仄

OL LO OR
LO OL OR
LO LL LP
LO LO OR

T x x
x T x
x T x
T T x

55. 野歌

鹖翎羽箭山桑弓，仰天射落衔芦鸿。
麻衣黑肥冲北风，带酒日晚歌田中。
男儿屈穷心不穷，枯荣不等嗔天公。
寒风又变为春柳，条条看即烟蒙蒙。

平平仄仄平平平
仄平仄仄平平平
平平仄平平仄平
仄仄仄仄平平平
平平仄平平仄平
平平仄仄平平平
平平仄仄仄平仄
平平仄仄平平平

LL OO LL LP
OL OO LL LP
LL OL LO LP
OO OO LL LP
LL OL LO LP
LL OO LL LP
LL OO OL OR
LL OO LL LP

T x T x
T x T x
T x T x
T T T x
T x T x
T x T x
T x T x
T x T x

56. 京城

驱马出门意，牢落长安心。
两事谁向道？自作秋风吟。

平仄仄平仄
平仄平平平
仄仄平仄仄
仄仄平平平

LO OL OR
LO LL LP
OO LO OR
OO LL LP

x T x
x T x
x T x
x T x

57. 题归梦

长安风雨夜，书客梦昌谷。
恰恰中堂笑，小弟栽涧菉。
家门厚重意，望我饱饥腹。
劳劳一寸心，灯花照鱼目。

平平平仄仄
平仄仄平仄
平平平平仄
仄仄平仄仄
平平仄仄仄
仄仄仄平仄
平平仄仄平
平平仄平仄

LL LO OR
LO OL OR
LL LL OR
OO LO OR
LL OO OR
OO OL OR
LL OO LP
LL OL OR

T x x
x T x
T T x
x T x
T x x
x T x
T x x
T x x

58. 经沙苑

野水泛长澜，宫牙开小蒨。
无人柳自春，草渚鸳鸯暖。
晴嘶卧沙马，老去悲啼展。
今春还不归，塞嚬折翅雁。

仄仄仄平平
平平平仄仄
平平仄仄平
仄仄平平仄
平平仄平仄
仄仄平平仄
平平平仄平
仄平仄仄仄

OO OL LP
LL LO OR
LL OO LP
OO LL OR
LL OL OR
OO LL OR
LL LO LP
OL OO OR

x T x
T x x
T x x
x T x
T x x
x T x
T x x
T x x

59. 南园

方领蕙带折角巾，杜若已老兰苕春。
南山削秀蓝玉合，小雨归去飞凉云。
熟杏暖香梨叶老，草梢竹栅锁池痕。
郑公乡老开酒尊，坐泛楚奏吟招魂。

平仄仄仄仄平
仄仄仄仄平平平
平平仄仄平仄仄
仄仄平仄平平平
仄仄仄平仄仄仄
仄平仄仄平平平
仄平平仄平仄平
仄仄仄仄平平平

LO OO OO LP
OO OO LL LP
LL OO LO OR
OO LO LL LP
OO OL LO OR
OL OO OL LP
OL LO LO LP
OO OO LL LP

T x x T
T T T x
T x T x
x T T x
x T T x
T x T x
T x T x
T T T x

60. 嘲雪

昨日发葱岭，今朝下兰渚。
喜从千里来，乱笑含春语。
龙沙湿汉旗，凤扇迎秦素。
久别辽城鹤，毛衣已应故。

仄仄仄平仄
平平仄平仄
仄平平仄平
仄仄平平仄
平平仄仄平
仄仄平平仄
仄仄平平仄
平平仄平仄

OO OL OR
LL OL OR
OL LO LP
OO LL OR
LL OO LP
OO LL OR
OO LL OR
LL OL OR

x T x
T x x
T x x
x T x
T x x
x T x
x T x
T x x

61. 春怀引

芳蹊密影成花洞，柳结浓烟花带重。
蟾蜍碾玉挂明弓，捍拨装金打仙凤。
宝枕垂云选春梦，钿合碧寒龙脑冻。
阿侯系锦觅周郎，凭仗东风好相送。

平平仄仄平平仄
仄仄平平平仄仄
平平仄仄仄平平
仄仄平平仄平仄
仄仄平平仄平仄
仄仄仄平平仄仄
平平仄仄仄平平
平仄平平仄平仄

LL OO LL OR
OO LL LO OR
LL OO OL LP
OO LL OL OR
OO LL OL OR
OO OL LO OR
LL OO OL LP
LO LL OL OR

T x T x
x T T x
T x T x
x T T x
x T T x
x T T x
T x T x
x T T x

平平仄仄平平仄
仄平平仄平平仄
平平仄仄仄平平
平仄平平平仄仄
平平仄仄仄平平
平平平仄平平仄
平仄平平仄仄平
平平仄仄平平仄

LL OO LL OR
OL LO LL OR
LL OO OL LP
LO LL LO OR
LL OO OL OR
LL LO LL OR
LO LL OO LP
LL OO LL OR

T x T x
T x T x
T x T x
x T T x
T x T x
T x T x
x T x T
T x T x

62. 高平县东私路

侵侵槲叶香，木花滞寒雨。
今夕山上秋，永谢无人处。
石礧远荒涩，棠实悬辛苦。
古者定幽寻，呼君作私路。

平平仄仄平
仄平仄平仄
平仄平仄平
仄仄平平仄
仄平仄平仄
平仄平平仄
仄仄仄平平
平平仄平仄

LL OO LP
OL OL OR
LO LO LP
OO LL OR
OL OL OR
LO LL OR
OO OL LP
LL OL OR

T x x
T T x
T T x
x T x
T T x
x T x
x T x
T x x

64. 谣俗

上林胡蝶小，试伴汉家君。
飞向南城去，误落石榴裙。
脉脉花满树，翩翩燕绕云。
出门不识路，羞问陌头人。

仄平平仄仄
仄仄仄平平
平仄平平仄
仄仄仄平平
仄仄平仄仄
平平仄仄平
仄平仄仄仄
平仄仄平平

OL LO OR
OO OL LP
LO LL OR
OO OL LP
OO LO OR
LL OO LP
OL OO OR
LO OL LP

T x x
x T x
x T x
x T x
x T x
T x x
T x x
x T x

65. 静女春曙曲

嫩叶怜芳抱新蕊，泣露枝枝滴夭泪。
 粉窗香咽颓晓云，锦堆花密藏春睡。
 恋屏孔雀摇金尾，莺舌分明呼婢子。
 冰洞寒龙半匣水，一只商莺逐烟起。

仄仄平平仄平仄
 仄仄平平仄平仄
 仄平平仄平仄平
 仄平平仄平平仄
 仄平仄仄平平仄
 平仄平平平仄仄
 平仄平平仄仄仄
 仄平平平仄平仄

OO LL OL OR
 OO LL OL OR
 OL LO LO LP
 OL LO LL OR
 OL OO LL OR
 LO LL LO OR
 LO LL OO OR
 OL LL OL OR

x T T x
 x T T x
 T x T x
 T x T x
 T x T x
 x T T x
 x T T x
 x T T x

66. 少年乐

芳草落花如锦地，二十长游醉乡里。
 红缨不动白马骄，垂柳金丝香拂水。
 吴娥未笑花不开，绿鬟耸堕兰云起。
 陆郎倚醉牵罗袂，夺得宝钗金翡翠。

平仄仄平平仄仄
 仄仄平平仄平仄
 平平仄仄仄仄平
 仄仄平平平仄仄
 平平仄仄平仄平
 仄仄仄仄平平仄
 仄平仄仄平平仄
 仄仄仄平平仄仄

LO OL LO OR
 OO LL OL OR
 LL OO OO LP
 LO LL LO OR
 LL OO LO LP
 OO OO LL OR
 OL OO LL OR
 OO OL LO OR

x T T x
 x T T x
 T x x T
 x T T x
 T x T x
 T T T x
 T x T x
 x T T x

Appendix D

Syntactic structures of each poem line in *The Nineteen Old Poems* and pentasyllabic 律詩 *lüshi* and 絶句 *jueju* from the *Three Hundred Poems of the Tang Dynasty*

D-1 The *Nineteen Old Poems*

No.1 行行重行行		Syntactic Structure
1	行行重行行，	2+1+2
2	與君生別離。	2+3
3	相去萬餘裏，	2+3
4	各在天一涯。	1+1+3
5	道路阻且長，	2+3
6	會面安可知。	2+3
7	胡馬依北風，	2+1+2
8	越鳥巢南枝。	2+1+2
9	相去日已遠，	2+1+2
10	衣帶日已緩。	2+1+2
11	浮雲蔽白日，	2+1+2
12	遊子不顧返。	2+3
13	思君令人老，	2+3
14	歲月忽已晚。	2+3
15	棄捐勿復道，	2+3
16	努力加餐飯。	2+1+2

No.2 青青河畔草		Syntactic Structure
1	青青河畔草，	2+3
2	鬱鬱園中柳。	2+3
3	盈盈樓上女，	2+3
4	皎皎當窗牖。	2+1+2
5	娥娥紅粉妝，	2+3
6	纖纖出素手。	2+1+2
7	昔為娼家女，	1+1+3
8	今為蕩子夫。	1+1+3
9	蕩子行不歸，	2+1+2
10	空床難獨守。	2+3

No.3 青青陵上柏	Syntactic Structure
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1	青青陵上柏，	2+3
2	磊磊澗中石。	2+3
3	人生天地間，	1+1+3
4	忽如遠行客。	2+3
5	鬥酒相娛樂，	2+3
6	聊厚不為薄。	2+3
7	驅車策駑馬，	2+1+2
8	遊戲宛與洛。	2+3
9	洛中何鬱鬱，	2+3
10	冠帶自相索。	2+3
11	長衢羅夾巷，	2+1+2
12	王侯多第宅。	2+1+2
13	兩宮遙相望，	2+3
14	雙闕百餘尺。	2+3
15	極宴娛心意，	2+1+2
16	戚戚何所迫？	2+3

No.4 今日良宴會		Syntactic Structure
1	今日良宴會，	2+3
2	歡樂難具陳。	2+3
3	彈箏奮逸響，	2+3
4	新聲妙入神。	2+1+2
5	令德唱高言，	2+1+2
6	識曲聽其真。	2+1+2
7	齊心同所願，	2+3
8	含意俱未申。	2+3
9	人生寄一世，	2+1+2
10	奄忽若飄塵。	2+1+2
11	何不策高足，	2+1+2
12	先據要路津。	2+3
13	無為守貧賤，	2+1+2
14	坎輶長苦辛。	2+3

No.5 西北有高樓		Syntactic Structure
1	西北有高樓，	2+1+2
2	上與浮雲齊。	1+3+1
3	交疏結綺窗，	4+1
4	阿閣三重階。	2+3
5	上有弦歌聲，	1+1+3
6	音響一何悲！	2+3

7	誰能為此曲，	1+1+1+2
8	無乃杞梁妻。	2+3
9	清商隨風發，	2+3
10	中曲正徘徊。	2+3
11	一彈再三嘆，	2+3
12	慷慨有餘哀。	2+1+2
13	不惜歌者苦，	2+2+1
14	但傷知音稀。	2+2+1
15	願為雙鴻鵠，	2+3
16	奮翅起高飛。	2+3

No.6 涉江采芙蓉		Syntactic Structure
1	涉江采芙蓉，	2+1+2
2	蘭澤多芳草。	2+1+2
3	采之欲遺誰，	2+2+1
4	所思在遠道。	2+1+2
5	還顧望舊鄉，	2+1+2
6	長路漫浩浩。	2+1+2
7	同心而離居，	2+1+2
8	憂傷以終老。	2+1+2

No.7 明月皎夜光		Syntactic Structure
1	明月皎夜光，	2+1+2
2	促織鳴東壁。	2+1+2
3	玉衡指孟冬，	2+1+2
4	眾星何歷歷。	2+3
5	白露沾野草，	2+1+2
6	時節忽復易。	2+3
7	秋蟬鳴樹間，	2+1+2
8	玄鳥逝安適。	2+1+2
9	昔我同門友，	1+4
10	高舉振六翮。	2+1+2
11	不念攜手好，	2+3
12	棄我如遺跡。	2+1+2
13	南箕北有鬥，	2+3
14	牽牛不負輶。	2+3
15	良無盤石固，	2+3
16	虛名復何益？	2+3

No.8 冉冉孤生竹		Syntactic Structure

1	冉冉孤生竹，	2+3
2	結根泰山阿。	2+3
3	與君為新婚，	2+1+2
4	兔絲附女蘿。	2+1+2
5	兔絲生有時，	2+1+2
6	夫婦會有宜。	2+1+2
7	千里遠結婚，	3+2
8	悠悠隔山陂。	2+1+2
9	思君令人老，	2+3
10	軒車來何遲！	2+1+2
11	傷彼蕙蘭花，	1+4
12	含英揚光輝。	2+1+2
13	過時而不采，	2+1+2
14	將隨秋草萎。	2+2+1
15	君亮執高節，	2+1+2
16	賤妾亦何為！	2+3

No.9 庭中有奇樹		Syntactic Structure
1	庭中有奇樹，	2+1+2
2	綠葉發華滋。	2+1+2
3	攀條折其榮，	2+1+2
4	將以遺所思。	2+1+2
5	馨香盈懷袖，	2+1+2
6	路遠莫致之。	2+3
7	此物何足貴，	2+3
8	但感別經時。	2+3

No.10 迢迢牽牛星		Syntactic Structure
1	迢迢牽牛星，	2+3
2	皎皎河漢女。	2+3
3	纖纖擢素手，	2+1+2
4	札札弄機杼。	2+1+2
5	終日不成章，	2+3
6	泣涕零如雨。	2+3
7	河漢清且淺，	2+3
8	相去復幾許。	2+3
9	盈盈一水間，	2+3
10	脈脈不得語。	2+3

No.11 回車駕言邁		Syntactic Structure

1	回車駕言邁，	2+3
2	悠悠涉長道。	2+1+2
3	四顧何茫茫，	2+3
4	東風搖百草。	2+1+2
5	所遇無故物，	2+1+2
6	焉得不速老。	2+3
7	盛衰各有時，	2+3
8	立身苦不早。	2+3
9	人生非金石，	2+3
10	豈能長壽考？	2+3
11	奄忽隨物化，	2+3
12	榮名以為寶。	2+3

No.12 東城高且長		Syntactic Structure
1	東城高且長，	2+3
2	逶迤自相屬。	2+3
3	回風動地起，	2+3
4	秋草萋已綠。	2+3
5	四時更變化，	2+3
6	歲暮一何速！	2+3
7	晨風懷苦心，	2+1+2
8	蟋蟀傷局促。	2+3
9	蕩滌放情志，	2+1+2
10	何為自結束！	2+3
11	燕趙多佳人，	2+1+2
12	美者顏如玉。	2+3
13	被服羅裳衣，	2+3
14	當戶理清曲。	2+1+2
15	音響一何悲！	2+3
16	弦急知柱促。	2+2+1
17	馳情整巾帶，	2+1+2
18	沈吟聊躡躅。	2+3
19	思為雙飛燕，	1+1+3
20	銜泥巢君屋。	2+1+2

No.13 驅車上東門		Syntactic Structure
1	驅車上東門，	2+1+2
2	遙望郭北墓。	2+3
3	白楊何蕭蕭，	2+3
4	松柏夾廣路。	2+1+2

5	下有陳死人，	1+1+3
6	杳杳即長暮。	2+3
7	潛寐黃泉下，	2+3
8	千載永不寤。	2+3
9	浩浩陰陽移，	2+3
10	年命如朝露。	2+1+2
11	人生忽如寄，	2+3
12	壽無金石固。	1+3+1
13	萬歲更相迭，	2+3
14	賢聖莫能度。	2+3
15	服食求神仙，	2+1+2
16	多為藥所誤。	1+4
17	不如飲美酒，	2+1+2
18	被服紝與素。	2+3

No.14 去者日以疏		Syntactic Structure
1	去者日以疏，	2+1+2
2	生者日已親。	2+1+2
3	出郭門直視，	3+2
4	但見丘與墳。	2+3
5	古墓犁為田，	2+3
6	松柏摧為薪。	2+3
7	白楊多悲風，	2+1+2
8	蕭蕭愁殺人！	2+3
9	思還故里間，	1+4
10	欲歸道無因。	2+1+2

No.15 生年不滿百		Syntactic Structure
1	生年不滿百，	2+3
2	常懷千歲憂。	2+3
3	晝短苦夜長，	2+1+2
4	何不秉燭遊！	2+2+1
5	為樂當及時，	2+3
6	何能待來茲？	2+3
7	愚者愛惜費，	2+3
8	但為後世嗤。	1+4
9	仙人王子喬，	2+3
10	難可與等期。	1+4

No.16 凜凜歲雲暮		Syntactic Structure

1	凜凜歲雲暮，	2+2+1
2	蟻蛻夕鳴悲。	2+2+1
3	涼風率已厲，	2+3
4	遊子寒無衣。	3+1+1
5	錦衾遺洛浦，	2+1+2
6	同袍與我違。	2+3
7	獨宿累長夜，	2+1+2
8	夢想見容輝。	2+1+2
9	良人惟古歡，	2+3
10	枉駕惠前綏。	2+3
11	願得常巧笑，	2+3
12	攜手同車歸。	2+3
13	既來不須臾，	1+1+3
14	又不處重闈。	2+3
15	亮無晨風翼，	1+1+3
16	焉能凌風飛？	2+3
17	眄睞以適意，	2+1+2
18	引領遙相希。	2+3
19	徒倚懷感傷，	2+1+2
20	垂涕沾雙扉。	2+1+2

No.17 孟冬寒氣至		Syntactic Structure
1	孟冬寒氣至，	2+2+1
2	北風何慘栗。	2+3
3	愁多知夜長，	2+1+2
4	仰觀眾星列。	2+2+1
5	三五明月滿，	2+2+1
6	四五蟾兔缺。	2+2+1
7	客從遠方來，	1+3+1
8	遺我一書劄。	1+1+3
9	上言長相思，	1+1+3
10	下言久離別。	1+1+3
11	置書懷袖中，	2+3
12	三歲字不滅。	2+3
13	一心抱區區，	2+3
14	懼君不識察。	2+3

No.18 客從遠方來		Syntactic Structure
1	客從遠方來，	1+3+1
2	遺我一端綺。	1+1+3

3	相去萬餘里，	2+3
4	故人心尚爾。	2+1+2
5	文彩雙鴛鴦，	2+3
6	裁為合歡被。	1+4
7	著以長相思，	1+4
8	緣以結不解。	1+4
9	以膠投漆中，	2+1+2
10	誰能別離此？	1+1+3

No.19 明月何皎皎		Syntactic Structure
1	明月何皎皎，	2+3
2	照我羅床緝。	1+4
3	憂愁不能寐，	2+3
4	攬衣起徘徊。	2+1+2
5	客行雖雲樂，	2+3
6	不如早旋歸。	2+3
7	出戶獨彷徨，	2+3
8	愁思當告誰！	2+3
9	引領還入房，	2+3
10	淚下沾裳衣。	2+1+2

D-2 *Three Hundred Poems of the Tang Dynasty*

Pentasyllabic *lüshi*

No.1 唐玄宗：經鄒魯祭孔子而嘆之		Syntactic Structure
1	夫子何為者，	2+3
2	棲棲壹代中。	2+3
3	地猶鄹氏邑，	1+4
4	宅即魯王宮。	1+4
5	嘆鳳嗟身否？	2+3
6	傷麟怨道窮。	2+1+2
7	今看兩楹奠，	1+3+1
8	當與夢時同。	1+3+1

No.2 張九齡：望月懷遠		Syntactic Structure
1	海上生明月，	2+1+2
2	天涯共此時。	2+1+2
3	情人怨遙夜，	2+1+2

4	竟夕起相思！	2+1+2
5	滅燭憐光滿，	2+2+1
6	披衣覺露滋。	2+1+2
7	不堪盈手贈，	2+3
8	還寢夢佳期。	2+1+2

No.3 王勃：送杜少府之任蜀州		Syntactic Structure
1	城闕輔三秦，	2+1+2
2	風煙望五津。	2+1+2
3	與君離別意，	2+3
4	同是宦遊人。	2+3
5	海內存知己，	2+1+2
6	天涯若比鄰。	2+1+2
7	無為在歧路，	2+3
8	兒女共沾巾。	2+3

No.4 駱賓王：在獄詠蟬並序		Syntactic Structure
1	西陸蟬聲唱，	2+2+1
2	南冠客思深。	2+2+1
3	那堪玄鬢影，	2+3
4	來對白頭吟！	2+3
5	露重飛難進，	2+1+2
6	風多響易沈。	2+1+2
7	無人信高潔，	2+1+2
8	誰為表予心？	2+1+2

No.5 杜審言：和晉陵路丞早春遊望		Syntactic Structure
1	獨有宦遊人，	2+3
2	偏驚物候新。	2+3
3	雲霞出海曙，	2+1+2
4	梅柳渡江春。	2+1+2
5	淑氣催黃鳥，	2+1+2
6	晴光轉綠蘋。	2+1+2
7	忽聞歌古調，	2+3
8	歸思欲沾巾。	2+3

No.6 沈全期：雜詩		Syntactic Structure
1	聞道黃龍戍，	2+3
2	頻年不解兵。	2+3
3	可憐閨裏月，	2+3

4	長在漢家營。	2+3
5	少婦今春意，	2+3
6	良人昨夜情。	2+3
7	誰能將旗鼓，	2+1+2
8	壹為取龍城？	2+1+2

No.7 宋之問：題大庾嶺北驛		Syntactic Structure
1	陽月南飛雁，	2+3
2	傳聞至此回。	2+3
3	我行殊未已，	2+3
4	何日復歸來？	2+3
5	江靜潮初落，	2+1+2
6	林昏瘴不開。	2+1+2
7	明朝望鄉處，	2+3
8	應見隴頭梅。	2+3

No.8 王灣：次北固山下		Syntactic Structure
1	客路青山外，	2+3
2	行舟綠水前。	2+3
3	潮平兩岸闊，	2+2+1
4	風正壹帆懸。	2+2+1
5	海日生殘夜，	2+1+2
6	江春入舊年。	2+1+2
7	鄉書何處達？	2+3
8	歸雁洛陽邊。	2+3

No.9 常建：題破山寺後禪院		Syntactic Structure
1	清晨入古寺，	2+1+2
2	初日照高林。	2+1+2
3	曲徑通幽處，	2+3
4	禪房花木深。	2+2+1
5	山光悅鳥性，	2+1+2
6	潭影空人心。	2+1+2
7	萬籟此俱寂，	2+3
8	惟餘鐘磬音。	2+3

No.10 岑參：寄左省杜拾遺		Syntactic Structure
1	聯步趨丹陛，	2+1+2
2	分曹限紫微。	2+1+2
3	曉隨天仗入，	1+3+1

4	暮惹禦香歸。	1+3+1
5	白發悲花落，	2+1+2
6	青雲羨鳥飛。	2+1+2
7	聖朝無闕事，	2+1+2
8	自覺諫書稀。	2+2+1

No.11 李白：贈孟浩然		Syntactic Structure
1	吾愛孟夫子，	1+1+3
2	風流天下聞。	2+3
3	紅顏棄軒冕，	2+1+2
4	白首臥松雲。	2+1+2
5	醉月頻中聖，	2+3
6	迷花不事君。	2+3
7	高山安可仰，	2+1+2
8	徒此挹清芬。	2+1+2

No.12 李白：渡荊門送別		Syntactic Structure
1	渡遠荊門外，	2+3
2	來從楚國遊。	2+3
3	山隨平野盡，	1+3+1
4	江入大荒流。	1+3+1
5	月下飛天鏡，	2+1+2
6	雲生結海樓。	2+1+2
7	仍憐故鄉水，	2+3
8	萬裏送行舟。	2+1+2

No.13 李白：送友人		Syntactic Structure
1	青山橫北郭，	2+1+2
2	白水繞東城。	2+1+2
3	此地壹為別，	2+3
4	孤蓬萬裏征。	2+3
5	浮雲遊子意，	2+3
6	落日故人情。	2+3
7	揮手自茲去，	2+3
8	蕭蕭班馬鳴。	2+2+1

No.14 李白：聽蜀僧浚彈琴		Syntactic Structure
1	蜀僧抱綠綺，	2+1+2
2	西下峨眉峰。	2+3
3	為我壹揮手，	2+3

4	如聽萬壑松。	2+3
5	客心洗流水，	2+1+2
6	餘響入霜鐘。	2+1+2
7	不覺碧山暮，	2+2+1
8	秋雲暗幾重。	2+2+1

No.15 李白：夜泊牛渚懷古		Syntactic Structure
1	牛渚西江夜，	2+3
2	青天無片雲。	2+1+2
3	登舟望秋月，	2+1+2
4	空憶謝將軍。	2+1+2
5	余亦能高詠，	1+2+2
6	斯人不可聞。	2+3
7	明朝掛帆席，	2+1+2
8	楓葉落紛紛。	2+1+2

No.16 杜甫：月夜		Syntactic Structure
1	今夜鄜州月，	2+3
2	閨中只獨看。	2+3
3	遙憐小兒女，	2+3
4	未解憶長安。	2+1+2
5	香霧雲鬟濕，	4+1
6	清輝玉臂寒。	4+1
7	何時倚虛幌，	2+1+2
8	雙照淚痕幹？	2+2+1

No.17 杜甫：春望		Syntactic Structure
1	國破山河在，	2+2+1
2	城春草木深。	2+2+1
3	感時花濺淚，	2+1+2
4	恨別鳥驚心。	2+1+2
5	烽火連三月，	2+1+2
6	家書抵萬金。	2+1+2
7	白頭搔更短，	2+3
8	渾欲不勝簪。	2+3

No.18 杜甫：春宿左省		Syntactic Structure
1	花隱掖垣暮，	2+2+1
2	啾啾棲鳥過。	2+2+1
3	星臨萬戶動，	2+2+1

4	月傍九霄多。	2+2+1
5	不寢聽金鑰，	2+1+2
6	因風想玉珂。	2+1+2
7	明朝有封事，	2+1+2
8	數問夜如何？	2+1+2

No.19 杜甫：至德二載甫自京金光門出，問道歸鳳翔。乾元初從左拾遺移華州掾。與親故別，因出此門。有悲往事。		Syntactic Structure
1	此道昔歸順，	2+3
2	西郊胡正繁。	2+3
3	至今殘破膽，	2+3
4	應有未招魂。	2+3
5	近得歸京邑，	2+1+2
6	移官豈至尊？	2+3
7	無才日衰老，	2+3
8	駐馬望千門。	2+1+2

No.20 杜甫：月夜憶舍弟		Syntactic Structure
1	戍鼓斷人行，	2+1+2
2	秋邊壹雁聲。	2+3
3	露從今夜白，	1+3+1
4	月是故鄉明。	1+3+1
5	有弟皆分散，	2+3
6	無家問死生。	2+1+2
7	寄書長不達，	2+3
8	況乃未休兵。	2+3

No.21 杜甫：天末懷李白		Syntactic Structure
1	涼風起天末，	2+1+2
2	君子意如何？	2+1+2
3	鴻雁幾時到，	2+2+1
4	江湖秋水多。	2+2+1
5	文章憎命達，	2+1+2
6	魑魅喜人過。	2+1+2
7	應共冤魂語，	2+3
8	投詩贈汨羅。	2+1+2

No.22 杜甫：奉濟驛重送嚴公四韻		Syntactic Structure
1	遠送從此別，	2+3
2	青山空復情。	2+3
3	幾時杯重把，	2+3
4	昨夜月同行。	2+3
5	列郡謳歌惜，	2+3
6	三朝出入榮。	2+3
7	江村獨歸處，	4+1
8	寂寞養殘生。	2+1+2

No.23 杜甫：別房太尉墓		Syntactic Structure
1	他鄉復行役，	2+3
2	駐馬別孤墳。	2+1+2
3	近淚無幹土，	2+1+2
4	低空有斷雲。	2+1+2
5	對棋陪謝傅，	2+1+2
6	把劍覓徐君。	2+1+2
7	唯見林花落，	2+2+1
8	鶯啼送客聞。	2+2+1

No.24 杜甫：旅夜書懷		Syntactic Structure
1	細草微風岸，	4+1
2	危檣獨夜舟。	4+1
3	星垂平野闊，	2+2+1
4	月湧大江流。	2+2+1
5	名豈文章著？	1+4
6	官應老病休。	1+4
7	飄飄何所似，	2+3
8	天地壹沙鷗。	2+3

No.25 杜甫：登嶽陽樓		Syntactic Structure
1	昔聞洞庭水，	1+1+3
2	今上嶽陽樓。	1+1+3
3	吳楚東南坼，	2+2+1
4	乾坤日夜浮。	2+2+1
5	親朋無壹字，	2+1+2
6	老病有孤舟。	2+1+2
7	戎馬關山北，	2+3
8	憑軒涕泗流。	2+3

No.26 王維：輞川閑居贈裴秀才迪		Syntactic Structure
1	寒山轉蒼翠，	2+1+2
2	秋水日潺湲。	2+1+2
3	倚杖柴門外，	2+3
4	臨風聽暮蟬。	2+1+2
5	渡頭餘落日，	2+1+2
6	墟裏上孤煙。	2+1+2
7	復值接輿醉，	2+3
8	狂歌五柳前。	2+3

No.27 王維：山居秋暝		Syntactic Structure
1	空山新雨後，	2+3
2	天氣晚來秋。	2+3
3	明月松間照，	2+3
4	清泉石上流。	2+3
5	竹喧歸浣女，	2+1+2
6	蓮動下漁舟。	2+1+2
7	隨意春芳歇，	2+3
8	王孫自可留。	2+3

No.28 王維：歸嵩山作		Syntactic Structure
1	清川帶長薄，	2+1+2
2	車馬去閑閑。	2+1+2
3	流水如有意，	2+3
4	暮禽相與還。	2+3
5	荒城臨古渡，	2+1+2
6	落日滿秋山。	2+1+2
7	迢遞嵩高下，	2+3
8	歸來且閉關。	2+3

No.29 王維：終南山		Syntactic Structure
1	太乙近天都，	2+1+2
2	連山接海隅。	2+1+2
3	白雲回望合，	2+3
4	青靄入看無。	2+3
5	分野中峰變，	4+1
6	陰晴眾壑殊。	4+1
7	欲投人處宿，	4+1
8	隔水問樵夫。	2+1+2

No.30 王維：酬張少府		Syntactic Structure
1	晚年惟好靜，	2+3
2	萬事不關心。	2+3
3	自顧無長策，	2+1+2
4	空知返舊林。	2+1+2
5	松風吹解帶，	2+1+2
6	山月照彈琴。	2+1+2
7	君問窮通理，	2+3
8	漁歌入浦深。	2+3

No.31 王維：過香積寺		Syntactic Structure
1	不知香積寺，	2+3
2	數裏入雲峰。	2+1+2
3	古木無人徑，	2+1+2
4	深山何處鐘？	2+3
5	泉聲咽危石，	2+1+2
6	日色冷青松。	2+1+2
7	薄暮空潭曲，	2+3
8	安禪制毒龍。	2+1+2

No.32 王維：送梓州李使君		Syntactic Structure
1	萬壑樹參天，	2+1+2
2	千山響杜鵑。	2+1+2
3	山中壹夜雨，	2+3
4	樹杪百重泉。	2+3
5	漢女輸橦布，	2+1+2
6	巴人訟芋田。	2+1+2
7	文翁翻教授，	2+1+2
8	不敢倚先賢。	2+1+2

No.33 王維：漢江臨眺		Syntactic Structure
1	楚塞三湘接，	2+3
2	荊門九派通。	2+3
3	江流天地外，	2+3
4	山色有無中。	2+3
5	郡邑浮前浦，	2+1+2
6	波瀾動遠空。	2+1+2
7	襄陽好風日，	2+3
8	留醉與山翁。	2+3

No.34 王維：終南別業		Syntactic Structure
1	中歲頗好道，	2+3
2	晚家南山陲。	2+3
3	興來每獨往，	2+3
4	勝事空自知。	2+3
5	行到水窮處，	1+4
6	坐看雲起時。	1+4
7	偶然值林叟，	2+1+2
8	談笑無還期。	2+1+2

No.35 孟浩然：望洞庭湖贈張丞相		Syntactic Structure
1	八月湖水平，	2+2+1
2	涵虛混太清。	2+1+2
3	氣蒸雲夢澤，	1+1+3
4	波撼嶽陽城。	1+1+3
5	欲濟無舟楫，	2+1+2
6	端居恥聖明。	2+1+2
7	坐觀垂釣者，	2+3
8	空有羨魚情。	2+3

No.36 孟浩然：與諸子登峴山		Syntactic Structure
1	人事有代謝，	2+1+2
2	往來成古今。	2+1+2
3	江山留勝跡，	2+1+2
4	我輩復登臨。	2+3
5	水落魚梁淺，	2+2+1
6	天寒夢澤深。	2+2+1
7	羊公碑字在，	4+1
8	讀罷淚沾襟。	2+1+2

No.37 孟浩然：清明日宴梅道士房		Syntactic Structure
1	林臥愁春盡，	2+1+2
2	開軒覽物華。	2+1+2
3	忽逢青鳥使，	2+3
4	邀入赤松家。	2+3
5	丹竈初開火，	2+3
6	仙桃正發花。	2+3
7	童顏若可駐，	2+3
8	何惜醉流霞！	2+1+2

No.38 孟浩然：歲暮歸南山		Syntactic Structure
1	北闕休上書，	2+1+2
2	南山歸敝廬。	2+1+2
3	不才明主棄，	2+3
4	多病故人疏。	2+3
5	白發催年老，	2+1+2
6	青陽逼歲除。	2+1+2
7	永懷愁不寐，	3+2
8	松月夜窗墟。	3+2

No.39 孟浩然：過故人莊		Syntactic Structure
1	故人具雞黍，	2+1+2
2	邀我至田家。	2+1+2
3	綠樹村邊合，	2+2+1
4	青山郭外斜。	2+2+1
5	開軒面場圃，	2+1+2
6	把酒話桑麻。	2+1+2
7	待到重陽日，	2+3
8	還來就菊花。	2+1+2

No.40 孟浩然：秦中感秋寄遠上人		Syntactic Structure
1	壹丘嘗欲臥，	2+1+2
2	三徑苦無資。	2+1+2
3	北土非吾願，	2+1+2
4	東林懷我師。	2+1+2
5	黃金燃桂盡，	2+2+1
6	壯誌逐年衰。	2+2+1
7	日夕涼風至，	2+2+1
8	聞蟬但益悲。	2+3

No.41 孟浩然：宿桐廬江寄廣陵舊遊		Syntactic Structure
1	山暝聽猿愁，	2+1+2
2	滄江急夜流。	2+1+2
3	風鳴兩岸葉，	1+1+3
4	月照壹孤舟。	1+1+3
5	建德非吾土，	2+1+2
6	維揚憶舊遊。	2+1+2
7	還將兩行淚，	2+3

8	遙寄海西頭。	2+3
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No.42 孟浩然：留別王侍禦維		Syntactic Structure
1	寂寂竟何待，	2+3
2	朝朝空自歸。	2+3
3	欲尋芳草去，	1+3+1
4	惜與故人違。	1+3+1
5	當路誰相假，	2+3
6	知音世所稀。	2+3
7	只應守寂寞，	2+1+2
8	還掩故園扉。	2+3

No.43 孟浩然：早寒江上有懷		Syntactic Structure
1	木落雁南渡，	2+1+2
2	北風江上寒。	2+2+1
3	我家襄水曲，	2+3
4	遙隔楚雲端。	2+3
5	鄉淚客中盡，	2+3
6	孤帆天際看。	2+3
7	迷津欲有問，	2+1+2
8	平海夕漫漫。	2+1+2

No.44 劉長卿：秋日登吳公臺上寺遠眺		Syntactic Structure
1	古臺搖落後，	2+2+1
2	秋日望鄉心。	2+1+2
3	野寺人來少，	2+1+2
4	雲峰水隔深。	2+1+2
5	夕陽依舊壘，	2+1+2
6	寒磬滿空林。	2+1+2
7	惆悵南朝事，	2+3
8	長江獨至今。	2+3

No.45 劉常卿：送李中丞歸漢陽別業		Syntactic Structure
1	流落征南將，	2+3
2	曾驅十萬師。	2+3
3	罷歸無舊業，	2+1+2
4	老去戀明時。	2+1+2
5	獨立三邊靜，	2+3
6	輕生壹劍知。	2+3
7	茫茫江漢上，	2+3

8	日暮復何之。	2+3
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No.46 劉長卿：餞別王十壹南遊		Syntactic Structure
1	望君煙水闊，	2+2+1
2	揮手淚沾巾。	2+1+2
3	飛鳥沒何處，	2+1+2
4	青山空向人。	2+1+2
5	長江壹帆遠，	2+2+1
6	落日五湖春。	2+2+1
7	誰見汀洲上，	2+3
8	相思愁白蘋？	2+1+2

No.47 劉長卿：尋南溪常山道人隱居		Syntactic Structure
1	壹路經行處，	4+1
2	莓苔見履痕。	2+1+2
3	白雲依靜渚，	2+1+2
4	春草閉閑門。	2+1+2
5	過雨看松色，	2+1+2
6	隨山到水源。	2+1+2
7	溪花與禪意，	2+3
8	相對亦忘言。	2+3

No.48 劉長卿：新年作		Syntactic Structure
1	鄉心新歲切，	2+3
2	天畔獨潸然。	2+3
3	老至居人下，	2+3
4	春歸在客先。	2+3
5	嶺猿同旦暮，	2+1+2
6	江柳共風煙。	2+1+2
7	已似長沙傅，	2+3
8	從今又幾年？	2+3

No.49 錢起：送僧歸日本		Syntactic Structure
1	上國隨緣住，	2+3
2	來途若夢行。	2+3
3	浮天滄海遠，	2+2+1
4	去世法舟輕。	2+2+1
5	水月通禪寂，	2+1+2
6	魚龍聽梵聲。	2+1+2
7	惟憐壹燈影，	2+3

8	萬裏眼中明。	2+3
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No.50 錢起：谷口書齋寄楊補闕		Syntactic Structure
1	泉壑帶茅茨，	2+1+2
2	雲霞生薜帷。	2+1+2
3	竹憐新雨後，	1+1+3
4	山愛夕陽時。	1+1+3
5	閑鷺棲常早，	3+2
6	秋花落更遲。	3+2
7	家童掃蘿徑，	2+1+2
8	昨與故人期。	1+3+1

No.51 韋應物：淮上喜會梁川故人		Syntactic Structure
1	江漢曾為客，	2+3
2	相逢每醉還。	2+3
3	浮雲壹別後，	2+3
4	流水十年間。	2+3
5	歡笑情如舊，	2+1+2
6	蕭疏鬢已斑。	2+1+2
7	何因北歸去，	2+1+2
8	淮上對秋山。	2+1+2

No.52 韋應物：賦得暮雨送李胄		Syntactic Structure
1	楚江微雨裏，	2+3
2	建業暮鐘時。	2+3
3	漠漠帆來重，	2+1+2
4	冥冥鳥去遲。	2+1+2
5	海門深不見，	2+3
6	浦樹遠含滋。	2+3
7	相送情無限，	2+1+2
8	沾襟比散絲。	2+1+2

No.53 韓翃：酬程延秋夜即事見贈		Syntactic Structure
1	長簫迎風早，	2+2+1
2	空城淡月華。	2+1+2
3	星河秋壹雁，	2+1+2
4	砧杵夜千家。	2+1+2
5	節候看應晚，	3+2
6	心期臥亦賒。	3+2
7	向來吟秀句，	2+1+2

8	不覺已鳴鴉。	2+3
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No.54 劉脊虛：闕題		Syntactic Structure
1	道由白雲盡，	1+3+1
2	春與青溪長。	1+3+1
3	時有落花至，	1+3+1
4	遠隨流水香。	1+3+1
5	閑門向山路，	2+1+2
6	深柳讀書堂。	2+3
7	幽映每白日，	2+3
8	清輝照衣裳。	2+1+2

No.55 戴叔倫：江鄉故人偶集客舍		Syntactic Structure
1	天秋月又滿，	2+1+2
2	城闕夜千重。	2+1+2
3	還作江南會，	2+2+1
4	翻疑夢裏逢。	2+2+1
5	風枝驚暗鵠，	2+1+2
6	露草覆寒蟲。	2+1+2
7	羈旅長堪醉，	2+1+2
8	相留畏曉鐘。	2+1+2

No.56 盧綸：李端公		Syntactic Structure
1	故關衰草遍，	2+2+1
2	離別正堪悲！	2+3
3	路出寒雲外，	1+1+3
4	人歸暮雪時。	1+1+3
5	少孤為客早，	2+2+1
6	多難識君遲。	2+2+1
7	掩淚空相向，	2+3
8	風塵何處期？	2+3

No.57 李益：喜見外弟又言別		Syntactic Structure
1	十年離亂後，	2+3
2	長大壹相逢。	2+3
3	問姓驚初見，	2+1+2
4	稱名憶舊容。	2+1+2
5	別來滄海事，	2+3
6	語罷暮天鐘。	2+3
7	明日巴陵道，	2+3

8	秋山又幾重。	2+3
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No.58 司空曙：雲陽館與韓紳宿別		Syntactic Structure
1	故人江海別，	2+2+1
2	幾度隔山川。	2+1+2
3	乍見翻疑夢，	2+3
4	相悲各問年。	2+3
5	孤燈寒照雨，	2+1+2
6	深竹暗浮煙。	2+1+2
7	更有明朝恨，	2+3
8	離杯惜共傳。	2+3

No.59 司空曙：喜外弟盧綸見宿		Syntactic Structure
1	靜夜四無鄰，	2+1+2
2	荒居舊業貧。	2+2+1
3	雨中黃葉樹，	2+3
4	燈下白頭人。	2+3
5	以我獨沈久，	2+3
6	愧君相訪頻。	2+3
7	平生自有分，	2+3
8	況是蔡家親！	2+3

No.60 司空曙：賊平後送人北歸		Syntactic Structure
1	世亂同南去，	2+3
2	時清獨北還。	2+3
3	他鄉生白發，	2+1+2
4	舊國見青山。	2+1+2
5	曉月過殘壘，	2+1+2
6	繁星宿故關。	2+1+2
7	寒禽與衰草，	2+1+2
8	處處伴愁顏。	2+1+2

No.61 劉禹錫：蜀先主廟		Syntactic Structure
1	天地英雄氣，	4+1
2	千秋尚凜然！	2+3
3	勢分三足鼎，	2+3
4	業復五銖錢。	2+3
5	得相能開國，	2+3
6	生兒不象賢。	2+3
7	淒涼蜀故妓，	2+3

8	來舞魏宮前。	2+3
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No.62 張籍：沒蕃故人		Syntactic Structure
1	前年伐月支，	2+1+2
2	城下沒全師。	2+1+2
3	蕃漢斷消息，	2+1+2
4	死生長別離。	2+1+2
5	無人收廢帳，	2+1+2
6	歸馬識殘旗。	2+1+2
7	欲祭疑君在，	2+1+2
8	天涯哭此時。	2+1+2

No.63 白居易：賦得古原草送別		Syntactic Structure
1	離離原上草，	2+3
2	壹歲壹枯榮。	2+3
3	野火燒不盡，	2+1+2
4	春風吹又生。	2+1+2
5	遠芳侵古道，	2+1+2
6	晴翠接荒城。	2+1+2
7	又送王孫去，	2+3
8	萋萋滿別情。	2+3

No.64 杜牧：旅宿		Syntactic Structure
1	旅館無良伴，	2+1+2
2	凝情自悄然。	2+3
3	寒燈思舊事，	2+1+2
4	斷雁警愁眠。	2+1+2
5	遠夢歸侵曉，	2+1+2
6	家書到隔年。	2+1+2
7	滄江好煙月，	2+3
8	門系釣魚船。	2+3

No.65 許渾：秋日赴闕題潼關驛樓		Syntactic Structure
1	紅葉晚蕭蕭，	2+1+2
2	長亭酒壹瓢。	2+1+2
3	殘雲歸太華，	2+1+2
4	疏雨過中條。	2+1+2
5	樹色隨山迥，	2+2+1
6	河聲入海遙。	2+2+1
7	帝鄉明日到，	2+2+1

8	猶自夢漁樵。	2+1+2
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No.66 許渾：早秋		Syntactic Structure
1	遙夜泛清瑟，	2+1+2
2	西風生翠蘿。	2+1+2
3	殘螢棲玉露，	2+1+2
4	早雁拂銀河。	2+1+2
5	高樹曉還密，	2+3
6	遠山晴更多。	2+3
7	淮南壹葉下，	2+3
8	自覺老煙波。	2+3

No.67 李商隱：蟬		Syntactic Structure
1	本以高難飽，	2+3
2	徒勞恨費聲。	2+3
3	五更疏欲斷，	2+3
4	壹樹碧無情。	2+3
5	薄宦梗猶泛，	2+3
6	故園蕪已平。	2+3
7	煩君最相警，	2+3
8	我亦舉家清。	1+2+2

No.68 李商隱：風雨		Syntactic Structure
1	淒涼寶劍篇，	2+3
2	羈泊欲窮年。	2+3
3	黃葉仍風雨，	2+3
4	青樓自管弦。	2+3
5	新知遭薄俗，	2+1+2
6	舊好隔良緣。	2+1+2
7	心斷新豐酒，	2+3
8	銷愁鬥幾千。	2+3

No.69 李商隱：落花		Syntactic Structure
1	高閣客竟去，	2+1+2
2	小園花亂飛。	2+1+2
3	參差連曲陌，	2+1+2
4	迢遞送斜暉。	2+1+2
5	腸斷未忍掃，	2+3
6	眼穿仍欲歸。	2+3
7	芳心向春盡，	2+1+2

8	所得是沾衣。	2+1+2
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No.70 李商隱：涼思		Syntactic Structure
1	客去波平檻，	2+1+2
2	蟬休露滿枝。	2+1+2
3	永懷當此節，	2+3
4	倚立自移時。	2+3
5	北鬥兼春遠，	2+2+1
6	南陵寓使遲。	2+2+1
7	天涯占夢數，	2+1+2
8	疑誤有新知。	2+1+2

No.71 李商隱：北青蘿		Syntactic Structure
1	殘陽西入崦，	2+3
2	茅屋訪孤僧。	2+1+2
3	落葉人何在？	2+1+2
4	寒雲路幾層？	2+1+2
5	獨敲初夜磬，	2+3
6	閑倚壹枝藤。	2+3
7	世界微塵裏，	2+2+1
8	吾寧愛與憎。	1+4

No.72 溫庭筠：送人東遊		Syntactic Structure
1	荒戍落黃葉，	2+1+2
2	浩然離故關。	2+1+2
3	高風漢陽渡，	2+3
4	初日郢門山。	2+3
5	江上幾人在？	2+2+1
6	天涯孤棹還。	2+2+1
7	何當重相見，	2+3
8	樽酒慰離顏？	2+1+2

No.73 馬戴：灞上秋居		Syntactic Structure
1	灞原風雨定，	2+2+1
2	晚見雁行頻。	2+2+1
3	落葉他鄉樹，	2+3
4	寒燈獨夜人。	2+3
5	空園白露滴，	2+2+1
6	孤壁野僧鄰。	2+2+1
7	寄臥郊扉久，	2+2+1

8	何門致此身？	2+1+2
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No.74 馬戴：楚江懷古		Syntactic Structure
1	露氣寒光集，	2+2+1
2	微陽下楚丘。	2+1+2
3	猿啼洞庭樹，	1+1+3
4	人在木蘭舟。	1+1+3
5	廣澤生明月，	2+1+2
6	蒼山夾亂流。	2+1+2
7	雲中君不見，	2+1+2
8	竟夕自悲秋。	2+3

No.75 張喬：書邊事		Syntactic Structure
1	調角斷清秋，	2+1+2
2	征人倚戍樓。	2+1+2
3	春風對青冢，	2+1+2
4	白日落梁州。	2+1+2
5	大漠無兵阻，	2+1+2
6	窮邊有客遊。	2+1+2
7	蕃情似此水，	2+1+2
8	長願向南流。	2+3

No.76 崔塗：巴山道中除夜有懷		Syntactic Structure
1	迢遞三巴路，	2+3
2	羈危萬裏身。	2+3
3	亂山殘雪夜，	4+1
4	孤獨異鄉春。	4+1
5	漸與骨肉遠，	1+3+1
6	轉於僮仆親。	1+3+1
7	那堪正飄泊，	2+3
8	明日歲華新。	2+2+1

No.77 崔塗：孤雁		Syntactic Structure
1	幾行歸塞盡，	2+3
2	片影獨何之？	2+3
3	暮雨相呼失，	2+3
4	寒塘欲下遲。	2+3
5	渚雲低暗渡，	2+3
6	關月冷相隨。	2+3
7	未必逢矰繳，	2+3

8	孤飛自可疑。	2+3
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No.78 杜荀鶴：春宮怨		Syntactic Structure
1	早被嬪娟誤，	1+3+1
2	欲妝臨鏡慵。	2+2+1
3	承恩不在貌，	2+3
4	教妾若為容。	2+3
5	風暖鳥聲碎，	2+2+1
6	日高花影重。	2+2+1
7	年年越溪女，	2+3
8	相憶采芙蓉。	2+1+2

No.79 韋莊：章臺夜思		Syntactic Structure
1	清瑟怨遙夜，	2+1+2
2	繞弦風雨哀。	2+2+1
3	孤燈聞楚角，	2+1+2
4	殘月下章臺。	2+1+2
5	芳草已雲暮，	2+3
6	故人殊未來。	2+3
7	鄉書不可寄，	2+3
8	秋雁又南回。	2+3

No.80 僧皎然：尋陸鴻漸不遇		Syntactic Structure
1	移家雖帶郭，	2+3
2	野徑入桑麻。	2+1+2
3	近種籬邊菊，	2+3
4	秋來未著花。	2+3
5	扣門無犬吠，	2+1+2
6	欲去問西家。	2+1+2
7	報到山中去，	2+3
8	歸來每日斜。	2+3

D-3 Three Hundred Poems of the Tang Dynasty

Pentasyllabic *jueju*

No.81 王維：鹿柴		Syntactic Structure
1	空山不見人，	2+3
2	但聞人語響。	2+3
3	返景入深林，	2+1+2

4	復照青苔上。	2+3
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No.82 王維：竹裏館		Syntactic Structure
1	獨坐幽篁裏，	2+3
2	彈琴復長嘯。	2+3
3	深林人不知，	2+1+2
4	明月來相照。	2+1+2

No.83 王維：送別		Syntactic Structure
1	山中相送罷，	2+2+1
2	日暮掩柴扉。	2+1+2
3	春草明年綠，	2+2+1
4	王孫歸不歸？	2+3

No.84 王維：相思		Syntactic Structure
1	紅豆生南國，	2+1+2
2	春來發幾枝？	2+1+2
3	願君多采擷，	2+3
4	此物最相思。	2+3

No.85 王維：雜詩		Syntactic Structure
1	君自故鄉來，	1+3+1
2	應知故鄉事。	2+3
3	來日綺窗前，	2+1+2
4	寒梅著花未？	2+3

No.86 裴迪：送崔九		Syntactic Structure
1	歸山深淺去，	2+2+1
2	須盡丘壑美。	2+2+1
3	莫學武陵人，	2+3
4	暫遊桃源裏。	2+3

No.87 祖詠：終南望餘雪		Syntactic Structure
1	終南陰嶺秀，	2+2+1
2	積雪浮雲端。	2+1+2
3	林表明霧色，	2+1+2
4	城中增暮寒。	2+1+2

No.88 孟浩然：宿建德江		Syntactic Structure
1	移舟泊煙渚，	2+1+2
2	日暮客愁新。	2+2+1

3	野曠天低樹，	2+1+2
4	江清月近人。	2+1+2

No.89 孟浩然：春曉		Syntactic Structure
1	春眠不覺曉，	2+3
2	處處聞啼鳥。	2+1+2
3	夜來風雨聲，	2+3
4	花落知多少？	2+1+2

No.90 李白：靜夜思		Syntactic Structure
1	床前明月光，	2+3
2	疑是地上霜。	2+3
3	舉頭望明月，	2+1+2
4	低頭思故鄉。	2+1+2

No.91 李白：怨情		Syntactic Structure
1	美人卷珠簾，	2+1+2
2	深坐蹙蛾眉。	2+1+2
3	但見淚痕濕，	2+2+1
4	不知心恨誰？	2+1+2

No.92 杜甫：八陣圖		Syntactic Structure
1	功蓋三分國，	1+1+3
2	名成八陣圖。	1+1+3
3	江流石不轉，	2+1+2
4	遺恨失吞吳。	2+1+2

No.93 王之渙：登鸕雀樓		Syntactic Structure
1	白日依山盡，	2+2+1
2	黃河入海流。	2+2+1
3	欲窮千裏目，	2+3
4	更上壹層樓。	2+3

No.94 劉長卿：送靈澈		Syntactic Structure
1	蒼蒼竹林寺，	2+3
2	杳杳鐘聲晚。	2+2+1
3	荷笠帶斜陽，	2+1+2
4	青山獨歸遠。	2+2+1

No.95 劉長卿：彈琴		Syntactic Structure
1	泠泠七弦上，	2+3

2	靜聽松風寒。	2+2+1
3	古調雖自愛，	2+3
4	今人多不彈。	2+3

No.96 劉長卿：送人上		Syntactic Structure
1	孤雲將野鶴，	2+1+2
2	豈向人間住！	1+3+1
3	莫買沃洲山，	2+3
4	時人已知處。	2+3

No.97 韋應物：秋夜寄邱員外		Syntactic Structure
1	懷君屬秋夜，	2+1+2
2	散步詠涼天。	2+1+2
3	空山松子落，	2+2+1
4	幽人應未眠。	2+3

No.98 李端：聽		Syntactic Structure
1	鳴箏金粟柱，	2+3
2	素手玉房前。	2+3
3	欲得周郎顧，	2+2+1
4	時時誤拂弦。	2+2+1

No.99 王建：新嫁娘		Syntactic Structure
1	三日入廚下，	2+1+2
2	洗手作羹湯。	2+1+2
3	未諳姑食性，	2+2+1
4	先遣小姑嘗。	2+2+1

No.100 權德輿：玉臺體		Syntactic Structure
1	昨夜裙帶解，	2+2+1
2	今朝嬉子飛。	2+2+1
3	鉛華不可棄，	2+3
4	莫是槁枯歸。	2+2+1

No.101 柳宗元：江雪		Syntactic Structure
1	千山鳥飛絕，	2+1+2
2	萬徑人蹤滅。	2+1+2
3	孤舟蓑笠翁，	2+3
4	獨釣寒江雪。	2+3

No.102 元稹：行宮		Syntactic Structure
1	寥落古行宮，	2+3
2	宮花寂寞紅。	2+3
3	白頭宮女在，	4+1
4	閑坐說玄宗。	2+1+2

No.103 白居易：問劉十九		Syntactic Structure
1	綠蟻新醅酒，	2+3
2	紅泥小火爐。	2+3
3	晚來天欲雪，	2+1+2
4	能飲一盞無？	2+3

No.104 張祜：何滿子		Syntactic Structure
1	故國三千裏，	2+3
2	深宮二十年。	2+3
3	壹聲何滿子，	2+3
4	雙淚落君前。	2+1+2

No.105 李商隱：登樂遊原		Syntactic Structure
1	向晚意不適，	2+1+2
2	驅車登古原。	2+1+2
3	夕陽無限好，	2+3
4	只是近黃昏。	2+1+2

No.106 賈島：尋隱者不遇		Syntactic Structure
1	松下問童子，	2+1+2
2	言師采藥去。	1+4
3	只在此山中，	2+3
4	雲深不知處。	2+3

No.107 李頻：渡漢江		Syntactic Structure
1	嶺外音書絕，	2+2+1
2	經冬復立春。	2+3
3	近鄉情更怯，	2+1+2
4	不敢問來人。	2+1+2

No.108 金昌緒：春怨		Syntactic Structure
1	打起黃鸝兒，	2+3
2	莫教枝上啼。	2+3
3	啼時驚妾夢，	2+1+2

4	不得到遼西。	2+1+2
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No.109 西鄙人：哥舒歌		Syntactic Structure
1	北鬥七星高，	4+1
2	哥舒夜帶刀。	2+3
3	至今窺牧馬，	2+1+2
4	不敢過臨洮。	2+1+2

No.110 崔顥：長幹行二首之壹		Syntactic Structure
1	君家何處住，	2+2+1
2	妾住在橫塘。	1+1+3
3	停船暫借問，	2+3
4	或恐是同鄉。	2+3

No.111 崔顥：長幹行二首之二		Syntactic Structure
1	家臨九江水，	1+1+3
2	來去九江側。	2+3
3	同是長幹人，	2+3
4	生小不相識。	2+3

No.112 李白：玉階怨		Syntactic Structure
1	玉階生白露，	2+1+2
2	夜久侵羅襪。	2+1+2
3	卻下水晶簾，	2+3
4	玲瓏望秋月。	2+1+2

No.113 盧綸：塞下曲四首之壹		Syntactic Structure
1	鸞翎金仆姑，	2+3
2	燕尾繡蝥弧。	2+1+2
3	獨立揚新令，	2+1+2
4	千營共壹呼。	2+1+2

No.114 盧綸：塞下曲四首之二		Syntactic Structure
1	林暗草驚風，	2+1+2
2	將軍夜引弓。	2+1+2
3	平明尋白羽，	2+1+2
4	沒在石棱中。	1+4

No.115 盧綸：塞下曲四首之三		Syntactic Structure
1	月黑雁飛高，	2+1+2
2	單於夜遁逃。	2+1+2

3	欲將輕騎逐，	2+3
4	大雪滿弓刀。	2+1+2

No.116 墓縕：塞下曲四首之四		Syntactic Structure
1	野幕蔽瓊筵，	2+1+2
2	羌戎賀勞旋。	2+1+2
3	醉和金甲舞，	2+3
4	雷鼓動山川。	2+1+2

No.117 李益：江南曲		Syntactic Structure
1	嫁得瞿塘賈，	2+3
2	朝朝誤妾期。	2+1+2
3	早知潮有信，	2+1+2
4	嫁與弄潮兒。	2+3

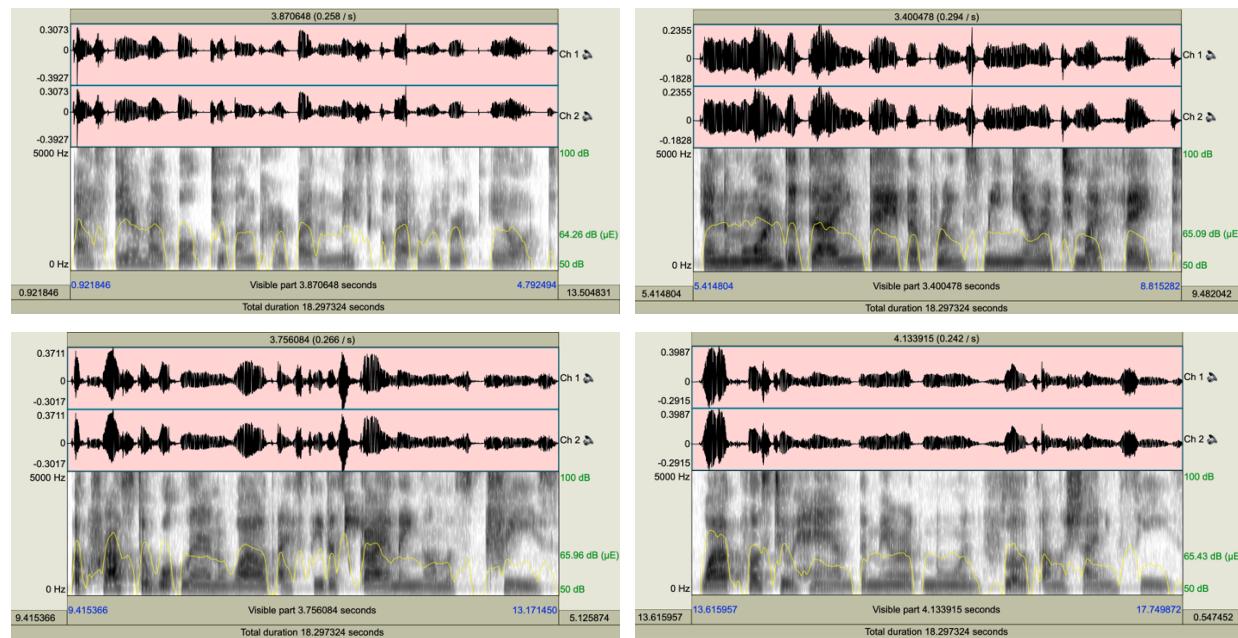
Appendix E

Speech analysis and intensity contours of English verse in *Praat*

Note: The speech analysis is read in the order of the poem line from left to right.

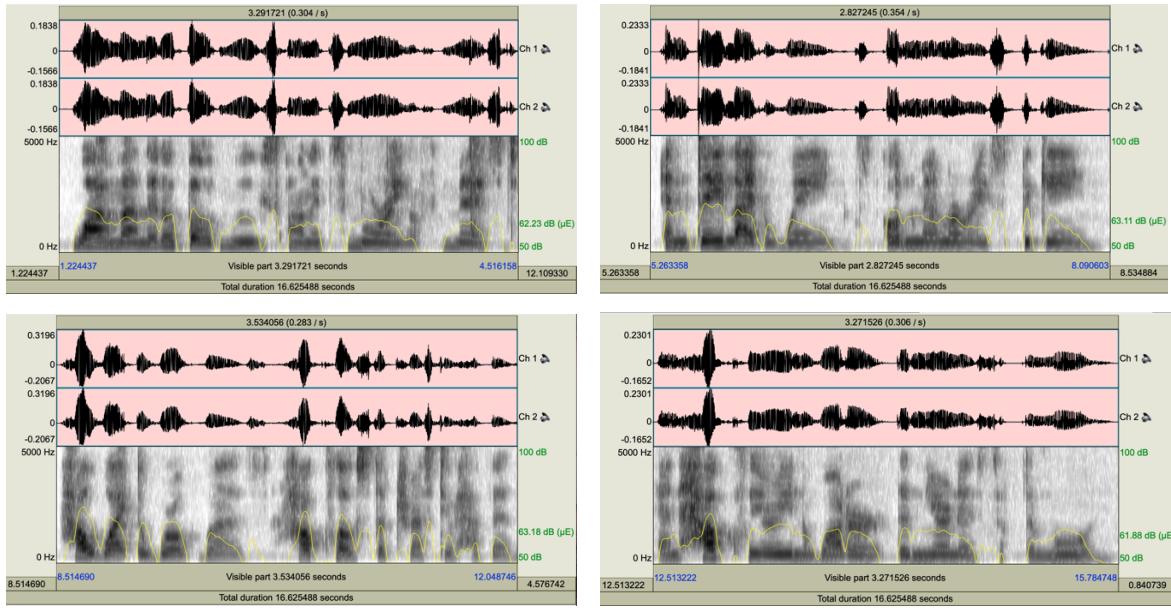
1. At Anchor (Herbert A. Giles)

I steer my boat to anchor by the mist-clad river eyot,
 And mourn the dying day that brings me nearer to my fate.
 Across the woodland wild I see the sky lean on the trees,
 While close to hand the mirrored moon floats on the shining seas.



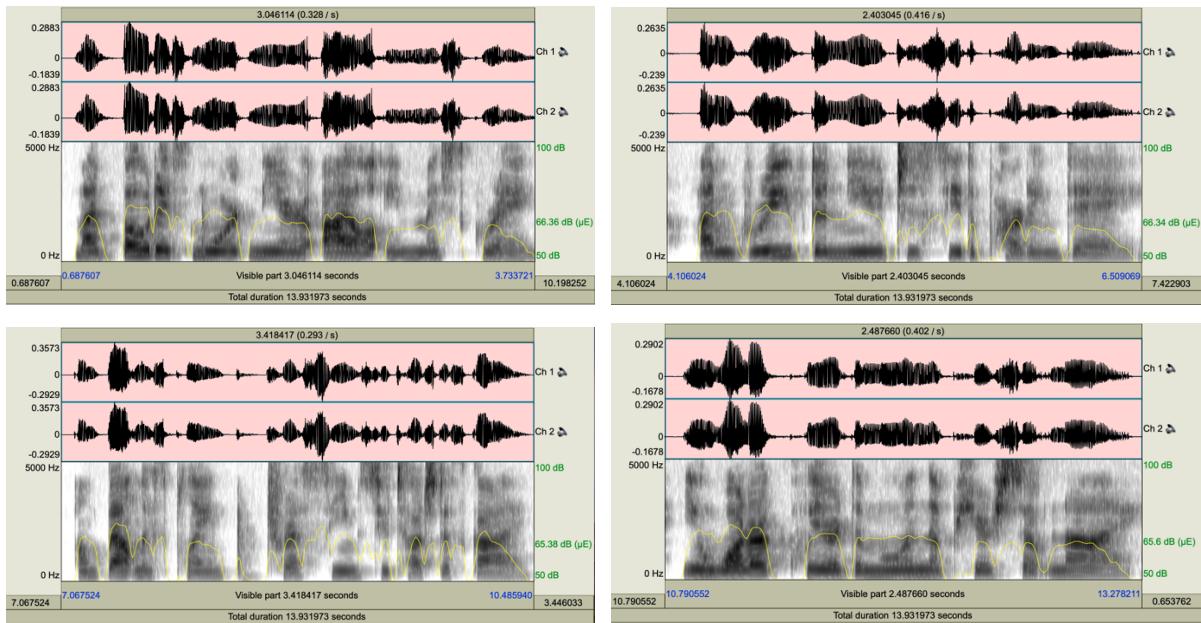
2. A Night-Mooring on the Jiande River (Witter Bynner)

While my little boat moves on its mooring of mist,
 And daylight wanes, old memories begin...
 How wide the world was, how close the trees to heaven,
 And how clear in the water the nearness of the moon!



3. Mooring on the River at Jiande (Xu Yuanchong)

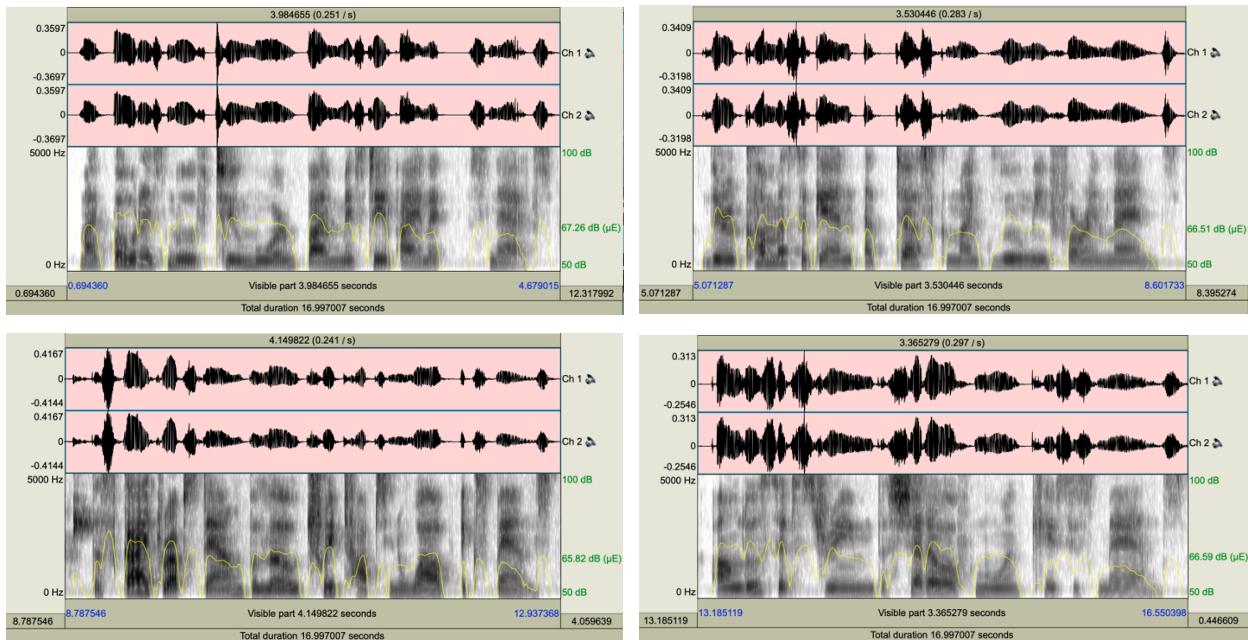
My boat is moored near an isle in mist gray,
 I'm grieved anew to see the parting day.
 On boundless plain trees seem to touch the sky,
 In water clear the moon appears so nigh.



4. A Night Mooring on Jiande River (Wang Dalian)

My boat is moved to moor by misty islet sands;

There comes again at dusk my gloom in foreign lands.
The sky drops down below treetops in wild expanse;
On lucid stream the shadow of moon kisses man's.



5. Put Up for the Night at Jiande River (Tang Yihe)

By the misty islet, The Traveler's boat was mooring.

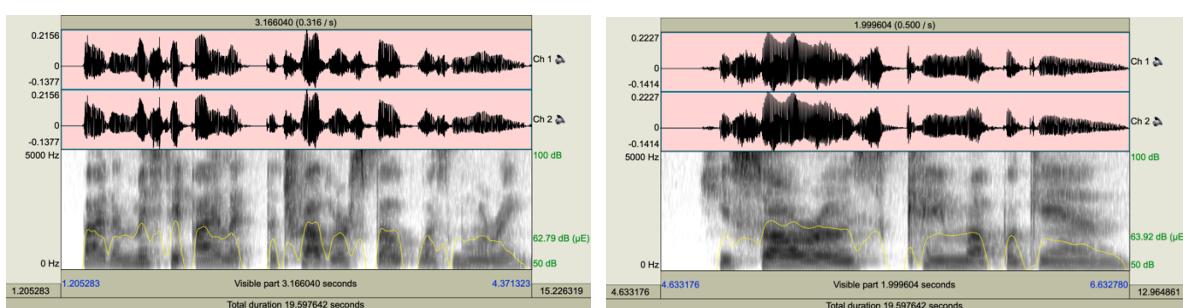
He sorrows came up again

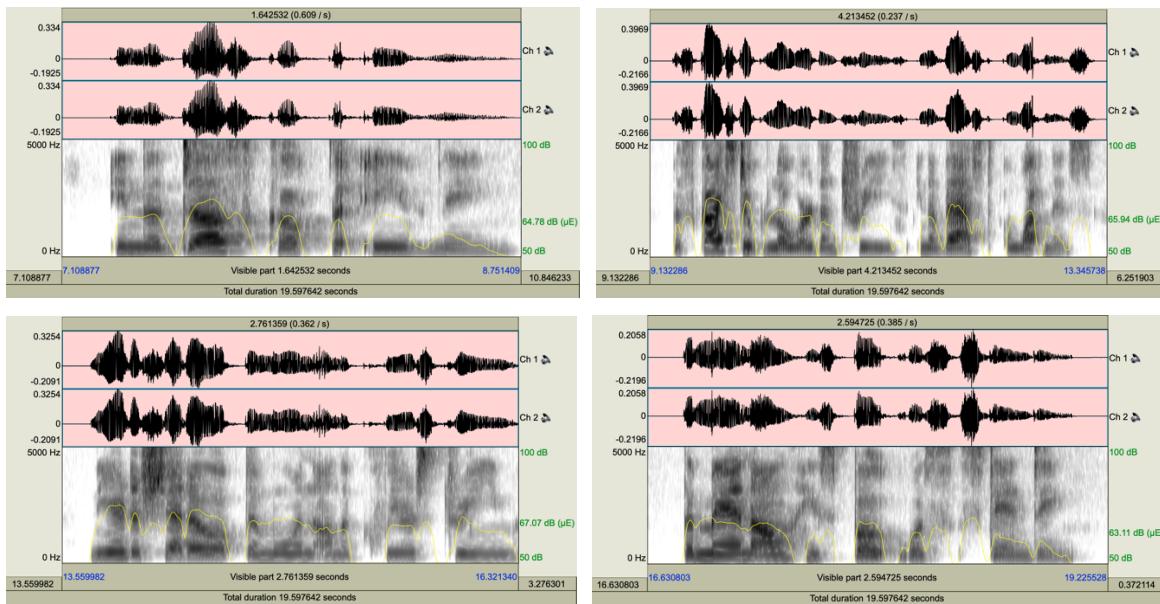
In the dusk of the evening.

The sky stooped lower than trees, In the vast wilderness.

Near the shadow of the moon on the clear stream,

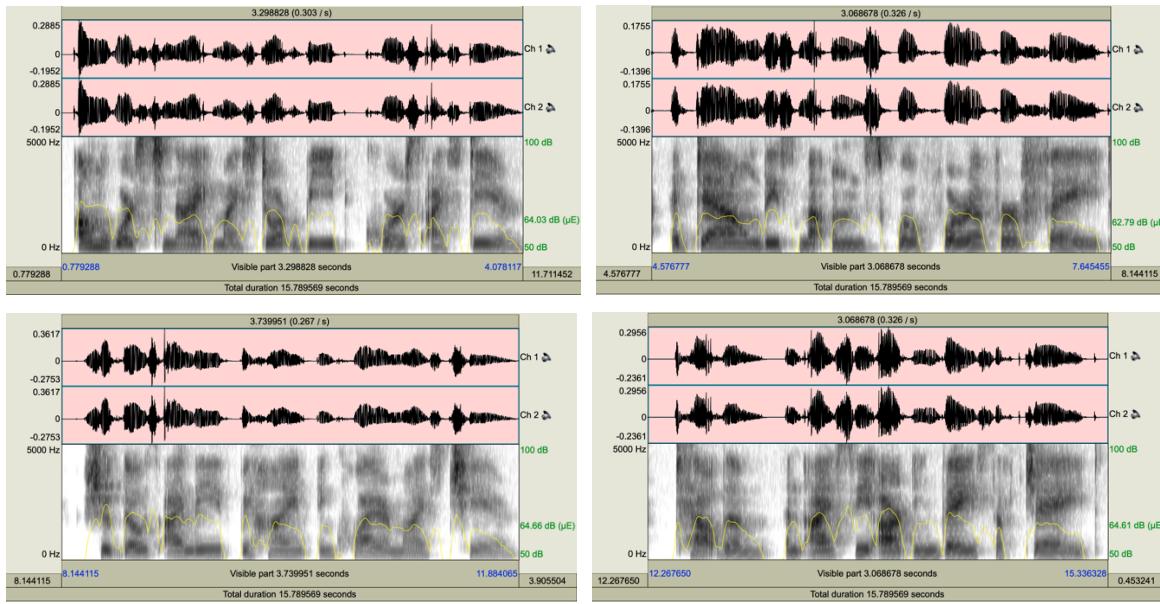
The man on his boat was standing.





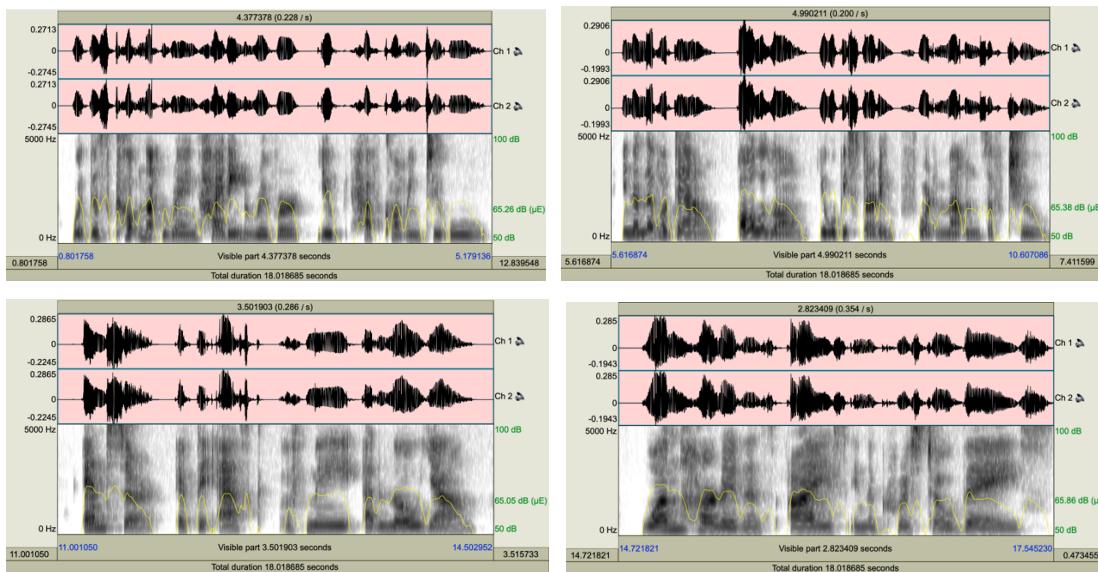
6. A Message (Herbert A. Giles)

Onwards tonight my storm-beat course I steer,
 At dawn these mountains will for ever fade;
 Should those I leave behind enquire my cheer,
 Tell them, “an icy heart in vase of jade.”



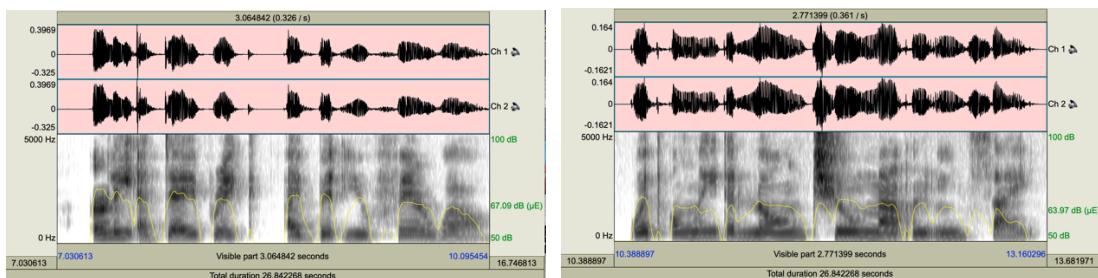
7. At Hibiscus Inn Parting with Xin Jian (Witter Bynner)

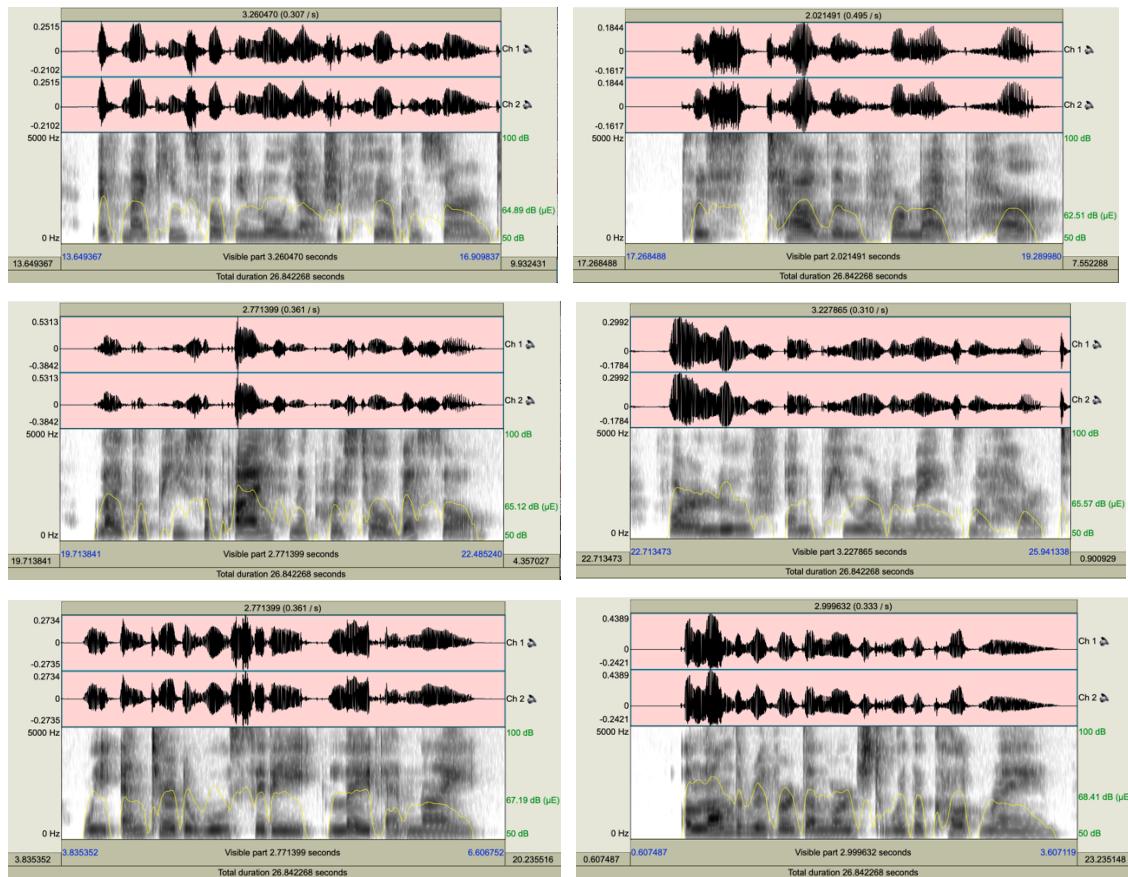
With this cold night-rain hiding the river, you have come into Wu.
 In the level dawn, all alone, you will be starting for the mountains of Chu.
 Answer, if they ask of me at Loyang:
 “One-hearted as ice in a crystal vase.”



8. Seeing Xin Jian Off at Hibiscus Pavilion (Xu Yuanchong)

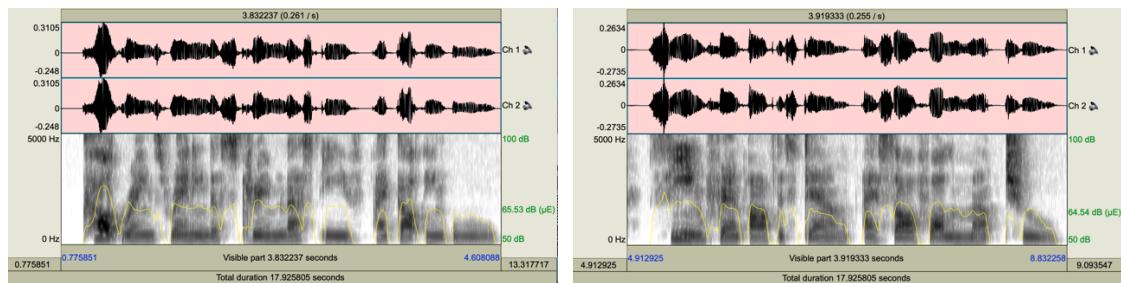
Along the river that merged with a cold rain,
 We entered the Wu city late at night.
 Early at day break I bid you farewell,
 With only the lone Chu Mountain in sight.
 If my kinsfolk in Luoyang should feel concerned,
 Please tell them for my part,
 Like a piece of ice in a crystal vessel.
 Fore'er aloof and pure remains my heart.

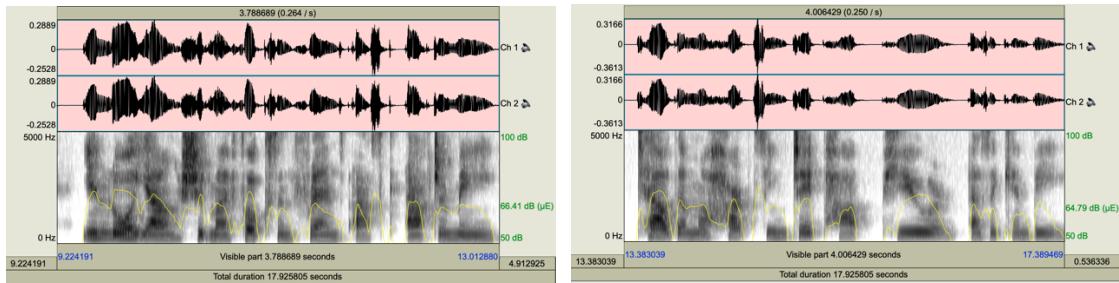




9. Bidding Farewell to Xin Jian at Lotus Pavilion (Wang Dalian)

Cold rains reigning the stream last eve, I got in Wu;
 Seeing friend off this dawn, I saw forlorn Mount Chu.
 In Luoyang should my folks and friends ask after me,
 Tell them a heart's in jade pot, pure as it can be.





10. Seeing Xin Jian off at the Lotus Tower (Tang Yihe)

He entered Zhenjiang in a cold night

When the Yangtze River was shrouded in drizzling.

At daybreak next morning I saw him off

On the riverbank like the solitary Chu Hill standing.

When my relatives and friends in Luoyang inquire about me,

Please tell them my heart is transparent like a piece of ice in a jade pot from stains free.

