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THE FISHERMAN WITHOUT BAIT

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When Darkness came, Darkness said: 'One.' Solitude was able to conceive the one. Darkness said: 'Two.' Solitude was able to conceive the two. However, the one of the Darkness is not; the one of Solitude is. The Two of Darkness has no being; the two of Solitude has non-being (nothingness). The conceiving of one as one is inseparable from two. The conceiving of two as two is inseparable from one. Thus you will know that Solitude is not one and will understand that Darkness is not two. This is called The True One. Now (when you have reached) The True One, then negate the one, negate the two, negate solitude, negate darkness. When you have negated these four, then negate the negation. This is called The True Non-being (Nothingness). Now, when you are able to roam around in the region of True Nothingness, then you can visit therein that which contains The True One. When you roam around in the region of True Nothingness and visit that which contains The True One, then you perceive the Multitude of Nothingness.

Thereupon Solitude said to Darkness: 'As regards the Multitude of Nothingness, man cannot find an name for it. Forcibly naming it, I call it The Sphere of Supreme Nothingness. This Sphere of Supreme Nothingness, man cannot laugh at it. When I forcibly laugh at it, can you hear that?'

Darkness said: 'I can.'

Thereupon Solitude took on a stern countenance, regulated its breathing, withdrew into its depth and did not say anything. After a long time both got oblivious of the sense of darkness. (Then Darkness) said:

'This is facing it. That I heard of its name and still perceive its nothingness, this is as of today. That I heard it laughed at without perceiving its nothingness, is this perchance the laughter of Supreme Nothingness?'

Solitude understood him and said:

'Correct. I have entered with you into a discussion of the sublime, and you, Sir, have certainly heard the answer from yourself. This can be called the understanding of the sublime.'

After Darkness had withdrawn, Solitude, in consequence, discontinued to discuss.¹

The foregoing passage is from a little treatise called *Hsüan-chen-tzu*² the author of which is Chang Chih-ho, a man of the eight century who was known also for his poetry and his painting. Chang's biography in the *Hsin T'ang shu*³ is based on two sources, an epitaph by Yen Chen-ch'ing (709-785)⁴ and an essay by Li Te-yü (787-849).⁵ This biography might be rendered in the following way:

Chang Chih-ho's tzu was Tzu-t'ung. He was from Chin-hua in Wu-chou. His original name was Kuei-ling.⁶ His father Chang Yu-ch'ao was well versed in the two philosophers Chuang-tzu and Lieh-tzu on whom he wrote essays of a survey nature and one in elucidation (of the thesis) that 'a white horse is not a horse',⁷ in order to sustain this proposition. His mother⁸ (when she was pregnant) dreamed that a maple⁹ grew out

1. *Hsüan-chen-tzu* III, 7, pp. 48-49.

2. The *Hsüan-chen-tzu* is found in the *Tao-tsang*. The edition used here is the one of the 13th collection of the *Chih-pu-tsu-chai ts'ung-shu* which was carefully compiled by Lu Shao-kung. A reprint of this edition is found in the *Chin-hua ts'ung-shu* and the *Ts'ung-shu chi-ch'eng*, vol. 573. Excerpts from the *Hsüan-chen-tzu* are found translated in Alfred Forke, *Geschichte der mittelalterlichen chinesischen Philosophie*, Hamburg 1934, 321-26.

3. Ch. 196, Biographies of Recluses, 14r-15r (T'ung-wen edition).

4. This epitaph is found in the *Ch'üan T'ang wen* 340, 7v-10r (this is the text used here) and appended to the *Chih-pu-tsu-chai* edition of the *Hsüan-chen-tzu*.

5. The *Hsüan-chen-tzu yü-ko chi* in Li's *Collected Works* (Ssu-pu ts'ung-k' an ed.) pieh-chi 7, 8r.

6. The epitaph states that he changed his name and adopted his tzu when he joined the staff of the Chin-wu Guard, see below.

7. On the famous passage in Lieh-tzu 4, 13. A. C. Graham, *The Book Lieh-tzu*, London 1960,

88. The epitaph identifies his writings as: *Nan-hua hsiang-shuo*, 10 ch., and *Ch'ung-hsü pai-ma fei-ma cheng*, 8 ch. Both titles are recorded in the *Hsin T'ang shu* bibliography 3, 5v, but seem to have been lost since.

8. Epitaph: nee Liu.

9. According to legend, old maples turn into 'feathered fairies,' Yü-jen, a term which in popular parlance is used for Taoists in general.

of her womb and gave birth to Chih-ho. In his sixteenth year he passed the Metropolitan examination in the Classics, and on account of his dissertation he was awarded a special audience with Emperor Su-tsung who rewarded him heavily and appointed him Attendant Academician. (Later) he was appointed Budgetary Administrator of the Chin-wu Guard to the Left.¹⁰ At this occasion his name was bestowed upon him.¹¹ Later on he got involved in a penal affair and was demoted to the position of Chief Clerk of Nan-p'u,¹² but he was soon amnestied and returned. After he had gone into mourning for his father, he did not serve anymore but dwelled on rivers and lakes¹³ and called himself the Angler in Mist and Waves. He wrote a book called *Hsüan-chen-tzu*¹⁴ and also used this as a personal sobriquet. A certain Wei I¹⁵ added commentaries to the book. Chang Chih-ho furthermore composed a book called *T'ai I* in 15 chapters, containing 365 kua.¹⁶

His brother Chang Hao-ling,¹⁷ fearing that he (Chang Chih-ho) would escape from the world and not return, built him a house in Tung-huo of Yüeh-chou¹⁸ which was thatched with living grass, whose beams were not hewn by an axe¹⁹ and (the floors of which) were spread with leopard skin. (He walked around in) palm wood clogs.²⁰ When he went fishing

10. See Robert des Rotours, *Traité des fonctionnaires*, Paris 1947, 533.

11. The epitaph just says that he changed his name.

12. There are two Nan-p'u, one in Fukien and one in Kiangsi.

13. Chiang-hu, the symbolic dwelling for those who do not want to serve.

14. The epitaph adds: in 12 chapters and 30,000 words.

15. The epitaph states that he was from the Capital. Nothing is known about him. The commentaries are lost.

16. The epitaph has 265. The epitaph adds: The main idea of this book is Being and Non-Being, which he conceived of as the Emerald Void and the Golden Bone. The book is mentioned in the *Hsin T'ang shu* bibliography 3, 61 but is now unfortunately lost.

17. The epitaph adds: Chief Clerk of P'u-yang, also of literary renown. Nothing further is known about him except that a Yü-ko is also attributed to him.

18. The epitaph has: Tung-Kuo of K'uai-chi.

19. The epitaph adds: Scholars who composed songs on it in the Poliang form number more than ten. (The Po-liang form follows the poem Po-liang t'ai, attributed to Emperor Wu of Han.)

20. In the epitaph the last two items are mentioned as the result of Ch'en Shao-yu's munificence, see below. The epitaph has horse-hair shoes instead of wooden clogs.

he did not use bait as his aim was not to catch fish. When the District Magistrate ordered him to dig a ditch, he took a mud-basket in his hand and showed no resentment. He wanted his cloak made of coarse cloth; his sister-in-law²¹ personally wove one for him, and when the garment was finished, he would not take it off even in summer. The Imperial Commissioner Ch'en Shao-yu²² went to visit him and stayed the whole day. He (Ch'en) wrote an inscription for his abode reading 'The Store of Mysterious Truth.' As the entrance (of Chang's living quarters) was narrow he bought a piece of land and enlarged the entrance gate of his lane which he called 'The Lane of Winding Porches.'²³ Formerly (Chang's) gate was obstructed by flowing water over which there was no bridge. (Ch'en) had a bridge built which people called 'The Bridge of the Great Official.' Emperor Su-tsung once presented him with a slave boy and a slave girl. He matched them off as husband and wife and called them Fisher-Boy and Firewood-Maiden.²⁴

Lu Yü²⁵ once asked him with whom he had intercourse. He answered: 'The Great Void is my abode and we all live in it. The nightly moon is my lamp and she shines for us all. In this I do not differ from anybody within the four seas. What other intercourse should I have?'²⁶

21. Epitaph: nee Hsü.

22. Died 784. Biogr. *T'ang-shu* 126, *Hsin T'ang shu* 224.

23. The epitaph adds: He (Ch'en) ordered the Judicial Secretary Liu T'ai-chen (biogr. *T'ang-shu* 137, *Hsin T'ang-shu* 203) to write an occasional piece for it, and he (Liu) composed a cycle of ten Po-liang poems. Scholars who commemorated its (the lane's) beauty in poems number 15.

24. The epitaph adds: The Fisher-Boy I shall make hold his fishing rod and attain, surrounded by rushes (the attitude of), striking the paddle (from Ch'u-tz'u, Yü-fu, David Hawkes, *Ch'u Tz'u*, Oxford 1959, 91. The attitude of this fisherman was one of extreme non-concern. When he struck his paddle in the water he sang: When the Ts'ang-lang's waters are clear, I can wash my hat-strings in them; when the Ts'ang-lang's waters are muddy, I can wash my feet in them.); the Firewood-Maiden I shall make prepare tea with firewood of thyme and orchid in the midst of a grove of cinnamon and bamboo.

25. Sobriquet: Ching-ling-tzu, the reputed author of the *Tea Classic* (partial tr. Lin Yü-t'ang, *Translations from the Chinese*, New York 1963, 252-55), and in popular mythology the genius of tea. fl. second half of 8th century. Some remnants of his poetry are in *Ch'üan T'ang shih* 46, 44v-45r. The epitaph adds P'ei Hsiu (unidentified) to his interlocutors in this case.

26. This follows the version of the epitaph.

When Yen Cheng-ch'ing²⁷ was Prefect of Hu-chou, Chang Chih-ho came to visit him. As his (Chang's) boat was leaky, Yen Chen-ch'ing asked to change it; but Chang Chih-ho said: 'My wish is to have a floating home and a drifting abode, and I consort with the rustling of the rushes.'²⁸ His retorts were always of this kind.

He was good at painting landscapes. When he was merry with wine, he would beat the drum and blow the flute and then suddenly he would lick his brush and finish a painting in an instant.²⁹

He wrote the Fisherman's Songs. Once, Hsien-tsung, while painting, inquired about these songs and was distressed that they could not be obtained.³⁰ Li Te-yü said about Chang Chih-ho:

'He was famous when he was in retirement, and idle when he was in evidence. He was inexhaustible and inapprehensible. Can he not be compared with Yen Kuang?'³¹

27. The epitaph dates this encounter 772, 8th moon.

28. The reply in the epitaph is more extensive.

29. Again the epitaph is somewhat more extensive. On Chang's paintings see Max Loehr in *Chinese Calligraphy and Painting in the Collection of John M. Crawford Jr.*, New York 1962, p. 61. All of Chang's paintings have been lost, of course. According to Shen Fen's legendary biography (see below, note 33) they were very much in evidence in Nan-T'ang times. Tung Ch'i-ch'ang refers to his paintings as superb examples of the i (untrammelled) class; see Osvald Sirén, *The Chinese on the Art of Painting*, Peiping 1936, p. 148. John C. Ferguson discusses one painting attributed to him in *Chinese Painting*, Chicago 1927, p. 75 and plate facing p. 76. The name of this painting is Yü-fu-tz'u t'u. It seems that the famous author of the Fisherman's Songs would as a matter of course have paintings of this name attributed to him. Earlier catalogues list several of these; see Chang Ch'ou (Ming) comp., *Ch'ing-ho shu-hua fang* 1, 15 and 15, 34 and Li Tiao-yüan (end of 18th c.) comp., *Chu-chia ts'ang hua-p'u* (Han-hai ed.) 7, 10r and 12v. The latter also lists a painting called Yen Lu-kung chiao-ch'ing t'u which apparently refers to the Firewood-Maiden mentioned above. Already Hung Mai (1123-1202) related that his father acquired a Fisherman Scroll by Chang which supposedly came from Emperor Hui-tsung's collection. I am indebted to Max Loehr for help with these references.

30. This and the following is condensed from Li Te-yü's introductory remark to these songs. Actually Li Te-yü, whose forefathers had been acquainted with Chang, did obtain a copy of these songs.

31. Tzu: Tzu-ling, biogr. HHS 113, tr. Lin Yü-tang, *Translations from the Chinese*, New York 1963, 393-397, see Bielenstein in *Bull. MFEA* 26 (1954) 157. Yen Kuang, after having retired from temporal life, also was a great hermit and a great fisherman.

Forke dates Chang Chih-ho tentatively 745–810. Baxter³² dates him 730–810. Actually he cannot have lived that long. The only certain date in his life is 772, the year in which he met Yen Chen-ch'ing. He cannot have been born before 740, as he took his exam under Su-tsung at 16, and 756 was Su-tsung's first year. Imperial munificence came to him in his retirement from Su-tsung, that is to say not later than 762, which was Su-tsung's last year. He cannot, however, have lived into the mid eighties, as Yen Chen-ch'ing, who wrote his epitaph, died in 785. Lu Yü died in or before 804. In Hsien-tsung's time (806–820) Chang was certainly already dead. Li Te-yü (787–849) mentions that Chang was an acquaintance of his forefathers, that he was still talked about in the Li home when Li was a youth, but was apparently not among the living anymore. Tentatively I would like to arrange the dates of his life in the following way:

- ca. 742 Born
- ca. 758 Examination
- ca. 760 Meeting with Wu Tao-tzu
Retired, wrote *Yü-ko-tzu*
- ca. 761 Brother built him a house
Emperor sent slaves
- ca. 770 Ch'en Shao-yu embellished his home
- 772 Meeting with Yen Chen-ch'ing
- ca. 782 Died

Chang Chih-ho must have come from a family with a modicum of affluence; for it was able to provide him a gentleman-hermit's life with no visible source of income. The studied rusticity of the brother-built house again must have displayed an unusual degree of sophistication for it to have provoked so much praise from contemporary poets. On the other hand the standing of the family must not have been so high as to exempt Chang from corvee labor. He consorted with the prominent of the time and for a recluse the circle of his acquaintances must have been rather wide.

32. G. W. Baxter, 'Metrical Origins of the Tz'u,' in *HJAS* 16, 108–45, ref. p. 133 and note 68.

Soon after his death, Chang Chih-ho was ranged among the immortals. His *Hsüan-chen-tzu* has been incorporated into the *Tao-tsang*. Shen Fen of Nan-T'ang times has in his *Hsü hsien chuan*³³ what the *Ssu-k'u t'i-yao* authors consider to be a highly fictionalized biography, in which Chang appears as the first among the immortals who flew up to heaven. This biography has been transcribed into the *T'ai-p'ing kuang-chi*.³⁴ According to it, Chang one day spread his mat on the water, sported around for a while drinking and laughing, and finally rode up to heaven on the back of a crane in the presence of Yen Chen-ch'ing and other surprised onlookers. This legend might indicate that Chang drowned. None of his biographies undertake to describe the manner or time of his death. Yen says that Chang suddenly disappeared and that Yen's epitaph would be carved on some stone in some mountain.

Of his sobriquet *Hsüan-chen-tzu* a translation of convenience would be: the Master of Mysterious Truth. Both *hsüan* and *chen* are, of course, terms of long standing in Chinese intellectual history. He himself explained the sobriquet once:

What is mysterious without being mysterious, this is the true mystery. What is true without being true, this is the mysterious truth.

His book by this name originally contained, as the epitaph mentions, 12 *chüan* and 30,000 words. What we have today are three *chüan* and not quite 8000 words. Thus about three quarters of the text must have been lost. The suggestion of the *Ssu-k'u t'i-yao* authors,³⁵ that sections should be counted as *chüan* is hardly tenable, as the three *chüan* have four, four, and seven sections respectively.

The *Ssu-k'u t'i-yao* authors put Chang into the *Pao-p'u-tzu* tradition. His discourses can however be more easily explained by the special tra-

33. See *Shuo-fu* ch. 43, 211r-231r.

34. Ch. 47, 4v-5r. Parts of it appear in the *Ku-chin shih-hua* 348; see Kuo Shao-yü *Sung shih-hua chi-i* (Fragments of Sung criticism of poetry), Peiping 1937, vol. 2, p. 270. See also Henri Doré comp., M. Kennelly tr., *Researches into Chinese Superstitions*, vol. 9, Shanghai 1931, p. 223.

35. Com. Pr. edition vol. 3, p. 3054.

dition alive in his own family, that is to say the tradition of the books *Chuang-tzu* and *Lieh-tzu*, and especially also the famous sophist's passage in the *Lieh-tzu*. His mind combines the imaginativeness of the poetic mystic with the joy of logic and even sophistry. He frequently starts out with what looks like a mere toying with words (witness the definition of his sobriquet), but then, sharply logical, with the help of the specific kind of Taoist dialectics, he puts his concepts into a formally functional system of relationships and then adds to their understanding with the sensitivity of the imagist and the mystic. Thus the understanding is always logically prepared for, but the final conception of the 'truth' has to come intuitively. Like the *Chuang-tzu* and the *Lieh-tzu* his discourses are sustained by dialogues between personifications, many of which are of his own invention. By a careful choice of these dramatic personae he puts a problem into a particular and highly colorful context and thereby anticipates its solution. The problem he deals with predominantly is the problem of creativity. Most of what the *Pao-p'u-tzu* is interested in is not even touched upon in what we now have of the *Hsüan-chen-tzu*.

The titles of the existing three chüan are, as usual, taken from the names of the protagonists in the first story. The first chüan is entitled Pi-hsü, the Emerald Void. This term seems to have poetic rather than mystic antecedents. I believe that it related to the term pi-k'ung which Li Po already once used as an image for the clear sky. Yüan Chen later used pi-hsü once in the same meaning. In Chang Chih-ho the image gets personified and plays a great role in his argument. The second chüan is called Yüeh-cho, in reference to a phoenix-like bird appearing already in the *Kuo-yü*, which discourses with a mythological lion. In this chapter also occur the Supreme Desolate, T'ai-liao, and the Boundless, Wu-pien. There is a fantastic story wherein the chaos at the beginning of creation is represented in a battle of winds. In the last story, a Japanese tells of a huge roc-like bird which, curiously, shares its name with the pelican. The last chapter is called The Genius of Waves, T'ao chih ling, in which the son-in-law from the Chiang and the daughter-in-law from the Ho enter-

tain a discourse on the aquatic element to which Chang had such specific affinities. Chang's impersonation of the fisherman without bait might be explained by this affinity. It is not only the fisherman as the age-old symbol of detached, contemplative, and artistically creative life which appeals to Chang, not only the contemplative posture as suggested by the fisherman; the very elements of water and the water margin attract him, to begin with, in a very real palpable way. According to Confucius, water is the element of the wise. To Chang it provided joy as well as wisdom.

The language of the *Hsüan-chen-tzu* at times employs the language and form of archaizing hymns. Some passages have therefore been incorporated by the *Ch'üan T'ang shih* into the collection of Chang's poetry.³⁶ Examples of these hymns are:

The song of the Empty Cave

To be as is, without antecedents
 This is the origin of the spontaneous.
 To transform without being created
 This is the principle of creativity.
 Expansive but withdrawn,
 Its form a perfect sphere,
 If you reverse your sight,
 If you break off your thought
 Then you can contemplate it.
 The Song of the Supreme Desolate
 The origin of transformation is miraculous, indeed.
 The Emerald Void is clear indeed.
 The rosy clouds are bright indeed.
 Dark, indeed; vast, indeed.
 Only the work of transformation is boundless indeed.

36. *Ch'üan T'ang shih* 46, 43 r-44 r. This most complete collection of Chang's remaining poetry contains, apart from the two hymns translated here, two regulated poems and the set of his five Fisherman's Songs.

Another passage from the *Hsüan-chen-tzu* which deals with creativity in painting might be of interest here:

Master Wu³⁷ was good at the art of painting demons. On a white-washed wall his ink and brush would move with the swiftness of wind and lightning. He would put his foot forward or stretch out his hand, then he would collect his body and would respond to his mouth. It was as if he were one with nature, and one seemed to perceive creativity personified. He was endowed with a nationwide reputation, and, when he had reached his 60th year all the painters in the world tried to trace his marvels but were not able to exhaust them. Hsüan-chen-tzu had heard about him, so he went to see him and said:

‘May I ask: The method of painting demons has an art to it; why does its way never come to an end?’

Master Wu grinned and said:

‘Are you not yourself a disciple of the craft of painting? How profound is your question!’

Thereupon, merry with his brush, he bowed (to Hsüan-chen-tzu). Hsüan-chen-tzu waited upon him and gave him wine to drink. Merry with wine, (Master Wu) bowed again. Hsüan-chen-tzu ceremoniously took a cup and gave him tea to drink. Merry with tea, (Master Wu) surrounded himself with his students and bowed again. Hsüan-chen-tzu calmed him down and addressed him with good words. Thereupon (Master Wu) told him about the method of painting demons, saying:

‘What art do I have? I have the Way. Once, merry with tea, I could not sleep in the middle of the night, my mind became clear and my thoughts deep, and I lost the concept of being of the myriad things and became oblivious of all conscious thought. After a time, first silently, then clearly, then vividly, then vastly, not plain and not adorned, odd crea-

37. Forke, no doubt rightly, takes this to be Wu Tao-tzu (born around 700). The way his manner of painting is described here tallies well with other descriptions. Forke doubts, though, that the described interview actually had taken place, due to the difference in age. However, even though the description might be highly glamorized, it is not impossible that it is based on an actual meeting.

tures and strange goblins appeared with all their thousand skills and ten thousand stupidities; they came to life and vanished again; their coming could not be obstructed and their shapes were inexhaustible. To this marvellous way and this magical method I always resort when I have to paint demons. I have never revealed this art to people. Now I have reached sixty and am endowed with nationwide reputation, and the world takes me for the master in painting demons. Busily producing archaic paintings numerous as trees in a forest, I wanted (to follow up) on my visions and voices. But my sound (echo) cannot come to an end of their form, my shadow cannot exhaust their sound, my craft gets exhausted by tracing their shadow, my way cannot fathom all these impressions. You asked me about creativity, and I could not but answer you with a word about creativity. As I shall not transmit this to other people, I would like to ask you to tell it in my stead.'

Hsüan-chen-tzu thanked him and said:

'To skirt around a contour is easy, to go against appearances is difficult. Happily I asked about the way of painting demons, and now I perceive the principle of creativity. I will certainly not in your stead tell this to people. Please, Sir, do not say that this is my transmission.'³⁸

Chang's fame rests to a large extent on his cycle of five Fisherman's Songs.³⁹ True to the character of the song form, they capture moments of sheer untrammelled enjoyment in a fisherman's life. The first of them has been translated by Hoffmann and by Baxter. The fourth and the fifth could be rendered as follows:

4.

Oh, about the joy of owning a crab hut at Sung-chiang!

A dish of wild rice and watercress soup make a repast taken in company.

The maple leaves drop,

38. III, 2, pp. 42-44.

39. On these songs see: *T'ang-shih chi shih* 46, last item; Cheng Chen-to, *Chung-kuo wen-hsüeh shih*, *Chung-shih chüan*, *ti-san pien shang*, 1930, p. 22; Wu Mei, *Tz'u-hsüeh t'ung-lun*, Shanghai 1932, p. 50; Feng Shu-lan, *La technique et l'histoire du ts'eu*, Paris 1934, p. 69; Hu

The flowers of the wild chrysanthemum are dry.
 Drunk on a fishing boat one does not feel the cold.

5.

Before dusk on the lake, the moon just full,
 The fisherman from Pa-ling chants incessantly his boatman's songs.
 Fishing gear,
 A boat with a stuck-up bow,
 To be happy in wind and waves one need not be a saint.

Chang's song pattern has been matched by many later poets. Among these was also his older brother Chang Sung-ling who wrote the following to lure him home from his aquatic wilderness, a song which, though not a literary masterpiece, is touching:⁴⁰

Your pleasure is in wind and waves, your leisure in fishing,
 However, a grass thatched hut and a path through pines are also worthy possessions.
 Water in Lake T'ai,
 Mountains near Lake Tung-t'ing,
 But when a fierce storm raises the waves, you still will have to come home.

These songs speak for themselves. More than just the enjoyment of living on and near the water is expressed in Chang's only seven word regulated poems which has come down to us. Dominating it is the element of aloofness from the temporal world which earned Chang the title of recluse.

The Fisherman

In the eighth and the ninth moon the fluff of the rushes flies.
 The old man from the southern brook returns home from angling.

Shih, Alfred Hoffmann tr., 'Ursprung und Entstehung der Tsü-Dichtung' in *Sinica-Sonderausgabe* 1937, p. 98; G. W. Baxter, 'Metrical Origins of the Tz'u' in *HJAS* 16 (1953), 133. The songs are referred to as Yü-fu ko or as Yü ko-tzu.

40. Recorded in *T'ang-shih chi-shih* 46 and in *Ch'uan T'ang shih* 46, 44r.

The autumn mountains enter into a curtain of concentrated kingfisher
green,

Boats drifting on the wide waters return to the harbor railing in diffuse
mist.

Discarding the fishing rod he seeks out the little path,

Idly he combs through his white hair in the slanting sun.

Again he resents the hustle of the Four Old Men,⁴¹

Who came forward to determine right and wrong for the Heir Apparent.

41. The Four Old Men from Shang-shan, hermits who refused to serve under Emperor Kao of Han, but then came out of retirement to dissuade Kao-tsu from changing the Heir Apparent.

GLOSSARY

Chang Chih-ho, tzu: Tzu-t'ung	張志和, 字子同
Chang Ch'ou	張丑
Chang Hao-ling	張鶴齡
Chang Yu-ch'ao	張游朝
Ch'en Shao-yu	陳少游
Chiang-hu	江湖
Chin-hua in Wu-chou	婺州金華
Chin-wu Guard	金吾衛
Ch'ing-ho shu-hua fang	清河書畫舫
Chu-chia ts'ang-hua p'u	諸家藏畫簿
Ch'ung-hsü pai-ma-fei-ma cheng	冲虛白馬非馬證
Hsü hsien chuan	續仙傳
Hsüan-chen-tzu	玄真子
Hsüan-chen-tzu yü-ko chi	玄真子漁歌記
Hu-chou	湖州
Ku-chin shih-hua	古今詩話
K'uai-chi	會稽
Kuei-ling	龜齡
Li Te-yü	李德裕
Li Tiao-yüan	李調元
Liu T'ai-chen	劉太真
Lu Shao-kung	盧召弓
Lu Yü, Ching-ling-tzu	陸羽, 竟陵子
Nan-hua hsiang-shuo	南華象說
Nan-p'u	南浦
P'ei Hsiu	裴脩
Pi-hsü	碧虛
Pi-kung	碧空

Po-liang t'ai	柏梁臺
Shen Fen	沈汾
T'ai I	太易
T'ai-liao	太寥
T'ao chih ling	濤之靈
Tung-kuo of Yüeh-chou	越州東郭
Wei I	韋諱
Wu-pien	无邊
Yen Chen-ch'ing	顏真卿
Yen Kuang, tzu: Tzu-ling	嚴光, 字子陵
Yen Lu-kung chiao-ch'ing t'u	顏魯公懋青園
Yü-fu ko	漁父歌
Yü-fu-tz'u t'u	漁父詞圖
Yü-jen	羽人
Yü-ko-tzu	漁歌子
Yüeh-cho	鶯鶯