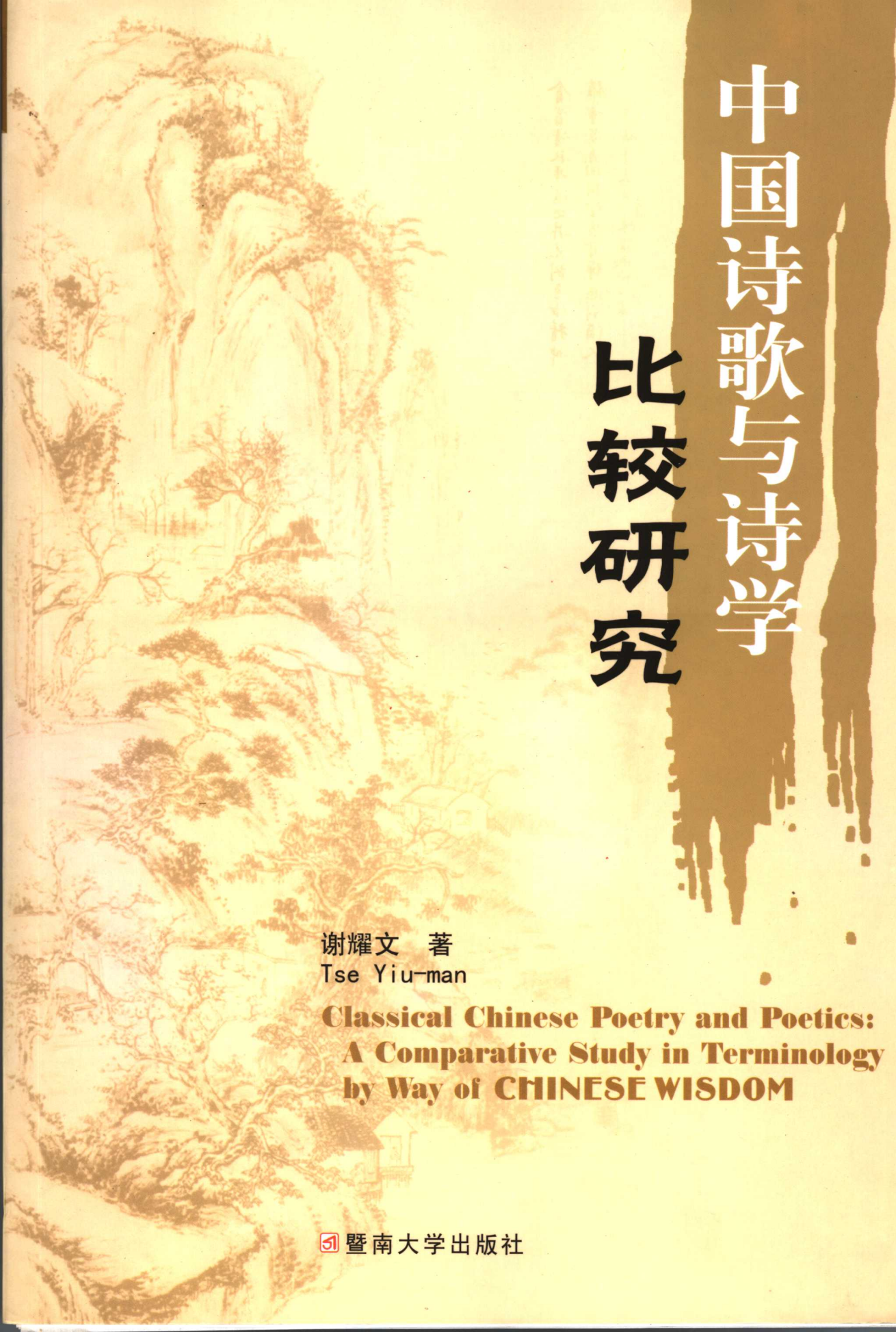

中国诗歌与诗学
比较研究

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**Classical Chinese Poetry and Poetics:
A Comparative Study in Terminology
by Way of CHINESE WISDOM**

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Preface

Mr. Tse Yiu-man (Xie Yaowen), the author of this substantial work, came to join our Comparative Literature Research Programme (CLRP) at the Chinese University of Hong Kong in the early nineties. He collaborated on many projects at the CLRP, the most significant of which was his original 1000-page manuscript, written in English, over a period of more than three years about Chinese aesthetics: *Perspectives on Chinese Poetry and Poetics: Classical Literary Terminology*.

My role was relatively insignificant, but I tried to assist in a small way by suggesting different ways of structuring such a vast work.[1] Mr. Tse's ingenious "Nine-Cycle Schema" was the result of his attempt to provide a comprehensive synthesis in diagram form. In addition, his extensive reading of both Chinese and Western scholarship made his work distinctively comparative.

Various scholars have tried to envisage some conveniently comprehensive form in order to represent the unique Chinese contributions to the field of terminology, yet few of them have yielded satisfactory results. Now exhaustively categorized in this Nine-Cycle Schema are all the major concepts in classical Chinese theories on poetry and poetics.

The spirit behind such ambitious efforts is revealed in a lyric by Tennyson: Flower in the crannied wall, /I pluck you out of the crannies, /I hold you here, root and all, in my hand, /Little flower—but if I could understand/What you are, root and all, and all in all, /I should know what God and man is. May such a flower serve as a metaphor for this schema.

John J. Deeney
July 27, 2005

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[1] Mr. Tse participated in two Terminology Workshops organized by the CLRP, with scholars from Chinese Mainland, Taiwan, and Hong Kong. He also contributed an essay on "Fu, Bi, Xing" which was published along with other articles by the participants under the general title, "A Prolegomenon to an Encyclopedic Dictionary of Classical Chinese Literary Terms in English", a special 160-page issue of the *Tamkang Review*, 24.3-4 (Spring-Summer 1994). In the following year, I also published an essay on the specific details of how to go about editing such a full-scale encyclopedic dictionary: "Foundations for Critical Understanding: The Compilation and Translation of Encyclopedic Dictionaries of Chinese Literary Terminology," in *Translating Chinese Literature*, ed. Eugene Eoyang and Lin Yao-fu (Bloomington: Indiana University Press, 1995), pp. 315-341.

Acknowledgements

This Nine-Cycle Schema is designed specially with a view to demonstrating diversified aesthetic individuality [*zhi* 致]—an especially important category I've tried to dwell on in a fresh light, much space being allotted to recommendable translations and comments by not a few famous scholars including R. B. Blakney, Chan Wing-Tsit, Chang Chun-yuan, Chia-ying Yeh Chao, Ch'en Shih-hsiang, Ch'en Shouyi, Arthur Cooper, Eugene Eoyang, Thome H. Fang, Fang Zhong, J. D. Frodsham, Sherwin S. S. Fu, David Hawkes, D. C. Lau, J. Y. James Liu, Liu Wu-chi, Irving Y. Lo, Thomas Merton, Earl Miner, Shih Vincent Yu-chung, Stephen Owen, David Pollard, An-yang Tang, Tu Wei-ming, Burton Watson, Weng Xianliang, Wong Siu-kit, John C. H. Wu, Kuang-ming Wu, Xu Yuanzhong, Yang Xianyi, Zhang Longxi et al. To them all I am deeply grateful. I'd have expressed myself much worse in the dark but for their illumination. Only to be pale beside them and thus setting off their excellences, I have produced a big enough amount of renditions of my own: more than 300 items related to major concepts in classical Chinese literary thought, in addition to a lot of sample poems inclusive of Sikong Tu's Twenty-Four Modes of Poetry.

And many thanks should go to Dr. John J. Deeney, under whom I engaged myself in a series of comparative projects for several years and from whose valuable suggestions I have benefited greatly.

Tse Yiu-man

Introduction

> The horizons of the world are no longer confined to Europe and America. We have to gain new perspectives and on this our spiritual and even our physical survival may depend.
>
> —Thomas Merton ("Mystic" 80)

The aim of this book is to assist those who wish to prepare themselves for a career in Chinese Literature and/or Chinese-Western Comparative Literature. In order to show the interrelatedness of so many interesting and overlapping literary concepts, we propose a comprehensive Nine-Cycle Schema in which virtually all major literary terms regarding classical Chinese poetry and poetics can be categorized.

Readers who can appreciate the full significance of this schema will be able to experience the full blossoming of Chinese literary terminology as a whole. We may, perhaps, flatter ourselves for being able to assist our readers to discover in our schema a semantic law of Chinese poetical terminology, enabling them to feel deeper into the Chinese literary identity through the inherent order of an otherwise labyrinthine and confusing theoretical construct.

William Blake in his *Auguries of Innocence* invites us "To see a World in a Grain of Sand, /And a Heaven in a Wild Flower. /Hold Infinity in the palm of your hand, /And Eternity in an hour." There is a similar Chinese expression: "The Buddha's mountain in a mustard seed (须弥芥子)". Our schema, like a mustard seed and, upon careful scrutiny, reveals a wonderfully complex world of cultural richness. One can see in it, not only the common ground shared by the two traditions, but also how ancient Chinese poets differed from their Western counterparts in their literary experience regarding 1) mode of thinking (metaphysics); 2) way of responding (aesthetics); and 3) pattern of evaluative verbal expression (poetics). Let's examine Figure I first.

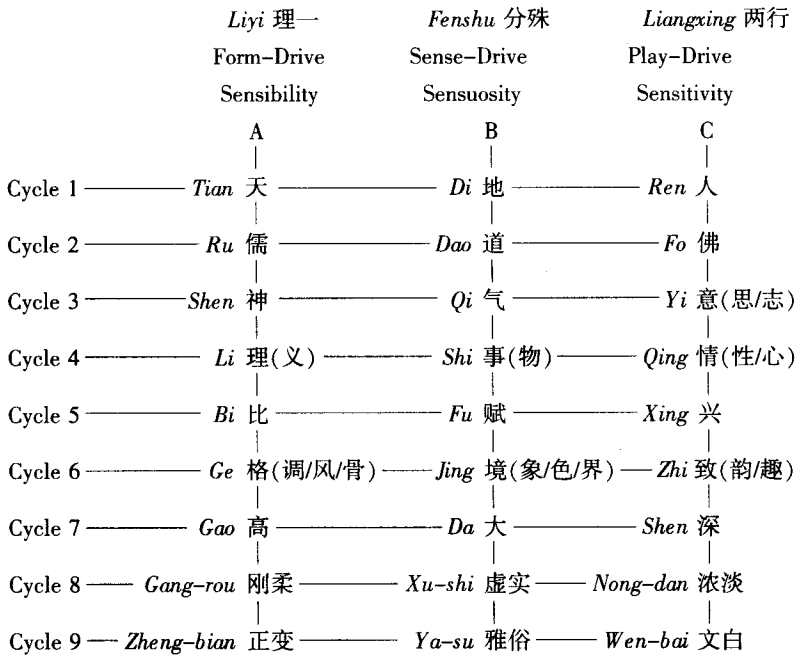


Figure 1 Miniature Table of Contents

Link up the 27 categories longitudinally and horizontally, and in some cases diagonally. Or, diagrammatically, show the inter-relations and intra-relations of Cycles 3-6 by using a series of equilateral triangles of different sizes and each with a circumcircle, and connecting them in the manner as shown in Figure 2. There is much for thought. The Confucian perfection, Taoist invention and Buddhist celebration fit well in a drives-harmony configuration (Figure 2).

For *Ge* 格 there are two Sub-Cycles: the inner one consists of *Ti* 体, *Lü* 律, *Diao* 调; the outer one of *Shi/Wei* 势/位, *Feng* 风, *Gu* 骨. *Jing*'s 境 Sub-Cycle: *Xiang/Se* 象/色, *Jing* 景, *Jie* 界. *Zhi*'s 致 Sub-Cycle: *Yun* 韵, *Wei* 味, *Qu* 趣.

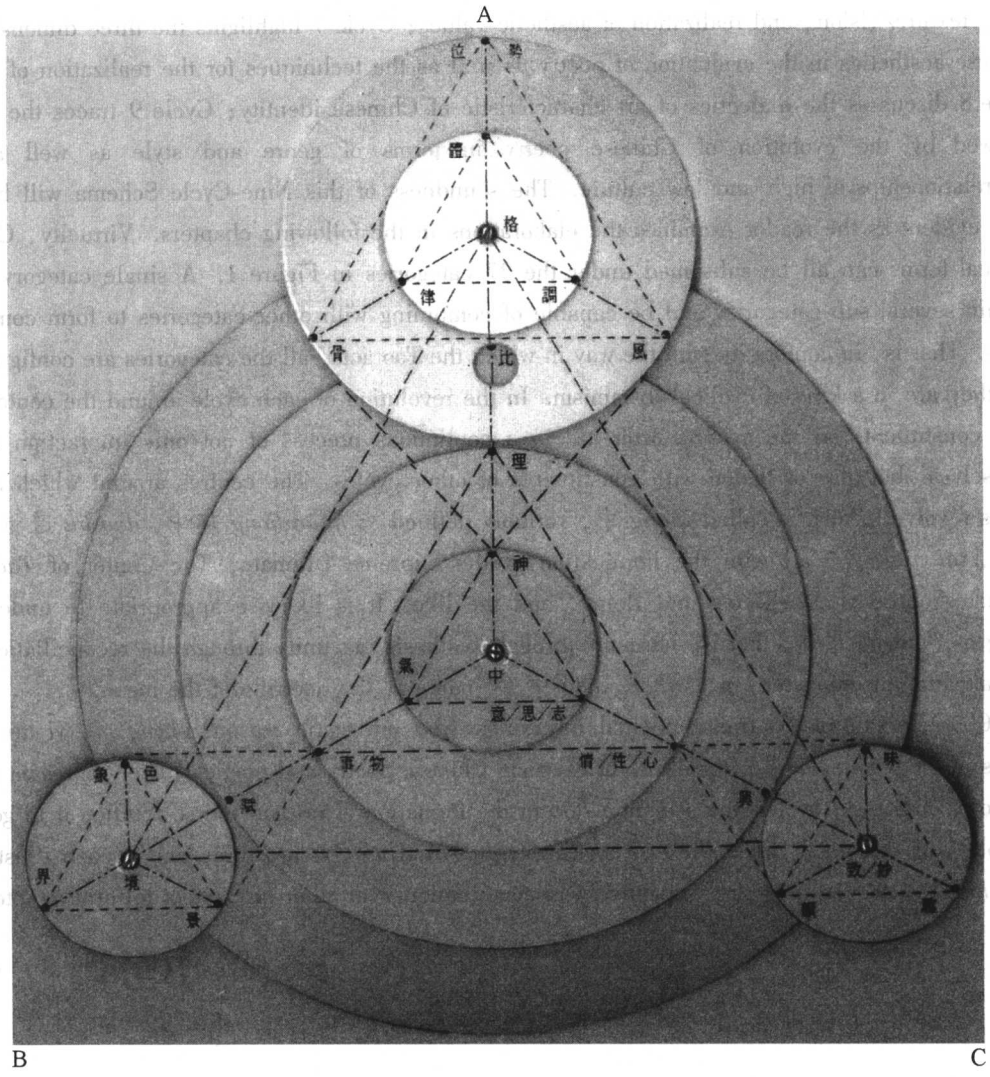
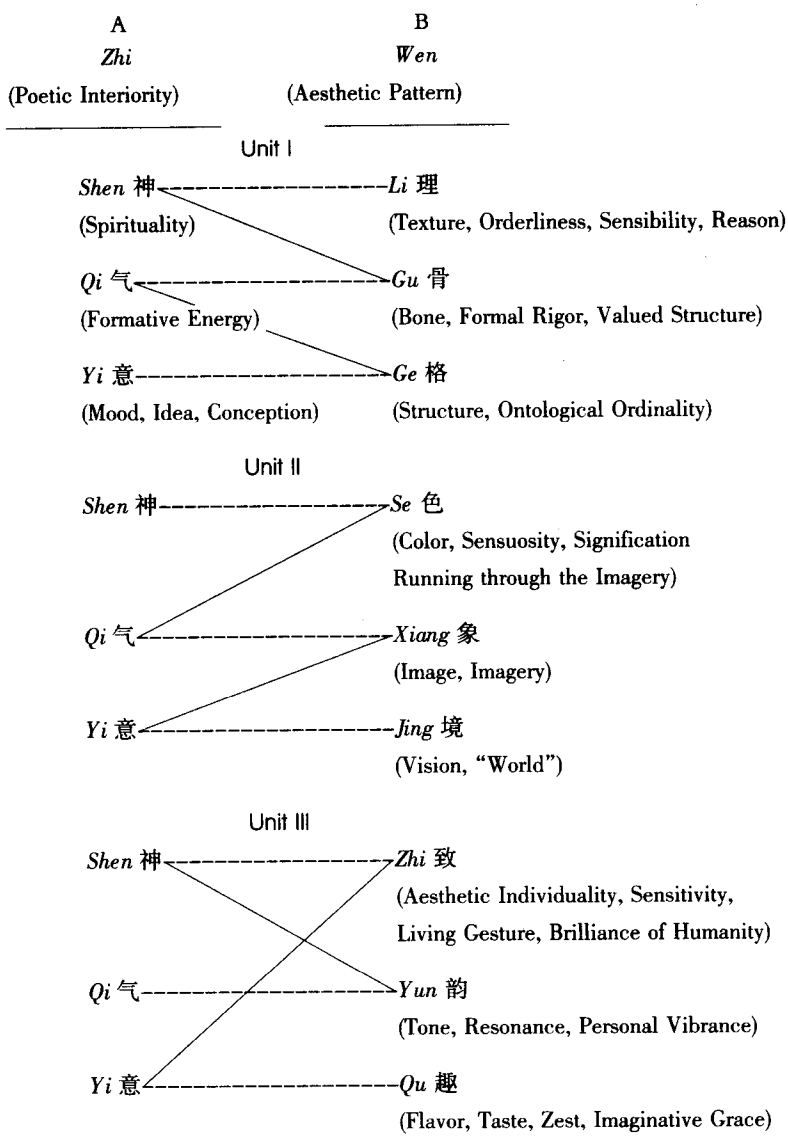


Figure 2 Drives-Harmony Configuration of Cycles 3-6

Cycles 1 and 2 outline the philosophical fountainhead for classical Chinese poetry; one of the first and enduring makers of Chinese civilization is the notion of oneness of Man with Heaven-and-Earth and the mutual complementarity of Confucianism, Taoism, and Buddhism. Cycles 3 and 4 deal with Subjectivity and Objectivity. Ancient Chinese literary theories can be grouped according to the dynamism of literary creation: Which is in command during the artistic process, *shen* 神, or *qi* 气, or *yi* 意 (See Cycle 3 in Figure 1)? What accounts for poetic excellence most in the final analysis? Cycles 3 and 4 attest to the distinctive dialectical interchangeability of subjectivity and objectivity in classical Chinese literary theory and criticism. Just as Western poetry can be measured in terms of Sensibility, Sensuosity and Sensitivity, so is Chinese poetry generally judged by the yardstick of *li-shi-qing* 理事情 and *ge-jing-zhi* 格境致. Cycle 5 stresses the three indivisible Modes of Chinese poetry (including rules of genre, style, & other devices.); Cycle 6 focuses on structure/

form, texture/vision, and realization of aesthetic values; Cycle 7 highlights the three dimensions of Chinese aesthetics in the evaluation of poetry as well as the techniques for the realization of value; Cycle 8 discusses the dialectics of art characteristic of Chinese identity; Cycle 9 traces the course followed by the evolution of Chinese poetry in terms of genre and style as well as the interrelationships of high and low culture. The soundness of this Nine-Cycle Schema will become more evident as the reader examines the elaborations in the following chapters. Virtually, Chinese poetical terms can all be subsumed under the 27 categories in Figure 1. A single category might contain several sub-categories and be capable of combining with other categories to form composite terms. That is, in conformity with the way in which the Tao acts, all the categories are configured so that they are in a kind of cyclical dynamism. In the revolution of each cycle around the center, the three constituents on the cycling orbit are in a continuous process of not only interaction among themselves, but also of fusion with constituents of other cycles. The centres around which all the cycles revolve in turn is called *zhong* 中, variably defined as *huanzhong* 环中, *daoshu* 道枢, *taiji* 太极, *taixu* 太虚: all with the implication of the Supreme Ultimate, The Center of *Tao*, the Ultimate Source of Non-Being and Being, and the like. It is likewise appropriate to understand *zhong* as *zhonghe* 中和, that is, harmony through synthesis, or unity through the reconciliation and neutralization of opposites; or as *zhongyong* 中庸, namely, the doctrine of the mean.

Characteristic of the transcendental inwardness and pragmatic reason, *shen*, *qi*, *yi* are three pillars of the terminological framework of classical Chinese poetry and poetics. They represent poetic interiority and play the leading semantic role in the formation of critical terms. Suffice it to go over the following diagram. Under the two headings *zhi* 质 and *wen* 文 are three units, each illustrating how *shen* 神, *qi* 气, *yi* 意 are respectively in combination with other characters to form new terms.



The formula is: A + B = one term. And A is generally followed by B, hardly in reverse order except for *feng*. For instance, from Unit I we have the critical terms such as *shen-li* 神理, *shen-gu* 神骨, *qi-gu* 气骨 (*feng-gu* 风骨), *qi-ge* 气格, and *yi-ge* 意格. There seems to be a kind of semantic law revealed here. In fact, most, if not all, of the vital part of literary terms in classical Chinese texts are operative around these three units. For each of the units, Column A invariably consists of *shen*, *qi*, *yi*. This attests to the cyclical operation of the poetic interiority, the transcendental inwardness and pragmatic reason. And it is quite clear that the semantic law of Chinese terminology for poetry and poetics is a reflection of the externalization of poetic interiority into the total realization of aesthetic patterns (*wen* 文, literariness). For comparative reading, readers are referred to Walter J. Ong's "A Dialectic of Aural and Objective Correlatives." (See Cycle 2)

We may summarize the correlations of the nine cycles in the following way. The poets,

subscribing to the unity of *tian*, *di*, *ren* (Cycle 1), are being nurtured to a dynamic state by the transcendental inwardness and pragmatic reason of *ru*, *dao*, *fo* (Cycle 2). Thus, the individual *shen*, *qi*, *yi* (Cycle 3), will meet the universal *li*, *shi*, *qing* (Cycle 4), and through *fu*, *bi*, *xing* (Cycle 5) as the basic modes, externalize themselves into *ge*, *jing*, *zhi* (Cycle 6) as "the work-being of the work" (Heidegger 263). The work-being of the work is measured by the three-dimensional standard, *gao*, *da*, *shen* (Cycle 7). The externalization or exteriorization is a dialectical process involving *gang-rou*, *xu-shi*, *nong-dan*, etc. (Cycle 8). The dialectical process must be approached with a strong sense of historicity which runs through the whole evolution of the poetry and manifests itself in all tendencies to be categorized as *zheng-bian*, *ya-su*, and *wen-bai* (Cycle 9). All these constitute the interrelationships of the Nine-Cycle Schema. Here we are able to see the mainstay role played by *shen*, *qi*, *yi*, in the framework of classical Chinese poetry terminology.

Given the cyclical operation of categories and sub-categories, variations of constituents-combination are in fact too numerous to be listed in entirety. Take the basic concept, *zhi* (aesthetic individuality), for example, in a series of graphic presentations, we have the following *zhi*-related two-character terms:

Qing-zhi	情致	pathos, emotive gesture.
Shen-zhi	神致	anagogic aspects of personal vibrance.
Ge-zhi	格致	soundness in structure.
Yi-zhi	意致	conceptual subtleties.
Si-zhi	思致	conceitedness.
Shi-zhi	事致	engaging quality of allusion.
Li-zhi	理致	suggestiveness of the hidden truth.
Yun-zhi	韵致	spiritual resonance.
Feng-zhi	风致	affectiveness in manner and style.
Jing-zhi	境致	attractiveness of poetic visions.
Qu-zhi	趣致	gusto, zest.

Possible ambiguity of related terms can be cleared up by imaginatively constructing a diagram with rotating cycles (See Figure 2). Almost all the basic composite terms of Chinese poetics are derived from the linking-up of elements either within a single cycle or sub-cycle, or between Cycles 3-6.

We can have a great variety of configurations by just rotating one or two of these cycles and sub-cycles in Figure 2 for certain degrees clockwise or the other way round. Thus, all significant propositions of different literary schools are given characteristic shapes in rhombuses, rectangles, triangles, and the like. We may safely assume that, almost all conceptualizations of great import about poetry and poetics could be found in the configurations of Figure 2 and its derivatives, invariably with the transcendental inwardness and pragmatic reason, i. e., poetic interiority of Chinese identity, *shen-qi-yi/si/zhi*, foregrounded in the center.

For example, why do *shen*, *li*, *bi*, *ge*, *ti*, *wei/shi* appear on the same spoke in Figure 2? Doesn't it account for such very important principles as: *shen* and *li* must draw on each other as interaction between subjectivity and objectivity (神理相取), *shi* is the operation of *shen-li* within the creative mood/concept (势者，意中神理也) and categorical correspondence is dependent on *li* (比者附理)? And it has been proved that categorical correspondence in poetic metaphorization has the direct bearing on the structure (*ge*) of a poem, while *ti* (style, form and other generic features) is the major facets of *ge*, and *ti* determines the way in which the momentum/potential (*shi*) is being built up (即体成势). What is more interesting with Figure 2 is that the side *feng-gu* has in the middle the point of tangency for Cycle 5, *fu-bi-xing*, as well as for Sub-Cycle *ti-lu-diao*. We all admit that *feng-gu* and *fu-bi-xing* are two of the most distinctive aspects of conceptualization in Chinese literary thought. And *fu-bi-xing* as a unity in particular, is practically the epitome of classical Chinese poetics. For they are the constants in Chinese lyricism, underlying an imagistic insight into both presentation and representation; a sense, rational and practical, of categorical correspondence, and the distinctive spontaneous response to subtleties in natural phenomena.

Classification of Chinese theories on poetry is generally done according as to which category of *ge-jing-zhi* has been attached the greater importance. In the final analysis, most investigations invariably boil down to the externalization of *shen-qi-yi* into *ge-jing-zhi* through the modes of *fu-bi-xing* on condition that such poetic interiority identifies itself with *li-shi-qing*. Figure 2 is designed to emphasize this dominant conceptualization in Chinese literary thought.

In his "A Theory of Art," Stephen Ross puts forward an aesthetic formula:

> The three dimensions of aesthetic value are perfection, invention, and celebration. They may be interpreted straightforwardly in terms of the ordinal categories: perfection as an emphasis on prevalence amidst deviances among relevant subaltern orders; invention as deviance among established prevalence; celebration as the sovereign interplay of all the categories: integrity with scope, prevalence with deviance, possibility with actuality. Integral-scopic contrasts are fundamental to art and aesthetic value.

Our diagrammatic presentation of *ge-jing-zhi* has actually been aimed at convincing people of relationships among the ordinal categories in direct connection to Chinese poetry and poetics. In a sense, *ge* is mainly a reflection of the Confucian mood relating to an inclination toward the patternization and codification of prevalence amidst deviances for the perfection of order. *Jing* presupposes the involvement of a Taoist temperament toward spiritual freedom for the transformation of things in the phenomenal world. For example, all types of *jing* in *Zhuangzi* are kind of unconscious and sometimes even absurd invention, strongly suggestive of deviance among established prevalence. Yet by virtue of the Taoist paradox, transmutation is often effected in the absence of intellectual exertion; inventions are done without apparent signs of intention to innovate. *Zhi* as aesthetic individuality of course could be compared to what Stephen Ross calls celebration, for by it is meant the poetic specificity, the Brilliance of Humanity, accentuated in the universality of human experiences. It is the interplay and reconcilement between idealist or realist *ge* and romanticist or

symbolist jing. Hence the precept: Variation/mutation is in command for *ge* (*bian-zhu-ge* 变主格); transfomation is in command for *jing* (*hua-zhu-jing* 化主境); sudden enlightenment is in command for *zhi* (*wu-zhu-zhi* 悟主致), that is, the sudden grasp through linguistic gestures of the ideal reciprocity of particular poetic situations and the universal evaluativeness of humanity. The equilaterally triangular relationship of *ge-jing-zhi* is nothing but the co-ordinated aesthetic operation of sensibility, sensuosity and sensitivity. In other words, this attests to the mutual complementarity of the form-giving drive for ontological ordinality, the sense drive for representational immediacy, and the play drive for reciprocity of aesthetic feelings. In the Chinese tradition, these three drives could be understood as manifestation in art the general principle of *liyi-fenshu-liangxing*: *liyi* (理一), the oneness of the fundamental principle; *fenshu* (分殊), the multiplicity of manifestations of the principle; *liangxing* (两行), the reciprocity between the abstract and the concrete. An aesthetic version (with some terms borrowed from Kant and Eagleton) of this trinity should be as follows:

1. Structurally, lived experiences are held together by rationality in a formal totality. The particular, specific are linked and point to the universal. "With every concrete object turning its face to the highest ideal of Humanity", the possibility for allegory, analogy and allusion potentially knows no bound. Artistic abstraction is thus rendered more significant in terms of cognition and morality.

2. Rational rigidity could and should be softened by sensuosity. A universal emotion is to be vivified by a diversified richness in imagery and symbolism. Narration and description, supported by metaphorization, are activated and actualized to give representation of the particularity of the life world with immediacy. Meanwhile, presentation of affective niceties is connotatively implicated.

3. There is a mutual transformation of subjectivity and objectivity into each other. Here, crudities inherent in sense data are dropped, while the irreducible immediacy and vividness of natural phenomena are retained and sublimated. The universal and particular, the rational and emotional, are subtly balanced at a highly imaginative level for the realization of values, aesthetic and moral alike.

In passing, we'd like to point out that *ge*, *jing*, *zhi* can also be compared to form-giving drive, sense drive, and play drive; the triangular relationship among the latter three, has become something like the point of departure for Western aesthetic discourse.

The marvelous workability of a rotatable carton model based on the configuration of Figure 2 can be demonstrated when used to show diagrammatically the essential points of all the famous formulae in Chinese literary thought. As a teaching aid, such a model might be of great significance. The following illustrations are applicable to all the well-established formulae and propositions. Three points are to be borne in mind when we are examining the configurations:

1. In all figures, the three angles A, B, and C invariably stand for the direction of form-giving drive, sense drive, and play drive. (In Chinese texts, the play drive is usually the play of the mind, and directly related to sudden enlightenment, *wu* 悟, and thus also being related to the personal vibrance of aesthetic individuality). The three drives are accountable for perfection, invention, and celebration respectively.

2. Disyllable/composite terms and famous phrases/expressions/propositions are represented by lines (usually straight) connecting monosyllable terms/categories.

3. The small round window at the mid-point of the cross arm *feng-gu*, i. e., the point of tangency for Cycle 5 *fu-bi-xing* and sub-cycle *ti-lu-diao*, is intended to symbolize what we usually understand by *cai* 采 (rhetoric colorfulness, or, literariness), *ci* 辞 (rhetoric felicity, linguistic competence), *wen* 文 (patterned literariness), and *yan* 言 (verbal presentation) in the sense of structurality. This tallies with Liu Xie's expression *ci-gong-ti-ping* 辞共体并 (*ci* and *ti* are inseparable).

Conditioned for long to regard themselves as the mind of Heaven and Earth, the baby (赤子) of Nature, the Chinese poets in ancient times proved to be highly endowed with a natural sensitivity to respond to phenomena in the physical world along with a cultural impulse toward maintaining the balance between the humanization of nature and the naturalization [de-humanization] in achieving man's oneness with Heaven-and-Earth. This has much to do with their being quick in responding to changes in the cosmic pattern, to stimuli in nature, to all the subtle messages involved in the seasonal succession. For them, the drawing in of elements of nature toward the human and the thrusting out of man into nature must meet each other halfway. Consequently, in the eyes of many Westerners, Chinese poets seem to be distinctively blessed with an inborn inclination to achieve quite naturally and, often, instantaneously, what linguists call a metaphorical conceptual leap which might take centuries for the ordinary process of semantic evolution to effect. This also accounts for why classical Chinese poetry is so good at effecting the fusion of *qing* 情 (emotion) and *jing* 景 (scene). In the poet's perception, the scene or object itself is expressive of *qing*. With poetic consciousness of *qing* functioning in such a way as to enable subjectivity and objectivity to shade into each other, there is in Chinese poetry the pervasive togetherness of things and persons. Chinese poets are the last to isolate beauty into separate categories as objective quality and subjective attitude.

In any case, this Nine-Cycle Schema may well be regarded as the systematic manifestation of the inherent order of classical Chinese poetic tradition for its interfusion of poetical theory, criticism and history. This tradition has as its spiritual essence the reflection of the dynamic process of "cosmic extension." In the words of Kuang-Ming Wu: Chinese poetry is a world of presences in which one travels, dwells, encounters, and discovers. All Chinese artworks pulsate with "rhythmic breath." For all artworks on paper (painting, calligraphy, poetry, novel) are done with the same brush which opens the blank space/time into a new dimension of cosmic dynamism, into lived time and space. The brush is an extension of the hand, which is an extension of the spirit extending-throughout, as indeed *shen* (commonly translated as "spirit") means "cosmic extension."

Our Nine-Cycle Schema is based on the notion of such an extension. It is intended to convey the pulsation of rhythmic breath (the movement of *qi*) to be experienced in classical Chinese poetry, as well as to reveal the differences between Chinese rhythms and Western ones. The former is said to be "flowing, growing and responding"; while the latter is "centered, plastic, sensuous..." We trust that it will not be difficult for readers to discern that this schema enjoys an additional advantage due to its being in conformity with the basic principles of *Yang* (creative) and *Yin* (receptive).

Throughout this book, we have frequently made reference to *Tao*. Obviously, it is virtually impossible to gain an insight into whatever system there is in classical Chinese literary thought without first understanding more about the Way, *Tao*, especially as it has evolved from both Confucianism and Taoism. "Man's standards are conditioned by Earth, the standards of Earth by those of Heaven, the standards of Heaven by that of tao, and the standard of tao is that of its own intrinsic nature." (Sze Mai-mai)

Therefore, we have to begin with the Oneness of Heaven-Earth-Man. Here, the horizontal relationship is quite obvious. Then why should Cycle 1 be followed by Confucianism-Taoism-Buddhism as Cycle 2? In Chinese poetry, we encounter a threefold structure of human personality (in some way resembling the Freudian Id, *Ego* and *Super Ego* distinction): 1) Creative (*Active*) *Self*; 2) *Receptive* (无为) *Self*; and 3) *Transcendental Self*. Roughly corresponding to these mental states, there are China's three major thought-systems: Confucianism, Taoism, and Buddhism. Readers should be reminded of such comments: "every Chinese person is a Confucian, a Taoist, and a Buddhist. He is a Confucian when everything is going well; he is a Taoist when things are falling apart, and he is a Buddhist as he approaches death. While this may have been intended to be taken cynically, it has been taken by some to illustrate a kind of practical wisdom". Just as modern Western thinking owes much to Freud's threefold structure, so did classical Chinese poetics to the complementary trinity of Confucianism (active), Taoism (receptive) and Buddhism (transcendental). From Everett Kleinjans' modern perspective, we can see that, in a sense Confucianism represents the *yang* strand of the Chinese tradition with its emphasis on activity, order, rites and male domination, and a sharp distinction between good and evil, while Taoism represents the *yin* strand with its emphasis on tranquility, nature, intuition, the prominence of the female, and a relative perspective on good and evil. Of course, these distinctions are not absolute, for we find them agreeing on such things as character development, individual and social harmony, and avoidance of extremes. So like *yin* and *yang*, there is some Taoism in Confucianism and Confucianism in Taoism. This dynamic interaction has been felt across the entire spectrum of many vital issues in the history of Chinese philosophy.

Cycles 3-6 are quite answerable for a series of systems. For instance, the kernel of Yan Yu's propositions is the complex conception of *tizhi-qixiang-xingqu* 体制—气象—兴趣 (form and style, poetic atmosphere, inspired aesthetic awareness). Obviously, this likewise neatly fits into our *ge-jing-zhi* in Cycle 6. Explanations for other major theoretical systems respectively built upon such concepts as *gediao* 格调 (patternized tonality), *yijing* 意境 ("world" of imagery), *shenyun* 神韵 (spiritual resonance), *qingzhi* 情致 (pathos and emotive gesture), *jili* 肌理 (structure and texture), *xingling* 性灵 (native sensibility and sensitivity), etc., might just as well be derived from the triangular relationships by duly rotating one or two of the cycles or sub-cycles. Most typical is the architecture of Weng Fanggang's 翁方纲 (1733-1818) theory. Identifying *jili* with *gediao* and *shenyun* when he stresses both logical structure and local texture, Weng virtually advocates the "reconciliation" between the three drives. He also proposes that the more substantive the presentation of a situation, (事), the more tasteful (味) is the signification of reason, (理). In other words, he has *ge-jing-zhi* in his mind as a whole when he uses such terms as *gezhi* 格致

(soundness in structure), *shenzhi* 神致 (anagogical aspect of personal vibrance) and *shijing* 实境 (the presentation of visual phenomena, the objectification of one's aesthetic feeling) and so on.

In Figure 1, there are three straight lines: A1-A9, B1-B9, and C1-C9. The nine categories on each line constitute a hierarchy which fundamentally account for one of the three trends: the Confucian perfection, Taoist invention, and Buddhist celebration. Along A1-A9, one could easily trace a common tendency toward patternization or codification linking up the nine categories into a hierarchical sequence:

A1. Heavenly Order/Cosmic pattern.
A2. Social norm and ethical code as represented by Confucianism.
A3. *Shen*, a. the unfathomable sageliness (圣而不可知曰神).
b. to bring forth the subtleties and niceties of miriads of things in verbal presentation (妙万物而为言).
A4. Inherent order of being (Principle).
A5. Metaphorical categorization for the illustration of recondite *li* (Principle).
A6. Structurality of valued modes.
A7. Loftiness in valued structure.
A8. Classification and mutual complement of the sublimely vigorous and the beautifully gentle.
A9. Orthodoxy and its variants.

A similar inter-involvement among the categories on the B1-B9 line such as *di*, *dao*, *qi*, *shi*, *fu*, *jing*, and so on, can also be traced by reflecting on the summaries of their definitions as follows:

Di (地, earth) —in all objects relating to social and artistic activities of human beings, vibrates the silent call of earth. Earth is used as the self-closing and sheltering factor for the fixing of truth in place. "Earth is most gentle; but, when put in motion, is hard and strong. It is most still, but is able to give every definite form. It contains all things in itself, and its transforming power is glorious." — (*Yi jing*, tr. Legge 19). It stands forth in the work of art to bear witness to the objective actuality of the material aspects of phenomena.

Dao (道, the Way) —the Being of beings. The realization of the Taoist transcendence. The rising out from and return to the void. The ontological validation of the dialectical process of concealment and deconcealment. The mysterious upon mysterious constitutes the gateway of the female which opens to a myriad of *miao* 妙 (marvel, poetic excellence).

Qi (气, the Great Vitality, Formative Energy) —whose dynamic movement determines the forming of the thingness of thing as well as the work-being of the work of art. By the notion of *qi*, Taoists transcend delimitations of both mode and manner of being by encompassing subject and object, and overcome human anxieties and uncertainties

about life and death. Nowhere else is the formative dynamism of *qi* more impressively set forth than in the opening of the first chapter of *Zhuangzi*.

Shi (事, things and events) —the working of the formative energies of *qi*. Processes of truth's setting-itself-at-work in the work of art, which presuppose inter-involvement of subject and object. According to Zhu Xi, objects and their thingness are to be viewed as processes of events (物犹事也). And Zhuangzi was supposed to be spiritually prospering with myriads of things (与物为春).

Fu (赋, the narrative mode) —the deconcealing of the thingness of thing whose use must be aided by *bi* (the similaic mode of categorical correspondence) and xing (the associative mode of aesthetic reciprocity).

Jing (境, the World) —which unfolds itself as a consequence of the normal function of poetic abstraction. "World demands its decisiveness and measure and lets things attain to the Open of their paths." (Heidegger 282) The meeting of this demand hinges upon the co-ordination of *fu-bi-xing*. It is the endless following up each other of determinacy (秀) and indeterminacy (隐). Guo Xiang (? -312) summed up the gist of *Zhuangzi* in seven characters: 独化于玄冥之境, to actuate transformation alone in the unfathomable shady world of Being of Non-Being. Here the key word is *jing* (world). Therefore, our proposition that Zhuangzi contributes in the main to the notion of *jing* in Chinese poetics is justified by Guo's summarization.

Da (*ta*) (大) "*Tao* is often described as great (*ta*), meaning, in effect, the completely whole—Wholeness or Oneness. *Ta* is also the process of moving forward and outward and returning inward in completion of the circuit. This circular or spiral course describes the effort toward achieving wholeness by the 'returning' to or reuniting with *Tao*, as well as the process itself, which is the natural and inevitable way common to all things." (Sze 17) *Da* also means spaciousness, broadness, and magnitude. If, in Heidegger's phrase, in a world's (*jing*) worlding is gathered that spaciousness, is there any other Chinese character than *da* which can better serve as the descriptive modifier for *jing*?

The reader has undoubtedly noticed the predominance of the number *three* in terms of structurality for most systems, Chinese or Western alike. We also suggested that *three* might serve as an important index for the inherent order of the cognitive faculties and activities of human beings. Likewise, Ben Shahn observes in his *The Shape of Content*:

> Think of number alone, and their expression in form, of three, for instance. Who knows how far back into time the idea of the triads extends? Forms in threes appeared everywhere in early art. But then the Trinity arose in Christian theology—the Father, the Son, and the Holy Ghost, and was a new form-generating concept. It became desirable to turn the idea of Trinity into every possible medium, to turn it to every use. The challenge to formulate new expressions of three, to symbolize further the religious idea, actually