

活動照片





主講者介紹

倪豪士教授 (William H. Nienhauser)

1943 年生於美國 St. Louis。1973 年印地安納大學東亞語言文學系博士。1973 年任威斯康辛大學東亞語言文學系副教授，1983 年升為教授，1995 年起任哈爾斯巴斯坎講座教授 (Halls-Bascom Chair Professor)。1985-1987 年及 1990-1991 年任臺灣大學外文系客座教授，1999 年任京都大學人文院客座教授，2007 年任北京大學中文系客座教授，1991 年任東京大學文學部助教授。現任威斯康辛大學東亞語言文學系系主任。

主要論著：

Co-author. *Liu Tsung-yüan*. New York: Twayne, 1973.

P'i Jih-hsiu. Boston: Twayne, 1979.

Editor and Compiler. *Indiana Companion to Traditional Chinese Literature*. Volumes 1 and 2. Bloomington, Indiana: Indiana University Press, 1986 and 1998.

Editor and Co-Translator. *The Grand Scribe's Records*. Volumes 1, 2, 5.1, 7, and 8. Bloomington: Indiana University Press, 1994,

1994, 2002, 2006 and 2008.

Zhuanji yu xiaoshuo Tangdai wenxue bijiao lunji 傳記與小說 唐代文學比較論集(Biography and Fiction: A Collection of Comparative Articles on Tang Dynasty Literature). Beijing: Zhonghua Shuju, 2007.

陶潛與列子

高莉芬主任：

老師還有同學大家早！今天是我們政治大學中文系第七屆王夢鷗教授學術講座，王夢鷗教授的學術講座從 2005 年開始，到今年正好是第七年，王夢鷗老師是我們政治大學中文系的教授，王老師有個很重要的研究承傳就是老師除了在古典文獻方面有非常紮實的學術功力以外，還具有西方文論的宏觀視野。我想王夢鷗老師是中西學術兼容並蓄的老師，他的志學帶給政大中文系的師生們很大的啟發，這個講座就是紀念王夢鷗老師的。

我們今天很高興邀請到倪豪士教授來擔任我們這一次第七屆王夢鷗教授的講座的主講人。倪豪士教授現在是威斯康辛大學東亞語文學系的系主任也是講座教授，如果同學對唐代文學有一定的涉獵，一定會讀到老師的論文，那等下詳細的老師介紹，我相信我們的主持人張雙英老師會幫我們介紹。我們的主持人張雙英老師跟我們政大也是有非常的淵源，老師是我們政大的碩士，也是美國威斯康辛東亞語文學系的碩士，又是美國亞歷桑納東方研究的博士。老師他的專長是文學批評，還有像中國文學批評以及比較文學這方面

都是老師的專業。在座的兩位都是學貫中西的學者，所以我覺得今天真是非常難得，因此也特地寫信邀請我們系上還有研究所的同學一定要到。同學們不用擔心，那兩位學貫中西的學者，英文和中文都非常好，所以同學等下也可以用中文提問。這邊也要介紹一下——張雙英老師。我的文學批評是張老師教的，然後張雙英老師又跟倪豪士教授之間有師生關係，所以說我的老師是張雙英老師，張雙英老師的老師是倪豪士教授，因此倪豪士教授是我太太老師，也就是說倪豪士教授是我們同學們的太太老師，是不是？因此大家待會有任何的提問都不要緊張，老師會非常親切地回應同學的問題。

今天真的很高興，因為倪豪士老師的事務非常繁忙學術研究也做得很豐富，所以能夠撥冗來到政大中文系真的很難得，那我們就用最熱烈的掌聲來歡迎及謝謝倪豪士老師，也用熱烈掌聲來謝謝張雙英老師。

張雙英教授：

倪豪士教授、高莉芬主任還有各位老師、各位同學大家早安！今天其實我也覺得很榮幸。記得在這個講座開始不久，我們系邀請的是普林斯頓大學的周治平教授，他是我的學長，今天我們邀請的倪豪士教授是我的老師，1978年我碩士班畢業以後到美國威斯康辛大學留學，第一次用英文去上課就是上倪豪士教授的課，很緊張，現在不會了。今天的講座對大家有意義的地方是在研究中國傳統古典文學的時候，西方學者尤其是非常有成就的一個學者是用什麼樣

的角度來看，我們對於這裡的這個學術方向很清楚，學術的一些方法也有些心得，可是如果從西方角度來切入到底是怎麼樣？那今天就是一個最大的示範。倪豪士教授跟我說大概他說的時間有一個小時，所以讓我們用兩三分鐘的時間稍微勾勒一下今天他要演講的這篇論文大要。也許有些同學看過了，有些人還沒看，我大概講一下，這篇論文分成三個部分：

一開始的部分引用羅蘭巴特的觀點，認為一篇作品，尤其是傑出的文學作品它的涵意可能是模糊的，其實主要是多譯的，他用 *suspend*，就是可以有很多種不同的解釋，這是第一個部分。第二部分，從比較文學的角度，倪豪士教授用比較現代的弗羅斯特詩人為例，再以他的一些作品尤其是詩，上推到這個作品可能是受到莎士比亞悲劇當中馬克白的某些幕或者是情節的影響。馬克白的這些所傳達出來的訊息，或形式上或內容上，又可能源自聖經的創世紀，那麼換句話說，後來的、離我們比較近的這些文學作品，不管作者有意或無意，可能在某些方面都傳承自他前面時代非常偉大的作家的作品，那用一個字來說從羅蘭巴特到剛剛我們說到的這個現象，就是所謂的互文。我們現在寫的這個作品，作家有意無意的，其實都跟過去有些關係，倪豪士教授因此就中國古典的詩歌當中釋惠洪在《冷齋夜話》裡面有引了黃庭堅的一些話，大家都耳熟能詳的就是奪胎換骨，這就是說後代詩人在寫作的時候，有些是有意的，有些是無意的，都會沿襲模仿更早期的一些作家作品的風格、內涵等等。因此，主題在這篇論文裡面是以陶淵明的組詩（形、影、

神)三詩為例，他們之間的對話，形來跟影子說話詢問，影子如何來回答他，它們兩個在爭執不下的時候，神、精神的神是怎麼樣調解兩者之間發表意見的衝突。一般認為，這一種形、影、神三詩的主題，跟道教、儒家有些關係，但基本上是道家，尤其是老子、莊子最有關係，那倪豪士教授這篇特別強調形、影、神三式，如果再加上〈連雨獨飲〉四首詩暫時是西元前 413 年做的，合起來看除了老莊的思想之外，可能跟另外一個《列子》的關係更深，尤其是《列子》這本書裡面的〈天瑞篇〉，還有〈楊朱篇〉，所以他在內文當中，用一種很豐富的例證來指出形、影、神三詩與〈連雨獨飲〉其實跟《列子》的關係十分密切，他也非常謙虛地寫到最後說其實詩歌的解釋可以有很多種，那麼他的這種研究只是其中的一種。大致是這樣，以上是我所分出的三個部分。

倪豪士教授：

謝謝教授，張教授給我論文的解釋是那麼好，我想我不必再說了。各位女士、各位先生，本人來到王夢鷗學術講座演講，有一次有機會看到王老師，這是好幾年前，但是他的學生李豐楙還有王國良是我的好朋友，所以我真的要特別感謝貴校中文系的邀請，也要感謝張教授的介紹。美國人最近很關注的主要是陶淵明在中國文學的地位，比方說 Robert Ashmore 他最近寫了一本書。Robert Ashmore 的書非常有質數。他的書和我的論文也很有關係，他的書比我的論文好多了，他研究論語對於陶淵明的影響，我想這本書值

得看，還有哥倫比亞大學的 Wendy Swartz 最近也寫相關的書。今天我想討論兩、三首陶淵明的詩，題目是陶潛（Tao Qian）與列子（Lie Zi）。昨天晚上看了原稿：A work of literature, at least of the kind that is normally considered by the critics is neither every quite meaningless (mysterious or “inspired”) nor every quite clear; it is, so to speak, suspended meaning. Roland Barthes, “Criticism as Language”。

外國人很喜歡的一句話，因為我們是對中國古典文學表示歡迎。Thus no piece of literature has any set meaning，那我們外國學者研究中國古典文學還有希望。There are many ways by which one text can refer to another: parody, echo, allusion, direct, quotation and structural parallelism among them. Some scholars believe that all texts are woven from other texts, whether consciously or not. (cf. Huang Tingjian’s 黃庭堅 famous comments on Du Fu 杜甫). In a recent article in the *New York Times Book Review* (2 January 2011, p. 11) the critic Sam Anderson spoke of another kind of intertextuality—a later writer’s criticism of an earlier work—as the basis for “the greatest works of literature.” He argued that James Joyce’s *Ulysses* was “a boundless, self-devouring review of the *Odyssey*, *Hamlet*, [and] *Madame Bovary*.” He noted that one of the most exciting things books do is “they talk to other books.” Actually sometimes they shout their relationship, but often (especially with ancient texts) their voices have lost some volume or our ears are less attuned, and they can only whisper to us. One of the tasks of the critic of early Chinese literature today is to amplify these whispers and make them audible to the

modern reader. That's what I'm hoping to do today, to show how some of Tao Qian's works (which were not yet books, admittedly) spoke to an earlier text, the *Lie Zi* 列子.¹ I will begin, however, over a millennium after Tao Qian with a brief examination of intertextuality in Western verse, attempting to link Robert Frost (1874-1963), William Shakespeare (1564-1616), and the Bible.

In the spring of 1910, Frost may have read the following story from the March 31 edition of *The Littleton Courier* (Littleton, New Hampshire). He later spoke with a neighbor, Edward Connery Lanthems, about a tragedy which befell the young boy he writes about²:

Raymond Tracy Fitzgerald, one of the twin sons of Michael G. And Margaret Fitzgerald of Bethlehem, died at his home Thursday

¹ The history of the text of *Lie Zi* is complicated. Although it is attributed to a certain Lie Yukou 列禦寇 believed to have lived ca. 400 B.C., it seems to have been a rare text in the early centuries of the first millennium and was put together in its present form only in the fourth century A.D. by Zhang Zhan 張湛 (fl. 370), his father, or his grandfather (cf. T. H. Barrett, "Lieh tzu" 列子, in Michael Loewe, *Early Chinese Texts, A Bibliographic Guide* [Berkeley: The Society for the Study of Early China, 1993], pp. 298-308. Some scholars have questioned whether Tao Qian would have had access to such a rare text. But in fact there may have been many manuscripts of chapters or sections of what eventually became known as the *Lie Zi* in circulation in Tao's time. As a widely read man living in what was then the cultural center of China, Tao is likely to have seen a number of such manuscripts. See also A. C. Graham, "The Date and Composition of *Liehtzyy*," *Asia Major*, N.S. 8 (1960-61): 139-198.

² Jeffrey S. Cramer, *Robert Frost among His Poems, A Literary Companion to the Poet's Own Biographical Contexts and Associations* (Jefferson, N.C. and London: McFarland and Company, Inc, 1996), pp. 57-58.

afternoon, March 24, as a result of an accident by which one of his hands was badly hurt in a sawing machine. The young man was assisting in sawing up some wood in his own dooryard with a sawing machine and accidentally hit the loose pulley, causing the saw to descend upon his hand, cutting and lacerating it badly. Raymond was taken into the house and a physician was immediately summoned, but he died very suddenly from the effects of the shock, which produced heart failure

Sometime afterward Frost used this story to write his famous poem “Out, Out”

The buzz-saw snarled and rattled in the yard
 And made dust and dropped stove-length sticks of wood,
 Sweet-scented stuff when the breeze drew across it.
 And from there those that lifted eyes could count
 Five mountain ranges one behind the other
 Under the sunset far into Vermont.
 And the saw snarled and rattled, snarled and rattled,
 As it ran light, or had to bear a load.
 And nothing happened: day was all but done.
 Call it a day, I wish they might have said
 To please the boy by giving him the half hour
 That a boy counts so much when saved from work.
 His sister stood beside them in her apron
 To tell them “Supper.” At the word, the saw,

As if to prove saws knew what supper meant,
 Leaped out at the boy's hand, or seemed to leap—
 He must have given the hand. However it was,
 Neither refused the meeting. But the hand!
 The boy's first outcry was a rueful laugh,
 As he swung toward them holding up the hand
 Half in appeal, but half as if to keep
 The life from spilling. Then the boy saw all—
 Since he was old enough to know, big boy
 Doing a man's work, though a child at heart—
 He saw all spoiled. "Don't let him cut my hand off—
 The doctor, when he comes. Don't let him, sister!"
 So. But the hand was gone already.
 The doctor put him in the dark of ether.
 He lay and puffed his lips out with his breath.
 And then—the watcher at his pulse took fright.
 No one believed. They listened at his heart.
 Little—less—nothing!—and that ended it.
 No more to build on there. And they, since they
 Were not the one dead, turned to their affairs.³

There is the intertextuality with the newspaper story, of course. Many critics have pointed to a less obvious allusion in the title, which, you may

³ First published in *McClures's*, July 1916, then collected in *Mountain Interval* (New York: Henry Holt and Company, 1924), pp. 50-51.

have noted, is set off by quotation marks. This reference is to Shakespeare's *Macbeth*, Act 5 scene 5, lines 15-28, in which the Macbeth, on learning of the death of Lady Macbeth, his wife, for which he feels rightly responsible, speaks to one of his attendants:

Macbeth:

Wherefore was that cry?

Seyton:

The queen, my lord, is dead.

Macbeth:

She should have died hereafter;
 There would have been a time for such a word.
 To-morrow, and to-morrow, and to-morrow,
 Creeps in this petty pace from day to day,
 To the last syllable of recorded time;
 And all our yesterdays have lighted fools
 The way to dusty death. Out, out, brief candle!⁴
 Life's but a walking shadow, a poor player,
 That struts and frets his hour upon the stage,
 And then is heard no more. It is a tale
 Told by an idiot, full of sound and fury,⁵

⁴ Echoing perhaps Lady Macbeth's lines at the start of Act 5 (5.1.30) where she is trying to clean her hands of the blood on them: "Out, damned spot! out, I say!"

⁵ Yielding the title of William Faulkner's novel *The Sound and the Fury*.

Signifying nothing.⁶

One of the ways to determine whether a phrase is allusion or merely repetition of an earlier text is to see if the text alluded to fits the subject and tone of the text with the possible allusion. Here that link is clear. The subject in *Macbeth* is death and the tone is one of ostensible (ironic) demeaning of the importance of life, although both poets, Shakespeare and Frost, obviously think life *is* important. Perhaps even ironically emphasize life's importance here by denying it (Shakespeare) or by treating it in such a matter of fact manner (Frost). But what kind of allusion to *Macbeth* is this in Frost's poem? It is what Hightower would call a type 4 allusion: even if you don't understand the allusion at all, you can still understand the poem. Given that this was based on an actual event, it would seem Frost may have written the poem and sometime during that process struck on the idea that the brevity of life, which he expresses so matter-of-factly in the final lines, "Little—less—nothing and that ended it," had best been conceptualized by Shakespeare through Macbeth's speech. Then Frost added "Out, out . . ." as both a clue to his readers that the poem was one of death—to build a kind of suspense into his text, to show his erudition, and to bow to father of English-language drama, the Bard himself.⁷

⁶ *The Riverside Shakespeare*, ed. G. Blakemore Evans (Boston: Houghton Mifflin, 1974), p. 1337.

⁷ Expressions like "dusty death" or "tale told by an idiot" in turn echo passages in the *Bible*. But these are more echoes of similar language that clear allusions. Dust = equals death throughout Biblical texts (*Genesis*, 2.7 and 3.19: "Then the lord God

So this is such a famous passage and as you can image a lot of allusions came from this passage. For example, 福克納有長篇小說叫做 *The Sound and The Fury*. The former Harvard Professor James Robert Hightower (1915-2006) 寫了一篇 “Allusion in the Poetry of Tao Qian”, 就算你沒有讀, 我想你們應該會懂, 這是非常有意思的一篇, you just need to read the first and several pages, you will get the idea of his argument. Hightower explains some rules on how you can tell whether the phrase in the text you are reading is an allusion or just appears there by chance. One of these ways is to see whether the text alludes to an original text is which has the same subject and tone. Here with “out, out . . .” in *Macbeth* the situation is clear, because the subject in both in *Macbeth* is death and the tone is one of ostensible (ironic) demeaning of the importance of life—just as in Frost’s “Out, out . . .” Both Frost and *Macbeth* say, “well someone is died, so what? Life doesn’t really mean anything, it is just a walking shadow, a poor player strutting and fretting on the stage. Of course Shakespeare and Frost both

formed man of dust from the ground, and breathed into his nostrils the breath of life; and man became a living thing” and “By the sweat of your face / You will eat bread, / Till you return to the ground, / Because from it you were taken; / For you are dust, / And to dust you shall return.”). See the comments by William C. Carroll, *Macbeth, Texts and Contexts* (Boston and New York: Bedford/St. Martin’s, 1999), p. 104, and A. R. Braunmuller, *Macbeth* (Cambridge: Cambridge University Press, 1997), pp. 228-9. *Book of Common Prayer* (1662): earth to earth, ashes to ashes, dust to dust. On life as a “tale that is told” see the King James’ translation of *Psalms*, 90.9: “For all our days are passed away in thy wrath: we spend our years as a tale that is told.”

believe life *is* important, but they emphasize that importance here by denial, by treating death so matter of factly. What kind of allusion is “out out.” It would seem to be what Hightower would call it the type four allusion. I don’t like this kind of scientific terminology but Hightower’s idea is good. So let’s call this a low level allusion. Even if you don’t understand the allusion at all, you still can understand the poem, so this is much different from a poem like Tao Qian’s “Jing Ke” (荊軻) for example, where if you don’t know whose 荊軻 is, you cannot understand the poem at all. But with Frost’s “Out out, . . .” even if you don’t know the title comes from *Macbeth*, it doesn’t really matter too much, you still can understand the poem. If you do know recognize the allusion to *Macbeth*, however, it creates a kind of secret relationship between you, the reader, and Frost, the poem. This is for me making one work talk to another, the kind of intertextuality that Sam Anderson was talking about in his recent review (see the start of this lecture above). This is the most exciting way to look at much of classical Chinese poetry. Especially in this are, when we have everything 在網上, so we, and here I included Chinese readers as well, but now we have a way to explore more thoroughly to our classical forefathers, men like Tao Qian and Du Fu. Whereas Tao Qian and Du Fu relied on their prodigious memories to produce allusions in their verse, we can access those allusions through the use of databases like the Siku (四庫) Database or e-versions of texts. We can never match all that Tao and Du knew and brought to their reading of Six Dynasties or Tang poetry, but we can

utilize our IT resources fully to understand early literature more thoroughly.

How Frost actually wrote this poem we cannot ever no. But we can guess that since “Out, out, . . .” is based on an actual event, Frost may have begun to write the poem and then sometime during the process stuck on the idea that the brevity of life which he express so matter-of-factly in the final line, “Little-less-nothing-and that ended it,” had best been conceptualized by Shakespeare through Macbeth’s speech. Then Frost added the title “Out, out . . .” as to the both a clue to his readers that the subject of the poem was death, thereby to build a kind of suspense into his text, as well as show his erudition, and perhaps even as a kind of conversation with Shakespeare himself. (Expressions like ‘dusty death’ or ‘tale told by an idiot’ *Macbeth* in turn echo passages in the Bible, but these are more echoes of similar language that clear allusions—so let us turn to the main subject today, “Tao Qian (陶潛) and Lie Zi (列子)”

Even a cursory glance at the table of contents in an edition of Tao Qian’s verse reveals that he had read widely in earlier literature. Beyond titles like “Yong Jing Ke” (詠荊軻) (In Praise of Jing Ke) and “Du *Shanhai jing*” (讀山海經) (On Reading the *Seas and Mountains Classic*), however, are poems with less revealing titles that contain allusions which shape their overall meaning, as James Robert Hightower pointed out so effectively in his seminal article “Allusion in the Poetry of

Tao Qian.”⁸ Let us follow in Hightower’s footsteps in examining Tao Qian’s “Lianyu du yin” (連雨獨飲) (Drinking Alone in Continuous Rain).⁹ This is not such a famous poem, but I like it. The modern scholar Gu Zhi (古直) (1885-1959) believes this poem was written in 415 CE when Tao was living in retirement in his hometown of Xunyang (潯陽).¹⁰ Hightower, the same Hightower I mentioned above, 寫了一本有關陶潛的書，這本書他在南港寫的，I think it was 1968. At that time he worked with Wang Shumin 王叔岷 (1914-2008), 中央研究院有名的王叔岷先生. I always saw him when I came to Taiwan. Often when I arrived in Taiwan from the U.S. I suffered jet lag. So I would get up early

⁸ “Allusion in the Poetry of T’ao Ch’ien,” *Harvard Journal of Asiatic Studies* 31 (1971): 5-27.

⁹ Translations throughout the paper are those of the author, often heavily based on James R. Hightower (*The Poetry of T’ao Ch’ien* [hereafter *Poetry*; Oxford: Clarendon Press, 1970], pp. 71-72; see also Hightower’s “Allusion in T’ao Ch’ien,” *Harvard Journal of Asiatic Studies*, 31 [1971]: 20-21, A. R. Davis *Tao Yuan-ming, His Works and Their Meaning* [2v.; Cambridge: Cambridge University Press, 1983], pp. 62-64, and Paul Jacob, *Tao Yuanming, Oeuvres complètes* [Paris: Gallimard, 1990], p. 249). Gong Bin 龔斌 (*Tao Yuanming ji jiaojian* 陶淵明集校箋 [Shanghai: Shanghai Guji, 1996], p. 110) notes that three editions give an alternate title, “Lianyu renjue duyin” 連兩人絕獨飲 (Cut Off from Others, Drinking Alone in a Continuous Rain).

¹⁰ *Tao Jingjie nianpu* 陶靖節年譜 [Taipei: Guoli Bianyiguan, 1984], p. xx). Lu Qinli 遼欽立 (1910-1973) dates the poem to the year that most traditional commentators favor, 404 (*Tao Yuanming ji* 陶淵明集 [Beijing: Zhonghua, 1979], p. 55). According to A. R. Davis (*Tao Yuan-ming, His Works and Their Meaning* [2v.; Cambridge: Cambridge University Press, 1983], 1:62) this poem was written in 418: for Davis “Forty years” means forty years after he is an adult male.

and go to his office at seven o'clock in the morning. He was always there working. And in the evening he would still be there, an amazing scholar. In any case, Hightower worked for him about a year, so this book is actually a sort of combination of 王叔岷 and Hightower readings of Tao Qian. Hightower, in any case, argues that the poem “Lianyu du yin” (連雨獨飲) is built around an allusion in lines 7-8 to *Zhuang Zi* (莊子).¹¹ Critics have indeed focused on the influences of *Zhuang Zi* and *Lao Zi* (老子) on Tao.¹² Yet the poem seems more complex. It begins:

- 1 Whatever revolves into life must come to an end, 運生會歸盡，
- 2 Since remote antiquity it has been said to be so. 終古謂之然。

As Hightower notes, this recalls a passage from the “Tian rui” (天瑞) (Auspicious Signs from Heaven) chapter of the *Lie Zi* (列子) that reads (citing the *Huangdi shu* (皇帝書) [Documents of the Yellow Emperor])

“That which has form is that which must come to an end. Will

¹¹ Hightower, *Poetry*, p. 72: “The theme is a familiar one, of concern for passing time and of stoical acceptance of unavoidable death. Here the view of wine as a means of prolonging life is unequivocally stated—in the form of advice from someone perhaps aged enough to know at first hand. Then comes the poet’s report on his own experience. It is present elliptically and it built around an allusion to Chuang tzu: ‘To forget things of this world and to forget Heaven, the name for this is ‘forgetting oneself.’”

¹² See, for example, Yuan Xingpei’s 袁行霈 “Tao Yuanming de zhexue sikao” 陶淵明的哲學思考, in Yuan’s *Tao Yuanming yanjiu* 陶淵明研究 (Beijing: Beijing Daxue, 1997), pp. 1-29.

Heaven and Earth end? They will end with me” 形，必終者也；天地終乎？與我偕終。¹³

As A. C. Graham notes, “the theme of this chapter is reconciliation with death.”¹⁴ Hightower’s reading is similar: “the theme is the familiar one, of concern for passing time and of stoical acceptance of unavoidable death,” a theme which preoccupied Tao throughout his life.¹⁵

3 If Song and Qiao were once in the world 世間有松喬，
4 Where are they after all today? 於今定何間。¹⁶

Song and Qiao are the oft-paired Chisong Zi 赤松子 and Wang Ziqiao 王子喬 who in great antiquity are said to have become transcendents.¹⁷

¹³ Yang Bojun 楊伯峻 (1909-1992), *Lie Zi jishi* 列子集釋 (2nd printing; Beijing: Zhonghua, 1985 [1979]), 1.18. Translation revised slightly from A. C. Graham, *The Book of Lieh-tzu* (Rpt.; London: John Murray, 1973 [1960]), p. 22.

¹⁴ Graham, *Lieh-tzu*, p. 14.

¹⁵ Hightower, *Poetry*, p. 72. Cf. Tao’s “Wuyu dan zuo he Dai Zhupu” 五月旦作和戴主簿 (Written on the First Day of the Fifth Month to Match a Poem Written by Secretary Dai): “Once here, who has not left? / Human life always comes to an end, / Accept your lot and wait until it’s over, / To stay free, crook an elbow for a pillow” 既來孰不去，人理固有終。居常待其盡，曲肱豈傷沖， a poem which is believed to have been written shortly before our poem (cf. Hightower, *T’ao Ch’ien*, p. 69).

¹⁶ Compare this to the final line of Tao’s “Ni gu” 擬古 (Imitations), #3: 君情定何如？ “What are your feelings for me after all?” Gu Bin, *Tao Yuanming*, p. 111 notes a plausible variant: *wen* 聞 for *jian* 間, which would make the line read “What is after all heard (or known) of them these days?” Paul Jacob (*Tao Yuanming*, translates Song and Qian literally as “Pine and Tall (tree),” p. 390, n. 3.

¹⁷ See their hagiographies in *Liexian zhuan* 列仙傳, 1:1a and 1.13b-14a (*Siku*

Here they represent *pars pro toto* the *Xuanxue* belief in the ability to attain immortality through various physical and mental regimens.

5 An experienced old man presented me some wine, 故老贈余酒，

6 Unexpectedly saying if I drank it, I could become transcendent.¹⁸

乃言飲得仙；

Gulao (故老) here has the idea of a respected old man who had experienced much, as in Tao's "Yong er Shu" (詠二疏) (In Praise of the Two Shus): 促席延故老，揮觴道平素; "To feasts they would sit close to wise old men, / and with raised cups speak of things past."¹⁹ This is the only mention of *xian* (仙), transcendent, in Tao's poetic corpus. The claim may be unexpected to Tao Qian since he expressed misgivings about this effect of wine in other poems such as "Shen shi" (神釋) (Spirit's Explanation, the third poem of "Xing, Ying, Shen" (形影神) [Body, Shadow and Spirit]) where he is explicit: "Daily getting drunk you

quanshu ed.). They were mentioned together already in Yang Xiong's 揚雄 "Taixuan fu" 太玄賦 (Fu on the Great Mystery), *Yang Xiong ji jiaozhu* 揚雄集校注 (Shanghai: Shanghai Guji, 1993) p. 141: 揖松喬於華 "To bow to Song and Qiao on Hua Marchmount."

¹⁸ "Unexpectedly" may be a bit too strong for *nai* 乃 here; the translation follows Gu Bin's (p. 112, n. 6) gloss: 乃，異之之詞也...今故老反以飲酒為能得仙，故異之也。

¹⁹ Gong Bin, *Tao Yuanming*, p. 325. On *cu xi* 促席 "move their mats close together" or "sit close together," see Gong Bin's note (p. 5, n. 17) on the line 安得促席 in the third of the "Ting yun" 停雲 poems.

may forget some things, / but will this not hurry the completion of your life span?!” 日醉或能忘，將非促齡具！²⁰ Nevertheless, Tao drinks:

7 I tried a taste and all my many cares seemed far away, 試酌百情遠，
8 A second cup and I suddenly forgot Heaven. 重觴忽忘天。

These lines and their relationship recall the penultimate couplet in a much different poem, “You Xiechuan” (遊斜川) (An Outing at Xie Brook), which concludes: 中觴縱遙情，忘彼千載憂；且極今朝樂，明日非所求 “After half a goblet of wine, we let our thoughts roam, Forgetting those eternal troubles. Let’s make the most of today’s pleasure— We need not worry about tomorrow.”²¹ Although the term *baiqing* (百情), literally “hundred feelings,” in line 7 is a *hapax legomena* originating in this poem, it reminds the reader of the Daoist concept of *wuqing* (無情) “to have no feelings,” and the famous exchange between Zhuang Zi and Hui Zi:

惠子謂莊子曰：「人故無情乎？」莊子曰：「然。」惠子曰：「人而無情，何以謂之人？」莊子曰：「道與之貌，天與之形，惡得不謂之人？」惠子曰：「既謂之人，惡得無情？」莊子曰：「是非吾所謂情也。吾所謂無情者，言人之不以好惡內傷其身，常因自然而不益生也。」惠子曰：「不益生，何以有

²⁰ Gong Bin, *Tao Yuanming*, p. 65.

²¹ Gong Bin, *Tao Yuanming*, p. 84; translation is revised by the author from Hightower, *T'ao Ch'ien*, p. 57.

其身？」莊子曰：「道與之貌，天與之形，無以好惡內傷其身。今子外乎子之神，勞乎子之精，倚樹而吟，據槁梧而暝。天選之形，子以堅白鳴。」²² “Hui Zi said to Zhuang Zi, “Can a man indeed be without feelings?” Zhuang Zi: “It is so.” Hui Zi, “If a man has no feelings, how can you call him a man?” Zhuang Zi replied, “The Dao gave him a countenance, Heaven gave him a form, how could you not call him a man?” Hui Zi went on, “Since you already call him a man, how can he be without feelings?” Zhuang Zi said, “This is not what I call feelings. My saying that he is without feelings means that a man does not allow his likes and dislikes to enter and harm his body. He always follows the nature and does not try to help life along.” Hui Zi said, “If he doesn’t try to help life along, then how can he maintain his body alive?” Zhuang Zi replied, “The Dao gave him a countenance, Heaven gave him a form. He doesn’t allow his likes and dislikes to enter and harm his body. “Now you keep your spirit outside you. You wear out your vital essence, braced against a tree and intoning, slumping over your *wutong* armrest and nodding off. Heaven selected a body for you and you use it to jabber about ‘hard’ and ‘white.’”²³

²² “De chong fu” 德充符 (Sign of Virtue Complete), *Zhuang Zi jijie* 莊子集解 (Collected Explanations of Zhuang Zi), Wang Xianqian 王先謙 (1842-1917), ed. (Beijing: Zhonghua, 1987), 5.54.

²³ Cf. the translations by Burton Watson, *The Complete Works of Chuang Tzu* (New York: Columbia University Press, 1968), pp. 75-76, and A. C. Graham, *Chuang-tzu, The Inner Chapters* (London: George Allen and Unwin, 1981), pp. 82-83.

Only man has *bai qing*, “the hundred feelings,” not other parts of nature. If humans can forget their emotions, then they join with all of Nature writ large and attain a kind of immortality.

“Forgetting Heaven” in line 8 echoes the “Tian yun” (天運) (Heaven Revolves or Turns) chapter of *Zhuang Zi*:

“To make parents forget you is easy, to forget the whole world is difficult. To forget the whole world is easy; to make the whole world forget you is hard” 忘親易，使親忘我難，使親忘我易，兼忘天下難；兼忘天下易，使天下兼忘我難。²⁴

On the same subject of forgetting Heaven, *Zhuang Zi* quotes Lao Zi in his “Tian di” (天地) (Heaven and Earth) chapter:

“A man’s life and death, his rises and falls—none of these can he do anything about. Yet he thinks that the mastery of them lies with man! Forget things, forget Heaven, and be called a forgetter of self. The man who has forgotten self may be said to have entered Heaven” 其死，生也；其廢，起也；此又非其所以也。有治在人，

Some readings of *wutong* believe it should be a qin (zither) that Hui Zi slumps over.

²⁴ The translation is from Watson, *Chuang Tzu*, p. 155; Victor H. Mair, *Wandering on the Way, Early Taoist Tales and Parables of Chuang Tzu* (New York: Bantam Books, 1994), p. 132, reads it “To cause one’s parents to forget themselves is easy, but to forget all under heaven is difficult. To forget all under heaven is easy, but to cause all under heaven to forget themselves is difficult . . . therefore, ultimate eminences would discard fame and praise. Thus the Way never alters.)

忘乎物，忘乎天，其名爲忘己。忘己之人，是之謂入於天。²⁵

As Hightower notes while this “may not lead to the kind of Long Life enjoyed by the Immortals, still it provides an ecstatic vision that sends him [Zhuang Zi] on a flight through space” and he argues that the entire poem “is built around [this] allusion.”²⁶

9 But for Heaven do we need to leave here? 天豈去此哉，²⁷
 10 Letting things take their own course, nothing stands in front of you.
 任真無所先。

Gong Bin equates Tian 天, Heaven, with *Ziran* (自然), Nature, here, based on a Guo Xiang (郭象) (252-312) gloss to a *Zhuang Zi* passage.²⁸ But Wenren Tan (聞人倓) (fl. 1766) believes this line resonates more with the same *Lie Zi* “Tian rui” (天瑞) chapter passage that was discussed above, evoked by the first line in “Drinking Alone.”²⁹ Let us examine that passage in its entirety:

黃帝書曰：形動而生影……有形必終者也天地終乎與我偕

²⁵ Watson, *Chuang Tzu*, pp. 132-3.

²⁶ Hightower, *T'ao Ch'ien*, p. 72.

²⁷ There are several variants of this line such as that found in the Jiguge 汲古閣 edition: 天際去此幾 “How far are the limits of Heaven from this” (Gong Bin, *Tao Yuanming*, p. 111).

²⁸ See Gong Bin's note 8 on *Tao Yuanming*, p. 113.

²⁹ Wenren Tan, commentator, *Gushi jian* 古詩箋, Wang Shizhen 王士禎 (1634-1711), author (2v.; Shanghai: Shanghai Guji, 1980), 1: 156-7.

終……神者天分，骨骸者地之分……人自生至終，大化有四：嬰孩也，少壯也，老耄也，死亡也。其在嬰孩，氣專志一，和之至也；物不傷焉，德莫加焉。其在少壯，則血氣飄溢，欲慮充起；物所攻焉，德故衰焉。其在老耄，則欲慮柔焉；體將休焉，物莫先焉；雖未及嬰孩之全，方于少壯，間矣。其在死亡也，則之于息焉，反其極矣。“When a form stirs, it begets not a shape but a shadow. . . That which has shaped it that which must come to an end. Will Heaven and earth end? They will end together with me. . . The spirit is the possession of heaven, the bones are the possession of earth . . . From his birth to his end, man passes through four great changes: infancy, youth, old age, death. In infancy his energies are concentrated and his inclinations at one—the ultimate of harmony. Other things do not harm him, nothing can add to the virtue in him. In youth, the energies in his blood are in turmoil and overwhelm him desires and cares rise up and fill him. Others attack him, therefore the virtue wanes in him. When he is old, desires and cares weaken, his body is about to rest. Nothing contends to get in front of him, and although he has not reached the perfection of infancy, compared with his youth there is a great difference for the better. When he dies he goes to his rest, rises again to his zenith.”³⁰

Not an ideal translation, but perhaps enough to understand that there are resonances between the general theme of this passage and Tao's poem, as

³⁰ A.C. Graham's translation from *The Book of Lieh-tzu*, pp. 22-23.

well as linguistic ties (其在老耄，則欲慮柔焉；體將休焉，物莫先焉) This passage fits Tao Qian's thought as expressed in "Drinking Alone"—or should one say "shaped his thought"? The overarching claim these lines from *Lie Zi* hold on the poem seem to belie Hightower's claim that (p. 72) "this poem is built around" the allusion to "forgetting Heaven" in *Zhuang Zi*.

- 11 The crane in the clouds has remarkable wings 雲鶴有奇翼；
12 It can return from the edges of the earth in an instant. 八表須臾還；

Here Tao seems to be again thinking of Wangzi Qiao who flew off to immortality on a white crane (in *Liexian zhuan*). Other commentators liken this to Ding Lingwei (丁令威) who became a crane and flew away (*Soushen hou ji*). It seems to me that Tao is admitting here that perhaps there are crane-riders who can attain transcendence, but, as he immediately makes clear in the following lines, he is not one of them:

- 13 Since I first embraced this isolation, 自我抱茲獨，
14 I've diligently followed it through forty years. 儻俛四十年。³¹

Gong Bin glosses *du* (獨) here as *ren zhen* (任真), "to rely on one's true nature" (cf. line 10 above). The lines contrast with the previous couplet and suggest that Tao may have only ironically expressed his wonder at the crane's capabilities.

³¹ Cf. Paul Jacob's (*Tao Yuan-ming*, p. 49) rendition "Depuis que j'ai cet état d'isolé."

come and to which they return.”³⁵

“Drinking Alone” is just one of the poems in which Tao Qian pondered the nature of man’s mortality. Many readers would point to the triad of poems titled “Xing, Ying, Shen” 形影神 (Body, Shadow, Spirit), written in 413,³⁶ as Tao’s most famous statement on this topic. The poems are introduced by a preface that reads:

貴賤賢愚，莫不營營以惜生，斯甚惑焉；故極陳形、影之苦，言神辨自然以釋之。好事君子，共取其心焉。

Noble or lowly, wise or foolish, there are none who do go about busily taking care of their life. This is a grievous delusion (reaction). For this reason I have strongly stated the vexations of Body and Shadow, and to explain this [further] have allowed Spirit to speak on discriminating naturalness. Those gentlemen who are fond of such affairs will all take my meaning from this.

As James Hightower notes (following Gu Zhi) the idea that everyone is attached to life echoes with Lie Zi’s claim: “And how do I know that assiduously seeking to preserve life is not a mistake.” This comes again from the “Tian rui” chapter and is part of a pronouncement by the hundred-year-old Lin Lei (林類) to prodding from Confucius’s disciple Zi Gong (子貢):

³⁵ Graham, *Lieh-tzu*, p. 14.

³⁶ Lu Qinli, *Tao Yuanming ji*, p. 37.

「死之與生，一往一反。故死于是者，安知不生于彼？故吾知其不相若矣。吾又安知營營而求生非惑乎？亦又安知吾今之死不愈昔之生乎？」子貢聞之，不喻其意，還以告夫子。夫子曰：「吾知其可與言，果然；然彼得之而不盡者也。」“Death is a return to where we set out from when we were born. So how do I know that when I die here I shall not be born somewhere else? How do I know that life and death are not as good as each other? How do I know that is it not a delusion to crave anxiously for life? How do I know that present death would not be better than my past life?” (*Lie Zi jijie*, 1:23-24; Graham, p. 25).

This sets the stage for Body:

Body Presents to Shadow 形贈影

Earth and Heaven are eternal without an end, 天地長不沒，
Mountains and river never altered; 山川無改時。³⁷

Again we can find a parallel in the “Tian rui” chapter of *Lie Zi*: 黃帝書曰：『谷神不死，是謂玄牝。玄牝之門，是謂天地之根。綿綿若存，用之不勤。』“The *Documents of the Yellow Emperor* state: ‘The Spirit of the Empty Valley does not die, / He is called the Mysterious Female, / The gate of the Mysterious Female / it is called the root of

³⁷ Cf. the significance of Tao’s pointing to an exception in “Za shi, jiu” 雜詩，九 (Miscellaneous Poems, Number IX): 忽值山河改; “A sudden landslip changed the River’s course” (Hightower184)

Heaven and Earth; / it goes on and on and is continued; use it and it is untiring.”³⁸

Grasses and trees conform to the constant rules [of change]

草木得常理，

As frost and dew wither and reflower them.

霜露榮悴之；

5 They say that man is the most sentient

謂人最靈智，

Yet in this alone he is not their equal.

獨復不如茲。

Gong Bin notes a resonance with the “Yang Zhu” (楊朱) chapter of *Lie Zi* here:

人肖天地之類，懷五常之性，有生之最靈者也；“Man resembles the other species between Heaven and Earth; he [like them] embraces a nature created from the five elements. He is the most sentient of living things” (*Lie Zi jijie*, 7.234; revised from Graham, p. 153).

He is present in the world today

適見在世中，

Then leaves quickly, with no time to return.

奄去靡歸期，

Who would sense that there is one man less?

奚覺無一人，

10 Not even friends and family think of him!

親識豈相思！

Left are only the things he used day to day

但餘平生物，

To catch their eye and bring them to grief.

舉目情悽而。

³⁸ *Lie Zi*, p. 4 (cf. Graham, *Lieh-tzu*, p. 18).

| | |
|--|----------------------|
| I have no method to transcend such changes | 我無騰化術， ³⁹ |
| That it must be like this, I have no further doubts. | 必爾不復疑。 |
| I hope you will take my advice | 願君取吾言， |
| When you can get wine, don't refuse. | 得酒莫苟辭。 |

Gong Bin points to the possible Buddhist origins of these poems,⁴⁰ noting that Hui Yuan 慧遠(334-416) had an section entitled “Xing jin shen bumie lun” (形盡神不滅論) (A Discursion on When the Body Is Exhausted the Spirit is Not Extinguished) in his essay “Shamen bujing wangzhe lun” (沙門不敬王者論) (A Discursion on Buddhist Monks Not Respecting the King).⁴¹ Perhaps more pertinent, on having an image of the Buddha created in the Donglin Si (東林寺) in 412 he wrote “Fo ying ming” (佛影銘) (Inscription on [the Recreation of] the Image of the Buddha) which was then inscribed on stone in 413, the same year that Lu Qinli believes “Body, Shadow, Spirit” to have been written. Gong Bin’s claims must be at least in part based on Lu Qinli’s 1947 article, “Xing, Ying, Shen’ shi yu Dong Jin zhi Fo Dao sixiang” (形，影，神詩與東晉之佛道思想) (The “Substance, Shadow, Spirit’ Poem and

³⁹ To transcend by becoming a flying to transcendence as in the expression *fei xian teng hua* 飛仙騰化 (cf. *Yunji qiqian* 雲笈七籤, 51.10b [*Siku* edition]).

⁴⁰ Gong Bin, *Tao Yuanming*, pp. 60-61, n. 1.

⁴¹ This essay was written in 404 in response to Huan Xuan’s 桓玄 (369-404) attempts to make the Buddhist clergy pay their respects to the ruler (cf. Erik Zürcher, *The Buddhist Conquest of China*, 2v. [Leiden: E. J. Brill, 1959], pp. 231-8).

Buddhist and Daoist Thought of the Eastern Chin), *CYYY* 16 (1947): 211-28. Lu argues there that Huiyuan's "Xing jin shen bumie lun" (collected in the *Hongming ji* (弘明集) (Collection of Essays Magnifying the Light) compiled by Sengyou (僧祐) (445–518), but also cited by Lu, p. 214) is an influence. But that discursion focuses on the relationship between *xing* and *shen* and does not mention *ying* at all. "Wan Fo ying ming" (Inscription on [the Recreation of] Buddha's Image). This work came about after as follows. Huiyuan had heard about the famous relic of the Buddha's shadow, or rather a reflection of his whole body, which had been left on the wall a mountain cave south of Nagarāhāra [modern Jellalabad] at the request of the *nagā*-king Gopāla whom the Buddha had just converted) had been described in detail for him by two monks from India. When he met *dhāyana*-master from Kashmir and a monk from the South who were able to give him a detailed description of the "image," he had it painted according to their discourse.⁴²

"Fo ying ming" does discuss the division of *xing* and *ying* and contains the line: 廓矣大象，理玄無名，體神入化，落影離形。 How still and vast is the Great Image, the underlying truth, mysterious and nameless; his body spirit-like enters [the world] of transformation, the shadow which it casts has become separated from the form."⁴³

⁴² Cf. Erik Zürcher, *The Buddhist Conquest*, 1:224.

⁴³ Translation based on Erik Zürcher, *The Buddhist Conquest of China*, 2v. (Leiden:

While this essay refers to all three of the characters in Tao's poem—spirit, shadow and form—it does so in a dissertation clearly distinct from the arguments of Tao's verse. Paul Jacob also discounts any influence from the inscription of the image on Tao Qian, noting that “there is nothing in this religious work that recalls his [Tao's] allegory.”⁴⁴ Hightower also notes Lu's article and points to Gao Biao's (高彪) (d. 184)⁴⁵ “Qing jie” (清誠) (Admonition To Be Pure” which contains “parallels too close to be coincidental” such as the following lines:

天長而地久，人生則不然……飲酒病我性，思慮害我神……形氣各分離，一往不復還；”Heaven is eternal and Earth long-lasting, With human life it is not so . . . drinking wine harms my nature, deep thought injures my spirit . . . If form and breath leave one another, once gone, there's not returning.”⁴⁶

While the first couplet cited does resonate with the opening six lines of “Body,” Hightower omits a number of lines that share little with Tao's poem. Moreover, Gao Biao's admonition ends with the couplet 智慮赫

E. J. Brill, 1959), 1:242.

⁴⁴ Paul Jacob, *Tao Yuan-ming*, p. 375, n. 1.

⁴⁵ See the entry for Gao in Rafe de Crespigny, *A Biographical Dictionary of Later Han to the Three Kingdoms (23-220 AD)* (Leiden: Brill, 2007), p. 240, and Gao's biography in *Hou Han shu* 後漢書 (Beijing: Zhonghua, 1962), 80b.2650-2.

⁴⁶ Translation based on Hightower, *Tao Ch'ien*, p. 44, n. 1. The original text is preserved in the *Yiwen leiju* 藝文類聚 (2nd printing; Shanghai: Shanghai Guji, 1985 [1965]), 1:23.418-9.

赫盡，谷神綿綿存; wisdom and deep thought are amazingly suddenly ended, the valley spirit continues to exist on and on.” The valley spirit, however, takes us back to the “Tian rui” chapter of the *Lie Zi*. Shadow then replies:

Shadow Responds to Body 影答形

Preserving life cannot not to be discussed, 存生不可言，
Just protecting life is always hard enough; 衛生每苦拙；

Both *cun sheng* (存生) (preserving life) and *wei sheng* (衛生) (protecting life) are expressions from *Zhuang Zi*.⁴⁷ *Cun sheng* is from the “Da sheng” (達生) (Mastering Life) chapter (Watson, p. 197; *Zhuang Zi ji*, 19.156): 悲夫！世之人以為養形足以存生，而養形果不足以存生, “How pitiful the men of the world, who think that simply nourishing the body is enough to preserve life!” *Wei sheng* is the focus of a discussion between Lao Zi and Nanrong Zhu (南榮趯) in the chapter titled “Gengsang Chu” (庚桑楚): “趯願聞衛生之經而已矣。”老子曰：“衛生之經，能抱一乎？能勿失乎……行不知所之，居不知所為，與物委蛇，而同其波。是衛生之經已。”Nanrong Zhu said, “What I would like to ask about is simply the basic rule of protecting life.” Lao Zi said, “Ah, the basic rule of protecting life. Can you embrace the one? Can you keep from losing it? . . . To move without knowing

⁴⁷ Jacob (*Tao Yuan-ming*, p. 376, n. 11) has a different understanding of *cun sheng* and *wei sheng* as “garde la vie” and “sauver la vie” respectively.

where you are going, to sit at home without knowing what you are doing, traipsing and trailing about with other things, riding along with them on the same wave—this is the basic rule of protecting life, this and nothing more” (revised from Watson, p. 253; *Zhuang Zi ji*, 23.199-200). These allusions ground Shadow’s opening argument in classical wisdom. He continues:

Truly I wish to roam [with immortals] on Mts. Kun and Hua

誠願遊崑華，

But they are so distant and that way has already been cut off

邈然茲道絕。

Elsewhere Tao has made clear that he rejects the life as an immortal on one of the sacred Daoist peaks: 肆志無窞隆。即事如已高，何必升華嵩。；“Follow your bent, no matter the heights and depths. What I serve is high enough already, / What need have a to climb Mt. Hua or Sung.”⁴⁸

But Shadow continues:

5 Since I first met with you

與子相遇來，

We have never differed in sorrow or in joy

未嘗異悲悅；

Resting in the shade we may have parted for a time, 憩蔭若暫乖，

But in the sunlight we have never separated.

止日終不別。

⁴⁸ “Wuyue da zuo he Dai Zhupu” 五月旦作和戴主簿 (Written on the First Day of the Fifth Month to Match a Poem by Secretary Tai), Gong Bin, *Tao Yuanming*, p. 107; translation by Hightower, *Poetry*, p. 69.

- This union still can hardly last forever, 此同既難常，
 10 We will vanish into darkness at the same time. 黯爾俱時滅；⁴⁹
 When the body dies one's fame must also end 身沒名亦盡，⁵⁰
 To think of it, makes all my insides burn. 念之五情熱。⁵¹
 Establish good deeds and you'll have a legacy of love, 立善有遺愛，⁵²
 How could you not make every effort? 胡為不自竭？
 15 Wine, it is said, can dissolve care 酒云能消憂，
 Compared to this [good deeds], how could it not be inferior? 方此詎不劣！

In Shadow's response Tao's wit takes over. Shadow not only parts from Body in the shade, but vanishes at night and on cloudy days. For him

⁴⁹ Gong Bin (*Tao Yuanming*, p. 64, n. 8) points to very similar language in Gao You's 高誘 (fl. 200) commentary to the "Shuzhen xun" 俶真訓 chapter (chapter 2) of the *Huainan Zi* 淮南子: 道家養形養神，皆以壽終，形神俱沒。

⁵⁰ Cf. *Lun yu*, 15/19[20] (James Legge, *The Chinese Classics*, 1:301): 子曰：君子疾沒世而名不稱焉；“The Master said, “The superior man dislikes the thought of his name not being mentioned after his death.”

⁵¹ The five emotions are joy (*xi* 喜), anger (*nu* 怒), sadness (*ai* 哀), pleasure (*le* 樂) and hatred or resentment (*yuan* 怨). This line literally reads, “To think of it my five emotions burn.” Gong Bin (p. 64, n. 9) points to a passage from the *Zhuang Zi* that is not in the received text which reads 我其內熱與。

⁵² Cf. Confucius' comments on Zi Chan's 子產 death: 古之遺愛也 “His was a love inherited from the ancients” (Yang Bojun 楊伯峻, ed. *Chunqiu Zuozhuan zhu* 春秋左傳注 (Beijing: Zhonghua, 1982), Zhao Gong 昭公 22 (522 B.C.), 4:1422.

“just protecting life is hard enough.” Yet when the allusion to *Zhuang Zi* is factored in, Shadow has found Lao Zi’s basic rule for protecting life, since he does “move without knowing where he is going, sits at home without knowing what he is doing, and traipses and trails about with other things, riding along with them on the same wave” as he blindly follows Body about. There is a suggestion beginning in line 11 that “fame” can be like a shadow, that the way to overcome shadowy fame’s death is good deeds. This idea echoes lines from the tenth of the “Gushi shijiu shou” (古詩十九首) (Nineteen Ancient Poems): 人生非金石，豈能長壽考？奄忽隨物化，榮名以為寶；“Man’s life is not of stone or metal / How can he prolong his natural span? / All at once he undergoes the universal change— / It is fame that for him is precious.”⁵³

The reader senses that Shadow is merely an adversarius for Tao, setting up arguments he will deflate in the final poem. We saw above that Shadow’s interest in Daoist immortality is not one Tao shared. In “Zi ji wen” (自祭文) (Funerary Ode for Myself), a work written late in life, Tao also makes clear his aversion to fame, contemporary or posthumous:

樂天委分，以至百年。惟此百年，夫人愛之；懼彼無成，愒日惜時。存為世珍，沒亦見思；嗟我獨邁，曾是異茲 “I rejoiced in my destiny, accepted my lot, / And so lived out my ‘hundred years.’ These hundred years! All men begrudge them. They dread to

⁵³ *Wen xuan* 文選, 6v. (Rpt. Shanghai: Shanghai Guji, 1997), 3:29.1347. The translation is Hightower’s (*Tao Ch’ien*, p. 46, n. 13).

be without achievement; They covet the days and grudge the seasons. Alive, they seek to be prized by their age; And, after death, also to be remembered. Ah! I have gone my solitary way; I have always been different from this.”⁵⁴

The reader, and indeed Body, can scarcely consider Shadow’s response, when Spirit breaks into the conversation:

Spirit’s Explanation 神釋

The Great Potter shows no power of preference 大鈞無私力，⁵⁵

The myriad beings establish themselves variously; 萬理自森著，⁵⁶

Dajun (大鈞), “The Great Potter,” is one of the many terms for the creator (see the various incarnations listed in the “Zaohua” (造化) section of *Bo Kong liutie* 白孔六帖).⁵⁷ The *locus classicus* seems to be Jia Yi’s (賈誼) (201-168 B.C.) “Funiao fu” (鵬鳥賦) (Owl Fu), which reads 大鈞播物兮，埶圯無垠。天不可預慮兮，道不可預謀。遲速有命兮，焉識其時，且夫天地為鑪兮，造化為工 “On the Great Potter’s wheel creatures are shaped in all their infinite variety. / Heaven cannot be predicted, the Way cannot be foretold. / Late or early, it is

⁵⁴ Gong Bin, *Tao Yuanming*, p. 462; Davis, *T’ao Yüan-ming*, p. 241.

⁵⁵ The Grand Potter is a metaphor for the creator of all things, the *zao hua zhe* 造化者.

⁵⁶ Gong Bin (*Tao Yuanming*, p. 65) reads *wan li* 萬理. We follow Lu Qinli’s reading (*Tao Yuanming*, p. 36).

⁵⁷ *Siku quanshu* ed., 90.25b.

predetermined, who knows when his time will be? / Consider then: Heaven and Earth are a crucible, the Creator is the smith”⁵⁸ The entire text, most of which is spoken on behalf of the silent owl, speculates on the nature of life, death and fate and provides a fitting allusive context to this final poem that also argues one should “yield to the cycle of things” (line 20 below). The Great Potter should be understood here, as in other texts, as a metaphoric reference to Heaven or to Nature (*ziran*).

| | |
|--|----------------------|
| Man is one with Heaven and Earth | 人為三才中， ⁵⁹ |
| Is it not because of me! | 豈不以我故！ |
| 5 Though I am a different creature from you two, | 與君雖異物， |
| Once alive, we are dependent on each other, | 生而相依附， |
| Bound together for joy or sadness. | 結托既喜同， |
| How could I not speak to you of this! | 安得不相語！ |
| The Three August Ones were great sages, | 三皇大聖人， |
| 10 But where are they to be found today? | 今復在何處？ |

The San huang 三皇 (Three August Ones) are variously listed, but commonly refer to the legendary emperors Fuxi (伏羲), Shennong (神農), and Huangdi (黃帝) (The Yellow Emperor). In the “Yang Zhu” chapter of *Lie Zi Yang Zhu* mentions them in speaking of the

⁵⁸ *Wen xuan*, 2:13.606; translation by James R. Hightower in Cyril Birch, ed., *Anthology of Chinese Literature*, vol. 1 (Harmondsworth: Penguin, 1967), p. 139.

⁵⁹ The *San cai* are Heaven, Earth and man.

| | |
|--|--------|
| But who should praise you for it? | 誰當為汝譽？ |
| Heavy thinking will harm my life | 甚念傷吾生， |
| 20 Better just yield to the cycle of things. | 正宜委運去； |

Here, as Paul Jacob has pointed out, is the theme of the poem. The following lines simply flesh out this admonition.⁶⁴

| | |
|--|--------|
| Give yourself to the wave of the Great Change | 縱浪大化中， |
| Not joyous but also not afraid. | 不喜亦不懼， |
| When life ought to be finished, then simply finish | 應盡便須盡， |
| Without any fuss on your part. | 無復獨多慮。 |

Gong Bin (*Tao Yuanming*, pp. 69-70), in his introduction to the collected comments (*jishuo* 集說) on these three poems, notes that every student of Tao Qian's thought has given "Body, Shadow, Spirit" a careful reading, but that the readings have differed greatly. Chen Renzi (陳仁子) (fl. 1279) and others believed the poems were emphasizing "doing good deeds" (*li shan* 立善). He Zhuo (何焯) (1661-1722) was among others who argued that the poems expressed traditional Daoist ideas. Wu Zhantai (吳瞻泰) (1657-1735) saw Tao as creating his own understanding of *ziran*:

「委運」二字，是三篇結穴，「縱浪」四句，正寫委運之妙歸於自然；“the term ‘yielding to the cycle of things,’ is the crux of

⁶⁴ Jacob, *Tao Yuan-ming*, p. 377, n. 24.

these three pieces. The four lines beginning with ‘give yourself to the wave’ express precisely the wonderful return to Nature through yielding to the cycle of things.”⁶⁵

The modern scholar Chen Yinque (陳寅恪) (1890-1969) came to a similar conclusion, arguing that Tao created a “new theory of Nature (*ziran*)” in these poems.⁶⁶ Lu Qinli, as we have seen, believed that Tao was refuting Huiyuan’s ideas articulated in several pieces that seem to have been written at about the same time as “Xing, Ying, Shen.”

Western scholars have also contributed to this discussion. Paul Jacob notes that this suite “treats the problem of immortality, under its two sorts, physical and moral, judging both to be impossible Body represents the material man, Shadow his moral projection. Body says since I cannot become immortal, I should seize the day. Shadow argues that fame or name survives and thus good deeds are important to leaving a good reputation. Spirit argues that we (Body, Shadow and man generally) think too much, harming the health; the best solution is to accept things as they come, and with them accept death.”⁶⁷

James R. Hightower points out that it is only in this poem and in “Gui qu lai xi ci” (歸去來兮辭) (The Return) that Tao reached such an exalted mood of acceptance of the limitations of human life . . . ,” ending “The Return” with the lines: 聊乘化以歸盡，樂夫天命復奚疑；

⁶⁵ From Wu’s *Tao shi hui zhu* 陶詩彙注 cited in Gong Bin, Tao Yuanming, p. 69.

⁶⁶ “Xin ziran shuo” 新自然說, *Ibid.*

⁶⁷ Jacob, *op. cit.*, p. 375.

“So I manage to accept my lot until the ultimate homecoming. / Rejoicing in Heaven’s command, what is there to doubt?”⁶⁸ Similar lines can also be found in “Written on the First Day of the Fifth Month to Match a Poem by Secretary Dai”:

人理固有終，居常待其盡

Human life comes always to its end.

Dwell in the constant and wait for the end.”⁶⁹

Thus it is Spirit to whom Tao shows a strong bias, allowing him to express “the stoical acceptance of life and death that . . . perhaps belongs to the teachings of the Heaven Teacher sect of T’ao Ch’ien’s own time.”⁷⁰

Hightower’s summation seems apt— “The last four lines develop the point; this is the ‘naturalness’ (*ziran*) of the Preface: things as they are themselves.”⁷¹ We might add another echo to the Great Change in line 21: namely, in the “Tian rui” chapter of the *Lie Zi*: 人自生至終，大化有四：嬰孩也，少壯也，老耄也，死亡也。其在嬰孩，氣專志一，和之至也；物不傷焉，德莫加焉。其在少壯，則血氣飄溢，欲慮充起；物所攻焉，德故衰焉。其在老耄，則欲慮柔焉；體將休焉，物莫先焉。雖未及嬰孩之全，方於少壯，間矣。其在死亡也，則之於息焉，反其極矣 “From his

⁶⁸ Lu Qinli, *Tao Yuanming ji*, p. 162.

⁶⁹ Lu Qinli, *Tao Yuanming ji*, p. 53; Hightower, *Poetry*, p. 70.

⁷⁰ Hightower, *Poetry*, pp. 44-45.

⁷¹ Hightower, *Poetry*, p. 47.

birth to his end, the Great Changes a man passes through are four: infancy, youth, old age, death. In infancy his energies are concentrated and his inclinations at one—the ultimate of harmony. Other things do not harm him, nothing can add to the virtue in him. In youth, the energies in his blood are in turmoil and overwhelm him, desires and cares rise up and fill him. Others attack him, therefore the virtue wanes in him. When he is old, desires and cares weaken, his body is about to rest. Nothing contends to get ahead of him, and although he has not reached the perfection of infancy, compared with his youth there is a great difference for the better. When he dies, he goes to his rest, rises again to his zenith.”⁷²

Although Lu Qinli’s claim that Tao wrote these three poems to oppose several works by Huiyuan seems forced,⁷³ his secondary conclusion, that these three poems were written with the thought of

⁷² *Lie Zi jijie*, 1:21; Graham, *Lieh-tzu*, p. 23.

⁷³ Cf. the commentary by A. R. Davis (*T’ao Yüan-ming*, pp. 24-25) on this poem is also of interest: “This poem stands out in T’ao’s collection as a deliberately ‘philosophical’ poem. Similar ideas can be found incidentally in other of his poems, but here alone in his surviving work are they developed to the point of dialectical treatment. The piece, however, remains a poem, a fine poem; it is not a philosophical essay. . . . Although there is in the few words of preface a slight suggestion of polemic, the expression is strongly personal, and I think that it is wrong to regard it too much as a document in contemporary intellectual controversy. . . . Ch’en Yin-k’o’s monograph . . . and Lu Ch’in-li’s article . . . lead away from the true nature of the poem. . . It is essential to notice the stress on the companionship and unity of the three [personae]. The poem is an attempt to resolve a conflict within the poet’s own mind.”

Zhuang Zi, *Lao Zi* and *Lie Zi* as a background, puts us on safer ground. I would further suggest, that based on the resonances to *Lie Zi* noted above, we can go a step further and claim the references to the citation of the *Huangdi shu* in the “Tian rui” chapter of *Lie Zi* provide frames (front and back) for “Body, Shadow, and Spirit” suggesting that in these three poems there is a fourth voice to be heard, that of *Lie Zi*.

III. Towards a Conclusion

Milton boasted that he had read every book then available. Tao Yuanming has a reputation as a pastoral poet and a recluse. But he is one of the most bookish and allusive of all medieval Chinese poets, as commentators such as Wenren Tan and James R. Hightower have shown. If Tao had not read every book available in Jin times, he had surely read most.

The four poems examined above reveal some of Tao’s broad reading. They also point to the possibility beyond the obvious conversation between Body, Shadow and Spirit, Tao Qian may have been engaging in a dialogue with one of his favorite texts, the *Lie Zi*, especially with the *Huangdi shu* section in the “Tian rui” chapter.⁷⁴ That dialogue⁷⁵ seems

⁷⁴ Tian Xiaofei. *Tao Yuanming & Manuscript Culture, The Record of a Dusty Table* (Seattle and London: University of Washington Press, 2005), p. 255, n. 2, cites Zhu Ziqing that Tao Yuanming refers to the *Zhuang Zi* forty-nine times and to the *Lie Zi* twenty-one times (Zhu Ziqing, “Tao shi de shendu” 陶詩的深度 in *Zhu Ziqing gudian wenxue lunji* 朱自清古典文學論集 [Shanghai: Shanghai Guji, 1981], p. 568).

to have included “Drinking Alone in a Continuous Rain,” suggesting perhaps that all four poems were written about the same time (413). As the title “Out, out . . .” was significant in Frost’s poem, “Body, Shadow, Spirit” seems to point clearly to the *Lie Zi* which shares not only these three entities but also the theme of life, death, and how to approach both, in essence creating what Sam Anderson has called a “review” of these ideas put forth in the *Lie Zi*.

This paper does not pretend to provide more than a review of four poems by Tao and their intertextual context, but it will hopefully add to the discussion that will no doubt continue far into the future. Thank you.

張雙英教授：

謝謝倪豪士教授！我不了解各位手上是不是都有論文？有的話應該都讀過了，剛剛也聽過倪豪士教授比較仔細地把他的觀點按照論文呈現的方式提出來，我們當然非常感謝他把這種見解提出來。現在把時間開放，各位有什麼問題願意提出來？我想倪豪士教授應該非常願意跟大家討論，不曉得有沒有人要提出問題的？

倪豪士教授：

我想你不必寡言，對論文提問題，除了那個政治問題以外。

Gong Bin 龔斌. *Tao Yuanming ji jiaojian* 陶淵明集校箋. Shanghai: Shanghai Guji, 1996.

⁷⁵ Even the idea of such an allegorical dialogue recalls the classic Daoist texts, *Zhuang Zi* and *Lie Zi*.

（全場笑聲）

張雙英教授：

所以這是很好的機會，什麼都可以問。

倪豪士教授：

美國的政治你可以問，我非常反對美國的很多政治，（笑聲）但是在這方面，我不完全了解。

張雙英教授：

或者我建議各位可以問一個問題，就是說在美國有關中國古典文學的研究趨勢上，比如說從三十年前、二十年前到現在，往哪些方向你的印象最深、你認為最有成就？

倪豪士教授：

我想我年輕的時候，我們的老師都是五四運動的那些學者，像李佛濟、李天一等人，都是在美國留學研究外國文學的人，在那個時候學中國古典文學大部分是外國人。現在我想最不一樣的地方是，現在的研究生有從台灣和大陸來的。這只有好處，沒有短處。在學術方面，當然越來越好，但是我還是覺得網上的資料雖然很方便，但常常有錯，所以書還是有用的。我年輕的時候，我老師大部分出自哈佛、加州大學那些大的學校以外，博班的老師都用中文，

過了二十年，很多的老師是用我們外國字。將來的話，因為我們外國學生很少，會有很多從中國來的老師們在美國教漢學，這個好處是有漢文字，但是短處是很多人研究文學批評，不是研究中國文學的，原來是研究西洋文學的，所以他們對中國古典文學的基礎就沒有你們在台灣念中文系的那麼深、那麼好，這有可能將來會發生，...So, it is a big problem. This is all been a big problem. So, what people like him kind of understand something about classical literature and try to be the best I can. Work where people who know great deal about western literary criticism, but sometimes don't know so much about classical literature. And all we really need is some kind of 計畫，可以鼓勵研究中國古典文學的人在美國當兩三年的研究生 or scholars。

張雙英教授：

好，謝謝。車老師。

車行建教授：

倪老師，我要問一下論文當中的結論之前一段，您提到陶淵明的詩，還有莊子、老子、列子的思想，那我這邊有兩個問題想問一下，因為他們都是屬於道家的思想，您是用什麼樣的判斷認為這裡面陶潛他所用的道家思想多半來自列子？還有一點就是因為清代學界鑑定列子這本書時認為，它不是先秦的古書，到晉朝的時候才加工改編，那您怎麼面對這個文獻的問題？陶潛他所看到的列子，究

竟是怎麼樣版本的列子？是先秦傳下來的古書列子，還是後人魏晉的時候的文獻？

倪豪士教授：

謝謝，這是很好的問題。我以前有一次發言類似的論文，那個時候也有人問我關於列子。關於這方面，我沒有什麼好的可回答，列子傳下來的一些情況現在我還沒做。第一個問題是關於？

車行建教授：

它裡面有些觀念好像是從老子、莊子、列子來的，您是怎麼說陶潛這些詩作與道家思想有關？

倪豪士教授：

我想當然陶潛受到莊子的影響不少，但是在這四首詩，依我個人的看法是列子的部分比較重要，所以我們平常做論文的時候要根據肯定的資料，但如果讓我自己用 *imagination* 的話，就像 Frost 的“*Out out*”那本書，沒什麼證據。我想這個跟陶淵明語言一樣，我就有這個感覺。他寫這三首詩的時候，最直接的影響是列子。這就和杜甫的詩一樣，杜甫他離開了北部到四川以後，到了長江那帶的時候他也讀書，但是書讀在他的腦子裡面。如果你一個一個看，你讀這些東西，你就發現好像有很多他有名的詩，這個我們都知道，但是如果一個一個看了就像做杜詩詳註一樣。一個 *chronological*

selection，你就發現有很多他有名的詩，但是那些詩其實也沒什麼關係。過了幾天，他寫了一些東西都已經比較沒有關係，我想這個不可以證明。但是我的感覺是，到了詮釋屈原的時候，他勘誤起源的時候在回答你的問題，但比較不直接。杜甫他在徽州還有四川的時候，特別在徽州。他也常常返家在長江的時候要去 Motel 飯店時，因為太太住在某個地方，他沒有錢，所以他到了淡水遇到一個人，在淡水，他就說：啊，明天可不可以到你家，把我所有孩子、太太安置在 Motel，晚上我們就一起喝酒，讚美加聲音的那些詩，還有他的知識、好客什麼東西。然後寫一些跟楚辭有關係的，明天我也要寫一首詩，後天就加些聲音。把我趕走的時候，也要……。那個論文以外，我還想我們還可以感覺到有一點了解那些人什麼時候丟什麼東西，還是什麼時候想要什麼東西，這是我個人的經驗。我寫東西的時候，我剛剛讀了一個文章還是一本書的時候都影響了這些，我也寫詩，就像比較不好的詩、英文詩。這個常常……to Frost 或是別的現代詩人的時候，寫詩我發現需要他們聯想，免不了的東西。So 這個不是一些好的回答，因為列子……。我要謝謝你，我要多多地看看。

張雙英教授：

車教授提的問題當然很重要，我們在這裡接受的學術訓練，很多領域都集中在考據。車教授剛剛提的就是有關版本的問題，或是說得直接一點，就是說列子，一般我們把它擺在先秦諸子的話，給

他的一個名詞就是偽學。就是說不可能，沒有這個人，這本書在那個時候也沒有出現。但是他的內容，其實車教授剛剛講也很好，幾乎是道家的。那麼現在我們要稍微釐清一下，像這樣一篇論文或這樣的發表，其實觀點不在考據上。第一個，陶淵明的這三首〈形、影、神〉，跟另外的一首〈連雨獨飲〉這四首詩基本上應該是在同一年，西元四百一十三年前寫的，根據他的正文或文本，毫無疑問的，他所包含的內涵應該跟儒家思想文學有關係，也應該跟老子莊子有很密切關係。事實上《淮南子》被引進來，我們也看到慧遠等等，他們的佛家思想就出來了。譬如說道家思想最重的是形神問題，根本缺少了影。那麼現在倪豪士教授特別用「獨飲」，就是慧遠的，把影子加進來，可是這是佛家的。所以這樣的情況下我們是不是在閱讀的時候暫時不去考慮有沒有列子這個人，有沒有這本書、是否在先秦時代，我們是不是可以把它當作在陶淵明之前的時代就可以了。而且我們也不是在考這三首詩加上另外一首，總共四首的思想來源是什麼，這也不是一個詩人在寫詩的時候最重視的問題。因此，倪豪士教授提的這些我覺得很值得我們思考。事實上，作家跟學者不太一樣，假使陶淵明是一個作家詩人的話，他當然可以讀很多書。可是寫作的時候這些書不一定就是他要寫作的依據。他讀了這麼多以後要寫的時候，那些可能都是一個很重要的基礎，但是往往有時候的一種心血來潮，忽然有什麼感觸，忽然有什麼衝動，等等都有各種因素。像這篇論文，一開始引羅蘭巴特的有關文學作品是什麼的解釋，他的內容是什麼，其實不太有人知道，但他

絕非作者自己獨創出來的，他一定是前有所成，至於這個前有所成，是什麼時代的人，或是什麼地方的人，這並不重要。我的意思就是，這樣的一個論點，只要能夠證明我們認為跟這樣一個或這些作品有關係的這些時代是在它之前，四一三年之前，就可以了。但另外一個證明的問題，就是說我記得中央研究院美國研究員李有誠教授，他在證明、論述有關王文興的家變，到底這樣一個小說，被很多很多人，包含外文系的認為這是一個很怪的作品，希望說往後文壇不要再有這樣寫作方式的時候，那麼李有誠就證明說這不怪，因為在西方很普遍，而王文興讀很多西方的東西。而且在他的訓練當中，不一定只接受到傳統中國文學的薰陶，他其實也受到西方文學的影響，所以在他的腦海裡面，他不一定寫作都是我們的系統。反正我要寫的時候當下就是如何，我現在所會的在這之前所會的，全部都匯集進來。所以這其實不是一個考證的問題，這是一個作家寫詩的時候，到底他當下所表現的感受是什麼，以及詩歌作品所呈現的是什麼。那麼在這樣的情況之下，如果說我們硬要用考證的手法，我覺得應該只要證明這些東西，跟他這個作品有關的時代，在他之前大概就應該可以接受了。何況他已經談到說，這是一種浮動嘛。就是說這個作品很難說到底有什麼涵義。至於剛剛倪豪士教授談到說，對他覺得比較放心的是，既然有羅蘭巴特這樣的說法，一篇作品、一首詩等等，可以有很多不同的解釋，那他就比較放心。抱歉我講太多了，是不是要請……。

提問者：

我問兩個小問題，想一次向您請教。第一個問題是您在文章裏頭有提到王叔岷先生，王叔岷寫作章詞、地景、校箋市井詩，那麼從您的立場來看，認為他對萊牧是否說得對呢？第二個問題，您引用了莊子的翻譯，這是很新的翻譯。如果這跟傳統上比，英國的翻譯，您認為這在英文世界來說算是最好的？想問你的評價如何，謝謝。

倪豪士教授：

這兩個問題是好問題，但是我不知道問什麼。我先補充一下，之前車教授問的，無論有列子還是沒有列子這本書，如果那個時候找什麼，後來有關列子的書。他沒有說我用列子，但他就用了列子裡面一些意見。所以無論你問的問題怎麼樣，我還是覺得那裏面應該有一些文字，那個就讓後人評價。王叔岷的我不得不仔細看看他辦得怎麼樣，身為他的朋友。但是列子必須跟著列子裡面的翻譯，那個有沒有列子的翻譯我不知道。但是 A. C. Graham...很多翻譯現在……唉，不知道怎麼說。Ok, so after using, so when we have this translation we still use James Legge's translation from the 1860s and 1870s, he did them with Chinese scholar Wang Tao 王韜 (1828-1897), many scholars 100 years ago who translated Chinese poems did mention the scholars they worked with. 有關史記的翻譯，沙宛他跟一個進士去學史記，之後他沒有學語言的課。但是除了沙宛以外，比方說詩

經，沒有一個好的詩經的翻譯。Owen 作了一些，Jeffry Richole 也做了一些，either 翻譯得不錯，卡爾他也有翻譯。但是我們需要一個聰明的年輕人。這詩用了很多時間，是頭疼的東西，所以我們實際的翻譯，做的相當慢。將來如果說我有了一團，不是我自己做，我想將來 become something useful。So Graham's 《列子》 translation, we all use it, but nobody think that it is really beyond revision, but this situation may not be solved because in the future it is not unlikely that the people doing the translation of traditional Chinese literature will be from China. If we look at 拉丁話，希臘的文學、羅馬的文學，他們都翻譯得很模糊，有現代的、有古代的，有註解的，沒有註解的。至於他們那方面比我們的好多，我們在寫的翻譯是比較有問題。法文的、德文的也……。

張雙英老師：

那個，您問的問題其實跟這個無關，但是翻譯的問題有很大的意義，或是有些英翻中是截譯，翻譯真的很難，何況願意做的人也很少。大多都拿來就用了。用了如果自己讀得懂還好，讀不懂就要看翻譯對不對，所以這是一個大問題。何況我們又很難比較說誰的翻譯比較好。因為翻譯這麼多本，每個人都翻譯很多本，那到底也很難。要看個別的情況才能判斷。那麼王叔岷先生，當然王叔岷先生跟倪豪士教授很熟。但是我們很難說誰的時間多一點，或是誰的東西接觸比較多，真的很難。我還是要跟你說，這邊的演講主題為

我們稍微拓寬一點的想法。就是說文學作品有很多不同的解釋，那另外就是說一個作家在寫作的時候，可能是受到過去作家作品的影響，大概是這樣。那麼在這樣一個情況之下，我們做一個研究者，要針對這個問題討論的話，主要是看我們受到什麼啟發，然後從這點切入，我們可以提出什麼樣的形態。因為我在外國也讀了六年，我遇到的問題也很多，所以古典文學的研究很難。我也不能講太多，但是要講也可以講很多。我們因為時間的關係，最後一個問題好不好？

提問者：

倪老師，我也非常榮幸能夠有這個機會來到這裡聽老師的演講，我是政治大學博士班六年級的學生，我本身是來自捷克，來台灣念書的。那我在捷克過去就看過一些老師的文章，所以我今天很榮幸。因為我的研究領域是做現代文學的，所以我可能沒有辦法提出一個非常專門的問題。但是我有想到，老師今天以這四首詩為例，看到裡面有提出一些列子思想的影響。那我想問老師是不是在台灣原民的其他詩歌裡頭，也可以看到列子的影響？那我想老師提這四首詩是在同一面寫的，可能可以看到最多的影響是最明顯的。那在其他的作品裡頭，有沒有看到列子的影響？謝謝。

倪豪士教授：

我想我們現在的時間有限，所以我的第二個問題，回得很簡

單，就是我不知道。

張雙英教授：

這是最後一位提問，謝謝。

提問者：

倪豪士教授以及張教授你好，我是政治大學博士生二年級的學生。我想請教倪老師，就是我讀完這篇文章後，第一個浮現的問題，也是跟剛剛老師所提的第一個問題相關的，也就是說從陶淵明的這四首詩裡面提的和看到的他是受到道家思想的明顯影響。但是如何去辨證別說，可能受到列子的影響思想大於老子（Laotzu）跟莊子（Chungtzu），那針對這個問題的話剛剛兩位老師都已經有說明跟澄清了，那從老師們的說法裡面，讓我有一種啟發也就是說，我們現在看古代的文學作品或是說思想類的作品，往往都會說要去追尋，或者是說要去找一個淵源的研究，往往都會去認定他好像有一個主要的影響。剛剛特別是張老師很重要的一點就是說：可能文學家他們在進行創作的時候，其實不是說他是有意識地要這樣寫，不一定是說他明確地要引用哪一家的典故。那如果說從這一點來看思想類作品的話，也讓我有一個啟發，就是有沒有可能我們現在所認定的，比如說某家某派的思想家或是學者，事實上他在作一個思想創作的時候他也不見得有明確的歸屬，說除非這個作者本身要很明確地講他自己是認同哪一家哪一派的，如果沒有的話，很有可能

他也不是在專屬於某一家或某一派，特別說在漢代的時候，這樣的情況很明顯。然後乃至到列子他陳述的時代很可能在魏晉的時候。那我要問的問題，有沒有可能把剛剛兩位老師，特別是剛剛張老師所提的這樣一個想法，也應用到思想類的作品？就譬如說像假設王弼、郭象，他們可能不是純粹一個道家型的人物，而是他們在註解的時候，一直依照他們所讀過的那些資源然後來進行註解，能不能這樣地以此類推？謝謝。

倪豪士教授：

You know I think this idea of thinking the particular person is in a particular school perhaps needs rethinking. A person may be influenced by 列子 this week, next week by 莊子, the following week by 老子. Perhaps analogously, when I was younger I wanted to study Russian, to read Doestoevsky. Now that I'm older, I don't find him so interesting. The second thing is I firmly believe that you and I can read the same poem differently. What I find here is that the language of these four poems by Tao Qian is so similar to passages from the state of the *Lie Zi* (or at least the *Lie Zi* as we have it today), the ideas are also so similar, that Tao Qian himself was thinking of Lie Zi. Finding the kind of key word to determine an allusion is a difficult process. It could be Professor Chang said repeating lines was common in earlier poets, but when this commonality exceeds a certain degree and the language in two texts is almost word for word the same, I think we have an allusion. In fact, I

recall Earl Miner arguing that allusions were often “tacit,” but diffused (in similar language and theme) in the context where they appear.” But the overall subject of allusion is perhaps a topic for a different day. Even 物理學 allows different theories for the same date, so I think we in literature can all have a different approach to the same poem.

張雙英老師:

謝謝倪豪士教授非常認真地和各位交流，那麼其實時間已經超過，主持人控制不好，請倪教授跟各位見諒。那我們這一場演講在這裡告一個段落，謝謝大家也謝謝倪豪士教授。