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'Chinese Poetry: Prof. Mori's Lectures,' Recast by Pound from Fenollosa's Notes, Transcribed and Annotated by Zhaoming Qian

Zhaoming Qian
University of New Orleans, zqian@uno.edu

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EZRA POUND

"CHINESE POETRY: PROF. MORI'S LECTURES" ON THE HISTORY OF CHINESE POETRY AS RECAST BY POUND FROM FENOLLOSA'S NOTES¹

Transcribed and Annotated by Zhaoming Qian

The problem presented its editor [i.e., Ezra Pound] by this section of Fenollosa's papers² is anything but simple. I mean one must smash almost all the "traditions" of professional scholarship, a breakage that will not cost me any twinges of conscience in view of the mangy results and general stultification which have resulted from most of that "scholarship." (I have even experimented on my vile body and know from having DONE it how deep a bog of pettifogging unproportion one can fall into[,] say in the matter of minor textual variants, or in worshipping almost any professorial fetisch [sic]).

I follow Salomon Reinach['s] lead in type disposition and take new occasion to pay my respect to his Manuel [sic] of Classic Philology (or whatever it was called, 1st. edtn. in the origina[l]) printed in three sizes of type.³

Mr Mori's very simpl[e] and "childish" language is too expressive to sacrifice. I have kept to [it] whenever I had any serious doubts as to the advantage of trying to make a short cut or condensation. There may be a monotony of rep[et]ition, but that I believe is more than compensated by having some of his very acute observations, his really deep understanding of proportionate values in poetry expressed in the simplest possible terms, and at furthest remove from the jargon of professors and heavy weekly reviewers.

As for the Japanese spelling of Chinese names this is in the main nearer to the sound of those names as used by their owners in their own life time. I have no reason to suppose that Mori has given us a less luring "introduction" to whatever matters in a general survey. And there are always hired bureaucracts [sic] who can take the interest OUT of a sub-

ject, while in the act of providing "invaluable" footnotes, often precise in unknowables; full where there is scant human interest and silent, with a perfect discretion, on matters of more vital interest.

As there are few paid professors of Chinese literatur[e] in either England or America it will take 20 or 40 years for the subject to become very lucrative, and by that time I have no doubt there will be a[m]ple energy expended on exploiting Fenollosa without mentioning him as a stimulant, or as an incentive to research. This process began fairly soon after the publication of other parts of his papers.

The reason for a book[']s existence is in part determinable by the use that can be made of it. As chronicle, for a public profoundly ignorant both of chinese [sic] AND of poetic values, I don[']t know that Mori's lectures wd. have tempted me to retype them. As a fund or fountain of wisdom applicable to the criticism of ANY poetry, that is to say world p[o]etry or the poetry of any nation, they have a value that no one but an ass can deny. They contain considerably more wisdom than I noticed when I first read through them 20 or so years ago, and even at that time I had certain qualifications which are possibly not the common property of every philologist.

At any rate I am glad I did not attempt to edit them at that time for a good deal of their acumen wd. have escaped me.

How much of them I actually did read, or with what haste I then scutered through them I am unable to certify. Red pencilings show me that I did read and at least mark certain passages, some of which I had certainly forgotten fairly completely.⁴ How much may have remained in my mind though not in my consciousness I do not know, but I suspect that some germinal force did remain there unsuspected. Only a more careful confrontation of dates of my own publication can prove how little or much, and between things half though[t] before 1914, and things half remembered during the few years thereafter, say the six years thereafter, no strict confrontation is possible.

MORI II

*Tutto il mondo è paese*⁵

The main moral of the mss. [i]s that the elements are the same, I mean the same underlying human motives: loves, jealousies, imperialisms, the same set of literary reactions and ingeniousnesses, in different order, in

different proportion, leading to results roughly analogous and never identical. Those of one peo[p]le can be weighted [sic] only by such individuals of another as have penetrated the arcana. Without the *De Volgari Eloquentia*,⁶ some of Mori is just elaborate incomprehensibility, stuff that could be catalogued [sic] by uncomprehending academics who wd. never come withi[n] a mile of appreciating its weight or its *virtu*.

The common reaction, the s[k]illed man's reaction, the reaction of persons of high sensibility, the incision of genius, the scene, the 48 plots, the estimation of writing by content, by style, or by it[s] consummate weight, it[s] specific [sic] humanity.

Chinese pupils discuss the beauty of Juliet's character or her lack of moral discession [sic], and so forth. Prof. Mori was in condition to appreciate the finest paralels [sic] the most capacious and sensitive westerner cd. have offered him.

In 1914 I was in no shape to penetrate his rapid note on the sound of the various verse forms even as far as I now have (which is not saying a great deal, though I don'[t] know of anyone of whom I wd'n't have to postulate a lower degree of qualification).

My gross impression is that civilization in China is not so old as one has been taught, but tha[t] one wd. greatly err in supposing that we have thought of things that they haven't. Or on the other hand that some of their savant elaborations haven't parallel in the occident.

This is not to say that the zoning of "tones" is the *same* as what Dante was driving at in his distinction of words "pexa" et "hirsuta,"⁷ but an appreciation of one body of knowledge plus some sort of moderation and common sense is probably the best approach to the other.

Communication is possible between one set of savants and skilled writers, and another group equally qualified; both groups are and probably always have been incommunicado [so] far as the incurious layman is concerned[,] the gross or incurious layman.

Outlaw and enemy to both savant and the well disposed public, is the bureaucrat, the dog in the university manger. The low bastard who has no curiosity outside his own brand of groceries. The obstacle equally to communicating Fenollosa or Frobenius,⁸ the time eater, the non-correlator, the separator of his speciality from the general bearing of human enlightenment.

These lectures of Mori's follow the essay on the chinese written character (Instigations), refd. to in condensed note in my ABC of Reading.

* * *

The written character is said to have been invented by Soketsu⁹ in the time of Kotei¹⁰, before whose time there had been imperfect expression with signs, or by knots in st[r]ing, from the days of Fukki and Shinno.¹¹ Soketsu a great genius [i]n subsequent developments made possible by him. Kotei a gt. emperor, not Chinese in origin but believed to have come from the West, sotei¹² his asst. and sec. possibly of Western origin.

Characters necessitated by having to combine chinese lang. with "advanced Western thought." Effort to express the thought of one race thru what is comprehensible to another. We have only approx idea of what Soketsu's characters were, those now know[n] date from early part of Shu (?).¹³ In the time of Sei O (Ching Wan)¹⁴ study of antient lit. whence we know it.

Then taught one shd. study six claases [sic] of character:¹⁵

1. Shi Gi "point to"; "finger matter," those which express a fact or relation at once; on sight.¹⁶

e.g. *go*¹⁷ = high *gei* = low

go, high; *gei*, low

not pictures of things but of facts, hundreds of them, many simple, some complicated.

2. Sho Kei; Elephant form¹⁸

denote form, represent, e.g. sun; moon

3. Kei Sei; form noise.¹⁹

Characters of sound and form, the sound is made the base and a certain form combined with it also called Shosei,¹⁹ penenomena [sic] sound, in distinction from Sho Kei.

e.g. Ko (Kiàng I. Ku)²¹ Ka (Ho i)²² names of two rivers in China. The first radical of both is water, the 2nd part of word not for meaning but to represent sound of flowing water, great many. Mori does not agree that the sound ha[s] no representative meaning. He thinks gt. care was taken in selection for onomatopoeic reasons in all this class of ideogram.

Such fabrication as foreigners speak of, i.e. without care that sound represents, takes place now (E.P. "journalese" [sic]) [in] present dynasty novels.

4. Ka wi I²³ meet idea. Expression thru combination.
Kwai means combination. A character may combine the
qualities of all three (2, 3, 4th) classes.

5. Ten Chu²⁴ convert, annotate, explain.
Characters having same meaning but made up of different
categories.

Bright (sun/moon) fire = bright
jewel

the reason for making this a separate class is that one character may be known to reader who doesn't know the others. (F. say[s] "lame")

Mori admits they aren't exactly synonymous.

6. Ka Sha²⁵ temporarily borrow

Soketsu used the four methods first listed but apparently couldn't meet all necessities. Chinese spoken words for which none of these categories wd. serve. In such cases he took the word as spoken and borrowed a character already formed for some other purpose, merely because the sounds were similar. These are the characters difficult to understand in antient lit. where the words from which they were originally borrowed have often been lost.

e.g. *rai*²⁶ to come, originally rice in full fruit[,] borrowed because of similar pronunciation. Nobody now wd. know it meant rice. Large class. many disputes.

Ka Sha must be specially studie[d] in order to understand antient writings, even Confucius.

process still goes on with foreign words.

(idem. Japanese Manyoshu²⁷)

In Lit. decadence, characters inconsequentially transposed. Also China being so large, different pronunciations led to different usage in transposition.

Old saying that in inventing the characters SOKETSU struck the chord of the elements so skillfully that heaven cause[s] rain to fall and grain to sprout and the night demons to whine.²⁸ Meaning that the characters reach into spirit of universe, that by them one can cause prosperity or fall into gt. misfortune.

The real meaning of antient texts only accessible thru study of the development of the characters. In Ken dynasty²⁹ Kioshin³⁰ wrote a book called Setsumori (?),³¹ yet later scholars never tried to study in this way. That is they studied thru Kan and To.³² After To, the tradition was lost.

Setsu mori = explain character.

GI GA³³ = the right word, said to be by Confucius or by

BunWo himself.³⁴ explains most of the characters in

ShiKio³⁵ and ShoKio.³⁶

Ji Yi i³⁷ character collection dates from SO.³⁸

The So scholars went the limit in discussion [of] the text, that is taking full phrase with hard and fast verbal meaning as given in dictionaries instead of getting down to meaning of the characters. Gt. danger of giving out their own ideas on supposition that they were the original meaning[.] [O]nly under present dynasty have they been awakened to necessity of restoring old texts by getting to ORIGINAL meaning of the characters. Many discoveries made by Chinese Univs. meaning of texts of Kenriu and Kokei.³⁹

Drawback being that they become mere antiquarians studying the words and forget the text altogether.

Dictionaries are all new. Those of Kung and Setsumori are really good and based on the formation of the characters, but the sh [So?] scholars have let them fall into disuse.

First complete dic. in mod. sense, by Kanghi⁴⁰ (some less complete preceded) no analysis of meaning given in dic. examples by quotation very miscel[l]aneous.

Mori says dics. did neither good nor harm. Not thorough enough for scholars to rely on; even KiKi's?⁴¹

[He] recommends new dic. by DOko (chinese) called In Gen.⁴² which gives character formation, based on Setsumori's method.

Dics. few and late. because scholars went to Ji Yi and Kung. and then made small dics. for beginners.

Now he⁴³ liked *ki*⁴⁴ (= excentricity [sic]) in all things. So his beauty is in that point, but also his defects. There are some Ki (excentric [sic]) lines in Toshimi,⁴⁵ but he sang them unconsciously in full flow. But Kantaishi⁴⁶ tried to extend this vein purposely, so it has some trace of being "cut with the hatchet."

Also Kantaishi's words are unusual. We must search for them in dictionary. So if one reads his poems, one must become a great scholar. But it lacks much of genuine poetic beauty . . .

Some critic said: the written characters of Kantaishi "stand up out of the paper," "stretching their arms" and that [t]hey are like "lightening [sic] flashing in the sky."⁴⁷

At last Kozankoku⁴⁸ spoke: *Hokusei*⁴⁹ was made in the case when it must be necessarily made. *Nanzan*⁵⁰ was made when it was not necessary to be made."

Fairly complete set of DISSOCIATIONS necessary to any criticism, to any full critical *apparatus*, probably in Mori's lectures. Some readers may know it all, thou[gh] those who don[']t, will, like the transcriber be able to refresh their perceptions.

Hakurakuten (Po Chu I)⁵¹ [i]n contrast to the difficult words of Kantaishi used the easiest words, very plain but not vulgar. He wished his poems to be understood even by children and women. It is said that when he made poems he took his old maid servant and made her read the poems. If there is [sic] some word she did not understand, he changed it.

So his poems became prevalent. From the year of Genwa of Kenso⁵² to the year of Chokey of Bokuso,⁵³ in every school, every temple, in every inn, in traveling river ships his poems were written on the walls. From princes to shepherd boys and they were sung by all with joy. The wide spread was on account of his *Chokuka*⁵⁴ a Long or Eternal Regret Song (?Never Ending Wrong). His works are numerous compared with Ri(haku) and To (Fu),⁵⁵ about 3840 pieces in all.

* * *

The obvious paral[l]els to Western anecdote etc. as well as indications to well known Chinese spellings I omit save where they illustrate something that seems to me sufficiently important to be worth the printer's expenditure of extra composition.

* * *

Diff[i]cult to describe the chief distinction between To and So (?Tang and Sung). In So there are many "Kioji,"⁵⁶ vacant character words. One line of To equivalent to two of So, and yet the beauty comes from these "vacant characters" which add force to the others. Excessive use of them tends to make the verse too colloquial and the dignity is sometimes lost.

Kioji are adjectives, verbs, adverbs, pronouns, wrods [sic] which move and change.

Jitonji⁵⁷=only nouns

So poets use Kioji where the meaning is very clear without them. Thus they leave out much of the veiled implications of earlier poets. In 5th line of preceding poem Kantaishi almost never uses Kioji, only Jitonji (kioji almost like our particles)[.] Down to To poems have deep meaning. So poet rather shallow. To poets condense. So expand[s].

Mori (Vol II)

When Confucius was 34 years old he visited all the provinces for knowledge and employment, possibly, but nobody cd. empl[o]y him.

* * *

It is probably too late to discover whether the actual language of the notes is Mori's english (which I doubt) or Fenollosa translating rapidly as Mori spoke (which I believe to be the case)[.] [W]hat remains is the justness and fineness [sic] of Mori's perception; a classic freshness, stripped by nature or circumstance of every frill and of every high sounding word. I take this literally (omitting only an occasional useless or colourless word, like "also")[.]

* * *

Kantaishi is famous and important, not only for his poems, but for his prose. Chinese prose had become too artistic, since Gi,⁵⁸ it was just like Fu (the long free verse poems) full of parallel mines (simile) save that it was unrhymed[;] this was known as Shiroken line (4 = 6)⁵⁹ in later period. This influenced so much all the prose of Rikucho⁶⁰ that there was no other prose at all. But before Shin⁶¹ and Kan, Moshi⁶²; Sochi⁶³ and then Ronga⁶⁴ of Confucius and even Shôkio⁶⁵ were prose, but not of this kind at all, not in paral[l]el. But it became too effeminate in Rikucho[.] KANTAISHI reformed this. In his hands prose was recovered after the decadence of 8 dynasties (Kan, Gi, Rikucho). For this merit he was called the great master of literature in later ages.⁶⁶

Kantaishi studied Koshi,⁶⁷ Moshi⁶⁸ and Junshi⁶⁹ and in their style of prose, he changed. So the idea of these philosophers too had influenced him.

* * *

This I take to mean, that his own prose changed under their influence, and that along with the style there came an influence of th[eir] thought.

* * *

He was devoted to Confucius and prized the Classics. He thought that philosophers like Roshi (Lao Tse)⁷⁰ and the Bhuddists [sic] were "Itan" (heathen) "differing from the begin[n]ing."

(? suffered from lack of logical [sic] sequence, non sequitur, came to unwarranted conclusions)

Down to his time Roshi philosophy (Taoism)[,] Bhuddism [sic] and Confucianism had equal position in To [,] but from him he lowered the two others, and elevated Con[f]ucius. Thence it became the idea of all Chinese scholars after his time. Confucianism became just like any narrow religious sect. It is his merit that the doctrine of Confucius was so clearly shown. But at the same time it began with him that Chinese scholars will not care at all for these other philosophies.

* * *

The reader will grant perhaps that I am justified in recasting the notes, and in taking a meaning now and again or even forcing a meaning now and again, where nor [sic] a reader at normal speed wd. either be left in uncertainty, or be more like[ly] to gather a wrong one, than I am to give him a wrong one after more thought[t] than the general reader should be expected to spend on mere verbal infiniteness [sic].

Even here where I have left a certain amount of verbal fluff, I think there is enough solid matter to answer Mr Eliot's doubts re. my own interpretation⁷¹ and to show that the better oriental minds recognize degrees of good sense, of fanaticism, and of the applicability of humanity, the humanities and amenities in regard to the text of the Master KUNG.

When men are as intelligent as Mori and Fenollosa it wd. be falsification rather than editing to suppose that they relapse into brute idiocy in every case where the haste of transcription has failed to make every expression fool proof [sic] and more than legally binding.

I have a perfect right to assume that they are possessed of general intelligence enough to account for the demonstratable flashes of incision of perception and of the general profundity which undeniably and demonstrably [sic] exist in the notes.

* * *

The scenes we have been tracing led to the so called 3000 poems of SHU, of which Confucius selected 300 so that his collection is not called

a compilation but the "STRINKING [sic] OUT." It is divided as to subject matter into FU, GA, and SHO⁷² and those each into divisions as to their form FU, LI, and KIO,⁷³ giving the six categories of Kikugei.⁷⁴

[1.] FU; literally "wind" is taken with a speci[a]l sense for which there is no one word in English, it partakes of "inSPIration" but F and M. give it as "unconscious moral influence" not ["artificial" no one teaches, every-one follows. The syllable occurs in FUzoku,⁷⁵ social fashion or custom.

Kung extended the meaning to denote poems expressing local feeling, or those rising from special custom or manners of a given place. Spontaneous crf. [craft], the word FUzuin, an invisible wind moving grass.

Kung collected FU from 15 provinces from the time of the beginning of SHU (dynasty), that is from several reigns before his time down to TEI O (Ching Wang).

2. GA "literally" sai⁷⁶ connect righteous

sai also = government

poems treating how governments rise and fall all by known authors, mostly high government officials.

Poetry says thought

(what one thinks)

sorry to prolong the saying

unwilling to drag it out/

elongate the saying of it

voice follows

song articulates the words

voice fits the sound

music the saying.

Poetry says the thought[t]:

sorry to drag it out

and the song is formed of the word

fitting voice to meaning.

WORD

written word gives the thought

the sung word gives it body

(spatial existence)

the tones define the body

give the form of spatial

the measure gives form to the tones.

existence

the measure harmony to the tones.

NOTES BY ZHAOMING QIAN

1. Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library. Ezra Pound's previously unpublished interpretation of Ernest Fenollosa's notes and his commentary about them (YCAL MSS 43, 99:4222) are copyright ©2003 by Mary de Rachewiltz and Omar S. Pound and printed by permission of New Directions Publishing Corporation, agent for the copyright holders.

Professor Hiroko Uno of Shiga University and Professor Akitoshi Nagahata of Nagoya University helped me with the decipherings of the names of a few Chinese figures spelled in Japanese form. I am also grateful to have had the help and encouragement of Emily Mitchell Wallace. I am alone responsible for whatever errors remain here.

2. YCAL MSS 43, 100: 4224-26: "Chinese Poetry: Prof. Mori's Lectures" on the history of Chinese Poetry, Fenollosa Notebook II of three notebooks.

3. Salomon Reinach (1858-1932), *Manuel de philologie classique* (Paris: Hachette, 1883).

4. For an investigation of this, see Anne S. Chapple, "Ezra Pound's *Cathay*: Compilation from the Fenollosa Notebooks" in *Paideuma* 17.2 & 3 (1988): 9-46.

5. "The whole world is native land."

6. I.e., "eloquence in the vernacular," a phrase borrowed from Dante's *De Vulgari Eloquentia* (*On Eloquence in the Vernacular*).

7. I.e., "smoothly hairy" and "roughly hairy."

8. Just as Ernest Fenollosa devoted his life to revealing Far Eastern Asia to the West, the German anthropologist Leo Frobenius (1873-1938) dedicated himself to opening Western eyes to Africa. Pound met Frobenius in 1927. In 1934, as Noel Stock notes, Pound "used the columns of *The New English Weekly* in an attempt to arouse Eliot's interest in these two authors, but Eliot in his reply had found himself unable to respond with any warmth. He did not think much of Fenollosa except for his part in Pound's *Cathay*; as for Frobenius, he appeared to be a typically unpleasant example of the modern mind" (*The Life of Ezra Pound* 325). See also Pound's references to Frobenius in GK 57-58; and *The Cantos* 38/189, 74/427, 87/574, and 89/598.

9. Cang Jie in Chinese, a mythical figure, supposed to be Huangdi's historiographer.

10. Huangdi in Chinese, first of ancient China's five mythical emperors (the other four being Zhuanxu, Diku, Yao, and Shun). According to legend, he won the leadership of tribes throughout middle China after defeating "barbarians" led by Chiyou. He is said to have introduced cooking pots, carts, boats, the bow and the arrow, and the written character. It is groundless to think that he "was not Chinese in origin."

11. Fuxi and Shennong in Chinese, China's earliest ancestors. Fuxi is said to have invented fishing nets and the Chinese trigrams (*Ba gua*) used in divination. According to legend, Shennong lived and ruled after Fuxi and before Huangdi. He is believed to have taught people how to plow land with yoked oxen and treat diseases with herbs.

12. A mistake for "Soketsu" (Cang Jie in Chinese). There is no evidence to prove that Cang Jie was of Western origin.

13. The Zhou dynasty, 11th century B.C.-256 B.C.

14. I.e., Cheng Wang of the Western Zhou, 11th century B.C. He was Wen Wang's grandson.

15. I.e., Liu shu. To clarify Pound's and Fenollosa's misconception about Chinese characters, James J. Y. Liu, in *The Art of Chinese Poetry* (Chicago: U of Chicago P, 1962), examines the *Liu shu*, which he asserts "does not refer to six classes of characters but six

- principles regarding the formation of characters" (4). As we can see from this section of the notes, Mori refers to the six principles, even though he fails to stress, as Liu does, that (of the six categories) Xiesheng, or "Composite Phonograms," forms the vast majority of Chinese characters (6). Fenollosa took what appeared to him most desired and omitted the phonetic aspect mentioned but unemphasized in Mori's lectures.
16. Zhishi in Chinese, or "Pointing at the Thing" (Liu's phrase).
 17. A mistake for "jo," i.e., shang in Chinese.
 18. Xiangxing in Chinese, or "Imitating the Form" (Liu's phrase).
 19. Xiesheng in Chinese, or "Harmonizing the Sound" (Liu's phrase).
 20. Xiangsheng in Chinese, or "Imitating the Sound."
 21. Jiang in Chinese, or Changjiang (the Yangtze River).
 22. He in Chinese, or Huanghe (the Yellow River).
 23. Huiyi in Chinese, or "Understanding the Meaning" (Liu's phrase).
 24. Zhuangzhu in Chinese, or "Mutually Defining" (Liu's phrase).
 25. Jiajie in Chinese, or "Borrowing" (Liu's phrase).
 26. Lai in Chinese, or "come."
 27. I.e., *Book of Ten Thousand Leaves*, the oldest extant anthology of Japanese poetry. It was compiled either in the late eighth century or early ninth century.
 28. See the *Huainanzi* of the early Han, "Ben jing pian": "Cang Jie zhu shu er tian yu shu, gui ye ku." ("Cang Jie invented the character and heaven rained millet and ghosts whined all night.")
 29. The Han dynasty, 206 B.C.–A.D. 220.
 30. Xu Shen in Chinese, ca. 50 A.D.–ca. 147 A.D.
 31. *Shuowen jiezi*, a Chinese dictionary compiled by Xu Shen that started the tradition of describing character formation. It presents in its original fourteen volumes the meaning, formation, and pronunciation of 9,353 Chinese characters.
 32. The Tang dynasty, 618–907 A.D.
 33. *Erya*, the earliest Chinese dictionary that only explains meaning of Chinese characters. It was compiled by unknown scholars in the beginning of the Han dynasty.
 34. Wen Wang, founder of the Zhou dynasty, held to be a model of all kings by Confucius. *Erya* was not compiled by Wen Wang, nor by Confucius.
 35. Shikio, i.e. *Shi jing*, or *The Book of Songs*.
 36. *Shu jing*, also known as *Shang shu*, *The Book of Documents*.
 37. *Zi hui*, compiled by Mei Yingzuo of the Ming dynasty, which broke away from the tradition of *Shuowen jiezi*.
 38. The Song dynasty, 960–1279.
 39. Qianlong and Kangxi in Chinese, or Emperor Qianlong (1736–96) and Emperor Kangxi (1662–1722) of the Qing dynasty.
 40. *Kangxi zidian* or *Kangxi Dictionary*, compiled during the reign of Emperor Kangxi (1662–1722) by Zhang Yushu and others. Published in 1716, the dictionary describes, in forty-two volumes, 47,035 Chinese characters. Wang Yinzhi, in *Kangxi zidian kaozheng*, lists 2,588 errors scattered throughout the *Kangxi Dictionary*.
 41. A mistake for Koki's, i.e., Kangxi (Dictionary) in Chinese.
 42. *Jingji zuangu*, a dictionary compiled by Ruan Yuan during the reign of Emperor Daoguang of the Qing dynasty (1821–51).
 43. Apparently several sheets of Pound's typescript are missing between this and the previous sheet.

44. I.e., *qi* in Chinese.
45. Du Fu (712-770).
46. Han Yu (768-824), an advocate for reform of the prose style known as "parallel prose" (*bian wen*) and the first noticeable practitioner of a radically different prose called the "literature of Antiquity" (*gu wen*).
47. See Sikong Tu (ca. 720-ca. 790), "Ti Liu Liuzhou Ji Hou" ("Afterword for the *Collected Works of Liu Liuzhou*").
48. An unidentified figure.
49. Northern school of art.
50. Southern school of art.
51. Bo Juyi (772-846), along with Yuan Zhen (779-831), responsible for the early ninth-century literary movement known as the "New Music Bureau Poetry."
52. Yuanhe in Chinese, the reign of Emperor Xuanzong beginning in A.D. 806.
53. Changqing in Chinese, the reign of Emperor Muzong ending in A.D. 825.
54. *Chang hen ge*, 806. For English versions, see "The Everlasting Wrong," in H. A. Giles, *A History of Chinese Literature* (New York, 1901) 169-75; and "Song of Everlasting Sorrow," in Dore J. Levy, *Chinese Narrative Poetry: The Late Han through Tang Dynasties* (Durham: Duke UP, 1988) 129-33.
55. Li Bo (701-762) and Du Fu (712-770).
56. Xu ci in Chinese, i.e., function words.
57. Shi ci in Chinese, i.e. notional words.
58. The Wei dynasty (220-265).
59. Si liu in Chinese, i.e., four and six.
60. Six Dynasties, 265-589.
61. The Qin dynasty (221-206 B.C.).
62. Mengzi, or "Collected Sayings of Mencius."
63. Zhuangzi, or "Collected Sayings of Zhuangzi."
64. Lunyu, or *The Analects*.
65. Shu jing, or *The Book of Documents*.
66. First of the "eight great masters" of the Tang and Song dynasties.
67. Confucius (551 B.C.-479. B.C.).
68. Mencius (ca. 372 B.C.-289 B.C.).
69. Xunzi (ca. 313 B.C.-238 B.C.).
70. Laozi, legendary founder of Taoism, said to be living in the sixth century B.C.
71. Pound might be alluding to his *New English Weekly* essays, "Mr. Eliot's Looseness" (10 May 1934; *P&P* 6: 174-75), "What Price the Muses Now" (24 May 1934; *P&P* 6: 176-77), and "Mr. Eliot's Solid Merits" (12 July 1934; *P&P* 6: 187-88).
72. I.e., Feng, Ya, and Song in Chinese.
73. I.e., Fu, Bi, Xing in Chinese.
74. Liu yi, the six categories of poetic modes.
75. Fengshu in Chinese, or social custom.
76. I.e., zheng in Chinese.