

Terri Toppler
Fulbright-Hays Seminars Abroad – China 2007

Title of Curriculum Project

Light in the Water: Understanding the Importance of Poetry in Chinese Society

Summary of the Unit/Project

This interdisciplinary project, for 6th grade Social Studies and Language Arts, introduces students to Chinese poetry through the selected poems of Wang Wei, Li Bai, Du Fu and Bai Juyi. The objective of this lesson and accompanying PowerPoint is to show the interconnectivity of poetry within Chinese culture by examining Chinese poetry during its golden age and by seeing how important poetry is today in Chinese society. Used as a vehicle for understanding another culture, poetry is like a *light in the water*. Poetry reflects the essence of a culture and allows its readers to bridge cultural gaps.

What can we learn about Chinese culture by studying poetry from the Tang dynasty?

As a Fulbright-Hays participant traveling to China, I was impressed by the degree to which poetry is interwoven into Chinese daily life. Whether reading poems inscribed on bamboo during a nature walk through Nanshan Bamboo Ocean, hearing the recitation of a poem during the opening invocation of a banquet, or having hand-written poems given as gifts to honored guests, I saw that poetry is a vibrant part of Chinese culture today. To understand how poetry has become this fundamental cultural piece, one needs to look at the history of poetry in Chinese society, particularly during its golden age. The accompanying PowerPoint has been created to take students on that journey, allowing them to hear the words of four major Tang poets.

Grade Level

Intermediate, Gr. 6-8

Key (Essential) Questions

Who was the poet in Chinese society, and how different was his role from that of the poet in our society?

Who are the great masters of Tang poetry?

What importance does poetry play in Chinese culture?

What was life like during the Tang dynasty?

What are the structural qualities, tonal features and basic forms of Tang poetry?

Can Chinese poetry be translated and still keep its fundamental nature?

Background Notes

Who was the poet in Chinese society, and how different was his role from that of the poet in our society?

In Chinese tradition the majority of the educated class, comprising a small elite, led lives of public service in government and all of them wrote poetry. Their poems marked social occasions, such as a moon viewing or a plum blossom viewing party; recorded a parting with a friend or their thoughts while traveling; and chronicled daily life and historic events. Poets commented on social conditions and injustices, although they were careful

to avoid giving offense to the emperor. Emperors, too, wrote poetry. In the 18th century, Emperor Qianlong composed thousands of poems (*Slide 29*). Mao Zedong in the 20th century was also a poet (*Slides 26-27*) and used his literary talent to attract intellectuals to join the Communist party or to serve the new government.

In contrast, we have only a few American statesmen who were good writers and almost none who have written poetry. Eugene McCarthy was one of the few. An interesting exercise would be to ask students how many contemporary poets they could name. In our society, we tend to think of poets as living lives outside the mainstream of society. They often make a living as a teacher of writing or an English professor. Like Tang poets, they may be influential, but perhaps not to the same extent. In traditional China, news was passed by word of mouth, and poems by well known poets were often recited. A poet could know that a poem they wrote might command a very large audience both among ordinary people, the elite, and even the imperial palace.

Who were some of the main poets of the Tang dynasty?

The Tang dynasty (618-907 A.D.) is considered the golden age of poetry in China. Poets of this era wrote about the fundamental themes of friendship, parting, homesickness, travel, old age, nature, art, history, and the protest of injustice. The Tang dynasty produced many great poets such as Wang Wei, Li Bai, Du Fu and Bai Juyi. Although more than a millennium now separates us from them, their “voice comes through as natural, confessional, and candidly conversational.” (Barnstone, Willis 33)

Wang Wei (701-761), the “Buddhist” poet, was a painter, calligrapher and musician. He was an aristocrat who knew his classics by heart and was the most famous painter of his day. His nature images do not often depict nature, but are metaphorical, allusive, or symbolic. Su Dongpo said of him, “His pictures are poems and his poems are pictures.” Wang Wei’s poems reflect his love for a quiet life and deep thinking. One of his most famous poems is “*Deer Encounter*.” (*Slides 36-41, 75*)

Li Bai (701-762), the “Daoist” poet, was known for his distinctively romantic, unconventional, powerful and natural writing style. He enjoyed traveling and drinking. He was recognized as one of the greatest poets in China. He is best known for his *yuefu* poems. His favorite form was the *jueju* of which he composed some 160 pieces. One of his most famous poems is “*Thoughts on a Still Night*.” He also wrote some famous long poems, such as “*The Road to Shu is Hard*” and “*Tian Mu Mountain Ascended in a Dream*.” Over 1100 of his poems still exist today. (*Slides 42-47, 70, 73-74*)

Du Fu (712-770), the “Confucian” poet, lived during the decline of the Tang dynasty. He experienced hunger and poverty. Although he did not achieve the highest rank in the imperial examinations, he is regarded as one of the greatest poets in China. His poems have a sensitive feeling for humanity. One of his most famous poems is “*Song of the Army Carts*.” About 1400 of his poems still exist today. (*Slides 48-58, 72*)

Bai Juyi (772-846), the “Confucian” poet, was born into a poor but scholarly family. He wrote in the Late Tang period. He used very simple language and is best known for his

short occasional verses. His poems were not cheerful and centered on his responsibilities as governor of several small provinces. He was a clear thinker on social issues and a lover of nature and the common people. One of his most famous poems is the “*Song of the Pipa*.” (Slides 59-63)

What importance does poetry play in ancient Chinese culture?

The four skills of the scholar were “*qin, qi, shu, hua*,” meaning the lute, chess (i.e. Go), calligraphy, and painting. Poetry was considered one of the required skills of an educated person in ancient China. In the Tang dynasty an official was frequently rotated from one official post to another and as a parting farewell to friends he would compose a poem. Poetry was also written at parties where guests competed for the best poem that described their natural surroundings, such as the moon or the plum-blossoms. A poem first presents a *jing*, or view, and then *qing*, or feelings. As in modern cultures today, poetry provides a medium for expression of sentiments and desires. It is used to evoke feelings of the heart. The Chinese character for poetry (*shi*) could be said to literally mean “the speech of the heart.” The character *shi* is composed of two parts: *yan* and *si*. The phonetic element of *si* was originally written as *zhi*, which means “feelings of the heart” while the Chinese radical *yan* refers to “words or speech.” The idea that poetry expresses feelings of the heart is first mentioned in Wei Hong’s preface to *Shi Jing*, composed in the Han Dynasty. An early definition of poetry can also be found in the *Book of Songs*: “When it is in the heart, it is *zhi*; when *zhi* is expressed in words, it is poetry.” Classical poetry was considered to be the speech of the heart, while regulated poetry provided the sound, rhythm, and musicality. Regulated poetry was not only meant to be read but also to be chanted, though the sounds are very different from Mandarin dialect today. As Edward Chang states, “*a regulated verse was essentially written more for the ears than for the eyes.*” (Chang 9)

Today, literary ability is still seen as a mark of character. Preschool and kindergarten students frequently memorize Tang poems. In conversation, educated people often allude to classical writings, including philosophy and poetry. Political leaders also use the writing of poetry as a way of attracting the allegiance of intellectuals. Mao Zedong was an effective poet, especially of the Song *ci* (Slides 26-27). Through his poetry, he sought to attract Chinese intellectuals to sympathize with his cause. In the 1970s and 1980s, his poems were often carved and gilded in stone in many public places. Chinese leaders today are still asked to provide calligraphy to grace a building or park. President Jiang Zemin liked to demonstrate his ability to recite Lincoln’s “Gettysburg Address.”

What was life like during the Tang dynasty?

In 618, the “short-lived” Sui dynasty was replaced by the Tang, which ushered in an era of political, cultural, and economic success. China was reunified and generally at peace after four centuries of division. Prosperity followed. Overland trade flourished with India, Persia, and the Arab world. Chinese silk was highly valued and Chinese paper-making technology spread to the Arab world. Japanese pilgrims came to China and Chinese pilgrims went to India. The government was reformed, and the boundaries of the empire extended through central Asia. China’s eastern borders included parts of present-day Korea and Vietnam to the western boundaries of modern Afghanistan. Literature and

visual arts flourished. Writings in vernacular Chinese began to emerge. The lives of ordinary people were recorded by poets such as Bai Juyi. The system of imperial exams was established. The power of the Emperor increased while the power of the nobility sharply declined as China became a country run by a bureaucracy staffed through the examination system. From 755 to 763, the An Lushan rebellion shook the empire. The uprising was suppressed but the Tang never fully recovered.

What is Tang poetry?

Up until the Tang dynasty, Chinese poems written in couplets could be of any particular length. Poets could write poems of only two couplets, of sixteen couplets, or of fifty couplets. There was no particular rule telling them how long a poem could be. Poets basically expressed what they wanted to express and then stopped.

In the Tang dynasty however, many experimental poets became increasingly interested in more strict rigid forms. They developed a particular kind of verse. This was the so-called "regulated verse." A poem was basically confined to four couplets.

Jintishi was a popular poetic form in Chinese classical poetry. The term *jintishi*, which literally means "modern-style poetry," was used to distinguish it from *gushi* or *gutishi*, the "ancient-style poetry." *Gutishi* used rhyme and was less restrictive in form and style than *jintishi* and did not offer the type of musicality as the latter.

Gushi began with the "Nineteen Old Poems" of the Han dynasty and matured considerably during the Six Dynasties period. It was composed of multiple couplets, though there was no standard length for a poem, and the last syllables of even lines rhymed. Lines were generally end-stopped, though the last two lines of a poem were frequently a single sentence. *Gushi* used a lot of alliterative pairs of syllables.

The origin of *jintishi* can be traced back to the Six Dynasties (222-589 A.D.). However, it was not until the Tang Dynasty that it was fully developed. The Tang poets have been described as poets who "dance in chains," (Barnstone, Willis 33) because of the strict forms. The basic rules that govern the use of *jintishi* include a certain tonal pattern, rhyme scheme, and parallelism. Parallelism means that the verbal units at the same position of the couplet must be balanced in terms of word order and parts of speech. (Chang 12)

The two basic forms of *jintishi* are *lüshi* and *jueju*. The two forms of *lüshi* are *wülü*, an eight-line regulated verse with five characters to a line, and *qilü*, an eight-line regulated verse with seven characters to a line. The two forms of *jueju* are *wujue*, a four-line truncated verse with five characters to a line, and *qijue*, a four-line truncated verse with seven characters to a line. (*Wülü*: Slides 45-46, 49-50, 53-55, 57-58, 61. *Wujue*: Slides 37-41, 43-44, 47, 63. *Qijue*: Slides 56, 60, 62.)

What were the tones in classical Chinese?

Chinese is a tonal language. Each syllable of the language has a tone. Chinese characters which have the same sound may have different tones. Chinese actually didn't realize their

own language was tonal until around 500 AD, when Chinese were influenced by Sanskrit literature and Buddhist literature in Sanskrit. The Sanskrit distinction between long and short vowels couldn't easily be replicated in Chinese. In the course of making a detailed comparison between the two languages, they discovered the tones.

The four tones in Tang dynasty Chinese are *ping* or level tone (includes first and second tone in Mandarin Chinese), *shang* or rising tone (includes third tone in Mandarin Chinese), *qu* or departing tone (includes fourth tone in Mandarin Chinese) and *ru* or entering tone which is pronounced in a short and abrupt manner (has no equivalency in Mandarin Chinese). For the purposes of poetry, these four tones were grouped into two categories: *ping* or level tone and all the other tones, called *ce* or deflected.

While the sounds of modern Mandarin are quite far removed from that of the Tang dynasty, the Cantonese dialect retains many of the features of Tang Chinese, including the entering tone or *ru*.

Can Tang poetry be translated and still keep its essence?

There is no way to translate the sounds and musicality that are part of Chinese regulated poetry. Ideas and feelings can usually be translated into another language. We want to feel how the poem felt in its original. (Balaban 17) However, we must keep in mind that cultural connotations and associations, and the emotional responses they elicit, may be lost in translation due to the foreign reader's unfamiliarity with the poet's culture. A good translator will provide commentary and/or notes to help the reader understand the literary and cultural allusions. Perhaps the translators of Chinese poetry can say it best.

"To make a Chinese poem in English, we must allow silence to seep in around the edges, to define the words the way the sky's negative space in a painting defines the mountains." (Barnstone, Tony 6)

"The act of choosing certain poems for translation always presupposes what a Chinese poem is in the mind of the translator, which further influences the way the poems are translated. What does not get translated is at least as revealing as what does." (Yeh 252)

"May we not say that 'the Chinese poem' in the English-speaking world is a Western invention?" (Yeh 252)

"I know translation is an 'impossible' task, and I have never forgotten the Italian phrase traduttori/traditori: 'translators/traitors.' Which translation does not in some way betray its original? I am aware of loss and transformation, of destruction and renewal." (Sze 239)

"The special attributes of the Chinese writing system contribute to the possibility of multiple and intertwining meanings for characters, lines, and the poem as a whole." (Seaton 207)

“The translator must discover the poem visually, conceptually, culturally, and emotionally and create a poem in English with the same mood, simplicity, silence, and depth.” (Barnstone, Tony 4)

Yet with all the complexities of translation, perhaps *“we will never create a truly Chinese poem in English, but in this way we can extend the possibilities of translation, which may in turn reveal to the imaginations of American poets unforeseen continents.”* (Barnstone, Tony 11)

Standards

Reading Content Standard Corresponding to the Iowa Tests

A. Students can comprehend what they read in a variety of literary and informational texts.

Grades 6-9 Benchmarks

- 1 - Students can understand stated information they have read.
- 2 - Students can determine the meaning of new words from their context.
- 3 - Students can draw conclusions, make inferences, and deduce meaning.
- 4 - Students can interpret information in new contexts.
- 5 - Students can interpret non-literal language used in a text.
- 6 - Students can identify the writer’s views or purpose.
- 7 - Students can analyze style or structure.

National Council for the Social Studies (NCSS) Standards

- 1 - Culture and cultural diversity.
- 2 - People, places, and environments.

The National Council for the Teaching of English (NCTE) Standards

1 - Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

2 - Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.

3 - Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

4 - Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

5 - Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

6 - Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.

9 - Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.

12 - Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

Objectives

Students will

- Learn about the history and poetic conventions of Tang poetry.
- Read and interpret classic examples of Tang poetry.
- Become familiar with Tang poetry masters.
- Define the characteristics of a comparison/contrast essay.
- Generate ideas for their own essay.
- Develop a final copy of a comparison/contrast paper.

Materials

The accompanying PowerPoint, entitled “*Light in Water: Understanding the Importance of Poetry in Chinese Society*” presents the following poems, each given with a bilingual annotation with respect to the literal meanings of each key word. Each poem is shown with the Chinese characters, pinyin transliteration, word-for-word and literal translation. Each poem includes a reading in Mandarin Chinese so that students may hear the rhythm and sound.

Poem by Su Dongpo:

Remembering the Past at Red Cliff (Genre: Ci) (Slides 19-20)

Poem by Mao Zedong:

Snow (Genre: Ci) (Slides 26-27)

Poems by Wang Wei:

Deer Enclosure - 2 translations (Genre: Wujue) (Slides 37-38)

Lily Magnolia Enclosure (Genre: Wujue) (Slide 41)

Seeing a Friend Off (Genre: Wujue) (Slide 39)

South Hill (Genre: Wujue) (Slide 40)

Poems by Li Bai:

Departing from White Emperor City (Slide 5)

Farewell to a Friend/Taking Leave of a Friend – 2 translations (Genre: Wuliü) (Slides 45-46)

Jade Steps Complaint (Genre: Yuefu or Wujue) (Slide 47)

Thoughts on a Still Night - 4 translations (Genre: Wujue) (Slides 43-44)

Poems by Du Fu:

Clearing after Rain (Genre: Wulü) (Slide 55)

Walking Alone on the Riverbank, Seeking Flowers (6) (Genre: Qijue) (Slide 56)

Facing Snow (Genre: Wulü) (Slide 54)

Thoughts Written while Traveling at Night (Genre: Wulü) (Slide 58)

Song of the Army Carts/Song of the War Chariots - 2 translations (Genre: Yuefu) (Slides 51-52)

Spring View/Spring Scene – 2 translations (Genre: Wulü) (Slides 49-50)

Thinking of Li Bai at the End of the Sky (Genre: Wulü) (Slide 53)

Enjoying the Rain on a Spring Night (Genre: Wulü) (Slide 57)

Poems by Bai Juyi:

Grass on the Ancient Plain: A Song of Farewell (Genre: Wulü) (Slide 61)

Memories of the South (Slides 23-24)

On the Pond (1) (Genre: Wujue) (Slide 63)

Reading Laozi (Genre: Qijue) (Slide 60)

Song of the Sunset on the River (Genre: Qijue) (Slide 62)

Strategies (*Pathways Research Model stages*)

Appreciation stage:

Explore Tang poetry with students through the use of the PowerPoint titled *Light in the Water: The Importance of Poetry in Chinese Society*. The PowerPoint introduces students to the celebrated poets from the Tang dynasty and shows examples of how poetry is an integral part of the culture.

Presearch stage:

Students will make connections to what they have learned about the Tang dynasty to what the poet is trying to express in his poem.

Word or phrase from poem	The word/phrase reminded me of
Word or phrase from poem	The word/phrase reminded me of
Word or phrase from poem	The word/phrase reminded me of

Search stage:

Students will select at least two poems by Wang Wei, Li Bai, Du Fu, and/or Bai Juyi for comparison and contrast. They may choose poems used in the PowerPoint (*Slides 36-63*) or may research other poems by Tang poets.

Interpretation stage:

Have students compare and contrast either two poems by different Tang poets that relate to a similar theme or two or more different translations of the same poem by Li Bai

(Slides 43-45) using the “Similarities to Differences” comparison of the online Compare and Contrast Map (NCTE). <http://www.readwritethink.org/materials/comcontrast/map/>

Have students use a Venn Diagram to compare and contrast either two poems by different Tang poets (Slides 36-63) that relate to a similar theme or two or more different translations of the same poem by a poet using the online Interactive Venn Diagram (NCTE). <http://www.readwritethink.org/materials/venn/index.html>

Ask students to identify the form of a series of previously unseen poems – are these “ancient verse,” “regulated verse” or “*jueju*”? Then ask them to see if they can identify the authors from what they have already learned. (*Jueju poems: Slides 44, 48, 50-51, 53-54, 57, 59-63*)

Communication stage:

Students will write a paper comparing and contrasting either two poems by different Tang poets (Wang Wei, Li Bai, Du Fu, Bai Juyi) that relate to a similar theme or two or more translations of the same poem such as Wang Wei’s *Deer Enclosure* (Slides 37-38), Li Bai’s *Thoughts on a Still Night* or *Farewell to a Friend* (Slides 43-45), Du Fu’s *Spring View* (Slides 49-50) or *Song of the Army Carts* (Slides 51-52), or Bai Juyi’s *Reading Laozi* (Slide 60) that are highlighted in the accompanying PowerPoint.

Assessment (Evaluation)

Evaluation stage:

Compare and Contrast Rubric (NCTE)

http://www.readwritethink.org/lesson_images/lesson275/comcon_rubric.pdf

Follow-up Activities

1. Examine poems by Wang Wei, Li Bai, Du Fu and/or Bai Juyi with Chinese characters and literal translations displayed in the accompanying PowerPoint. (Slides 36-63) Have students try to write poems to make them poetic translations. Background notes on poems/poets can be found in Stephen Owen’s book on *Poetry of High Tang*.

2. Look at several translations of Li Bai’s poem “In the morning.” Have students choose the translation they think has the most vivid imagery. Explain why. <http://www.think-ink.net/musepoems/lesson.htm>

3. Explain *ci* poems, the practice of writing own words to popular music. Play a recording of a Chinese traditional song and have students write a poem based on an assigned theme. Definition of *ci*: uneven line lengths, ranging from two to seven words or more to the line; the usual division into two stanzas, with the two parts connected in the flow of ideas, in tone, and in mood (often with the first part a description of scenery while the second part points to a philosophy of life). (Slide 27: *Ci example, “Snow” by Mao Zedong*).

4. Examine parallel couplets. For example, regulated verse are eight-line poems. The second and third couplets, i.e. lines 3-4 and 5-6 are expected to be parallel couplets. The first couplet may also be parallel but it isn’t required. The first couplet often sets the

scene with the last couplet summing up the poet's thoughts or feelings. Next take ten well-known couplets and mix them up, being sure to separate the lines. Ask students to reunite them using the clues of parallel couplets. Then ask students to write their own parallel couplets in English, basing themselves on Chinese models.

Additional Resources

Compare and Contrast Graphic Organizer

http://www.readwritethink.org/lesson_images/lesson275/comcon_chart.pdf

References

Alley, Rewi. Bai Juyi: 200 Selected Poems. Beijing: New World Press, 1983.

Balaban, John. "Translating Vietnamese Poetry." The Poem Behind the Poem: Translating Asian Poetry. Ed. Frank Stewart. Port Townsend, Washington: Copper Canyon Press, 2004. 17-22.

Barnstone, Tony. "The Poem behind the Poem: Literary Translation as American Poetry." The Poem Behind the Poem: Translating Asian Poetry. Ed. Frank Stewart. Port Townsend, Washington: Copper Canyon Press, 2004. 1-11.

Barnstone, Willis. "How I Strayed into Asian Poetry." The Poem Behind the Poem: Translating Asian Poetry. Ed. Frank Stewart. Port Townsend, Washington: Copper Canyon Press, 2004. 28-34.

Bodman, Richard W. "How to Eat a Chinese Poem" in David Goldblatt and Lee B. Brown, eds., Aesthetics: A Reader in Philosophy of the Arts. Upper Saddle River, New Jersey: Pearson/Prentice Hall, 2005.

Chang, Edward C. How to Read a Chinese Poem: A Bilingual Anthology of Tang Poetry. North Charleston, South Carolina: BookSurge Publishing, 2007.

Chen Mingzhao. On the Shore of West Lake. Beijing: Foreign Languages Press, 2001.

China. New York: DK Publishing, 2007.

Chinese Poems. <http://www.chinese-poems.com/>

Chinese Poetry. <http://www.abc-chinese.com/poems.htm>

Exploring Chinese History

<http://www.ibiblio.org/chinesehistory/contents/02cul/c02s03.html>

Lu Zhiwei. Chinese Poetry Lecture Page. <http://baruchim.narod.ru/LuZhiwei.html>

Mair, Victor. The Columbia Anthology of Traditional Chinese Literature. New York: Columbia University Press, 1994.

Mountain Songs. <http://www.mountainsongs.net/search.php>

Nienhauser, William H., Jr., ed. The Indiana Companion to Traditional Chinese Literature. Bloomington: Indiana University Press, 1986.

Red Pine. Poems of the Masters: China's Classic Anthology of T'ang and Sung Dynasty Verse. Port Townsend, Washington: Copper Canyon Press, 2003.

Seaton, J.P. "Once More, on the Empty Mountain." The Poem Behind the Poem: Translating Asian Poetry. Ed. Frank Stewart. Port Townsend, Washington: Copper Canyon Press, 2004. 207-214.

Seth, Vikram. Three Chinese Poets. New York: HarperPerennial, 1992.

Sze, Arthur. "Introduction to The Silk Dragon: Translations from the Chinese." The Poem Behind the Poem: Translating Asian Poetry. Ed. Frank Stewart. Port Townsend, Washington: Copper Canyon Press, 2004. 239-243.

Teaching the Compare and Contrast Essay through Modeling.
http://www.readwritethink.org/lessons/lesson_view.asp?id=275

Washington Chinese Poetry Society <http://poetry-chinese.com/>

Watson, Burton. The Selected Poems of Du Fu. New York: Columbia University Press, 2002.

Yeh, Michelle. "The Chinese Poem: The Visible and the Invisible in Chinese Poetry." The Poem Behind the Poem: Translating Asian Poetry. Ed. Frank Stewart. Port Townsend, Washington: Copper Canyon Press, 2004. 251-259.

Yip Wai-Lim. Chinese Poetry: An Anthology of Major Modes and Genres. Durham and London: Dale University Press, 1997, 2003.