Additional Notes

1.1 遊龍門奉先寺
10497; SB 1; Guo 1; Qiu 1; Shi 3; Xin 1; Chen 60; Xiao 42.
Text
Reading 閒 with SB. Qiu has a discussion of all the suggested emendations. Zheng Wen 1–2 has a long discussion.
Additional Notes
7 jue 覺, “awaken,” plays on its Buddhist usage, “become enlightened.”

1.2 望嶽
10498; SB 1; Guo 1; Qiu 3; Xin 2; Chen 51; Xiao 3.
Additional Notes
4 “Dark and Light,” Yin and Yang, are not only cosmic principles, they also refer to the “shadowy” northern slopes of a mountain and its “sunlit” southern slopes. Du Fu is clearly referring to the play of light on the mountain.
5–6 The grammar of this notorious couplet is far from clear. Mountains—Mount Tai in particular—were thought of as generating clouds, so the mountain must be the subject of sheng 生, “generates,” “produces.” Juezi 決眥, literally “splitting the eye-pupils” referred to shooting and hitting the eye, but also to a look of rage, probably a narrowing of the eyelids. Du Fu seems to be borrowing this latter sense for an intense, perhaps squinting gaze that follows the birds off into the mountains.

1.3 登兖州城樓
10916; Wyyh 312; SB 9; Guo 1; Qiu 5; Chen 51; Xiao 8.

1.4–5 題張氏隱居二首
10909–910; SB 9; Guo 17; Qiu 9; Xiao 13.
Additional Notes
II.3–4 The images in these two lines are from the Shi, “Shuo ren” 碩人 and “Lu ming” 鹿鳴 respectively, the latter implying welcoming guests.
II.5–6 These allusions are simply to play on his and Zhang’s surnames.

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1.6 劉九法曹鄭瑕丘石門宴集
10917; SB 9; Guo 17; Qiu 12; Xiao 22.

Text
4 Qiu reads 到荒林/去相尋; SB, Guo, Huang all read 去相尋 and give 到荒林 as var.

1.7 與任城許主簿遊南池
10915; SB 9; Guo 17; Qiu 14; Chen 54; Xiao 25.

Text
2 Huang, Qiu read 進/集.

Additional Notes
3 I have taken the compound as xi ma 洗馬, rather than the archaic title xianma, an “outrider” for the Prince, and later an official title. In the context the literal meaning is appropriate.
8 Zhan 気 is simply “wool”; the particular item is uncertain, but probably the wool mats, zhanxi 気席, used in the Jin, functionally equivalent to the way throw rugs were used in Central Asia and the Near East. The significance of Du Fu’s use of the allusion to Wang Xianzhi is not clear. Qiu and others think that Du Fu is having thoughts of home, but it seems more likely that it is the browning of the vegetation in autumn, stealing away the “green rug.”

1.8 對雨書懷走邀許主簿
10919; SB 9; Guo 18; Qiu 15; Shi 4; Xin 3; Xiao 27.

Text
4 SB, Guo var. 溪/河.

Additional Notes
3 As Shi points out, the attempt to explain this by reference to the proverbial peril of swallows nesting on a curtain is unnecessary.

1.9 巴上人茅齋
10920; SB 9; Guo 18; Qiu 16; Xiao 30.

Text
6 SB reads 夢/蔓. Guo notes that old editions read 夢. Qiu says that Xu Xuan’s family edition read 蔓.

1.10 房兵曹胡馬
10921; SB 9; Guo 18; Qiu 18; Xiao 34.
**Additional Notes**


1.11 畫鷹
10922; SB 9; Guo 18; Qiu 19; Xiao 38.

*Text*

1  SB, Guo var. 如/風.

*Additional Notes*

3–4  These descriptions are part of the literary lore of the hawk.

6  Zhao Yancai (Guo) understands this as hanging the painting on the “porch” (the outside hallway), giving the appearance of a real hawk that would respond to its master’s summons. Zheng Wen 9 notes the possible link between reaching to the tie ring (releasing the hawk) and its flying to the railing.

1.12 過宋員外之問舊莊
10925; SB 9; Guo 18; Qiu 20; Xin 5; Chen 57; Xiao 48.

*Text*

2  SB, Guo var. 首/守; Qiu reads 首. These were (and still are) exact homophones.

*Additional Notes*

3–4  See Zheng Wen 10 and Chen. Zheng Wen thinks there is no one living here and interprets 許 as “will I have a chance to again?” Since the estate belonged to the family, I suspect there is a social situation, with Du Fu politely responding to an invitation to come again.

5–8  Xin believes that these lines have been arranged for the requirements of rhyme and that the “general’s tree” is something he learns from the elderly locals. Chen suggests that the “General’s tree” may refer to Song Zhiwen’s father, who had also been a Guard officer.

1.13 夜宴左氏莊
10926; Wyyh 214; SB 9; Guo 18; Qiu 22; Chen 58; Xiao 68.

*Text*

1  Qiu reads 林風/風林 on the basis of the Jin edition.

6  SB, Guo var. 說/看; 煎茗/看劍.
1.14 臨邑舍弟書至苦雨
10924; SB 9; Guo 18; Qiu 23; Shi 5; Xin 7; Chen 55; Xiao 53.

Text
20 SB var. 雲/天.
23 SB reads 赖/卻.

Additional Notes
12 According to legend, the down on the heads of magpies falls off when they form the bridge over the River of Stars.
21 The phrase “my decline,” wu shuai 吾衰, echoes Confucius in the Analects.

1.15 假山
10911; SB 9; Guo 17; Qiu 28; Shi 5; Chen 58; Xiao 59.

Text
Title The short title was added later. In the early editions what is here given as a preface was the title. Guo reads 甌亦甚安矣/甌甚安矣.
SB reads 數致/致; Guo reads 格致/致.

1.16 龍門
10912; SB 9; Guo 17; Qiu 29; Xin 9; Chen 60; Xiao 73.

1.17 李監宅二首
10907; SB 9; Guo 17; Qiu 30; Shi 6; Xin 10; Chen 60; Xiao 68.

Additional Notes
8 Literally, “your son-in-law has recently mounted his dragon.” Commentators contend to offer sources here, but this was simply an elegant way of referring to a marriage of a daughter, with both the daughter and her new husband “riding dragons.”

1.18 The second poem Qiu gives under the title “Library Director Li’s House” 李監宅 (11905) is from a later addendum to Du Fu’s collection. It is not included in SB, Guo, or Huang, nor is it in Qian Qianyi’s edition based on what he thought was the Wu Ruo edition. It does appear as the second poem of “Library Director Li’s House” in Gao. It appears elsewhere with the title “Li of the Salt and Iron Commission” 李鹽鐵, and Gao leaves in a reference to the “salt office.” In the Tang this office was not established until 757. The variants suggest an attempt to make the poem fit the situ-
ation of the first poem. While we cannot be certain, the evidence suggests that poem is probably not by Du Fu.

1.19 贈李白
10496; SB 1; Guo 1; Qiu 32; Chen 74; Xiao 76.

Text
3 SB, Guo read 羶腥/腥羶.

1.20 重題鄭氏東亭
10908; SB 9; Guo 17; Qiu 34; Xiao 1276.

Additional Notes
3 Or “makes the mountain tree lean.” 崩崩 often refers to rock that looks like it is ready to fall and may be taken in this sense here, as Wu Jiansi does in his paraphrase.

1.21 陪李北海宴歷下亭
10499; Wyyh 214; SB 1; Guo 1; Qiu 36; Xin 10; Chen 86; Xiao 79.

Text
2 SB var. 青荷/清河. Guo reads 為/凌.
3 SB reads 海內/海右, gives 海右 as var.; Wyyh notes that the Sichuan edition reads 海内.

Additional Notes
8 This probably suggests that otherwise the stream would lend coolness to the spot, but this is unnecessary due to the bamboo.
9 Xin gives a long discussion of the phrase 蘊真, “gathering of the perfected” or “store of the genuine,” occurring in Xie Lingyun’s “Climbing a Hilly Isle in the River” 登江中孤嶼. The question is whether this refers to the people present as immortals (“perfected beings,” 真人) or the quality of the moon and place.

1.22 同李太守登歷下古城員外新亭
10500; SB 1; Guo 1; Qiu 38; Xin 12; Xiao 84.

Text
Title SB and Guo both give Li Yong’s poem first, with Du Fu’s companion piece simply designated as such, 同前, and with the appended note: “The pavilion faces Magpie Lake” 亭對鵲湖. Qiu comments on the banality of Li Yong’s poem, which he includes
after Du Fu’s poem; since Du Fu’s poem does not respond to it in particulars, I omit it here.

1.23 暫如臨邑至鵲山湖亭奉懷李員外率爾成興
10918; SB 9; Guo 17; Qiu 41; Xin 14; Chen 92; Xiao 92.

1.24 贈李白
10914; SB 9; Guo 17; Qiu 42; Shi 6; Xin 16; Chen 94; Xiao 99.

Additional Notes
4 Feiyang bahu 飛揚跋扈 was a set phrase, interpreted to describe Li Bai’s unfettered nature. It is a peculiar phrase, because in Du Fu’s time it was associated with Hou Jing, the Northern general who defected to the Liang and then brought the Liang to its knees. Hou Jing was said to have ambitions described as feiyang bahu, which has something of the sense translated above.

1.25 與李十二白同尋范十隱居
10923; SB 9; Guo 18; Qiu 45; Xin 17; Chen 93; Xiao 95.

Text
14 Qiu reads 與/欲.

1.26 鄭駙馬宅宴洞中
10906; SB 9; Guo 17; Qiu 46; Chen 111; Xiao 120.

Text
5 SB, Guo var. 屋/堂.

Additional Notes
1 This could be real “mist and fog”; it probably refers to the smoke of lamps or incense.
2 A figure for the bamboo.

1.27 冬日有懷李白
10951; SB 9; Guo 18; Qiu 50; Xiao 103.

1.28 春日憶李白
10928; SB 9; Guo 18; Qiu 52; Xiao 107.

Text
1 SB, Guo var. 數/敵.
1.29 送孔巢父謝病歸遊江東兼呈李白
10519; Wyyh 269; SB 1; Guo 2; Qiu 54; Chen 119; Xiao 111.

Text
4  SB, Guo var. 三珠樹/珊瑚樹.
6  Guo var. 華絮草青風日暮.
8  Wyyh reads 引歸/是征; Guo reads 是歸/是征, gives 引歸 as var.
11–12 SB var. 我欲苦留君富貴, 何如草頭易晞露.
17  Wyyh var. 若逢李白騎鯨魚.
18  Wyyh reads 訊/信.
5 ff.  SB, Guo at the end give a variant that condenses 5 ff. 深山大澤龍蛇遠, 華絮草青風景暮。仙人玉女回雲車, 指點虛無引歸路。若逢李白騎鯨魚, 道甫問信今何如。

1.30 今夕行
10502; SB 1; Guo 1; Qiu 58; Chen 113; Xiao 144.

Text
4  Guo var. 賭博/博塞.

Additional Notes
6 “The best cast” is xiao 貳, and lu 盧, “[five] black,” the next best cast.

1.31 贈特進汝陽王二十二韻
10905; SB 9; Guo 17; Qiu 60; Shi 6; Xin 19; Chen 110; Xiao 126.

Text
Title  SB reads “twenty couplets,” though there are twenty-two.
6  Guo reads 推/惟.
9  SB var. 醞/醴.
23  SB, Guo var. 腸/長.
43  SB var. 下/有; Guo reads 下/有.

Additional Notes
37 Piaoyin 瓢飲, “[one] ladle drinking” was how Confucius described the poor and virtuous disciple Yan Hui. When Wang Mang usurped the Han throne, Jiang Xu gave up his governorship and returned to his home to find it overgrown with scrub and weeds, with only three paths. There he spent the rest of his life.

1.32 贈比部蕭郎中十兄(甫從姑子也)
10963; Wyyh 251; SB 9; Guo 18; Qiu 66; Xin 20; Xiao 148.
Text

18 Wyhh reads 客/谷.

Additional Notes

10 Invoking an old gloss on hui 惠 in the Classic of Poetry, Xin takes this as: “as a lad I loved critical discussions.”

18 Shuoyuan 7: Duke Huan of Qi was chasing a deer, and coming into a valley he met an old gentleman and asked him the name of the valley. The old man responded that it was the “Valley of His Foolish Excellency.” Further questioned, the old man said that he named it for himself and told the story of how he let a young man take away a colt he had gotten in barter. Since he did not protest, the neighbors thought he was foolish. Duke Huan of Qi’s famous minister Guan Zhong recognized in this the virtue of not struggling.

1.33 奉寄河南韋尹丈人
10913; SB 9; Guo 18; Qiu 68; Xin 21; Chen 106; Xiao 161.

Text

11 SB var. 短/短.
20 SB var. 誰話雞翁; Guo var, 誰話/難話.

Additional Notes

9–10 I take the subject to be the poet himself, but Wei Ji’s visits are a theme of the poem and the subject could be Wei Ji.

1.34 贈韋左丞丈濟
10899; Wyhh 251; SB 9; Guo 17; Qiu 71; Chen 107; Xiao 209.

Text

3 Wyhh reads 在/在.
4 Wyhh reads 官/臣.
18 Wyhh reads 寒/飢; Guo reads 得/待.
20 Wyhh, SB, Guo var. 折骨效區.

1.35 奉贈韋左丞丈二十二韻
10494; Tang zhiyian 12; SB 1; Guo 1; Qiu 73; Xin 22; Chen 108; Xiao 276.

Text

17 Tang zhiyian reads 索/條.
19 Chen prefers 十三 to 三十. I have adopted this in the translation but left the received text in Chinese.
39 Guo reads 天/終.
43 Guo var. 波/没 (Song Minqiu's famously bad emendation).

**Additional Notes**

**Title**  *Zhang* 丈 is short for *zhangren* 丈人 in line three, a respectful term of address. Qiu dates this to 747, when Du Fu was summoned to court, but blocked by Li Linfu.

**35–36**  This couplet has been variously interpreted. The translation above follows the suggestion made by Fu Gengsheng in *Dushi xiyi* (p. 13). The *Du yi* argues for an enjamed reading: “How can I with a gloomy heart/simply rush about scrambling?” 躹躶 here is clearly related to 逡逡, “to back away and yield [out of deference].”

**2.1** 飲中八仙歌

10520; SB 1; Guo 2; Qiu 81; Shi 8; Chen 120; Xiao 136.

**Text**

8 SB, Guo read 世/避.

**Additional Notes**

2 This echoes a description of an immortal in *Baopuzi* (neipian 2) who would always get drunk and on summer days sleep the whole day at the bottom of a deep abyss by using breath control. See Zheng Wen 26–28 for a discussion.

8 As Rongzhai suibi (Qiu) points out, this comes from a quatrain by Li Shizhi on resigning his position as minister: Avoiding/making way for the worthy, I have just resigned as minister, / delighting in the “Sage,” I hold cup to lips a while. / Let me ask about visitors to my gate— / how many have come this morning?” 避賢初罷相, 樂聖且銜杯。為問門前客, 今朝幾個來. Li Shizhi and Du Fu are playing on the usual sense of *bi xian* 避賢 as “making way for someone more worthy” and “avoiding the thick ale.”

13 Qiu takes care to explain that *tao Chan* 逃禪 means to “flee from Chan,” rather than “flee into Chan,” as the phrase was sometimes used.

**2.2** 高都護骢馬行

10505; Wyyh 209; SB 1; Guo 1; Qiu 86; Xin 25; Chen 140; Xiao 167.

**Text**

6 Guo var. 飄飄/飄飄.
2.3 冬日洛城北謁玄元皇帝廟
10898; Taiping guangji 212; Wyyh 320; SB 9; Guo 17; Chen 141; Xiao 173.

**Text**

**Title**  SB has appended note: “The temple has a painting of the Five Sage Rulers by Wu Daozi” 廟有吳道子畫五聖圖.

15 Taiping guangji reads 逕/移.
24 Wyyh reads 動/凍.
28 SB var. 方/鄉.

**Additional Notes**

**Title**  Chen takes this as the Taiwei gong 太微宮 in the Jishan Ward of Luoyang. The context described and other testimony places it, as the title says, north of the city.

1  *Bi*, as an attribute of ancestral temples, may suggest “deep and secluded” as the quality of the interior, rather than the exclusion of “closed tight.”

2  *jinyu* 禁御, freely translated as “stockade forbidding entrance,” was either simply a stockade or the walled passageway on which the emperor could pass. *Jin*, “forbidding entrance,” is the “forbidden” of the “Forbidden City.”

4  “The controller of credentials,” *zhangjie* 掌節, was an office mentioned in the *Zhou li*.

6  The “golden pillar,” which supported the statue of an immortal holding a dew-pan, properly belonged to the palace of Han Wudi or imagined in the Tang palace.

15  “Dense array,” *senluo* 森羅, was a cliché for mandala-like arrays of figures; the term is most commonly associated with the “ten thousand images” 萬象, but it was applied to the stars and even to an array of warships.

25  *Lunwen* takes this as “making the House of Zhou lowly” [by his refusal to serve.] The interpretation above is most consistent with the predominant usage of *bei* as “humble position.” Since *beishi* 卑室 is a “humble household,” it could possibly mean that he “withdrew from the Zhou house, then reduced to a humble position.”

26  *Gong* 拱, “clasped hands,” indicates an attitude of respect.

2.4–6 故武衛將軍挽歌三首
10967–969; SB 9; Guo 19; Qiu 94; Shi 9; Chen 167; Xiao 152.
Text
I.3  SB, Guo read 感/敢.

Additional Notes
I.8  This may suggest that he will not be recorded in the histories.
II.4  Literally “fierce biters.”
II.5–6  The interpretation of these lines has been much debated. See Zheng Wen 30–32.

2.7  贈翰林張四學士垍
10956; SB 9; Guo 18; Qiu 98; Xin 25; Chen 149; Xiao 204.

Text
Title  Qiu reads Zhang’s given name Ji 帘 at the end of the title.
9  Qiu reads 頒/分.

Additional Notes
3  This echoes several early sources praising the political success of members of the Zhang clan, including a children’s song from the reign of Han Chengdi: “Swallows, swallows, tail a-flutter, / a Lord Zhang / often meets the emperor.”

2.8  樂遊園歌
10523; Wyyh 336; SB 1; Guo 2; Qiu 101; Shi 9; Xin 27; Chen 195; Xiao 214.

Text
Title  Wyyh gives title as: “A Drunken Song at a Party Given by Administrator Yang of Helan on the Last Day of the Month” 晏日賀蘭傳楊長史筵醉歌. This is given as a note appended to the title in SB and Guo. Those versions close “written in drunkenness” 張中作 rather than “drunken song” 醉歌.
6  Wyyh reads 雄/狂.
8  SB, Guo read 甲/矢.
9  SB, Guo read 映/誣; Guo notes Zhao Yanci reads 誣.
16  SB, Guo var. 刻/罰; Wyyh var., Qiu reads 辭不/亦不.
18  Wyyh, Qiu read 但/自.

Additional Notes
1  Senshuang 森爽 is a compound original in Du Fu, with almost opposite meanings.
6  On the basis of a passage in Bai Juyi, Shi suggest that “saddled horses” was a drinking game and that 調 should be read tiao, “tease,” rather
than *diao*, “train” or “exercise.” The older interpretation has them exercising their horses.

7–8  Lotus Park was part of the Twisting River Park. The Walled Passage way led from Daming Palace down to Lotus Park.

18  Qiu takes *yiwu* 一物, “one thing,” as referring to the ale; I agree with Shi that this is forced.

2.9  同諸公登慈恩寺塔
10516; Wyyh 234; SB 1; Guo 1; Qiu 103; Shi 10; Xin 29; Chen 204; Xiao 295.

*Text*

**Title**  The Xue Ju poem referred to in the original note is lost, but we have Gao Shi’s poem composed on the occasion, along with verses by Cen Shen and Chu Guangxi. The *tong* 同 here is interpreted as the physical “accompanying,” but it could just as easily be understood as “writing a companion piece”: “A Companion Piece for ‘Climbing the Pagoda of Zi’en Temple’ by Various Gentlemen.”

1  Wyyh, SB, Guo read 天/穹; Wyyh var. 穹.
6  Wyyh reads 立/足.
8  Wyyh reads 驚/出.
19  Wyyh reads 宴/飲.

*Additional Notes*

1  Shi wants to take this as an inversion, with the “grey vault” striding over the pagoda, but this is unlikely.

3  As Qiu notes, *kuangshi* 異士, loosely translated as “free and easy man,” comes from Bao Zhao’s *Fang ge xing* 放歌行: 小人自齷齪，安知曠士懷 “The lesser man feels cramped and pressed—/how can he understand the mood of a free and easy man?” Du Fu, self-deprecatingly, seems to place himself in the *wochuo* 襪窺 “cramped-ness” of the “lesser man.” By the end he will show that the “lesser men” are others and that his “hundred cares,” *baiyou* 百憂, are for good reason.

4  As Qiu notes, this is an explicit inversion of Wang Can’s famous: 登兹樓以四望兮, 聊暇日以銷憂 “I climb this high building to gaze all around, / taking advantage of the day to melt away cares.” Because of the height and winds, Du Fu’s climbers are instead anxious.

5–6  Qiu paraphrases “the force of the Doctrine of Images,” *Xiangjiao li* 象敎力, as referring to “those who built the pagoda” 建塔者, sug-
gesting their material power in building the pagoda. I think rather that this is a play on the conceptual power of their doctrine, embodied in the form of the pagoda itself, which is seen as part of Xiangjiao 象教, “the Doctrine of Images.” Instead of simply the images of the Buddha, the pagoda, with its dark interior that must be climbed, becomes the xiang 象 of the conceptual mingsou 冥搜, “investigation of the [dark/] invisible.” As the cerebral process of mingsou leads to enlightenment or understanding, so the physical mingsou through the interior of the pagoda leads to a vista that is significant. Zheng Wen (35–36) cites the possible interpretation of mingsou as brooding on making a poem.

7–8 If we assume, as is usually the case, that the deng 登 of the fourth line refers to the completed ascent, then this line is a flashback; and as such, its function is to give a literal xiang 象 of mingsou 冥搜 (the “darkness,” ming, of the pagoda’s interior being the physical manifestation of the “invisible,” ming, aspects of spiritual seeking).

9 The “Seven Stars” are those of the Northern Dipper, with their associations of heavenly government, anticipating the political xiang 象 that will appear in the “earthly” scene when, following the rules of exposition, the poet moves his gaze from up to down, from Heaven to Earth.

19–20 The banquet at Alabaster Pool had strong associations of imperial indulgence in pleasure and the quest for immortality. The association here would be Xuanzong’s infatuation with Lady Yang.

2.10 投簡咸華兩縣諸子
10674; SB 4; Guo 7; Qiu 107; Xin 30; Xiao 262.

2.11 杜位宅守歲
10952; SB 9; Guo 18; Qiu 109; Shi 11; Xin 30; Chen 138; Xiao 266.

Additional Notes
3 Hezan 盡簪 is a phrase from the “Yu” 豫 hexagram in the Classic of Changes, explained by Wang Bi as “congregating swiftly.” The parallel phrase suggests that Du Fu is using zan 簪 in its common sense as “hatpins,” metonymy for officials.

2.12 敬贈鄭諫議十韻
10903; SB 9; Guo 17; Qiu 110; Shi 11; Xin 31; Xiao 311.
Text
Title  SB reads 聽/贈.
5  SB, Guo var. 動/外.

2.13 兵車行
10504; Wyyh 333; SB 1; Guo 1; Qiu 113; Shi 11; Chen 222; Xiao 229.
Text
13 Wyyh has a note that the collection reads 猶/還.
14 SB reads 亭/庭.
15 Wyyh has note that the collection reads 我/武.
23–25  SB var. 役夫心益憤, 如今縱得休為隴西卒. Guo var. 役夫
心益憤, 如今縱得休, 休而隴西卒.
25 Wyyh has note that the collection reads 隴/關. Guo var. 隴/關.
30 SB, Guo read 是/得.
35 Wyyh has note that the collection reads 悲/聲. Guo var. 悲/聲.

2.14–22 前出塞九首
10617–10625; Wyyh (I–II, V–VI, IX) 197; Yfsj 23; SB 3; Guo 5; Qiu 118; Shi 12; Chen 228; Xiao 241.
Text
III.1  Guo var. 呼/鳴.
VI.6  Qiu reads 立/列; all early versions have 列.
IX.5  Wyyh reads 爭鬨/鬨鬨.

Additional Notes
II.2 Qi 欽 suggests the kind of bullying and deceptions practised in
armies everywhere. Xiao Difei (Du Fu shih xuanzhu, p.33) cites a
passage in the Tongdian in which the term is used to describe how
officers “cheated” men under their command, though this would
seem to be different from the situation described here.

II.6 Qiu cites a Xiao Gang poem in which the blue silk is clearly
“reins”; here the halter has been removed. This could simply be a
rope around the neck of the horse, or some sort of cord or lariat used
in “snatch up a banner.”

IV.2 The tone of this line is very difficult to grasp. Qiu takes it as the
self-pity of the men who are being abused by the person in charge,
something like Li Shousong’s (83) “those on the march are also
human beings.” That doesn’t get the parallel phrasing of the lines. It
seems better understood as an affirmation of autonomy on the part
of the conscripts, as in lines three and four, that they are going on their own and do not need gestures of compulsion.

V.7 Commentators cite the example of the Han general Gongsun Hong, who rose from slavery to become a general. This Han precedent is applied to the case of the Tang general Feng Changqing, who was initially a bondsman of Gao Xianzhi. This line, however, does not suggest such a hopeful future, and the *shi* is best taken “for the first time I find myself” rather than “was at first” (*chu* 初). Xiao Difei (*Du Fu shi xuanzhu*, p. 35) cites the Tongdian on the practice of frontier generals of sending soldiers to their death in order to confiscate their property and provisions.

VI.4 Xiao Difei (*Du Fu shi xuanzhu*, p. 36) suggests that the first four lines might have been a current aphoristic verse. There is no evidence for this, but it does characterize the style of these lines.

VI.6 *Li guo* 立國, “establishing the kingdom,” the reading in Huang and Gao, yields a very different sense. In either case it is a critique of Tang expansion.

VIII.1 “Khan” is literally the anachronistic *chanyu*, the term for the ruler of the Xiongnu state in the Han.

2.23 送高三十五書記
10495; SB 1; Guo 1; Qiu 126; Shi 12; Xin 32; Chen 167; Xiao 388.

*Text*

2 Guo var. 吾/且.

16 Guo var. 宜/儀.

18 Guo var. 旗/麾.

20 Guo var. 亦足以遠思.

27 Guo var. 飄/吹.

*Additional Notes*

10 As Qiu points out, there was also a less likely interpretation that a sheriff was himself subject to beating.

20 Or “It can console you in what you have been thinking of.”
Additional Notes

2 *Hun* 闕 is not only the gate of Heaven or the palace, it is also the gatekeeper. This line recalls stanza 52 of “Li Sao,” which Qu Yuan, flying through the sky, reaches Heaven’s gates, only to be driven away by the gate-keeper: “I bade the God’s gatekeeper to open the bar; / he stood blocking the gateway and stared at me.” *吾令帝闕開闕兮，倚闔闔而望予.* Qiu cites the echo of that in Yang Xiong’s “Fu on Sweetsprings Palace” 甘泉賦 because it uses “cry out,” *jiao* 呼.

2.25 貧交行
10503; SB 1; Guo 1; Qiu 133; Xiao 317.

2.26 送韋書記赴安西
10935; SB 9; Guo 18; Qiu 133; Shi 13; Xiao 326.

Text
8 SB reads 蒼/茫.

Additional Notes
3 For the controversy surrounding *wu jizai* 無藉在，see Zheng Wen 49–50.

2.27 玄都壇歌寄元逸人
10501; *Tang wen cui* 17b; SB 1; Guo 1; Qiu 134; Xin 34; Xiao 271.

Text
4 Guo var. 并/在; 白/結.
6 *Tang wen cui* reads 松/常.
9 Qiu reads 成/誠. SB mistakenly reads 試/誠, which suggests that it, like *Tang wen cui* and Guo had 誠.

Additional Notes

Title The Altar of the Dark Metropolis was said to have been constructed by Han Wudi in Ziwu Valley south of Chang’an.
1 This was in Shandong.
8 Qiu and some other commentators take the Queen Mother as a bird rather than as the goddess herself; the reference would apparently be to the bluebird that was the Queen Mother’s messenger. Qiu also cites a Song reference to a Sichuanese bird called the “Queen Mother.” It seems best here to take this as the goddess herself.
2.28–30 曲江三章章五句
10521; SB 1; Guo 2; Qiu 137; Shi 13; Xin 34; Xiao 305.
Text
II.2 SB, Guo read 梢/捎.
Additional Notes
III.3 It is possible to take gu jiang 故將 as “the old general”; i.e., Li Guang.

2.31 奉贈鮮于京兆二十韻
10904; SB 9; Guo 17; Qiu 140; Shi 14; Xin 35; Chen 164; Xiao 328.
Text
9 Guo var. 等/管.
21 SB, Guo var. 永/遠.
23 SB, Guo var. 子夏/孺子.
Additional Notes
Title Xianyu Zhongtong was the Administrator of the Capital District at the end of the Tianbao reign.
1 “Many knights (/gentlemen),” duo shi 多士, is a resonant phrase from the Classic of Documents.
3 Here I follow Xin’s interpretation of jian chu 間出.
30 Because of the situation, I take this less common reading of zhongjian 中間. Li Shousong (100) takes it as middle age.
37 This usage of “red and green” is understood as referring to the imperial ancestral temple, and the “place” of the minister; however, the association with a high minister can be traced back to Yantie lun 5, where “the high lords of state are the exemplary standard of the sea-girt world and the red and green of divine Transformation” 公卿者, 四海之表儀, 神化之丹青也. Exactly what this means is never clarified, but it suggests that they are like a wondrous painting to behold.

2.32 白絲行
10507; Wyyh 350; SB 1; Guo 1; Qiu 144; Chen 209; Xiao 319.
Text
5 Wyyh reads 改/染; Guo var. 改/染.
12 Guo give var. Zhao Yancai reading 同/宜.
13 Wyyh reads 香汗清塵似微汙; SB, Guo give as var.
14 Guo var. 相/何.
Additional Notes

1. Wyyh reads 志/才.

Additional Notes

1. That is, unwinding the threads from the cocoon.

12. “Float up lightly,” qing ju 輕舉, was a term for becoming an immortal.

2.33–42 陪鄭廣文遊何將軍山林十首
10936–45; SB 9; Guo 18; Qiu 146; Shi 14; Xin 37; Chen 182; Xiao 356.

Text

II.2 SB reads 重/章.

III.3 Qiu emends 開 to 來 following Wang Shisi.

V.1 Guo reads 勝/剩.

VI.4 SB, Guo read 得/欲; Guo var. 欲.

VII.5 SB, Guo var. 至/出.

X.4 SB, Guo var. 雜花多/白雲多.

Additional Notes

III.3 This line plays on kai 開 as “open” both in the sense of “to blossom” and “to explore and establish contact with or clear for settlement.”

III.5 The exact sense of this line is open to debate, quite apart from the distress critics have felt at the redundancy of tu 徒 and kong 空. The reference is clearly to the Chinese envoy, Zhang Qian, who went to Central Asia and brought back exotica. Perhaps the implication is that Zhang Qian’s trip was pointless because it failed to bring back this “Rong Prince” flower.

IV.3 Wang Sishi (Qiu) thinks this is figurative for the vegetation.

V.1–2 This couplet is characteristic of Du Fu’s barely comprehensible high poetic diction. The implication of the couplet seems to be that the landscape features of the large world appear in General He’s garden as a miniature surplus. Jie Rock is in the northeast of China. “Used up” is a colloquial sense of po 破, literally “to break,” “broken.” The colloquial sense seems linked to the notion of surplus, with which both lines begin.

2.43 麗人行
10522; Wyyh 350; SB 1; Guo 2; Qiu 156; Shi 17; Xin 38; Chen 233; Xiao 342.
Text

5 Wyyh erroneously reads 朝/照; SB var. 畫/繡.
8 Wyyh reads 為/微; SB, Guo var. 為/微; Wyyh reads 吁/勫; SB, Guo var. 勫/歎.
10 Wyyh reads 支/祗.
13 SB var. 珍/峰.
15 Wyyh reads 欽/鈷.
16 Wyyh, SB read 鑲/鷟; Guo var. 坐/空.
18 Wyyh, SB, Guo read 絲絡/絡繹; give 絲繹 as var.
19 SB, Guo var. 管/鼓.
20 Wyyh reads 合沓/雒遷.
22 Wyyh reads 道/軒; SB, Guo var. 道/軒.
25 SB, Guo var. 世/勢.
26 Wyyh reads 向/近; SB, Guo var. 向/近.

Additional Notes

10 These decorative “aprons” were worn at the rear.
11 The “Peppered Chambers,” so-called because pepper was mixed in with the plaster, refer to the Han harem, and by extension, here to the Tang harem.
23 “Willow (yang) flowers,” plays on the family name of the Yangs. This cryptic line [water-clover doesn’t flower until the fifth month] has been interpreted to suggest incest between the minister Yang Guozhong and Yang the Noble Consort.
25 “Adding heat to a burned hand” seems to have been a proverbial expression about the danger of getting too close to politically powerful families.

2.44
This poem, “The Duchess of Guo” 虢國夫人 (11900), is part of the addendum to Du Fu’s collection and appears, with better authority and under another title, in the collected poems of Zhang Hu from the ninth century.

2.45 九日曲江
10964; SB 9; Guo 18; Qiu 163; Xin 39; Xiao 396.

Text

3 SB, Guo var. 百年秋已半. Qiu takes this reading.
3.1–2 奉陪鄭駙馬韋曲二首
11018–019; SB 10; Guo 19; Qiu 165; Shi 18; Xin 41; Xiao 1064.

Text
I.4 SB, Guo var. 傷/禁.
I.6 SB, Guo var. 蘿/枝.

Additional Notes
I.1 Later in the Tang flowers were sometimes described as wulai 無賴, roughly “good-for-nothing” or “scoundrel,” a pejorative that can carry associations of erotic attraction. Applied to flowers, the qualities must be feminized, hence “heartless flirts.” See also Zheng Wen 58–59.
I.3–4 Shi paraphrases: “To encounter spring with white hair easily causes pain at growing old; one must get to spend the whole day drinking, and only then can one fend off being in spring.” This makes sense, but fails to account for the “although” in line three. See Zheng Wen 59–60.
I.5–6 Shi argues for strict parallelism of sense here, with the rock being broken. Ci yan 刺眼 is explained by Shi as “dazzling the eyes” or “catching one’s attention,” a sense it later acquires. Du Fu seems to be clearly playing on the more physical contact as well.

3.3–7 重過何氏五首
10946–50; SB 9; Guo 18; Qiu 165; Chen 182; Xiao 419.

Text
II.3 The Tangshi leixuan read 犬憎閑宿客.
II.6 Qiu corrects 黃 to 皇.
II.8 Qiu reads 履/屐; Qiu reads 向/過 based on Wu Ruo edition.
III.7 Guo var. 自逢今日興.
V.5 Qiu reads 日/路.

Additional Notes
I.3 Literally, putting one’s clothes on upside down. This indicates haste—in the original context of the Classic of Poetry, haste because of one’s duties, but here, haste due to his excitement to revisit General He’s villa. Chen and others think this is General He’s haste in replying and inviting him; this is quite possible.
I.4 Recalling the first poem of Tao Qian’s “On Reading the Classic of Mountains and Seas”: “I too love my own cottage.” There are many disputes about the opening lines. I understand it as Du Fu not only
feeling at home there, but taking imaginative possession in his familiarity. Another version has this to be part of General He’s answering letter. Wang Sishi (Qiu) wants to take this couplet as what was in General He’s letter: “Throw on your clothes and order a carriage—for resting in peace, there is my cottage.” Shi objects to this, but Xin prefers it. Zheng Wen 62–63 discusses the disputes over the interpretation of this poem.

I.5  *Tiaoxi Yu yin cong hua* (first series, 10) cites *Sanshan laoren yulu* which claims that in the capital region *tuo* was used for *duo*, and that the meaning here is that “flowers fall.” This has been generally accepted in the commentarial tradition. No one has questioned the authority on which this claim is based. Without any parallel in other Tang poetry, such an interpretation should be acknowledged, but not necessarily followed. The usual sense of *tuo*, “rest secure,” makes good sense and is indeed more interesting: the poet expects the flowers to be brushed loose and fall because of the orioles, but they do not.

II.4  Or, with Qiu, “the chicks that were born in the nest.” Fledglings do end up on the ground, and the parent bird does try to distract anyone who comes close.

II.5  This temple was located on Mount Zhongnan. Early commentators observed that it was a palace in Du Fu’s time and was not made a temple until the early ninth century. Zhao Yancai tries to resolve this by suggesting that a palace could be called a temple; however, this does not often happen in poetry. Qiu uses the poem as evidence that it was made into a temple earlier than the early ninth century.

3.8–9 陪諸貴公子丈八溝攜妓納涼晚際遇雨
10958–59; SB 9; Guo 18; Qiu 172; Shi 20; Xin 44; Chen 193; Xiao 438.

*Text*

II.2  SB, Guo var. 恶 / 急.

*Additional Notes*

I.6  The venerable pun here is *ou si*藕丝, “lotus tendril” for 偶思, “longing for a mate.” Xin has them chopping the lotus tendrils up. The interpretation given is suggested by Xie Siwei.
3.10 醉時歌

10512; *Tang zhiyan* 4; Wyyh 336; SB 1; Guo 1; Qiu 174; Shi 20; Xin 45; Chen 210; Xiao 409.

**Text**

1 Guo var. 華/臺.

6 SB var. 所談和屈宋/有才過屈宋; Guo var. 文/才, 所談/有才.

7 *Tang zhiyan* reads 壊坎/坎軻.

9 *Tang zhiyan* reads 老/客.

10 *Tang zhiyan* reads 身/短.

12 Guo reads 襟/裊, gives 襟 as var.

14 Guo reads 遺/疑.

15 Guo reads 忘形隨/忘形到.

18 Guo var. 簾/燈; 燈/簾.

**Additional Notes**

**Title**  In 750 the Guangwen College was founded in the National Academy; Zheng Qian, returning from exile in the early 750s, was selected as an academian.

10 Although “homespun,” he 褡, a coarse cloth, was the mark of a commoner, Du Fu was not unaware of the Laozi’s promise: 以聖人, 被褐懷玉, “thus the sage wears homespun but carries jade in his bosom.”

12 It is possible to take the compound here as qinqi 襟期, literally “the feelings’ [eager] expectation”; this was a compound used in the Southern Dynasties associated with friendship. There are, however, also precedents for reading the main compound as tongqin 同襟, “shared feelings,” thus taking the line as going to a “meeting with one who shares my feelings.” The variant tongqin (MC dhungkyim) 同衾, “one who has shared bedclothes,” for 同襟 (MC dhunggyim) suggests the second reading.

13 As Zheng Wen 66 points out, it is unclear who seeks whom out, and the xiang 相 here suggests that sometimes Du Fu seeks Zheng Qian out, and sometimes Zheng Qian comes to visit Du Fu. It is also not clear who gets the money.

15 “Ignoring formalities,” wangxing 忘形, is literally “forgetful of one’s physical form,” suggesting absorption in some intention. Erru 爾汝 is a highly familiar mode of second-person address. Originally the pronoun of a senior addressing a junior, erru became linked to the informality of friendship in the set phrase erru jiao 爾汝交, “an erru
relationship,” first used in the *Wenshi zhuan* 文士傳 of the Jin writer Zhang Yin 張隱, in Liu Xiaobiao’s commentary to the *Shishuo xinyu*, where it describes Mi Heng’s relation to Kong Rong. Here Du Fu, the younger man without office, corresponds to Mi Heng, while Zheng Qian corresponds to Kong Rong.

19 The *Wyyh* reading *gan* 感 closely echoes (and probably derives from) the “Great Preface” to the *Mao Shi* in which poetry “stirs wraiths and gods.” If we keep the standard reading, it is unclear whether Du Fu is saying there is some supernatural potency in their poems (later 有神), or that spirits are present to listen.

20 Later one might want to take this line as referring to the suffering common people, but here Du Fu is probably referring to the fate of poor scholars, echoing one of Zuo Si’s “Poems on History” referring to a series of poor scholars: 當其未遇時, 憂在填溝壑, “Before they met with appreciation,/ they worried that they would fill some ditch.” Thus, in their absorption in poetry, Du Fu and Zheng Qian are free of such worries.

25 The phrasing of this line strongly recalls the famous “Sticktoss Song,” *jirang ge* 撷壤歌, supposedly from the time of Yao, in which the peasant singer asks 帝力於我何有哉 “What does the emperor’s power have to do with me?”

3.11 城西陂泛舟
10932; SB 1; Guo 18; Qiu 177; Chen 195; Xiao 434.

3.12 済陂行
10524; SB 2; Guo 2; Qiu 179; Shi 21; Chen 198; Xiao 443.

*Text*
22 Guo reads 趣/趣.

3.13 済陂西南臺
10525; SB 1; Guo 2; Qiu 182; Shi 21; Xin 46; Chen 202; Xiao 456.

*Text*
6 SB, Guo var. 惡/要.
11 Guo var. 陰/輝.
17 Qiu reads 所忌/可忽.
18 Guo var. 足/適.
Additional Notes

20 See Xin’s argument on the use of *ku* 虎. Qiu interprets this differently.

3.14 與鄠縣源太府宴渼陂
10953; SB 9; Guo 18; Qiu 185; Xiao 452.

Additional Notes

7 Lanman 爛熳 here is sometimes interpreted “earnest and genuine,” but the interpretation given is better attested.

8 The “blue-green agate” is one of the gifts sent by the “fair one” in Zhang Heng’s “Four Sorrows,” *Sichou shi* 四愁詩.

3.15 贈田九判官
10933; SB 1; Guo 18; Qiu 186; Shi 22; Xin 48; Chen 168; Xiao 557.

Text

Title SB adds Liangqiu 梁丘 after title.

4 SB var. 霍/漢.

7 Qiu reads 美/入.

Additional Notes

Title Tian Liangqiu was apparently sent by Geshu Han to announce a victory.

7 This line admits many possible interpretations. I have roughly followed Suzuki (I.173) here.

3.16 投贈哥舒開府二十韻
10900; Wyyh 300; SB 9; Guo 17; Qiu 188; Shi 22; Xin 49; Chen 168; Xiao 563.

Text

7 Wyyh, SB reads 勝/戰, gives 战 as var.

9 Wyyh reads 傳飛/無傳.

15 Wyyh reads 春/睿.

21 SB var. 軍麾/邊沙.

27 Wyyh reads 宜/遣.

32 SB, Guo var. 是/見.

37–38 SB var. 鄉曲輕周處, 將軍拔呂蒙.

39–40 Wyyh reads 聊/將; SB var. 防身有長劍, 聊欲倚崆峒.

Additional Notes

23 This is a problematic allusion, since the attachment to his crane was
treated as the cause of Duke Yi’s loss of his domain. It may suggest less worthy favorites. Xuan 軒 is also a carriage; Qiu cites Zhang Biaochen’s *Shanhugou shihua* 珊瑚鉤詩話 suggesting that chi 墟 is an error for che 車, hence “on his carriage he has favored …”

3.17 寄高三十五書記
10930; SB 9; Guo 18; Qiu 194; Shi 23; Xin 50; Xiao 406.

*Additional Notes*

8 Or the sash of office can console you for a halting career earlier.

3.18 送張二十參軍赴蜀州因呈楊五侍御
10957; SB 9; Guo; Qiu 195; Xin 51; Xiao 403.

*Additional Notes*

1 See note to 2.7:3.

3.19 贈陳二補闕
10929; SB 9; Guo 18; Qiu 196; Xiao 400.

3.20 病後過王倚飲贈歌重經昭陵
10570; SB 2; Guo 4; Qiu 198; Shi 24; Xiao 223.

*Text*

**Title** SB and Guo read 过/過; Huang, Gao, and Qiu read 过.

4 SB and Guo read 过/過.

17 SB reads 內/人.

21 SB, Guo read 畚/畜; var. 畚; var. 豕/豪.

23 Guo reads 味/義; 無/誰.

25 Guo reads 總/信.

28 Guo reads 願/願.

*Additional Notes*

1–2 This refers to an entry in the *Shizhou ji* 十洲記 about Phoenix-Unicorn Isle in the middle of the Western Ocean. The immortals there boil up the beaks of phoenixes and horns of unicorns to make a glue that can join a broken bowstring.

7 Shi argues for this reading of the line.

21 Qiu argues that this is a porcupine (*baozhu* 豪豬); but as Shi notes, the modifier *xu* 畚 means that it is domesticated. It is not impossible that a sophisticated Tang meat market might have been raising
porcupines as a delicacy, but it does not seem likely. I agree with Shi that this is probably just pork.

This paraphrases a line in *jiaogong* 角弓 in the *Xiaoya*: “The old horse instead considered as/considers itself as a colt.” Qiu gives two interpretations: first, that the old horse is treated with contempt, and second that the old horse feels young. As Shi argues, the second interpretation better fits the context and that we should not try to reconcile the allusion with contemporary interpretation of the *Classic of Poetry*.

### 3.21 送裴二虯作尉永嘉

10931; SB 9; Guo 18; Qiu 201; Xiao 481.

**Text**

7 SB, Guo reads 就/僦; var. 具.

**Additional Notes**

7 As Qiu notes, the earliest texts read *jiu* 就. Tang manuscripts commonly omitted the radical. *jiu*僦 originally referred specifically to hiring a laborer, but by the ninth century became extended to hiring or renting lodgings. Since Du Fu would clearly hire a boatman with the boat, so this is an intermediate usage.

### 3.22 贈獻納使起居田舍人澄

10934; Wyyh 296; SB 9; Guo 18; Qiu 202; Shi 25; Xin 51; Xiao 536.

**Text**

4 Qiu reads 捧/近.

**Additional Notes**

1 The *xianna si* 献纳司 was the name of the office, and the line is often construed that way. Xin, however, makes a convincing argument that 欽存 is a verb, “to carry out the duties of one’s office.”

3 This is Zheng Xuan’s interpretation of *tui shi* 退食, used in “Gaoyang” 羔羊 in “Shaonan” in the *Classic of Poetry*. It is the self-denial that marks devotion to service. In other contexts the phrase means “to withdraw from court for meals” and was also used in that sense. In the present case Tian Cheng is clearly performing his duties, and only the Zheng Xuan interpretation makes sense.

6 There is a great deal of disagreement among commentators as to what the “white-cloud writings” are. It is not a set phrase, so commentators have championed one or another use of “white clouds” in
prior texts. The suggestions range from compositions by the emperor to writings about the life of a recluse. If we think of Tian Cheng’s office of Petition Box Commissioner, these should be petitions from outside the court; if in his role as Diarist, then it could be imperial compositions. It could also suggest another dimension of Tian’s personality, enjoying writings of those who live a private life; that is, someone like Du Fu.

3.23 崔駙馬山亭宴集
10954; Wyyh 214; SB 9; Guo 18; Qiu 204; Shi 26; Xiao 499.
Text
2 SB, Guo read 鳥/鳳.

3.24 示從孫濟
10517; SB 1; Guo 1; Qiu 205; Shi 26; Xin 52; Chen 216; Xiao 501.
Text
10 Guo var. 翻/蕃.
15 SB reads 墮/惰.
17 Guo var. 求/來.
19 SB reads 食/實.
20 Qiu reads 具/可.
Additional Notes
3 As Xin suggests, this is a xiehouyu. The source is a line from “Shiyue zhi jiao” 十月之交 in the “Xiaoya”: “Chatting merrily but showing spite behind a person’s back” 諛沓背憎. Du Fu’s phrase is “chatting merrily,” implying “showing spite behind a person’s back.”
13–14 Qiu here cites a gushi (Yiwen leiju 82): “Picking mallows, don’t hurt the roots, / if you hurt the roots, the mallow won’t grow. / In making friends, don’t be ashamed if they’re poor, / if you’re ashamed that they’re poor, then the friendship won’t form.” 採葵莫傷根, 傷根葵不生。結交莫羞貧, 羞貧交不成.
19 As Qiu points out, “stuff for the mouth,” koushi 口實, can mean both “food” and “malicious gossip.”
21 The use of wai 外, translated as “outsiders,” may suggest that the accusation that Du Fu has come only to be fed comes from Du Ji’s wife.

3.25 九日寄岑參
10518; SB 1; Guo 1; Qiu 208; Xin 53; Chen 214; Xiao 484.
Text
2 SB reads 雨/雨, gives 雨 as var.; Guo var. 雨/雨; var. 仍/如.
3 SB, Guo var. 浩浩/活活.
9 SB reads 呼/乎.
18 SB, Guo var. 滂/恐.

Additional Notes
3 *Huobuo* 活活 is a descriptive of thick mud, but commentators suggest it is the sound of walking in mud.
19 Referring to Tao Qian’s famous “Drinking Ale” V.

3.26 歎庭前甘菊花
10511; SB 1; Guo 1; Qiu 210; Xiao 490.

Text
1 Guo var. 庭/筵; Qiu reads 庭.
3 Guo reads 蕃醉/醉番.

3.27 承沈八丈東美除膳部員外, 阻雨未遂馳賀, 奉寄此詩
10965; SB 9; Guo 18; Qiu 211; Shi 26; Xin 54; Xiao 494.

Text
9 Qiu reads 安/宴 following the Wu Ruo edition.

Additional Notes
4 Du Fu commonly makes allusions to earlier figures who held the same office as his addressee. The Western Han lang, “court gentleman,” reappears in the Tang yuanwai lang, “vice-director.”
9 Although there is a pre-Tang precedent for yanwei 宴慰, glossed by Li Shan as “live a quiet life,” the term was commonly used in the Tang and generally dropped out of usage later. The Wu Ruo anwei 安慰, “console,” looks like a later emendation and doesn’t fit the situation.
12 Another note, presumably Du Fu’s own, reads: “My grandfather once held this office” 甫大父昔任此官.
17–18 The passive here is to leave room for Shi’s suggestion that this may secondarily apply to Du Fu as well as Shen

3.28 苦雨奉寄隴西公兼呈王徵士
10515; SB 1; Guo 1; Qiu 214; Shi 27; Chen 212; Xiao 476.

Text
4 SB, Guo var. 家/象.
Guo var. 駒/馬.

Additional Notes

Title

Shi appropriately points out that Li Yu became Prince of Hanzhong two years later and that Du Fu could have added it later.

3.29–31 秋雨歎三首

10508–510; Wyyh 331; SB 1; Guo 1; Qiu 216; Xin 55; Chen 214; Xiao 465.

Text

II.1 Wyyh reads 長/伏; Guo var. 東風細雨.

II.2 Wyyh, Guo var. 萬里/四海; SB, Guo var. 萬里/八荒.

II.5 Guo reads 木/禾, gives 禾 as var.

II.7 Wyyh reads 持/換.

III.1 Wyyh reads 無/誰.

III.4 Guo var. 奏/走.

III.6 Wyyh reads 湘/胡.

III.7 Guo reads 省/曾.

Additional Notes

II.1 There has been much discussion of the phrase lanfeng fuyu 鬧風伏雨 (“ruinous winds, rains that lay things low”). Lanfeng does have a significant precedent in the “Changlehua fu” 長樂花賦 by Su Ting 蘇頲 (Wyyh 148), though the only thing the fu tells us is that such a wind “howls,” xiaoxiao 蕭蕭. Fuyu has no earlier precedent, though it has a significant use in the ninth century in a poem by Zhou He 周賀 “Written in the City in Autumn” 城中秋作: “A fuyu continues steady autumn rains” 伏雨接秋霖 (QTs 503). This is interesting because it distinguishes a fuyu from steady autumn rains. Zhou He probably knew Du Fu’s line, but in his poem he at least believes he knows what kind of rain this is. We don’t have enough usages to explain the phrase with any specificity, and the commentators are guessing in their glosses. My interpretation of lanfeng follows standard glosses, but I have taken fu in a transitive sense in parallel with the transitivity of lan. See also the discussion in Zheng Wen 79–80.

III.2 The line implies that he accepts poverty, but the phrasing is resonant. The “barred gate” is from a poem on the same name in the “Chen feng” of the Classic of Poetry and marks the dwelling of a recluse. The “circling walls” are the dwelling of a Confucian scholar.
in the chapter “Ru xing” (“Activities of a Confucian Scholar”) in the 
*Li ji*.

3.32 奉贈太常張卿垍二十韻
10902; SB 9; Guo 17; Qiu 219; Shi 28; Xin 56; Chen 150; Xiao 506.

**Text**

**Title**  SB has Jun 均 added in small characters; on historical evidence
this was emended to Ji 坍.

9  SB var. 高/天.

37 SB var. 功/叫; Guo var. 巧/叫.

**Additional Notes**

6  I have taken the literal sense of *di* 低, as “hanging down low.” Xin
takes this as “easily,” but it is not clear how he arrives at this.

7  Xin takes this as: “Crowds give unbiased discussions of your ministre-
rial family.”

24 Or: “how will anyone ever surpass you in the court ranks?”

3.33 上韋左相二十韻
10901; Wyyh 251; SB 9; Guo 17; Qiu 224; Xin 57; Chen 169; Xiao
581.

**Text**

6  Wyyh reads 舊/老.

8  Wyyh reads 世/代. 世 was a taboo character in the Tang (part of the
name of Li Shimin, Taizong) and generally replaced by 代.

9  Wyyh reads 潮/河.

22 Guo var. 餘波照平隣.

39 Wyyh reads 君/公.

**Additional Notes**

6  This use of “red and green,” referring to polychrome painting, can
traced back to *Yantie lun* 5, where “the high lords of state are the
exemplary standard of the sea-girt world and the red and green
of divine Transformation” 公卿者, 四海之表儀, 神化之丹青也.
Exactly what this means is never clarified, but it suggests that they
are like a wondrous painting to behold. This is accompanied by an
early note: “The residual influence and lingering example of Your
Excellency’s predecessor is acclaimed even today” 公之先人遺風餘
烈, 至今稱之.
3.34 沙苑行
10531; Wyyh 344; SB 1; Guo 2; Qiu 228; Shi 28; Xin 60; Xiao 541.

Text

8 Wyyh, SB, Guo var. 收/攻.
19 SB, Guo read 同/騰.

Additional Notes

14 Qiu suggests that this means that other horses are not so fortunate as these.
21 Quan 泉 was a common substitute for the taboo yuan 淵, the name of Tang Gaozu.
24 Both the fish and the horses are “proto-dragons.”

3.35 橋陵詩三十韻因呈縣內諸官
10530; SB 1; Guo 2; Qiu 232; Shi 29; Xin 61; Xiao 515.

Text

13 Guo reads 曉/晚, gives 晚 as Zhao Yancai’s reading.
17 Qiu reads 相/夜.
24 Guo var. 巢/鳴.

3.36 送蔡希魯都尉還隴右因寄高三十五書記
10927; SB 9; Guo 18; Qiu 238; Xiao 622.

Text

3 SB, Guo var. 男/健.
10 SB, Guo var. 入/赴.
14 Guo reads 西/青, gives var. 青.

3.37 醉歌行
10513; SB 1; Wyyh 336; Guo 1; Qiu 240; Xin 62; Xiao 598.

Text

15 Wyyh var. 即/已.

Additional Notes

12 This is how Xin understands the zan 暫.

3.38 陪同金吾花下飲
10961; SB 9; Guo 18; Qiu 243; Xiao 605.

Text

2 SB reads 余/徐, var. 徐.
5 SB, Guo read 稱偏/偏稱.
8. The text given above is in most editions. Qiu prefers Zhang Yuan, who reads 执/李, which gives a more categorical: “should I fear an officer of the guard?”

3.39 官定後戱贈
10970; SM 9; Guo 18; Qiu 244; Chen 171; Xiao 633.

3.40 去矣行
10533; SB 1; Guo 2; Qiu 245; Shi 29; Chen 172; Xiao 652.

3.41 夜聽許十誚詩愛而有作
10529; SB 1; Guo 2; Qiu 246; Shi 26; Xin 63; Xiao 592.
Text
17 SB reads 驛/燕; Guo var. 翼/燕.
20 Guo reads 寂/寥.

3.42 戲簡鄭廣文虔兼呈蘇司業源明
10526; Wyyh 251; Tang zhiyan 4; SB 1; Guo 2; Qiu 249; Xiao 576.
Text
2 SB, Yunxi youyi 2 read 置/繫; SB var. 繫. Guo var. 置/繫.
3 Wyyh reads 即/則.
4 Tang zhiyan reads 頻/頗.
7 Wyyh reads 近/賴; Tang zhiyan reads 得/有.
8 Guo var. 乞/與. Qiu reads 乞/與.

3.43 夏日李公見訪
10527; SB 1; Guo 2; Qiu 250; Shi 30; Xiao 462.

4.1 天育驃騎歌
10506; Wyyh 339; SB 1; Guo 1; Qiu 253; Shi 31; Xin 65; Xiao 549.
Text
Title Wyyh reads 圖/騎; Qiu follows Wyyh.
4 Qiu reads 駃/駃, following Zhao Yancai.
7 Wyyh reads 矯然/矫矯; 含/合.
10 SB, Guo read 攻/攻; Wyyh reads 考/監. SB var. 考牧神駃; Guo var. 考牧攻駃.
11 Wyyh reads 字/守; Guo reads 手/守.
4.2 驪馬行
10532; Wyyh 209; SB1; Guo 2; Qiu 256; Xin 66; Xiao 608.

Text
8 Guo reads騄/騄. Qiu’s precedents are good evidence that騄 is correct.
9 Qiu reads少/久.
13 SB, Guo var.有之/能取; Qiu reads有之/能取.
16 Wyyh var. 晨/朝.
24 Wyyh, SB var.知有/肯使.

Additional Notes
l. 4 Yoshikawa takes竦 in the sense of悚.
l. 9 Qiu prefers to take華軒 as “splendid carriage.”

4.3 魏將軍歌
10857; SB 8; Guo 15; Qiu 259; Shi 32; Xiao 615.

Text
19 Guo reads風玄武/玄武暮.

4.4 白水明府舅宅喜雨
10960; SB 9; Guo 18; Qiu 262; Xiao 631.

4.5 九日楊奉先會白水崔明府
10955; SB 9; Guo 18; Qiu 263; Xiao 627.

4.6 自京赴奉先縣詠懷五百字
10534; SB 1; Guo 2; Qiu 264; Shi 33; Xin 68; Chen 236; Xiao 668.

Text
3 Qiu notes Fan Huang reads過/愚.
10 Guo var.胸/腸.
15 Guo var.為/舜.
20 Qiu reads難/莫.
32 Qiu reads破/頗 following Wang Sishi.
38 Qiu reads能/得.
45 Guo var.聖君/君臣.
46 SB reads湯嶱/膠葛; Guo reads橁葛.
51 Guo var.奮/撻.
54 Guo var.願/實; Qiu reads願/欲.
61 Qiu reads有/舞.
Additional Notes

2 Since the aims articulated in the next couplet seem to be long-standing ones, we should take the “ineptness” (with both positive and negative associations) as realizing his own ineptness, or the folly of holding onto his values in face of failure.

4 “I secretly likened myself,” qiébǐ 竊比, is a phrase from the Analects in which Confucius “secretly likens himself” to “Old Peng.”

5 Jūrán 居然 marks an unexpected consequence. “Too large to be useful” is an amplification of the descriptive húluō 溝落, a phrase from the Zhuangzi (Xiaoyao you) describing Huizi’s famous gourd which grew too big to be a convenient container. “Useless” is therefore one sense of húluō. In the background of the phrase one must recall that the particular form of its uselessness is that it is too large (as Du Fu will later say of the cypress in front of Zhuge Liang’s temple, that when “timber”/“talent” is too great it is hard to use); Zhuangzi responds to Huizi’s complaint about his gourd that he should make it into a lifebuoy and set sail in it. This advice is significant in the context of ll. 13–14. Note that Xin argues that húluō means “empty.”

7 This was a commonplace first used in Han Shi waizhuan, where Confucius is reported saying: “I study without ceasing; only when the coffin is closed will it be settled” 學而不已, 闔棺乃止.

9 Liyuan 黎元 has the association of the “good folk” or “honest folk.”

16 Bìan 便 suggests “at once” or “abruptly.”

18 Gou xia 構廈: literally “in framing the palace building.”

19 This echoes a passage from Cao Zhi’s “Memorial Seeking to Communicate With Kin” 求通親親表, sent to his nephew Cao Rui, Emperor Ming of the Wei: “Mallow and pulse bend their leaves, and
though the sun does not turn its rays on them, still they ever face it—this is sincerity of purpose” 葵藿之傾葉，太陽雖不為之迥光，然終向之者，誠也.

21 Gu 顧 may be taken as “consider” with wei 惟, or it may mark a turn in the argument.

23 Xin follows Zhao Yancai in arguing that the “leviathans” are the high officials of court who simply want to occupy their important positions; in this case we should translate “Why do they aspire …?”.

41 There are various explanations for chiyou 蚩尤. Chiyou was the name of the figure defeated by the Yellow Emperor. It became the name of a military banner and of an asterism portending war. In Du shi xiyi Fu Gengsheng argues that it is a reddish vapor. It is hard to see how an asterism could “stuff the cold sky,” but both military banners and ominous vapors are credible. In any case it is an ominous sign.

42 Cuta 蹶踏, “trample,” was a term most often associated with horses in the Tang. An early usage with soldiers has led many commentators to take the subject here to be the imperial guards (soldiers being suggested if one takes chiyou in the preceding line as referring to military banners). Cuta is sometimes used in the sense of “trample down,” which may mean that the “slipperiness,” hua 滑, would be the result. It can also imply going swiftly. It is possible that the subject is Du Fu himself.

44 Mojia 摩戛, “rub and bump,” is uncertain, perhaps the sound of the guardsmen patrolling.

46 Jiaoge 膠葛 is probably the binome used in Sima Xiangru’s Shanglin fu: “He had music performed in a realm of vast space” 張樂乎膠葛之寓. The binome is written in various ways and glossed differently. Zhao Yancai read 湯葛, with Zhao interpreting this as between the warm springs and the towering heights.

49 The “royal court” is literally the “crimson courtyard.”

58 It is unclear whether “kindly men” are a subset of the the “many officers” or just kindly men in general.

60 Literally “in the homes of the Weis and the Huos,” the great families of the Han who provided imperial consorts, here implying their Tang counterparts.

71 Yuan 輪 is the wagon tongue, synecdoche for the “cart.”

72 “Changing one’s track,” “changing course,” gaiche 改轍, was a phrase from Cao Zhi’s “Zeng Baimawang Biao” 贈白马王彪.
85 Haotao 号咲 is used in the Yi (Tongren 同人) as the opposite of laughing.

87 Yiai 一哀 alludes to a story in the Tangong chapter of the Liji: When in Wei, Confucius came upon the funeral of someone who had previously been his host in that country. He went in and mourned; then on coming out, he told his disciple Zigong to unhitch one of his carriage horses and present it to the family. Zigong objected that this was without precedent and excessive, to which Confucius replied: “I previously went in and mourned him; when I came to one lament 一哀, I shed tears; I dislike shedding tears not having a follow-up.” There are several possible ways to understand she 捨: the one given in the translation is an extension of the sense of “give up,” “abandon.” There is a colloquial Tang sense of “abandon oneself to” something, go to excess. The implications of the allusion under the present circumstances are also open to interpretation.

91 The variant 禾/未 in Guo certainly makes the line work better: “How could I have known that when the autumn grain was harvested.” This is winter after the harvest, and Du Fu’s son obviously died very recently.

96 Saoxie 營屑 is essentially a descriptive of the sound of the wind, here extended to inner agitation.

4.7 奉先劉少府新畫山水障歌

10535; Wykh 339; SB 2; Guo 4; Qiu 275; Shi 33; Xin 70; Chen 261; Xiao 527.

Text

1 Wykh var. 中/上.
11 Wykh reads 坍/裂.
20 SB reads 路/踏.
21 Wykh reads 滄浪之水深且闊.
22 Wykh reads 峰/岸.

Additional Notes

2 Guaidi 怪底 was a Tang expression of surprise and wonder. See discussion in Fu Gengsheng 傅更生, Dushi xiyi 杜詩析疑, p. 57.

4 These lines have been the subject of some disagreement. The first question is the meaning of 掃卻: Xiao Difei, accepting the usual interpretation of 掃 as “paint,” takes it as “painting in one sweep,” thus showing mastery; however, in his Dushi xiyi Fu Gengsheng
argues persuasively that it means “get rid of,” showing his mastery by “wiping out” all others. Chixian 赤縣 is usually understood as referring to the capital region or Fengxian itself, but it can also refer to all China. “Map-paintings” (suggested by the tu 圖) were common, as in Du Fu’s later poem on the paintings of Wang Zai. Although cangzhou qu 滄州趣 suggests one particular kind of scene, it should be noted that later in the poem the painting is described with references to places from all over China, suggesting that chixian might be best understood in the larger sense. Commentators have had trouble with the implications of qian 遣, some taking it as “investing” his inclinations in a painting. As Fu Gengsheng argues, this is stretching the most natural reading, which would be that he “commissioned” someone to do the landscape painting; that is, although Liu Dan may be a painter himself, the present landscape described seems to be one that he had another painter do for him. If Fu is correct, then we might take huashi 畫師 in line five to refer specifically to professional painters.

8 Again, if we take this as Liu Dan’s own work, Du Fu is praising his skill; if we take it as another’s work, Du Fu is praising Liu Dan’s taste.

10 The question is whether these lines mean that Liu Dan’s landscape painting surpasses both Qi Yue’s and Zheng Qian’s as well as Khitan Yang’s, or that Qi Yue’s and Zheng Qian’s works are not alone in surpassing Khitan Yang’s painting—this painting does as well. The former interpretation is more natural.

18 Qiu associates this with the myth of Cang Jie’s invention of characters, when Heaven responded by raining grain and spirits wept by night.

21 Qingming 青溟 would usually refer to the sea, as Qiu takes it, but the Du Dushi shuo 讀杜詩說 makes a credible argument that this refers to the dark sky, based on Du Fu’s common use of the virtually identical compound 清冥 in that sense.

22 Cedao 側島 can mean either that the isles are slanting (perhaps in the form of representation) or that they are “to the side” in a body of water. Qiubao mo 秋毫末 is a common figure for tininess, suggesting the detail of the painting as well as the brush-hairs.

23 One might take bu jian 不見 in the sense of jun bu jian 君不見, “haven’t you seen,” or in this case, “haven’t you heard?”
28 **Huisa** 挥灑, literally “wield [the brush] and spatter [ink],” suggests not merely painting but painting with a certain panache and zest.

29 Note the postpositional **dao 到**, “to the limit.” One suspects that here Du Fu is not praising the boys’ skill in other paintings or paintings in general, but their youthful embellishments to the particular painting in question.

**4.8 奉同郭給事湯東靈湫作**

10528; SB 1; Guo 2; Qiu 279; Xin 71; Chen 262; Xiao 656.

*Text*

10 Guo var. 野/原.
11 SB, Guo var. 拂/沸.
14 Guo var. 靈湫詩/幽靈斯; Qiu reads 怪/佳.
27 Guo var. 微/徵.
34 Guo var. 肯/遣.
36 SB, Guo var. 龍與虯/長黃虯.
37 Guo var. 飄飄/飄飄.

*Additional Notes*

18 Or: “it moved because of autumn storms.”

28 A long-haired bovine animal later identified with a yak was sacrificed in the journeys of King Mu.

31–32 There are various explanations for this reference to the Golden Toad. When doctors tried to cure the ailing Gaozong of a headache, a golden toad came leaping out with the word “Wu” on its back; this was identified with Empress Wu, who was then usurping imperial prerogatives. This is thus identified with Yang the Noble Consort, also figured as the Queen Mother of the West, who entertained King Mu of Zhou. It could also be the toad in the moon. In the context of the following lines, I have accepted the interpretation linking the Golden Toad with An Lushan.

**4.9–13 後出塞五首**

10626–630; SB 3; Wyyh 197 (I,III,IV); Yfsj 22; Guo 5; Qiu 285; Shi 34; Chen 262; Xiao 636.

*Text*

**Title** Wyyh 出塞.

I.7 Wyyh, Yfsj, SB var. 鞬/鞭; Guo reads 鞬/鞭, var. 鞮.

III.4 Wyyh var. 直/亙.
III.5 Wyyh reads 有/一.
III.7 Wyyh var. 歃/虎.
III.10 Wyyh reads 日暮收胡群; Yfsj reads 牧/收; var. 收.

Additional Notes

II.1 Chen Yixin (296).

4.14 蘇端薛復筵簡薛華醉歌
10546; Wyyh 336; SB 2; Guo 4; Qiu 292; Shi 34; Xin 71; Chen 292; Xiao 695.

Text
3 Guo, Qiu read 傑/翰.
4 Wyyh reads 月/日; SB, Guo var. 月/日.
13 Wyyh reads 能/善.
14 Wyyh reads 醉歌/歌詞.
15 Wyyh reads 無/為.
18 Wyyh reads 甫/才; 黎/愁.
22 Wyyh reads 注/添.
24 Wyyh reads 未知窮達/亦知窮愁; SB reads 如/知.

Additional Notes
3 I have retained the reading haohan 豪翰 from Wyyh and SB, rather than Guo’s easier reading haojie 豪傑. Haohan more perfectly develops the paired terms of the opening line, the “cherished guests” picking up the “Way of friendship/association,” and haohan picking up “literary works.” Haohan should properly be 毫翰, simply “the writing brush.” Du Fu seems to be playing on the “forcefulness” of bao 豪, metonymically standing for the writers.
18 Qiu takes chou juedao 愁絕倒 as “poets being sad that they cannot equal him” (詩家愁為不及也). Suzuki Toraō takes it as “sad at his fall.” See Xin on this phrase.
23 The figure of as much ale as the River Sheng comes from Zuo zhuan (Zhao 3).
25 The well is taken as a figure for tombs, though this may refer to some incident in which a collapsing well-work revealed bones.

4.15 晦日尋崔戢李封
10547; SB 2; Guo 4; Qiu 296; Xin 73, Chen 270; Xiao 703.

Text
2 Guo var. 方/尸.
5  Guo var. 得興/興來.
8  Guo var. 徙/徙.
14  Guo var. 喫/傾.
18  Guo var. 有/舊.
24  SB, Guo var. 志/至.
30  SB, Guo var. 綺/屋.

Additional Notes
2  Playing on Analects X.16: 寝不屍 “Sleeping, he did not lie like a corpse.”

4.16 白水縣崔少府十九翁高齋三十韻
10536; SB 1; Guo 2; Qiu 299; Shi 35; Chen 271; Xiao 715.

Text
10  Guo var. 回/懷; Qiu reads 回.
21  SB reads 道/適; Guo var. 通/適.
25  Guo reads 隱/陰.
24  Qiu reads 翁/公.
29  Qiu reads 怒/愁.
35  Guo var. 氣/氛.
44  Guo var. 煙/霧.
52  Guo var. 敵/狄.

Additional Notes
2  Wu yu shi 無與適 is a phrase used three times by Du Fu, but nowhere else in Tang poetry. In one of the other cases, it seems to mean “nowhere to go,” as translated above; in the other it means “nothing suits me,” a sense it might have here.
23–24  Qiu understands this as many “senior gentlemen” being present, who are all “immortal elders.”

4.17 三川觀水漲二十韻
10537; SB 1; Guo 2; Qiu 304; Shi 37; Xin 73; Chen 277; Xiao 725.

Text
5  SB var. 出無時/無時出.

Additional Notes
3  I follow Qiu and the commentarial tradition taking tushan 土山 as Tumen (“Earthgate”) Mountain 土門山, which was a few miles to the southeast of the county seat of Huayuan.
4.18 月夜
10974; SB 9; Guo 19; Qiu 309; Shi 37; Xin 74; Chen 283; Xiao 733.

4.19 哀王孫
10541; Yfsj 91; SB 1; Guo 2; Qiu 310; Chen 285; Xiao 771.

Text
1 Qiu notes Fan Huang reads 多白鳥/頭白鳥.
6 Qiu and later editions read 待/待.
13 Guo, Qiu read 隆/高. This seems to correct a redundancy and was adopted by later editions.
19 Gao var. 春/東.

Additional Notes
6 Early editions so consistently use dai 待 that the de 待 in later texts seems to be an emendation to clarify a Tang colloquial usage.

4.20 悲陳陶
10538; Yfsj 91; SB 1; Guo 2; Qiu 314; Shi 38; Chen 287; Xiao 737.

Text
3 Guo var. 廣/曠; 晴/清.
5 Yfsj reads 胡/夷. SB, Guo var. 雪/血; Qiu reads 雪/血.
6 Guo var. 擊箭/仍歌.
8 SB, Guo var. 前後官軍苦如此.

Additional Notes
5 There has been disagreement about whether xue 血, “blood,” is a loan for 雪, in this sense meaning “wash clean.” See Zheng Wen 102.

4.21 悲青坂
10539; Yfsj 91; SB 1; Guo 2; Qiu 316; Chen 288; Xiao 742.

Text
5 Qiu reads 晚/野 on the basis that this is Fan Huang’s reading; Qiu claims that Yfsj reads 已.
6 Qiu reads 是/人. All of the Song editions read 人.

4.22 避地
11944; Qiu 317; Chen 282; Xiao 745.
This does appear in Zhao Yancai and Gao, but it is apparently from the supplement. It has no telltale traces of inauthenticity; and if it is not by Du Fu, in the specificity of its references, it would be a rare example of
a true forgery, rather than a poem that sounded as though “it must be
by Du Fu.”

4.23 對雪
10973; Wyyh 154; SB 2; Guo 19; Qiu 318; Shi 38; Chen 288; Xiao 748.
Text
1 Wyyh reads 國/哭; Guo var. 國/哭.
Additional Notes
3 Luan yun 亂雲, “tumultuous clouds” plays on “clouds of rebellion.”
6 This very strange line has usually been evaded or generally summa-
rized by traditional commentators. In his Du Fu pingzhuan (vol. I,
p. 324) Chen Yixin gives one of the fullest attempts at explanation.
He suggests that the very fact that he still has a brazier enables him to
imagine the red of a fire in it.

4.24 元日寄韋氏妹
10976; Wyyh 157; SB 9; Guo 19; Qiu 319; Shi 38; Chen 294; Xiao 752.
Title SB reads 元日.
5 Qiu reads 秦/春.

4.25 春望
10977; Youxuan ji; SB 9; Guo 19; Qiu 320; Shi 38; Xin 75; Chen 295;
Xiao 779.
Additional Notes
3–4 There is disagreement whether this is pathetic fallacy or the human
response to spring’s flowers and birds.
5 There is disagreement whether this is the three months of spring or
the third month, the last month of spring.

4.26–27 得舍弟消息二首
11031–32 SB 10; Guo 19; Qiu 321; Xin 77; Chen 282; Xiao 783.
Text
I.8 Qiu reads 時/人.
Additional Notes
II.7 Chen thinks this refers to the households of Du Fu himself and
his brother.
4.28 憶幼子
10978; SB 9; Guo 19; Qiu 323; Xiao 786.

4.29 一百五日夜對月
10979; Wyyh 157; SB 9; Guo 19; Qiu 323; Shi 39; Chen 294; Xiao 789.

Additional Notes
5  Pili 仳離 was a Shi term for the separation between a man and
woman, sometimes implying a woman who had been sent away from
her husband.
6  Chen, like many other commentators, takes e 蟾 as Chang E, the
goddess in the moon.

4.30 遣興
10975; SB 9; Guo 19; Qiu 326; Chen 295; Xiao 794.

Text
7–8 SB var. 鹿門攜有處，鳥道去無期。
12 SB, Guo var. 鄰/日。

4.31 塞蘆子
10556; SB 2; Guo 3; Qiu 327; Xin 76; Chen 296; Xiao 755.

Text
13 SB var. 須/岐; Guo var. 頃/岐。
17 Guo reads 振/扼。

4.32 哀江頭
10540; Yfsj 91; SB 1; Guo 2; Qiu 329; Shi 39; Chen 298; Xiao 760.

Text
7  Yfsj var. 宮/殿。
9  Guo var. 詞/才。
12 SB, Guo var. 笑/箭。
13 Guo reads 惜/在; var. 在。
18 Yfsj. SB read 水/草; Guo var. 水/草。
20 Yfsj var. 望南北/望城北; SB reads 忘南北/望城北; Guo var. 忘/望;
南/城。

Additional Notes
12 The commentators generally want to take this as a pair of birds hit by
one arrow; by standard usage, however, “a pair of flying wings” means
one bird. In his tenth “Ganyu” poem, Zhang Jiuling says of a letter:
欲寄雙飛翼 “I want to send it by a pair of flying wings”—he needs only one bird, not two.

4.33–36 大雲寺贊公房四首
10542–45; SB 1 (III, IV, with a note that the other two are in the supplement); Guo 2 (III, IV) 19 (I, II); Qiu 333; Shi 39; Xin 77; Chen 303; Xiao 797.

_text_

I.12 Guo reads 芳菲/罘罳.
II.10 Guo reads 青/春.
III.6 SB, Guo read 迴/迥.
IV.5 Guo var. 晨/明.
IV.8 Guo var. 階/墀.
IV.16 SB read 听听/狺狺; probably a different writing of the same compound.
IV.17 Guo var. 寓/羈.

_Additional Notes_

Texts from the Du Fu supplement must be regarded with a degree of suspicion. Certain poems there are almost certainly not by Du Fu. In other cases it is hard to say. However, considering the effort put into gathering and collating Du Fu’s poetry before the late eleventh century, the appearance of new Du Fu poems after that period cannot be accepted without reservation, however attractive the attribution may be.

IV.16 Shi argues that this refers to the real rain and real dogs.

4.37 雨過蘇端
10548; SB 2; Guo 4; Qiu 338; Shi 40; Chen 306; Xiao 809.

_text_

6 Guo var. 飽/飯.
16 SB reads 畏/懼.

_Additional Notes_

9 Kelian 可憐 can, of course, be taken here in other senses.

4.38 喜晴
10549; SB 2; Guo 4; Qiu 340; Xin 79; Chen 307; Xiao 813.

_text_

6 Guo var. 杏/李.
19 SB, Guo var. 滅/朽.
28 Guo var. 同/空.

5.1 送率府程録事還鄉
10550; SB 2; Guo 4; Qiu 343; Xin 81; Chen 271; Xiao 710.

Text
2 Qiu reads 忘/妄, following Gao.
11 Guo var. 中/鍾.
15 Guo reads 生/告.
18 Guo var. 明似/羞以.
23 Guo reads 水/冰, though notes suggest 冰 is correct reading.

Additional Notes
7 Xunran 薰然 suggests not only “graciousness” but its permeating influence as well.

5.2 鄭駙馬池臺喜遇鄭廣文同飲
11011; SB 10; Guo 19; Qiu 354; Chen 308; Xiao 819.

Text
4 SB notes Song Jingwen reads 禽/握.
6 SB notes Jin reads 片/寸.
11 SB, Guo var. 醉留/留連; SB var. 席/舞.
11–12 SB, Guo var. 醉連春苑夜, 舞淚落徘徊.

5.3–5 自京竄至鳳翔喜達行在所三首
10980–82; Wyyh 190; SB 10; Guo 19; Qiu 346; Shi 42; Xin 82; Chen 315; Xiao 824.

Text
Title Wyyh, SB, Guo give text as 喜達行在所三首, with 自京竄至鳳翔 given as note.
I.3 Wyyh reads 看/當; SB var. 看/當.
I.5 SB, Guo read 霧/茂.
I.6 SB, Guo read 蓬峰/連山; Guo var. 連山.
II.1 Wyyh reads 秋/愁.
III.5 SB var. 門/官.

Additional Notes
I.1–2 A number of commentators take xin 信 as “messenger” and the “getting back” as returning to Chang’an. This is possible.
I.4 This follows the interpretation of Shi.
II.4 This can also understood as Du Fu in danger of losing his life any moment.

III.1 Instead of “bring the news,” bao 報 could be interpreted as “avenge.”

5.6 送樊二十三侍御赴漢中判官
10553; SB 2; Guo 4; Qiu 350; Shi 42; Xin 82; Chen 320; Xiao 833.

Text
11 Guo var. 琴/瑟.
17 Qiu reads 坐/生.
21 Qiu suggests that chuo 輟 is an error for zhui 綴, to “continue.” This makes better sense with the following line.
22 Guo var. 比/比.
28 Guo var. 大/久.
38 SB, Guo var. 別/列.
39 SB, Guo var. 資/姿.

Additional Notes
1 Yi, “Xici zhuan” II: “They strung pieces of wood to make bows and whittled others to make arrows. The benefit of bows and arrows was such that they dominated [overawed] the world.” (Lynn, 79).
15 Both Shi and Xin take congshi 從事 as referring to the Prince of Hanzhong, rather than his officers, as Qiu takes it.
17 Although commentaries mention a particular book by Wu Boshan, this seems more likely to be simply knowledge of astronomy (and astrology).
21 Rather than emending chuo 輟 to zhui 綴, as Qiu suggests, Xin cites examples of this use of chuo as “allow.”
25–26 This couplet clearly describes the quickness with which offices change in the pressing needs of the times. Zhushi 柱史 refers to a censor, and hence to Fan's position as attendant censor. We know nothing of Fan, and the first line of the couplet may suggest that he was an “omissioner,” (Rectifier of Omissions) buque, previously. Du Fu was himself a reminder, shiyi 拾遺, a slightly lower post in the hierarchy. The other problem with the couplet is qi 憲, something such a busy person would have no time for. Qiu explains this in a way that makes sense, but is exceedingly hard to derive from the words: “he journeys and has not time for the briefest rest.” Xin takes zhengqi邦. 
征憩 simply as a complementary compound for travel: “travel and resting.”

31 See Xie Siwei for the issue of gen 根 here.

5.7 送韋十六評事充同谷郡防御判官
10555; SB 2; Guo 4; Qiu 354; Xiao 861.

Text
8 SB, Guo var. 志/老.
16 SB reads 抱/枹; SB, Guo var. 氐羌/枹罕.
27 SB, Guo var. 邑/色.
28 SB, var. var. 積雪陰雲稠.

5.8 讃懷
10551; SB 2; Guo 3; Qiu 358; Shi 42; Xin 85; Chen 318; Xiao 841.

Text
29 Guo reads 多/初.
30 Guo reads 生平/平生.

5.9 得家書
10983; SB 10; Guo 19; Qiu 360; Chen 319; Xiao 868.

Text
1 SB, Guo var. 休汝騎/遊客寄.
16 SB, Guo var. 終篇言荷鋤.

5.10 送長孫九侍御赴武威判官
10552; SB 2; Guo 4; Qiu 362; Xin 85; Xiao 848.

Text
1 Guo reads 駿/騁.
22 SB, Guo var. 多/得.

5.11 送從弟亞赴河西判官
10554; SB 2; Guo 4; Qiu 364; Xiao 853.

Text
11 Guo reads 圜/丸.
16 Guo var. 皆/俱.

Additional Notes
14 The “crown” is literally the “sacred implements,” shenqi 神器, the seal and other paraphernalia of legitimate authority.
31–32 There have been various attempts to explain the sheep and ale. The “straw” suggestion comes from the Ming scholar Yang Shen. One version reads 虢 for 蘆, citing a suggestive parallel in Gao Shi: “A thousand flagons of barbarian ale do not make one drunk” 虢酒千鍾不醉人.

5.12 送靈州李判官
11917 (supplement); Guo 20; Qiu 369; Xiao 896.

5.13 奉送郭中丞兼太僕卿充隴右節度使三十韻
10985; SB 10; Guo 19; Qiu 369; Shi 43; Xin 86; Xiao 875.

Text
4 SB, Guo var. 短/煬.
10 SB, Guo var. 歸/高.
14 Qiu reads 訴/不.
16 SB var. 得/示.
20 SB var. 遣/餘.
23 SB var. 短/泣.
25 SB var. 大/動.
30 SB, Guo var. 林/陵.
35 SB var. 恭承/瘡痍.
36 SB var. 餘勇/勇決.
41 SB var. 蓬戶/圭竇.
43 SB var. Wang Anshi 甘/祇; Guo reads 甘.
48 SB, Guo var. 媚/寄.
50 SB, Guo var. 能無/還疑.
51 SB var. 寧/那.
57 SB notes Fan Huang reads 鼎/律.
60 SB, Guo var. 無使/莫作.

Additional Notes
53 Some commentators take this to refer specifically to Chang’an.

5.14 送楊六判官使西蕃
10986; SB 10; Guo 19; Qiu 376; Shi 43; Xin 86; Xiao 890.

Text
9 SB var. 令/命.
17 SB, Guo var. 盃/醆.
19 SB reads 輕/肥, gives 肥 as var.; Guo reads 肥, var. 輕.
Additional Notes

22 Here I follow Shi’s suggestion.

5.15
11899; SB 10.
This poem has been preserved under the name of Du Song 杜誦 in Zhongxing jianqi ji and Wyyh. Its inclusion in the Addendum to Du Fu’s poetry was likely the consequence of the desire to find missing Du Fu poems in the eleventh and twelfth centuries.

5.16 奉贈嚴八閣老
10984; Wyyh 251; SB 10; Guo 19; Qiu 379; Chen 324; Xiao 899.
Text
1 Wyyh, SB, Guo var. 今日/扈聖.
6 Wyyh reads 許/可; Guo var. 許/可.

5.17 月
10987; Wyyh 151; SB 10; Guo 19; Qiu 381; Chen 324; Xiao 871.

5.18 留別嚴二閣老兩院補闕
10988; Wyyh 286; SB 10; Guo 19; Qiu 382; Chen 327; Xiao 902.
Text
7 Wyyh reads 晴/時, 笛/角; SB, Guo var. 晴/時.

5.19 晚行口號
10989; SB 10; Guo 19; Qiu 383; Xin 87; Chen 336; Xiao 917.

5.20 獨酌成詩
10990; SB 10; Guo 19; Qiu 384; Shi 43; Chen 336; Xiao 922.
Text
2 SB var. 色/綠.
7 SB, Guo read 共/苦. Qiu notes this reading but rejects it.

5.21 徒步歸行
10560; Wyyh 340; SB 2; Guo 3; Qiu 385; Shi 44; Chen 327; Xiao 909.
Text
10 Wyyh reads 心/交; SB, Guo var. 心/交.
5.22 九成宮
10562; Wyyh 311; SB 2; Guo 3; Qiu 386; Shi 44; Chen 329; Xiao 904.

Text
3  Guo reads 迴/迥, var. 迴.
23  Wyyh var. 狩/守.

5.23 玉華宮
10561; Wyyh 311; Tangwen cui 14b; SB 2; Guo 3; Qiu 389; Shi 44; Chen 332; Xiao 912.

Text
7  Wyyh reads 竽瑟/笙竽.
8  Wyyh reads 光極/色正; Guo var. 氣/色.

Additional Notes
3  By giving its original name, rather than its name as a temple, Du Fu apparently does know—though it is just possible that he knows the name but not the origin. Commentators have suggested the the common folk no longer know, even after little more than a century. Pu Qilong suggests that Du Fu cannot bear to say. I would suggest that this is the essential anonymity of ruins: he may not have known and found out later, or the “not know,” buzhi 不知, may be roughly equivalent to “who could tell?”

5.24-26 羌村
10563–65; Wyyh 318; SB 2; Guo 3; Qiu 391; Shi 45; Xin 87; Chen 337; Xiao 934.

Text
I.4  Wyyh reads 客子/歸客; SB, Guo var. 客子/歸客.
I.8  Wyyh reads 歸/還; Guo reads 理/還.
II.1  Guo reads 更/迫.
II.5  Wyyh reads 多/好.
II.8  Guo reads 拘/事.
II.9  Wyyh reads 泰秔/禾秔; SB var. 泰秔(秔)/禾秔 (SB 秋 is clearly a mistake for 秀).
III.1  Wyyh reads 忽/正; Guo var. 忽/正.
III.2  Wyyh reads 正生/鬥爭.
III.9  Wyyh var. 苦/莫; SB, Guo read 苦/莫.
III.12  Wyyh reads 尔/童, var. 童.
III.14  Wyyh var. 餘/深.

Additional Notes

II.3–4  As Xin points out, Qiu takes the subject of “go away” as Du Fu’s son; like Xin, I prefer the interpretation above.

5.27 北征
10558; SB2; Guo 3; Qiu 395; Shi 45; Xin 88; Chen 344; Xiao 943.
See also Cherniack 159 ff.

Text
9  Guo var. 奉/拜; var. 閣門/闕下.
34  Guo var. 帶/載.
40  Guo reads 于/如.
46  Guo reads 谷巖/巖谷.
49  Guo var. 稲/鳥.
51  Guo var. 中/戰.
57  Guo var. 随/堕.
72  Guo reads 短/袴, var. 袴.
74  Guo reads 吐/泄; SB, Guo var. 數日臥嘔泄.
75  Guo var. 能/無.
76  Guo reads 列/牄.
92  Guo reads 能/得.
95  Qiu reads 覽/看.
96  Qiu reads 坐/旁; Guo var. 氛/氣.
98  SB, Guo var. 胡紇/回鶻.
106  Guo var. 如/過.
112  SB reads 何/可; Guo reads 何/可.
114  Guo reads 轉/瞻.

Additional Notes
2  Cherniack gives this as September 18; the difference lies in whether the intercalary eighth month was inserted before or after the regular eighth month.

4  For cangmang 蒼茫 Qiu offers the anomalous gloss of “urgently.” The translation given is the usual meaning of cangmang 蒼茫, the quality of boundless space and things that are unclear (derived from the faintness of vision at great distance).

5–6  Although jianyu 疆虞 (“affliction”) is a term more properly used for dynastic calamity than a personal political setback, Qiu cites Wang Zhu 王洙 who recounts Du Fu’s ill-timed intervention on
behalf of Fang Guan, which irritated Suzong enough to have Du Fu sent away from court. Following this reading, we would interpret these lines “… I met with calamity, / I had few quiet days …”

14 Miwu 密勿 is a Sanjia variant in the “Lesser Ode” Shiyue zhi jiao 十月之交, which entered Han and Six Dynasties usage. It describes the quality of laboring intently in the work of state.

29 Qiu cites Hu Xiake 胡夏客, who takes this as an oblique reference to the pit dwellings of Bin, the old heartland of the Zhou.

54 Wangze 往者 is sometimes taken to refer to the troops: “those who went forth” [from Tong Pass]. The same term in 5.28 clearly refers simply to “back then.”

64 Qiu cites the Du yi, which takes the whiteness of the boy’s face as a sign of starvation. Xiao Difei disagrees and says that this refers to his face as it used to look, as opposed to the dirtiness described in l. 66.

107 Xuzhu 虛佇 (“wait doing nothing”) can suggest either the emperor’s serenity or the pointlessness of his waiting. Du Fu’s muted (ambiguous) criticism of the Uighur policy seems to turn to outright advocacy of using the imperial army instead.

126 All early texts read as given. Qiu emends Bao 褒 to Mei 妹 because Bao Si 褒姒 was the consort of King You of Zhou and thus does not belong with the reference to the Xia and Yin (Shang) dynasties in the preceding lines.
Text

5.31 喜聞官軍已臨賊境二十韻
10993; SB 9; Guo 19; Qiu 417; Chen 354; Xiao 972.

Text
1  SB var. 騎/賊; Qiu reads 騎/虜.
9  SB, Guo var. 濕/失.
19 SB, Guo var. 旌/軍.
24 Qiu reads 尚/向.
29 SB var. 思/想.

5.32–34 收京三首
10994–96; SB 10; Guo 19; Qiu 421 Shi 47; Xin 93; Chen 356; Xiao 979.

Text
I.3–4  SB var. 得非群盜起, 難作九重居.
I.4  Guo reads 居/屈 (this is a mistake).
II.5  SB var. 慚/懷.
II.8  SB, Guo var. 滋涕.
III.1  Guo reads 妝/收.
III.4  SB, Guo var. 福/歸.
III.7  SB var. 同/頻.

5.35 送鄭十八虔貶台州司戶, 傷其臨老陷賊之故, 闕為面別, 情見於詩
11012; SB 10; Guo 19; Qiu 424; Xin 94; Chen 361; Xiao 989.

Text
5  SB var. 伶俜/蒼惶.
8  SB var. 下/路.

5.36 臘日
10997; SB 10; Guo 19; Qiu 426; Shi 47; Chen 361; Xiao 994.
Text

1. SB var. 年年/常年.
2. Wyyh reads 天/重; SB, Guo var. 天/重.
3. Wyyh, SB, Guo read 旗/旂.
4. SB, Guo var. 是/有.
5. SB, Guo var. 長/良.
6. SB var. 歸/還; 放/散; 北/紫.

5.37 奉和賈至舍人早朝大明宮
11003; Wyyh 190; SB 10; Guo 19; Qiu 427; Shi 48; Chen 377; Xiao 998.

Text

2. SB, Guo var. 天/重.
3. Wyyh, SB, Guo read 旗/旂.
8. SB var. 如/于; SB, Guo var. 得/有.