
[Fangweng 放翁 = Lu You 陸游]
not a vocabulary of common meanings, prove helpful in reading other plays. There is also an extensive bibliogra-
phy an Old Mandarin and the language of Yuán drama
that will prove useful to everyone, including the specialist.

In sum, this is an essential book for the student of
Yuán drama, no matter at what stage his development.
Instructive of method as well as of content, the work
provides a sturdy bridge from textbook to research
materials. It should become a standard work in the
field, and with minor improvements, it will serve as an ex-
cellent model for advanced readers in other literary genres.

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The Old Man Who Does As He Pleases: Selections from
the Poetry and Prose of Lu Yu. Translated by Burton
Watson. Pp. xxii + 126, 1 map. New York and

Ezra Pound calls the three constitutive elements of
poetry “phanopoeia,” “logopoeia,” and “melopoiea”; these
are, namely, the casting of images upon the visual
imagination, the dance of the intellect among words, and
the charging of words with the properties of music.
The first is said to be translatable; the second, untrans-
latable, can only be approximated; and the third is
beyond translation. In this light, Burton Watson’s re-
creation of sixty-three poems by Lu Yu is well deserve-
ing of praise.

Annotation to the poems is sparse. Introductory
material has been kept to a bare minimum. And reader
aids, like a finding-list for the poems or a detailed map of
identifiable place names in the diary section, are absent.
This doubtless reflects a conscious attempt to let the
texts speak for themselves.

Many of Watson’s translations read extremely well.
I would count among these #36 and #40, two of the finest
poems of social criticism by Lu, and #46, #52-554, and
#60-62, which illustrate Lu’s superlative skill at depict-
ing village scenes. Watson also does as well as one could
hope with some of Lu’s patriotic verse, e.g., #58. (Note:
references are to poems—not page-number. Cf. list
below.) Indeed some lines are rendered brilliantly:

‘Steering his plow, ambling the bright water,/ . . .’

#50

‘(Ancient compositions) muffled by a thousand
years—’ #34

‘Who put me astride this horse, a visitor to the shining
capital?’ #29

Yet in the face of this real accomplishment, I do have
misgivings. For one, the majority of the first twenty
poems strike me as being jerky, somehow lacking the
natural flow of the original. I think comparison with

Watson’s translations of Lu Yu in the Introduction to
Sung Poetry is instructive here. In the earlier work he
translates the individual line as the basic syntactic unit,
usually turning it into full grammatical English. In the
work under review, he has pared down the line, omitting
connectives and all but the most specific semantic
references, while making the couplet the dominant
syntactic unit. This is more in keeping with Chinese
poetic practice and it represents a laudable attempt on
the translator’s part to experiment with his own verse
forms. Unfortunately, I do not think the results are as
successful as his skillful renderings in the Sung poetry
work or in his very fine volume of Su Tung-p’o trans-
lations. Watson, like Pound, is trying to search out a
more effective way of charging words. Yet, the use in
English of selected features of Chinese verse structure
can make a re-created poem’s images and transitions
more disconnected than they ought to be. With poets
noted for their natural-flowing, seemingly conversational
style—like Lu Yu or Mei Yao-ch’ên—this can be harmful.
Too much juncture can have the added disadvantage of
disturbing reader attention from other relationships in
the poem and perhaps contributes here to my general
impression of an overly folksy Old Man Who Does As He
Pleases.

Another reservation I have concerns the problem of
allusion and its (non-)translation or (non-)annotation.
Lu Yu’s poetry presents less of a problem in this regard
than that, say, of Tu Fu or Yuan Hao-wen. As Tai Fu-
ku said of Lu, “Using what is plain and simple he fashioned
subtle lines; / Taking the most ordinary words, he
changed them into wonders” (Watson, tr., Sung Poetry,
158). Yet Lu does employ allusions. At times they are
incorporated into the text in a totally unobtrusive way
(l.13 #8 Ch’u tz’u; l.6 #26 Tu Fu; l.6 #35 Han Yu). At
other times, for purposes of balance and contrast, they
are meant to be recognized as allusions (l.3 #52). Lu Yu
enjoys the play of giving a song title or famous poem
title—virtual colloquialisms—full literal meaning (last
lines #6 & #31). Occasionally Buddhist terminology is
used (l.4 #21). A scholarly reference could be made for
purposes of tone, import, and contrast (l.14 #31 Han
Yu). In the hands of Lu Yu allusions can be common and
still effective (l.1 #17 T’ao Ch’ien) or hackneyed and less
successful (l.11-12 #42 Shang shu & Wang Wei).

The reader is told nothing of this. Watson, who is
well aware of the problem, follows his usual practice,
not wishing to burden the reader with references to a
potential welter of names and texts. Yet Lu Yu, precisely
because his allusions are within bounds, could well be
the subject of fuller treatment, with little loss of interest
in the text itself—indeed, with enhanced appreciation
of it.
Partly because they present less of a problem in this respect, I most admire Watson's translations of the poems of farm and village life that dominate Lu's later writing. Ikkai Tomoyoshi has pointed out the cumulative effect of these poems. I would like to see Watson's corpus of Lu Yu translations expanded to two- or three-hundred. The present volume (with many shorter poems) represents less than 1% of the poet's more than 9300 shih poems.

There are specific points where I might wish to modify the translation, mostly questions of tone or turn-of-phrase in English. These are, for the most part, minor. The excerpts from Lu's *Diary of a Trip to Shu* are pleasant to read. The scenic description is handled well. There are many points of interesting detail. Unfortunately, no attempt is made in the book's introductory remarks to place the work in reference to other Chinese writing of the sort; ncr is mention made of the author's other prose work.

The Lu Yu volume is a handsome one. Regrettably, it has no finding-list. The following is provided for reader convenience:

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I  Watson pg. no.
II  Ch'ien-nan shih kao, Lu Fang-weng chi (Kuo-hsüeh chi-pen ts'ung-shu, Basic Sinological Series) Shanghai, 1933.
III  Maeno Navaki, Riku Yü, Kanshi taikei series #19, Tokyo, 1964.
IV  Ikkai Tomoyoshi, Riku Yü, Chügoku shijin senshū, 2d series #8, Tokyo, 1962.
V  Suzuki Torao, Riku Hōō shikai, 3 vols., Tokyo, 1950-54.
VI  A  Ch'eng Ch'ien-fan and Miao K'un, Sung shih hsüan chu, Shanghai, 1961.
     B  Chi Feng, Lu Fang-weng shih ts'ü hsüan Chekiang, 1958.
     C  Ch'ien Chung-shu, Sung shih hsüan chu, Peking, 1958.
     E  Hsü Wen-ch'i, Fang-weng kuo-nan shih hsüan, Shanghai, 1933.
     F  Huang I-chih, Lu Yu shih, Taipei, n.d. (Pagination in two parts—indicated as Fa and Fb.)
     H  Kawakami Hajime, Riku Hōō kanshō, 2 vols., Kyoto, 1949. (Vol. 2 unavailable to reviewer.)
     K  Ogawa Tamaki, Sōshi sen, Tokyo, 1967.
     L  Sung shih t-pai shou (Chung-hua shu-chu) Shanghai, 1959.
     M  Yu Kuo-en and Li I, Lu Yu shih hsüan, Peking, 1957.
Adverbs pose a descriptive and theoretical challenge to the grammarian, no matter what language s/he is working on. The class of adverbs is typically a mixed class whose members do not behave alike syntactically; further, the semantic properties of adverbs are typically difficult to discern. Alleton has met this challenge very successfully in providing a comprehensive discussion of adverbs in Modern Chinese.

The strength of this book lies in the masterful presentation of criteria according to which adverbs can be distinguished from other word classes, and from each other. Implicit in Alleton's discussion is a carefully worked-out classification of adverbs, which provides a great deal of insight into their behavior. Many actually occurring examples are provided and a number of interesting generalizations are given.

To provide the reader with an indication of what this book has to offer, I will briefly describe its contents, then make some evaluative remarks.

*Les Adverbes...* consists of an introduction and three main chapters: the first proposes and defends a set of criteria for establishing a taxonomy of adverbs; the second provides a detailed discussion of nine common adverbs in terms of their "functional values"; the third chapter is an alphabetical inventory of adverbs, giving their classification and other pertinent information according to distinctions made in the first section. I will say no more about this third chapter.

For data, Alleton makes judicious use of the intuitions of a native Peking informant and a corpus of some 19,000 sentences from newspapers, modern literature, and the popular writings of Mao Zedong. By "judicious," I mean that she uses the data to support hypotheses, and does not make the too-common mistake of taking as her goal the exhaustive description of the corpus itself. With her careful use of such an extensive corpus and of the native speaker's reactions, there is very little chance that she has missed some important usage, which lends a high degree of reliability to her description.

The introduction commences, appropriately enough, with a discussion of the notion "adverb." Alleton finds that in Chinese grammatical studies, there is a fair amount of agreement in the use of the term, and proceeds to work out a definition which isolates a class corresponding quite well to what most scholars would want to call "adverbs." There are several parts to the definition. First, an adverbial is an expansion upon the predicate, that is, according to Martinet, it is an element which is "added to" a sentence without changing the relationships between or the functions of the other elements in the sentence. Second, an adverbial always occurs before the predicate, but exterior to the sentence-initial nominal. Finally, among the forms delimited by these criteria, the adverbials, a smaller group can be isolated, called adverbs ('adverbes proprement dits'), which are the