APPENDIX II

GLOSSARY of TRANSLITERATED TERMS

Chu verse: verse from the state of Chu. Chu (before 1100-223 BCE) was a non-Chinese state centered on the Yangtze River. It was incorporated into the state of Qin by military conquest in 223 BCE. The principal record of Chu verse is ***Chuci***, *Songs of Chu*, which included several types of verse that were, compared to the verse of the Chinese states of its time, more characterized by emotional effusion and shamanistic influences.

Chuci: *Songs of Chu*. **Chu verse**.

Ci: lyrics; words to songs; or, in the state of Chu (before 1100-223 BCE), poems or poetry as these were practiced in that region (**Chu verse**). In the Tang and early Song, ci were lyrics set to music before this form lost its music and became solely text. Thereafter, ci remained titled after their original melodies: creating a new lyric meant finding new words that fit a given tune's **cipai** or model: the linguistic structure of its original lyrics. Ci varied in many respects, including line length, with their detailed characteristics determined, as just noted, by the cipai of their original tunes. Typically, they had two stanzas and were characterized by the usual elements of prosody: patterns of rhyme, tones, complementary vocabulary, etc. Ci were classified into three lengths. Xiaoling (small (short) songs) were under 58 characters; zhongdiao (middle (-length) tunes) were 58 to 90 characters; changdiao (long tunes) were 91 characters or more. Alternatively, they were classified as xiaoling (shorter songs) and manci (longer ci).

Cidiao: ci title. The title of the original tune of a **ci**.

Cipai: ci pattern. Originally, ci pai referred to the tune of a **ci**: since new words to a tune had to fit its music, that tune became the base pattern for every subsequent set of new words. As the music to which ci were set became obsolete, cipai came to refer to the prosodic model of each tune's original words. Thus, the words of a new ci must imitate in detail the patterns of tones, rhymes, number and length of lines, syntax, and other elements of its pai.

Fu: prose poem. A long-lived form that incorporated both prose and poetry in such different proportions and dispositions that it is impossible to define it universally. Fu typically favor detailed description and often present their subjects in a list-like manner.

Gongti shi: palace style verse. Rooted in the social verse of the elite of the Southern Dynasties (317-589), it became a distinguishable style during the sixth and seventh centuries. Its practitioners focused on perfecting form and diction and on conveying the social issues and events of the elite rather than on the expression of personal emotion. In Chinese criticism, it is often charged with lacking emotional weight. However, in the fourth through seventh centuries, the emphasis of **Gongti shi** on innovating and perfecting form and technique developed the poetic tools that structured the poetry of later eras.

Gushi: ancient verse. Gushi slowly succeeded the forms of the ***Shijing*** during the Han (221 BCE-206 CE). It was written first with five-character lines; later, seven-character lines were also used. Its lines were governed by rhyme schemes and arranged in couplets; they had no fixed length. Initially one of the freest verse forms, it gradually became governed by an increasing number of rules until, with the regulation of tones, a new verse form, **lushi**, was distinguished.

Guti shi: ancient style verse. **Gushi**.

Jinti shi: modern-style verse. **Lushi**.

Jueju: quatrain. One of three forms of regulated verse (**lushi**). Literally, "cutoff verse." The signification of this term is disputed.

Lushi (1): regulated verse. Also termed **jinti shi** (modern-style verse) to distinguish it from **gushi**. "Lushi" (1) is a general term with three subtypes: **jueju**, **pai lushi**, **lushi (2)**. In this text, lushi (1) is rendered as "regulated verse," saving lushi (2) for the narrower meaning. Lushi may be characterized historically or functionally. Historically, regulated verse became a distinct form when the systematization of character tones became an interest of the literary circle around Xiao Tong (501-531), crown prince of the Liang dynasty (502-557) but is especially associated with the formal innovations of Shen Yue (441-513). The regulation of character tones into required patterns distinguishes lushi from the preceding forms of gushi. Functionally, the distinctive aspect of regulated verse is the use of the regulated couplet. The regulated couplet was governed by the use of schematized rhymes, parallel grammar, regulated tones, and other features. Even though the advent of tonal regulation is the historical defining characteristic of regulated couplets, in practice, the presence of complementary vocabulary is the usual criterion for distinguishing regulated from unregulated couplets.

Lushi (2): regulated verse. One of the three subtypes of lushi (1), this is the most characteristic type of regulated verse. It is governed by numerous technical requirements, among them eight lines divided into four couplets, five or seven characters per line, a caesura dividing each line, rhyme schemes, and rules governing (within couplets) the arrangement of syntax, vocabulary, and tones.

Pai lushi: successive regulated verses. In this form, the central two couplets of a **lushi (2)** are multiplied indefinitely.

Qi gushi: seven-character (per line) ancient verse. Emerging in the third century, it turned popular a few centuries after that. **Gushi**.

Qu: arias from plays. Qu became popular in the Yuan dynasty (1279-1368).

Sanqu: separate arias, or arias that are indistinguishable from **qu** except they were written independently of plays.

Shi: verse. The most general term for poetry as distinguished from prose. It does not include, however, certain types of verse, including **Chu verse** and **ci**.

Shijing: *Classic of Poetry, Book of Poetry*, *Book of Songs*. Ostensibly compiled by Kungfuzi (Confucius, 551-479 BCE), it contains various forms of verse that have been dated from 600 BCE back to (variously) 900 to 1200 BCE. It contains most of the earliest extant poetry of China.

Wu gushi: five-character (per line) ancient verse. It arose in the second century, an apparent offshoot of Central Asian songs. **Gushi**.

Yuefu: Music Bureau (verse). Named after the Han music bureau (yuefu), which was charged with managing musical affairs, including the collection of folk songs. The latter inspired elite works named after the bureau. The duration of yuefu was long and its forms numerous, but it was broadly conceived as a vehicle in folk style expressing folk material. Its use continued into the Song (960-1279).