

# Xunyou and Shanggu: Buju Writing in Tang and Song Poetry

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**Abstract:** Buju is a common theme type in Tang and Song poetry, and the depiction of Buju in the early Tang poetry inherits the tradition of Buju in the Han, Wei, and Six Dynasties, with “seeking seclusion” as its main feature. Du Fu’s divination writing runs through most of his life, greatly enriching the divination writing of medieval poetry and songs. The surrounding environment and neighbors of the residence, the imagination of the ideal residence, the deep affection for the residence, and the transcendence of the traditional writing of the previous abode are all presented in various colors in Du Fu’s works, which also influenced the related writing of Song poetry.

**Keywords:** Tang Poetry; Song Poetry; Buju Writing; Du Fu; Su Shi

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## Introduction

Clothing, food, housing, and transportation are the material basis of people’s existence in every era, and Chinese literature is rich in presentations of them, so it is of great significance to sort out and examine the relevant poems and texts for us to understand the state of life and the spiritual world of the ancients. Among these poems, the Buju writings involve the detailed process of creating a dwelling place for the ancients and the inner state of the characters in this process, showing the concrete daily life of the ancients for the future generations. More importantly, since the Tang and Song dynasties, the writing of Buju in classical Chinese poetry has not only been limited to recording the simple daily life event of building a house, but has also been more related to the ancient people’s imagination of the ideal space of existence and the choice between using the house and traveling and hiding. The helplessness and bitterness of the scholar’s journey and his transcendence of the limited space and time are presented through the theme of divination. A detailed examination of classical Chinese poems on divining is of great significance to our understanding of the changes in the living environment of scholars from the Middle Ages to the Near Ages and the mentality of the scholars based on this change. At the same time, after the Song Dynasty, the frequent movement of officials and the gradual formation of civil society, as well as the hardship of the scholar’s displacement since the South China Sea crossing, all of these factors either implicitly or explicitly affected the Song dynasty’s Buju writing, which showed a distinctly different appearance from that of similar writing in the previous period. Therefore, placing the poetic subject of Buju under the perspective of the Tang and Song dynasties is an effective way to reveal its significance in the history of poetry.

## 1. Pre-Qin Divination Writing

Divination is a common theme in classical Chinese poetry, which originated in the pre-Qin period. The poem “Shijing-Xiaoya-Sigan” records the event of “King Xuan’s examination of the room” in a realistic style, showing in detail the complete process of “building a room”, “building a wall”, “building a hall” and “building a room”, and concludes with a prayer for the reproduction of descendants. The complete process of “building a room,” “building a wall,” “building a hall,” and “building a room” is presented in detail, ending with a prayer for the multiplication of descendants. Unlike the prayer for King Xuan’s koan, in the poem “Shijing-Wei Feng-Kaopan”, “koopan”, which is related to divining, points to the sage’s retreat and seclusion. As the ultimate choice of the sage, the joy of living in streams and valleys, as opposed to serving in the imperial court, carries a strong implication of the value of choosing to seclude oneself in a secluded place. The Sigan and the Kaopan represent two types of ancient Chinese divinatory writing: the former uses realistic writing to record the detailed process of divining, and the beautiful symbolism of the prayers reflects the secularization of divining; the latter sets the place of divining as the valley where the sage lives in seclusion, and instead of presenting the details of divining itself, it emphasizes the joy that the space where he lives brings to the sage (the hermit). It is worth noting that the interpretation of the two lines in the poem “Kaopan” (考槃), which reads, Zheng Yun: “I slept alone in a stream, and I spoke alone when I realized it, and I swore to myself that I would not forget the evil of the king, and that I aspired to be in a poor place, and so I was.”, carries a clear sense of resentment and stinginess, whereas “Justice in Mao Poetry” (毛诗正义) quotes

Wang Su as saying, “The hermit lived in a mountain valley, and the space in which he lived was not easy. Wang Su Yun quoted: “poor in the mountain streams, but can become its happiness, to the adult broad-minded. Therefore, although in the mountain stream, alone sleep and realize, alone said the way of the late king, long since the oath do not dare to forget. The “beautiful gentleman’s virtue and faith”, thinks that the object of “never deceive” is the way of the late king. Unlike Zheng Xuan’s understanding that the poem is intended to be a “thorn in the side”, Wang Su’s statement is more profound, and it involves the thinking of traditional scholars about the relationship between service and privacy. The meaning of Wang Su’s statement is much broader, involving the traditional scholar’s thinking about the relationship between the public and the private, and the gentleman who “upholds virtue and believes in the Way” is obviously more independent and transcendent, downplaying the attachment to the king and the court in Zheng Xuan’s interpretation of the “complaint of thorns,” an interpretation that, on the one hand, can be said to diminish the critical significance of the reality of “Kaopan. On the other hand, it can also be regarded as a reflection of the independence of scholarly thought in the Wei and Jin dynasties. However, Kong Yingda’s “Justice of Mao Poetry” generally adopts a middle-of-the-road attitude, and his adoption of Wang Su’s theory is also intended to disprove Mao’s biography, so that in the reception of readers after the Tang Dynasty, Zheng and Wang’s two theories often went hand in hand and were not invalidated. Moreover, in terms of the poem as a whole, the synthesis of the two sayings seems to better reflect the implicit tension that exists within the text of the Kaufan, as Yao Ji-heng’s “General Commentary on the Poetry Scriptures” in the Qing Dynasty explains: “This is the poem of a poet who praises a sage for living in seclusion and not seeking worldly use”, which is clearly a synthesis of the two sayings of Zheng and Wang. As the goblet of divinatory writing, the poems of “Skan” and “Kao Pan” have the significance of guiding the way forerunners in the whole tradition of divinatory writing in ancient China, and later divinatory writing can basically be regarded as the extension and enrichment of the poetic expressions of these two types of poems.

Chu Rhetoric - Buju is the first work in the history of poetry with the title of “Buju”, which is titled by Qu Yuan, and is generally regarded as a pseudo-writing by the Han people under the name of Qu Yuan. Although it is entitled “Buju”, it is actually a metaphor for the author’s “end of choice”, which expresses the will of choosing the good and insisting on independence in the presentation of different choices in life, and the desire to achieve “the end of choice”. In the presentation of different choices in life, the author expresses his will to choose the good and to be independent and not to be moved, and he wants to achieve the purpose of “alerting the world”, which can be regarded as an extension of the “seeking up and down” in Li Sao. In fact, this poem has little to do with the original intention of choosing a place of residence, which is “I would rather hoe the grass and thatch to cultivate it? Will I travel to the great man to become famous?” “Would I rather be like a horse of a thousand miles? Will you be like a mallard in the water, going up and down with the waves, stealing my body to be whole?” These verses, with their obvious tendency, can be said to be a clarification of the hidden meaning of the poem “Kau Ngan”, and the words “to put out thatched hay” and “to cultivate by force”, which originated from “Buju”, have become extremely common in the writing of Buju in the later generations.

## 2. Hanwei Buju Writing

In the two Han Dynasty, the writing of divination was further enriched, especially in the middle and late Eastern Han Dynasty, with the rise of lyrical fugue, the words related to divination began to appear frequently in the writings of the scribes. Zhang Heng “return to the field Fu” is a work of career disillusionment, which “so in the middle of spring, the month, the time and the gas is clear, the marshy land is lush, the grass nourishes and grows. Wang Ju drum wings, oriole wailing. The oriole oriole wailed. The necks crossed and flew down, and Guan Guan calling. In non, to entertain the feelings ..... sense of the old man’s legacy of commandments, will return to driving in the Penglou. I’m going to play the five strings of the finger, singing the book of Zhou Kong. Wave of ink to excite the algae, Chen three emperor’s track model. If you indulge in the heart outside the world, and know the honor and disgrace of the same! A paragraph is to return to the imagination of life, which for the spring “Pengluo” around the beautiful natural environment description and “Pengluo” indoor life of the presentation of the East Han scholars on the ideal living space imagination, secluded Pengluo engaged in writing, and promote Confucianism track model can make the author forget about honor and disgrace, and to write and promote Confucianism track model. It allows the author to forget about honor and disgrace and reach the realm of freedom. At the same time, this residence was set up as a space opposite to that of a traveler’s cap-

ital, bringing solace to the disillusioned authors of the eunuchs.

Noteworthy in the late Eastern Han Dynasty is Zhong Changtong on the pioneering writing of divining, “Later Han Book - Zhong Changtong biography” records: “(Zhong Changtong) often thought that all touring the emperor, want to establish a name ear, but the name does not always exist, life is easy to extinguish, YuYuYu lay back and can be self-indulgent, wanting to live in a clear and open to music, the argument that: ‘so that live in a wide range of land and houses, back of the mountains, near the stream, ditch and pool around the turn, bamboo and trees around the cloth, the field garden built before the orchard tree after. The theory said: ‘to live with good land and wide house, back of the mountain, facing the stream, ditch pools around the turn, bamboo and trees around the cloth, the field nursery before building, after the orchard tree. Boats and cars are enough to replace the walking hard, so that the order is enough to rest the service of the four bodies. The family has both precious meals, and the wife and offspring do not have to suffer the labor of the body. When good friends gathered, they would entertain them with wine and food; on auspicious days, they would serve them with lamb and dolphin. They would hesitate in the garden, play in the forest, wash the clear water, chase the cool wind, fish for carp, and cruise the high winds. They satirize under the summer dances and sing in the high halls. I was also in a peaceful state of mind in my bedroom, thinking about the mystery of the old man; I breathed in the essence and sought the imitation of the supreme man. With a number of sons of the great, discussing the Tao and preaching books, they looked up and down on the two rituals and intricate characters. They played the elegant exercises of the southern wind, and sent out the marvelous songs of the Qing merchants. They are not to be blamed at the time, but to be kept alive forever. They are not responsible for what they do at that time, and their lives will be preserved forever. If this is the case, then you can be in the sky and out of the universe. Wouldn’t you envy a man who enters the door of the emperor?’” . On the one hand, Zhong Changtong recognized the finiteness of life (body), and on the other hand, he was skeptical about the eternal existence of “name”, and thus denied the lifestyle of “establishing a body and making a name for oneself”, “swimming in the emperor’s gate”, and “being a good man and a good woman”. This point echoes the above discussion on the Kao Pan, and Zhong Changtong’s discussion can be regarded as an extension of the Kao Pan poem at the end of the Eastern Han Dynasty. On the one hand, he inherited a passage from Zhang Heng’s “Returning to the Field”, such as “fishing for swimming carp, cruising high in the sky” and “flying upward and fishing downward in a long stream”, “discussing the Way and speaking of books” and “singing the words of Zhou and Confucius” and “singing the words of Zhou and Confucius”. There is an obvious similarity between “singing about the books of Zhou and Confucius”, “playing the elegant exercises of the southern wind and the marvelous tunes of the Qing and Shang Dynasties”, and “playing the marvelous fingers of the five strings”. On the other hand, Zhong Changtong’s writing is obviously more detailed, “Qingkuang” is considered to be the ideal state of divining, and also a way to obtain happiness and fulfill one’s aspiration . The size of the dwelling (a good field and a wide house), the location (backed by the mountain and facing the stream), the surrounding environment, the arrangement between each part (ditch and pond, bamboo and wood, garden in front of the building, orchard and trees), the means of traveling (boat and car), the servants of the envoys, the friends and friends, and the festivals, etc., all the various aspects of the material life and the spiritual life were presented accordingly, and there was a clear and specific reference to the clearness of the divining abode. All of this is opposed to “entering the door of the emperor”, which is the way to absolute freedom (the sky, out of the universe), and has its own independent significance.

Later in the Eastern Han Dynasty, the winds of seclusion flourished, as the “Book of the Later Han Dynasty - Yimin Biography” said: “Retreat of the time of righteousness is great. Since this descent, the flow of the wind is very complicated, the track of the long way is not the same, and the number of senses to the number of bandit one. Or seclusion to seek its will, or avoidance in order to complete its way, or quiet self in order to calm its restlessness, or to go to danger in order to seek its peace, or dirt to move its concept, or blemishes in order to stimulate its clear. But look at its willingness to field drains, emaciation of the river and sea, not necessarily pro fish and birds to enjoy the forest and grass, but also the cloud of sexuality to only.” The reasons for choosing to live in seclusion are different, or dirt and blemishes, or to go to danger and quiet themselves, the purpose of living in seclusion is also different, or to seek the will of the whole way, or to calm down the restlessness to figure out the peace, Zhong Changtong’s mark of the dividing clear and open can also be regarded as the embodiment of the desire to seek the will of the whole way, but more than the emaciation of hermits on the river and the sea, the former emphasizes the side of the “joy of the will”.

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