

Reveries of Well-being in the Shih-p'in:

From Psychology to Ontology

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Sundararajan, L. (1998). Reveries of well-being in the *Shih-p'in*: From psychology to ontology. In A-T.Tymieniecka Ed.), *Analecta Husserliana* (pp.57-70), Vol.LVI, Netherlands: Kluwer.

According to Bachelard, poetic reverie is intimately connected with the state of well-being. He states repeatedly: "Reverie teaches us that the essence of being is well-being" (1); and "reverie is a consciousness of well-being" (2); and again, "There is no well-being without reverie. No reverie without well-being" (3). This paper attempts to substantiate this claim by an analysis of selected poems from the Shih-p'in, which is a collection of poems attributed to the ninth century Chinese poet/critic Ssu-k'ung T'u.

The analysis will be carried out from two perspectives: psychology and ontology. The psychological perspective is justified by Bachelard's claim, according to Gaudin, that "each properly dreamed element is a lesson of maturation" (4). The ontological perspective finds support also in Bachelard's claim that "the image, pure product of the absolute imagination, is a phenomenon of being" (5).

The following discussion is divided into three parts: part one examines the poetic reverie of Ssu-k'ung T'u from the

perspective of William Gray's theory of creative thinking; part two examines poetic images in the Shih-p'in from the Bachelardian perspective on reverie; part three explores the overlap and affinity between these two perspectives on poetic reverie.

I. Reverie and Higher Order Affects

According to Gray, thoughts are "emotional-cognitive structures," i.e. "structured assemblies of cognitive fragments fused together by their emotional coding elements" (6). More specifically, he maintains that

. . . the basic global emotions differentiate during child development into a large number of ever finer less intense emotional nuances, or feeling tones, of precise, sharply defined quality, and that these become patterned in a nearly infinite number of ways to constitute an emotional language for coding cognitive experience. (7)

A central assumption behind this theory is that the evolution of thought has to do with a continuous refinement of emotions: "to feel an emotion deeply, intensively, and sometimes overwhelmingly" (8) constitutes the rudimentary stage of emotional development, which, through stages of progressive refinement, culminates in the "nuancing and meditational phases":

By nuancing I mean that the feeling tone becomes subtle in its

differentiation, becomes recognizable as a very particular form. Then there is the last stage, the meditational one, in which the nuanced feeling tone is held in awareness or alternately in the preconscious state. . . (9)

This hierarchical schema of the emotional-cognitive structure is in keeping with the Chinese traditional interpretations of the Shih-p'in.

Shih-p'in is an abbreviation of Erh-shih-ssu shih-p'in, which is "a set of twenty-four poems dividing poetry into different categories and illustrating these with vivid images" (10); hence it is translated by Owen as "The twenty-four categories of poetry" (11). However, Rickett's rendition of the same as "twenty-four qualities of poetry" (12) is closer to the evaluative intent behind the term "p'in." Yang Chen-kang, for instance, interprets the "p'in" (category) of "Shih-p'in" as (essential) "qualities," and makes the assertion that "poetry cannot be without qualities [p'in], otherwise it is not fit to be poetry" (13).

While critics differ as to what constitutes the essential qualities of poetry, traditional Chinese poetics is clear on one thing, namely that "vulgar" states of things are not "fit to be poetry." Du Songbo builds upon this idea and suggests that the twenty-four "categories" of poetry in the Shih-p'in are refined versions of so many "vulgar" states of things. He maintains that,

for instance, "swaggering abandon" (category 23) is the refined version of hedonistic "merry making," which "belongs to a low level state of the mind" (14). In other words, since "the worldly and vulgar merry making does not qualify for a poetic category, it is elevated to [the state of] swaggering abandon" (15).

Consider a few more examples. Du suggests that "twisting and turning" (category 17) is the refined version of what is opaque and murky: "Since murkiness does not qualify for a poetic category, it is elevated to the [state of] twisting and turning" (16). The last example is "flowing movement" (category 24). Du argues that this category is an improvement over the concept of movement per se. The improvement, says Du, consists in the combination of movement with "flow," thus highlighting the "perpetual flux" behind phenomena, instead of "the blind, chaotic movements of the phenomenal world" (17). Another commentator Guo Shaoju holds a similar view. He praises Ssu-k'ung T'u for transcending the (vulgar) state of "unrestrained wailing" in the latter's treatment of "melancholy and depression" (category 19) (18).

This traditional Chinese perspective on the Shih-p'in seems to share certain basic assumptions in common with Gray's theory of creative thinking. First of all, the Chinese distinction between vulgar and poetic "qualities" seems to coincide with that between coarse and fine emotional-cognitive structures (ECS, for short) in Gray's theory: "A coarse structure ECS may spawn an emotional

nuance leading to the formation of a fine structure ECS' which carry the main function of revision of coarse structure ECS', for it seems that only detailed thoughts are able to see flaws in more broadly outlined thoughts" (19).

One characteristic of the fine structure ECS is its cognitive complexity, for as a "higher level emotional nuance," it "would encode and integrate lower level nuances" (20). Thus Gray claims that "under the influence of a fine structure ECS the elements forming a coarse structure ECS would regroup into an [sic] new pattern, an instance of hierarchical restructuring" (21). It is noteworthy the connection made by Gray between fine structure ECS and "new" patterns of thought. The implication seems to be that conventional thoughts and ideas are part of the coarse structure ECS, which under the influence of the fine structure ECS may be regrouped to form novel and creative thoughts and ideas.

This point may be illustrated by some of the "categories" in the Shih-p'in. For instance, "flowing movement" is a novel and creative combination of two conventional, i. e. "vulgar," concepts, e.g. "movement" and "flow." Another example is the category "twisting and turning," which incorporates the conventional/vulgar understanding of opacity and murkiness as concealment, but combines the latter with its antithesis, unconcealment. Thus we have the following image of the mountain path which, twisting and turning, gives rise to a chiasmatic interplay of visibility and

invisibility:

Seeming to have gone, it has already returned;
As if secluded, then no longer concealed. (22)

Secondly the "vulgar" states seem to correspond to Gray's global, unmodulated emotions, which are "felt deeply, intensively, and sometimes overwhelmingly" (23). What Guo refers to as "unrestrained wailing" is an example of such an overwhelming emotion which borders on impulsive acting out. The distinction made by Du between "merry making" and "swaggering abandon" is illuminating in this respect. The manic state of "merry making" is considered "vulgar," probably due to its connotations of impulsive behaviour such as carousing and cavorting. "swaggering abandon," on the other hand, is considered "fit to be poetry," because, as the following lines illustrate well, this "category" focuses not so much on the acting out aspect of mania, as on the emotional-cognitive nuances of manic symptoms, such as expansiveness and grandiosity (24):

He summons sun, moon, and stars to go before him,
He leads on phoenixes behind,
And at dawn whips on the great turtles,
Bathes his feet at the fu-sang tree [where the sun rises].

(25)

Thirdly, the "vulgar" states of the mind lack flexibility, as they are constrained by impulses and conventions. Poetic reveries, on the contrary, seem to be blessed with the freedom of the fine structure ECS to combine and recombine emotional nuances in novel and creative ways. Thus the evolution from vulgar/coarse structure ECS to poetic/fine structure ECS seems to reflect the mind's intrinsic capacity for freedom.

So much for psychology. It is time to shift our gear to ontology.

II. Image as Measure of Well-being

From the ontological point of view, the "twenty-four categories of poetry" may be considered as so many "modes" of well-being, revealed by Ssu-k'ung T'u's poetic reverie. To explore these reveries of well-being, we need to follow Bachelard's advice on how to dream well. To dream well, according to Bachelard, is to develop "reveries of idealization" by dreaming one's "double": "Reveries of idealization develop. . . by constantly dreaming the values of a being whom one would love. And that is the way a great dreamer dreams his double" (26). Bachelard goes on to say that every object or element dreams of its "idealized double." To dream well, then, is to dream in agreement with the aspirations, not only of the dreamer/poet him or herself,

but also of an object/element. Thus Gaudin writes, "There is a way to dream well, to dream in agreement with the becoming of an element" (27). It is in this vein that Bachelard recommends that an object/element be given its "idealized double:" "The poet gives the real object its imaginary double, its idealized double" (28).

This perspective helps us not to lose sight of the growth and mobility of images, which supposedly are able to dream, to have aspirations for infinite improvement, in other words, infinite "idealized doubles." Furthermore, according to Bachelard, an "idealized double" is simultaneously an "expanding image," which is so called, because of its capacity to "expand" into a "universe." Thus he writes: "This idealized double is immediately idealizing, and it is thus that a universe is born from an expanding image" (29).

How is it, we wonder, that "a universe can be born from an isolated image" (30)? To answer this question, we need to pay attention to Bachelard, when he comments on the image of milky water:

What then is the basis of this image of milky water? It is the image of a warm and happy night, the image of a clear and enveloping matter. An image which includes air and water, sky and earth, and unites them: a cosmic image, broad, immense, and soft. If we really experience this, we recognize that it

is not the world which is bathed in the milky light of the moon, but rather the spectator who is bathed in so physical and so sure a delight that it recalls the most ancient well-being. . . (31)

What transpires in this lengthy quotation are the following observations: a. a universe or what Heidegger calls "world" is born, when an "expanding image" gathers in its "nearness" multiple dimensions of being, such as what Heidegger calls the "foursome" (the earth, the sky, mortals and gods) (32); and b. an "expanding image" gives birth to the unity of a universe in which everything shares the same "values." A case in point is Bachelard's "total season:" "Total season because all its images speak the same values, because you possess its essence with one particular image" (33). He points out that seasons tend to loom large in reveries well dreamed: "The pure memory has no date. It has a season. The season is the fundamental mark of memories. What sun or what wind was there that memorable day?" (34). Now consider an example of a "total season" in "lofty and ancient" (category 5 in Shih-p'in):

The moon emerges in the eastern Dipper,
 And a good wind follows it.
 T'ai-hua Mountain is emerald green this night,
 And he hears the sound of a clear bell. (35)

Here we have the image of a cool and serene night. In the cloudless sky, the moon suddenly emerges, leaving a gust of wind trailing in its wake: "All is wind, light, and sound, with the only shape in the void being the mysterious and dark mass of Mount T'ai-hua, around which immortal beings from the past play unseen" (36). All these images "speak" the same "values" of void, serenity and transcendence, which are nuances of a "emotional theme," to borrow a term from Gray (37), called "lofty and ancient." This night scene of the sacred mountain is, of course, an "expanding image," which gathers in its "nearness" the "foursome" of the Heideggerian "world:" the sky, the earth, and the mortals, who are made aware of the transcendence of the holy (the immortals on Mount T'ai-hua) by the resounding bell. Thus we may conclude with Bachelard that "a single, cosmic image" gives us "a unity of reverie, a unity of world" (38).

We are now ready to spell out the intrinsic connection between "expanding image" and well-being. As Heidegger argues so persuasively, it is in poetry that the being of a human being finds its natural habitat, namely the "world" (39). In other words, the human being attains his or her well-being, when he or she is able to "dwell poetically" (40) in the world of an "expanding image." Bachelard says something similar: "A single image invades the whole universe. It diffuses throughout the universe the happiness

we have at inhabiting the very world of that image" (41).

One important implication behind the notion of the "expanding image" is this, that an image is something organic, such that Bachelard considers it necessary to study "its mobility, its fertility, its life" (42). In the following section, we explore the growth and mobility of a few "expanding images."

Expanding Images

First consider an example given by Bachelard. He shows how Sartre's "sickly image" of a "hard" and "oily" bark of a tree root can expand into a universe, where nausea "oozes everywhere:" ". . . the bark has long been a skin because the wood is flesh; the skin is oily because the flesh is soft. Nausea oozes everywhere. . . . It is perhaps through a detailed examination of the sluggish somnambulism of this root that we may best reveal the slowing down of the state of nausea" (43).

Now consider another "sickly" reverie-- "melancholy and depression" in the Shih-p'in (category 19): "A great wind rolls up the waters,/ The trees of the forest are shattered. . . . The winds moan through the falling leaves,/ rain drips on the grey moss" (44). How is this picture different from clinical depression? From the Bachelardian point of view, we may say that this reverie constitutes the "idealized double" of clinical depression. While the clinical picture of depression is personal, is associated with memories, events, and traumas, the picture of devastation painted

by the above lines is cosmic. While clinical depression has a negative impact on the person, the above reverie of depression offers us the "happiness", paradoxical as it may sound, of inhabiting a universe. In the universe born out of this "expanding image", the same "emotional theme" of destitution, disconsolateness and despair are "shared" by everything, ranging from the shattered trees to the hapless moss, which, not being able to find protection from the melancholy leaves, lies exposed, pallid and helpless, to the cold, incessant rain.

From this brief analysis we may derive an important point, namely that in the world of reverie, nothing is intrinsically "sick," notwithstanding "nausea" and "depression." The only "pathology," so to speak, would be the stunted "growth" of an image. From this point of view, the "idealizing" imagination "heals," when it enables a less developed state to become its "idealized double," and thereby "expand" into a universe. To further elaborate on this point, we examine two antithetical categories in the Shih-p'in: "decorous and dignified" (category 6) and "intricate beauty" (category 9).

"Intricate beauty" is the antithesis of "decorous and dignified." The former is a mode of well-being marked by presence and abundance; the latter, by absence and silence. For instance, in the reverie of "intricate beauty," the presence of music is added to the possession of food, drink and company, thus creating a

sense of superabundance and excess: "Golden goblets full of wine,/ A companion strumming a lute" (45). In contrast, "decorous and dignified" celebrates the absence of music: "A reclining lute in the green shade,/ And above is a waterfall in flight" (46). As Owen points out so perceptively, here "the lute is not being played; rather than playing, the human is absorbed in listening to the sound of the waterfall" (47). So much for contrast and comparison between the two categories. In the following paragraphs, we analyse each category separately.

Let us begin with "intricate beauty":

If spirit preserves wealth and honor,

One cares little for yellow gold.

When the rich-and-lush reaches its limit, it will wither and
dry up,

But the pale will always grow deeper.

In the remaining dew the mountains are green (48),

5

There are red apricot blossoms in a grove.

The moon shining bright in a splendid chamber,

A painted bridge in the emerald shade.

Golden goblets full of wine,

A companion strumming a lute.

10

If this is accepted, sufficient in itself,

It will express all the loveliest sensations. (49)

"Intricate beauty" seems to be the "idealized double" of a "vulgar" state of existence, which is marked by abundance of material possessions and by gaudiness of appearance. Thus Du Song-bo makes the observation that "the antithesis of the 'decorous and dignified'[category 6] is theoretically the crude and vulgar, but the vulgar does not qualify for a [poetic] category, hence is called euphemistically 'intricate beauty'[category 9]. This category refers to that which is actually worldly and vulgar, but dignified by the poet" (50). The element that is closely associated with the worldly, the vulgar, and the gaudy is the "yellow gold," which the poet spurns in line 2: "One cares little for yellow gold" (51).

But the poet does not stop with rejection. He goes on to dream "in agreement with" the "becoming," the aspiration of gold, such that he dreams of a universe, in which everything "glitters," as it were. To wit, the green mountains are glistening with morning dew; the apricot blossoms are lustrously red; the brightness of the moonlight adds to the brilliance of the luxuriant and "stately house" (52); the green shade brings out into sharp relief the ornamental glitter of the painted bridge; the glitter of the golden goblet is enhanced by the shimmering wine, the gleam of which becomes all the more enticing, when it is "full to the brim."

At a still subtler level, we may discern the preoccupation with presence, as is befitting the reverie of gold. To begin with, the term "remaining" (yu) used to describe the morning dew in line 5 has the connotation of "leftovers," signifying a presence which is abundant enough to survive consumption. This echoes the notion of preservation (of presence), which is stressed in the very first line: "If spirit preserves [italics added] wealth and honor." Then the red apricot blossoms "are present" [zai] in the grove--the Chinese original is an emphatic statement about presence. The "still life" quality of the images, the "splendid chamber," the painted bridge, the golden goblet, also conveys a sense of presence and possession. Finally all these associations of presence and possession culminate in the advice given in the penultimate line: "Take [italics added] these and be content" (53).

Here we are given to inhabit a universe, in which everything partakes in the being of gold, its brilliance and glitter, its luxuriance and grandeur, its superabundance and excess. This is indeed a dream of gold well dreamed.

The second example is "decorous and dignified":

With a jade pot he purchases spring[wine],
 Appreciates rain under a roof of thatch.
 Fine scholars are his guests,
 All around him, fine bamboo.

The fantasy begins with a social gathering of scholars:

The gathering, however, is a quiet one, a shared appreciation of the scene, along with a mirroring pleasure in the fact that the appreciation is indeed shared. The guests are together looking out rather than interacting with one another; that quiet unity is echoed in the bamboo all around. Such appreciative silence recurs in the silence of the lute, whose music is foregone to appreciate the sound of the waterfall. The objects of such silent appreciation form a natural progression, from the rain to clearing skies, to the rain water now spilling over the falls. The same silence returns in the falling flowers, paired with the chrysanthemum, the last flower of the year, associated with the dignity of old age and calm acceptance. (56)

The recurring absence and silence culminate in the image of the falling flowers, which "say nothing." The scholar dreamer, however, is not as speechless, although equally silent: he writes down the seasons' "splendors," knowing that "such scenes, translated into poetry, have even greater charm" (57). What a magnificent dream! What fine qualities of existence are being revealed here!

Impetus Towards Opening Out

The foregoing analyses bring to light an essential nature of the "idealizing imagination," namely, its impetus towards "newness," towards "opening out" a new perspective, or a new plane of being. As Bachelard puts it, "the function of opening out. . . is . . . the function of imagination" (58); and again, "Thanks to the imaginary, the imagination is essentially open, evasive. In the human psyche, it is the very experience of opening and newness" (59).

Thus the reverie of the scholar in "decorous and dignified" does not rest content with the appreciation of nature, nor with the pleasure of having refined company, nor with the serene acceptance of a transient life. The poetic reverie of the scholar does not find its repose until it opens out a newer and higher plane of being, i.e. in the writing and reading of poetry, in which all the pleasures of life seem to have reached their consummation.

The same is true of "intricate beauty," in which the idealizing imagination opens out a new plane of being by transposing the "gaudy" reveries of gold from the material axis to the mental/spiritual axis. Thus the poem begins with the line "If spirit [italics added] preserves wealth and honor" (60); and ends with "Take these and be content [italics added],/ For here is beauty enough to gladden the heart!" (61).

It is this shifting, this opening out to another plane of being, that makes it possible for the reveries of the "vulgar" gold

to be graced by the morning dew, which refreshes the green mountains, by the moonlight, which enhances the charm of a stately house, and by the green shade, say at noon, which brings into sharp relief the ornamental beauty of the painted bridge. All these displays of color and glitter would be "gaudy," if confined to the plane of material possessions, but they are charming, when transposed to the world of nature, or at least to a plane of being, where culture is graced by nature.

The mechanism of "opening out" is especially conspicuous in the juxtaposition of the golden goblet and the lute. Here the reverie starts out with material excess: golden goblet brimming with wine. But it shifts in midstream to another axis, that of social and cultural well-being. This shift is evidenced by the verbs "accompany" and "play" in the Chinese original, a literal translation of which would read, "Playing a lute to keep company of guests" (line 10). Two verbs in one line! As if to enhance the chance of a transition by "loading the dice!"

III. Conclusion

By way of conclusion, we examine the margins of overlap and affinity between the psychology and ontology of poetic reverie. From the perspective of psychology, the evolution from coarse structure ECS to fine structure ECS seems to be consistent with Bachelard's account of the mobility and growth of images. For instance, Bachelard's "idealized double" presupposes the mechanisms

of differentiation and revision, mechanisms which seem to be characteristic of "fine structure ECS," as Gray points out: "A coarse structure ECS may spawn an emotional nuance leading to the formation of a fine structure ECS' which carry the main function of revision of coarse structure ECS'" (62). Furthermore, the phenomenon of "expanding image" may be explained by the self-organizing mechanism of "emotional theme." According to Gray, "an emergent emotional nuance would eventually grow into an emotional theme. . . . As the emotional theme continues to grow and develop, it organizes and relates an ensemble of cognitions" (63). Gray's theory that in creative thinking thought is being organized by affect is consistent with our experience that the coherence of an "expanding image" can be measured not so much by the cogency of logic as by the resonance of emotional nuances. Thus we may understand "expanding image" as a constellation of "emotional-nuance-tagged cognitions" (64), which are organized by one central emotional theme, in probably the same manner as, to use Gray's analogy, an "urban" constellation of houses and buildings appearing along a railroad (65).

In the final analysis, it seems that what Gray and Bachelard share in common is their focus on the inherent restlessness in the system, a restlessness stemming from the impetus towards growth and mobility in creative thinking and poetic image, respectively. Gray adumbrates the evolution of creative thinking from coarse to fine

emotional-cognitive structures; Bachelard highlights the fact that the "idealizing imagination" seeks incessantly to open out newer and higher planes of being.

In conclusion, then, we may define poetic reverie as, if we follow Gray, the dream or aspiration of the mind to become infinitely refined in its emotional-cognitive structures; or, if we follow Bachelard, as the dream of the "idealizing imagination" to open out ever newer and higher planes of being. By the same token, we may define "well-being" as the natural outcome of a dream well dreamed, that is, when one dreams in agreement with this innate aspiration of the mind or the image to grow. This definition of "well-being" has both psychological and ontological connotations. Psychologically, well-being entails maturation and healing, as it signifies the mobility of less developed states of things to evolve into their "idealized doubles" or into higher order emotional-cognitive structures. Ontologically, well-being signifies the repose one finds when one dreams in agreement with the becoming of the mind or the image. This repose is thus the repose of home coming, when the mind or the image discovers its own possibilities, or, in Bachelard's terms, when the "soul" discovers its own world: ". . . a poetic image bears witness to a soul which is discovering its world, the world where it would like to live and where it deserves to live" (66).

1. Gaston Bachelard, The Poetics of Reverie, translated by Daniel Russell (Boston: Beacon, 1969), p. 193.
2. Ibid., pp. 177-178.
3. Ibid., pp. 152-153.
4. Gaston Bachelard, On Poetic Imagination and Reverie / Selections from the works of Gaston Bachelard, translated by Colette Gaudin (Indianapolis, NY: Bobbs-Merrill, 1971, p. xxviii).
5. R. Kearney, Poetics of Imagining/ From Husserl to Lyotard (London: Harper Collins, 1991), p. 99.
6. William Gray, "Understanding Creative Thought Processes: an Early Formulation of the Emotional-cognitive Structure Theory," Man-environment Systems, Vol. 9, no. 1 (1979), p. 3, abstract.
7. Ibid..
8. Ibid., p. 7.
9. Ibid..
10. Tiao-kung Wu, "Ssukung Tu's Poetic Criticism," Chinese Literature, Vol. 7 (1963), p. 78.
11. Stephen Owen, Readings in Chinese Literary Thought (Cambridge, MA: Harvard University, 1992), p. 299.
12. A. Rickett, (Ed.), Chinese Approaches to Literature from Confucius to Liang Ch'i-Ch'ao (Princeton, NJ: Princeton University, 1978,), p. 14.
13. Quoted in Shaoyu Guo, Zhongguo wenxueping shi [History of

Chinese Literary Criticism] (Taibei: Wenshizhe chubanshe, 1990), p. 293.

14. Songbo Du, Chan xue yu Tang Song shi xue [Zen and Poetics of Tang and Song Dynasties] (Taibei: Liming, 1976), p. 417.

15. Ibid., p. 419.

16. Ibid..

17. Ibid., p. 417.

18. Quoted in Shaoyu Guo, Zhongguo gudian wenxue lilun piping shi [History of Chinese Theories of Classical literature] (Beijing: Renmin wenxue, 1959), p. 257.

19. Gray, "Creative Thought Processes," op. cit., p. 11.

20. Ibid., p. 10.

21. Ibid., p. 11.

22. Owen, Readings, op. cit., p. 339.

23. Gray, " Creative Thought Processes," op. cit., p. 7.

24. According to Owen, the images presented in these lines refer to "the cosmic fulfillment of human will, appropriate to a conquering emperor" (in Readings, op. cit., p. 332).

25. Ibid., p. 329.

26. Bachelard, Poetics of Reverie, op. cit., p. 88.

27. In Bachelard, Poetic Imagination, op. cit., p. xxxii.

28. Bachelard, Poetics of Reverie, op. cit., p. 176.

29. Ibid..

30. Ibid., p. 175.

31. Bachelard, Poetic Imagination, op. cit., p.60.
32. See V. Vycinas, Earth and Gods/ An Introduction to the Philosophy of Martin Heidegger, (The Hague: Martinus Nijhoff, 1961).
33. Bachelard, Poetics of Reverie., op. cit., p. 117.
34. Ibid., p. 116.
35. Owen, Readings, op. cit., p. 313.
36. Ibid., p. 315.
37. Gray, "Creative Thought Processes," op. cit., p. 10.
38. Bachelard, Poetics of Reverie, op. cit., p. 175.
39. See Martin Heidegger, Poetry, Language, Thought, translated by Albert Hofstadter (New York: Herper & Row, 1971).
40. Ibid..
41. Bachelard, Poetics of Reverie, op. cit., p. 175.
42. Bachelard, Poetic Imagination, op. cit., p. 20.
43. Ibid., p. 87.
44. Owen, Readings, op. cit., p. 343.
45. Ibid., p. 322.
46. Ibid., p. 315.
47. Ibid., p. 316.
48. Owen's translation of line 5 is based on a different text, which reads: "In the last of the fog by the water's edge" (Readings, op. cit., p. 322). The alternate text that we choose to cite in place of the above quotation is also translated by Owen

(Ibid., "Line 5").

49. Ibid., p. 322.

50. Du, Chan xue, op. cit., p. 418.

51. Owen, Readings, op. cit., p. 322.

52. Hsien-yi Yang, & Gladys Yang, trans., "The Twenty-four Modes of Poetry," Chinese Literature, Vol. 7 (1963), p. 69.

53. Ibid..

54. Owen, Readings, op. cit., p. 315.

55. Du, Chan xue, op. cit., p. 419.

56. Owen, Readings., op. cit., p. 317.

57. Wu, "Ssukung Tu's," op. cit., p. 81.

58. Bachelard, Poetic Imagination, op. cit., p. 37.

59. Ibid., p. 19.

60. Owen, Readings, op. cit., p. 322.

61. Yang & Yang, "The Twenty-four Modes," op. cit., p. 69.

62. Gray, "Creative Thought Processes," op. cit., p. 11.

63. Ibid., p. 10.

64. Ibid..

65. Ibid..

66. Bachelard, Poetics of Reverie, op. cit., p. 16.

