

THE POEMS OF THE TURKISH PEOPLE, WHO RULED IN NORTHERN CHINA IN 4-5 TH CENTURIES A. D.

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INTRODUCTION

After the third century A. D., China became separated into two distinct political and cultural divisions i. e. the Northern and Southern. In Northern China (Shansi, Shensi, Hopei) certain Turkish people, Tibetans and Hsien-pis were ruling; whereas in the south one Chinese clique after another seized power, so that dynasty followed dynasty until 580, and then an united China came into existence.

The Northern people especially Turks, developed a new culture by fusing their indigenous culture with the ancient Chinese culture. But however, they could not help submitting to Chinese civilization. On the other hand the Chinese were not entirely indifferent towards these foreign culture, and they borrowed certain elements. This was largely due to the fact that high literary standard during the reign of the Han dynasty was later on, lost through wars and invasions. The Chinese culture which lost its vitality, could resist the culture of invading people and thus had to carry on a precarious existence until the T'ang dynasty.

This period of upheavals due to political disintegration left its mark on the literature of that time and in consequence no great work was created. This political division caused the literature of the North to be different from that of the south.

Nothing however, has been written about the literary work of these Northern people¹. Chinese sources provide us with the text of "Hu" poems which are the only literary documents we have about these people². These poems which are referred to as Northern verse in Chinese literature were written by Turkish people (T'o-pa) who ruled in northern China in fourth and fifth centuries. A. D.

Having collected these poems from Chinese sources I have made an analytical study of them, and tried to show their influence on Chinese literature. The exist-

¹ It is not mentioned about the poems of the Northern people in the works such as :

H. A. Giles : A History of Chinese literature. London, 1901.

W. Grube : Geschichte der Chinesischen literatur. Leibzig, 1902.

H. A. Giles : Gems of Chinese literature. Shanghai, 1923.

R. Wilhelm : Die Chinesische literatur. Postdam, 1926.

² See, for "Hu" poems;

Yüeh-fu shih-chi:chap. 21, p. 211-212 a b;

chap. 25. p. 231-236 a b';

chap. 79. p. 541;

chap. 86, p. 589.

ting Chinese sources are limited and the information they provide us is insufficient. We shall, however, endeavor to understand from these poems, the characteristic features of the inner world of these people.

Before dealing with the Northern-literature I wish, for comparison to say a few things about the Southern-literature.

As far as artistic qualities are concerned the southern literature, was richer than and superior to the Northern-literature. But its on the whole devoid of feelings and rather artificial. Symetry, paralellism and alliteration, seem to have been their main literary concern. Every word was subjected to strict scrutiny and often the most esoteric ones preferred. Consequently, the language was deprived of its original delicacy of meaning and when translated into a foreign language, it often produced a monotonous effect.

The Sung period (420-471) was the greatest in all that history and, Ho Sun, Fan Yün, Hsien Yün-lin, Yen Yen-chih, Pao Chao, Hsien Chao are the most famous poets. In the reign of Linag Wu-ti a new movement begins to show itself in poetry. In this period the emperors themselves wrote poetry. Their favourite being, "the five word meter scheme" and Yüeh-fu. They wrote mostly short verses, and most of which consisted of twenty words and four lines.

Side by side with this kind of poetry, flourished folk poetry. Most of the folk poetry is to be found in the Yüeh-fu. These are lyrics of the present Kiangsu provinces. Among the Tzu-yen (child and night) lyrics are the most exquisite. The characteristic trait of these lyrics being that they are love poetry, sentimental and recited by women. They are first recited and then music accompanies them.

Besides poetry, other branches of literature such as, history, formal writings, essays, translations, petition, criticism, legislations and ordinances have also developed greatly.

Northern - literature : While the southern-literature developed itself within its own boundaries, in the North quite a different kind of literature, calling itself Northern-poetry came into being. The simplicity and naturalness of sentiment, their power of passion and heroic feelings mark these poems.

For a long time these poems were kept in obscurity, they came into light with the help of the, "History of literature, the so called" *Pai-hua wen-hsüeh-shih*", produced under the auspices of Dr. Hu Shih. We often come across these poems in the Yüeh-fu and in the lyrics accompanied by flute, in the reign of Liang³.

In the Yüeh-fu, it is reported that, these poems were 66 in number, but most of them have been lost⁴. I myself found only 24 poems, besides these, found also 9 poems composed by Chinese poets in the same style. And also 2 "Ts'ih-lo" and one "salt song".

³ See, *Yüeh-fu shih-chi* : Chap.21, P. 211-212 a-b.
 ——. 25, P. 213-236 a-b.
 ——. 79, P. 541 a-b.
 ——. 86, P. 589 a-b.

⁴ See, *ibid* : Chap : 21, P. 211 b.

Among these it is notable to record that one Mu-lan tsh (Mu-lan song) is a very important poem.⁵

During the Han dynasty all these songs are called "Heng-ch'ui" later on they were called Ku-ch'ui. They fall into two groups⁶.

I. Ku-ch'ui group : played by flute and reed. It was used on the way, when the emperor took a journey and at the palace Ceremonies. During the reign of HanWu-ti this music was only allowed to be played by the seven governors of the seven provinces.

II. The Heng-ch'ui group : Played by horns. The horn being a musical instrument, similar to that used by Hsiung-nus.

Chang Ch'ien brought some songs from Hsi-liang, when he returned from his western expedition. But only one, Mo-ho-tou-lo left. This song played by flute, and not Chinese. It is said that Lui Yen-nien (a poet who lived during the Han dynasty) changed all these songs, and made 28 various songs. The empor wanted to use these as a military music. Afterwards this music was allowed to be played to the frontier generals as symbols of honour. Later songs for the big horn were also composed⁷.

The Liang period (502-556) Heng-ch'ui songs, played by drum and horn, fall into two groups⁸:

I. Chi-yü group (cannot be translated) : Has 36 songs.

II. Ko-ku group (cannot be translated) : Has 30 songs.

So there are altogether 66 songs.

These Heng-ch'ui songs have been also used in Sui dynasty. There are 4 groups⁹. I. Wang-ku group (Wang cannot be translated. Ku, is drum) :

This group used wang-ku, metal gong, big drum, small drum, long horn, horn and big horn. There are 15 songs for the big drum, 9 songs for the small drum, 7 for the big horn.

II. Nao-ku group (small bell and drum) :

The musical instruments are, drum, flute and reed. There are 12 songs in this group.

III. Ta Heng-ch'ui group (Big Heng-ch'ui) :

Horn, drum, flute, reed, pi-li, Chia (hu-chia, made, of reed), t'ao-p'i-pi-li are the musical instruments used. There are 29 songs.

IV. Hsiao Heng-ch'ui group (Küçük Heng-ch'ui) :

Musical instruments are, the horn, flute, reed, pi-li, chia, t'ao-p'i-pi-li. There are only 12 songs in this group.

During the T'ang dynasty, these had been used at the capital for the imperial ceremonies and for military training. They are 4 groups¹⁰.

⁵ see, *ibid* : Chap : 25, P. 231-236 a-b.

— — .79, P. 541 a-b.

— — . 86, P. 589 b.

⁶⁻⁷ see, *ibid* : Chap : 21, P. 211 a.

⁸ See Yüeh-fu shih-chi : chap. 21, p. 211 b.

⁹ See *ibid* : chap 21, P. 211 b.

¹⁰ See *ibid* : chap. 21, p. 211 b-212 a.

I. Ku-ch'ui group (Drum and flute) :

The musical instruments are like that of the group of Wang-ku of the Sui dynasty. But there is no big horn. The songs in this group have ten varieties and some of them are for cavalaries. There are 15 songs for big drum, 9 for small drum and no songs for metal gong.

II. Yü-pao group (cannot be translated) :

The musical instruments are like that of the Sui dynasty. There are 18 songs in this group.

III. Nao-ch'ui group (small bell, used in the army) :

This group also is like that of the Sui dynasty. Altogether there are 7 songs.

IV. Ta Heng -ch'ui group (Big Heng-ch'ui) :

The musical instruments are like that of the Sui dynasty. And there are 24 songs.

V. Hsiao Heng-ch'ui group (small Heng-ch'ui) :

The musical instruments are like that of the Sui dynasty. No songs.

Some musical instruments as we have seen in these groups are the Hsiung-nu's musical instruments. These are ¹¹:

Pi-li : This is a Hsiung-nu musical instrument and made of bamboo or rushes. It is used for military music and also played for sad songs. It has nine holes and looks like the Hu-chia.

Hu-chia : This is also a Hun music instrument. Half of it is narrow and the other half in large and short. It plays melencoly songs. In Korea, Kansu and Shansi it is still used as an instrument in military music.

P'i-p'a : The origin of this instrument came from Northern-barbarian tribes. They play it on horse back.

After the Eastern-Chin (420) dynasty the official Chinese music no longer existed. Even the T'o-pa made a turn on their ancestral music and began to use the Huns and central Asiatic music. This music also is played on horse back. The musical instruments are the Hu-chia pi-li, flute, reed. We call this musical group "Music of horn". Because all instruments were made of bull horn. Beside this, there was also a double horn which take its origin from Turkistan ¹².

Beside these music groups in China, there was also Kucha music, which came to China with invasion of Kucha by general Lu Kuang. It had 15 kinds of musical instruments. These were P'i-p'a, k'ung-hou (has 25 strings) org, flute, reed, pi-li and drum. 20 musicians made an orchestra ¹³. This music ceased after general Lu Kuang's reign and revived in the T'o-pa's time ¹⁴.

Hsi-liang (in Kansu) music began with the invasion of the western part of Huang-ho by Tai Wu-ti (420). This continued in the Chou and T'o-pa period. And it was popular in the Sui dynasty. Musical instruments were p'i-p'a, k'ung-hou, drum, flute and reed ¹⁵.

¹¹ See, for the musical instruments, Ts'ih-yüan: Vol. II. p. 23. 3; Vol. II. p. 33, 2. Vol. II. p. 155, 3.

¹² See, Yüeh-fu shih-chi : chap. 21, p. 211 a.

¹³ TPYL : No. 83, chap. 567, P 7 a b.

¹⁴ TPYL : No. 83, chap. 567, P. 9 a.

¹⁵ TPYL : No. 83. chap. 569. P. 2 a.

Kashgar (Su-le) music began in Chou dynasty (600). The musical instruments were the K'ung-hou, p'i-p'a, flute, reed, drum and pi-li 12. musicians made an orchestra¹⁶.

Sogdian (Kan-k'ou, Kan-chü) music also began in the Chou dynasty during the reign of Wen-ti who got married a Northren Barbarian princess. There were 4 kinds of musical instruments. and the orchestra had 7. musicians¹⁷.

The First Part
" P o e m s "

And the analysis of these poems

The Liang period (502-557 A.D.) Heng-ch'ui songs played by drum and horn¹⁸

The Chi-yü group : Poems written during wars.

(No title)

(chap 25, P. 231 b)

The young man wishes to be strong,
No need to have relations with friends.
Kites flying towards the sky,
A flock of sparrows going towards see waves, in pairs.

Horses have been left free on the large pasture,
Grass is fine, horses are well-fed.
Shields and iron armours,
The spears are adorned with pheasant tails¹⁹.

If those going before look at those coming behind
Would see that their iron armours are on the same level.
If those in front see those behind,
Would see that the tops of their iron swords are on the same level.

What a poor fellow he is!
Comes out of the door and feels sorry for the dead, lying on the ground.
Corpses rotten in the narrow Valley,
There is nobody to take away the white bones.

This is a poem of four stanzas. As each line consists of five words, it belongs to the group of "poems of the five words meter",

As to the rhyming form, it is not regular. Each stanza is rhymed by itself. In the first stanza; the second and the fourth lines are rhymed with the words To and Po, the original form is Ko, In the second stanza; the first and the third lines are rhymed with the words Chung and Tang, the original forms are different. In the third stanza; the second and the fourth lines are rhymed with Tang and Feng and the original form is different. In the fourth stanza; the first and the third lines are rhymed with Ch'ung and Chung, the original form is Tung.

¹⁶ TPYL : No. 83. chap. 567, p. 7 b.

¹⁷ TPYL : No. 83, chap. 567, p. 7 b.

¹⁸ Yüeh-fu shih-chi : chap 25, p. 231-256.

¹⁹ "Pheasant" has been used for many years as the symbol of heroism. A spear or a sword with a pheasant tail on the end represented a strong army. (scen W. Eberhard : Lokal kulturen in alten China. Leiden 1942. p. 93).

This poem describes an army preparing for war. Horses are good and well fed. It is a very strong army. The young fellow watches all these with longing eyes. But later on, he feels very sorry, when he sees the corpses of these soldiers who shed their bloods hoping for a great victory. One could not imagine that such a strong army has possibly defeated. A very sentimental poem, though the style is not so fine. The descriptions are vivid.

Tzu P'ao-pma
(The purple horse)
(chap 25, p. 232 a)

I set a fire, and the weedy field burned,
The wild ducks are flying together in the sky.
The young fellow is going to marry to a widow,
The strong woman is killing him by laughing.

There are trees on the high hills,
The wind is blowing and the leaves are falling.
Some one is going a thousand Li away,
I wonder whether he will be able come back.?

I followed the armies when I was fifteen years old,
I was able to come back when eighty.
O my way back I met some peasants,
I wonder who is there in the house.?

I can see your houses from away,
Cypresses are in rows in the cemetery.
Rabbits are going into their hollow in the village,
Pheasants are flying together towards the masts.

Wheats have grown in the middle of the yard,
Many sun-flowers have grown by the well.
I grind the wheat and prepare food,
"I make soup grinding the sun-flowers.,,

Food and soup have also been cooked at one time,
"I do not know to whom they have been given.,,
"I'am coming out of the door and looking at the east,
Tears are falling down, make my clothes wet. ,,

This poem is in six stanza and it is from the group of "five words meter.,,

As to rhyming form, it is rather irregular. Each stanza is rhymed by itself. In the first stanza; the second and the fourth lines are rhymed with the words Tien and Jen, the original form is different. In the second stanza; the second and fourth lines are rhymed with Ch'u and Chü, the original form is Yü. In the third stanza; the second and the fourth lines are rhymed with Kuei and Shuei, the original form is different. In the fourth stanza; The second and the fourth lines are rhymed with Lei and Fei, the original form is different. In the fifth stanza, we can find no rhyme.

in the sixth stanza; the second and fourth lines are rhymed with Shui and I, the original form is different.

This is a very pathetic poem. The language is simple, but the meaning is very effective. It was written in a delightful and popular style.

I believe the first one and this poem were written in the time of T'o-pa, when wars were too frequent.

Mu-jung Ch'ui
(chap. 25, p. 233 a)

Mu-jung is looking around, climbing up to the wall,
The soldiers of Wu are not there ²⁰.

"I myself must resist them.,,

"I killed the Han soldiers out the wall, without knowing."

Mu-jung is sorry too much, he is very sad,
He prays Buddha, burning some Scents.
He wishes to be like the sparrows on the wall ²¹,
He wishes to fly high, so that he could come out of the wall.

Mu-jung climbs up to the wall and looks out,
But none of the Wu soldirs is there.

"I'm calling my soldiers for help,
How awful and painful these things are!"

This poem is in three stanzas and it is from the group of "poems of five words meter."

Considering its rhyming form, it is regular. In the first stanza; the second and the fourth lines are rhymed with the words An and Han, the original form is Han. In the second stanza; the words Hui and Wai are ryhmed, the original form is Wai. In the third stanza; An and T'an are ryhmed, the original form is Han.

This is a poem of historical value. It tells about Mu-jung Ch'ui who comes from Mu-jung family (Hsien-pi) that founded the "Yen" dynasty in the North-East of China. He has been the general of Fu Chien, from the state of Ch'ien Chin of the Northern-Dynasties. In 582 he commanded an army in a war against the Chinese. He was in friendly terms with Fu Chien. He is a honest, brave and good natured soldiers.

In the Chin annals, it is recorded that the original name of Mu-jung is Ch'ui and his family name is Mu-jung. It was added also that in the eight years of T'ai-yüan (Hsiao Wu-ti, 373-397) he was declared to be the King of Yen ²².

²⁰ The Wu state is in Kiangsu (Southern China). Mu-jung has been Count there. The Wu soldiers were belong to him at that time.

²¹ This is the Wall of the Yeh city in southern Honan. Here Mu-jung was surrounded and defeated in 384-85 by Liu Lao-chih, one of the commanders of Eastern Chin.

²² See, Yüeh-fu shih-chi : chap. 25 p. 233 a.

This poem describes a war that took place 384-85. Though a brave soldier, Mu-jung is too much grieved by the death of his enemies. And he admits that this things (wars) are very painful.

As the main subject in this poem is the Mu-jung, it should have been written during his time or a little later.

This is a lyrical poem. Words are well chosen, the language and the style are carefully worked upon.

The Ko-ku group :

I am plucking off the willow branch
(chap. 25, p. 234 a)

I am riding on a horse, not using a whip,
Turning aside plucking off a willow branch.
I sit, letting my feet hang down, playing my long flute,
Those who travel are dying of sorrow.

I feel myself unhappy, cannot be happy,
Wanting to be your horse's whip,
Wanting to be your arm,
Wanting to sit at your knee, stretching out my feet.

The horses in the pasture have been let free,
I have forgotten to tie the ropes of the horses,
I follow my horses carrying the saddle on my sholder,
How can I catch these horses and to ride.

I see the yellow River in Meng-ching from far away ²³,
Willows are swinging about because of sorrow,
I came from a slave family,
Cannot understand the folk songs of Hans.

A strong lad needs fast going horses,
And horses need a strong master,
I will soon lie under the yellow pastures,
There, male and female separate forever.

This poem is in the group of "poems of five words meter" and the versification is quite regular. In the first stanza; the second and the third lines are rhymed with the words Chih and Ti. the original form is Chih. In the second stanza; the second to fourth lines are rhymed with Pien and Pien. The original form is Hsien. In the third stanza; the second to fourth lines are rhymed with Chi and Chi. The original form is Chih. In the fourth stanza; the second to fourth lines are rhymed with So and Ko. The original form is Ko. In the fifth stanza; the second to fourth lines are rhymed with Erh and Tz'u. The original form is Chih. So the first to third stanza are rhymed in the same way, other are rhymed by themselves.

Its language is simple and written in people's tongue. The style is harmonious soft and sweet. In the first stanza by the "travellers" are the slave families in China

²³ Meng-ching, is a passage on the Yellow River in Honan.

(Honnan). To be away from their country is very difficult for them, and they die for sorrow.

Its date should be rather old. It tells the sad stories of the Hsiung-nu families who were scattered here and there, before the Northern Dynasties had been established. As a result we cannot definitely give date of composition.

(No title)
(chap. 25. p. 233 a)

My elder brother is in the town,
My younger brother is out of the town.
The arrow has no strings,
The arrow has not a bow.

The food is ready,
If you are still alive,
Please come to save me,
Come to save me.

It is in two stanzas. We find here a different kind of versification. Lines consist of six and seven words. In the first stanza, the second and the fourth lines are rhymed with the words Wai and Kuai, the original form is different. In the second stanza; both the modern and old forms of rhyming are different. It is rather similar to the folk-literature patterns.

The language is simple and plain. The style is satirical and sentimental. We cannot give the exact date of its composition, but in my opinion, it should have been written in 400 A. D. when wars were too frequent.

The Chi-yü group :

Lang-yeh-wang
(The king of Lang-yeh)
(chap 25, p. 231 b-232 a)

I got a sword of five chi'h ²¹,
And hung it on the mast in the middle of the room,
I make it shine three times a day,
I tried it on the fifteenth women ²⁵,

Lang-yeh, Lang-yeh again,
The great Lang-yeh, king of the roads.
In the second and third months of the spring,
He wears a shirt and an embroidered waiscoat.

I see the western river from the eastern mountain,

²¹ Ch'ih : 1 Ch'ih is 23. cm. (see T'oung pao, v. 36, p. 2. W. Eberhard : Bemerkungen zu statistischenangaben der Han zeit).

²⁵ "The fifteenth woman" in this poem means the fifteenth child of the family. And Lang-yeh killed her.

Waters are coming down the rocks. ²⁶
 The master of the family is dead, his wife wants to get married again,
 How miserable the orphan is!

Lang-yeh, Lang-yeh again,
 The great Lang, king of the roads.
 The deer longs for the long grass and cries²⁷,
 Unhappy people return to their village.

The twelve doors of Ch'ang-an²⁸,
 The beautiful one is the Kunag-men,
 The Wei river is coming down the hills²⁹
 It is flowing down the Wei bridge.

Lang-yeh, Lang-yeh again,
 The great king of the roads, the king of the dear girl.
 In the third and the fourth months of Meng-yang,
 I close the shop, and look for a cool place.

The guests trust upon the landlord,
 They wish to get hold of the landlord's power,
 The wild tiger rests on the great mountain,
 And wants that pine trees should grow.

The wild horses have been tied by their manes,
 Their bodies seem like dragons from far away,
 Who could drive away these horses?
 There is only Kuang-ping-kung.

This poem is in six stanzas and it is from group of five words meter. In *Ku-chin yüeh-lu*" (book of old and new music) it is indicated that there should be two more lines as: ³⁰

In the eleventh month of freezing winter,
 I am going to my sweetheart and ask for a cold drink.
 It is also noted that some editions have been made as: ³¹
 Who could drive away these horses?
 There is only Kuang-ping kung who could do this.

²⁶ "Rocks" (P'an-yo): It is adopted from Kao-t'an-fu, (written during the first Han dynasty) and from Huai-nan-tzu, (written later) (see, *Pei-wen yüen-fu*. vol. 5. p. 390).

²⁷ "The deer cries" (Lung-ling): It is found in *Shih-ching* and in the poems of Su Wu (lived during the Han dynasty). It could have been quoted from them (see, *Pei-wen yüen-fu*, v. 2. p. 1115, 2).

²⁸ One of the doors in the North-West of Ch'ang-an is Kuang-hua -men. One of the twelve doors mentioned here under the name of Kuang-men, should be this one.

²⁹ The Wei river: A branch of Huang Ho, ending in Kansu,

³⁰ *Ku Chin Yüeh-lu*. was written by the monk Chin-chiang (608 A. D.) (see, catalogue of Sui dynasty, I. 12 A).

The versification is not regular. In the first stanza; the first and the third lines, (Tao-So) in the other seven stanzas, the second and fourth lines are rhymed with each other (wang-Tang; Chien-Lien; Wang-Hsiang; ya-Hsia; Wang-Liang; ch'iang-chiang; Lung-Kung). The original form of rhyming in the second, fourth, sixth and the seventh stanzas is Yang. Those of the others are different.

The title is "the king of Lang-yeh,,. Lang-yeh is the original name of the Eastern part of the province of Shantung. There are eight Lang-yeh kings. It is probable that this one is Chang-sun Fei who reigned in 398 A. D.³²

In the last stanza, Kuang-ping-kung is mentioned. In Chin Annal, it is reported that, he is Yao Pi, the son of Yao Hsing, and the brother of Yao Hung³³. Here, we understand that he belongs to a king family. This poem is a short eulogy written for him. The style of this poem is not harmonious and soft but descriptions are lively.

In the sixth stanza, we come across the word "Meng-yang." In all dictionaries we find it as a second name of the first month. This is not a quotation. It should have the meaning of the spring as in the second stanza.

In almost every stanza, we come across the words "the great king of the rods." As it is not quotation, we shall leave it as it is.

This poem was written during the reign of Yao Pi (Hou Chin dynasty, 400 A. D.) or a little after.

the chi-yü group :

Poems about nature :

Waters flowing down the Lung hills³⁴

(chap 25 p. 233 a)

Waters coming down the Lung Hills,
Are flowing and going towards the west.
I have been thinking all my life.
And wandered in open spaces, like a wind.

I am climbing the Lung shores in the west,
I am coming back through the winding roads for ninth time.³⁵
Mountains are high, valleys are deep,
My feet slightly ache.

I am plucking off the twigs,
And walking on the finds sand.

The versification is irregular. We find here a new kind of versification. In the first stanza, the lines consist of 4-4-4-3 words. The second and the fourth lines are rhymed with the words Hsia and yeh, the original form is Ma. In the second stanza; the lines

³¹ See also, Yüeh-fu shih-chi. chap. 25, p. 231 b-232 a.

³² See, Wei Shu :26. P. 1965 d.

³³ Yao Pi (410-414): A well known general, the grandson of Yao Cha'ng who was the King of the Hou Chin dynasty. (see, Erh-shih wu-shih pu p'ien, p. 4052).

³⁴ Lung: The name attributed to Shensi and Kansu.

³⁵ "Winding roads" (Yang-ch'ang): is in Ch'ou-ch'ih (East Kansu). We can find many quotations in pei-wen yün-fu (vol. 2, p. 1052) for this place. But there is no any relation between this place and our term (Winding roads) in the second stanza.

include four words. The first and the third lines are rhymed with Fan and Shen, the original form is different. The third stanza is in two lines including four words. It is rhymed with the words Chih and Ni, the original form is different.

The form is not perfect, but the inner structure is well constructed. The words used are simple, but the meaning is powerful and full of spirit.

In my opinion, this poem should have been written in about 430 A. D., in this time the T'o-pa came near Tien-shuei, in Kansu and fought there.

Another poem of the same subject and the same title.

The Ko-ku group :

The Lung Hills

(chap 25 p. 234 b)

Waters coming from the Lung Hills,
Flowing downwards,
I have been thinking all my life,
I have wandered like wind, in open spaces.

I am going towards the beautiful city in the morning,
Arriving at the Lung Hills in the evening,
I cannot speak, as it is too cold,
I am dying of thirst.

Waters flowing down the Lung Hills,

Giving out sounds like birds chirping in the dark passage.

I am looking towards Ch'in-ch'uan from far away³⁶,

My heart is aching.

Each line consists of four words. In the first stanza; the second to fourth lines are rhymed with words Hsia and Yeh. The original form of rhyming is Ma. In the second stanza; the second to fourth lines are rhymed with T'ou and Hou, the original form is Yu. In the third stanza; the second to third lines are rhymed with Yen and Chüeh, the original form is Hsieh.

This poem has been written in a different meter, in quatrains. During the Han Sui and T'ang, dynasties quatrains did not exist. In Shih-ching, the poems consist of four words. In later periods T'ao Ch'ien (T'ao Yuan-ming, 365-427 A. D.) only wrote such kinds of poems. Furthermore, this form has been used in folksongs and proverbs. We can say that this is a typical folk poem.

Concerning the form and content, it is influential. The style is lively. It tells us of someone's longing for his country. I believe that it was written in fifth centuries A. D. like other one.

Love Poems :

The Ko-ko group

Tzu P'iao-ma

(The purple horse)

(chap. 25 p. 233 b)

A branch alone cannot make a tree,
A tree alone cannot make a forest,

³⁶ Ch'in-ch'uan : A river in Shensi and Kansu.

I am thinking of your elegant waistcoat.

I never forget you.

This poem is in one stanza and written in five words meter. The original is a song. The second and fourth lines are rhymed with the words Lin and Hsin, the original form is Ch'in. It reminds me of a proverb and is a typical folk song. As it is usual with all folk songs, the first lines are about nature, then comes main subject. It has a figurative meaning too. The style is harmonious, the descriptions are vivid, and the words are lively. In my opinion, it is a poem written during the peaceful years in 500. A. D.

Ti-ch'ü Song

(chap. 25, p. 233 b)

The moon shining, shining, stars are going away,

I want you tell me now, whether you are coming or not!

The title cannot be translated. It must be a forcing word. It shows a new kind of versification. The lines consist of six and seven words. It is rhymed with the words To and Wo, the original form is Ko. It has a fine and delicate style. It is a typical folk song. It is probable that it was written in the same period as the one given above.

Mu-jung-Chia, tzu Lu ch'i-yu, ku-ko

(chap 25, p. 234 b)

You live in a place of ten storeys,

I am in a pavilion of nine storeys.

Your are not a yellow kite,

How could you catch the sparrow in the clouds?

It is in one stanza and the five words meter group. The original is in four stanzas. It is rather difficult to translate the title, it might be:

"The Mu-jung family is coming from Lu".

The second and the fourth lines are rhymed with the words Ko and Chiao, the original form of rhyming is Yao. The style is harmonious. "The swallows among clouds" mean the young woman who is shut up in the house. The other one is her sweetheart.

There has been buildings of nine storeys in the Yeh city (in southern Honan). It has probably been mentioned about a family who lived there. As it deals with the Mu-jung family, it should have been written in about the middle of the fourth century.

The Ko-ku group :

Yu-chou Ma-k'o yin-ko ³⁷

(Songs of the foreign horsemen in Yu-chou)

(chap. 25. p. 234 a)

The horses that run fast are soon tired,

A weary boy always complains about poverty.

³⁷ Yin ko: A kind of song.

Yu-chou- It is in the northern Hopci.

The grass turned yellow make horses weak,
 A man who has money has a good position too.

An oil-lamp is burning in the tent,
 It will soon go out.
 If we were not happy all the time,
 The spring flowers would not grow (the youth would soon pass).

The southern mountains tell that they are high,
 Yet, they are of the same height as the northern mountains.
 The young girls always talk about their goodness,
 But they are arm in arm with young men.

You have a purple dress, on,
 I have an embroidered waistcoat on.
 We are in the same bed,
 The yellow flowers grow at the back of the garden.

The yellow flowers are like saffron,
 The green snake holds a ginger bead in his mouth.
 I bid farewell to the woman in the bed,
 He gives me ten rings.

This poem consists of five stanzas. It is in the five words meter group. The first stanza: the second and the fourth lines are rhymed with the words Pin and Jen, the original form is Chen. The second stanza: the second and the fourth lines are rhymed with the words Ting and Sheng, the original form is different. The third stanza: the second and the fourth lines are rhymed with the words Ch'i and Huai, the original form is not the same. The fourth stanza: the second and the fourth lines are rhymed with the words Ch'un and Yüan, the original is different. The fifth stanza: the second and the fourth lines are rhymed with the words Tan and Huan, the original form is different. Therefore, we see that each stanza is rhymed by itself.

The first three stanzas are in the form of proverb. Other two stanzas tell, us a different part, the relation between a man and a woman. It is a folk poem that could be rarely found. The sense and the profoundness of meaning in this poem make us forget about the form which is not distinct. It has a fine style and some figurative meaning.

We read in the second line of the fifth stanza, "the green snake holds a ginger bead in his mouth". This has been a custom with the Hsiung-nu. Young girls had used to make a mark upon their arms that showed a snake swallowing ginger. As to what has been told, this mark disappeared when they married. We see this custom in this poem too.³⁸

Again it is recorded in a Chinese book that "a snake used to be in the room of a woman who has been one of the palace concubines, and this woman made a knob on her head modelling upon the snake coiled."³⁹

³⁸ See: T'oung Pao, Vol. 36. W. Eberhard. Supplement. p. 245.

³⁹ See: Hsiang-tzu pi-chi. Chap. 7. p. 16. The original has been taken from "Yeh-chung-chi" that was written in the 4th century, A. D

It seems that snakes played a great part both with the Chinese and the Hsiung-nu. We know that the Turks had the cult of snake, but I do not think that it has any connection with this. However, as it has been a custom of the Hsiung-nu, this poem seems to have been influenced by the Hsiung-nu rather than the Chinese.

The style of this poem is perfect, this indicates that it was written during the period when northern dynasties had glorious. Besides, the clothes described in the fourth stanza reminds us of the period A. D. 380 when this kinds of clothes were in fashion especially with the northern people.

In later, chapters, We shall see that Li T'ai-po, one of the famous poets of the T'ang period' wrote a similar piece of poetry.

The Ko-ku group :

Huang-tan-su

(Chap. 25. p. 232 b)

I am going back to Huang-tan-su,
I follow you, I am coming and going.
I am going back to Huang-tan-pai,
I follow you. Where could I look for you?

I am not able to say anything to you,
I turn the wheels of the cart again.
When I have had intercourse with you,
I was afraid that others would learn about it.

I am on the other side of the river, how to do away with my troubles
I am leaving Lung-chou and Kuang-chou,
I make a sail post of ivory,
I knit curtains of green silk.

What happened to the girl wearing a silk green dress?
I follow you and come back.

There are three stanzas and two lines in this poem. Each line consists of nine words. Each stanza is rhymed in an irregular way, by itself. The original forms of rhyming are not similar to each other. The original is in four parts.

In the first stanza; the second and the third lines are rhymed with the words Lai and Pai. In the second stanza; the first and the fourth lines are rhymed with the words Yen and Wen. In the third stanza; the second and the fourth lines are rhymed with the words Ch'u and Lü. In the fourth stanza; the lines are rhymed with the words Jui and Lai.

We cannot get any meaning from the title, it cannot be translated. It is not the name of a place or a quotation. It cannot be found in any dictionary either. Probably it is an expression used by people. This poem seems entirely different. As it mentions about Kuang-chou, a place in southern China, (Lung-chou is probably an island, though could not be found in the dictionary), and silks and sailing vessels, so this poem should belong to southern China.

We know that Li Yen-nien from the Han dynasty made 28 songs from Heng-ch'ui songs, and one of them was Huang-tan-su⁴⁰. But as we have no idea about this poem,

^{40,41} See. Yuch-fu-Shih chu. Chap. 25. p. 232 b.

it is not possible to compare them with each other. But it is certain that this poem does not belong to a Chinese. It is probable that it has been written by a foreigner who travelled to southern China. We know some poems written during the Han period similar to this, therefore it should have been written in the year 100, A. D. that is to say when the Hsiung-nu submitted to the Chinese after they were separated into two parts.

The style is simple and the words are not rich.

The expression "Huang-tan-pai" too, in the first stanza, the third line, cannot be translated, it is a foreign word.

The Ko-ku group :

Ti-ch'ü Song
(Chap. 25. 232 b)

Green, green, yellow, yellow,
.....

He hits and kills the wild cows,
He catches and kills the wild sheep.

He takes the cows to the valley,
He puts his own cow in front of himself.
The old woman can not marry,
Kicking about on the earth, she is praying to God.

Tse-tse, li-li,
I always think of you,
My left arm is a cushion for you
I follow and go around you (turn around you).

I pat your beard,
I look at your face,
You do not care for me.
You do not use your strength (You do not desire me).

It is in four stanzas. Each line consists of four words. The second the fourth lines of each stanza are rhymed by themselves. The original forms of hymeding is the same. The first stanza; is rhymed with the words T'ang adn Yang, the original form is Yang. The second stanza is rhymed with the words Chien and T'ien, the original form is Hsien. The third stanza is rhymed with the words Chi and Tse, the original form is Chih. The fourth stanza is rhymed with the words Se and Li, the original form is Chih.

We come across, for the second time, another poem of the same title. As it is a foreign word, the title cannot be translated, it is not Chinese. It is stated in the book "Ku-chin Yüeh-lu" that there existed eight more lines after "tse-tse, li-li".⁴¹

Second line in the first stanza also cannot be translated. Therefore it is clear that this poem has not been written by the Chinese poets, but quoted from a foreign language.

This poem is very sensibiles. The words used are simple and descriptions are rough, there is no harmony in style. It can be a folk song.

The Ko-ku group :

I am plucking off the willow branch
(Chap. 25. p. 234 a-b)

I am riding on a horse, not using a whip,
Turning aside I am plucking off a willow branch.
I am getting off the horse, playing my long flute,
Those who come and go are dying of sorrow.

There stands a date-palm in front of the door,
Which has been aware of oldness for many years,
If the old women could not get her daughter married,
How could she have a grandchild to carry in her arms?

Chi-chi, what a kind of chi-chi?
The girls are weaving clothe by the window,
I cannot hear the noise of the loom,
I can only hear the berathing of the girls.

I listen to their breathing,
And ask them waht they think about,
The old woman lets her daughter to get married,
But no news this year.

It is in four stanzas and belongs to the five words meter group. The versification is very regular. First stanza; the second and the fourth lines are rhymed with the words Chih and Erh, the original form is Chih. Second stanza; the second and the fourth lines are rhymed with the words Lao and Pao, the original form is Kao. Third stanza; the second and the fourth lines are rhymed with the words Chih and Hsi, the original form is Chih. Fourth stanza; the second and the fourth lines are rhymed with the words I and Hsi, the original form is Chih.

We come across, for the second time, another poem of the same title. It is a social poem. It describes how young girls weave on looms. Here we can understand that a woman is no more just a symbol or a means for love, but she can also take part in the society, in economical fields. The words are lively, and the expression is effective.

The Ko-ku group :

Ti-ni Song
(Chap. 25. p. 233 b.)

I put the wheats in a stone mortar as it is difficult to grind them,
As we can hardly keep the old clothes, I send them to my clever wife.
If a lad works for a thousand years, he gets what he wishes,

If an old maid does not get married, she is no more than a useless animal.

It is in one stanza. Each line consists of seven words. It is in the seven words meter group. The versification is regular. The second and the fourth lines are rhymed with the words Fu and K'ou, the original form is Yo, The title cannot be translated. We find three more stanzas under the same title, but we cannot consider

them as one poem, they are separated in various stanzas and the subjects are entirely different from each other. As a whole, they can be regarded as a description of various social events.

This is a didactic poem. Its purpose is more or less to give advice. The words are simple, it was written in ordinary style. It is a typical folk poem.

II :

(Chap. 25. p. 233 b.)

Whose daughter could have such clothes on?
She has put on the reverse side of her waistcoat, her skirt is open in front.⁴²
The girl and the boy coming from the sky stand together,
Both wish to get married.

It is in one stanza consisting of seven words. The lines are rhymed with the words Lu and Yü, the original form is Yü. It is a social and didactic poem. Allegories are vivid, the language is simple.

III :

(Chap. 25. p. 233 b)

There is a well of 100 chang depth at the top of the Hua-yin mountain,⁴³
There is water in it that freezes the bones.
The poor girl is watching her shadow reflected on the water,
She cannot see anything except her head bent down.

Each line consists of seven words. The second and the fourth lines are rhymed with the words Leng and Ling, the original form is Keng. It was written in a soft style, descriptions are also vivid.

IV :

(Chap. 25. p. 234 a.)

The shoes made of yellow straw,
Have got strings in the middle tied together with two ends.
When she is young, the poor mother has felt sorry for her son-in law,
Why did she not think of marrying her earlier and have a home.

Each line consists of seven words. The second and the fourth lines are rhymed with the words Chi and Chih, the original form is not the same. The subject dealt here with is the family life. Though the language is not perfect, the meaning is effective.

I am of the opinion that these four poems were written in about A. D. 400.

The Chi-yü group :

Chü-lu kung-chu
(The Chü-lu Princess)
(Chap. 25. p. 232 a.)

⁴² The skirt open in front: A kind of skirt open in front like a swallow's tail. Men used to wear such kinds of clothes during the Han period. (See: Yoshida Harada: Dress and personal ornaments in the Han and six dynasties. Tokyo, 1937. p. 22.) We understand from this poem that, this kind of dresses were in fashion in those days (400. A. D.) too.

⁴³ Hua-yin: A mountain in Shensi in the north of the Hua-shan mountain. chang: 2. 31 m. (See: W. Eberhard: *Toung Pao*, Vol. 36. p. 2.)

The officer's family is going to have a walk, the drum making a noise like
thunder,
A little thing is getting on cart drawn by a calf, back doors are being opened,
A girl of fifteen years old is playing guitar in front of the cart,
The other is palyng jade tymbal and dancing,
The Chü-lu princess pays compliments to the girl,
The power of the emperor is strong as hundred thousand times.

This poem consists of six lines, each one consisting of seven words. The second, fourth and the sixth lines are rhymed in the same way, (Hu-wu- Chu) the original form is (Yü). The other lines are different from others also in the original form.

In the chapter dealing with music of the T'ang annals⁴⁴ it is stated that this poem already existed in the Liang period (A. D. 313-376) and is it is similar to the songs of the Yao Ch'ang period, but more common. Yao Ch'ang is a Tibetan general who commanded a part of the army during the war in which Fu Chien fought against Chinese in 383. After Fu Chien died, He became the ruler of the Hou Chin danysty. Therefore this poem should have been written before this date, towards the middle of the third century.

This poem tells about the ceremony made in honour of a high official who sets out on a journey. In the last lines the name of the Chu-lu princess is mentioned, it is probable that "the high official" mentioned in the first line is this princess. Chü-lu is a province Ho-pei, in northern China. This princess should have been the sovereign of that province. She has had some relation with the emperor too. From the T'o-pa Annals, we undertand that the princess of Ch'ü-lu did not come from the T'o-pa family. May be she belonged to the Northern Chin. Therefore, we can say that this poem was written in about A. D. 300.

It is Written. in a soft style, which is rather analytical. The allegories are powerful and effective.

The Ko-ku group :

Kao-yang Yüeh-jen
(The Kao-yang musicians)
(Chap. 25. p. 234 b.)

The poor horse with the white nose,
The mayor and generals enter the Wine-house.
They have no money but they stay for a drink,
They made a list of their debst on the ground
Where will the glasses and the plates come from?
"My cheeks are burning,
The colour of my face is like that of a peachflower,
Nobody force me to drink."

This poem is in two stanzas, belonging to the five words meter group. In the first stanza; the socnod and the fourth lines are rhymed with the words Chia and She, the original form is Ma. In the second stanza, the second and the fourth lines are

⁴⁴ See : Yüeh-fu shih-chi: Chap. 25. p. 232 a.

rhymed with the words *Huo* and *Wo*, the original form is *Ko*. Thus, both stanzas are rhymed in a very regular way.

The main topic in this poem is the wine-house which were frequented those days by foreigners (barbarians). Barbarian girls served there as cupbearers and dancers. Even those who have had high positions in the society used to visit these places.

The style is soft and the words are vivid. The poem has a natural fluidity and written in a harmonious composition. The language is clear.

The title is "the musicians of *Kao-yang*." In the book "*Ku-chin yüeh lo*"⁴⁵ it is mentioned about a song composed by the *Kao-yang* musicians of the *T'o-pa*. However, there are so many kings of the same title in the *T'o-pa* chronicles. We cannot determine which one of those have had these songs composed. It is probable that they belong to the period of *Kao-tsung* (*Yüan-Jung*, A. D. 451-452.)

The *Ko-ku* group :

Shun-yü-wang
(The King of Shun-yü)
(Chap. 25. p. 233 b.)

I have grown up in a big river,
..... I had to grow up.
I live in an empty house all by myself,
I think of my sweetheart (my friend at home).

Hundreds of people are in the city,
Thousands of people are in the center of the city?
I think with all my heart of only one person.
Could a high wall hinder this?

This poem consists of two stanzas. It belongs to the five words group. The versification is regular. In the first stanza; the second and the fourth lines are rhymed with the words *Huang* and *Lang*, the original form is *Yang*. In the second stanza; the second and the fourth lines are rhymed with the words *Ying* and *Fang*, the original form is *Yang*.

The title is "the king of *shun-yü*". *Shun-yü* is the name of a region and a family in *Shan tung*, but it does not seem that anyone of that title has ever existed among the *T'o-pa*. Therefore we are not sure about the date of this poem.

The style of this poem is simple. Words are not well chosen and vivid. It shows one's sorrows and yearnings for his country and friends. I think that it is a folk song. The last two words in the second line of the first stanza cannot be translated. I do not think that they are a quotation or the name of a place or some other thing.

The *Ko-ku* group :

Tung-P'ing Li-sheng ko
(Mr. Li-sheng of Tung-P'ing)
(Chap. 25. p. 233 b.)

⁴⁵ See : *Yüeh-fu shih-chi*: Chap. 25. p. 234. b.

Tung-P'ing Li-sheng is the son of An-tung,
 There are very few trees,
 There is nobody at home to see.

It consists of three lines. There are 7-3-7 words. This is entirely a new kind of versification. The old and the new forms of rhyming are different from each other. It is poor in construction as well as in expression. The language is very simple. It gives the impression that it has not been completed.

Tung-p'ing Li-shen should have such an important personality that his name is mentioned in a poem. But in the T'o-pa Annals we can find no trace indicating this as a family or personal name. It was not possible to acquire more knowledge about this poem.

The Chi-yü group :

Chiao Lao-li

(The sparrow is striving for food)

(Chap. 25. p. 233 qa)

It is snowing, the sparrow is trying to find food,

She is fully satisfied if she has a long beak, she is hungry with a short one.

This is a simple poem consisting of two lines. Each line has seven words. The original is in four parts. The lines are rhymed with the words Li and Chi, the original is different. It does not contain any historical value. It reminds one of a poem written for children. Though we cannot determine about the date of its composition, it was probably written in the T'o-pa period.

Thus, we come to the end of the Heng-ch'ui songs found in the Chinese sources, belonging to the Northern people. I think that, just as a comparison, it would be useful to mention about a few poems written by Chinese poets, similar to these.

The second Part

.....

The Liang period (A. D. 502-556) the drum and horn Heng-ch'ui

The Chinese poets have written the same kind of poems, but in more regular versification, similar to northern literature. These poems belong to the period of various dynasties.

The Ko-ku group :

A poem from Liang Wu-ti : ⁴⁶

Yung-tai ⁴⁷

(Chap. 25. mp. 234 b.)

⁴⁶ Liang Wu-ti (A. D. 502-549) : The first ruler of the Liang dynasty. His original name is Hsiao Yen. First he was a Confucian, then he became a Buddhist. He has written very good poems.

⁴⁷ Yun-t'ai: The name of a tower. Ch'in Mei-hsin used this together with Ming-t'ang (A place used to be sacrificed to Gods during the Chou) (See: Pei-wen Yün-fu. Vol. 1, p. 408. 3).

-Yang-t'ai also hints at a tower (Ling-t'ai) built by Wen-wang, one of the emperors of that period.

I am going to Yung-tai when the sun sets,
 My pretty sweetheart has not come yet.
 Lacy curtained windows have been surrounded by water lilies,
 The sash door has been wide open.

Purple cinnamons by the flowers,
 Have been scattered over green mosses.
 The moon cannot illuminate most of the darkness,
 I am waiting for you, lonely and far away.

It is in two stanzas. Each line consists of five words, in other words it is in the five words meter group. In the first stanza; the second and the fourth lines are rhymed with the words Lai and K'ai, the original form is Hui. In the second stanza; the second and the fourth lines are rhymed with the words T'ai and Tsai, the original form is Hui. The versification in this poem seems to be very regular. Words are well chosen, The inner side of the poem as well as its form, both are carefully worked upon. It is a love poem, very sensible. As it is composed by the Emperor Liang-Wu-ti, this poem belongs to the A. D. 6th century.

The Ko-ku group :

A similar poem to "Yu-chou ma-k'o ko" written by Li T'ai-po of the T'ang period who has been inspired by northern poems :

The Barbarians Horsemen of Yu-chou
 (Chap. 25. p. 235 a.)

The Barbarians horsemen in Yu-chou,⁴⁷
 Have green eyes and caps made of tiger skin.
 They laugh and shoot their double arrows,
 Ten thousand people cannot stand against them.

They throw their bows like a round moon,
 White geese fell into the clouds.
 They go in twos shaking their swords,
 Opposite to Lo-lan, they go out hunting.⁴⁸

They go out of the door and never look back again,
 Why is it a pity, to die for one's country?
 Five Shan-yü on heavenly horses,
 They like doing harm like wolves.

Cows and horses are scattered towards the Northern Sea,
 Freshly cut meat, like the tiger food.
 Though they live in Yen-chih-shan;⁴⁹
 They do not speak about the snow and the cold weather of the north.
 The young girls smile on horse back,

⁴⁸ Lou-lan: One of the western countries during the Han period. It is also called Shan-shan. (See: A. Hermann: Atlas of China. 45. Vol. 1).

⁴⁹ Yen chih-shan : A mountain in Kansu.

Their faces are red hot like a tray made of jade ⁵⁰
 They come quickly to hunt birds and animals,
 The youngsters on saddles are enchanted by the moon among flowers. ⁵¹
 Flags are flaming at every corner,
 They fight like the bees in a mass.
 The red hot blood is dripping from a white knife, drop by drop,
 The Gobi desert is red hot.
 I wonder who was the famous commander!
 What a pity that all the soldiers are being worn out!
 When will those heavenly wolves be destroyed? ⁵²
 When will the fight between father and son come to an end?

It is in seven stanzas. Each line consists of seven words. The versification is very regular. The second and the fourth lines of every stanza are rhymed in a regular way (Kuan-kan; Tuan-Len; T'an-Nan, Pan-An; Ts'uan-Tan; T'an-An). The original form of rhyming is Han in each stanza. The language is clear and words are well arranged. Descriptions are too vivid and allegories are well made. The poem is written in a very soft style. The main subject here is the Barbarians in Yu-chou.

This poem also indicates that women also entered the war together with their husbands and seemed very pleased to have able to do this. Going to fight, flying their flags and the Gobi desert that has been hot red with blood, and the worn out soldiers have been all laid out before our eyes to minor details by the creative power of the poet.

Another poem from Li T'ai-po :

(The horse with a white nose)
(Chap. 25. p. 235 b.)

The horse with silver saddle and white nose,
 Its stirrups are adorned like a green pond,
 When it slightly rains and the spring wind drops the flowers,
 I shake my whip and go to the beautiful Barbarian girl for a drink.

⁵⁰ A tray made of Jade (Yü-p'an) : This word has the meaning of absolutely fresh. Li T'ai-po has quoted this expression from Chang Heng who lived in the Han period. Wang Wei and Po Chü-i, used this expression in their poems. (See : Pei-wen yün-fü, Vol. 1, p. 609.)

⁵¹ The carved saddle (Tiao-an) : Pei-wen yün-fu (Vol. 1. p. 581) gives as a source for this expression, the book called "Tzu-wei shih-hua" (written during the Sung period) and it is recorded in the same book that this expression was used in the poem of Chao I-to. But we could not get any information concerning this poet. As we have no idea about the period he lived, we are not sure whether T'ai-po quoted this expression from him or not.

⁵² The heavenly wolf (T'ien-lang) : This expression is used only in the poem of Li T'ai-po. We cannot find any other source in the Pei-wen yün-fu (Vol. 5, p. 3776). It is quite probable that it has been mentioned about in other sources. We could not get more knowledge about it.

Each line consists of five words. The poem is in one stanza. The second and the fourth lines are rhymed with the words Chin and Yin, the original form of rhyming is Ch'in. We have already indicated that "the horse with white nose" existed in northern poems too. The poet who was fond of drinking, choosed the Barbarian Wine-houses and girls, both very fashionable those days, as two major subjects for his poems. And described the period with his vivid descriptions.

This is a lyrical poem. Words are well chosen. The allegories are witty and ostentatious.

A poem from Chang Hu of the T'ang period, based on the same motive :

(The horse with a white nose)
(Chap. 25. p. 235. b.)

I drink wine to the honour of the Barbarian girl,
I always come on a horse with a white nose,
I pick up the water-lilies scattered on the water,
You also think of the white flowers.

This poem is in one stanza belonging to the five words meter group. The versification is very regular. The second and the fourth lines are rhymed with the words Kua and Hua, the original form of rhyming is Ma. The main topic here is again the Barbarian wine-houses and the Barbarian girls. It describes the life in those days in an excessive lyricism. It is a perfect poem from every point of view, and written in an interesting and emotional harmony.

Another poem from Chang Hu:

Ti-ni Song
(Chap. 25. p. 235 a.)

The door is closed, the wall is covered with bushes,
The voice of the girl at the window is like that of an insect.
It is no use that the roads in Lo-yang are straight,
The only thought of the girl is her mother's cottage.
It is a pity that the bird in the cage is fluttering all around,
If a young fellow can marry to a young girl, a grown up girl too can
marry to a young fellow.

The girl's mother is sixty, the father is seventy,
They have no idea that their daughter goes on crying all day long,
If they marry her once, she will have no sorrow then.

The versification is not regular. It seems that it has not been given too much importance to the form. We have mentioned about another poem from northern literature, of the same title. The aim of this poem is giving a picture of the family life according to the Chinese conception. It seems to be a folk song, the language is simple and clear.

A poem from Wen T'ing-chün of the T'ang period :

Yunga-t'ai song
(Chap. 25. p. 235 a.)

The tower in the south of the prince's pond is a hundred ch'ih.
 New curtains are hung down on eight windows that are wide open.
 The yellow golden knockers and the painted hooks are scattered around,
 The child in the Yü-pao pavilion is polishing the spears.
 The road surrounded by a hedge has been made nearer to the high terrace,
 The doors by the saloon with the pictures of bird on it have been wide open.
 The wild geese cry in the morning and slightly wave the water,
 The emperor is returning to his palace with his guards carrying flowers.

It is in two stanzas. Each line consists of seven words, thus it belongs to the seven words meter group of poems. The second and the fourth lines of every stanza are rhymed with each other (Ko-Chi; kai-Hui). The original form of rhyming is different in each stanza (Mo-Hui).

We have mentioned about another poem of the same title. The main subject here is the emperor's return to his palace accompanied by a great procession and the preparations made in honour of this occasion. Descriptions are effective and vivid. Words are well chosen and rich. The style is rather weak instead of being fluidity and soft. It is a typical southern poem which is far from describing the life of ordinary people, as it mainly deals with higher class of people.

A poem from Wen Tzu-shen, one of the poets of the T'ang period:

The horse with a white nose
 (Chap. 25. p. 235 a-b)

I have done many good deeds when I was young,
 I let the reins go towards the western Capital City.
 We met each other on a narrow winding road,
 I stopped my horse and went towards the Bar-maids⁵³

This poem is in one stanza and belongs to the five words meter group of poems. The second and the fourth lines are rhymed with the words Tu and Lu, the original form is Yü. Considering its style, it is a fine and a witty poem. The language is rather simple. This poem also tells us about the life in the wine-houses of those days.

A poem from Wu Chü, from the T'ang dynasty.

Yung-t'ai

(chap. 25. 9. 233 a)

Yung-t'ai is in twelve towers,
 Standing opposite to each other.

⁵³ Pei-wen yün fu gives some sources for the Bar maid (Tang-lu), (Vol. 1, p. 334). The poet might have quoted it from the book called "Liang-chien-wen-tang-lu-ch'ü", one of the oldest sources. Some other poets also like. Tu Fu, Li T'ai-po, Po Chü-i and Yüan Chen used this expression in their poems.

—Moreover we see the same expression in the Han-shu (See : Chap. 57 A. 1 b) It is quite probable that the poet made use of this book too.

I go quickly to Hu-k'ou from Lung ⁵⁴

The white sun does not give much light.

This poem is in one stanza, each line consisting of five words. It belongs to the five words meter group of poems. The second and fourth lines are rhymed with the words Wang and Kuang. The original form is Yang. The style is not delicate and the descriptions are not vivid.

Another poem from the same period. The writer is unknown.

The Ko-ku group :

(No title)

(chap. 25. p. 236 a)

My elder brother has been taken prisoner in the war and had many troubles,

He became very thin, and lost his strength as he had very little food.

My younger brother was a great officer, and his horses were fed only the finest wheat

But, what a pity that he is coming to save me with money!

This poem is in one stanza each line consisting of seven words. It belongs to the poems of seven words meter. The second and the fourth lines are rhymed with Tsu and Shu. The original form is Wu. The poem has social character and, satirical meaning. And the style is very witty and very natural.

Except these poems, we find the "Salt" and "Ts'ih-lo" songs in the Yüeh-fu collection. In the Chinese sources it is mentioned about the "Salt Songs"⁵⁵, but we have only one of those. It is called "Hsi-hsi-yen" (it cannot be translated). In Yüeh-yüan, it is written that this song is in the "Yü" rhythm and various dance songs have been derived from it. ⁵⁶.

Except this song, there are other songs called *Ä-chiao Yen*, *T'u-chüeh Yen*, *Huang-ti Yen*, *Shen -chiao Yen* and *Kuei-kuo Yen*. During the reign of Kao-tsung (664-666 A.D.), people used to drink wine when they sing. This song was called "Su Yen"⁵⁷.

Yen means "salt" in Chinese. It seems strange that this word has been used only with its original meaning, it is probable that it has had some figurative meaning. It is recorded that the T'ng used some idioms in their poems. For example, "Yen" in this poem, means "good"⁵⁸.

The songs of the guests of the crazy Chu are like snow,

The laughter of the pretty Wu girls is yen.

⁵⁴ Hu-k'ou: (the mouth of the fox) It is not the name of a place or a person, neither a quotation, It could not be found in any dictionary.

⁵⁵ See, Yüeh-fu shih-chi: chap. 79. p. 541 a.

⁵⁶ See, Yüeh-fu shih-chi: chap. 79. p. 541 a.

Yüeh-yüan : it is found in the chronicle of the Sung dynasty. The writer is unknown.

⁵⁷ Jung-chai sui-pi. 6-7 a.

⁵⁸ Miao-hsiang-shih-ts'ung-hua. v. 3. 5-12 b.

A story is told about the "Yen" in the T'ang period. It is as follows: The state Conservatory men of that time bought some salt in the market and noticed that there were some songs on the paper in which the salt was wrapped in and they called these songs "Yen" 59. Though it seems possible, we cannot claim that this is a right explanation.

The more interesting to us is the "T'u-chüeh Yen". There is also a story told about it.⁶⁰

"During the T'ang period (661), the prince Wu-yen Hsi is sent to T'u-chüeh in order to get married to the daughter of Mo-cho (the sovereign of Tukyu). But the T'u-chüeh do not accept this prince, as they wish a prince coming from the T'ang dynasty and kill the Chinese ambassador. The man who helped the T'u-chüeh then, was called Yen Chih-wei. Later on, this man was killed by the empress Wu-hou because of his misdeeds."

Thus, a song was composed based upon this story and it was called "T'u-chüeh Yen". The composer is unknown and we do not have the text.

It is more logical that the word "Yen" has been used directly in a figurative meaning. As a matter of fact, the word "Salt" has been used in every period as a symbol meaning valuable, expensive, nice, good, etc. In Turkish, we say "Too salted" to mean something very expensive. When we complain about both general and personal affairs we say that, "everything has no taste and salt". Thus, the word "Salt" is here used in a figurative meaning than the common are known by everybody.

The word "Yen" we find in the Chinese sources to be used rather in a figurative meaning. However, we notice that it has not been used in the Chinese folklore in this meaning. The Chinese have taken this foreign word and adopted it as their own.

The Chinese poem called "Yen" was written by Hsien Tao-heng, one of the Sui period poets. Chao Pi, from the T'ang dynasty composed it into twenty parts. But these poems cannot be found in any other sources. Moreover we know that the Turks have also had some songs connected with "Salt", but we do not have any text concerning these poems.

The poem written by Hsien Tao-heng :

The hanging willows cover the golden wall
(Chap. 79. p. 541 a)

The hanging willows cover the golden wall,
The grasses and bushes are on the same level
The water flows towards the mallow pond,
The flowers fly about under the peach and plum trees.

I pick up mulberries for the daughter of the Tsin family,
I embroider for the daughter the To'u family,
I bid fare well to my sweetheart in Kua-shan⁶¹.

⁵⁹ Chien-hu-chi: v. 3. chap. 2. p. 5.

⁶⁰ See, T'ai-p'ing Kuang-chi: vol. 12. chap. 163. p. 47 b.

⁶¹ Kua-shan : It is in the west of Lung in Shensi.

"Sweetheart" (Tang-tzu): The poet quoted this expression from the poem of Chiang-yen (443-504 A. D.) (see, Pei-wen yün-fu, V. 2. p. 1965).

The wind is blowing, I wait in emty Harem, illuminated by the moon.
 I always hear your loud laughter.
 Tears come down my eyes unceasingly⁶².
 The dragons on the mirror followed each other,
 The bright coloured phoenixs on the end of the curtain pursue one another.
 My flying soul is like a night magpie,
 I am tired, having a rest listening to the morning cocks.
 The dark window is covered with cobwebs,
 The swallows on the balcony poles scatter down muds.
 The previous years has been spent in the north Tai⁶³,
 We spend this year in Liao-hsi⁶⁴.
 He has once gone, no news yet,
 How should I notice the horse nail there.

This poem belongs to the group of poems of five meter. It is five stanzas. The versification is very regular. In every stanza, the second to fourth lines are rhymed with each other (Chi-Tsao; Ch'i-Kuei; Ti-Ti; Chi-Ni, Hsi-Ti). The original form of rhyming is Chi. Regarding the language, the best words are used, very colourisous and harmonious. Feelings are very deep and strong.

The last line "how should I notice the horse nail there", can be expalined in such other words as : "Igo should i quickly "

The Ts'ih-lo songs

In the collection of Yüeh-fu we find also these songs⁶⁵.

A history is told about the Ts'ih-lo song⁶⁶:

"In the Northern-Ch'1 period, Shen Wu-ti (Kao Huan, has not been empror officially, 550-579. A. D.) was fighting in Yü-pi (in Shensi) against the Chou. Most of his soldiers have been killed. The empror of Chou used very bad language for the followers of Shen Wu-ti. Upon hearing these, Shen Wu-ti felt very sorry and became ill. He called his soldiers and sang the Ts'ih-lo songs."

The original of this song was in the Hsien-pi language, bu the empror said it in the T'o-pa language⁶⁷.

A Ts'ih-lo song of Hu Lu-chin (550-580 A. D.) from the Northern Ch'1 state :

The Ts'ih-lo song
 (chap. 86. p. 589 b)

⁶² "The tears"(Shuang-yü) : We see this expression in the sources given by Pei Wen yün-fu. vol.5. P.3501). But as all those books have been written after this poems, we understand that they are not quoted from them. As a matter of fact, this expression have been used in a different meaning in these books.

⁶³ Tai : It is in Hopei.

⁶⁴ Liao-hsi : It is in the south-western of Manchuria.

⁶⁵ See, Yüeh-fu shih-chi: chap. 86. P. 589 b.

⁶⁶ See, Jung-chai sui-pi: 1-3 a. And Yüeh-fu shih-chi: chap. 86. P. 589 b.

⁶⁷ See, Yüeh-fu shih-chi: chap. 86. p. 589 b.

The Ts'ih-lo river is in Yin-shan ⁶⁸,
 The sky is like a big tent,
 Covering the whole world like cage,
 The sky is blue, pastures are wide, the wind is blowing,
 As grasses are not too long, I can see the cows and the sheeps.

The poem consists of five lines. The original and new form of rhyming are not same. Comparisons and descriptions in the poem are quite good and it was written in a soft style.

A similar poem written by Wen Thing-chün, from the T'ang period ⁶⁹:

The Ts'ih-lo song
 (Chap. 86. p. 589. b)

The golden and ruined walls of Ts'ih-lo,
 Flowers in Yin-shan have not bloom since many years.
 The wind is blowing out of the tent,
 The moon illuminates sands in front of the military headquarters.

The Tibetan boy is playing his jade flute,
 The barbarian girl is dancing on a carpet,
 Smilig at the visiter in the south of the river,
 She does not return home when plums bloom.

The poem is two stanzas, belong to the group of poems five word meter. The versification is very regular. The second and the fourth lines of each stanza are rhymed with each other. The first stanza is rhymed with the Hua and Sha. Second stanza is rhymed with Hua and Chia. Their original form is Ma. The language is fine, the descriptions are vivid and effective.

The Mu-lan song

The Mu-lan song which played a great part in Chinese literature and also found in the Yüeh-fu collection, present a different kind of qualities from the songs and poems we have been dealing with before this.

Regarding the subject especially, it has a great importance. Because, the poet has taken the subject from an ordinary officer's daughter, not from the one of the higher society. As it adressed directly to people and was written in simple and sincere language, moreover, the peculiarity of its subject, the versification, and the popular words used, all indicate that this poem is merely a creative of the people.

There is nothing in pervious poems what we may call epic. They have always left this form out of their subject. But the story of Mu-lan helps us to create some new ideas. First of all, upon reading the poem, we feel the influence of a romantic style. Afer, we notice the the exsistance of an epical form. And then we can see something that belong to a person, a hero and heroism. But, however, we cannot say that this

⁶⁸ Ts'ih-lo river: There is no any river of this name. It could not be found in any dictionary.

Yin-shan : It is in Northern Shansi.

⁶⁹ See, Yüeh-fu shih-chi: chap. 86. p. 589 b.

poem has all the characteristics of an epic and should be considered as an epic. Merely, we can consider it as a poem giving an epical impression.

The versification is not like those of others, it has been constructed rather freely. Some lines consist of five words and others seven or nine words. As to the form of rhyming, it is not regular. Some lines are rhymed, most of them are not. We see that, third and the fourth lines of the third stanza and second lines of the fourth stanza in the poem called "I am plucking off the willow branch" are the same with the third, fourth, fifth, lines of the Mu-lan song. It is probable that as the Mu-lan song was a famous one, other was quoted from it.

The date when The Mu-lan song was written is unknown, as well as its writer. There are so many opinions about it:⁷⁰

a) In "Sinica" we find the German translation of this poem and an article written by Chiang Hsüeh-wen. He mentions that Mu-lan was a heroine who lived during the T'ang period and played an important part in China. According to the author this poem was written during the T'ang dynasty or a little later. But, the versification, the style and some words used in the poem indicate that this poem belongs to an older period.

b) As Mu-lan was a heroine, numerous temples have been built for her in China. In "Yen-pei-tsai-chih, (vol. 2, p. 10 b) it is mentioned about a temple in Yüan-chou, belonging to Mu-lan. On the door of this temple, it is written: "Here lies Mu-lan" We could not find the "Yüan-chou" in any dictionary. Perhaps it is used instead of Hsüan-chou⁷¹.

c) We know that there exist a place called "The courtyard of Mu-lan" at a temple in Kiangsu, during the T'ang dynasty.

d) Its recorded in a book written in the 19th century that Mu-lan was born in Wu-wei, in Kansu and lived during the reign of Wen-ti, the emperor of the T'ang (496. A. D.)⁷² It means that Mu-lan lived in the fifth century.

e) We read in a book written during the Sung dynasty that a poet called Tu Mu-chih has written a poem on the Mu-lan temple⁷³.

f) Dr. Hu Shih, in his book called "Pai-hua wen-hsüeh-shih" (vol. I. B.118-119) stated that, "this poem was written in the fourth century". This was a period when there were wars very frequently, and probably Mu-lan has taken part in one of these wars. Moreover, it is more reasonable to accept that the poem was written during this period but not by a Chinese, as it wholly shows the characteristics of the Northern people. The word "Khan" (K'o-han) takes the place of the word "Emperor" in the poem. This also confirms our belief considering this point of view. So, taking all different opinions into consideration, it seems more reasonable to accept the idea of Dr. Hu Shih.

Besides, at this beginning of this poem it is recorded that the real name of Mu-lan is not known in the book called "Ku-chin Yüeh-fu" and this song has

⁷⁰ Sinica : vol. 14, No. 1-2 p. 27 Frankfurt. 1939.

⁷¹ Hsüan-chou: A province existed only during the T'ang dynasty (see, Chung-kuo ku-chin ti-ming-ta tzu-tien. P. 231, 4).

⁷² Kang yu-chi-hsing. Vol. 5. P. 13 b.

⁷³ Lin-han yin-shu shih-hua. P. 1 a.

been added into Yüeh-fu collection by a high official, from western Che-chiang⁷⁴.

We can understand that Mu-lan was known by everybody and has gained such an importance that lasted through all ages. She especially left deep memories in the hearts of young girls.

This song has also been put into stage for many times as a play.

I noticed various difference when I compared the German translation in Sinica with the Chinese text we have. The text we have here more detailed. It is probable that Chiang Hsüeh-wen has taken this poem from another book. Therefore, our translation seems quite different from the German one. The German translation is quite a free one, we tried not to change the original text, thus we wanted to show the real value of the poem.

We find another chapter at the end of the text which tells the Mu-lan story in a different style and different way.⁷⁵ The style shows that this chapter was written during the T'ang dynasty and added to the main text later. I have thought it would not be useful to translate this chapter as it has no connection with Northern-literature and tells the same story.

The Mu-lan Song which reflects the love of the country and family with sincere thoughts and greatest symbol of heroism:

The Mu-lan song

(chap. 25. p. 233 b chap. 26. p. 236 a)

Tse, tse again tse, tse,
 Mu-lan is weaving cloth on the loom near the door.
 The noise of the loom is not heard,
 Only the breathing of the girl is heard.
 I ask the girl what she thinks about,
 I ask the girl what she remembers.
 She does not think of anything,
 She does not remember anything.
 "I saw the dispatch of troops yesterday evening,
 K'o-han declared a great war.
 The military list is in twelve pieces,
 Each one consists of my father's name too.
 My father has no elder son,
 Mu-lan has no an elder brother.
 I wish to get a horse and a saddle in the market,
 I am going to the frontier instead of my father."
 She bought a nice horse in the eastern market,
 She bought a saddle in the western market,
 She bought a long whip in the northern market.

⁷⁴ See, Yüeh-fu shih-chi : chap. 25. 235 b.

⁷⁵ See, Yüeh-fu shih-chi : chap. 26. p. 236 a.

He bid farewell to her parents and left in the morning,
 She has had a rest in the evening by the Yellow River.
 She could no more hear the farewell of her parents and the girls
 Could only hear the murmur of the Yellow River,
 She left in the morning bidding farewell to the Yellow River,
 She reached the Hei-shan in the evening ⁷⁶.
 She could no more hear farewell words of her parents and the girls.
 Only the neighing of the horses of Yen-shan Barbarians could be heard ⁷⁷.
 She walked towards the frontier for about 10,000 Li,
 She crossed over passages and hills as if flying.
 The northern wind brings noises,
 Snow shines on iron cloths.
 Hundreds of generals and officers die in the war,
 Soldiers come back after ten years,
 And have an audience with the emperor,
 the emperor is in the reception room.
 And gives them twelve degrees,
 Distributing more than hundreds and thousands presents.
 K'o-han asks them what they wish,
 Mu-lan does not want anything,
 She only wants to have a good horse,
 K'o-han sends the child to his country.
 The family hears that their daughter is coming back,
 They go out of the city to meet her,
 The sister hears that her elder sister is coming back,
 and puts rouge on her face on the threshold,
 The little brother hears that his elder sister is coming back,
 He sharpens his knife and goes near the sheep and pigs.
 "I opened the door of my room in the east,
 I sat on the divan in the western side,
 I took off my war dress,
 I put on my ordinary dress."
 She combed her beautiful hair by the window,
 looking at the mirror, she put a yellow rose on her head,
 She came out of the door and met her friends,
 They were very surprised
 They have been together for twelve years,
 They did not know that Mu-lan was a girl.

⁷⁶ Hei shan : A mountain in Yehol (in northern China). It is known as a mountain of death of the Ch'i-tan. It is told that when one dies his soul goes to that mountain. They used to sacrifice once every year for the mountain. The Wu-huan also mention about this mountain (see, *Yenching journal*, v. I. P. 28).

⁷⁷ Yen-shan : It should be "Yen-chih-shan" It is a mountain in Kansu, where the Hsiung-hu used to live.

The feet of male rabbits strike each other.
 The eyes of female rabbits seem surprised.
 The couple of rabbits go side by side,
 How could one know whether I am a woman or a man?

Conclusion :

We come to these conclusions after having made a study of these poems, found in the "Yüeh-fu shih-chi".

Rhythm : Most of these poems belong to a Chinese versification, namely "poems consisting of 5 and 7 words". Some other poems consist of 4, 6-7 and 7-3-7 words. We know that the poems of 5 and 7 words are very popular in China. But we do not see the other kind versification which consists of 6-7 and 7-3-7 words. This shows that the poems written in a different kind of versification are all translations from foreign Language. The versification is very different from that of Chinese. So we can say that it is a kind of versification peculiar to the Northern people (or Northern-literature). Free kind of versification is also used, as seen in the poem called Mu-lan. We find also some poems in Chinese folk literature, written in a free kind of versification⁷⁸

The rhyme : Usually second and fourth lines are rhymed. Thus, each stanza is rhymed by itself. The original form are the same. First and third lines are seldom rhymed. In Southern-literature, second and fourth lines are rhymed in a regular way and the original forms of rhyming are the same.

In the Northern-literature the old forms of rhyming are, Yang, Ma, Han, Ko, Hsien, Chin, Tsai, Yu, Yü, Hua, Ju, Keng, Chih and Yao.

The Northern literature has been more or less under the influence of Chinese from the point of view of versification. Many words used in people's language of Northern literature, are also seen in the Chinese folk literature. Thus, it means that while Northern-people borrowed a kind versification from Chinese, the later one also borrowed some words from them.

The inner Form (The structure) :

The subjects in these poems are taken from the daily life of the people and all different classes are represented. The upper class or palace life is not mentioned at all. They tell us only of the sorrows, happiness and the passions of people and heroes. They are very good patterns of the folk songs.

In these poems we cannot see the personality of the poet. They are composed in a collective way, so they have a non-individualistic character.

We do not observe any epic form in these poems, except Mu-lan-tshih. However, in the reign of Mao-tun, the Shan-yü of Huns (200, B. C.) we come

⁷⁸ See, Lang-t'ung ch'ing-ko (The love songs of the Lang and T'ung): Compiled by Liu Ch'ien-ch'u and Chung Ching-wen. 1928 Canton.

— see, Kuang-hsi yao-ko-chi-yin (The folk songs of the Yao in Kuangsi): Comp. by Chao Yüan-Jen 1930. Peiping).

— see, Tan-ko (The songs of Tan): Comp. Chung Ching-wen. 1927 Shanghai.

— see, Wu-ko-i-chi (The songs of Kiangsu): Comp. by Wen I-chih 1928, Canton).

across a monography which reminds us of a epee⁷⁹ This was written in Chinese. It was probably in verse, but we cannot be certain of it, as we do not have Hun writings.

There is another kind of poem consisting of 4 lines in Chinese source in 100 B. C.⁸⁰ This is a song written to express their sorrow, when the Huns were defeated by Chinese in Kansu. However, we cannot say this is a beginning for the epee. This poem can be translated thus:

We lost Yen-chi-shan,
And our women lost their beauty.
We left Chi'-lien-shan,
Our cattle now are without masters.

This poem consists of 5 and 7 words. The second and the fourth lines are rhymed with the old form Chih. Here we can see a new a versification which is not like that of Heng-ch'ui songs. And it is not formed in the Chinese versification.

In Chinese source, we come across also a bell fortune song, which consists of only one lines. It is written in the reign Earlier -Chao (304-329 A. D). in the Chieh language which has some connection with Hun language. The Chinese text is this⁸¹:

Hsü-chih ti-li-k'ang p'u-ku ch'ü-tu-t'ang.
P'u-ku, is a title.

We can translate it, this way:

If the army enters into the war, the commander of chief becomes prisoner.

We cannot come to any conclusion, considering the versification, rhyming etc. reading only this one line, but however, we can understand that in the old days the Northern-people had also a kind of versification.

In brief, those Northern-peoples' national traits in the vast Chinese culture, out of their own accord during the later period, has left such a literary form. The Chinese influence and consequently its parallel limitations of form, its non-individualistic character, have prevented these poems from acquiring an epic quality.

We cannot also see any dramatic form in these poems. The Chinese folk songs have been made into plays. There are many subject in the Northern-literature suitable for plays. But in the Yüeh-fu collection there is no any trace that of their dramatizing their poetry.

In the Yüeh-fu shih-chi it is recorded that, these songs are made for dances⁸². But we do not have any. Only we know that, some poems have been lost, dance songs must be among them.

⁷⁹ See, Shih Chi, 110. (Monography about Hsiung-nu, Eberhard: Türk kavimleri hak. Çince vesikalar. DTGF. Dergisi II-IV, 1942, Ankara).

⁸⁰ See. T'ai-p'ing Yü-lan, 719, p. 3 a. This poem is quoted in the Hsi-ho chiu-shu, written in Han dynasty.

See also. Atsız: Türk tarihi üzerinde toplamalar. 1935 İstanbul s. 98-101.

⁸¹ See. Atsız: Türk tarihi üzerinde toplamalar. s. 98-101.

See also new; L. Bazin: Cahiers d'histoire mondiale, vol. I. no. 1. 1953 p. 134.

⁸² See Yüeh-fu shih-chi: chap. 21. p. 211-212 a b.

We do not observe any religious form in these poems either. Their aim has been to create natural versification and harmony without losing their essential qualities and avoiding the narrow limitations of religion.

Although, Buddhism, Taoism, Confucianism have all been spread quite extensively among Turkish dynasties but, they have not permeated into the inner world of these people. Among the Turks we detect the cult of the wolf the mountain and forest. There are spring and autumn festivals and horse races concerning these cults. For some reasons, however, these rituals have not influenced their poetry and they have not been evaluated in poetry.

Among these poems besides some nature depicting realistic scenery, there are also poems of love and passion. In their poetry love is an ideal for women, and the women know to be faithful in love. The part that women play is important too. They are not only wives or lovers, but also war companions for their husbands and also individuals with important positions in the economic field.

To Conclude: These poems of Northern people, manifest a natural character from point of view of its spiritual structure, its inner world, though not from its form, i. e. the rhyme and the meter. Neither does this poetry show any traits of heroic greatness in symbolic form.
