

李白与杜甫

Li Bai & Du Fu

An Advanced Reader of Chinese Language and Literature

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Table of Contents, Preface, Sample from Chapter 1 (Historical Background: The An Lushan Rebellion), Sample from Chapter 23 (A Brief Introduction to War Poetry), Sample from Chapter 25 (Facing the Snow), Sample from English Translations Appendix, Sample from Vocabulary Index, Sample from Proper Names Index

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Preface

This book represents an innovative approach to teaching Chinese language and literature at the advanced levels, featuring three combinations: those of classical and modern Chinese, language and literature, and poetry and prose. This innovation, however, is essentially a return to a Chinese tradition of poetry as a centerpiece of education and an underpinning of pedagogy. China is a nation of songbirds; the practice of memorizing and reciting poems stretches back to classical antiquity, when it was discovered that words and sounds—and the metrics by which they were bound together in poetry—awaken the mind and teach the language. Confucius (551–479 BCE) compiled the *Classic of Poetry* (*Shijing* 诗经), the first poetic anthology in China, and instructed his son: “If you do not study poetry, you will have no words”—“不学诗,无以言” (*Analects* XVI, 13). This close relationship between poetry and language was reflected by the fact that poetry served as a primer for literacy as well as one of the major subjects in the civil service examinations during the long course of Chinese history. Even in modern times, many children learn poems of the Tang Dynasty (618–907 CE) by heart long before they start formal schooling, where classical poems appear in the textbooks for all grades. This conviction of poetry's important function beyond pure entertainment is also shared in other cultures, as evidenced, for example, by English-speaking children's similar paths in learning, progressing from Dr. Seuss to William Shakespeare.

This universal practice of poetry as a tool for learning language and literature is indeed pedagogically sound. Students who study classical poetry learn a wide range of descriptive words that rarely appear in prose reading. This vocabulary, at once subtle and copious, heightens students' feel for the intricacies and complexities of the Chinese language—an indispensable asset if they are to go on to speak, write, and read Chinese with ease. Classical verse teaches an enormous amount about order, measure, proportion, correspondence, balance, symmetry, agreement, temporal relation, and contingent possibility. Mastering these concepts involves the most fundamental kind of learning, for these are the basic categories of thought and the framework in which we organize sensory experience. Furthermore, though usually more compact than prose, poetry makes intensive use of literary devices such as metaphor and allusion to enrich its interpretation.

In order to provide students with the best examples of poetic concepts of visualization, refinement, and cadence, this book concentrates on poems by Li Bai 李白 (701–762 CE) and Du Fu 杜甫 (712–770 CE), two of the brightest stars in China’s poetic galaxy. With distinct styles, these two poets fostered a pithy expression of Chinese culture’s accumulated wisdom. Even today, in the conversation of the educated, a quotation from Li or Du can speak volumes. The fourteen poems by Li and twelve poems by Du in this book belong in the repertoire of any well-educated Chinese speaker. These works, while arranged in five thematic categories, each stand as a separate chapter. Including the chapters on background information, the two poets’ biographies, and short introductions to each thematic category, this book contains thirty-six chapters in total.

One distinct feature of this book is its “dual texts” system: Each poem is followed by a short essay of Analysis and Appreciation (赏析), which discusses the poem’s linguistic, historical, literary, and philosophical aspects. These two texts of language and literature, one classical poetry and the other modern prose, contribute to the three combinations mentioned in the beginning of this Introduction. Accordingly, each chapter contains two vocabulary lists: one for the poem and the other for Analysis and Appreciation. Together, the two texts deliver unique cognitive benefits, a sense of poetry, and a heightened feel for the language. Students who study these texts will be able to internalize the rhythmic, beautiful patterns of the Chinese language. These patterns will become part of the student’s “language repertoire” that we all use for everyday writing and speaking.

To maximize the usefulness of this book, an effective method is memorization and recitation. Poetry memorization has become a dying art in most quarters. It is no longer emphasized and, in fact, strongly discouraged in most modern school curricula. Are exercises in memorizing and reciting poetry an archaic curiosity, without educative value? Students in the Li Bai and Du Fu course at Binghamton University would answer with a resounding “No!” They are required to memorize poems up to eight lines, and recitation—both solo and in chorus—is a daily practice. This exercise has demonstrated that memorizing and reciting poems is a great way to develop both a tenacious attention to detail and the essential literary skills that are key to critical thinking and unlocking the secrets of poetry. When one memorizes a poem, it is no longer just *a* poem, but *his* or *her* poem. When reciting it, students can practice varying the sounds,

adding pauses and emphases in different spots in searching for the most accurate articulation for the poem.

Another pedagogical suggestion is dramatization and improvisation of some of the poems. Creating drama with poetry employs a multi-sensory approach to language acquisition by involving students physically, emotionally, and cognitively in the language learning process. Poems that express strong emotions, attitudes, feelings, opinions, or ideas are usually more “productive” than those which are gentle, descriptive, or neutral. In this book, for example, Du Fu’s “The Officers of Shihao Village” (石壕吏) and “Newlyweds’ Farewell” (新婚别) serve as good examples for dramatization because they are written in the form of monologues (or dialogue disguised as monologue) and have one simple but strong emotional theme. Students become engaged in free-flowing extemporaneous conversations as they interact with one another prior to the dramatizations and during the improvisations. They compare and contrast cultural behaviors and attitudes, analyze and explore the linguistic and conceptual differences between the poetic and spoken words, and interact cooperatively to orchestrate the dramatizations and improvisations.

The Exercises part of each chapter contains seven sections with different functions. The Multiple Choice (选择题) and Making Sentences (造句) sections offer vocabulary exercises, with a focus on the subtle differences between word choices. The Comprehension Questions (回答题) and Discussion Questions (讨论题) function as reviews of the texts. While the questions in the former are simple and straightforward, those in the latter are broad and comprehensive. The Translations from English into Chinese (英译中) and Translations from Chinese into English (中译英) sections provide translation training that is important to students at advanced levels. Finally, each chapter has a section of either Composition (作文) or Topic Research (专题研究). The latter provides students with a relevant topic to research, using the Internet and/or libraries. These research projects, although brief in nature and limited in scope, will challenge students to check information and resources in Chinese and English, and to report on their findings in Chinese.

Historical Background:
The An Lushan Rebellion
历史背景：安史之乱

SAMPLE

词汇一

1. 安史之乱, Ān Shǐ zhī luàn:
The An Lushan (and Shi Siming)
Rebellion
2. 盛, shèng: flourishing, prosperous
3. 衰落, shuāiluò: declining
4. 转折, zhuǎnzhe: a turn in the
course of events
5. 唐玄宗, Táng Xuánzōng:
Emperor Xuanzong of the Tang
(r. 712–56)
6. 顶峰, dǐngfēng: peak
7. 作为, zuòwéi: accomplishment
8. 贵妃, guìfēi: Precious Concubine
(a high-ranking imperial
concubine)
9. 理, lǐ: to manage, to run
10. 朝政, cháo zhèng: government
affairs
11. 重用, zhòngyòng: to put
somebody in an important position
12. 安禄山, Ān Lùshān: the head of
the rebellion
13. 边境, biānjìng: border, frontier
14. 起兵, qǐbīng: to rise in arms,
to start military action
15. 造反, zàofǎn: to rebel, to revolt
16. 副手, fùshǒu: lieutenant, assistant
17. 史思明, Shǐ Sī míng: An Lushan's
lieutenant (d. 761)
18. 叛军, pànjūn: rebellious army
19. 次年, cìnián: following year
20. 长安, Cháng'ān: Capital of the
Tang Dynasty, today's Xī'an 西安
21. 仓皇, cānghuáng: in a flurry,
in panic
22. 持续, chíxù: to continue
23. 平定, píngdìng: to suppress,
to put down (a rebellion)
24. 军阀, jūnfá: warlord
25. 混战, hùnzhàn: tangled warfare
26. 局面, júmiàn: situation, phase
27. 衰亡, shuāiwáng: decline and
destruction
28. 风格, fēnggé: style
29. 爆发, bàofā: to erupt, to burst out,
to break out
30. 描绘, miǎohuì: to depict,
to describe

历史背景：安史之乱

李白和杜甫的时代，是唐朝从全盛到衰落的转折时期。

唐朝的政治、经济和文化在唐玄宗时都发展到了顶峰。年轻时很有作为的唐玄宗，年老时渐渐地骄傲起来。他爱上了一个姓杨的贵妃，从此不理朝政，并且重用坏人。公元七五五年，一个名叫安禄山的将军在东北部边境起兵造反。安禄山的副手叫史思明，所以这场叛乱就叫做“安史之乱”。叛军次年攻下首都长安，玄宗仓皇逃到四川。安史之乱持续了八年，对社会的破坏很大。叛乱平定以后，军阀混战的局面又开始形成，唐朝从此走向衰亡。

李白比杜甫大十一岁，这十一年与他们两人的不同的人生道路和诗歌风格有很大的关系。安史之乱爆发时李白五十四岁，之后又生活了七年。他的大部分诗作是在战乱前写的，反映了唐朝积极向上的精神。杜甫在七五五年时四十三岁，之后又生活了十五年。他写了大量描绘战争的破坏和人民的苦难的诗篇。

练习

一、选择题

- 李白和杜甫的时代是唐朝的 _____ 时期。
 - 全盛
 - 衰落
 - 转折
 - 顶峰
- 唐朝的 _____ 在唐玄宗时都发展到了顶峰。
 - 政治
 - 经济
 - 文化
 - 政治、经济和文化
- 唐玄宗不理朝政是因为他 _____。
 - 年老
 - 没有作为
 - 安禄山叛乱
 - 爱上了杨贵妃
- 公元七五五年，安禄山在 _____ 部边境起兵造反。
 - 东北
 - 西北
 - 东南
 - 西南
- 安禄山攻下长安后，唐玄宗仓皇逃到 _____。
 - 四川
 - 西安
 - 长安
 - 北京
- 安史之乱持续了 _____ 年。
 - 七
 - 八
 - 十一
 - 十五

二、造句

- 衰落
- 转折
- 顶峰
- 作为
- 持续
- 局面
- 风格
- 描绘

三、中译英

- 唐朝是中国诗歌的黄金时代，现存的唐诗有五万多首。
- 北京是元、明、清等朝代的国都，西安作过秦、汉、唐等朝代的国都。
- 唐朝诗人白居易的长诗《长恨歌》写的就是唐玄宗和杨贵妃的爱情故事。

4. 唐朝时经过中亚到欧洲的通商的道路叫做“丝绸之路”。

四、英译中

1. The time of Li Bai and Du Fu was a turning point for the Tang Dynasty from grandeur to decline.
2. Li Bai was eleven years older than Du Fu. These eleven years were a determining factor in the different life paths and poetic styles of these two poets.
3. Li Bai wrote most of his poems before the rebellion, reflecting the vigorous spirit of the Tang Dynasty.
4. Du Fu wrote many poems describing the destruction and people's misfortunes caused by the war.

五、回答题

1. 唐朝的政治、经济和文化在哪个皇帝的时候发展到了顶峰？
2. 唐玄宗在年轻时和年老时有什么不同？
3. 唐朝的首都叫什么？现在叫什么？
4. 安禄山是在哪儿起兵造反的？
5. 为什么这次叛乱叫安史之乱？

六、讨论题

1. 安史之乱对唐朝历史有什么影响？
2. 李白比杜甫大几岁？这个年龄差别对他们的诗歌创作有什么影响？

七、专题研究

1. 唐玄宗和杨贵妃的爱情故事。（关键词：唐玄宗、杨贵妃、华清池、马嵬坡、长恨歌）

A Brief Introduction
to War Poetry
战乱诗小序



天寒翠袖薄

词汇一

1. 组成部分, zǔchéng bùfen: component
2. 组成, zǔchéng: to form, to compose
3. 类型, lèixíng: type, mode
4. 战役, zhànyì: campaign, battle
5. 官军, guānjūn: government troops
6. 忧虑, yōulǜ: worry, anxiety
7. 平叛, píngpàn: 平定叛乱, to suppress a rebellion
8. 战局, zhànjú: war situation/state
9. 长达, chángdá: with the great length of
10. 史诗, shǐshī: epic
11. 征, zhēng: to journey
12. 典型, diǎnxíng: model, typical example
13. 吏, lì: civil officer, clerk
14. 新安, Xīn'ān: a village in Henan Province
15. 潼关, Tóngguān: the Tong Pass, in Shaanxi 陕西 Province
16. 石壕, Shíháo: a village in Henan Province
17. 垂老, chuílǎo: with old age approaching, in declining years
18. 遭遇, zāoyù: (bitter) experience
19. 茅屋, máowū: thatched house
20. 渴望, kěwàng: to thirst for, to yearn for

小序

战乱诗是杜诗的一个最重要的组成部分，也是杜诗被称为“诗史”的主要原因。杜甫的战乱诗大致可分成以下三个类型。

有些诗记述了当时的一些重大事件和主要战役。杜甫在诗中常常为官军的胜仗而欢呼，为官军的败仗而痛哭。他的很多诗表达了对国事的忧虑和对平叛的希望，有时甚至对战局提出建议。他的长达一百四十行的史诗《北征》就是这类诗的典型。

杜甫更多的诗篇反映了战争给人民带来的苦难生活。这方面的代表作有《三吏》（《新安吏》、《潼关吏》、《石壕吏》）和《三别》（《新婚别》、《垂老别》、《无家别》）。

杜甫也写了很多自己家庭在战乱中的遭遇和感受，如他陷在长安时写的《春望》和《月夜》。他在成都写的《茅屋为秋风所破歌》，虽然和战争没有直接关系，但反映了战乱造成的贫困生活和对安定生活的渴望。

练习

一、选择题

- 杜甫的战乱诗大致可分成三个 _____。
 - 主题
 - 题材
 - 体裁
 - 类型
- 有些诗记述了当时的一些重大事件和主要 _____。
 - 战争
 - 战斗
 - 战役
 - 战场
- 他的很多诗表达了对国事的 _____ 和对平叛的希望。
 - 忧虑
 - 渴望
 - 体会
 - 幻想
- 他的《北征》是一首长达一百四十行的 _____。
 - 诗史
 - 史诗
 - 事实
 - 时事

二、造句

- 组成
- 战役
- 忧虑
- 战局
- 史诗
- 遭遇
- 渴望

三、中译英

- 据史书记载，安史之乱前，全国有九百多万户，安史之乱后，只剩下一百九十三万户，减少了四分之三以上。
- 杜甫写了很多自己家庭在战乱中的遭遇和感受，反映了战乱造成的苦难和对安定生活的渴望。

四、英译中

- War poetry is the most important component of Du Fu's works, and is also the major reason why Du Fu's poetry has been called "history in verse."
- In his poems, Du Fu often hailed the victories of government armies, and lamented their defeats.

3. Some of his poems recorded important events and major battles at the time; others described people's misfortunes during the war.

五、回答题

1. 杜甫的《北征》是一首什么样的诗？它有多少行？
2. 杜甫反映战乱中人民苦难生活的诗有些什么代表作？
3. 杜甫身陷长安时写了些什么诗？

六、讨论题

1. 杜甫的战乱诗大致可分成哪三个类型？请举例说明。

七、专题研究

1. 简单报告一下安史之乱的起因、发展、平定和危害。

SAMPLE

25

Facing the Snow
对雪

SAMPLE

词汇一

1. 鬼, guǐ: ghost
2. 吟, yín: to chant, to recite
3. 薄暮, bómù: dusk, twilight
4. 回, huí: whirling
5. 瓢, piáo: ladle (often made of a dried gourd)
6. 弃, qì: to throw away, to discard
7. 存, cún: to exist
8. 数, shù: 几个
9. 书空, shūkōng: 用手指在空中写字

SAMPLE

对雪

战哭多新鬼，愁吟独老翁。
乱云低薄暮，急雪舞回风。
瓢弃尊无绿，炉存火似红。
数州消息断，愁坐正书空。

SAMPLE

赏析

这首诗写于七五六年冬天，和《月夜》一样，是杜甫身陷长安时的作品。

这年十月，官军接连打了两个大败仗。这首诗的第一句指的就是这事。第二句写自己。杜甫当时四十四岁，但已自称老翁。听到官军战败，只能独自发愁。第三、第四句写“对雪”：窗外乌云密布、大雪飞舞。在这阴沉、寒冷天气，只能借酒浇愁、生火取暖了。但是酒呢？酒瓢扔在一边，酒坛里早就没有绿色的酒了。火呢？炉子虽然还在，但是也没火了，只是在想象中，它还是红的。镜头最后又回到诗人，一个人在用手指在空中写字。“书空”是个典故，说的是晋朝有个人被罢官后，常用手指在空中写“咄咄怪事”四个字。在杜甫看来，官军接连打败仗，不是咄咄怪事吗？

词汇二

1. 老翁, lǎowēng: old man
2. 发愁, fāchóu: to worry
3. 乌云密布, wūyún mìbù: black clouds densely covering the sky
4. 阴沉, yīnchén: cloudy, gloomy, somber
5. 酒坛, jiǔtán: wine jug
6. 典故, diǎngù: allusion
7. 晋朝, jìn cháo: the Jin Dynasty (265–420)
8. 罢官, bàguān: to be dismissed from office
9. 咄咄怪事, duōduō guàishì: what a queer story, what a strange phenomenon

练习

一、选择题

- 杜甫当时四十四岁，但已自称 _____。
 - 老人
 - 老汉
 - 老翁
 - 老年
- 听到官军战败，只能独自 _____。
 - 忧愁
 - 发愁
 - 浇愁
 - 离愁
- 在这阴沉、寒冷天气，只能 _____ 了。
 - 乌云密布
 - 大雪飞舞
 - 借酒浇愁
 - 咄咄怪事
- 炉子虽然还在，但是也没火了，只是在 _____ 中，它还是红的。
 - 理想
 - 思想
 - 想念
 - 想象
- 晋朝有个人被罢官后，常用 _____ 在空中写“咄咄怪事”四个字。
 - 毛笔
 - 铅笔
 - 钢笔
 - 手指

二、造句

- 发愁
- 乌云密布
- 阴沉
- 典故
- 咄咄怪事

三、中译英

- 战哭多新鬼，愁吟独老翁。乱云低薄暮，急雪舞回风。
- 这首诗的表现方式象是电影镜头由远到近的移动：先是窗外的旷野和大雪，然后是屋内的诗人以及酒坛和火炉。
- 杜甫这首诗写的是七五六年十月官军大败后他的反应。从这首诗中我们可以体会到为什么杜诗被称作“诗史”了。

四、英译中

1. As when he wrote "Moonlit Night," Du Fu wrote this poem when he was trapped in Chang'an.
2. Du Fu was forty-four at the time, but he already called himself "old man."
3. Having heard that the government army was defeated, Du Fu could only worry in solitude.

五、回答题

1. 这首诗是杜甫在什么时候、什么地方、什么环境下写的？
2. 这首诗的第一句指的是什么事？
3. 杜甫当时几岁？
4. 听到官军战败，杜甫能做什么？
5. 那天的天气怎么样？
6. 杜甫用手指在空中写什么字？

六、讨论题

1. 说说杜甫在长安沦陷区的生活穷困的情况。
2. 官军大败的消息传来以后，杜甫的心情怎么样？请引用诗句并加以说明。

七、作文

1. 写一篇描写雪景的短文。

Historical Background: The An Lushan Rebellion 历史背景：安史之乱

The time of Li Bai and Du Fu was a turning point in the Tang Dynasty from grandeur to decline.

The Tang regime reached the pinnacle of its political, economic, and cultural achievements during the reign of Emperor Xuanzong. A very capable ruler when he was young, Xuanzong grew vain in his old age. He fell for Precious Concubine Yang, and afterward neglected administration and became dependent on evil advisers. In 755, a general named An Lushan mounted a rebellion against the throne in the northeastern border area. An Lushan's principal lieutenant was Shi Siming, and thus this rebellion is called the An-Shi Rebellion in Chinese history. The rebel army captured the capital Chang'an in the following year, and in a panicked haste Xuanzong fled to Sichuan. The rebellion lasted for eight years and gravely damaged Chinese society. After the rebellion was quelled, chaotic fighting broke out among warlords and the Tang Dynasty headed toward its doom.

Li Bai was eleven years older than Du Fu. This age discrepancy played an important role in their different life paths and poetic styles. Li Bai was fifty-four when the An Lushan Rebellion broke out, and he lived for seven more years afterward. Most of his poems, written before the rebellion, brim with the vitality of Tang prosperity. Du Fu was forty-three in 755, and lived for fifteen more years. In his many poems, he testified to the destructions of war and people's misfortunes.

Vocabulary Index

词汇索引

	Pinyin	English Definition	Chapter
A			
哀怨	āiyuàn	sorrowful and resentful	7
安	ān	怎么	31
安顿	āndùn	to settle down	33
翱翔	áoxiáng	to hover, to soar	5
坳	ào	depression, low-lying land	31
奥秘	àomì	profound mystery	5
B			
跋涉	báshè	to trudge, to trek	22
把	bǎ	to hold	10
罢官	bàguān	to be dismissed from office	25
柏	bǎi	cypress	30
摆脱	bǎituō	to shake off, to break away from	19
拜	bài	to perform obeisance	29
伴	bàn	companion, partner	19
包含	bāohán	to contain, to include	19
报国	bàoguó	to dedicate oneself to one's country	21
抱负	bàofù	aspiration	2
爆发	bàofā	to erupt, to burst out, to break out	1
悲	bēi	sad, sorrowful	18
奔放	bēnfàng	expressive and untrammelled	4
奔流	bēnliú	to flow at great speed; rushing water	11

本色	běnsè	original color, true quality	6
本质	běnzhì	essence, nature	17
逼真	bīzhēn	lifelike	27
毕竟	bìjìng	after all	19
庇	bì	to shelter, to protect	31
碧	bì	blue, emerald green	12
臂	bì	arm	24
边境	biānjìng	border, frontier	1
贬	biǎn	to demote	9
变迁	biànqiān	changes, vicissitudes	5
表白	biǎobái	to express or state clearly, to clarify	30
别	bié	分别, separation	26
兵气	bīngqì	army morale	29
兵役	bīngyì	military service	28
秉	bǐng	to hold	27
并非	bìngfēi	by no means	18
波涛	bōtāo	great waves, billows	12
薄暮	bómù	dusk, twilight	25
补	bǔ	to mend, to repair	30
补充	bǔchōng	complementary, supplementary	2
捕捉	bǔzhuō	to catch, to seize	33
不曾	bùcéng	没有, never (have done something)	35
不仅	bùjǐn	not only	30
不如	bùrú	it would be better to	10
不胜	bùshēng	unbearable, overwhelming	8

C

才华	cáihuá	literary or artistic talent	4
材	cái	才, talent	21
采	cǎi	to pick, to pluck	8
参照	cānzhào	to consult, to refer to	20
惨	cǎn	miserable, tragic	28
仓皇	cānghuáng	in a flurry, in panic	1
苍	cāng	dark green	20

Proper Names Index
专名索引

	Pinyin	English Definition	Lesson
A			
安祿山	Ān Lùshān	the head of the An Lushan Rebellion (d. 757)	1
安史之乱	Ān Shǐ zhīluàn	the An Lushan Rebellion	1
B			
白帝城	Báidì Chéng	in today's Sichuan 四川 Province	4
白居易	Báí Jūyì	唐代大诗人 (772-846)	31
北宋	Běi Sòng	Northern Song Dynasty (960-1126)	33
C			
岑夫子	Cén fūzi	Cén Xūn 岑勋, 李白的朋友 (fl. 735)	21
长安	Cháng'ān	Capital of the Tang Dynasty, today's Xi'an 西安	1
嫦娥	Cháng'é	goddess of the moon, who swallowed elixir stolen from her husband and then flew to the moon	10
陈王	Chén Wáng	Prince of Chen, Cáo Zhí 曹植 (192-232)	21

楚国	Chǔguó	a state in the Spring and Autumn Period and the Warring States Period, which roughly covers today's Hunan and Hubei Provinces	16
楚江	Chǔjiāng	referring to this particular portion of the Yangtze River, since Dangtu was in the State of Chu 楚 during the Warring States 战国 period (403–221 BCE)	12
春秋	Chūnqiū	the Spring and Autumn Period (770–476 BCE)	8

D

丹丘生	Dānqiū shēng	Yuán Dānqiū 元丹丘, 李白的朋友 (fl. 728–ca. 750)	21
当涂	Dāngtú	in Anhui 安徽 Province	4
杜审言	Dù Shěnyán	唐朝诗人 (ca. 645–ca. 708)	22

F

夫差	Fūchāi	King of Wu (d. 473 BCE)	8
酈州	Fūzhōu	a city in today's Shaanxi Province	24

G

关中	Guānzhōng	Chang'an area	30
广陵	Guǎnglíng	today's Yangzhou 扬州, in Jiangsu Province	14

H

翰林院	Hànlín Yuàn	Hanlin Academy (where literary and artistic talents were lodged)	4
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