This lecture introduces the macro study part of my book project Chinese Poetry As Art. If traditional Chinese impressionistic criticism reveals an intuitive grasp of the ineffable aesthetic qualities of a given work, the oeuvre of a poet, or even a given genre or subgenre, Chinese Poetry as Art aims to go one step further: to provide an analytical explanation for these aesthetic qualities. It consistently applies modern linguistics to analyze both the synchronic and diachronic interconnectedness of four essential aspects of Chinese poetic art—rhythm, syntax, structure, and vision—in an effort to illuminate the inner dynamics of Chinese poetic evolution.