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A Translation of Texts from *Shijing Pingshi* 詩經評釋

and *Shifa Tongwei* 詩法通微

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1. Original text and translation of the text from *Shijing pingshi* (Preface)

1.1 Original text – Part I 詩之來源 A

詩之肇始，蓋有文字之先，情動口號而已。故沈約宋書謝靈運傳論曰：「然則歌詠所興，宜自生民始也。」是詩者，言志者也。虞書曰：「詩言志，歌永言。聲依永。律和聲。」說文曰：「詩，志也，從言寺聲。古文作，從言之聲。」釋名曰：「詩，之也，志之所之也。」詩大序曰：「詩者，志之所之也，在心爲志，發言爲詩。」文心雕龍明詩篇曰：「詩者，持也，持人情性。」是詩之爲作，乃情感之所之也。故詩大序又曰：「情動於中而形於言，言之不足，故嗟歎之。嗟歎之不足，故永歌之。永歌之不足，不知手之舞之，足之蹈之也。」

1.2 Translation of Part I

At the very inception of poetry, there were no words, and the change of mood could only be expressed through oral language. Therefore, The Biography of Xie Lingyun in the Book of Song by Sheng Yue commented that, "When human beings appeared, singing also arose." The function of poetry here is to express aspirations. Shun's Great Deeds from the Records of the Yu Dynasty in the Book of Documents argued that, "Poems were used to express thoughts and emotions, and songs were used to utter language. The so-called five tones were

formulated according to the content to be sung, and the six pitches were employed to coordinate with the five tones. According to Shuo Wen Jie Zi (The Origin of Chinese Characters), "Poetry, as a literary genre, employs words to express inner aspirations. The Chinese character '诗' takes '言' as the pictographic element, and '寺' as the phonetic indicator. The ancient writing of character '诗' was '𠄎', with '言' as the pictographic element, and '寺' as the phonetic indicator. According to Shiming (The Origin of Names), "Poetry is used to express emotions." The General Preface to the Book of Songs argued that, "Poetry is used to express emotions as well as aspirations that buried in the heart. So we can say that, the uttered aspirations in words can be termed poetry." The History and Features of Poetry from Wen Xin Diao Long (The Literary Mind and the Carving of Dragons) stated that, "Poetry means support and correctness, it can correct people's thoughts and emotions." In other words, the purpose of composing poems is to express emotions. Therefore, the General Preface to the Book of Songs wrote that, "Once people's emotions are touched, they will express through language. If fail to express via language, they may express in sighs. If fail to express in sighs, they may resort to loud singing. If singing out loud is not enough, they may express in the form of involuntary dancing."

1.3 Original text – Part II 詩之來源 B

朱熹詩集傳序曰：「人生而靜，天之性也。感於物而動，性之欲也。夫既有欲矣，則不能無思。既有思矣，則不能無言。既有言矣，則言之所不能盡，而發於咨嗟詠歌之餘者，必有自然之音響節族（奏）而不能已焉，此詩之所以作也。」然則詩之爲作，由情而發，由言而現，由永歌韻律而成，至於手舞足蹈而爲之象。是知古之詩也，可低詠長嘯，可扣絃高歌，亦可依聲和律，頓足起舞者也。其爲至情之表現，人性之流

露，而生活之寫照乎！至其激發，或緣於苦楚，或緣於激憤，或緣於喜怒。皆為情之所觸，意之所之，而宣之於詞也。

1.4 Translation of Part II

Zhu Xi wrote in The Preface to the Collection of Poems that, "People tend to be quiet. But if touched by things, their mind will fluctuate, and so-called desire emerges. What accompanies the desire is thoughts, which tend to be expressed through language. If it is difficult to express through language, it can be expressed through sighs and singing, or with the help of some natural sound rhythms, drowning themselves in happiness. This is the reason why poetry came into being." Poetry is created with the help of emotion, the representation of language, and ballads and rhythms, and is even represented by dancing. Therefore, it is conceivable that the so-called poetry in ancient times could be chanted, sung according to or accompanied by the rhythm, or even danced. Poetry is an outpouring of true feelings and humanity, as well as a true portrayal of life. When emotions are stimulated, in pain, in a state of anger, or under the domination of joy, wherever emotions and thoughts are triggered, poems can be composed via verbal expression.

1.5 Original text – Part III 詩之名稱 A

詩經一詞，古無之，古惟稱之曰詩。論語陽貨篇曰：「詩，可以興，可以觀，可以群，可以怨。」又季氏篇曰：「不學詩，無以言。」又述而篇曰：「子所雅言，詩、書、執禮，皆雅言也。」或稱詩三百者，言其數目也。論語為政篇曰：「孔子曰：『詩三百，一言以蔽之，曰：思無邪。』」又子路篇曰：「誦詩三百，授之以政，不達。使於四方，不能專對，雖多，亦奚以為。」或稱之為毛詩，緣毛公而得名，蓋與齊、魯、韓三家詩同以傳人稱。是在詩之上注以傳人，仍為詩而已。詩始稱為經，當

起於戰國晚年。禮記經解篇曰：「入其國，其教可知也。其爲人也，溫柔敦厚，詩教也。」是以詩爲經。

1.6 Translation of Part III

The term “Shi Jing”—“Shi” means poems and “Jing” means classics—didn’t exist in ancient times, and it was just called “Shi” at that time. “Yang Huo”, an article in “Lun Yu”, says, “Poems may inspire affection, observe society, make friends, and criticize unfair things. ” The article “Ji Shi” also says, “No minds and sentiments can be expressed well if you don’t learn poems. ” The article “Shu Er” says, “ The language used by Laozi when reading “Shi Jing ”, “Shang Shu”, and conducting some etiquette is an “official language ”. ”. Or the book named “Three Hundred Poems”, in which there are not many words. “Wei Zheng”, an article in “Lun Yu”, says, “Kongzi said, “Three Hundred Poems, to sum up in a word—it has no evil thought.” ” . The article “Zi Lu” says, “Some person may read the “Three Hundred Poems” for many times, but if you ask him to deal with government affairs, he is not able to make it, or ask him to be a diplomatic envoy, he is also not able to make it. Therefore, it is useless to read a large number of poems.” Some people call it Mao Poem, which is named because of Mao Gong. This kind of poem is a joint name of three schools of poems, including Qi, Lu and Han. It adds some notes in the poem to make the readers understand better, and it is still called “poems”. “Poem” was called “Jing” at the very first stage, which appeared in the later years of the Warring States Period. The article “Interpretation of classics ” in “Li Ji” says, “You will know something about the country’s education situation when you enter it. The people of this country are very gentle and honest, who were taught by the poem.” This is the reason why they call “poems” as “classic”.

1.7 Original text – Part IV 詩之名稱 B

莊子天運篇曰：「孔子謂老聃曰：『丘治詩、書、禮、樂、易、春秋六經。』」而莊子天道篇又有「十二經」之言。禮記經解，與莊子天運、天道，不知究竟作成何時，約而言之，天運、天道，最早不能超過戰國晚年，而經解一篇，則十之八九為西漢初年作品。於此，知詩之被稱為經，當在戰國之世，不應後於墨經與孝經之稱為經。莊子天下篇論別墨曰：「俱誦墨經，而倍譎不同。」呂氏春秋察微篇曰：「孝經云：『高而不危，所以長守貴也。』」就天下篇敘述各學派，尚無秦漢間色彩，可證知彼篇之著成，當在戰國晚年。

1.8 Translation of Part IV

The article “Tian Yun” in “Zhuang Zi” says, “Kongzi told Laozi, “I have been studying on the “Shi”, “Shu”, “Li”, “Yue” “Yi”, “Chun Qiu”— the Six Classics—for a long time. ”. The article “Tian Dao” in “Zhuang Zi” also has the expression of “the twelve classics”. The article “Interpretation of Classics ” in “Li Ji”, “Tian Yun” and “Tian Dao” in “Zhuang Zi” don’t have the exact time of creation. To say roughly, the earliest creation time of “Tian Yun” and “Tian Dao” can not exceed later years of the Warring State, and the article “Interpretation of Classics” is most probably a work in the early years of the Western Han Dynasty. To this point, we could know that the time when the “poem” was called “classic” should be the Warring State Period, which should not be later than the time when “Mo Jing” and “Xiao Jing” were called classics. The article “Tian Xia” in “Zhuang Zi” discusses the difference between “Shi Jing” and “Mo Jing”, in which it says, “I read all the “Mo Jing” and felt very different.”. The article “Cha Wei” in “Lv Shi Chun Qiu” says, “ “Xiao Jing” says, “To be modest when you are in a high position, then you can enjoy your honour for a long time. ” ”. Its article “Tian Xia” mainly narratives different schools, in which it does not mention things in the Qin and Han Dynasties. Thus it can be seen that this article should be finished in later years of the Warring State.

1.9 Original text – Part V 詩之名稱 C

而呂氏春秋，則作成於秦八年。據此記載，知子書如墨子，而孝經為傳紀之書，漢志列於論語之後，小學之前，在戰國晚年或秦初，皆已有經尊稱。至高文典冊之詩、書、易之稱為經，當不後於此。是以荀子勸學篇曰：「學惡乎始？惡乎終？始乎誦經，終乎讀禮。」此所謂經，當指詩、易而言。惟將經字與詩連在一起，最早為司馬遷史記儒林傳之「申公獨以詩經為訓以教。」至正式連屬為書名，以宋人廖剛之詩經講義為最早，約為南宋初年。而漢志云：「詩、易經」云云，經字應屬下讀。

1.10 Translation of Part V

However, “Lv Shi Chun Qiu” was finished in the eighth year of the Qin Dynasty. According to this record, we could know that the book “Mo Zi” belongs to the type of “Zi Shu”, and “Xiao Jing” belongs to the type of biography. “Han Zhi ” came after “Lun Yu” and before the “Xiao Xue”, and it was respectfully called “classics” in later years of the Warring State or the early years of the Qin Dynasty. As to those important and famous books like “Shi”, “Shu”, “Yi”, the time when they were called “Jing” should not be later than this. Therefore, the article “Quan Xue” in “Xun Zi” says, “Where to begin and end the study? Begin from reading the “classics” and end to reading the “Li”. ” . The “classics” mentioned here refers to the “Shi” and “Yi” at that time. The earliest time when the words “Shi” and “Jing” were connected together should be the article “Rulin Zhuan” in “Shi Ji” written by Sima Qian, “Shen Gong solely took “Shi Jing” as his teaching material.” The earliest time when “Shi Jing” was formally used as a book name was should be the book “Shi Jing Jiang Yi” written by Liao Gang in the Song Dynasty, which was about the early years of the Southern Song Dynasty. Among expressions such as “Shi”, “Yi Jing” appearing in “Han Zhi”, the word “Jing” should be an independent word.

2. Original text and translation of the text from *Shifa tongwei* (Part of Chapter Two)

2.1 Original text – Part I

詩有三超。識見宜超，氣象宜超，語意宜超，惟胸次高曠者能之。詩有四高。格宜高，興宜高，地步宜高，手眼亦宜高，而皆求諸修養。詩有四近。宜近情，宜近理，宜近風雅，宜近畫圖。情理得之於學問，風雅得之於《詩》、《騷》，而畫圖則取助於江山。詩有三深。情宜深，意宜深，味宜深。皎然曰：「氣象氤氲，由深於體勢；意度盤礴，由深於作用；用律不滯，由深於聲對；用事不直，由深於義類。」此說甚精，特深作熟解，不與淺對耳。

2.2 Translation of Part I

There are three eximious features in poems—eximious knowledge and experience, eximious temperament, and eximious semanteme, and only people with a highly wide mind can write poems well. There are four high-quality features in poems—high-quality styles, high-quality feelings, high-quality realm, and high-quality skills, and all these features are based on people's self-cultivation. There are four closeness features in poems—close to emotions, close to reasons, close to literary pursuits, and close to paintings. Emotions and reasons come from knowledge, literary pursuits come from “Shi” and “Sao”, and paintings come from the scenery of the whole world. There are three deep features in poems—the emotion should be deep, the meaning should be deep, the lingering charm should be deep. Jiao Ran said, “The dense atmosphere of a poem is from the deep understanding of the style and format; the majestic artistic conception is from the deep understanding of conception;

the smooth rhythm is from the deep understanding of the pronunciation of Chinese characters; the ingenious reference to allusions is from the deep understanding of the deep story meaning. ” This theory is very exact and perfect, so I explain the word “deep” as “deep understanding”, which is not the antonym of “shallow”.

2.3 Original text – Part II

詩有三淺。意宜深而語宜淺，鍊宜精而色宜淺，學宜富而用事宜淺，所謂深入而淺出也。詩有三嚴。紀律宜嚴，對章宜嚴，棄取宜嚴，不嚴則懈而滑矣。詩有三寬。聲病無礙者宜寬（如八病中後四病之類），俗論太刻者宜寬（如論杜詩每聯上句第七字上去入間用之類），瑜多瑕少者宜寬。寬者寬之，嚴者嚴之，而詩律工矣。詩有三留。留好意以待發揮，留好字以助警策，留好韻以助精神。建安盛唐多好意，太康、中唐多好字，永明、大曆多好韻，唯大家爲能兼之。

2.4 Translation of Part II

There are three shallow features in poems—the meaning should be deep, but the word should be shallow; the expression should be deep, but the scenery should be shallow; the knowledge should be deep, but the reference to allusions should be shallow. This is the so-called concept that explains profound theories in simple language. There are three strict features in poems—the antithesis should be strict; the sentence format should be strict; the sentence option should be strict. If those elements are not strict, the whole poem will become loose and scattered. There are three loose features in poems—poems with problems in word rhythm which doesn't impact the poem should be treated loosely (such as the latter four problems in the “eight problems”); poems receiving too much harsh public comments (such as comments on Du Fu's poem which think that the seventh word of his first couplet mixedly uses “falling-rising tone”, “falling tone”, and “entering tone”) should be treated loosely;

poems with more virtues than defects should be treated loosely. It is the right way to develop poems to be strict with some poems and to be loose with some poems. There are three remain features in poems—remain a good meaning to improve the connotation; remain a good word to increase aphorisms; remain a good rhythm to enhance the spirit. There were a lot of good meanings in the Jian'an period and the Glorious age of Tang Dynasty, good words in the Taikang period and the Middle Tang Dynasty, and good rhythm in the Yongming Period and the Dali period, but only great poem masters could have them all.

2.5 Original text – Part III

詩有四不可。骨不可露，氣不可浮，情不可過，意不可偏。皎然曰：「氣高而不怒，怒則失於風流；力勁而不露，露則傷於斤斧；情多而不暗，暗則蹶於拙鈍；才贍而不疏，疏則損於筋脈。」兩說可以相輔，而宋賢多犯此病。（失於風流，言不風流也。）詩有四勿傷。鍊勿傷氣，曲勿傷意，淡勿傷味，瘦勿傷神。前賢如張景陽能不傷氣，杜子美能不傷意，陶淵明、孟山人能不傷味，王右丞、劉文房能不傷神。

2.6 Translation of Part III

There are four bans in poems—the main purport of poems should not be erotic; the pneuma of poems should not be fickle; the emotion of poems should not be excessive; the meaning of poems should not be excentric. Jiao Ran said, “the pneuma of poems should be high, but without anger, and if it is with anger, the poem will lose its artistic conception; the power of poems should be strong, but not show, and if it shows, the poem will be harmed by the strong power; the emotion of poems should be rich, but not dim, and if it is dim, the poem will become clumsy and blunt; the talent of poets should be ample, but not dispersed, and if it is dispersed, the main body of the poem will be hurt.” These two kinds of theories could be complementary, but the wise men in the Song dynasty often made these mistakes. (The

reason for losing the artistic conception is that the word without artistic conception.) There are four not-harm features in poems—the refining of words for poems should not harm the pneuma; the rhythm of poems should not harm the meaning; the simplicity of poems should not harm the lingering charm; the short and small of poems should not harm the spirit. Among former wise men, Zhang Jingyang did not harm the pneuma, Du Zimei did not harm the meaning, Tao Yuanming and Meng Shanren did not harm the lingering charm, and Wang Youcheng, Liu Wenfang did not harm the spirit.

2.7 Original text – Part IV

詩有三盡三不盡。景盡情不盡，語盡意不盡，趣盡味不盡。唐詩中晚以後，往往失之於盡，而宋賢尤鮮餘味。取法乎中，僅得乎下，所以宋詩不宜學也。詩有三可借。故事可借，字意可借，古人句可借。（借句者當注明。）詩有三不欲勝。文不欲勝質，境不欲勝情，情不欲勝理。然五者相濟而不可偏勝。文勝則浮，質勝則俚，境勝則虛，情勝則實，理勝則迂滯而不近風雅矣。

2.8 Translation of Part IV

There are three limited features and three unlimited features in poems—the scenery could be limited, but the emotion should be unlimited; the word could be limited, but the meaning should be unlimited; the interest could be limited, but the lingering charm should be unlimited. After the middle and late Tang Dynasty, poetry of the Tang Dynasty can not reach an excellent state because of issues on limitation or non-limitation in most cases, and the wise men in the Song dynasty especially lacked lingering charm. The poetry of the Song Dynasty usually adopts a medium method of poem-writing, but eventually got an inferior poem, which is not worth learning. There are three borrow-available features in poems—the story could be borrowed; the meaning of words could be borrowed; the sentence of our forefathers could be

borrowed(the borrowed sentence should be indicated). There are three “does not want to win” in poems—the text does not want to win the quality; the artistic conception does not want to win the emotion; the emotion does not want to win the truth. However, these five elements should be applied jointly and equally, because if the text wins, the poem will become fickle; if the quality wins, the poem will become vulgar; if the artistic conception wins, the poem will become feeble; if the emotion wins, the become will become actual; if the truth wins, the poem will become inflexible and out of literary pursuits.

2.9 Original text – Part V

詩有五不可失。麗不可失之艷，新不可失之巧，淡不可失之枯，壯不可失之粗豪，奇不可失之穿鑿。李長吉奇而鑿，李山甫壯而粗，姚武功淡而枯，四靈新而巧，香奩、西崑麗而艷，雖復名家，不可訓也。詩有五可五不可。可頌不可諛，可刺不可訕，可怨不可疾，可樂不可淫，可哀不可傷。小人之詩則頌而諛、刺而訕，淺人之詩則怨而疾、樂而淫、哀而傷矣。詩有八能。能放不可不能收，能入不可不能出，能呼不可不能應，能即不可不能離。

2.10 Translation of Part V

There are five not-fall features in poems—the beauty should not fall into the gaudy; the innovation should not fall into coincidence; the lightness should not fall into baldness; the grand should not fall into the rough heroism, the rareness should not fall into the strained interpretation. Li Changji's poems are both rare and strained, Li Shanfu's poems are both grand and rough, Yao Wugong's poems are both light and bald, Siling-style poems are both innovative and coincident, Xianglian-style and Xikun-style poems are both beautiful and gaudy. Though these poets are famous authors, their works could not be regarded as good examples. There are five “can do” and “can not do” features in poems—the poem can be

laudatory but not obsequious; can be ironical but not sneering; can be complaining but not rancorous, can be pleasant but not obscene; can be sorrowful but not sad. Those base persons' poems are both laudatory and obsequious, ironical and sneering, complaining and rancorous, pleasant and obscene, sorrowful and sad. There are eight abilities in poems—the poem should have the ability to shrink if it has the ability to extend; have the ability to get out if it has the ability to enter; have the ability to respond if it has the ability to call; have the ability to leave if it has the ability to approach.

2.11 Original text – Part VI

詩有二不可廢。雖欲廢巧尚直，而思致不得絀；雖欲廢詞尚意，而典麗不得遺。宋人尚意，遺典麗而得枯澀；貫休尚直，絀思致而成口語。詩有四離。雖期道情而離深僻，雖用經史而離書生，雖尚高逸而離迂遠，雖欲飛動而離輕浮。此唯卓然名家者能之，非所期於衆流矣。詩有六至。至險而不僻，至奇而不怪，至麗而自然，至苦而無跡，至近而意遠，至放而不迂。宜於唐賢中求其矩矱，而取則焉。

2.12 Translation of Part VI

There are two not-discard features in poems—the ingenious is discarded and the straight is advocated, the artistic conception of poems will be destroyed; if the words are discarded and the meaning is advocated, the beauty and elegance of poems will be lost. The people of the Song Dynasty advocated the meaning of poems, which left beauty and elegance but also left baldness and obscurity; Guan Xiu advocated the straight of poems, which lost the artistic conception and made the poem become a kind of oral language. There are four far away features in poems—the poem should be far away from the deep and rare if it wants to keep morality and reason; be far away from bookishness if it cites historical classics; be far away from the distant if it wants to be high and elegant; be far away from the frivolous if it wants

to be vivid and graceful. Only outstanding masters could achieve these levels, which could not be expected in ordinary people. There are six extreme features in poems—the poem should be extremely steep but not rare; be extremely peculiar but not strange; be extremely beautiful and natural; be extremely bitter and without no trace; be extremely close and with remote meaning; be extremely open but not pedantic. It is better to learn the rules and methods of those wise men in the Tang Dynasty, and take them as good examples worthy to study.

2.13 Original text – Part VII

詩宜去六迷。以虛誕為高古如盧玉川，以緩漫為冲澹如釋齊己，以詭怪為新奇如李昌谷，以爛熟為穩約如白樂天，以氣少力弱為容易，以錯用意為獨善，時見於晚唐五季諸家，皆無可觀。詩宜去五俗。一曰俗體，二曰俗意，三曰俗句，四曰俗字，五曰俗韻。江湖小說家詩，兼茲五者之病。詩有六忌。語忌直而意忌淺，脈忌露而味忌短，聲韻忌散緩，節奏忌迫促。宋人患脈露而味短，聲韻不講而節奏荒矣。

2.14 Translation of Part VII

Poems should discard six kinds of confused cognition. For instance, Lu Yuchuan regarded hypocrisy and absurdity as elegance and primitive simplicity; Shi Qiji regarded slowness as a feature of not seeking fame and wealth; Li Changgu regarded the uncanny as novelty; Bai Letian regarded the familiar method as stability and order; regarding weakness as easiness; regarding wrong meaning as a unique advantage. These problems regularly appeared in poems of poets and authors in the late Tang Dynasty, which have nothing worth of studying. Poems should discard five kinds of vulgarity. The first one is called vulgar types, the second is called vulgar meanings, the third is called vulgar sentences, the fourth is called vulgar words, and the fifth is called vulgar rhyme. Kung fu novels and home poems possess all these

five problems. There are six taboos in poems—the language of poems should avoid the straight and the meaning should avoid shallowness; the structure should avoid exposure and the lingering charm should avoid being short; the rhyme should avoid being slow and scattered; the cadence should avoid being urgent and rapid. Poets in the Song Dynasty were too afraid of exposing the structure, causing the lingering charm to be short, and they did not pay attention to the rhyme, causing the cadence to be hurry-scurry.

3. Bibliography

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