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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

The beginning of poetry is just a kind of doggerel for emotional stirrings. It appears ahead of the literal record. Therefore, the Xie Lingyun's Biography in the *historical record of Song dynasty* by Shen Yue mentions, 'In that case, the inspiration for poetry should be started from creation of common people.' To write poetry is to express one's mood. The *yu* chapter of the *Ancient Documents* said, '*Shi* 詩(poetry) is the expression of the poet's thoughts and feelings. *Ge* 歌 (sing) is the way to incant a poem soothingly which can highlight the meaning of the

poem. *Sheng* 聲(tone) is the rise and fall of the tones that change with the soothing chant. *Lv* 律(musical scale) is different laws of rhythm which are used to adjust harmony of tones.’ The *shuowen* said, ‘The character *shi* 詩(poetry) refers to one’s motive in life. Its component is *yan* 言(speak) and its sound is *si* 寺(temple). Its ancient script form is *zhi* 訖(expose) which is the abbreviated signification of *shi*. The component of *zhi* is *yan* 言(speak) and its sound is *zhi* 之 (marks preceding phrase as a modifier of the following phrase).’ The *shiming* said, ‘The character *shi* 詩(poetry) is equal to the character *zhi* 之(go to) which means one’s determination.’ The *daxu* 大序 (general preface) of *shi*-poetry said, ‘The character poetry means where one’s aspiration lies. The internal part of one’s will is the so-called *zhi* 志 (intention) and the external expression part is *shi* 詩(poetry).’ The *shi* understanding chapter of the *Wenxin diaolong* 文心雕龍(The Literary Mind and the Carving of Dragons) mentioned, ‘*Shi* is equal to *chi* 持(assist) which means help to speak poet’s mind.’ The reason for writing poems is to say where the mind longs to be. Therefore, the general preface of *shi*-poetry said, ‘It is the motivation in one’s heart and when expressed in the language it becomes poetry. When the emotion stirs in one’s heart, he uses poetic language to express it. If words are not enough they will be expressed through sigh audibly. If sighing is not enough it will be expressed through singing. If singing is not enough, one cannot help expressing it through hands dance and feet trip.’

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，必有自然之音響節奏（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。皆爲情之所觸，意之所之，而宣之於詞也。

1.4 Translation of Part II

The preface of *shiji zhuan* 詩集傳(the collected annotation of *shi*-poetry) by *zhuxi* mentioned, ‘The origin of human nature is tranquil what is given by nature. When it is moved by external objects, it becomes human desire. Where there is desire, there is thought; where there is thought, there is language. If the language cannot express it, one will sigh and sing with emotion. There must also be a natural sound and rhythm that one is unable to restrain, so he writes poetry. This is the start of poetry.’ In that case, the writing process the poetry starts from the thought and emotion, communicates by the poetic language, accomplishes by a sigh and singing, and is visible by dancing and gesticulating. From this, ancient poetry can be seen as singing lowly or giving a long whistle, playing the strings, and lifting one's voice in song. It can also be seen as hands dancing and feet tripping with sound and rhythm. It is the expression of the most genuine feeling which comes from human nature and the portrayal of life. To its arousal, or due to suffering, due to anger, or due to joy and anger. They are all touched by emotion, touched by thoughts, and declared in words.

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。論語爲政篇曰：「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，亦奚以爲。」或稱之爲毛詩，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，仍爲詩而已。詩始稱爲經，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 word *shijing* 詩經(the collection of *shi*-poetry) does not exist in ancient times but was only called poetry. The *yanghuo* chapter in *the Analects* said, 'Learning poetry can stimulate inspired ambition and thinking, improve the observation of gains and losses, being harmonious but not debauched, and dissatisfied but not angry. One can serve his parents in daily life, and serve kings in the imperial court; you can also know more about the names of birds, animals, plants, and trees.' Furthermore, the *jishi* chapter mentioned, 'Without learning poetry, one will not have elegant and powerful language.' In the *shuer* chapter said, 'Confucius always use refined discourse. When he recited the collection of *shi*-poetry, read the collection of ancient documents, and presiding the salutations he used refined discourse.' Someone may call (the collection of *shi*-poetry) three hundred poems, to show its amount. The *weizheng* chapter of the *Analects* said, 'The three hundred poems in *the collection of shi-poetry* can be summed up in one sentence. That is pure thinking without evil thoughts. The *zilu* chapter said, 'After reciting three hundred poems, being taught for political affairs, but one still cannot understand. Sent him out to different countries as an ambassador but cannot handle affairs independently. Although he has learned a lot of poems, what is the use? Someone may call it *Maoshi*, it is because of Mr. Mao's annotation which is the same as *Qi*, *Lu*, and *Han* poems. These four books are all named after the person who annotates. The annotation of the poem is to pass on the classic poetry to future generations. These poems were first called classic *shi*-poetry when the later years of the Warring States Period. The *jingjie* chapter in *the Etiquette* mentioned, 'When one enters a country, he can see how its education is. If the people are pleasant and gentle in temperament,

it means they were taught by the *shi*-poetry. Therefore, the collection of *poetry* gradually became classic poetry.

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 *tianyun* chapter of the *Zhuangzi* said, “Confucius said to Lao Dan, ‘I studied the Collection of *Shi*- poetry, the Collection of Ancient Documents, the *Etiquette*, the Collection of Music, the *Yijing*, and the Six Classics of Spring and Autumn for a long time.’” In the *tiandao* chapter, it records the word ‘the Twelve Classics’. The time of writing about the *jingjie* chapter of the *Etiquette* and the *tianyue*, *tiandao* chapter of the *Zhuangzi* is uncertain. Generally speaking, the *tianyun* and *tiandao* chapter cannot exceed the later years of the Warring States period at the earliest, and the *jingjie* chapter most likely exists in the early years of the Western Han Dynasty. In this regard, knowing the collection of the *shi*-poetry is called the classics, during the Warring States period, and should not after the *classic of Mozi* and the *classic of filiality*. In the *tianxia* chapter of the *Zhuangzi* mentioned, ‘There is a school of Mohism that discusses the pure logic which is a different kind of Mozi.’ The

chawei chapter of the *Lvshi Chunqiu* (the Spring and Autumn Annals of *Lvshi*) said, ‘If a person is not proud when he is in a high position, then there is no danger, and he can maintain his personality and dignity of his position for a long time.’ Regarding the chapter *tianxia* which described the various schools of thought are, but did not have the language style of the Qin and Han Dynasties. It can be proved that the writing of this chapter should be finished in the later years of the Warring States Period.

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

The Spring and Autumn Annals of *Lvshi* was written in the eighth year of the Qin dynasty. According to this record, *Zhizi's* book is like *Mozi*, and the *Book of Filial Piety* is biographical. *Han Zhi* is listed after the *Analects of Confucius*. Before elementary school, in the later years of the Warring States Period or the beginning of the Qin Dynasty, all of them have been honored. According to this record, the philosophical books belonging to schools of thought like the *Mozi*, and the biographical book like the *Book of Filial Piety*, the *Records of Han Dynasty* is listed after the *Analects* and before the *Philology*. It has an honorable title in the later years of the Warring States Period or the beginning of the Qin Dynasty. The time

that the *shi-poetry*, the *ancient documents*, and the *Yijing* are called the highest classic should not come after this period. Therefore, in the chapter *quanxue* (on exhorting learning) of the *Xunzi* said, ‘Where should learning begin and end? (According to its approach), it should start from reading the classics such as the *collection of Shi-poetry* and end with the *Book of Etiquette*.’ This so-called classic especially stands for the *collection of Shi-poetry* and the *Yijing*. However, the connection between the classics and the *shi-poetry* is start with *Sima qian*’s *Historical Record* chapter *rulin*. It said, ‘Only Mr. Shen used the collection of *Shi-poetry* as a norm for teaching.’ The earliest official record of setting the collection of *Shi-poetry* as of the book title is *Liao gangzhi*’s *lecture notes on Shi-poetry*, which is about the early years of the Southern Song Dynasty. And the *Hanzhi*(the historical record of Han) said, ‘the *collection of Shi-poetry*, the *Yijing*’ and so on, the scriptures should connect with the words that follow.

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：「氣象氤氳，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 superb skills of poetry. Knowledge and experience should be superior, the atmosphere should be superior, meaning should be superior. Only those with broad-mindedness can do it. There are four highs of poetry. The style should be high, the motivation should be high, the position should be high, the stunt should be high, and all of them should be accomplished by self-cultivation. There are four things poetry should be to come close to. It is advisable to approach affection, rationality, elegance, and tableau. Affection and rationality are derived from knowledge. Elegance is derived from the *Shi-poetry* and the *Sao*. Tableau is derived from rivers and mountains. Poetry has three depths. The emotion, the meaning, and the taste should be deep. Jiaoran said, ‘The dense atmosphere of poetry is because of the deeper understanding of the feature. The boundless insightful attitude is because of the deeper understanding of function. The use of rhythm is not stagnant because of the deeper understanding of the rise and fall of the tones. The use of the quote is not superficial because of the deeper understanding of the category by matter.’ This statement is very accurate. Using the word deeper understanding to distinguish it from superficial knowledge.

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，唯大家為能兼之。

2.4 Translation of Part II

Poetry has three shallow skills. The meaning should be deep, but the language should be simple. The consideration of words should be refined, and the expression should be plain. The knowledge should be rich and the reference should be comprehensible. It is a so-called explain the profound in simple terms. Poetry has three strictures. The discipline, the antithesis, the abandonment, or adoption should be strict. If not strict then lax and not reliable. Poetry has three places requiring lenient handling. That poetry with unobstructed rhythm should be lenient (such as the last four faults in the eight faults). That poetry that is too strict in the mundane discussion should be lenient (such as the seventh character of the first sentence of each couplet of Du's poems need to use the *shang* and *ru* sound at intervals). That poetry that has more pros and few flaws should be lenient. To relax those should be lenient, to tighten up those should be strict, and the rhythm of the poem will be neat. Poetry has three places that need to keep. Keep good intentions to elaborate. Keep good words to help reveal. Keep good rhyme to uplift the spirit. Most of the poems in Jian'an and Shengtang period has good intentions, Taikang and Zhongtang have a good word, and Yongming and Dali have good rhymes. Hope everyone can be compatible with all advantages.

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

Poetry has four insufficiencies. The texture cannot be exposed, the spirit cannot be impetuous. The feelings cannot be emotional excess, and the intentions cannot be biased. Jiaoran said, ‘The spirit is high but not angry, anger will lose the distinguished and admirable of a poem. The texture is strong but not exposed, and exposure means the traces of modification are too deliberate. The affection is full but not dark, too dark seems stunned and dull. The talent is extensive and gorgeous but not inattentive, the inattentive will damage the context.’ The two theories can complement each other, and poets in Song dynasty always suffer from this problem. (lost the distinguished and admirable of a poem means not romantic.) Poetry has four things that cannot be hurt. The consideration of words should not hurt the spirit. Being tortuous should not hurt meanings. Be plain but not hurt the taste. Be simple but not lost the intention. The sages such as Zhang jingyang keeps the spirit. Du zimei keeps the meaning. Tao yuanming and Monsanto keep the taste, Wang Youcheng and Liu Wenfang can keep the motivation.

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 kinds of incomplete and complete poetry. The description of the scenery is complete, the feeling is endless. The line is complete, the meaning is endless. The purport is complete, the taste is endless. Tang shi-poetry is often lost after the middle and late evening, and Song Xian is especially fresh and aftertaste. To take the law is in the middle, but only in the lower, so Song poetry should not be studied. There are three poems to borrow. Stories can be borrowed, words can be borrowed, and ancient sentences can be borrowed. (Those who borrow a sentence should make a note.) There are three things that poetry does not want to win. The text does not want to overcome the quality, the environment does not want to overcome the emotion, and the emotion does not want to overcome the rationale. However, the five complement each other and cannot prevail. If the text is superior, it is floating; if the quality is superior, it is slang; if the situation is superior, it is empty; if the emotion is superior, the truth is.

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

Five things should not be lost in poetry. The beauty cannot be lost, the newness cannot be lost, the light cannot be lost as the dry, the strong cannot be lost as the rough, and the extraordinary cannot be lost as the piercing. Li Changji is strange and chiseled, Li Shanfu is

strong and thick, Yao Wugong is light and dry, the four spirits are new and clever, Xiangxiang and Xikun are beautiful and beautiful, although they are famous, they cannot be taught. Poetry has five do's and don'ts. It can be praised without flattery, stabbed without embarrassment, resentment without sickness, cola without lewdness, and sadness without hurt. The poems of the villain are praised and flattered, and the poems of the shallow people are filled with resentment and sickness, joy and lust, and sorrow and sadness. Poetry has eight abilities. If you can let go, you can't take it back, if you can go in, you can't go out. If you can call, you can't respond. If you can, you can't leave.

2.11 Original text – Part VI

詩有二不可廢。雖欲廢巧尚直，而思致不得紕；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，紕思致而成口語。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

Poetry has two things that cannot be discarded. Even if you want to abolish cleverness, you should still be straight, but you should not lose your thoughts. People of the Song Dynasty are still in the mood, and their legacy is beautiful, but they are dry and astringent; Poetry has four parts. Although it is due to Taoism, it is far away from the deep and remote, although it uses scriptures and history, it is far away from the scholar, although it is still high and easy, it is far away from the roundabout, and although it wants to fly, it is far from frivolous. This can only be done by a famous master, and it is not expected to be popular among the masses. There are six poems. The most dangerous but not remote, the most strange but not strange,

the most beautiful and natural, the most bitter but no trace, the most near but the meaning is far away, the most open but not a roundabout. It is suitable for Tang Xian to seek his righteousness, and then take it.

2.13 Original text – Part VII

詩宜去六迷。以虛誕爲高古如盧玉川，以緩漫爲冲澹如釋齊己，以詭怪爲新奇如李昌谷，以爛熟爲穩約如白樂天，以氣少力弱爲容易，以錯用意爲獨善，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

Poetry should go to six fans. Taking emptiness as high and ancient is like Lu Yuchuan, taking slowness as rushing, like releasing oneself, taking strangeness as a novelty, like Li Canggu, taking overripeness as stability, like Bai Letian, taking less energy and weakness as easy, taking wrong intentions as Du Shan was seen in various families in the late Tang and five seasons, and they were all inconceivable. Poetry should go to the five customs. The first is vulgar style, the second is vulgar meaning, the third is vulgar sentences, the fourth is vulgar characters, and the fifth is vulgar rhyme. The poems of Jianghu novelists, and the diseases of the five. There are six taboos in poetry. Avoid straight language and shallow meaning, avoid dewy pulse and short taste and avoid slow rhythm, and fast rhythm. Song people suffer from dewy pulse and short taste, and the rhythm of the rhythm is not spoken.

3. Bibliography

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