

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 origin of Shi-poems is probably before the creation of Chinese characters. It starts from emotional activity and daily speech. So *Xie Lingyun zhuanlun* 謝靈運傳論 of *Songshu* 宋書 by Shen Yue 沈約 says, 'While the rise of singing and chanting is perhaps originating from the common people.' (然則歌詠所興，宜自生民始也。) So Shi-poems is to express one's aspiration. For example, *Yushu* 虞書 says, 'Shi-poems is a song to express one's aspiration. Song lengthens the tone of speech. Sound which is up and down accords to the

lengthened tone. The criteria of *lv* 律 and *lv* 呂 can adjust the sound harmoniously.’(詩言志，歌永言。聲依永。律和聲。)*Shuowen Jiezi* 說文解字 says, ‘The character *shi* 詩 means aspiration. It consists of the character *yan* 言 and the sound of character *si* 寺. The ancient character of it is . It consists of the character *yan* 言 and the sound of character *zhi* 之.’(詩，志也，從言寺聲。古文作, 從言之聲。)*Shiming* 釋名 says, ‘The character *shi* means ‘going to’, in other words, *shi* is where aspiration goes to.’(詩，之也，志之所之也。)*Shi daxu* 詩大序 also says, ‘Shi-poems is where aspiration goes to. We have something in mind, which calls “aspiration”. When we express it, which names “Shi-poems”.’(詩者，志之所之也，在心爲志，發言爲詩。)*Wenxin diaolong* 文心雕龍 (The Literary Mind and the Carving of Dragons), ‘Shi-poems means “keeping”. To keep one’s feeling and mind.’(詩者，持也，持人情性。)*Shi daxu* says, ‘One’s feeling moved in mind and expressed in speech. When words are not enough to express, we will lengthen the tone. When the lengthened tone is not enough to express, we will sing the songs. When songs are not enough to express, we will dance for it.’(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。)

1.3 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 of Zhu Xi 朱熹 says, ‘Human beings are born tranquility, which is the nature of heaven and earth. Their state of mind are moved by worldly things, which is the desire of the nature characters. Because people have desired, which leads to thinking. Then thought leads to speech. But speech also cannot completely express one’s feelings. So they express by lengthening tone and song, accompanying nature sound continually. This is how Shi-poems composed.’ (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。） For the composition of Shi-poems, it arises from emotion, expresses by speech, completes with lengthen songs and rhythmic patterns, and performs in dance. Therefore the ancient Shi-poems can hum in low sound, chant in long rhythm, sing songs in high voice accompanied by music of *Gugin* 古琴, adjust the music harmoniously with the criteria of *lv* 律 and *lv* 呂, and dance with it. That are the expression of feelings, and the show of human nature and the portrayal of life! While the reasons why it inspires are suffering, impulsion, happiness, or anger. All of them are what emotion give rise to and aspiration goes to, then expressing 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。其為人也，溫柔敦厚，詩教也。」是以詩為經。

1.6 Translation of Part III

There is no the phrase of '*Shijing* 詩經 (The Book of Poetry)' in the past, they only called it '*Shi* 詩 (Shi-poems)'. Chapter *yanghuo* 陽貨 of *the Analects of Confucius* 論語 says, 'From Shi-poems, our emotion and aspiration can be inspired by metaphor, we can observe the social customs, people can get together to learn from each other, and people can give advice to national leaders through it.' (詩，可以興，可以觀，可以群，可以怨。) Chapter *jishi* 季氏 says, 'If we do not learn Shi-poems, we would have no idea of speaking.' (不學詩，無以言。) Chapter *shuer* 述而 also says, 'What Confucius uses is *yayan* 雅言 (mandarin). No matter when read *the Book of Poetry* 詩, *the Book of History* 書, and *the Book of Rites* 禮, people all use *yayan*.' (子所雅言，詩、書、執禮，皆雅言也。) Someone says *shi sanbai* 詩三百 (*the Book of Poetry* includes three hundred and five Shi-poems), which refers to the number of it. Chapter *weizheng* 為政 of *the Confucian Analects* says: 'Confucius says: "If we summarize the three hundred and five Shi-poems in one sentence. It is purity and kindness in

mind.” (孔子曰：『詩三百，一言以蔽之，曰：思無邪。』) Chapter *zilu* 子路 also says: ‘If someone reads the three hundred and five Shi-poems but he cannot apply them into governing and diplomacy. Even he reads so much, it still has no real use.’ (誦詩三百，授之以政，不達。使於四方，不能專對，雖多，亦奚以爲。) Someone also calls *the Book of Poetry* as *Maoshi* 毛詩 because of the name of Mao Gong 毛公. It is the same as *Qishi* 齊詩 *Lushi* 魯詩 and *Hanshi* 韓詩 which were also handed down to later generations. So it is still *the Book of Poetry* that making an annotation on *the Book of Poetry* and passing by to later generation. When *the Book of Poetry* originally called *jing* 經 (Classics) may date from the later period of The Warring State 戰國. Chapter *jingjie* 經解 of *the Book of Rites* 禮記 says: ‘When I enter a country, I can realise its local customs and education. If local people are gentle and genuine, which is the education of *the Book of Poetry*.’ (入其國，其教可知也。其爲人也，溫柔敦厚，詩教也。) Therefore the ancients regard *the Book of Poetry* as ‘Classics’.

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，則十之八九爲西漢初年作品。於此，知詩之被稱爲經，當在戰國之世，不應後於墨經與孝經之稱爲經。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

Chapter *tianyun* 天運 of *Zhuangzi* 莊子 says, ‘Confucius told Lao Dan 老聃, “I research on *liujing* 六經 (Six Classics), including *the Book of Poetry*, *the Book of history*, *the Book of Rite*, *the Book of Music*, *the Book of Changes* and *the Annals* ”’. (孔子謂老聃曰：『丘治詩、書、禮、樂、易、春秋六經。』) However chapter *tiandao* 天道 of *Zhuangzi* also talks about ‘*shisan jing* 十二經 (Twelve Classics)’. We do not know when did chapter *jingjie* 經解 of *the Book of Rite* and chapters *tianyun* and *tiandao* of *Zhuangzi* complete? Approximately, chapter *tianyun* and *tiandao* earliest cannot later than the later period of the Warring States. As for chapter *jingjie*, it is more likely the work in the earlier period of the Western Han Dynasty. Therefore, we realise that when *the Book of Poetry* named Classics should not later than the Warring States, and it should not later than the time when *the Classics of Mo* 墨經 and *the Classics of Filiality* 孝經 named ‘Classics’. *Biemo* 別墨 in Chapter *tianxia* 天下 of *Zhuangzi* says, ‘All read *the Classics of Mo*, and there are more divergence’.(俱誦墨經，而倍譎不同。) Chapter *caiwei* 察微 of *Mister Lv's Spring and Autumn Annals* 呂氏春秋 says, ‘*The Classics of Filiality* says, “Keeping modest in high position would never in danger. That is the reason why he can hold on to high position for a long time.”’(孝經云：『高而不危，所以長守貴也。』) For chapter *tianxia*, it talks about different schools of thought which do not have any evidences of Qin and Han Dynasties. So we can affirm that this chapter composed in the later period of the Warring States.

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

While *Mister Lv's Spring and Autumn Annals* 呂氏春秋 was completed in eighth year of Qin Dynasty. According to that, we know that the pre-Qin philosophers like Mozi 墨子 and *The Classics of Filiality* 孝經 is biography. *Hanzhi* 漢志 (*the History of Han Dynasty*) was completed after *the Analects of Confucius* and before *the Philology* 小學. So it should have the name of 'Classics' in the later period of the State of War or in the early period of Qin Dynasty. As for the time when the court set up the name of *the Book of Poetry*, *the Book of History*, and *the Book of Changes* as 'Classics' should not after that. So chapter *quanxue* 勸學 of *Xunzi* 荀子 says, 'Where should learning begin? and where should it ends? We should start from reading Classics, and end in reading *the Book of Rites*.' (學惡乎始？惡乎終？始乎誦經，終乎讀禮。) The character 'Classics' in the sentence should refer to *the Book of Poetry* and *the Book of Changes*. The earliest time that people connect 'Classics' with *the Book of Poetry* should be chapter *rulinzhuan* 儒林傳 in *The Historical Records* 史記 by Si Maqian 司馬遷, 'Shen Pei 申培 only used *the Book of Poetry* as a principle for teaching'. (申公獨以詩經為訓以教。) As for formally connecting 'Classics' with the name of *the Book of Poetry*, the earliest time is *Shijing jiangyi* 詩經講義 of Liao Gang 廖剛 in Song Dynasty,

which is about the early period of the Southern Song Dynasty. So *Hanzhi* says, ‘*shi, yijing*’詩、易經 (*the Book of Poetry, the Book of Changes*) and so on, the character *jing* 經 may belong to the later one.

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

Shi-poems have three ‘detachment’. Eyesight should be detached, bearing should be detached, and meaning of sentence should be detached. Only the people who have a large view or breadth of mind could do it. Shi-poems have four ‘high’. Tolerance should be high, conduct should be high, room for action should be high and ability should also be high. All of them are from the self-cultivation. Shi-poems have four ‘close to’. It should close to feeling. It should close to principle. It should close to *feng* 風 and *ya* 雅. It should close to drawing designs. Feeling and principle come from the knowledge, *feng* and *ya* come from *the Book of Poems* and *Lisao* 離騷, and drawing designs comes from the river and mountain under

heaven. Shi-poems have three ‘deep’. Feeling should be deep, meaning should be deep, and charm should be deep. Jiao Ran 皎然 says, ‘Conduct is great, because of deep in behaviour. Bearing is great, because of deep in manifestation. Form of Shi-poems is great, because of deep in phonology. Acting is great, because of deep in truth.’ (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。) These sentences are very succinct, so I specially explanate them detailly instead of introducing simply.

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

Shi-poems have three ‘simple’. The meaning should be profound, but the words should be simple. The consideration should be precise, but the outward should be simple. The knowledge should be rich, but practicing should be simple. That is the same as a Chinese saying ‘explain profound theories in simple language’ (深入而淺出). Shi-poems have three ‘strict’. The rules of classical Shi-poems composition should be strict. To match the sound and sense in two poetic lines should be strict. To abandon or choose any Shi-poems should be

strict. Because if did not be strict, it would be slack and crafty. Shi-poems have three ‘tolerant’. The shortcomings that have not so many problems should be tolerant (like the later four in eight shortcomings 八病). The comments from ordinary people on Shi-poems which are very unkind should be tolerant (like discussion on the application of *shang* 上, *qu* 去, and *ru* 入 in the seventh character of second sentence of Du Fu’ Shi-poems). There are many advantages and few disadvantages which should be tolerant. Only being tolerant to what should be tolerant and being strict to what should be strict can the rules of Shi-poems composition could be good. Shi-poems have three ‘keep’. To keep good intention to wait for setting off in the future. To keep good character to help for reminding. To keep good rhyme to help for the spirit of whole Shi-poem. There are many good intentions in *jianan* 建安 of the Eastern Han Dynasty and the glorious age of Tang Dynasty 盛唐. There are many good characters in *Taikang* 太康 of the Western Jin Dynasty 西晉 and the middle age of Tang Dynasty. There are many good rhymes in *Yongming* 永明 of the Southern Qi Dynasty 南齊 and *Dali* 大曆 of Tang Dynasty. Only the real mater could compose Shi-poem which contains all good intention, good character, and good rhyme.

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

Shi-poems have four ‘should not’. The bones should not expose, the temperament should not be impulsive, the emotion should not exceed, and the meaning should not be partial. Jiao Ran says, ‘The imposing manner is strong but not angry, for angry leads to dissoluteness. The strength is powerful but not exposed, for exposing leads to hurt in weapons. The emotion is rich but not confused, for confusing leads to failure for clumsy. The talent is good but not crude, for crudeness leads to hurt in muscles.’ (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。) These two theories could supple each other. While ancients in Song Dynasty usually made these mistakes (leading to dissolute, and words are not dissolute). Shi-poems have four ‘not hurt’. The consideration for characters should not hurt the energy. The euphemistic expression should not hurt the meaning. The simple words should not hurt the poetic tone. The shortness of Shi-poem should not hurt the spirit. Ancient sages like Zhan Jingyang 張景陽 could not hurt energy, Du Zimei 杜子美 could not hurt meaning, Tao Yuanming 陶淵明 and Meng Shanren 孟山人 could not hurt the poetic tone, and Wang Youcheng 王右丞 and Liu Wenfang 劉文房 could not hurt 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

Shi-poems have three ‘complete’ and three ‘not complete’. The scenery is complete, but feeling is not complete. The word is complete, but the meaning is not complete. The purport is complete but the poetic tone is not complete. The Shi-pomes usually were deficient in ‘complete’ after middle and later period of Tang Dynasty. While ancients in Song Dynasty were deficient in ‘the poetic tone’. If we learn from the middle class, then we could only get the low class, so Shi-poems in Song Dynasty should not learn. Shi-poems have three ‘could borrow’. Stories could borrow, meaning of character could borrow and sentence of the ancients could borrow. (The borrowed sentences should annotate.) Shi-poems have three ‘not exceed’. The outward grace 文 does not exceed solid worth 質, the scenery does not exceed the feelings, the feeling does not exceed the principle. However, the five are mutually supply but should not partially strong. If the outward grace was too strong, it would be too impulsive. If the solid worth was too strong, it would be too vulgar. If the scenery was too strong, it would be too empty. If the feeling was too strong, it would be too full. If the principle was too strong, it would be too sluggish and not elegant.

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

Shi-poems have five ‘should not be deficient in’. The beauty should not be deficient in gaudiness. The new should not be deficient in crafty. The simple should not be deficient in interestless. The strong should not be deficient in bold and unconstrained. The strange should not be deficient in unwarranted conclusions. Li Changji’s 李長吉 Shi-poems are strange and unwarranted. Li Shanfu’s 李山甫 Shi-poems are strong and bold and unconstrained. Yao Wugong’s 姚武功 Shi-poems are simple and interestless. Si Ling’ 四靈 Shi-poems are new and crafty. Xiang Lian 香奩 and Xi Kun’s 西崑 poems are beautiful and gaudy. Although they are famous scholar, it still should not follow and learn. Shi-poems have five ‘could’ and five ‘could not’. It could be praised but not adulated. It could advise but not slander. It could complain but not bitter hate. It could be happy but not indulgence. It could be sad but not hurting oneself. However, the Shi-poems of sly person are praised, adulated, advise and slander. The Shi-poems of petty person are complained, bitter hate, happy, indulgence, sad and hurting. Shi-poems have eight ‘could’. It could restrain and it could release. It could enter and it could out. It could call and it could response. It could be close, and it could be away.

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

Shi-poems have two ‘could not abandon’. Although he wants to abandon skilfulness and prefer to straightforwardness, the poetic tone should not be stupid. Although he wants to abandon words to achieve the expressed meaning, the elegance should not lose. The ancients in Song Dynasty preferred to the meaning and lost the elegance, which leads to dull. Guan Xiu 貫休 preferred to straightforwardness and stultified the poetic tone, which leads to spoken language. Shi-poems have four ‘leave’. Though it prefers to morality but also should leave outlandish. Though it uses the Classics and history book but also should leaves the scholars. Though it prefers to be elegant but also should leave impractical. Though it prefers to be free but also should leave impulsive. That only the great master could do it, but not ordinary people. Shi-poems have six ‘extremely’. It is extremely dangerous but not partial. It is extremely fresh but not strange. It is extremely elegant and natural. It is extremely miserable but have no signs. It is extremely close, but the meaning is distant. It is extremely rest but not roundabout. We should try to find the principle of sages in Tang Dynasty and practice 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

Shi-poems should get rid of six ‘confused’. For example, Lu Yuchuan 盧玉川 regarded exaggeration as elegance and simpleness. Shi Qiji 釋齊己 regarded slowness as humble. Li Changgu 李昌谷 regarded strangeness as the new. Bai Letian 白樂天 regarded proficiency as safe. The schools of thought in later period of Tang Dynasty and the Five Dynasties 五季 regarded weakness as easiness, and regarded misunderstanding meaning as unique view. All of them have nothing to see. Shi-poems should get rid of five ‘vulgar’. First is vulgar form. Second is vulgar meaning. Third is vulgar sentence. Four is vulgar character. Five is vulgar rhyme. The Shi-poems of School of Minor-talks 小說家 in the country contains all the problem of the five. Shi-poems have six ‘avoid’. The word should avoid straightforward. The meaning should avoid simple. The feeling should avoid be exposed. The poetic tone should avoid short. The rhyme should avoid dispersing. The rhythm should avoid hurry. The ancients in Song Dynasty are deficient in the exposed feeling, the short poetic tone, not talking about rhyme, and the hurry rhythm.

3. Bibliography