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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 origin of poetry A

The origin of poetry is the stirring of feelings and spontaneous chanting, which precedes the formation of characters. Therefore, *The Biography of Xie Lingyun in Song Book* 宋書謝靈運傳 written by Shen Yue 沈約 commented that ‘But poetry should have been arise since

creation of mankind'. What Poetry expresses is the will and feeling of people. *Yushu* 虞書 says, 'Poetry expresses will and feeling, song is used to chant poems, pentatonic is formulated by chanting, and the six laws is to harmonize pentatonic'. *Showen Jiezi* 說文解字 says, 'Poetry, means will and feeling, belongs to the radicals of Chinese characters of *Yan* 言 and pronunciation of *Si* 寺. Ancient character pattern is , belongs to pronunciation of *Yan* 言.' *Shiming* 釋名 says, 'Poetry means to go, where the will and feeling go to express'. The preface to *The Book of Songs* says, 'Poetry is where the will and feeling go to express. When it stirs in the heart, it is *Zhi* 志, when it is expressed in words, it is poetry'. *Wenxin Diaolong Mingshipian* 文心雕龍明詩篇 says, 'The meaning of the poem is to hold, to keep the people's natural instincts'. When poetry is written, it is the direction of emotion to be expressed. Therefore, the preface to *The Book of Songs* also says, 'Feelings first stir in the heart, then they will be expressed in words, and if words are not enough to express them, they will be expressed in a long sigh. If a long sigh is not enough, sing it. When singing is not enough, then wave one's hands and stamp one's feet to express it'.

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 **The origin of poetry B**

The preface of Zhu Xi's 朱熹 *Shiji Zhuan* 詩集傳 says, 'People are born to be tranquillity, and this is natural temperament. It is a desire of nature to have different feelings stirred in the heart by the influence of external things. Since there is desire, cannot but produce feelings. Since the heart has feelings, cannot but form the expression of words. Since the expression of language is formed, the part that language cannot express is expressed by lamentation and songs. There are contents that cannot be fully expressed by natural sound rhythm, and this is the reason why poetry is written'. However, the process of making a poem is stirred by people's emotions, embodied in words, composed of singing and rhythm, and finally even use waving one's hands and stamping one's feet as a concrete image. It can be seen from those ancient poems can be chanted in low tones and chanted in high voices. They can be sung resounding with playing the strings, and they can also be harmonized according to the five tones and express the emotions by waving one's hands and stamping one's feet. It is the expression of the most genuine feeling, the outpouring of humanity, and a true portrayal of life. It is aroused or by suffering, or by filled with indignation, or by personal happiness, anger. It is all because the emotion being stirred, the feeling to be conveyed, and then expression 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 name of poetry A

The term *The Book of Songs* did not exist in ancient times. In ancient times it was just called poetry. *Yanghuo Pian* 陽貨篇 of *The analects of Confucius* says, 'Poetry, which can be used to stir emotion, observe society, make friends, and complain about injustice'. And *Jishi Pian* 季氏篇 says, 'Without studying poetry, there is no way to communicate with others in social intercourse.' And *Shuer Pian* 述而篇 says, 'there are sometimes that Confucius use *Yayan* 雅言¹, when he read *Poetry* and *Books of History* and acted in etiquette, all use *Yayan* 雅言'.

Someone called it three hundred poems, to explain the number of it. *Weizheng Pian* 為政篇 of *The analects of Confucius* says, 'Confucius said, "there are three hundred poems, summed up in one sentence, that is, there is no evil intention in thought" '. And *Zilu Pian* 子路篇 says,

¹ The language of the ancient West Zhou people, the standard language of that time, is equivalent to today's Mandarin.

‘He knew three hundred poems by heart, but could not be versed and reasonable if he were appointed to administer government affairs; and cannot negotiate independently If he were appointed as a diplomatic envoy. Then even if he memorized a lot of poems, what use did it make.’ Some people call it *Maoshi* 毛詩, which is named after Mao Heng 毛亨 and Mao Chang 毛萇, probably because it was handed down to us in the same way as the *Qi* 齊, *Lu* 魯, *Han* 韓 three school of thought poems. The original poem was annotated and passed on to later generations, so that it was still poetry. The earliest time when *Poetry* was called *Jing* 經² should be date from the late Warring States period. *Jingjie Pian* 經解篇 of *The Book of Rites* says, ‘You can see the state of indoctrination in a country when you come to it. The character of the people is gentle and simple, which is the enlightenment of *Poetry* 詩.’ Therefore, *Poetry* became Confucian 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。

² A book that serves as a standard of thought, morality, behaviour, etc., is also called a doctrinal book in a religion, or a treatise on a subject.

1.8 Translation of Part IV **The name of poetry B**

Tianyun Pian 天運篇 of Zhuangzi says, ‘Confucius said to Laozi, “I have revised the six classics: Poetry 詩, The Book of History 書, The Book of Rites 禮, The Book of Music 樂, the Book of Changes 易, and Chun Qiu 春秋”.’ There are also have another statement in *Tiandao Pian* 天道篇 of Zhuangzi, that is ‘Twelve Confucian Classics 十二經’. It is not known when *The Annotation of the Book of Rites* 禮記經解, *Tianyun* 天運 and *Tiandao* 天道 of Zhuangzi were completed. Generally speaking, *Tianyun* 天運 and *Tiandao* 天道 could not be earlier than the late Warring States Period. And *The Annotation of the Book of Rites* 禮記經解, most likely is a literarily work in the early western Han dynasty. Therefore, we know that *Poetry* should be called *Jing* 經 in the Warring States Period, and should not be later than the time when *Mo-Jing* 墨經 and *Xiao Jing* 孝經 were called *Jing* 經. *Tianxia Pian* 天下篇 of Zhuangzi discusses *Biemo* 別墨³ says, ‘They are all reading and reciting *Mo-Jing* 墨經, but their views are very different from each other.’ *Chawei Pian* 察微篇 of *Mister Lv's Spring and Autumn Annals* 呂氏春秋 says, ‘*Xiao Jing* 孝經 says, “To be in high position, and not to be in danger, this is the reason for staying riches and honour for a long time.”’ There was no literary atmosphere of the Qin and Han dynasties in *Tianxia Pian* 天下篇 when it was narrating each school of thought, which can prove that the written time of *Tianxia Pian* 天下篇 should be in the late Warring States period.

1.9 Original text – Part V 詩之名稱 C

³ In the Warring States period, all mohist factions called themselves the main branch of Mohism and regarded the other factions as *Biemo* 別墨.

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 name of poetry C**

However, *Mister Lv's Spring and Autumn Annals* 呂氏春秋 was completed in the eighth year of the Qin Dynasty. According to this record, we know that *Zi Shu* 子書⁴ like *Mozi* 墨子, and *Xiao Jing* 孝經 is the book of *Zhuan Ji* 傳紀⁵, *Han Zhi* 漢志 was listed after *The Analects of Confucius*, before the philology, this is in the late warring States period or the early Qin Dynasty, have already had the respectfully address of *Jing* 經. As for these profound works such as *Poetry* 詩, *Shu* 書 and *Yi* 易, they should be called *Jing* 經 no later than this period. Therefore, *Quanxue Pian* 勸學篇 of *Xun Zi* 荀子 says, 'Where should learning begin and where should it end? We should start from chanting the *Jing* 經 and end in reading *the Book of Rites*'. The *Jing* 經 mentioned here should be in terms of the *Poetry* 詩, and *The Book of Changes* 易. The earliest time of combining the word *Jing* 經 and *Poetry* together is in Sima Qian's 司馬遷 *Rulin Zhuan* 儒林傳 in *Records of the Historian* 史記, 'Shen Gong 申公

4 the third main division of traditional classification of Chin. books, as distinct from 'Confucian classics' (經), 'history' (史), and 'belles-lettres' (集).

5 The official history is a combination of *Ji* 紀 and *Zhuan* 傳, two types of descriptions of characters.

unique to use *the Book of poetry* as a discipline to teach students'. The situation first appeared in Liao Gang's 廖剛 *Lecture Notes of the Book of Poetry* 詩經講義 in the Song Dynasty, that is, these two characters were officially connected and became the name of the book, about the early southern Song Dynasty. *Han Zhi* 漢志 says, 'Poetry 詩, *The Book of Changes* 易經' and so on, the word *Jing* 經 should have been added later to use.

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

Poetry should be outstanding in three ways. Knowledge and experience should be distinguished, artistic conception should be remarkable, meaning of the words should be outstanding, only the broad-minded people can do. Poetry should be superb in four ways. The literary style should be superb, the stirring of mind should be superb, the atmosphere of

poetry should be superb, the field of poetry vision should be superb, these depend on personal cultivation. Poetry should be obvious in four ways. Should be consistent with human feelings, should be more reasonable, should be more literary pursuits, should be closer to the beauty of nature. Feelings and reason is derived from knowledge and learning, literary pursuits is derived from *The Book of Songs* and *Li Sao* 離騷, and the beauty of nature is derived from rivers and mountains. Poetry has three profound meanings. The emotion should be profound, the meaning should be profound, the interest of poetry should be profound. Jiao Ran 皎然 said, ‘The artistic conception are pervaded all over the poetry, because of the deep understanding of the structure and style of poetry; The artistic style of poetry are broad and informal, because of the deep research on the intention of poetry; The use of rhythm are not unsmooth, this is because be skilled in phonology of poetry couplet; The allusion quoted in the poem is not unskilful, because there is a profound understanding on the analogy of poetic things’. This is a very subtle and admirable statement, especially used to explain the meaning of *Shen* 深, and here I do not need to explain it in my superficial understanding.

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 should be easy to understand in three ways. The meaning should be profound, and the language of poetry should be easy to understand, the poetry diction should be concise, and the description should be easy to understand, knowledge of poetry should be abundant, and the use of allusion should be easy to understand. That is well known as explaining profound theories in simple language. Poetry should be strict in three ways. The criterion of composition should be strict, the antithesis in rhetoric of poetry stanzas should be strict, taking or rejecting of stanzas using should be strict, the poem would be loose and disorderly if not strict in these respects. Poetry should be relaxed in three ways. the standards could be relaxed if the defect of verse rhythm no harm to poem's writing (e.g., the last four *Bing* 病 of eight *Bing* 病⁶), the requirement should be relaxed if secular discussion is too demanding (such as of Du Fu's 杜甫 poetry, the use of rhyme which the seventh word of every first sentence of stanza did not follow the normal order, like *Shang* 上, *Qu* 去, *Ru* 入⁷ mixed to use), the requirement should be relaxed if the advantages more and disadvantages less. Relaxing the standards where they should be relaxed, and be strict where they should be strict, so that the rhythm of poetry will be orderly. There are three aspects of poetry that should be preserved. Keep good meaning for the further elaboration, keep using good characters to make the sentence concise and the meaning deep and moving, keep using good rhythm to make the spirit of the poetry more obvious. The period of *Jian An*, *Sheng Tang* 建安盛唐 prefer to take effort in the meaning of the poetry, the period of *Tai Kang*, *mid-Tang*

⁶ This is the ancient term for the rhythm of poetry. It was proposed by Liang Shen Yue 沈約 in the Southern Dynasty, who combined the discrimination of the four tones with the traditional knowledge of poetry and rhymes and stipulated a set of defects in the rhythm that should be avoided in the creation of five-character poems, which is remembered by later generations as the *Babing* 八病. That are *Pingtou* 平頭, *Shangwei* 上尾, *Fengyao* 蜂腰, *Hexi* 鶴膝, *Dayun* 大韻, *Xiaoyun* 小韻, *Pangniu* 旁紐, *Zhengniu* 正紐 eight defects in the rhythm.

⁷ *Ping* 平, *Shang* 上, *Qu* 去, *Ru* 入. They are the four tones of middle Chinese in tang and Song dynasties, the phonological source of traditional Chinese phonology, and the basis of the poetry of Tang and Song. Here discuss the last three types.

太康中唐 prefer to the respect of the choice of characters, the period of Yong Ming, Da Li 永明大曆 prefer to use good rhythm. Only a great poet can be capable of all three concurrently.

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 things not allowed in poetry. The vigour of style in poetry should not be revealed, the spirit of poetry should not without solid ideological content, the emotion of the poem should not be excessive, and the meaning of the poem should not be biased. Jiao Ran 皎然 said, 'The spirit of poetry is arousing and not too fierce, if it is too fierce, it will lose the elegance and graceful of poetry; the vigour of style in poetry composition is powerful but not too revealing, if it is too revealing it would appear very deliberate and unnatural; poetry is full of emotion but not hidden, otherwise, it would fall into a state of inflexibility. Poetry talent is extensive but not meagre, otherwise, it would harm to the order and organization of the poem'. The above two kinds of statements can help interpret each other, and the song dynasty poet often made this mistake. (To lose the *Fengliu* 風流 of poetry is to lose the

elegance and graceful of poetry language.) There are four aspects of poetry that cannot be harmed. The word of poetry is concise but does not harm the spirit, the expression is tactfully and gracefully but does not damage the meaning, the language is nothing special but does not lose the interest of poetry, poetic artistic conception expressed other-worldly but does not harm the verve of poetry. The former sages such as Zhang Jingyang 張景陽 was able not to harm the spirit of poetry, Du Zimei 杜子美 was able not to harm the meaning of poetry, Tao Yuanming 陶淵明 and Meng Shan Ren 孟山人 was able not to harm the interest of poetry, Wang Youcheng 王右丞 and Liu Wenfang 劉文房 was able not to harm the verve of poetry.

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 aspects of poetry that should be finite, there are three aspects of poetry that should be infinite. The scene description should be finite, but the emotion should be infinite, the word expression of poetry should be finite, but the meaning should be infinite, the interest of poetry should be finite, but the implication should be infinite. After the middle and late

period of Tang poetry, these aspects of the fault lie in becoming finite, and the song dynasty person's poems are especially remained lingering charm rarely. Setting a medium goal at first, may only achieving a low level in the end, which is why it is not appropriate to learn Song Poetry. There are three aspects of poetry that can be used for reference. Stories can be used for reference, the meaning of characters can be used for reference, and diction in ancient can be used for reference. (The source of the reference sentence should be indicated) There are three things about poetry that not willing to surpass. Literary talent should not be superior to the essential spirit of poetry, description of situation should not be superior to the expression of emotion, the expression of emotion should not be superior to the narrative of reason. The five, however, should balance each other and not place emphasis on any aspect. The poem will appear flashy if the literary talent is obviously, the poem will become superficial if the nature of poetry is obviously, paying much attention to the description of the situation will become impractical, pay much attention to the expression of emotion will be inflexible, pay much attention to the rational expression will become pedantic and intricate, which is far from the elegance and gracefulness of poetry.

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 aspects of poetry that cannot be out of control. Poetry can be gorgeous but cannot be flashy, poetry can be novel but not become hypocritical, poetry can be plain but not too boring, poetry can be bold and generous but not expressed too straightforward, poetry can be ingenious but cannot become not natural. Li Changji's 李長吉 poems are ingenious but not natural; Li Shanfu's 李山甫 are bold and generous but expressed too straightforward; Yao Wugong's 姚武功 are plain and boring; Si Ling's 四靈⁸ are novel but not sincere; Xiang Lian and Xi Kun's 香奩、西崑⁹ are gorgeous but become flashy.

Although they are all famous poets, they cannot be used as a criterion for learning poetry.

There are five things that allowed, and five things not allowed in poetry. The content can be praised but not flattering, criticized but not maligned, complained but not fierce, delighted but not indulged, mournful but not distressing. The poem of the mean man will praise but flatter, criticize but slander, the poem of the superficial man is complained but fierce, delighted but indulged, mournful but distressing. There are eight respects should be able to do in poetry.

Emotion can be expressed fully but cannot be unable to take it back, can enjoy but cannot be indulge in it, poetry can introduce at the beginning, cannot without responding at the end, can approaching but cannot be unable to detach it.

2.11 Original text – Part VI

⁸ Southern Song Dynasty Yong Jia 永嘉 poets Xu Zhao 徐照, Xu Ji 徐璣, Weng Juan 翁卷, Zhao Shixiu 趙師秀. Xu Zhao 徐照 styled Ling Hui 靈暉, Xu Ji 徐璣 styled Ling Yuan 靈淵, Weng Juan 翁卷 styled Ling Shu 靈舒, Zhao Shixiu 趙師秀 styled Ling Xiu 靈秀, they all have the character Ling 靈 in their names, then they are collectively called Siling 四靈.

⁹ Xiang Lian 香奩 refer to boudoir, the poems are in flowery style. Xi Kun's 西崑, In the early northern Song Dynasty, it was a poetic style that pursued colourful rhetoric and neat antithesis.

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

There are two aspects of poetry that cannot be neglect. Although we want to abandon hypocritical expressions in favour of the means of straightforward expression, the interest or mood of literature should not be lacking or become coarse; Although we want to abandon weighing the poetry words and advocate the expression of meaning, the elegance and magnificence of the article cannot be lost. People in the Song Dynasty pursued the expression of meaning, and their poems were dull and difficult to understand because they lacked the elegance and magnificence of poems. Guan Xiu 貫休 advocated the straightforward expression of poetry, which detracted from the interest and artistic conception of literary works and became the same expression as spoken language. There are four things to avoid in poetry. Although we expect having the sentiment that transcend the worldly, we should avoid using obscure language to express, although we use the records of classics and history books, we should avoid becoming unsophisticated pedantry, although we advocate elegant and refined, we should avoid becoming impractical, although we want to appear elegant and vivid, we should avoid becoming flashy. This is something that only distinguished masters can do, not what is expected of various schools of scholarship. There are six kinds of highest achievements in poetry. Reach the extreme of strange but would not become obscure, reach

the extreme of ingenious but not become bizarre, reach the extreme of gorgeous style but expressed very natural, reach the extreme of sorrow but without any trace of depression, The language is extremely simple, but the meaning is very profound, reach the extreme of unrestrained feelings but not impractical. It is suitable for us to seek the law of poetry in the Tang Dynasty and take it as the standard and model of poetry.

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 remove six misconceptions. Like Lu Yuchuan 盧玉川 regard the ridiculous as elegant of primitive simplicity, like Shi Qiji 釋齊己 consider the loosen verse as simple and unadorned language of poetry, leisurely quiet of artistic conception, like Li Changgu 李昌谷 think of the bizarre as novel and ingenious, like Bai Letian 白樂天 regard the low spirit as reliable and the criterion, regarding the lack of moral integrity and strength as things easy to do, regarding the wrong conception as a unique and good view, these situations were

common in the late Tang and five dynasties ¹⁰ in all schools of thought, it is unnecessary for us to learn from them. Poetry should get rid of five things that are mediocre and unrefined. The first is the literary form without elegance style, the second is vulgar poetic flavour, the third is mediocre and overuse verse, the fourth is inelegant words, and the fifth is the rhyme not neat and orderly. The poetry of the folk novelist combines all five errors. There are six aspects should be avoided in poetry. Poetry language should be avoided express too straightforward, and the meaning avoids being superficial, thread of thought avoids revealing and lingering charm should not very brief, the tone and melody of poetry should avoid being loose and slow, the rhythm of poetry avoids being urgent and tight. The problem of song people is that their thread of thought too revealed, but their lingering charm very brief. They did not pay attention to the use of sound and rhyme, and the rhythm of poetry was neglected.

3. Commentary

4. Bibliography

¹⁰ Wuji 五季, namely, the later Liang 梁, Later Tang 唐, Later Jin 晉, Later Han 漢 and Later Zhou 周 these five dynasties.