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<i>Student Name: Manyu Yang</i>	
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A Translation of Texts from *Shijing Pingshi* 詩經評釋

and *Shifa Tongwei* 詩法通微

Student name: Manyu Yang

SID: 1903292

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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。古文作訖，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 Chinese *Shi* Poetry

In the beginning, the *Shi* Poetry refers to the way people express themselves when their emotions move after the invention of Sino graphs. This is why *Xie Lingyun-Zhuan* in the *Book of Song dynasty* written by Shen Yue says, ‘speaking of the main thoughts of songs, it originated in the people’. Hence the *Shi* Poetry is the tool to express people’s thoughts. *Yu Shu* says, ‘poetries are for expressing thoughts, songs are for singing out the expressions. Sound is based on the emotion of songs, rhythm is for harmonising the sound’. *Shuowen jiezi*

says, ‘the character *shi* 詩, means one’s thoughts. It follows the radical “*yan* 言”, and the phonetic notation is “*si* 寺. The ancient form is written as “*zhi* 止”, following the radical “*yan* 言” and the phonetic notation is “*zhi* 之”’.¹ *Shiming* says, ‘*shi* 詩 means *zhi* 之. It is the way of showing one’s thoughts’.² *Shi daxu* says, ‘*Shi* is the way of showing one’s thoughts. The thoughts lingering in the heart become aspirations, when they come out of the mouth, they become *shi* poetry’. The *Mingshi* chapter of *Wenxin diaolong* says, ‘*Shi* means to hold. It holds one’s emotions and personality’.³ Hence the creations of *shi* poetries, are the results of people expressing their emotions. This is why another quote of *Shi daxu* says, ‘When the emotion moves it comes out of the mouth. If it is not enough to express it through speaking, people would sigh. If sighing is not enough, people would sing them out by songs. If singing is still not enough, people would wave their hands and dance unconsciously’.

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

¹ The original text from *Shuowen Jiezi* 說文解字 is, ‘The ancient form of *Shi* is the omitted version (古文詩省)’.
Wang Yun 王筠’s *Shuowen judou* 說文句讀 says, ‘It should be saying that the ancient form follows the phonetic notation *zhi* 止 (當云從止聲)’.

² The original text from *Shiming* 釋名 is, ‘詩，之也，志之所以也。興物而作謂之興，敷布其義謂之賦，事類相似謂之比，言王政事謂之雅，稱頌成功謂之頌，隨作者之志而別名之也’.

³ The original text from *Wenxin diaolong* 文心雕龍 is, ‘大舜云詩言志，歌永言。聖謨所析，義已明矣。是以在心爲志，發言爲詩。舒文載實，其在茲乎！詩者，持也，持人情性；三百之蔽，義歸無邪。持之爲訓，有符焉爾’.

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 preface of Zhu Xi's *Shiji zhuan* says, 'Human beings are born to be peaceful, this is the nature given by the heaven. Nature being moved by things is called desire. With desire, one cannot stay without thinking. With thinking, speech is unavoidable. With speech, when the emotion cannot be fully expressed, people would show them through ways like sighing and singing. With sighing and singing, there must be occasions when the natural sound and rhythm are not enough. this is why people make poems'.⁴ The creation of poems starts from the emotions moving, showing through words, being perfected by rhythmic melody, and dancing with hands and feet is its appearance. Hence people find out that the ancient poetries can be sung in a low voice or a long howl, can be sung aloud with buckling strings, also can be harmonizing with rhythm and sound, stamping feet and dance. These are all the appearance of the extreme emotions, the revelation of human nature, and the portrayal of life. Speaking of its inspiration, it may be caused by misery, wrathfulness, joy or anger. The origins of poetries are all from emotions moving, the thoughts going, and shown through 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、

⁴ The original text from Zhuxi 朱熹's *Shiji Zhuan* 詩集傳 is, '或有問於予曰：『詩何為而作也？』予應之曰：『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而不能已焉，此詩之所以作也』。

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

The name *Shi-jing* 詩經 (*the Classics of Poetry*) did not exist in ancient times, it was called *shi* 詩 (*shi poetry*) only. The *Yanghuo* 陽貨 chapter says, ‘*Shi* poetries can be made for expressing (one’s feelings),⁵ can be used to observe (the local customs),⁶ can promote social relationships, can be made for satirising (the politics)’.⁷ *Jishi* 季氏 chapter says, ‘Without learning *shi* poetries, one cannot speak properly’. Again *Shuer* 述而 chapter says, ‘What Confucius using the official language to express, is the *Poetries*, the *Book of History*, and during the conditions of conducting the rules of propriety. All of these should be expressed in the official language’. The reason of calling *Shi-jing* 詩經 *Shi-sanbai* 詩三百, is to emphasize the number of Poetries. The *Weizheng* 為政 chapter says, ‘Confucius said, “using one sentence to summarize the three hundreds of classical poetries, is none of them is

⁵ Li Bingnan 李炳南’s annotation on this sentence is, ‘詩就是以真情感人 (The *Shi*-poetries touch people by the sincerity)’ (*Lunyu Jiangyao* 論語講要)

⁶ Zheng Xuan 鄭玄’s annotation on this sentence is, ‘觀風俗之盛衰 (Observing the rise and fall of customs)’ (*Lunyu Zhushu* 論語註疏)

⁷ Kong Anguo 孔安國’s annotation on this sentence is, ‘怨、刺上政 (The character *yuan* means to satirize the politics of the government)’ (*Lunyu Zhushu* 論語註疏)

untruthful””.⁸ And the *Zilu* 子路 chapter says, ‘if people are able to recite the three hundreds pieces of poetries, but they can neither deal with political issues, nor be flexible in diplomatic scenes. Even though they can recite a lot, what is the use of it?’ Or *Shi*-Poetries had also been called *Mao Shi* 毛詩, which came from Mao Gong 毛公. He had been called the successor of *Shi*-Poetries together with *Qi* 齊, *Lu* 魯 and *Han* 韓. They had been adding annotations to the *Shi*-poetries without changing neither their original contents nor forms. The beginning of *Shi*-poetries being called as *Jing* 經(classics), is during the late time of the Warring States Period. The *Jingjie* 經解 chapter of *Liji* 禮記(the Book of Propriety) says, ‘When people enter a country, they know the education situation of the country. If the people of this country are gentle and honest, it should be the effect of *Shi*-Poetries’. This is the start of treating *Shi*-Poetries 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。

⁸ Li Bingnan 李炳南's annotation on this sentence is, ‘三百篇詩的本義，都是真情流露之作(The original meanings of the three-hundred *Shi*-poetries is these are all the works of true feelings)’. (*Lunyu Jiangyao* 論語講要)

1.8 Translation of Part IV

The *Tianyun* Chapter of *Zhuangzi* says, ‘The Confucius told Laozi, “I have studied six classics which are *Shi* 詩(The Book of Poetry), *Shu* 書(The Book of History), *Li* 禮(The Book of Propriety), *Yue* 樂(The Book of Music), *Yi* 易(The Book of Change), *Chunqiu* 春秋(The Spring and Autumn Annals)”’. There were also sayings like ‘the twelve classics’ found in the *Tiandao* Chapter of *Zhuangzi*. The exact time of completion of *The interpretation on the Book of Propriety* and the *Tiandao* and *Tianyun* Chapters of *Zhuangzi* remains unknown, but speaking of the rough time, the completion time of *Tiandao* and *Tianyun* Chapters should not be earlier than the late Warring State Period. For *the interpretation on the Book of Propriety*, it might be the work completed during the early years of the western Han dynasty. Hence, the first time period of the Shi-Poetries being called ‘classics’ should be in the Warring State Period, and it should not be later than the *Mo Jing* 墨經(Mozi) and *Xiao Jing* 孝經(The Classic of Filial Piety) firstly been called ‘Classics’. In the discussion for the *Biemo* 別墨 school in the *Tianxia* Chapter of *Zhuangzi*, it says, ‘all of them studying the *Mo Jing*, but they are very different from each other’. The *Chawei* 察微 Chapter of *Lvshi Chunqiu* 呂氏春秋 says, ‘the *Xiao Jing* says, “In high position but without being shaken in power, is the way for keeping one’s high social status”’.⁹ The discussion of the various schools in the *Tianxia* Chapter do not yet contain the writing style of the Qin and Han Dynasties, hence it is possible to judge the completion time of this article should be in the late years of Warring State Period.

1.9 Original text – Part V 詩之名稱 C

⁹ The original text of *Xiao Jing* 孝經 which explains the expression *gaoer buwei* 高而不危 is : 在上不驕，高而不危……高而不危，所以長守貴也。

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

As for *Lvshi chunqiu* 呂氏春秋, it had been completed in the eighth year of Qin dynasty. According to these records, people know that books like *Mo Zi* 墨子 which belongs to Zishu 子書, like *Xiaojing* 孝經 which belongs to biographical books and had been listed after the *Analects of Confucius*, before the books of *Xiaoxue* 小學, were all titled as ‘classics’ in late Warring State Period or at the beginning of Qin dynasty. Hence the situation of *Shi* 詩, *Shu* 書 and *Yi* 易 being called classics should not be later than this time period. This is why the *Quanxue* 勸學 Chapter of *Xunzi* 荀子 says, ‘What are the beginning and the end of learning? It should start with reading classics, and end with learning the rules of propriety’. The ‘classics’ mentioned here should be pointing the *Shi* 詩 and *Yi* 易. However, the first time connecting the word ‘classic’ together with *Shi* 詩 was in the *Rulin Zhuan* 儒林傳 of *Shiji* 史記 written by Sima Qian 司馬遷, saying ‘Shen Gong 申公 uses the *Shi Jing* 詩經(The Classic of Poetry) as scriptures to teach’. Speaking of the first time of formally titling the *Shi* 詩 together with the character *Jing* 經, it was in Liaogang 廖剛’s *Shijing Jiangyi* 詩經講義(The lectures on the Classic of Poetry) which had been written roughly in the beginning of the East

Song dynasty. For the record in *Yiwenzhi* 藝文志 of *Hanshu* 漢書, it says, ‘*Shi* 詩 and *Yi Jing* 易經’. The character Jing 經 should be a part of the name of Yi 易.

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

The Shi-poetries should be superb in three aspects, which are insight, temperament and language. Only a broad-minded person can make poetries like these. The Shi-poetries should be brilliant in four aspects, which are style, disposition, foresight and vision. Only a cultured person is able to make poetries like these. The Shi-poetries should show four elements as much as possible which are emotions, reasons, elegance and pictorial. The emotion and reason come from knowledge and wisdom, the elegance comes from classics like *shi* 詩 and *sao* 騷, the pictorial comes from the images of great rivers and mountains. In order to make great Shi-poetries, poets need to be skilled in expressing three things which are emotions,

denotations and connotations. Jiaoran says, ‘the reason why Shi-poetries can be immersive is the poet has a deep understanding of the genres; the reason why it can be magnificent is the poet has a deep understanding of the roles; the rhythm of Shi-poetries can be smooth and not stagnant, is because the poet is a master of rhythmic skills; quoting from the classics would not appear too straightforward, is because the poet is skilled in expressing meanings’. This statement is accurate and wonderful, hence the character *shen* 深 means ‘be skilled in’ instead of being the antonym of *qian* 淺(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，對仗宜嚴，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-poetries need to be easy in three aspects—the meaning should be profound but the language should be simple; condensed parts should be refined but they should be described with ease; poets’ knowledge should be rich but the cases cited from the classics should be easy to understand, which is the so-called ‘explaining profound theories in simple language’. Shi-poetries must be strictly implemented in three aspects which are the meter, the balancing and taking and discarding. If poets cannot keep these rules strictly then the poetries will become slack and uninspiring. Shi-poetries should be tolerant in three ways, for those Shi-poetries which have no major rhythmic problems (like the last four kinds of the ‘eight

problems with Shi-poetries’), the Shi-poetries whose criticisms are overly rigorous (like the criticism toward the mixed-up use of the three tones of level and oblique in the last character of the first sentence in each couplet in the Shi-poetries written by Du Fu), and for those that are very good in most places but only with slight flaws, these three kinds of Shi-poetries should be tolerated. Be tolerant in where it should be, and keep strictly following the rule where it should do, then the rhythm of Shi-poetries will be neat. There are three purposes of making shi-poetries which are keeping the good intentions for future generations to realize, leaving the refined text for warning the future generations and leaving a beautiful rhythm to boost the spirits. During the heyday of the Tang dynasty like the time of Jianan, most of Shi-poetries contained good intentions; for the Shi-poetries written in the Middle Tang Dynasty like Taikang, refined texts are often to be seen, and in the time period of Yongming and Dali, the shi-poetries with good rhythms are often to be seen. Only the greatest poets can achieve these goals at the same time.

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-poetries should not be overdone in four ways. The tendons should not be exposed too much; the mood cannot be impetuous; the emotions should not be exaggerated; the intention should not be biased. Jiaoran says, ‘(Shi-poetries) should be high-spirited but not sullen,

sullen would hurt the elegance; remaining vigorous but keep being restrained without being exposed, because exposing the ability will appear to be insufficient; the intensity of feelings should be rich but not obscure, obscurity will lead to clumsy; stay talented but not rude, rudeness will damage the vein'. This statement and my view can be combined for better understanding, and poets in Song dynasty often made these mistakes. (The expression '*shiyu fengliu* 失於風流' means not being elegant.) There are four spirits in Shi-poetries that should not be hurt, which are staying condensed without hurting peace, keeping euphemism without preventing the expression, being plain without detracting from the charm, stay in succinct without reducing the grace. The great poets of the past like Zhang Jingyang were good at keeping the peace, Du Zimei were good at expressing his feelings, Tao Yuanming and Meng Shanren were able to stay plain without detracting from the charm, and Wang Youcheng and Liu Wenfang never hurt the grace while being succinct.

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 Shi-poetries that should be expressed completely, while the other three aspects should not be fully exposed. It is the scene that should be described fully while the emotions are being composed; the words should be used completely while the feelings are kept back, and the interests are expressed completely while the aftertaste kept lingering. In

the middle and late periods of Tang Shi-poetries, the mistakes of the poets were mostly in overexpressing things and feelings, not to mention the Shi-poetries in the Song dynasty. If the goal is set at the middle level, it is likely to only learn the lower level, so the Shi-poetries of the Song Dynasty are not suitable for those who learn to write Shi-poetries. Poets can cite previous works in three aspects while making Shi-poetries, which are the stories, the meaningful characters and the classical sentences in previous works. (It should be noted when citing others' sentences.) Poets should make it balanced in three aspects while making Shi-poetries. These are not to make literary grace overwhelm the sincerity, not to make environment description overshadow the emotion, not to make the emotion overshadow the rationality. These five elements should be well-balanced, and not make one of them outweigh the rest. If the literary grace were too much, it will appear impetuous; if the sincerity were too much, it will appear slang; if the scenery descriptions were too much, it will appear vain; if the emotions were too much, it will appear too straightforward; if the reasons were too much, it will appear pedantic and lose its elegance.

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 styles for making Shi-poetries and poets should avoid overusing them to cause vulgarity. These are to be gorgeous but not gaudy, to be innovative but not skilful, to be peaceful but not dry, to be grand but not rude, to be unpredictable but not penetrating. Li Changji's Shi-poetries are unpredictable but also penetrating, Li Shanfu's Shi-poetries are grand but also rude, Yao Wugong's Shi-poetries are peaceful but also dry, Si Ling's Shi-poetries are innovative but also too skilful, Xiang Lian and Xi Kun's Shi-poetries are gorgeous but also gaudy. Even though all of them are famous poets, still not worth learning. There are five dos and don'ts of making Shi-poetries. Do praising but no flatteries; can be satirical but no slandering; can complain but no resenting; can be joyful but no addiction, can mourn but not be too sad. The Shi-poetries made by a petty man will appear praising with flatteries, satirizing with slandering; those made by a shallow man will appear complaining with resentment, enjoying with addiction, and mourning with extreme sadness. There are eight cans for Shi-poetries, which are can let go of things while remain being able to be taken back; can explain complicated things while can use the simplest language; can shout out while can also echo around; can get close while can also go far 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

There are two aspects of Shi-poetries that should not be neglected. For those who want to give up skilful creations and seek to express their hearts, ingenuity will be neglected. For those who want to express their meanings clearly without using splendid rhetoric, the literary grace will be neglected. The poets of Song dynasty attached great importance to the meaning of Shi-poetries, hence they discard the literary grace and made the poetries become so dry. Guan Xiu values being straightforward while making Shi-poetries, but ended up making limericks because of lacking literary grace. There are four situations to avoid when writing Shi-poetries. While looking forward to expressing emotions, one should avoid aloofness; While citing scriptures and historical allusions, one should avoid being too bookish; While advocating the high and elegant realm, one should avoid being too roundabout and tactful; while pursuing lively verses, one should avoid being frivolous. Only real famous poets can achieve these four points, and people cannot expect the general public to achieve such a state. There are six ‘extremes’ for Shi-poetries. The extremely rare is appreciated but not be obscure; the extremely special is appreciated but not be strange; the extremely splendid is appreciated but being natural is also important; the extreme difficulty is wonderful but not to look intended; the extreme common things are appreciated but also aim high; the extremely relaxed mood is good but not be inopportune. Learners can refer to the famous and brilliant poets of the Tang Dynasty to explore these rules and use them to regulate while making Shi-poetries.

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

There are six misunderstandings of Shi-poetries which should be gotten rid of by poets. These are recognizing the vain and grotesque as noble and ancient as Lu Yuchuan, recognizing slacking and indolence as modesty and humbleness as Shi Qiji, recognizing weirdness as innovation as Li Changgu, recognizing the extreme fluence as reliability as Bai Letian, recognizing the verses that lack strength as being close to nature, recognizing the wrong intentions as being righteous alone. These misunderstandings are often seen in the Shi-poetries written during the late Tang Dynasty and the Five Dynasties, which are not worth reading. There are five vulgarities in Shi-poetries that should be discarded, which are meretricious forms, tacky ideas, cheesy verses, word choice and rhyme. The Shi-poetries found in the common world and novels usually hold these problems. There are six taboos in writing Shi-poetries. The taboo of word choice is too straightforward, and the taboo of intention is too shallow. The muscle of verses should not be exposed, and the aftertaste needs to be long. Don't be too loose when setting up rhyme, and don't be too in a hurry when arranging the rhythm. The disadvantage of Shi-poetries of Song Dynasty is the exposed muscles and shallow aftertaste, without paying attention to the rhyme and chaotic rhythm.

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