The Book of Literary Design

Siu-kit Wong
Allan Chung-hang Lo
Kwong-tai Lam

香港大學出版社
HONG KONG UNIVERSITY PRESS

Hong Kong University Press
14/F Hing Wai Centre
7 Tin Wan Praya Road
Aberdeen
Hong Kong

ISBN 962 209 464 3

Printed in Hong Kong by Nordica Printing Co., Ltd.

Contents

Introduction

Of the life of Liu Xie, the author of the *Wenxin diaolong*, not much is known. The two brief accounts recorded in the official histories, the *Liangshu* and the *Nanshi*, are fairly similar. Liu was born circa 465, in Ju District of Dongguan (modern Ju District in Shandong). He was orphaned young. Being poor he did not marry. He became dedicated to learning. At some point he moved south to live in Jingkou (modern Zhenjiang in Jiangsu). In 483–493 when the monk Sengyou preached Buddhism in Jiangnan, Liu joined him and lived in Dinglin Monastery. According to "Declaration of Intent" the *Wenxin diaolong* should have been written when Liu was over thirty and should have been completed circa 501. In his late thirties, Liu spent some time in civil administration, before he became a monk and adopted the monastic name Huidi. Liu died in 520, at the age of fifty-six. The *Wenxin diaolong* was neither popular nor highly regarded in Liu's life time.

When Liu wrote the *Wenxin diaolong*, Confucius had pontificated on poetry some ten centuries before; Mencius had expressed his views; so had Laozi and Zhuangzi (to mention only the names best-known to the West). The "Great Preface" of the *Shijing* had been written. Sima Qian, Yang Xiong, Ban Gu and Wang Yi, too, had contributed to critical thinking. But Confucius, Mencius, Laozi and Zhuangzi were what we would call philosophers, and their opinions on literary polemics incidental. Even the author of the "Great Preface" was more of a moralist than a literary man.

Two points could be made about these early "critics". One is that, as I have suggested, their concern was more often with morality than with letters. The

other is that their pronouncements were brief and often lacking in context and clarity.

A number of more sophisticated critics made their appearance in the second and third centuries. Cao Pi and Cao Zhi both had fine sensibilities. And Lu Ji with his full-length, well organized *Wenfu* should be regarded as the best critic before Liu Xie; indeed, personal partiality may see reasons for preferring Lu to Liu.

But we must leave Liu Xie behind and look beyond him. The literary criticism of the seventh to the tenth centuries was largely occasional — a preface here, a postscript there, the chance letter carrying literary opinions, and so on and so forth. In the eleventh century the first *shihua* (poetry-chats) came to be written and from that point to the end of the nineteenth century this was the most important form for literary criticism. Chatty, anecdotal, leisurely, with a put-on amateurishness, the *shihua* did serve the mainstream Chinese approach to poetry as to art. Who wants a professional when you can have a gentleman?

This really explains why the *Wenxin diaolong* is important and deserves to be translated. Literally looking before and after it sits majestically like a monument — *is* a monument — monarch of all it surveys, a complete, organized work of noble proportions.

To appreciate the *Wenxin diaolong* we must begin by examining its structure. In very general terms the book seems to be made up of two halves, with the first twenty-five chapters dealing with generic matters and the last twenty-five dealing with what we might call topics in the art of letters. In reality the division is not quite so neat. The important chapters are the first three and the final, but again these chapters are not all equally important.

Chapter 50 is something of an epilogue, one that could have been put in the front of the book as a prologue. Its style is quite different from all the other chapters. It has a strong narrative element. It has charm. Perhaps above all it is palpably sincere. That the *Liangshu* should have cited it in its entirety is hardly surprising.

But even the best epilogues or prologues in the world remain in the periphery of the work. We must therefore agree that the concluding chapter of the *Wenxin diaolong* is less important than the first three chapters.

With the three opening chapters one might be deluded — if only by the actual order — into thinking that they are of decreasing importance. The reverse is true. Liu's programme is to establish the authority of a body of concrete texts. He does not mind doing obeisance to the Way and the Sages in the process. If we think for a moment how the three opening chapters are related to chapters 5 to 25, (chapter 4 — as far as we are concerned — is a freak and does not count) we realized chapter 3 is the fountain-head of the later chapters, while chapters 1 and 2 stay on only in a remote background.

Why is it so important to argue the importance of chapter 3? Because it

enables us to recognize the textual approach to literature, an approach that makes Liu surprisingly modern. Texts upon texts, texts engendering texts, texts doing damage to texts, texts killing texts.

Let us now consider some of the things Liu Xie has to say about literature, about writing, including some of his surprising insights. I do not propose to summarise Liu Xie, for that would be insulting to the reader. I propose to mull over some of the enjoyable or exciting moments.

In "Scribal Hermeneutics" Liu says, "The creative writing of history . . . gives to human institutions the permanence of the sun and moon, and the kingdoms of clay the magnificence of earth and heaven". The significant word is "creative"; Liu is not so naive as to think that the writing of history is objective. But if history is not objective, it may be, indeed should be, useful: "In the end it was incumbent on the historiographer to provide an elegant interpretation, so that political excesses could not rise again . . ."

One reason why I quote Liu on history is to remind us that for Liu literature meant all manner of writing, as was also possible in European languages.

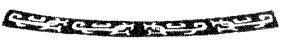
But perhaps we should move on to some of Liu's musings on poetry and how it is made. In "Magical Imagination" Liu tells us — and here I must quote extensively—:

> "Thus when poetry is to be made mentally — as if on a potter's wheel — the state to attain is silent emptiness, in which the body is purged, the spirit made pure like snow . . .
>
> You climb the hill and your feelings take up the space of the hill; you look at the sea and your emotions pervade the sea; and your talents, whether you have many or only a few, will join with the winds and clouds and drive forth in a team . . .
>
> The truth is that in cultivating the literary skills according to the dictates of the heart there is no need to toil and painstakingly plan; in writing it is quite unnecessary to tax your mind."

The mysteries of the "literary skills" will probably elude us forever, but for such attempts at solving them as Liu Xie's we must be grateful.

Understanding *Shi* Poetry

"Mental activities transformed into spoken words become poetry, and words made lyrically drawn out are song," said Emperor Shun.[1] The message of this analysis which is recorded in a sacred text is amply clear. One corollary is this: "Mental activities occur in the heart and mind; when delivered in language they become poetry." Herein lies the basic theory of the expression of real mental experience through the medium of structured language. Poetry (if we may explain it homophonously) means going at something, more specifically, going at the emotions in order to control them. That is why "overcoming waywardness" is the overall impression, given by Confucius, of the poetry of *Shijing*. We concur with Confucius when we define poetry in terms of going at or controlling, overcoming something.



Man is endowed with seven emotions which responding to the world outside become active. Feeling the world outside and giving lyrical expression to one's emotions is simply natural. "The Swallow" was a song with words known in the days of Getian the legendary emperor, and the stringed music of the "Cloud Door" dance of Huangdi's reign, one feels, cannot have been unaccompanied

1 This is generally recognized to be the earliest definition of poetry and is adopted in *Maoshi xu*. For Shun's pronouncement, see James Legge (trans.) (1960) vol. 3, p. 48. For an exposition of the statement on poetry in *Maoshi xu*, see S K Wong (1983) p. 5, note 3.

by lyrics. Emperor Yao had a song of "Great Tang" and Emperor Shun invented the "South wind" poem. Judging from what has come down to us these were no more than artless utterances. But when the deluge subsided and all was well the great Yu was rewarded with a song of praise, and when Taikang, Yu's grandson, misbehaved, his younger brothers, all five of them, made moan in music. The commendation of virtue and the denunciation of vice have a very long history indeed.

From the Shang period to the Zhou, the *Shijing* having been completed, its four section openings[2] were admired for their radiance, its six principles[3] contemplated for their profundity. Zixia realized that colouring could be applied only to a powdered ground, and Zigong understood that jade must be carved and polished. For this reason Confucius their master thought they deserved to be told the deeper meaning of the *Shijing*.

When the emolient virtues of the ancient kings were exhausted, and collectors of songs ceased collecting, as happened in the Spring and Autumn period, the communication of one's feelings had to be effected by the recitation of old compositions: such citations usually gave one's guests some pleasure, and always demonstrated the vibrancy of one's eloquence.

In the Chu period, in the Chu state, when grievances had to be expressed, the *Li Sao* enabled the poet to poke at the prince. When the first emperor of Qin had done with the burning of books, he commissioned the "Fairy Song".

Poems in lines of four syllables were written at the beginning of the Han period, at first by such poets as Wei Meng: these were largely counselling and cautionary poems, in the manner of the Zhou poets. Emperor Wu was a patron of the arts and gave the world the many rhymes of the *Bailiang* poems; individual writers such as Yan Ji and Sima Xiangru made poems in a host of different ways. In the reign of Emperor Cheng about three hundred poems were collected and scrutinized and they may be regarded as a comprehensive coverage of the poetry of the land at the time. But among the works represented so far there were no poems in lines of five syllables, a circumstance which made the opera of Li Ling and Ban Jieyu seem suspicious to later generations. The five-syllable line had made an early appearance as half of a stanza in the *Shijing* poem "*Hanglu*"; it had featured as an entire poem in the "*Canglang*" ditty, a children's song; we

2 It is stated in "Kongzi shijia" section of *Shiji* that the four section openings are the first poems in the sections "*Feng*", "*Daya*", "*Xiaoya*" and "*Song*" of *Shijing*.

3 The six principles are the three sections of *Shijing*, namely, "*Feng*", "*Ya*" and "*Song*", and the three prosodic techniques known as "*Fu*" (direct description), "*Bi*" (analogy) and "*Xing*" (metaphor).

have it in "*Xiayu*", the entertainer's song of the Spring and Autumn and, more recently, in "*Xiejing*" the children's ballad of Emperor Cheng's reign. The historical evidence suggests that the five-syllable line (and so the misnomer the five-syllable or five-word poem) has been there for a very long time. We cannot in any case deny that the "Nineteen Ancient Poems", often ascribed to Mei Sheng with the "solitary bamboo" poem at times being attributed to Fu Yi — are a beauty, and must, to judge by their style, be regarded as works of the Han period. There is in these poems a flexibility of structure — an ability to coagulate and dissolve as it were — that seems unaffected but not crude. These are poems that observe nature with feeling and represent feeling with tragic truth and so must be seen for what they are — the crown of the five-word tradition. As for the "Complaint" by Zhang Heng, it seems pleasantly palatable, and the "Immortal's Larghetto" is occasionally innovative.

At the beginning of the Jian'an period the five-word poem developed by leaps and bounds. Cao Pi the Emperor Wen and his brother Cao Zhi trotted and galloped. Wang Can, Xu Gan, Ying Chang and Liu Zhen jockeyed and jostled and sought to catch up on the highway. In love with the moon they dallied with the wanton wind. The lake was their obsession, the parkland their plaything. They drank like the lords they were and supped in sumptuosity. They told tales of bounty and honour. They were big-hearted and ebullient, and in the exercise of their genius they were free. Contrivance they eschewed in their narration, clarity was the one goal in all they wrote. In these ways were the writers of the Jian 'an period unified.

In the Zhengshi era Daoism dawned, and longings for immortality stirred in poetry. Practitioners such as He Yan were however largely superficial. The exceptions were Ji Kang with his moral sturdiness and Ruan Ji with his far-reaching profundity, and naturally they shone. As for the "One in a hundred" (*baiyi*) poems by Ying Qu righteous sentiments couched in subtle language, they must be adjudged fearlessly independent, a relic of the integrity of Wei times.

The poets of the Jin period were slightly decadent. Among those who rubbed shoulders on the broad boulevard of poesy then were the Zhangs (Zai, Xie and Kang), the Pans (Yue and Ni) and the Lu brothers (Ji and Yun), and Zuo Si. In literary grace they were richer than the Zhengshi writers, in forcefulness they compared unfavourably with the Jian 'an school. They split words in order to seem clever, and generally bedecked themselves excessively. That much is all one need say about them.

When the Jin house moved east, the art of composition was drowned in abstruse metaphsicality. It was in order then to laugh worldliness to scorn and to make much of the rejection of contrivance. From Yuan Hong and Sun Chuo down, most of the poets were indeed capable of individual style, but because of the uniformity of their subject-matter, they produced nothing to rival the poetry of philosophical abstraction. Guo Pu therefore stood out among his contemporaries if only because he wrote "Among the Immortals".

In the art of letters a change took place at the beginning of the (Liu) Song period. The Daoist teachers Zhuangzi and Laozi retired, the beauties of stream and mountain sceneries came to the fore. In parallelism the search was for the neatness of twenty five-word lines, for effect any price would be paid for the uniqueness of a single one of them. The portrayal of things was carried to the extremes of verisimilitude, the play of language pursued relentlessly for the sake of a little novelty. Such are the ends the modern times strive after.

If you lay out the segments of history, you will see the subtle workings of change; and when you consider the variations on a given theme, you will understand the main features of the development. In the four-word poem, the originary form of all poetry, the basic requirement is to be correct, to be aglow with life; in the five-word form, clarity and beauty are paramount. Sweet are the uses of the flower as of the fruit but inevitably one lives within the confines of one's gifts. Thus Zhang Heng mastered the correctness, Ji Kang had the life-glow, in Zhang Hua the clarity settled, in Zhang Xie the beauty stirred. Cao Zhi and Wang Can possessed all these virtues, Liu Zhen and Zuo Si only some of them. While the properties of poetic forms are constant, individual talents are variable; one should certainly do what one can with one's abilities, but it is unrealistic to try to be in all things perfect. Facility follows when a difficult task is fully understood while difficulty always develops where you pretend the situation is easy.

As for poems in three-syllable lines, six-syllable lines and lines of irregular length, they are ultimately derived from the *Shijing*. *Lihe* (severing and meeting) verses have their origins in the anagrams of the cabalistic texts. *Huiwen* poems, which can equally well be read from the beginning as backwards from the end, can be traced all the way back to He Daoqing. And *Lianzhu* (linked lines), always products of concerted effort, are modern imitations of the "Bailiang" model. Of quite different lengths these fringe forms share the same general principles and belong properly to the parklands of poesy, and I will say no more about them.

SUMMARY

Man's feeling must
Go into song.
From the Golden Age to the *Shijing*
A living tradition.
From the mysterious Way to social life
What perfect matching.
Flower of rich beauty,
Delight of all time.

12 Laudations and Epitaphs

Inscriptions and laudations first appeared in the the Zhou period, when virtue reigned supreme. One definition for a major minister was that in the presence of death he could laud. To laud is to lump together, to lump together the virtuous deeds of the dead, in order to extol them, so that they do not die. Before Xia and Shang times inscriptions and laudations were unknown; and even when they were introduced during the Zhou, their application was not yet extended to the "knights"; further, "the humble do not laud the great, the young do not laud their elders", and kings were at the mercy of heaven for a laudation. Laudations were cited for the determination of posthumous titles, always at ceremonies of great pomp.

For the first time a "knight" was honoured with a laudation after the battle of Sheng Qiu fought by Duke Zhuang of Lu. The passing of Confucius was the occasion of the composition of a laudatory piece by Duke Ai. Hardly a work of genius, with its talk of "too niggardly to spare" and so on and its "alases", it must be regarded as an early model for later performances. Liuxia Hui was lauded by his wife, in plaintive language that lasted.

In Han times the tradition continued. Yang Xiong lauded Empress Yuan at length and laboriously. A short abstract from this was given by the *Hanshu* and led Zhi Yu into thinking that this was all that Yang Xiong had written, without reflecting that a detailed account of honour and virtuous deeds could hardly be covered in four lines. Du Du's laudations were themselves lauded. But even though his complimentary piece on Wu Han was finely executed, he failed to be consistently good, and it would be unreasonable for us to rate all his efforts

highly only because Emperor Guangwu liked one of them. Fu Yi in his compositions was always well organized; Su Shun and Cui Yuan were generally neat and elegant. They narrated as if they were writing standard biographies, in a graceful and melodious language, and must be regarded as major craftsmen in the art of laudation. Pan Yue, writing centuries later, learned his craft from Su Shun, and developed a great skill in the expression of sorrow, in a style that seemed easily affective, thus enhancing the reputation of his predecessor of several generations before. As for Cui Yin lauding Mr Zhao and Liu Tao lauding Mr Huang, both were methodical, and both managed to be to the point. Cao Zhi who enjoyed a large reputation as a writer was really slow and cumbersome in laudation: at the end of the tribute to Emperor Wen he wrote at length on his own plight, thus violating the very first principles of the genre. When, earlier on in history, the Shang people wished to laud the life of King Tang, they recalled and commended the blessings of his ancestors in the "Swallow". And when the scribes of Zhou wished to glorify King Wen they went back to the great deeds of Hou Ji. This was how poets commemorated and lauded their forefathers. The reconstruction of sorrow was less linear, more by association. When Fu Yi wrote the laudation on Prince Beihai, he had to say, "Darkened rays of the sun, total darkness in the rains' torrents"; he had to say this before describing his emotions, and his procedure became a model which his admirers imitated to great advantage.

The laudation requires the selective chronicling of the celebratee's words and deeds in biographical form and eulogistic language so that a life of honour is rounded off with proper grief. Whatever is darkly in the life of its subject it should make visible, and the passing itself should be the theme of soul-wounding sorrow. Such is the making of the laudation.

An epitaph which is set over a tomb is a tombstone and as a stone helps to store (for in this etymology a stone stores).

In early ancient times when titanic kings worshipped heaven and earth and wished to see their titles recorded they set up slabs of stone to help the hills store their achievements, and commemorative stones were brought into being and graced with the name. King Mu of Zhou had his roamings recorded on a stone on Mount Yan. This was a stone inscription in the ancient sense. In these ancient times in the ancestral temples there often were slabs of stone in the form of pillars erected in the courtyard. They were not intended for the engraving of glorious achievements but to tether animals. As the metal memento gradually

went into decline, the stone inscription took over. What you saw in temples and at graves and vaulted tombs were alike, and metal and stone were both imperishable. From the days of the Latter Han tombstones, rectangular or oblong with a rounded top, have been a familiar sight.

Gifted and incisive Cai Yong towered over his fellows. The epitaph for Yang Ci had the integrity of the *Shujing*, the essays for Chen Shi and Guo Tai were entirely free of clichés, those for Zhou Xie and Hu Guang and the like were, without exception, lucid and decorous. In all these epitaphs the narrative was neat and fully informative, the rhetoric was rich but restrained, the language full of new turns, the thought independently inventive. Cai Yong was gifted, and the gift was naturally in him, not cultivated. Kong Rong delighted in Cai Yong, and may be regarded as his runner-up: his Zhang and Chen epitaphs are eloquent, gracious. Sun Chuo in his literary career interested himself in laudations and inscriptions, but what he wrote upon Wen, Wang, Chi and Yu suffered from verbiage and only the Huan Yi epitaph was properly tailored.

The compilation of the epitaph requires some of the skills of the historian. With an introduction like a biography, a body like an inscription, the epitaph traces and highlights a story of virtue, to see what beauty blows in the breeze, or to show what glory resides in great endeavour, it chronicles and illumes a stupendous deed. Such is the way of the epitaph. In the final analysis the epitaph is the inscription's medium and the inscription is the epitaph's message. The epitaph is given its name because of its medium, and this happens before the emergence of the laudation. Still, those who engrave stories of success on stone belong to the domain of inscriptions, while those who erect stone slabs with epitaphs in remembrance of the dead live in the land of laudations.

SUMMARY

Pursuit of the remote raises
Epitaphs and laudations.
Virtues and actions are inscribed
With literary flourish.
A face in the style,
Whimper in the words.
Stone and ink and knife-work
May preserve the dying shadow.

The Philosophers

"The Philosophers" are works in which the authors having explored the Way presented their personal interpretations. The acme of personal achievement is the erection of virtue, next to it is the erection of the word. Men of a hundred names that dwell in the world are pestered by the incomprehensible confusion of the world's phenomena, and native gentlemen who have lived in human community would resent it if their reputations failed to shine. But only geniuses of exceptional abilities can have a bright bequest of beauty and refinement for posterity whereby their names may rise and place themselves in the firmament with the sun and moon. Feng Hou, Li Mu and Yi Yin of antiquity were of this order. Their discourse is with us, an inheritance from primeval times, but put together more recently in the Warring States period. Later when Yu Xiong achieved enlightenment and King Wen consulted him, the encounter and the words were preserved in the *Yuzi*. As a title this was the first of "the Philosophers" and nothing predates it. Then Laozi who possessed knowledge of the rites and whom Confucius approached for an opinion wrote the *Daodejing*, and it became the crown of "the Philosophers". If Yu Xiong and King Wen were friends, Laozi must be regarded as Confucius' master. Between them there were two sages and two wise men, as well as the sources of "the Classics" and "the Philosophers", the two tributaries of the same river.

The period of the Seven Warring States that followed was an age in which the sword was mightier than the pen but one in which all kinds of men of distinction flourished. Meng Ke (Mencius) who bowed and scraped was at heart a Confucian. Zhuangzi preached Daoism with abandon. Mo Di upheld the

doctrine of frugality. Yin Wen enquired if name and reality tallied. Ye Lao hoped to rule the nation by tilling the land. Zou Yan played politics with the mysteries of heaven. Shen Buhai and Shang Yang sought law and order in the knife and the saw. Guiguzi did well with his eloquence. Shi Jiao mastered all these and other schools, and Qing Shi managed to make sense of everything that had been said by every Tom, Dick and Harry. These philosophers had countless converts, who all seem dedicated to the furtherance of their chosen masters' doctrines, and to the pursuit of a glorious and highly lucrative public career.

The fierce flames of treacherous Qin burned furiously and could have consumed Mount Kunlun itself, but the ravages of the conflagration did not reach "the philosophers". Their survival was noted by Emperor Cheng of the Han and he appointed Liu Xiang their editor. The completed catalogue the "Seven Sections" was a garden of fragrant flowers, and the nine schools of philosophy lay compactly in it like the scales of a fish: more than a hundred and eighty philosophers were thus inscribed on the slips of ungreened bamboo.

New writers continued to appear from time to time in the Wei-Jin period. By them irresponsible ravings were preserved, utter trivia were recorded, and such froth can still be had by the cartload. But you need not be put out by the sheer quantity, for the basic situation is relatively simple. In brief all that has been said about politics and general philosophy stems from the Five Classics, and while the purest of it is orthodox, the adventitious is unconventional. Thus the "Instructions for the months" (*yueling*) in the *Liji* is derived from the *Lüshi chunqiu* and the "Three years' mourning" from *Xunzi*, and both of them are orthodox in thinking.

When Xia Ge told King Tang of the rumble heard on the eyelids of a mosquito and Hui Shi informed the Liang king of the battle on the antenna of a snail that left tens of thousands dead, they spoke of the unconventional and strange, as did the *Liezi* that gave the parables of the moving of a mountain and the crossing of the seas, and, again as did the *Huainanzi* with its tales of the sky collapsing and the earth crumbling. Grotesque and rambling "philosophers" were mistrusted. But then even the classic *Guicang*, the Shang equivalent of the *Yijing*, relished in the supernatural, regaling us with the tales of Hou Yi and the ten suns, and of the flight of Chang'e to the moon.[1] If the ancient Shangs were capable of such indulgence, how can we blame "the philosophers"? As for the *Shangjunshu* and the *Hanfeizi* with their heresies of "six bugs" and "five maggots",[2]

1 On these mythical tales, see Yuan Ke (1984).

2 Opposed to the teachings of Confucius, Shang Yang (i.e. Shangjun) and Hanfeizi dismissed the Confucian precepts as "six bugs" and classified the Confucianists as one of the five categories of people detrimental to society. See "Jinling" Chapter of *Shangjunshu* in *Zhuzi jicheng* (Beijing: Zhonghua shuju, 1954) vol. 5, pp. 22–23 and "Wudu" Chapter of *Hanfeizi jijie* in *Zhuzi jicheng* (Beijing: Zhonghua shuju, 1954) vol. 5, p. 350. For an English translation of the account in *Hanfeizi,* see W. K. Liao (trans.) (1939) vol. 2, pp. 275–297.

renouncing benevolence and filial piety, their authors deserved the dismemberment and the hemlock that were meted out to them.[3] And Gongsun Long, with his sophisms of the white horse not being a horse and the orphaned calf never having had a mother, so clever in verbal formulation, but so clumsy as any kind of truth, was rightly dismissed as an owl of ill-omen, as he was by Mou from Wei.

Prince Dongping once requested the gift of a set of " the Philosophers" and a copy of the *Shiji* from the throne. The request was not granted. The reason was that the *Shiji* was too much concerned with stratagems, and "The Philosophers" were books that contained strange matters. With the erudite, however, there is a case for abstracting their essence, for viewing their flowers and tasting their fruit, gathering the good while casting away the evil. For the contemplation of learning in its infinite variety is the proper ambition of a veteran scholar.

The philosophies that have been perpetuated by Mencius and Xun Kuang are beautiful in thought and correct in expression. The individual pieces put together by Guanzi and Yanzi are reliable in substance and laconic in style. Lie Yukou's book is majestic, dazzling; Zou Yan's writings, ambitious and bold. Mo Di and Sui Chao think plainly and speak plainly. Shi Jiao and Wei Liao present convincing cases in a clumsy manner. He Guan is rich in implication with his thoughtful words; Gui Gu is somewhat inaccessible for being surrounded with profundities. Lustrous clarity characterizes Wenzi; concentration distinguishes Yinwen. Shen Dao analyzes the subtlety of dense argumentation; Han Fei invents a wealth of analogies. Lüshi sees far and writes cogently; Huainan gathers information from numerous sources, and presents it with proper adornment. Such is the attraction of our host of philosophers, the general impression of their language and personal styles.

We also have *Xinyu* by Lu Jia, *Xinshu* by Jia Yi, *Fayan* by Yang Xiong, *Shuoyuan* by Liu Xiang. *Qianfu* by Wang Fu, *Zhenglun* by Cui Shi, *Changyan* by Zhongchang Tong and *Youqiu* by Du Yi. Some of these set forth the substance of the classics; others expatiate on the art of government. Even those titles that contain the word *lun* (thesis, controversy) rightly belong among "the philosophers". Discursive essays (*lun*) are confined to a single issue ("the philosophers" are multiple in structure and boundless in scope), but because the

3 On their tragic deaths, see "Qin benji" Chapter of *Shiji* in *Ershiwu shi* (Shanghai: Shanghai guji chubanshe, 1986) vol. 1, p. 255 and "Laozi·Hanfei liezhuan" Chapter of *Shiji* in *Ershiwu shi* (Shanghai: Shanghai guji chubanshe, 1986) vol. 1, pp. 247–248.

single issue always leads to an assortment of arguments, they are collected in the same branch of writing as the philosophers.

Before the Warring States period, when severance from the sages was as yet incomplete, it was possible to talk over the heads of one's contemporaries, and be original. After the Han, a decline set in and although, with the prevalence of Confucianism, plain sailing was possible, one could hardly be independent. That, in the main, is the difference between the ancients and ourselves. But then, alas, even where we hold the same tenets of truth as our fathers, we may still be in discord with our times — such are the needs to abide by eternal standards, and win the sympathy of one's own contemporaries. Monuments of stone and metal will perish, but may not one's name endure?

SUMMARY

Born well
You shine;
Mark all
Being omniscient.
Be good unseen,
Broadcast the truth.
Doctrines differ
Being unlike.

The Music

Music begins in the human voice, and the source of the music of the voice is the blood and élan vital in man. This is a fact that the former kings understood well in their making of music whether vocal or instrumental. To suppose that the voice is an imitation of musical instruments is an error, for instruments only help in giving expression to the voice. Language is the lock and key of literature, the hinge and gear of the human spirit, but the music of the language which one speaks is produced by nothing but the mouth. Traditional vocal training paid great attention to method, seeking to make rapid breathing out agree with *gong* the first note and slow breathing out to agree with *zhi* the fourth note of the Chinese scale. For *zhi* and *yu* the last two of the five notes are high-pitched and *gong* and *shang* the first two are low-pitched and the distinctions between the sounds made by the throat (high), tongue (level), lips (rounded) and teeth (frictional) and those between different volumes are perfectly clear.

When playing the *qin*, if the instrument is out of tune, you know it is necessary to adjust the strings; but when the music of our poetry jars we often do not recognize the need for tuning. I find it hard to understand why non-human strings should be blessed with harmony while the sound of the human soul is allowed to degenerate into discord. Could it be because what is heard from outside is more audible than what is heard inside? Perhaps the outside music is easier because the strings are controlled by hands while the inside music is more difficult because the voice often conflicts with the heart. Such problems may be accountable in the technical terms of music, but not capable of solution in ordinary language.

Tones can fly or sink; sounds can double at the beginning or pile up at the end. Double sounds (alliterative words) when separated by other syllables can be unpleasing, piled up rhymes when interspersed among several sentences may sound discordant. A string of syllables in the sinking tone breaks up as soon as it is heard, one in the flying tone takes off, never to return. You should have the flying syllables alternate with the sinking ones in the manner of the pulley, or as fish scales that grow side-by-side but in opposite directions. Failure to provide for this meeting and matching will only lead to infelicity upon infelicity and can seem like a stammer in a writer. The impediment is born of contrivance, of a surrender to the novel and the fantastic; it is the cause of the twisting of not only the tongue but also the throat. If when you have developed such an ailment and hope to undo the knot, there is every need for you to be strongly resolute. In general if there is a technical problem on the left you examine the right as well as the left, and if what you write appears to be bogged down at the end you should go all the way back to the beginning. That is how you ensure that the music will trip in your mouth with the tinkle of jade pieces in motion, that the rhetoric will please the ear like beads strung together.

The beauty of language and writing — of sounds and pictures — rests in and depends on versification, whose flavour runs into the words and the phrases and, in the last analysis, the life and energy of the words and phrases can best be attested to by harmony (*he*) and rhyme (*yun*). Harmony is a succession of different tones and rhyme is an interplay of similar sounds. Once a rhyme category has been decided upon the words in the category can be marshalled quite easily; but harmony is a question of depression and elevation and it takes a little effort to find words of different tones that go well together. Even to those of us to whom writing comes naturally, the cultivation of harmony can present some difficulty and is something in which expertise cannot be taken for granted, unlike rhyming which makes far fewer demands on the writer. These however are highly complex matters and even when you examine them carefully there are not many conclusions that can be set out item by item, but most of the main issues have been looked at in this discussion.

The great harmony of the music of poetry may be likened to performance upon the flute, the returning mellifluence (or rhyme: *yun*) to playing the Chinese zither (*se*). Sometimes there is a jarring note or two on the latter instrument as you adjust the peg, but the beauty of the flute with its fixed apertures is unchanging. Cao Zhi and Pan Yue made melodies of the flute, Lu Ji and Zuo Si produced the harmony of the zither, and other writers may be regarded as belonging to either of these two broad types.

There is another pair of contrasting qualities. In the organization of their rhyme words the *Shijing* poets were clear and precise, but the *Chuci* poets, speakers of the Chu dialect, were very often non-standard. Speaking on the subject Zhang Hua noted that Lu Ji frequently lapsed into Chu speech and Lu

himself spoke of an inalienable difficulty. We can see that the music of Qu Yuan was a departure from the establishment norms of the *Shijing*.

Close adherence to standard rhyme moves like a spinning top, but incorrect usage can be worse than forcing a square tenon into a mortise of circular shape: you would do well to avoid this anomaly. While the perceptive and experienced writer analyses words and explores their music with thoroughness, the imperfectly informed and negligent follow the drift of the note encountered by chance, like the careless wind that blows over some orifice of nature, like Mr Nanguo making up the number among professional flautists.[1] When jade pendants were worn in the past there was a rule requiring the more high-pitched pieces to be worn on the left, so that one would walk with maximum rhythm and musicality. If so can we afford to ignore the music that regulates what we write?

SUMMARY

Sing of unfamiliar feelings,
But be familiar with each note.
Pour out the music of the soul,
Make the sacrifice song human.
Dress your tune like food,
Make it tasty and smooth.
Cut the offshoots
And be mellifluous.

1 On Mr Nanguo's fraudulence, see the Upper Part of "Neichushuo" Chapter of *Hanfeizi jijie* in *Zhuzi jicheng* (Beijing: Zhonghua shuju, 1954) vol. 5, p. 173. For English translation, see W. K. Liao (trans.) (1939) vol. 1, pp. 303–304.

The Beauty of Nature

Autumn and spring alternate, pain in the yin and pleasure in the yang; all things in nature change in appearance and your heart cannot remain unmoved. The dark horse of an ant stretches its legs as the breath of the male begins to wake, and the fire-fly our crimson bird will feed herself as the rhythm of the female settles. If even worms that are barely visible are affected thus, all animate things must be profoundly under the influence of the four seasons. Your sentient heart rises with the self-assurance of the jade tablet, your unsullied nature blooms like the flower in May: when the beauty of nature beckons, who can keep his peace of mind? When spring awakes at year's beginning, elation flows; when the heat of early summer comes like a torrent, you feel heavy; this negative heaviness departs when the sky once more seems distant and the air is clear; and with a vast expanse of hail and snow in sight your solemn pensiveness again deepens. Each season of the year is marked by its object-symbol, each object-symbol distinguished by its mien: your emotions shift according to the object-symbols and in turn become the basis of your poetry. The flutter of a leaf may create a mood, the chirp of insects may make you think; and if that is the case, what are we to do with the bright moon and the breeze and the night together, or the sunny spring forest of the shared morn?

As the poet responds to the things of nature there is no limit to the number of comparisons he can make, and so he lingers over the ten thousand phenomena, warbling over each compartment of sight or sound. In the registration of shapes and inner life there is a need to adhere closely to the contours of things; in the transcription of such impressions into colourful and musical notations one must

discourse with the voice of one's own heart. Consider how ". . . blaze" describes the freshness of the peach flowers,[1] how "spread their shade" says all that can be said about the willow tree,[2] how "shines dazzling" offers a picture of the sun of heaven,[3] how "thick" imitates the action of snowing,[4] how "full of longing" seeks to capture the oriole's song,[5] and how "anxiously chirps" copies the music of the cicada.[6] In like manner "the bright sun"[7] and "twinkle"[8] sum up a truth in a word and "in patches grows"[9] and "soft and glossy"[10] penetrate into shape's reality. In both cases a lot is covered by saying a little and nothing is left out of either the inner truth or the outward appearance. Think and think again for a thousand years and you will find it impossible to replace these descriptions. When the *Li Sao* took over from the *Shijing*, the accumulation of the similar grew: it was hard to exhaust all visual impressions and so there was a necessity to repeat. We all know how binomials for "peakiness" gathered, how words for "leaves luxuriant" constituted a clan. Writers like Sima Xiangru loved the outlandish in what could be interpreted by eye or ear, even in the act of remaking mountains and seas, turning words into schools of fish. That was what was meant when it was said that the *Shijing* poet painted moderately in brevity while the later *ci*-writer painted excessively with interminable verses. As for the particular question of the reference to "its yellow and white" in "Gay the flower" in the *Shijing*,[11] and the "green leaves" and "purple stems" in the description of the autumn orchid in the *Chuci*,[12] the repeated use of colour epithets can only have a cheapening effect.

In the generations within living memory there has been a tendency to price highly the imitation of form. It has been fashionable to peer into whatever realities as might lie behind a scene in nature, to pierce through the mask of plants and trees. What springs to life in poetry must be a deep, deep thought, and the observation of things' minutiae must perfectly match the minutiae. The ideal is for the just word to do justice to the shape and condition, like a seal's impression in clay, or for the representation of a blade of grass or a downy detail to come about without any chiselling or carving. The hope is to be able to see the face in the letters, to trace the season through the words.

---

1 See Arthur Waley (trans.) (1937) p. 106.
2 Waley p. 123.
3 Waley p. 50.
4 See James Legge (trans.) (1960) vol. 4, p. 406.
5 Waley p. 105.
6 Waley p. 86.
7 Waley p. 57.
8 Waley p. 108.
9 Waley p. 81.
10 Waley p. 96.
11 Waley p. 196.
12 See David Hawkes (trans.) (1985) p. 111, line 6.

But if things will always sit in the same posture, your consciousness still behaves with some unpredictability. The quest of perfection in hasty action can only result in the disintegration of thought. What has been achieved by the *Shijing* and the *Chuci* occupies all the strategic positions in the domain of writing, and later comers, however gifted, whould despair of greater triumphs. Rather they should learn to be clever by following the established methods, hoping to seem surprising in bowing to unbreakable conventions; and if they are adaptable, they may yet discover the entirely novel in the old.

The seasons change in a complex pattern, but in writing about them it would be best not to seem contrived; the profusion of nature calls for a simple diction. The aim is always to be breezy and light in flavour, to depict emotions that shine with freshness. Writers have succeeded writers, from generation to generation, in a network of transformations in which continuity combined with change has produced the finest work: on the whole it is the benders of rules who have written poems in which the emotions are in excess of the descriptions. But that does not negate the fact that hills and forests and plains and marshy land are a grand store of literary inspirations, although we must bear in mind that brevity leads to omission, while fullness of detail can become a burden. It is possible that Qu Yuan perfectly understood the emotions he found in the *Shijing* and the emotions he expressed in the *Chuci* only because he was constantly aided by hills and brooks.

SUMMARY

Hills upon hills, rivers around,
Trees clasped by clouds.
Between them and the eyes
And the heart there is traffic.
Days last in spring,
Winds sough in autumn.
Love goes out like a gift,
Is requited with a poem.

Glossary

Baiguan zhen 百官箴
Baihu chapel 白虎殿
Bailiang 柏梁
Baishui 白水
Baiyi shi 百壹詩
Ban 板
Ban Biao 班彪 3–54 CE
Ban Bo 班伯 50–103 CE
Ban Gu 班固 32–92 CE
Ban Jieyu 班婕妤 ?48–6 BCE
Ban Zhao 班昭 ca. 49–120 CE
Bao Yong 鮑永 fl. 24 CE
Bao Zhuang 鮑莊 fl. 574 BCE
bi 比
bi 筆
biao 表
Binfeng 邠風
Bo Yi 伯夷 fl. 1112 BCE
Boyi 伯益
boyi 駁議
bu 簿
cai 采
Cai Yong 蔡邕 132–192 CE
Cai Ze 蔡澤 fl. 255 BCE
Cangjie 倉頡
Cangjie 倉頡 (篇)
Cangjie pian 倉頡篇
Canglang 滄浪
cao 操
Cao Bao 曹褒
Cao Cao 曹操 155–220 CE
Cao Hong 曹洪 ?–232 CE
Cao Mao 曹髦 241–260 CE
Cao Mo 曹沫 fl. 684 BCE
Cao Pi 曹丕 187–226 CE
Cao Ren 曹仁 168–233 CE
Cao Shu 曹據 ?–308 CE
Cao Zhi 曹植 192–232 CE
ce 策
ceshu 策書
Chang'e 嫦娥
Changdie fu 長笛賦
Changyan 昌言
Chao Cuo 晁錯 200–154 BCE
Chen Fan 陳蕃 ?–168 CE
Chen Lin 陳琳 ?–217 CE
Chen Ping 陳平 ?–178 BCE
Chen Shi 陳寔 104–187 CE

Chen Shou 陳壽 233–297 CE
Chen Sui 陳遂 fl. 74 BCE
Chen Zun 陳遵 fl. 23 CE
Cheng Miao 程邈 3th century BCE
Cheng Xiao 程曉 fl. 252 CE
Chengdi (漢) 成帝 52–7 BCE
Chenggong Sui 成公綏 231–273 CE
Chengming 承明
Chiren 遲任
Chu 楚
Chuci 楚辭
Chunqiu 春秋
Chunqiu 春秋
Chunyu Kun 淳于髡 4th century BCE
ci 刺
ci 辭
cifu 辭賦
Confucius 孔子 551 – 479 BCE
Cui Shi 崔寔 ?–170 CE
Cui Yin 崔駰 ?–92 CE
Cui Yuan 崔瑗 78–143 CE
Cui 崔
Dai 代
Dang 蕩
Dao 道
Daodejing 道德經
Daxu 大畜
Deng Can 鄧粲
Deng Forest 鄧林
Deng Yu 鄧禹 2–58 CE
Denglou fu 登樓賦
Di Ku 帝嚳
Dian 典
Dianlun 典論
Diao Qu 吊屈 (原文)
Diao Xie 刁協 ?–322 CE
diaolong 雕龍
die 牒
ding 鼎
Ding Yi 丁廙 (敬禮) ?–220 CE
Ding Yi 丁儀 ?–220 CE
Dinglin Monastery 定林寺
Diwang shiji 帝王世紀
Dong 董 (狐) fl. 607 BCE
Dong Xian 董賢 23–1 BCE
Dong Zhongshu 董仲舒 179–104 BCE
Dongfang Shuo 東方朔 154–93 BCE
Dongguan 東莞
Dongguan Hanji 東觀漢紀
Dongxiao fu 洞簫賦
Dongyeji 東野稷
Dou Rong 竇融 16 BCE – 62 CE
Dou Xian 竇憲 ?–92 CE
Du Du 杜篤 ?–78 CE
Du Kui 杜夔 fl. 208 CE
Du Qin 杜欽 fl. 32 BCE
Du Xi 杜襲 fl. 215 CE
Du Yi 杜夷 fl. 307 CE
Du Yu 杜預 228–284 CE
dui 兑
Duke Ai (of Lu) 魯哀公 ?–467 BCE
Duke Ding (of Lu) 魯定公 ?– 495 BCE
Duke Huan of Qi 齊桓公 ?–643 BCE
Duke Li of Jin 晉厲公 fl. 580 BCE
Duke Ling (of Wei) 衛靈公 ?–493 BCE
Duke Mu of Qin 秦穆公 ?–621 BCE
Duke Mu of Zou 鄒穆公
Duke of Song 宋 (平) 公 reigned 575–517 BCE
Duke of Xue (齊) 薛公
Duke of Zhou 周公 fl. 1122 BCE
Duke Wen of Jin 晉文公 ?–628 BCE
Duke Xi of Lu 魯僖公 ?–627 BCE
Duke Xiang of Song 宋襄公 ?–637 BCE
Duke Zhuang of Lu 魯莊公 706–662 BCE
Duke Zhuang of Zheng 鄭莊公 757–701 BCE
Earl of Zheng 鄭 (簡) 公 fl. 548 BCE
Eastern Jin 東晉 317–420 CE
Emperor Ai of Han 漢哀帝 26–1 BCE
Emperor Ai of Jin 晉哀帝 341–365 CE
Emperor An of Han 漢安帝 94–125 CE
Emperor An of Jin 晉安帝 382–418 CE
Emperor Cheng of Han 漢成帝 52–7 BCE
Emperor Cheng of Jin 晉成帝 321–361 CE

Emperor Gao of Han 漢高帝 256/247–295 BCE
Emperor Gong of Jin 晉恭帝 386–421 CE
Emperor Guangwu (漢) 光武帝 6 BCE – 57 CE
Emperor He of Han 漢和帝 79–105 CE
Emperor Huai of Jin 晉懷帝 284–313 CE
Emperor Huan of Han 漢桓帝 132–167 CE
Emperor Hui (漢) 惠帝 207–189 BCE
Emperor Jianwen of Jin 晉簡文帝 320–372 CE
Emperor Jing of Jin 晉景帝 208–255 CE
Emperor Jing (漢) 景帝 188–141 BCE
Emperor Kang of Jin 晉康帝 323–344 CE
Emperor Ling (漢) 靈帝 156–189 CE
Emperor Min of Jin 晉愍帝 300–317 CE
Emperor Ming (東晉) 明帝 299-326 CE
Emperor Ming of Han 漢明帝 28–75 CE
Emperor Ming of Jin 晉明帝 299–325 CE
Emperor Ming of Song 宋明帝 439–472 CE
Emperor Ming of Wei 魏明帝 (曹叡) 205–239 CE
Emperor Mu of Jin 晉穆帝 343–361 CE
Emperor Ping of Han 漢平帝 9 BCE – 5 CE
Emperor Shun of Han 漢順帝 115–144 CE
Emperor Shun 帝舜
Emperor Tang 商湯
Emperor Wen (漢) 文帝 202–157 BCE
Emperor Wen (宋) 文帝 407–453 CE
Emperor Wen of Jin 晉文帝 211–265 CE
Emperor Wen of Wei 魏文帝 187–226 CE
Emperor Wu of Han 漢武帝 156–87 BCE
Emperor Wu of Jin 晉武帝 236–290 CE
Emperor Wu of Song 宋武帝 363–422 CE
Emperor Wu of Zhou 周武王
Emperor Xian of Han 漢獻帝 181–234 CE
Emperor Xiaowu of Song 宋孝武帝 430–464 CE
Emperor Xuan of Han 漢宣帝 91–49 BCE
Emperor Xuan of Jin 晉宣帝 179–251 CE
Emperor Yuan of Han 漢元帝 75–33 BCE
Emperor Yuan of Jin 晉元帝 276–323 CE
Emperor Zhang of Han 漢章帝 57–88 CE
Emperor Zhao of Han 漢昭帝 94–74 BCE
Empress Lü 呂后 241–180 BCE
Empress Regent 呂后 241–180 BCE
Empress Yuan (漢) 元后 70–13 BCE
er 而
Erya 爾雅
fa 乏
fa 法
Fan Ju 范睢 ?–255 BCE
fang 方
Fanjiang pian 凡將篇
Fayan 法言
Feilian 飛廉
feng 風
feng 諷
Feng Hou 風后
Feng Yan 馮衍 (敬通) fl. 25 CE
fengshan 封禪
Fenyu 枌榆
fu 夫
fu 符
fu 撫
fu 賦
fu-poem 賦
Fu Gu 傅嘏 209–255 CE
Fu Xian 傅咸 239–294 CE
Fu Xuan 傅玄 217–278 CE
Fu Yi 傅毅 ?–90 CE
Fufei 宓妃
fufu 黼黻
fukou chouzuo 撫叩酬酢
Funiao fu 鵩鳥賦
Fusang 扶桑
Fuxi 伏羲
gai 蓋
Gan Bao 干寶 fl. 330 CE
Gan Long 甘龍 4th century BCE
Ganjiang 干將
gao 誥

Gao 郜
Gao Hou 高厚
Gaogui Xianggong 高貴鄉公 (曹髦) 241–260 CE
Gaotang fu 高唐賦
Gaotang Long 高堂隆
Gaotang 高唐
Gaoxin 高辛
Gaoyao 皋陶
Gaozong (齊) 高宗 452–498 CE
Gaozong of Shang 商高宗 reigned 1339–1281 BCE
Gaozu (漢) 高祖 256/247?–195 BCE
geng 庚
Getian 葛天
Getianshi 葛天氏
gong 宮
Gongsun Danhui 公孫亶回
Gongsun Hong 公孫弘 200–121 BCE
Gongsun Hui 公孫揮
Gongsun Long 公孫龍 498 BCE – ?
Gongyang Gao 公羊高
gou 狗
Gou hexagram 姤卦
gu 故
gu 骨
Gu Yong 谷永 ?–8 BCE
Guai hexagram 夬卦
guan 關
Guan Ying 灌嬰 ?–176 BCE
Guan Zhong 管仲 ?–645 BCE
Guangcheng song 廣成頌
Guangcheng 廣成
Guanzi 管子 ?–645 BCE
gui 癸
Gui Gu 鬼谷
Guicang 歸藏
Guiguzi 鬼谷子
Guiju 規矩
Guo Gong 郭躬 ?–94 CE
Guo Pu 郭璞 276–324 CE
Guo Tai 郭泰 128–169 CE
Guo Xiang 郭象 ca. 252–312 CE
Guo Zhang 郭彰 4th century CE
Guo'ao 過澆
Guofeng 國風
Han 漢
Han 韓
Han Anguo 韓安國 ?–127 BCE
Han Fei 韓非 ca. 280–233 BCE
Han river 漢水
Han Zhuo 寒浞
Handan Chun 邯鄲淳 fl. 151 CE
Handan 邯鄲
Hanfeizi 韓非子
Hanfeizi 韓非子
Hanglu 行露
Hanshu 漢書
Haoli 蒿里
He 和
He Daoqing 賀道慶 fl. 420 CE
He Guan 鶡冠
He Yan 何晏 190–249 CE
He Zeng 何曾 199–279 CE
Heguanzi 鶡冠子
hong 鴻
Hongdu Men 鴻都門
Hongfan 洪範
Hou Ba 侯霸 ?–37 CE
Hou Ji 后稷
Hou Shan 侯山 ?–110 BCE
Hou Yi 后羿
Houhanshu 後漢書
hu 乎
Hu 胡
Hu 胡族
Hu Guang 胡廣 91–172 CE
hu-wood 楛
Hua Qiao 華嶠 ?–293 CE
Hua Yuan華元 fl. 607 BCE
Huai-River 淮水
Huainan 淮南
Huainanzi 淮南子
Huan Lin 桓麟
Huan Tan 桓譚 23BCE – 50 CE
Huan Wen 桓溫 312–372 CE
Huan Wushe 還無社 fl. 579 BCE
Huan Yi 桓彝 276–328 CE

Huang Guan 黃觀 3rd century CE
Huang Xiang 黃香 fl. 106 CE
Huang Zu 黃祖 fl. 208 CE
Huangdi 黃帝
Huanghe 黃河
Huangzhong 黃鍾
Huanyuan 環淵
Hui Shi 惠施 370–310 BCE
Huidi 慧地
Huidi of Han 漢惠帝 210–188 BCE
Huiwen 回文
In praise of Nanyang wenxue 南陽文學頌
ji 紀
ji 籍
Ji 箕
Ji An 汲黯 ?–112 BCE
Ji Chang 姬昌
Ji Fa 姬發
ji hai 己亥
Ji Kang 嵇康 223–263 CE
Jia Chong 賈充 217–282 CE
Jia Juanzhi 賈捐之 fl. 48 BCE
Jia Kui 賈逵 30–101 CE
Jia Mi 賈謐 ?–300CE
Jia Yi 賈誼 ca. 200–168 BCE
Jian'an 建安 196–220 CE
Jiang Xia 江夏
Jiangbiao zhuan 江表傳
Jiange inscription 劍閣銘
Jiangnan 江南
Jiangshi 匠石
Jiangsu 江蘇
jiao 皦
Jiaodong Dowager 膠東后
Jiaofu 郊父
Jiaoliao 鷦鷯 (賦)
jie 解
Jie 桀
Jie hexagram 節卦
jiechi 戒敕
Jiji 既濟
Jin 晉
Jin shu 晉書
Jin yangqiu 晉陽秋
jing 經
Jing (晉) 景 (帝) 208–295 CE
Jing Chai 景差 fl. 298 BCE
Jing Jiang of Lu 魯敬姜
Jing Ke 荊軻 ?–227 BCE
Jingdi of Han 漢景帝 188–141 BCE
Jingfudian fu 景福殿賦
Jinggong (晉) 景公 ?–581 BCE
Jingkou 京口
Jinji 晉紀
Jinju 錦駒
Jiu shao 九韶
Jiuzhang suanshu 九章算術
Jixia 稷下
Jizha 季札
Ju 莒
Juanzi 涓子
Kanghui 康回
King Cheng of Zhou 周成王 ca. reigned 1104–1068 BCE
King Kang of Zhou 周康王 ca. reigned 1067–1042 BCE
King Mu of Zhou 周穆王 reigned 1023–983 BCE
King Ping of Zhou 周平王 ?–720 BCE
King Qingxiang of Chu 楚頃襄王 ?–263 BCE
King Wei of Qi 齊威王 ?–320 BCE
King Wen of Zhou 周文王
King Wu of Zhou 周武王
King Wuling of Zhao 趙武靈王 reigned 325–299 BCE
King Wuling (趙) 武靈王
King Xiang of Chu 楚襄王 ?–263 BCE
King Xiang of Xia 夏襄王
King Yuan of Song 宋元君 ?–517 BCE
King Zhao (秦) 昭王 324–251 BCE
King Zhou 紂王
King Zhuang of Chu 楚莊王 ?–591 BCE
Kong Anguo 孔安國 fl. 145 BCE
Kong Guang 孔光 65 BCE – 5 CE
Kong Kui 孔悝
Kong Rong 孔融 153–208 CE
Kong Zigao 孔子高

Kongjia 夏孔甲
Kongzi 孔子 551–497 BCE
Kuafu 夸父
Kuai Kui 蒯聵 fl. 493 BCE
Kuai Tong 蒯通 fl. 157 BCE
Kuang Heng 匡衡 fl. 49 BCE
Kui 夔
Kui Ao 隗囂 ?–33 CE
Kun 坤
Lady of Tushan 塗山之女
Lady of Yousong 有娀佚女
Lady Sheng Ji 盛姬
lan 覽
Lanling 蘭陵
Laozi 老子 (老聃)
Laozi 老子
Le Song 樂松 fl. 178 CE
li 里
li 理
Li 禮
Li 離 (卦)
Li books 禮記
Li Chong 李充 fl. 320 CE
Li classics 禮記
Li Gu 李固 94–147 CE
Li Guang 李廣 ?–119 BCE
Li Kang 李康 fl. 227 CE
Li Ling 李陵 ?–74 BCE
Li Mu 力牧
Li Sao 離騷
Li Si 李斯 ?–208 BCE
Li Yiji 酈食其 ?–203 BCE
Li You 李尤 fl. 127 CE
liang 兩
Liang Ji 梁冀 ?–159 CE
Liang king 梁王 4th century BCE
Liangfu 梁父
Liangshu 梁書
Lianzhu 連珠
Lie Yukou 列御寇
lie 列
lie zhuan 列傳
Liezi 列子
Lihe 離合
Liji 禮記
Liji douweiyi 禮記斗威儀
ling 令
lishu 隸書
Liu Bang 劉邦 256/247–195 BCE
Liu Bei 劉備 161–223 CE
Liu Biao 劉表 142–208 CE
Liu Fang 劉放 ?–250 CE
Liu Hong 劉宏 236–306 CE
Liu Kun 劉琨 271–318 CE
Liu Shao 劉劭 fl. 227 CE
Liu Song 劉頌 ?–300 CE
Liu tao 六韜
Liu Tao 劉陶 ?–185 CE
Liu Wei 劉隗 273–333 CE
Liu Xiang 劉向 ?179–122 BCE
Liu Xiangong 劉獻公 fl. 529 BCE
Liu Xie 劉勰 ca. 465–520 CE
Liu Xin 劉歆 ?–23 CE
Liu Xiu 劉秀 6 BCE – 57 CE
Liu Xiu 劉脩 fl. 208 CE
Liu Yi 劉廙 180–221 CE
Liu Zhen 劉珍 ?–126 CE
Liu Zhen 劉楨 ?–217 CE
Liuxia Hui 柳下惠 fl. 634 BCE
Lou Hu 樓護 fl. 7 BCE
lu 錄
Lu 魯
Lu Chen 盧諶 284–350 CE
Lu Cui 路粹 ?–214 CE
Lu Ji 陸機 261–303 CE
Lu Jia 陸賈 fl. 179 BCE
Lu Pi 魯丕 ?–111 CE
Lu Wenshu 路溫舒 fl. 74 BCE
Lu Yun 陸雲 262–303 CE
lun 論
Lunheng 論衡
Lunyu 論語
lü 律
Lü Wang 呂望
Lü Xiang 呂相 fl. 580 BCE
lüe 略
Lüshi 呂氏
Lüshi chunqiu 呂氏春秋

Ma Rong 馬融 79–166 CE
Ma Yuan 馬援 14BCE – 49 CE
Maid of River Luo 宓妃
Mao Commentary 毛詩序
Mao Sui 毛遂 fl. 257 BCE
Maogong 毛公
Maoqiang 毛嬙
mei 美
Mei Gao 枚皋 153–? BCE
Mei Sheng 枚乘 ?–140 BCE
Meng Ke 孟軻 ca. 372–289 BCE
Meng 孟子 ca. 372–289 BCE
Mengsi 濛汜
Mi Heng 禰衡 173–198 CE
Miao Xi 繆襲 186–245 CE
Military Emperor of Han 漢武帝 156–87 BCE
Min Mafu 閔馬父
ming 命
Ming 漢明帝 28–75 CE
Mingdi 漢明帝 28–75 CE
Mingyi 明夷
Mo Di 墨翟 468–376 BCE
Mou 牟
Mount Hua 華山
Mount Jingshan 荊山
Mount Kunlun 崑崙
Mount Kunwu 昆吾
Mount Min 岷山
Mount Panwu 番吾山
Mount Suran 肅然
Mount Tai 泰山
Mount Yan 弇山
Mount Yanran 燕然山
Moxie 莫邪
Mr Nanguo 南郭
Nan 南 (董氏)
Nandu fu 南都賦
Nanjiao fu 南郊賦
Nanshi 南史
Ni Kuang 倪寬 ?–103 BCE
nong 弄
Nuo 那
Pan 泮 (宮)
Pan Ni 潘尼 ?250–?311 CE
Pan Xu 潘勖 ?–215 CE
Pan Yue 潘岳 247–330 CE
Pan'geng (書 ·) 盤庚
Pei Wei 裴頠 267–300 CE
Pengxian 彭咸
pi 匹
pian 篇
ping 評
Po Qin 繁欽 ?–218 CE
Prince Beihai (漢) 北海靜王 ?–64 CE
Prince Dongping (漢) 東平王 ?–21 BCE
Prince Dongping (漢) 東平 (獻) 王 ?–82 CE
Prince Huainan (漢) 淮南王 179–122 BCE
Prince Jing (晉) 景王 208–255 CE
Prince Minhuai (晉) 愍懷太子 278–300 CE
Prince of Liang (漢) 梁王 ?–181 CE
Prince of Teng 滕 (成) 公
Prince of Wu (漢) 吳王 215–154 BCE
Prince Pei (漢) 沛王 ?–84 CE
Prince Peixian (漢) 沛獻王 ?–84 CE
Prince Xian (漢河間) 獻王 ?–131 BCE
Prince Zhaoxiang of Qin 秦昭襄王 324–251 BCE
pu 譜
qi 契
qi 氣
qi 啟
Qi 齊
Qiai 七哀
Qian 乾
Qianfu 潛夫
Qiang 羌族
Qiao Xuan 橋玄 109–183 CE
Qiaoxin 巧心
Qibo 歧伯
Qifa 七發
Qifu 祈父
Qilüe 七略
qin 琴
Qin 秦

Qin Xiu 秦秀 fl. 277 CE
Qin Yanjun 秦延君 3th century CE
qing 情
Qing shi 青史
qing xing 情性
Qinxin 琴心
Qiwu lun 齊物論
qu 曲
Qu Yuan 屈原 340–278 BCE
quan 券
Queen Jia 賈后 ?–300 CE
Queen Xuan 秦宣后 fl. 306 BCE
Rao Chao 繞朝
Ren An 任安 ?–91 BCE
River Han 漢水
River of Luo 洛水
River Xiang 湘水
ru chun deng tai 如春登臺
ru deng chun tai 如登春臺
Ruan Ji 阮籍 210–263 CE
Ruan Xian 阮咸 fl. 280 CE
Ruan Yu 阮瑀 ca. 165–212 CE
Rui Laingfu 芮良夫 9th century BCE
Ruzi Ying 孺子嬰 (劉嬰) reigned 6–8 CE
san shi 三豕
Sandu fu 三都賦
Sanguo zhi 三國志
sao 騷
se 瑟
Sengyou 僧祐 445–518 CE
Shandong 山東
shang 賞
shang 商
Shang 商
Shang Yang 商鞅 ca. 390–338 BCE
shangji qizhi 賞際奇至
Shangjunshu 商君書
Shanglin fu 上林賦
Shanglin 上林
Shangshu 尚書
Shangshu dimingyan 尚書帝命驗
Shangshu zhonghou wo he ji 尚書中候握河記
Shangshu zhonghou wo ying 尚書中候我應
Shao 韶
Shao Kang 少康
Shaogong 周召公 fl. 841 BCE
Shaohao 少昊
shen 神
Shen Buhai 申不害 385–337 BCE
Shen Dao 慎到 ca. 395–315 BCE
Shen Shuyi 申叔儀 fl. 428 BCE
Sheng Qiu 乘丘
Shennü fu 神女賦
Shennong 神農
shi 式
shi 勢
shi 誓
shi 詩
Shi 詩
Shi Bao 石苞 ?–272 CE
Shi Cen 史岑 fl. 9 CE
Shi Hui 士會 fl. 614 BCE
Shi Jian 石建 ?–123 BCE
Shi Jiao 尸佼 fl. 338 BCE
Shi mai 時邁
Shi Wei 士蔿 fl. 671 BCE
Shi Zhao 史趙 fl. 534 BCE
Shiben 世本
shihua 詩話
Shiji 史記
Shiji zhengyi 史記正義
Shijing 詩經
Shikuang 師曠
Shipu 詩譜
Shiqu pavilion 石渠閣
Shizhou pian 史籀篇
Shizu of Qi 齊世祖 450–493 CE
shu 書
shu 疏
shu 術
Shu 書
Shu 蜀
Shu Qi 叔齊 c.a. 1112 BCE
Shu Xi 束晰 ca. 261–300 CE
shui 說

Shujing 書經
Shuli 黍離
Shun 舜
Shuoyuan 說苑
Shusun Tong 叔孫通 fl. 202 BCE
si 似
si 祀
Sima Biao 司馬彪 ca. ?–306 CE
Sima Qian 司馬遷 145/135–? BCE
Sima Tan 司馬談 ?–110 BCE
Sima Xiangru 司馬相如 179–118 BCE
Sima Yan 司馬炎 236–290 CE
Sima Zhi 司馬之 fl. 220 CE
Siqi Palace 厎祁宮
Sishi 四時
song 頌
Song 宋
Song (劉) 宋 420–479 CE
Song Dai 宋岱
Song Hong 宋弘 fl. 1 BCE
Song Yu 宋玉 fl. 298 CE
Spring and Autumn 春秋
Spring and Autumn 春秋
State of Chen 陳
State of Xin 新朝 9–24 CE
Su Qin 蘇秦 fl. 288 BCE
Su Shun 蘇順 fl. 105 CE
Sui Chao 隨巢 4th century BCE
Sui Ji 隨季 fl. 597 BCE
Suichu fu 遂初賦
Sun Chu 孫楚 ?–293 CE
Sun Chuo 孫綽 314–371 CE
Sun Huizong 孫會宗 fl. 54 BCE
Sun Sheng 孫盛 fl. 418 CE
Sun Wu 孫武
Sushen 肅慎
Taijia 太甲
Taikang 太康
Taizu (齊) 太祖 427–482 CE
Tang 唐
Tang Qiu 湯球 1804–1881 CE
Tao Yuanming 陶淵明 363–427 CE
The First Emperor of Qin 秦始皇 529–510 BCE
Tuyuan fu 菟園賦
two princesses of Yao 二姚
Wanbishu 萬畢術
Wang Bao 王豹
Wang Bao 王褒 1st century BCE
Wang Bi 王弼 226–249 CE
Wang Can 王粲 177–217 CE
Wang Chong 王充 27–?97 CE
Wang Fu 王符 ca. 85–162 CE
Wang Ji 王吉 fl. 179 CE
Wang Ji 王濟 3th century CE
Wang Lang 王朗 ?–228 CE
Wang Mang 王莽 45 BCE – 23 CE
Wang Rong 王戎 234–305 CE
Wang Shao 王韶 380–455 CE
Wang Wan 王綰 fl. 219 BCE
Wang Wei 王微 415–453 CE
Wang Yan 王衍 256–311 CE
Wang Yanshou 王延壽 2nd century CE
Wang Yi 王逸 fl. 126 CE
Wangsun 王孫
Wangsunzi 王孫子
wei 惟
Wei 魏
Wei Ao 蔿敖 fl. 597 BCE
Wei Dan 韋誕 fl. 220 CE
Wei Ji 衛覬 fl. 220 CE
Wei Jiang 魏絳 fl. 572 BCE
Wei Ke 魏顆 fl. 594 BCE
Wei Liao 尉繚 fl. 237 BCE
Weilüe 魏略
Weishi chunqiu 魏氏春秋
wen 文
wen 問
Wen (晉) 文 (帝) 211–265 CE
Wen Qiao 溫嶠 288–329 CE
Wendi (齊) 文帝 458–492 CE
Wenfu 文賦
Wenxin diaolong 文心雕龍
wenxin 文心
Wenyan 文言
wenzhang 文章
Wenzhang liubie lun 文章流別論
Wenzi 文子

Wu 吳
Wu Han 吳漢 ?–44 CE
Wu He 吳賀
Wu Ju 伍舉 fl. 538 BCE
Wu Qi 吳起 ?–381 BCE
Wu Xian 巫咸
Wu Zixu 伍子胥 ?–484 BCE
Wuchen of Chu 巫臣
Wude 武德
Wudi (漢) 武帝 156–87 BCE
Wuhuo 烏獲
Wulu 吳錄
Wuqiu Shouwang 吾丘壽王 fl. 138 BCE
Wuying 五英
Wuzi 五子
Wuzi song 五子之歌
xi 兮
Xi 熹 (后)
Xi 羲
Xi 檄
Xi Hu 郤穀 ?–632 BCE
Xia 夏
Xia Ge 夏革
Xiahou Xuan 夏侯玄 209–254 CE
Xiahou Zhan 夏候湛 ca. 243–291 CE
Xian Hei 咸黑
Xianchi 咸池
Xiang Xiu 向秀 ca. 227–272 CE
Xiang Yu 項羽 232–202 BCE
Xiao 蕭
Xiaojing 孝經
Xiaoya 小雅
Xiayu 夏育
Xici 繫辭
Xie 契
Xie Ai 謝艾 fl. 346
Xie Cheng 謝承
Xie Hun 謝混 ?–412 CE
Xiejing 邪徑
Xihe 西河
Xijing fu 西京賦
xing 性
xing 興
xingqing 性情
xing style 興
Xinjia 辛甲
Xinshu 新書
Xinxu 新序
Xinyu 新語
Xiongnu 匈奴
Xishi 西施
xiu 秀
Xizheng fu 西征賦
xu 序
Xu Gan 徐幹 170–217 CE
xuan 玄
Xuan (晉) 宣 (帝) 179–251 CE
Xuan Zi (晉范) 宣子 fl. 549 BCE
Xuandi (漢) 宣帝 91–49 BCE
Xuanming 玄冥
Xue Ying 薛瑩 ?–282 CE
Xue Zong 薛綜 ?–243 CE
Xun Kuang 荀子 (荀況) ?313–?238 BCE
Xun Qing 荀卿 ?313–?328 BCE
Xun Xu 荀勗 ?–289 CE
Xun Yue 荀悅 148–209 CE
Xunzi 荀子
ya 雅
yan 雁
yan 言
yan 諺
Yan 燕
Yan An 嚴安 fl. 134 BCE
Yan He 顏闔
Yan Ji 嚴忌 ?188–105 BCE
Yan Yannian 顏延年 384–456 CE
Yan You 嚴尤 ?–23 CE
Yan Zhu 嚴助 ?–122 BCE
yang 陽
Yang Bing 楊秉 92–165 CE
Yang Ci 楊賜 ?–185 CE
Yang Hu 羊祜 221–278 CE
Yang Xiong 揚雄 53 BCE–18 CE
Yang Xiu 楊修 175–219 CE
Yang Yun 楊惲 ?–54 BCE
Yanshou (王) 延壽 2nd century CE
Yanxi 奄息 ?–621 BCE
Yanzi 晏子 ?–500 BCE

yao 謠
Yao 堯
Yaodian 堯典
ye 也
Ye Lao 野老
yi 已
yi 以
yi 矣
yi 宜
Yi 移
yi 儀
yi 議
Yi 益
Yi Li 儀禮
Yi Qi 伊耆 (神農氏)
Yi Yin 伊尹
Yi Zhi 伊陟 (伊子)
Yijing 易經
yin 引
yin 吟
yin 陰
yin 隱
Yin 殷
Yin Jifu 尹吉甫 fl. 823 BCE
Yin Min 尹敏
Yin Wen 尹文 4th century BCE
Yin Zhongwen 殷仲文 ?–407 BCE
Ying Chang 應瑒 ?–217CE
Ying Qu 應璩 190–252 CE
Ying Shao 應劭 fl. 189 CE
Ying Zhen 應貞 ?–270 CE
Yinghuo fu 熒火賦
Yinwen 尹文
Yinzheng (書) 胤征
Yiwenzhi 藝文志
Yiyu 猗歟
yong 詠
Yongshi shi 詠史詩
You Ji 游吉 ?–506 BCE
You Meng 優孟 6th century BCE
You Zhan 優旃 fl. 206 BCE
Youqiong 有窮
Youqiu 幽求
Yousong 有娀 (佚女)
Youxian shi 遊仙詩
yu 於
yu 羽
Yu (夏) 禹
Yu 虞
Yu Ai 庾敳 263–311 CE
Yu Liang 庾亮 289–340 CE
Yu Song 虞松
Yu Xiong 鬻熊
Yu Yi 庾翼 305–345 CE
Yuan Hong 袁宏 328–376 CE
Yuan Shansong 袁山松 ?–401 CE
Yuan Shao 袁紹 ?–202 CE
Yuandi (漢) 元帝 75–33 BCE
Yue 越
Yue Yi 樂毅 fl. 284 BCE
Yue Yu 樂豫 fl. 620 BCE
yuefu 樂府
yueling 月令
Yugong 禹貢
Yulie fu 羽獵賦
yun 韻
Yuzi 鬻子
zai 哉
zan 贊
Zang He 臧紇 fl. 569 BCE
Zang Hong 臧洪 160–195 CE
Zang Wenzhong 臧文仲 ?–617 BCE
Zang Wuzhong 臧武仲 fl. 556 BCE
Zashi 雜詩
Zhaigong Moufu 祭公謀父
zhan 占
zhang 章
Zhang (漢) 章 (帝) 57–88 CE
Zhang Chang 張昶 2nd century CE
Zhang Chang 張敞 ?–47 BCE
Zhang Chun 張純 ?–56 CE
Zhang Han 張翰 fl. 301 CE
Zhang Heng 張衡 78–139 CE
Zhang Hua 張華 232–300 CE
Zhang Jun 張俊
Zhang Jun 張駿 307–346 CE
Zhang Kang 張亢 3th century CE
Zhang Lao 張老 fl. 570 BCE

Zhang Min 張敏 ?–112 CE
Zhang Sheng 張升 fl. 168 CE
Zhang Shizhi 張釋之 fl. 157 BCE
Zhang Tang 張湯 ?–115 BCE
Zhang Xie張協 ?–307 CE
Zhang Yi 張儀 ?–310 BCE
Zhang Ying 張瑩
Zhang Zai 張載 3th century CE
zhao 詔
Zhao 趙
Zhao Cai 趙衰 ?–622 BCE
Zhao Chongguo 趙充國 137–52 BCE
Zhao Xuan 趙宣 fl. 610 BCE
Zhao Yi 趙壹 fl. 178 CE
Zhao Zhi 趙至 fl. 263 CE
Zhaodu fu 趙都賦
zhaoshu 詔書
Zhaoyin 肇煙
zhen 箴
Zhen Yi 甄毅 3th century CE
zheng 正
Zheng 鄭 (國)
Zheng Hong 鄭宏
Zheng Xuan 鄭玄 127–200 CE
Zhengdian 政典
Zhengjia (商) 整甲
Zhenglun 政論
Zhengsheng 鄭聲
Zhengshi 正始
Zhengshi era 正始 240–248 CE
Zhenhu 鍼虎 ?–621 BCE
Zhenjiang 鎮江
zhi 之
zhi 志
zhi 制
zhi 徵
Zhi Yu 摯虞 ?–311 CE
zhishu 制書
Zhong Hui 仲虺
Zhong Hui 鍾會 225–264 CE
Zhong Jun 終軍 ?–112 BCE
Zhong Yi 鍾儀 fl. 584 BCE
Zhongchang Tong 仲長統 180–220 CE
Zhonghuangbo 中黃伯
Zhongshanfu 仲山甫
Zhongxing 仲行 ?– 621 BCE
Zhou 紂
Zhou 周
Zhou Bo 周勃 ?–169 BCE
Zhou Xie 周勰 110–159 CE
Zhougong 周公
Zhouli 周禮
Zhounan 周南
zhu 注
Zhu Maichen 朱賣臣 ?–115 BCE
Zhu Mu 朱穆 99–163 CE
Zhu Pu 朱普
zhu shu lang 著書郎
Zhu Zhiwu 燭之武 fl. 630 BCE
Zhuzuo lang 著作郎
zhuan 傳
zhuang 狀
Zhuang Ji 莊姬
Zhuang Xi 莊舄
Zhuangzi 莊子
Zhuangzi 莊子
Zhuanxu 顓頊
Zhufu Yan 主父偃 ?–126 BCE
Zhuge Liang 諸葛亮 181–234 CE
Zhuya 珠崖
Zichan 子產 ?–522 BCE
Zifan 子反 ?–575 BCE
Zigong 子貢 520 BCE–?
Zijia 子家 ?–599 BCE
ziman 自滿
Zixia 子夏 507 BCE–?
zou 奏
Zou Shi 鄒奭 4th century BCE
Zou Yan 鄒衍 305–240 BCE
Zou Yang 鄒陽 fl. 154 BCE
zouji 奏記
zoujian 奏箋
Zuo Qiuming 左丘明 ca. 6th century BCE
Zuo Si 左思 ?250–?303CE
Zuo Xiong 左雄 ?–138
Zuo Yannian 左延年
Zuozhuan 左傳