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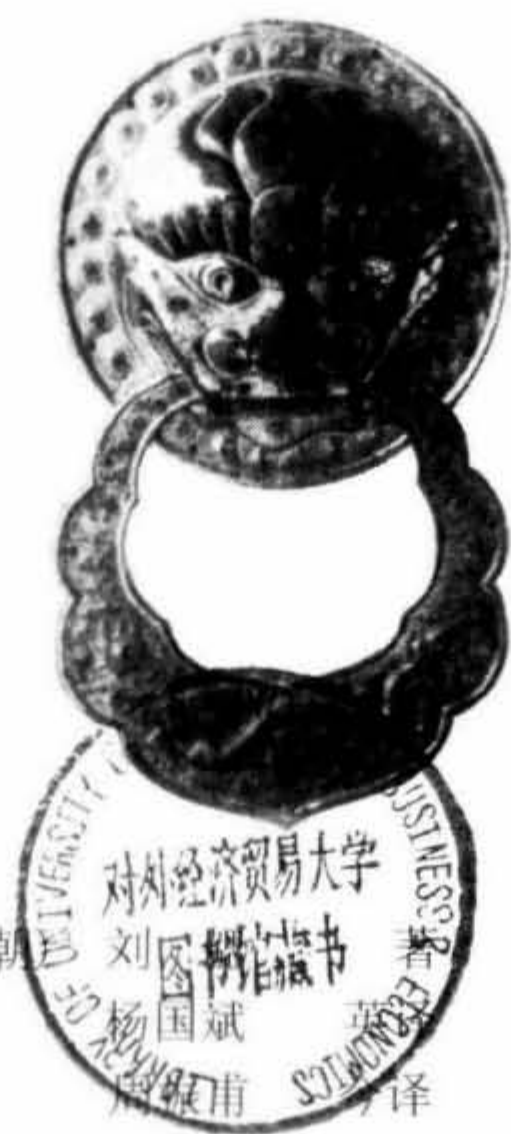
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Dragon-Carving and the Literary Mind

II



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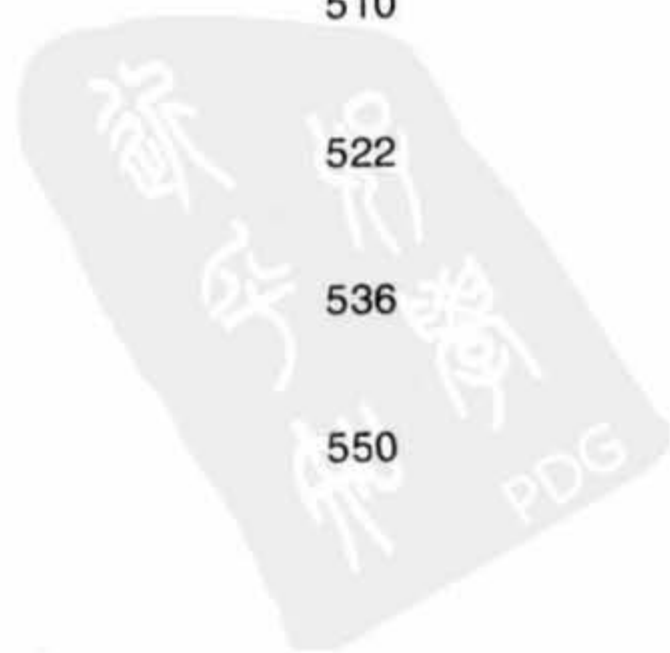
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目 录

神思第二十六	374
体性第二十七	388
风骨第二十八	398
通变第二十九	408
定势第三十	420
情采第三十一	436
熔裁第三十二	452
声律第三十三	462
章句第三十四	474
丽辞第三十五	488
比兴第三十六	500
夸饰第三十七	510
事类第三十八	522
练字第三十九	536
隐秀第四十	550



指瑕第四十一	566
养气第四十二	584
附会第四十三	598
总术第四十四	610
时序第四十五	622
物色第四十六	648
才略第四十七	660
知音第四十八	684
程器第四十九	698
序志第五十	710
注释	723
附录 I 中国历史年代简表	761
附录 II 人名录	763
参考文献	785
谢辞	796
译者简介	799

CONTENTS

<i>Chapter 26</i> Shensi, or Imagination	375
<i>Chapter 27</i> Style and Natural Endowments	389
<i>Chapter 28</i> “Wind” and “Bone”	399
<i>Chapter 29</i> Continuity and Change	409
<i>Chapter 30</i> Choosing the Style, or Natural Tendency	421
<i>Chapter 31</i> Feeling and Art	437
<i>Chapter 32</i> Casting and Cutting	453
<i>Chapter 33</i> Prosody	463
<i>Chapter 34</i> Paragraph and Sentence	475
<i>Chapter 35</i> Parallelism	489
<i>Chapter 36</i> Comparison and Metaphor	501
<i>Chapter 37</i> Hyperbole	511
<i>Chapter 38</i> Allusions	523
<i>Chapter 39</i> Choosing the Right Word	537
<i>Chapter 40</i> Concealed and Evident Excellence	551



<i>Chapter 41</i> Flaws in Writing	567
<i>Chapter 42</i> Nourishing <i>qi</i> , or Vital Energy	585
<i>Chapter 43</i> Organization	599
<i>Chapter 44</i> Summarizing the Art of Writing	611
<i>Chapter 45</i> Literature and the Times	623
<i>Chapter 46</i> The Forms of the Natural World	649
<i>Chapter 47</i> Literary Talents	661
<i>Chapter 48</i> An Appreciative Critic	685
<i>Chapter 49</i> Moral Integrity	699
<i>Chapter 50</i> My Intentions, or Postscript	711
Notes	723
<i>Appendix I</i> A Brief Chronology of Chinese History	761
<i>Appendix II</i> Glossary of Personal Names	763
Bibliography	785
Acknowledgments	797
About the Translator	799



Chapter 26

Shensi, or Imagination

26.1 An ancient said, "My physical form is on the sea; my heart lingers in the court."¹ This is *shensi*, or imagination, at work.² A writer's imagination travels far. When he is absorbed in silent thought, his mind ranges across a thousand years; without opening his eyes, his vision penetrates a distance of ten thousand *li*. He produces pearl-like sounds in recitation and conjures up whirling winds and rolling clouds before his eyes. Is this not due to the magical power of imagination! The mystery of imagination lies in the merging of the spirit with the physical world. Vital energy holds the key to the spirit, which resides in the heart. Words and speech control the hub of the physical world, which greets the ears and the eyes. When the hub works smoothly, no forms of the world can be hidden. When the key is clogged, the spirit wants to flee.



【原文】

26.2 是以陶钧文思，贵在虚静，疏淪五藏，澡雪精神。积学以储宝，酌理以富才，研阅以穷照，驯致以怛辞，然后使元解之宰，寻声律而定墨；独照之匠，窥意象而运斤；此盖驭文之首术，谋篇之大端。

【今译】

因此酝酿文思，着重在虚心和宁静，清除心里的成见，使精神纯净。积累学识来储藏珍宝，明辨事理来丰富才学，研究阅历来进行彻底的观察，顺着文思去引出美好的文辞；然后使深通妙道的心灵，按照声律来安排文辞，正像有独特见解的工匠，凭着意象来进行创作。这是驾驭文思的首要方法，安排篇章的重要开端。



26.2 Therefore, mental void and emotional tranquility are essential for cultivating literary thought. Dredge the heart, purify the spirit. Use diligence to accumulate knowledge, judgment to enrich talent, experience to achieve thorough understanding, taste to select language. Then with a heart of thorough understanding, one can start writing in accordance with the rules of prosody; with a mind of unique perception, one can wield the writing-brush to capture the images in one's vision. This is the foremost art of writing and a main feature of composition.



【原文】

26.3 夫神思方运，万涂竞萌，规矩虚位，刻镂无形。登山则情满于山，观海则意溢于海，我才之多少，将与风云而并驱矣。方其搦翰，气倍辞前，暨乎篇成，半折心始。何则？意翻空而易奇，言徵实而难巧也。是以意授于思，言授于意，密则无际，疏则千里。或理在方寸而求之域表，或义在咫尺而思隔山河。是以秉心养术，无务苦虑；含章司契，不必劳情也。

【今译】

想象开始活动，各种各样的念头纷纷涌现，要在没有形成的文思中孕育内容，要在没有定形的文思中刻镂形象。一到登山，情思里充满了山上的景色；一到观海，意想中便腾涌起海上的风光。要问我的才力有多少，好像将要同风云一起奔驰而无法计算了。刚拿起笔，比起措辞时气势要旺盛一倍，等到写成了，同开始想的已经打了个对折。为什么呢？文思凭空想象，容易设想得奇特；语言却比较实在，难以运用得巧妙。这是因为思想化为文思，文思化为语言，贴切时像天衣无缝，疏漏时便相差千里。有的道理就在自己心里，却到国外去搜寻；有的意思就在眼前，却又像远隔山河。因此用心训练思想的方法，不在于凭空苦想，要求体会外物的美好，不必要劳苦自己的心情。



26.3 When imagination is bestirred, ten thousand avenues compete to open up. The shapeless is given shape; the unformed begins to take form. If at this moment the writer ascends a mountain, his feeling will permeate the mountain. If he surveys the sea, his emotion will overflow the sea. Thus the capacity of his talent will sweep along with winds and clouds. Holding up his brush, he feels too overwhelmed by his vital energy to concentrate on the choice of words. When he finishes writing, he finds himself only half expressed. Why? Because ideas, being intangible, rush in like a miracle; words, being concrete, cannot be easily made ingenious. Ideas come from the mind; the choice of words is guided by ideas. Ideas and words can be so closely knit as to be in perfect harmony; they can fit so badly as to fall totally apart. Sometimes a thought is close to the heart, but the writer's mind will wander to the end of the world in search of it. Sometimes an idea is right at hand, yet he cannot step over to get it, as if blocked by mountains and rivers. Therefore instead of racking his brains, a writer should nourish his heart and cultivate his art. To master the rules of writing and produce fine works, there is need to labor the mind.



【原文】

26.4 人之禀才，迟速异分，文之制体，大小殊功。相如含笔而腐毫，扬雄辍翰而惊梦，桓谭疾感于苦思，王充气竭于思虑，张衡研京以十年，左思练都以一纪：虽有巨文，亦思之缓也。淮南崇朝而赋《骚》，枚皋应诏而成赋，子建援牍如口诵，仲宣举笔似宿构，阮瑀据案而制书，祢衡当食而草奏：虽有短篇，亦思之速也。

【今译】

就各人具有的创作才能说，下笔有快慢，天分不同；就作品的规划体制说，规模有大小，功力各异。司马相如口吮着笔直到笔毛腐烂文章才写成，扬雄用心过度放下笔做着恶梦，桓谭由于苦苦思索因此害病，王充因用心过度气力衰耗，张衡用十年工夫研讨《两京赋》，左思用十二年时间著作《三都赋》：虽说是篇幅巨大，也由于文思的迟缓。淮南王刘安在一个早上就写成《离骚传》，枚皋一接到诏书就写成了赋，曹植铺开纸创作像写背诵的文章，王粲拿起笔来创作像写早已做好的文章，阮瑀靠着马鞍上作文书，祢衡对着酒席起草奏章：虽说都是短篇，也由于文思的敏捷。



26.4 The talents of men are divided into the slow and the quick. Literary writings vary in length and weight. Sima Xiangru spoiled a brush in his mouth while thinking.³ Yang Xiong had nightmares after finishing a composition.⁴ Huan Tan was taken ill because of painful thinking. Wang Chong exhausted his vitality in rumination. Zhang Heng spent a decade on his rhyme-prose about the capitals. Zuo Si expended twelve years on his rhyme-prose about the capitals. These are grand compositions, but the products of slow thinking. Some shorter pieces are completed with wondrous speed. The Prince of Huainan wrote a work of rhyme-prose in one morning; Mei Gao penned one right in front of the emperor. Cao Zhi wrote as easily as if reciting a piece from memory, Wang Can as quickly as if he had been prepared in advance. Ruan Yu dispatched a letter on horseback; Mi Heng drafted a report to the throne over a meal. Although they are short pieces, they showed the authors' nimble mind.



【原文】

26.5 若夫骏发之士，心总要术，敏在虑前，应机立断；覃思之人，情饶歧路，鉴在疑后，研虑方定。机敏故造次而成功，虑疑故愈久而致绩。难易虽殊，并资博练。若学浅而空迟，才疏而徒速，以斯成器，未之前闻。是以临篇缀虑，必有二患：理郁者苦贫，辞溺者伤乱，然则博见为馈贫之粮，贯一为拯乱之药，博而能一，亦有助乎心力矣。

【今译】

至于文思敏捷的人，心里熟悉创作的方法，感觉敏锐，并无疑虑，当机立断；文思迟缓的人，情思纷乱，徘徊歧路，要弄明白心里的怀疑，经过研究考虑才能决定。文思快所以能在匆促中写成功，疑虑多所以要很久才能完篇。慢和快、难和易虽然不同，都靠学识广博，技巧熟练。要是学识浅陋写得慢也是白费，才学荒疏写得快也是徒然，像这样能写出成功的作品，以前还没有听说过。因此创作时酝酿文思，一定有两种困难：思路阻塞的人，苦于内容贫乏，辞藻泛滥的人，苦于文辞杂乱。那么见识广博就成为补救贫乏的粮食，中心一贯就成为拯救杂乱的药方，识见广博，中心一贯，对创作构思也有帮助了。





26.5 A quick-witted scholar has a clear grasp of the rules of composition. His mind works so fast that he can write without deliberation. A deliberate person tends to work his mind along winding paths. He weighs over all possibilities and uncertainties before starting to write. The quick writer achieves instant success; the careful writer makes accomplishments with longer delay. Quick or slow, they must rely on both learning and experience. I have never heard of anybody accomplishing anything who, lacking learning, works slowly, or having no talent, writes quickly. Hence the two worries in writing: A slow mind languishes in penury of ideas; a verbose man jumbles. Experience and learning are food for overcoming poor ideas; a sense of unity is medicine for disorder. Experience, learning and a sense of unity together can assist the working of the mind.



【原文】

26.6 若情数诡杂，体变迁贸，拙辞或孕于巧义，庸事或萌于新意，视布于麻，虽云未〔费〕贵，杼轴献功，焕然乃珍。至于思表纤旨，文外曲致，言所不追，笔固知止。至精而后阐其妙，至变而后通其数，伊挚不能言鼎，轮扁不能语斤，其微矣乎！

【今译】

要是情思不一致而是非混杂，体制不当而变易多端，拙劣的文辞中有时含有巧妙的意义，平庸的事例中有时透露出新颖的意思，好比原料的麻质量虽并不比布贵重，但经过加工制作，便显得有光泽而可宝贵。至于文思以外的细微意旨，文辞以外的曲折情趣，语言所难以说明，笔墨所不能表达。那要达到最精微的境界而后才能够阐发它的妙处，懂得了最微妙的变化然后才能理解它的技巧，这好比伊尹不能说明烹调的巧妙，轮扁不能说明砍轮的甘苦一样，真是太微妙吧！





26.6 Human feelings are subtle and complex; literary styles are diverse and changeable. Ingenious meaning may be extracted from coarse words; fresh ideas may come out of commonplace discussions. This is like weaving hemp into cloth: Although the hemp is worthless in itself, the shuttle and the loom can turn it into valuable fabric. As for the subtleties of thought and intricacies of meaning between the lines, words cannot capture them fully and a writer's brush knows when to halt. The subtleties can only be illuminated by the most insightful; the laws of change can only be grasped by the most versatile. If Yi Yin cannot explain his art of cooking, if Wheelwright Bian cannot talk about his art of using the axe,⁵ there is some mystery indeed!



【原文】

26.7 赞曰：神用象通，情变所孕。物以貌求，心以理应。刻镂声律，萌芽比兴。结虑司契，垂帷制胜。

【今译】

总结说：精神靠物象来贯通，是情思变化所孕育的。物象用它的形貌来打动作家，作家心里产生情理来作为反应。再推求文辞的声律，产生比喻起兴手法。运用思虑来构成文思，下帷积学，可以取胜。



26.7 Summary:

The spirit enters the world by way of images,
Thus the multitudes of feeling and emotion are born in literary
writing.

The world is comprehended through appearances;

The mind responds with reason.

Write according to the rules of prosody,

And learn to use comparison and metaphor.

Remember the rules of writing,

Diligence leads to success.



体性第二十七

【原文】

27.1 夫情动而言形，理发而文见，盖沿隐以至显，因内而符外者也。然才有庸俦，气有刚柔，学有浅深，习有雅郑，并情性所铄，陶染所凝，是以笔区云谲，文苑波诡者矣。故辞理庸俦，莫能翻其才；风趣刚柔，宁或改其气；事义浅深，未闻乖其学；体式雅郑，鲜有反其习；各师成心，其异如面。

【今译】

感情有活动，自然形成语言，道理要发表，就体现为文章，这是情理由隐藏到显露，内容由在内到在外。不过人的才能有平庸的，有杰出的，气质有刚强的，有柔婉的，学识有浅薄的，有渊博的，习染有雅正的，有浮靡的，这些都由性情所造成，习俗所陶冶，因此在文坛上的作品像云气那样变幻，艺苑上的创作像波涛那样诡异了。由此可以看出，文辞和理论的平庸或特出，离不开一个人的才能；风格和趣味的刚健或柔婉，难道会和作者的气质有差别；文中用事述义或浅或深，没有听说过有谁会和他的学识相反；体制的雅正或浮靡，很少有人和他的习染相反。每个人凭着自己的认识写作，作品正像他们的面貌各不相同一样。



Chapter 27

Style and Natural Endowments

27.1 When emotion stirs, language takes form. When ideas come, writings appear. Thus the obscure becomes manifest and the internal is externalized. However, talent may be mediocre or outstanding, vitality masculine or feminine, learning deep or shallow, upbringing refined or vulgar. All this results from differences in nature and nurture. Hence the cloud-like variations in the realm of writing and the wave-like undulations in the garden of literature. Mediocrity or brilliance of language and thought depends on talent, masculinity or effeminacy of style is determined by personality, depth or shallowness of meaning is related to learning, elegance or baseness of style is contingent on cultivation. Each writer follows his own heart and the differences between one and another are as clear as different faces.



【原文】

27.2 若总其归塗，则数穷八体：一曰典雅，二曰远奥，三曰精约，四曰显附，五曰繁缛，六曰壮丽，七曰新奇，八曰轻靡。典雅者，熔式经诰，方轨儒门者也；远奥者，馥采典文，经理〔元〕玄宗者也；精约者，核字省句，剖析毫厘者也；显附者，辞直义畅，切理厌心者也；繁缛者，博喻酿采，炜烨枝派者也；壮丽者，高论宏裁，卓烁异采者也；新奇者，摈古竞今，危侧趣诡者也；轻靡者，浮文弱植，缥渺附俗者也。故雅与奇反，奥与显殊，繁与约舛，壮与轻乖，文辞根叶，苑囿其中矣。

【今译】

要是总结各种作品的归宿，那么技术上可概括在八种风格里：第一是典雅，第二是深隐，第三是精简，第四是明显，第五是繁丰，第六是壮丽，第七是新奇，第八是浮靡。典雅的，是从经书中融化得来，同儒家著作并行的；深隐的，是文采不显，文辞有法度，以道家学说为主的；精简的，是节省字句，剖析入微的；明显的，是语言质直，意义畅达，话说得合情合理使人满意的；繁丰的，是比喻众多，辞采丰富，像分支别派的繁密而有光彩的；壮丽的，是议论卓越，体制宏伟，文采突出的；新奇的，是抛弃古旧的，追求新颖的，未免走着危险和诡异的路子的；浮靡的，是文辞浮华，柔弱乏力，既轻飘飘而又显得庸俗的。所以典雅和新奇相反，深隐和明显不同，繁丰和精简相反，壮丽和浮靡不同，各种文辞生根抽叶发芽滋长，都在这个范围里了。



27.2 Generally speaking, eight styles may be distinguished, namely, the elegant, the recondite, the concise, the plain, the ornate, the sublime, the exotic, and the frivolous.¹ Modeled on the classics, the elegant style is Confucian, while the recondite with its abstruse diction and ornaments is Daoist. Frugal with words and sentences, the concise style is characterized by precision of analysis; straightforward in language and clear in meaning, the plain style is cogent and to the point. The ornate style is rich in metaphors and resplendent with ornaments; the sublime, expressing lofty ideas in grand designs, dazzles with splendor. The exotic style renounces the old to embrace the new and in so doing treads on strange and dangerous bypaths; the frivolous, ostentatious in language but feeble in thought, merely pursues the modish. Thus the eight styles fall into four pairs: the elegant vs. The exotic, the recondite vs. the plain, the ornate vs. the concise, and the sublime vs. the frivolous. They represent the whole tree of writing, roots, branches, leaves and all.²



【原文】

27.3 若夫八体屡迁，功以学成，才力居中，肇自血气；气以实志，志以定言，吐纳英华，莫非情性。是以贾生俊发，故文洁而体清；长卿傲诞，故理侈而辞溢；子云沉寂，故志隐而味深；子政简易，故趣昭而事博；孟坚雅懿，故裁密而思靡；平子淹通，故虑周而藻密；仲宣躁锐，故颖出而才果；公幹气褊，故言壮而情骇；嗣宗傲倪，故响逸而调远；叔夜俊侠，故兴高而采烈；安仁轻敏，故锋发而韵流；士衡矜重，故情繁而辞隐。触类以推，表里必符，岂非自然之恒资，才气之大略哉！

【今译】

至于八种风格的屡次变化，它的功效要靠学力，说到各人内蕴的才能，最初由于气质所造成；气质用来充实情志，情志确定语言文辞，发言精彩，没有不是同性情有关的。因此，贾谊的才气英俊，所以文辞洁净而风格清新；司马相如行为狂放，所以文理虚夸而文辞夸饰；扬雄的性情沉静，所以他的辞赋含意隐晦而意味深沉；刘向的性情平易，所以文辞的志趣明白而事例广博；班固文雅深细，所以文章的体裁绵密而思想细致；张衡学识广博通达，所以考虑周到而文辞细致；王粲急躁而勇锐，所以锋芒突出而果敢有力；刘楨性情褊急，所以言辞雄壮而情思惊人；阮籍行为豁达，所以他的文辞音节高超而声调卓越；嵇康豪侠，所以兴趣高超而文采壮丽；潘岳轻浮而敏捷，所以锋芒毕露而音韵流动；陆机庄重，所以情事繁富而辞义含蓄。由此类推，外表的文辞，和内在的性情气质，一定是相符合的，从这里难道不是可以看出天赋的一定资质和才气的大概吗？

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27.3 If a writer excels in one of these different styles, it is due to his learning. His talent depends on vitality. Vitality nourishes thought, thought shapes language. The flowers and fruits of writing depend on natural endowments. Thus bright and sharp, Jia Yi had a pure and fresh style. Proud and unrestrained, Sima Xiangru used inflated language to make inflated arguments. Quiet and pensive, Yang Xiong reached depth beyond his surface meanings. Simple and plain, Liu Xiang wrote with clarity and breadth. Graceful and genial, Ban Gu was good at organization and thorough in thought. Learned and erudite, Zhang Heng planned carefully and wrote with precision. Restless and pugnacious, Wang Can combined a ready wit with a resolute mind. Narrow-minded by temperament, Liu Zhen was full of emotional intensities and startling language. Free and unfettered, Ruan Ji wrote of the transcendent and the remote. Bold and chivalrous, Ji Kang expressed high aspirations in uncompromising terms. Frivolous yet keen, Pan Yue had a quick wit and ready rhymes. Reserved and sedate, Lu Ji couched rich emotions in esoteric words. Examples like these abound. They show how a writer's style corresponds to the man, and how his talent and natural endowments affect the style.



【原文】

27.4 夫才〔有〕由天资，学慎始习，斫梓染丝，功在初化，器成采定，难可翻移。故童子雕琢，必先雅制，沿根讨叶，思转自圆，八体虽殊，会通合数，得其环中，则辐辏相成。故宜摹体以定习，因性以练才，文之司南，用此道也。

【今译】

才气由于天资，学习要在开头时慎重，正像制车轮，制木器，染丝绸，功效都在开头显现，等到器物制成，色采染就，就难以改变。所以孩子学习修辞，一定要先端正体裁，从根本探究到枝叶，那么思路的转变自然圆满，八种风格虽然不一样，彼此融会贯通合于一定的原则，掌握了变通原则，那么八种风格就会像车辐的凑合相辅相成。所以应该从模仿各种风格中确定自己学习的方向，顺着性情和气质来锻炼才能。作为写作的指南，就指出了这条道路。





27.4 Since talent is a natural gift, cultivation should be introduced with caution. As in chopping timber to make utensils or dyeing silk, work once done cannot be undone. Therefore, when a child begins to learn, let him begin with the classics.³ Let him follow these as the roots that nourish the leaves. Then his thinking will be smooth and thorough. Although the eight styles differ greatly, they have some common laws which once mastered will function like the hub of a wheel that gathers the spokes. Thus a writer should try different styles to find what suits him best and develop his talent accordingly. These, in brief, are the principles of writing.



【原文】

27.5 赞曰：才性异区，文辞繁诡。辞为肌肤〔根〕，志实骨髓。雅丽黼黻，淫巧朱紫。习亦凝真，功沿渐靡。

【今译】

总结说：才能性格各有区别，文辞的变化多端。文辞好比肌肤枝叶，情志实在是骨干根本。雅正华丽的像古代的礼服，淫靡纤巧的像杂乱的颜色。经过学习也可形成正确的才气，它的收效要靠逐渐地转化过来。





27.5 Summary:

As natural endowments are different,

So styles are diverse and uncertain.

Language is the skin and flesh,

Thought the bone and marrow.⁴

The elegant and beautiful resemble perfect silk embroideries,

The excessive and frivolous are like the mixture of red and purple.

Given persistent application,

Nurture can compensate for nature.



风骨第二十八

【原文】

28.1 《诗》总六义，风冠其首，斯乃化感之本源，志气之符契也。是以怵怅述情，必始乎风，沉吟铺辞，莫先于骨。故辞之待骨，如体之树骸，情之含风，犹形之包气。结言端直，则文骨成焉；意气骏爽，则文风清焉。若丰藻克赡，风骨不飞，则振采失鲜，负声无力。是以缀虑裁篇，务盈守气，刚健既实，辉光乃新，其为文用，譬征鸟之使翼也。

【今译】

《诗经》包括风、雅、颂三体和赋、比、兴三种表现手法，风排在第一，它是感化的根本力量，是志气的具体表现。因此，深切动人地表达感情，定要从注意风的感化力量开始；反复推敲地运用文辞，没有比注意骨更重要了。所以文辞的需要有骨，好像形体的需要树起骨架；表达感情的需要有风，好像形体里含有生气。措辞端庄正直，那是文骨的成就；意气快利豪爽，那是文风的清新。倘使文采丰富，而风骨不能飞动，那样的文采是黯淡而不鲜明的，是没有声韵之美的。所以运思谋篇，一定要充分地保住生气，使文辞刚健充实，才有新的光辉。风骨对于文章的作用，好比飞鸟的使用两个翅膀。

Chapter 28

“Wind” and “Bone”

28.1 The *Book of Poetry* has six divisions, the first being “airs,” or “wind.”¹ “Wind” is the source of emotional influence, the manifestation of vitality. In expressing feelings of distress, “wind” comes first; in wording and diction, “bone.” Language needs “bone” as the human body needs a skeleton; feeling is carried by “wind” as the physical form is supported by the vital breath. In writing, the proper and just use of language indicates the firmness of “bone;” the smooth flow of emotions bespeaks the purity of “wind.” Much rhetoric with no elevation of “wind” or “bone” results in stale language and a feeble tone. Therefore, in the process of conception and composition, a writer should maintain his vitality. With firm and strong vitality, he can achieve new glory. “Wind” and “bone” are as vital to writing as wings to birds.



【原文】

28.2 故练于骨者，析辞必精，深乎风者，述情必显。捶字坚而难移，结响凝而不滞，此风骨之力也。若瘠义肥辞，繁杂失统，则无骨之徵也。思不环周，〔索莫〕牵课乏气，则无风之验也。昔潘勖锡魏，思摹经典，群才韬笔，乃其骨髓峻也；相如赋仙，气号凌云，蔚为辞宗，乃其风力遒也。能鉴斯要，可以定文，兹术或违，无务繁采。

【今译】

所以能够锻炼文骨的，辨析文辞一定精当，能够深通文风的，表达感情一定明显。文字捶练得确切而难于更换，声调有力而不粘滞，这是文章有风骨的力量。要是命意贫乏，辞藻过多，繁杂而没有条理，那是缺乏骨的凭证。如果考虑得不周到，勉强创作而缺乏生气，那是没有风的证明。从前潘勖写《策魏公九锡文》，构词摹仿经典，众多才人搁笔不敢再写，就因为它的骨力较高；司马相如作《大人赋》，称为飘飘然有凌云之气，富文采而成为辞赋的模范，就因为他的风力强劲。能够借鉴这些要点，可以写出好的文章，要是违反了这一原则，不用致力于繁多的辞藻。





28.2 He who is good at building up the “bone” chooses words carefully, he who is proficient in inhaling the “wind” expresses feelings clearly.² When words are chosen so that they cannot be replaced and sounds combined so that they do not jar, then “wind” and “bone” have exerted their force. Shallow thought, profuse language, and poor organization betray the lack of “bone;” broken ideas, forced language and feeble vitality indicate the absence of “wind.” When Pan Xu wrote the imperial edict honoring Cao Cao, the Lord of Wei, he took the Confucian classics as his model and achieved such stylistic sublimity that he outshone all his contemporaries. Similarly, Sima Xiangru’s rhyme-prose about the immortals gathers such soaring force in emotional appeal that he has since become “father of the rhyme-prose.” A knowledge of these principles is essential for good writing; to violate them belies all art.



【原文】

28.3 故魏文称：“文以气为主，气之清浊有体，不可力强而致。”故其论孔融，则云“体气高妙”；论徐幹，则云“时有齐气”；论刘桢，则云“有逸气”。公幹亦云，“孔氏卓卓，信含异气，笔墨之性，殆不可胜”，并重气之旨也。夫翬翟备色，而翾翥百步，肌丰而力沉也，鹰隼乏采，而翰飞戾天，骨劲而气猛也；文章才力，有似于此。若风骨乏采，则鸷集翰林，采乏风骨，则雉窜文囿，唯藻耀而高翔，固文笔之鸣凤也。

【今译】

所以魏文帝在《典论·论文》中，称“文章以风格为主宰，风格的或清或浊由于气质，不是勉强所能达到的。”所以他论孔融，便说他“气质和风格都很高妙”；论徐幹，便说“时常有齐地舒缓的风格”；论刘桢，便说“有高超的风格”。刘桢也说，“孔融很杰出，确实具有不同寻常的风格，他的文章妙处，几乎无法赶上”，这些，都是看重风格的意思。野鸡具备各种色彩而一飞百步，是肌肉丰满而力量不够，鹰隼缺乏文采而高飞冲天，由于骨力强劲而气势猛厉；文章才力，也和这相仿。倘使有风骨而缺乏文采，便如同艺术园林中的猛兽，有文采而缺乏风骨，就像是野鸡在艺术的园地乱窜，只有文采照耀而高飞到天，确是文章中的凤凰。



28.3 Thus Emperor Wen of Wei said, "Writing depends on the vital breath. The vital breath has two kinds, the pure and the impure; it cannot be attained by force." He characterizes Kong Rong's works as "elevated and superb in style," Xu Gan's as "frequently reflecting the flowing style of the Qi State", and Liu Zhen's as "having an untrammelled style." Liu Zhen himself said, "Kong Rong is superb. He possesses extraordinary vitality and is unsurpassed in the spiritedness of his writing." All this testifies to the importance of vitality. A colorful golden pheasant cannot fly more than a hundred paces, because it has more flesh than sinew. A hawk or falcon, plain-looking as it is, can soar to the sky, because it has strong bones and vigor. The same principle applies to writing. Works possessing "wind" and "bone" without ornaments are like hawks and falcons in the forest of literature; ornamented works unsustained by "wind" and "bone" are like pheasants in the garden of writing. Only when a composition both shines with rhetorical brilliance and soars high does it resemble a phoenix.



【原文】

28.4 若夫熔铸经典之范，翔集子史之术，洞晓情变，曲昭文体，然后能孚甲新意，雕画奇辞。昭体，故意新而不乱，晓变，故辞奇而不黷。若骨采未圆，风辞未练，而跨略旧规，驰骛新作，虽获巧意，危败亦多，岂空结奇字，纰缪而成经矣？《周书》云：“辞尚体要，弗惟好异。”盖防文滥也。然文术多门，各适所好，明者弗授，学者弗师。于是习华随侈，流遁忘反。若能确乎正式，使文明以健，则风清骨峻，篇体光华。能研诸虑，何远之有哉！

【今译】

至于依照经书的规范来提炼创作，吸取百家史传的创作方法，深切通晓感情的变化，详细明白文章的体制，然后才能萌生新意，修饰不平常的辞藻。明白各种体制，那么虽有新意也不会选取不适当的文体；通晓写作上的变化，那么文辞虽然新奇也不会违反严正的修辞手法。倘使骨力和文采还没有圆熟，风力和辞藻还没有提炼，却要超越旧的规范，追逐新的创作，虽则获得巧妙的用意，遭致失败的也多，难道徒然用了奇突的字，就能把错误看成正常吗？《周书·毕命》说：“文辞著重在体察要领，不只是爱好奇异。”是防止文辞的浮滥。然而写作方法有多种多样，各人有各人的爱好，所以会写作的人不使用自己的爱好来教人，习作的人也不去向人请教。因此，跟着浮华侈靡的风气跑，流入歧路而不知道回头。倘使能够确立正确的体式，使得文辞鲜明而刚健，那么可望风力清新，骨力高超，使整篇具有光彩。如果能够钻研各种问题，那么达到那种境界又怎么会遥远啊！





28.4 If a writer models himself on the classics, studies the techniques of the ancient philosophers and historians, perceives the subtleties of human feeling, and understands fully the varieties of literary forms, he can turn out works of new interest in striking language. An understanding of various literary forms will ensure that fresh ideas are arranged in an orderly fashion; a knowledge of changing literary fashions will guarantee that innovative language not appear frivolous. If a writer ignores conventional rules in pursuit of new accomplishments before he can achieve the “wind” and “bone” and the skill in using language, he will have little chance of success, however ingenious his works may seem. The unhealthy practice of using shocking language must not be allowed to flourish into a norm. As the “Book of Zhou” states, “Language is for representing ideas, not for showing off.”³ This is a warning against verbosity. However, since ways of writing vary and each person has his own idiosyncrasy, a good writer may not know how to teach and a beginner may not find the right model. Therefore, many people go after the trend of florid and extravagant writing to the extent of forgetting how to turn back onto the right way. If proper standards can be established, so that literature becomes clearly manifested and forceful, then the “wind” will be pure, the “bone” strong, and the entire work will shine forth. If these considerations are met, success will not be far from sight.



【原文】

28.5 赞曰：情与气偕，辞共体并。文明以健，珪璋乃〔骋〕聘。
蔚彼风力，严此骨鲠。才锋峻立，符采克炳。

【今译】

总结说：情思和气质相配合，文辞和风格相结合。文章写得鲜明强劲，像宝玉般受到珍重。增加文章的风力，加强文章的骨力。这样使才华卓越，文采才能够显耀。



28.5 Summary:

Feeling matches vitality,
Language matches form.
Clarity and solidity in writing
Guarantee its real value.
Blow the “wind,”
Strengthen the “bone.”
Thus a writer’s talent will shine forth,
And his work will achieve splendor.



通变第二十九

【原文】

29.1 夫设文之体有常，变文之数无方，何以明其然耶？凡诗赋书记，名理相因，此有常之体也；文辞气力，通变则久，此无方之数也。名理有常，体必资于故实；通变无方，数必酌于新声；故能骋无穷之路，饮不竭之源。然绠短者衔渴，足疲者辍者塗，非文理之数尽，乃通变之术疏耳。故论文之方，譬诸草木，根干丽土而同性，臭味晞阳而异品矣。

【今译】

文章的体裁是有一定的，文章的变化是无穷的，凭什么知道它这样呢？所有的文体从《明诗》《论赋》直到《书记》，它们的名称和创作规格是有所继承的，这说明体裁是有一定的；文辞的气势和力量，要有变通才能长久传下去，这说明变化是无穷的。名称和创作规格有一定，所以讲体裁一定要借鉴过去的作品；变化是无穷的，所以讲变化一定要参考当代的新作；这样，才能够在没有穷尽的创作道路上奔驰，汲取永不枯竭的创作源泉。如果水桶的绳子短，就会因打不到水而苦渴，如果脚力不够，就要在半路上停下来，这不是因为创作方法有限制，是不善于变化罢了。因此，讲创作的方法，作品好比草木，根和干都长在土里，这点是它们共同的本性，但是花叶气味却因吸取阳光的差异而显出不同的品种来了。



Chapter 29

Continuity and Change

29.1 The genres of writing are constant; the art of writing is changeable. How do we know this? The names of genres such as poetry, rhyme-prose, letter and memorandum correspond to reality, so they are constant. Language and thought will retain lasting appeal only when they are constantly renewed: This is the art of change. Since the names of genres correspond to the reality, the forms of writing should be based on works of the past. Since the art of change is not fixed, new works should be studied. Only thus can a writer gallop on an endless road and drink from an inexhaustible spring.¹ A bucket on a short rope cannot draw water to quench one's thirst. Tired feet cannot take one to the destination. Similarly, when literature comes to a standstill, it is not that the art of writing has been exhausted, but that the laws of change are not well learned. Literature resembles plants: Although plants are rooted in the soil, they grow into various types when nurtured in the sun.



【原文】

29.2 是以九代咏歌，志合文则。黄歌“断竹”，质之至也；唐歌《在昔》，则广于黄世；虞歌《卿云》，则文于唐时；夏歌“雕墙”，缙于虞代；商周篇什，丽于夏年。至于序志述时，其揆一也。暨楚之骚文，矩式周人；汉之赋颂，影写楚世；魏之〔策〕篇制，顾慕汉风；晋之辞章，瞻望魏采。榘而论之，则黄唐淳而质，虞夏质而辨，商周丽而雅，楚汉侈而艳，魏晋浅而绮，宋初讹而新。从质及讹，弥近弥淡。何则？竞今疏古，风〔味〕昧气衰也。

【今译】

因此九个朝代的歌唱，在表达情志上都合乎创作发展的法则。黄帝时代唱《弹歌》，是极为质朴的；唐尧时代唱《在昔》歌，便比黄帝时代的歌要丰富些；虞舜时代唱《卿云》歌，比唐尧时代的歌要有文采些；夏朝唱《五子之歌》，比虞舜时代的歌更富辞采；商周两朝的诗歌，比夏朝的更华丽。至于叙情志，讲时世，它们的原则都是一致的。到了楚国的骚体诗，效法周朝人的一些诗歌；汉朝的赋和颂，摹仿楚国的作品；魏国的作品，慕效汉朝的文风；晋代的辞章，仰慕魏国的文采。约略说来，那么黄帝唐尧时代的作品淳厚而质朴，虞舜夏禹时代的作品质朴而明晰，商周时代的作品华丽而典雅，楚汉时代的作品夸张而华艳，魏晋时代的作品浅薄而绮丽，刘宋初年的作品诡诞而新奇。从质朴到诡诞，时代越近滋味越淡。为什么？争着模仿近代的忽略借鉴古代的，是造成文风暗淡文气衰落的原因。



29.2 The poems of the past nine dynasties² agree with the principles of writing. “The Catapult Song” in the Yellow Emperor’s time possesses extreme simplicity. “The Song of the Past” in the time of Yao is more elaborate. “The Song of the Beneficial Clouds” in the time of Shun is more embellished. It is surpassed in ornateness by “The Song of the Five Brothers” of the Xia Dynasty. The poems of the Shang and Zhou exceed all the above in ornamental beauty. Yet they all uphold the principle of representing man and his circumstances. The songs of the state of Chu are modeled on the works of the Zhou, the rhyme-prose and eulogies of the Han imitate the works of Chu, the poems of the Wei look back to the styles of Han, the compositions of Jin show admiration for the splendor of the Wei. In short, the works in the times of the Yellow Emperor and King Yao are plain and simple; in the times of Shun and the Xia Dynasty, simple and clear; in the Shang and Zhou, beautiful and elegant; in the Chu and Han, extravagant and gorgeous; in the Wei and Jin, shallow and florid; and in the early Song, odd and aberrant. This is a course of decline from simplicity to aberration, from piquancy to insipidity. Why so? Because the tendency to pursue the new to the neglect of the ancient has corrupted the standards of writing and enervated the vitality.



【原文】

29.3 今才颖之士，刻意学文，多略汉篇，师范宋集，虽古今备阅，然近附而远疏矣。夫青生于蓝，绛生于蒨，虽踰本色，不能复化。桓君山云：“予见新进丽文，美而无采；及见刘扬言辞，常辄有得。”此其验也。故练青濯绛，必归蓝蒨，矫讹翻浅，还宗经诰，斯斟酌乎质文之间，而櫟括乎雅俗之际，可与言通变矣。

【今译】

现在有才华的人，很用心学习文章，但多数人忽略汉朝作品，却去模仿刘宋时代的文章，虽然古代和近代的都看，却是接近近代浮浅诡诞的作品而疏远古代华丽典雅的作品。其实青色是从蓝草里取得的，赤色是从蒨草里取得的，这两种颜色虽然都胜过原来的两种草色，却不能再变化。桓谭说：“我看了新进作家华丽的作品，文辞虽漂亮，却没什么可取的；等看了刘向扬雄的文辞，往往有所收获。”这就是上述的证验。所以要提炼青赤颜色，一定要用蓝草蒨草，要矫正伪体改变浮浅的文风，还得尊崇经书。这样在质朴和文采中间斟酌尽善，在高雅和通俗中间安排妥帖，可以讲会通和变革了。





29.3 Contemporary talents keen on learning to write often ignore Han writings and imitate those of Song. Although they read both ancient and modern works, they tend to favor the modern. Now the color blue is produced from the indigo, the color red from the madder. Although they are both superior to their primary colors, they cannot be transformed further. Huan Tan said, "I find some recent works heavily ornamented. They are pretty but not beneficial. When I come to read Liu Xiang and Yang Xiong, I often feel more enlightened." His remarks support my point. Therefore, to refine the colors blue and red, one must return to indigo and madder; to rectify the erratic and superficial elements in writing, one must take the classics as models. If a writer can strike a balance between substance and form and between the classical and the popular, he can be consulted on the laws of continuity and change.



【原文】

29.4 夫夸张声貌，则汉初已极，自兹厥后，循环相因；虽轩翥出辙，而终入笼内。枚乘《七发》云：“通望兮东海，虹洞兮苍天。”相如《上林》云：“视之无端，察之无涯，日出东沼，〔月生〕入乎西陂。”马融《广成》云：“天地虹洞，固无端涯，大明出东，〔月生〕入乎西陂。”扬雄“校猎”云：“出入日月，天与地沓。”张衡《西京》云：“日月于是乎出入，像扶桑于濛汜。”此并广寓极状，而五家如一。诸如此类，莫不相循，参伍因革，通变之数也。

【今译】

对声音形貌加以夸张，那在汉朝初年的辞赋里已达到极点，从此以后，像转圈般互相沿袭，纵有想跳出旧套，却终于落在圈子里。枚乘《七发》说：“远望啊东海，广阔无边啊连接苍天。”司马相如《上林赋》说：“望起来望不到头，看起来看不到边，太阳从东面的池里出来，落到西面的山陂下。”马融《广成颂》说：“天地广阔，实无边际，太阳从东面出来，落到西面山陂下。”扬雄《羽猎赋》说：“太阳月亮在这里升起落下，天和地合在一起。”张衡《西京赋》说：“太阳月亮在这里升起和落下，好像在扶桑和濛汜。”这些夸张的描绘和极力形容，五家好像一样。类乎这样的，没有不是互相沿袭的。必须错综变化，有继承有革新，才是变通的方法。



29.4 Lavish and inflated descriptions of sounds and forms were carried to the extreme early in the Han Dynasty. Since then this trend has been carried on. Some writers try to lift themselves out of it, yet their efforts only prove in vain. In "Seven Elicitations," Mei Cheng wrote: "From here you can see the eastern sea, extending to the vast sky." In describing the imperial hunting ground of Shanglin, Sima Xiangru wrote: "Neither its beginning nor its end is in sight. From its eastern waters rises the sun, down its western hills it sets." In describing the hunting park of Guangcheng, Ma Rong wrote: "Heaven and earth merge into one; there is no beginning or end. The great luminary rises from the east, and sets in the western hills." Also describing a hunting ground, Yang Xiong's "The Barricade Hunt" contains these lines: "Here the sun and the moon rise and set. Here heaven and earth meet." And in describing the Kunming Lake, Zhang Heng's "The Western Metropolis" has this: "Here the sun and the moon rise and set, as if it is their respective abode, Fu Sang and Meng Si." These five writers are almost identical in their ravish descriptions. These examples show that writers inevitably imitate one another. The alternation of imitation and transformation constitutes the laws of change.



【原文】

29.5 是以规略文统，宜宏大体。先博览以精阅，总纲纪而摄契；然后拓衢路，置关键，长辔远馭，从容按节，凭情以会通，负气以适变，采如宛虹之奋鬣，光若长离之振翼，乃颖脱之文矣。若乃齷齪于偏解，矜激乎一致，此庭间之回骤，岂万里之逸步哉！

【今译】

因此规划文章的总纲，应该着重大的方面。首先广博地浏览和精细地研读，抓住大纲加以吸收，然后开拓创作道路，掌握关键，这才能够拉着长长的马缰绳驾着马跑远路，态度从容，依照节奏前进，凭着真实感情来求会通，乘着旺盛气势来适应变革，文采象长虹的高拱，光芒像朱鸟星的鼓动翅膀，那才是卓越的作品了。倘使局限在片面的理解，激动而夸耀自己的一偏之见，这好比在院子里打着圈儿跑马，哪里是在万里长途上奔驰啊！



29.5 Therefore in planning to write one should emphasize the essentials. First, read extensively and closely and learn the guidelines of writing. Then he can open up wide avenues and specify areas of interest, and like a skilled horseman riding over a long distance, write at a leisurely pace. He uses his heart to intuit the laws of continuity and adapts his vital energy to changing circumstances. If his writings are like the rainbow stretching its arch or the phoenix spreading its wings, they may be considered outstanding. But if he is content with narrow understanding and complacent over small successes, he is like a poor rider marking time in a courtyard. How can he compete with the horseman that gallops more than ten thousand *li* ?



【原文】

29.6 赞曰：文律运周，日新其业。变则〔其〕可久，通则不乏。趋时必果，乘机无怯。望今制奇，参古定法。

【今译】

总结说：文章的创作规律是运转不停的，每天要创新它的成就。善于变化才能够持久，善于会通才不会贫乏。适应时代需要一定要果断，趁着机会不要怯懦。看准当前的趋势来创作突出的作品，参酌古代的杰作来确定创作的法则。





29.6 Summary:

The laws of writing operate ceaselessly,
The cause of writing is daily renewed.
Constant change produces lasting appeal,
Continuity prevents the impoverishment of the source.
Be resolute in following the times,
Do not hesitate to take advantage of opportunities.
Study current trends in order to renovate,
To avoid aberrations, refer to established conventions.



定势第三十

【原文】

30.1 夫情致异区，文变殊术，莫不因情立体，即体成势也。势者，乘利而为制也。如机发矢直，涧曲湍回，自然之趣也。圆者规体，其势也自转；方者矩形，其势也自安：文章体势，如斯而已。

【今译】

由于情趣各各不同，因而创作手法也各有变化，但没有不是依照情思来确定体制，就着体制来形成一种文势的。这种文势，是顺着便利而自然形成的。好像弩机一发，箭就笔直射出去，溪身曲折，急流因而回旋，是自然的趋向。圆的体积合乎圆规，它的体势自然转动，方的体积合乎矩形，它的体势自然安定：文章的体制和文势，就是这样罢了。



Chapter 30

Choosing the Style, or Natural Tendency

30.1 Human feelings are different; the modes of composition are diverse. A genre is chosen according to the feeling expressed; style takes shape according to the genre. Style, therefore, emerges by taking advantage of the situation. Like the arrow that shoots a straight line or the mountain stream that curves and winds, style is the result of a natural tendency. Heaven is round, so it rotates; earth is square, so it remains still.¹ Literary styles similarly follow natural tendencies.



【原文】

30.2 是以模经为式者，自入典雅之懿；效《骚》命篇者，必归艳逸之华；综意浅切者，类乏酝藉；断辞辨约者，率乖繁缚：譬激水不漪，槁木无阴，自然之势也。

【今译】

因此，模仿经书来写作的，自然具有典雅的好处；仿效《离骚》来创作的，一定归入华丽卓越之类；命意浅显切近的，大都不够含蓄；措辞简明的，大致和丰富多彩不合：好比激起浪花的水不会有微波，枯树不会有浓密的遮阴，这是自然的趋势。



30.2 Therefore, works modeled after the classics are elegant and graceful, those in imitation of the *Songs of the South* are sensuous and unrestrained. Superficial writings lack the richness of implication; brief pieces lack exuberance. Rapid waters do not form ripples; dead trees have no shade: These also follow the course of natural tendencies.



【原文】

30.3 是以绘事图色，文辞尽情，色糅而犬马殊形，情交而雅俗异势。熔范所拟，各有司匠，虽无严郭，难得踰越。然渊乎文者，并总群势：奇正虽反，必兼解以俱通；刚柔虽殊，必随时而适用。若爱典而恶华，则兼通之理偏，似夏人争弓矢，执一不可以独射也；若雅郑而共篇，则总一之势离，是楚人鬻矛誉楯，两难得而俱售也。

【今译】

因此绘画要讲究着色，文辞要尽量表达感情；调配颜色，使画出的狗马构成不同形状，感情交错，使作品的雅俗具有不同体势。作者所模拟的范本，各有各的师承，虽然彼此之间并没有严格的界限，却是很难越过。然而深于创作的人，都善于综合各种体势：奇变和正规虽然相反，一定都懂来融会贯通；刚健和柔婉虽然不同，一定在跟着时机加以运用。要是爱好典雅而憎恶华美，那么在兼通方面就有所偏了，好像夏朝人争论弓重要还是箭重要，可是光拿着其中的一样是不能发射的；要是典雅和浮靡合在一篇，那么统一的体势就破坏了，如同楚国人既赞矛好又赞盾好，弄得两样东西都难以卖掉。



30.3 Painting applies colors; literature expresses feelings. Different colors are mixed to paint the different shapes of a dog or a horse; different feelings can yield elegant or vulgar styles. In writing, people follow their own models; although no strict barriers exist, it is hard to overcome this obstacle. Only a truly great writer can master all styles. He can manipulate styles as different as the fanciful and the orthodox, and easily handle such divergent styles as the masculine and effeminate. If one loves the elegant style but despises the ornate, there is no versatility to speak of. Two men once had a quarrel, one bragging about his arrow, the other about his bow. But how can an arrow be any good without a bow? If the elegant and the vulgar are mixed in one piece, then the style does not have a unified tendency. This is like the man of Chu who could not sell his shields or spears, because he overpraised both.



【原文】

30.4 是以括囊杂体，功在铨别，宫商朱紫，随势各配。章表奏议，则准的乎典雅；赋颂歌诗，则羽仪乎清丽；符檄书移，则楷式于明断；史论序注，则师范于核要；箴铭碑诔，则体制于宏深；连珠七辞，则从事于巧艳：此循体而成势，随变而立功者也。虽复契会相参，节文互杂，譬五色之锦，各以本采为地矣。

【今译】

因此总括各种体裁，它的功效在于衡量辨别，好像音乐的有宫商，色彩的朱紫，要随着体势来加以调配。像章表奏议，便依典雅做标准；赋颂歌诗，便以清丽为规范；符檄书移，便依明白决断做楷模；史论序注，便以核要为师范；箴铭碑诔，体裁要求广大深刻；连珠七辞，便要求做到巧妙华艳：这都是依照不同体裁构成不同文势，适应变化而收到功效的。虽则原则和时机互相关联，节目和礼仪互相夹杂，但好比五色的锦绣，还得各自用本色作底子。



30.4 Therefore, to master all styles one needs to have good judgment, as a musician treats modes or a painter applies colors. Laudatory address, statement on government affairs, impeachment, and discussion should aim at elegance and grace; rhyme-prose, eulogy, song and poem purity and beauty; commission, proclamation, letter, and dispatch clarity and resoluteness; history, disquisition, preface, and commentary precision and brevity; admonition, inscription, epitaph, and mourning-song grandeur and depth; “strung pearl” and “seven”² ingenuity and charm. Thus styles take shape according to the genres and success comes from varying the modes of expression. Although rules of writing must fit the occasion and matter and art may be interwoven, they resemble the variegated brocade in that they should possess their own primary color.



【原文】

30.5 桓谭称：“文家各有所慕，或好浮华而不知实核，或美众多而不见要约。”陈思亦云：“世之作者，或好烦文博采，深沉其旨者；或好离言辨白，分毫析厘者；所习不同，所务各异。”言势殊也。刘桢云：“文之体〔指〕势实有强弱，使其辞已尽而势有余，天下一人耳，不可得也。”公幹所谈，颇亦兼气。然文之任势，势有刚柔，不必壮言慷慨，乃称势也。又陆云自称：“往日论文，先辞而后情，尚势而不取悦泽；及张公论文，则欲宗其言。”夫情固先辞，势实须泽，可谓先迷后能从善矣。

【今译】

桓谭说：“作家各有爱好，有的爱好浮华不知道核实，有的爱好繁多不注意简要。”曹植也说：“世上的作家，有的爱好博采繁文，使命意深沉不露；有的喜欢字斟句酌，剖析毫厘；各人习尚不同，所致力也各不一样。”说明体势有种种分别。刘桢说：“文章的体势确有强弱，要是话已经完了，文势还很有力，那是天下独一无二的作家了，是不可能达到的。”刘桢讲的，也兼包文气。不过文章任着体势，体势确有刚健有柔婉，不一定豪言壮语，意气慷慨，才算有势。陆云自称：“从前讨论文章，首先注重文辞，然后考虑感情，看重体势，不注意美好的色泽；等到听了张华论文，便要尊崇他的话。”其实情感本来比文辞重要，体势实在需要润饰，陆云可以说开始迷惑，后来能够接受好的意见了。

30.5 Huan Tan claimed that men of letters all have idiosyncrasies: Some indulge in the superficially flowery, others admire the extravagant and disregard the concise. Prince Cao Zhi also said that in general writers either indulge in the lengthy and the ornate and make their meaning seem profound, or they love the clear and distinct and analyze things to the detail. The differences in their training determine the differences in writing. This is due to the differences in stylistic tendencies. Liu Zhen said, "The styles of compositions are either vigorous or weak. Few people can sustain the gusto of a work to the end and beyond."³ Underlying Liu's words is also the idea of the vital energy. The vital energy sustaining a composition is either masculine or feminine. It does not necessarily mean only the sublime and the noble. Lu Yun said, "In my literary discussions, I used to emphasize language not feeling, natural tendency not stylistic grace. When I heard Zhang Hua's opinion, I allowed myself to be converted." Indeed, feeling comes before language as vitality is complemented by art. At first misled, Lu Yun took the right path in the end.



【原文】

30.6 自近代辞人，率好诡巧，原其为体，讹势所变。厌黷旧式，故穿凿取新，察其讹意，似难而实无他术也，反正而已。故文反“正”为“乏”，辞反正为奇。效奇之法，必颠倒文句，上字而抑下，中辞而出外，回互不常，则新色耳。

【今译】

自从近代以来的作家，大都爱好奇巧，考求他们作品的体制，是一种错误的趋势所造成的。由于厌弃旧有的形式，所以牵强附会地追求新奇，考察这种错误的作法，看来似乎艰深，其实是并无奥妙，只是反对正常的做法罢了。就文字说，把“正”字反写便成“乏”字，就文辞说，正常的反面是新奇。仿效新奇的写法，必须颠倒字句，把上面的字放到下面，把中间的词放到外边，这样颠倒不正常，便算有新奇的色彩了。





30.6 Most modern writers of rhyme-prose took to the bizarre. A study of the forms of their works shows that they followed an aberrant trend. Tired of the old forms, they departed from the norm to run after the new. Their practice, formidable at first sight, involved no other trick than the reversing of the norm. The character “norm” if reversed means “impoverishment.” Yet in literary creation, normal language when reversed is a novelty. To achieve such novelty, sentences will be inverted, word order disrupted, and intermediary words moved to a peripheral position. Such unusual juxtapositions presumably produce novelty.



【原文】

30.7 夫通衢夷坦，而多行捷径者，趋近故也；正文明白，而常务反言者，适俗故也。然密会者以意新得巧，苟异者以失体成怪。旧练之才，则执正以驭奇；新学之锐，则逐奇而失正；势流不反，则文体遂弊。秉兹情术，可无思耶？

【今译】

大路平坦，可是多走小路的，是为了抄近路；照正常讲话，意思明白，却常常要说反常的话，是迎合世俗的缘故。然而深通写作的，因为用意新颖写得巧妙；只求立异的，因为体裁不合变成怪异。熟悉旧体裁的能够依照正常方法来驾驭新奇，迎合新风气的只是追求新奇而违反正常；趋势发展下去不再回头，文章的体裁便会败坏。要掌握写作中的这种情况和方法，可以不经过深思吗？



30.7 Those who take the short cuts instead of open thoroughfares wish to reach the destination sooner. Those who choose an odd style when they can better express themselves by writing in a normal way want to appeal to the popular taste. Those with good understanding achieve novelty with new ideas. Those who seek novelty *per se* turn out oddities by dismissing the normal forms. People well versed in old forms keep their grip on the problem of novelty by upholding the norm. People keen on the new miss the norm by running after the new. If this tendency is allowed to persist without being curbed, literary forms will be perverted. To uphold the art of writing, does it not require much thought?



【原文】

30.8 赞曰：形生势成，始末相承。湍回似规，矢激如绳。因利骋节，情采自凝；枉辔学步，力止〔襄〕寿陵。

【今译】

总结说：形体产生了，就构成了体势，这两者始终密切相关。急流回旋，像圆规那样圆转；箭射出去，像墨线那样笔直。写作像趁势而有节度地驰骋，文情和辞采自然结合；走弯路乱学别人，白费气力，落得像寿陵孩子的失败。





30.8 Summary:

When a composition takes form, its style emerges.

Styles and forms are interdependent.

Rapid waters whirl like a compass,

An arrow shoots a straight line.

When writing is called upon by the occasion,

Art will be united with feeling.

To follow other people's steps

Will only result in failure.



情采第三十一

【原文】

31.1 圣贤书辞，总称“文章”，非采而何？夫水性虚而沦漪结，木体实而花萼振：文附质也。虎豹无文，则鞞同犬羊；犀兕有皮，而色资丹漆：质待文也。若乃综述性灵，敷写器象，镂心鸟迹之中，织辞鱼网之上，其为彪炳，缛采名矣。

【今译】

圣贤的著作，都叫做“文章”，那不是具有文采么？像水性流动所以有波纹，树体充实所以开出花来：可见文采要依附在质地上。虎豹如果没有毛色文采，它们的皮革就同狗羊的相似；犀牛兕牛皮革制甲，但还靠漆上朱红漆来显示色彩：可见质地还需要文采。至于抒写性情，描摹形象，在文字上用心琢磨，组织好文辞写在纸上，它能够光彩照耀，就由于文采的显著了。



Chapter 31

Feeling and Art

31.1 The writings of the sages are called *wen zhang*, the bright and colorful. Is this not because they are works of art? Water by nature is fluid, plants solid. If one forms ripples and the other bears flowers, it shows how art depends on substance. However, without their colorful patterns, tigers and leopards would not be much different from dogs and sheep. Without the red varnish, armor made from rhinoceros-hide would lose its glamour. Thus substance must be complemented by art. In describing human spirit or physical forms, in organizing thoughts into words and committing words in writing, excellence comes from art.



【原文】

31.2 故立文之道，其理有三：一曰形文，五色是也；二曰声文，五音是也；三曰情文，五性是也。五色杂而成黼黻，五音比而成韶夏，五情发而为辞章，神理之数也。

【今译】

所以构成文采的方法，共有三种：第一种是色彩所构成的形文，是由青黄赤白黑五色构成的；第二种是音律所构成的声文，是由宫商角征羽五音构成的；第三种是性情所构成的情文，是由仁义礼智信五性构成的。五色调配成礼服的花纹，五音配合成韶夏乐曲，五性抒写成各种辞章，这是先天所形成的复杂事物。





31.2 There are three kinds of art: the art of patterns related to the five colors,¹ the art of music related to the five tones,² and the art of feeling related to the five natures.³ When the five colors are blended, pretty patterns come forth. When the five sound scales are harmonized, music is produced. When the five emotions are stirred, works of literature appear. This is the way of Divine Reason.



【原文】

31.3 《孝经》垂典，丧言不文；故知君子常言，未尝质也。老子疾伪，故称“美言不信”；而五千精妙，则非弃美矣。庄周云，“辩雕万物”，谓藻饰也。韩非云，“艳〔采〕乎辩说”，谓绮丽也。绮丽以艳说，藻饰以辩雕，文辞之变，于斯极矣。

【今译】

《孝经》传下教训，居丧中说话不需要文采；可见士大夫平常说话，不是质朴的。老子厌恶虚伪，所以说“漂亮的话不可靠”；可是他的著作《老子》五千字，却文辞精巧，那么他也并不是厌弃文采了。庄周说，“用巧妙的话来细致地刻画万物”，这是说用辞藻来修饰。韩非说，“辩说在于艳丽”，这是说讲究华丽。用华丽的文辞来辩说，用修饰的辞藻来描绘，文辞的变化，在这里达到极点了。



31.3 The *Book of Filial Piety* stipulates that words of mourning forego ornament. From this we can infer that the daily speech of a virtuous man is not necessarily unadorned. Lao Zi abhorred dishonesty, so he said, “Fine-sounding words are untrue.” But his own book of five thousand characters is full of subtle beauty. He did not ignore art after all. When Zhuang Zi talked about using ingenious language to depict the physical forms of the world, he referred to ornament. When Han Feizi mentioned strengthening an argument with linguistic art, he referred to embellishment. To use embellished language in argument and ornament in description represents the ultimate change in writing.



【原文】

31.4 研味〔李〕孝老，则知文质附乎性情；详览庄韩，则见华实过乎淫侈。若择源于泾渭之流，按辔于邪正之路，亦可以馭文采矣。夫铅黛所以饰容，而盼倩生于淑姿；文采所以饰言，而辩丽本于情性。故情者文之经，辞者理之纬；经正而后纬成，理定而后辞畅：此立文之本源也。

【今译】

研究体味《孝经》、老子的话，便知道文采或质朴的分别依附于性情；细看庄子和韩非的说法，便看到文辞和内容重于浮夸。要是能够从源头上分清泾水渭水的清浊，在驾驶上辨别正路邪路的方向，也可以驾馭文采了。像花粉黛石用来美化容貌，可是顾盼生情却来自美好的丰姿；辞藻用来美化语言，而文采艳丽却依靠性情的真挚。所以情理是文章的经线，文辞是情理的纬线；经线正了纬线才能织上去，情理确定了文辞才能畅达：这是写作的根本。



31.4 A careful study of the *Book of Filial Piety* and *Lao Zi* shows that ornateness or plainness of style is determined by the writer's temperament. A scrutiny of the words of Zhuang Zi and Han Feizi proves that excessiveness and extravagance result from the imbalance of matter and ornament. If one can trace back to the source to distinguish the clear stream from the turbid, if one can tell the deviant path from the right course, then he will be able to manipulate the art of ornament. Powder and paint can add to female beauty, but real charm comes from natural looks. Language can be adorned with art, but real force and beauty spring from the heart. Therefore, as feeling and thought are the warp of language, so words are the woof of thought and feeling. Only when the warp is set straight does the woof take shape; only when feeling and thought are well arrayed does language become smooth. This is an essential rule of writing.



【原文】

31.5 昔诗人什篇，为情而造文；辞人赋颂，为文而造情。何以明其然？盖风雅之兴，志思蓄愤，而吟咏情性，以讽其上，此为情而造文也；诸子之徒，心非郁陶，苟驰夸饰，鬻声钓世，此为文而造情也。故为情者要约而写真，为文者淫丽而烦滥。而后之作者，采滥忽真，远弃风雅，近师辞赋，故体情之制日疏，逐文之篇愈盛。

【今译】

从前，诗人的诗篇，是为了抒情而创作；辞赋家的辞赋，是为了创作而虚构感情。凭什么知道这样呢？《诗经》中国风和大小雅的创作，作者有情志，怀忧愤，于是把感情唱出来，用来讽刺在上位的人，这是为了抒情而创作；辞赋家心里没有激情，随便运用夸张，沽名钓誉，这是为了创作而虚构感情。所以为了抒发感情而创作的，语言简练，写出真感情；为了创作而虚构感情的，文辞浮华，内容杂乱虚夸。但是后来的作家，学习虚夸的，忽略真情的，抛弃古代的国风大小雅，效法近来的辞赋，所以抒写真情的作品一天天少，追求辞藻的作品越来越多。





31.5 In the *Book of Poetry* art is used to express genuine feeling. Later works of rhyme-prose counterfeit feeling for art. How do we know this? The airs and odes in the *Book of Poetry* were written as expressions of feeling and grievances. As their authors had feeling and grievances to convey to their ruler, so poetry became an outlet. However, writers of rhyme-prose had no grievances or frustrations in their heart. They feigned feeling in order to win fame and theirs are works of counterfeit feeling. Writings that express genuine feeling are succinct and truthful; works of mere artistry are flowery and extravagant. Later writers, imitating the excessive rather than the truthful, abandoned the *Book of Poetry* and turned instead to modern works of rhyme-prose. Consequently works of genuine feeling have become more and more rare while writings of mere artistry are flourishing.



【原文】

31.6 故有志深轩冕，而泛咏皋壤，心缠畿务，而虚述人外。真宰弗存，翩其反矣。夫桃李不言而成蹊，有实存也；男子树兰而不芳，无其情也。夫以草木之微，依情待实，况乎文章，述志为本，言与志反，文岂足徵？

【今译】

所以，有的人热衷于高官厚禄，却空泛地歌唱田野的隐居生活，有的人一心牵挂着繁忙的政务，却空说世外的情趣。真心不存在，讲的和内心感情完全相反了。桃树李树虽不会讲话，树下的土地却被踩成小路，因为它有甘美的果实；相传男子种兰，开的花不香，因为没有可以同花相应的情味。那样渺小的草木，还要依靠真诚感情，凭藉甘美果实，何况文章，以言志抒情为根本，倘说的话和情志相反，文章难道可信吗？



31.6 Some people cherish worldly ambitions yet sing of secluded lives. Some are busy with worldly affairs yet write about unworldly joy. There is no authentic feeling in their works and their words are contrary to their thought. Peach and plum trees do not talk, but paths are trodden out to them by the fruit-gatherers. Orchids grown by men have no fragrance, because men are not inclined to grow orchids by temperament. If even trivial things like trees and flowers depend on feeling to nourish their fruits, how much more so does literature, whose central purpose it is to express feeling! If language belies feeling, what worth will the work have?



【原文】

31.7 是以联辞结采，将欲明〔经〕理；采滥辞诡，则心理愈翳。固知翠纶桂饵，反所以失鱼。“言隐荣华”，殆谓此也。是以“衣锦褻衣”，恶文太章；“贲”象穷白，贵乎反本。夫能设〔谟〕模以位理，拟地以置心，心定而后结音，理正而后摘藻；使文不灭质，博不溺心，正采耀乎朱蓝，间色屏于红紫；乃可谓雕琢其章，彬彬君子矣。

【今译】

因此组织文辞，结集藻采，将要用来说理抒情。要是藻采浮华，文辞诡异，那么情和理便受到掩蔽。真像用翡翠鸟羽做的钓丝，用肉桂做鱼食，反而钓不到鱼。所谓“话里的含意被辞采所掩蔽了”，大概就是指的这种情况。因此“穿了锦绣衣裳，要外加一件罩衫”，怕的是文采过于显耀；《周易·贲卦》的卦象探索到本源是白的，着重在保持原来的本色。要是能够建立规格像选择体裁那样来安顿思想，准备底子像考虑风格那样来表达心情，要表达的心情确定了才配合音律，思想端正了才运用辞藻；使得文采不掩盖内容，广博的事例不淹没感情，使赤和蓝这些正色光彩照耀，把红和紫这些杂色加以屏弃，这才可算得善于修饰文辞，成为文质彬彬的君子了。



31.7 Therefore, language and ornaments are used to express ideas. If ornaments become excessive or the language is eccentric, ideas will only be obscured. That is why a cassia bait and a line made of kingfishers' feathers will only cause one to miss the catch. This agrees with the saying "Meaning is lost in embellishments." That is why a man once wore a coarse linen coat over brocade in order to avoid gaudiness. The image of the hexagram "grace" in the *Book of Changes* traces its source to plain white: It values the natural color. A writer should arrange ideas in the right place and choose the right emotional tone; he should start writing only after his feeling and ideas are well sorted out; he should not allow form to outweigh substance or excessive ornament to overwhelm his heart; he should exalt the natural colors of red and blue and reject the secondary colors of pink and purple. Only then can he be considered to have integrated ornament and substance and accomplished himself as a writer.



【原文】

31.8 赞曰：言以文远，诚哉斯验。心术既形，英华乃贍。吴锦好渝，舜英徒艳。繁采寡情，味之必厌。

【今译】

总结说：语言靠文采才能流传久远，这话是确实而应验的。思想感情已经显露，文采才显得丰富。但是吴地的锦绣容易变色，木槿花徒然美好容易谢落。辞采虽多而缺少感情，仔细体会起来一定令人生厌。





31.8 Summary:

It is true indeed
That words are perpetuated by art.
When feeling rises from the heart,
Language becomes fertile and rich.
The brocade made in Wu fades easily,
The mallow-flower withers soon.
Excessive ornament and destitute feeling,
Do not appeal to the taste.



熔裁第三十二

【原文】

32.1 情理设位，文采行乎其中。刚柔以立本，变通以趋时。立本有体，意或偏长；趋时无方，辞或繁杂。蹊要所司，职在熔裁；櫟括情理，矫揉文采也。规范本体谓之熔，剪裁浮词谓之裁。裁则芜秽不生，熔则纲领昭畅，譬绳墨之审分，斧斤之斫削矣。骈拇枝指，由侈于性，附赘悬疣，实侈于形。〔二〕一意两出，义之骈枝也；同辞重句，文之疣赘也。

【今译】

根据情理来谋篇布局，文采就在其中了。按照气质的刚柔来建立创作的根本要求，适应时代的演变来求变通。建立根本要求在于选择体制，命意有的偏枯，有的多余；适应时代没有定规，文辞有的苦繁，有的嫌杂。关键所在，在于做好熔意裁辞工作；要纠正情理上的缺点，改正文辞上的毛病。根据刚柔的根本要求选择体裁使内容合于规范的叫熔意，删去浮词剩句的叫裁辞。经过裁辞，文辞不再拖沓冗长，经过熔意，全篇的纲领明白晓畅，好比在木材上用墨线来审量曲直，又用斧子来砍削一样。再如脚的大指与二指不分或手有枝指，是天生的多余，身上长了肉瘤，是形体上的多余。一篇中，一个意思前后重复，是意义上的多余；同一句话说了两次，是文辞上的多余。



Chapter 32

Casting and Cutting

32.1 When feeling and ideas are properly placed, art takes effect within. The masculinity or femininity of vitality shapes the form of a work. Through change or continuity, it adapts to the times. Form is established by choosing the genre, although sometimes ideas are so complex that no appropriate form can be found. Adapting to the times follows no fixed rule, so language may be redundant or disorderly. The key lies in casting and cutting by adjusting feeling and ideas and using language appropriately. The regulating of the fundamental form is called casting; the pruning of empty words is called cutting. Redundancy is rooted out through cutting; ideas are made smooth and clear through casting. One is like paring blocks of wood with an axe; the other resembles drawing distinctions with a carpenter line marker. A double toe or finger is a natural superfluity; a tumor in the body is an extra growth. An idea when repeated is a double toe or finger; redundant words and sentences are tumors.



【原文】

32.2 凡思绪初发，辞采苦杂，心非权衡，势必轻重。是以草创鸿笔，先标三准：履端于始，则设情以位体；举正于中，则酌事以取类；归馀于终，则撮辞以举要。然后舒华布实，献替节文；绳墨以外，美材既斫，故能首尾圆合，条贯统序。若术不素定，而委心逐辞，异端丛至，骈赘必多。

【今译】

在开始构思的时候，苦于头绪繁多，辞采杂乱，内心不像天平那样可以准确地衡量，势必会有或轻或重的毛病。因此要写好文章，先定出三个准则：第一步，根据情理来决定体制；第二步，根据内容来选择事例；第三步，选择文辞来显出要义。然后开花结果，去芜存精，调节文采，像好的木材，墨线以外的已经砍削，所以能够从开头到结尾都圆满切合，有条理有系统。要是不先确定这些准则，想到什么就写什么，杂乱的念头纷纷涌现，那么多余的话一定很多。





32.2 In the first moments of thinking, a welter of words and rhetorical devices rush in. Without a proper criterion to make judgments, one cannot weigh what is important and what is not. Therefore, for those who want to start writing, three criteria should be made clear: Establish the form according to the feeling to be expressed, select material relevant to the theme, and choose words that can express the theme. Then one can develop the topic in wondrous phrases and harmonize the composition by regulating the language. Like the fine wood blocks pared by a carpenter, the composition will be smooth and round from beginning to end and properly ordered throughout. If one makes a haphazard use of language with no knowledge of these criteria, irrelevant material will crowd in to overpower the composition with superfluity.



【原文】

32.3 故三准既定，次讨字句。句有可削，足见其疏；字不得减，乃知其密。精论要语，极略之体；游心窜句，极繁之体；谓繁与略，随分所好。引而申之，则两句敷为一章；约以贯之，则一章删成两句。思贍者善敷，才核者善删，善删者字去而意留，善敷者辞殊而意显。字删而意缺，则短乏而非核；辞敷而言重，则芜秽而非贍。

【今译】

所以三个准则既经确定，其次就要斟酌字句。句子有可删的，可见文辞的粗疏；文字不能增减，才知道文辞的严密。议论精当，语言扼要，是极简练的风格；思想奔放，字句铺张，是极繁富的风格；繁富或简练，适应不同的个性和爱好。把话加以引申，那么两句可以扩充成一章；把话加以简化，那么一章可以简成两句。文思丰富的善于扩充，才思简练的善于简化。善于简化的减少了文字没有减少意思，善于扩充的增加了文辞用意更明显。要是简化了而意思残缺不全，那是短缺而不是核要；要是扩充了而语言重复，那是芜杂而不是丰富。





32.3 After the three criteria are established, consider words and sentences. If a composition contains sentences that can be removed, it is loose; if not a single word can be deleted, it is tight. Superb ideas expressed in pithy phrases signify the concise style; untrammelled feeling conveyed in discursive sentences belongs to the ornate style. Whether ornate or concise the style is determined by the writer's propensity. Two sentences can be elaborated into one paragraph; one paragraph can be compressed into two sentences. A versatile mind is good at elaboration, an exact mind at compression. An expert in compression removes redundant words but keeps the ideas; a master of elaboration varies language to illustrate the meaning. If meaning is made incomplete when words are removed, that is poverty, not precision. If ideas are repetitive because of the use of elaborate language, that is redundancy, not versatility.



【原文】

32.4 昔谢艾王济，西河文士。张〔俊〕骏以为艾繁而不可删，济略而不可益，若二子者，可谓练熔裁而晓繁略矣。至如士衡才优，而缀辞尤繁；士龙思劣，而雅好清省。及云之论机，亟恨其多，而称清新相接，不以为病：盖崇友于耳。夫美锦制衣，修短有度，虽玩其采，不倍领袖，巧犹难繁，况在乎拙？而《文赋》以为榛楛勿剪，庸音足曲，其识非不鉴，乃情苦芟繁也。夫百节成体，共资荣卫，万趣会文，不离辞情。若情周而不繁，辞运而不滥，非夫熔裁，何以行之乎？

【今译】

从前谢艾和王济，是西河地方的文人。张骏认为谢艾的文章繁富而不可删节，王济的文章简练而不可增加，像他们两位，可以说精通融意裁辞的方法，懂得怎样该繁该简的道理了。至于陆机，文才优秀，文辞写得更为繁富；陆云文思较差，一向爱好简省。到陆云议论陆机文章，屡次嫌他文辞繁多，却又说他有清新的文辞前后衔接，所以虽繁多而不算毛病，这大概是看重兄弟情分吧。像用美丽的锦绣来制衣裳，长短有一定尺寸，纵使喜爱它的文采，也不能把领子和袖子加长一倍，工巧的文辞尚且难于写得繁富，何况拙劣的呢？可是陆机《文赋》认为杂乱丛生的短树可以不必修整，平庸的音调可以凑成曲调，以他的识力，并非看不到这些缺点，只是在感情上难于删除繁芜罢了。要知上百的骨节构成人体，必须依靠血脉流通，各种各样念头构成文章，离不了文辞和思想感情。倘使情思周密而不繁杂，文辞变化却不浮滥，不是熔意裁辞，怎能做得到呢？

32.4 Xie Ai and Wang Ji were literary men of the Xihe district. According to Zhang Jun, Xie's writings were elaborate yet not a word could be omitted, while Wang's were concise but nothing could be added. Writers like these two may be regarded as skilled in casting and cutting and conversant with concise and ornate forms. Lu Ji had fine talents, but his writings are lengthy. Lu Yun was inferior to his brother in ability, but he was fond of a pure and concise style. Even so, when he discussed Ji's writings, he expressed his dissatisfaction with Ji's discursiveness while claiming it was compensated by freshness. Out of a brother's partiality, he did not deem it a defect. When brocade is used to make a coat, there are measurements to consider. The length of the collar or sleeves should not be doubled simply because the material is pretty. Even a skillful writer cannot tackle excessiveness easily, not to say a clumsy one. When Lu Ji wrote in his "Rhyme-prose on Literature" that "thorns and brushwood need not be cut" and "common notes can become components of a good tune," it is not because Lu Ji lacked perception, but because he knew the difficulty of taming excessiveness. The human body is framed of a hundred bones, which are sustained by vitality. Ten thousand ideas combine into a composition, but not a piece can dispense with language or feeling. If feeling can be expressed fully and yet the language is not used excessively, is it not due to the art of casting and cutting?



【原文】

32.5 赞曰：篇章户牖，左右相瞰。辞如川流，溢则泛滥。权衡损益，斟酌浓淡。芟繁剪秽，弛于负担。

【今译】

总结说：篇章好比窗户，是左右配合的。文辞好比河流，水满了要泛滥。衡量内容加以或删除或补，仔细斟酌，或加浓或减淡。删去多余杂乱部分，免得受累。



32.5 Summary:

A composition resembles a building,
Its windows and doors should be well placed.
Language is like a river,
Swelling diction can flood its banks.
Consider what to add or cut,
And when to be brief or elaborate.
Cut the redundant and the weedy,
And the composition will be free of burden.



声律第三十三

【原文】

33.1 夫音律所始，本于人声者也。声〔含〕合宫商，肇自血气，先王因之，以制乐歌。故知器写人声，声非学器者也。故言语者，文章关键，神明枢机；吐纳律吕，唇吻而已。古之教歌，先揆以法，使疾呼中宫，徐呼中徵。夫〔商徵〕宫商响高，〔宫羽〕徵羽声下；抗喉矫舌之差，攒唇激齿之异，廉肉相准，皎然可分。今操琴不调，必知改张，〔摘〕摘文乖张，而不识所调。响在彼弦，乃得克谐，声萌我

【今译】

音律的开头，原本根据人的发音。人的发音符合五音，本于生理机构，从前的君王就是凭着它来创作音乐歌曲的。所以知道乐器的音是模仿人的发音，人的发音不是模仿乐器的音的。所以，言语是构成文章的关键，表达情思的机构；吐辞发音要符合音律，在调节唇吻等发音机关罢了。古代教唱，先按照音律，使强音合于宫音，弱音合于徵音。宫音商音的音强，徵音羽音的音弱；由于伸喉转舌的差别，蹙唇齐齿的不同，人的发音同乐器的音或尖锐或饱满相合，音的强弱明白地可以分别。如果琴弹出来的音不协调，弹琴者就懂得把琴弦重新改装过，可是作文的音调不和谐，却不懂得使它协调。乐音发自弦上，却能使它和谐，心声发自我心，反而失去和谐，这是什么缘故

Chapter 33

Prosody

33.1 Prosody is based on the human voice. Determined by blood and the vital breath, the voice can utter five tones.¹ Ancient sage kings followed this and created music and songs. Thus it is known that musical instruments imitate the human voice, not vice versa. Speech is the key to writing and the divine intelligence; the uttering of speech in accordance with certain sound patterns depends only on the lips and the tongue. Anciently, singing lessons started with the instruction of basic music principles. A quick note was taught to fall on the *gong* scale, and a slow one, on the *zhi* scale. The scales *zhi* and *yu* are high, *gong* and *shang* low. The various pitches can be harmonized or differentiated by adjusting the movements of the throat, the tongue, the lips, and the teeth. If a zither does not sound right, the player will adjust its strings. But when a piece of writing jars on the ear, the writer does not know how to adjust it. Music produced on the strings can achieve harmony, but sounds issuing from the heart may fall into discord. Why is that? It must be because the external



【原文】

心，更失和律，其故何哉？良由外听易为察，内心难为聪也。故外听之易，弦以手定，内听之难，声与心纷；可以数求，难以辞逐。

【今译】

呢？实在因为听在外的乐音容易辨别，听在内的心声不易协调。所以听在外的乐音容易，琴弦的协调可由弹奏来决定；听内在的心声困难，心声同情思的关系复杂；前者可以按照乐律来衡量，后者难于根据文辞来考求。





sound is easy to observe while the inner voice is hard to grasp. Easy to observe, because strings are adjusted by the hand; hard to grasp, because language can be at variance with the heart. Music can be sought from musical scales, but the heart is not so easily approached with language.



【原文】

33.2 凡声有飞沉，响有双迭。双声隔字而每舛，迭韵杂句而必睽；沉则响发而断，飞则声飏不还，并辘轳交往，逆鳞相比；〔迂〕连其际会，则往蹇来连，其为疾病，亦文家之吃也。夫吃文为患，生于好诡，逐新趣异，故喉唇糺纷；将欲解结，务在刚断。左碍而寻右，末滞而讨前，则声转于吻，玲玲如振玉；辞靡于耳，累累如贯珠矣。是以声画妍蚩，寄在吟咏；〔吟咏〕滋味，流于〔字〕下句，气力穷于和韵。异音相从谓之和，同声相应谓之韵。韵气一定，〔故〕则馀声易遣；和体抑扬，故遗响难契。属笔易巧，选和至难；缀文难精，而作韵甚易。虽纤意曲变，非可缕言，然振其大纲，不出兹论。

【今译】

所有的声音有飞扬和下沉两种，音响有双声和迭韵两种。两个双声字给别的字隔开了，念起来往往不顺口，两个叠韵字隔杂句中两处，念起来一定别扭；都用下沉的音，那音调就沉下去，像断了似的，都用上扬的音，那音调就飞扬不能转折，两者配合起来就会像井上辘轳那样上下圆转，像鳞片那样紧密排列着；要是配合不合适，念起来就绕口，它的毛病，好像文章家的口吃一样。文章中发生口吃的毛病，是喜欢怪异造成的，文字过于追求新奇，所以念起来不顺口；要解开这个疙瘩，主要在于坚决去掉癖好。左面发生障碍也可从右面想办法，下面有了塞滞也可从上面去调整，那么声调在嘴上流转，清脆得像宝玉发出的声音，文辞听来悦耳，圆转得像串连的珠子了。因此文章声韵的好坏，寄托在吟咏上；韵味从安顿句子上流露出来，气力全用在求和谐与押韵上。不同的声调配合得当叫做和谐，使收声相同的音前后呼应叫做押韵。押韵是有一定的，所以收声相同的音容易安排；声调和谐要注意抑扬，所以音响难于配合恰当。措辞工巧还容易，要使音调和谐顶困难，作文难工，押韵极易。虽然其中细微曲折的变化难于详细说明，可是从大体讲来，离不开这些议论。

33.2 Tones divide into the rising and the falling; sounds include paired alliteration and rhyming compound. A pair of alliterated words should not be separated; a rhyming compound should not be put in two lines. Falling tones used consecutively sound abrupt, rising tones uncertain. They should be alternated and closely knit. Failing these, the lines will falter and stumble, as if suffering from stuttering. The trouble lies in the love of novelty, which constricts the throat and the lips. To disentangle this knotty problem, it is necessary to make a determined breakaway. If obstructed on the left, try the right; if stuck at the end, adjust the beginning. Then the sounds will be clear and melodious as tinkling jade and the words greeting the ear will ring like strings of pearls. Thus metrical excellence or deficiency can be revealed through recitation. Unique flavor comes from the arrangement of the sentences; vitality goes into the regulating of sounds and rhymes. The matching of different sounds is called harmony; correspondence of identical sounds is called rhyming. Rhyme schemes are regular and easy to handle, but harmony is a matter of regulating the rising and the falling tones, so it is hard to achieve. It is easy to acquire ingenuity in prose writing, but difficult to achieve harmony. It is hard to attain excellence in poetic writing, although rhyming by itself is easy. There are many other subtle problems that cannot be touched upon, but the main points have been covered here.



【原文】

33.3 若夫宫商大和，譬诸吹籥；翻回取均，颇似调瑟。瑟资移柱，故有时而乖贰；籥含定管，故无往而不壹。陈思潘岳，吹籥之调也；陆机左思，瑟柱之和也。概举而推，可以类见。

【今译】

至于音位固定而谐和的比方吹笛；转动弦柱来求合乐的，很像调整瑟弦。调整瑟弦依靠转动系弦的短柱，所以有时不合；笛子的孔在管上是固定的，所以不论怎样，吹出音来总是一定的。曹植潘岳的作品，是吹笛的调子；陆机左思的作品，是瑟柱的谐和。约举两类加以推求，别的也可类推了。



33.3 Harmonizing the five tones is like playing the flute; regulating rhymes is like adjusting the strings on a zither. As the strings on a zither are adjustable, the sounds it makes are sometimes at variance. As the holes on a flute are fixed, the notes it produces are naturally in harmony. The works of Cao Zhi and Pan Yue can be likened to the music of a flute, those of Lu Ji and Zuo Si to the sounds of a zither. The qualities of other writers' works can be inferred.



【原文】

33.4 又诗人综韵，率多清切，《楚辞》辞楚，故讹韵实繁。及张华论韵，谓士衡多楚，《文赋》亦称〔知楚〕不易，可谓衔灵均之声馀，失黄钟之正响也。凡切韵之动，势若转圜，讹音之作，甚于枘方，免乎枘方，则无大过矣。练才洞鉴，剖字钻响，识疏阔略，随音所遇，若长风之过籁，南郭之吹竽耳。古之佩玉，左宫右徵，以节其步，声不失序。音以律文，其可〔忘〕忽哉！

【今译】

又《诗经》作者用韵，大都清楚明确，《楚辞》夹杂楚音，所以不够清楚明确的韵实在多。到张华论韵，说陆机多用楚音，《文赋》也说用韵不容易，可以说继承屈原的用韵，而失去《诗经》的正确的音了。所有正确的韵，好像圆转自如，不正确的韵，比起方木装入圆孔里更不合适，能除去这种不合，那么用韵就没有大的毛病了。作家才识精深的，会剖析字的音韵，才识粗疏的，用韵就像偶然碰上的，如同风吹孔窍发声，如同南郭先生吹竽罢了。古人在身上挂玉器，尚且要使左面的玉器撞击时发出宫音，右面的发出徵音，用来调节步子，使声音不失掉应有的次序。何况在写作上音调构成文章的声律，怎么可以忽略啊！



33.4 The *Book of Poetry* uses clear and felicitous rhymes. The *Songs of the South*, influenced by the dialect of Chu, contains numerous imperfect rhymes. When Zhang Hua discussed rhymes, he remarked that Lu Ji used many sounds from the southern dialect. Lu himself asserts in his “Rhyme-prose on Literature” that his use of the Chu dialect is not an easy achievement. It seems that in following the rhyming practice of Qu Yuan, he neglected the classic sounds of the *Book of Poetry*. The tenor of felicitous rhymes is round and smooth. The use of unfitting rhymes is worse than fitting a square peg in a round hole. If such incongruity can be avoided, there will be no serious problems. He who is versed in prosody chooses rhymes carefully; he who has little metrical knowledge takes whatever rhymes fall by chance from his mouth. Such rhymes would resemble the sound of wind passing through apertures or the jarring notes from *yu* played by Nan Guo.² The ancients when wearing jade pendants put one on either side of the body to regulate their steps and produce harmonious sounds. When sounds are used to achieve harmony in poetry, do they not deserve more serious attention?



【原文】

33.5 赞曰：标情务远，比音则近；吹律胸臆，调钟唇吻。声得盐梅，响滑榆槿。割弃支离，宫商难隐。

【今译】

总结说：抒写情思务求深远，配合音律便较切近，因为它只是从胸腔吐气，通过唇吻，使它和音律协调。文章中的声律，好比烹调里的盐梅和榆槿，起到调味和滑润的作用。要除去不协调的音，因为声律的合不合是难以隐藏的。





33.5 Summary:

The manifestation of ideas should aim high,
Rhymes and harmony should not be far-fetched.
Sounds are born from the heart,
And regulated through the voice.
They should mix as condiments
To produce a pleasant flavor and taste.
When discordant rhymes are discarded,
The music of writing will not be concealed.



章句第三十四

【原文】

34.1 夫设情有宅，置言有位；宅情曰章，位言曰句。故章者，明也；句者，局也。局言者，联字以分疆，明情者，总义以包体，区畛相异，而衢路交通矣。夫人之立言，因字而生句，积句而成章，积章而成篇。篇之彪炳，章无疵也；章之明靡，句无玷也；句之清英，字不妄也；振本而末从，知一而万毕矣。

【今译】

创作要把情意安顿在合适的处所，语言摆在适宜的位子；把情意安顿好就是分章节，把语言安排好就是造句子。所以章是明白的意思，句是分界的意思。把语言分界，就是把一个个字联起来构成各自分别的单位；把情意叙述明白，就是总括所要叙述的意义把它含蕴在选定的体裁里，这两者的范围大小不同，却像有道路联接那样彼此相通的。人们的写作，用字造句，积句成章，积章成篇。全篇写得有光彩，也由于章节没有毛病；每章写得明白而细致，也由于句子没有毛病；句子写得清新挺拔，也由于每个字都不乱用；这好比摇动根干枝叶也跟着动摇，懂得基本的道理，各种各样的事例就都可以概括进去了。

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Chapter 34

Paragraph and Sentence

34.1 There is a lodging place for every idea expressed, a seat for every word. A paragraph is the lodging place of an idea, a sentence the seat of words. The character for “paragraph,” or *zhang*, means manifestation; the character for “sentence,” or *ju*, means delimitation. Delimitation is to join individual words to form an independent unit of meaning. Manifestation is to combine a group of sentences to express a complete idea. Although a paragraph and a sentence serve different purposes, they serve the same goal. In establishing themselves in writing, people follow the growth of words into sentences, the accumulation of sentences into paragraphs, and the combination of paragraphs into a complete composition. The brilliance of the whole depends on the perfection of paragraphs, a perfect paragraph on flawless sentences, a flawless sentence on the appropriate choice of words. Words to a composition are like roots to a tree: The excellence of the roots determines all.



【原文】

34.2 夫裁文匠笔，篇有大小；离章合句，调有缓急；随变适会，莫见定准。句司数字，待相接以为用；章总一义，须意穷而成体。其控引情理，送迎际会，譬舞容回环，而有缀兆之位；歌声靡曼，而有抗坠之节也。

【今译】

创作韵文或散文，篇幅有大有小；章句或分或合，声调有缓有急；那得跟着内容变化加以调配，没有一定的规矩。一个句子管多少字，需要联接起来发挥作用；一章里有一个意思，需要把意思说完整了才构成一个段落。其中要掌握所表达的情意，有时放开，有时接住，要切合命意。比方舞蹈时的回旋，要保持一定的行列和位子，歌声摇曳，要有忽高忽低的节奏。





34.2 Compositions differ in length; paragraphs and sentences vary in tempo. There is no fixed rule for these differences; every writer has to adapt to the changing content. A sentence governs a number of words; words become meaningful when joined together. A paragraph has one main idea; the idea must be developed fully in order for the paragraph to hold. In introducing and developing ideas, in transitions and connections between sentences or paragraphs, writing resembles dancing or singing, because in a dance there are fixed formations and positions to follow, and in singing the regulation of high and low pitches should be considered.



【原文】

34.3 寻诗人拟喻，虽断章取义，然章句在篇，如茧之抽绪，原始要终，体必鳞次。启行之辞，逆萌中篇之意，绝笔之言，追媵前句之旨；故能外文绮交，内义脉注，跗萼相衔，首尾一体。若辞失其朋，则羈旅而无友，事乖其次，则飘寓而不安。是以搜句忌于颠倒，裁章贵于顺序，斯固情趣之指归，文笔之同致也。

【今译】

探讨诗人用诗句来打比方，虽是断章取义，然而章节和句子在全篇中，好像茧的抽丝，从开头到结尾，在体制上一定像鳞片那样紧密联接。开头的话，已经含有中篇意思的萌芽；结尾的话，呼应前文的意思；所以能够做到文字像织绮的花纹那样交接，意义像脉络那样贯通，像花房和花萼一般相衔接，首尾成一体。要是句子没有配合的话，便像在外作客孤独无友，叙事要是违反了顺序，便像在外飘泊而不安定。因此造句切忌颠倒，分章着重在合于顺序，这本来是表达情意的要求，无论韵文或散文都是一致的。



34.3 Although the authors of the *Book of Poetry* state different ideas in separate paragraphs, their paragraphs and sentences follow an order from beginning to end, which is as natural and unalterable as the silk drawn from a cocoon. The opening remarks foreshadow the ideas in the middle. The closing lines respond to what is mentioned earlier. In this way the language of a composition would be as beautifully woven as the patterns on damask, and the ideas would come across as naturally as the upsurge of vitality in the human body. Language to ideas is like flower to sepals: One cannot be separated from the other. Isolated words are lonely travelers without company; disorderly ideas are fidgety souls without a home. Therefore, disorder is anathema in sentence construction; proper sequence is a blessing in paragraph development. Felicitous order and sequence are the common end of human expression and the general goal of writing.



【原文】

34.4 若夫笔句无常，而字有条数：四字密而不促，六字格而非缓，或变之以三五，盖应机之权节也。至于“诗”“颂”大体，以四言为正，唯《祈父》“肇禋”，以二言为句。寻二言肇于黄世，《竹弹》之谣是也；三言兴于虞时，《元首》之诗是也；四言广于夏年，《洛汭之歌》是也；五言见于周代，《行露》之章是也。六言七言，杂出《诗》《骚》；〔而〕两体之篇，成于〔两〕西汉。情数运周，随时代用矣。

【今译】

至于文句的变化虽没有一定，可是每句字数多少的作用可以分别说明：四字句短，音节并不急促，六字句较长，音节并不迂缓，有的变为三字五字句，大概是适应情势变化的权宜节拍。至于《诗经》中《雅》《颂》那样郑重体裁，以四字句为标准，只有《诗经·小雅》中的《祈父》，和《周颂》中的“肇禋”，用两字句。考两字句开始于黄帝时代，《竹弹》的民谣便是；三字句在虞舜时代兴起，《元首》诗便是；四字句在夏禹时代多用，《洛汭之歌》便是；五字句出现在周代，《行露》章便是。六字句七字句，夹杂在《诗经》《离骚》中间，运用这两种句子的文体，到西汉时才完成。由于情势趋向复杂，表达要求得更周详，随着时代的进展，长句的运用遂逐渐代替短句了。





34.4 Although paragraphs and sentences do not have fixed lengths, the number of words in a sentence is predictable. A four-character line is tight but not abrupt; a six-character line is relaxed but not loose. Sometimes to meet the exigency, three- or five-character lines are used. The dominant form in the *Book of Poetry* is the four-character line, although “Garrison Commander”¹ and “The Beginning of Sacrifices”² contain two-character lines. The two-character verse line originated in the Yellow Emperor’s time. “The Catapult Song” is an instance. The three-character line appeared in the time of Yao and Shun. “The Song of the First King” is an example. The four-character line flourished in the Xia Dynasty. An example is “The Song of the Five Brothers.”³ The five-character line existed in the Zhou Dynasty. An example is “Path Drenched with Dew.”⁴ Six- and seven-character lines are scattered in the *Book of Poetry* and the *Songs of the South*, although poems entirely composed of such lines appeared only in the Western Han. Human feeling becomes more complicated with the passage of time, so longer lines gradually replace shorter ones.



【原文】

34.5 若乃改韵从调，所以节文辞气。贾谊枚乘，两韵辄易；刘歆桓谭，百句不迁；亦各有其志也。昔魏武论赋，嫌于积韵，而善于资代。陆云亦称，四言转句，以四句为佳。观彼制韵，志同枚贾。然两韵辄易，则声韵微躁；百句不迁，则唇吻告劳；妙才激扬，虽触思利贞，曷若折之中和，庶保无咎。

【今译】

至于诗赋的改换韵脚使适于情调，是为了用来调节文辞，配合辞气。像贾谊枚乘的赋，用了两个韵脚就转韵，刘歆、桓谭的赋，写了一百句还是不转韵，也是各有各的用意。从前曹操论赋，对同韵的字用得多了有所不满，却赞美转韵。陆云也说，四言诗转韵，四句一转韵比较好。看他用韵，却同枚乘、贾谊一样。可是用了两个韵脚就转韵，显得在声韵上稍见急躁；要是一百句都不转韵，念起来又会感到疲劳；富有才华的诗人感情激发，虽然在用韵上很好地接触情思，何如加以折中，近乎保持不出毛病。





34.5 The shift of rhymes and rhythms serves to regulate the tone. Jia Yi and Mei Cheng would not allow the same *rhyme* to occur continuously for more than twice; Liu Xin and Huan Tan would sustain one rhyme in a hundred lines. Each follows his own will. When Emperor Wu of Wei commented on rhyme-prose, he disliked the repetition of the same rhyme and preferred rhyme shifting. Lu Yun recommended changing the rhyme every four lines in four-character poems; in his own writing, he was more like Mei and Jia. Shifting the rhyme in every four lines would create a slightly jumpy effect; sustaining the same rhyme in a hundred lines would fatigue the lips and the tongue. Although a bright genius has a quick mind and a sensitive heart, the best way to avoid imperfect rhyming is perhaps to strike the middle path.



【原文】

34.6 又诗人以“兮”字入于句限，《楚辞》用之，字出句外。寻“兮”字成句，乃语助馀声。舜咏“南风”，用之久矣，而魏武弗好，岂不以无益文义耶！至于夫惟盖故者，发端之首唱；之而于以者，乃割句之旧体；乎哉矣也，亦送末之常科。据事似闲，在用实切。巧者回运，弥缝文体，将令数句之外，得一字之助矣。外字难谬，况章句欤！

【今译】

又《诗经》的作者在句子内用“兮”字，《楚辞》在句子外用“兮”字。考究用“兮”字来构成句子，是用语助词来延缓语气。舜唱《南风》歌，早已用了，曹操却不喜欢用，难道不是因为在文义上没什么帮助吗？至于夫、惟、盖、故，是句子开头的发语词；之、而、于、以，是造句时的常用虚字；乎、哉、矣、也，是句末的常用助词。照事理看它们好像多余，就作用说却很切当。巧妙的作者加以运用，使文辞更加严密，将要在使用实词构成几句外，又得到一个虚字的帮助。实字外的虚字都不许用错，何况是实字所构成的章句呢？



34.6 In the *Book of Poetry*, the character *xi* is used to form a verse line, but in the *Songs of the South*, it is counted as additional. As an aid to the rhythm of a sentence, *xi* has been used ever since King Shun employed it in “Southerly Wind.” Emperor Wu of Wei disliked it, probably because he considered it superfluous to the meaning of the sentence. *Fu*, *wei*, *gai*, and *gu* are used at the beginning of a sentence; *zhi*, *er*, *yu*, and *yi* in the middle; and *hu*, *zai*, *yi*, and *ye*, at the end. Although these words seem idle, they do serve practical purposes. Used ingeniously, they help tighten up a composition so that the excellence of whole sentences may sometimes depend on one such word. If a mere function word is so important, who can afford to err in paragraph and sentence construction?



【原文】

34.7 赞曰：断章有检，积句不恒。理资配主，辞忌失朋。环情草调，宛转相腾。离合同异，以尽厥能。

【今译】

总结说：断章取义有一定的限制，积句成章也不是老一套的。内容要能配合主旨，辞忌孤零零失去联系。围绕着感情来起草音调相应的辞句，使文辞宛转，光彩飞腾。或离或合，或同或异，来显示运用章句的本领。



34.7 Summary:

There are standards in dividing paragraphs,
But no fixed rule for the number of sentences to form a paragraph.

Ideas should be developed around a theme,
Words should not be isolated.

Match sound with meaning,

And they will stand in perfect combination.

Paragraph and sentence construction

Serves to realize the potentials of a composition.



丽辞第三十五

【原文】

35.1 造化赋形，支体必双，神理为用，事不孤立。夫心生文辞，运裁百虑，高下相须，自然成对。唐虞之世，辞未极文，而皋陶赞云：“罪疑惟轻，功疑惟重。”益陈谟云：“满招损，谦受益。”岂营丽辞，率然对尔。《易》之《文》《系》，圣人之妙思也。序《乾》四德，则句句相衔；龙虎类感，则字字相俪；乾坤易简，则宛转相承；日月往来，则隔行悬合。虽句字或殊，而偶意一也。至于诗人偶章，大夫联辞，奇偶适变，不劳经营。自扬马张蔡，崇盛丽辞，如宋画吴

【今译】

自然所赋与的形体，上下肢一定成双，这是造化的作用，显得事物不是孤立的。创作文辞，运思谋篇多方考虑，高低上下互相配合，自然构成对偶。唐虞时代，文辞没有讲究文采，可是皋陶赞助舜说：“罪状可疑的从轻处理，功劳可疑的从重奖励。”益贡献意见说：“自满的招致损害，谦虚的受到益处。”难道有意造成对偶吗？不经意自然相对罢了。《易经》中的《文言》《系辞》，是圣人精思的表现。阐述《乾卦》的四种德性，便句句相对；讲到同类的互相感应，像云龙风虎，便字字相对；讲到天地的道理平易简要，便婉转地互相承接；讲到日月往来，寒暑变化，便隔句相对。虽则句子的字数不一，可是用意构成对偶是一致的。至于《诗经》作者组合的章节，大夫联贯的辞令，有单句有偶句，都适应内容的变化，不劳费力安排。自从扬雄、司马相如、张衡、蔡邕等人，推崇对偶，大加运用，好像宋君的



Chapter 35

Parallelism

35.1 Nature endows all living beings with paired limbs; Divine Reason lets nothing stand alone. Literary language is born of the heart, the vehicle of a hundred thoughts. In the proper arrangement of thoughts, it naturally falls into pairs. In the times of Yao and Shun, language was not ornamented. But the Minister of Justice Gao Yao said, "Let unverified crime be punished leniently; let unverified merit be rewarded generously."¹ Lord Yi remonstrated with the king, "Pride induces harm; modesty brings benefit."² These were not labored but spontaneous parallelisms. The "Words for Embellishment"³ and "The Great Appendix"⁴ in the *Book of Changes* contain the divine thoughts of the sage. In describing the four powers of the hexagram *qian*,⁵ sentence parallels sentence; in describing the analogies between clouds and the dragon, or wind and the tiger, word is paired with word.⁶ The section on the plainness and simplicity of the hexagrams *qian* and *kun* uses intertwined sentence patterns; the part on the succession of days and months employs alternate couplets. Although the numbers of words and sentences vary, these are all examples of parallelisms. As for parallelisms in the *Book of Poetry* or in the witty repartees of the government ministers, they occur in response to the situations, not from laborious thinking. With writers such as Yang Xiong, Sima Xiangru, Zhang Heng, and Cai Yong, parallelisms began to flourish.

PDF

【原文】

冶，刻形镂法，丽句与深采并流，偶意共逸韵俱发。至魏晋群才，析句弥密，联字合趣，剖毫析厘。然契机者入巧，浮假者无功。

【今译】

讲究绘画，吴国的讲究铸剑一样，注意文辞雕饰。对偶的句子和丰富的文采一起流传，并立的意思和高超的情韵一齐显耀。至于魏晋的许多作者，造句更加精密，文字的对偶，情趣的配合，辨析毫厘。然而用得合适的才巧妙，浮泛造作的却没有效果。



These writers were as meticulous in forging paired expressions as the Song people in painting or as the Wu people in sword casting. Their writings abound with paired sentences that dazzle with ornaments and parallel meanings that soar with lofty cadences. By the Wei and Jin dynasties, writers paid scrupulous attention to sentence construction, combining words and ideas with the utmost care. However, ingenious parallelisms come from propriety; superficiality and extravagance are not signs of success.



【原文】

35.2 故丽辞之体，凡有四对：言对为易，事对为难，反对为优，正对为劣。言对者，双比空辞者也；事对者，并举人验者也；反对者，理殊趣合者也；正对者，事异义同者也。长卿《上林赋》云，“修容乎礼园，翱翔乎书圃”，此言对之类也；宋玉《神女赋》云，“毛嫱鄠袂，不足程式，西施掩面，比之无色”，此事对之类也；仲宣《登楼》云，“钟仪幽而楚奏，庄舄显而越吟”，此反对之类也；孟阳《七哀》云，“汉祖想粉榆，光武思白水”，此正对之类也。凡偶辞胸臆，言对所以为易也；徵人之学，事对所以为难也；幽显同志，反对所以为优也；并贵共心，正对所以为劣也。又以事对，各有反正，指类而求，万条自昭然矣。

【今译】

对偶的体例，大概有四种：言对是容易的，事对是困难的，反对是好的，正对是差的。言对是两句并列而不用事例，事对是要举出两件人事来做证验，反对是事理相反旨趣相合的，正对是事件不同意义相合的。司马相如《上林赋》说，“在礼仪的殿堂上修饰，在书籍的园地里飞翔”，这是言对之类；宋玉《神女赋》说，“美女毛嫱遮起袖子，自以不够标准，美人西施遮住面孔，比得没有光彩”，这是事对之类；王粲《登楼赋》说，“楚人钟仪被晋国囚禁而奏楚音，越人庄舄做楚国大官而唱越调”，这是反对之类；张协《七哀》诗说，“汉高祖怀想家乡的粉榆社，光武帝思念故乡的白水县”，这是正对之类。只要把心里的话组成对偶就行，言对所以容易；要考验一个人的学问，事对所以困难。一隐一显不同却用来表达同一用意，所以反对是好的；两句都着重于表达相同的含意，所以正对是差的。事对也有反对和正对的分别，按照各类来考求，形形色色的对偶自然看得很清楚了。



35.2 Parallelisms are of four kinds. The lexical parallelism is easier than the factual parallelism; the antithetical parallelism is superior to the synonymous. A lexical parallelism joins words and phrases in pairs; a factual parallelism conjugates historical facts and allusions; an antithetical parallelism reveals a common truth from different angles; a synonymous parallelism illustrates one meaning with similar examples. An instance of lexical parallelism is found in Sima Xiangru's "The Hunting Ground of Shanglin":

Cultivate yourself in the garden of the *Rites*

Soar over the field of the *Book of Documents*.

Song Yu's description of the beauty of the Goddess is an example of factual parallelism:

Incomparable with the goddess,

Mao Qiang hid herself behind her sleeves;

Outshone by the goddess,

Xi Shi covered her face with her hands.

Wang Can's "Climbing the Tower" has an antithetical parallelism:

Imprisoned, Zhong Yi played the music of Chu;

Distinguished, Zhuang Xi sang the songs of Yue.

Zhang Xie's "Seven Lamentations" contains a synonymous parallelism:

Emperor Gaozu thinks of Fenyu his native land,

Emperor Guangwu misses White River his home town.

A lexical parallelism, arising from the heart, is easier; a factual parallelism, based on learning, is more difficult. An antithetical parallelism, making a revelation through contrasting the obscure and the manifest, is superior; a synonymous parallelism, expressing one idea with two similar comparisons, is inferior. Furthermore, a factual parallelism may be antithetical or synonymous. Taking this as a starting point, one will have a clear idea of other parallelisms.

【原文】

35.3 张华诗称“游雁比翼翔，归鸿知接翻”，刘琨诗言“宣尼悲获麟，西狩泣孔丘”，若斯重出，即对句之骈枝也。

【今译】

晋人张华《杂诗》说，“游雁的翅膀紧挨着飞，归鸿知道翅膀相接着飞”，刘琨《重赠卢谌》诗说，“孔子听说捉住麒麟很悲伤，孔子听说在西郊打猎捉住麒麟而哭泣”，像这类意思重复的句子，就是对句中重复多余的部分。





35.3 Now look at these lines by Zhang Hua:

Roaming geese hover wing to wing,
Returning swans fly pinions against pinions.

Or these by Liu Kun:

The Master lamented the capture of the kylin,
Confucius grieved over the hunting in the western suburbs.

Both couplets merely repeat the same idea. They are like superfluous fingers.



【原文】

35.4 是以言对为美，贵在精巧；事对所先，务在允当。若两事相配，而优劣不均，是骥在左驂，弩为右服也。若夫事或孤立，莫与相偶，是夔之一足，踟蹰而行也。若气无奇类，文乏异采，碌碌丽辞，则昏睡耳目。必使理圆事密，联璧其章。迭用奇偶，节以杂佩，乃其贵耳。类此而思，理自见也。

【今译】

因此言对好的，好在对得精巧；事对好的，好在用事恰当。要是两事相配，一好一坏不相称，好比驾车，千里马在左边，弩马在右边。要是只有孤零零的一件事，没有可以配对的，那像夔只有一只脚，跳着走路。要是意气没有独创，文辞缺乏文采，平庸的对偶，使人看了昏昏欲睡。一定要使对偶的句子理论圆转，用事贴切，像一对璧玉呈显文采。再加上交错地运用单句和偶句，像用各种佩玉来调节，这才可贵哩。类似这样去考虑，怎样用对偶的道理自然明白了。





35.4 The beauty of the lexical parallelism lies in its exquisiteness; that of the factual parallelism in appropriate allusions. If two things of unequal excellence are joined, it would be like harnessing a good horse on the left of the cart and a bad one on the right. If a thing stands alone without a match, it would resemble the mythical one-legged monster Kui, which never walks but hobbles. If a parallelism lacks force and its language has no beauty, it will be so mediocre and dull as to induce sleep. A superior parallelism combines good sense with appropriate allusions to shine as brightly as a pair of jade. Skillful writers use parallel and odd sentences alternatively, just as people wear different jade pendants to achieve harmony. Thinking along these lines, one will comprehend the nature of parallelisms.



【原文】

35.5 赞曰：体植必两，辞动有配。左提右挈，精味兼载。炳烁联华，镜静含态。玉润双流，如彼珩珮。

【今译】

总结说：四肢天生，一定成双，文辞也往往有对。像左提右带，精华和韵味两样都备。像光彩照耀，花开并蒂，像镜子明静，照影成双，像那佩玉温润，成双悬挂。





35.5 Summary:

Living creatures have double limbs,
Words go in pairs.
Paired words complement each other
To join sense with sound.
Bright and brilliant they are a twin flower,
Clear and transparent they are a mirror reflection.
Melodious and perfect in harmony,
They resemble jade pendants worn on the body.



比兴第三十六

【原文】

36.1 《诗》文宏奥，包韞六义；毛公述传，独标“兴”体，岂不以“风”通而“赋”同，“比”显而“兴”隐哉？故“比”者，附也；“兴”者，起也。附理者切类以指事，起情者依微以拟议。起情故“兴”体以立，附理故“比”例以生。“比”则畜愤以斥言，“兴”则环譬以〔记〕托讽，盖随时之义不一，故诗人之志有二也。

【今译】

《诗经》的内容深广，包含着风、雅、颂、赋、比、兴六项；可是毛公给《诗经》作注，只注明哪篇是“兴”，难道不是因为通贯全书按照风、雅、颂来分类，而赋的直陈手法，前后相同，比喻也很明显，只有托物起兴比较隐晦吗？“比”是比附，“兴”是起兴。比附事理的用打比方来说明事物，托物起兴的，依照含意隐微的事物来寄托情意。因为触物生情所以用“兴”的手法成立，因为比附事理所以比喻的手法产生。比喻是怀着愤激的感情来指斥，起兴是用委婉的譬喻来寄托用意，大概跟着时间推移情思不同，所以诗人言志的手法有这两种。



Chapter 36

Comparison and Metaphor

36.1 The *Book of Poetry* is vast and profound; it encompasses six elements. In his commentary, Master Mao gave special attention to *xing*, or metaphor. Is this not because the airs, the odes, and the hymns make up the whole book, the device of *expositio* sustains throughout, the comparisons are self-evident, while the metaphors alone are hidden?¹ A comparison makes analogies; a metaphor inspires. That which draws analogies illustrates an idea by comparing similar categories; that which inspires feeling depends on subtle connections to achieve its meaning. Therefore metaphor is established through the stimulation of feeling; comparison is created from studying similarities. Grievances and complaints are vented through comparisons; ironies and satires are suggested through metaphors. The authors of the *Book of Poetry* express themselves with these two devices at different times.



【原文】

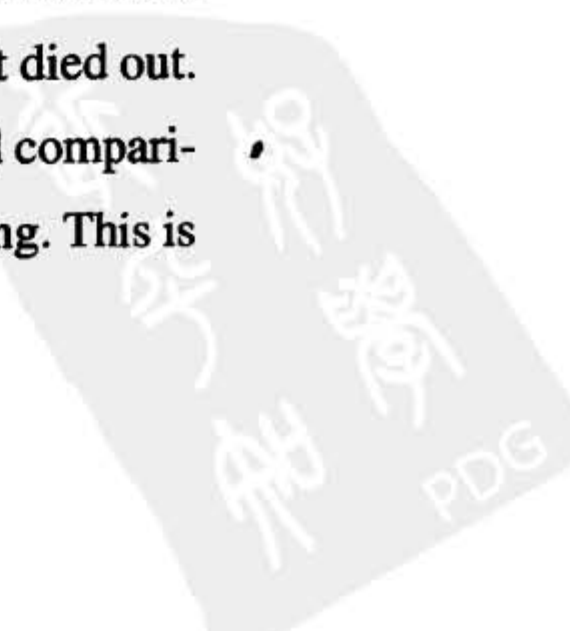
36.2 观夫兴之托谕，婉而成章，称名也小，取类也大。关雎有别，故后妃方德；尸鸠贞一，故夫人象义。义取其贞，无〔从〕疑于夷禽；德贵其别，不嫌于鸷鸟；明而未融，故发注而后见也。且何谓为“比”，盖写物以附意，飏言以切事者也。故金锡以喻明德，珪璋以譬秀民，螟蛉以类教诲，蜩螗以写号呼，浣衣以拟心忧，席卷以方志固：凡斯切象，皆“比”义也。至如“麻衣如雪”，“两骖如舞”，若斯之类，皆“比”类者也。楚襄信谗，而三闾忠烈，依《诗》制《骚》，讽兼“比”“兴”。炎汉虽盛，而辞人夸毗，诗刺道丧，故“兴”义销亡。于是赋颂先鸣，故“比”体云构，纷纭杂遝，〔信〕倍旧章矣。

【今译】

观察“兴”的托物喻意，措词婉转而自成结构，它举的名物比较小，含义比较大。雎鸠雌雄成对各自有别，所以诗人用后妃来比这种贞洁的德行；尸鸠住在鹊巢里用心专一，所以诗人用夫人来比拟这种专一的用心。在用意上只取它的专一，不在乎它是平凡的飞禽，在德性上只看重它配偶有别，不必嫌忌它是猛禽；话说得明白，但是含意不够显豁，所以要看了注才懂得。再说什么叫比喻，是用事物来打比方，明白而确切地说明用意。所以用金和锡来比喻美好的品德，用珪和半珪的配合来比教导人民，用细腰蜂育螟蛉来比教诲子弟，用蝉噪来比号呼，用衣脏不洗来比心忧，用我的心不像席那样可卷来比心志的坚牢：像这些切合的形象，都是比喻手法。至于麻布衣像雪样洁白，驾车的两马跑得像合于舞蹈节拍，如此之类，都属比喻。后来楚顷襄王听信谗言，屈原忠烈而遭到流放，他因而继承《诗经》来创作《离骚》，其中的讽喻兼用“比”和“兴”。汉朝的创作虽然兴盛，可是辞赋作家喜欢阿誉，《诗经》讽刺的传统丧失了，起兴的手法也消失了。这时赋和颂首先得到发展，所以比喻手法像风起云涌，繁多而复杂，背离了过去比兴并用的法则了。



36.2 A metaphor suggests meaning indirectly, in a subtle way. The words employed are small, but the possibilities of application are great. The faithfulness between a male and a female osprey is associated with a queen's virtue. A mynah bird's determination to settle in a magpie's nest is likened to female rectitude. It matters little that the mynah is a common bird: What matters is the chastity it represents. It matters little that the osprey is a bird of prey: What matters is the virtue of sexual distinction it symbolizes. But because these hidden meanings are not apparent enough for everyone to see, commentaries are written to illustrate them. What is a comparison? A comparison illustrates meaning by analogy and reveals truth in explicit language. Thus gold and tin are used in the *Book of Poetry* to symbolize virtue,² precious jade to denote an outstanding man,³ the corn earworm to signify instruction,⁴ the cicada to represent roaring noise, the unwashed clothes to indicate sadness⁵, and the bamboo mat to betoken determination.⁶ These examples show how a comparison can vivify an abstract quality. As for the lines "the hemp robe is white as snow"⁷ or "the horses pulling the cart keep in step as if at a dance",⁸ they are examples of the descriptive value of a comparison. When Qu Yuan the loyal and unbending lord of the three noble families was banished by King Xiang of Chu on false accusations, he composed his *Encountering Sorrow* in the tradition of the *Book of Poetry* using both comparisons and metaphors for satirical purposes. In the prosperous Han Dynasty, writers became rather sycophantic. The satirical tradition of the *Book of Poetry* declined and the use of metaphor almost died out. Instead, works of rhyme-prose and eulogies came in vogue and comparisons stormed their way like gusts of wind into all kinds of writing. This is going against the tradition.



【原文】

36.3 夫“比”之为义，取类不常：或喻于声，或方于貌，或拟于心，或譬于事。宋玉《高唐》云，“纤条悲鸣，声似竽籁”，此比声之类也；枚乘《菟园》云，“〔焱焱〕森森纷纷，若尘埃之间白云”，此则比貌之类也；贾生《鹏赋》云，“祸之与福，何异纆纆”，此以物比理者也；王褒《洞箫》云，“优柔温润，如慈父之畜子也”，此以声比心者也；马融《长笛》云，“繁缛络绎，范蔡之说也”，此以响比辩者也；张衡《南都》云，“起郑舞，茧曳绪”，此以容比物者也。若斯之类，辞赋所先，日用乎“比”，月忘乎“兴”，习小而弃大，所以文谢于周人也。至于扬班之伦，曹刘以下，图状山川，影写云物，莫不〔纤〕纆综“比”义，以敷其华，惊听回视，资此效绩。

【今译】

比喻这种手法，在用作比方的事物上没有一定：有的比声音，有的比形貌，有的比心思，有的比事物。宋玉《高唐赋》说，“细枝发出悲切的声音，好像吹竽”，这是比声音的例；枚乘《菟园赋》说，“众鸟在天上飞得快，像点点尖埃夹杂在白云里”，这是比形象之类；贾谊《鹏赋》说，“灾祸同幸福，跟三股绳纠缠着没什么不同？”这是用物来比道理；王褒《洞箫赋》说，“优柔温和，像慈父的抚育儿子”，这是用声音来比用心；马融《长笛赋》说，“繁多丰富，连续不断，是范睢蔡泽的辩说”，这是用音乐来比辩说；张衡《南都赋》说，“跳起郑国的舞蹈，好像蚕茧的抽丝”，这是把舞姿比做事物。像这些类，辞赋争着用的，经常在用比喻，老是忘掉用起兴，熟习次要的比喻，抛弃主要的起兴，所以创作不及周人了。至于扬雄班固这班人，曹植刘楨以下的作家，他们描绘山川，摹状云物，没有不编织比喻，来施展文采；耸动视听的，全靠比喻来显示它的功效。又

36.3 In its applications, the comparison draws on a multitude of things to symbolize sounds, forms, feelings or events. “The wail of the wind through the twigs/ Sounds like flute” is a comparison of sound in Song Yu’s “The Temple of Gao Tang”. “Birds fleeing across the sky/ Resemble dusts dotting the clouds” is a comparison of form in Mei Cheng’s “The Hunting Ground of the Hare”. “Fortune and misfortune/ Are intertwined like ropes” in Jia Yi’s “The Owl” illustrates truth with an object. “The music of the flute is warm and gentle, / Like a loving father instructing his son” in Wang Bao’s “The Vertical Bamboo Flute” compares paternal love to music. “Its music is elaborate and continuous/ Like the eloquence of Fan Ju and Cai Ze” in Ma Rong’s “The Flute” compares eloquence to music. “The dance of the state of Zheng/ A silkworm spitting silk” in Zhang Heng’s “Southern Capital” is a comparison of movement. Such comparisons, valued by writers of rhyme-prose, are used daily while the metaphor is often ignored. Because of this tendency to value the unimportant above the important, their works can no longer compare with those in the Zhou Dynasty. As for men like Yang Xiong and Ban Gu, or Cao Zhi and Liu Zhen, they all make full use of comparisons in describing rivers, mountains and clouds. They do so to display their talents and



【今译】

又安仁《萤赋》云，“流金在沙”，季鹰《杂诗》云，“青条若总翠”，皆其义者也。故比类虽繁，以切至为贵，若刻鹄类鹜，则无所取焉。

【今译】

潘岳《萤赋》说，“像流动的金子在沙里闪烁”，张翰《杂诗》说，“青青的枝条像集合的翡翠毛”，都是用比喻手法。所以比喻的运用虽有各种各样，以用得十分切合的为好，要是把天鹅刻得像鸭，那便没有什么可取了。





achieve shocking effects. Pan Yue's "The Glowworm" contains the line "like gold flowing over sand". One of Zhang Han's "Miscellaneous Poems" had the description "Green twigs gather like kingfishers' feathers". It is to be observed that although comparisons are numerous, in their applications, fitness is the top priority. If a swan is represented as a duck, the comparison loses its point.



【原文】

36.4 赞曰：诗人比兴，触物圆览。物虽胡越，合则肝胆。拟容取心，断辞必敢。攒杂咏歌，如川之〔涣〕澹。

【今译】

总结说：诗人运用“比”和“兴”的手法，碰到事物加以周密的观察。比喻的两样事物虽然像北方的胡人和南方的越人那样绝不相关，有一点相合却像肝胆般相亲。起兴模拟外形，采取含意，措辞一定要果敢。聚集各种比兴的事物在歌咏里，使文辞像河水流动般生动。





36.4 Summary:

The comparisons and metaphors in the *Book of Poetry*
Are based on thorough observations.

Things that seem to have little in common,
Show important similarities on comparison.

Go beneath the surface

To grasp the essence.

Use comparisons and metaphors boldly,

And poetry will flow as smoothly as a stream.



夸饰第三十七

【原文】

37.1 夫形而上者谓之道，形而下者谓之器。神道难摹，精言不能追其极；形器易写，壮辞可得喻其真；才非短长，理自难易耳。故自天地以降，豫人声貌，文辞所被，夸饰恒存。虽《诗》《书》雅言，风〔格〕俗训世，事必宜广，文亦过焉。是以言峻则嵩高极天，论狭则河不容舠，说多则子孙千亿，称少则民靡孑遗，襄陵举滔天之目，倒戈立漂杵之论，辞虽已甚，其义无害也。且夫鸱音之丑，岂有泮林

【今译】

超乎形象而抽象的叫做道理，有形象而具体的叫做器物。神妙的道理难以描摹，用精美的语言也不能写出它的极妙处；具体的器物容易描绘，有力的文辞就可以显示它的真相；这不是作者的才华有高低，照理说来自有难易的区别。因此，从开天辟地以来，牵涉到声音形貌的，用文辞来表现，夸张的手法长期被运用着。虽然《诗经》《书经》用的是通行语言，用来教化世俗，训导世人，所用事例应该广博，文辞也要求有夸饰。因此，说高便说“山高碰着天”，说狭便说“黄河里放不下一条小船”，说多便说“子孙成千个亿”，说少便说“人民没有一个留下来”，说洪水上山提出“淹没天空”的话，讲前军倒戈提出“流血把木杵漂走”的话，话虽过分，在表达意义上并没有妨碍。再像猫头鹰的声音是难听的，哪有因为它停在学宫树上而

Chapter 37

Hyperbole

37.1 That which is above form is called Dao; that which is within form is called phenomena. The mysterious Dao is hard to describe; even the subtlest language cannot give it a full expression. The phenomena lend themselves to words; forceful phrases can represent them faithfully. It is not a matter of talent, but of the degrees of comprehensibility inherent in the nature of truth. Thus since the beginning of the world, whenever sounds and forms are committed in language, hyperbole has always been used. Even the *Book of Poetry* and the *Book of Documents* are no exceptions, for despite their dignity of language, they cite many instances in order to admonish the world. To describe the height of a mountain, the *Book of Poetry* says it touches the sky.¹ To describe the narrowness of a river, it says it is not wide enough to hold a skiff.² Referring to a large number, it says that the sovereign has thousands and hundreds of thousands of descendents.³ Depicting a small number, it claims that not a single soul is left alive after a dry spell.⁴ In the *Book of Documents*, great floods are said to overflow the skies and the bloodshed of a mutiny to bear up pestles. They are exaggerations, but do not violate the sense. Also, if the hooting of the owl is foul, can it really become fair just

【原文】

而变好?荼味之苦,宁以周原而成饴?并意深褒赞,故义成矫饰。大圣所录,以垂宪章。孟轲所云,“说诗者不以文害辞,不以辞害意”也。

【今译】

变得好听呢?苦菜的味道是苦的,哪有因为长在周家原野上而变成甜的呢?这些话用意都在于加强赞美,所以在事理上变成夸饰。可它们是大圣人所采录,用作传世的典范的。这正如孟子说的,“讲诗的不死扣文字来损害辞义,不要拘泥辞义来损害作者的用意”。



because it has settled on the trees about the school?⁵ If the sowthistle is bitter, can it become sweet if grown in the plain of Zhou? The original lines only aim to praise and glorify, hence the use of exaggeration. What the Master takes down is meant to be models for posterity. Mencius warns, “Commentators on the *Book of Poetry* should not distort the words because of embellishments, or violate meaning because of the words.”⁶



【原文】

37.2 自宋玉景差，夸饰始盛，相如凭风，诡滥愈甚。故上林之馆，奔星与宛虹入轩；从禽之盛，飞廉与鷖〔鷖〕明俱获。及扬雄《甘泉》，酌其馀波，语瑰奇则假珍于玉树，言峻极则颠坠于鬼神。至《〔东〕西都》之比目，《西京》之海若，验理则理无〔不〕可验，穷饰则饰犹未穷矣。又子云《羽猎》，鞭宓妃以饗屈原，张衡《羽猎》，困玄冥于朔野。变彼洛神，既非罔两，惟此水师，亦非魍魅；而虚用滥形，不其疏乎？此欲夸其威而饰其事，义睽刺也。

【今译】

自从宋玉景差以来，夸张开始大量运用，司马相如驾空立说，浮夸怪诞得更厉害。所以写上林苑的宫馆，说流星和长虹进入窗户；写猎取飞禽的众多，神鸟飞廉和凤凰都已捉到。到扬雄作《甘泉赋》，受到他的影响，讲到树木的珍奇，便借用玉树，讲到宫殿极高，便说鬼神也上不去而掉下来。至于《西都赋》里谈到比目鱼，《西京赋》里谈到海若神，凭事理去检验既无从检验起，就极度夸张说，也谈不上夸张到极点。又扬雄《羽猎赋》说，“鞭打洛水宓妃，要她给屈原送饭”；张衡《羽猎赋》说，“把水神玄冥囚禁在北方的原野。”可是，那个美好的洛神既不是鬼怪，这个水神也不是妖魔，作者没有根据地加以浮夸的形容，不是太疏忽吗？这是想夸大它的声势和事件，却违反了事理。

37.2 With Song Yu and Jing Chai, the use of hyperbole began to flourish. Sima Xiangru followed the trend and carried it to an extreme. In describing the height of Shanglin Palace, he wrote that shooting stars and the arching rainbow passed right through its windows. In depicting a great flock of birds in a hunt, he wrote that both the mythical dragon-sparrow and phoenix were among the quarry. When Yang Xiong wrote his "Sweet Spring," he fell under Sima's influence. He highlighted the rarity of trees by comparing them to green jade trees and exalted the height of the palace by saying that even ghosts and demons could not reach the top. Ban Gu's "Western Capital" describes a strange fish called *bimu* (paired fish each with one eye). Zhang Heng's "Western Metropolis" mentions a sea god called *hairuo*. Although these depictions cannot be proved in the light of reason, they do not exceed the limits of exaggeration. Again Yang Xiong in his "Barricade Hunt" mentions flogging Fu Fei, the Goddess of River Luo, to make her fetch food for Qu Yuan. Zhang Heng in his "Hunting with Feather-Arrows" says that the Water God Xuan Ming is trapped in the wilderness of the north. In fact the fair River Goddess was not a spirit of the mountains and rivers, nor was the Water God a deity of hills and marshes. If such exaggerations are used to describe illusory forms, is it not a serious negligence?



【原文】

37.3 至如气貌山海，体势宫殿，嵯峨揭业，熠熠焜煌之状，光彩炜炜而欲然，声貌岌岌其将动矣。莫不因夸以成状，沿饰而得奇也。于是后进之才，奖气挟声，轩翥而欲奋飞，腾掷而羞跼步。辞入炜烨，春藻不能程其艳；言在萎绝，寒谷未足成其凋；谈欢则字与笑并，论戚则声共泣偕，信可以发蕴而飞滞，披瞽而骇聋矣。

【今译】

至于描摹山海的气势形状，宫殿的格局形势，或突兀高耸，或富丽辉煌，光彩照耀像要燃烧似的，形势巍峨像要飞动似的。没有不凭着夸张来构成惊心夺目的形状，顺着增饰来获得奇突的表现。因此后起之秀，仗着才气，凭着声势，展翅高举，要奋力飞腾，踊跃奔跑，以侷促小步为可耻。描写华采，春花不能比它鲜艳，形容枯萎，荒寒山谷不能比它的萧条；谈到欢乐，文字里面带着欢笑，讲到悲哀，声音里面带着哭泣。实在可以展露内心的奥秘，使郁积的感情飞腾起来，具有使瞎子开眼的光耀，使聋子震惊的声音了。



37.3 In their endeavor to elevate and ornament their descriptions, they go against reason. In delineating the spirit and appearances of mountains and oceans, of imposing palaces and temples, they reproduce the loftiness and luminance to such an extent that the luminous seems on fire and the lofty is posed to soar. In all these cases, hyperbole is used to represent splendid shapes and achieve shocking effects. Later writers carried on the trend when they spread their wings to soar high or galloped forward by leaps and bounds, disdaining to hobble along. If they write about splendor, not even spring flowers can be a rival; about desolation, not even a wintry chasm can be more barren; about joy, words sound like laughter; about sorrow, the very tone resembles crying. Hyperbole can indeed manifest the hidden and enliven the dormant by opening the eyes of the blind and startle the ears of the deaf.



【原文】

37.4 然饰穷其要，则心声锋起，夸过其理，则名实两乖。若能酌《诗》《书》之旷旨，翦扬马之甚泰，使夸而有节，饰而不诬，亦可谓之懿也。

【今译】

要是增饰能够尽量抓住事物的要点，那么读者心里的共鸣就会蜂涌而起，夸张要是违反事理，那么语言 and 实际相背反了。倘能斟酌《诗经》《书经》深远的意旨，除去扬雄司马相如过分的形容，使夸张得有节制，增饰得不虚假，也可以说是美好哩。



37.4 Used appropriately, hyperbole can help express feeling fully. If exaggeration oversteps reason, language and reality would clash. Real excellence yields when, the profound meanings of the *Book of Poetry* and *Book of Documents* having been considered and the excessiveness of Yang Xiong and Sima Xiangru having been discarded, hyperbole is used with restraint and ornament employed without falsity.



【原文】

37.5 赞曰：夸饰在用，文岂循检？言必鹏运，气靡鸿渐。倒海探珠，倾昆取琰。旷而不溢，奢而无玷。

【今译】

总结说：夸张在于得用，文辞哪有可依照的框框？话一定要像大鹏那样飞腾，气势不要像鸿鸟逐步上升那样迂缓。要倒干海水来探寻珍珠，要翻转昆仑来采取宝玉。含意广大而不过分，语言夸张而无缺点。





37.5 Summary:

The use of hyperbole

Has no fixed rule.

Let language soar like a roc

With a force beyond the reach of a goose.

Overturn the ocean to seek pearls,

Level the mountain to find jade.

Use hyperbole without excess.

Exaggerate without flaw.



事类第三十八

【原文】

38.1 事类者，盖文章之外，据事以类义，援古以证今者也。昔文王繇《易》，剖判爻位，《既济》九三，远引高宗之伐，《明夷》六五，近书箕子之贞；斯略举人事，以徵义者也。至若胤征羲和，陈《政典》之训；盘庚诰民，叙迟任之言；此全引成辞以明理者也。然则明理引乎成辞，徵义举乎人事，乃圣贤之鸿谟，经籍之通矩也。《大畜》之象，“君子以多识前言往行”，亦有包于文矣。

【今译】

文章中的事例，是文章在达意抒情之外，援用事例来证明文义，引用古事来证明今义。从前周文王解释《易经》的卦，分别每卦六爻的位置，《既济》卦的第三个阳爻，在爻辞里引用遥远的商高宗征伐鬼方的事，《明夷》卦的第五个阴爻，在爻辞里记载近时箕子的坚贞；这是约略引用事例，用来证明含义的。至于像胤国国君去征讨羲和，引用了《政典》的教训；殷君盘庚告诫人民，叙述了迟任的话；这是全引现成的话来说明道理的。然则说明某一道理引用现成的话，证明某一意义引用有关事例，是圣贤的大文章，经书的通用规范。《易经·大畜》卦的象辞说，“君子要多记住从前人的言论行事”，这句话也包括到文辞的写作了。



Chapter 38

Allusions

38.1 Allusions are external materials of a composition. They are ready sayings used to illuminate meaning or historical facts brought to bear on the present. King Wen wrote interpretations of the lines of the hexagrams in the *Book of Changes*. Commenting on the third line of the hexagram “After Completion,” he alluded to King Gaozong’s conquest. Explaining the fifth line of the hexagram “Darkening of the Sun,” he referred to the uprightness of Ji Zi.¹ These are brief allusions to men and events used to illuminate meaning. Before Lord Yin went on the expedition to punish Xi and He, he cited the lessons of the *Classic of Government*.² When Pan Geng instructed his subjects, he quoted the words of the ancient sage Chi Ren.³ These are citations of ready sayings to illuminate the truth. Citing ready sayings to illuminate a truth and alluding to historical figures and events to reveal a meaning are a noble model set up by the sages and a convention in the classics. The image of the hexagram “Great Nourishment” in the *Book of Changes* states, “The virtuous man acquaints himself with many sayings of antiquity and deeds of the past.” This applies also to literary writings.



【原文】

38.2 观夫屈宋属篇，号依诗人，虽引古事，而莫取旧辞。唯贾谊《鹏赋》，始用鹖冠之说，相如《上林》，撮引李斯之书，此万分之一会也。及扬雄《百官箴》，颇酌于《诗》《书》，刘歆《遂初赋》，历叙于纪传，渐渐综采矣。至于崔班张蔡，遂摭摭经史，华实布濩，因书立功，皆后人之范式也。

【今译】

试看屈原宋玉的创作，称为仿照《诗经》，虽然引用故事，却没有采用原文。只有贾谊的《鹏赋》，开始采用《鹖冠子》的说法，司马相如的《上林赋》，摘引李斯的《谏逐客书》，这还只有很少的一部分。等到扬雄作《百官箴》，便很有一些采自《诗》《书》的话，刘歆作《遂初赋》，则按次叙述本于史书中的纪传，渐渐综合采用各书了。到了崔駰、班固、张衡、蔡邕，便采摘经史中的话，使文章写得好像树上布满花果，这是依靠从书本里采摘来的功效，这些都成了后来人写作的榜样。



38.2 Although Qu Yuan and Song Yu were supposed to be followers of the ancient poets, their writings alluded to past events without quoting the original words. The first literary composition to use other sources was Jia Yi's "The Owl," which quoted from the *Book of the Bird Feather Master*. Sima Xiangru's "The Hunting Ground of Shanglin" cited from a letter by Li Si. These are rare instances. Yang Xiong's *Admonitions to A Hundred Officers* often quoted from the *Book of Poetry* and the *Book of Documents*. Liu Xin's "On Fulfilling the Original Resolve" frequently referred to history books. With Liu and Yang, allusions began to be incorporated into compositions. Writers such as Cui Yin, Ban Gu, Zhang Heng, and Cai Yong all quoted extensively from classics and histories to enhance the beauty and import of their works. They are models for posterity in their successful use of allusions.



【原文】

38.3 夫薑桂因地，辛在本性；文章由学，能在天资。才自内发，学以外成，有学饱而才馁，有才富而学贫。学贫者迍遭于事义，才馁者劬劳于辞情，此内外之殊分也。是以属意立文，心与笔谋，才为盟主，学为辅佐，主佐合德，文采必霸，才学褊狭，虽美少功。夫以子云之才，而自奏不学，及观书石室，乃成鸿采。表里相资，古今一也。故魏武称张子之文为拙，〔然〕以学问肤浅，所见不博，专拾掇崔杜小文，所作不可悉难，难便不知所出，斯则寡闻之病也。

【今译】

薑和牡桂在地里生长，它们的辣味是本性具有的；文章需要学问，才能在于天资。才能从本性发出，学问靠向外吸取，有的人富有学问可是缺少才能，有的人富有才能却缺少学问。缺少学问的在引证事义上发生困难，缺少才能的在表现文情上显得劳累，这是内具才能和外求学问的不同。因此命意作文，心思和文笔打交道，才能是主宰，学问是辅佐，主宰和辅佐同心一德，作品一定有文采而称雄一时；才能和学问都不够，纵使有别的好处也很少成为成功之作。以扬雄的才华，还自称没有学问，等到读了皇家的藏书，才构成作品的丰富文采。外求学问和内具才能互相辅助，古今是一样的。所以曹操称张子的文章是拙劣的，因为他学问浅薄，所见不广，专门摘取崔杜两人短篇中的话来写作，所写的东西经不起一一去考问，一考问便不知道出处，这是浅见寡闻的毛病。

38.3 Although ginger and cassia grow in the soil, their bitterness is determined by their nature, not by the soil. Although learning is important to writing, real excellence depends on natural gifts. Talent is inborn; learning is attained. Some are learned but not talented; some are talented but have no learning. A man short of learning is inept at using allusions; a man poor in talent has difficulty in handling language and feeling. That is the difference between learning and talent. Therefore, in organizing ideas into compositions, in the conspiracy of the heart with the writing brush, talent plays the leading role while learning assists. When talent is joined with learning, outstanding compositions will be produced. If one is shallow in learning or poor in talent, his works will not be real achievements, however pretty they may be. For all Yang Xiong's versatility of talents, he professed himself deficient in learning. Having read in the Stone Chamber Library, he turned out works of greater splendor. It is a general principle in the past as in the present that talent and learning mutually nourish. Hence Cao Cao lamented that Zhang's writings were poor, his learning shallow, his knowledge not broad and he only specialized in borrowing ideas from the trivial writings of Cui and Du.⁴ His works could not stand scrutiny, because such scrutiny would reveal their lack of support from classical sources. This is an example of the problem of shallow learning.



【原文】

38.4 夫经典沉深，载籍浩瀚，实群言之奥区，而才思之神皋也。扬班以下，莫不取资，任力耕耨，纵意渔猎，操刀能割，必〔列〕裂膏腴；是以将贍才力，务在博见，狐腋非一皮能温，鸡蹠必数千而饱矣。是以综学在博，取事贵约，校练务精，据理须核，众美辐辏，表里发挥。刘劭《赵都赋》云：“公子之客，叱劲楚令歃盟；管库隶臣，呵强秦使鼓缶。”用事如斯，可称理得而义要矣。故事得其要，虽小成绩，譬寸辖制轮，尺枢运关也。或微言美事，置于闲散，是缀金翠于足胫，靚粉黛于胸臆也。

【今译】

经书的内容深厚；书籍的数量众多，它们确实是记载众多言论的宝库，表现才思的园地。从扬雄班固以下，作者没有不从中取用的，在这里，听凭人们去用力耕种，称心捕猎，如果握着刀子能够割，就一定去拣肥美的割；因此，要丰富作家的才力，务要看得广博，用狐腋的皮制裘不是一张皮所能制成，鸡脚掌定要吃几千只才饱哩。因此，综合学问在于广博，选取事例重在精简，考核提炼力求精当，采摘理论须要核实，各种优点都汇集了，使所具的才能和学问都能发挥长处。三国时魏国刘劭的《赵都赋》说：“平原君的门客毛遂，叱责强大楚国的国王，使他和赵国歃血结盟；管库房的小臣蔺相如，呼喝强大秦国的国王，使他给赵王击瓦器。”像这样用故事，可以说既合理又抓住要点了。所以引用事例能抓住要点，虽是小事也有效果，好比车轴头上寸把长的键能够管制车轮，尺把长的门臼能够转动大门。如果把精妙的言论，美好的事例，放在不关紧要的场合，那就如同把金宝翡翠带在脚脖子上，把花粉翠黛抹在胸脯上了。

38.4 The classics are deep and profound. The historical records are many and numerous. They are fertile fields, which nourish writings and talents. Writers since Yang Xiong and Ban Gu have all drawn upon them, tilling and farming, or fishing and hunting as they wished, assured that whoever wanted to learn would find himself richly rewarded. Talent is thus enriched with learning. A small piece of fox fur cannot keep the body warm, a few chicken feet cannot keep the stomach full. Therefore learning should be extensive, allusions used economically, material selected with care, reasoning examined thoroughly. When these merits are combined, talent and learning will complement each other. In his "Rhyme-prose on the Capital of Zhao," Liu Shao wrote: A retainer of Lord Pingyuan upbraided the king of the powerful state of Chu to force him to sign an agreement of alliance; a steward of the king of Zhao chided the king of the strong state of Qin to make him play a tune on the pitcher. When allusions are used to such effects, the writer may be said to have grasped their meanings and used them in a significant way. Thus if one grasps the essence of an allusion, the allusion can be used to serve important purposes, although it might be insignificant by itself. Such an allusion resembles the small linchpin of a wheel or the hinge of a door. On the contrary, if intricate words and clever allusions are used haphazardly in untoward places, it would be as pointless as wearing jewelry on the legs or applying powder to the breast.



【原文】

38.5 凡用旧合机，不啻自其口出；引事乖谬，虽千载而为瑕。陈思，群才之英也，报孔璋书云：“葛天氏之乐，千人唱，万人和，听者因以蔑韶夏矣。”此引事之实谬也。按葛天之歌，唱和三人而已。相如《上林》云：“奏陶唐之舞，听葛天之歌，千人唱，万人和。”唱和千万人，乃相如〔接人〕推之；然而滥侈葛天，推三成万者，信赋妄书，致斯谬也。陆机《园葵》诗云：“庇是同一智，生理合异端。”夫“葵能卫足”，事讥鲍庄：“葛藟庇根”，辞自乐豫；若譬“葛”为“葵”，则引事为谬，若谓“庇”胜“卫”，则改事失真：斯又不精

【今译】

一切引用故事或旧文用得合适，跟从作者自己口内说出来的话没有什么两样；要是把故事引用错了，即使传了千百年也还是毛病。陈思王曹植，是许多才人中的杰出人才，他答陈琳的信里说：“葛天氏的乐曲，千人唱，万人跟着唱，听的人因此蔑视舜的韶乐和禹的夏乐了。”这样引用故事，实在是错误的。考葛天氏的歌，唱的同应和的只有三个人罢了。司马相如在《上林赋》里说：“演奏陶唐的乐舞，听唱葛天氏的歌曲，千人唱，万人跟着唱。”唱的同应和的有上千上万人，是司马相如夸大的说法；但是把唱葛天氏歌曲写得那样浮夸，把三个人夸大成上千上万人，是相信司马相如赋里的胡说而造成的错误。陆机《园葵》诗说：“在庇护脚跟上具有同样的智慧，在生理上该是各不相同的。”说“葵能保卫脚跟”，这是孔子用它来讥笑鲍庄不能保卫他的脚；说“葛藟能够庇护本根”，这是宋国乐豫用它来反对赶走公族的话；要是用葛藟来比葵，那应该说“庇护本根”，说成“庇护脚跟”，就把引文搞错了；要是用“卫足”的话，认为“庇”字胜过“卫”字，改成“庇足”，那么改动引文而失掉原样：这是粗枝大

38.5 An allusion used appropriately is like the writer's own creation; a misapplied allusion will be a blemish even after a thousand years. Prince Cao Zhi had an outstanding talent, but in his letter to Chen Lin he wrote, "The song of Ge Tian was sung by thousands and joined by ten thousand. Whoever has heard such music would hold the music of Shao and Xia in low regard." This is obviously a misquotation. In fact, only three people joined their voices in singing the song of Ge Tian. Sima Xiangru said in his "Shanglin Ground," "When King Yao's dance music was played and the song of Ge Tian was heard, thousands of people started to sing and tens of thousands joined in." What Sima Xiangru called thousands or tens of thousands was only his exaggeration. Prince Cao Zhi's error was that in changing "three" into "tens of thousand" when praising the song of Ge Tian, he followed blindly Sima Xiangru's description. Two lines from Lu Ji's poem "Garden Sunflower" read,

The sunflowers shelter their roots with one instinct,
Life's mysteries fall into ten thousand kinds.

The allusion that a sunflower knows how to protect its roots ridicules Bao Qian.⁵ Yue Yu once said that the exuberance of creepers was due to their ability to shelter their roots.⁶ If Lu Ji compared creepers to sunflowers, it was a misquotation. If he considered the word "shelter" superior to "protect," it is a falsification caused by imprecision. If the bright and



【原文】

之患。夫以子建明练，士衡沉密，而不免于谬。曹〔仁〕洪之谬高唐，又曷足以嘲哉！夫山木为良匠所度，经书为文士所择，木美而定于斧斤，事美而制于刀笔，研思之士，无惭匠石矣。

【今译】

叶的毛病。像曹植那样的高明成熟，陆机那样的深沉细密，却不免有错误。那么，曹洪给曹丕的信里，把高唐绵驹的会唱错成高唐王豹，又哪里值得嘲笑呢！山上的树木被优秀的工匠所量度，经书被文人所采择，可是木材的美好决定于匠人的加工，事义的美好决定于作者的选择，精于运思的人，比起著名的匠石来才没有惭愧了。



versatile Prince Cao Zhi and the profound and careful Lu Ji are not beyond errors, there is no reason to laugh at Cao Hong for his mistaking one man for another. A good carpenter appraises mountain wood; literary men use classics. Fine wood is shaped with an axe, good allusions handled by a scholar with a writing brush. May scholars who exert their minds be worthy of their names in front of a carpenter.



【原文】

38.6 赞曰：经籍深富，辞理遐亘。皓如江海，郁若崑邓。文梓共采，琼珠交赠。用人若己，古来无懵。

【今译】

总结说：经书的理论高深，内容丰富，文辞美好，源远流长。它皎洁得像在江海里洗濯过，茂盛得像昆仓山上的桃林。它好比有文理的梓树，让人们一起来采伐，它好比光耀的珠玉，可以用来互相赠送。运用别人的事例能像讲自己的话，从古以来的才人是做得不含糊的。





38.6 Summary:

The classics are rich and deep,
Their language and truth are everlasting.
They are endless as rivers and oceans,
Bountiful as mountains and forests.
Fine wood is for everyone's use,
Jade and pearls are people's common gifts.
It is an ancient wisdom
To make original use of allusions.



练字第三十九

【原文】

39.1 夫文象列而结绳移，鸟迹明而书契作，斯乃言语之体貌，而文章之宅宇也。苍颉造之，鬼哭粟飞；黄帝用之，官治民察。先王声教，书必同文，辚轩之使，纪言殊俗，所以一字体，总异音。《周礼》保氏，掌教六书。秦灭旧章，以吏为师。〔乃〕及李斯删籀而秦篆兴，程邈造隶而古文废。

【今译】

文字的形成改变了结绳记事，兽蹄鸟迹的辨认才创造出文字来，它是语言的符号，构成文章的材料。相传苍颉造字，鬼夜哭，天上落下小米来；黄帝使用了文字，使百官办好事务，万民分清事物。前代王者传播教化，写的一定要用统一的字体，坐着轻车的使者，要到各地去记录方言，这些，是要统一字体，汇集各地不同的方音。《周礼》中的保氏官，掌管教授文字。秦朝烧掉旧书，学法令的请官吏做老师。到李斯删改籀文，秦朝的小篆兴起，程邈创造了隶书，而周代的古文字被废去。



Chapter 39

Choosing the Right Word

39.1 When pictorial writing appeared, knotted cords were abandoned. When bird markings were observed, the written character was invented. Thus language found its outward form and literary composition found its home. When Cang Jie invented the character, there were signs of disturbance such as the nocturnal crying of ghosts and the fall of grain from the sky. The Yellow Emperor put the character to good use, as a means of governing the officials and understanding the sentiments of the people. In order to disseminate their authority and teachings, early rulers had to standardize the script and the pronunciation of the language. For this purpose, royal emissaries were dispatched to record different dialects. In the *Rites of Zhou*, Bao Shi was charged with teaching the six modes of word formation. After the burning of the classics in the Qin Dynasty, officials served as teachers. Li Si established the Qin script by modifying the old Zhou script. Cheng Miao created the *li* (square) style, which replaced the Qin script.¹



【原文】

39.2 汉初草律，明著厥法：太史学童，教试六体；又吏民上书，字谬辄劾。是以马字缺画，而石建惧死，虽云性慎，亦时重文也。至孝武之世，则相如撰篇。及宣〔成〕平二帝，征集小学，张敞以正读传业，扬雄以奇字纂训，并贯练《雅》〔颂〕《颀》，总阅音义。鸿笔之徒，莫不洞晓。且多赋京苑，假借形声；是以前汉小学，率多玮字，非独制异，乃共晓难也。暨乎后汉，小学转疏，复文隐训，臧否〔大〕亦半。

【今译】

汉朝初年，萧何创制法律，写明有关文字法令：太史考试学生背诵文字，又用六种文体来测验；又吏民上奏章，字写错了就要弹劾。因此写马字少了一笔，石建吓得要死，虽说他小心谨慎，也由于当时看重文字。到了汉武帝时代，有司马相如作《凡将篇》。到汉宣帝平帝，征集研究文字的学者，张敞跟他们学习正音释义，扬雄从而采集奇字作《训纂篇》，都是熟习《尔雅》《苍颉》，全面掌握音义。当时创作鸿篇巨制的人，没有不深通文字的。并且多写京都苑囿的辞赋，用通假字来描绘形象声音；因此前汉讲文字的书，往往多奇异的字，不仅当时的制度和后来不同，是当时大家都懂得难字。到了后汉，文字研究反而疏忽，异体字和诡僻的解释都产生了，正确的和不正确的各半。





39.2 The law of the Han Dynasty stipulated that court historians test school children in six script styles and that official and commoner alike be punished if mistakes in handwriting were found in their addresses to the throne. Thus Shi Jian feared that he might face the death penalty upon discovering that he had omitted a stroke in the character “horse” in his report to the throne. While this reflects Shi’s cautious character, it also indicates the contemporary concern with correct formation of characters. In the reign of Emperor Wu of Han, Sima Xiangru compiled a primer of characters. In the reigns of Emperor Xuan and Emperor Ping, men of “small learning,” or philology, were widely sought. Zhang Chang taught phonetics. Yang Xiong compiled a dictionary of uncommon characters. They had a thorough knowledge of the two lexicons *Er Ya* and *Cang Jie Pian*, and a comprehensive understanding of phonetics and etymology. Great writers of the time were all masters of the language. Many of them used picto-phonetic characters in their descriptions of capital cities and imperial hunting grounds. That is why works of the Former Han contain many difficult words. But these words were not deliberately chosen for their difficulty: They were common at that time. In the Later Han, philological scholarship declined and many uncommon words became incomprehensible.



【原文】

39.3 及魏代缀藻，则字有常检，追观汉作，翻成阻奥。故陈思称：“扬马之作，趣幽旨深，读者非师传不能析其辞，非博学不能综其理。”岂直才悬，抑亦字隐。自晋来用字，率从简易；时并习易，人谁取难？今一字诡异，则群句震惊；三人弗识，则将成字妖矣。后世所同晓者，虽难斯易；时所共废，虽易斯难；趣舍之间，不可不察。

【今译】

到魏代作文，用字有一定规格，追上去看看汉代作品，转而成为艰难深奥。所以曹植说：“扬雄司马相如的作品，旨趣深远，读者不是老师讲授不能辨析它的文辞，不是博学的不能掌握它的内容。”难道只是才学悬殊，也还是由于文字难识。从晋代以来，所用文字，大都要求简单平易；当时都用容易识的字，谁再去用难字呢？现在只要一个字怪异，就使人对许多句子都感到震惊；三个人不识的字，就要成为字妖了。只要后代人所都识的，即使是难字也成为容易；当时所不用的字，即使是容易的也成为难字；用和不用的分别。不可不考究。



39.3 The writers of the Wei Dynasty used common characters, making the Han writings appear unintelligible. No wonder Cao Zhi considered the works of Yang Xiong and Sima Xiangru as abstruse and recondite, saying that their language was intelligible only with expert guidance and their ideas were comprehensible only with broad learning. This is not a matter of ability, but a problem resulting from the use of abstruse words. Since the Jin Dynasty the general tendency has been to use simple words. When simplicity is the order of the day, who will go in for difficult words? In modern works, one strange word can ruin a paragraph; a word unknown to more than three people is a chimera. A word in common use is easy, however difficult it might be originally. An obsolete word is difficult, however easy it once was. The choice of one or another in writing is a matter of discretion.



【原文】

39.4 夫《尔雅》者，孔徒之所纂，而《诗》《书》之襟带也；《苍颉》者，李斯之所辑，而〔鸟〕史籀之遗体也。《雅》以渊源诂训，《颉》以苑囿奇文，异体相资，如左右肩股，该旧而知新，亦可以属文。若夫义训古今，兴废殊用，字形单复，妍媸异体。心既托声于言，言亦寄形于字；讽诵则绩在宫商，临文则能归字形矣。

【今译】

《尔雅》是孔子的后学所编纂，是《诗经》和《书经》的辅助读物，好比衣服的领子和带子。《苍颉篇》是李斯所编辑，保留着籀文的字体。《尔雅》是解释古语的渊源，《苍颉篇》是保存奇字的园地，它们体裁不同，互相配合，好比左边右边的肩和股，研究它们来总括旧学，也有助于懂得新意，在作文上也有用。至于字义分别古今，有新兴的，有废止的，作用不同；字形分简单复杂，排列起来有好看和难看的分别。心思既已通过声音用语言来表达，语言也通过字体用文字来记录；念起来动听在于音节的和谐，看起来美观在于字形的匀称。



39.4 The lexicon *Er Ya*, compiled by Confucius's disciples, is indispensable for the understanding of the *Book of Poetry* and the *Book of Documents*. The lexicon *Cang Jie Pian*, compiled by Li Si, is based on the earliest script related to bird markings. *Er Ya* is a study of etymology; *Cang Jie Pian* is a collection of uncommon words. Each complements the other as the left arm complements the right arm. As collections of both old and new characters, they are essential references for writers. As words have old and new meanings, they are used differently in different times. Because characters have simple or complex strokes, they appear ugly or beautiful in different combinations. Since the heart is expressed in speech and speech is embodied in characters, one should cultivate an ear for musical cadence through recitation and improve one's linguistic ability through practice in writing.



【原文】

39.5 是以缀字属篇，必须拣择；一避诡异，二省联边，三权重出，四调单复。诡异者，字体瓌怪者也。曹〔据〕摅诗称，“岂不愿斯游，褊心恶吶呶”。两字诡异，大疵美篇，况乃过此，其可观乎！联边者，半字同文者也。状貌山川，古今咸用，施于常文，则齟齬为瑕，如不获免，可至三接，三接之外，其字林乎！重出者，同字相犯者也。《诗》《骚》适会，而近世忌同，若两字俱要，则宁在相犯。故善为文者，富于万篇，贫于一字，一字非少，相避为难也。单复者，字形肥瘠者也。瘠字累句，则纤疏而行劣；肥字积文，则黯黈而篇暗；善酌字者，参伍单复，磊落如珠矣。凡此四条，虽文不必有，而体例不无。若值而莫悟，则非精解。

【今译】

因此联字作文，一定要选择：第一要避免诡异，第二要减少联边，第三要衡量重出，第四要调整单复。诡异是字体怪异。曹摅诗称：“难道不愿意参加这次游玩，只是褊狭的心胸讨厌那里的争吵。”诗里用“吶呶”两个怪异的字，大大损害美好篇章，何况超过两字，难道还可看吗！联边是字的半边相同。描摹山水，古今都联用山旁或水旁字，用在平常的文章里，便显得不和谐而成为缺点，如果避免不了，可以用三个半边相同的字，三个以外，那要成为字书吧！重出是同一个字在句中复用。《诗经》《离骚》中偶然用重复的字，可是近来把重复的字看成犯忌；假使两个相同的字都是必要的，那么宁可重复。所以会写文章的，上万篇文章才华还有富裕，有时要换一个重复的字却感到字汇贫乏，一个字不是少了不好找，是要避免重复的困难。单复是笔划的多或少。笔划少的字联接起来，就笔迹稀疏而行款单薄；笔划多的字联接起来，就笔迹繁密而篇章暗黑；善于调节字的笔划的，多少搭配，使字形圆转像连贯的珠子。所有这四条，虽然文章里不一定都碰到，可是就体例说不一定没有。要是碰上了还不觉得，那就不是精通练字了。



39.5 Therefore, a selective use of words is essential in writing. Avoid uncommon words, use characters with the same radical sparingly, repeat words only if absolutely necessary, and balance simple with complex forms. By uncommon words, I refer to those that are unfamiliar. For instance, the two words for “strepitous cacophony” in Cao Shu’s verse — “Not that I hesitate to go on the journey, but I hate the strepitous cacophony of the crowd” — are so unusual that they spoil the whole poem. Imagine how jarring a poem will sound if it uses more than two such words! By characters with the same radical, I mean a succession of different characters with the same radical. Both ancient and modern writers tend to use such characters in descriptive passages, but a sequence of such words in ordinary writing looks ugly. If absolutely unavoidable, three words with the same radical can be used together; a sequence of more than three would be like a dull glossary. By repetition, I mean the reiteration of the same word. In the *Book of Poetry* and the *Songs of the South*, words are repeated whenever they are needed, but in modern times, repetition is generally shunned. However, one should not hesitate to repeat if the same word is essential. Sometimes one may write ten thousand pages effortlessly, but get stuck on one word, not because one cannot find the word, but because it is hard to avoid repetition. By simple and complex forms of words, I mean the dense or sparse appearances of characters resulting from the number of their strokes. A sentence consisting of characters with few strokes would appear thin and sparse. A composition full of dense characters with complex strokes would look dark and somber. Skillful writers alternate simple with complex characters to join them into shining pearls. The four points enumerated here, though not essential to every piece of writing, are generally relevant to all writing. A writer who commits such faults unawares cannot be considered proficient in the use of words.

【原文】

39.6 至于经典隐暧，方册纷纶；简蠹帛裂，三写易字，或以音讹，或以文变。子思弟子，“於穆不〔祀〕似”〔者〕，音讹之异也。晋之史记，“三豕渡河”，文变之谬也。《尚书大传》有“别风淮雨”，《帝王世纪》云“列风淫雨。”别列淮淫，字似潜移。淫列义当而不奇，淮别理乖而新异。傅毅制诰，已用“淮雨”，元长作序，亦用“别风”；固知爱奇之心，古今一也。史之阙文，圣人所慎，若依义弃奇，则可与正文字矣。

【今译】

至于经典中字义隐晦，书册中文字纷乱，书简被蛀，纸帛撕裂，几经传抄发生错误，或因音近而误，或因形近而误。子思的学生孟仲子把“于穆不已”说成“于穆不似”，是音近而误。晋国的史记，把“己亥渡河”写成“三豕渡河”，是形近而误。《尚书大传》有“别风淮雨”，《帝王世纪》里作“列风淫雨”。别和列，淮和淫，字形相近，无意中抄错了。淫雨列风意义恰当并不新奇，淮雨别风意义不合却很新奇。傅毅作诰文，已经用了“淮雨”，王融作序文，也用了“别风”；可见文人爱奇，古今相同。要知史书中有缺字，圣人谨慎地对待它，倘使依照文义的合理，放弃好奇，那样的人就可以跟他订正文字了。



39.6 The classics are vague and obscure, their numerous copies often moth-eaten and decayed. After passing through the hands of several scribes, some words in later copies may be totally altered. Confusing either similar pronunciations or similar ideograms causes such copying mistakes. When Zi Si's disciple took *wu mu bu shi* (solemn yet dissimilar) for *wu mu bu si* (solemn yet everlasting), he confused two characters with the same pronunciation. When the phrase *ji hai du he* (cross the river on the day of *ji hai*) in a history of Jin was read as *san shi du he* (three pigs crossed the river), the confusion was caused by the similarity of the two ideograms. The phrase *bie feng huai yu* (unnatural wind, riotous rain) in *The Great Commentary on the Book of Documents* appeared as *lie feng yin yu* (roaring wind, excessive rain) in the *Biographies of Kings and Emperors*. This unintentional change was due to the ideographic similarities between the characters *bie* and *lie* and *huai* and *yin*. However, whereas the earlier characters are odd and strange and out of place, the two words that came to replace the old ones are perfectly appropriate in meaning and familiar in usage. Fu Yi copied the phrase *huai yu* (riotous rain) in a mourning-song and Wang Rong used *bie feng* (unnatural wind) in a poem. Thus it is known that a love of the strange is a weakness common to both ancient and modern writers. The sages showed great caution in the emendation of corrupted texts. To find the correct word, one should abandon the strange for what is appropriate to the context.



【原文】

39.7 赞曰：篆隶相熔，苍雅品训。古今殊迹，妍媸异分；字靡〔异〕易流，文阻难运。声画昭精，墨采腾奋。

【今译】

总结说：篆字和隶书是字形的转化，《苍颉》和《尔雅》有字义的多种训释。古今文字不同，用在文中它们的好坏是有分别的。用字顺适的易于流通，文笔艰深的难于通行。文字的笔画匀称，书写的墨采飞腾。



39.7 Summary:

The seal script evolved into the square style,

Er Ya and *Cang Jie* illustrated the meanings and pronunciations of characters.

As old and new scripts do not look the same,

So they vary in the degree of aesthetic appeal.

A common word enjoys wide currency,

A rare character is soon forgotten.

Speech and script — the sound and picture of the heart,

Produce fine works of art when aptly wedded.



隐秀第四十

【原文】

40.1 夫心术之动远矣，文情之变深矣，源奥而派生，根盛而颖峻，是以文之英蕤，有秀有隐。隐也者，文外之重旨者也；秀也者，篇中之独拔者也。隐以复意为工，秀以卓绝为巧，斯乃旧章之懿绩，才情之嘉会也。

【今译】

意念的转动可以想得极遥远，文情的变化可以显得极深刻，源头深远才能产生支流，根柢盘屈才能使枝叶高大；因此文章的精华，有秀有隐。隐是文外所含蓄的言外之意；秀是篇中最突出的话。隐以文外含有另一层意思为工巧，秀以特出一般为巧妙，这是前人文章中的美好成就，作者才情的很好表现。



Chapter 40

Concealed and Evident Excellence¹

40.1 The workings of the mind travel far; the feelings expressed in literature are complex. When the source is deep, the river runs long; when the root is vigorous, the leaves are lush. Similarly, great works of literature possess both concealed and evident excellence. Concealed excellence refers to unstated repercussions of meaning, evident excellence to the outstanding lines in a composition. Concealed excellence lies in layers of meaning, evident excellence in exceptional and epigrammatic lines. These are the striking features of ancient literature, produced by the happy conjunction of talent and feeling.



【原文】

40.2 夫隐之为体，义〔主〕生文外，秘响旁通，伏采潜发，譬爻象之变互体，川渌之韞珠玉也。故互体变爻，而化成四象；珠玉潜水，而澜表方圆。始正而末奇，内明而外润，使玩之者无穷，味之者不厌矣。

【今译】

隐的特点，有文外的意思，像秘密的音响从旁传来，潜伏的文采暗中闪耀，好比爻象的变化含蕴在互体里，川流里含蕴着珠玉。所以，互体里变化爻象，化成四种象；珠玉藏在水里，波澜就有各种变化。文章开始端正，末了奇特，又像内藏明珠，外现光润，使得赏玩者余味无穷，品尝者永不厌倦了。





40.2 Now concealed excellence is characterized by multiple meanings suggested by the word, by the indirect conveyance of subtle thoughts and the glimmer of hidden brilliance. It is like realigning the lines in a hexagram, which produces the four images in the *Book of Changes*.² It resembles the pearls and jade in the depth of rivers and streams that are said to produce square and round ripples. (A composition with concealed excellence begins in classic fashion and grabs attention at the end. It is lustrous inside but appears effortless. It is an inexhaustible source for contemplation, a perpetual thing to delight in.)



【原文】

40.3 彼波起辞间，是谓之秀。纤手丽音，宛乎逸态，若远山之浮烟霭，变女之靓容华。然烟霭天成，不劳于妆点；容华格定，无待于裁熔；深浅而各奇，秣纤而俱妙，若挥之则有馀，而揽之则不足矣。

【今译】

那种文辞中突起的波浪，这叫做秀。又像灵巧的手弹出美好的音乐，呈现出一种飘逸的姿态，好比远山上浮动着的烟云，美女焕发着容光。烟云是天然形成的，不用人工妆点；容光是格调造成的，不用人工修饰；烟云的或深或浅各显奇景，容色的或浓或淡都到妙处，要是听其自然便见美好有余，倘加以人为造作便显得不够了。



40.3 Evident excellence in writing is like waves rising out of an ocean of words. Like the music flowing from the tips of soft fingers, it conveys dazzling beauty in visible form. It is like the shimmering clouds over distant hills, the powdered face of a beautiful maiden. The clouds are heaven-made; there is no need for decoration. The maiden's features are natural; they do not count on artificial make-up. Whether they are thick or thin, the clouds are still arresting; whether her make-up is heavy or light, the girl is still good-looking. Try brushing off the clouds, and there is more than can be dispersed. Try painting the face, and not enough of the natural beauty will be left.



【原文】

40.4 夫立意之士，务欲造奇，每驰心于玄默之表；工辞之人，必欲臻美，恒匿思于佳丽之乡。呕心吐胆，不足语穷；锻岁炼年，奚能喻苦？故能藏颖词间，昏迷于庸目；露锋文外，惊绝乎妙心。使酝藉者蓄隐而意愉，英锐者抱秀而心悦；譬诸裁云制霞，不让乎天工；斫卉刻葩，有同乎神匠矣。若篇中乏隐，等宿儒之无学，或一叩而语穷；句间鲜秀，如巨室之少珍，若百诘而色沮：斯并不足于才思，而亦有愧于文辞矣。

【今译】

善于立意的人，务必要创造奇特的命意，往往设想到极深微玄妙的境界；工于修辞的人，一定要创作美好的词语，常常深思到辞藻美丽的境域。象呕出心胆那样，还不够说明用心的困苦；经年累月地锻炼，哪能说明反复推敲的劳苦？所以能够把光彩藏在文词中间，让眼光平庸的人感到迷糊，把锋芒在文辞里显露出来，让有识者大为震惊。这样，使得爱好含蓄的看到文中的含蓄处心里高兴，爱好警句的看到杰出的秀句心里喜悦。比方裁制云霞，并不比天工造物差一点；雕刻花卉，跟自然造物几乎相同了。要是全篇里缺乏含蓄的意思，跟老儒的没有学问一样，有时一问就露了底；句子中间缺乏警句，好像大户的缺少珍宝，倘使多问问就神色沮丧；这些缺点都由于才思不够，在辞藻上也显得有愧色了。

40.4 In devising ideas, a writer aims to be innovative; his mind often travels to the mystic and silent realm. In fashioning language, a writer strives for perfect beauty; his thought is deep in the beautiful abode. To say that he works his heart out cannot describe his tireless efforts; to say that he exerts himself all year round cannot capture his toil. In this way, he attains concealed excellence between the lines to the mystification of the common wit and achieves evident excellence of language to the marvel of the perceptive mind. A pensive person savors concealed meaning; a sharp mind delights in evident beauty. In portraying clouds and sunset, he rivals the art of nature; in depicting grass and flowers, he comes close to the divine. A work with no concealed beauty is like a venerable scholar without learning: Ask him one question and he becomes speechless. A composition with no epigrammatic sentences is like a noble mansion without treasures: It will look empty after being examined repeatedly. Both cases result from the lack of talent and the inadequacy of writing skills.



【原文】

40.5 将欲将征隐，聊可指篇：古诗之离别，乐府之长城，词怨旨深，而复兼乎比兴。陈思之黄雀，公幹之青松，格刚才劲，而并长于讽喻。叔夜之□□赠行，嗣宗之□□《咏怀》，境玄思淡，而独得乎优闲；士衡之□□疏放，彭泽之□□豪逸，心密语澄，而俱适乎□□壮采。

【今译】

将要就含蓄来举例，姑且可以举出篇目来：《古诗十九首》的“行行重行行”，乐府诗的《饮马长城窟》，词怨意深，又兼用比喻起兴手法。陈思王曹植的《野田黄雀行》，刘桢的“亭亭山上松”，风格刚健，才力坚劲，都善于讽喻。嵇康的《赠秀才入军》诗，阮籍的《咏怀》，境界深微，思想淡泊，独具优闲的姿态；陆机的疏放，陶渊明的豪逸，思想绵密，语言清澄，又都具有壮丽的文采。

40.5 To show what is meant by concealed excellence, here are a few examples. One of the “Nineteen Ancient Poems” is called “The Separation.”³ A poem of the “Music Bureau” is entitled “The Great Wall.” Both are touchingly plaintive and deep in meaning, combining the use of comparisons and metaphors. Cao Zhi wrote a poem called “The Yellow Bird;” Liu Zhen has one entitled “The Green Pine.” Forceful and vigorous, both make good use of indirections to offer moral messages. Ji Kang’s poem “The Scholar-Soldier” and Ruan Ji’s “Song of My Heart” describe mystic realms and otherworldly thoughts: These are marked by repose and unconstraint. Lu Ji’s “Unrestrained Courage” and Tao Yuanming’s “Free Spirit” are precise in ideas and lucid in language: They may be characterized as splendidly colorful.⁴



【原文】

40.6 如欲辨秀，亦惟摘句：“常恐秋节至，凉飙夺炎热”，意凄而词婉，此匹妇之无聊也。“临河濯长缨，念子怅悠悠”，志高而言壮，此丈夫之不遂也。“东西安所之，徘徊以旁皇”，心孤而情惧，此闺房之悲极也。“朔风动秋草，边马有归心”，气寒而事伤，此羁旅之怨曲也。

【今译】

如果要辨别突出的警句，也只有从篇中摘一些句子来看看：“常常怕秋天到来，凉风夺去了炎热”，意悲苦而词婉转，这是一个妇人怕无依无靠的话。“在河里洗长帽带，想到你很感惆怅”，志趣高而话豪壮，这是丈夫的不得志。“或东或西向哪儿去，徘徊而彷徨”，心情孤独而恐惧，这是闺中妇人的极度悲哀。“北风吹秋草，边地的马有回去的想法”，语气寒苦而事极可哀，这是在外作客者的怨歌。



40.6 Exemplary sentences may also be cited to illustrate what is meant by evident excellence. "I fear the arrival of the autumn season, / For then the chilly wind will carry away the summer's heat."⁵ These lines describe melancholy thoughts in gentle words; they convey the helplessness of a woman. "By the river side I wash the long ribbon on my hat, / My heart lingers endlessly after you."⁶ These lines depict lofty thoughts in potent words; they express the frustrations of a man. "I walk east, I walk west, not knowing where to go; / I walk back, I walk forth, not knowing what to do."⁷ These lines express the loneliness and fear of the heart, the extreme sadness of a young woman. "North wind sways the autumn grass, / Frontier horses think of going home." These lines describe the sadness touched off by autumn cold, the lament of a frontier soldier exiled from home.



【原文】

40.7 凡文集胜篇，不盈十一；篇章秀句，裁可百二：并思合而自逢，非研虑之所〔求〕课也。或有晦塞为深，虽奥非隐，雕削取巧，虽美非秀矣。故自然会妙，譬卉木之耀英华；润色取美，譬缁帛之染朱绿。朱绿染缁，深而繁鲜；英华曜树，浅而炜烨；隐篇所以照文苑，秀句所以〔照文苑〕侈翰林，盖以此也。

【今译】

大抵文集中的优秀作品，不满十分之一；篇章中的突出警句，仅约百分之二；这些都是情思和文辞的结合而自然造成的，不是苦心经营所能达到的。有的以用意隐晦算深，虽然深奥却不是含蓄；有的靠雕琢来求得工巧，虽然美好却不是警句。所以自然合乎妙处，好比草木的花朵光彩照耀；加上色彩来求美好，好比丝绸的染上红绿。用红绿染丝绸，颜色深而花色繁多鲜艳；花朵在树上照耀，颜色浅而富有光彩；含蓄的篇章所以照耀文坛，突出的警句所以夸耀艺苑，大概就因为这样。

40.7 Generally speaking, less than one in ten of the compositions in any literary collection is really outstanding. Of this one tenth, scarcely one in fifty lines possesses epigrammatic excellence. Such lines are the wind-fall of an inspired mind, not the result of laborious thought. Some writers try to achieve depth by making their language obscure, but obscurity is not the same as hidden excellence. Some try to achieve ingenuity through meticulous carving and polishing, but mere ingenuity is not the same as evident excellence. Natural excellence resembles the splendor of blossoms in flowering trees; ornamental beauty is like the red and green colors of dyed silk. The colors of silk are glamorous and excessively dazzling; the blossoms beaming in the trees are light yet brilliant. Like blossoms in the trees, epigrammatic lines brighten the garden of literature.



【原文】

40.8 赞曰：深文隐蔚，馀味曲包。辞生互体，有似变爻。言之秀矣，万虑一交。动心惊耳，逸响笙匏。

【今译】

总结说：深刻的文辞含蓄而多采，言外的余味曲折地包含着。文辞从易卦的互体里产生，如同易卦中有变爻。语言的挺拔，是各种各样的思虑交织在一起之后产生的。它使人听了惊心动魄，像笙匏发出嘹亮的高音。



40.8 Summary:

Profound writings conceal hidden meanings,
Which are disclosed obliquely to achieve enduring excellence.
Like the transformation of lines in a hexagram,
Words are arranged to beget richer connotations.
Among ten thousand thoughts
A line of evident excellence occurs once only.
Like divine music
It transports the heart and entrances the ear.



指瑕第四十一

【原文】

41.1 管仲有言：“无翼而飞者声也，无根而固者情也。”然则声不假翼，其飞甚易；情不待根，其固匪难；以之垂文，可不慎欤？古来文才，异世争驱；或逸才以爽迅，或精思以纤密，而虑动难圆，鲜无瑕病。陈思之文，群才之俊也，而《武帝诔》云，“尊灵永蛰”，《明帝颂》云，“圣体浮轻”。浮轻有似于蝴蝶，永蛰颇疑于昆虫，施之尊极，岂其当乎？左思《七讽》，说孝而不从，反道若斯，馀不

【今译】

《管子·戒篇》说：“没有翅膀而到处飞传的，是语言，没有根柢而能牢牢固结的，是感情。”既然语言不靠翅膀，而很容易飞传；感情不靠根柢，而固结不难；那么用文字把它们流传下来，可以不慎重吗？从古以来的作家，在不同时代争着前进；有的才华卓越而豪爽奋迅，有的思虑精纯而用心细密，可是在运思上往往难以周到，很少没有毛病。陈思王曹植的文章，是许多作家中的杰出的，可是他的《武帝诔》说，“尊严的神灵永远蛰伏”，《明帝颂》说，“圣王的身体浮轻”。浮轻好像蝴蝶，蛰伏很像昆虫，用来指极尊贵的帝王，难道是恰当的吗？左思的《七讽》，讲到孝道却不赞成，像这样违反圣人之

Chapter 41

Flaws in Writing

41.1 Guan Zhong once said, "That which flies without wings is sound; that which is firm without roots is feeling."¹ Since sound flies without the support of wings and feeling is firm without depending on roots, should we not be cautious when committing them to writing? Writers have striven for glory since time memorial. Some are exceptionally gifted and write quickly, others think deeply and write with care, but because few are free from flaws, thinking is seldom rounded. Generally speaking, Cao Zhi's works are superior to others, yet his mourning-song for Emperor Wu contains the line "May your noble soul hibernate forever" and his hymn to Emperor Ming uses "light and airy" to describe the emperor's body. "Light and airy" reminds one of butterflies; only animals "hibernate." Is it appropriate to apply these words to the most honorable of men? Again, Zuo Si in his "Seven Satires" writes, "Filial piety does not mean obedience." This statement is so far from the truth that it damages the value of the rest of this work. Pan Yue had a talent for writing laments. Yet in



【原文】

足观矣。潘岳为才，善于哀文，然悲内兄，则云感口泽，伤弱子，则云心如疑。礼文在尊极，而施之下流，辞虽足哀，义斯替矣。

【今译】

道，别的就不值得看了。潘岳的文才，长于写哀悼文字，然而悲悼内兄，便说感叹他用的杯子上还留着口液，哀伤夭折的孩子，便说好像疑心他还活着。按照礼制，适用在极尊敬者的文字，把它加到同辈或小辈身上，文辞虽然写得够悲哀，原来的含义却因此丧失了。



lamenting the death of his brother-in-law, he referred to the traces of his lips on the rim of his cup, and in mourning the death of his young son, he says he has doubts in his mind. In the *Book of Rites*, these expressions are associated with deceased parents. Used to mourn for juniors, they express sorrow, but their context is inappropriate.



【原文】

41.2 若夫君子拟人，必于其伦，而崔瑗之诔李公，比行于黄虞，向秀之赋嵇生，方罪于李斯；与其失也，虽宁僭无滥，然高厚之诗，不类甚矣。

【今译】

至于君子比拟人，一定要是同类的，可是崔瑗作诔哀吊李公，把他的德行比做黄帝虞舜，向秀作赋哀悼嵇康，把他的受刑情况比做李斯；虽然与其比得过坏，宁可比得过好，然而像高厚念的诗那样，比得太不伦不类了。



41.2 Virtuous writers compare men with their peers, yet in mourning for Master Li, Cui Yuan likens the virtues of the dead man to those of the Yellow Emperor and King Shun while Xiang Xiu in a work of rhyme-prose compares Ji Kang's faults with Li Si's crimes. If one must err at all, as these pieces do, it is better to over-praise than over-condemn. As for the poems chanted by Gao Hou, they are inappropriate in the extreme.



【原文】

41.3 凡巧言易标，拙辞难隐，斯言之玷，实深白圭。繁例难载，故略举四条。

【今译】

一切工巧的话容易举出来，拙劣的文辞难于隐藏，这些语言上的毛病，实在比白玉的瑕点更难磨灭。繁多例证难于尽载，所以只约略地举出四条来。



41.3 Generally, clever phrases attract attention easily and awkward expressions cannot be concealed. Thus literary flaws are more serious than blemishes on white jade. We have looked briefly at just four examples. Such flaws are too common to be enumerated here.



【原文】

41.4 若夫立文之道，惟字与义。字以训正，义以理宣。而晋末篇章，依稀其旨，始有“赏际奇至”之言，终〔无〕有“抚叩酬〔即〕酢”之语，每单举一字，指以为情。夫“赏”训锡赉，岂关心解？“抚”训执握，何预情理？雅颂未闻，汉魏莫用，悬领似如可辩，课文了不成义，斯实情讹之所变，文浇之致弊。而宋来才英，未之或改，旧染成俗，非一朝也。

【今译】

至于作文的方法，只是运用文字和确立题义。文字凭解释来规定含义，题义用理论来加以说明。可是晋朝末年的文章，意旨模糊，开始有“赏际奇至”（欣赏奇特情致）的话，最后有“抚叩酬酢”（击节叹赏，互相倡和）的话，往往只举出一个字，用来说明情意。“赏”字的字义是赏赐，难道跟内心的理解有关？“抚”字的字义是握住，跟文章的情理有什么关系？在《诗经》的雅颂里没听说有这种用法，从汉到魏没有谁这样用过，凭空领会好像可以辨认，考核文字完全没有这种意义，这实在是感情不正所造成的，是文风浮夸的弊病。可是宋以来有才华的作家，没有谁能够改正，旧的坏习气构成风俗，不是一朝一夕的缘故。



41.4 The art of writing concerns the handling of words and ideas. A word is defined with reference to its etymology; an idea is developed through reasoning. The trouble with the writings in the late Jin period is their vagueness and ambiguity. Where two words are needed to express an idea, single characters are often used, such as *shang* (understand), *ji* (interact), *qi* (to differ), *zhi* (to come down), *fu* (to feel), *kou* (to knock), *chou* (to entertain a guest), and *zuo* (to pledge a host). But *shang* originally meant “confer,” which is completely different from its present meaning, whereas *fu* originally meant “hold,” which has nothing to do with “feel.” These derivative meanings did not appear in the *Book of Poetry* nor were they used in the Han and Wei dynasties. Some general sense can be made of them, but when examined carefully they are meaningless. This is the result of an erroneous manner of expression and a decadent trend in writing. Writers since the Song Dynasty have been unable to check this trend, because it was formed over a long period, not in one day.



【原文】

41.5 近代辞人，率多猜忌，至乃比语求蚩，反音取瑕，虽不屑于古，而有择于今焉。又制同他文，理宜删革，若〔排〕掠人美辞，以为己力，宝玉大弓，终非其有。全写则揭篋，傍采则探囊，然世远者太轻，时同者为尤矣。

【今译】

近代的文人，大都忌讳过多，甚至有从谐音中挑毛病，从反切里找缺点，这些虽然在古人是不屑一顾的，可是在现在却应该注意。又写得同别人的文章一般，照理应该删去，倘使掠取别人的美好文辞，作为自己所创，那就像偷取宝玉大弓，到底不是自己所有。全抄便是打开箱笼抢劫，摘抄便是摸袋袋，然而时代遥远的问题不大，同时的就成罪状了。

41.5 Modern writers are often suspicious and jealous of one another, to such an extent that they make fun of other people's writings using word play. The ancients belittle this practice, but not so the moderns. Again, if one composition resembles another, it should be revised or abandoned. Plagiarized phrases can not become one's own work, just as the precious jade and the big bow belonged to other people.² Wholesale plagiarism is like stealing a trunk; partial plagiarism is like picking a pocket. He who copies the ancients is flippant; he who plagiarizes his contemporaries is asking for trouble.



【原文】

41.6 若夫注解为书，所以明正事理；然谬于研求，或率意而断。《西京赋》称中黄育获之畴，而薛综谬注谓之阉尹，是不闻执雕虎之人也。又《周礼》井赋，旧有匹马，而应劭释匹，或量首数蹄，斯岂辩物之要哉？

【今译】

至于书的注解，是为了正确地说明事理；可是也有在研究上发生谬误，或者轻率地作出判断。张衡《西京赋》中写到中黄伯那样的力士，夏育、乌获那样的勇士，薛综却错误地把他们注作太监头，这是不知道他们是捉斑斓猛虎的人。又《周礼》按井纳税，十井三十家按旧例出一匹马。应劭解释“匹”字，认为或说量马头计马蹄，这难道是辨明事物的正确解释吗？





41.6 A book of commentary is used to clarify ideas, but may contain misjudgments and wrong interpretations. Zhang Heng's "Rhyme-prose on the Western Capital" mentions such ancient heroes as Zhong Huang, Xia Yu, and Wu Huo, but Xue Zong's commentary mistook them for eunuchs. Clearly, he had never heard of Zhong Huang, a man who captured an eagle and a tiger with his bare hands! Also, in connection with land taxation the *Rites of Zhou* uses the words *pi ma*, or "a pair of horses," yet Ying Shao interprets *pi* as "counting heads and hooves." Is this the proper way of clarifying things?



【原文】

41.7 原夫古之正名，车“两”而马“匹”，“匹”“两”称目，以并耦为用。盖车贰佐乘，马俪骖服，服乘不隻，故名号必双，名号一正，则虽单为匹矣。匹夫匹妇，亦配义矣。夫车马小义，而历代莫悟；辞赋近事，而千里致差；况钻灼经典，能不谬哉？夫辩〔言〕匹而数〔筮〕首蹄，选勇而驱阉尹，失理太甚，故举以为戒。丹青初炳而后渝，文章岁久而弥光，若能櫟括于一朝，可以无惭于千载也。

【今译】

推源古代的端正名称，车称“辆”而马称“匹”，用“匹”和“辆”来作名称，含有两两相配的意思。车子用副车跟正车相配，驾车的马用在两旁的骖马和居中的服马相配，服马和车子都不是单一的，所以名称一定成双，名称确定后又有变化，那么虽只一个也称为匹了。其实匹夫匹妇，也含有相配的意思。像车和马的名称含义很小，可是历代也搞不清楚；像辞赋里讲的是浅近的事，却差之毫厘谬以千里；何况钻研经书，能够不发生谬误吗？辨别“匹”字却去计算马的头和蹄，挑选勇士却驱使太监，太违反常理，所以举出来引以为戒。丹青的颜色开始鲜明而后来变暗，文章越久却越显出光彩，倘若能够在一朝加以校正，可以流传千年也没有惭愧了。



41.7 The truth is that in old times *pi* is used of a horse in the same way as *liang* is used of a carriage: Both mean pairing. This is because in the case of carriages, a master carriage is accompanied by a secondary wagon and in the case of horses pulling a carriage, each of the two middle horses is assisted by another on the side. Since a carriage was hauled by an even number of horses, the word *pi* became a measure word for horses and later was applied to a single horse. This usage resembles the terms “husband” and “wife”: A mention of one will imply both. If trivial matters concerning carriages and horses have been misunderstood in later ages and if annotations of literary texts contain such bizarre errors, how hard must it be to avoid mistakes in a study of the classics! The above examples about counting horse heads and hooves and taking brave fighters for eunuchs are ludicrous errors, so I have cited them as a warning. The passage of time blurs a painting, but literary writing grows in luster with the accumulation of years. Thus once its flaws are corrected, it will stand the test of a thousand years.



【原文】

41.8 赞曰：羿氏舛射，东野败驾。虽有俊才，谬则多谢。斯言一玷，千载弗化。令章靡疚，亦善之亚。

【今译】

总结说：后羿的箭射得发生差错，东野稷的驾驶出了毛病。虽有杰出的才能，发生谬误便多感惭愧。话一有缺点，经历千年也不能改变。写了好文章没有什么抱疚，也是次于作善事了。





41.8 Summary:

The greatest archer may miss his target,
The best horseman may stumble.
A man of unusual talent
May make regrettable mistakes.
One flaw can spoil the whole
And remain for a thousand years.
Near perfection may be approached
When mistakes are avoided.



养气第四十二

【原文】

42.1 昔王充著述，制养气之篇，验己而作，岂虚造哉！夫耳目鼻口，生之役也；心虑言辞，神之用也。率志委和，则理融而情畅，钻研过分，则神疲而气衰：此性情之数也。

【今译】

从前王充著《养性》书，写出论养气的篇章，是自己经过体验后作出的，难道是凭空造作的吗？耳目鼻口，是为生存服务的；心思语言，是属于精神活动的。要是心意和顺，便理路明白心情舒畅；钻研得过分，便精神疲倦气力衰耗：这是属于体气性情方面的变化。



Chapter 42

Nourishing *qi*, or Vital Energy

42.1 Wang Chong's book entitled *Nourishing the Vital Energy* was based on his experience, not fancy. The ears, the eyes, the nose, and the mouth are organs of life. Writing and thinking involve the use of the spirit. Following one's nature without conscious effort induces unobstructed thought and smooth feeling. Overexertion exhausts the spirit and saps the vital energy. This is the law of nature.



【原文】

42.2 夫三皇辞质，心绝于道华；帝世始文，言贵于敷奏；三代春秋，虽沿世弥缛，并适分胸臆，非牵课才外也。战代枝诈，攻奇饰说；汉世迄今，辞务日新，争光鬻采，虑亦竭矣。故淳言以比浇辞，文质悬乎千载；率志以方竭情，劳逸差于万里；古人所以馀裕，后进所以莫遑也。

【今译】

三皇时代语言质朴，思想和华靡绝缘；五帝时代开始具有文采，进奏时着重语言；从夏商周三代到春秋，虽然时代更趋向文华，但话还从心中发出，分量恰当，不是勉强扯到才力外去。战国时代思想分歧而好谲诈，研究奇辞，文饰论说；从汉代到现在，文辞天天在力求新奇，互争光芒，炫耀文采，心思也用空了。所以朴实的话比起浮夸文辞来，文华质朴相差千年；顺着心志比起用空心情来，劳苦和安逸相差万里；这是古人所以从容，后辈所以忙迫的原因。





42.2 In the time of the three kings,¹ language was simple and people did not know about ornaments. In the time of King Yao and King Shun, ornaments began to appear, but plain statements were still valued. In the Xia, Shang, and Zhou dynasties and the Spring and Autumn period, although language became increasingly ornamented, people wrote by following their hearts and did not overtax their talents. The Warring States was a period of guiles and wiles, and writings became strange and aureate. From the Han Dynasty down to the present age, scholars have been increasingly concerned to write in a novel style, racking their brains to the point of collapse in order to outdo one another in the display of literary skills. Yet plain language outstrips adulterated words by a thousand years in substance; spontaneous writing surpasses labored composition by ten thousand *li*. That is why the ancients wrote at ease and the moderns are hard pressed for time.



【原文】

42.3 凡童少鉴浅而志盛，长艾识坚而气衰，志盛者思锐以胜劳，气衰者虑密以伤神，斯实中人之常资，岁时之大较也。若夫器分有限，智用无涯，或惭鳧企鹤，沥辞镌思；于是精气内销，有似尾闾之波；神志外伤，同乎牛山之木；怛惕之盛疾，亦可推矣。

【今译】

一切青少年见识较浅而志气旺盛，老年人识力坚定而体气衰弱，志气旺盛的思想敏锐不感劳苦，体气衰弱的思虑周到便损伤精神，这实是一般人经常的资质，由于年岁大小而产生的大概情况。至于各人的才具是有限的，智力的运用是无穷的，有的因鸭的脚胫短而羞愧，羡慕鹤的脚胫长，练辞运思，呕尽心血，于是精力消耗，好像水波流到无底洞里；神志斫丧，同牛山的树被砍光一样；这样因悲苦惊恐而造成疾病，也是可以推想的。



42.3 Generally speaking, young men are more vigorous than experienced; the elderly have strong powers of judgement but weak energy. The vigorous, having a sharp mind, are equal to hard work. The frail, given to deep and prudent thinking, find it energy-consuming. These are the general characteristics of the average man, typical of people who differ in age. There is a limit to human wisdom, but no limit to knowledge. Ashamed of their limited wisdom as wild ducks are ashamed of their short legs in front of cranes, some people take pains in writing and thinking.² Their vitality is depleted like the draining away of the water in Weilü Ocean,³ their spirit saps like the cutting away of trees in the Mount Niu.⁴ Nervousness and anxiety cause physical disorder.

【原文】

42.4 至如仲任置砚以综述，叔通怀笔以专业，既暄之以岁序，又煎之以日时，是以曹公惧为文之伤命，陆云叹用思之困神，非虚谈也。

【今译】

至于像王充在屋内到处安放笔砚用来写作，曹褒怀抱着纸笔专研礼仪，既按年按节来自己督促自己，又按时按日来自己逼迫自己，因此曹操怕作文会缩短生命，陆云感叹运思的损害精神，并非空话。





42.4 Wang Chong put inkstones and writing brushes in every nook and corner of his house so that he could write any time he wished. Cao Bao slept with writing brushes in hand while drafting rites and ceremonies for the court. Year after year they worked, day after day they toiled. No wonder Cao Cao was worried that writing would shorten one's life while Lu Yun lamented that thinking would tax the spirit. Their words are not unfounded.



【原文】

42.5 夫学业在勤，〔功庸弗怠〕，故有锥股自厉，〔和熊以苦之人〕；志于文也，则有申写郁滞；故宜从容率情，优柔适会。苦销铄精胆，蹙迫和气，秉牍以驱龄，洒翰以伐性，岂圣贤之素心，会文之直理哉！

【今译】

学习业务在于勤奋，所以有用锥子刺股来激励自己的；有志于作文不一样，那要舒畅心头郁闷，应该从容不迫地顺着感情，宽舒不急地适应时会。倘使消耗精力，损伤和顺的体气，拿着稿纸来催促寿命，挥笔来损害本性，难道是圣贤平常的心愿，作文的正确理论吗！



42.5 Learning requires diligence, hence the story of Su Qin pricking his thigh with an awl to keep himself awake while reading. But writing is better done at leisure in compliance with one's nature and at the call of inspiration, for it involves the releasing of suppressed feelings. If one over-spends his vitality and offsets his physical balance, or if he precipitates his aging and abuses his life through writing, he violates the original intention of the sages and misses the true point of writing.



【原文】

42.6 且夫思有利钝，时有通塞，沐则心覆，且或反常，神之方昏，再三愈黷。是以吐纳文艺，务在节宣，清和其心，调畅其气，烦而即舍，勿使壅滞，意得则舒怀以命笔，理伏则投笔以卷怀，逍遥以针劳，谈笑以药倦，常弄闲于才锋，贾馀于文勇，使刃发如新，凑理无滞，虽非胎息之〔迈〕万术，斯亦卫气之一方也。

【今译】

况且文思有快有慢，时机有通有塞，洗头时弯着身子，心的位置翻覆，甚至会违反常情去考虑问题，精神正在迷糊时，再三用它就会越加昏乱。因此抒写文辞，专在调节疏导，使内心清明和顺，体气调和舒畅，心烦乱就放开，不让思路阻塞，文意成熟便用笔抒怀，文思潜伏便放下笔不再思索，逍遥自得来苏息疲劳，谈笑风生来赶走倦怠，常常有空暇来培养才华的锋芒，在写作上保持多余的精力，使得刀口像新磨过的，宰牛时解开肌肉的纹理没有一点儿迟钝，这虽然不是气功的技术，也是养气的一个方法。



42.6 Moreover, the mind might be quick or slow; thinking might be smooth or sluggish. He who is washing his head and keeping his brain upside down may have uncustomary thoughts.⁵ He who is in a state of mental perplexity will become the more confounded if he continues to rack his brain. Thus while writing, one must regulate and discharge his vitality and keep his mind tranquil and his vitality unimpeded. If vexed, he should stop working in order to avoid clogging his mind. Once inspired, he can apply his writing brush. Otherwise he may well put his writing brush away. Use leisure to relieve labor and conversation to divert tension. Spare time to sharpen the mind, and always maintain enough energy in writing. Thus your mind will be as keen as a newly sharpened knife and your bodily pneuma will flow without obstruction. Although this may not compare with the panacea of the breathing exercise, it is one way of nourishing the vital energy.



【原文】

42.7 赞曰：纷哉万象，劳矣千想。玄神宜宝，素气资养。水停以鉴，火静而朗，无扰文虑，郁此精爽。

【今译】

总结说：纷乱啊各种现象，劳苦啊种种思虑。玄妙的精神应该宝贵，平常的体气有赖保养。水静了可用来照影，火静了更显得明亮。不要扰乱文思，培养这种清明的精神。





42.7 Summary:

Worldly phenomena are many and diverse,
The thinking process is painful and laborious.
The inner spirit should be preserved,
Vital energy needs nourishing.
Still water is clear,
Calm flames are bright.
Do not disturb the literary thought,
Keep the mind keen and sharp.



附会第四十三

【原文】

43.1 何谓“附会”？谓总文理，统首尾，定与夺，合涯际，弥纶一篇，使杂而不越者也。若筑室之须基构，裁衣之待缝缉矣。夫才童学文，宜正体制，必以情志为神明，事义为骨髓，辞采为肌肤，宫商为声气；然后品藻玄黄，摘振金玉，献可替否，以裁厥中：斯缀思之恒数也。

【今译】

什么叫“附会”？是说统率文章命意，联系首尾段落，决定去取，组合章节，包举全篇，使它内容丰富而不散漫。好像建筑须要打好基础，竖起屋架，裁衣有待细针密缝了。学童习作，应该端正文体，一定要以抒写的思想感情为精神，内容的事义为骨骼，文章的辞采为肌肤，语言的音调为声气，然后在色彩上加意润饰，像音乐注意谐和，选用好的去掉坏的，使它恰到好处：这是谋篇运思的经常方法。



Chapter 43

Organization

43.1 By organization I mean the unifying of themes, the cohering of beginning and end, the choice between what to keep and what to delete, and the bridging of gaps. It is that by which the miscellaneous elements of a composition are merged into an orderly whole. It is like the foundation of a house, or the sticking together of seams in sewing. When a child learns to write, he should first learn the correct way of organization: Feeling and thought are the soul, facts and meaning the bone and marrow, language and diction the muscles and skin, tone and rhythm the voice and breath. Then he can go on to embellish and polish, to perfect the tone and rhythm, to add or delete, in order to meet the standard. This is the law of composition.



【原文】

43.2 凡大体文章，类多枝派，整派者依源，理枝者循幹。是以附辞会义，务总纲领，驱万塗于同归，贞百虑于一致，使众理虽繁，而无倒置之乖，群言虽多，而无棼丝之乱；扶阳而出条，顺阴而藏迹；首尾周密，表里一体：此附会之术也。夫画者谨发而易貌，射者仪毫而失墙，锐精细巧，必疏体统。故宜拙寸以信尺，枉尺以直寻，弃偏善之巧，学具美之绩：此命篇之经略也。

【今译】

一切文章，从大体看来，往往像树木的多分枝，江河的多支流，整理支流要依靠源头，理清分枝要遵从本干。因此调整辞语，安排情意，务必要抓住全篇纲领，使千万条路通向同一目的，改正百种念头达到一致，使得段落大意虽极繁多，却没有前后倒置的错乱，全篇语言虽极丰富，却不像乱丝那样纠结；明显的像向着太阳而抽出枝条，含蓄的像顺着暗处而隐藏踪迹；首尾周密，内外一致：这是附会的方法。假使画师只注意画头发会把面貌画得走样的，射手只对准细微处会失掉大的目标，把精神集中在微细处，一定会在大体上疏忽。所以应该保证一尺的正确，不必拘泥于一寸，保证一丈的正确，不必拘泥于一尺，宁可放弃枝节的细巧，争取具体的完美：这是谋篇的总安排。



43.2 In general, a composition resembles a tree or a river. A tree has many branches, a river many tributaries. If the tributaries follow the source and the branches follow the trunk, things will be in order. Therefore in organizing ideas and arranging language one must grasp the essentials. All routes should lead to the same destination; ideas should be developed around one theme. This is the way to avoid poor organization of complex ideas and prevent confusion in using complicated language. As a tree sprouts in the sun or stands hidden in the shade, so a composition highlights or plays down certain points. Yet it should always be closely knit from beginning to end and consistent both within and without. This is the art of organization. A painter may distort the features if he concentrates only on the hair; a shooter may overlook the bigger target if he sees only a tiny spot. Concentration on the details leads to the neglect of the whole. Therefore, better make the inch to serve the foot or the foot to serve the yard. Abandon ingenuity in lesser things and learn to achieve overall success. This is the general plan of composition.



【原文】

43.3 夫文变〔多〕无方，意见浮杂，约则义孤，博则辞叛；率故多尤，需为事贼。且才分不同，思绪各异，或制首以通尾，或尺接以寸附；然通制者盖寡，接附者甚众。若统绪失宗，辞味必乱；义脉不流，则偏枯文体。夫能悬识凑理，然后节文自会，如胶之粘木，〔豆〕石之合〔黄〕玉矣。是以驷牡异力，而六辔如琴；〔并驾齐驱，而一轂统辐；〕驭文之法，有似于此。去留随心，修短在手，齐其步骤，总辔而已。

【今译】

文章的变化没有定规，因为作者对写作的意见容易浮泛杂乱；主张简省的不免意义孤单，主张繁博的往往辞语杂乱；写得快的不免草率而多毛病，写得慢的又往往迟疑不决，也会害事。况且各人的才具不同，想法各异，有的从开头贯通到结尾，有的一尺一寸枝枝节节连接起来；然而作通盘考虑的较少，枝节连接的很多。倘使各种头绪失去主宰，文辞的意味一定紊乱；意义的脉络不贯通，那么文体就显得是半边瘫痪了。能够深切认识文章的肌肉纹理，然后章节结构自会合理，像胶的粘木，玉和石的结成璞玉了。因此，驾车的四匹马的气力虽然不一样，马缰绳却能拉得像琴弦那样和谐，驾驭文章的方法，和这类似。或去或留随着作者的心意，或长或短凭着作者的手笔，调整四匹马的步调，只在于抓住缰绳罢了。

43.3 Literary changes have no rules; ideas and thoughts are many and varied. Terseness may produce poverty of meaning; elaboration may bring about excessiveness of language. Quick writing may yield bad results; deliberation may impair. Moreover, people possess different degrees of talents and their ideas are not the same. Some pace to the end once they make a start, others do a patchwork, inching forward. Many are the latter, few the former. If the general order is disrupted, the meaning of words will be confused. If the veins of meaning are obstructed, the whole composition will be paralyzed. If one can penetrate the texture of a composition, its language and sound patterns will naturally cohere like the applying of glue to wood, or the transformation of stone into jade. Four horses pulling a cart may not exert themselves to the same degree, but by means of the six reins they can be made to work as harmoniously as the music of a lute¹. It is the same with writing. It is up to the writer to add or delete, to shorten or expand. He can make proper adjustments by keeping a grip on the whole.



【原文】

43.4 故善附者异旨如肝胆，拙会者同意如胡越。改章难于造篇，易字艰于代句，此已然之验也。昔张汤拟奏而再却，虞松草表而屡谴，并理事之不明，而词旨之失调也。及倪宽更草，钟会易字，而汉武叹奇，晋景称善者，乃理得而事明，心敏而辞当也。以此而观，则知附会巧拙，相去远哉！

【今译】

所以会调整文辞的，能把不同的用意结合得像肝胆那样亲近，不会安排命意的，却把和谐的音调写得像北胡南越那样背离。改文章有时比写文章更难，换一个字有时比换一句更难，这是已经经过证实了的。从前张汤起草奏章一再被退回，虞松起草章表屡次受到指责，都由于事理没有说明白，文理没有安排好。等到倪宽替张汤另行起草，钟会替虞松换了几个字，因而汉武帝赞美，晋景帝叫好，那是说理得当，叙事明白，心思灵敏，措辞恰当。由此看来，便知附会的巧妙和拙劣，相差很远了！

43.4 A person skilled in organization can arrange different ideas as properly as the liver and the gall. An inept person will make harmonious music sound as jarring as *hu* (northern) and *yue* (southern) tones. Revising a composition is more difficult than writing a new one; altering a word is harder than replacing a sentence. Experience has proved this to be true. Zhang Tang's draft of a report to the throne was rejected several times and Yu Song's draft of a memorial incurred repeated criticisms. Both failed to state things clearly, the result of a mismatch between language and meaning. After Ni Kuan rewrote Zhang Tang's piece, Emperor Wu of Han wondered at the difference. After Zhong Hui altered several words in Yu Song's, Emperor Jing of Jin applauded the improvement. This is because the revised versions expressed ideas clearly, revealed the work of a quick mind, and manifested the propriety of diction. Seen in this light, the proficiency or ineptitude in organization makes a big difference.



【原文】

43.5 若夫绝笔断章，譬乘舟之振楫；会词切理，如引辔以挥鞭。克终底绩，寄深写远。若首唱荣华，而媵句憔悴，则遗势郁湮，馀风不畅。此《周易》所谓“臀无肤，其行次且”也。惟首尾相援，则附会之体，固亦无以加于此矣。

【今译】

至于收笔结尾，一章结句，好比划船打桨要有力；调整辞语切合情理，好比拉住缰绳来挥鞭的得心应手。那便能够有始有终地收到功效，使文章寄托深意，具有情味。要是开头有光彩，承接的句子却拙劣，便使文势阻塞，文气不舒畅。这就像《易经·夬卦》里说的：“屁股上没有皮肉，走不动路。”只要全篇首尾相称，那么附辞会义的作用，确实没有超过它的了。

43.5 The conclusion of a work should be forceful, like pulling the oar in boating. Words and ideas should match, like pulling the reins in horse riding. If a composition sustains its gusto from beginning to end, it will produce a deep and far-reaching effect. If it begins powerfully but soon spends its force, it will drag to a lame end and lose fluency. This is what the *Book of Changes* means when it says that “with no muscles on the buttocks, walking becomes hard.” Only when the beginning and the end reinforce each other will the art of organization achieve perfection.



【原文】

43.6 赞曰：篇统间关，情数稠迭。原始要终，疏条布叶。道味相附，悬绪自接。如乐之和，心声克协。

【今译】

总结说：全篇的统一安排很不容易，因为内容抒写的情意很繁杂。从开头到结尾，要分条布叶，疏密不乱。只要道理和情味相互结合着，章节中的头绪自然衔接。像音乐的和谐那样，反映心声的文章也能够作到协调。





43.6 Summary:

Feeling and thought are many and complex,
General planning is a tortuous process.
Arrange the beginning and the end
Like the branches and foliage of a tree.
Unite thought and feeling,
And small ends will fall into their proper place.
Let sound and sense be perfectly balanced
Like the harmony of music.



总术第四十四

【原文】

44.1 今之常言，有“文”有“笔”，以为无韵者“笔”也，有韵者“文”也。夫文以足言，理兼《诗》《书》，别目两名，自近代耳。颜延年以为：“笔”之为体，“言”之文也；经典则“言”而非“笔”，传记则“笔”而非“言”。请夺彼矛，还攻其楯矣。何者？《易》之《文言》，岂非“言”文；若“笔”〔不〕为“言”文，不得云经典非“笔”矣。将以立论，未见其论立也。予以为：发口为“言”，属〔笔〕翰曰〔翰〕“笔”，常道曰经，述经曰传。经传之

【今译】

今人常常说：文章有“文”有“笔”，认为无韵的是“笔”，有韵的是“文”。文和笔都有文采，文采是用来丰富语言的，照理应该包括《诗经》《尚书》在内；至于分成“笔”和“文”两种名称，是从晋代来的。颜延年认为“笔”这种文体，是有文采的“言”；经书是“言”而不是“笔”，传记是“笔”而不是“言”。请借用他的矛，转过来攻击他的盾。怎么说呢？《易经》里有《文言》，难道不是有文采的“言”吗？要是“笔”是有文采的“言”，便不能说经书不是“笔”了。要用它来立论，实在看不到这个论点能够确立。我认为说出来的是“言”，写出来的是“笔”；讲恒久不变的道理的是经书，解释经书的是传记。经书和传记的体制，脱离“言”而进入到

Chapter 44

Summarizing the Art of Writing

44.1 Current discussions of literature distinguish between ornamented and plain writing, ornamented meaning rhymed and plain meaning unrhymed. In fact, ornaments used to strengthen language are found in both the *Book of Poetry* and the *Book of Documents*. The differentiation of the two names is a recent phenomenon. Yan Yannian believed that plain writing was ornamented speech, so the classics were speech, not plain writing, and the commentaries were plain writing, not speech. Let me use his own point to puncture him. How? Are not the “Words for Embellishment” in the *Book of Changes* speech with ornaments?¹ If plain writing is ornamented speech, there is no denial that the classics are plain writing. Then Yan’s argument cannot stand. My view is that speech is the spoken language and plain writing the written language, that a classic interprets the eternal laws of nature and a commentary interprets a classic. A classic and a commentary are both set down in writing from speech. Since



【原文】

体，出“言”入“笔”，“笔”为“言”使，可强可弱。〔分〕六经以典奥为不刊，非以“言”“笔”为优劣也。昔陆氏《文赋》，号为曲尽，然泛论纤悉，而实体未该。故知九变之贯匪穷，知言之选难备矣。

【今译】

“笔”，“笔”受到“言”的影响，文采可以多些，也可少些。六经因内容的正确和深入而不可改变，不是用“言”或“笔”来分优劣的。从前陆机的《文赋》，论到文章称为详尽，但只一般地谈琐细的问题，对主要文体却谈得不完备。因此，认识到文体的变化无穷，懂得这种变化的人可算是难得了。



writing involves the handling of speech, it might be ornamented to a greater or lesser extent. The six classics² are imperishable because of their elegance and depth. They are not to be rated good or bad simply because they are speech or plain writing. Lu Ji's "Rhyme-prose on Literature" is thought to be exhaustive. In fact it is thorough only in the trifles, not in essentials. Thus it is known that there is no end to the changes of things and it is hard to find a person who really understands literature.



【原文】

44.2 凡精虑造文，各竞新丽，多欲练辞，莫肯研术。落落之玉，或乱乎石；碌碌之石，时似乎玉。精者要约，匮者亦鲜；博者该赡，芜者亦繁；辩者昭晰，浅者亦露；奥者复隐，诡者亦〔典〕曲。或义华而声悴，或理拙而文泽。知夫调钟未易，张琴实难。伶人告和，不必尽窈榘〔栲〕之中；动〔用〕角挥〔扇〕羽，何必穷初终之韵；魏文比篇章于音乐，盖有徵矣。夫不截盘根，无以验利器；不剖文奥，无以辨通才。才之能通，必资晓术，自非圆鉴区域，大判条例，岂能控引情源，制胜文苑哉！

【今译】

一切精心写作的，各自争取文章的新颖藻丽，多要求练辞，不肯去研究写作方法。因此，光润的玉，有时和石子相混；洁白的石，有时像玉。同样，精炼的写得扼要简短，内容贫乏的也写得短小；渊博的写得完备详尽，芜杂的也写得繁多；辨析的写得明白，浅薄的也写得显露；深入的写得层迭曲折，怪异的也写得曲折。有的意义美好而缺乏声情，有的命意拙劣而文辞光润。从这里知道要使钟声协调并不容易，要使琴声谐和实在困难。乐师说音调谐和了，不一定是音的大小高低恰到好处；乐师说弹出各种音调，哪能一定从头到尾都合于韵律；魏文帝讲篇章用音乐来比，是有根据的。不截断盘结的树根，无从检验斧子的锋利；不能分析文章的奥妙，无从辨别是否具有精通创作的才能。能够精通创作一定要靠懂得方法，除非能作全面的鉴别，尽量分析各种条理和例证，哪能够控制情理，在文坛上取得优胜啊！



44.2 Generally, a writer takes pains in search of novelty, but in this endeavor is concerned more with diction than with the art of writing. Fine jade may be confused with stone; a pretty stone may be taken for jade. An exact person writes concisely; an impoverished mind is short of words. A versatile person writes exuberantly; an unorganized mind is verbose. An eloquent person writes clearly; a shallow mind is transparent. A profound man writes cryptically; an eccentric mind is ambiguous. Some works contain excellent ideas but their language is weak; some are poor in thought but rich in language. This is like music: It is as difficult to adjust the tone of a bell as it is to regulate the strings of a zither. When a musician considers the tone to be in harmony, it does not necessarily mean that all the sound scales are in good order. When he plays a zither, not all the tunes are perfect. It is not groundless that Emperor Wen of Wei compares writing with music. It is hard to tell the sharpness of an axe without using it to chop a crooked tree stump; it is hard to appreciate a versatile talent without examining the nuances of his composition. A command of the art of writing is indispensable to a versatile talent. Without a thorough knowledge of various literary genres and a clear understanding of the rules, how can one organize one's emotions and triumph in the garden of literature?



【原文】

44.3 是以执术驭篇，似善弈之穷数；弃术任心，如博塞之邀遇。故博塞之文，借巧悦来，虽前驱有功，而后援难继；少既无以相接，多亦不知所删，乃多少之并惑，何妍蚩之能制乎？若夫善弈之文，则术有恒数，按部整伍，以待情会，因时顺机，动不失正。数逢其极，机入其巧，则义味腾跃而生，辞气丛杂而至。视之则锦绘，听之则丝簧。味之则甘腴，佩之则芬芳：断章之功，于斯盛矣。

【今译】

因此掌握技巧来驾驭篇章，好像善于下棋的深通棋术；抛弃技巧凭着主观，好像赌博的碰运气。所以像赌博那样的写作，只靠碰巧偶然碰上，虽然前面这样做有了功效，可是后面却难以继续下去；写少了既不知怎样补充，写多了也不知怎样删削，不论多了少了都感到迷惑，怎么能够掌握写作的好坏呢？至于像善于下棋那样写作，那么技巧有一定法则，按部就班，等待情理酝酿成熟，顺着时机总不离开正轨。技巧运用得很好，时机又是巧合，那么意义和情味跳跃般涌现出来，辞采和气势蜂踊到来。看上去文采像织锦彩绘，听上去音节像合奏丝簧，品评起来事义的滋味甘美丰润，玩赏起来情志所发出的气味芬芳：写作所能收到的效果，到这样才算是很好了。

44.3 Therefore it is as important for a writer to know the art of writing as it is for a good chess player to understand the changes of a game. If he ignores art to follow his whimsies, it is like throwing dice to decide his chance of success. A composition written in this way is a matter of luck. It might promise success at the beginning, but cannot hold to the end. Such a writer does not know how to expand a curtailed piece or condense a redundant one. If both the short and the long compositions confuse him, how can he know the good from the bad? To write as well as a good chess player plays his game, one should follow definite rules, be methodical and responsive to the undulations of feeling, and adapt to the circumstances. This is the way to avoid deviating from the proper path. If one makes proper use of the rules and chooses the right moment to start writing, refreshing thoughts will leap out in a troop and inspired turns of phrases will surge in clusters. Such a composition resembles tapestry to the eye, music to the ear, delicacy to the taste, fragrance to the smell. Herein lies the art of writing.



【原文】

44.4 夫驥足虽骏，縵牵忌长，以万分一累，且废千里。况文体多术，共相弥纶，一物携贰，莫不解体。所以列在一篇，备总情变；譬三十之辐，共成一毂，虽未足观，亦鄙夫之见也。

【今译】

千里马虽然跑得快，但缰绳忌太长，缰绳长只是万分之一的小缺点，尚且妨碍跑千里路。何况文章的各种体裁有各种要求，讲创作理论需要共同配合，一个方面不协调，就会破坏整体。所以把讲创作理论的文章排列在一部里面，全面地总结各种情理变化；好比车轮中的三十条横木，一起合在车毂上组成一个轮子，那样讲写作虽然不值得称美，也是浅陋者的一得之见。



44.4 A steed gallops fast, but its rein should not be over-long. This is a trivial factor, but failing that, the steed cannot run as fast as it should be able to. The same applies to the art of writing, which, being more complicated, requires the integration of multiple factors. One oversight will cause the whole to disintegrate. For this reason, this chapter has discussed the general art of writing. Like the hub of the spokes, it brings different issues together. The views may not be worth much attention: They represent my humble opinion.



【原文】

44.5 赞曰：文场笔苑，有术有门。务先大体，鉴必穷源。乘一总万，举要治繁。思无定契，理有恒存。

【今译】

总结说：文章的园地里，有技巧有门路。首先致力总体，观察一定要探索源头。根据原则来总结多种多样变化，掌握要点来处理繁多的现象。文思虽然没有定规，写作的道理却有一定。





44.5 Summary:

There are pathways
To the garden of writing.
First consider the fundamentals,
Then tap the sources.
Follow one guiding principle to organize ten thousand varieties,
Emphasize the essentials as a means of managing the
vicissitudes.
Thinking has no fixed form,
The rules of writing are constant.



时序第四十五

【原文】

45.1 时运交移，质文代变，古今情理，如可言乎！昔在陶唐，德盛化钧，野老吐“何力”之谈，郊童含“不识”之歌。有虞继作，政阜民暇，熏风〔诗〕咏于元后，“烂云”歌于列臣。尽其美者何？乃心乐而声泰也。至大禹敷土，九序咏功，成汤圣敬，“猗欤”作颂。逮姬文之德盛，《周南》勤而不怨；大王之化淳，《邠风》乐而不淫。幽厉昏而《板》《荡》怒，平王微而《黍离》哀。故如歌谣文理，与世推移，风动于上，而波震于下者也。

【今译】

时代风气在交替着发生变化，崇尚质朴或文采各代不同，古往今来作品中的情和理，好像可以谈谈的吧！从前在唐尧时代，道德高尚，教化普及，老农说出“尧有什么功德”的话，儿童唱着“不识不知”的歌谣。虞舜接着起来，政治清明，人民安闲，元首唱出《南风歌》，众臣唱出《卿云歌》。这些作品为什么会极其美好呢？是心情快乐声音和畅啊。到大禹治理水土，使九种有益民生的事物发挥功用而加以歌颂，商汤圣明恭敬，后人作出“美啊”的颂辞。到了周文王道德高尚，教化普及，《周南》的民歌里表达出勤劳而不怨的精神；在周太王的教化下，民风淳厚，《邠风》的民歌里表达出欢乐而不过分的心情。幽王厉王昏乱，《板》诗《荡》诗表达了愤怒的感情，平王时周朝衰弱，《黍离》诗表达出哀怨的感情。因此知道歌谣的文采和情理跟着时世转变，政治教化像风那样在上面吹动，歌诗便会像水波那样在下面震荡起来。



Chapter 45

Literature and the Times

45.1 The times alternate and change; the simplicity or ornateness of literary forms changes accordingly. May I venture to discuss the literary situations of the past and the present! In the time of King Yao, the kingly ways were bounteous and benevolence reached far and wide. Old farmers praised them; country children sang of them. The era of King Shun was one of political virtue and civil peace. Thus Shun wrote the "Song of the Southerly" and his ministers sang the "Song of Auspicious Clouds." Why are these songs so beautiful? It is because the joy of the heart occasioned the calmness of the songs. When King Yu ruled the land, state affairs were put in good order and exalted in songs. King Tang of the Shang Dynasty was wise and pious: The eulogy "Beauteous Is the Sacrificial Music" appeared in his honor.¹ King Wen had abundant virtue, hence the love of labor and absence of complaints in the poems of "Zhou Nan."² The government of the Grand King of Zhou was pure and simple. Thus the "Airs of the Bin State" were joyful and without excess.³ King You and King Li of Zhou were fatuous, hence the angry tones in the poems "Ban" and "Dang."⁴ King Ping of Zhou caused the Zhou Dynasty to decline, hence the sadness in the poem "The Millet Is Growing Well."⁵ Thus it is known that songs and ballads change with the times: When winds blow over, waves stir.

PDF
PDG

【原文】

45.2 春秋以后，角战英雄，六经泥蟠，百家飙骇。方是时也，韩魏力政，燕赵任权；五蠹六虱，严于秦令；唯齐楚两国，颇有文学，齐开庄衢之第，楚广兰台之宫，孟轲宾馆，荀卿宰邑；故稷下扇其清风，兰陵郁其茂俗，邹子以谈天飞誉，驸奭以雕龙驰响，屈平联藻于日月，宋玉交彩于风云。观其艳说，则笼罩雅颂，故知玮烨之奇意，出乎纵横之诡俗也。

【今译】

春秋以后，战国七雄用战争来争胜，六经被抛弃，百家像狂飚卷起使人吃惊。当这个时候，韩魏用武力争夺，燕赵任用权谋；秦国把文学看做五种蛀虫或六种虱子中的一种，命令严加禁止；只有齐楚两国，富有文化学术，齐国在四通八达的大路上建设大公馆，楚国扩建了兰台宫，用来接待文人学士，孟子作为齐国贵宾住在客馆里，荀卿做了楚国县官；所以齐国稷门下煽起了清新的学风，楚国兰陵县培养成良好的风俗，邹衍因为能谈天说地声名飞扬，驸奭具有像雕刻龙纹那样的文采因而出名，屈原的作品可以同日月争光，宋玉描写风和朝云的赋都富有文采。看到他们艳丽的文辞，就要罩盖住《诗经》中的雅颂，所以知道文采照耀的瑰异文思，是从战国时纵横变化的诡异风俗中产生出来的。



45.2 The Spring and Autumn period was a time of war and conquests. The six classics were neglected, like dragons hidden in mud, and a hundred philosophers emerged, sweeping like gusts of wind. At this time, the states of Han and Wei were engaged in war, the states of Yan and Zhao manipulated power, and the state of Qin strictly banned literature as one of the five worms or six lice.⁶ Only the states of Qi and Chu maintained a fair standard of literature. Qi built fine mansions on the roadside; Chu expanded the Lantai Palace.⁷ Mencius was received with honor in Qi; Master Xun became the magistrate of Lanling county in Chu. Thus the fine influence of Mencius was felt in Qi and the good model of Master Xun bore fruit in Chu. Zou Yan won fame with his discourse on the skies, Zou Shi with his dragon-carving writings; Qu Yuan paired brilliance with the sun and moon, Song Yu with the wind and clouds. Their gorgeous writings nearly outshone the *Book of Poetry*. Thus it is known that the shocking effect of their brilliance and splendor resulted from the bizarre elements of the warring times.



【原文】

45.3 爰至有汉，运接燔书，高祖尚武，戏儒简学。虽礼律草创，《诗》《书》未遑，然《大风》《鸿鹄》之歌，亦天纵之英作也。施及孝惠，迄于文景，经术颇兴，而辞人勿用；贾谊抑而邹枚沉，亦可知己。逮孝武崇儒，润色鸿业，礼乐争辉，辞藻竞骛：柏梁展朝讌之诗，金堤制恤民之咏，徵枚乘以蒲轮，申主父以鼎食，擢公孙之对策，叹倪宽之拟奏，买臣负薪而衣锦，相如涤器而被绣；于是史迁寿王之徒，严终枚皋之属，应对固无方，篇章亦不匮，遗风馀采，莫与比盛。

【今译】

到了汉朝，处在秦始皇焚书以后，汉高祖尊重武功，戏弄儒生，怠慢学者。虽则礼仪和法律已在开始制作，还没来得及讲究《诗经》《尚书》，然而像高祖的《大风歌》和《鸿鹄歌》，也可说是天才的杰作了。传到孝惠帝，直到文帝、景帝，经学稍稍兴起，可是文人还不被任用；看到贾谊被贬斥，邹阳、枚乘很不得志，也可以知道了。到了孝武帝尊重儒家，要用文辞来粉饰他的大功业，于是制礼作乐，争着显出光彩，文辞也争着追求华采：武帝在柏梁台上和朝臣开宴联句，在黄河堤上作了忧民的诗，用安稳的车子去聘请枚乘，满足主父偃过豪华生活的要求，公孙弘对策好，把他提拔起来，倪宽草拟奏章好，很加赞叹，朱买臣穷得背柴卖，让他穿着锦衣还乡，司马相如穷得洗酒器，让他穿着绣衣做使节；这时候，像司马迁、吾丘寿王这些人，严安、终军、枚皋这辈人，有的对答起来确实会随机应变，有的文章也写得不少，风流文采遗传下来，没有比那时更兴盛的了。

45.3 The Han Dynasty succeeded the book-burning Qin. The first emperor of Han admired martial arts, mocked scholars, and ignored learning. Although rites and laws were beginning to be established, studies of the classics were not yet in fashion. At this time, the “Song of the Wind” and the “Song of the Swan” were the works of a genius.⁸ From the time of Emperor Xiaohui down to that of Emperor Wen and Emperor Jing, classical studies began to flourish, but poets were not in favor. That is why Jia Yi, Zou Yang, and Mei Cheng occupied humble positions. Emperor Xiaowu held scholars in high esteem and encouraged them to glorify his noble deeds. Consequently, rites and music flourished and literary pursuits came in fashion. At the Tower of Boliang the Emperor feasted his courtiers and improvised poems with them. At the golden dam he wrote a poem to show his concern for the people.⁹ He sent a comfortable carriage to enlist the service of Mei Cheng, extended to Zhufu Yan the favor of a luxurious life, promoted Gongsun Hong on account of his reply to an imperial edict, and commended Ni Kuan for his government report. Zhu Maichen, a poor woodcutter, returned to his hometown a distinguished man. Sima Xiangru, a poor taverner, became a high official. People like Sima Qian, Wuqiu Shouwang, Yan An, Zhong Jun, and Mei Gao were good at both writing and oratory: Their splendor and glory were unrivalled.



【原文】

45.4 越昭及宣，实继武绩；驰骋石渠，暇豫文会，集雕篆之铁材，发绮縠之高喻。于是王褒之伦，底禄待诏。自元暨成，降意图籍，美玉屑之谈，清金马之路，子云锐思于千首，子政讎校于六艺，亦已美矣。爰自汉室，迄至成哀，虽世渐百龄，辞人九变，而大抵所归，祖述《楚辞》，灵均馀影，于是乎在。

【今译】

经过昭帝到宣帝，确实继承了武帝的事业；学者在石渠阁展开对经学的论辩，文士在文会上从容讨论，既聚集了创作辞赋的杰出人才，又发出贬低辞赋尊重经学的高论。在这时候，像王褒这些人，凭着文才等待诏书，取得俸禄。从元帝到成帝，注意图书，赞美象珠玉般美好的谈吐，扫清了通向金马门的路，因此扬雄对着上千篇赋用心精思，刘向对那六经加意校订，都作得很到家。从汉武帝看重辞赋起，直到成帝哀帝，虽则时代已经过了百多年，辞赋家的创作有了很多变化，可是从总的趋向看，还是继承了《楚辞》的传统，屈原的深远影响，在这里可以看到。



45.4 Emperor Zhao and Emperor Xuan carried on the tradition of Emperor Wu. Scholars gathered at the Shiqu Library; writers met for leisurely conversations. Thus a group of rare talents came together and held elevating and learned discussions. Thus poets like Wang Bao attained official positions. Emperor Yuan and Emperor Cheng both favored learning, commending fine discussions and keeping the road open to the Gate of the Golden Horse.¹⁰ Yang Xiong studied a thousand pieces of rhyme-prose; Liu Xiang collated and edited the *Six Classics*. Both won great success. From the time of Emperor Wu down to that of Emperor Cheng and Emperor Ai, over a hundred years passed and many a poet came and went. But the literary trend remained much the same, following the model of the *Songs of the South*. Qu Yuan's influence persisted.



【原文】

45.5 自哀平陵替，光武中兴，深怀图讖，颇略文华。然杜笃献谏以免刑，班彪参奏以补令，虽非旁求，亦不遐弃。及明〔帝〕章叠耀，崇爱儒术，肄礼璧堂，讲文虎观；孟坚珥笔于国史，贾逵给札于瑞颂，东平擅其懿文，沛王振其通论，帝则藩仪，辉光相照矣。自〔安和〕和安以下，迄至顺桓，则有班傅三崔，王马张蔡，磊落鸿儒，才不时乏，而文章之选，存而不论。然中兴之后，群才稍改前辙，华实所附，斟酌经辞，盖历政讲聚，故渐靡儒风者也。降及灵帝，时好辞制，造〔羲〕皇羲之书，开鸿都之赋；而乐松之徒，招集浅陋，故杨赐号为驩兜，蔡邕比之俳优，其余风遗文，盖蔑如也。

【今译】

自从哀帝平帝时汉朝趋向没落，到光武帝中兴，非常推重图讖，稍稍忽略文辞。然而杜笃献《吴汉谏》得免刑罚，班彪参与窦融的奏章得补县官，虽然不是广泛地搜求文才，但也不远远抛弃。到了明帝章帝先后继美，推崇经学，明帝在大学里学习礼仪，章帝在白虎观里讲论经义；班固带着笔去写国家的历史，贾逵接到纸笔去写祥瑞的《神雀颂》，东平王刘苍擅长写美好的礼文，沛献王刘辅发挥他的《五经论》，皇帝作出法则，藩王作出规范，像光辉般互相照耀。自从和帝安帝以下，直到顺帝桓帝，便有班固、傅毅，崔骃、崔瑗、崔寔三代，王逸、王延寿父子，马融、张衡、蔡邕，众多的大学者，时时产生，并不缺少，至于选录文章，放在一边不谈。然而从光武中兴以后，许多才人稍稍改变从前的路子，在文采和内容的结合中，酌量采用经典中的辞藻，这大概是因为几代以来都聚集学者讲经，所以逐渐感染了儒家的风气。下传到灵帝，时常爱好作赋，编了本讲文字的书《皇羲篇》，开鸿都门来接待辞赋家；像乐松之流又招集浅陋不学的人，所以杨赐称他们为像驩兜那样的坏人，蔡邕把他们比做小丑，他们留下来的习气和文字，是不值得讲的。

45.5 From the decline of Emperor Ai and Emperor Ping to the restoration of Emperor Guangwu, prognostication texts were treasured while literary writings were ignored. Even so, Du Du won his pardon by presenting a mourning-song and Ban Biao was appointed magistrate for drafting a memorial. This shows that Emperor Guangwu did not reject all scholars, although he made no special efforts to seek them out. At the time of Emperor Ming and Emperor Zhang, Confucian studies were highly respected. Emperor Ming lectured on the rites; Emperor Zhang discoursed on the classics. Ban Gu wrote the history of the state; Jia Kui composed a eulogy. Prince Liu Can and Prince Liu Fu were both noted for their essays. The models of emperors and princes stand brilliant side by side. From the time of Emperor He and Emperor An to that of Emperor Shun and Emperor Huan, there appeared such great scholars as Ban Gu, Fu Yi, Cui Yin, Cui Yuan, Cui Shi, Wang Yi, Wang Yanshou, Ma Rong, Zhang Heng, and Cai Yong. Those times were not short of talents, but their works will not be discussed here. After the reign of Emperor Guangwu, the practice of the writers changed. In both language and content, they leaned more towards the classics. Confucian studies throughout the dynasties eventually introduced the classical style. Still later, Emperor Ling, who was fond of writing rhyme-prose, wrote the *Book of Huang Xi* and opened the Hongdu Library to scholars. Meanwhile, a group of vulgar and shallow men gathered around Yue Song. Yang Ci called them an evil lot and Cai Yong compared them to jesters and jokers. Their writings and vulgar popularity are not worth mentioning.



【原文】

45.6 自献帝播迁，文学蓬转，建安之末，区宇方辑。魏武以相王之尊，雅爱诗章；文帝以副君之重，妙善辞赋；陈思以公子之豪，下笔琳琅；并体貌英逸，故俊才云蒸。仲宣委质于汉南，孔璋归命于河北，伟长从宦于青土，公幹徇质于海隅，德琏综其斐然之思，元瑜展其翩翩之乐。文蔚休伯之俦，于叔德祖之侣，傲雅觴豆之前，雍容衽席之上；洒笔以成酣歌，和墨以藉谈笑。观其时文，雅好慷慨，良由世积乱离，风衰俗怨，并志深而笔长，故梗概而多气也。

【今译】

自从汉献帝流离迁徙，文士像蓬草那样吹落四方，到建安末年，北方方才安定。魏武帝曹操以宰相和魏王的崇高地位，一向爱好诗篇；文帝曹丕以太子的重要地位，极善于写辞赋；陈思王曹植以公子的豪华，文辞写得珠玉般美好；他们都殷勤地接待杰出的文士，所以一时文才极盛。王粲在汉南来归顺，陈琳在河北来归附，徐幹从青州来作官，刘桢从海边来投奔，应瑒综合他辞采斐然的文思，阮瑀施展他风度翩翩的书记才能。路粹繁钦之类，邯郸淳杨修等人，在杯酒前吟咏诗篇，在坐席上从容谈艺，挥笔写成酣畅的歌，蘸墨写作来帮助谈笑。观察那时的文章，一向喜欢慷慨，实在因为当时长期战乱，风气败坏，人民愁怨，文士都有深远的用心，写出富有含意的文辞，所以写得慷慨而富有气势。



45.6 After Emperor Xian of Han was forced to move his capital,¹¹ men of letters fluttered around like tumbleweed. Peace was not restored until the end of the Jian'an period. Cao Cao, the prime minister and Lord of Wei, loved poetry. Cao Pi, the crown prince, excelled in rhyme-prose. Pi's gallant brother Cao Zhi wrote beautiful poems. Despite their royal positions they showed such respect to writers that men of talents gathered like clouds. From Hannan came Wang Can, from Hebei came Chen Lin, from Qingzhou came Xu Gan, from the distant seaside came Liu Zhen. Ying Yang wrote down his splendid thoughts; Ruan Yu recorded his joy. Lu Cui and Fan Qin, Handan Chun and Yang Xiu, and all their group, displayed talents in wine and talked about poetry at the feast table. Holding up a writing brush, they produced merry songs, which led to more merry-making. A look at the works of the time shows that they were full of feeling. In an age of war and turmoil, when the world was corrupt and the people were discontented, poets pondered deeply and wrote with a poignant pen. Their works were spirited and impassioned.



【原文】

45.7 至明帝纂戎，制诗度曲；徵篇章之士，置崇文之观，何刘群才，迭相照耀。少主相仍，唯高贵英雅，顾盼〔合〕含章，动言成论。于时正始馀风，篇体轻淡，而嵇阮应缪，并驰文路矣。

【今译】

到了明帝继承祖业，作诗制曲；召集文章的作者，设立崇文观来接待，何晏刘劭等有才华的文士，文采互相照耀。以后少主相继即位，其中只有高贵乡公有才华学问，一盼望间就孕育成文章，一发言就成为议论。在这时受到正始风气影响，文体轻浮淡薄，只是嵇康、阮籍、应璩、缪袭，显得不同，都在文学的大路上奔跑前进了。



45.7 When Emperor Ming succeeded to the throne, he not only wrote poetry himself, but also invited writers to the Chongwen Temple.¹² A group of talented writers, among them He Yan and Liu Shao, eventually stood out. Of the young rulers who succeeded one another at the time, only Cao Mao had a literary talent. Poems flowed from his pen in the twinkling of an eye; his casual talks were like well-organized essays. At this time, because of the lingering influence of the Zhengshi period, literary styles were still light and insipid. Ji Kang, Ruan Ji, Ying Qu, and Miu Xi were among the best writers.



【原文】

45.8 逮晋宣始基，景文克构；并迹沉儒雅，而务深方术。至武帝惟新，承平受命，而胶序篇章，弗简皇虑。降及怀愍，缀旒而已。然晋虽不文，人才实盛：茂先摇笔而散珠，太冲动墨而横锦，岳湛曜联璧之华，机云标二俊之采，应傅三张之徒，孙挚成公之属，并结藻清英，流韵绮靡。前史以为运涉季世，人未尽才，诚哉斯谈，可为叹息。

【今译】

到了晋宣帝司马懿开始打下开国基础，景帝司马师文帝司马昭能够继承父志；他们在行动上忽略儒学和风雅，致力于深沉的权术。到武帝建立新王朝，在太平时代称帝，可是学校和辞章，还没有引起他的注意。传到怀帝愍帝，皇帝只成了装饰品罢了。晋朝虽然不看重文辞，人才却实在众多：张华摇笔像会落下珍珠，左思创作好比展开锦绣，潘岳夏侯湛像双璧般光彩照耀，陆机陆云显示出两位才人的文采，应贞、傅玄，张载、张协、张亢三兄弟这些人，孙楚、挚虞、成公绥之辈，文章都辞藻清新英俊，有风韵而华艳细密。以前史家认为时代进入末世，这些人没有尽量发挥才华，这话是确实的，可以使人感叹。



45.8 Emperors Xuan, Jing, and Wen of the Jin Dynasty had no literary achievements, being concerned only with political intrigues. Emperor Wu, who established a new dynasty and reigned by the Mandate of Heaven at a time of peace, neglected education and learning. Huai and Min were emperors in name only, with no real power. However, although the Jin was not a dynasty of literary glory, many writers still appeared. Zhang Hua and Zuo Si both turned out works of gorgeous beauty, like pearls or brocade. Pan Yue and Xiahou Zhan were brilliant like a pair of jade. Lu Ji and Lu Yun manifested the double splendor of two brothers. Ying Zhen, Fu Xuan, the three Zhangs, Sun Chu, Zhi Yu, and Chenggong Sui all wrote in a pure and fresh style, producing works of great beauty. Previous histories assert that the Jin Dynasty was a time of decline when writers could not develop their talents fully. How regrettably true this view is!



【原文】

45.9 元皇中兴，披文建学；刘刁礼吏而宠荣，景纯文敏而优擢。逮明帝秉哲，雅好文会，升储御极，孳孳讲艺，练情于诰策，振采于辞赋；庾以笔才逾亲，温以文思益厚，揄扬风流，亦彼时之汉武也。及成康促龄，穆哀短祚，简文勃兴，渊乎清峻，微言精理，函满玄席，淡思浓采，时洒文囿。至孝武不嗣，安恭已矣；其文史则有袁殷之曹，孙干之辈，虽才或浅深，珪璋足用。

【今译】

东晋元帝中兴，提倡文章，兴办学校，刘隗刁协是精通礼法的官，受到尊重，郭璞文思敏捷，得到提升。到了明帝，天资聪明，向来爱好文会，从立为太子及登位，不知疲倦地讲论六经，在诰令策问上注意研讨，在辞赋上发挥文采；庾亮因为有书记才华越发得到亲近，温峤因为有文才越发受到厚待，提倡文学，也是东晋时代的汉武帝。到了成帝康帝寿命短促，穆帝哀帝在位不久；简文帝突然兴起，气度深沉，风格清峻，微妙的语言，精微的道理，充满在清谈上：道家的思想，浓重的文采，时常传布到文学园地上来。到了孝武帝，没有好的继承人，政权转移，到安帝恭帝，东晋完结了。这时候的文学兼史学家，有袁宏、殷仲文之流，孙盛、干宝之辈，虽则才学有浅有深，也像美玉般够朝廷采用了。



45.9 Emperor Yuan restored the dynasty and promoted literature and learning. Liu Wei and Diao Xie won royal favor as officials of rites; Guo Pu was promoted for his literary gift. Endowed with inborn wisdom, Emperor Ming loved literary gatherings and devoted himself untiringly to the propagation of classical studies. He was well versed in edicts, decrees, and rhyme-prose. He doubled his favor on Yu Liang for Yu's literary ability and conferred honors on Wen Qiao, also a literary talent. In patronizing literature, Emperor Ming was as generous as Emperor Wu of the Han Dynasty. Emperors Cheng and Kang both died young; While Mu and Ai reigned short. Emperor Jianwen, a man of depth and dignity, initiated an age of prosperity. His Daoist discussions were perceptive and insightful; his metaphysical thoughts and splendid writings spread to literary circles. Emperor Xiaowu had no competent successor, and the Jin Dynasty came to its end with Emperors An and Gong. Writers and historians of this period included Yuan Hong, Yin Zhongwen, Sun Sheng, and Gan Bao. Their talents were uneven, but all adequate.



【原文】

45. 10 自中朝贵玄，江左称盛，因谈馀气，流成文体。是以世极迍遭，而辞意夷泰；诗必柱下之旨归，赋乃漆园之义疏。故知文变染乎世情，兴废系乎时序，原始以要终，虽百世可知也。

【今译】

自从晋朝看重清谈，到东晋南渡后更为流行，由于清谈风气的影响，造成新的文风。因此时势虽极艰难，文辞却写得平静宽缓；诗一定写《老子》、《庄子》的思想，赋是给《老子》、《庄子》做讲解。所以知道文章的变化受到时代情况的感染，不同文体的兴衰和时代有关，推求它的开始，归结到它的结束，即使是百世的文学流变也是可以推知的。

45.10 Daoism became popular in the Western Jin Dynasty and flourished in Eastern Jin. It left its marks on the literary styles. Therefore, although the times were turbulent, the writings were halcyon. The poems of the time are permeated with Lao Zi's philosophy, the works of rhyme-prose are like commentaries on Zhuang Zi. Thus it is known that literary changes are colored by social conditions and artistic growth or decline depends on the times. An examination of the beginning and end sheds light on a hundred generations.



【原文】

45.11 自宋武爱文，文帝彬雅；秉文之德，孝武多才，英采云构。自明帝以下，文理替矣。尔其缙绅之林，霞蔚而飙起。王袁联宗以龙章，颜谢重叶以凤采；何范张沈之徒，亦不可胜数也。盖闻之于世，故略举大较。

【今译】

自从宋武帝爱好文学，到宋文帝彬彬儒雅；宋孝武帝具有宋文帝的德行，多才多艺，辞采丰富。从宋明帝以下，文辞儒学都衰落了。宋代士大夫中，文士像云霞般众多，狂风般突起。王僧达袁淑两家宗族中联接地产生文才，颜延之谢灵运两家也都好几代以文采著名，何逊、范云、张邵、沈约这些人，多得不可能全部列举。这里只就在当时著名的，约略说个大概。



45.11 During the Song Dynasty, Emperor Wu loved letters and Emperor Wen had the grace of a literary man and scholar. Emperor Xiaowu inherited his father's virtue and literary talent and wrote works of grandeur. During Emperor Ming's reign, the literary cause declined, although writers still appeared like variegated clouds from among the gentry class. For generations, the Wangs and Yuans, the Yans and Xies distinguished their family names with literary achievements. Besides, He Xun, Fan Yun, Zhang Shao, and Shen Yue, among others, are also well known. Because these writers are still well known in our time, I have mentioned them only in passing.



【原文】

45.12 暨皇齐驭宝，运集休明：太祖以圣武膺箃，〔高〕世祖以睿文纂业，文帝以贰离含章，〔中〕高宗以上哲兴运，并文明自天，缉熙景祚。今圣历方兴，文思光被，海岳降神，才英秀发。驭飞龙于天衢，驾骐骥于万里；经典礼章，跨周轹汉，唐虞之文，其鼎盛乎！鸿风懿采，短笔敢陈；颺言赞时，请寄明哲。

【今译】

到大齐建国，国运昌盛：高帝因圣武受命，武帝因明智继位，文帝因像《离卦》有两重明察，含蕴文采，明帝因上智兴国，都是文雅明智，是天生的，光照皇位。现在国运正在兴隆，文教遍及各地，海和山降下神灵，人才突出。像驾驭飞龙在天上飞，驾着骐骥跑万里路；经书、礼乐、文章，超过周期、压倒汉朝，像唐虞的文章，是正在兴盛了吧！美好而丰富的风采，拙劣的笔岂敢陈述；大声赞美当代，请交给高明者。





45.12 When our glorious Qi Dynasty started, the fortune of the state became bright and beautiful. Emperor Gao received the Mandate of Heaven with his imperial martial feats and was succeeded by the wise and sagacious Emperor Wu. Then there came the crown prince Wenhui, also talented in literature, while Emperor Ming boosted the cause with his superior wisdom. These rulers all had literary talents and enjoyed bounteous blessings. Now his Majesty has just promulgated the calendar of his sage reign and the brilliance of letters is already shining over the land. Mountains and oceans have nourished bright talent — they soar in the sky like dragons or gallop on the road like thoroughbreds. Classical studies, rites, and literature surpass those of the Zhou and Han dynasties and are flourishing as they did in the times of Tang and Yu.¹³ Their noble force and sublime beauty I will not venture to describe, but will leave them to be glorified by men of better qualifications.



【原文】

45.13 赞曰：蔚映十代，辞采九变。枢中所动，环流无倦。质文沿时，崇替在选。终古虽远，〔旷〕倏焉如面。

【今译】

总结说：文采照耀十代，辞章有多种变化。在一定范围中间变动，像循环流转没有停止。从质到文顺着时代转变，有时发展有时倒退，在乎善于选择。古代虽然遥远，又仿佛就在面前。





45.13 Summary:

With the passage of ten dynasties,
Literary trends have changed nine times.
When the pivot moves,
Endless changes occur.
Plain or decorated, flowering or declining,
Literary styles and trends depend on the times.



物色第四十六

【原文】

46.1 春秋代序，阴阳惨舒，物色之动，心亦摇焉。盖阳气萌而玄驹步，阴律凝而丹鸟羞，微虫犹或入感，四时之动物深矣。若夫珪璋挺其惠心，英华秀其清气，物色相召，人谁获安？是以献岁发春，悦豫之情畅；滔滔孟夏，郁陶之心凝；天高气清，阴沉之志远；霰雪无垠，矜肃之虑深。岁有其物，物有其容；情以物迁，辞以情发。一叶且或迎意，虫声有足引心，况清风与明月同夜，白日与春林共朝哉！

【今译】

春和秋交替着，阴沉的天气使人感到凄凉，阳和的天气使人感到舒畅，景物的变化，使人的心情也跟着动荡起来。冬至后阳气萌生，黑蚁开始走动，八月里阴气凝聚，螳螂吃着蚊子，微小的虫子还感受到气候的变化，可见四季的影响外物是很深远了。至于人，智慧的心灵比美玉更卓出，清明的气质比花朵更清秀，对景物的感召，谁能无动于衷呢？因此新年春气发扬，情怀欢乐而舒畅；初夏阳气蓬勃，心情烦躁而不畅；秋天天高而气象萧森，情思阴沉而深远；冬天大雪纷纷渺无边际，思虑严肃而深沉。一年四季有不同的景物，不同的景物具有不同的形貌，感情由于景物而改变，文辞由于感情而产生。一张叶子掉下来尚且引起感想，虫声也能够引起情思，何况既有清风明月的良夜，又有丽日春林的朝晨啊！

Chapter 46

The Forms of the Natural World

46.1 As spring and autumn alternate, people's moods change accordingly. When changes happen in the natural world, the heart stirs in response. When the bright energy¹ shows the slightest signs of revival, ants begin to move. As the dark forces of the cold gather, mantises prepare for the winter. If even petty insects like these respond to seasonal changes, the influence of the four seasons must be deep indeed! Can the human being, with a heart more wondrous than jade and a spirit purer than flowers, remain untouched when called upon by the natural world? When the old year passes into spring, joy fills the heart. As the heat of summer surges on, a sense of heaviness congeals. When autumn comes and the sky clears up and rises high, the grave heart travels far. When winter covers the earth with endless snow, depth is added to serious thoughts. Thus a year encompasses countless alternations, each with its unique form. Different feelings are evoked by different objects and expressed in different language. If a single fallen leaf or an insect's murmur can touch the heart, how profound will be the influence of a refreshing wind on a moon-lit night, of a clear morning in a spring-time wood!



【原文】

46.2 是以诗人感物，联类不穷；流连万象之际，沉吟视听之区。写气图貌，既随物以宛转；属采附声，亦与心而徘徊。故“灼灼”状桃花之鲜，“依依”尽杨柳之貌，“杲杲”为出日之容，“漙漙”拟雨雪之状，“啾啾”逐黄鸟之声，“嚶嚶”学草虫之韵；“皎日”“噤星”，一言穷理；“参差”“沃若”，两字〔穷〕连形：并以少总多，情貌无遗矣。虽复思经千载，将何易夺？及《离骚》代兴，触类而长，物貌难尽，故重沓舒状，于是“嵯峨”之类聚，“葳蕤”之群积矣。及长卿之徒，诡势瓌声，模山范水，字必鱼贯，所谓诗人丽则而约言，辞人丽淫而繁句也。

【今译】

因此诗人对景物的感触，所引起的联想是无穷的；在多种多样的现象中流连玩赏，在看到听到的范围内吟味体察。描绘天气和事物的形状，既然要跟着景物而曲折回旋；运用辞藻和摹状声音，又要联系着自己的心情来回斟酌。所以用“灼灼”形容桃花色彩的鲜艳，“依依”曲尽杨柳轻柔的情态，“杲杲”是太阳出来时光明的形状，“漙漙”是雪下得大的样子，“啾啾”摹仿黄鹂的声音，“嚶嚶”仿照草虫的叫声；用“皎”字状太阳的明亮，用“噤”字状星光的微小，是用一个字写出它的形状；用“参差”来形容不整齐，用“沃若”来形容润泽，是用两个字连起来形容：都是用少数字来概括复杂的情状，把情思和形状没有遗漏地描绘出来了。虽然此后经过千年来作家们的思考，也难以用别的什么字来代替。等到《楚辞》代《诗经》起来，触类旁通而加以引申，事物的形状难以完会描摹出来，所以用复叠的文词形容不同的事物，因此“嵯峨”这类的词聚集起来，“葳蕤”这类的词联接起来了。到了司马相如这些人，注意奇异的形势，瑰丽的声容，刻画山水的形貌，形容词像游鱼般连接着，这就是所谓诗人用词简练，清丽而有法度；辞赋家用词繁多，艳丽而浮靡。

46.2 Therefore, when the authors of the *Book of Poetry* are touched by the natural world, endless thoughts flowed. They lingered in the midst of ten thousand images, and meditated in the realm of sounds and melodies. In describing the spirit and appearances, they followed the natural turns of the world. In the use of language and the application of melodies, they paced with the cadences of the heart. “Bright and bright” is used to describe the peach blossoms,² “swaying and swaying” to depict the willow twigs,³ “glowing and glowing” to portray the rising sun,⁴ “fluttering and fluttering” to delineate the falling snow,⁵ “chirping and chirping” to represent the chorus of the golden orioles,⁶ and “buzzing and buzzing” to copy the sound of the insects.⁷ When they say the sun is bright or the stars look small, they capture the spirit in one word. When they say the water plants are tall or short, or the mulberry leaves are fresh and green, they offer examples of two-word descriptions.⁸ In each case they can capture complex situations in a simple vivid phrase, and their descriptions will remain unsurpassable even in a thousand years. With the appearance of the *Songs of the South*, a different model emerged. Because it is difficult to describe the appearances of things exhaustively, adjectives are piled one upon another. Hence phrases like “towering and lofty” fill works about mountains and cliffs; words like “dense and exuberant” accumulate in descriptions of foliage. This trend reached its extreme in the works of Sima Xiangru and his group, where exotic situations are described in exotic language and one adjective follows another like a school of fish. That is why it is said that the poems in the *Book of Poetry* are beautiful, restrained and concise while the works of later writers are beautiful, excessive and long-winded.⁹



【原文】

46.3 至如《雅》咏棠华，“或黄或白”；《骚》述秋兰，“绿叶”“紫茎”；凡摛表五色，贵在时见，若青黄屡出，则繁而不珍。

【今译】

至于《小雅》歌咏郁李花，“有的黄有的白”；《楚辞》歌咏秋兰，“绿的叶”，“紫的茎”；一切色彩的描写，可贵在于及时看到，要是青黄等颜色屡次出现，便繁杂而不可贵了。





46.3 If the “Odes” speaks of the luxuriant flowers as “some yellow, some white”¹⁰ or the *Songs of the South* characterizes autumn chrysanthemums by their “green leaves” and “purple stems,”¹¹ it is because they fit, and fitness matters most in all color descriptions. When “green” and “yellow” are used too often, they become redundant and worthless.



【原文】

46.4 自近代以来，文贵形似，窥情风景之上，钻貌草木之中。吟咏所发，志惟深远，体物为妙，功在密附。故巧言切状，如印之印泥，不加雕削，而曲写毫芥。故能瞻言而见貌，〔印〕即字而知时也。然物有恒姿，而思无定检，或率尔造极，或精思愈疏。且《诗》《骚》所标，并据要害，故后进锐笔，怯于争锋。莫不因方以借巧，即势以会奇，善于适要，则虽旧弥新矣。是以四序纷回，而人兴贵闲；物色虽繁，而析辞尚简；使味飘飘而轻举，情晔晔而更新。古来辞人，异代接武，莫不参伍以相变，因革以为功，物色尽而情有馀

【今译】

自从刘宋以来，作品描写重在逼真，从风景里观察它的情态，从草树里钻研它的形状。歌诗的创作，情志只求深远，对事物描绘得好，功效只在于贴切。所以巧妙的语言贴切事物的形状，像在封泥上盖印，不用雕琢，却详尽地把极细微处都写出来了。因此看了这些语言就像看到景物的面貌一样，就这些文字便知道时节的变化。然而景物有一定的形状，思想却没有一定的框子，因此，有的不经意却达到极妙的境界，有的用尽心思却离开得越远。《诗经》和《楚辞》中所显示的写景名句，都能抓住景物的要害，所以后来才思锐敏的文笔，都不敢和它们较量。没有不是凭着成规，借用技巧，顺着发展趋势，求得新奇，只要善于适应主要变化，那么虽是借用成规也可以写得更新鲜了。因此，四季虽然变化纷繁，可是引起诗人的兴味着重在心地的闲静；物色虽极繁复，但用辞却重在简练；使得兴味飘飘地自然升起，情思鲜明而变得清新。从古以来的作家，时代不同先后继承，没有不是错综地求变化，又继承又革新地收到效果，景物的形貌虽有穷

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46.4 In recent times verisimilitude has become the fashion. Writers study the elements of a landscape and examine the appearances of plants. No matter what their subjects are, they try to express profound thoughts and search for the exact words to depict things accurately. As a result, some works are so exquisite in their descriptions that they bear out the details as clearly as the impressions of a seal. By merely reading the words, one can visualize the objects and know the seasons of the year. However, natural objects possess definite forms, thoughts have no fixed rules. Some writers achieve excellence without making conscious efforts, others never succeed no matter how hard they try. The distinctive feature of the *Book of Poetry* and the *Songs of the South* is the firm grasp of essentials. In this respect, even the greatest writers in later generations would hesitate to compete with them. Instead, they attempt to seek ingenuity and originality while borrowing traditional techniques and following traditional patterns. As long as they grasp the essentials, they cannot fail to breathe new life into the old. Though each season unfolds an endless vista of change, the writer should remain in a tranquil mood to be inspired. The natural world is diverse and colorful, but when it comes to writing, brevity is to be treasured. The ideal is to create a charming and elevating beauty and to express varied feelings creatively. Since time immemorial, each generation of poets, guided by their predecessors, has adapted itself to complex situations and achieved success by working changes in continuity. If they produce a haunting charm beyond the power of language, it



【原文】

者，晓会通也。若乃山林皋壤，实文思之奥府，略语则阙，详说则繁。然则屈平所以能洞监《风》《骚》之情者，抑亦江山之助乎？

【今译】

尽，情思却写不尽，这是懂得继承前人再求通变的道理。至于山林原野，实在是启发文思的宝库，但用语简略便不完备，说得详尽便繁琐。那么屈原所以能够深切地领会民歌《国风》和《九歌》所写的情态的，也还是靠江山的帮助吧？





is because they know how to use tradition to their own advantage. As for mountains, forests, and rivers, these are the wellspring of imagination. To describe these briefly is inadequate, but too much elaboration may lead to verbosity. If Qu Yuan could penetrate into the depth of feelings in his *sao*-style poems, is it not because he was aided by rivers and mountains?



【原文】

46.5 赞曰：山沓水匝，树杂云合。目既往还，心亦吐纳。春日迟迟，秋风飒飒。情往似赠，兴来如答。

【今译】

总结说：山岭重叠，流水回绕，树枝交错，云气聚集。眼睛既然反复地观察，内心也有所感受而要倾吐。春天的太阳舒缓融和，秋天的风萧萧瑟瑟。用感情来看景物，像投赠；景物引起创作兴会，像酬答。





46.5 Summary:

Mountains rise beyond mountains, rivers meander.
Trees crowd amid trees, clouds gather above.
Whatever comes into view
Touches the heart, which craves for expression.
The spring day is long,
The autumn wind is rough.
Human feeling greets nature,
And draws inspiration in return.



才略第四十七

【原文】

47.1 九代之文，富矣盛矣；其辞令华采，可略而详也。虞夏文章，则有皋陶六德，夔序八音，益则有赞，五子作歌。辞义温雅，万代之仪表也。商周之世，则仲虺垂诰，伊尹敷训，吉甫之徒，并述诗颂。义固为经，文亦足师矣。

【今译】

九代的文章，是很丰富了；它的语言文采，可以总括起来较仔细地说说。虞代和夏代的文章，有皋陶讲的六德，夔主管的八音，伯益有赞，五子作歌。它们的文辞温和，意义正确，是万世的标准。商朝周朝的时代，仲虺传下告诫的话，伊尹陈述教训的话，尹吉甫这些人，都作诗来歌颂功德。它们在意义上固然成为经书，在文辞上也是值得效法的。



Chapter 47

Literary Talents

47.1 The writings of the past nine dynasties,¹ how rich and luxuriant they are! The following is a brief survey of their achievements in literature. At the time of Yu and Xia, Gao Yao proposed six virtues, Kui arranged the eight tones in proper sequence, Yi offered praise, and the five brothers composed a song.² They used elegant and gentle language, fit to be a model for all ages. In the time of Shang and Zhou, Zhong Hui presented words of warning to King Tang of Shang,³ Yi Yin taught moral lessons,⁴ and men like Yin Jifu wrote odes.⁵ These works were canonized for what they said, and their language was exemplary.



【原文】

47.2 及乎春秋大夫，则修辞聘会，磊落如琅玕之圃，焜耀似缦锦之肆。蘧敖择楚国之令典，随会讲晋国之礼法，赵衰以文胜从飨，国侨以修辞扞郑，子太叔美秀而文，公孙挥善于辞令，皆文名之标者也。

【今译】

到了春秋的大夫，在聘问和集会时，修饰辞令，丰富得像美玉的宝库，光彩照耀得像锦绣的店铺。蘧敖编选楚国的优秀法典，随会讲究晋国的礼法，赵衰因为熟悉礼仪跟着重耳去赴宴，子产因善于措辞捍卫了郑国，子太叔风姿秀美而有文采，公孙挥善于辞令，都是以文采著名的。





47.2 In the Spring and Autumn period, ministers showed great rhetorical skills on diplomatic occasions. Their speeches scintillated like rich treasures and colorful brocade. Wei Ao instituted the fair statutes of Chu. Sui Hui elaborated on the rites for Jin. Zhao Cui accompanied the prince to a feast because of his knowledge of protocols. Zi Chan defended his native state with his eloquence. Zi Taishu was handsome and had a literary leaning. Gongsun Hui was good at diplomatic repartee. They were all noted for their literary talents.⁶



【原文】

47.3 战代任武，而文士不绝。诸子以道术取资，屈宋以《楚辞》发采。乐毅报书辨以义，范雎上书密而至，苏秦历说壮而中，李斯自奏丽而动。若在文世，则扬班俦矣。荀况学宗，而象物名赋，文质相称，固巨儒之情也。

【今译】

战国时代任用武力，可是文人不断产生。诸子百家用学说供人采择，屈原宋玉用《楚辞》来发扬文采。乐毅《报燕惠王书》明辨是非而立论正大，范雎《上秦昭王书》措辞含蓄而用意深切，苏秦游说各国文辞有力而切合情势，李斯《谏逐客书》富有文采而能打动人心。要是在崇尚文章的时代，那么他们就成了扬雄班固那样的作家了。荀子是学术界的领袖，却摹状事物称它为赋，文辞和内容相称，确实表达出大儒的情思。



47.3 Although the Warring States was a period of war, literary talents kept appearing. The hundred masters achieved fame with their philosophical writings. Qu Yuan and Song Yu radiated splendor with the *Songs of the South*. Yue Yi's letter to King Hui of Yan is eloquent and magnanimous.⁷ Fan Ju's memorial to King Zhao of Qin is thoughtful and full of import.⁸ Su Qin's canvassing speeches are pointed and powerful. Li Si's memorial is well-phrased and convincing.⁹ Had these figures lived at a peaceful time, they would have been the peers of Yang Xiong and Ban Gu. Xun Kuang was also a model for scholars. His descriptive writings in the form of rhyme-prose combine beauty with matter, as befitting a great scholar.



【原文】

47.4 汉室陆贾，首发奇采，赋孟春而〔选典诰〕进《新语》，其辩之富矣。贾谊才颖，陵轶飞兔，议愜而赋清，岂虚至哉！枚乘之《七发》，邹阳之上书，膏润于笔，气形于言矣。仲舒专儒，子长纯史，而丽缛成文，亦诗人之告哀焉。相如好书，师范屈宋，洞入夸艳，致名辞宗。然〔覆〕覆取精意，理不胜辞，故扬子以为“文丽用寡者长卿”，诚哉是言也！王褒构采，以密巧为致，附声测貌，泠然可观。子云属意，辞〔人〕义最深，观其涯度幽远，搜选诡丽，而竭才以钻思，故能理赡而辞坚矣。

【今译】

前汉陆贾，首先发出不平凡的文采，作赋写早春，又给刘邦讲《新语》，他的辩论的话是很丰富的了。贾谊才华杰出，超越千里马，他的议论恰切，辞赋清新，难道是凭空造成的吗！枚乘的《七发》，邹阳的《狱中上梁王书》，笔酣墨饱，气势旺盛。董仲舒是专门的儒者，司马迁是纯正的史学家，却写出繁艳的文章，也是属于诗人诉说哀愁这类。司马相如喜欢读书，学习屈原宋玉的辞赋，功夫深入，文辞夸张艳丽，成为辞赋中的领袖。然而考核他的作品中的精义，情理不能胜过辞采，所以扬雄认为“文辞艳丽而不切实用的是司马相如”，这话是确实的！王褒创作的文采，以细致精巧为特点，绘貌绘声，巧妙而可看。扬雄命意谋篇，含意最为深刻，看他的作品内容深广，选辞奇丽，用尽全力来深入思考，所以能够做到内容丰富文辞确切不移了。



47.4 In the Han Dynasty, Lu Jia was the first to produce works of extraordinary splendor. His “Rhapsody on Early Spring,” based on the classics, contains plenty of ingenious sentences. Jia Yi’s talent is so quick that it can outpace a flying horse. His works of “discussion” are appropriate; his rhyme-prose is pure. That is not without reason.¹⁰ Mei Cheng’s “Seven Elicitations” and Zou Yang’s memorials are saturated with adornments, their language manifesting vigor and spirit. Dong Zhongshu was primarily a scholar and Sima Qian, a pure historian. However, both wrote great works in the style of the lamentation poems of the *Book of Poetry*. Sima Xiangru, a book lover who took Qu Yuan and Song Yu as his models, went a long way into the realm of glamorous beauty and became a master of rhyme-prose. Nevertheless, a study of his ideas shows that they do not match the luster of his language. That is why Yang Xiong thought that Sima Xiangru’s writings are pretty in language but of little practical use. It is truly so! Wang Bao sought ingenuity and his descriptions of sounds and appearances are sprightly and worth reading. Yang Xiong’s works are the most profound. They are unfathomable in scope and depth and spectacularly beautiful in the choice of language. He is given to strenuous exertion in the use of talent, so his ideas are rich and language solid.



【原文】

47.5 桓谭著论，富号猗顿，宋弘称荐，爰比相如；而集灵诸赋，偏浅无才，故知长于讽论，不及丽文也。敬通雅好辞说，而坎壈盛世；显志自序，亦蚌病成珠矣。二班两刘，奕叶继采；旧说以为固文优彪，歆学精向，然《王命》清辩，《新序》该练，璿璧产于昆冈，亦难得而逾本矣。傅毅崔駰，光彩比肩，瑗寔踵武，能世厥风者矣。杜笃贾逵，亦有声于文，迹其为才，崔傅之末流也。李尤赋铭，志慕鸿裁，而才力沉钝，垂翼不飞。马融鸿儒，思洽识高，吐纳经范，华实相扶。王逸博识有功，而绚采无力；延寿继志，瓌颖独标，其善图物写貌，岂枚乘之遗术欤？张衡通贍，蔡邕精雅，文史彬彬，隔世相

【今译】

后汉桓谭著作论文，多得像猗顿的财富，宋弘推荐他，把他比做司马相如。可是他写的集灵宫等赋，内容偏狭浅薄，没有才华，所以知道他善于写讽谕议论，不擅长辞赋。冯衍一向爱好游说，可是他在盛明时代很不得志，他自序生平的《显志赋》，也像蚌病了才产生明珠。后汉的班彪班固，跟前汉的刘向刘歆，两代文采先后相继，以前认为班固的文章胜过班彪，刘歆的学问超过刘向，然而班彪的《王命论》清新而善辩论，刘向的《新序》内容丰富而文辞精炼，美玉既在昆仑山上出产，那是很难超过它的出产地的。傅毅崔駰，文才像肩挨着肩，崔瑗崔寔跟着赶上，他们的文风能世代相继。杜笃贾逵，在文章上也有名望，考究他们的文才，应该排在崔傅两家的后面。王莽将李尤的辞赋铭文，有志追求巨大的体裁，可是才力滞钝，搭拉着翅膀飞不动。后汉马融是一代大儒，思想博通，见解高超，发言成为规范，华采内容互相配合。王逸在学问识力上都有成就，可是运用文采却缺乏才力；王延寿继承父志，才华独出，他的善于描摹物态，难道是掌握了枚乘传下来的技巧吗？张衡学识明通，文才丰富，蔡邕学识精纯，文辞雅正，都是文学和史学并美，隔代并称。这是竹子和柏树

47.5 Huan Tan wrote so many treatises that Song Hong compared him to Sima Xiangru in his recommendation.¹¹ But Huan's rhyme-prose is shallow and uninspired. Thus it is known that a good expository writer may not be equally proficient in fine writing. Feng Yan loved persuasive writing, but suffered frustrations at a prosperous time. He wrote an excellent piece of rhyme-prose entitled "Manifesting My Intent," much as a diseased oyster produces a pearl.¹² Between Ban Biao and Ban Gu, as between Liu Xiang and Liu Xin, the literary talents of two generations were dazzling. Past opinion held that Ban Gu's writings were superior to Ban Biao's and that Liu Xin's learning surpassed Liu Xiang's. But Ban Biao's "Treatise on the Fate of Kings" is clear and convincing, Liu Xiang's *New Treatises* thorough and concise. As jade produced in Mount Kun¹³ can only be as good as its resources, so Ban Gu and Liu Xin did not improve on their begetters. Fu Yi and Cui Yin were peers in literary brilliance. Cui Yuan and Cui Shi followed the steps of their predecessors and passed down the literary name of their family. Du Du and Jia Kui also had literary renown, although in talent they ranked below Cui Yin and Fu Yi. Li You aspired to produce grand works of rhyme-prose and inscriptions. Boggled down by poor talent, he could not lift his wings to soar. Ma Rong, a scholar with a broad mind and deep understanding, wrote after the model of the classics and produced works with substance and style. Wang Yi was accomplished in scholarship but unsuccessful in creative writing. His son Wang Yanshou, following his literary pursuits, distinguished himself with a dazzling talent: He seemed to have inherited the spirit of Mei Cheng in his descriptive power. Zhang Heng was learned and versatile, Cai Yong pure and graceful. Though separated by a generation, both combined art with nature and shone with splendor. Therefore, although

【原文】

望。是则竹柏异心而同贞、金玉殊质而皆宝也。刘向之奏议，旨切而调缓；赵壹之辞赋，意繁而体疏；孔融气盛于为笔，祢衡思锐于为文，有偏美焉。潘勖凭经以聘才，故绝群于锡命；王朗发愤以托志，亦致美于序铭。然自卿渊已前，多〔俊〕役才而不课学，雄向以后，颇引书以助文，此取与之大际，其分不可乱者也。

【今译】

性质不同，同样耐寒，金子和宝玉质地不同，都是宝物。刘向的奏章，用意切合，语调迂缓；赵壹的辞赋，辞意复叠，体制疏阔；孔融章奏，意气昂扬，祢衡作赋，文思敏捷，各有一方面的优点。潘勖依傍经学来驰聘文才，所以《策魏公九锡文》成为超越群才的作品；王朗发愤著作，来寄托意志，也在序和铭文上具有优点。然而从司马相如王褒以前，多数运用文才而不考求学问，扬雄刘向以后，多引用书句来写文章，这是取舍的大概，它的分别是不能混淆的。



bamboo and cypress are different in nature, they are both firm and upright; although gold and jade are different in material, they are both valuable. Liu Xiang's impeachment petitions and discussions are earnest and measured in tone; Zhao Yi's rhyme-prose is repetitive in meaning and loose in form; Kong Rong enlivened his prose works with vigor; Mi Heng had a sharp mind for writing. Each was outstanding in his own way. Pan Xu marshaled his talent on the strength of the classics and wrote a peerless imperial edict. Wang Lang was determined to achieve his aspirations and composed beautiful prefaces and inscriptions. Before the time of Sima Xiangru and Wang Bao, writing was a matter of talent, not learning. Starting with Yang Xiong and Liu Xiang, citations from other sources were often used to strengthen the writing. The distinction between works of talent and of learning is not to be confused.



【原文】

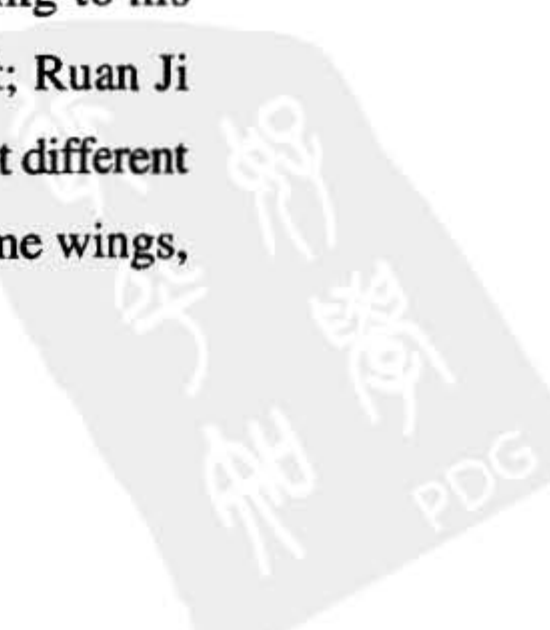
47.6 魏文之才，洋洋清绮。旧谈抑之，谓去植千里；然子建思捷而才僂，诗丽而表逸，子桓虑详而力缓，故不竞于先鸣；而乐府清越，《典论》辩要，迭用短长，亦无憎焉。但俗情抑扬，雷同一响，遂令文帝以位尊减才，思王以势窘益价，未为笃论也。仲宣溢才，捷而能密，文多兼善，辞少瑕累，摘其诗赋，则七子之冠冕乎？琳瑀以符檄擅声，徐幹以赋论标美，刘楨情高以会采，应瑒学优以得文，路粹杨修颇怀笔记之工，丁仪邯郸亦含论述之美，有足算焉。刘劭《赵都》，能攀于前修，何晏《景福》，克光于后进；休琏风情，则《百壹》标其志，吉甫文理，则《临丹》成其采；嵇康师心以遣论，阮籍使气以命诗，殊声而合响，异翻而同飞。

【今译】

魏文帝曹丕的文才，才力充沛而文采清丽。旧说抑低他，说比曹植相差极远；虽然曹植文思敏捷，才华卓越，诗歌清丽，表章杰出，曹丕思虑周详，思力迟缓，所以在抢先方面不能跟曹植争胜；可是他的乐府诗音节嘹亮，《典论》辩论得当，屡次运用他的长处，也不该不看到。可是世俗喜欢加以抑低或抬高，同声附和，便使曹丕因地位尊贵减少了他的才华，曹植因处境窘迫增加身价，那不是确切的评价。王粲才力富裕，文思敏捷，而又绵密，兼长各体，文辞很少毛病，选出他的诗赋代表作来看，那是建安七子中的首位吧？陈琳阮瑀以擅长章表檄文著名，徐幹因善写辞赋议论称美，刘楨情志高尚，而兼有文采，应瑒学问优秀，又有文才，路粹杨修很有书记的才能，丁仪邯郸淳也具备论著的美才，这是值得计数的。刘劭的《赵都赋》，能追上前辈作家，何晏的《景福殿赋》，能够照耀后辈作家；应瑒的情思，有《百壹诗》来标举他的心志，应贞的文理，有《临丹赋》构成他的文采；嵇康创造性地发挥议论，阮籍凭着气势来作诗，像用不同的声音来合奏，像张开不同的翅膀来一起飞。



47.6 Emperor Wen's (Cao Pi) talent was pure and splendid. Past opinion held him to be a good way below his brother Cao Zhi. The truth is that Cao Zhi had a quick mind and an outstanding talent. He could effortlessly turn out beautiful poems and brilliant memorials. Cao Pi was used to careful thought and the gradual accumulation of force and disdained to vie for fame with his brother. Yet Cao Pi's "music bureau" poems are fresh and inspired, his *Classic Treatise* pithy and concise. The two brothers had both merits and demerits. Yet such is the world's custom that one word of praise or censure invariably draws a thousand echoes from the vulgar crowds. Thus Pi's literary fame suffered because of his royal position; Zhi's reputation soared because of his political frustration. This is unfair to their talents. Wang Can was a talent with a quick and exact mind. He excelled in various literary genres and his language was almost flawless. His poems and rhyme-prose rank at the top of the "Seven Talents".¹⁴ Chen Lin and Ruan Yu were noted for their tallies and proclamations, Xu Gan for his rhyme-prose and disquisition. Liu Zhen combined a lofty spirit with fine art, Ying Yang was accomplished in both scholarship and writing. Lu Cui and Yang Xiu were good at writing notes and memoranda, Ding Yi and Handan Chun at writing treatises. These writers are all noteworthy. Liu Shao's rhyme-prose on the capital of Zhao can compete with earlier masterpieces. He Yan's rhyme-prose on the palace of Jingfu will shine among the works of later writers. Ying Qu expressed his feeling in the poem "Baiyi;" Ying Zhen applied the principles of writing to his "Lindan." Ji Kang wrote treatises by following his own heart; Ruan Ji composed poems by following his passions. Their works represent different voices, yet they are in good harmony. They do not have the same wings, yet they soar together.



【原文】

47.7 张华短章，奕奕清畅，其《鷦鷯》寓意，即韩非之《说难》也。左思奇才，业深覃思，尽锐于《三都》，拔萃于《咏史》，无遗力矣。潘岳敏给，辞自和畅，钟美于《西征》，贾馥于哀诔，非自外也。陆机才欲窥深，辞务索广，故思能入巧而不制繁；士龙朗练，以识检乱，故能布采鲜净，敏于短篇。孙楚缀思，每直置以疏通；挚虞述怀，必循规以温雅；其品藻《流别》，有条理焉。傅玄篇章，义多规镜；长虞笔奏，世执刚中；并楨幹之实才，非群化之粹萼也。成公子安，选赋而时美，夏侯孝若，具体而皆微，曹摅清靡于长篇，季鹰辨切于短韵，各其善也。孟阳景阳，才绮而相埒，可谓鲁卫之政，兄弟之文也。刘琨雅壮而多风，卢谡情发而理昭，亦遇之于时势也。

【今译】

西晋张华的短篇，有神采而文理清畅，他的《鷦鷯赋》的命意，就是韩非的《说难》。左思才华突出，用思极深，在《三都赋》里用尽了气力，在《咏史》诗里显示了卓越才能，全部才力都用上了。潘岳下笔敏捷，文辞和顺畅达，在《西征赋》里汇集了他的美才，在哀诔里显示了具有富余的才情，不是自以为不足。陆机在文才上要求深入，在文辞上力求广博，所以文思巧妙却不能约制文辞的繁多。陆云文思明朗，用思精炼，用识力来制止文思散乱，所以能够使文采鲜明洁净，善于写短篇。孙楚构思，往往直率地措辞，文辞疏朗通达；挚虞陈述怀抱，一定按照规矩，措辞温雅，他评论作品的《文章流别论》，是有条理的。傅玄的文章，内容多鉴戒的话；他的儿子傅咸的奏章，继承上代，写得刚直中正。他们都是建筑的重要材料，不是众花的花托。成公绥选题作赋，常有美好篇章；夏侯湛模仿《诗经》《书经》，具备各种体裁，只是规模小些；曹摅的长篇作品，文辞清通而细致；张翰的短诗，明辨而确切；各有它的优点。张载张协才华绮丽相等，可以说像鲁国卫国的政治，是文章中的兄弟。刘琨诗雅正雄壮，多有讽谕；卢谡文抒发情感，理论明通，也是遭逢时势所造成的。



47.7 Zhang Hua's works are short but clear and smooth. His rhyme-prose on the wren conveys a similar message as Han Fei's "On the Difficulty of Remonstrance." Zuo Si was an extraordinary talent given to deep thinking. Having spent himself in writing the rhyme-prose on the three capitals and outshining others with his poems on historical themes, he had no energy left to write more. Pan Yue was quick-minded, his language and ideas gentle and smooth. "The Westward Journey" was the culmination of his career, but he had extra talent to write laments and mourning-songs, because these came from the bottom of his heart. Lu Ji wanted to achieve depth in meaning and breadth in language. He had good ideas, but could not control the language. Lu Yun had a clear and concise mind and the good sense to restrain sprawl. His works, especially the short pieces, are fresh and concise. When Sun Chu wrote, he used straightforward and smooth language. When Zhi Yu expressed his feeling, he used conventional methods to achieve a gentle and elegant effect. His *Developments of Literary Writings* is clear and well-organized. Fu Xuan's writings are full of admonitions. His son Fu Xian's memorials, like his own, are upright and unyielding. Both father and son were real talents, not mere sepals to other flowers. Chenggong Sui's rhyme-prose is mostly beautiful; Xiahou Zhan's works cover different genres but are only minor achievements. Cao Shu's long poems are pure and delicate, Zhang Han's short pieces clear and unassuming. Each had his own merit. Zhang Zai and Zhang Xie, equal in talent as befitting brothers, produced works of comparable worth, like the state of government in Lu and Wei.¹⁵ Liu Kun's poems are elegant, forceful, and moving; Lu Chen wrote with clarity whenever emotions stirred his heart. Both were influenced by the circumstances.



【原文】

47.8 景纯艳逸，足冠中兴，郊赋既穆穆以大观，仙诗亦飘飘而凌云矣。庾元规之表奏，靡密以闲畅；温太真之笔记，循理而清通：亦笔端之良工也。孙盛干宝，文胜为史，准的所拟，志乎典训；户牖虽异，而笔彩略同。袁宏发轫以高骧，故卓出而多偏；孙绰规旋以矩步，故伦序而寡状。殷仲文之孤兴，谢叔源之闲情，并解散辞体，缥渺浮音；虽滔滔风流，而大浇文意。

【今译】

东晋郭璞辞采艳丽，才华卓越，够得上成为中兴第一。《南郊赋》既已庄严而非常可观，《游仙诗》也飘飘然高出云上。庾亮的奏章，文思细密而从容畅达，温娇的笔札，有条理而文辞清通，也是写作中的能工巧匠。孙盛干宝，以善于文辞作历史，所追求的标准，在于《尚书》；他们所走的路虽然不完全一样，但文笔辞采大体相同。袁宏发端高昂，所以文辞杰出而有不够处；孙绰在规矩中回旋，所以有条理而少描摹。殷仲文的咏孤兴，谢混的写闲情，都是解散文辞的体制，成为虚浮缥缈的音辞，虽是滔滔不断的清谈的风气，却是大大地使文意浮薄。





47.8 Guo Pu's rhyme-prose, beautiful and elevating, represents the highest achievement of his time. His "Southern Suburbs" is elegant and spectacular, his poems on the immortals airy and sprightly. Yu Liang's government reports are subtle and smooth. Wen Qiao's notes and memoranda are reasoned and refreshing. These are also good works. Sun Sheng and Gan Bao, in applying their talents to historical writing, took the *Book of Documents* as their model. They did not adopt the same approach, but their achievements were similar. Yuan Hong was wont to start with grand ideas; his work is outstanding in some aspects yet flawed in others. Sun Chuo followed in other peoples' steps; his works are orderly but not colorful. Ying Zhongwen wrote about lonely thoughts, Xie Hun about idle feelings: Their works represent the decline of poetry into illusory descriptions and empty sound. Although these works seem to be overflowing with romantic passions, they are in fact a violation of the principle of writing.



【原文】

47.9 宋代逸才，辞翰鳞萃，世近易明，无劳甄序。

【今译】

宋代的卓越文才，作品多得像鳞片汇集，时代相近容易明白，不烦加以论评叙述。



47.9 The Song Dynasty teemed with literary talents. Since that was quite recent, there is no need to discuss them here.



【原文】

47.10 观夫后汉才林，可参西京；晋世文苑，足侔邺都；然而魏时话言，必以元封为称首；宋来美谈，亦以建安为口实；何也？岂非崇文之盛世，招才之嘉会哉？嗟夫，此古人所以贵乎时也！

【今译】

看到后汉的众多作家，可以和西汉相比；晋代的文坛，能够和魏国相配；然而魏时的谈论，一定首推汉武帝元封年代文学；宋代以来的美称，也以建安文学为佳话；为什么呢？难道它们不是崇尚文学的盛世，招集才人的盛会吗？唉，这是古人所以看重时代啊！



47.10 The literary talents of the Later Han were comparable to those of the Former Han. The literature of the Jin Dynasty was on a par with that of the Wei. Yet discussions in the Wei Dynasty invariably gave place of honor to the time of Emperor Wu of Han while conversations in the Song held in esteem the literature of the Jian'an period. Why so? Is it not because both were golden ages of literature, auspicious times for attracting literary talents! That is why the ancients emphasized the times and circumstances.



【原文】

47.11 赞曰：才难，然乎？性各异禀。一朝综文，千年凝锦。馀采徘徊，遗风籍甚。无曰纷杂，皎然可品。

【今译】

总结说：人才难得，不是这样吗？各人的性情各有不同。一朝组织成文辞，经历千年聚集成锦绣。富余的文采很有影响，流传的文风极为显著。不要说作品纷杂，还是可以很明白地加以品评的。





47.11 Summary:

Literary talents are hard to find,
Human endowments are different.
Literary works completed at one time,
May last for a thousand years like brocade.
Their splendor radiates,
Their influence grows and expands.
They are great in numbers,
Yet pure and clear for appreciation.



知音第四十八

【原文】

48.1 知音其难哉!音实难知,知实难逢,逢其知音,千载其一乎!夫古来知音,多贱同而思古,所谓“日进前而不御,遥闻声而相思”也。昔《储说》始出,《子虚》初成,秦皇汉武,恨不同时;既同时矣,则韩囚而马轻,岂不明鉴同时之贱哉!至于班固傅毅,文在伯仲,而固嗤毅云:“下笔不能自休。”及陈思论才,亦深排孔璋,敬礼请润色,叹以为美谈,季绪好诋诃,方之于田巴;意亦见矣。故魏文称“文人相轻”,非虚谈也。至如君卿唇舌,而谬欲论文,乃称“史

【今译】

知音多么困难啊!音确实难以理解,知音确实难以碰到,碰到知音,千年中只有一次吧!从古以来的知音,多数看轻同代人而怀念古代人,所谓“每天在面前不信用,老远听见名声便想念”。从前韩非的《内外储说》开始传播,司马相如的《子虚赋》方才作成,秦始皇汉武帝看到了,怨恨不能和作者同时;后来知道是同时人了,那么韩非被囚禁,司马相如遭到轻视,难道不是明显地看到对同时人的看轻吗?至于班固傅毅,文章不相上下,可是班固讥笑傅毅道:“一下笔就不能自己收住。”到曹植评论文才,也极力贬低陈琳;丁虞请他修饰文辞,他赞赏而认为佳话,刘修喜欢批评文章,他就把刘修比做田巴;他的用意也可看到了。所以魏文帝说“文人相轻”,不是空话。至于楼护以为有口才,却荒谬地想谈论文章,说什么“司马迁著书,

Chapter 48

An Appreciative Critic

48.1 Alas, the difficulty of appreciation! Art is difficult to appreciate; an appreciative critic is hard to find. If only there comes one in a thousand years! Since times of old, critics have put the ancients above contemporaries. This is like dismissing the daily available and dreaming of the distant. Previously when the First Emperor of Qin read Han Fei's works and Emperor Wu of Han read Sima Xiangru's "Sir Fantasy," both said they wished they had lived contemporaneously with the two writers. Upon finding that the two writers were actually alive, one put Han Fei in prison while the other spurned Sima Xiangru. Does this not show that contemporaries are depreciated? Ban Gu and Fu Yi were almost equal in their literary achievements, yet Ban held Fu in contempt, saying that once he started writing, he did not know how to stop. While Cao Zhi did not think much of Chen Lin, he praised the propriety of Ding Yi's essays simply because Ding had asked him to polish them. And because Liu Xiu was fond of criticizing others, Cao Zhi compared him to Tian Ba.¹ Cao Zhi was clearly biased. No wonder Emperor Wen of Wei maintained that men of letters were prone to belittle one another.² Lou Hu was proud of his eloquence and tried his hand at commenting on literature. He erroneously claimed

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【原文】

迁著书，谥东方朔”，于是桓谭之徒，相顾嗤笑。彼实博徒，轻言负诮，况乎文士，可妄谈哉！故鉴照洞明，而贵古贱今者，二主是也；才实鸿懿，而崇己抑人者，班曹是也；学不逮文，而信伪迷真者，楼护是也。酱瓿之议，岂多叹哉！

【今译】

请教东方朔”，因此桓谭等人带着讥笑的态度互相对望着。他本来没什么地位，轻率地发言被人耻笑，何况是文人，难道可以乱说吗？所以观察得深切明白，却又看重古代看轻当代的，两位君主便是；文才实是博大美好，却抬高自己贬低别人的，班固曹植便是；学问够不上谈文，却把谬误的当成是真实的，楼护便是。担心著作给后人用来盖酱瓮，这难道是多余的感叹吗？



that Sima Qian had consulted Dongfang Shuo while writing his history. People like Huan Tan exchanged amused glances at this idea. If an obscure figure like Lou Hu could incur ridicule with an unfounded idea, how can a literary scholar afford to talk irresponsibly? Some people are perceptive and sagacious but value the ancients and despise contemporaries. The two emperors are like this. Some are talented but they promote themselves and belittle others. Ban Gu and Cao Zhi are like this. Some have no learning and would take falsehood for truth. Lou Hu is such a person. No wonder that a book may turn out to be good for covering a pickle jar only.³



【原文】

48.2 夫麟凤与麇雉悬绝，珠玉与砾石超殊，白日垂其照，青眸写其形；然鲁臣以麟为麇，楚人以雉为凤，魏氏以夜光为怪石，宋客以燕砾为宝珠。形器易徵，谬乃若是；文情难鉴，谁曰易分？

【今译】

麒麟凤凰和麇鹿野鸡相差极远，珠宝同石子完全不同，在阳光照耀下，有明亮的眼睛观察它们的形态；然而鲁臣把麒麟当作麇鹿，楚人把野鸡当作凤凰，魏人把夜光璧当作怪石，宋人把燕国的石子当作宝珠。具体的东西容易考查，却还发生这样的谬误，文情难以鉴别，谁说容易分别？





48.2 The kylin and the phoenix are different from the river deer and the pheasant; jade is not the same as pebble. These differences are evident in the daylight and visible to the naked eye. Still it happened that a man in the state of Lu mistook a kylin for the river deer, a native of Chu mistook a pheasant for a phoenix, a farmer in Wei mistook jade for an ominous pebble, and a rustic in Song mistook a pebble for a precious stone. If realistic shapes like these can be misrecognized, no easy distinction can be made when it comes to subtle matters of human feeling.



【原文】

48.3 夫篇章杂沓，质文交加，知多偏好，人莫圆该。慷慨者逆声而击节，酝藉者见密而高蹈；浮慧者观绮而跃心，爱奇者闻诡而惊听。会己则嗟讽，异我则沮弃，各执一隅之解，欲拟万端之变，所谓东向而望，不见西墙也。

【今译】

篇章复杂，质朴和文华交结着，人的爱好多有所偏，不能全面地观察问题。性情慷慨的人碰到激昂的声调击节赞赏，有涵养的人看到细致含蓄的就高兴；喜欢浮华的人看到绮丽的就动心，爱好新奇的人听到奇异的就耸动。合乎自己爱好的便赞叹诵读，不合口味的便看下去，加以抛弃，各人都执着一偏的见解，要想适应多种多样变化，正像面向东望，看不见西面的墙。





48.3 Writing is a complicated thing, where substance and art are intermingled. Most critics are biased; few have a balanced view. An emotional person claps his hands at the modulations of a heroic lay. A pensive one jumps to his feet on reading subtle works. A superficially clever person gets excited on seeing pretty writing. One fond of strange things pricks up his ears on hearing about bizarre happenings. People applaud and read what is to their taste; they avoid and dismiss what is not to their taste. Each brings his own limited views to the judgment of writings, and yet writings are by nature diverse. If people look to the east, they will not see the western wall.



【原文】

48.4 凡操千曲而后晓声，观千剑而后识器；故圆照之象，务先博观。阅乔岳以形培塿，酌沧波以喻畎浍。无私于轻重，不偏于憎爱，然后能平理若衡，照辞如镜矣。是以将阅文情，先标六观：一观位体，二观置辞，三观通变，四观奇正，五观事义，六观宫商。斯术既形，则优劣见矣。

【今译】

会演奏上千个曲子而后才懂得音乐，观察了上千把剑而后才会识别宝剑；所以全面观察的方法，务必先要看得多。看了高山更显出土堆的小，经过沧海更识得沟水的浅。没有忽轻忽重的私心，没有忽憎忽爱的偏见，然后才能够像天平般称量内容的高下，像镜子样照见文辞的美恶了。因此，要审察文章的情思，先举出观察的六个方面：第一看体制安排；第二看文辞布置，第三看继承变化，第四看或奇或正的表现手法，第五看运用事类，第六看声律。这个方法实行了，那么文章的优劣就显出来了。



48.4 An understanding of music comes from playing a thousand tunes. The ability to judge fine weapons comes after seeing a thousand swords. Insight and perception are based on broad observations. One who has seen towering mountains knows the pettiness of small hills. One who has seen boundless oceans knows the shallowness of small ditches. To arrive at judgments as impartial as the equipoise of the scales and come to an understanding as clear as the reflection from a mirror, one should eradicate bias and personal likes and dislikes. Therefore, in the study of literature, six aspects should be examined. The first is the choice of style, the second is diction, the third is issues of continuity and change, the fourth is the use of new and traditional techniques, the fifth is the use of allusions, and the sixth concerns rhythms and prosody. When these things are considered, good writing will be distinguished from poor writing.



【原文】

48.5 夫綴文者情动而辞发，观文者披文以入情，沿波讨源，虽幽必显。世远莫见其面，覩文辄见其心。岂成篇之足深？患识照之自浅耳。夫志在山水，琴表其情，况形之笔端，理将焉匿？故心之照理，譬目之照形，目瞭则形无不分，心敏则理无不达。然而俗监之迷者，深废浅售，此庄周所以笑《折杨》，宋玉所以伤《白雪》也。昔屈平有言：“文质疏内，众不知余之异采。”见异唯知音耳。扬雄自称：“心好沉博绝丽之文。”其不事浮浅，亦可知矣。夫唯深识鉴奥，必欢然内怿，譬春台之熙众人，乐饵之止过客。盖闻兰为国香，服媚弥芬；书亦国华，翫〔泽〕绎方美；知音君子，其垂意焉。

【今译】

作者先有了情思再发为文辞，读者先看了文辞再了解情思，沿着波流向上追溯源头，即使隐微的也一定会使它显露。年代相隔遥远，虽然没有谁看见作者的面貌，看了文章却往往看到作者的心情。难道篇章过于深奥吗？只怕识鉴的浅薄罢了。奏乐的心在山水，琴音就表达了他的感情，何况在文字上表达出来，情理哪能隐藏得住呢？所以心的观察情理，好比眼的观察形貌，眼睛明亮那么形貌没有不能分别，心思敏慧那么情理没有不理解的。然而世俗的糊涂读者，对内容深沉的反而抛弃，浅薄的反受赏识，这是庄周所以讥笑人们爱听《折杨》歌，宋玉所以感叹《白雪》歌不受重视。从前屈原说：“外表不加华饰，内质朴实，众人看不到我的卓越光彩。”看到卓越光彩的只有知音罢了。扬雄自己说：“心里爱好深沉渊博绝顶美丽的文辞。”他的不喜浮浅也可以知道了。只有鉴识深远的人，看到作品的深奥处，一定感到内心的喜悦，好比春天登台使众人和悦，音乐和美味能留住过路客人。听说兰花是国内最好的香花，喜爱地佩戴着它会感到更芬芳；好作品也是国内最好的香花，要反复体味它才感觉美；知音的人们，还是好好留意这些吧。

48.5 An author writes when emotionally stirred. A critic enters into the author's feeling by reading the work. In the tracing of the fountain-head from the waters, the obscure is made manifest. Though authors who lived in the remote past can no longer be seen, their minds can be read through their writings. Writings are never too profound, except when understanding is shallow. Thinking of mountains and rivers, a musician expresses his thoughts with a zither. Writing with a brush, how can an author not reveal his mind? Therefore, the mind's perception of thought is like the eye's viewing of shapes. A quick mind cannot fail to understand; a vulgar mind rejects works of depth in favor of the superficial. That is why Zhuang Zhou laughed at the "Willow Twig" song⁴ while Song Yu lamented the song of "White Snow."⁵ Qu Yuan once said, "Art and substance are within me, but the crowd is blind to my rare splendor."⁶ To understand the uncommon — only an appreciative critic is capable of it. Yang Xiong claimed that he loved works that were deep, broad and beautiful. It is clear that he did not like anything superficial. Just as the spectacle of spring seen from a height attracts crowds, or good music and food keep travelers, so only deep understanding and thought induce elation at heart. The orchid is the most fragrant flower of the land, the more so when it is worn and loved. Books are also the most fragrant flower of the land, the more so when they are read and appreciated. Respected critics, does this not deserve your attention?



【原文】

48.6 赞曰：“洪钟万钧，夔旷所定。良书盈篋，妙鉴乃订。流郑淫人，无或失听。独有此律，不谬蹊径。”

【今译】

总结说：三十万斤的大钟，是古代乐师夔和师旷等所制定的。优良的作品充满书箱，经过高妙的鉴赏者才能评定。放荡的靡靡之音会迷惑人，千万不要失掉正确的听觉。只有遵循知音这个规律，才不会陷入迷途。





48.6 Summary:

Big bells of hundreds of weights

Were made by Shi and Kuang the musicians.

Good books on the shelves

Are for good critics to read and judge.

The wanton music in the state of Zheng is distracting,

Let not yourself be led astray.

This is the only rule available

To guide you onto the proper way.



程器第四十九

【原文】

49.1 《周书》论士，方之“梓材”，盖贵器用而兼文采也。是以朴斫成而丹雘施，垣墉立而雕朽附。而近代词人，务华弃实。故魏文以为：“古今文人〔之〕类不护细行。”韦诞所评，又历诋群才。后人雷同，混之一贯，吁，可悲矣！

【今译】

《周书》议论士人，用木工选材、制器、染色作比，是看重实用而兼文采。因此，木材砍削成器，而后染上朱红漆，墙壁筑成而后再加粉饰。可是后代作家，力求华采，放弃实际。所以魏文帝认为：

“古今文人大都不顾小节。”韦诞的批评，又对许多作家一一指摘。后人随声附和，混淆好坏，一例指责，唉，可悲啊！

Chapter 49

Moral Integrity

49.1 The “Book of Zhou”¹ compares men of ability to the work of a carpenter. This is because the value of a carpenter’s work consists in its utility and beauty. After carving and planing blocks of wood into useful vessels, a carpenter paints them red; after building walls, he plasters them. But modern writers seek appearance in disregard of substance. That is why Emperor Wen of Wei said that men of letters, ancient or modern, do not attend to the details of their conduct while Wei Dan disclaimed one writer after another. Their opinions are echoed by later generations and taken to apply to all writers. How regrettable!



【原文】

49.2 略观文士之疵：相如窃妻而受金，扬雄嗜酒而少算，敬通之不循廉隅，杜笃之请求无厌，班固谄谀以作威，马融党梁而黷货，文举傲诞以速诛，正平狂憨以致戮，仲宣轻〔脆〕锐以躁竞，孔璋恣恻以粗疏，丁仪贪婪以乞货，路粹铺啜而无耻，潘岳诡诘于愍怀，陆机倾仄于贾郭，傅玄刚隘而詈台，孙楚狠愎而讼府。诸有此类，并文士之瑕累。文既有之，武亦宜然。

【今译】

约略地观察文人的毛病：司马相如勾引卓文君而又接受贿赂，扬雄贪酒而不会安排生活，冯衍不遵守规矩，杜笃向官府请托不知满足，班固谄媚谀谀，又作威作福，马融投靠梁冀而又贪污，孔融傲慢狂妄招致杀害，祢衡狂放痴迷招来杀戮，王粲轻脱锋利，急躁竞进，陈琳草率而粗疏，丁仪贪污求财，路粹贪吃无耻，潘岳阴谋暗害愍怀太子，陆机倒向权门贾谧郭彰，傅玄刚愎偏窄咒骂台官，孙楚凶狠刚愎控告上级。诸如此类，都是文人的缺点。文人既经有这些缺点，武人也应该是这样。

49.2 Here is a survey of the faults of some literary figures. Sima Xiangru stole a wife² and took bribes. Yang Xiong loved to drink and did not know how to calculate his expenses. Feng Yan was not upright in his behavior. Du Du was insatiable in asking favors from others. Ban Gu ingratiated himself with General Dou to increase his own prestige. Ma Rong was servile to General Liang and took embezzlement. Kong Rong hastened his own death because of his pride. Mi Heng was beheaded because of his insolence. Wang Can was frivolous and keen on promotion. Chen Lin was rash and careless. Ding Yi was greedy and sought wealth by unlawful means. Lu Cui was shamelessly gluttonous. Pan Yue was involved in a plot against Prince Min Huai. Lu Ji sought favor with men of power such as Jia Mi and Guo Zhang. Fu Xuan, headstrong and narrow-minded, railed at the prime minister. Sun Chu, vicious and obstinate, was involved in a lawsuit against his superiors. These are examples of the faults of literary men. As it is with literary men, so it is with military men.



【原文】

49.3 古之将相，疵咎实多：至如管仲之盗窃，吴起之贪淫，陈平之污点，绛灌之谗嫉。沿兹以下，不可胜数。孔光负衡据鼎，而仄媚董贤，况班马之贱职，潘岳之下位哉？王戎开国上秩，而鬻官器俗，况马杜之磬悬，丁路之贫薄哉？然子夏无亏于名儒，浚冲不尘乎竹林者，名崇而讥减也。若夫屈贾之忠贞，邹枚之机觉，黄香之淳孝，徐幹之沉默，岂曰文士，必其玷欤？

【今译】

古代的将相，毛病确实是很多的：像管仲的偷窃，吴起的贪财好色，陈平的行为有污点，周勃灌婴的诽谤好人，妒忌贤才。从此以下，例子多到数不完。孔光位为丞相，却向董贤献媚，何况班固马融的职位卑微，潘岳的地位低下呢？王戎是开国大臣，却卖官纳贿，随波逐流，何况司马相如杜笃家里空空像挂起的磬，丁仪路粹那样的贫穷呢？然而这些并不损害孔光的称为名儒，也不妨碍王戎的列入竹林七贤，那是因为名位高了，就减少了人家对他们的讥讽。至于屈原贾谊的忠直贞正，邹阳枚乘的机警，黄香的极孝，徐幹的沉静淡泊，难道说文人一定是有缺点的吗？



49.3 Indeed, generals and ministers of the past have committed many sins and offenses. Guan Zhong was guilty of petty theft, Wu Qi of greed and debauchery, Chen Ping of adultery, Zhou Bo and Guan Ying of slander and jealousy. Countless examples might be cited of people who came after them, but let these suffice. If even Prime Minister Kong Guang tried to please the emperor's favorite official Dong Xian, what could be expected of such petty officials as Ban Gu, Ma Rong, and Pan Yue? If even Wang Rong, a founding father of his state, demeaned himself by selling offices, what could be expected of such poverty-stricken men as Sima Xiangru, Du Du, and Ding Yi? Still, Kong Guang was not less a noted scholar for his faults, nor was Wang Can a disgrace to the name of the "Seven Worthies of the Bamboo Grove."³ Their high reputation reduced the brunt of others' criticisms. Yet considering the loyalty of Qu Yuan and Jia Yi, the vigilance of Zou Yang and Mei Cheng, the supreme piety of Huang Xiang, and the quiet integrity of Xu Gan, how can one claim that men of letters are all flawed?



【原文】

49.4 盖人禀五材，修短殊用，自非上哲，难以求备。然将相以位隆特达，文士以职卑多诮；此江河所以腾涌，涓流所以寸折者也。名之抑扬，既其然矣，位之通塞，亦有以焉。盖士之登庸，以成务为用。鲁之敬姜，妇人之聪明耳，然推其机综，以方治国，安有丈夫学文，而不达于政事哉？彼扬马之徒，有文无质，所以终乎下位也。昔庾元规才华清英，勋庸有声，故文艺不称；若非台岳，则正以文才也。文武之术，左右惟宜。郤縠敦书，故举为元帅，岂以好文而不练武哉？孙武《兵经》，辞如珠玉，岂以习武而不晓文也？

【今译】

人各具有五种材质，但在多少上各有不同；要不是圣人，很难完备。然而将相因为地位崇高特别显达，文人因职位卑微多受到讥讽；这正像大江大河所以波浪腾涌，小沟小水所以水流曲折的。名声的受到贬抑和推崇，既是这样；职位的高低，也是有原因的。大概士人的被录用，凭他能够办事来作准则的。鲁国的敬姜，是个聪明的妇人罢了，但是她能够就织机加以推论，来比喻治理国家；哪有丈夫学了文章，却不懂得政事的呢？像扬雄司马相如那些人，有了文才而缺乏品德，所以终于处在低下的职位。从前庾亮文才清新，功勋卓著，所以他的创作不被称扬；倘他不做大官，那么正该以文才著名。文才武略，像左右手那样可以配合。郤縠爱好《诗》《书》，所以被选拔做元帅，难道因为爱好文学就不熟悉兵法吗？孙武的《孙子》，文辞像珠玉般美好，难道因为熟习兵法就不懂得文辞吗？



49.4 Influenced by the different combinations of the five elements,⁴ people have unequal abilities. Unless he is a saint, no one can be perfect. Yet generals and ministers are lauded for their high positions; literary men are belittled because of their lowly offices. Thus it is that big rivers roll on, and small streams curve and turn. Such is the rise and fall of a reputation, such also is the coming and going of official positions. The promotion of a man depends on his practical abilities. Jing Jiang of the state of Lu was merely a clever woman, yet she was able to use the principles of weaving to teach her son about state administration. How can a man study literature and not know state affairs? People like Yang Xiong and Sima Xiangru were fine writers but remained in lowly positions for lack of practical abilities. Yu Liang had extraordinary literary talents, but because he was distinguished for his political achievements, his literary name was not widely known. Were he not an eminent official, he would be justly famous for his literary achievements. Literary and martial talents could be properly combined. Xi Hu was selected field marshal for being an avid reader: Being a book lover did not prevent him from practicing martial arts. Sun Wu's *Art of War* was as beautiful as pearls and jade: His military genius did not prevent him from becoming a successful writer.



【原文】

49.5 是以君子藏器，待时而动，发挥事业；固宜蓄素以弭中，散采以彪外，榘栝其质，豫章其幹。摛文必在纬军国，负重必在任栋梁，穷则独善以垂文，达则奉时以骋绩。若此文人，应《梓材》之士矣。

【今译】

因此君子具备了才德，等待时机来加以施展，建立一番事业；本该培养才德来充实内在的美，散播文采来显示外在的美，具有榘栝那样坚实的质地，豫章那样高大的材干。那么，作起文章来一定要规划军国大事，担负起重任来一定要成为栋梁；不得志便培养品德，著作传世，得志就及时建功立业。像这样的文人，才适合《梓材》篇所说的人才了。





49.5 A man of virtue maintains his abilities and rises to the occasion to acquit himself. He nourishes his nature to build up his moral integrity and displays literary talent to make his name. In substance he is solid as cedarwood, in appearance lofty as a camphor tree. Writing, he is an advisor on state affairs. Taking up heavy responsibilities, he is a pillar of the state. When frustrated, he cultivates his character and immortalizes himself through writing. When in office, he uses the opportunity to make political achievements. Men of letters such as these can be considered as accomplished as a good carpenter's work.



【原文】

49.6 赞曰：瞻彼前修，有懿文德。声昭楚南，采动梁北。雕而不器，贞幹谁则？岂无华身，亦有光国？

【今译】

总结说：看看那些从前的贤人，具有美好的文才和品德。声名和文采扬溢在南方的楚地，文采和声名震动了北面的梁国。假使光有雕饰文采而没有品德，才具不够还能做谁的榜样？难道文章没有显耀身名，也有为国争光吗？



49.6 Summary:

The worthy writers of the past,
Had both literary talents and virtue.
Some were prominent in Southern Chu,
Others were illustrious in Northern Liang.
Polished writings with no practical value,
Cannot serve as true models.
Good works are an honor to the writer,
And a glory to the land.



序志第五十

【原文】

50.1 夫“文心”者，言为文之用心也。昔涓子《琴心》，王孙《巧心》，心哉美矣，故用之焉。古来文章，以雕缚成体，岂取驺奭之群言雕龙也。夫宇宙绵邈，黎献纷杂，拔萃出类，智术而已。岁月飘忽，性灵不居，腾声飞实，制作而已。夫〔有〕人肖貌天地，禀性五才，拟耳目于日月，方声气乎风雷，其超出万物，亦已灵矣。形同草木之脆，名逾金石之坚，是以君子处世，树德建言。岂好辩哉？不得已也！

【今译】

“文心”是讲作文的用心。从前，涓子写过《琴心》，王孙子写过《巧心》，“心”是太灵巧了，所以用它来做书名。从古以来的文章，靠修饰和文采来构成，大概是效仿修饰语言有如雕刻龙纹一般的驺奭吧。宇宙无穷，常人和贤才混杂，拔尖的，超出一般的，只靠才智罢了。时间飞快过去，人的才智不能永存，要使声名和事功留传下去，只有靠创作罢了。人的容貌像天地，天性具有仁义礼智信，耳目好像日月，声气好像风雷，他超出万物，也已经算是灵智了。可是他的形体同草木一样脆弱，只有声名胜过金石的坚固，可以不朽，因此君子在世，要立德立言。这样立言难道是喜欢辩论吗？是为了不朽而不得已啊！

Chapter 50

My Intentions, or Postscript

50.1 By “literary mind,” I mean the mental exertion in writing. Juan Zi wrote *The Mind of the Zither*. Wang Sunzi wrote *The Clever Mind*. It is a wonderful word, the word “mind.” That is why I use it. But why “carving dragons?” Because writings have been embellished since ancient times, not just because the phrase was once used to describe Zou Shi’s work.¹ The universe is vast and endless, embracing both sages and common folk. Those who excel, excel in wisdom. Time is swift, human talent is transitory. Only through works of art can people immortalize their names and achievements. Human beings are modeled on heaven and earth in appearance. They are the quintessence of the five elements² in spirit. Their eyes and ears resemble the sun and the moon; their voices and breaths resemble thunder and wind. They surpass all living creatures on earth and come as close as possible to the divine. The human body is as fragile as grass; fame alone lasts longer than a monument. Thus a man of virtue strives after accomplishments in action and writing, in writing not that he is fond of argument, but that he is thereto destined.



【原文】

50.2 予生七龄，乃梦彩云若锦，则攀而采之。齿在逾立，则尝夜梦执丹漆之礼器，随仲尼而南行。旦而寤，迺怡然而喜。大哉圣人之难见哉，乃小子之垂梦欤！自生人以来，未有如夫子者也！敷赞圣旨，莫若注经，而马郑诸儒，宏之已精；就有深解，未足立家。唯文章之用，实经典枝条；五礼资之以成，六典因之致用，君臣所以炳焕，军国所以昭明，详其本源，莫非经典。而去圣久远，文体解散，辞人爱奇，言贵浮诡，饰羽尚画，文绣鞶帨，离本弥甚，将遂讹滥。盖《周书》论辞，贵乎体要；尼父陈训，恶乎异端；辞训之异，宜体于要，于是搦笔和墨，乃始论文。

【今译】

我在七岁时，竟梦见彩云像锦绣，便扳上去采它。过了三十岁，曾经在夜梦中拿着朱红漆的祭器，跟着孔子向南走去。早上醒来，就很高兴。伟大的圣人是很难见到的，竟降临在小子的梦中！自从有人类以来，没有像夫子那样的人！要阐明圣人意旨，最好是注释经书，可是马融、郑玄许多大儒，发挥得已很精辟；我即使有深刻的理解，也够不上自成一家。只有文章的作用，确是经典的旁支，五种礼制靠它来完成，六种法典靠它来施行；君臣的政绩得以照耀，军国的大事得以显明，都离不开文章。推究到根源，各种文章没有不是从经典里来的。可是由于离开圣人太遥远，文章的体制遭到破坏，作家爱好新奇，看重浮靡诡异的语言，好比在彩色鲜明的羽毛上涂上颜色，在不用刺绣的皮带上绣，离开根本越来越远，将要造成乖谬和浮滥。《周书》讲到文辞，重在体会要义，孔子陈述教训，憎恨异端；要从孔子的教训里辨别异端，应该从《周书》的话里体察作文的要义，因此握笔调墨，才开始论文章。

50.2 At the age of seven, I dreamed of colorful clouds like brocade, and I climbed up to pick them. After thirty, I dreamed of following Confucius southward, holding red-lacquered vessels of rites in hand. I woke up in the morning in jubilation: Hard as it was to behold the Sage, he descended in the dream of an obscure fellow like me! Since the beginning of mankind, no one can compare with the Master. The best way to expound his teachings is to annotate the classics. Yet with the superb annotations of such great scholars as Ma Rong and Zheng Xuan already in existence, it is hard to make a name, even if you have some insights. The function of literary writings is such that they really constitute a branch in the study of the classics. Through the use of writing, the five rites³ are enacted, the six government functions⁴ are performed, the sovereigns and ministers are distinguished, and the army and the state are glorified. An examination of the origins of these different kinds of writing shows that they all derive from the classics. We are now far removed from the time of the sages, and the ways of writing have degenerated. Writers of rhyme-prose love the exotic and like to use shocking and frivolous language. They would even paint on a feather⁵ or embroider a girdle.⁶ They deviate ever more from the norm and head towards fallacy and excess. In discussing language, the "Book of Zhou" in the *Book of Documents* stresses its function to convey meaning. In his own teachings Master Confucius abhors the aberrant. Because both Confucius and the *Book of Documents* emphasize the essentials, I have undertaken to discuss literature in the same spirit.



【原文】

50.3 详观近代之论文者多矣：至于魏文述典，陈思序书，应场文论，陆机《文赋》，仲治《流别》，弘范《翰林》。各照隅隙，鲜观衢路；或臧否当时之才，或铨品前修之文，或泛举雅俗之旨，或撮题篇章之意。魏典密而不周，陈书辩而无当，应论华而疏略，陆赋巧而碎乱，《流别》精而少〔巧〕功，《翰林》浅而寡要。又君山公幹之徒，吉甫士龙之辈，泛议文意，往往间出，并未能振叶以寻根，观澜而索源。不述先哲之诰，无益后生之虑。

【今译】

细看近代论文的作家是不少了：如魏文帝曹丕的《典论·论文》，陈思王曹植的《与杨德祖书》，应场的《文质论》，陆机的《文赋》，挚虞的《文章流别论》，李充的《翰林论》。它们各自看到一角，很少有看到四通八达的大路的；有的褒贬当时的人才，有的品评前贤的文章，有的一般地谈雅和俗的旨趣，有的约略举出文章的用意。《典论·论文》论点严密，可是不完备；《与杨德祖书》善于辩论，可是不够恰当；《文质论》有文采，可是粗疏；《文赋》巧妙，可是碎乱；《文章流别论》精粹，可是不切实用；《翰林论》浅薄，又不得要领。再像桓谭、刘楨之流，应贞、陆云等辈，泛泛地讨论文章的用意，往往轮替着出来，都不能从枝叶追寻到根本，从观察波澜去探寻源头。不叙述前贤的教训，对后辈的探讨文章没有益处。



50.3 There have been many discussions of literature in recent times. Cao Pi's "Essay on Literature", Cao Zhi's "Letter to Yang Dezu," Ying Yang's "Essay On Form and Substance," Lu Ji's "Rhyme-prose on Literature," Zhi Yu's *Development of Literary Writings*, and Li Chong's *On Literati* each shed light on some aspects of literature, but none covers the whole ground. Some evaluate past or contemporary writings, some survey popular and classical styles, and some summarize main ideas. The "Essay on Literature" is rigorous but not comprehensive. The "Letter to Yang Dezu" is eloquent but not always felicitous. The "Essay on Form and Substance" is flowery and sketchy. The "Rhyme-prose on Literature" is clever but fragmentary. The *Development of Literary Writings* is exquisite but not very useful. *On Literati* is superficial and not quite to the point. Apart from these, men like Huan Tan, Liu Zhen, Ying Zhen, and Lu Yun have all discussed literature, sometimes with insights. But again, they fail to trace to the root from the leaves or to reach the source from the tributary. No discussion of literature is of use to posterity without considering the teachings of the early sages.



【原文】

50.4 盖《文心》之作也，本乎道，师乎圣，体乎经，酌乎纬，变乎骚：文之枢纽，亦云极矣。若乃论文叙笔，则固别区分；原始以表末，释名以章义，选文以写篇，敷理以举统：上篇以上，纲领明矣。至于〔割〕剖情析采，笼圈条贯：摘神性，图风势，苞会通，阅声字，崇替于《时序》，褒贬于《才略》，怊怅于《知音》，耿介于《程器》，长怀《序志》，以驭群篇：下篇以下，毛目显矣。位理定名，彰乎大易之数，其为文用，四十九篇而已。

【今译】

《文心雕龙》的写作，在根本上探索到道，在师法上仿效圣人，在体制上探源经书，在文采上酌取纬书，在变化上参考楚骚：文章的关键，也可以说探索到极点了。至于论述有韵文和无韵文，那是按文体分别，推求各体的来源，叙述它的流变；解释各体的名称，显示它的意义；选取各体的文章来确定论述的篇章，陈述各体的写作理论构成系统：本书上部的以上各篇，纲领是明显了。至于剖析情理，研讨文采，全面考虑写作条理：推论《神思》和《体性》，考虑《风骨》和《定势》，包括《附会》和《通变》，观察《声律》和《练字》；从《时序》上看到文章的兴废盛衰，在《才略》中褒贬历代作家，在《知音》里惆怅感叹，在《程器》里发挥感慨，而在《序志》里抒写出远大怀抱，用来驾驭各篇：本书下部的各篇，细目明显了。按照理论排列，确定各篇名称，明显地合于《易经》的大衍之数五十，不过其中说明文章功用的，只有四十九篇罢了。

50.4 That is why, in writing *Manifesting the Literary Mind*, I have started with the Dao, followed the sages, modeled on the classics, studied apocrypha, and pondered on the laws of change manifested in the *Songs of the South*. I have thus treated the most fundamental issues of writing. When I discussed verse and prose writings, I distinguished various genres. I traced their origins to demonstrate their developments, defined terms to clarify their meanings, listed exemplary pieces to illustrate my points, and discussed the general characteristics of each genre. This is the outline of the first part. The remainder of the book studies matters of substance and form and some general principles of writing. I discussed imagination and style, “wind” and “bone” and stylistic tendencies, organization and matters of continuity and change, and prosody and diction. In “Literature and the Times,” I described changing literary fashions. In “Literary Talents,” I evaluated writers in different ages. The chapter on “An Appreciative Critic” expresses my lament over the difficulty of understanding; “Moral Integrity” highlights the importance of moral cultivation. The present chapter, “My Intentions,” which outlines the plan of the book and articulates my literary aspirations, brings the work to its conclusion. The whole book is set out in fifty chapters, which coincide with the number of yarrow stalks used in divination. Forty-nine of these are actually used to discuss literature.⁷



【原文】

50.5 夫铨序一文为易，弥纶群言为难，虽复轻采毛发，深极骨髓；或有曲意密源，似近而远，辞所不载，亦不胜数矣。及其品列成文，有同乎旧谈者，非雷同也，势自不可异也；有异乎前论者，非苟异也，理自不可同也。同之与异，不屑古今，擘肌分理，唯务折衷。按辔文雅之场，环络藻绘之府，亦几乎备矣。但言不尽意，圣人所难；识在瓶管，何能矩矱。茫茫往代，既沉予闻，眇眇来世，倘尘彼观也。

【今译】

评价一篇文章比较容易，总论历代文章比较困难，虽然注意到毛发那样微细，探索到骨髓那样深入；有的用意曲折，根源细密，看似浅近，却很深远，这些在本书中所没有讲到，也是多到无法计算的。等到评量作品，有的话说得跟前人相同，不是人云亦云，实在是不能不同；有的话说得和前人相异，不是随便立异，按理是不能不异。有的相同有的相异，不必介意这些说法是古人的还是今人的，只是分析文章的组织结构，力求恰当。漫步在文学的园地，环行在藻采的场所，也几乎是全做到了。但是，语言不能把用意完全表达出来，这也是圣人所难办到的；加上识见浅陋，怎么能够讲出创作的标准来呢！遥远的古代，已经使我沉陷在各种知识里，渺茫的将来，这本书也许要迷惑他们的眼睛吧。



50.5 To evaluate one piece of work is easy; to give an overview of so many is hard. Although I have mentioned briefly some minor issues and treated in detail the essentials of writing, there must have been subtleties and nuances that have eluded my vision or gone beyond my power of language. If some of the ideas here coincide with past opinion, it does not mean that I have copied them but that they are irrefutable. If they differ, it does not mean that I deliberately set out to contradict past opinion but that I have no reason to accept them as true. Whether my views differ or not from other people's has nothing to do with whether these people are ancients or moderns. My foremost concern is to combine close analysis with unbiased judgments. Thus galloping in the field of literature, I have almost covered the whole ground. Yet language cannot exhaust meaning: Even the Sage finds it hard to do so. My views are limited to a tube, how can I discuss fully the laws of writing?⁸ Gone are days of yore, uncertain the times to come. My meager knowledge will soon be buried. I only hope that it will not cloud the view of future generations.



【原文】

50.6 赞曰：生也有涯，无涯惟智。逐物实难，凭性良易。傲岸泉石，咀嚼文义，文果载心，余心有寄。

【今译】

总结说：人生是有尽的，知识是无穷的。用有尽的人生来追逐无穷的外物实在是困难的，凭着天性做去倒是容易的。那么，还是高傲地在泉石间隐居，推敲文义吧。文章真的能够抒写心意，我的心也就有了寄托了。



50.6 Summary:

Life has an end,

Wisdom has no confine.

It is hard to pursue the things of the world,

But easy to follow the heart.

Go to the mountains, the riverside,

There to savor the meaning of literature.

If writing is indeed the vehicle of the heart,

Mine is carried in this book.





注释 Notes

Chapter 1

¹ Heaven was originally believed to have a round shape and a reddish dark color, here translated as blue. Earth was believed to be square shaped and yellow. See the “Great Appendix” to the *Book of Changes*.

古代传说天圆地方，天玄地黄。见《易经·文言》。

² The five elements, or five agents, refer to water, fire, wood, metal, and earth. The interchanges, combinations, and rotations of these five elements were believed to constitute all forms of life.

五行指水、火、木、金、土。五行之组合变化，构成各种生命形式。

³ Various known as Fu Xi, Huang Xi, and Xi Huang, Pao Xi was the legendary inventor of the Chinese written language.

古代传说，庖牺创造文字。庖牺亦称伏羲、皇羲、羲皇等。

⁴ *Qian* and *kun* are the first two hexagrams in the *Book of Changes*. Literally meaning heaven, *qian* is associated with the male. *Kun* means earth and is associated with the female. They are believed to be complementary principles of life.

乾、坤为《易经》头两卦。乾意为天，属阳。坤为地，属阴。乾、坤相交，构成生命。

⁵ A legend goes that a dragon brought forth a diagram in the Yellow River and a tortoise bore up a piece of writing in the Luo River. Both were considered divine gifts to mankind, to reveal the secrets of fine government. See “The Great Appendix” in the *Book of Changes*. Legge (1963: 15, 18) reproduces the Yellow River Diagram and the Pattern from the Luo River in the introduction to his English translation.

传说“河出图，洛出书”：黄河里龙出图，洛水里龟现书。河图洛书，为天赐予人类的宝物，告人类以厉精图治之法。见《易·文言》。理雅各(1963:15,18)在其英译《易经》的导言中绘制了河图洛书的图形。

⁶ Before the invention of written language, important events were recorded using knotted cords. According to the *Book of Changes*, “In primitive times people knotted cords in order to govern. The holy men of a later age introduced written documents instead, as a means of governing the various officials and supervising the people.” (*I Ching or Book of Changes*, 1969, 335.)

文字发明之前，以结绳的方式记录重要事件。《易经·系辞下》：“上古结绳而治，后世圣人易之以书契。”

⁷ The Divine Husbandman was a legendary ruler said to have taught people agriculture.

神农为传说中授人以农业的贤帝。

⁸ Tang refers to Tao Tang, the name of an ancient tribe. King Yao was said to be the head of the tribe. Yu refers to You Yu, the name of another ancient tribe. The leader of this tribe was believed to be King Shun.

唐指陶唐，远古部落名。传说尧帝为该部落首领。虞指有虞，亦为远古部落名，其首领为舜帝。

⁹ Yu, also known as Da Yu and Xia Yu, was the legendary king of the tribe Xia Hou Shi, and allegedly the successor to King Shun. He is best known for his deeds in harnessing a great flood.

禹，亦称大禹、夏禹，传说为夏后氏部落首领，舜帝的继位者。禹最著名的功绩是治水。

¹⁰ *The Odes* and *The Hymns* both refer to the *Book of Poetry*. They belong to the six elements of the *Book of Poetry*.

雅、颂均代指《诗经》，属《诗经》六义。

¹¹ In the preface to his *Records of the Historian*, Sima Qian writes, “In the past, Xi Bo (i. e., King Wen) was imprisoned in You Li, where he wrote interpretations of the *Book of Changes*.”

《史记·太史公自序》：“昔西伯拘羑里，演《周易》。”

¹² The six classics are held to refer to the six Confucian classics, namely, the *Book of Poetry*, *Book of Documents*, *Book of Rites*, *Book of Changes*, *Spring and Autumn Annals*, and the *Book of Music*.

六经指六部儒家经典：《诗经》、《尚书》、《礼记》、《易经》、《春秋》、《乐经》。



¹³ The wooden bell-clapper was used to publicize court decrees.
木铎, 宣布宫廷告示时用的木铃。

Chapter 2

¹ The Master refers to Confucius.
指孔子。

² This event took place in 548 B.C.
该事件发生在公元前548年。

³ This took place in 546 B.C.
该事发生在公元前546年。

⁴ The *Book of Rites* says, "People in half mourning do not attend sacrificial ceremonies." It implies that people in deep mourning are not supposed to attend such ceremonies either.

《礼记·曾子问》：“緦不祭。”緦是一种轻的丧服，含义是着重丧的更不能参加祭祀了。

⁵ There are different interpretations as to what the Four Images refer to. Gao Heng (1980: 540) interprets them as the images of *shao yang*, *lao yang*, *shao yin*, *lao yin*. These images indicate the masculinity or femininity of things as well as their changes.

四象，见《易经·系辞上》。四象究竟何指，说法不一。高亨（1980：540）解作少阳、老阳、少阴、老阴。四象以示事物阴阳刚柔及其变化。

⁶ The five principles are: subtle but clear, full of meaning but unassuming, gentle and indirect, exhaustive without hiding anything, and admonishing and exhortatory.

五例为：微而显，志而晦，婉而成章，尽而不污，惩恶而劝善。

⁷ Duke Zhou refers to Zhou Gong Dan, regarded as the incarnation of ancient wisdom.

周公指周公旦，在古代为智慧的化身。

⁸ A feather is already colorful, so to paint a feather is a redundancy. These words may be found in the Chapter "Lie Yu Kou" in the *Book of Zhuang Zi*.

羽毛本来是有色彩的，往上添彩，等于画蛇添足。典出《庄子·列御寇》。



Chapter 3

- ¹ The “Ten Wings” are said to be Confucius’ ten commentaries on the *Book of Changes*. The most important of these is the “Great Appendix.”
十翼指孔子为《周易》作的十篇传，主要是“系辞”。
- ² These things are: righteousness, benevolence, honesty, propriety, action, administration, and beauty.
七观指：观义、观仁、观诚、观度、观事、观治、观美。
- ³ This refers to the four parts of the *Book of Poetry*: the airs of the states, the minor odes, the major odes, and the hymns.
指《诗经》的四个部分：国风、小雅、大雅、颂。
- ⁴ The five rites are: the rites for sacrifice, for funerals, for receiving guests, for military ceremonies, and for auspicious occasions.
五礼为：吉礼、凶礼、宾礼、军礼、嘉礼。
- ⁵ See Chapter 2, Note 5.
见第2章，注5。
- ⁶ The *Book of Changes* has 10 commentaries, the most elaborate of which is the “Great Appendix.”
《易经》有十翼，其中《系辞》最为详备。
- ⁷ Liu Xie is suggesting here that the Confucian classics are the source of all literary genres.
刘勰在这里指出，儒经为各类文体之本。
- ⁸ The four Confucian teachings are: knowledge of literature, proper conduct, conscientiousness, and truthfulness. See chapter 7 of *The Analects*.
儒家四教指文、行、忠、信。见《论语·述而》。

Chapter 4

- ¹ See Note 5 to Chapter 1.
见第一章，注5。
- ² See Chapter 1, Note 5.
见第1章，注5。



³ See Chapter 1, Note 12.

见第1章，注12。

⁴ Guangwu was the first emperor of the Later Han Dynasty and ruled from A.D. 25 to A.D. 57.

光武帝，东汉第一个皇帝，公元25-57年在位。

⁵ Cao Bao lived in the Later Han period and once wrote rites and rituals for Emperor Zhang of Han.

曹褒，东汉人，曾应汉章帝之诏，定礼制。

⁶ Huan Tan, Yin Min, Zhang Heng and Xun Yue were all scholars in the Later Han period. Zhang Heng was an astronomer and writer.

桓谭、尹敏、张衡、荀悦均为东汉人。张衡是天文学家和文学家。

Chapter 5

¹ The “Airs” and “Odes” are parts of the *Book of Poetry* and are used here to refer to that.

风雅为《诗经》的组成部份，这里代指《诗经》。

² The *Songs of the South* is the translation for *Chu Ci*, a collection of poems written by Qu Yuan (340 B.C.-278 B.C.) and his disciples. The most famous piece of the collection is *Li Sao* (Encountering Sorrow) by Qu Yuan. Although Liu Xie's focus is on *Li Sao*, he also discusses other works in the collection.

《楚辞》在这里译作 *The Songs of the South*。《楚辞》为屈原及其门徒所作诗歌集，其中屈原作“离骚”篇最为著名。刘勰虽着重论“离骚”，却也论及《楚辞》中的其它篇章。

³ Qu Yuan, the author of *Li Sao*, was said to have drowned himself in the Miluo River because of political frustrations.

据载，屈原在政治上不得志，投汨罗江自尽。

⁴ Wang Yi was a writer in Later Han and author of *Chu Ci Zhang Ju*, the first major annotated edition of the *Songs of the South*.

王逸，东汉人，所作《楚辞章句》，为《楚辞》最早的完整注本。



⁵ This is an allusion to a poem in the “Major Odes” of the *Book of Poetry*. One stanza of the poem goes:

Alas, my son,
That you should confuse right with wrong!
I have not only led you by the hand,
But have shown you the right way.
I have not only taught you in your face,
But have pulled your ear to remind you. (Adapted from Arthur Waley's translation. See Waley (1960: 302).

典出《诗经·大雅·抑》，诗曰：

於乎小子、未知藏否。
匪手攜之、言示之事。
匪面命之、言提其耳。

⁶ See Chapter 3, Note 5.

见第3章，注5。

⁷ The lines are cited from Song Yu's poem “Jiu Bian” (Nine Arguments) in the *Songs of the South*. By saying the gates of the Lord are nine-fold, the poet is suggesting that the Lord was hard to approach.

所引出自《楚辞》中宋玉的《九辩》。“君门之九重”，指君王不容易接近。

⁸ These are all legendary stories mentioned in the *Songs of the South*. Liu Xie considers them to be bizarre.

以上均为《楚辞》中提到的神话传说。刘勰认为这些传说颇为荒诞。

⁹ Peng Xian was said to live in the Shang Dynasty. Wu Zixu was a man of Chu in the Spring and Autumn period. Both were said to be wise ministers in court. Peng Xian drowned himself after unsuccessfully admonishing his king; Wu Zixu was forced to end his own life.

彭咸传为商朝时贤臣，伍子胥为春秋时楚国贤臣。彭咸谏君不成，自溺，伍子胥被逼自杀。

¹⁰ The above are all titles in the *Songs of the South*.

以上均为《楚辞》中篇名。

¹¹ Song Yu also wrote poems in the *Sao* style introduced by Qu Yuan. He was said to be Qu Yuan's disciple.

宋玉亦为骚体诗人，据称是骚体创始者屈原的弟子。



¹² Mei Cheng, Jia Yi, Sima Xiangru, and Yang Xiong were all known for their works of rhyme-prose.

枚乘、贾谊、司马相如、扬雄均以赋称。

¹³ Wang Bao was another well-known rhyme-prose writer.

王褒亦以善赋称。

Chapter 6

¹ This is a citation from the “Canon of Shun” in the *Book of Documents*. James Legge translated it as: “Poetry is the expression of earnest thought; singing is the prolonged utterance of that expression.” See Legge (1960: 48).

见《尚书·舜典》。理雅各译为：“Poetry is the expression of earnest thought; singing is the prolonged utterance of that expression.” 见 Legge (1960: 48).

² *The Three Hundred Poems* refers to the *Book of Poetry*, which contains 305 poems in all.

《诗三百》指《诗经》。《诗经》共有305篇。

³ The seven emotions are said to be: joy, anger, sorrow, fear, love, hate and desire. See *The Book of Rites*.

七情指：喜、怒、哀、惧、爱、恶、欲。见《礼记·礼运》。

⁴ The six elements in the *Book of Poetry* refer to three genres and three poetic methods. The three genres are *feng*, or folk songs, *ya*, or court songs, and *song*, or dance songs. The three methods are *fu*, or description, *bi*, or comparison, and *xing*, or metaphor.

《诗经》六义，指三种诗体和三种诗歌手法：风、雅、颂、赋、比、兴。

⁵ Zhang refers to Zhang Zai, Zhang Xie, and Zhang Kang; Pan refers to Pan Yue and Pan Ni; Zuo refers to Zuo Si; Lu refers to Lu Ji and Lu Yun.

张或指张载、张协、张亢；潘指潘岳、潘尼；左指左思，陆即陆机、陆云。

⁶ A type of poem written as a literary game by separating and combining the radicals of a character. It may be used to display technical skills in verse composition.

离合诗，一种游戏诗体，靠拆合字首偏旁而组成诗。可以用以表现写诗的技巧。



⁷ Also written as a literary game, a *huiwen* poem can be read from left to right, right to left, and downward or upward.

回文诗，也是游戏诗体，其诗可以从左往右读，从右往左读，或上下读。

⁸ When a poem is written by several persons, each of whom contributes a line one after another, the poem is called *lianju*.

几个人你一句、我一句合写一首诗，称联句。

Chapter 7

¹ The *Records of the Historian* by Sima Qian has a story about Zhao Jianzi, who said he traveled to the abode of the gods in a dream, toured the central heaven with “a hundred deities,” and heard soul-touching music that was different from that on earth.

司马迁《史记·赵世家》载，赵简子梦游帝所，与百神游于钧天，所闻乐舞“不类三代之乐，其声动人心”。

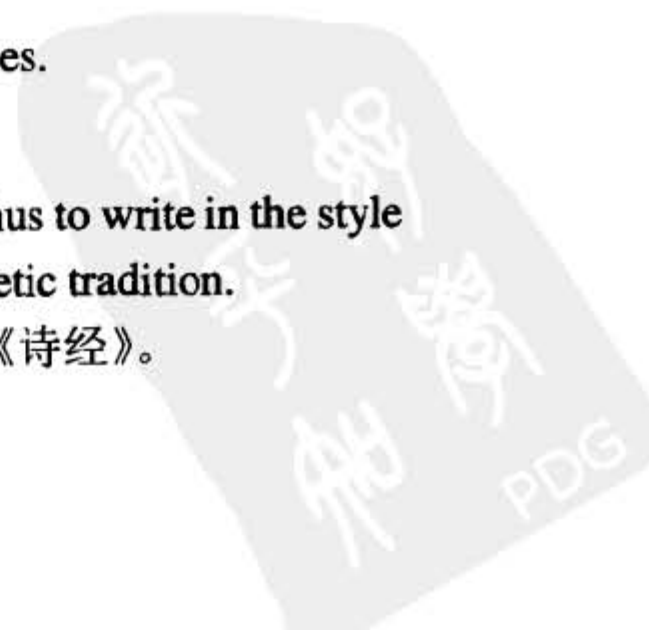
² The original stories about the origins of music were contained in the *Annals of Lü Buwei* (*Lü Shi Chun Qiu*, B.C. 239). For an English translation of this ancient compendium of beliefs and customs, see Riegel and Knoblock (2001). 以上谈音乐起源的传说，载《吕氏春秋》。《吕氏春秋》英译本见Riegel and Knoblock (2001)。

³ The nine virtues are mentioned in the “Counsels of the Great Yu” of the *Book of Documents*. James Legge translated them as the following: “There are water, fire, metal, wood, earth, and grain — these must be duly regulated; there are the rectification of the people’s virtue, the conveniences of life, and the securing abundant means of sustenance, —these must be harmoniously attended to. (Legge, 1960: 56)

“九德”见《尚书·大禹谟》：“水火金木土谷惟修，正德利用厚生惟和。”英译见理雅各（1960：56）。

⁴ This refers to the music of the sage-kings in ancient times.
中和之响，指三代时先王之雅乐。

⁵ “The Bleating Deer” is a poem in the *Book of Poetry*. Thus to write in the style of “The Bleating Deer” means to follow the classical poetic tradition.
“鹿鸣”为《诗经》中的篇章。故“效鹿鸣”指效法《诗经》。



⁶ According to the “Documents of Music and Calendar” in the *History of Jin*, Xun Xu was charged with instituting music. He found that the ruler used for tuning musical instruments at his time was 4/10 longer than that used in ancient times and therefore ordered a new one to be made. Xun’s alteration of the tuning instrument came under criticism at that time. Liu Xie suggests that by altering the tuning instrument, Xun altered the spirit of the classical music. My translation and annotations are based on Lu and Mou. (1984:I,80)

据《晋书·律历志》载，荀勖受命制乐，发现其时所用律尺比古尺“长四分有余”，乃命造新尺，为此曾受到时人的批评。刘勰认为荀勖改律尺，背离了古代雅乐。这里的英译及注释以陆侃如、牟世金(1984)注译本为根据。

⁷ Ji Zha was a prince in the State of Wu and a musician. According to the *Spring and Autumn Annals with Zuo’s Commentary*, he was able to judge the quality of government by listening to the music played by that government.

季札，春秋时吴国大夫，通音律。据《左传》载，季札可观乐而知国势。

Chapter 8

¹ See Chapter 6, Note 4.

见第6章注4。

² *Mao’s Commentary on the Book of Poetry*, said to be written by Mao Heng of the Qin or Han times, was probably the most influential commentary on the *Book of Poetry*. The preface to the *Commentary*, often known as the “Great Preface,” has had an enormous influence on Chinese literary criticism.

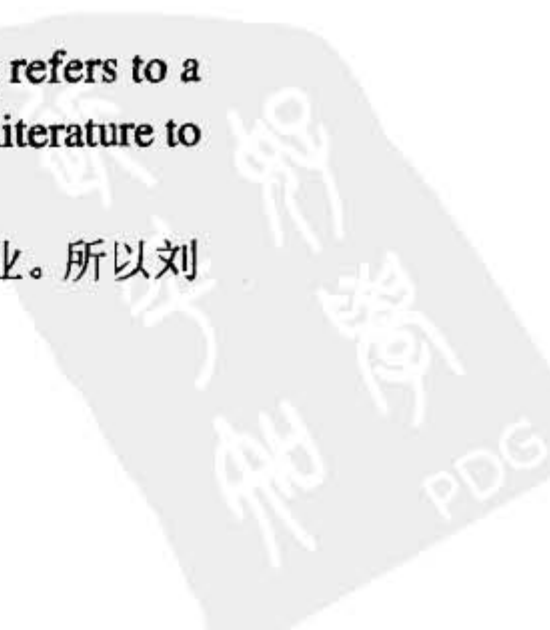
《毛诗故训传》据称为秦汉时期毛亨所作，是影响最大的《诗经》评传。其序称“诗大序”，对中国文学批评产生了巨大的影响。

³ The stories are recorded in the *Spring and Autumn Annals with Zuo’s Commentary*.

典出《左传》。

⁴ Worm-carving refers to a petty trick. In contrast, dragon-carving refers to a great, creative endeavor. It is for this reason that Liu Xie compares literature to dragon-carving.

“雕虫”是一种小技巧，“雕龙”与此相反，指伟大的创造性事业。所以刘勰才把文学比作“雕龙”。



Chapter 9

¹ *Feng, ya, song* are all genres in the *Book of Poetry*. See Chapter 6, Note 4.
风、雅、颂为《诗经》中的三种诗体。见第6章，注4。

² This is a poem in the *Book of Poetry*.
见《诗经》。

³ This is a poem in the *Songs of the South*.
见《楚辞》。

⁴ This refers to the ceremony of King Shun passing on his throne to Yu. See the "Counsels of Great Yu" in the *Book of Documents*.
这里的仪式指舜让位给禹的仪式。见《尚书·大禹谟》。

⁵ The *Book of Documents* states: At the end of three decades, the people of Meaou continued rebellions against the emperor's commands, when Yih came to the help of Yu, saying, "It is virtue which moves Heaven; there is no distance to which it does not reach. Pride brings loss, and humility receives increase:—this is the way of Heaven." See Legge (1960: 65).

《尚书·大禹谟》：三旬苗民逆命。益赞于禹曰：“惟德动天，无远弗届。满招损，谦受益，是乃天道。”

⁶ Preface to the *Book of Documents*: " Yi Zhi was prime minister to Tai Wu, when ominous appearances showed themselves in the place Bo. A mulberry tree and a stalk of grain grew up in the court. Yi Zhi told Wu Xian, who composed four essays entitled "Xian Yi."

《尚书序》：“伊陟相太戊，亳有祥，桑谷共生于朝。伊陟赞于巫咸，作咸义四篇。”

⁷ An ancient glossary of terms and their usages, including the names of animals, birds, plants and so on. See also Chapter 39.

《尔雅》为早期的词汇集，其中包括鸟、兽、植物等名称。另见第39章。

Chapter 10

¹ See, "The Single Victim at the Border Sacrifices," in the *Book of Rites*. Legge (1967).

见《礼记·郊特牲》。英译见理雅各(1967)。

² This alludes to a story in Book 2 of the *Book of Rites*:

(The ruler of) Jin having congratulated Wen Zi on the completion of his residence, the Great officers of the state went to the house-warming. Zhang Lao said, 'How elegant it is, and lofty! How elegant and splendid! Here will you have your songs! Here will you have your wailings! Here will you assemble the representatives of the great families of the state!' (Adapted from Legge, 1967)

典出《礼记·檀弓下》：晋献文子成室，晋大夫发焉。张老曰：“美哉轮焉！美哉奂焉！歌于斯，哭于斯，聚国族于斯！”

³ This alludes to a story in the *Spring and Autumn Annals with Zuo's Commentary*:

The prince of Wei prayed, saying, "I, Kuai Kui, your distant descendant, venture to announce to you King Wen, my great ancestor, to you Kang Shu, my distinguished ancestor, and to you duke Xiang, my accomplished ancestor: Zheng Sheng is siding with the rebellious, whom Wu of Jin, in the midst of difficulties, is not able to deal with and bring to order. He has now sent Zhao Yang to punish them, and I, not daring to indulge in sloth, am here with my spear in my hand. I presume to announce this to you, and pray that my sinews may not be injured, my bones not broken, and my face not wounded, but that I may succeed in this great engagement, and you my ancestors may not be disgraced." (Adapted from Legge, 1960, Vol. 5: 799).

典出《左传·哀公二年》：“曾孙蒯聩，敢昭告皇祖文王，烈祖康叔，文祖襄公，郑胜乱从，晋午在难，不能治乱，使鞅讨之。蒯聩不敢自佚，备持矛焉。敢告无绝筋，无折骨，无面伤，以集大成，无作三祖羞。”

⁴ The people of Yue were known to believe in ghosts and spirits.

越人信鬼。

Chapter 11

¹ See the *Spring and Autumn Annals with Zuo's Commentary*. (Legge, 1960, V: p.479).

见《左传·襄公十九年》。

² Sushen is the name of an ancient state, in today's Heilongjiang Province.

肃慎，古国名，在今黑龙江省。

中华书局
PDF

³ See Chapter 25, “Ze Yang” in the *Book of Zhuang Zi*.

见《庄子·则阳》。

⁴ According to “Wai Chu Shuo Zuo Shang” in the *Book of Han Fei Zi*, Prince Wuling of Zhao had the following carved on Mount Fanwu: “Zhufu often tours this place.” Zhufu is Prince Wuling’s alias.

据《韩非子·外储说左上》，赵武灵王使人在番吾山刻上“主父常游于此”。主父为武灵王的号。

Chapter 12

¹ See Book 2 of the *Book of Rites*. (Legge, 1967).

英译见理雅各(1967)。

² See the *Spring and Autumn Annals with Zuo’s Commentary*. (Legge, 1960, V: p. 843).

英译见理雅各(1960, 卷5, 页843)。

³ See *Biographies of Virtuous Women*.

见《列女传》。

⁴ “The Swallow” is a poem in the “Odes of Shang” of the *Book of Poetry*.

“玄鸟”是《诗经·商颂》中的一首诗。

⁵ This refers to the poem “Sheng Min” in the “Major Odes” of the *Book of Poetry*.

典出《诗经·大雅》中的诗篇“生民”。

⁶ Prince Jing of Beihai refers to Liu Xing. He was Emperor Guangwu’s nephew.

北海靖王刘举，光武帝之侄。

⁷ Zhang refers to Zhang Jian. Chen probably also refers to a historical figure in the Han Dynasty. Kong Rong’s epitaph for Zhang is corrupt. The epitaph dedicated to Chen is not extant.

张指张俭，陈可能也是汉代人物。孔融谀张文，今残，谀陈文不存。

⁸ This is because the epitaph may be written for the living, whereas a mourning-song is written for the dead.

铭先于来，因为铭可用于于生者，谀仅用于逝者。

Chapter 13

- ¹ See the *Spring and Autumn Annals with Zuo's Commentary*. (Legge, 1960, V:241.)
见《左传·文公六年》。
- ² See “Tian Bao” in the “Minor Odes” of the *Book of Poetry*.
典出《诗经·小雅·天保》。
- ³ The *Spring and Autumn Annals with Zuo's Commentary*, (Legge, 1960, V: 620.)
典出《左传·昭公八年》。
- ⁴ See Cao Cao in Appendix 2.
见“附录二”，曹操。

Chapter 14

- ¹ A “Seven” is a type of rhyme-prose. It usually discusses seven things to teach a moral.
“七”为赋体的一种，讲七件事，达讽劝之旨。
- ² This paragraph discusses the genre “Reply to Questions,” and all examples Liu Xie cited are of this genre.
本段论“对问”体，刘勰所引各篇均属“对问”体。
- ³ See Chapter 14, “The Turning of Heaven,” in the *Book of Zhuang Zi*.
典出《庄子·天运》。
- ⁴ See Chapter 17, “Autumn Floods,” in the *Book of Zhuang Zi*.
典出《庄子·秋水》。

Chapter 15

- ¹ See the poem “Sang Rou” in the “Major Odes” of the *Book of Poetry*.
《诗经·大雅·桑柔》。
- ² For the original story and the song, see the *Spring and Autumn Annals with Zuo's Commentary* (Legge, 1960, V: 424).
典出《左传》。



³ This refers to a story in the *Book of Rites*, where a person who originally did not go into mourning for his brother decided to do so after hearing that a new governor was going to take office. He did so for fear of being punished by the new governor, not for the love of his brother. The story has the following figurative statements: “The silkworm spins its cocoons, but the crab supplies the box for them; the bee has its cap, but the cicada supplies the strings for it. His elder brother died, but it was Zi Gao (the new governor) who made the mourning for him.”

据《礼记·檀弓》载，某人兄死，不为兄穿丧服，听说有新宰到任，方着丧服，原因是怕受到新宰的惩罚，并不是出于对其兄的爱戴。原文有如下比喻：“蚕则绩而蟹有筐，范则冠而蝉有，兄则死而子皋为之哀。”

⁴ The song was sung by Yuan Rang to Confucius, as recorded in the *Book of Rites*. On the death of Yuan's mother, Confucius, being Yuan's old acquaintance, assisted Yuan in polishing the coffin. Yuan said to Confucius that he had not sung for a long while, and then began with the following words: “It (the coffin) is marked like a wild cat's head; It is as smooth as a young lady's hand when you hold it.”

歌载《礼记·檀弓》。孔子故人原壤的母亲去世，孔子帮忙打磨棺槨。原壤对孔子说很久不唱歌了，于是拂棺而歌曰：“狸首之斑然，执女手之卷然。”

⁵ See “Biographies of Jesters” in *Records of the Historian* by Sima Qian. 见司马迁《史记·滑稽列传》。

⁶ Ibid. 同上。

⁷ See Chapter 25 “Jesting and Ridicule” in *A New Account of Tales of the World*, edited by Xu Zhen'e (1984). 见《世说新语·排调》，徐震堃校笺（1984）。

⁸ According to *Spring and Autumn Annals with Zuo's Commentary*, in the 12th Year of Duke Xuan (596B.C.), the state of Chu attacked the state of Xiao. Huan Wushe, a grand official of Xiao, was a friend of Shen Shuzhan, a grand official of Chu. Huan sought Shen's help. Shen hinted to Huan that he should hide in muddy water, using cryptic allusions such as *the distiller's grain*.

《左传·宣公十二年》载，楚国伐萧，萧大夫还无社求救于故人申书展，申为楚国大夫。申向还无社暗示藏身于泥水中，其中有暗语“麦曲”。



⁹ According to *Spring and Autumn Annals with Zuo's Commentary*, in the 13th Year of Duke Ai (483B.C.), Shen Shuyi of the state of Wu sought help with grain provisions from a grand official of Lu. The Lu official hinted that he would deliver some grain when Shen shouted “west” and “north” from the top of Mount Shou. “West” refers to autumn, which in turn refers to harvest. “North” refers to water.

《左传·哀公十三年》(前483年), 吴国大夫申叔仪乞粮于鲁国大夫。鲁大夫暗示让申叔仪登首山, 呼“庚癸”, 他便供粮。“庚”在西, 指秋, 秋为收获季节, 故“庚”暗指粮。“癸”在北, 指水。

¹⁰ According to “Biographies of Kings of Chu” in the *Records of the Historian*, King Zhuang of Chu indulged himself in pleasures for three years after he ascended the throne and threatened death if anyone dared to advise. Wu Ju, the grand official of Chu, offered to present a riddle, saying: “There is a bird on a mound; it does not fly or cry for three years. What kind of bird is that?” King Zhuang understood the message and responded, “It does not fly for three years, but when it does, it will soar to the sky; it does not make a sound for three years, but when it does, it will startle the world.”

据《史记·楚世家》载, 楚庄王即位三年, 耽于淫乐, 告国人曰敢谏者死。大夫伍举献隐语曰: “有鸟在于阜, 三年不飞不鸣, 是何鸟也?” 庄王曰: “三年不飞, 飞将冲天; 三年不鸣, 鸣将惊人。”

¹¹ According to the “Strategies of Qi” in the *Strategems of the Warring States*, Duke Jing Guo of Xue wanted to build the city walls of Xue and refused to listen to any objections. One man from Qi requested to say three words to the Duke on the condition that he would be willing to accept the death penalty should he say one word more. The Duke agreed to see him, and this man said “Sea big fish.” The Duke pressed him to explain and forget about the death penalty, whereupon the man told the Duke that in the sea, no net could catch the big fish, but once out of the water, the fish would be helpless. The moral of the story was that the Duke should listen to his people’s opinions instead of insisting on building the walls.

据《战国策·齐策》载, 靖国君欲筑薛城城墙, 不听劝谏。齐人请求讲三个字, 多一个, 愿受死。国公见之, 言: “海大鱼”。靖国君让他解释, 免死罪。于是, 齐人告曰: 大鱼在海里, 网不着, 但一旦失水, 则无可奈何。齐人之意, 国君应该听从国人劝谏, 不要一意孤行建城墙。

¹² According to Book 6 “Rhetorical Competence” in the *Biographies of Virtuous Women*, Zhuang Ji once said to King Xiang of Chu that he was like a big fish without water and a dragon without a tail, meaning that he was isolated from his people and without an heir.

《列女传·辨通》载，庄姬曾对楚襄王说，他像无水的鱼，无尾的龙。鱼无水，指楚襄王脱离百姓，龙无尾，指其无太子可继位。

¹³ According to Book 3 “The Benevolent and Wise” in the *Biographies of Virtuous Women*, Zang Wenzhong, grand official of Lu, once traveled to the State of Qi as an envoy. Qi put him under arrest. He sent a cryptic message back to Lu. The message contained a phrase about sewing the sheepskin coat to mean that the troops of Qi were preparing to attack Lu. Zang Wenzhong’s mother was able to decipher the message.

据《列女传·仁智》载，鲁大夫臧文仲使齐，被齐拘。臧文仲向鲁国传送了一条暗语，其中有“组羊裘”的字样。臧母解了此谜，说“组羊裘”是齐国正在备战，即将伐鲁之意。

¹⁴ “The Book on Arts and Literature” in *Annals of the Han* lists ten schools of learning in the pre-Qin period, namely, the Confucians, the Taoists, the *Yin-yang* school, the legalists, the school of vertical alliance and horizontal confederacy, the logicians, the Mohists, the school of the miscellaneous, the agriculturalists, and the small talk. “Small talk” refers to folk wisdom heard in the streets. It was considered as the least significant of the ten schools.

《汉书·艺文志》将先秦学说分为十家，曰：儒家者流、道家者流、阴阳家者流、法家者流、纵横家者流、名家者流、墨家者流、杂家者流、农家者流、小说家者流。小说指街谈巷语，属末流。

Chapter 16

¹ See the *Book of Rites*, “Qu Li.”

见《礼记·曲礼》。

² Before Zhou, the Xia and Shang dynasties had used different methods for determining the first month of the year. The first month of the Xia calendar falls on the eleventh month of the Zhou calendar and the twelfth month of the Shang



calendar. The Xia method was used from the Han Dynasty down to 1912 when the solar calendar was adopted in China.

夏、商、周三代用三种不同的方法计算正月。夏朝的正月，是周朝的十一月、商朝的十二月。自汉代开始，沿用夏制，直到1912年中国开始实行阳历。

- ³ The phoenix and the kylin were considered as auspicious omens of a peaceful reign. In *The Analects*, Confucius said, “No phoenix appears. No diagram comes out of the river. Alas, I’m done.” The story of the kylin has several versions. According to one version, a woodcutter caught a unicorn, and not knowing what animal it was, killed it and abandoned it on the road. After hearing one of his pupils describe the animal, Confucius went out to see and recognized it as a kylin. He cried in tears, “It is a kylin! When a kylin appears and gets killed, our cause is finished!” For the first reference, see Chapter 9, “Zi Han” in *The Analects*. For the second, see *The Book of Kong Cong Zi*.

凤凰麒麟皆为仁兽，象征和平盛世。《论语·子罕》：“子曰：凤鸟不至，河不出图，吾已矣夫！”麒麟的故事有几种说法。一说有砍柴者，擒得怪兽，不识为何物，乃打死弃之于路。孔子听弟子描述，出门去看，见是麒麟，泣曰：“麟，出而死，吾道穷矣！”见《孔从子·记问》。

- ⁴ Before his death, Sima Tan said to his son Sima Qian, “Our ancestor was the grand historian of the Zhou Dynasty. If you may serve as the grand historian, then our family glory will be carried on.” See Sima Qian’s preface to the *Records of the Historian*.

司马谈临终，对其子司马迁说：“余先周室之太史也。汝复为太史，则续吾祖矣。”见《史记太史公自序》。

- ⁵ See “The Speech at Mu” in the *Book of Documents*. (Legge, 1960, III: 302). 见《尚书·牧誓》。

- ⁶ The *Book of Documents*, a Confucian classic, may be regarded as the earliest historical writing. Liu Xie commended Deng Can for following the *Book of Documents* instead of the *Records of the Historian* and the *Annals of the Han* in stating principles of historical writing.

《尚书》为儒经，可谓最早的历史著作。刘勰赞赏邓粲没有受到《史记》和《汉书》的影响，而是远追《尚书》的楷模，立撰史之“条例”。

⁷ Today's Changsha, in Hunan Province.

湘川，今湖南长沙。

⁸ Duke Ding (509 B.C.-495 B.C.) and Duke Ai (494 B.C.-468 B.C.) were Confucius's contemporaries. These were the last two dukes treated in Confucius's *Spring and Autumn Annals*.

定公（前509-前495）与哀公（前494-前468），与孔子同时。孔子制《春秋》，定公、哀公列在最后。

Chapter 17

¹ The *Book of Yu Zi* is an early Daoist work.

《鬻子》为早期道家著作。

² This list enumerates the representative figures of the ten schools of thought in the Warring States period.

以上讲到战国时期的九流及小说家的代表人物。

³ This refers to the burning of books by the First Emperor of Qin. See "Qin Shi Huang Ben Ji" in the *Records of the Historian*.

指秦始皇焚书，见《史记·秦始皇本纪》。

⁴ See the *Book of Lie Zi*.

事见《列子·汤问》。

⁵ See Chapter 25, "Ze Yang" in the *Book of Zhuang Zi*.

见《庄子·则阳》。

⁶ Han Fei and Shang Yang were the leading figures in the Legalist school. The Legalists were known for their vehement attacks against the Confucian rule of virtue and advocated the use of punishment in managing state affairs. Liu Xie speaks as a true Confucian in condemning Legalist philosophers.

韩非与商鞅为法家代表人物。法家攻击儒家的仁治，宣扬使用刑罚治国。刘勰对法家的批评，明显站在儒家的立场上。

Chapter 18

¹ A book of military strategies said to be written by Lü Wang of the Zhou Dynasty.

兵书名，传为周朝吕望所作。



- ² See the *Book of Zhuang Zi*, Chapter 2, "Treatise on the Equality of Things."
见《庄子·齐物论》。
- ³ See the *Annals of Lü Buwei*, translated by Riegel and Knoblock (2001).
见《吕氏春秋》。英译本见Riegel and Knoblock (2001)。
- ⁴ Both are chapters in the *Book of Gui Guzi*.
均为《鬼谷子》中的篇章。
- ⁵ The nine tripods were said to be made by King Yu of the Xia Dynasty. "A three-inch tongue" refers to an eloquent person.
九鼎传为夏禹所造；“三寸之舌”指善辩之士。
- ⁶ Jing Tong is Feng Yan's alias. Zhou Zhenfu notes that Feng Yan's frustrations were not due to the poor quality of his writing, but because he offended the emperor, Liu Xiu.
敬通是冯衍的字。周振甫注认为冯衍之不得志，不是因为文章写得不好，而是因为他得罪了皇帝刘秀。

Chapter 19

- ¹ This means that the king's words have powerful influences when uttered as edicts. Cords indicate strength. See "The Black Robe" in the *Book of Rites*.
意思是帝王的话影响大，从嘴里讲出来细如丝，但颁布出去却坚硬如绳。见《礼记·缙衣》。
- ² According to the *Book of Documents*, only the kings have the power to use punishment or confer favors, and such power should be used with good reason. See "The Great Plan" in the *Book of Documents*.
据《尚书·洪范》，惟有帝王才有权利“作威作福，”且应慎用这种惩戒奖赏的权利。
- ³ See "The Counsels of the Great Yu" in the *Book of Documents*.
见《尚书·大禹谟》。
- ⁴ Xie was King Shun's Minister of Instruction. He was ordered to set forth the lessons of duty concerning the five orders of relationships. See "The Canon of Shun" in the *Book of Documents*.
契为舜帝的“司徒”，受命教授五教，让人遵守五种人伦关系规范。见《尚书·舜典》。

⁵ See the poem entitled “The Great Luminance” in the “Major Odes” of the *Book of Poetry*.

见《诗经·大雅·大明》。

Chapter 20

¹ See “13th Year of Duke Zhao” in the *Spring and Autumn Annals with Zuo’s Commentary*.

见《左传·昭公十三年》。

² See Chapter 28, “‘Wind’ and ‘Bone’” for Liu Xie’s discussion of “bone” as a stylistic feature in literary composition.

刘勰在第28章“风骨”中，详细论述了文学创作中“骨”的风格特征。

³ Chen Lin had written the proclamation for Yuan Shao to declare war on Cao Cao. Cao eventually defeated Yuan Shao, but pardoned Chen Lin.

陈琳所作檄文，是为袁绍讨伐曹操而作。袁绍最终为曹操所败。曹操免了陈琳死罪。

Chapter 21

¹ See Chapter 1, Note 5.

见第一章，注5。

² Ibid.

同上。

³ Mount Tai is in today’s Shandong Province; Mount Jing is in Henan Province.

泰山在今山东境内，荆山在今河南。

⁴ See the *Records of the Historian* by Sima Qian.

以上典出《史记·封禅》。

⁵ Mount Suran and Mount Liangfu are small mountains near Mount Tai.

肃然山与梁父山是泰山旁的小山。

Chapter 22

¹ The four lords refer to the lords of the vassals in the four directions. See “The Canon of Yao” in the *Book of Documents*.

四岳，四方诸侯之长。见《尚书·尧典》。

² See “18th Year of Duke Wen” in the *Spring and Autumn Annals with Zuo’s Commentary*.

见《左传·文公十八年》。

³ The line is from the poem entitled “Yu Pu” in the “Major Odes” of the *Book of Poetry*.

典出《诗经·大雅·朴》。

⁴ See “12th Year of Duke of Ai,” the *Spring and Autumn Annals with Zuo’s Commentary*.

见《左传·哀公十二年》。

⁵ See the chapter “Fei Xiang” in the *Book of Xun Zi*.

见《荀子·非相》。

Chapter 23

¹ Mount Li is in today’s Shaanxi Province. The tomb of the First Emperor of Qin is located near Mount Li.

郿山在今陕西境内，秦始皇陵墓位于郿山。

² See the poem entitled “Xiang Bo” in the “Minor Odes” of the *Book of Poetry*.

见《诗经·小雅·巷伯》。

³ See “The Charge to Yue: Part I,” the *Book of Documents*. King Gaozong of Shang refers to Wu Ding.

见《尚书·说命上》。高宗指武丁。

⁴ This was the common practice in traditional China known as *bi hui*, or taboo to say or write the names of parents or superiors.

这是中国传统上的避讳做法。出于避讳，说话、写字时不能直接用尊长的名字。

⁵ My translation of the last sentence is based on Lu and Mou (1982, II, 39-40)

最后一句译文据陆、牟本(1982, 卷2, 39-40)。



Chapter 24

¹ The “Book of Zhou” is one of the four books in the *Book of Documents*. The other three are the “Book of Yu”, the “Book of Xia”, and the “Book of Shang”. The “Book of Zhou” has 40 chapters.

《周书》为《尚书》中的四部书之一，其余三部为《虞书》、《夏书》、《商书》。《周书》共40篇。

² See “21st Year of Duke Xi,” the *Spring and Autumn Annals with Zuo’s Commentary*.

见《左传·僖公二十一年》。

³ In the early years of Emperor Zhang of Han, a son killed a man who had insulted his father. Emperor Zhang (A.D.76-88) pardoned the son, setting the precedent for a law governing similar cases.

汉章帝(76-88)初年，有人因其父受人污辱，将污辱其父的人杀死。汉章帝赦免其死罪，后来再有类似案例，皆以汉章帝的先例为准，号为“轻侮法”。

⁴ An office that gathers intelligence about the private lives of officials and the common people.

校事，刺探官民私事的小吏。

Chapter 25

¹ See “Yi and Ji” in the *Book of Documents*.

见《尚书·益稷》。

² See Yang Xiong, *Model Sayings*.

见扬雄《法言》。

³ See Chapter 1, Note 2.

见第一章，注2。

⁴ The *Rites of Zhou* is one of the 13 Confucian classics. It is primarily a list of the offices and their associated functions in the Zhou Dynasty.

《周礼》为十三经之一，主要记录周朝的官职。

⁵ See the poem entitled “Xiao Bian” in the “Minor Odes” of the *Book of Poetry*.

见《诗经·小雅·小弁》。

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Chapter 26

- ¹ See Chapter 28, “Giving Away a Throne” in the *Book of Zhuang Zi*.
见《庄子·让王》。
- ² In the scholarship on *Wenxin Diaolong*, there is a great deal of debate about how to translate the term “shensi.” See my Introduction for a detailed discussion of this issue.
《文心雕龙》研究中，关于怎样翻译“神思”一词，颇有争论。我在“绪论”中详细讨论了这个问题。
- ³ He thought for too long!
思虑太久！
- ⁴ He had worked too hard!
写作过度劳累！
- ⁵ The story of Wheelwright Bian is in Chapter 13, “The Way of Heaven” of the *Book of Zhuang Zi*. According to this story, Wheelwright Bian, a master in chiseling wheels, explains to Duke Huan of Qi the difficulty of describing his craft, even though he is a real master of this art. It is appropriate that Liu Xie should end the chapter with an allusion to Zhuang Zi, since the chapter also starts with such an allusion.
轮扁的故事，见《庄子·天道》。轮扁为斫轮的工匠，对齐桓公说，虽然他的技艺得心应手，但却“口不能言”。刘勰开篇用《庄子》中的典故，结尾亦用《庄子》，可见其为文之用心。

Chapter 27

- ¹ A key statement in Liu Xie’s stylistic theory.
刘勰文体论的要点。
- ² An example of Liu Xie’s use of organic metaphor in literary discourse.
刘勰论文，善用有机体比喻，此为一例。
- ³ See Chapter 3 “Modeling on the Classics” on Liu Xie’s emphasis on the central importance of the Confucian classics in literary composition.
刘勰论文，强调儒经，详见第三章“宗经”。
- ⁴ Another example of organic metaphor.
有机体比喻，又一例。

Chapter 28

¹ See Chapter 6, Note 4.

见第六章，注4。

² “Bone” refers to the linguistic and material aspect of a literary composition; “wind” refers to the immaterial quality. Both are indispensable to a good piece of work.

“骨”是文学作品中语言上的品质，“风”是精神品质，好作品两者都不可或缺。

³ See “The Charge to the Duke of Bi” in the “Book of Zhou.” The “Book of Zhou” is part of the *Book of Documents*.

见《尚书·毕命》。“毕命”为《尚书·周书》中的篇章。

Chapter 29

¹ He will not exhaust his creative energy.

如此，便不会江郎才尽。

² The nine dynasties are: The Yellow Emperor, Tang (King Yao), Yu (King Shun), Xia, Shang, Zhou (including the state of Chu), Han, Wei, and Jin (including the early years of Song).

九代指：黄帝、唐（尧帝）、虞（舜帝）、夏、商、周（包括楚）、汉、魏、晋（包括宋初）。

Chapter 30

¹ See Chapter 1, Note 1.

见第1章，注1。

² See Chapter 14 for Liu Xie’s brief discussion of “Strung Pearls.” See Chapter 14, Note 1, for a discussion of the “seven.”

关于“联珠”体，刘勰在第14章谈到。关于“七”体，见第14章，注1。

³ According to Fan Wenlan (1978), the original works from which the above statements are cited are no longer extant.

以上征引，据范文澜考证，原文已佚失。见范注（1978）。

Chapter 31

¹ The five colors refer to *qing* (green), *huang* (yellow), *chi* (red), *bai* (white), *hei* (black).

五色指青、黄、赤、白、黑。

² The five tones are *gong* (C), *shang* (D), *jiao* (E), *zhi* (G), and *yu* (A).

五音指宫、商、角、徵、羽。

³ There are different interpretations as to what the *wu xing* refers to. Zhou Zhenfu (1981:349) interprets it as the five Confucian virtues of *ren* (benevolence), *yi* (righteousness), *li* (courtesy), *zhi* (wisdom), and *xin* (trust-worthiness). Shih (1983: 339) translates it as five emotions, referring to joy, anger, sadness, pleasure, and resentment. Owen (1992: 241) translates it as five natures. According to Lu Kanru and Mou Shijin (1984, II: 145), *wu xing* refers to five kinds of personalities related to the five internal organs (heart, liver, spleen, lungs, and kidney). The state of these internal organs directly affects a person's feeling. This seems to be the closest approximation of Liu Xie's statement.

关于“五性”所指，有多种解释。周振甫（1981：349）解作儒教的仁、义、礼、智、信。施友忠（1983：339）译作 five emotions，指喜、怒、哀、乐、愤。宇文所安（1992：241）译作 five natures。据陆侃如、牟世金（1984，卷2：145）注，五性指从心、肝、脾、肺、肾产生出来的五种性情，五种器官的状况直接影响人的性情。此说似最接近刘勰的意思。

Chapter 33

¹ See Chapter 31, Note 2.

见第31章，注2。

² *Yu* is a wind instrument. This refers to a well-known story in the *Book of Han Fei Zi*. The story goes that Emperor Xuan of Qi liked listening to music from *yu*. He would always have three hundred players perform in ensemble. Among the three hundred players there was a man named Nan Guo. After Emperor Xuan of Qi died, Emperor Min asked the players to perform solo. At this point, Mr. Nan Guo fled, because he did not know how to play.

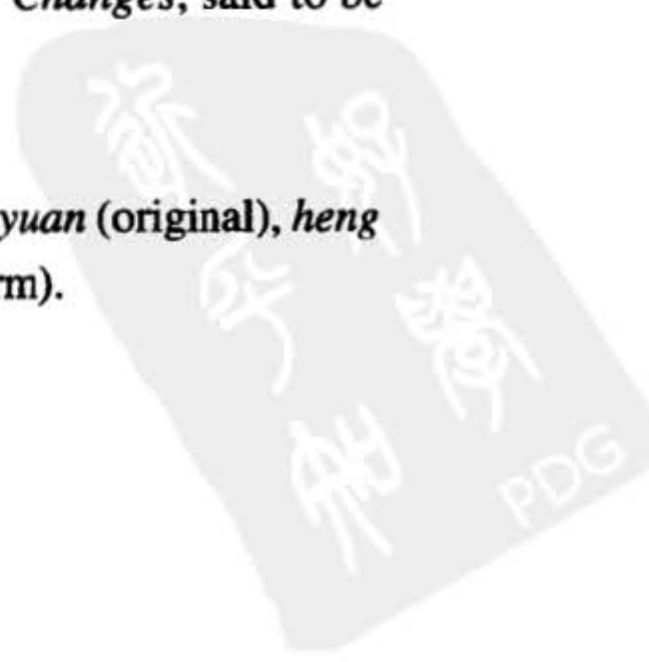
竽是一种管乐器。这是一个有名的典故。据《韩非子》，齐宣王喜欢听竽，必使三百人齐奏。这三百人中有一位南郭先生。齐宣王卒，湣王让吹竽手独奏。于是，南郭先生逃之夭夭，因为他本不会吹竽。

Chapter 34

- ¹ A poem in the “Minor Odes” of the *Book of Poetry*.
见《诗经·小雅》。
- ² A poem in the “Hymns” of the *Book of Poetry*.
见《诗经·周颂》。
- ³ See the *Book of Documents*.
见《尚书》。
- ⁴ See the *Book of Poetry*.
见《诗经》。

Chapter 35

- ¹ See “The Counsels of the Great Yu” in the *Book of Documents*.
见《尚书·大禹谟》。
- ² Ibid.
同上。
- ³ “Words for Embellishment” is a translation of “wen yan.” They are the commentaries on the first two hexagrams in the *Book of Changes*. The term “wen yan” appeared in the *Spring and Autumn Annals with Zuo’s Commentary*. In that context, Confucius was reported to have said: “An ancient book says, words are to give adequate expression to one’s ideas; and composition, to give adequate power to the words.” (Legge, 1960, V: 517). See also Chapter 44, “Summarizing the Art of Writing.”
“Words for Embellishment”为“文言”的英译。《易经》乾坤两卦有“文言”，是卦辞的解释性文字。“文言”一词，见于《春秋左传·襄公二十五年》：“仲尼曰：志有之，言以足志，文以足言。”
另见本书第44章，“总术”。
- ⁴ The “Great Appendix” is a commentary on the *Book of Changes*, said to be written by Confucius.
《系辞》是《易经》的传，据说为孔子所作。
- ⁵ The hexagram *qian* refers to heaven. Its four powers are: *yuan* (original), *heng* (penetrating), *li* (advantageous), and *zhen* (correct and firm).
乾卦指天，天有四德，曰：元、亨、利、贞。



⁶ “Words for Embellishment” in the *Book of Changes* has the following lines:
Things that accord in tone vibrate together. Things that have affinity in their inmost natures seek one another. Water flows to what is wet; fire turns to what is dry. Clouds follow the dragon; wind follows the tiger. (*I Ching or Book of Changes*, 382).

《易经·文言》曰：“同声相应，同气相求，水流湿，火就燥，云从龙，风从虎。”

Chapter 36

¹ The airs, the major odes, the minor odes, the hymns, the comparison and the metaphors: these are the six elements of the *Book of Poetry*.

风、大雅、小雅、赋、比、兴——《诗经》六义。

² “Qi Ao,” “The Airs of Wei,” in the *Book of Poetry*.

《诗经·卫风·淇奥》。

³ See “Ban” and “Juan A” in the “Major Odes” of the *Book of Poetry*.

见《诗经·大雅·板》和《诗经·大雅·卷阿》。

⁴ “Xiao Wan” in “The Minor Odes” of the *Book of Poetry*.

见《诗经·小雅·小宛》。

⁵ “Bo Zhou” in “The Airs of Bei” of the *Book of Poetry*.

见《诗经·邶风·柏舟》。

⁶ “Bo Zhou” in “The Airs of Bei” of the *Book of Poetry* has the following lines:

My heart is not a bamboo mat,

It cannot be rolled up.

《诗经·邶风·柏舟》诗云：“我心匪席，不可卷也。”

⁷ “Fu You” in “The Airs of Cao” of the *Book of Poetry*.

《诗经·曹风·蜉蝣》。

⁸ “Da Shu Yu Tian” in “The Airs of Zheng” of the *Book of Poetry*.

《诗经·郑风·大叔于田》。



Chapter 37

¹ “Song Gao” in the “Major Odes” of the *Book of Poetry*.

《诗经·大雅·嵩高》。

² “He Guang” in the “Airs of Wei” of the *Book of Poetry*.

《诗经·卫风·河广》。

³ “Jia Le” in the “Major Odes” of the *Book of Poetry*.

《诗经·大雅·假乐》。

⁴ “Yun Han” in the “Major Odes” of the *Book of Poetry*.

《诗经·大雅·云汉》。

⁵ “Pan Shui” in the “Hymns” of the *Book of Poetry*: They come flying on the wing, those owls, / And settle on the trees about the college; / They eat the fruit of our mulberry trees, / And salute us with fine note. (James Legge’s translation, 1898.) “Pan” refers to a school or college.

《诗经·鲁颂·泮水》：“翩彼飞鸢，集于泮林，食我桑黹，怀我好音”（英译见理雅各，1898）。泮，古代的学校。

⁶ “Wan Zhang: Part I” in the *Book of Mencius*.

《孟子·万章上》。

Chapter 38

¹ Ji Zi was the uncle of the tyrant Zhou. Ji once advised Zhou against tyrannical ruling. On being rebuffed, he pretended madness in order to maintain his integrity of character.

箕子为暴君纣王的诸父，曾谏纣王莫施暴政，纣不听其谏，乃装疯以保其贞。

² “The Punitive Expedition of Yin” in the *Book of Documents*.

见《尚书·胤征》。

³ See “Pan Geng” in the *Book of Documents*.

见《尚书·盘庚》。

⁴ It is not clear whom Liu Xie refers to by Zhang, Cui, and Du. Zhao (1982: 324) suggests they may refer to Zhang Fan, Cui Yin, and Du Lin respectively.

张、崔、杜，究竟指谁，并不清楚。赵仲邑（1982: 324）认为可能指张范、崔駰、杜林。

⁵ “17th Year of Duke Cheng,” in the *Spring and Autumn Annals with Zuo’s Commentary*.

《左传·成公十七年》。

⁶ “7th Year of Duke Wen,” in the *Spring and Autumn Annals with Zuo’s Commentary*.

《左传·文公七年》。

Chapter 39

¹ The *Zhou* script was used in the Zhou Dynasty. Li Si simplified it into the Qin script, which Cheng Miao further simplified into the *li* script. Cheng Miao was a court official during the reign of the First Emperor. He created the *li* script while he was idling away his time as a prisoner.

籀书用于周代。李斯将其简化成秦篆。程邈又在此基础上简化成隶书。程邈为秦始皇时官吏。他下过狱，在狱中创隶书。

Chapter 40

¹ The text for this chapter is corrupt. Some modern editions, including Zhou Zhenfu’s *Wenxin Diaolong Zhushi*, contain a long paragraph of four hundred and one characters which have been proved to be a Ming forgery. That part is translated here in brackets.

本篇原文缺损。今本包括周振甫注释本，有401字，证明是明代人所补做。这部分的译文用括弧标明。

² This statement appears in the “Great Appendix” of the *Book of Changes*. See Chapter 2, Note 5 for a discussion of the Four Images.

典出《易经·系辞上》。关于“四象”，见第2章，注5。

³ The “Nineteen Ancient Poems” were five-character verse of unknown authorship, generally believed to be written in the Han Dynasty. In Chinese literary history, these poems are known for their deep pathos and simple elegance of language. They are collected in *The Literary Anthology*.

“古诗十九首”为汉代五言诗，作者不详。这组古诗在中国文学史上，以其意境凄婉、语言简明优美而著称。载《文选》。

⁴ The titles of the four poems mentioned in these two sentences and the Chinese characters for “splendidly colorful” are missing from the text. The translations here are based on Zhou Zhenfu (1981)’s annotations.

以上两句中提到的四首诗的篇名,原文均缺失,译文采用周振甫(1981)注释本的校注补正。“壮采”二字,亦是后人补进的。

⁵ These two lines are from Ban Jieyu’s poem “Ode to Sadness.”

以上诗句出自班婕妤的“怨歌行”。

⁶ These lines are from “A Poem for Su Wu,” attributed to Li Ling. The poem is collected in *The Literary Anthology*, but was not written by Li Ling.

以上诗句出自“与苏武诗”,载《文选》,假托为李陵所作。

⁷ These lines are from “A Song of Sorrow,” a poem of the “Music Bureau” in *The Literary Anthology*.

以上诗句出自乐府古辞“伤歌行”,载《文选》。

Chapter 41

¹ “Jie” in the *Book of Guan Zi*.

见《管子·戒》。

² The precious jade and the big bow were stolen by Yang Hu. They did not belong to Yang, but to other people. See “8th Year of Duke Ding” in the *Spring and Autumn Annals with Zuo’s Commentary*.

宝玉大弓为阳虎所盗得来,本来是别人的宝物。典出《左传·定公八年》。

Chapter 42

¹ The three kings may refer to Fu Xi, the Divine Husbandman, and the Yellow Emperor.

三皇或指伏羲、神农、黄帝。

² Chapter 3 “The Secret of Caring for Life,” in the *Book of Zhuang Zi*.

《庄子·养生主》。

³ Chapter 17, “Autumn Floods” in the *Book of Zhuang Zi*.

典出《庄子·秋水》。



⁴ “Gao Zi, Part I” in the *Book of Mencius*.

《孟子·告子上》。

⁵ “24th Year of Duke Xi,” in the *Spring and Autumn Annals with Zuo’s Commentary*.

《左传·僖公二十四年》。

Chapter 43

¹ See Poem No.218 “Che Xia” in the “Minor Odes” of the *Book of Poetry*: “My four steeds advanced without stopping; / The six reins made music in my hands like lute-strings.”

见《诗经·小雅·车辖（或牵）》：四牡骙骙，六轡如琴。

Chapter 44

¹ See Chapter 35, Note 3.

见第35章，注3。

² See Chapter 1, Note 12.

见第1章，注12。

Chapter 45

¹ See “Hymns of Shang” of the *Book of Poetry*.

见《诗经·商颂》。

² See “Airs of the States” of the *Book of Poetry*.

见《诗经·国风》。

³ Ibid.

同上。

⁴ Both poems are in the “Major Odes” of the *Book of Poetry* and satirize King Li of Zhou. Traditionally, King Li is often mentioned together with King You, another tyrannical ruler.

“板”、“荡”两诗均见《诗经·大雅》，是讽刺周厉王的。厉王常与幽王并提，都是暴君。

⁵ See the “Airs of the Kings” in the *Book of Poetry*.

见《诗经·王风》。

⁶ According to the *Book of Han Fei Zi*, the five worms refer to the scholar, the orator, the swordsman, the man who shunned military service, and the merchant. Legalists like Han Fei regarded these people as social evils. The six lice, also referring to what legalists think of as social evils, are mentioned in the *Book of Lord Shang*. They refer to 1) rites and music; 2) poetry and history; 3) moral culture, virtue, filial piety, and brotherly love; 4) sincerity, faith, chastity and integrity; 5) benevolence and righteousness; 6) rejection of military service and aversion to war. I should emphasize here that these extreme viewpoints were proposed by the legalists to counter the Confucian focus on moral culture in government. The legalists believed that in times of war, the use of law and punishment was more effective than moral government as a means of strengthening the state. See also Chapter 17, Note 6.

据《韩非子·五蠹》，五蠹指学者、言谈者、带剑者、缓役者和工商之民。法家如韩非者，视五蠹为社会公害。六虱也是法家所谓的六种公害，见于《商君书》，指：1) 礼、乐；2) 诗、书；3) 修善、孝弟；4) 诚信、贞廉；5) 仁、义；6) 非兵、羞战。应该指出，法家提出此类极端主张，是针对儒家的仁政而言的。法家认为在战乱时代，法治更能强国。另见第17章，注6。

⁷ Both with the purpose of housing men of letters.
均为聚集文人之所。

⁸ The two poems were written by Liu Bang, the first emperor of the Han Dynasty.
两诗均为刘邦所作。

⁹ This refers to a dam on the Yellow River. It was built after a flood. See "Book on Rivers and Canals" in the *Records of the Historian*.
金堤指黄河决口后筑的堤。事见《史记·河渠书》。

¹⁰ In the Han Dynasty, the entrance to officials' offices was guarded by two bronze horses. Thus the Gate of the Golden Horse was a symbol of high official positions.
汉代，官署门前有铜马把守，故金马门指官门。

¹¹ Dong Zhuo forced the emperor to move the capital from Luoyang to Chang'an.
指董卓强迫汉献帝从洛阳迁都长安。



¹² A place where Emperor Ming of Wei met with literary scholars.
魏明帝召集文人的地方。

¹³ The time of Tang was the time of the legendary King Yao; the time of Yu was that of the legendary King Shun.
唐虞指远古的尧舜时代。

Chapter 46

¹ “Bright energy” is a translation of *yang qi*. Here it refers to the spring season.
阳气，这里指春天。

² See the poem “Tao Yao” in “Zhou Nan” of the *Book of Poetry*.
见《诗经·周南·桃夭》。

³ See the poem “Cai Wei” in the “Minor Odes” of the *Book of Poetry*.
《诗经·小雅·采薇》。

⁴ See the poem “Bo Xi” in the “Airs of Wei” of the *Book of Poetry*.
《诗经·卫风·伯兮》。

⁵ See the poem “Jiao Gong” in the “Minor Odes” of the *Book of Poetry*.
见《诗经·小雅·角弓》。

⁶ See the poem “Ge Tan” in “Zhou Nan” of the *Book of Poetry*.
《诗经·周南·葛覃》。

⁷ See the poem “Cao Chong” in “Zhou Nan” of the *Book of Poetry*.
见《诗经·周南·草虫》。

⁸ The discussion in the above two sentences refers to the poems “Da Che,” “Xiao Xing,” “Guan Ju,” and “Meng” in the *Book of Poetry*.
以上两句中的典故，出自《诗经》中的“大车”、“小星”、“关雎”、“氓”等诗篇。

⁹ This is a citation from Yang Xiong’s *Model Sayings*.
典出扬雄《法言》。

¹⁰ The “Odes” refers to the “Minor Odes” of the *Book of Poetry*. The allusion about flowers refers to the poem “Shang Shang Zhe Hua.”
“雅”指《诗经·小雅》。棠华典出“裳裳者华”一诗。



- ¹¹ See the poem “Shao Si Ming” in “Nine Songs” of the *Songs of the South*.
见《楚辞·九歌·少司命》。

Chapter 47

- ¹ The nine dynasties refer to the times of the Yellow Emperor, King Yao, King Shun, Xia, Shang, Zhou, Han, Wei, and Jin. It is a rough enumeration of all the dynasties before Liu Xie's time, similar to but not identical with the nine dynasties mentioned in Chapter 29, “Continuity and Change.”
九代指黄帝、唐（尧帝）、虞（舜帝）、夏、商、周、汉、魏、晋，泛指刘勰之前的各个朝代，与第29章“通变”中提到的九代略同但不完全一样。
- ² The above references are in the *Book of Documents*.
以上诸典皆出自《尚书》。
- ³ See “The Counsels of Zhong Hui” in the *Book of Documents*.
《尚书·仲虺之诰》。
- ⁴ See “The Lessons of Yi” in the *Book of Documents*.
《尚书·伊训》。
- ⁵ This refers to some of the poems in the “Major Odes” of the *Book of Poetry*.
指《诗经·大雅》中的若干诗篇。
- ⁶ The above references to historical figures in the Warring States period are in the *Spring and Autumn Annals with Zuo's Commentary*.
以上关于战国时代的历史人物，见《左传》。
- ⁷ See “Strategems of the State of Yan” in the *Strategems of the Warring States*.
典出《战国策·燕策》。
- ⁸ See “Strategems of the State of Qin” in the *Strategems of the Warring States*.
见《战国策·秦策》。
- ⁹ This refers to the celebrated “Memorial on Expelling Guests.”
指著名的《上书谏逐客》。
- ¹⁰ Because he is a gifted writer.
言其才颖。

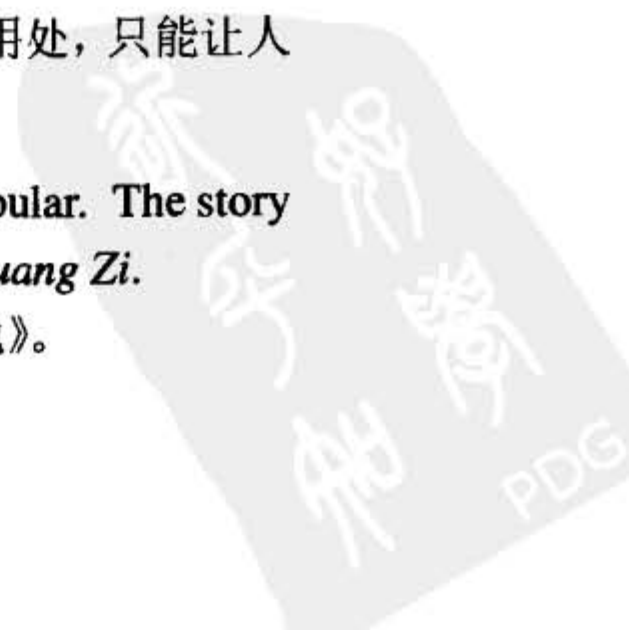




- ¹¹ Song Hong recommended Huan Tan to Emperor Guangwu of Han.
宋弘曾向汉光武帝推荐桓谭。
- ¹² It was because of his personal frustrations that Feng Yan could produce an excellent piece of literature.
冯衍写出《显志赋》这篇杰作，是因为他有坎坷的遭遇。
- ¹³ Mount Kun is a legendary mountain said to produce precious jade.
昆冈，传说中产玉的山。
- ¹⁴ The “Seven Talents” refer to the Seven Talents of the Jian’an period. They are: Kong Rong, Chen Lin, Wang Can, Xu Gan, Ruan Yu, Ying Yang, and Liu Zhen.
“七子”指“建安七子”：孔融、陈琳、王粲、徐幹、阮瑀、应瑒、刘桢。
- ¹⁵ Confucius once remarked on the state of government in the states of Lu and Wei, saying, “They are about the same, like brothers.” See Chapter 13, “Zi Lu,” *The Analects*.
孔子曾谈论鲁国和卫国的政务，说：“兄弟也”。《论语·子路》。

Chapter 48

- ¹ Tian Ba was an eloquent orator in the state of Qi during the Warring States period, but was once defeated in debate by Lu Zhonglian.
田巴为战国时辩士，但曾被鲁仲连所驳倒。
- ² In “Essay on Literature” of his *Classic Treatise*, Cao Pi wrote: “Men of letters belittle one another. This has been so since ancient times.”
曹丕《典论·论文》：“文人相轻，自古而然。”
- ³ According to the “Life of Yang Xiong” in the *Annals of the Han*, Liu Xin once said that Yang Xiong’s *Tai Xuan Jing* was pointless and may be used by people to cover their pickle jars.
《汉书·扬雄传赞》载，刘歆曾说，扬雄的《太玄经》没有用处，只能让人拿来盖坛子。
- ⁴ “Willow Twig” is supposed to be a vulgar song, yet it is popular. The story appears in Chapter 12, “Heaven and Earth” of the *Book of Zhuang Zi*.
“折扬”是一首通俗曲子，但却受欢迎。典出《庄子·天地》。



⁵ “White Snow” is an exquisite tune but is unpopular.

“白雪”是一种高妙的乐曲，但并不受欢迎。

⁶ See “Jiu Zhang” in the *Songs of the South*.

典出《楚辞·九章》。

Chapter 49

¹ See Chapter 24. Note 1.

见第24章注1。

² Sima Xiangru’s wife was Zhuo Wenjun. After she was widowed, Sima won her heart by playing music to her.

司马相如妻卓文君。文君新寡，司马相如以琴悦之。

³ They are: Ruan Ji, Ji Kang, Shan Tao, Xiang Xiu, Ruan Xian, Wang Rong, and Liu Ling.

“竹林七贤”指阮籍、嵇康、山涛、向秀、阮咸、王戎、刘伶。

⁴ The “five elements” are believed to be metal, wood, water, fire, and earth. In ancient philosophy, the different combinations of the five elements were used to explain many worldly phenomena, including people’s personalities.

五材即五行，通常认为五行指金、木、水、火、土。在古代哲学中常用五行的变换组合来解释物质现象，包括人的品格。

Chapter 50

¹ Zou Shi was a literary scholar of the state of Qi in the Warring States period. He was called the Dragon-carving Shi for his meticulously embellished writings. To carve dragons, therefore, means to treat the art of writing as a matter of greatest seriousness and to cultivate it meticulously. Those who produce merely trivial little pieces are said to carve insects, insects referring to small things of no importance as compared to the mighty and august dragon.

驺奭，战国时齐国文人，因其文章富有文采，时人称之为“雕龙奭”。故“雕龙”指把文学创作看作一件伟大严肃的事业，并精心培养写作的艺术。相反，写零碎的小作品，被认为是“雕虫小技”。与威严庞大的龙相比，“虫”藐小不足道也。

² See Chapter 49, Note 4.

见第49章，注4。

³ See Chapter 3, Note 4.

见第3章，注4。

⁴ The six constitutions are government laws defined in the *Rites of Zhou*, which states:

The office of Great Administrator holds the duty to establish the Six Constitutions to constitute the empire.... First, the Regulating Constitution, to administer the country, to regulate the ministries and to organize the people. Second, the Instructing Constitution, to consolidate the country, to instruct the ministries and to civilize the people. Third, the Ritual Constitution, to harmonize the country, to unite the ministries and to bring the people together. Fourth, the Governmental Constitution, to appease the country, to correct the officers, and to make people equal. Fifth, the Punishment Constitution, to correct the country, to chastise the officers, and to bind the people to what is needed. Sixth, the Labor Constitution, to enrich the country, to make active the officers, and to nourish the people.

“六典”是周朝时的六种政律，见《周礼》：

大宰之职，掌建邦之六典……：

一曰治典，以经邦国，以治官府，以纪万民。

二曰教典，以安邦国，以教官府，以扰万民。

三曰礼典，以和邦国，以统百官，以谐万民。

四曰政典，以平邦国，以正百官，以均万民。

五曰刑典，以诘邦国，以刑百官，以纠万民。

六曰事典，以富邦国，以任百官，以生万民。

⁵ See Chapter 2, Note 7.

见第2章，注7。

⁶ A girdle is worn inside the outer garment and thus cannot be seen from the outside, so there is no point in decorating something that cannot be seen.

束衣的带子，在外套里面，从外面看不见，没有必要绣花装饰。

⁷ This is an allusion to a statement in the “Great Appendix” of the *Book of Changes*. According to that statement, there are 50 stalks for divination, but one is always put aside, so that only 49 is actually used. The number of 50 is

said to correspond to the symbolic markings on the Yellow River Diagram. For more details on how the stalks are used for divination, see Legge (1963: 368). See Chapter 1, Note 5 on the Yellow River Diagram and the Pattern of River Luo. 典出《易经·系辞上》：“大衍之数五十，其用四十有九。”那么剩下的一根蓍草是不用的。50的数目，据说与河图上的符号相符合。理雅各（1963: 368）对此有较详尽的解释。关于河图洛书，见第1章，注5。

⁸ “A view limited to a tube” alludes to a passage in Chapter 17, “Autumn Floods” of the *Book of Zhuang Zi*: To him (Zhuang Zi) there is no north or south — in utter freedom he dissolves himself in the four directions and drowns himself in the unfathomable... Now you come niggling along and try to spy him out or fix some name to him, but this is like using a tube to scan the sky or an awl to measure the depth of the earth. (Watson, 1968: 187)

所谓“管见”，点出《庄子·秋水》：“无南无北，释然四解，沦于不测。……子乃规规然而求之以察，索之以辩，是直用管窥天，用锥指地也。”英译见华兹生（1968）。



附录 I 中国历史年代简表

Appendix I A Brief Chronology of Chinese History

五帝时代 Period of the Five Legendary Rulers c.2600 BC – 2100 BC		黄帝 Huangdi (Yellow Emperor)	
		颡项 Zhuanyu	
		帝喾 Diku (Emperor Ku)	
		唐尧 Yao of Tang	
		虞舜 Shun of Yu	
夏 Xia Dynasty		c.2100 BC – c.1600 BC	
商 Shang Dynasty		c.1600 BC – c.1100 BC	
西周 Western Zhou Dynasty		c. 1100 BC – c.771 BC	
东周 Eastern Zhou Dynasty 770 BC – 256 BC	春秋 Spring and Autumn Period	770 BC – 476 BC	
	战国 Warring States Period	475 BC – 221 BC	
秦 Qin Dynasty		221 BC – 206 BC	
汉 Han Dynasty 206 BC – 220 AD	西汉 Western Han	206 BC – 25 AD	
	东汉 Eastern Han	25 – 220	
三国 Three Kingdoms 220 – 280	魏 Wei	220 – 265	
	蜀汉 Shu Han	221 – 263	
	吴 Wu	222 – 280	
晋 Jin Dynasty 265 – 420	西晋 Western Jin	265 – 316	
	东晋 Eastern Jin	317 – 420	
南北朝 Southern and Northern Dynasties 420 – 589	南朝 Southern Dynasties	宋 Song	420 – 479
		齐 Qi	479 – 502
		梁 Liang	502 – 557
		陈 Chen	557 – 589
	北朝 Northern Dynasties	北魏 Northern Wei	386 – 534
		东魏 Eastern Wei	534 – 550
		西魏 Western Wei	535 – 556
		北齐 Northern Qi	550 – 577
		北周 Northern Zhou	557 – 581

隋 Sui Dynasty		581 - 618		
唐 Tang Dynasty		618 - 907		
五代十国 Five Dynasties and Ten States	五代 Five Dynasties 907 - 960	后梁 Later Liang	907 - 923	
		后唐 Later Tang	923 - 936	
		后晋 Later Jin	936 - 946	
		后汉 Later Han	947 - 950	
		后周 Later Zhou	951 - 960	
	十国 Ten States 902 - 979	吴 Wu	902 - 937	
		南唐 Southern Tang	937 - 975	
		吴越 Wuyue	907 - 978	
		闽 Min	909 - 945	
		南汉 Southern Han	917- 971	
		楚 Chu	927 - 951	
		荆南(又称“南平”) Jingnan (also Nanping)	924 - 963	
		前蜀 Former Shu	903 - 925	
		后蜀 Later Shu	934 - 965	
		北汉 Northern Han	951 - 979	
	宋 Song Dynasty 960 - 1279	北宋 Northern Song	960 - 1127	
		南宋 Southern Song	1127 - 1279	
	辽 Liao		916 - 1125	
	金 Jin		1115 - 1234	
西夏 Western Xia		1038 - 1227		
元 Yuan Dynasty		1271 - 1368 (始建于 est.1206)		
明 Ming Dynasty		1368 - 1644		
清 Qing Dynasty		1644 - 1911 (始建于 est.1616)		
中华民国 Republic of China		1912 - 1949		
中华人民共和国 People's Republic of China		1949 -		



附录 II 人名录

Appendix II Glossary of Personal Names

班彪 (3-54), 字叔皮, 东汉文学家, 史学家。班固的父亲。

Ban Biao (3-54), alias Shu Pi, literary scholar and historian in the Eastern Han. Father of Ban Gu.

班伯, 汉朝成帝侍从。

Ban Bo, attendant to Emperor Cheng of Han.

班固 (32-92), 字孟坚, 东汉史学家, 文学家。著《汉书》, 《两都赋》等。

Ban Gu (32-92), alias Meng Jian, historian and writer in the Eastern Han period. Author of the *Annals of the Han* and "Rhyme-prose on Two Capitals."

班昭 (约49-120), 字惠班, 东汉史学家, 班固的妹妹。著《东征赋》等。

Ban Zhao (c.49-120), alias Hui Ban, literary scholar of the Eastern Han period. Ban Gu's sister. Author of "Rhyme-prose on the Eastern Expedition."

班婕妤, 西汉女文学家。

Ban Jieyu, woman author of the Western Han period.

蔡琰, 字文姬, 东汉女诗人。蔡邕的女儿。作《愤怒诗》。

Cai Yan, alias Wen Ji, woman poet of the Eastern Han period. Cai Yong's daughter. Author of "Poem Written in Anger."

蔡邕 (132-192), 字伯喈, 东汉文学家, 书法家。

Cai Yong (132-192), alias Bo Jie, author and calligrapher of the Eastern Han period.

曹褒, 字叔通。汉武帝召他定礼制。

Cao Bao, alias Shu Tong, was charged with the work of instituting rites by Emperor Wu of Han.

曹操 (155-220), 字孟德, 即魏武帝。诗人、军事家。诗作常感叹人生, 至今仍有很强的感染力。如《短歌行》有以下诗句: "对酒当歌, 人生几何? 譬如朝露, 去日苦多。慨当以慷, 忧思难忘。何以解忧? 唯有杜康。"

Cao Cao (155-220), alias Meng De, Emperor Wu (posthumous title) of Wei. Poet and military strategist. His short poems lamenting the conditions of human existence still hold strong appeal. One such poem, entitled "A Short Song," has the following lines:

Here is wine, let us sing; / For man's life is short, / Like the morning dew, / Its best days gone by. / But though we would rejoice, / Sorrows are hard to forget, / What

will make us forget them? / Wine, and only wine. (Giles, 1967: 123).

晁错(前200—前154), 西汉政治家。著有政论文。

Chao Cuo (200B.C.-154 B.C.), politician of the Western Han period, author of a number of political treatises.

曹沫, 春秋时鲁国人。

Cao Mo, a man of the state of Lu in the Spring and Autumn period.

曹丕(187—226), 字子桓, 即魏文帝, 文学家。作《典论·论文》。

Cao Pi (187-226), alias Zi Heng, Emperor Wen of Wei and author, well-known for his *Classic Treatise*.

曹叡(205—239), 字元仲, 即魏明帝。诗人。

Cao Rui (205-239), alias Yuan Zhong, Emperor Ming of Wei, poet.

曹摅, 字颜远, 西晋官吏及文人。

Cao Shu (192-232), alias Yan Yuan, court official and writer in the Western Jin period.

曹植(192—232), 字子建, 曹操之子, 诗人。作《洛神赋》等。

Cao Zhi (192-232), alias Zi Jian, son of Cao Cao, poet. Author of "Rhyme-prose on the Goddess of Luo River."

陈琳(?—217), 字孔璋, 汉末文学家。“建安七子”之一。

Chen Lin (?-217), alias Kong Zhang, writer at the end of the Han Dynasty, one of the "Seven Talents of the Jian'an Period."

陈蕃, 字仲举, 东汉朝廷官吏。

Chen Fan, alias Zhong Ju, court official in the Eastern Han period.

陈平, 西汉武将。

Chen Ping, a general in the Western Han period.

陈寔, 字仲弓, 汉朝名士。

Chen Shi, alias Zhong Gong, a social celebrity in the Han Dynasty.

陈寿, 字承祚, 西晋史学家。

Chen Shou, alias Cheng Zuo, historian of the Western Jin period.

陈遂, 字长子, 西汉人。

Chen Sui, alias Chang Zi, a man of Western Han.

陈遵, 字孟公, 西汉人。

Chen Zun, alias Meng Gong, a man of Western Han.

成公绥, 字子安, 西晋文学家。

Chengong Sui, alias Zi An, a literary scholar of the Western Jin period.

成汤, 商王朝的第一个帝王。

Cheng Tang, the first king of the Shang Dynasty.



程晓，字季名，三国时魏国官吏。

Cheng Xiao, alias Ji Ming, an official of the state of Wei in the Three Kingdoms period.

淳于髡，战国时齐国人。

Chunyu Kun, a man of the state of Qi in the Warring States period.

崔寔(? - 约170)，字子真，东汉作家。

Cui Shi (?-c.170), alias Zi Zhen, literary scholar of the Eastern Han period.

崔骃(? - 92)，字亭伯，东汉文学家。著《达旨》等。

Cui Yin (?-92), alias Ting Bo, literary scholar of the Eastern Han period. Author of *Achieving the Intent*.

崔瑗，字子玉，东汉作家。

Cui Yuan, alias Zi Yu, writer of Eastern Han.

道原，人名，所指不详。

Dao Yuan, name of an unknown person.

邓粲，东晋文人。著《晋纪》。

Deng Can, a literary scholar of the Eastern Jin period. Author of the *Historical Records of Jin*.

邓禹，字仲华，东汉将领。

Deng Yu, alias Zhong Hua, a general in the Eastern Han period.

董贤，字圣卿，汉朝时的朝廷大臣。

Dong Xian, alias Sheng Qing, a court official in the Han Dynasty.

董仲舒(前179 - 前104)，西汉重要的儒家，经学家。

Dong Zhongshu (179-104 B.C.), a major Confucian scholar in the Western Han period.

刁协，东晋官吏。

Diao Xie, an official in the Eastern Jin Dynasty.

丁仪，字正礼，汉末文人。

Ding Yi, alias Zheng Li, a literary scholar in the Han Dynasty.

东方朔(前154 - 前93)，字曼倩，西汉文学家，善辞赋。

Dongfang Shuo (154 B.C. -93 B.C.), alias Man Qian, a literary scholar of the Western Han Dynasty, well known for his rhyme-prose.

杜笃，字季雅，东汉文人。

Du Du, alias Ji Ya, a literary scholar of the Eastern Han Dynasty.

杜夔，字公良，汉代音乐家。

Du Kui, alias Gong Liang, a musician of the Han Dynasty.

杜钦，字子夏，西汉将军王凤的幕僚。

Du Qin, alias Zi Xia, an advisor to General Wang Feng of the Western Han period.



杜夷，东晋学者。

Du Yi, a literary scholar of the Eastern Jin Dynasty.

端木，全名端木赐，即子贡，孔子学生。

Duanmu, or Duanmu Ci, alias Zi Gong, Confucius's student.

范雎，字叔，战国时辩士。

Fan Ju, alias Shu, an orator in the Warring States period.

繁钦，字休伯，汉末建安作家。

Fan Qin, alias Xiu Bo, a writer in the Jian'an period at the end of the Han Dynasty.

飞廉，商纣王的大臣，秦国的祖先。

Fei Lian, a minister under the reign of King Zhou of Shang, considered as the ancestor of the state of Qin.

冯衍，自敬通，东汉辞赋家。

Feng Yan, alias Jing Tong, a writer of rhyme-prose in Eastern Han.

傅嘏，字兰石，三国时魏国文学家。

Fu Gu, alias Lan Shi, a literary scholar of the state of Wei in the Three Kingdoms period.

傅咸(239—294)，字长虞，西晋文学家。

Fu Xian (239-294), alias Chang Yu, a literary scholar in the Western Jin Dynasty.

傅玄(217—278)，字休奕，西晋文学家，哲学家。著有《傅子》。

Fu Xuan (217-278), alias Xiu Yi, a literary scholar and philosopher of Western Jin, author of the *Book of Fu Zi*.

傅毅，字武仲，东汉文学家。

Fu Yi, alias Wu Zhong, a literary scholar of the Eastern Han period.

干宝，字令升，东晋文人。

Gan Bao, alias Ling Sheng, a literary scholar of Eastern Jin.

干龙，战国时秦孝公的大臣。

Gan Long, a minister serving Duke Xiao of Qin in the Warring States period.

高堂隆，字升平，三国时魏国官吏。

Gao Tanglong, alias Sheng Ping, an official of the state of Wei in the Three Kingdoms period.

皋陶，传说古代虞舜时的官吏。

Gao Tao, an official in the time of King Shun.

葛洪(约281—341)，字稚川，东晋道教学者，医学家。著有《抱朴子·内篇》，《神仙传》等。

Ge Hong (c.281-341), alias Zhi Chuan. Daoist scholar and physician in the Eastern Jin Dynasty. Author of the *Inner Chapters of Bao Pu Zi* and *Lives of Immortals*.



公孙弘，字季，西汉宫廷丞相。

Gongsun Hong, alias Ji, a prime minister in the Western Han Dynasty.

公孙挥，字子羽，春秋时郑国官吏。

Gongsun Hui, alias Zi Yu, an official of the state of Zheng in the Spring and Autumn period.

公孙龙，战国时赵国哲学家。著《公孙龙子》。

Gongsun Long, philosopher of the state of Zhao in the Warring States period. Author of the *Book of Gongsun Long Zi*.

公孙侨，字子产，春秋时郑国执政者。

Gongsun Qiao, alias Zi Chan, ruler of the state of Zheng in the Spring and Autumn period.

公羊高，战国时齐国人，著《公羊传》。

Gongyang Gao, a native of the state of Qi in the Warring States period, author of *Gong Yang Zhuan*.

谷永，字子云，西汉朝廷官吏。

Gu Yong, alias Zi Yun, court official of Western Han.

管仲，名夷吾，春秋时齐国政治家，道家思想家。

Guan Zhong, given name Yiwu, statesman and Daoist scholar of the state of Qi in the Spring and Autumn period.

鬼谷子，战国时纵横家，因隐居鬼谷得名。

Gui Guzi, a scholar of the *zongheng* school, named as such because he lived a reclusive life in a place called the Ghost Valley.

郭躬，字仲孙，东汉朝廷官吏。

Guo Gong, alias Zhong Sun, court official of Eastern Han.

郭璞(276-324)，字景纯，晋文学家。所著包括《尔雅注》，《山海经注》等。

Guo Pu (276-324), alias Jing Chun, literary scholar in the Jin Dynasty, author of *Annotated Er Ya*, *Annotated Shan Hai Jing*, etc.

国侨，字子产，春秋时郑国大夫。

Guo Qiao, alias Zi Chan, grand official of the state of Zheng in the Spring and Autumn period.

郭泰，字林宗，汉末名人。

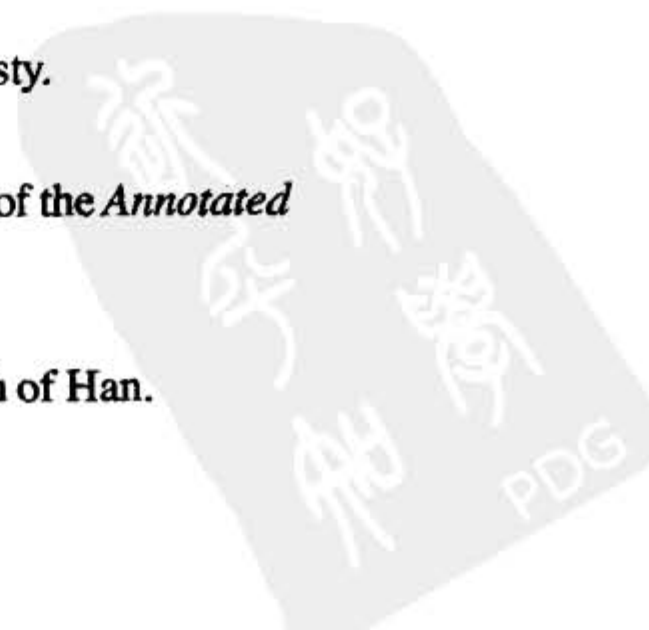
Guo Tai, alias Lin Zong, a celebrity at the end of the Han Dynasty.

郭象(?-312)，字子玄，西晋学者。作《庄子注》。

Guo Xiang(?-312), alias Zi Xuan, scholar of Western Jin, author of the *Annotated Zhuang Zi*.

韩安国，字长孺，汉朝武帝时的官吏。

Han Anguo, alias Chang Ru, official in the court of Emperor Wu of Han.



邯鄲淳，字子叔，三国时魏国文人。

Handan Chun, alias Zi Shu, literary scholar of the state of Wei in the Three Kingdoms period.

韩非（约前280—前233），战国重要法家思想家和改革派，著《韩非子》。

Han Fei (c.280 B.C.-233 B.C.), major legalist scholar and reformer in the Warring States period, author of the *Book of Han Fei Zi*.

何曾，字颖考，魏末晋初宫廷官吏。

He Zeng, alias Ying Kao, court official at the turn of the Wei and Jin dynasties.

何晏（？—249），字平叔，三国时魏国玄学家。著有《道德论》、《无为论》等。

He Yan (?- 249), alias Ping Shu, metaphysician of the state of Wei in the Three Kingdoms period, author of *Treatise on Dao De*, *Treatise on Non-action*, etc.

侯霸，字君房，东汉宫廷大臣。

Hou Ba, alias Jun Fang, court official of Eastern Han.

胡广，字伯始，东汉官僚。

Hu Guang, alias Bo Shi, official of Eastern Jin.

华峤，字叔骏，西晋文人。

Hua Qiao, alias Shu Jun, literary scholar of Western Jin.

华元，春秋时宋国官吏。

Hua Yuan, court official of the state of Song in the Spring and Autumn period.

桓麟，字元凤，汉末文人。

Huan Lin, alias Yuan Feng, literary scholar at the end of the Han Dynasty.

桓谭，字君山，东汉学者。著有《新论》。

Huan Tan, alias Jun Shan, literary scholar of Eastern Han, author of "New Treatise."

桓温，字元子，东晋大司马。

Huan Wen, alias Yuan Zi, grand minister of military affairs in the Eastern Jin Dynasty.

环渊，又涓子，战国时楚国儒派思想家。

Huan Yuan, also called Juan Zi, Confucian scholar of the state of Chu in the Warring States period.

黄香，字文强，东汉文人、官吏。

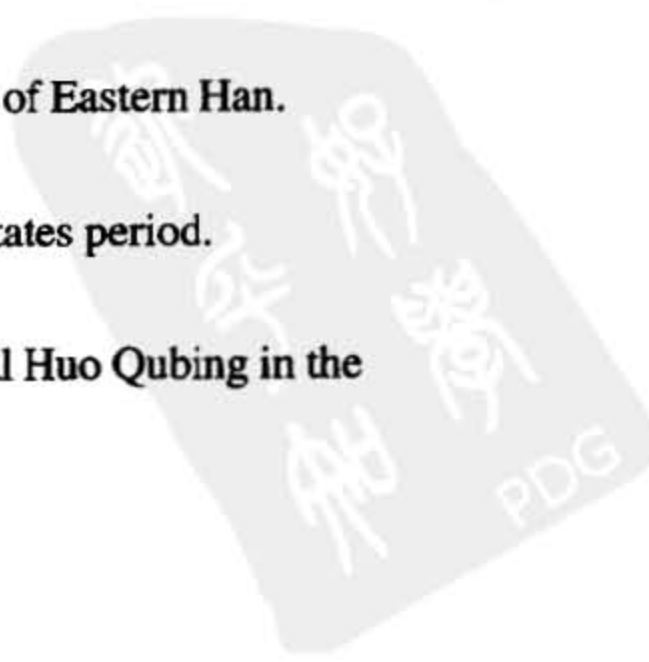
Huang Xiang, alias Wen Qiang, literary scholar and official of Eastern Han.

惠施，战国时梁国的相。

Hui Shi, prime minister of the state of Wei in the Warring States period.

霍子侯，名嬪，西汉著名将军霍去病之子。

Huo Zihou, given name Shan, son of the well-known general Huo Qubing in the Western Han Dynasty.



汲黯，字长儒，西汉初人。

Ji An, alias Chang Ru, of the early Han Dynasty.

嵇康(224-263)，字叔夜，三国时魏国文学家、音乐家。“竹林七贤”之一。著有《琴赋》等。

Ji Kang (224-263), alias Shu Ye, literary scholar and musician of the state of Wei in the Three Kingdoms period, one of the "Seven Worthies of the Bamboo Grove." Author of "Rhyme-prose on the Zither."

季札，春秋时吴王之子。

Ji Zha, son of King Wu in the Spring and Autumn period.

贾充，字公闾，晋朝宫廷大臣。

Jia Chong, alias Gong Lü, minister in the Jin Dynasty.

贾捐之，字君房，汉朝人。

Jia Juanzhi, alias Jun Fang, of the Han Dynasty.

贾逵，字景伯，东汉学者、文人。

Jia Kui, alias Jing Bo, literary scholar of Eastern Han.

贾山，西汉政论家。

Jia Shan, author of political treatises in Western Han.

贾谊(前200-前168)，西汉政论家、文学家，有著名的《过秦论》等文章。

Jia Yi (200 B.C.- 168 B.C.), literary scholar and writer of political treatises in the Western Han Dynasty, well known for his treatise "On the Faults of Qin."

景差，战国时辞赋家。

Jing Chai, a poet who wrote in the style of the *Songs of the South* in the Warring States period.

敬姜，春秋时闻名的良母。

Jing Jiang, a wise mother well-known in the Spring and Autumn period.

康王，周成王的儿子，名钊。

Kang Wang, son of King Cheng of Zhou. Zhao is his given name.

孔安国，字子国，西汉学者。

Kong Anguo, alias Zi Guo, literary scholar of the Western Han period.

孔穿，字子高，孔子六世孙。

Kong Chuan, alias Zi Gao, Confucius's sixth generation grandson.

孔光，字子夏，西汉时期任丞相。

Kong Guang, alias Zi Xia, prime minister in the Western Han Dynasty.

孔悝，春秋时卫国大夫。

Kong Li, grand official of the state of Wei in the Spring and Autumn period.

孔融(153-208)，字文举，汉末文学家。“建安七子”之一。

Kong Rong (153-208), alias Wen Ju, literary scholar at the end of the Han Dynasty, one of the "Seven Talents of the Jian'an Period."

孔顺，字子慎，孔子七世孙。

Kong Shun, alias Zi Shen, Confucius's seventh generation grandson.

匡衡，字稚圭，西汉丞相。

Kuang Heng, alias Zhi Gui, prime minister in the Western Han Dynasty.

夔，传说舜的臣子。

Kui, said to be a minister in the time of King Shun.

蒯聩，春秋时卫灵公之子。

Kuai Kui, son of Duke Ling of Wei in the Spring and Autumn period.

蒯通，汉朝辩士。

Kuai Tong, orator in the Han Dynasty.

李充，字弘度，东晋文学家。著有《尚书注》、《翰林论》等。

Li Chong, alias Hong Du, literary scholar of the Eastern Jin Dynasty, author of *Annotated Book of Documents* and *Treatise on Scholar Officials*.

李广，汉朝武帝时的将军。

Li Guang, a general in the time of Emperor Wu of Han.

李康，字萧远，三国时魏国文学家。

Li Kang, alias Xiao Yuan, literary scholar of Wei in the Three Kingdoms period.

李陵，字少卿，汉武帝时的名将。

Li Ling, alias Shao Qing, famous general in the time of Emperor Wu of Han.

李斯(?—前208)，秦相，法家政治家。他是荀况的学生，作著名的《上书谏逐客》。

Li Si, (?-208 B.C.) prime minister of the Qin Dynasty, legalist statesman. He was Xun Kuang's student and author of the celebrated "Memorial on Expelling Guests."

酈炎(150—177)，字文胜，东汉诗人。

Li Yan (150-177), alias Wen Sheng, poet of the Eastern Han period.

酈食其，汉朝说客。

Li Yiji, a diplomat in the Han Dynasty.

李尤，字伯仁，东汉中年作家。

Li You, alias Bo Ren, writer in the middle years of Eastern Han.

刘放，字子弃，三国时魏国人。

Liu Fang, alias Zi Qi, native of Wei in the Three Kingdoms period.

刘琨(271—318)，字越石，西晋诗人。

Liu Kun (271-318), alias Yue Shi, poet of Western Jin.

刘伶，字伯伦，西晋文学家。“竹林七贤”之一。作《酒德颂》。

Liu Ling, alias Bo Lun, literary scholar of Western Jin, one of the "Seven Worthies of the Bamboo Grove." Author of *On the Virtue of Wine*.

刘劭，字孔才，三国时魏国文人，作《赵都赋》。

Liu Shao, alias Kong Cai, literary scholar of Wei in the Three Kingdoms period, author of *Rhyme-prose on the Capital of Zhao*.

刘颂，字子雅，西晋时为吏部尚书。

Liu Song, alias Zi Ya, Minister of Personnel Affairs in Western Jin.

刘陶，字子奇，东汉文人。

Liu Tao, alias Zi Qi, literary scholar of Eastern Han.

刘隗，字大连，东晋时期朝廷官吏。

Liu Kui, alias Da Lian, court official in the Eastern Jin period.

刘向（约前77—前6），字子政，西汉经学家，目录学家。

Liu Xiang (c. 77 B.C.-6. B.C.), alias Zi Zheng, scholar of Confucian classics and bibliographer in Western Han.

刘歆，字子骏，西汉学者。

Liu Xin, alias Zi Jun, scholar of Western Han.

刘修，字季绪，汉末作家。

Liu Xiu, alias Ji Xu, writer at the end of the Han Dynasty.

刘虞，字恭嗣，三国时魏国文人。

Liu Yi, alias Gong Si, literary scholar of Wei in the Three Kingdoms period.

刘婴，汉朝皇太子，汉宣帝的玄孙，号“孺子”。

Liu Ying, Emperor Xuan of Han's great grandson's son, also called "Ru Zi," the Baby.

刘珍，字秋孙，东汉文人。

Liu Zhen, alias Qiu Sun, literary scholar of Eastern Han.

刘桢（？—217），字公干，汉末文学家。“建安七子”之一。

Liu Zhen (?-217), alias Gong Gan, literary scholar at the end of the Han Dynasty, one of the "Seven Talents of the Jian'an Period."

楼护，字君卿，西汉著名辩士。

Lou Hu, alias Jun Qing, well-known orator in Western Han.

卢谌，字子谅，东晋作家。

Lu Chen, alias Zi Liang, author of the Eastern Jin Dynasty.

路粹，字文蔚，汉末文人。

Lu Cui, alias Wen Wei, literary scholar at the end of the Han period.

陆贾，西汉文学家，著《新语》。

Lu Jia, literary scholar of the Western Han period, author of *New Sayings*.

陆机（261—303），字士衡，西晋文学家。著有《文赋》等。陆云之兄。

Lu Ji (261-303), alias Shi Heng, literary scholar of Western Jin, author of *Rhyme-prose on Literature*. Lu Yun's elder brother.

鲁丕，字叔陵，东汉学者。

Lu Pi, alias Shu Ling, scholar in the Eastern Han period.

路温舒，字长君，西汉宣帝时任官吏。

Lu Wenshu, alias Chang Jun, official in the reign of Emperor Xuan of the Western Han Dynasty.

陆云(262—303)，字士龙，西晋文学家。陆机的弟弟。

Lu Yun (262-303), alias Shi Long, literary scholar of the Western Jin Dynasty. Lu Ji's younger brother.

吕不韦(?—前235)，战国时秦国的相，组织编纂《吕氏春秋》。

Lü Buwei (?-235 B.C.), prime minister of Qin in the Warring States period. Administered the compilation of the *Annals of Lü Buwei*.

吕望，姓姜，名尚，又姜太公，周朝贤臣。

Lü Wang, surnamed Jiang, given name Shang, also Jiang Taigong, a wise minister of the Zhou Dynasty.

吕雉，汉朝汉高祖刘邦的皇后。

Lü Zhi, empress of Liu Bang, Emperor Gaozu of Han.

马融(79—166)，字季长，东汉学者。著《广成颂》，《上林颂》。

Ma Rong (79-166), alias Ji Chang, literary scholar of the Eastern Han period. Author of "Rhyme-prose on Guangcheng" and "Rhyme-prose on the Hunting Ground of Shanglin."

马援，字文渊，东汉将领。

Ma Yuan, alias Wen Yuan, general of the Eastern Han period.

毛亨，又毛公，西汉学者。一般认为是《毛诗故训传》的作者。

Mao Heng, also Mao Gong, scholar of the Western Han period. Believed to be the author of *Mao's Commentary on the Book of Poetry*.

毛遂，战国时赵国平原君赵胜的门客。

Mao Sui, guest of Zhao Sheng, Prince Pingyuan of Zhao in the Warring States period.

枚乘(?—前140)，字叔，西汉辞赋家。

Mei Cheng (?-140 B.C.), alias Shu, rhyme-prose writer of Western Han.

枚皋，字少孺，西汉辞赋家。

Mei Gao, alias Shao Ru, rhyme-prose writer of Western Han.

孟轲，即孟子(前372—前298)，孔子之后最重要的儒家思想家。他生活在战国时代，终生投身于捍卫和宣扬孔子学说，作《孟子》。

Meng Ke, i.e. Mencius (372 B.C.- 298 B.C.), the most important Confucian philosopher after Confucius. Living in the Warring States period, he devoted himself to the defense and promulgation of the doctrines of Confucius throughout his life. He was the author of the *Book of Mencius*.

祢衡 (173 - 198), 字正平。汉末文学家。作《鹦鹉赋》。

Mi Heng (173-198), alias Zheng Ping, literary scholar at the end of the Han Dynasty, author of *Rhyme-prose on the Parrot*.

闵马父, 又闵子马, 春秋时鲁国大夫。

Min Mafu, also Min Zima, grand official of Lu in the Spring and Autumn period.

缪袭 (186 - 245), 字熙伯, 三国时魏国文学家。

Miu Xi (186-245), alias Xi Bo, literary scholar of the state of Wei in the Three Kingdoms period.

墨翟 (约前468 - 前376), 即墨子。墨家学派开创者。他生活在战国初期, 反对儒家的礼义仁政思想。其学生弟子集其思想为《墨子》。

Mo Di (c.468 B.C.-376 B.C.), i.e. Mo Zi, founder of the school of Moism. He lived at the beginning of the Warring States period and argued against the Confucian doctrine of government through rites and benevolence. His ideas were collected in the *Book of Mo Zi* by his students.

潘尼, 字正叔, 西晋文学家。

Pan Ni, alias Zheng Shu, literary scholar of the Western Jin Dynasty.

潘岳, 字安仁, 西晋文学家。著《悼亡诗》等。

Pan Yue, alias An Ren, literary scholar in the Western Jin Dynasty. Author of *Poems in Memorial*.

裴頠, 字逸民, 西晋文人。

Pei Wei, alias Yi Min, scholar in the Western Jin Dynasty.

潘勖, 字元茂, 汉末作家。

Pan Xu, alias Yuan Mao, writer in the late Han Dynasty.

沛献, 即沛献王, 光武帝二子刘甫。

Pei Xian, i.e., Prince Pei Xian. His name was Liu Fu, the second son of Emperor Guangwu of Han.

彭咸, 相传为殷商时的贤大夫, 因谏君不听而投水自杀。

Peng Xian, said to be a wise official in the Shang Dynasty. He drowned himself after unsuccessfully remonstrating with his ruler.

桥公, 字公祖, 汉朝官僚。

Qiao Gong, alias Gong Zu, court official of the Han Dynasty.

秦延君, 名恭, 西汉学者。

Qin Yanjun, given name Gong, scholar of the Western Han Dynasty.

秦秀, 字玄良, 晋朝人。

Qin Xiu, alias Xuan Liang, of the Jin Dynasty.

屈原 (约前340 - 约前278), 名平, 字原, 灵均。战国时诗人。也是中国最早诗人。著《离骚》, 《九章》等。

Qu Yuan (c. 340 B.C.-c.278 B.C.), given name Ping; alias Yuan; alias Ling Jun.

Poet of the Warring States period, first identifiable Chinese poet, author of *Encountering Sorrow* and *Nine Declarations*.

绕朝, 春秋时秦国大夫。

Rao Chao, grand official of the state of Qin in the Warring States period.

阮籍 (210 - 263), 字嗣宗, 三国时魏国文学家。“竹林七贤”之一。

Ruan Ji (210-263), alias Si Zong, literary scholar and poet of the state of Wei in the Three Kingdoms period, one of the “Seven Worthies of the Bamboo Grove.”

阮咸, 字仲容, 魏末晋初音乐家。“竹林七贤”之一。

Ruan Xian, alias Zhong Rong, musician at the turn of the Wei and the Jin dynasties, one of the “Seven Worthies of the Bamboo Grove.”

阮瑀 (约 165 - 212), 字元瑜, 汉末文学家。“建安七子”之一。

Ruan Yu (c. 165-212), alias Yuan Yu, literary scholar of the Han Dynasty, one of the “Seven Talents of the Jian'an Period.”

商鞅 (前 390 - 前 338), 姓公孙, 名鞅, 战国时秦国的相, 重要的法家思想家和改革派。著有《商君书》。

Shang Yang (c.390 B.C.-338B.C.), also called Gongsun Yang, prime minister of the state of Qin in the Warring States period, major legalist scholar and reformer. Author of the *Book of Lord Shang*.

申不害, 战国时韩国的相。

Shen Buhai, minister of the state of Han in the Warring States period.

慎到, 战国时赵国法家。

Shen Dao, a legalist in the state of Zhao in the Warring States period.

申叔仪, 春秋时吴国大夫。

Shen Shuyi, grand official of the state of Wu in the Spring and Autumn period.

盛姬, 周穆王的妃子。

Sheng Ji, concubine of King Mu of Zhou.

史岑, 字孝山, 东汉人。

Shi Cen, alias Xiao Shan, of Eastern Han.

士会, 又名随会, 春秋时晋国大夫。

Shi Hui, also called Sui Hui, a grand official of the state of Jin in the Spring and Autumn period.

师旷, 字子野, 春秋时晋国乐师。

Shi Kuang, alias Zi Ye, musician of the state of Jin in the Spring and Autumn period.

士蒍, 春秋时晋国大夫。

Shi Wei, grand official of the state of Jin in the Spring and Autumn period.



史赵，春秋时晋国太史。

Shi Zhao, grand historian of the state of Jin in the Spring and Autumn period.

叔孙通，汉朝儒生。

Shusun Tong, a Confucian scholar in the Han Dynasty.

司马彪，字绍统，西晋文人，著《续汉书》，附于范晔的《后汉书》之后。

Sima Biao, alias Shao Tong, literary scholar of the Western Jin period, author of *Supplement to the History of Han*, as a supplement to Fan Ye's *History of Later Han*.

司马迁（约前145或前135—？），字子长，西汉史学家、文学家。其《史记》为中国最早通史。

Sima Qian (c. 145 or 135 B.C. - ?), alias Zi Chang, historian and literary scholar of the Western Han period. Author of the *Records of the Historian*, the first general history in China.

司马相如（？—前118），字长卿，西汉辞赋家。作《上林赋》。

Sima Xiangru (? - 118 B.C), alias Chang Qing, rhyme-prose writer of the Western Han Dynasty, author of "Rhyme-prose on the Hunting Ground of Shanglin."

司马芝，字子华，三国时魏国官吏。

Sima Zhi, alias Zi Hua, official in the state of Wei during the Three Kingdoms period.

宋岱，晋代荆州刺史。

Song Dai, governor of Jingzhou in the Jin Dynasty.

宋弘，字仲子，汉朝光武帝时朝廷文官。

Song Hong, alias Zhong Zi, civil official in the court of Emperor Wu of Han.

宋玉，战国时辞赋家。著《九辩》等。

Song Yu, rhyme-prose writer in the Warring States period. Author of "Nine Arguments."

苏蕙，字若兰，东晋女诗人。

Su Hui, alias Ruo Lan, a woman poet of the Eastern Jin Dynasty.

苏秦，字季子，战国时的纵横家。

Su Qin, alias Ji Zi, a strategist in the Warring States period.

苏顺，字孝山，东汉文人。

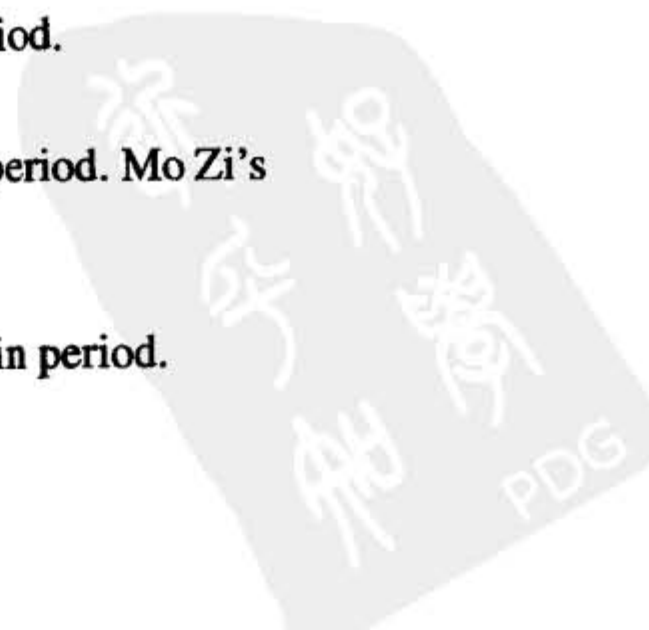
Su Shun, alias Xiao Shan, literary scholar of the Eastern Han period.

随巢，战国时鲁国墨家思想家，墨翟的弟子。

Sui Chao, Moist scholar of the state of Lu in the Warring States period. Mo Zi's disciple.

孙楚，字子荆，西晋文学家，玄言诗人。

Sun Chu, alias Zi Jing, literary scholar and poet of the Western Jin period.



孙绰，字兴公，东晋玄言诗人。作《游天台山赋》等。

Sun Chuo, alias Xing Gong, metaphysical poet of Eastern Jin, author of "Rhyme-prose on Touring Mount Tiantai."

孙盛，字安国，东晋史学家兼作家。

Sun Sheng, alias An Guo, historian and writer of the Eastern Jin Dynasty.

太康，夏禹的孙子，昏君。

Tai Kang, grandson of King Yu of Xia, a notoriously self-indulgent and incapable ruler.

太甲，商王，商汤王的孙子。

Tai Jia, King of Shang, grandson of King Tang of Shang.

陶潜（365或372或376—427），即陶渊明，字子亮，东晋散文家、诗人。作《桃花源记》。

Tao Qian (365 or 372 or 376-427), also Tao Yuanming, alias Zi Liang, a literary scholar and poet of Eastern Jin. Author of "The Story of the Peach Garden."

田巴，战国时著名辩士。

Tian Ba, a well-known orator in the Warring States period.

王褒，字子渊，西汉辞赋家。

Wang Bao, alias Zi Yuan, a rhyme-prose writer of Western Han.

王弼（226—249），字辅嗣，三国时魏国学者。

Wang Bi (226-249), alias Fu Si, a scholar of the state of Wei in the Three Kingdoms period.

王粲（177—217），字仲轩，汉末文学家。“建安七子”之一。

Wang Can (177-217), alias Zhong Xuan, a literary scholar of the late Han Dynasty, one of the "Seven Talents of the Jian'an Period."

王充（27—约97），字仲任，东汉哲学家。著作《论衡》等。

Wang Chong (27- c. 97), alias Zhong Ren, a philosopher in the Eastern Han period, author of *Collected Treatises*.

王符（约85—162），东汉学者。

Wang Fu (c.85-162), a literary scholar of the Eastern Han period.

王吉，字子阳，西汉时宣帝的谏大夫。

Wang Ji, alias Zi Yang, a minister in the reign of Emperor Xuan of Western Han.

王济，字武子，西晋文人。

Wang Ji, alias Wu Zi, a literary scholar of Western Jin.

王嘉，字子年，东晋文学家。

Wang Jia, alias Zi Nian, a literary scholar of Eastern Jin.

王朗，字景兴，三国时魏国文人。

Wang Lang, alias Jing Xing, a literary scholar of the state of Wei in the Three Kingdoms period.



王戎 (234-305), 字浚冲, 西晋时“竹林七贤”之一。

Wang Rong (234-305), alias Jun Chong, one of the “Seven Worthies of the Bamboo Grove” in Western Jin.

王韶之, 字休泰, 南朝宋代文人。

Wang Shaozhi, alias Xiu Tai, literary scholar of Song in the Southern Dynasties.

王绾, 秦朝丞相。

Wang Wan, prime minister in the Qin Dynasty.

王衍, 字夷甫, 西晋文学家。

Wang Yan, alias Yi Fu, literary scholar of the Western Jin Dynasty.

王延寿, 字文考, 东汉辞赋家。王逸之子。

Wang Yanshou, alias Wen Kao, rhyme-prose writer of Eastern Han. Wang Yi's son.

王逸, 字叔师, 东汉文学家。著《楚辞章句》等。

Wang Yi, alias Shu Shi, literary scholar of the Eastern Han Dynasty. Author of *Chu Ci Zhang Ju*.

蘧敖, 春秋时楚国人。

Wei Ao, native of Chu in the Spring and Autumn period.

韦诞, 字仲将, 三国时著名书法家。

Wei Dan, alias Zhong Jiang, famous calligrapher of the Three Kingdoms period.

卫觋, 字伯儒, 三国时魏国人。

Wei Jian, alias Bo Ru, native of Wei in the Three Kingdoms period.

魏绛, 春秋时晋国人。

Wei Jiang, native of Jin in the Spring and Autumn period.

魏颀, 春秋时晋国将领。

Wei Ke, general of the state of Jin in the Spring and Autumn period.

尉缭, 战国时思想家。

Wei Liao, thinker in the Warring States period.

韦孟, 西汉诗人。作《讽谏诗》等。

Wei Meng, poet of the Western Han Dynasty. Author of “A Poem of Satire and Remonstrance.”

隗嚣, 字季孟, 东汉将军。

Wei Xiao, alias Ji Meng, general of Eastern Han.

温峤, 字太真, 东晋文人, 政治家。

Wen Qiao, alias Tai Zhen, literary scholar and statesman of Eastern Jin.

文子, 老子的弟子。

Wen Zi, Lao Zi's disciple.



吴汉，字子颜，东汉著名武将。

Wu Han, alias Zi Yan, famous general in the Eastern Han period.

伍举，春秋时楚国大夫。

Wu Ju, grand official of Chu in the Spring and Autumn period.

伍子胥，春秋时楚国人，帮助吴王夫差打败越国。

Wu Zixu, a native of the state of Chu in the Spring and Autumn period. He helped the King of Wu to defeat Yue.

吴起，春秋时军事家。

Wu Qi, military strategist of the Spring and Autumn period.

五子，太康之弟。

Wu Zi, Tai Kang's younger brother.

郤穀，春秋时晋国将领。

Xi Hu, general of the state of Jin in the Spring and Autumn period.

夏侯玄，字太初，三国时魏国文人。

Xiahou Xuan, alias Tai Chu, literary scholar of Wei in the Three Kingdoms period.

夏侯湛（243—291），字孝若，西晋文学家。

Xiahou Zhan (243-291), alias Xiao Ruo, literary scholar of Western Jin.

向秀（约227—272），字子期，魏晋时文学家、哲学家。“竹林七贤”之一。作《庄子注》，《思旧赋》等。

Xiang Xiu (c. 227-272), alias Zi Qi, literary scholar and philosopher of the Wei and Jin period. One of the "Seven Worthies of the Bamboo Grove." Author of the *Annotated Zhuang Zi* and "Rhyme-prose on Thinking of an Old Friend."

谢承，字伟平，三国时吴国文人。

Xie Cheng, alias Wei Ping, literary scholar of Wu in the Three Kingdoms period.

谢混，字叔源，晋末诗人。

Xie Hun, alias Shu Yuan, poet in the late Jin Dynasty.

辛延年，东汉诗人。

Xin Yannian, poet of the Eastern Han Dynasty.

徐幹（171—218），字伟长，东汉末文学家、思想家，以赋见称。“建安七子”之一。

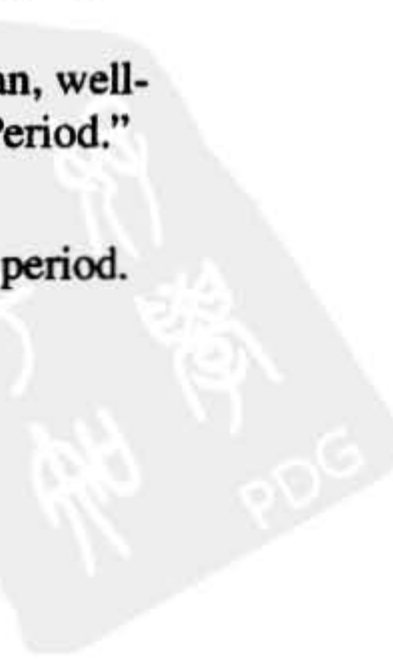
Xu Gan (171-218), alias Wei Chang, literary scholar in late Eastern Han, well-known for his rhyme-prose. One of the "Seven Talents of the Jian'an Period."

薛莹，字道言，三国时吴国文人。

Xue Ying, alias Dao Yan, literary scholar of Wu in the Three Kingdoms period.

薛综，三国时吴国文人。

Xue Zong, literary scholar of Wu in the Three Kingdoms period.



荀勖，字公曾，魏晋时期音乐家。

Xun Xu, alias Gong Zeng, musician in the Wei and Jin period.

荀况，又荀卿，战国时赵国政治家。著有《荀子》，是孟子后最重要的儒家思想家。孟子认为人性善，荀子认为人性恶。法家学派的重要人物韩非和李斯都是荀子的学生。

Xun Kuang, also called Xun Qing, statesman of the state of Zhao in the Warring States period. The author of the *Book of Xun Zi*, he was the most important Confucian scholar after Mencius. Unlike Mencius, he argued that human nature was evil. He was the teacher of Han Fei and Li Si, two great Legalist scholars.

荀悦（148—209），字仲豫，东汉史学家、学者。著有《汉纪》。

Xun Yue (148-209), alias Zhong Yu, historian and literary scholar of Eastern Han. Author of *Annals of Han*.

颜阖，战国鲁人。

Yan He, a native of Lu in the Warring States period.

严忌，西汉辞赋家。

Yan Ji, rhyme-prose writer of Western Han.

晏婴，春秋时齐国大夫，儒家思想家。

Yan Ying, grand official of Qi in the Spring and Autumn period. A Confucian scholar.

严尤，字伯石，汉朝将领。

Yan You, alias Bo Shi, general of the Han Dynasty.

严助（？—前122），西汉辞赋家。

Yan Zhu (?-122 B.C.), rhyme-prose writer of Western Han.

杨秉，字叔节，东汉朝廷官吏。

Yang Bing, alias Shu Jie, court official of Eastern Han.

杨赐，汉朝官吏。

Yang Ci, court official of the Han Dynasty.

羊祜，字叔子，西晋人。

Yang Hu, alias Shu Zi, of Western Jin.

扬雄（前53—后18），字子云，西汉文学家、哲学家，善赋，著《法言》。

Yang Xiong (53 B.C. - A.D. 18), alias Zi Yun, writer and philosopher in the Western Han Dynasty, well-known for rhyme-prose. Author of *Model Sayings*.

杨修（175—219），字德祖，汉末文学家。

Yang Xiu (175-219), alias De Zu, literary scholar of the late Han Dynasty.

杨恽，字子幼，西汉将领。

Yang Yun, alias Zi You, general in the Western Han Dynasty.

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野老，战国思想家，隐士。

Ye Lao, a reclusive philosopher in the Warring States period.

益，传说舜的臣子。

Yi, said to be a minister in the time of King Shun.

伊尹，名挚，商朝政治家。

Yi Yin, given name Zhi, statesman of the Shang Dynasty.

尹吉甫，周朝宣王时的贤臣。

Yin Jifu, a sage minister during the reign of King Xuan in the Zhou Dynasty.

尹敏，字初季，东汉学者。

Yin Min, *alias* Chu Ji, scholar of the Eastern Han Dynasty.

尹文，战国时齐国学者。

Yin Wen, scholar of the state of Qi in the Warring States period.

殷仲文，东晋作家、诗人。

Yin Zhongwen, writer and poet in the Eastern Jin Dynasty.

应场 (? - 217)，字德琏，汉末文学家。“建安七子”之一。

Ying Yang (? - 217), *alias* De Lian, literary scholar of the late Han Dynasty, one of the “Seven Talents of the Jian’an Period.”

应璩 (190 - 252)，字休琏，三国时魏国文学家。

Ying Qu (190-252), *alias* Xiu Lian, literary scholar of the state of Wei in the Three Kingdoms period.

应劭，字仲远，汉朝文人。

Ying Shao, *alias* Zhong Yuan, literary scholar in the Han Dynasty.

应贞，字吉甫，西晋作家。

Ying Zhen, *alias* Ji Fu, writer of Western Jin.

优孟，春秋时楚国乐人。

You Meng, musician of the state of Chu in the Spring and Autumn period.

优旃，秦代乐人。

You Zhan, musician in the Qin Dynasty.

庾亮，字元规，东晋政治家。

Yu Liang, *alias* Yuan Gui, statesman in the Eastern Jin Dynasty.

鬻熊，据称为楚国的祖先。

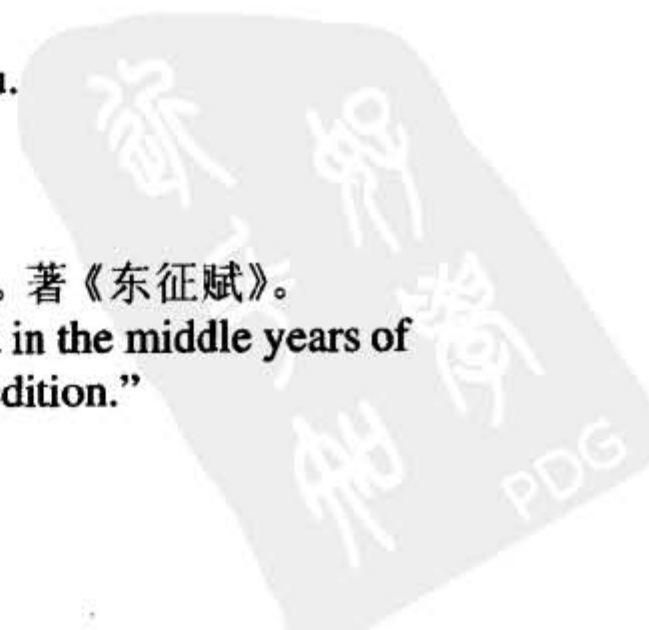
Yu Xiong, believed to be the ancestor of the state of Chu.

庾稚恭，名翼，东晋将领。

Yu Zhigong, given name Yi, general of Eastern Jin.

袁宏 (约 328 - 376)，字彦伯，东晋中年的玄言诗人。著《东征赋》。

Yuan Hong (c.328-376), *alias* Yan Bo, metaphysical poet in the middle years of Eastern Jin, author of “Rhyme-prose on the Eastern Expedition.”



袁山松，东晋文人。著《后汉书》。

Yuan Shansong, literary scholar of Eastern Jin, author of *History of Later Han*.

袁绍，字本初，东汉末年军阀。

Yuan Shao, alias Ben Chu, military lord in the late Eastern Han period.

乐毅，战国时燕国将军。

Yue Yi, general of the state of Yan in the Warring States period.

臧纆，春秋时鲁国大夫。

Zang He, grand official of the state of Lu in the Spring and Autumn period.

臧洪，字子源，东汉人。

Zang Hong, alias Zi Yuan, of Eastern Han.

臧文仲，姓臧孙，名辰，春秋时鲁国大夫。

Zang Wenzhong, also surnamed Zangsun, given name Chen, grand official of the state of Lu in the Spring and Autumn period.

臧武仲，春秋时鲁国大夫。

Zang Wuzhong, grand official of the state of Lu in the Spring and Autumn period.

张昶，字文舒，汉末作家。

Zhang Chang, alias Wen Shu, writer in late Han.

张敞，字子高，西汉宣帝时官吏。

Zhang Chang, alias Zi Gao, official in the court of Emperor Xuan of Western Han.

张纯，字伯仁，东汉大司空。

Zhang Chun, alias Bo Ren, minister of the Eastern Han Dynasty.

张翰，字季鹰，西晋文学家。

Zhang Han, alias Ji Ying, literary scholar of Western Jin.

张衡(78-139)，字平子，东汉文学家、天文学家。文学作品包括《怨诗》，《二京赋》，《归田赋》等。天文学作品有《浑天仪图注》等。

Zhang Heng (78-139), alias Ping Zi, literary scholar and astronomer in Eastern Han. Author of "Poem Written in Anger", "Rhyme-prose on the Two Capitals", "Rhyme-prose on Returning to Farm Work", and "Notes on the Diagram of the Celestial Sphere."

张华(232-300)，字茂先，西晋诗人。

Zhang Hua, (232-300), alias Mao Xian, poet of Western Jin.

张俭，字元节，汉末名士。

Zhang Jian, alias Yuan Jie, a celebrity of the late Han period.

张骏，字公庭，西晋末期的凉王。

Zhang Jun, alias Gong Ting, King Liang in late Western Jin.

张敏，字伯达，东汉朝廷官吏。

Zhang Min, alias Bo Da, court official of Eastern Han.



张升，字彦真，东汉文人。

Zhang Sheng, alias Yan Zhen, literary scholar of Eastern Han.

张释之，字季，西汉官吏。

Zhang Shizhi, alias Ji, court official of Western Han.

张汤，西汉官吏。

Zhang Tang, court official of Western Han.

张协，字景阳，西晋文学家。

Zhang Xie, alias Jing Yang, literary scholar of Western Jin.

张仪，战国时魏国人。

Zhang Yi, native of the state of Wei in the Warring States period.

张莹，东晋文人。著《后汉南纪》。

Zhang Ying, literary scholar of Eastern Jin, author of *Hou Han Nan Ji*.

张载，字孟阳，西晋文学家。

Zhang Zai, alias Meng Yang, literary scholar of Western Jin.

赵充国，西汉初人。

Zhao Chongguo, of early Western Han.

赵衰，字子余，春秋时晋国大夫。

Zhao Cui, alias Zi Yu, grand official of the state of Jin in the Spring and Autumn period.

赵灵，即战国时期赵国的武灵王。

Zhao Ling, King Wuling of the state of Zhao in the Warring States period.

赵壹，字元叔，东汉辞赋家。

Zhao Yi, alias Yuan Shu, rhyme-prose writer of Eastern Han.

赵至，字景真，西晋人。

Zhao Zhi, alias Jing Zhen, of Western Jin.

甄毅，三国时魏国人。

Zhen Yi, native of the state of Wei in the Three Kingdoms period.

郑弘，字稚卿，西汉人。

Zheng Hong, alias Zhi Qing, of Western Han.

郑伯，郑简公。

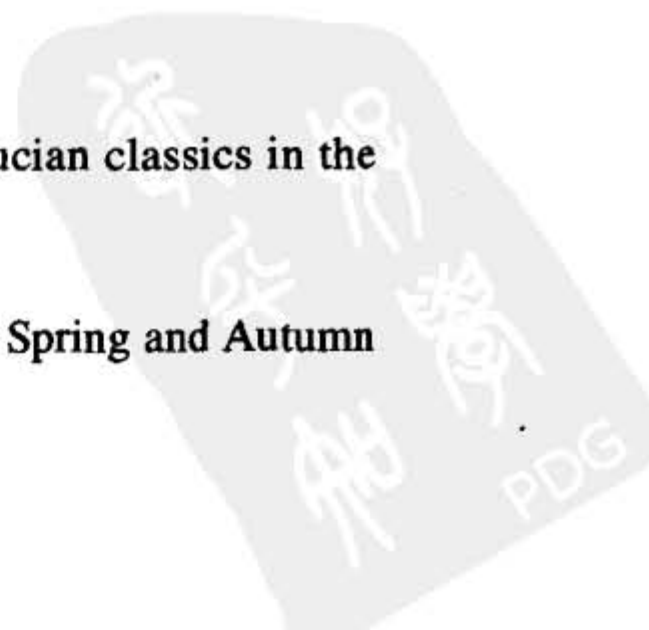
Zheng Bo, Duke Jian of Zheng.

郑玄，字康成，东汉重要的经学家。

Zheng Xuan, alias Kang Cheng, major scholar of Confucian classics in the Eastern Han period.

郑庄，春秋时郑国庄公。

Zheng Zhuang, Duke Zhuang of the state of Zheng in the Spring and Autumn period.



制氏，汉朝乐师。

Zhi Shi, musician in the Han Dynasty.

挚虞（？-311），字仲洽，西晋文学家。著有《文章流别志论》等。

Zhi Yu (? -311), alias Zhong Qia, literary scholar of Western Jin, author of *Development of Literary Writings*.

仲长统，字公理，汉末学者。

Zhong Changtong, alias Gong Li, literary scholar at the end of the Han Dynasty.

仲虺，商朝汤王臣子。

Zhong Hui, court official in the time of King Tang of the Shang Dynasty.

钟会，字士季，三国时魏国司徒。

Zhong Hui, alias Shi Ji, minister of the state of Wei in the Three Kingdoms period.

仲山甫，周宣王时的卿士。

Zhong Shanfu, court official in the time of King Xuan of Zhou.

周公，名旦，周武王之弟。

Duke Zhou, given name Dan, younger brother of King Wu of Zhou.

周颙，字巨胜，汉末文人。

Zhou Xie, alias Ju Sheng, literary scholar at the end of the Han Dynasty.

诸葛孔明，又诸葛亮，三国时蜀国政治家。

Zhuge Kongming, also Zhuge Liang, statesman of the state of Shu in the Three Kingdoms period.

朱穆，字公叔，东汉文人。

Zhu Mu, alias Gong Shu, literary scholar of Eastern Han.

烛之武，战国时期郑国的大夫。

Zhu Zhiwu, grand official of the state of Zheng in the Warring States period.

庄周（约前369—前286），即庄子，战国时楚国道家思想家。著《庄子》。

Zhuang Zhou (c. 369 B.C.-286 B.C), also Zhuang Zi, Daoist philosopher in the Warring States period. Author of the *Book of Zhuang Zi*.

子反，春秋时楚国公子侧。

Zi Fan, Prince Ce of the state of Chu in the Spring and Autumn period.

子家，春秋郑国公子。

Zi Jia, prince of the state of Zheng in the Spring and Autumn period.

子太叔，即游吉，春秋时郑国官吏。

Zi Taishu, also called You Ji, an official of the state of Zheng in the Spring and Autumn period.

子夏，孔子的弟子。

Zi Xia, Confucius's disciple.

驸奭，战国时齐国学者。

Zou Shi, a literary scholar in the state of Qi in the Warring States period.

驸衍，又驸子，战国时齐国学者。

Zou Yan, also called Zou Zi, a literary scholar of the state of Qi in the Warring States period.

邹阳，西汉文学家。

Zou Yang, a literary scholar of Western Han.

左丘明，春秋时鲁国太史，相传《左传》作者。

Zuo Qiuming, a grand historian of the state of Lu in the Spring and Autumn period, believed to be the author of the *Spring and Autumn Annals with Zuo's Commentary*.

左思（约250—约305），字太冲，西晋文学家。作《三都赋》等。

Zuo Si (c.250-c.305), *alias* Tai Chong, a literary scholar of the Western Jin period. Author of "Rhyme-prose on Three Capitals."

左雄，字伯豪，东汉尚书令。

Zuo Xiong, *alias* Bo Hao, a minister in the Eastern Han period.



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