

A narrative of the author's research interest in Zhong Rong and his *Shipin*, as found on pp. 84-85 and 104-106 of John Timothy Wixted, "One Westerner's Research on Chinese and Japanese Languages and Literatures," *Asian Research Trends* (The Toyo Bunko), New Series 4 (2009), pp. 77-113.

The latter is also available online:

<http://www.toyo-bunko.or.jp/newresearch/upload/2010011510213931.pdf>

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In reference to my book-project on the *Shipin* 詩品 (*Poetry Gradings*) by Zhong Rong 鍾嶸, please consult Chart H. As part of my doctoral dissertation on Yuan Haowen's literary criticism for Oxford University, I translated 80 % of the work as an appendix to the thesis, because Zhong Rong's work had great influence on the later poet-critic. Since then, my book on Yuan Haowen's literary criticism has appeared. And two articles of mine on the *Shipin* have been published: one on the nature of evaluation in the work, the other on the *Shipin*'s influence on the *Kokinshū* prefaces 古今集の序. I will clarify the latter.

When reading in the history of Japanese literary theory, I found that most Western Japanologists, although well aware of how important both prefaces, the “Manajo” 真名序 and “Kanajo” 仮名序, were to later Japanese poetics (especially the “Kanajo”), did not seem to realize how much both drew upon and echoed Chinese models, and yet were different from them. Japanese scholars of Japanese literature too, from what I read, seemed weak in their understanding of the Chinese sources and contexts. For example, reading the book on literary and art theories in Japan by Ueda Makoto 上田真, I thought he had gotten the chapter on Ki no Tsurayuki

紀貫之 largely wrong. Moreover, neither Japanese nor Western scholars put the *Kokinshū* prefaces into the context of comparative literature and poetics. I tried to do precisely that by using the “taxonomy” or “critical framework” that had been devised by M. H. Abrams [1953:3–29] to characterize the main orientations of texts in literary theory. Also, I point out how the prefaces draw rhetorically on Chinese texts to establish their own authority as critical statements, and also rhetorically to establish the value of *waka* 和歌 poetry as opposed to *kanshi*. (The article has proven popular, having been reprinted in both complete and abridged versions, the latter having also been translated into Spanish.)

Notwithstanding the above, most of my translation of the three prefaces and of the entries for the *shang-* 上 and *zhong-pin* 中品 poets in the *Shipin* has not appeared in print. I completed most of my initial work on the *Shipin* in 1983. When I did my version in English, I was able to take advantage of much of the Japanese-language scholarship listed on the second page of Chart H (section #2): the pioneering work of Takamatsu Takaaki 高松亨明, and scholarship that issued from the famous Shihin Kenkyūhan 詩品研究班 in Kyoto. Until that time, there were translations into modern Chinese of only short fragments of the work; there was no complete version. But in the quarter-century since then, there have appeared at least seven complete translations into modern Chinese (section #3). And Chinese-language scholarship on the *Shipin* has expanded almost exponentially (section #4): in the last *twenty-five years*, as many studies have appeared in Chinese (listed in the right-hand column of section #4) as were published over the preceding *fifty-five years* (listed in the left-hand column).

Last year I was asked to prepare an entry on the *Shipin* for a handbook to Six Dynasties texts, in which I had to outline available scholarship. It is daunting to have so many studies to deal with while now trying to update my translation and complete a book about the work.

CHART H

Zhong Rong 鍾嶸 (469?–518), *Shipin* 詩品

1. Material by John Timothy Wixted:

a. A translation of the *Classification of poets (Shih-p'in 詩品)* by Chung Hung (469–518) 鍾嶸. Appendix A in “The Literary Criticism of Yüan Hao-wen (1190–1257),” 2 vols., 2:462–491. Unpublished DPhil. diss., Oxford University, 1976.

[Translation of the three prefaces and of all entries for “upper grade” 上品 and “middle grade” 中品 poets/poetry.]

b. *Poems on poetry: Literary criticism by Yuan Hao-wen (1190–1257)*, passim. Wiesbaden: Franz Steiner, 1982; Repr. Taipei: Southern Materials Center, 1985.

[Includes translation of Zhong Rong’s 鍾嶸 estimations of Liu Zhen 劉楨 (d. 217), Cao Zhi 曹植 (192–232), Ruan Ji 阮籍 (210–263), Zhang Hua 張華 (232–300), Pan Yue 潘岳 (247–300), Lu Ji 陸機 (261–303), Liu Kun 劉琨 (270–317), and Tao Qian 陶潛 (365–427).]

c. The nature of evaluation in the *Shih-p'in* (Gradings of poets) by Chung Hung (A.D. 469–518). In *Theories of the arts in China*, ed. Susan Bush and

Christian Murck, 225–264. Princeton: Princeton University Press, 1983.

d.1. The *Kokinshū* prefaces: Another perspective. *Harvard Journal of Asiatic Studies* 43.1 (June 1983): 215–238.

[Outlines the influence of the *Shipin* 詩品 on the major early Japanese statements of critical theory, the 古今集の序.]

d.2. Reprinted, with the same title, in *Classical and medieval literature criticism: Excerpts from criticism of the works of world authors from classical antiquity through the fourteenth century, from the first appraisals to current evaluations*, vol. 29, ed. Jelena O. Krstović, 245–258. Detroit: Gale Research, 1999.

d.3. Abridged version: Chinese influences on the *Kokinshū* prefaces. In *Kokinshū: A collection of poems ancient and modern*, trans. Laurel Rasplica Rodd with the collaboration of Mary Catherine Henkenius, 387–400. Princeton: Princeton University Press, 1984; Repr. Boston: Cheng and Tsui Company, 1996.

d.4. Spanish-language translation of the abridged version: *Influencias Chinas en los Prefacios de Kokinshū*. Trans. Amalia Sato. *Tokonoma: Traducción y literatura* (Buenos Aires) 2 (Spring 1994): 23–35.

e. Zhong Rong (469–518). In *Women writers of traditional China: An anthology of poetry and criticism*, ed. Kang-i Sun Chang and Haun Saussy, 719–720. New Haven: Yale University Press, 1999

[Translation of Zhong Rong's references to Lady Ban 班婕妤 (ca. 48–ca. 6 B.C.), Xu Shu 徐淑 (fl. 147), Bao Linghui 鮑令暉 (5th cent.), and Han Lanying 韓蘭英 (5th cent.)]

f. *Shipin* 詩品 (Poetry gradings) by Zhong Rong 鍾嶸 (469?–518). In *Six dynasties sources*, ed. Albert E. Dien. Forthcoming. 29 MS pp.

2. Japanese-language Translations:

Takamatsu Komei (Takaaki) 高松亨明 (1959)

Kōzen Hiroshi 興膳宏 (1972)

Takagi Masakazu 高木正一 (1978)

Okamura Shigeru 岡村繁 (1984, three prefaces only)

3. Translations into Modern Chinese:

(1985) Zhou Weimin 周伟民 and Xiao Huarong 萧华荣

(1987) Zhao Zhongyi 赵仲邑 Zhou Zhenfu 周振甫 (1998 [2006])

(1990) Xu Da 徐达 Yang Ming 杨明 (1999)

(1994) Chen Yuansheng 陈元胜 Cheng Zhangcan 程章燦 (2003)

4. Other *Book-length* Chinese-language Studies: Annotated Editions, Monographs, Indexes, Theses:

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|--------|---|---------------------|---------------|
| (1926) | Gu Zhi 古直 | Mei Yunsheng 梅运生 | (1982) |
| (1926) | Chen Yan 陳衍 | Yi Hwi-gyo 李徽教 | (1983) |
| (1926) | Zhang Chenqing 張陳卿 | Liao Dongliang 廖棟樑 | (1986) |
| (1929) | Chen Yanjie 陳延傑 | Xiang Changqing 向长清 | (1986) |
| (1933) | Ye Changqing 葉長青 | Lü Deshen 吕德申 | (1986 [2000]) |
| (1935) | Du Tiami 杜天縻 | Yu Kekun 禹克坤 | (1989) |
| (1960) | Ch'a Chu-hwan 車柱環 | Luo Liqian 羅立乾 | (1990) |
| (1963) | Liu Chunhua 劉春華 | | |
| | Cao Xu 曹旭 (3 volumes: 1994, 1998, 2003) | | |
| (1967) | Xu Wenyu 許文雨 | Wang Shumin 王叔岷 | (1992) |
| (1968) | Li Daoxian 李道顯 | Wang Faguo 王發國 | (1993) |
| (1969) | He Shize 何士澤 | | |
| | Xiao Shuishun 蕭水順 (Xiao Xiao 蕭蕭) | | |
| (1969) | Wang Zhong 汪中 | Jiang Zuyi 蔣祖怡 | (1995) |
| (1972) | Chen Duanduan 陳端端 | Shimizu Yoshio 清水凱夫 | (1995) |
| (1978) | Chen Qinghao [Chan Hing-ho] 陳慶浩 | | |
| | | Zhang Huaijin 張懷瑾 | (1997) |
| (1981) | Yang Zuyu 楊祖聿 | Zhang Bowei 张伯伟 | (1999) |
| (1981) | Feng Jiquan 馮吉權 | Zhang Liandi 张连第 | (2000) |
| | Liu Dianjue (D.C. Lau) 劉殿爵, Chen Fangzheng 陳方正,
and He Zhihua 何志華 (2007) | | |

5. Published Complete Western-language Translations:

Ferenc Tökei (into Hungarian, 1967)

Bernhard Führer (into German, 1995; draws much, with acknowledgment, on the published translation by Tökei and on the published and unpublished work by Wixted)