

Shi pin 詩品

Introduction

The *Shi pin* (Poetry gradings) by Zhong Rong 鍾嶸 (469?–518) is the first work of applied criticism in the Chinese tradition to deal extensively with earlier individual poets and their *shi* 詩 poetry. There had previously been short comments on individual writers, but Zhong Rong was the first to provide critiques of a large number of poets (well over one hundred) and gradings (“upper,” “middle,” and “lower”) in which to place them.

The approach, terminology, and framework of the *Shi pin* were to have great influence on later Chinese poetics and culture. The “approach,” that of characterizing a poet in language that could (and generally did) refer both to (a) the personality or character of the writer and (b) the writings of the author—as well as sometimes (c) the response, that is, the feeling or impression that the poetry engendered in readers—became common. Although writers and their works had earlier been considered inseparable, as attested in passages by Sima Qian 司馬遷 (135?–86? B.C.) and Yang Xiong 揚雄 (53 B.C.–A.D. 18)—Zhong Rong’s extended application of the approach to letters made it the norm in this realm. Only in Song times is the distinction between the two questioned, and even then more by way of exception. The conflation of the two (or three) axes of reference is common in discussions of literature in Chinese criticism to this day.

The terminology used in the *Shi pin* especially lends itself to such dual (or tripartite) reference. This is particularly true when terms such as *feng* 風 (“air”) and *qi* 氣 (“life-breath” or “vital force”) are used. For example, in Zhong Rong’s formulation “Liu Zhen’s 劉楨 [d. 217] noble air (*gao feng* 高風) surpasses the common run” (1.5), the expression “noble air” can refer to Liu Zhen, his work, and/or the feeling the latter is said to inspire in his readers. Dual and occasionally triple reference is suggested by other compounds as well, such as *yidang* 逸蕩 (“unrestrained and unencumbered”) and *yuanfang* 淵放 (“profound and untrammled”), even in contexts that clearly refer to writing. Although some of the terminology used by Zhong Rong was original, his work developed out of a characterological tradition that had been common since the third century. It is in the terminology used to characterize poets and their poetry that Zhong Rong’s influence was greatest. The phrasing he devised was used by later critics of calligraphy and painting, as well as in the classic statements of Japanese poetics in the *Kokinshū* prefaces (古今集序; 905), in the series of poems on poetry by Yuan

Haowen 元好問 (1190–1257), and in the *Xu Shi pin* 續詩品 (Poetry gradings: A continuation) by Yuan Mei 袁枚 (1716–1797). His phrasing inspired the *Ershisi shi pin* 二十四詩品 (Twenty-four poetic modes), ascribed to Sikong Tu 司空圖 (837–908) but probably composed centuries later; it became pervasive in the array of *shihua* 詩話 (causeries on poetry) appearing from the Song dynasty onward; and it is echoed in language used to this day. One should remember that the *Wenxin diaolong* (The essence of literature: Carved-dragon elaborations), q.v., by Liu Xie (ca. 465–ca. 521), a much more famous and lauded work today, was virtually ignored during the first millennium of its existence. The *Shi pin* was the influential work of Chinese literary criticism over the period.

The *Shi pin*'s framework of ranking individuals and their work according to three gradings reflected an earlier characterological tradition that had developed out of the need to rank officials (official ranks being simply a three-level system further subdivided into three tiers). In the Han dynasty there had been seven- and nine-part bibliographical and historical classifications. From the third century on, important works were written that reflected what James R. Hightower has called the "pastime of evaluating and categorizing people," but where primary interest remained "determining the fitness of a person for office." Liu Shao's 劉邵 (190?–265) *Renwu zhi* 人物志 (Treatise on personalities) and Zhong Hui's 鍾會 (225–264) *Siben lun* 四本論 (Treatise on the four basic relations [between natural ability and human nature]) provide prime examples. The literary criticism in Cao Pi's (187–226) "Essay on Literature" in *Critical Treatises* (*Dianlun*, "Lunwen" 典論 論文) was in fact but a by-product of the same interest in characterization. The three- and nine-part scheme of classification was even extended to believers of Pure Land Buddhism.

Yet by the fourth century, characterological discussion had lost much of its political significance and became more of a rhetorical diversion. Liu Yiqing's (403–444) *Shishuo xinyu*, q.v., is reflective of the tendency. But the interest in character and the ready-to-hand framework were easily extended. Shortly prior to the writing of the *Shi pin*, two different *Qi pin* 碁品 (Gradings of chess players) appeared, by Shen Yue 沈約 (441–513) and by Liu Yun 柳惲 (465–517), as well as a *Shu pin* 書品 (Calligraphy gradings) by Yu Jianwu 庾肩吾 (487–551). Zhong Rong applied the framework to poets and their poetry. Shortly afterward, application of the practice to calligraphers and painters continued, with the *Gujin shuping* 古今書評 (Critiques of calligraphers ancient and modern) by Yuan Ang 袁昂 (d. 540; work dated 523) and the *Gu huapin lu* 古畫品錄 (Venerable record of gradings of painters) by Xie He 謝赫 (fl. 535).

Much has been made of the three gradings and the placement of certain poets in one category or another—particularly the "misplacement" of Tao Qian 陶潛 (365?–427), in the "middle" rather than "upper" grade of poetry. What has often been overlooked is that "middle grade" poets were deemed "very good," not middling. And the rhetorical nature of the gradings is generally misunderstood: namely, the higher the level of abstraction, inclusiveness, or indeterminacy in a value proposition, the less force as a proposition of value it has. Gradings are in

fact summary value judgments that serve other ends; for example, those trying to persuade readers of the comparatively greater (moral, literary, social) value of some writers, and so which authors to emulate in one's own writing, and, by extension, which writers' epigones on the contemporary scene to cultivate or shun.

Much attention has also been focused on the way Zhong Rong assigns a filiation to the five-character lyrical poetry (*shi* 詩) he treats that, directly or indirectly, goes back to the *Shi jing* 詩經 (Classic of song) or *Chu ci* 楚辭 (Chu lyrics). As a rule, the more removed a writer is from these fonts of the poetic tradition, the poorer the rank he is likely to be assigned. Like the gradings, however, the filiations can be misunderstood. Although on one level they refer to influence, borrowing, and emulation, on another, like the nod to the metaphysical origins of poetry at the beginning of Preface A, they are part of an overall pattern of justification of the enterprise, first, of writing poetry, and, second, of evaluating it—both apparently still in need of justification. At a still more fundamental level, the filiations reflect a philosophical milieu (especially regarding scholarship on the *Yi jing* 易經 [Classic of change]) that emphasized the retrospective embrace of an original unity in the cosmos.

Contemporary social implications of the work are important but sometimes difficult to assess. In the salon culture of the time, where literature was a prime interest, an attack on a man's literary work could be tantamount to a personal or political attack and might be effected by criticizing the poets a person emulated. Status and patronage were important. Consciousness of status is especially in evidence in the headings to Zhong Rong's evaluations: wherever possible, poets are identified by their official title.

It has commonly been held that there were three rival groups of poets at the time: the "avant-garde" school headed by Xiao Gang 蕭綱 (503–551) and Xiao Yi 蕭繹 (508–554); the "conservative" or "archaic" school said to be championed by Pei Ziye 裴子野 (469–530); and the "eclectic" or "compromise" school led by Xiao Tong 蕭統 (501–531), Zhong Rong being counted among the conservatives. Scholarship in recent years has challenged this view and presented a more nuanced picture.

For several of the poets Zhong Rong treats, including famous ones, only a limited number of poems are extant; for many, especially those in the "lower grading," there are none. So, assessment of the evaluations is often difficult.

Contents

The *Shi pin* contains three prefaces and characterizes 123 poets and their poetry (plus *gushi* 古詩, anonymous "old poems") under sixty-two entries. The three gradings are termed *shangpin* 上品, *zhongpin* 中品, and *xiapin* 下品, which are best thought of as referring to "outstanding," "very good," and "fair to good" poets and their poetry, as all entrants are deemed to have merit. Only deceased poets are treated, "since it is only their work that can be properly evaluated" (Preface B). And only pentasyllabic poetry, said to hold "the strategic place in the world of letters" and to be "the most flavorful of all creative works" (Preface A), is discussed.

A preface heads each of the three poetry gradings, and the prefaces are followed by entries. The prefaces include general statements about poetry and poetics, the entries largely applied criticism. Although normative statements concerning what poetry should be like are found only in the prefaces, specific traits mentioned in the critiques are considered in conjunction with the general statements in the prefaces when determining the overall placement of a poet within a grading; hence the flexibility of the system. And the terms used for specific traits, in turn, over later centuries could serve as normative traits, positive or negative, for poetry writing and evaluation.

In Preface A, a few formulas from earlier critical theory (e.g., from the “Great Preface,” “*Da xu*” 大序, to the *Shi jing*) are repeated to give belles lettres a degree of metaphysical underpinning and to justify the author’s enterprise—questionable at the time, if not novel—of judging writers and writing by something other than didactic criteria. A terse history of antecedent poetry follows. The need for balance in the use of *fu* 賦 (description), *bi* 比 (comparison), and *xing* 興 (evocative image) in poetry is argued. Following is a litany of the occasions of poetic composition and finally an encomium to the reigning sovereign.

Preface B focuses on two points, one being the near reverse correlative of the other: the deleterious effect of the overuse of allusions in poetry, and the need for plain speaking in verse writing. Preface C is similarly devoted to one theme with two parts: that too much attention has been paid in recent years to the rules of tonal euphony associated with Shen Yue (i.e., awareness of the “four tones” [*sisheng* 四聲] and emphasis on the “eight defects” [*babing* 八病] of poetry); all that is necessary is that a poem read smoothly when recited aloud (or be adaptable to song). This last preface ends with another virtual litany, one listing “masterpieces of five-character verse” that also happen to predate formulation of the rules of tonal euphony in poetry.

Entries after each preface contain brief characterizations of poets and their poetry. “The arrangement within each of the categories is chronological; entries are not further classified in terms of relative merit” (Preface B). The twelve entries for “upper grade” poetry uniformly treat a single poet (or, in one case, *gushi*); one-third of the twenty-one entries characterizing thirty-nine “middle grade” poets/poetry treat two or more poets; and the great majority of the twenty-nine “lower grade” treatments of seventy-three poets and their poetry address multiple authors. Hence, the lower the grade assigned a poet, the more terse the characterization of the writer’s poetry is likely to be.

The 123 poets (and *gushi*) are assigned to the three gradings in the following order: Upper Grade, *Shangpin* 上品 (one general entry plus eleven entrants)

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|------|-----------|-----|--------------|
| 1.1. | Gushi | 古詩 | |
| 1.2. | Li Ling | 李陵 | d. 74 B.C. |
| 1.3. | Ban Jieyu | 班婕妤 | 48?–6? B.C. |
| 1.4. | Cao Zhi | 曹植 | A.D. 192–232 |

1.5.	Liu Zhen	劉楨	d. 217
1.6.	Wang Can	王粲	177–217
1.7.	Ruan Ji	阮籍	210–263
1.8.	Lu Ji	陸機	261–303
1.9.	Pan Yue	潘岳	247–300
1.10.	Zhang Xie	張協	d. 307
1.11.	Zuo Si	左思	ca. 250–ca. 305
1.12.	Xie Lingyun	謝靈雲	385–433

Middle Grade, *Zhongpin* 中品 (thirty-nine entrants)

2.1a.	Qin Jia	秦嘉	Han dynasty
2.1b.	Xu Shu	徐淑	Han dynasty
2.2.	Cao Pi	曹丕	187–226
2.3.	Xi Kang	嵇康	232–262
2.4.	Zhang Hua	張華	232–300
2.5a.	He Yan	何晏	190–249
2.5b.	Sun Chu	孫楚	218?–293
2.5c.	Wang Zan	王讚	fl. 290
2.5d.	Zhang Han	張翰	Jin dynasty
2.5e.	Pan Ni	潘尼	250?–311?
2.6.	Ying Qu	應璩	190–252
2.7a.	Lu Yun	陸雲	262–303
2.7b.	Shi Chong	石崇	249–300
2.7c.	Cao Shu	曹摅	d. 308
2.7d.	He Shao	何劭	236–301
2.8a.	Liu Kun	劉琨	270–317
2.8b.	Lu Chen	盧諶	284–350
2.9.	Guo Pu	郭璞	276–324
2.10.	Yuan Hong	袁宏	328–376
2.11a.	Guo Taiji	郭泰機	Jin dynasty

2.11b.	Gu Kaizhi	顧愷之	ca. 344–ca. 405
2.11c.	Xie Shiji	謝世基	d. 426
2.11d.	Gu Mai	顧邁	Liu-Song dynasty
2.11e.	Dai Kai	戴凱	Liu-Song dynasty
2.12.	Tao Qian	陶潛	365–427
2.13.	Yan Yanzhi	顏延之	384–456
2.14a.	Xie Zhan	謝瞻	387–421
2.14b.	Xie Hun	謝混	d. 412
2.14c.	Yuan Shu	袁淑	408–453
2.14d.	Wang Wei	王微	415–453
2.14e.	Wang Sengda	王僧達	423–458
2.15.	Xie Huilian	謝惠連	397–433
2.16.	Bao Zhao	鮑照	d. 466
2.17.	Xie Tiao	謝朓	464–499
2.18.	Jiang Yan	江淹	444–505
2.19a.	Fan Yun	范雲	451–503
2.19b.	Qiu Chi	丘遲	464–508
2.20.	Ren Fang	任昉	460–508
2.21.	Shen Yue	沈約	441–513

Lower Grade, *Xiapin* 下品 (seventy-three entrants)

3.1a.	Ban Gu	班固	32–92
3.1b.	Li Yan	酈炎	150–177
3.1c.	Zhao Yi	趙壹	Han dynasty
3.2a.	Cao Cao	曹操	155–220
3.2b.	Cao Rui	曹叡	204–239
3.3a.	Cao Biao	曹彪	d. 249
3.3b.	Xu Gan	徐幹	170?–217?
3.4a.	Ruan Yu	阮瑀	165?–212
3.4b.	Ouyang Jian	歐陽建	270–300

3.4c.	Ying Yang	應瑒	d. 217
3.4d.	Xi Han	嵇含	263–306
3.4e.	Ruan Kan	阮侃	Jin dynasty
3.4f.	Xi Shao	嵇紹	253–304
3.4g.	Zao Ju	棗據	Jin dynasty
3.5a.	Zhang Zai	張載	fl. 285
3.5b.	Fu Xuan	傅玄	217–278
3.5c.	Fu Xian	傅咸	239–294
3.5d.	Miao Xi	繆襲	186–245
3.5e.	Xiahou Zhan	夏侯湛	243–291
3.6a.	Wang Ji	王濟	245?–290?
3.6b.	Du Yu	杜預	222–284
3.6c.	Sun Chuo	孫綽	314–371
3.6d.	Xu Xun	許詢	Jin dynasty
3.7.	Dai Kui	戴逵	d. 395
3.8.	Yin Zhongwen	殷仲文	d. 407
3.9.	Fu Liang	傅亮	374–426
3.10a.	He Changyu	何長瑜	d. 443
3.10b.	Yang Xuanzhi	羊璿之	d. 459
3.11.	Fan Ye	范曄	398–445
3.12a.	Liu Jun	劉駿	430–464
3.12b.	Liu Shuo	劉鑠	431–453
3.12c.	Liu Hong	劉宏	434–458
3.13.	Xie Zhuang	謝莊	421–466
3.14a.	Su Baosheng	蘇寶生	d. 458
3.14b.	Ling Xiuzhi	陵修之	Liu-Song dynasty
3.14c.	Ren Tanxu	任曇緒	Liu-Song dynasty
3.14d.	Dai Faxing	戴法興	414–465
3.15.	Ou Huigong	區惠恭	Liu-Song dynasty

3.16a.	Tang Huixiu	湯惠休	Qi dynasty
3.16b.	Feng/Bo Daoyou	馮(帛)道猷	Qi dynasty
3.16c.	Kang Baoyue	康寶月	Qi dynasty
3.17a.	Xiao Daocheng	蕭道成	427–482
3.17b.	Zhang Yong	張永	410–475
3.17c.	Wang Jian	王儉	452–489
3.18a.	Xie Chaozong	謝超宗	d. 483
3.18b.	Qiu Lingju	丘靈鞠	Qi dynasty
3.18c.	Liu Xiang	劉祥	Qi dynasty
3.18d.	Tan Chao	檀超	d. 480
3.18e.	Zhong Xian	鍾憲	Qi dynasty
3.18f.	Yan Ce	顏測	Qi dynasty
3.18g.	Gu Zexin	顧則心	Qi dynasty
3.19a.	Mao Xuan	毛玄	Qi dynasty
3.19b.	Wu Maiyuan	吳邁遠	d. 474
3.19c.	Xu Yaozhi	許瑤之	Qi dynasty
3.20a.	Bao Linghui	鮑令暉	Qi dynasty
3.20b.	Han Lanying	韓蘭英	Qi dynasty
3.21a.	Zhang Rong	張融	444–497
3.21b.	Kong Zhigui	孔稚珪	447–501
3.22a.	Wang Rong	王融	467–493
3.22b.	Liu Hui	劉繪	458–502
3.23a.	Jiang Shi	江昶	d. 499
3.23b.	Jiang Si	江祀	d. 499
3.24a.	Wang Jin	王巾	d. 505
3.24b.	Bian Bin	卞彬	d. 500
3.24c.	Bian Shuo	卞鑠	Qi dynasty
3.25.	Yuan Gu	袁嘏	d. 498
3.26a.	Zhang Xintai	張欣泰	456–501

3.26b.	Fan Zhen	范縝	450–510
3.27.	Lu Jue	陸厥	472–499
3.28a.	Yu Xi	虞羲	Liang dynasty
3.28b.	Jiang Hong	江洪	Liang dynasty
3.29a.	Bao Xingqing	鮑行卿	Liang dynasty
3.29b.	Sun Cha	孫察	Liang dynasty

Authorship, dating, and transmission of the text

There are biographies of Zhong Rong in *Liang shu*, q.v., 49:694–97, and *Nan shi*, q.v., 72:1778–79. They relate that he initially specialized in study of the *Yi jing*, was to remain a low-level bureaucrat, and wrote a work in which he “graded former and contemporary five-word poetry, discussing its strong and weak points.” Only the *Nan shi* mentions that Zhong Rong was once rebuffed by Shen Yue and suggests that Zhong wrote the *Shi pin* upon Shen’s death to reciprocate the slight. Other than the *Shi pin* and the text of two memorials submitted to the throne (included in the *Liang shu* biography), no other work by him is extant, although he apparently wrote poetry himself.

The *Shi pin* was written in the second decade of the sixth century. Since it treats only deceased poets, the latest being Shen Yue (d. 513), and Zhong Rong died in 518, the work was written (or completed) between 513 and 518.

It is possible that the *Shi pin* was accompanied by an anthology of poetry. The list of occasions prompting poems linked to specific authors, as well as the list of poems that ends the last preface, suggest so, even though there is no concrete evidence for such a collection. Many anthologies from the period are no longer extant.

Cao Xu (*Shi pin yanjiu*) outlines the history of the *Shi pin* and lists fifty-three pre-twentieth-century editions of the work (one Yuan, twenty Ming, twenty Qing, and two Japanese). As Takagi Masakazu (*Shō Kō Shihin*) notes, until the twentieth century it was quite exceptional for the *Shi pin* to appear as a separate title (there is one Ming edition in the 1959 listing of rare books in the Beijing Library). From the Yuan onward, the text has appeared in numerous collectanea; he lists no fewer than fifteen. The work appears in three *juan* in all but two of those *congshu* 叢書 (where it is one *juan*). The most famous collectanea in which the work appears is the *Lidai shihua* 歷代詩話 edited by He Wenhuan 何文煥 (1732–1809).

Earlier texts of the *Shi pin* are reproduced in several modern editions. For their concordance to the *Shi pin*, D. C. Lau et al. use as a base text the 1970 Taipei photolithographic reprint (published by Xinxing shuju 新興書局) of the 1508 Ming dynasty “Shantang qunshu kaosuo” 山堂群書考索 edition of the work. Cao Xu photolithographically reproduces as a frontispiece to his *Shi pin jizhu* a page from the

earliest known printing of the *Shi pin*, the 1320 “Shantang qunshu kaosuo,” which he confirms is ancestor to the 1508 edition. Takamatsu Kōmei (*Shō Kō Shihin*) photolithographically reproduces a section of the 1561 edition of the “Yinchuang zalu” 吟窗雜錄 text of the *Shi pin* held by the National Diet Library. This text, having originally been edited by Chen Yinghang 陳應行 (fl. 1194), may reflect an older editorial tradition. In the same lineage, Takagi Masakazu photographically reproduces a section of the 1861 edition of the “Yinchuang zalu” text, edited with *kaeriten* 返り点 by Shōhei Kō 昌平巒 and held by Tokyo University, which takes as its base text the aforementioned 1561 edition. Bernhard Führer (in *Chinas erste Poetik*) reproduces the *Lidai shihua* punctuated edition of the *Shi pin*, as found in a 1973 photolithographic reproduction (of a reprint) of a 1770 edition of the collectanea.

Modern scholarship in Chinese, annotated editions

Modern scholarship on the *Shi pin* dates from the 1920s, with the appearance of studies by Gu Zhi 古直 (1926), Chen Yan 陳衍 (1926), Chen Yanjie 陳延傑 (1929), and Ye Changqing 葉長青 (1933) that focus on annotation of the text (as well as Zhang Chenqing’s 張陳卿 1926 study, whose scope was broader). Their work, together with similar material by later twentieth-century scholar-pioneers of the *Shi pin*—Ch’a Chu-hwan 車柱環 (1960), Xu Wenyu 許文雨 (1967), Yang Zuyu 楊祖聿 (1981), and Yi Hwi-gyo 李徽教 (1983)—is copiously reproduced in the work by Wang Shumin (*Zhong Rong Shi pin jianzheng gao*) cited here. Much of the scholarship by the two Koreans, Ch’a Chu-hwan and Yi Hwi-gyo, is in Chinese.

Other book-length volumes on the *Shi pin* that appeared in the modern period to circa 1985 include those by Du Tianmi 杜天縻 (1935), Wang Zhong 汪中 (1969), Chan Hing-ho (Chen Qinghao) 陳慶浩 (1978), Liao Dongliang 廖棟樑 (1986), and Xiang Changqing 向長清 (1986), as well as masters theses by Liu Chunhua 劉春華 (1963), He Shize 何士澤 (1969), and Chen Duanduan 陳端端 (1972). Later annotated editions of the work—without modern-language translation—include those by Lü Deshen 呂德申 (1986; 2nd ed., 2000), Zhang Huaixin 張懷瑾 (1997), and Zhang Liandi 張連第 (2000). Most important, however, are the 1994 work by Cao Xu and the aforementioned contribution by Wang Shumin.

Annotated edition in Japanese

Noteworthy for meticulous detail is “Shōshi *Shihin* so” 鍾氏詩品疏 by *Shihin kenkyūhan* 詩品研究班, published in *Ritsumeikan bungaku* in nine installments, 1964–1971: issues 232, 241, 268, 272, 282, 300, 308, 309, and 314. They were reprinted in *Chūgoku kankei ronsetsu shiryō* 中国関係論説資料 (Tokyo: Ronsetsu shiryō hozonkai, 1965, 1968–1970, and 1972), in vols. 4.2 (two installments), 9.2, 10.2, 11.2.1, 12.2.1, and 14.2.1 (three installments). Much of the annotation is included in the Takagi Masakazu volume noted later.

Annotated Chinese-language translations

There are at least seven complete annotated translations of the *Shi pin* into modern Chinese, all dating from 1985 and later. These are by Zhou Weimin 周偉民 and Xiao Huarong 蕭華榮 (1985), Zhao Zhongyi 趙仲邑 (1987), Xu Da 徐達 (1990), Chen Yuansheng 陳元勝 (1994), Zhou Zhenfu 周振甫 (1998; rpt., 2006), Yang Ming 楊明 (1999), and Cheng Zhangcan 程章燦 (2003).

Annotated Japanese-language translations

There are three complete Japanese-language translations of the *Shi pin*: Takamatsu Kōmei (Takaaki) 高松亨明, *Shō Kō Shihin* 鍾嶸詩品 (1959); Kōzen Hiroshi 興膳宏, in Arai Ken 荒井健 and Kōzen Hiroshi, *Bungaku ronshū* 文学論集 (1972); and Takagi Masakazu 高木正一, *Shō Kō Shihin* 鍾嶸詩品 (1978). Additionally, there is a translation of just the three prefaces by Okamura Shigeru 岡村繁 in *Bungaku geijutsu ronshū* 文学芸術論集, edited by Mekada Makoto 目加田誠, 1984.

European-language translations

- Führer, Bernhard. *Chinas erste Poetik: Das Shipin (Kriterion Poietikon) des Zhong Hong (467? –518)*. Dortmund: Projekt Verlag, 1995. Complete translation into German, drawing much (with acknowledgment) on the earlier versions by Wixted and Tōkei; includes helpful annotation and bibliography.
- Tōkei, Ferenc. *Műfajelmélet Kínában a III–VI. században: Liu Hie elmélete a költői műfajokról*. Budapest: Akadémiai Kiadó, 1967. Includes a complete translation of the *Shi pin* into Hungarian (pp. 177–208 and 310–25), which is not provided in the English version of the book: *Genre Theory in China in the 3rd–6th Centuries (Liu Hsieh's Theory on Poetic Genres)* (Budapest: Akadémiai Kiadó, 1971).
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Good edition of the text, with helpful listing of textual variants.
- . *Shi pin yanjiu* 詩品研究. Shanghai: Shanghai guji chubanshe, 1998.
Extensive section on the history of text (19–71); good outline of the reception

of the *Shi pin*, including that in Japan (206–319); bibliography of important titles, including early editions of the text, unpublished twentieth-century book manuscripts on the work, and many modern book-length studies published in China, Japan, and Korea (365–71).

———, ed. *Zhong-Ri-Han Shi pin lunwen xuanping* 中日韓詩品論文選評. Shanghai: Shanghai guji chubanshe, 2003. Reprints more than four dozen earlier articles on, prefaces to, and critiques of scholarship about the work by Chinese, Japanese, and Korean scholars (some in Chinese translation); includes a year-by-year listing from 1926 through 2000 of books and articles on the *Shi pin* by Chinese, Japanese, and Korean scholars (559–94); includes prefaces by Kōzen Hiroshi (7–14, in Japanese) reviewing the activities of the “Shihin kenkyūhan” (mentioned previously), and by Ch’a Chu-hwan outlining research on the *Shi pin* in Korea (15–21, in Korean).

Kōzen Hiroshi 興膳宏, ed. *Rikuchō shijin den* 六朝詩人傳. Tokyo: Taishūkan shoten, 2000. Includes Japanese-language translation and annotation of the official biographies of all of the important poets treated in the *Shi pin*, as well as important bibliographical information on modern (especially Japanese-language) studies of those poets.

Shimizu Yoshio 清水凱夫. “Chūgoku ni okeru 1980-nen ikō no Shō Kō ‘Shihin’ kenkyū gaikan” 中國における一九八〇年以降の鍾嶸詩品研究概観. *Chūgoku bungaku hō* 44 (April 1992): 137–50, and 45 (October 1992): 123–50.

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Zhang Bowei 張伯偉. *Zhong Rong Shi pin yanjiu* 鍾嶸詩品研究. Nanjing: Nanjing daxue chubanshe, 1999. Among much useful material, chapter 8 includes sections on the Tang dynasty influence of the *Shi pin*, Song dynasty and later scholarship on the *Shi pin*, and scholarship in Japan, Korea, and the West.

Note that works by the following (referred to elsewhere in this entry) contain indexes to names, phrases, and/or works cited in the *Shi pin*: Kōzen Hiroshi (1972), Takagi Masakazu (1978), and Lü Deshen (1986; rev. ed., 2000). Moreover, the following provide helpful “filiation charts” for poets treated in the work: Takamatsu Kōmei (1959), E. Bruce Brooks (1968), Kōzen Hiroshi (1972), Takagi Masakazu (1978), Wang Shumin (1992), and Bernhard Führer (1995).

Among material available on the Internet is a downloadable and computer-searchable edition of the *Shi pin* (<http://web2.cc.nctu.edu.tw/~lccpan/newpage311.htm>) that reprints the text as found in Liao Dongliang (see “Modern Scholarship” section herein).

Among book-length studies of the *Shi pin*, those by Feng Jiquan 馮吉權 (1981), Yu Kekun 禹克坤 (1989), and Jiang Zuyi 蔣祖怡 (1995) are devoted to comparison of the work with the *Wenxin diaolong*. A volume by Shimizu Yoshio 清水凱夫

(Chinese ed., 1995) focuses on the *Shi pin* and the *Wen xuan*, q.v., and another by Xiao Shuishun 蕭水順 (Xiao Xiao 蕭蕭) (1993) outlines Chinese literary theory from Zhong Rong to Sikong Tu 司空圖 (837–908).

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Early Medieval Chinese Texts



A Bibliographical Guide

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CHINA RESEARCH MONOGRAPH 71

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Katherine Lawn Chouta, Managing Editor
Institute of East Asian Studies
1995 University Avenue, Suite 510H
Berkeley, CA 94720
ieaseditor@berkeley.edu

Library of Congress Cataloging-in-Publication Data

Early Medieval Chinese Texts : a bibliographical guide / edited by Cynthia L. Chennault, Keith N. Knapp, Alan J. Berkowitz, Albert E. Dien.

pages cm. — (China Research Monograph ; 71)

Includes bibliographical references and index.

ISBN 978-1-55729-109-7 (alk. paper)

1. Chinese literature—221 B.C.–960 A.D.—Sources. 2. Chinese literature—Criticism, Textual. 3. China—Intellectual life—221 B.C.–960 A.D. I. Chennault, Cynthia Louise, editor of compilation. II. Knapp, Keith Nathaniel, editor of compilation. III. Berkowitz, Alan J., editor of compilation. IV. Dien, Albert E., editor of compilation.

PL2284.5.E27 2014

895.109'002—dc23

2014007573

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Cover design by Mindy Chen.

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