HSIAO T'UNG'S CONTRIBUTIONS
TO CHINESE LITERATURE

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by

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CONTENTS

I. Introduction.............................................1
II. Hsiao T'ung as a Writer.................................13
III. Hsiao T'ung as an Anthologist........................25
IV. Hsiao T'ung and T'ao Yuan-ming.........................40
V. Conclusion...............................................52
CHAPTER I

INTRODUCTION

Within the course of Chinese history, the country, government and people experienced numerous periods of change interspersed with various periods of peace. One period in particular stands out as far as the development of Chinese literature is concerned. That period is the Liang of the Southern Dynasties. In this thesis, I plan to investigate one writer, Hsiao T'ung 胡統, in particular. First of all, I will provide some general background information about this period and point out some of the important events which had a definite influence on the literature of this period. Secondly, I will present a brief sketch of Hsiao T'ung and his contributions to Chinese literature. Finally, I will show the relationship between Hsiao T'ung and another well-known writer, T'ao Yüan-ming 陶淵明.

The thought of scholars and the tendencies of change in the development of literature are very much related to the political and social backgrounds of the time. Much earlier, in the closing years of the Eastern Han period (A.D. 25-220), rebellions broke out throughout China. After the Yellow Turban (Huang-chin 黃巾) rebellion, China was divided by the Three Kingdoms (A.D. 220-264). Even when it was reunited, the peace and unity of the Western Chin 西晉 period lasted only for 52 years (A.D. 265-316) before the invasion by northern barbarians
followed. From then on the North and the South were divided into different kingdoms. From the time the Eastern Chin 東晉 established its capital in Chien-k'ang 建康 (A.D. 317) to the end of the Southern Dynasties 南朝 (A.D. 589), the North and the South had stood in opposition to each other for 272 years. Even after the overthrow of the Eastern Chin, the nation remained divided. The situation of standing in opposition to each other went on; this was the period known as the Northern and Southern Dynasties (A.D. 420-588). The political situation remained chaotic for such a long time that the stability of society was ruined. Many people were scattered by war and became homeless vagrants. Due to the prolonged disorder of society, people felt that their lives were like fallen leaves that were blown around with every puff of wind. They hardly had peaceful and settled feelings about their lives; therefore, their thinking became enormously changed. In their view of life, everything appeared to be negative, and their attitude toward life also became negative. Therefore, their thinking tended to be decadent, romantic, bizarre and pessimistic.

The thought of wandering beyond reality governed most people's minds. At this time, the false prosperity and peace could no longer retain the people's confidence, and as a result, the orthodox philosophy of Confucianism lost its hold on people's thinking, and the philosophy of Taoism regained its power, while at the same time Buddhism became extremely popular. This was deeply and widely accepted by both royal families and the masses. Generally speaking, Taoism had more power than other philosophies during the Wei 魏 and Chin 晋 periods, but Buddhism gained power during the following period of the Northern and the Southern Dynasties. At that time, the higher classes which
consisted of nobility and scholars were also deeply influenced by these two philosophies. As a result, they became dissatisfied with reality. Literature which had originally served didactic and practical purposes was totally abandoned. Because the writers of this period were strongly against tradition, no one wanted to get involved in practical social problems. Under the control of this kind of thinking, esthetic literature became tremendously developed. Numerous literary writings in the directions of individualism and formalism were produced, and formed the significant trends of literature of the time. This was a remarkable period of esthetic literature. As any scholar of literature knows, the thinking of the times and the direction of literary concepts are always the two primarily factors which influence the characteristics of literature.

While the style and manner of literature of the Northern and Southern Dynasties were but a continuation of those of the Wei-Chin period, they also continued developing with new achievements. Literary criticism and imaginative writing were two areas of such development which were especially significant. The literary territory was much more clearly defined than before, and for the first time in Chinese history, literature established its own position of independence from other disciplines. The value of literature was positively recognized, and a new attitude toward literature emerged. What was called literature was no longer merely a didactic instrument and the private possession of scholars. Literature was respected as were other types of teachings. In his introduction to the literature of the Northern and Southern Dynasties, Sung Ch'i Liang Ch'en wen-hsüeh Kai-lüeh 采齊梁陳文學概論, Liu Shih-p'ei 劉師培 states:
During the periods of the Han 漢, Wei 魏, and Chín 晉, Chinese literature greatly flourished. Nevertheless, literature during this time had not yet been set up as a separate category from the other fields, (therefore, the histories do not have a separate biography of literary figures and circles.) Therefore, scholars were all good at literary writing. Literature was classified as a separate category for the first time during the Liu Sung 劉宋 period. According to the histories, there was a separate Department of Literature, in addition to the Department of Confucianism, the Department of Taoism, and the Department of History in the reign of Emperor Wen 文帝 of the Sung. The Ssu-t'ũ ts'an-chün 司徒桑弘 was appointed head of the Department. Emperor Ming 明帝 opened a Tsung-ming kuan 聰明館 which included five sections, namely Ju 儒 (Confucianism), Tao 道 (Taoism), Wen 文 (Literature) Shih 史 (History), and Yin-yang 隨陽 (Magical Arts). All these facts prove that literature was classified as a separate category.¹

中國文學至兩漢魏晉而大盛,然斯時文學未常別為一科, (故史書亦無文苑傳), 故儒生學士莫不工文。其以文學特立一科者, 自劉宋始。考之史籍則南北朝時, 於儒學、玄學、史學三館外, 別立文學館。又司徒桑弘曾之, 明帝時立聰明館, 分儒、道、文、史, 陰陽為五部, 此均文學別於眾學之徵也。²

As Confucianism became less popular than before and Taoism and Buddhism flourished during this time, literature also departed from Confucianism. Because of these changes, the theory of literature had to be reconstructed, and the value of literature had to be re-assessed. The pragmatism of literature of the Han 漢 Dynasty was replaced by individualism and romanticism, then it changed again to estheticism in the most esteemed genres, and finally reached the golden age of self-conscious independence in the form of “pure literature.” The positive value and true meaning of literature were
then clarified and recognized. The techniques for writing had also greatly improved, and there was a great outpouring of literary works. At that time, only beauty and the perfection of literary forms were recognized as the highest and most significant achievements of this art. Therefore, in the "Ming shih" 明詩 chapter of the Wen-hsin tiao-lung 文心雕龍, Liu Hsieh 劉勰 (A.D. 465-522) says:

Writers vied in weaving couplets which might extend to hundreds of words, in attempting to achieve the wondrous by a single line. In expressing feelings, they always made them in complete harmony with the things they described; and in literary phraseology they tried their best to achieve freshness. These are the fields in which recent writers have been competing.

We also read in the "T'ung pien" 通變 chapter in the same book:

At present, most of the outstanding talented scholars who devote themselves to literature overlook the Han pieces and emulate for examples of the Sung (420-479) period. Even if they have read all the standard literary works both ancient and modern, they seem to attach themselves to the recent and avoid the remote.

As we can see from the general view of this particular period, literary writing was widely practiced. Therefore, parallel prose, lyrical rhapsodies, short essays, and love poems thrived as significant literary forms of the time. This period not only arrived at the golden age of pure literature, but also led the way to a very significant era for poetry in the T'ang 唐 Dynasty (A.D. 618-907).

The Ch'í 齊 and the Liang 梁 were the two most flourishing periods
in the Southern Dynasties. The prosperity of literature of these periods greatly surpassed those of the Chin 昔 and the Liu Sung 刘宋. This was due in part to the favor and encouragement of the political leaders of the time. The leaders of the Southern Dynasties all favored literature very much. They themselves also successfully engaged in literary writing. As a result of their favor, most people then followed their leaders in studying literature and practiced literary writing. Literature, therefore, became the most popular category of all academic studies. As the "Shih hsü"時序 chapter of Wen-hsin tiao- lung states:

When our august Ch'i (479-502) came to rule, all good fortune descended upon the virtuous and enlightened. T'ai-tsu (479-482), sage and martial, received the Mandate of Heaven; Kao-tsu, a man of sagacity and literary quality, continued to further the dynastic fortune; Emperor Wen was brilliant as the two celestial luminaries, and bountiful as the manifold forms of earth; and Chung-tsung, endowed with the highest wisdom made further advances to fulfill the dynastic destiny. All these rulers were gifted with literary talent and all were men of enlightenment; continuously brilliant, they have enjoyed great blessings.

Now His Majesty has begun his sage reign, and the world is bathed in the light of his literary thought. The deities of the seas and the mountains bestow upon him divine perception, causing his native talent to flower forth. He drives the flying dragons through the heavenly path, and harnesses the thoroughbreds for a ten-thousand-li trip. Works on the Classics and government institutions under his reign have surpassed those of the Chou and can look down upon those of the Han with contempt. They are comparable to those of the T'ang and the Yü; they are works which may be called truly great.5

暨皇齊駃寶，遷集休明，太祖以聖武膺籃，高祖以睿文纂業，文帝以貳禽合章，中宗以上哲興運，並文明自天，緇熾景祚。今聖曠方興，文思充葩，海岳降神，才英秀發，駭飛龍於天衛，駕騁騄於萬里，經典禮章，跨周騁漢，唐虞之文，其鼎盛乎。
In addition, the preface to "Literary biographies" of the History of the Southern Dynasties ("Nan shih wen-hsueh chuan hsii" 南史文學傳序) suggests:

After war broke out in the Central Plain, Chinese government was re-established in the South by the Sau-ma family. The South, therefore, was full of writers at that time. Later on in the Liang Dynasty, literary skills flourished even more, due to the leaders' favor of literature. Consequently, eminent literary men gathered gloriously together.

自中原沸騰,五馬南渡,縝文之士無乏於時,降及梁朝,其流彌甚,蓋由時主儒雅,篤好文章,故才秀之士,煥乎俱集。

Emperor Kao of the Ch'i 齊高帝 and his sons were all excellent in literature. The so-called "Ching-ling pa yu" 竟陵八友 (the Eight Friends of Prince Ching-ling of the Ch'i period) were especially well-known. The emperors of the Liang Dynasty were also known for their excellent and outstanding achievements in literature. Although the Liang only lasted for 55 years (A.D. 502-556), it was nonetheless the most important period of literary development during the Northern and Southern Dynasties. Emperor Wu of the Liang 梁武帝 (A.D. 464-549), an excellent Confucian scholar well-versed in the classics, history, poetry and prose, favored literature very much. In fact, he wrote a Ch'üen-ching chiang shu 群經講疏 which consisted of more than two hundred chüan 卷 and a T'ung-shih 通史 of six hundred chüan (both now lost). He was the most famous one among the eight friends of Prince Ching-ling. It is recorded in "Wu-ti chi" 武帝紀 of the Liang shu 梁書.

When the Prince of Ching-ling of the Ch'i, opened his western house for gathering the outstanding literary men, he later Emperor Wu of the Liang, Shen Yüeh 沈約 (A.D. 441-513), Hsieh T'iao 謝眺 (A.D. 464-499), Wang Jung 王融
Wherever Emperor Wu was present, he would always command the government officials to compose poems. Whoever had an outstanding piece of poetry was always granted gold and silk. Therefore, gentlemen all encouraged themselves to study literature.

武帝每所臨幸，顧命群臣賦詩，其文之善者，賜以金帛，是以士子，咸知自励。

Shortly after he ascended the throne, Emperor Wu greatly promoted the study of Confucianism, and opened a public office for studying the Five Classics called the Wu-ching kuan. He also appointed outstanding scholars to be in charge of each branch of study. In addition, he encouraged people to study the Confucian Classics and widely recruited students. Due to his great efforts, literature and other aspects of Chinese culture were considerably improved. As "Ilang Wu-ti pen-chi" 梁武帝本紀 of Nan shih has verified, "since the government moved to the south of the Yangtze, it has been over two hundred years, but the present time is the most flourishing period of culture of these two hundred years." 自江左以來，年逾二百，文物之盛，獨美於兹。 When the leaders and nobility of the North learned of the flourishing of culture in the South, they grew interested in going to the South. Even Kao Huan 高歡, the Prime Minister of the Eastern Wei 東魏, once said that there was an old man called Hsiao Yen 蕭衍 (Emperor
Wu's personal name), who in his devotion to the development of culture had misled the gentry of the North into believing that the orthodox government was located in the South. 7

The favor and promotion of literature by Emperor Wu and his sons were the most important factors which contributed to the great improvement of literature. Whenever a leader devotes himself to anything, there are always lots of followers, and this almost definitely insures that it will become in vogue, in any case. In many ways Emperor Wu's and his sons' contributions to literature are very similar to those of Emperor Wu of the Wei 魏武帝 (Ts'ao Ts'ao 曹操, A.D. 155-220) and his sons. The father-son teams of both royal families were interested in literature and made great literary achievements themselves. Because of their high positions in their societies, their promotion of literature worked out successfully. Moreover, most of the state officials of the Liang period were the same officials who had served during the preceding period - the Ch'i, for instance, the Eight Friends of Prince Ching-ling. Except for Hsieh T'iao 謝眺 and Wang Jung 王融, who had died during the Ch'i period, the other six all lived on into the Liang. Shen Yu'e 沈約, Jen Fang 任昉, Lu Ch'ui 陸倕, Fan Yün 范雲, and Hsiao Ch'en 蕭琛 all continued to serve Emperor Wu of the Liang. Because of their interest in literary writing and superb scholarship, they became the primary members of the literary circle during the early Liang period.

Emperor Wu was, at that time, not only a leader of political affairs, but also a leader of the literary circle. His sons, Hsiao T'iung 蕭統 (A.D. 501-531), Hsiao Kang 蕭綱 (A.D. 503-551) and Hsiao I 蕭繹 (A.D. 508-554) were also known for their outstanding
accomplishments in literature.

Hsiao T'ung was from such a literary family and society that naturally he cultivated his interest in literature. He especially devoted himself to creative writing and studying literary theory, and made great efforts in promoting literature in these areas. In "Ta Hsiang-tung Wang ch'iü wen-chi ch'i Shih-yuan ying-hua shu", he said that rather than eating to the full every day and fooling around, it was better to concentrate one's thoughts on literature.

In order to gain a better understanding about Hsiao T'ung, it is a good idea to read his short biography:

Hsiao T'ung 蕭統 (T. 徐施, H. 魏穆). A.D. 501-531. The eldest son of Hsiao Yen, founder of the Liang Dynasty. Before he was five years old he was reported to have learnt the Classics by heart, and his later years were marked by great literary ability, notably in verse-making. Handsome and of charming manners, mild and forbearing, he was universally loved. In 527 he nursed his mother through her last illness, and his grief for her death impaired his naturally fine constitution, for it was only at the earnest solicitation of his father that he consented either to eat or drink during the period of mourning. He was entrusted with the conduct of government affairs from 515, and displayed extraordinary aptitude. But he never attacked any one, and showed great mercy in dealing with criminal cases. Learned men were sure of his patronage, and his palace contained a large library.... When the price of grain rose in consequence of the war with Wei in 526, he lived on the most frugal fare; and throughout his life his charities were very large and kept secret, being distributed by trusty attendants who sought out all cases of distress. He even emptied his own wardrobe for the benefit of the poor, and spent large sums in burying the outcast dead. Against forced labour on public works he vehemently protested. To his father he was most respectful, and wrote to him when he himself was almost at the last gasp, in the hope of concealing his danger. His unvarying kindness had so won the people's affection that his death was bewailed throughout the kingdom. He left a volume of essays, and edited three collections of elegant compositions, entitled 文選, 文章英華, and 古今典誥文言. Like his father, he was a devout Buddhist. Canonised as 昭明太子.
life, and he apparently enjoyed being with them. It is mentioned in "Chao-míng chuan" 昭明传 in the Liang shu 梁書:

Prince Chao-míng brought in talented scholars, and never got tired of being with them. He would often discuss literature and history with them, and in addition, in his spare time he would write things of his own. This became a habit. At that time, there was a collection of about thirty thousand chuan in the Eastern Palace (where Prince Chao-míng was living). Most of the well-known talented scholars gathered there. There had never been such a flourishing period for literature since the Chin 興 and the Sung 朝.

It is said in "Wang Hsi chuan" 21 王錫傳 (A.D. 499-534) in the Liang shu 梁書 that "Emperor Wu ordered Hsi 錫 and Chang Tsuan 張漣 (A.D. 499-549) to the palace to accompany the oldest Prince whether studying or relaxing. He also ordered ten scholars, namely, Lu Ch'ui 陸倕 (A.D. 470-526), Chang Shuai 張幹 (A.D. 475-527), Hsieh Chü 謝舉, Wang Kwei 王規 (A.D. 492-536), Wang Yün 王筠 (A.D. 481-549), Liu Hsiao-ch'ou 劉孝緒 (A.D. 481-539), Tao Hsia 到洽 (A.D. 477-527) and Chang Mien 張綬 (A.D. 490-531) to study with the Prince." It is said in "Liu Hsiao-ch'ou chuan" 劉孝緒傳 "Prince Chao-míng was genial and befriended literary men. Hsiao-ch'ou, Yin Yün 殷芸 (A.D. 471-529), Lu Ch'ui, Wang Yün, and Tao Hsia were all honorably treated by him." 昭明好士愛人,孝緒與殷芸, 陸倕, 王筠, 到洽等同見禮.

These are a few indications that Hsiao T'ung 惠孔 honored literary men, and a few major factors which enabled literature to flourish during the Liang.
NOTES

1. English translation of this and other passages are mine, unless otherwise indicated.


4. Ibid., p. 167.

5. Ibid., pp. 243-244.

6. From the time the Eastern Chin 南朝 settled in Chien-k'ang 建康 (A.D. 317) to the time of Emperor Wu of the Liang.

7. See Li T'ang 李唐, Wei Chin Nan-pei-ch'ao shih 魏晉南北朝史, 1964, p. 34.

8. See Chao-ming T'ai-tzu chi 昭明太子集.

CHAPTER II

HSIAO T'UNG AS A WRITER

Hsiao T'ung lived during the sixth century A.D. Today, fourteen hundred years later, most of his works have been lost, except for the anthology Wen hsüan which he compiled. Concerning his extant writings, there are several editions, most of which were gathered during the Ming period (A.D. 1368-1643). None of them is complete, and there are a number of differences in the contents among the editions. Some of the writings are not even by Hsiao T'ung, but were mistakenly collected under his name. As the Ssu-k'u t'i-yao 四庫提要 notes:

Chao-ming T'ai-tzu chi 昭明太子集 is by Hsiao T'ung. According to Hsiao T'ung's biography in the Liang shu, he mentions a collected works in twenty chüan. The "Ch'ing-chi chih" 經籍志 in the Sui shu 存在 the "I-wen chih" 文獻志 in the T'ang shu 存 in both have the same number of entries. However, the "I-wen chih" of the Sung shih 藝文志 only lists a collected works in five chüan. It is no longer the original edition. There is nothing recorded in Wen-hsien t'ung-k'ao 文獻通考, therefore, it must have been lost by the closing years of the Sung Dynasty. This edition was published during the Ming Dynasty by Yeh Shao-t'ai 葉紹泰 in Chia-hsing 嘉興. It contains one chüan of shih 詩 (poetry) and five chüan of rhumed-prose, and five chüan of miscellaneous writings. There are only a few lines in every piece of fu, because the content was gathered from reference works. Therefore, none of them are complete.

In the poetry section, the second piece of "Ni ku" 演古, "Lin-hsia tso ch'i" 林下作次, "Chao lü k'an lo ch'ài" 聘流 看落鶴, "Mei-chen ch'en chuang" 美人晨妝, and "Ming shih ydeh ch'ing ch'eng" 名士悅傾城 are all by Emperor Chien-wen 謹文帝 (A.D. 503-551) of the Liang. They appear in the Yü-t'ai hsin-yung 玉台新詠, which was compiled by Hsu Ling 徐陵 (A.D. 507-583) under Emperor Chien-wen's patronage. There can have been no mistakes. It must have been because
that book speaks of Emperor Chien-wen as Huang T'ai-tzu that the poems were misunderstood as those by Prince Chao-ming. Besides, the style of "Chin-tai shu shih-ehr-yüeh ch'i" 錦帶書十二月啓 is not like the style of the Chi' and the Liang. In "Ku hsien san-yüeh ch'i" 姑洗三月啓, there is a line: "singing orioles flying out from valley to look for friends. Judging from the poems on "Ying ch'u ku" 管出谷 (orioles emerging from the valley) in the T'ang civil service examination, Minister Shang-shu 尚書 Li Ch'ao 李肇 in fact criticized the source of the reference. Supposing that Prince Chao-ming had written it, it was impossible for Li Ch'ao to be unaware of the piece. This is also clear evidence of this piece being a forgery.

According to the different sources collected in the Chung-kuo ts'ung-shu tsung-lu 中國叢書綜錄 (Peking, 1959-62), there were several different editions of the collected works of Hsiao T'ung:

A. Liang Chao-ming T'ai-tzu chi 梁昭明太子集, 1 chüan, in the Han Wei Liu-ch'ao pai-san-chia chi 漢魏六朝百三家集, compiled by Chang P'u 張溥 (A.D. 1602-1641) in the Ming Dynasty.

B. Chao-ming T'ai-tzu chi 昭明太子集 in the Tseng-ting Han
Wei Liu-ch'ao pieh-chi, ch'i-pu 增定漢魏六朝
別解. 集部.

C. Chao-ming T'ai-tzu chi 昭明太子集, 6 chüan, in the
Wen hsüan i chi 文選遺集 and the Ssu-k'u ch'üan-shu chi-
pu pieh-chi lei 四庫全書集部別集類.

D. Liang Chao-ming T'ai-tzu chi 梁昭明太子集, 4 chüan,
in the Han Wei Liu-ch'ao ming-chia chi ch'u-k'o 漢魏六朝
名家集初刻.

E. Liang Chao-ming T'ai-tzu chi 梁昭明太子集, 5 chüan,
Pu-i 補遺, 1 chüan, in the Ch'ang-chou hsien-che i-shu
常州先哲遺書 (1st vol.), chi-lei 集類.

F. Liang Chao-ming T'ai-tzu wen-chi 梁昭明太子文集, 5
chüan, in the Ssu-pu ts'ung-k'an, ch'i-pu 四部類刊,集部,
and the Ssu-pu pei-yao, ch'i-pu 四部備要,集部.

There is one more edition not found in the above bibliography:

G. Chao-ming T'ai-tzu chi 昭明太子集, 3 chüan, in the
Ch'üan shang-ku San-tai Ch'in Han San-kuo Liu-chao wen
全上古三代秦漢三國六朝文, Ch'üan Liang wen
全梁文 section, compiled by Yen K'o-chün 嚴可均
(A.D. 1762-1843) in the Ch'ing 清 Dynasty.

In different editions, there are different chüan numbers, and
the contents are also somewhat different. For instance, there are
five chüan in the SPPY edition, which was compiled by Yang Shen 楊慎
(A.D. 1483-1559) and Chou Man 周滿, published by Chou Fu-chün
周復俊 and Huang-fu P'ang 黃甫潢 (A.D. 1498-1582) in the Ming
period. There is only one chüan in Chang P'u's Han Wei Liu-ch'ao pai-
san-chia chi, but there are three chüan in Yen K'o-chün's Ch'üan shang-
ku San-tai Ch'in Han San-kuo Liu-ch'ao wen. Although in these three editions, the number and content of chuān vary considerably, yet after a careful comparison, the titles and the wording in certain places, the three appear to be essentially the same. Besides, a very small number are not collected in all three editions. These are the only extant writings of Hsiao T'ung from which to understand him as a writer.

From an overall view of the existing works of Hsiao T'ung, we know that he wrote in many types, such as, fu赋, shu疏, ling令, shu书, chi启, hui序, chi七, tsan赞, chuan传, i义, yueh-fu樂府, and shih詩. Unlike the gaudy and ornamental style which existed at that time, his writings were free of this kind of practice and were generally elegant and terse. His short essays were especially highly valued at that time. He kept on the track of the old tradition, yet tried ceaselessly to reach a new approach. In the end he established a valuable theory of literature of his period, and compiled the treasured anthology Wen hsüan文選 in which is preserved most of the important literary works of ancient times. As Chang P'u wrote in "Liang Chao-ming chi t'i-ts'u 梁昭明集題辭, "Regarding Prince Chao-ming's literary works, the anthology Wen-hsüan is the most well-known one. People who have read his selections would understand that his purposes are." 昭明述作,文選最有名,後人見其選,即可知其志.

As has been mentioned before, Hsiao T'ung's father and brothers were also good at literature, but most of their writings are extremely gaudy and flowery. For example, Emperor Chien-wen簡文帝 (Hsiao Kang蕭綱) was particularly known as an originator of court style writing. In Liu-ch'ao li chih六朝麗指, the Ch'ing scholar Sun Te-ch'ien孫德謙 remarks:
What is court style? As recorded in the *Sui shu* “Ching-chih” (隋書經籍志), Emperor Chien-wen of the Liang loved to read and write beautiful poems when he was still living in the Eastern Palace. His subtle compositions and his flowery and artificial diction are devoted exclusively and extensively to women and love life. The younger generation was taken to curiosity and liberally imitated the style, which gradually was called "court style."

Regarding the literature of the Ch'i and the Liang periods, Liu Shih-p'ei wrote in his *Chung-kuo chung-ku wen-hsieh shih*:

The court style of the Liang was a new change. The term "court style" came to be used during the Liang period, however, the gaudy, flowery love poems had orginated long before this. The *yiuh-tu* 楊庭 type of poems of the Chín and Sung periods, such as, "T'a-yeh ko", "Pi-yü ko", "Pi-chu tz'u" 白紬歌, "Pai-t'ung-t'i ko" 白綾歌 are extremely ornate and gaudy. This type of writing spread throughout the South. Later in the Ch'i Dynasty, this type of writing became even more popular, especially to the Liang, it was much more flourishing. In the "Biography of Emperor Chien-wen" found in the *Nan shih*, it says that the diction of the Emperor's writings is splendid and ornate, but suffered from the frivolous and luxurious. At the time it was called "court style."

Due to Emperor Chien-wen's liking for court style writing; many well-known writers and statesmen pursued this style, such as Hsü Ch'ih 徐摛 (A.D. 472-549) and his son Hsü Ling 徐陵 (A.D. 507-563), Yü Chien-wu 庾肩吾 (A.D. 487-551) and his son Yü Hsin 庾信 (A.D. 513-531). This influenced the development of literature that
tended to be elaborate and ornamental. It was harshly criticized in later ages.

Although Hsiao T'ung lived during this time, his writings, however, are very much different from the popular style. He apparently did not particularly care for the popular ornate and flowery style of his time. At least, we can not find examples of the court style of writings in his existing works. In some ways, he was more serious and conservative in his manner. He did not like licentious and extravagant expressions. Instead, he preferred a pure, lucid and elegant style. He loved to enjoy beautiful landscape rather than pretty girls or vulgar music.

In his biography in the Liang shu, we learn:

Prince Chao-ming loved landscape. He remolded the Hsuan p'u and added pavilions and villas to it, and spent his leisure time with statesmen and well-known scholars there. He was once sailing on the back pond. The Marquis of Fan-yü 夏侯, named Kuei Sheng 軌盛, suggested that there should be music and sing-song girls around. The Prince did not reply directly, but quoted Tso Sau's 左思 poem, "Chao yin" 軌陰, which said: "Why do we need music? There are clear, crisp sounds from mountain streams." The Marquis was ashamed of himself, and dropped the subject. The Prince even in more than twenty years away from the Imperial Palace never kept singers and musicians.

From the description given above, we can understand somewhat Hsiao T'ung's personality. A writer's point of view is always expressed through his own writings, therefore, one's writings sometimes would reflect the writer's personality as well. This is especially true of Hsiao T'ung's writings which precisely reflect his personality. Such an understanding would help us understand his works better. This is
why Hsiao T'ung's writings are much more serious and respectable in some ways. They are refined and elegant. It is probably for this reason that his talents and achievements in literature have been widely and deeply appreciated.

Some of Hsiao T'ung's compositions are written in a very natural way, such as "Haieh ch'ih lai chih-chih Ta-nieh-p'an ching chiang-shu ch'i" 謝勃齋制旨大涅槃經講疏答. Some are very bland, kind, pleasant and genial, such as "Yü Ho Yin shu" 楊何胤書; others are written in a plain manner, and yet they have certain outstanding points, such as "Yü Chin-an Wang ling" 與晉安王令. Still others are written with strong points in a vigorous style, such as "T'ao Yüan-ming chi hsü" 陶淵明集序. There are some that are quietly peaceful, such as "K'ai-shan ssu fa-ling" 開善寺法令, while others are splendid and elegant, such as "Ta Hsiang-tung Wang ch'iu wen-chi chi Shih-yuan ying-hua shu" 答湘東王求文集及詩苑英華書. Finally, some are elaborate, such as "Hsieh ch'ih lai shui-hai ju-l ch'i" 謝勃齋水犀如意袈. "Chin-tai shu shih-erh-yüeh ch'i" 錦帶書十二月啓 is a piece written in perspicuous style, but Ssu-k'u t'i yao 四庫提要 says that it is a forgery, because the style is unlike that which is typical of the Ch'i and the Liang. Yet, it remains questionable.

Hsiao T'ung's works consist of a vast number of subjects and style. He uses shih 詩 (poem), fu 賦 (rhymed-prose), and yüeh-fu 楽府 styles, mostly for expressing his own personal feelings; two outstanding examples are "Wan ch'un" 晚春 and "Yung t'ung-hsin lien" 詠同心蓮. In some of his writings he discusses and argues about the principles and system of etiquette and rites, such as "Hsiang Tung-kung li chüeh
p'ang-ch'in i" 論東宮禮絶傳親議 and "Po Liu P'u-yeh chü-yüeh chih i" 駁劉僑射樂榮議. Some concern political policies, such as "Ch'ing t'ing Wu-hsing ting-i shu" 請停羹與丁役疏 (also entitled "Chih san-chün min-ting chiu-i shu" 止三郡民丁就役疏). He uses the shu style of writings mostly for social and political purposes. In his shu style of writings we find letters written to relatives and friends. He uses the ch'i style of writing for notes of personal type.

Hsiao T'ung's father and brothers all were sincere and devout Buddhists. They carefully studied the Buddhist classics and have written many interpretations and discussions. As recorded in "Chao-ming lieh-chuan" 明列傳 of the Liang shu 梁書

Kao-tsü 高祖 greatly extended Buddhism. He gave lectures in person. The Crown Prince believed in Buddhism, too. He had read widely in Buddhist scriptures, and especially opened Hui-i Hall 懷義殿 in the palace as a place for Buddhist gatherings. He brought together many well-known Buddhist monks and conversed with them continuously. The Crown Prince also established new approaches to the three principal truths of Buddhism and the principle of the Dharmakaya.

高祖大弘佛教，親自講說，太子亦崇信三寶，遍覽藏經，乃於宮內另立慧義殿，專為法集之所。招引名僧談論不絕。太子自立三師法身義，並有新意。

Therefore, many of Hsiao T'ung's writings are about Buddhism, for instance, "Ta Yün Fa-shih ch'ing k'ai chiang shu" 題雲法師請開講書, "Hsieh ch'ih lai chi-hih Ta-nieh-p'an-ching chiang-shu ch'i" 謝勃塞制旨大涅槃經講疏 第, "Hsieh ch'ih lai chi-hih Ta-chi-ching chiang-shu ch'i" 謝勃塞制旨大集經講疏 第, "Chieh exh-ti i" 解二師義, and "Chieh fa-shen i" 解法身義, etc.

Hsiao T'ung's view of literature is one of the most representative
and instructive theories of ancient times. He strongly claimed that an outstanding literary writing must meet two qualities. Every literary composition must be first meaningfully, and then beautifully written. In other words, a good writing must contain both good thinking in its content and be polished in style. He argued that the content and the form of a piece of writing are equally important. As in the well-known reply he sent to his seventh brother Hsiao I, "Ta Hsiang-tung Wang ch'iu wen-chi chi Shih-yüan ying-hua shu," he wrote:

If writings are too straightforward, it can make them rustic. If they are too ornate, it can result in superficiality. If writing is ornate but not excessive, straightforward but not rustic, so that both ornamentation and substance are well-balanced, then you achieve the gracefulness of a gentlemen. I have tried to do so, but have not yet succeeded.

夫文典則累野，麗則僞浮，能麗而不浮，典而不野，文質彬彬，有君子之致，吾嘗欲為之，但未遂耳。

This is a very important argument of the equal importance of both the ornamental form and fundamental content of Hsiao T'ung's theory of literature. He argued that if a piece of writing is simply written in a plain language without any refined language, it would be vulgar and rustic. On the other hand, if a piece is beautifully written both in language style and in its literary form, but contains no healthy thoughts, the work definitely cannot be considered to be good because it would only convey superficial ideas. Therefore, in order to meet this standard, both language and form have to be equally considered. This theory of literature of that early period is particularly valuable as far as historical condition of the time is concerned. It also contributed to Liu Hsiao-ch'io's reasoning in the "Preface to the Chao-ming T'ai-tzu chi," where he writes:
If one's writing is straightforward but not vulgar, far-reaching but not loose, beautiful but not excessive, concise but not incomplete, so that it will excel in confirming all forms of beauty. That is the secret of literature.

能使典而不埲,遠而不放,麗而不淫,約而不儉,獨擅衆美,斯文在斯。

This argument is exactly the same as Hsiao T'ung's. The quality of simplicity in Hsiao T'ung's theory of literature is both ordinary and profound. The point against the superficiality which results from a fancy form of language is intended as advice particularly for his contemporaneous writers. Most contemporary writers attempted to make their works as elaborate as possible in language and style without any concern for good thinking and meaning, representative of the court style of writing, therefore, he made a special effort to point this out. This is why we seldom find one piece of court style writing in his works.

In the "Preface to Wen-hsüan," Hsiao T'ung discusses the adaptability of writings in various situations. He says:

Now the Imperial Chariot had its origin in the oxcart, but the Imperial Chariot has none of the crudeness of the oxcart. Thick ice is composed of accumulated water, but accumulated water has not the coldness of thick ice. Why so? The original form is preserved but elaborated on, or the essential nature changed through intensification. This is true of things, and it is also true of literature (wen). It changes with passing time, and to describe it is no easy task.

This theory corresponds to Liu Hsien's 劉勰 (c.A.D. 465-522) argument found in the "T'ung pien" 通鑒 chapter of Wen-hsin tiao-lung 文心雕龍, where he wrote:

The genres to which literary compositions may belong are
definite; an individual composition is permitted stylistic
flexibility. How do we know this is so? Because in the case
of genres, like shih, or poetry; fu, or poetic narrative; shu,
or epistolary writing; and chi, or memoir, their names and
content correspond; therefore, they are definite. But as for
literary expressions and vital force, they must adapt themselves
to varying situations in order to endure; therefore, they are
flexible. The genres, because of the definite correspondence
between their names and content, have to base themselves on
established principles; but because the style must maintain its
flexible adaptability to varying situations, its very essence is
its sensitivity to new modes and cadences. Only by observing
this truth can a writer gallop on a road that does not end in an
impasse, or drink out of a spring which is inexhaustible.4

夫設文之体有常，論文之數無方，何以明其然耶？凡詩
賦書記，名理相同，此有常之體也。文辭氣力，通變則久，
此無方之數也。名理有常，體必資於故實，通變無方，數必
酌於新聲，故能騫無窮之路，飲不竭之源。

Liu Shao 劉劭 (fl. in the reign of Emperor Wen of the Wei, r.
220-226) argued that since the historians Ssu-ma Chʻien 司馬遷
(145-86 B.C.) and Pan Ku 班固 (A.D. 32-92) were true men of letters,
men who were talented in writing should be responsible for historical
writing, by which he meant that historical writing should also be
included in the sphere of literature. Another critic, Ko Hung 姚洪
(A.D. 250-330), argued that people only paid attention to petty, shal-
low writings like poetry or rhymed-prose, and neglected profound phi-
losophical works. He therefore blamed people for confusing the true
and the false. He meant that philosophical works were better than
poetry and rhymed-prose. As for Hsiao Tʻung, he felt that historical and
philosophical writings should not be included in the sphere of litera-
ture. Instead, he believed that historical and philosophical writings
should be regarded separately from literature. In this sense, he nar-
rowed down the scope of the term "literature," and defined it from
an esthetic point of view. This is what has become known as "pure
literature" in modern studies of the early literary tradition.

NOTES


2. Ibid., p. 59.


4. The Literary Mind and the Carving of Dragons, pp. 165-166.
CHAPTER III

HSIAO T'UNG AS AN ANTHOLOGIST

Hsiao T'ung was an erudite scholar. He studied hard, was surrounded by knowledgeable scholars, and had an imperial library to use at his convenience. The combination of his personal interests and the superior conditions of his environment made him a true scholar.

From ancient times down to the period of the Northern and Southern Dynasties, there were many poets and writers, and numerous outstanding writings were produced. However, the concept of "literature" remained obscure. Up until that time, literature held no independent position in society. Literature was simply considered a vehicle for moral instruction, and the major instrument for governing the country. It appeared that literature was very much respected at the time, but, more practically speaking, literature was useful only to the extent that it served didactic and political purposes. More specifically, nothing like what we now think of as pure and independent literature existed. However, at the time of the Northern and Southern Dynasties, the class of literature that can be called pure literature started to gain more and more credit for itself. Despite its gains, the traditional concept of literature was not totally wiped out from people's minds. Many people still felt that literary writing should function as a means to aid moral instruction. As Hsiao T'ung wrote in the "T'ao Yuan-ming
chi hsü" 陶渊明集序, "If it does not serve any moral purpose, it is not worth writing." 卒無諷諭,何足搖其筆端,¹ and "This is indeed an aid to moral education."此亦助於風教也.² From these examples we can see that Hsiao T'ung's concept of literature was still strongly preoccupied by the traditional ethical pragmatism. However, when compiling the Wen hsüan 文選, his selection of literary works was strongly affected by the contemporary esthetic concept. Therefore, he largely selected beautiful writings which expressed personal feelings. He selected outstanding and representative literary works from a period of eight dynasties, from the late Chou 周, Ch'in 秦, Han 漢, San-kuo 三國, Chin 魏, Sung 宋, Ch'i 齊, down to the Liang 梁 (i.e. works from the 4th century B.C. to the 6th century A.D.). Those writings included shih 詩 (poetry), fu 賦 (rhymed-prose), san-wen 散文 (prose) and p'ien-wen 骈文 (parallel prose). As James R. Hightower contends in his essay, "The Wen hsüan and Genre Theory," "The Wen hsüan, the Anthology par excellence, is a much more catholic collection."³ It certainly is the best and most comprehensive anthology of belles lettres of the ancient period so far put together. This also resulted in the concrete promotion of literature, and the substantial renewing of the concept of literature. Most of Hsiao T'ung's writings have been lost. Only the anthology Wen hsüan has been preserved in entirety. There is no clear indication in the histories of the period or, for that matter, in any other source whether he compiled the anthology by himself, or was helped by colleagues, consequently, no clear judgment can be made. One thing is certain, because Hsiao T'ung was surrounded by a number of the outstanding scholars of his day, he might have consulted with them about the works to be included in
his anthology.

Before Hsiao T'ung, there had been several works which resembled the Wen hsüan, such the Wen-chang liu-pieh 文章流别 by Chih Yü 擎虞 (A.D. 312), Han-lin lun 翰林論 by Li Ch'ung 李充, Chi lin 集林 by Liu I-ch'ing 劉義慶 (A.D. 403-444), and Chi ch'ao 集抄 by Shen Yüeh 沈約 (A.D. 441-513). However, all of these have been lost. Only Hsiao T'ung's Wen hsüan survives and it remains the principal source of the educated Chinese reader's knowledge of pre-T'ang literature.

Wen hsüan includes a very wide range of selections with 487 pieces by 127 writers, from Ch'ü Yüan 屈原, who lived during the closing year of the Chou Dynasty, down to the works of the Liang of the Southern Dynasties.

In Hsiao T'ung's preface to the anthology, he states the origin and the development of literature from simple forms to complex ones. He also explained the goal of the compilation and the standards used in selecting material for it. This is a collection of belles lettres; therefore, the classics and the writings of history and philosophy are not included. The huge quantities of writings from the Chou to the Southern Dynasties makes it impossible to include them all. Therefore, an essentially selected collection was an urgent need in those days, and thus the Wen hsüan served as a standard textbook for literary studies. Moreover, because the compositions of a particular writer were seldom collected and circulated in ancient times, the anthology helped to preserve most of the representative works of the ancient period. This unique contribution to the literary is very remarkable.

Before the Ch'in Dynasty, the meaning of the term "wen hsüeh"
文學 had a broader definition. It included literature, history, philosophy, etc. However, after the period of the Wei and the Chin, literature was singled out from historical and philosophical writings, and the concept of "pure literature" was established during the Southern Dynasties. The word "wen" was defined according to the form of the writing, as in the "Tsung shu" 總術 chapter of Wen-hsiaitiao-lung 文心雕龍, where Liu Hsieh says:

We find current at present a statement to the effect that literary writings may be classified under two separate categories: wen, or patterned, and pi, or unpatterned prose, unrhymed writing being pi and rhymed writing wen.5

今之常言有文有筆，以為無鶴者筆也，有鶴者文也。

It was because of this concept of writing that Emperor Yuan of the Liang 梁元帝 (Hsiao I 蕭詤) said of wen in the "Li-yen" chapter 立言篇 of the Chin-lou tzu 金樓子, "A recited popular ballad for expressing lingering sorrow is called wen." 吩詠風謠，流連哀思者，謂之文。6

This definition helped to narrow down the concept of wen-hsüeh 文學 (literature, i.e. writings) to ch'un wen-hsüeh 續文學 (pure literature or belles lettres). To this extent, Hsiao T'ung even proposed the range and standard of literature, as he said in his "Preface to the Wen hsüan."

Now the writings of the Duke of the Chou and the works of Confucius are on a level with sun and moon, as mysterious as ghosts and spirits. They are the models of filial and respectful conduct, guides to the basic human relationships; how can they be subjected to pruning or cutting?

The works of Chuang Tzu and Lao Tzu, of Kuan Tzu and Mencius, are devoted primarily to establishing a doctrine; they are not immediately concerned with literary values. In the present anthology they too have been omitted.

When it comes to the excellent speeches of the sages and the straightforward remonstrances of loyal ministers, the fine talk of the politicians and the acuity of the sophists, these
are "ice melting and fountain leaping, gold aspect and jade echo." They are what are referred to as "sitting on Mt. Chü and debating beneath the Chi Gate." Chung-lien's making Ch'in's army withdraw, I-chi's getting Ch'i to submit, the Marquis of Liu's raising eight difficulties, the Marquis of Chʻü-ni's proposing the six strategies: their accomplishments were famous in their own time and their speeches have been handed down for a thousand years. But most of them are found in the records or appear incidentally in the works of the philosophers and historians. Writings of this sort are also extremely numerous, and though they have been handed down in books, they differ from belles lettres, so that I have not chosen them for this anthology.

As for histories and annals, they praise and blame right and wrong and discriminate between like and unlike. Clearly they are not the same as belles lettres. But their eulogies and essays concentrate on verbal splendor, their prefaces and accounts are a succession of flowers of rhetoric; their matter derives from deep thought, and their purport places them among belles lettres. Hence I have included these with the other pieces. 

In this passage, Hsiao Tʻung clearly indicates the range and standards that he used in his selection of literary works. The definition of literature was more specifically defined, and the scope of the literature was firmly established, and made parallel to other subjects. This was a very important step toward the development of
pure literature, and also one of Hsiao T'ung's most significant contribution to Chinese literary theory.

The anthology Wen hsüan, in the history of Chinese literature, is the first anthology of any magnitude since Shih ching and Ch'ü tz'u. In it Hsiao T'ung tried to provide various kinds of writings and their different forms. He classified them in detail. Later on some anthologies, such as T'ang wen ts'ui followed Hsiao T'ung's classifications.

The contents of the Wen hsüan are classified under thirth-seven categories, and there are fifteen sub-divisions in the first category which is fu, twenty-three sub-divisions in the second category which is shih.

The following is a list of classifications found in the Wen hsüan:

1. fu:
   1. ching-tu
   2. chiao-ssu
   3. Keng-chi
   4. t'ien-lich
   5. chi-hsing
   6. yu-lan
   7. kung-tien
   8. chiang-hai
   9. nu-se
   10. miao-shou
   11. chih
   12. al-shang
   13. lun wen
   14. ying-yieh
   15. ch'ing

2. shih:
   1. pu-wang
   2. shu-te
   3. ch'üan li
   4. hsien-shih
   5. kung-yen
   6. tsu-chien
   7. yung-shih
   8. pai-i
   9. yu-hsien
   10. chao-yin
   11. fan-chao-yin
Haiao T'ung said in his preface to the Wen hsüan:

The following texts are arranged by genres. Since poetry
and 都 are not homogeneous, these are further divided into categories. Within each category the sequence is chronological. This is a brief outline of the principal arrangement of the writings collected in the Wen hsüan. The classification has always been criticized on the basis that it is too trifling. As the Ch'ing scholar, Yao Nai 姚鼐 (A.D. 1731-1815), admits in the preface to his Ku-wen-tz'u lei-tsuan 古文辭類纂 that the classification system of Wen hsüan is very fragmentary and confusing. Another scholar of the Ch'ing period, Chang Hsüeh-ch'eng 莊學誠 criticized Hsiao T'ung for including philosophical writings under the category of literature, and also for over-classification. In Wen-shih t'ung-i, he says:

Wen hsüan is supposed to be the model of polished phraseology and the standard of literary writings, but it is so confusing and chaotic and makes no sense whatsoever. If we read over the contents, how can we say that Hsiao T'ung had real perception of either the traditions that the works belonged to or the intention of the authors?

Another critic, Su Shih 蘇軾 (A.D. 1036-1101), did not like Wen hsüan at all. In fact, he harshly criticized Hsiao T'ung's literary theory and the arrangement of the Wen hsüan. In his Chih lin 志林, he comments that the Wen hsüan was compiled without proper consideration of arrangement, and that the writings it includes were not properly selected either. Nevertheless, in Wei Chin Liu-ch'ao wen-hsieh p'i-p'ing shih 魏晉六朝文學批評史, Lo Ken-tse 羅振澤 talks about the genre theory fairly:
As a new genre of literary writing appears, sometimes it is a creation, sometimes it is a result of the evolution. The created genre shows up suddenly; it is obviously different from former styles. Those that arise from evolution result from a process of imperceptible changes, therefore, it resembles past genres. As to the genres in the history of Chinese literature, they are mostly the results of evolution rather than creation. Because of this, when they are traced back to their origins, one finds that they are indistinguishable. However, if one traces the final developments they are quite different from their sources. Therefore, in tracing them back to their origins, it is useless make the distinctions; whereas in tracing the later developments, it would be wrong to confuse them. Each viewpoint has its justification as well as advantages and disadvantages. Therefore, Chang Hsiueh-ch’eng’s criticism is not mistaken, and Hsiao T’ung’s classifications of writings should not be ignored either.

一種新文体的產生,有的出於創造,有的出於演變。出於創造者,突然而來,與過去的文体,顯然不同,出於演變者,潛變默轉,所以與過去的文体迥然。就中國文學史上的文体而論,大部份是產生於演變,不足產生於創造,唯其如此,所以探索本源,則與過去的文体不分,窮究末流,則與過去的文体迥異。站在探源的立场,則無庸細分,站在窮流的立场,則不能混同。各有各的理由,各有各的利弊,所以章學誠的批評並不錯誤,而蕭統的分類也不當忽視。

Hsiao T’ung’s choice of the literary works he selected for his Wen hsüan has received considerable harsh criticism. Some criticized him for even including some forgeries. For instance, in Su Shih’s reply to Liu Mien 劉禹, he argues:

Although the Wen hsüan of Hsiao T’ung of the Liang has been said to be a good collection, yet in my personal opinion, no one has been as poor in literary creation as well as literary criticism as Hsiao T’ung. Li Ling and Su Wu 蘇武, part in Ch’ang-an 長安, but Su Wu’s poem mentioned the Yangze and Han Rivers. Besides, in the response to Su Wu by Lin Ling, “Ta Su Wu shu” 答蘇武書, the language is extremely vulgar. It is a typical forged imitation by a petty writer of the Ch’i or Lüang period. It is definitely not written by someone in the Western
Han. T'ung did not realize that, but only Liu Tzu-hsüan 刘子玄 knew the fact for certain. It has always been sad to see that few people can distinguish between the true and the false.

"梁蕭統文選,世以爲工,以武視之,拙於文而陋於識者,亦莫能差也。李陵蘇武贈別長安而詩有江漢之義,及陵與武書,辭句懐怪,正齊梁間小鬼所擬作,決非西漢人,而陵不悟,劉子玄獨知之真。識真者少,蓋從古所痛也。"

Except for a few forgeries included in the Wen hsüan, such as Su-ma Hsiang-ju's 司馬相如 "Ch'ang men fu" 長門賦, Li Ling's 李陵 "Ta Su Wu shu" 拓蘇武書, and Kuang An-kuo's 匡安國 "Shang shu hsu shu" 尚書序, most of the contents appear to be authentic. Some of the latter have been criticized as unworthy of inclusion, such as those found in the shih shu tsan 史述贊 category. Some have disapproved of the inclusion of Pan Ku's 班固 (A.D. 32-92) and Fan Yeh's 范曠 (A.D. 393-445) tsan at the expense of Su-ma Ch'ien 司馬遷 (145-86 B.C.). Others claim that Jen Fang's 任昉 (A.D. 460-508) "Hsüan-te Huang-hou ling" 皇德皇后令, and Yin Chung-wen's 殷仲文 (A.D. 5-407) "Chieh Shang-shu piao" 解尚書表 are not good enough to be included. Still others argue that although T'ao Yuăn-ming 陶淵明 (A.D. 365-427) is one of the best Chinese poets, less than ten per cent of his works are included. Some criticized Hsiao T'ung's selections for their being made solely on the merit of the works themselves, totally without regard for the author's personal conduct. For instance, P'an Yüeh's 潘岳 (A.D. 247-300) writings were beautiful but his personal conduct was considered base; yet quite a few of his works were incorporated into the Wen hsüan. They criticized Hsiao T'ung's own statement in the "Preface" which says, "Leave aside
the weeds and select the flowers." as a clear indication that he simply preferred the beauty of the work to its real value which should be based on the author's moral conduct. Many such criticisms won general agreement.

Generally speaking, one can say that the writings of the Six Dynasties occupy the larger portion of the Wen hsüan collection. For this reason, it is the best text for studying the literature of the Six Dynasties. In Liu-ch'ao li chih 六朝麗指, Sun Te-ch'ien 孫德謙 declares:

There was no published collection of literary writings before the Six Dynasties. Chao-ming wen hsüan 昭明文選 definitely set the example to be followed by later compilers. The types of literature ought to be the main concern for selection of writings. Chao-ming's selecting is certainly good, and deserves to be followed by Yao Hsüan 姚鉉 (A.D. 968-1020) and later anthologists. However, under the categories, there are some subdivisions used, such as under the fu 賦 category, there are chih 詩, ch'ing 情 and others. This is too detailed for one of the six subdivisions of shih 詩, is now arranged before the shih category. Knowledgeable people would laugh at this.

As to his own "Preface," he clearly explained that the collection did not include the writings such as the classics, history and philosophy. If some one says that Chao-ming selected only pure literary writings, it is certainly true. I would say, although the collection includes the Ch'u ts' u 楚辭 and Tzu-hsia's 子夏 (Fu Shang 卜商, 507-400 B.C) "Shih hsü" 詩序, as far back as the Chou, in fact, it shows excessive esteem for the Six Dynasties. Why do we know this? Take a look at the shih 詩 category, there are two of Fu Chi-yu's 傅季友 (Fu Liang 博亮, A.D. 374-426) writings recorded: "Wei Sung Kung hsiu Chang Liang miao" 為宋公修章臨, and "Wei Sung Kung hsiu Ch' u Yuan-wang miao" 為宋公修楚元王朝, in the ts'e Hsu-t'ai wen 敘文 category, there are recorded Wang Yuan-chang's 楊元常 (A.D. 468-494) and Yen-sheng's writings. In addition, in the ch' i 行 and mu-chih 穆侯, hsing-chuang 行狀 and chi-wen 賦文 categories are mostly the writings of Yen-sheng. The rest of them for the most part are by Shen Yueh 沈約 (A.D. 441-513), Yen Yen-ch'iu 顏延之 (A.D. 394-456), Hsieh Hui-lien 謝惠連 (A.D. 394-430) and Wang Seng-ta 王僧達 (A.D. 423-458); is this not because the work is centered on the Six Dynasties? Otherwise, can we say
that none of the ancients ever wrote anything in the ch'\(\text{\textsuperscript{1}}\) 聂 and the following genres? People now use the term hsüan-t\(\text{\textsuperscript{1}}\) 逸体 (Wen hsüan style) in speaking of parallel prose, this in fact is also encouraging people to imitate the style of the Six Dynasties.

六朝以前文章無有選本，昭明文選固後世選家之所

As I have already mentioned, the choice of the works included in

the Wen hsüan has been much criticized. However, the Wen hsüan was

merely compiled by Hsiao T'ung, not written by him. Most of the im-

portant and significant writings which flourished between the fourth cen-
tury B.C. and the sixth century A.D. were collected and preserved in

this anthology. They number less than five hundred. As we can imagine,
Therefore, it has been exhaustively and intensively studied, and a special term for such study "hsüan hsüeh" 學 has long been in existence.

Specialized study of the Wen hsüan was begun by Hsiao Kai 蕭該 of the Sui Dynasty. It began with a semantic study of the language used at that time in order to be able to read and understand the poems and prose works in the anthology. During the T'ang Dynasty, the study of the Wen hsüan became enormously popular in the regions of the Yangtze and the Huai Rivers. With the passage of time, T'ang scholars extended their studies to a much larger scale. They made great contributions to the areas of semantic and phonological studies and annotations and commentaries. These are very valuable to the scholars of the Wen hsüan in later periods, especially because of the changes in language and circumstances since the selections were made. The most famous commentaries were written by Li Shan 李善 (A.D. 618-689) during the Hsien-ch'ing 昭慶 period (r. A.D. 656-660) of the T'ang, and in the K'ai-yüan 开元 period (r. A.D. 713-741) of the same dynasty, Lu Yen-tso 呂延祚 appointed five scholars Lu Yen-ch'i 呂延濟, Liu Liang 劉良, Chang Hsien 張鎮, Lu Hsiang 吕向, and Li Chou-han 李周翰 to collaborate in writing what later came to be known as the "Wu ch'en chu" 五臣注 (Five ministers' commentary). Li Shan's commentary was combined with the five ministers' and became known as the "Liu ch'en chu" 六臣注 (Six ministers' commentaries) during the Southern Sung period. Later on, many other studies of various aspects were made, such as criticism, genre, allusion, syntax, and the personal and social backgrounds of the writers. In the Yuan 元 and Ming 明 periods, scholars of the Wen hsüan were interested in abstracting beautiful
phrases from the writings contained in it or singling out some of their favorite pieces from it. During the Ch'ing Dynasty, studies of the humanities flourished and numerous outstanding scholars emerged with new approaches to all subjects of classical scholarship. The study of the Wen hsüan then benefited even more than in the Early T'ang period. Since the revolution in 1911, although some research has been done on this work, no such exhaustive studies as were done during the Ch'ing period have been made.
NOTES

1. See Chao-ming T'ai Tzu Chi. 昭明太子集.

2. Ibid.


4. Wen-chang liu-pieh 文章流別 was written by Chih Yu 質虞. According to Su'i shu "Ching-chi chih" 錫書理釋志, Wen-chang liu-pieh includes Wen-chang liu-pieh chi 文章流別集, 41 chüan, and Wen-chang liu-pieh chih lun 文章流別志論, 2 chüan. These have been lost; however, the Wen-chang liu-pieh chih lun still exists in fragments in different references. Some have been collected together in such volumes as Han Wei Liu-ch'ao pai-san-ch'ia chi 漢魏六朝百家三家集, compiled by Chang P'u 張溥 of the Ming period, and in Ch'üan ch'ing-ku san-tai Han Wei Liu-ch'ao wen 全上古三代漢魏文章文, compiled by Yen K'o-ch'üan 殷可均 of the Ch'ing period.

5. The Literary Mind and the Carving of Dragons, p. 229.


8. Ibid., 530.

9. "In the 'Tsa shuo' 詩說 chapter of Shih t'ung 史通, Liu Tzu-hsüan 劉子玄 (Liu Chih-ch'i 劉知幾, A.D. 661-721) said: 'In the Li Ling chi 李陵集, there is a letter to Su Wu, entitled 'Yu Su Wu shu' 裏蘇武書, the style of the letter is unlike that of the Western Han. This was a forgery written at a later date, and added to Li Ling's works. This indeed was good reason for Ssu-ma Ch'ien's 司馬遷 not recording it in his Shih chi 史記. It is wrong to include it in the Li Ling chi.' Quoted from Wen hsüan hsüeh 文獻學 中華書局, 1966, p. 28.

10. Ibid., p. 28.


CHAPTER IV

HSIAO T'UNG AND T'AO YÜAN-MING

The earliest information about the life of T'ao Yuan-ming 陶 淵明 (A.D. 365-427) is "T'ao Cheng-shih lei" 陶成-詩 紹, which was written by Yen Yen-chih 顔延之 (T. Yen-nien 延年, A.D. 334-456). Thirty years later, when Shen Yüeh 沈約 (A.D. 441-513) compiled Sung shu 宋書 (History of the Liu Sung), T'ao Yüan-ming was included in its "Yin-i chuan" 陰逸傳 ("Biographies of Hermits"). About one hundred years after T'ao Yuan-ming's death, Hsiao T'ung wrote a biography for T'ao Yuan-ming which he titled "T'ao Yüan-ming chuan" 陶淵明傳. As he based it on the earlier "Yin-i chuan" of the Sung shu, the content is essentially the same.

Yen Yen-chih, who was one of the closest friends of T'ao Yuan-ming, and was among the leaders in literary circles in the Liu Sung 刘宋 period. In his "T'ao Cheng-shih lei," he wrote primarily about T'ao Yuan-ming's upright integrity and his moral conduct. Concerning Yen Yen-chih's evaluation of T'ao Yüan-ming's works, there is only one sentence in the piece, he says, "His writings aim at clarity." 他取 指達. That is all that Yen Yen-chih has said about his friend T'ao Yüan-ming's literary achievements. Unlike T'ao Yüan-ming, Yen Yen-chih always demonstrates an ornate style, which is described by Pao Chao 鮑照 (T. Ming-yüan 明遠, A.D. 405-466) as "Spreading embroidered brocade, carvings and paintings filling the eyes."
It is obvious that the style which a writer prefers to write interests him the most. Since Yen Yen-chih's writings are all very flowery and ornate, he probably was not interested in T'ao Yüan-ming's writings, the style of which being different from his own. Therefore, he praised only T'ao Yüan-ming's virtuous character. But if T'ao Yuan-ming's writings were appreciated and regarded with esteem at that time, one can imagine that no matter how Yen Yen-chih might have felt about his friend's literary style, he would have at least said more than he did. Nonetheless, the fact that he did not say much about T'ao Yüan-ming's achievements in literature may simply reflect the unpopularity of T'ao Yüan-ming's writings at that time. In other words, Yen Yen-chih might be indicating not only his personal opinion, but those of his contemporaries as well.

Shen Yüeh, another authoritative leader in the literary world during the same period, did not even bother to mention in his "Yin-i chuan" about T'ao Yüan-ming's achievements in creative writing. His total disregard of T'ao Yuan-ming's achievement seems to be further indication of the general attitude at the time toward T'ao Yüan-ming. These facts indicate that T'ao Yüan-ming's style was obviously different from the style that flourished at the time when Shen Yüeh was compiling the Sung shu, and therefore, it was little appreciated by fashionable contemporaries. For the same reason, Chung Jung (A.D. 5-552), when he wrote the Shih p'in 詩品 also evaluated T'ao Yüan-ming's works from a contemporary view-point in spite of his more concrete criticism of the characteristics of T'ao Yüan-ming's writings. He labeled T'ao Yüan-ming as "the fountainhead of recluse poetry." In the Shih p'in, he says:
The style of T'ao Ch'ien's writings is spare and clean. It contains almost no long lines. The thought is very sincere. The diction is pleasant and cheerful. Every time I read his works, they always remind me of his pure character. People praise his upright disposition. In considering a few lines he wrote: "With happy face I pour the spring-brewed wine," and "The sun sets, no clouds are in the sky," we see that the expressions are refined. Could it be a country bumpkin talking? He is the fountainhead of recluse poetry of all times.

As we can see, Chung Jung paid more attention to T'ao Yüan-ming than those before him, but when he divided the poets into three classes, he placed T'ao Yüan-ming in the middle group. That is, he placed him in a position lower than such writers as Lu Ch'i 魯恭 (A.D. 261-303), P'an Yüeh 潘岳 (A.D. 7-300), Chang Hsien 張協, and Hsieh Ling-yün 謝靈運 (A.D. 385-433). From the Chin 管 to the T'ang 唐, T'ao Yüan-ming was generally recognised as a hermit with noble, graceful character and an open mind. He was respected because of his high moral qualities rather than for his achievements in literature. Yen Yen-chih calls him "a recluse living by the southern hills" 南嶺幽居 in his "T'ao Cheng-shih lei." In the Shih p'ien, Chung Jung calls him "the fountainhead of recluse poetry." 隱逸詩人之宗. And in the Sung shu 宋書, Chin shu 魏書, and Nan shih 南史, T'ao Yuan-ming is placed in the "Yin-i chuan." T'ao Yüan-ming's biography is even included in the Buddhist work Lien-shé kao-hsien chuan 蓮社高賢傳, although he had never really been a member of the Buddhist association.

During a period of about one hundred years after T'ao Yüan-ming's
death, no one ever really appreciated his writings. People continued to respect him for his high-minded and magnanimous personality rather than as an outstanding writer. It was not until the time of Hsiao T'ung of the Liang period (who was born 74 years after T'ao Yuan-ming's death) that the first ray of light on T'ao Yuan-ming's works was shed. Hsiao T'ung was, perhaps, the first person to really appreciate and respect T'ao Yuan-ming as a writer. He said that he loved T'ao Yuan-ming's works so much that he could not let them go from his hands. Therefore, he wrote a preface to his collection of T'ao Yuan-ming's works as well as a biography of the poet. In the "Preface," he wrote:

Yuan-ming's writing is eminent. His language style is outstandingly refined, free from restrictions and luminous, surpassing all others. The musical quality of his writings is clear and distinct. No one could compare with him....

When he talks about current events, it is so clear that one can immediately visualize them. Regarding his thoughts and feelings, he is broad-minded and upright. Besides, he has long lasting moral rectitude, and keeps close to truth and high moral principles. He was not ashamed of being a farmer in person, nor was he tired of being poor. If he was not a worthy with earnest resolutions, and always maintaining the truth, how could he be like this?

It has been said that whoever could really follow what Yuan-ming had written would be free from the ambition of competition, and his parsonious thought would be eliminated. A greedy person could become incorruptible, and a coward would be able to stand up. One not only could go for benevolence and righteousness, but also could refuse nobility and emolument.... This is also a help to moral education.

...
This is Hsiao T'ung's evaluation of T'ao Yuan-ming. This is what Hsiao T'ung meant in "Ta Hsiang-tung Wang ch'iu wen-chi chi Shih-yüan ying-hua shu" when he described him as "having the demeanor of a true gentleman." He truly found a great talent in T'ao Yuan-ming and gave him a very high evaluation. However, when he compiled Wen hsüan, he included only eight of T'ao Yuan-ming's poems: "Shih tso Chen-chüen Ts'an-chüen ching Ch'ü-o tso" 始作鎮軍 參軍絕句阿作 , "Hsin-ch'ou sui ch'i-yúch fu chia huan Chiang-ling yeh hsing T'u-k'ou" 辛丑歲七月赴假還江陵夜行鍾口 , "Wan ko shih" 撥歌詩 , "Tsa shih" 雜詩 , "Yung p'in shih" 詠 食士 , "Tu han hai ching shih" 讀山海經詩 , "Ni ku shih" 擬古詩 , and "Kuei ch'ü lai tz'u" 歸來詩 . Although these poems are relatively long, yet this is just a small number out of T'ao Yuan-ming's extensive writings. It is no wonder that Su Shih criticized Hsiao T'ung for collecting less than ten per cent of T'ao Yuan-ming's poems, for he believed that T'ao Yuan-ming was the most outstanding and distinguished of poets. As a matter of fact, during the Liang Dynasty, T'ao Yuan-ming's writings were still not respected as much as in later days. Although Hsiao T'ung really appreciated them when he was compiling the anthology Wen hsüan, he was also influenced by the fashions of his time; therefore, in my speculation, only a few of the poems were collected therein. However, we should recognize Hsiao T'ung's critical ability and his appreciation of T'ao Yuan-ming's poems. The Wen hsüan includes far more writings by Hsien Ling-yün than by T'ao Yuan-ming. Apparently, both Hsiao T'ung and
Chung Jung could not escape the influence of their time. They simply treated T'ao Yüan-ming's writings as something unpopular, but nevertheless enjoyable, mostly because T'ao Yüan-ming's style was very much different from what was in vogue at that time.

Hsiao T'ung was the first person to exalt T'ao Yüan-ming's image and caused his writings henceforth to be given much more attention than they had ever received before. Emperor Chien-wen, like his brother Hsiao T'ung, was delighted in reading T'ao Yüan-ming's writings. Although he himself was known as a writer of "court style" poetry, he often put T'ao Yüan-ming's poems on his desk for his convenience. Whatever happens to be a favorite of emperors or princes usually rapidly becomes imitated by those in lower positions, and soon becomes fashionable. Hsiao T'ung's and Hsiao Kang's favoring of T'ao Yüan-ming's poems led to an increase in the study of T'ao Yüan-ming's writings. Gradually, through intensive study, the unique value of T'ao Yüan-ming's writings was revealed. From the obscure position he held at first, he was soon widely recognized. As a result, a broader vision had been opened in the literary world and the obscurity covering T'ao Yüan-ming's literary achievements was soon eliminated. This is one of Hsiao T'ung's great contributions to Chinese literature.

As for the relationship between literature and virtue, from the Han Dynasty, the Confucian Classics have been respected as much as the Bible in the West, and their concept of virtue has always been intermingled with literature. It means that when one writes or talks about a literary work, moral considerations are always central. Up until the Six Dynasties, literature had always been concerned with morality and had served as a vehicle for moral instruction. Hsiao
T'ung still more or less followed this tradition to the extent that he believed that literature should serve didactic purposes. Therefore, when he wrote "T'ao Yün-ming chi hsü" 陶淵明集序, evaluating T'ao Yün-ming's writings, he said:

The only flaw in this white jade is T'ao Yün-ming's writing is the "Hsien ch'ing fu" 華新賦 (Fu on leisurely pleasure). This is what Yang Hsiung 楊雄 (53 B.C.-A.D. 18) called "inciting people in a hundred ways and deterring them in one." If there is no deterrent effect at all, then why bother writing. It is a shame! It would be all right without this piece.

白璧微瑕,惟在華新賦,楊雄所謂勸百而懲一者,卒無懲懲,何足揚其筆端,惜哉,亡是可也.

Hsiao T'ung's younger brother, Emperor Chien-wen, had more liberal opinions about the relationship between virtue and literature. For example, he once told his son, the Duke of Tang-yang 唐陽公, "The major principle of establishing oneself in life is different from writing. To establish oneself in life one must be careful, but writing, on the other hand, must be extravagant. 立身之道與文章異,立身 先須謹重,文章且須放蕩." It is obvious that Emperor Chien-wen totally separated virtue from literature. He claimed that literature must be able to express one's feelings freely.

From the existing writings of T'ao Yuan-ming, there are no love poems except for one piece of rhymed-prose fu entitled "Hsien ch'ing fu," in praise of womanly beauty. But we can probably take this composition for perhaps just a different experiment with a different type of subject for T'ao Yün-ming. As we can see, in the short preface to the "Hsien ch'ing fu" T'ao Yuan-ming writes:

First of all Chang Heng wrote a fu 'On Stabilizing the Passions,' and Ts'ai Yung one 'On Quietting the Passions.' They avoided inflated language, aiming chiefly at simplicity. Their
compositions begin by giving free expression to their fancies but end on a note of quiet, serving admirably to restrain the undisciplined and passionate nature; they truly further the ends of salutary warning. Since their time, writers in every generation have been inspired to elaborate on the theme, and in the leisure of my retirement I have taken up my brush to write in my turn. Granted that my literary skill leaves something to be desired, I have perhaps not been unfaithful to the idea of those original authors.

初張衡作定情賦，蔡邕作靜情賦，檢逸辭而宗澹泊。始則蕩以思塵，而終歸獨正，將以抑流宕之邪心，諷有著於謗諫。緯文之士，夷代繼作，並因觸類，廣其辭義。余因閣多暇，復編翰為之，雖又妙不足，庶不誤作者之意乎！

This is the only existing one of T'ao Yuan-ming’s writings related to a beautiful woman. He wrote it in a very easy and yet delicate, elegant way. Hsiao T'ung’s objection was simply because the subject matter was totally unlike those of T'ao Yuan-ming’s other works. However, this objection brought up a diversity of opinions in later days. The following are a few examples:

1. In the Northern Sung period, Su Shih wrote in "T’I WEN-hsüan" 题文選，在 the second chüan卷 of Tung-p'o t'ı pa 東坡題跋：

Yüan-ming’s "Hsien ch'ing fu" is exactly like "Kuo feng" 国風，which is erotic without being licentious. Even though it can not match "Chou nan" 周南，yet is it in any way different from Ch’u’s (Ch’u Yuan 庾原) and Sung’s (Sung Yu 東主) writings? Still T’ung criticized it. This is a child who pretends to be understanding the affair.

淵明寓情賦正所謂國風好色而不淫，正使不及周南，與屈宋所陳何異？而統乃譏之，此乃小兒强作解事者。

2. In the Yuan Dynasty, Li Chih 李治 (A.D. 1192-1279) wrote in the seventh chapter of Ching-chai ku-chün chu 敬齋
Tung-p'o said that Chao-ming of the Liang did not like Yuan-ming's "Hsien ch'ing fu," and that Chao-ming's argument was like that of a child who pretends to be understanding the affair. Although from the "Hsien ch'ing fu" we can see what Yuan-ming means, yet Chao-ming's not selecting it did not damage Yuan-ming's noble character. Tung-p'o thought that Chao-ming was failing understanding. I think that Tung-p'o was creating problems.

The passage in Chinese says: "T'ao P'eng-tse's... Chao-ming... By Chao-ming's criticism of it was because he had hoped for T'ao to be a sage. But Tung-p'o had only hoped for T'ao to be like Ch'u Ch'u Yüan and Sung Sung Yü. Comparing him to Ch'u is acceptable, but Sung would not be a person T'ao would like to follow. Tung-p'o disliked the Men hsüan all his life; therefore, he did not like Chao-ming.

According to the preface to T'ao Yüan-ming chi, Chao-ming said: "The only little flaw in this piece of white jade is 'Hsien ch'ing fu'." I would say that Chao-ming, due to his shallowness and short-sightedness, never discovered a fraction of T'ao Yüan-ming's greatness. When a blind person gets a mirror, it would not be surprising if he used it to cover a goblet. The meaning contained in this fu is profound.
Considering its entire poetic text and prose preface, one would certainly get its essential thought. By what he had said, Tung-p'ō has still not abandoned Chao-ming's pattern of criticism.... For instance, Tung-p'ō has said that "Hsien ch'ing fu" is not different from Chu'i's and Sung's writings. But how would you know this is not a child who pretends to be understanding such affairs? It is so difficult to find a truly understanding person. Let us look at Yuan-ming's preface to "Hsien ch'ing fu", where it says, "They truly further the ends of salutary warning," and "I have perhaps not been distorting the intent of the original authors." These two lines really express the author's intention. It is really sad that readers have guessed recklessly at its meaning and have totally forgotten its original "intent."

晧昭明序云：‘白璧微瑕，惟昭情一賦。’昔謂昭明識見淺陋，終未觀淵明萬一。書者得鏡，用以鑒危，固不足怪。此賦託寄深遠，合淵明首尾詩文思之，自得其旨。如束廸所云，尚未克昭明窠臼。如束廸所云‘興屈安何異’，又安見非小兒作解事者？索解人不易得如此。觀淵明序云：‘謹有助于諫諍，’‘庶不誤作者之意’此二語頗示己志。讀者妄為揣度，遺其初旨，真可悼歎。

5. In the Ming Dynasty, Chang P'u 張溥 wrote in "Chao-ming ch'" t'i-tz'u" 昭明集題辭：

Chao-ming criticized the "Hsien ch'ing fu" for its warning not to be licentious, and in order to extend moral rectification in the secular world in which they roamed, it has to be done, it has to be done. However, "Lo-shen fu" 洛神賦 is very profligate but was not expurgated, and only this piece was blamed. Compared with Confucius retaining "Cheng feng" and "Wei feng" in the Shih ching anthology, how could this be right?

摘疏闊情，示戒麗淫，用申絞罷。遊於方內，不得不然，然洛神放蕩，未嘗刪之，而偏訕此賦，於孔子有歸乎？
The above examples show that different critics have different opinions about this controversial work by T'ao Yuan-ming. It depends entirely on one's point of view. In my opinion, the "Hsien ch'ing fu" is not necessarily "a flaw in the white jade." The major difference between "Hsien ch'ing fu" and T'ao Yuan-ming's other writings is the subject matter. "Hsien ch'ing fu" is the only one of T'ao Yuan-ming writing which deals with beauty. This sudden change in subject matter perhaps made Hsiao T'ung think that it was so unlike T'ao Yuan-ming's other works, and therefore, he said, "it would be all right without this piece." Hsiao T'ung's criticism more or less still followed the traditional way, even though he lived during the period of flourishing estheticism. In fact, in this anthology he has compiled, there are many other writings that described feminine beauty.
NOTES


2. Ibid., p. 180.


4. The Poetry of T'ao Ch'ien, p. 263.
CHAPTER V

CONCLUSION

The period of the Six Dynasties is the golden age for esthetic writings. "Pure literature" for the first time gained and independent position in society. Many types of self-expression were produced, and the formal aspects of writing were very much emphasized. Most of the writers during this period paid more attention to the form of literature than they did its content. Besides, due to the political leaders' patronage, literature became the most popular field of study and practice, and consequently numerous writings were produced. There was an urgent need for a good anthology for either setting up a standard for study or preserving the outstanding works of the past. Hsiao T'ung understood this need and, being a distinguished literary scholar himself, he was so unquestionably knowledgeable in Chinese literature as to make the selections that he finally incorporated into an anthology. His achievements in and contributions to Chinese literature are great and deserve our appreciation and respect. Because of his compilation of the Wen hsüan, most of the outstanding writings of those ancient periods were preserved. Moreover, he was the first one to discover the up until then obscure literary writings of T'ao Yuan-ming. Without his discovery, T'ao Yuan-ming's splendid achievements might never have come to light. Finally, Hsiao T'ung is
extraordinarily admirable, not merely as a writer, anthologist, and critic, but also as a genius in the discovery of great poetry.
BIBLIOGRAPHY


