

# Early Medieval Chinese Texts



## A Bibliographical Guide

*Edited by*  
Cynthia L. Chennault  
Keith N. Knapp  
Alan J. Berkowitz  
Albert E. Dien

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CENTER FOR CHINESE STUDIES

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**Institute of  
East Asian Studies**  
University of California, Berkeley

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Cynthia L. Chennault, Keith N. Knapp, Alan J. Berkowitz,  
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# Introduction

The history of the Six Dynasties period, known also as early medieval China or the Northern and Southern Dynasties, has long been overshadowed by its contiguous Han and Tang dynasties and seen as the period of turmoil into which the Han descended and from which the Tang finally emerged. Some aspects of early medieval literature, art, thought, and religion have received due attention, but the overall perception has been encapsulated by the expression “Wu Hu luan Hua” 五胡亂華, “The Five Barbarians brought disorder to China.” Yet a closer examination of the achievements during this eventful time reveals crucial developments across broad social, cultural, and political activities.

These accomplishments are revealed when one compares two surviving bibliographies, the first included in the *Han shu* (juan 30) and based on the work of Liu Xiang 劉向 (79–8 B.C.)<sup>1</sup> and his son Liu Xin 歆 (d. A.D. 23), and the second, the “Jingji zhi” 經籍志, which was compiled with other monographs from 641 to 656 to form the *Wudai shi zhi* 五代史志 and subsequently joined to the *Sui shu* (juan 32–35) as the bibliographic monograph of that history. The earlier bibliography lists 677 works while the later one lists 5,190 works, an increase that might be expected given the centuries that had elapsed between them, but the subsections into which the titles are divided, 38 as against 55, shows an expansion of horizons. We see that development most clearly in the field of history. The *Han shu* bibliography, whose contents were divided into six categories of subject matter, had classified historical writings merely as a subsection of the category “six arts” (*liu yi* 六藝), and recorded 11 titles of historical works in 45 *juan*. In the “Jingji zhi,” which was likewise a six-part bibliography, history (*shi* 史) came to the fore as one of the major categories. Within the field’s 13 subsections—including dynastic histories, local histories, family histories, records of officialdom’s structure from the Han through Chen, biographies of exemplary individuals—there are 817 titles in 13,264 *juan*. This total is somewhat more than double the number of *juan* for the next most voluminous category, the collected writings of individual authors (*ji* 集).

Many writings from the Six Dynasties have not survived, but still there is enough of a corpus that a source guide should prove useful to those beginning their study of the period, to those already involved in its study but not acquainted with sources outside their own specializations, and to those who come to the

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<sup>1</sup> Liu Xiang’s dates have alternately been given as 77–6 B.C.

early medieval era from other periods in Chinese history. In recent years several reference works have been published, testifying to the increasing maturation of the field of Six Dynasties studies in the West. These include Albert E. Dien, *Six Dynasties Civilization* (New Haven, CT: Yale University Press, 2007); Victor Cunrui Xiong, *Historical Dictionary of Medieval China* (Lanham, MD: Scarecrow Press, 2009); *Ancient and Early Medieval Chinese Literature: A Reference Guide, Part One*, edited by David R. Knechtges and Taiping Chang (Leiden: Brill, 2010); *Classical Writers of the Pre-Tang Period*, edited by Curtis D. Smith as volume 358 in the series *Dictionary of Literary Biography* (Detroit: Gale, 2011), and *Early Medieval China: A Sourcebook*, edited by Wendy Swartz et al. (New York: Columbia University Press, 2014). For Daoist texts there is *The Taoist Canon: A Historical Companion to the Daozang*, edited by Kristopher Schipper and Franciscus Verellen (Chicago: University of Chicago Press, 2004). There are many such textual guides for the Buddhist Canon in a number of languages. However, there has been no one source guide about the authorship, contents, and history of texts that covers a wide spectrum of disciplines. For this reason, the decision was made at a meeting of the Early Medieval China Group in 2007 to compile such a guide, and the present editors were assigned to it.

Our task was greatly eased by *Early Chinese Texts: A Bibliographical Guide*, edited by Michael Loewe (Berkeley: The Society for the Study of Early China and the Institute of East Asian Studies, University of California, Berkeley, 1993), which in the first place suggested such a guide for the Six Dynasties, and which provided a model for us to emulate. There are differences in organization, to be sure, and certainly the level of excellence of the Loewe publication cannot be approached; we do wish to express our appreciation to Professor Loewe for showing us the way.

The ninety-three texts discussed in this volume were chosen in consultation with the list of works included in the Six Dynasties (Wei Jin Nanbeichao) portion of the *Chinese Ancient Texts Database* (CHANT) 漢達文庫, developed by the late professor D. C. Lau at the Research Centre for Chinese Ancient Texts, Institute of Chinese Studies, a division of The Chinese University of Hong Kong. We had hoped to represent the fullest spectrum possible of the important works and subjects of Six Dynasties texts. In some cases, however, when no one with the requisite familiarity with a text was available, the item was dropped. For still others, circumstances prevented the completion of the necessary contribution. Perhaps these missing texts can be included in a future supplement.

In a few cases, we included compilations of the post-Six Dynasties period that provide primary material for our period. The dynastic histories of the Six Dynasties commissioned by the Tang emperor Taizong (r. 626–649), the *Yuefu shiji* (Anthology of Music Bureau poetry) of Guo Maoqian (fl. 1084), and the *Xu Gaoseng zhuan* (Continuation of the Biographies of eminent monks) by Shi Daoxuan (596–667) are well-known examples. The *Jiankang shilu* (Veritable records of Jiankang), compiled circa 756, cites more than thirty pre-Tang and early Tang works that no longer survive. In the *Tong dian* (Comprehensive canons) by Du You (735–812), many essays in the section for rituals date from the Six Dynasties. Another encyclopedic work,

the *Yiwen leiju* (Collection of literature arranged by categories), was conceived during the seventh century as an aid to composition but is now an indispensable resource for the collation of pre-Tang belletristic writings.

Our goal with this volume is to present information about the contents and transmission of specific texts. It is not a report on the current state of research in any particular field. To a certain degree, of course, the discussion of a text will have something to say about the wider aspects of scholarship that are involved, and the bibliographies that are included will certainly lead in that direction, but in an attempt to keep the volume within a reasonable size, the editors asked the contributors to concentrate on the texts and not the wider issues.

### Organization of the entries

Entries are arranged alphabetically by their Chinese titles. If a work was issued under more than one title, other names by which it was known will be found in the essay's first paragraph or in the description of the work's history. The collected writings of individuals very often carried multiple titles. It seemed expedient to organize these by the author's surname and given name. We made an exception for the collections of emperors; we use the rubric of the dynasty's name followed by the ruler's posthumous title (*shihao* 謚號), since this form was predominately used during premodern times. Appendix I (Cross-References to Alternate Titles) gives variations of the titles of individual collections and other works. The cross-listing is for leading the reader to relevant information; it does not mean that works with different titles necessarily have identical contents.

As for the essays' contents, we asked the contributors to address certain topics in a prescribed order but recognized that a work's character or questions concerning it might call for departures from the model. Contributors were at liberty to add to the recommended topics and, naturally, to omit any that were not pertinent to the work. They sometimes found it practical to change the usual order of a topic's placement or to combine two topics under a single heading. In general, the entries are organized by the topical headings given next.

The INTRODUCTION provides an English translation of the title, the date of the work's compilation or the dates of its author, basic facts about the subject matter, and often a sketch of the author's life. There may be additional information in the introduction to situate the work's subject or special features in a historical or disciplinary frame. Especially where a focused elaboration is useful, the entry may organize the introductory information under separate headings such as AUTHORSHIP, AUTHENTICITY, DATING, and COMPILATION.

The CONTENTS section describes the structure of the work as it exists today, typically by identifying the kinds of materials contained within particular *juan* or other parts (including translations of the subdivisions' titles, if any). In descriptions of the contents of an individual's collected writings, most genres are identified by standard English translations of their names. Appendix II (Common Literary Genres) matches translated terms with Chinese characters and *pinyin*

romanization for the thirty genres of poetry and prose that were found by the editors to occur with most frequency. When a less common genre is mentioned, the character and *pinyin* are included in the entry. Three genres were so ubiquitous and generally recognized by the *pinyin* terms in studies of Chinese belles-lettres—the rhapsody (also called rhyme-prose), lyric poetry, and Music Bureau poetry—that we let these stand as *fu*, *shi*, and *yuefu*, respectively, when contributors referred to them as such. Appendix II is not a complete list of the types of compositions written during the Six Dynasties. For a comprehensive overview of early medieval genres that also encompasses earlier periods, readers should turn to the entry for the *Wen xuan* (Selections of refined literature) and, for prose alone, to the entry for the *Quan shanggu Sandai Qin Han Sanguo Liuchao wen* (Complete prose of high antiquity, the Three Dynasties, Qin, Han, Three Kingdoms, and Six Dynasties).

Next are SOURCES, and then TRANSMISSION AND EARLY HISTORY OF THE TEXT. These sections trace the text's history from its first appearance through later centuries of its reception, usually up to the early woodblock editions. Many but not all works underwent changes in their original form. A good number were reconstructed during the Song dynasty or later. A general trend was a reduction in the work's number of *juan*, yet the decrease did not always mean a loss of content. In the example of the *Huayang guo zhi* (Records of the south of Mount Hua), minor discrepancies in the records were probably due to different methods of counting the *juan*. Also, despite the work's being listed in the *Jiu Tan shu*'s bibliographic monograph as containing only three *juan*, a comparison with other bibliographies suggests that the number was a scribal error for thirteen. The *Huayang guo zhi*'s contents appear to have been relatively stable over time. On the contrary, the *Shanghan lun* (Treatise on cold pathogenic diseases) presents a complex case of revision. Some of its *juan* were removed at an early stage to form a new work, the *Jingui yaoliu*. There was also a third text, the *Jingui yuhan jing*, that recombined the original *juan*, at least in part. From an analysis of the surviving evidence, it can be deduced that the *Shanghan lun*'s initial version, which contained sixteen *juan*, had been organized according to therapeutic methods and the appropriate occasions to apply them, rather than the "six modalities of *yin* and *yang*" by which the six *juan* of the work now called the *Shanghan lun* are titled. All three of the differently titled works, which were revised under imperial auspices during the eleventh century, represent a part of the original text's contents.

Some of the materials upon which the contributors drew to describe a text's transmission were prefaces by the authors or later editors, comments about the work, passages quoted from it, and fragmentary manuscripts. Additionally, or in the absence of these kinds of evidence, the contributors referred to the bibliographic monographs of the dynastic histories, large-scale catalogs of books, encyclopedias, literary anthologies, and other compilations. To conserve space, the Chinese characters for resources repeatedly cited are not given in the entry proper. Upon their first occurrence in an entry, these are marked by an asterisk (e.g., *Chongwen zongmu\**, *Shi tong\**, *Wenguan cilin\**) to indicate that the reader can find them in Appendix III (Frequently Cited Sources and Collectanea), which supplies

the characters for titles and of authors or compilers, and also gives an example of a modern printing of each resource.

The section PRINCIPAL EDITIONS focuses on editions that are currently available. These range from single copies of woodblock and manuscript versions held in collections of rare books to ones that are in wide circulation because they were selected for a Qing or modern collectanea. For some entries, there is reason to note NEWLY DISCOVERED MANUSCRIPTS. The discussion of existing editions compares differences among them in respect to completeness and reliability. The survival of an early copy of the text often enters into judgments about an edition's authoritativeness. One of the few pre-Tang literary collections to have survived relatively intact is the *Tao Yuanming ji* (Collection of Tao Yuanming), for which four woodblock editions from the Southern Song survive, as well as a fifth printed during the Yuan that contains commentary by Song literati. By contrast, no consensus has been reached on which of two distinct editions of the *Shenxian zhuan* (Traditions of divine transcendents) more faithfully reflects the original. The *Shenxian zhuan* is known to have been lost during the Ming, and its reconstruction toward the end of that dynasty resulted in versions of disparate lengths and contents. The main difference in editions of another work by Ge Hong (ca. 283–343),<sup>2</sup> the *Baopuzi* (The master embracing the unhewn), is the variations in its subdivisions. Although the original work may not have survived in its entirety, no questions have been raised about the authenticity of the contents that have been transmitted. Readers today benefit from well-annotated collations of the *Baopuzi*'s "Inner Chapters" and "Outer Chapters" that were produced from the mid Qing on, as well as from extensive notes added by contemporary editors.

Thirteen of the dynastic histories are discussed in this volume: *Bei Qi shu*, *Bei shi*, *Chen shu*, *Hou Han shu*, *Jin shu*, *Liang shu*, *Nan Qi shu*, *Nan shi*, *Sanguo zhi*, *Song shu*, *Sui shu*, *Wei shu*, and *Zhou shu*. From the Song dynasty on, the histories were printed in groups—such as the "Seven Histories" sets printed during the first half of the twelfth century for the seven that fell within the Six Dynasties period. Over the centuries, revisions drew upon different sources, and a few private editions were added to those issued under state sponsorship. Appendix IV (Textual Transmission of the Standard Histories) presents an overview of the editions' sources and features, from the first woodblock printings through the punctuated and fully collated "Twenty-five Histories" published during the period 1959–1974 by Zhonghua shuju in Beijing.

Following the description of principal editions, TRADITIONAL ASSESSMENTS provides evaluative judgments about the work by premodern scholars. In some entries, annotated editions of the work or selections from it with notes, whether traditional or modern, are treated under the headings TEXTS WITH COMMENTARIES or COMMENTARIES AND NOTES WITHOUT THE COMPLETE TEXT.

SELECTED STUDIES provides a bibliography of modern scholarship about the work. Due to space limitations, this section prioritizes secondary literature that is

<sup>2</sup> Ge Hong's dates have alternately been given as 284–364.

cited earlier in the entry or research that bears directly on the topics discussed. The bibliography is not intended to be comprehensive. For the *Shishuo xinyu* (A new account of tales of the world), *Shi pin* (Poetry gradings), *Wenxin diaolong* (The literary mind and the carving of dragons), and various other groundbreaking works of the Six Dynasties, there may exist hundreds of valuable studies. The editors are grateful to the contributors of such entries for limiting their selection to only a few of the important readings. Appendix V (Non-Western Periodical Titles) lists in alphabetic order the romanized titles of the Chinese and Japanese journals cited in the volume, followed by the Chinese characters or *kana* for them. Characters for the names of modern non-Western publishers are not given in this appendix, nor are these given in the entry itself.

Lastly, the entry provides bibliographies of TRANSLATIONS of the work into English and other languages and, also, INDICES or other kinds of RESEARCH AIDS for the work.

### Conventions

1. Any Chinese title that is not followed by characters in an entry but by the abbreviation "q.v." (*quod vide*) has its own entry in the volume, where the title's characters can be found.
2. As mentioned previously, any Chinese or Japanese title in an entry that is followed by an asterisk (\*) is a resource listed in Appendix III (Frequently Cited Sources and Collectanea), where the characters for the title and name of the author or compiler can be found.
3. Citations of the standard histories are to the Zhonghua shuju edition (Beijing); the years of publication for individual titles are given in Appendix IV (Textual Transmission of the Standard Histories). It was not considered necessary to mark the histories with an asterisk when cited in an entry, nor to give the Chinese characters for their titles. Histories with entries of their own are marked with "q.v."
4. Chinese characters for personal names are given on each occurrence across the entries, unless these are supplied in Appendix III.
5. Chinese characters for the names of dynasties, reign eras, and the posthumous and personal names of emperors can be found in "Rulers and Reign Eras." This list also provides the year dates for reign eras.
6. The form of Chinese characters used throughout the volume is the full, traditional style and not the simplified, even for modern books and articles published in simplified characters. Japanese forms that differ from the Chinese are not necessarily observed in all Japanese titles. Romanization is in *pinyin*, not Wade-Giles. Japanese names and titles are in the modified Hepburn romanization system.

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Cynthia L. Chennault

May 2015

# Chronology of Dynasties

## HAN

Former / Western Han (206 B.C.–A.D. 24)

Later / Eastern Han (25–220)

## THREE KINGDOMS

Shu (221–263)

Wei (220–265)

Wu (220–280)

## JIN

Western Jin (265–317)

Eastern Jin (318–420)

## SIXTEEN STATES OF NORTH CHINA (304–439)

## NORTHERN DYNASTIES AND SOUTHERN DYNASTIES

Northern Wei (386–534)

[Liu-]Song (420–479)

[Southern] Qi (479–502)

Eastern Wei (534–550)

Western Wei (535–557)

Liang (502–557)

[Northern] Qi (550–577)

Northern Zhou (557–581)

Chen (557–589)

## SUI (581–618)

## TANG (618–906)

## FIVE DYNASTIES AND TEN STATES (907–960)

## SONG

Northern Song (960–1126)

Southern Song (1127–1279)

JIN (1115–1235)

YUAN (1280–1368)

MING (1368–1644)

QING (1644–1911)

# Rulers and Reign Eras

Only the emperors and eras mentioned in the entries are listed. The beginning of an emperor's rule is given here as the year of accession to the throne, which may differ from the year that the title of a new reign era (*nianhao* 年號) was declared. The name of the dynasty precedes the ruling family's surname; the posthumous temple name (*miaohao* 廟號) or memorial name (*shi* 謚) precedes the years of rulership and the personal name.

## Han

Later/Eastern Han 後/東漢: Liu 劉

Guangwudi 光武帝, r. 25–57; Xiu 秀

[Xiao 孝] Shundi 順帝, r. 125–144; Bao 保

[Xiao 孝] Xiandi 獻帝, r. 189–220; Xie 協

era: Xingping 興平 (194–195)

era: Jian'an 建安 (196–220)

## Three Kingdoms

Wei 魏: Cao 曹

Wudi 武帝, r. 190–220; Cao 操

Wendi 文帝, r. 220–226; Pi 丕

era: Huangchu 黃初 (220–226)

Mingdi 明帝, r. 226–239; Rui 叡

era: Taihe 太和 (227–233)

era: Jingchu 景初 (237–239)

Qi wang 齊王 (Shaodi 少帝), r. 239–254; Fang 芳

era: Zhengshi 正始 (240–248)

## Jin

Western Jin 西晉: Sima 司馬

Wudi 武帝, r. 266–290; Yan 炎

era: Taikang 泰康 (280–289)

Eastern Jin 東晉: Sima 司馬

Yuandi 元帝, r. 318–323; Rui 睿

**Sixteen States of North China**

Later Zhao 後趙: Shi 石

Gaozu 高祖, r. 319–333; Le 勒

Taizu 太祖, r. 334–349; Hu 虎

**Northern Dynasties**

[Northern] Wei 北魏: Tuoba 拓跋

Daowudi 道武帝, r. 377–409; Gui 珪

Xianwendi 獻文帝, r. 466–470; Hong 弘

Xiaowendi 孝文帝, r. 471–499; Hong 宏

era: Taihe 太和 (477–499)

[Northern] Qi 北齊: Gao 高

Wenxuandi 文宣帝, r. 550–559; Yang 洋

[Northern] Zhou 北周: Yuwen 宇文

Wendi 文帝, b. 505–d. 556; Tai 泰

**Southern Dynasties**

[Liu-]Song [劉] 宋: Liu 劉

Shaodi 少帝, r. 422–424; Yifu 義符

Wendi 文帝, r. 424–453; Yilong 義隆

era: Yuanjia 元嘉 (424–453)

Xiaowudi 孝文帝 (453–464); Jun 駿

era: Daming 大明 (457–464)

Qian Feidi 前廢帝, r. 464–465; Ziye 子業

[Southern] Qi 南齊: Xiao 蕭

Gaodi 高帝, r. 479–482; Daocheng 道成

Wudi 武帝, r. 482–493; Ze 赜

era: Yongming 永明 (483–493)

Mingdi 明帝, r. 494–498; Luan 鸞

Donghun hou 東昏侯, r. 498–501; Baojuan 寶卷

Liang 梁: Xiao 蕭

Wudi 武帝, r. 502–549; Yan 衍

Jianwendi 簡文帝, r. 549–551; Gang 綱

[Xiao 孝] Yuandi 元帝, r. 552–555; Yi 繹

Chen 陳: Chen 陳

Wudi 武帝, r. 557–559; Baxian 霸先

Houzhu 後主, r. 582–589; Shubao 叔寶

era: Zhenming 禎明 (587–589)

**Sui**

Sui 隋: Yang 楊

Wendi 文帝, r. 581–604; Jian 堅

Yangdi 煬帝, r. 604–617; Guang 廣

Gongdi 恭帝, r. 617–618; You 侑

**Tang**

Tang 唐: Li 李

Gaozu 高祖, r. 618–626; Yuan 淵

Taizong 太宗, r. 626–649; Shimin 世民

era: Zhenguan 貞觀 (627–649)

Wu Hou 武后 (Wu Zetian 武則天), r. 690–705; Zhao 曌

Xuanzong 玄宗, r. 712–756; Longji 隆基

era: Tianbao 天寶 (742–756)

**Five Dynasties and Ten States**

Southern Tang 南唐 (937–975)

**Song**

Northern Song 北宋

Taizu 太祖, r. 960–976

era: Kaibao 開寶 (968–976)

Taizong 太宗, r. 976–997

Zhenzong 真宗, r. 997–1022

era: Xianping 咸平 (998–1003)

era: Jingde 景德 (1004–1007)

Renzong 仁宗, r. 1022–1063

era: Tiansheng 天聖 (1023–1031)

Huizong 徽宗, r. 1100–1126

era: Daguan 大觀 (1107–1110)

Southern Song 南宋

Gaozong 高宗, r. 1127–1162

era: Shaoxing 紹興 (1131–1162)

Guangzong 光宗, r. 1189–1194

era: Shaoxi 紹熙 (1190–1194)

Ningzong 寧宗, r. 1194–1224

era: Qingyuan 慶元 (1195–1200)

**Yuan** 元

era: Zhizheng 至正 (1341–1368)

**Ming** 明

era: Zhengde 正德 (1505–1521)

era: Longqing 隆慶 (1567–1572)

era: Wanli 萬曆 (1573–1620)

era: Chongzhen 崇禎 (1628–1644)

**Qing** 清

era: Qianlong 乾隆 (1736–1796)

era: Guangxu 光緒 (1875–1908)

# Texts

# Bao Zhao ji 鮑照集

## Introduction

The collection of Bao Zhao, styled Mingyuan 明遠 (414–466?), is also known as *Bao Canjun ji* 鮑參軍集 (Collection of Military Adjutant Bao) and has additionally appeared as *Baoshi ji* 鮑氏集 and *Bao Mingyuan ji* 鮑明遠集. Bao was appointed to the position of military adjutant during the last stage of his career, and this title became attached to his works centuries later, during the Southern Song. Together with Xie Lingyun 謝靈運 (385–433) and Yan Yanzhi 顏延之 (384–456), he is known as one of the three great masters of poetry of the Yuanjia 元嘉 era (424–453). Although accomplished in other genres, Bao is especially famous for his *yuefu* poetry and parallel prose; he is considered one of the most important *yuefu* poets of the Southern Dynasties.

Hailing from a declining scholar-class family, Bao Zhao strove all his life for success in his career. Although some men of his time were able to overcome the disadvantage of a humble birth and rise to high office through clever political maneuvering or opportunities that presented themselves, Bao enjoyed neither fortuitous happenstance nor deftness with politics. He never managed to hold an office above the seventh rank. Liu Yiqing 劉義慶 (403–444), the Prince of Linchuan 臨川, most appreciated Bao's talent but met an untimely death at the age of forty-one. Throughout long service to Liu Jun 濬 (fl. 436–453), the Prince of Shixing 始興 and a son of Emperor Wen (407–453), Bao remained an “attendant gentleman” without promotion. Bao was fortunate to have left Liu Jun's establishment before 453, when the prince became involved with Liu Shao's 劭 (426–453) assassination of Wen. Other literati did not survive the political intrigues of this period.

Bao's literary talent later made him a target of the jealousy of Emperor Xiaowu (r. 453–464). After Xiaowu's death, Bao became entangled in a web of political machinations that began with the ascent to power of Liu Ziyi 子業 (referred to posthumously as the “First Deposed Emperor”; r. 464–465). Bao was then serving as military adjutant under the Prince of Linhai 臨海, Liu Zixu 子頊 (d. 466), who was only a young child. Soon after the murder of Liu Ziyi, Bao became implicated in a rebellion led by supporters of the Prince of Jin'an 晉安, Liu Zixun 子勛 (456–466). The uprising was quickly crushed, and two local commanders of Jingzhou 荊州 (modern Hubei), Song Jing 宋景 and Yao Jian 姚儉, took advantage of this turn of events to lay siege to the provincial center, Jiangling 江陵. During their raid, Bao and other clerks were killed. Bao could not have escaped execution since the rebellion

was led not by the young princes but by their aides and administrators. These political ups and downs in Bao's life provide the background for many of his works.

### Contents

Some twenty years after Bao's death, most of his works were lost or scattered. Xiao Changmao 蕭長懋 (458–493), Crown Prince Wenhui of the Southern Qi, ordered Yu Yan 虞炎 (fl. 483–493) to collect and compile them. The widely circulated *Bao Canjun ji* that was produced during the Ming dynasty was based upon a Southern Song edition titled *Baoshi ji* 鮑氏集. This is the earliest edition available and contains ten untitled *juan* whose contents are as follows:

1. Rhapsodies
2. Rhapsodies
3. *Yuefu* poems (each poem title is preceded by the word *dai* 代, "in place of")
4. Literary imitations
5. Miscellaneous lyric poems
6. Miscellaneous lyric poems
7. Miscellaneous lyric poems and contemporary *yuefu* poems of the categories *Wuge* 吳歌 (Wu songs) and *Xiqu* 西曲 (Western tunes)
8. Miscellaneous lyric poems and *yuefu* poems, among which the most famous is "Ni Xinglu nan" 擬行路難 (In imitation of "The wayfaring is hard")
9. Petitions, and proposals (*shu* 疏)
10. Eulogies, inscriptions, and miscellaneous prose works

There are only two *juan*, however, in the popular *Bao Canjun ji* compiled during the seventeenth century by Zhang Pu for inclusion in his *Han Wei Liuchao baisanjia ji*, q.v. The first *juan* includes all the rhapsodies and prose works, and the second contains both lyric and *yuefu* poems. There are two other Ming editions: the *Bao Canjun ji* in six *juan*, compiled by Zhang Xie (1574–1640), and the *Bao Mingyuan ji* in ten *juan*, by Wang Shixian 汪士賢 (Ming dynasty, dates unknown). The former is not available but the latter is identical to the Song edition (*Baoshi ji*) in its arrangement of the content.

The best edition to date and the one most widely used in academia is the *Bao Canjun ji zhu* 鮑參軍集注 (Annotated collection of Military Adjutant Bao), compiled and annotated by Qian Zhonglian 錢仲聯 (1908–2003), who continued the project of his grandfather Qian Zhenlun 振倫 (1816–1879) to annotate Bao's works. Probably because *Sui shu*, q.v., 35:1535, recorded that during the Liang dynasty there existed six *juan* of Bao Zhao's works, Qian used the same number for his edition, whose contents are organized by generic category as follows:

1. Rhapsodies; petitions, proposals
2. Official letters; personal letters; eulogies; inscriptions; essays
3. *Yuefu* poems
4. *Yuefu* poems
5. Lyric poems
6. Lyric poems

### Authenticity and transmission of the text

Yu Yan's preface to his compilation during the Southern Qi of Bao's works states that only about half of Bao's poems could be recovered. *Sui shu* 35:1535 records a *Bao Canjun ji* in ten *juan* and mentions that there was a six-*juan* version in the Liang dynasty. *Jiu Tang shu* 47:2068, *Xin Tang shu* 60:1592, and *Song shi* 208:5329 all list a *Bao Zhao ji* in ten *juan*. There is no evidence, however, that any text was cited from the *Bao Zhao ji* or *Bao Canjun ji* before the Song. It seems that the text and its title became stabilized only in the Southern Song, since the *Bao Canjun ji* was cited as a book title in a poetic title found in *juan* 4 of the *Jianquan ji* 澗泉集 by Han Biao 韓澆 (1159–1224).

*Chongwen zongmu*\* 5:32a (751) records a *Bao Zhao ji* in one *juan* (*zhao* 照 was written as 昭 to avoid the name taboo of the empress Wu Zetian 武則天 [r. 690–705]). Both *Junzhai dushuzhi*\* (dated 1151), 819–820, and *Zhizhai shulu jieti*\*, compiled by Chen Zhensun 陳振孫 (fl. 1211–1249), 16:464, list the text as having ten *juan*. Later in the Yuan, *juan* 230 of Ma Duanlin's 馬端臨 (1254–1323) *Wenxian tongkao* 文獻通考 lists a *Bao Canjun ji* in ten *juan*.

No scholars have doubted the authenticity of the *Bao Canjun ji*, though it is no longer identical to the original version from the Liang. The *Siku quanshu zongmu tiyao*\* points out that one of Bao's lines cited by Zhong Rong (ca. 468–518) in his *Shi pin*, q.v., is missing from the *Siku quanshu*\* edition in ten *juan* of the *Bao Canjun ji*: "Rizhong shichao man" 日中市朝滿 (At noon the market and the court are full). The *Siku quanshu* adopted the edition compiled by Zhu Yingdeng 朱應登 (1477–1526).

### Principal editions

All modern editions derive from the Southern Song compilation that was titled *Baoshi ji*. The most accessible printing of this earliest text is that in the *Sibu congkan*\*. Qian Zhonglian's *Bao Canjun jizhu*, first published in 1957, is also based on the Song edition. Additionally, there are:

*Baoshi ji*. Ten *juan*. Collated by Mao Fuji 毛斧季 (1640–?). Taipei: Taiwan shangwu yinshu guan, 1967. Mao Fuji's edition is based mainly on the text that Zhu Yingdeng published in 1510.

- Bao Mingyuan ji*. Ten juan. Collated by Wang Shixian (Ming dynasty), proofread by Wang Fengzhou 王鳳洲 (Ming dynasty); postface of 1510; in *Han Wei Liuchao ershiyi mingjia ji*\* and reprinted in *Siku quanshu cunmu congshu bubian*\* 27:642–81 and 28:1–10.
- Bao Canjun ji*. Two juan. In *Han Wei Liuchao baisanjia ji*, q.v., compiled by Zhang Pu.
- Bao Zhao ji*. Two juan. In *Quan shanggu Sandai Qin Han Sanguo Liuchao wen*, q.v., “Quan Song wen,” juan 46–47. Compiled by Yan Kejun.
- Bao Zhao ji jiaobu* 校補. One juan. Collated by Lu Wenchao 盧文弨 (1717–1796). *Congshu jicheng chubian*\*, vols. 61–70.

### Modern complete and partial editions

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- Huang Jie 黃節 (1874–1935). *Bao Canjun shi zhu* 鮑參軍詩注. In *Huang Jie zhu Han Wei Liuchao shi liuzhong* 黃節注漢魏六朝詩六種. Beijing: Zhonghua shuju, 2008.
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## APPENDIX I

# Cross-References to Alternate Titles

*Bao Canjun ji* 鮑參軍集

*Bao Mingyuan ji* 鮑明遠集

*Baoshi ji* 鮑氏集

*Bieben Shiliuguo chungiu* 別本十六國春秋

*Cao Cao ji* 曹操集

*Cao Zijian ji* 曹子建集

*Cao Pi ji* 曹丕集

*Chen Si wang ji* 陳思王集

*Chenggong Zi'an ji* 成公子安集

*Deyan* 德言

*Fu Chungu ji* 傅鸞觚集

*Fuzi* 傅子

*(Gaoseng) Faxian zhuan* (高僧) 法顯傳

*Han Wei Liuchao baisan mingjia ji* 漢魏六朝  
百三名家集

*He Hengyangji* 何衡陽集

*He Jishi ji* 何記室集

*He Shuibu ji* 何水部集

*He Zhongyan ji* 何仲言集

*Huanyuan zhi* 還冤志

*Jianzhu Tao Yuanming ji* 箋注陶淵明集

*Bao Zhao ji* 鮑照集

*Bao Zhao ji* 鮑照集

*Bao Zhao ji* 鮑照集

*Shiliuguo chungiu* 十六國春秋

*Wei Wudi ji* 魏武帝集

*Cao Zhi ji* 曹植集

*Wei Wendi ji* 魏文帝集

*Cao Zhi ji* 曹植集

*Chenggong Sui ji* 成公綏集

*Liuzi* 劉子

*Fu Xuan ji* 傅玄集

*Fu Xuan ji* 傅玄集

*Foguo ji* 佛國記

*Han Wei Liuchao baisanjia ji* 漢魏六朝百  
三家集

*He Chengtian ji* 何承天集

*He Xun ji* 何遜集

*He Xun ji* 何遜集

*He Xun ji* 何遜集

*Huanyuan ji* 還冤記

*Tao Yuanming ji* 陶淵明集

## APPENDIX II

# Common Literary Genres

1. Admonition (*zhen* 箴)
2. Command (*ling* 令)
3. Communication (*qi* 啟)
4. Condolence (*diaowen* 弔文)
5. Declaration (*zhang* 章)
6. Dirge (*lei* 誄)
7. Discourse (*shuo* 說)
8. Disquisition (*lun* 論)
9. Edict (*zhao* 詔)
10. Elegy (*sao* 騷)
11. Encomium (*zan* 贊)
12. Epigram, linked pearls (*lian Zhu* 連珠)
13. Epitaph (*bei* 碑, *bei wen* 碑文)
14. Eulogy or Hymn (*song* 頌)
15. Grave memoir (*muzhi* 墓誌, *muzhi ming* 墓誌銘)
16. Inscription (*ming* 銘)
17. Instruction (*jiao* 教)
18. Lament (*ai* 哀)
19. Letter, personal (*shu* 書); *see also* Memorandum
20. Linked verse (*lian ju* 連句/聯句)
21. Lyric poetry (*shi* 詩)
22. Memorandum, official letter (*jian* 箋/牋)
23. Memorial: *see* Declaration; Petition

### APPENDIX III

## Frequently Cited Sources and Collectanea

The following titles are marked with an asterisk on their first occurrence in an entry. Imprint information is provided only in this appendix. The editions listed here were selected because they were the most conveniently available to the editors; they are not being recommended as the most authoritative.

**Chongwen zongmu** 崇文總目 (1034–1041), by Wang Yaochen 王堯臣 (1001–1056) et al.

Recension prepared by Qian Dongyuan 錢東垣 (d. 1824) et al., Jiading Qin shi kanben 嘉定秦氏刊本, 1799.

Taipei: Guangwen shuju, 1968. 2 vols. Facsimile reproduction of the Yueyatang congshu 粵雅堂叢書 ed. (1853), with notes (jishi 輯釋) by Qiao Yanguan 喬衍瓘. In the Shumu xubian 書目續編 series.

**Congshu jicheng** 叢書集成 collectanea. Shanghai: Shangwu yinshuguan, 1935–1937. Over 4,100 titles in 3,467 volumes. Reprinted as **Congshu jicheng xinbian** 新編, Taipei: Xinwenfeng chubanshe, 1986.

**Guoxue jiben congshu** 國學基本叢書 series. Shanghai: Shangwu yinshuguan, 1929–1941. 400 titles. Reprint, Taipei: Taiwan shangwu yinshuguan, 1968.

**Gushi ji** 古詩紀 (1557), also titled *Shi ji* 詩紀, compiled by Feng Weine 馮惟訥 (1513–1572).

Taipei: Taiwan shangwu yinshuguan, [1983]. In *Yingyin Wenyuange Siku quanshu*\*, 1379–80:1–702.

**Han Wei Liuchao ershiyi mingjia ji** 漢魏六朝二十一名家集, compiled by Wang Shixian 汪士賢 (dates unknown) during the Wanli era (1573–1620). Photo-facsimile of 1583 ed. of *Han Wei Liuchao zhujia wenji* 漢魏六朝諸家文集/*Han Wei zhuming jiaji* 漢魏諸名家集.

Reprinted in the *Siku quanshu cunmu congshu bubian*\*.

**Junzhai dushu zhi** 郡齋讀書志, compiled by Chao Gongwu 晁公武 (ca. 1104–1183), preface dated 1151. Additions by Yao Yingji 姚應績 (1249), addendum in 2 *juan* by Zhao Xibian 趙希弁 (fl. mid-thirteenth century), collation notes, table of contents, and erratum by Wang Xianqian 王先謙 (1842–1917).

Shanghai: Shanghai guji chubanshe, 1990 (2006 printing), with Sun Meng's 孫猛 collation notes (*jiaozheng* 校證). 2 vols.

**Liang wen ji** 梁文紀, compiled by Mei Dingzuo 梅鼎祚 (1549–1615).

In *Yingyin Wenyuange Siku quanshu*\*, vol. 1399.

**Liuchao shiji** 六朝詩集 (1543), compiled by Xue Yingqi 薛應旂 (*jinsi* 1535).

## APPENDIX IV

# Textual Transmission of the Standard Histories

There are few manuscript remains of the histories that predate the period of printing that began in the Song. Portions of Jin dynasty manuscripts of the *Sanguo zhi* have been found in Xinjiang; one of these manuscripts is reproduced in the Zhonghua shuju edition of that history. An abbreviated version of a portion of the *Jin shu* was recovered at Dunhuang by Aurel Stein. Full texts of the histories become available only with the advent of woodblock printing in the Song.

The Song Imperial Academy (Guozijian 國子監; termed the “Directorate of Education” by some authors), in addition to its other duties, was very active in printing books. By some counts over 140 titles were produced, but there were undoubtedly many more. The full range of books was included, and the histories were given full due. From the introduction of printing, some histories were printed individually, but the usual practice was to produce the standard histories in a set. The term “standard histories” (*zhengshi* 正史), used at least as early as the Liang, came into general use in the Song to designate the basic annals-account style. The early Song set of Fifteen Histories (*Shiwushi* 十五史) was produced in four stages. The first was completed from 994 to 999 (Chunhua 淳化 5 to Xianping 咸平 2) and included the *Shi ji* 史記, *Han shu* 漢書, and *Hou Han shu* 後漢書. During the next stage, 1000 to 1023 (Xianping 咸平 3 to Tiansheng 天聖 1), the *Sanguo zhi* 三國志 and *Jin shu* 晉書 appeared. In the third stage, 1024 to 1058 (Tiansheng 天聖 2 to Jiayou 嘉佑 3), the *Nan shi* 南史, *Bei shi* 北史, and *Sui shu* 隋書 were printed. Finally, in the fourth stage, the most productive, from 1059 to around 1072 (Jiayou 嘉佑 4 to Xining 熙寧 5), the printing of the *Song shu* 宋書, *Nan Qi shu* 南齊書, *Liang shu* 梁書, *Chen shu* 陳書, *Wei shu* 魏書, *Bei Qi shu* 北齊書, and *Zhou shu* 周書 was completed. In addition, two newly compiled histories, the *Xin Tang shu* 新唐書 and *Xin Wudai shu* 新五代史, both compiled by Ouyang Xiu 歐陽脩 (1007–1072), were printed in 1060 and 1072, respectively. This set, now of Seventeen Histories (*Shiqishi* 十七史), is often referred to simply as the 994 edition.

For the Song editions of the seven histories falling within the Six Dynasties period, the *Song shu*, *Qi shi*, *Liang shu*, *Chen shu*, *Bei Wei shu*, *Bei Qi shu*, and *Zhou shu*, the *Junzhai dushu zhi* 郡齋讀書志 by Chao Gongwu 晁公武, preface dated 1151 (Shaoxing 紹興 21), has additional information. According to Chao, in 1061 (Jiayou 嘉佑 6) manuscript copies of these seven histories that were stored in the imperial library, and in deplorable condition, were consigned to the officials of the learned academies who served in editorial and compilation capacities (*guange guan* 館閣官)

## APPENDIX V

# Non-Western Periodical Titles

*Aichi gakugei daigaku kenkyū hōkoku, Jimbun kagaku* 愛知学芸大学研究報告, 人文科学  
*Aichi kyōiku daigaku kenkyū hōkoku, Jimbun kagaku* 愛知教育大学研究報告, 人文科学  
*Aichi shukutoku daigaku ronshū, Bungakubu (bungaku kenkyū kahen)* 愛知淑徳大学論  
集, 文学部 (文学研究科篇)

*Aoyama gakuin daigaku bungakubu kiyō* 青山学院大学文学部紀要

*Baoji wenli xueyuan xuebao, Shehui kexue ban* 寶雞文理學院學報, 社會科學版

*Beifang luncong* 北方論叢

*Beijing daxue xuebao, Zhhexue shehui kexue ban* 北京大學學報, 哲學社會科學版

*Beijing keji daxue xuebao, Shehui kexue ban* 北京科技大學學報, 社會科學版

*Bijutsushi* 美術史

*Bijutsushi kenkyū* 美術史研究

*Bowuguan yanjiu* 博物館研究

*Bukyō daigaku daigakuin kiyō* 仏教大学大学院紀要

*Bungei ronsō* 文芸論叢

*Changchun shifan xueyuan xuebao* 長春師範學院學報

*Changde shifan xueyuan xuebao, Shehui kexue ban* 常德師範學院學報, 社會科學版

*Chengdu daxue xuebao, Shehui kexue* 成都大學學報, 社會科學

*Chonnam sahak* 全南史學

*Chuanshan xuekan* 船山學刊

*Chūgoku bungaku hō* 中国文学報

*Chūgoku bungaku ronshū* 中国文学論集

*Chūgoku chūsei bungaku kenkyū* 中國中世文學研究

*Chūgoku-gaku ronshū* 中国学論集

*Chūgoku kodai shōsetsu kenkyū* 中國古代小說研究

*Chūgoku koten bungaku kenkyū* 中国古典文学研究

*Chungguk munhak* 中國文學

*Chunggukōmunhak yōkch'ong* 中國語文學譯叢

*Chūō Daigaku Ajiashi kenkyū* 中央大学アジア史研究

*Cishu yanjiu* 辭書研究

*Dalu zazhi* 大陸雜誌

*Daxue tushuguan xuebao* 大學圖書館學報

*Dao jiao xue tansuo* 道教學探索

*Dongfang wenhua* 東方文化

*Dongfang zazhi* 東方雜誌

# Subject Index

Works are listed under subject areas in chronological order by the year of completion or the dates of the author, compiler, or sponsor. The collected writings of individuals are in order of the author's dates.

## Agriculture

*Qimin yaoshu*, Jia Sixie (fl. 530–544)

## Anomaly accounts and ghost stories

*Bowu zhi*, Zhang Hua (232–300); *Soushen ji*, Gan Bao (d. 336); *Shiyi ji*, Wang Jia (d. before 393); *Shuyi ji*, attributed to Ren Fang (460–508); *Huanyuan ji*, Yan Zhitui (531–d. after 591)

## Anthologies

**multigenre:** *Wen xuan*, Xiao Tong (501–531); *Han Wei Liuchao baisanjia ji*, Zhang Pu (1602–1641); **prose:** *Quan shanggu Sandai Qin Han Liuchao wen*, Yan Kejun (1762–1843); **poetry:** *Yutai xinyong*, Xu Ling (507–583); *Yuefu shiji*, Guo Maoqian (fl. 1080)

## Biography

**Buddhist:** *Biqiuni zhuan*, attributed to Shi Baochang (ca. 495–528); *Gaoseng zhuan*, Shi Huijiao (497–554); *Guang Hongming ji*, Daoxuan (596–667); *Xu Gaoseng zhuan*, Shi Daoxuan (597–667); **Daoist:** *Shenxian zhuan*, Ge Hong (283–343); **filial paragons:** *Xiaozhi zhuan*, anonymous (late fifth to early eighth century); **recluses:** *Gaoshi zhuan*, Huangfu Mi (215–282)

## Buddhism, doctrine

*Hongming ji*, Sengyou (445–518)

## Buddhism, history

*Foguo ji* (comp. 416), Fa Xian (ca. 337–422); *Luoyang qielan ji*, Yang Xuanzhi (fl. early sixth century). *See also* **Biography, Buddhist**