

# **A New Exploration of Qian Qianyi's Historiographical Thought and Theory——On the Historicity of Biographies in the Poetry Collection of Dynasties**

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**Abstract:** As a leader of the literary world at the time of the transition from Ming to Qing, Qian Qianyi also made important contributions and influences in the field of historiography. He paid much attention to and focused on the history of the founding of the Ming Dynasty, and formed a core purpose based on official documents with "national history" as the core at the theoretical level, and widely adopted various materials from different sources and attributes. The "History of Ming", which was compiled over two dynasties and has a volume of 250 volumes, is the most important achievement of Qian's life. His advocacy and promotion of the method inherited from the "Tongjian" long compilation in the practice of historiography also has outstanding significance. The biographies of the characters in the "Collection of Poems of Various Dynasties", which are of the same origin as the "History of Ming" and form a high-low combination, show a distinct and unique historical nature in terms of writing purpose, text content and narrative perspective. After the "History of Ming" was destroyed by the crimson cloud, it may become another excellent entry point for the analysis and interpretation of Qian's historiography.

**Keywords:** Qian Qianyi; Ming History; National History; Long Compilation; Poetry of Various Dynasties

## **1. INTRODUCTION**

“Qian Qianyi, a literary giant in the late Ming Dynasty who was known as the "Four Seas Alliance for Fifty Years", was known as a poet, scholar and even a bibliophile, but his identity as a historian should not be ignored. Looking through Qian's works, we can see that he frequently expresses himself as a historian, such as "Qianyi is a historian, and he has the responsibility to record history." In addition, a series of historical works such as "Dialectics of the Records of Taizu" have been widely recognized and praised by later generations for their detailed textual research and profound judgments., soIn-depth exploration and interpretation of Qian's historical thought should be the focus of Qian Qianyi research.UniqueThe meaning and value of the part. As early as the last century70YearWhen the research on Qian Qianyi was not yet fully developed, Mr. Du Weiyun wrote "Qian Qianyi and His Historiography" This article summarizes Qian's

historical thoughts and achievements, which can be regarded as the pioneering work of Qian's historical research.;90YearAt the end of the dynasty, Mr. Chen Baoliang wrote "On Qian Qianyi's Historiography" One article after another; in the past two decades, related research has grown rapidly.haveZhang Yonggui and Li Jianjun, "A Review of Qian Qianyi's Historiographical Thoughts"waitartsIt is representative, and there are also works such as Li Jingyan's "The Historical Value of Qian Qianyi's "Biographies of Poetry Collections of Various Dynasties""An extension of, andYu Qian's "Research on Ming History by Late Ming Historians"A type of related resultsIt is worth paying attention to(Lin, 2010a). Overall, the academic community hasofThe research has made great progress and presents a combination of comprehensive overview and key analysis, focusing onHis historical view and historical theoryThe practical orientation and reality-orientedness of the text, and the emphasis on historical research and the corresponding methodological achievements and contributions.SeveralFeatures, howeverPrevious DiscussionsThere are still some deficiencies and omissions in the explanation: First,existingMost of the research is introductory and descriptive, and lacks systematic and detailed analysis and interpretation.Key concepts analysis,Potential(Li, 2006). 'TheorySystem and even later generationsThe second is that the significance and value of historical research are overemphasized, and other issues and even some technical details involved in the research are ignored and downplayed to a certain extent; the third is that the historical thought of Qian is examined and analyzed in a relatively isolated and one-sided manner.and'Theoretical system, failed to examine its relationship with other fields such as Qian's literature from a more accommodating and macro perspective.Interactionrelationship and try to use it to reflect on and look into the issues in the field of history.The above phenomenon existsThe reason is that, on the one hand, the great work "History of Ming Dynasty" which Qian devoted his life to was destroyed by the torch of crimson clouds. Based on the existing documents, it is difficult to perceive and explore the scale, details and depth of Qian's historiography in all aspects; on the other hand, the prosperity of his literary reputation has invisibly obscured and eliminated his brilliance in the field of historiography; in addition, after being identified as a traitor in the Qianlong Dynasty(Qian, 2020), the intentional suppression and unintentional forgetting caused by the official stigmatization also had a significant negative effect on the attention and understanding of Qian's life and thoughts by later generations. In response to the above discussion and combined with previous research, this article intends to explore and explain Qian's

"national history" concept and conception in historical theory, the compilation of "History of Ming Dynasty" and the promotion of the "long compilation" method in historical writing, and the series of issues of biographies of characters in "Collection of Poems of Various Dynasties" in historical narrative, in order to make some contributions to Qian's historiography and even the overall related research on Qian Qianyi(Lin, 2010b).

## 2. ONE,RIGHTHISTORY OF THE FOUNDING OF THE MING DYNASTYKEY POINTSFOCUS ONAND ITS POTENTIAL CONCEPTION OF "NATIONAL HISTORY"

The academic community has discussed and elaborated on the characteristics and contributions of Qian's historiography in textual research. However, if we examine it from the perspective of the research object, a more distinctive feature of Qian's historiography theory and practice that deserves more attention is his focus on the history of the founding of the early Ming Dynasty. The direct cause of Qian Qianyi's expertise in the history of the founding of the early Ming Dynasty was his experience as a historian in the compilation of "Shenzong Shilu" during the Tianqi period.June (1624)Qian Qianyi, who was demoted due to the "Zhejiang Imperial Examination Case", was reappointed as Zuo Yude and editor of the Hanlin Academy(Huang & Zheng, 2018), and served as a lecturer in the Imperial Lectures and participated in the compilation of "Shenzong Shilu". This experience as a historian was of great significance to Qian's historical career. Through the compilation of "Shilu", Qian Qianyi was able to see a large number of official secrets, which not only became the documentary basis for his subsequent writing of a series of historical works, but also laid the foundation for Qian Qianyi's historical research orientation focusing on the history of the founding of the Ming Dynasty(Yang, 2023): Qian Yi, who was short of historians, secretly had the ambition to compile and record the deeds of the founding heroes of Emperor Gao. For example, Dingyuan Huangjin, Haiyan Zheng Xiao, Taicang Wang Shizhen and others, people wrote their own books, and there were many disputes and doubts. It was difficult to count them. So I took the evidence from the "Veritable Records". The "Veritable Records" recorded the records of heroes, which were stored in the ancestral temples and in the custody of the officials... In the Jiazi year of the Tianqi period, I compiled the "Veritable Records of Emperor Shenzong Xian"(Ho, 2015).

I read the Wenyuan Pavilion secret book and saw thousands of words of Emperor Gao's handwritten edicts and four records of treacherous and rebellious officials. They were all engraved by Emperor Gao's order and passed down to future generations. The omissions and errors in national history and the errors in unofficial history can be corrected one by one. Then I wrote this book. First, I used national history, verified it with genealogy, and compared it with other records, and the years, months, states, and divisions were recorded. The deeds of the founding heroes are vividly described (Chiang, 2005). Although Qian Qianyi soon (1625) He was ostracized by the eunuch party and was stripped of his official title and returned to his hometown. During this brief period of his tenure as historian, he was able to A lot of eye official Collection of early Ming documents Material And record These precious raw materials, Not only did it become the later "Collection of Poems of Various Dynasties" The period of the early Ming Dynasty Biography historical data The foundation also gave birth to A series of historical works on the history of the founding of the Ming Dynasty——First "A Brief History of the Early Period of the State", Mainly record the Red Turban Army Guo Zixing and others; Next "A Brief History of the Founding Heroes", Record: "The false Tianwan, then the false Han, then the false Xia, aimed at separatism. Then the Eastern Wu, then the Qingyuan, aimed at theft. The Mandate of Heaven is not usurped, the barbarians have their own rulers, so the end is determined by Kuo Kuo and Chen You."; There are "Biographies of the Founding Heroes", It is dedicated to the founding heroes of the Ming Dynasty Lifetime Achievements This group of historical works, based on the materials encountered during the compilation of the Veritable Records, at first It was not published publicly (Mei, 2021), but only circulated in manuscript form. Later, it was passed down through the torch of Jiangyun. Fragments Combine again What we see now "A Brief Account of the Heroes at the Beginning of the Country" in fifteen volumes. Other representative historiography Textual Research Long article "A Study on the Temple of Meritorious Officials at Jiming Mountain" etc., which is also the historical work of this stage. "Derivatives". This preface is relatively rarely mentioned in later studies, but many details in the text are worth pondering. First, it talks about "Dingyuan Huangjin, Haiyan Zheng Xiao (Liu, 2017), Taicang Wang Shizhen and others, people wrote their own books, refuted and doubted each other", which shows the pertinence of his focus on the history of the founding of the country: "People wrote their own books" refers to Huang Jin's "Records of the Founding Meritorious Officials of the Ming Dynasty", Zheng Xiao's "Compilation of My Studies" (Su, 2023),

Wang Shizhen's "Errors in Historical Records" and other historical works related to the records and textual research of the early Ming Dynasty. Qian Qianyi was not satisfied with the "conflicts and doubts" in them, so he had the idea of revising and improving them; then he mentioned "reading the Wenyuan Pavilion secret book, I saw thousands of words of Emperor Gao's handwritten edicts, and four records of treacherous and rebellious officials", which shows the reality of his focus on the history of the founding of the country - Qian Qianyi once asserted that "there is no more difficult historical research than the beginning of the country"(Zhao, 2014), and the fundamental reason is: The dragon and the phoenix are not something that the Emperor Gaozu has ever avoided, but the ministers who wrote the book have avoided it... The events of the pseudo-Zhou Dynasty were recorded by the old ministers and elders of the time, such as Chen Ji and Wang Feng, and they are all well-documented. However, when we examine the "History of Yuan Dynasty" and the national history, we find that not only the facts are contradictory, but also the dates are different. Ji and the editor of the "History of Yuan Dynasty" did not have different views and opinions, so who should correct them? As for the drowning in Poyang, the words of Qingtian Mu Shu were spread and increased, and the falsehood was obvious, but it has not been corrected to this day(Demon, 2009). Inspired by this, Qian determined to write something based on the existing materials in order to clarify the facts and correct errors, so as to achieve the goal of "correcting the omissions and errors in national history and the mistakes in unofficial history one by one." The logic of the preface is rigorous and self-consistent, and it progresses step by step(Yidan & Xiuyuan, 2020). It first says "people write their own books, and refute and doubt each other" to highlight the necessity of studying the history of the founding of the country. Then it says "reading the secret books of Wenyuan Pavilion" to show the feasibility of studying the history of the founding of the country. On the basis of these two points, Qian Qianyi further introduces his practical methods and specific ideas: "First, use national history, verify it with genealogies, and refer to other records" - past academic research on Qian's core assertion does not seem to have a deep exploration based on conceptual dimensions, but the most critical term "national history" needs to be analyzed and corrected because of its special historical background: since the establishment of the History Institute in the Tang Dynasty(Cherniack, 1988), the new monarch would order the historian to collect the daily notes, calendars and other materials of the previous emperor, and first compile them into a chronological "real record". At the same time, he would compile various facts into a "national

history", which is the official chronicle-style official history. The Old Book of Tang, Biography of Wei Shu, states: "Since Linghu Defen to Wu Jing, the national history had been compiled by many people, but no one school of thought had been formed. It was not until Wei Shu that the categories and rules were set, and the omissions and deficiencies were filled. He compiled 113 volumes of the National History and one volume of Historical Examples(Blair, 2024). The events are brief but the records are detailed, and he has the talent of a good historian." The distinction between "national history" and "veritable records" became clear in the Song Dynasty: "At the beginning of Shaoxing, both the veritable records and national history were housed in the History Museum. Later, the History Museum was abolished, and when the veritable records were compiled, the Veritable Records Institute was set up, and when the national history was compiled, the National History Institute was set up." In historical records, expressions such as "Tizhu Guoshi (Yuan)" are very common, and the so-called "Tizhu Guoshi Yuan" refers to the official history. However, in the Ming Dynasty, due to the loss of official history, the term "national history" came to refer specifically to the records of the dynasty. For example, Yang Xuan, the censor, recalled the restoration of Emperor Yingzong and said: "The Chenghua era was changed and the national history was compiled. Xuan consulted the history museum, but there was no record of this event(Ward, 2013)."

The "national history" here refers to the "Records of Emperor Yingzong". When Dong Qi corrected Jiao Fang's "Records of Emperor Xiaozong", which he "criticized and praised", he was able to "record in detail without being redundant, concise but complete, and correct the errors in the previous record". Jiao Hong commented that he "made great contributions to national history".The "national history" here refers to the "Records of Emperor Xiaozong". The drawbacks of "national history" have always been criticized by Ming Dynasty historiography. With the gradual rise of private historiography, criticisms from knowledgeable people have emerged in an endless stream since the middle and late Ming Dynasty. What Li Weizhen said in the "Preface to Historical Materials" is typical: "The history of the previous dynasty and the records of the past dynasty still run parallel, but there is no history in this dynasty, so the records of the past dynasty are used as history(Bender, 2016). Knowledgeable people are dissatisfied with this, and unofficial history is therefore in a mess. Some are wrong because of lack of knowledge, some are wrong because of preference for novelty, some are wrong because of partiality, and some are even revised because of slander. As for today, the

scholars are making random comments and the court officials are arguing, which is even more unquestionable..." In fact, the root cause of the failure of the Ming Dynasty's "national history" can be traced back to the abolition of the "daily records" and "calendars" in the 14th year of Hongwu. In addition to the inaccuracy and lack of basic information, the more important reason is that the Ming Dynasty officials did not have a special historical compilation agency like the "National History Institute" of the previous dynasty to ensure the compilation of the "national history". This task was only entrusted to the Hanlin Academy, lacking institutionalized and standardized guarantees. Although the imperial court attached great importance to the compilation of the Veritable Records and devoted much energy to it, the specific compilation process was often susceptible to political instructions and interference from the emperor of the time, and even evolved into a battlefield for party struggles, so it was inevitable that there were many concealments and inaccuracies (Struve, 2013). As official and private historiography grew and declined, people's cognition, understanding and use of the concept of "national history" in the middle and late Ming Dynasty also became somewhat loose and changed. When late Ming historians mentioned "national history", they no longer specifically referred to the official records of the dynasty. For example, in the book "National History Records" compiled by Zhang Quan in the late Wanli period, the "national history" in the title refers to official history. Another example is Shen Defu's "Wanli Yewai Bian" Volume 2 "Difficulties in Veritable Records of Dynasties": "There is no national history in this dynasty. Taking the "Veritable Records" of the emperors as the (national) history is already a mistake." The "national history" in this context does not refer to the official history but to the factual records. Chen Yubi wrote in his memorial "Requesting the Compilation of the National History" that "there are biographies of the empresses and concubines in the factual records, and short biographies of court officials above the third rank... As for the records of the noble and talented scholars, they can be collected in the county and state records, and they can be used as biographies in the national history." It is more certain that "national history" here refers to official history. Returning to Qian Qianyi's historical context for comparison, there are many examples of similar confusion: for example, the "national history" mentioned in historical works such as "Dialectics of Taizu Shilu" often refers to Shilu, such as "The differences and similarities between historians must be based on national history, but national history is often unreliable" and so on; but the word "national history" that appears in other documents may also refer to official history,

such as "The Shilu is nothing more than the deletion of court reports, and the national history is often manipulated, begging for mercy and kowtow. Many old people can tell it, but I am afraid it will be difficult to believe in the future." Another example is in the "Qi Zhen Ye Cheng Xu" "Historians use three sources of evidence: national history, family history, and unofficial history" Etc. Looking back at the context of the preface to "A Brief Account of the Founding Meritorious Officials of the Ming Dynasty", if we examine it from a tolerant and macro perspective, we might as well understand Qian Qianyi's "national history" as a general term for all official documents and materials centered on the official records of the dynasty. Qian Qianyi first mentioned "starting with national history", which may have been a last resort due to the defects of the official history of the Ming Dynasty. Therefore, it is necessary to "verify it with genealogy and refer to other records", that is, to collect and integrate information sources from all parties and various types of materials to achieve the purpose of supplementing the omissions of official history - "genealogy" refers to clan genealogy and family tree, "genealogy alone records the posthumous titles of the world, and its words are brief", which can be regarded as "a family history" "Bielu" should be a narrative catalog, that is, a compilation of bibliographical summaries, with "discussing its purpose and distinguishing its errors" Qian Qianyi mentioned that the genealogy and other records were probably not specific to and limited to these two types of materials. His original intention was to collect a wide range of materials from other sources and of different natures, and then combine them with the existing "national history" to complement and verify each other, so as to ensure the comprehensiveness and authenticity of the history to the greatest extent. This compilation concept, which takes "national history" as the core and widely adopts other materials and information, actually took shape before Qian Qianyi compiled the "Records of Emperor Shenzong" during the Tianqi period.

In the fourth question of the "Examination Paper in the 38th Year of Wanli", the year Fang29Qian Qianyi, 1868, started from the fact that "the posthumous title has not been determined because history has not been established", and elaborated on his understanding and conception of "national history": "I think it is urgent to collect lost old news, examine the gains and losses, take national history as the classics, and unofficial history as the weft, and then let the pens polish the words. After the national history is determined, the imperial seal will follow." Qian's judgment also involves the problem of "national history has not been established but unofficial history is flourishing" in this dynasty. On the basis of pointing



out the primary status of "national history", he particularly emphasized the core principle of "taking national history as the classics" in compiling history, and expressed his willingness to "follow it in his lifetime". When he was young, Qian Qianyi was obsessed with the Seven Masters, represented by Wang Shizhen, who were already famous all over the world at that time: "I recited the two volumes of Kongtong and Yanshan by flipping through them, and groping in the dark, and I could understand a certain line or a certain page." In addition to his influence on literature, Wang Shizhen's historical ideas also deeply inspired Qian Qianyi. In "Errors in Historical Records", he said, "I dare not criticize those who doubt the reputation of the family history; I dare not save those who doubt and slander the unofficial history. If there are conflicts and both sides have evidence, I will keep both; if there is a contradiction, I will follow Yang Qiu's opinion." This is highly similar to Qian Qianyi's saying "using unofficial history and family records as a weft". Qian Qianyi and Wang Shizhen share the same approach of widely collecting and using historical materials of various types and natures. At the same time, Qian Qianyi has made new breakthroughs and additions in terms of the diversity, richness and application skills of the collection aspects: for example, Qian Qianyi is good at collecting and widely using materials from stone tablets to correct the mistakes of the "Veritable Records", in response to a large number of "taboos, avoid mistakes and avoid mutual" The corrected and clarified parts of the historical research, which further expanded the source and ideas of historical research, and also had inspiring and exemplary significance for the later Qing Dynasty's plain learning; in addition, the method of using poetry to verify history and the mutual verification of poetry and history was even more creative - "and the meaning of poetry must be based on history... If we examine the poetry of the time, the people are still alive, and the events are still there." In Qian Qianyi's view, a lot of history comes from poetry, and poetry can also be regarded as history. Therefore, using poetry to examine historical facts is reasonable and feasible. Moreover, in addition to the factual text itself that can be regarded as historical materials, there are many details such as the author's self-notes and prefaces that cannot be ignored. These contents often provide key information such as people, time, and events, and have very important reference value. Mr. Chen Baoliang once pointed out that the method of "using poetry to verify history" was first created by Qian Qianyi: "It was followed by Huang Zongxi and Pan Yuzhang... Since the late Qing Dynasty, two historians, Chen Yinke and Deng Zhicheng, have re-evaluated the value of this historical research method and tried to use this method in their own works.

Chen Yinke's "The Biography of Liu Rushi" fully utilized the method of "using poetry to verify history" to verify the story of Qian and Liu's marriage. The author called this method "both literature and history." In addition, Qian's Notes on Du Fu's Poems widely adopts the method of using history to verify poetry, which can be used as a reference for using poetry to verify history.

### 3. THE MING HISTORY COMPILATION PROJECT SPANNING TWO GENERATIONS AND THE EMPHASIS ON "LONG EDITION"

The multi-dimensional aspects, inclusive attitude and innovative methods in the selection of historical materials are the core purpose of Qian's historical theory, which is further implemented in the writing of historical works. His promotion of the chronicle style is also crucial.<sup>1621</sup> In August, Qian Qianyi was appointed to preside over the Zhejiang provincial examination. One of the questions in the examination happened to involve the revision of national history. Qian Qianyi, in his middle age, took this opportunity to give a more in-depth and detailed interpretation of the "historian's method": I have heard that the method of historians is to take one generation as the warp, and the events and people of one generation as the weft. What is the warp? The creation, maintenance, governance, chaos, rise and fall, survival and destruction, promotion and demotion, quality and literature, which covers the entire history of one generation. What is the weft? The calendar, rituals, rivers, canals, food and goods, these events are different, but one event also has a beginning and an end; dukes, generals, ministers, virtuous and treacherous, obedient and rebellious, they are all different, but one person also has a beginning and an end... As for the method of history, it depends on the person. Qian Qianyi expounded his theory of "historical method" with the model of warp and weft: the "warp" of history is to "create, maintain, govern, govern, rise and fall, rise and fall, quality and text, and cover the whole history of a generation", which is the combing and construction of the context of development based on time clues; the "weft" of history includes records of events such as "calendar and rituals, rivers and canals, food and goods" and records of people such as "dukes, generals, and ministers, virtuous and treacherous, obedient and rebellious", which are the specific contents that should be filled in the framework established by the previous "warp" of history. The "warp" and "weft" of history, one is the skeleton and the other is the flesh

and blood, complementing each other and matching each other, they together constitute the overall content of historical writing, which is what Qian Qianyi believes to be the ideal state of historical writing and presentation. The essence of this discussion is still to reaffirm the orthodoxy and importance of the chronicle style of official history. Qian Qianyi also emphasized by comparing with "Zuo Zhuan": Zuo's book begins with the classics and ends with the classics. It is a classic, not a history. Sima, with his extraordinary talent and knowledge, looked up to the past and created the "Records of the Grand Historian". The "Basic Annals" and "Chronology" are the general rules of the "Spring and Autumn Annals". The "Six Books", "Family Histories" and "Biographies" changed the items of national history. Ban Shi and his son followed suit and used the ancient classics of the Han Dynasty to organize their texts. After that, the main points of historians became as bright as the sun and stars. The two families examined their ancestors in the history bureau and made clear statements. I think those who are involved in history should follow the example of Ban and Ma in the history books, which is the right way to worship them. Only the chronicle-style history books that "use one generation as the warp and one generation's events and people as the weft" can ultimately return to and implement the essential purpose of historical writing, which is "it depends on the person", while highlighting the ultimate humanistic concern of the discipline of history. As the saying goes, "The reason why the history of Qian and Gu spans hundreds of generations is just like this." The "historian's method" discussed by Qian Qianyi in this essay is the basic theory of his historical writing thought. This theory was put into practice in the compilation of the Ming History, which condensed his half-life efforts and spanned two dynasties. Regarding Qian Qianyi's compilation of the Ming History, academic research has always started from the third year of Shunzhi (1646). In 1644, Qian Qianyi entered the Qing court as the right assistant minister of the Ministry of Rites and was in charge of the Secretariat and the vice president of the Ming History. However, before that, Qian Qianyi briefly served in the Fuwang regime. There is also a "small episode" worth noting - Gu Ling's "Biography of Qian Gong, the Old Man of Dongjian" states: In February of the first year of the Hongguang reign, he requested to revise the national history, and wrote in a memorial: "I came to the court in my prime and have paid attention to historical affairs for more than 20 years. I have been discussing and have some clues. In the past, Sima Guang, a minister of the Song Dynasty, compiled the "Comprehensive Mirror" of the past dynasties. I asked to take up a redundant position and set up my own bookstore. I

would like to follow the precedent and open a bookstore at home." The emperor ordered him to handle it while in office. Soon he was transferred to be in charge of the affairs of the ministry. In April, Guiyou, Yangzhou reported an emergency. Qian Qianyi, which can be seen from the above-mentioned "The Ink Paper of the Examination in the 38th Year of Wanli", "The Record of the Provincial Examination in Zhejiang in the First Year of Tianqi" and "The Brief Introduction of the Founding Heroes of the Ming Dynasty". Not long after he took office as the Minister of Rites of the Southern Ming Dynasty, the Hongguang regime was still in a huge crisis as the Qing army marched southward. Qian Qianyi still did not forget to submit a petition to "request the compilation of national history" and planned to follow Sima Guang's "starting the family business", which shows how strong and urgent his desire to compile history was. Unexpectedly, the Hongguang regime did not last long and quickly collapsed.

In May of this year (the first year of Hongguang), 1645) surrendered to the Qing Dynasty, and Qian Qianyi's "request to revise the national history" also came to nothing. (1646) At the beginning, the Qing Dynasty "Appointed the Minister of Rites, Secretary of the Academy. Feng Quan is the president of Ming History Museum, And modesty and benefit are his." In June of the same year, Qian Qianyi, Bachelor of the Secretariat Back Recuperation, Xu Zhi, Still Ci Chi Yi. "In the following years, Qian Qianyi was involved in two anti-Qing cases and lived in exile in various places., to the seventh year of Shunzhi Year (1650) In 1912, Jiangyun Tower caught fire, and many years of manuscripts were destroyed: Between the years of Bingxu and Jichou, the national history was searched and compiled, and the prefectures were ordered to publish the general rules in response to the order of the second month of Yiyou. Zhu Rong based it on the more than 100 volumes of the Zhao Dynasty's collection of essays, and the collection was reduced to ashes. Only the 100 volumes of "Chuxueji", the 50 volumes of "Youxueji", the "Liechao Shiji" and the "Lingyan Mengchao" were published. From the third to the seventh year of Shunzhi, Qian Qianyi did not seem to have stable time and environment to write "Ming History", so the problem followed. Cha Shenxing's "Renhaiji" said: "Qian Muzhai wrote Ming History, a total of 250 volumes, and finished it on the last day of September in Xinmao. On the day of Yue, Jiangyun Tower caught fire and not a single word survived (Xinmao was the eighth year of Shunzhi. According to Muzhai's chronology, Jiangyun Tower caught fire in Gengyin in the seventh year of Shunzhi. This Xinmao is probably wrong)"——How did Qian Qianyi write such a voluminous

and large-scale manuscript of "History of Ming Dynasty"? Looking back at the memorial in the first year of Hongguang, the answer may be clear: Qian Qianyi said that "I entered the court in my prime and paid attention to historical events for more than 20 years. I have been discussing and have a clue." If we compare it with the timeline, this "more than 20 years" just fits the reigns of Tianqi and Chongzhen.1625) From the time he was stripped of his official title and returned to his hometown until the eve of the Ming dynasty's fall, Qian Qianyi may have never stopped working on the compilation of the Ming History. With the remaining enthusiasm from the compilation of the Veritable Records during the reign of Emperor Tianqi, while Qian Qianyi completed works such as A Brief History of the Heroes at the Beginning of the Country, it was entirely possible and reasonable for him to start compiling the Ming History based on the accumulated materials. In the process of implementing the writing program of "taking one generation as the warp and one generation's events and people as the weft", there is a key technical detail that is often inadvertently overlooked in previous studies. That is, Qian Qianyi attached great importance to the writing of a long historical compilation - "long compilation" means "a manuscript that collects and arranges historical materials in detail for editing and compiling into a book." This method was first created by Sima Guang and is a prerequisite for writing historical works. Sima Guang formed a rigorous and meticulous editing process when compiling the Zizhi Tongjian. He first made a collection of titles, then a long compilation, and finally formed a final draft. His "Reply to Fan Mengde" detailed that: "When compiling the Long Compilation, please check and read all the new and old records, chronicles, biographies, miscellaneous histories, novels, and collections of essays recorded under the event list. If the events are the same but the text is different, please choose the one that is clear and detailed and record it. If there are details or omissions between them, please collect them from left and right, sort them out, and revise them with your own words, just like the narrative style of Zuo Zhuan. This is also written in large characters. If the years and events are inconsistent with each other, please choose one with clear evidence and close to the truth, and revise it into the main text. The rest will be noted below, and the narrative still explains why this is chosen and that is discarded." Sima Guang attached great importance to the comprehensive possession and systematic screening of original materials. He had targeted treatment methods for different situations such as "same events but different texts" and "mutual details and omissions". He distinguished right from wrong and reality on the basis of making a chronicle, so as to achieve the finalization and ideal

state of the historical work. The method of long compilation was promoted to a certain style by the emergence of "Continuation of Zizhi Tongjian Changbian", "Annals of the Years Since Jianyan" and "Compilation of the Northern Alliance of the Three Dynasties". The officials of the Siku Library once commented on "Annals of the Years Since Jianyan". "Although the text is complicated, it is not too redundant; although the arguments are divergent, they are not too complicated" can also be an excellent summary of the characteristics and advantages of the long form. Qian Qianyi, who was well versed in the Zizhi Tongjian, was deeply influenced by the demonstration of the long compilation method. Therefore, when discussing "collecting historical events", he particularly pointed out the important position of the long compilation and repeatedly stated it. This kind of attention and emphasis on technical details is relatively rare in the general environment of Ming Dynasty historiography, and it is enough to glimpse the professionalism and rigor of Qian Qianyi's historical research and revision: I think history should not be taken lightly. If you are really interested in history, you should first collect historical events. When Sima Guang compiled the Zizhi Tongjian, he first asked his colleagues to collect unusual stories and compile them into a collection of years, months and days. After the collection was completed, he compiled the Changbian. Liu Fu in the Han Dynasty, Liu Shu in the Three Kingdoms to the Northern and Southern Dynasties, and Fan Zuyu in the Tang Dynasty.

The Changbian in Tongjian is what we call collecting history first... The Wanyan of the Song Dynasty collected family records and other records for selection. And the compilation of Famous Ministers by Su Tianjue of the Yuan Dynasty first introduced the people and then linked the events. From Lu State and Huai'an to Situ Wenzheng, all the figures of the Yuan Dynasty were collected in a few volumes. The books on tribute and conscription handed down today are enough to make cattle and horses sweat, but compared with Fang Tianjue's book, it is nothing. I imitated it and listed the events of biographies. This is what we call collecting historical events. Qian Qianyi has always emphasized the purity and seriousness of classical scholarship, and strongly criticized the "false learning after Hong and Zheng" that "inherited falsehoods and falsities without knowing the end", which caused people to "block their minds and abandon their ears and eyes". He used "three mistakes in classics" and "three mistakes in history" as examples, and at the same time brought out criticisms of contemporary historians Deng Yuanxi, Zhu Guozhen and He Qiaoyuan: "The third is the mistakes in writing history, not establishing a

long compilation, not setting up general rules, and not being familiar with the key points of classics. Corruption in the south cityThe Book of the Ming Dynasty, in NanxunThe Great Political Chronicle, and sailed to JinjiangFamous Mountain Collection, to the point of blind drums causing chaos, and the cicadas making sounds and mosquitoes buzzing are all the same. "Because of the lack of this necessary and critical preparatory link, the finalized historical works are inevitably confused and full of errors. Qian Qianyi not only implemented his emphasis on long compilation in the process of compiling his own historical works, but also repeatedly emphasized it in his advice to later generations. In his "Discussion on History Books with Li Yingbi", he said: "Historical events are difficult. It is not a book that is completed overnight, but a discussion that runs through it. First, it is necessary to sort out the long and brief events. The gentlemen of the order, every time they pick up the pen, they always take on the responsibility of Qian and Gu. Records, biographies, books, and chronicles are completed easily. "According to the step requirement of "sorting out the long biography first", after serving as a historian during the Tianqi period and reading and recording a large number of official documents, Qian Qianyi was most likely to do and what he thought he had to do, which was to systematically compile a long biography of historical materials, and then write the "national history" based on the long biography of historical materials. In addition, "The Preface to the Biography of the Founding Heroes of the Ming Dynasty" says: "Su Tianjue of the Yuan Dynasty wrote "Brief Biography of Famous Officials", which recorded a number of people and linked them with events, without using the style of historical biography. However, Li Tao of the Song Dynasty discussed the differences and similarities and pointed out the gains and losses in "Long Biography", which was the most careful and cautious. Qianyi secretly learned from the two." The text of "Brief Biography of the Heroes at the Beginning of the Country" that exists today quotes historical materials from various parties and compiles them in chronological order. In terms of format and text form, it is actually no different from the "Long Biography". According to this calculation, Qian Qianyi wrote "History of Ming Dynasty" on this basis, and it may have been accumulated into a magnum opus from the Chongzhen period to the eve of the Ming Dynasty's fall. Later, when the Qing army was approaching the border during the Hongguang period, he submitted a memorial "requesting the revision of national history", and then completed "250 volumes" within one year of serving the Qing Dynasty. All of this can be explained. After the destruction of the Jiangyun, Qian Qianyi felt that it was hopeless to revise the history of Ming Dynasty,

so he distributed the remaining books to many people, hoping that Li Qing, Wu Yan, Pan Yuzhang and other younger historians would continue the great cause. Wu and Pan had planned to write a book called "Records of the Ming History", during which they received strong support from Qian and Gu Yanwu. Qian Qianyi also solicited books from the academic community for the two to revise the history. Unfortunately, this great cause of revising the history did not end well because of the Zhuang Tingyu case: Pan and Wu Yan privately compiled the History of Ming Dynasty. After purchasing the "Veritable Records", they also searched for the collections of essays and memorials in other people's collections. They carried paper and sucked pens, working day and night, and their writings filled the bed and boxes. Yan wrote to Qian Qianyi to describe the events, and Qianyi was very pleased and helped him collect books. Gu Yanwu praised his historical talent and gave him all the more than a thousand volumes of books on historical events in his collection... After Tingyue died, his father Yincheng engraved it. He admired the reputation of Wu and Pan and listed his names for reference. Wu Zhirong reported him and put him in prison. Yincheng and his son Tingyue's children who were listed in the book were sentenced to death. Qian Qianyi "has been serving in the History Bureau for more than 30 years, collecting and compiling, and never dared to lose anything. He was saddened by the current affairs of the country, and shed tears, writing in ink and writing, and putting down his pen several times.", and finally took the compilation of history as his own responsibility, and his determination was unswerving, which is admirable. After the manuscript was burned, he still hoped that the younger generation would continue to complete the compilation of "Ming History". In connection with his situation and mentality at the time, there may be more realistic considerations of anti-Qing and restoration of Ming, and regret for his loss of integrity. After Qian Qianyi surrendered to the Qing Dynasty, he was immediately involved in two anti-Qing prison cases. Although he served in the new dynasty, he was suspected and even persecuted, so he gradually felt ashamed of being a traitor and rebelled against the Qing Dynasty and returned to the Ming Dynasty. Although Qian Qianyi once stated after surrendering to the Qing Dynasty that "I swear to stop writing and inkstones, and never talk about literary matters when I am with my friends and scholars", "I vowed not to write poetry" However, with the poems such as "Six Poems in the Rhyme of Dongpo Xitai" in the fourth year of Shunzhi and "Re-writing the Rhyme of Maozhi's Other Words" and "Five Poems in the Rhyme of Taoci's Other Words" in the fifth year of Shunzhi as signs, Qian Qianyi began to try to change his identity and return to the literati



circle - "Writing poems to seek harmony and widely distributing them is a signal for Qian Qianyi to return to the literary world...

In the past, he established his reputation in the literary world with his creations. Now, under the premise of devoting himself to the Ming restoration movement, poetry and prose creation can become the best way for poets to adorn themselves, comfort themselves and realize their own soul salvation." Qian's move was responded to and supported by the survivors. In the preface to the poems of the brothers of the Xin'an Fang family, he recalled: "In the year of Wu Zi, I was imprisoned in Jinling. Lin Maozhi, a Taoist priest from Rushan, walked hunched over to comfort me. There were many survivors in Tong and Wan. Tao He also came to visit us when he woke up. We walked along the old palace, stepped on the fallen leaves, and sang sad songs together. We cried together and forgot that we were prisoners of Chu." In addition, with the help of the "Poetry Collection of Various Dynasties" which was finalized and published in the sixth year of Shunzhi, Mu Zhai returned to the literary world and was accepted by the literati, which to a certain extent cleared him of the charge of surrendering to the Qing Dynasty. From then on, he "was no longer a disloyal person who flattered the enemy, but a patriot who stayed behind to fight against the Qing Dynasty." In the seventh year of Shunzhi, there was the Jiangyun Fire. Qian Qianyi was already old at that time and was working hard to restore the Ming Dynasty., fearing that he no longer had the energy to compile history, he did his best to support and help the younger generations to continue compiling "History of Ming Dynasty" to fulfill his wish. This can be regarded as another form of self-salvation and psychological comfort.

#### 4. THREE BIOGRAPHIES OF CHARACTERS IN THE POETRY OF VARIOUS DYNASTIES WRITTEN FROM THE PERSPECTIVE OF A "WITNESS"

As a collection of poems of different dynasties with wide influence and far-reaching impact, the Poems of Various Dynasties contains of Biographies of characters have become materials often cited and adopted in later studies of the history of Ming Dynasty literature and criticism because of their detailed records and concise comments and judgments. I have noticed the superficial and direct historical value of such biographies, but There has been no systematic incorporation of the Poetry Anthology of Dynasties and its biographies into the Qian An attempt to investigate and

analyze from a historical perspective. Written by Qian Qianyi Biography Basically following the style and writing pattern of official historical biographies ,Although it is based on Qian Qianyi's poetry history construction, Ming poetry criticism and theoretical expression, and is mixed with the author's personal emotions and value appeals, The characteristics and significance of removing and stripping away its literary dimension Individual scrutiny and attention, The historicity of the biographical text presents multiple dimensions and spaces for interpretation. The historical nature of the biographies of the characters in the Poetry Collection of Dynasties is first reflected in Qian Qianyi's efforts to preserve the people and write history for his homeland. The origin of the creation of the Poetry of Various Dynasties can be traced back to the time when Qian Qianyi and Cheng Jiasui read the Zhongzhou Collection together during the Tianqi period: "When did the recording of poems begin? It started when Meng Yang read the Zhongzhou Collection." As a large-scale poetry collection born at the time of the change of dynasties, Yuan Haowen intended to use the Zhongzhou Collection to preserve people and establish history: "I also think that over the past hundred years, poets have been hardworking and have accumulated long-term efforts, so their poems can often be passed down. Due to the war, only one tenth of them remain. If they are not collected together, they will be lost and unknown, which is a pity. So I remembered the poems of my predecessors and friends and recorded them immediately." Qian Qianyi inherited the precedent set by Zhongzhou Collection very well, and his preface also clearly stated:

Meng Yang said: "The poems collected by Yuan Shi are linked to people through poems, and people to history. The poems in Zhongzhou are also the history of Jinyuan. I will do it together. I will collect poems, and you will collect history. Isn't it okay?" I have a lot of free time in the mountains, so I compiled the collection of poems of the Ming Dynasty, about thirty poems, and soon stopped. This happened in the early years of Tianqi. More than 20 years later, the disaster of Ding Kaibao, the country was in turmoil, the books were lost, and I was on the verge of death and lawsuits. I had something to do with this collection again. It started in Bingxu and was completed in Jichou. During this period, I discussed and sorted the articles of the Zhao Dynasty, searched for the historical collections of the court, sorted the states and departments, and set the rules. I was white-headed and wrote in history, hoping that I would have a day. In the Yang month of Gengyin, the melting wind was a disaster, and the shelves and boxes were full, and they were all burned to ashes. This collection was completed

first, fortunately it was spared from the Qin fire and the Han ashes, how terrible!

Qian Qianyi clearly adhered to the purpose and attitude of writing history for his homeland and preserving people when writing biographies. This is actually not significantly different from the behavior of historians writing biographies of others in terms of motivation and nature. This purpose and attitude is exactly the same as the compilation of Qian's "History of Ming Dynasty" - looking at the frequent appearance of the four words "事故史" in the biographies of "Yu Shaobaoqian", "Xu Wugongyouzhen" and "Wang Xinjian Shouren", Consider the Poetry Collection of DynastiesOfCompilation andThatHistory of Ming DynastyprojectOverlap and progress on the timeline, and even the information sources and historical data bases that the two may share. This textual phenomenon may show that such biographies of characters are very likely to be a kind of cross-product that forms a combination of high and low, complex and simple with Qian's "History of Ming Dynasty", and at the same time must be integrated into the overall framework of "Poetry Collections of Various Dynasties". History of Biographies of Characters in Poetry Collections of Various DynastiesThe historical nature is also fully demonstrated in the text of the text.The biographies of the characters in the Poetry of Various Dynasties are mainly focused on expressing Qian Qianyi's literary criticism and theoretical demands, because they are attached to the overall collection of poems. However, they are also mixed with a lot of historical writing elements.MainBy NarrativeandThe text of the research is presented——This featureThis is particularly evident when it comes to the characters in the Jiaqian and Jiaji collections of the early Ming Dynasty, such asFirst Volume"Fang's participation in politics"When the biography examines the life of the subject,Quote MuPoetry Collection by Ang"Lost Pearl", Yuan ZhongchePhoto BookAncient and Modern KnowledgeAfter comparing and verifying with multiple materials such as the "Hongwu Shilu", and supplemented with the preface written by Song Lian for Fang Xing's "Dongxuan Collection" and the related poems in "Pu'an Collection" (this is another example of Qian Qianyi's textual research based on multiple historical materials), it is inferred that "after moving to Hao, he was exiled to Yunnan" and "Gu Zhen's sons and nephews surrendered, and their names were changed before and after, which cannot be verified." This theory has become a common citation and belief in later generations when discussing Fang Xing, Fang Guozhen, and even the history of the transition from Yuan to Ming Dynasty. For

example, when the biography of "Liu Sanwu, the Scholar" in the first volume mentioned that he presided over the imperial examination in the 30th year of Hongwu, it also brought up the North-South list case and a series of debates on the fate of the characters. Qian Qianyi started from Zheng Xiao's "Records of Famous Officials" that "Scholar Liu Sanwu died suddenly", compared it with the chronology made by Wang Shizhen, and also referred to the relevant clues in "Collected Works of Liu Sanwu", and deduced that "it is clear that he did not die in Hongwu." These historical records and textual research contents occupying a large space are unprecedented in similar biographies. Qian Qianyi, on the basis of summarizing the experience of previous anthologies, made bold innovations in the text space of biographies, which not only faithfully implemented his compilation purpose and intention of preserving people and establishing history, but also greatly expanded and enriched the style of biographies, which had a profound impact on the development of later anthologies.

**History of Biographies of Characters in Poetry Collections of Various Dynasties**The historical nature lies in its unique historical narrative perspective and the resulting expression effect, which is extremely personal to Qian and is also the core value of the Poetry of Various Dynasties in the historical dimension. Compared with the biographies of figures in the early and middle Ming dynasties, the biographies in the Ding Collection covering the six dynasties from Jiaping to Chongzhen show more prominent and rich narrative and relatively complex text levels. There are quite a few characters in Ding Ji who lived in almost the same era as Qian Qianyi, and they had more or less direct or indirect interactions with each other. In these biographies, Qian Qianyi either recalled past events or recorded what he heard, as if he were an eyewitness, which makes the biographies have the nature and color of oral history. This kind of biography can be regarded as a contemporary history writing. The author's underlying mentality and ideas are very consistent with those of Arthur Schlesinger, Jr. Arthur Meier Schlesinger Jr.'s "witness history" (eyewitness history) theory - Arthur Schlesinger Jr. Understanding it as a "historical record written by people who lived in the era when the events occurred" or "historical records written by those who directly observed at least part of the events described", based on this understanding, he further proposed: "This type of historical record was born in the time of Thucydides, and it can even be said to be the source of historical writing... Most great historians are witness historians in a sense. They participate in public affairs, not just scholars; they believe that historians should write history based on their own direct

experience..." Looking back at the text of the biography, Qian Qianyi, as a "witness" based on his own experience, often appears, such as in the biography of "Caoshan Renchen": "In the year Wuyin of Chongzhen, I met him in Chang'an. He was wearing a square scarf and a cloth robe, and he was elegant and free. He knew that I had a hobby of reading, and he often searched for ancient books for me." Another biography of "Wang Jushi Chun" is more typical: "My ancestor visited me in Yushan at the end of the Wanli reign. He was dressed in hemp cloth and white jacket, and his demeanor was bright and cheerful. The people who traveled with me paid me a visit with broad plaques, and left suddenly with noisy voices. Several years after my ancestor's death, I began to read his collection. I saw his deep feelings and lonely thoughts, and his beautiful sentences. I knew that he was a man who was clear-minded and contemplating the truth, and had transcendental attainments." With such a eloquent narrative, the biography's high historical authenticity and atmosphere come to life on paper. Many later historical books, biographies, local chronicles, and notes quoted and borrowed from it, and even directly copied large sections of the original text, which is not surprising. More importantly, hidden under the narrative framework of this "witness history", Qian Qianyi has actually downplayed and concealed his former identity as a traitor, and has turned to a corresponding perspective of a loyalist and former minister to narrate and record. This perspective naturally contains the memory and attachment to his homeland. This deliberately created tone of writing filled with nostalgia and grief is particularly evident in some biographies of "Ding Ji", such as the biography of "He Xiucui Yunhong": "His poems discuss the legacy of the fallen Song Dynasty and the victorious country, and he uses the past to illustrate the present. His poems are full of sorrow and grief. Thinking about it today, it is even more heartbreaking. I recorded Ji Mu's poems to preserve this person for eternity. How can I pity the young people!" Again, for example, "Xu Juren, Commoner" Biography: "In the year of Jimao in Chongzhen, he and his son visited me in the mountains. On their free days, we searched for books in our collections and looked for lost books... The time was filled with chaos and loss. Xing Gong and Neng Shi both passed away, and I became an old man with no ambition to continue my literary pursuits." The more typical one is "Yu Xiucui Jianzhi", which recalls the son of an old friend: "My friend gave me the son of Zhongfu, the Junior Minister of the Imperial Household. Zhongfu is 20 years older than me, and is my friend. However, Zhaoyuan and his younger brother Luan, whose courtesy name is Yujun, both studied classics and taught me. After Zhongfu's death, I went to Jinsha again. Zhaoyuan sat

under my study, with his zither and books arranged separately, fragrant tea, and elegant literary talent floating between his study and writing... When Zhaoyuan went to Yushan, he showed me his poem "Miscellaneous Feelings". I read it, and when I came to the line 'Everything is like the evening of fragrant grass, and life is often like the time of falling flowers', I lingered and recited it, thinking it was unique... In the winter of Dinghai, I visited Zhaoyuan's remaining poems, and reviewed the previous words with Yujun, looking at each other with tears for a long time." Qian Qianyi repeatedly emphasized "saving this one person" and so on, in fact, he has already put himself in the identity of a former minister and the corresponding historical narrative perspective. This kind of writing style is intended to repeatedly exaggerate and strengthen the historical sentiment and atmosphere of writing history for the motherland and preserving people. The core themes of "using poetry to connect people, and using people to connect biographies" and "discussing the articles of the dynasties and searching the historical collections of the court" form an internal echo and highlight, and cleverly dilute and eliminate the moral condemnation of being a traitor and the subtle tension between compiling "Poetry Collection of Various Dynasties". This may also explain to some extent why Qian Qianyi was accepted by the literati again and even received a certain degree of understanding and support after "Poetry Collection of Various Dynasties" was published and circulated.

## 5. POSTSCRIPT: WANDERING AT THE INTERSECTION OF LITERATURE AND HISTORY

Looking at all of Qian's writings and the evaluations of later generations, the integration of literature and history is the key feature of his personality and his studies. The family learning of the Spring and Autumn Annals, the academic and literary shifts after the guidance of the "Four Masters of Jiading", and the experience and writing practice of the historian during the Tianqi period, together formed Qian's "History of Classics and Stratification". The core idea and the path of inclusiveness. With the rich collection of books in Qian's Jiangyun Tower and the historical documents accumulated and collected over the years, Qian Qianyi seemed to have built a "resource library" with a wide range of contents and complex veins. From then on, along the historical path, it was gathered into the 250-volume "History of Ming Dynasty", and along the literary path, it was gathered into the "Poetry Collection of Various Dynasties" covering nearly 2,000 Ming

Dynasty poets and the attached biographies - Qian's In fact, the literary criticism and theoretical exposition in the biography are often mixed with the historical narrative. At first glance, it seems complicated and fragmented. However, through Qian Qianyi's ingenious operation and cutting, it forms a clear-cut and mutually supportive expression group. Restoration of historical scenes, creation of historical atmosphere, rendering of historical sentiments, In the process of reading the biography, readers will be put into a certain pre-set time and space context, and follow Qian Qianyi's narrative role as a "witness". The sense of reality and credibility brought by the historical dimension will then overflow and spread to the content expression of the literary dimension, and Qian Qianyi's definitions and judgments on characters, works, and poetry history will also be more widely and deeply understood and believed. At the special node when the biography was published at the time of the change of dynasties, the historical background of the biographical style inherited from the past and solidified from the past was activated and released in the biographies of the characters in "Poetry of Various Dynasties", and the historical attributes were significantly strengthened and enhanced the literary effect. This is the root of the significance and value of "Poetry of Various Dynasties" that surpasses the same type of collections, and it may also explain the establishment of its classic status and the origin of its far-reaching influence. Qian Qianyi had such a strong desire to be a historian and to compile history. In addition to being able to trace back to the tradition of immortalizing his words, he also concealed a certain ambition to be proud of his status and to be in charge of the literary field. Zheng Qiao, a Song Dynasty scholar, once put forward such a view: "Compiling books is a different thing, and writing is a different thing. Those who compile books must be able to write, but those who can write may not be able to compile books." The imperial examination and official system that has gradually taken shape since the Tang and Song dynasties has determined the general path and mode of official selection and delivery of talents. Although historians are somewhat wary and even dissatisfied with literati writing history, the candidates for historians must also come from the group of literati who have entered the officialdom. Of course, only the most outstanding literati, only those who are knowledgeable, knowledgeable, broad-minded and have excellent writing skills, can take on the task of historians. Under the logical premise that history is difficult and writing is easy, historians and literati are naturally distinguished by their high and low ranks. Knowing this, we can better understand why Qian Qianyi repeatedly emphasized and highlighted his identity as a historian.

This secretly elevated identity is more in line with his role as a respected person who holds the power of deletion and selection and the standard of evaluation in the form of anthology. Qian Qianyi regarded himself as a historian, which was actually a way to deliberately walk the line between literature and history: the historical background of the biography quietly concealed the sharpness of the poetic criticism and literary history construction content; the literary orientation of the biography could avoid and resolve the possible criticism against his literary history writing. The biographies of the characters in "Poetry Collections of Various Dynasties" have both historical sources and literary quality, and can be said to have the dual attributes of combining literature and history. They exist and are expressed in the documents of the collection, and can be used to glimpse the meticulous and subtle intentions of Qian's words and writings, and also demonstrate the spiritual characteristics of the fusion of Chinese history in the classical academic tradition.

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