THE CHINESE CLASSICS.

VOL. IV.

THE SHE KING,
or
THE BOOK OF POETRY.
之非降以故

之非降以故

之非降以故

之非降以故
THE

CHINESE CLASSICS:

WITH

A TRANSLATION, CRITICAL AND EXEGETICAL NOTES,
PROLEGOMENA, AND COPIOUS INDEXES.

BY

JAMES LEGGE, D.D., LL.D.,

OF THE LONDON MISSIONARY SOCIETY.

IN SEVEN VOLUMES.

VOL. IV.—PART I,

CONTAINING

THE FIRST PART OF THE SHE-KING,
OR THE LESSONS FROM THE STATES; AND THE PROLEGOMENA.

London:
HENRY FROWDE,
OXFORD UNIVERSITY PRESS WAREHOUSE, AMEN CORNER, E.C.
HONGKONG:

Printed at the London Missionary Society’s
Printing Office.

中華民國二十八年影印
REPRINTED IN CHINA
1939
PREFACE.

When the author published his third volume, containing the Book of Historical Documents, in 1865, he hoped to proceed in 1867 to print the Book of Poetry which is only now offered to the public. He was obliged, however, early in that year to return to England, from which he came back to Hongkong in the spring of the past year, prepared to go to press at once with the present volume; but the loss by shipwreck of his printing paper rendered it necessary to defer the commencement of the work till towards the end of the year. The one delay and the other have enabled him to give the translation repeated revisions.

The Book of Poetry was translated into Latin about the year 1733, by Father Lacharme, of the Society of Jesus, but remained in manuscript till 1830, when it was edited by M. Jules Mohl, one of the eminent sinologists of Paris. M. Callery, in the Introduction to his version of the Le Ke, p. xix., has characterized Lacharme's translation as 'la production la plus indigeste et la plus ennuyeuse dont la sinologie ait à rougir.' The translation is, indeed, very defective, and the notes accompanying it are unsatisfactory and much too brief. The author hopes that the Work which he now offers will be deemed by competent scholars a reliable translation of the original poems. He has certainly spared no labour on the translation, or on the accompanying notes and the prolegomena, to make it as perfect as he could attain to.

One great difficulty which a translator of the Book of Poetry has to contend with is the names of the plants, birds, quadrupeds, fishes, and insects, with which it abounds. To have transferred these to his translation, as Lacharme did, would have greatly abridged the author's labour, but would have been, he conceived, disappointing to his readers. He endeavoured, therefore, to make out from the
descriptions of native writers what the plants, &c., really were; and in this inquiry he derived great assistance from Dr. J. C. Hepburn of Yokohama. Having sent to that gentleman a copy of the Japanese plates to the Book of Poetry, described on p. 180 of the prolegomena, he was kind enough to go over the whole, along with Mr. Kramer, an English botanist; and in this way a great many plants and animals at which there had been only guesses before have been identified. Where the identification could not be made out, the author has translated the names by some synonym, from the Pun-ta'aou or other Work, which could conveniently be given in English. There remain still a few names of plants and trees which he has been obliged to transfer. It is to be hoped that sinologues penetrating to their habitat in the interior of the country will shortly succeed in identifying them.

The author has to acknowledge anew his obligations to the Rev. Mr. Chalmers for the indexes of Subjects and Proper names. The index of subjects is fuller than the corresponding indexes to the previous volumes, and the author has been struck with its accuracy and completeness in preparing the chapters of the prolegomena. He has also made the index of Chinese characters and phrases, at the request of several friends, more extensive, as regards the references, than formerly.

Mr. Frederick Stewart, Head master of the Government schools, has again given his efficient help in correcting the proofs; as also the Rev. F. S. Turner of the London Missionary Society. Even with their help and his own assiduous attention, it has not been possible entirely to avoid typographical mistakes. They will be found, however, to be few and unimportant.

Volume V., containing the Ch'un Ta'ew, with the commentary and narratives of Tso K'ew-ming complete, has been for several months in the printers' hands, and will be, it is hoped, ready for publication, in the autumn of next year.

Hongkong, December 14th, 1871.
CONTENTS

I. THE PROLEGOMENA.

CHAPTER I.

THE EARLY HISTORY, AND THE PRESENT TEXT OF THE SHE-KING.

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. The Book before Confucius; and what, if any, were his labours upon it.</td>
<td>1</td>
</tr>
<tr>
<td>II. The Book from the time of Confucius till the general acknowledgment of the present text.</td>
<td>7</td>
</tr>
</tbody>
</table>

APPENDIX. Specimen of ancient poetical compositions besides those in the Book of Poetry. | 12 |

CHAPTER II.

THE SOURCES OF THE ODES AS A COLLECTION. THEIR INTERPRETATION AND AUTHORS. THE PREFACES AND THEIR AUTHORITY.

APPENDIX

| I. The Prefaces | 34 |
| II. Chronological table of the odes. | 82 |
| III. Specimen of Han Ying’s Illustrations of the She | 97 |

CHAPTER III.


<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. The Prosody of the She</td>
<td>96</td>
</tr>
<tr>
<td>II. The ancient Pronunciation of the characters, and the Classification of the rhymes</td>
<td>102</td>
</tr>
<tr>
<td>III. The Poetical value of the odes; and peculiarities of their composition.</td>
<td>114</td>
</tr>
</tbody>
</table>

APPENDIX. On the various forms in which Poetry has been written among the Chinese. | 117 |

CHAPTER IV.

THE CHINA OF THE BOOK OF POETRY, CONSIDERED IN RELATION TO THE EXTENT OF ITS TERRITORY, AND ITS POLITICAL STATE, ITS RELIGION, AND SOCIAL CONDITION. | 127 |

APPENDIX. Researches into the manners of the ancient Chinese, according to the She-king. By M. Edouard Biot. | 143 |

CHAPTER V.

LIST OF THE PRINCIPAL WORKS WHICH HAVE BEEN CONSULTED IN THE PREPARATION OF THIS VOLUME.

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Chinese Works, with brief notices</td>
<td>173</td>
</tr>
<tr>
<td>II. Translations and other Foreign Works</td>
<td>191</td>
</tr>
</tbody>
</table>

II. THE BODY OF THE VOLUME.

PART I.

LESSONS FROM THE STATES.

BOOK I. THE ODES OF CHOW AND THE SOUTH. | 1 |

CONTENTS.

BOOK II. THE ODES OF SHAOU AND THE SOUTH

1. The Te-ch'oh ch'oo-ne. 2. Te-sse fan. 3. Tanou'ch'ung.
4. Ts'ae pin. 5. Kan tang. 6. Houg loo.

BOOK III. THE ODES OF PEI

1. The Pib chow. 2. Luh o. 3. Yen-yen.

BOOK IV. THE ODES OF YUNG

1. The Pib chow. 2. Ts'enng yew tae. 3. Keen-tae kien lao.
10. T'eech'ye. 11. T'eeh wna.

BOOK V. THE ODES OF WEE

1. The Ke yuh. 2. Kuou pwan. 3. Shih jin.
10. Muh kwa.

BOOK VI. THE ODES OF WANG

10. K'oew chung yew nae.

BOOK VII. THE ODES OF CH'ING

4. Ta Shub yu tsen. 5. Ts'ing jin. 6. Kaou k'oo.

BOOK VIII. THE ODES OF T'EE

1. The Ke ming. 2. Suen. 3. Choo.
4. Tung fang che jih. 5. Tung fang we ming. 6. San shan.
10. Tsee k'ee. 11. E tseh.

BOOK IX. THE ODES OF WEE

1. The Koh kou. 2. Fun tseh joo. 3. Yuen yew taou.
4. Chihi hoo. 5. Shih mow che koon. 6. Fait t'ai.
7. Shih shoo.

BOOK X. THE ODES OF TANG

1. The Sih-tseh. 2. Shao yew ch'oe. 3. Yang che shway.

BOOK XI. THE ODES OF TS'IN.

1. The Ken lin. 2. See teeeh. 3. Sioua jung.
7. Shin fung. 8. Woe e. 9. Wei yang.
CONTENTS.

BOOK XIII. THE ODES OF CHIEN

1. The Tsung k'wé.
2. Tung man che fun.
3. Hanng man.
4. Tsung mun che ch'ye.
5. Tung man che yang.
7. Fang yéw ts oh ch'sou.
8. Yueh ch sh.
10. Tsah pù.

PAGE.

205

BOOK XIII. THE ODES OF KWEI

1. The Kaou k'wé.
2. Soo kwan.
3. Sit yéw chang-t'we.
4. Pei fung.
5. T'ao hung.
6. Heh kwe.

BOOK XIV. THE ODES OF TS'AOG

1. The Fou-yéw.
2. Hou-jin.
3. She-kwe.
4. Ha ts'ouen.

BOOK XV. THE ODES OF PIN

1. The Tsih yung.
2. Ch'ye-héou.
3. Tung shan.
4. Pu foo.
5. Fa ou.
7. Lang poh.

PART II.

MINOR ODES OF THE KINGDOM.

BOOK I. DECADE OF LUK-MING

1. The Luh ming.
2. Sas mow.
3. Hwang-hwang chay hwa.
5. Fah mow.
6. T'ao pau.
7. Tsé wé.
8. Ch'heh kou.
9. To too.

BOOK II. DECADE OF PIN HWYA

1. The Pih hwa.
2. Hwa shau.
3. Yu lu.
4. Yéw kung.
6. Ts'ang k'wé.
7. Nan shan yéw t'ae.
8. Yéw et.
9. Luh síou.
10. Chia loo.

BOOK III. DECADE OF TUNG KUNG

1. The Tsung kung.
2. Tséng-tséng chay go.
3. Lih yuch.
4. Twé kwe.
5. Koo kung.
8. Ting kisou.

BOOK IV. DECADE OF K'EE FOO

1. The Ke foo.
2. Pih kou.
3. Hwang nisou.
4. Go hang k'we yéw.
5. Kin kou.
6. Woo yang.
7. Tsé wh.
8. Ching yuch.
9. Shih yuch che kisou.
10. Yu wou ching.

BOOK V. DECADE OF SÉAOU MIN

1. The Séaou min.
2. Séaou yuen.
3. Séao pran.
5. Ho jin see.
8. Luh go.
9. Ta tung.
10. Sze yuch.

BOOK VI. DECADE OF PIN SHIAH

1. The Pih shan.
2. Woo tchéng ta kou.
3. Séaou min.
5. T'yoou t'ye.
7. Foo t'om.
8. Ta t'om.
9. Chiu pe Loh é.
10. Shang-shang chay hwa.

BOOK VII. DECADE OF SANG-HUEI

1. The Sang huei.
2. Tseh yen.
5. Tséng yung.
6. Pin che tao yen.
7. Yu t'enou.
8. Twé shuh.
10. Yuh hwe.

PAGE.

215

220

225

245

268

278

293

330

360

386
CONTENTS.

BOOK VIII. THE DECADE OF TOO JIN SEE

1. The Too jin see.
2. True luh.
4. Shih sang.
5. Mih hwa.
7. Hoo yeh.
8. Teeden-teeen che shii.
9. Teacou che hwa.
10. He tsoou puh hwang.

PART III.
GREATER ODES OF THE KINGDOM.

BOOK I. DECADE OF WAN WANG

1. The Wan wang.
2. Ta ming.
4. Yih yeh.
5. Han luh.
6. Sze chao.
7. Hwang se.
8. Leng tse.
10. Wan wung yiu shing.

BOOK II. DECADE OF SHANG MIN

1. The Shang min.
2. Hang wei.
4. Hoo e.
5. Koa luh.
7. Hieang choh.
8. Kuen o.

BOOK III. DECADE OF TANG

1. The Tang.
2. Hie.
4. Yan Han.
5. Sang huan.
6. Ching min.
7. Han yih.
8. Kieang Han.
10. Chen jang.
11. Shaoou min.

PART IV.

ODES OF THE TEMPLE AND THE ALTAR.

BOOK I. SACRIFICAL ODES OF CHOW.

[I.] DECADE OF T'ANG CHEHOU

1. The T'ieh chehoo.
2. Wei Tien che ming.
3. Wei tseh.
5. Tsen tien.
6. Hoou T'ieh yew ching ming.
7. Go toshang.
8. She me.
9. Chih kung.
10. Sze wun.

[II.] DECADE OF SHIH KUNG

1. The Shih kung.
2. E ho.
3. Chih luu.
4. Fung nien.
5. Yew koo.
6. Tew koo.
7. Yung.
8. Teac hien.
10. Woo.

[III.] DECADE OF MIN YU HSIAOU-TSHEH

1. The Min yu siaou-tseh.
2. Fang luh.
3. King chu.
4. Siao poh.
5. Teac shoo.
7. Sze e.
8. Choh.
9. Hwan.
10. Lan.
11. Pwou or Pan.

BOOK II. PRAISE-SONGS OF LOO

1. The Kieang.
2. Tew poh.
3. Pwou shway.
4. Pui kung.

BOOK III. SACRIFICAL ODES OF SHANG

1. The Na.
2. Lich too.
3. Houen miwa.
4. Chiang fah.
5. Yin wu.

III. INDEXES.

I. Index of Subjects
II. Index of Proper names
III. Index of Chinese characters and phrases
1. In the Chinese Text.

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<thead>
<tr>
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2. Chinese Characters in the Notes.

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4. Chinese Characters in Index III.

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5. In the Translation.

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Any mistakes in the Chinese titles of the odes as expressed in Italic letters may be corrected from the table of Contents.
ERRATA.

VI. IN THE NOTES.

<table>
<thead>
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<td>&quot;Kwau&quot; Kwan.</td>
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VII. IN THE INDEX.

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VIII. IN THE PROLEGOMENA.

From p. 96 to 101, in the running heading, change CH. II. APPENDIX III. to CH. III. SECTION I.

From p. 102 to 104, CH. II. APPENDIX III. to CH. III. SECTION II.
CHAPTER I.

THE EARLY HISTORY AND THE PRESENT TEXT
OF THE BOOK OF POETRY.

APPENDIX:—SPECIMEN OF ANCIENT POETICAL COMPOSITIONS
BESIDES THOSE IN THE SHE.

SECTION I.

THE BOOK BEFORE CONFUCIUS; AND WHAT, IF ANY,
WERE HIS LABOURS UPON IT.

1. Sze-ma Ts'ëen, in his memoir of Confucius, says:—'The old
poems amounted to more than 3,000. Confucius removed those
which were only repetitions of others, and selected those which
would be serviceable for the inculcation of propriety and righteousness. Ascending as high as
Séeh and How-tsêih, and descending through the prosperous eras of
Yü and Chou to the times of decadence under kings Yëw and Le,
he selected in all 305 pieces, which he sang over to his lute, to bring
them into accordance with the musical style of the Shaou, the Woo,
the Ya, and the Sung.' This is the first notice which we have of any
compilation of the ancient poems by Confucius, and from it mainly
are derived all the subsequent statements on the subject.

In the History of the Classical Books in the Records of the Suy
dynasty (a.d. 589–618), it is said:—'When odes ceased to be made and
collected, Che, the Grand music-master of Loo, arranged in order those
which were existing, and made a copy of them. Then Confucius expurgated them; and going up to the Shang dynasty, and coming down to the State of Loo, he compiled altogether 300 pieces.\(^2\)

Gow-yang Sew (A.D. 1,006—1,071) endeavours to state particularly what the work of expurgation performed by Confucius was. 'Not only,' says he, 'did the sage reject whole poems, but from others he rejected one or more stanzas; from stanzas he rejected one or more lines; and from lines he rejected one or more characters.'\(^3\)

Choo He (A.D. 1,130—1,200), whose own classical Work on the Book of Poetry appeared in A.D. 1,178, declined to express himself positively on the question of the expurgation of the odes, but summed up his view of what Confucius did for them in the following words:—'Poems had ceased to be made and collected, and those which were extant were full of errors and wanting in arrangement. When Confucius returned from Wei to Loo, he brought with him the odes which he had gotten in other States, and digested them, along with those which were to be found in Loo, into a collection of 300 pieces.'\(^4\)

I have not been able to find evidence sustaining these representations, and propose now to submit to the reader the grounds which prevent me from concurring in them, evidence. The view of the author. \(^5\) and have brought me to the conclusions that, before the birth of Confucius, the Book of Poetry existed substantially the same as it was at his death, and that, while he may have somewhat altered the arrangement of its Books and odes, the principal service which he rendered to it was not that of compilation, but the impulse to the study of it which he communicated to his disciples. The discrepancy in the number of the odes as given in the above statements will be touched on in a note.

2. If we place Ts’een’s composition of the memoir of Confucius in B.C. 100,\(^6\) nearly four hundred years will thus have elapsed be-

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\(^2\) 隋書卷三十二志第二十七經籍一—王澤竭而詩亡。或云詩亡而詩亡。自班固所云詩亡也。

\(^3\) 魏書卷三十二志第二十七經籍一—王澤竭而詩亡。或云詩亡而詩亡。自班固所云詩亡也。

\(^4\) 魏書卷三十二志第二十七經籍一—王澤竭而詩亡。或云詩亡而詩亡。自班固所云詩亡也。

\(^5\) 《詩經》曲阜藏。"《詩經》曲阜藏。"《詩經》曲阜藏。"《詩經》曲阜藏。"

\(^6\) See the prolegomena to vol. III. p. 44, on the age of the Historical Records.
tween the death of the sage and any statement to the effect that he expurgated a previous collection of poems, or the above statements. I compiled that which we now have, consisting of a few over 300 pieces; and no writer in the interval affirmed or implied any such facts. But independently of this consideration, there is ample evidence to prove, first, that the poems current before Confucius were not by any means so numerous as Sze-ma Tsėen says, and, secondly, that the collection of 300 pieces or thereabouts, digested under the same divisions as in the present Classic, existed before the sage's time.

3. [1.] It would not be surprising, if, floating about and current among the people of China, in the 6th century before Christ, there had been even more than 3,000 pieces of poetry, not numerous. The marvel is that such was not the case. But in the 'Narratives of the States,' a Work attributed by some to Tso Kėw-ming, there occur quotations from 31 poems, made by statesmen and others, all anterior to Confucius; and of those poems it cannot be pleaded that more than two are not in the present Classic, while of those two one is an ode of it quoted under another name. Further, in the Tso Chuen, certainly the work of Tso Kėw-ming, and a most valuable supplement to Confucius' own Work of the Ch'ünn Tsėw, we have quotations from not fewer than 219 poems; and of these only thirteen are not found in the Classic. Thus of 250 poems current in China before the supposed compilation of the Book of Poetry, 236 are found in it, and only 14 are absent. To use the words of Chaou Yih, a scholar of the present dynasty, of the period Kėen-lung (A.D. 1,736—1,795), 'If the poems existing in Confucius' time had been more than 3,000, the quotations found in these two Books of poems now lost should have been ten times as numerous as the quotations from the 305 pieces said to have been preserved by him, whereas they are only between a twenty-first and twenty-second part of the existing pieces. This is sufficient to show that Tsėen's statement is not worthy of credit.'

10 I have made the widest possible induction from all existing Records in which there are quotations of poems made anterior to Confucius, and the conclusion to which I have been brought is altogether confirmatory of that deduced from the Works of Tso Kėw-ming. If
Confucius did make any compilation of poems, he had no such work of rejection and expurgation to do as is commonly imagined.

[i.] But I believe myself that he did no work at all to which the name of compilation can properly be applied, but simply adopted an existing collection of poems consisting of 305, or at most of 311 pieces. Of the existence of the Book of Poetry before Confucius, digested under four divisions, and much in the same order as at present, there may be advanced the following proofs:

First, in the 'Official Book of Chow,' we are told that it belonged to the grand-master 'to teach the six classes of poems,—the Fung, with their descriptive, metaphorical, and allusive pieces, the Ya, and the Sung.' Mr Wylie says that the question of the genuineness of the Official Book may be considered as set at rest since the inquiry into it by Choo He, and that it is to be accepted as a work of the duke of Chow, or some other sage of the Chow dynasty. Without committing myself to any opinion on this point, as I find the passage just quoted in the Preface to the She (of which I shall treat in the next chapter), I cannot but accept it as having been current before Confucius; and thus we have a distinct reference to a collection of poems, earlier than his time, with the same division into Parts, and the same classification of the pieces in those Parts.

Second, in Part II. of the She, Book vi., ode IX.,—an ode assigned to the time of king Yêw, b.c. 780—770, we have the words,

They sing the Ya and the Nan,
Dancing to their flutes without error.'

So early then as the 8th century before our era, there was a collection of poems, of which some bore the name of the Nan, which there is nothing to forbid our supposing to have been the Chow-nan, and the Shaou-nan, forming the first two Books of the first Part of the present classic, often spoken of together as the Nan; and of which others bore the name of the Ya, being probably the earlier pieces which now compose a large portion of the second and third Parts.

11 See the Chow Le. 卷二十三, pur. 3: 救六詩, 日風日賦, 日比日 典日雅日頌. 19 Notes on Chinese Literature, p. 4.
Third, in the narratives of Tso K'êw-ming, under the 29th year of duke Sêang, B.C. 543, when Confucius was only 8 or 9 years old, we have an account of a visit to the court of Loo by an envoy from Woo, an eminent statesman of the time, and of great learning. We are told that, as he wished to hear the music of Chow, which he could do better in Loo than in any other State, they sang to him the odes of the Chow-nan and the Shaou-nan; those of P'ei, Yung, and Wei; of the Royal domain; of Ch'ing; of Ts'e; of Pin; of Ts'in; of Wei; of Ts'ang; of Ch'in; of Kwei; and of Ts'aou. They sang to him also the odes of the Minor Ya and the Greater Ya; and they sang finally the pieces of the Sung. We have here existing in the boyhood of Confucius, before he had set his mind on learning, what we may call the present Book of Poetry, with its Fung, its Ya, and its Sung. The odes of the Fung were in 15 Books as now, with merely some slight differences in the order of their arrangement;—the odes of Pin forming the 9th Book instead of the 15th, those of Ts'in the 10th instead of the 11th, those of Wei the 11th instead of the 9th, and those of Ts'ang the 12th instead of the 10th. In other respects the She, existing in Loo when Confucius was a mere boy, appears to have been the same as that of which the compilation has been ascribed to him.

Fourth, in this matter we may appeal to the words of Confucius himself. Twice in the Analects he speaks of the odes as a collection consisting of 300 pieces. That Work not being made on any principle of chronological order, we cannot positively assign those sayings to any particular periods of Confucius' life; but it is I may say the unanimous opinion of the critics that they were spoken before the time to which Sze-ma Ts'e'en and Choo He refer his special labour on the Book of Poetry. The reader may be left, with the evidence which has been set before him, to form his own opinion on the questions discussed. To my own mind that evidence is decisive on the points.—The Book of Poetry, arranged very much as we now have it, was current in China long before the sage; and its pieces were in the mouths of statesmen and scholars, constantly quoted by them on festive and other occasions. Poems not included in it there doubtless were, but they were comparatively few. Confucius may

13 See the 左傳 襄二十九年, par. 8. 14 Confucian Analects, II. 1v. 1. 15 Confucian Analects, II. 1v. XIII. 16 See the 97th chapter of the 經義考, and especially the author's summing up of the evidence on the questions which I have discussed.
have made a copy for the use of himself and his disciples; but it
does not appear that he rejected any pieces which had been previously
received, or admitted any which had not previously found a place
in the collection.

4 Having come to the above conclusions, it seems superfluous
Further errors in the state-
ments in the first paragraph

to make any further observations on the state-
ments aduded in the first paragraph. If
Confucius expurgated no previous Book, it is vain to try and specify
the nature of his expurgation as Gow-yang Sêw did. 17 From Sze-
ma Tsê-en we should suppose that there were no odes in the She
later than the time of king Le, whereas there are 12 of the time of
king Hwuy, 13 of that of king Sêng, and 2 of the time of king Ting.
Even the Sung of Loo which are referred to by the Suy writer and
Choo He are not the latest pieces in the Book. The statement of
the former that the odes were arranged in order and copied by Che,
the music-master of Loo, 18 rests on no authority but his own;—more
than a thousand years after the supposed fact. I shall refer to it
again, however, in the next chapter.

5 The question arises now of what Confucius really did for the
Book of Poetry, if, indeed, he did anything at all. The only thing
from which we can hazard the slightest opinion on the point we
have from his own lips. In the Analects, IX. xiv.,
he tells us:—‘I returned from Wei to Loo, and
then the music was reformed, and the pieces in the
Ya and the Sung all found their proper places.’ The return from
Wei to Loo took place when the sage was in his 69th year, only
five years before his death. He ceased from that time to take an
active part in political affairs, and solaced himself with music, the
study of the Classics, the writing of the Ch’un Tsêw, and familiar
intercourse with those of his disciples who still kept about him.
He reformed the music,—that to which the poems were sung; but
wherein the reformation consisted we cannot tell. And he gave to
the pieces of the Ya and the Sung their proper places. The present
order of the Books in the Fung, slightly differing, we have seen,
from that which was common in his boyhood, may also have now
been determined by him. As to the arrangement of the odes in the
other Parts of the Work, we cannot say of what extent it was.

17 Every instance pleaded by Sêw in support of his expurgation of stanzas, lines, and characters
has been disposed of by various scholars,—particularly by Choo E-tsun, in the note just referred to.
18 When this Che lived is much disputed. From the references to him in Ana. VIII.
xv., XVIII. ix., we naturally suppose him to have been a contemporary of Confucius.
What are now called the correct  
Ya precede the pieces called the Ys  
of a changed character or of a degenerate age; but there is no chrono-

nological order in their following one another, and it will be seen,  
from the notes on the separate odes, that there are not a few of the  
latter class, which are illustrations of a good reign and of the ob-

servance of propriety as much as any of the former. In the Books  
of the Sung again, the occurrence of the Praise-songs of Loo between  
the sacrificial odes of Chow and Shang is an anomaly for which we  
try in vain to discover a reasonable explanation.

6. While we cannot discover, therefore, any peculiar labours of  
Confucius on the Book of Poetry, and we have it now, as will be  
shown in the next section, substantially as he found it already com-

piled to his hand, the subsequent preservation of it may reasonably  
be attributed to the admiration which he ex-

pressed for it, and the enthusiasm for it with  
which he sought to inspire his disciples. It  
was one of the themes on which he delighted to converse with  
them.19 He taught that it is from the odes that the mind receives  
its best stimulus.20 A man ignorant of them was, in his opinion,  
like one who stands with his face towards a wall, limited in his  
views, and unable to advance.21 Of the two things which his son  
could specify as particularly enjoined on him by the sage, the first  
was that he should learn the odes.22 In this way Confucius, prob-

ably, contributed largely to the subsequent preservation of the Book  
of Poetry;—the preservation of the tablets on which the odes were  
inscribed, and the preservation of it in the memories of all who  
venerated his authority, and looked up to him as their master.

19 Analects, VII. xxi. 20 Ana., VIII. viii., xvii. IX. 21 Ana., xvi. xii. 22

Ana. XVI. xii.

SECTION. II.

THE BOOK OF POETRY FROM THE TIME OF CONFUCIUS TILL THE  
GENERAL ACKNOWLEDGEMENT OF THE PRESENT TEXT.

1. Of the attention paid to the study of the Book of Poetry  
from the death of Confucius to the rise of the Ta'in dynasty, we
have abundant evidence in the writings of his grand-son Tsze-sze, of
Mencius, and of Seun K'ing. One of the acknowledgments of Mencius is his acquaintance with the odes, of which his canon for the study of them prefixed to my volumes is a proof; and Seun K'ing survived the extinction of the Chow dynasty, and lived on into the times of Ts'in.

2. The Poems shared in the calamity which all the other classical Works, excepting the Yih, suffered, when the tyrant of Ts'in issued his edict for their destruction. But I have shown, in the prolegomena to vol. I., that only a few years elapsed between the execution of his decree and the establishment of the Han dynasty, which distinguished itself by its labours to restore the monuments of ancient literature. The odes were all, or very nearly all, recovered; and the reason assigned for this is, that their preservation depended on the memory of scholars more than on their inscription upon tablets and silk. We shall find reason to accept this statement.

3. Three different texts of the odes made their appearance early in the Han dynasty, known as the She of Loo, of Ts'e, and of Han; that is, the Book of Poetry was recovered from three different quarters.

[i.] Lèw Hin's catalogue of the Works in the imperial library of the earlier Han dynasty commences, on the She King, with a Collection of the three Texts in 28 chapters, which is followed by two Works of commentary on the Text of Loo. The former of them was by a Shin Pei, of whom we have some account in the Literary Biographies of Han. He was a native of Loo, and had received his own knowledge of the odes from a scholar of Ts'e, called Fow K'ë-w-pih. He was resorted to by many disci-

1 Prolegomena, vol. II., p. 81. 2 In the last section reference was made to the number of the odes, given by Confucius himself as 300. He might mention the round number, not thinking it worth while to say that they were 305 or 311. The Classic now contains the text of 305 pieces, and the titles of other 6. It is contended by Choo and many other scholars, that in Confucius' time the text of those six was already lost, or rather that the titles were names of tunes only. More likely is the view that the text of the pieces was lost after Confucius' death. See in the body of this volume, pp. 267, 268.
Three different texts.

[preface:]

When the first emperor of the Han dynasty was passing through Loo, Shin followed him to the capital of that State, and had an interview with him. The emperor WOO, in the beginning of his reign (B.C. 139), sent for him to court when he was more than 80 years old; and he appears to have survived a considerable number of years beyond that advanced age. The names of ten of his disciples are given, all men of eminence, and among them K'ung Gan-kwoh. A little later, the most noted adherent of the school of Loo was a Wei Hoen, who arrived at the dignity of prime minister, and published "the She of Loo in Stanzas and Lines." Up and down in the Books of Han and Wei are to be found quotations of the odes, which must have been taken from the professors of the Loo recension; but neither the text nor the writings on it long survived. They are said to have perished during the Tsin dynasty (A.D. 265–419). When the catalogue of the Suy library was made, none of them were existing.

[iii.] The Han catalogue mentions five different works on the She of Ts'e. This text was from a Yuen Koo, a native of Ts'e, The Text of Ts'e, about whom we learn, from the same chapter of Literary Biographies, that he was one of the Great scholars of the court in the time of the emperor King (B.C. 155–142), a favourite with him, and specially distinguished for his knowledge of the odes and his advocacy of orthodox Confucian doctrine. He died in the next reign of Woo, more than 90 years old; and we are told that all the scholars of Ts'e who got a name in those days for their acquaintance with the She sprang from his school. Among his disciples was the well known name of Hua-hou Ch'e-ch'ang, who communicated his acquisitions to How Ts'ang, a native of the present Shan-tung province, and author of two of the Works in the Han catalogue. How had three disciples of eminence,—Yih Fung, Seou Wang-che, and Kwang Hang. From them the Text of Ts'e was transmitted to others, whose names, with quotations from their writings, are scattered through the Books of Han. Neither
text nor commentaries, however, had a better fate than the She of Loo. There is no mention of them in the catalogue of Suy. They are said to have perished even before the rise of the Tsin dynasty.

[iii.] The Text of Han was somewhat more fortunate. The Han catalogue contains the titles of four works, all by Han Ying, whose surname is thus perpetuated in the text of the She which emanated from him. His biography follows that of Hoo Ts'ang. He was a native, we are told, of the province of Yen, and a 'Great scholar' in the time of the emperor Wăn (b.c. 178—156), and on into the reigns of King and Woo. 'He laboured,' it is said, 'to unfold the meaning of the odes, and published an “Explanation of the Text,” and “Illustrations of the She,” containing several myriads of characters. His text was somewhat different from the texts of the She of Loo and Tse, but substantially of the same meaning.' Of course Han founded a school; but while almost all the writings of his followers soon perished, both the Works just mentioned continued on through the various dynasties to the time of Sung. The Suy catalogue contains the titles of his text and two Works on it; the T'ang those of his text and his Illustrations; but when we come to the catalogue of Sung, published in the time of the Yuen dynasty, we find only the Illustrations, in 10 Books or chapters; and Gow-yang Sëw tells us that in his time this was all of Han that remained. It continues, entire or nearly so, to the present day, and later on in these prolegomena there will be found passages of it sufficient to give the reader a correct idea of its nature.

4. But while these three different recensions of the She all disappeared with the exception of a single fragment, their unhappy fate was owing not more to the convulsions by which the empire was often rent, and the consequent destruction of literary monuments, such as we have witnessed in our own day in China, than to the appearance of a fourth Text which displaced them by its superior correctness, and the ability with which it was advocated and commented on. This was what is called the Text of Maou. It came into the field later than the others; but the Han catalogue contains the She of Maou in 29 chapters, and a commen-

18 韓故三十六卷：韓内傳四卷：韓外傳六卷：韓説四十一卷
19 作內外傳，數萬言，其語頗與齋魯闐殊然義一也。
20 韓詩二十二卷：韓詩翼要十卷：韓詩外傳十卷
21 韓詩二十卷：韓詩外傳十卷

10]
tary on the text in 30. 22 According to Ch'ing K'ang-sh'ing, the
author of this commentary was a native of Loo, known as Maou
Hang or the Greater Maou, 23 who was a disciple, we are told by Luh
Tih-ming, of Seun K'ing. The Work is lost. 24 He had communicated
his knowledge of the She, however, to another Maou,—Maou Chang,
or the Lesser Maou, 25—who was a 'Great scholar' at the court of
king Hieu of Ho-k'een. 26 This king Hieu was one of the most
diligent labourers in the recovery of the ancient Books, and presented
Maou's text and the Work of Häng at the court of the emperor
King,—probably in B.C. 129. Chang himself published his 'Ex-
planations of the She,' 27 in 29 chapters, which still remains; but it
was not till the reign of the emperor P'ing (A.D. 1—5) 28 that Maou's
recension was received into the imperial college, and took its place
along with those of Loo, Ts'e, and Han.

The Chinese critics have carefully traced the line of scholars who
had charge of Maou's text and explanations down to the reign of
P'ing:—Kwan Ch'ang-k'ing, Hëe Ch Yen-nèen, and Seu Gaou. 29 To
Seu Gaou succeeded Ch'in Këah, 30 who was in office at the court of
the usurper Wang Mang (A.D. 9—22). He transmitted his treasures
to Seu Man-k'ing, 31 who himself commented on the She; and from
him they passed to the well-known Wei King-chung or Wei Hwang, 32
of whom I shall have to speak in the next chapter. From this time
the most famous scholars addicted themselves to Maou's text. K'eu
Kwei (A.D. 25—101) published a Work on the 'Meaning and Diffi-
culties of Maou's She,' 33 having previously compiled a digest of the
differences between its text and those of the other three recensions,
at the command of the emperor Ming (A.D. 58—75). 34 Ma Yung
(A.D. 68—165) followed with another commentary 35;—and we
arrive at Ch'ing Huen, or Ch'ing K'ang-sh'ing, who wrote his 'Sup-
plementary Commentary to the She of Maou,' and his 'Chronological

22 毛詩二十九卷、毛詩故訓傳、三十九卷 23 毛亨
大毛公
24 The work is mentioned in a catalogue of the Imperial Library, early in
the Sung dynasty; and Chou E-tsun supposes that it was then extant. The editor of the catalogue,
however, assigns another reason for the appearance of the title.
25 毛虞小毛公
26 The petty kingdom of Ho-k'een embraced three of the districts in the present department of
the same name in Chih-li, and one of the two districts of Shin Chou. King Hieu's name was
Th'h (德).
27 毛氏詩傳二十九卷 28 平帝
29 貫長
卿解延年、徐 敦
30 陳俠 31 謝曼卿 32 衛敬仲
33 賈逵毛詩緯義難 34 明帝 35 馬融毛
詩注
Introduction to the She. The former of these two Works complete, and portions of the latter, are still extant. That the former has great defects as well as great merits, there can be no question; but it took possession of the literary world of China, and after the time of Ch'ing the other three texts were little heard of, while the name of the commentators on Maou's text and his explanations of it speedily becomes legion. Maou's grave is still shown near the village of Tsun-fuh, in the departmental district of Ho-k'æn.

5 Returning now to what I said in the 2d paragraph, it will be granted that the appearance of three different and independent texts, immediately after the rise of the Han dynasty, affords the most satisfactory evidence of the recovery from the time of Confucius. Unfortunately only fragments of them remain now; but we have seen that they were diligently compared by competent scholars with one another, and with the fourth text of Maou, which subsequently got the field to itself. In the body of this Work attention is called to many of their peculiar readings; and it is clear to me that their variations from one another and from Maou's text arose from the alleged fact that the preservation of the odes was owing to their being transmitted by recitation. The rhyme helped the memory to retain them, and while wood, bamboo, and silk were all consumed by the flames of Ts'in, when the time of repression ceased scholars would be eager to rehearse their stores. It was inevitable that the same sounds, when taken down by different writers, should in many cases be represented by different characters.

Even in the existing text the careful reader of my notes will find not a few instances of characters which give the sound, without giving any indication, in their component parts, of the meaning. There are, e. g., 鼠 鳳 for 稠, in H. iv. X. 7; 齊 墾 for 場, in H. vii. 2; 窮 for 龍, in H. ii. IX. 2, et al.; 魚 as the name of a horse, in IV. ii. I. 4; 麋 for 瀬, in H. v. IV. 6; 青 for 青, in H. viii. IX. 2; et al. Then again there are many places which even Choo He acknowledges that he does not understand, and out of which a consistent meaning has to be chiseled. It would not be difficult, I conceive, to produce a Chinese text superior to Maou's, and which

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96 鄭玄. 鄭康成毛詩笺; 詩譜 97. For many of the particulars in this paragraph, see the supplement to Twan-lin's Cyclopaedia, Bk. 300, article 毛詩.итель
would remove many anomalous meanings out of the dictionary; but it would be interesting only to native scholars, and they would, for the present at least, scout the attempt as presumption on the part of a foreigner. Accepting the text as it exists, we have no reason to doubt that it is a near approximation to that which was current in the time of Confucius.

APPENDIX.

Specimen of ancient poetical compositions besides those which are contained in the Book of Poetry.

I have thought it would be interesting to many of my readers to see a good proportion of the ditties, songs, and other versified compositions, which have as high an antiquity attributed to them as the odes of the She. Some of them, indeed, are referred to a much more remote age;—on, to my mind, quite insufficient evidence. Into that question it is not necessary to go. I have taken the pieces from ‘The Fountain of old Poems’ (古詩源) by Shin Tih-te'en (沈德潛), an scholar of the present dynasty, who died in 1789 at the age of 85. His first book contains 100 pieces, all purporting to be anterior to the Han dynasty.

1. Song of the peasants in the time of Yao. From the 帝王世紀

We rise at sunrise,
We rest at sunset,
Dig wells and drink,
Till our fields and eat;
What is the strength of the emperor to us?

2. Children's ditty, overheard by Yao in the streets. From Lôsh-tee (讬止篇).

We people are established,
All by your perfect merit.
Unconsciously,
We follow our Emperor's pattern.

3. A prayer at the winter thanksgiving. From the Le Ke, XI. ii. 11.

Closa, return to your place;
Water, flow back to your ditches;
Ye insects, appear not;
Grass and trees, grow only in your marshes.

1. 離裘歌—日出而作，日入而息，隄井而飲，耕田而食，帝力于我何有哉

2. 康衢謡—立我蒸民，莫匪爾極，不識不知，順帝之則

3. 伊耆氏之載—士反其宅，水陸其鱗，昆蟲不作，草木蕃其澤

13]
4. Yuou's warning. From Hwae Nan (人間訓).
Be tremblingly fearful;
Be careful night and day.
Men trip not on mountains;
They trip on anti-hills.

5. Shun intimates his purpose to resign the throne to Yu. From Fu-hsi's Introduction to the Shoo (尚書大傳).
Splendid are the clouds and bright,
All aglow with various light!
Grand the sun and moon move on;
Daily dawn succeeds to dawn.

6. Response of his eight ministers.
Brilliant is the sky o'er-head,
Splendid there the stars are spread.
Grand the sun and moon move on,
All through you, one man alone.

7. Rejoinder of Shun.
The sun and moon move in their orbits;
The stars keep to their paths;
The four seasons observe their turns,
And all the people are truly good.
Oh! such music as I speak of
Corresponds to the power of Heaven,
Leading to worth and excellence;
And all listen to it.
Vigorously strike it up.
Dance high to it!
The splendour [of my work] is done;
I will lift up my robes and disappear.

8. Shun's Song of the South Wind. From the Family Sayings (辯樂解).
The fragrance of the south wind,
Can ease the angry feelings of my people.

14]
The seasonableness of the south wind,
Can make large the wealth of my people.

Chuh-yung presided over the region, and produced my beauty;
Bathed in the sun, washed in the moon, among the precious things I grow.

10. *Ditty of Yu on casting the nine Tripods.* From Mih Taïl.
How brilliant the white clouds,
In the north and the south,
In the east and the west!
These nine tripods are made,
And will be transmitted through three dynasties.

11. *An Inscription of the Shang dynasty.* From the Narratives of the States (晉語·一)
Small virtue
Is not worth approaching.
It is not to be boasted of,
And will only bring sorrow.
Small amount of emolument,
Is not worth desiring
You cannot get fat on it,
And will only fall into trouble.

12. *Song of the Wheat in Flower.* By the viscount of Ke (Shoo, IV. x.). From the Historical Records (遠家·第八)
The flowers of the wheat turn to spikes;
The rice and millet look bright.
That crafty boy,
Will not be friendly with me!

13. *Song of the Fern-gathering.* By Pih-e and Shuh-ta’e (Ana. V. xxii.). From the Historical Records (列傳第一)
We ascend that western hill,
And gather the thorn-ferns.
They are changing oppression for oppression,

南風之時兮，可以阜吾民之財兮。

9. 禹玉牒辭—祝融司方發其英，渕日浴月百寶生。
10. 夏后鏃鼎錫—逢逢白雲，一南一北，一西一東，際鼎既成，遷于三國。
11. 商銘—慷慨之德，不足就也，不可以矜，而祗取憂也。慷慨之食，不足狂也，不能為貴，而祗離兮也。
12. 菽秀歌舞—菽秀漸漸兮，禾黍油油。彼狡童兮，不與我好兮。
13. 菽薇歌—登彼西山兮，采其薇矣。以暴易暴兮。
And do not know their error.
Shun-nung, Yu, and Hsia,
Have suddenly lost their influence.
Whither shall we go?
Ah! we will depart!
Withered is the appointment [of Heaven].

14—19. Incription on a backing vessel. From the Lee of the elder Tae (卷第六).

Than to sink among men,
It is better to sink in the deep.
He who sinks in the deep
May betake himself to swimming.
For him who sinks among men
There is no salvation.

Incription on a girdle.
The fire being extinguished, adjust your person;
Be careful, be cautious, ever reverent.
Be reverent and your years will be long.

Incription on a Staff.
Where are you in peril?
In giving way to anger,
Where do you lose the way?
In indulging your lusts.
Where do you forget your friends?
Amid riches and honours.

Incription on a robe.
[Here is] the toil of silkworms,
And the labour of women's work,
If, having got the new, you cast away the old,
In the end you will be cold.

Incription on a pencil.
[Look here at] the bushy hair.
If you fall into water, you may be rescued;
If you fall by your composition, there is no living for you.

不知其非矣 神農虞夏 忽焉沒兮 吾適安歸矣 呼嗟Paused兮 命之衰矣
14 嶮銘—與其溺于人也 宰溺于淵 溺于淵 猶可救也 溺于人 不可救也
15 帶銘—火滅修容 慎戒必恭 敬則壽
16 秉銘—惡乎危 於忿懣 惡乎失道 於嗜欲 惡乎忘 忘於富貴
17 衣銘—桑蠶苦 女工難 得新捐故 後必寒
18 墓銘—豪毛茂茂 陷水可脱 陷文不活
16]
Inscription on a spear.

You have made the spear; you have made the spear;
And by a moment's want of forbearance
You may disgrace your whole life [with it].
This is what I have heard;
And tell to warn my descendants.

20—26. From the 太平御覽, professing to be extracts from a book of
Tae-kung Shang-foo, at the beginning of the Chow dynasty.

A writing on a chariot.

Seeking his own ends, one is urgent;
Conveying another, one is slow.
When one's desires are without measure,
Let him turn inwards and deal with himself.

A writing on a door.

Go out with awe;
Come in with fear.

A writing on a shoe.

In walking keep the correct path;
Be not looking out for good luck.

A writing on an ink-stone.

Where the stone and the ink meet, there is blackness.
Let not a perverse heart and slanderous words
Stain what is white.

A writing on a point or weapon.

A moment's forbearance
Will preserve your person.

A writing on a staff.

Helping a man, be not rash;
Holding up a man, do not wrong.

A writing on a well.

The spring bubbles up,
But in the cold it ceases.

19 字銘一造矛造矛 少問弗忍 終身之羞 余一人
所聞 以戒後世子孫
20 書車一自致者急 救人者緩 取欲無度 自致而反
21 書戶一出畏之 入懼之
22 書履一行必履正 無懷俛僕 而黽 一邪心詐言 無得汗白
23 書稿一任之須臾 乃全汝腸
24 書杖一救人無苟 扶人無咎
25 書井一原泉滑滑 連旱則絶
17]
27. The ditty of the white clouds. From the "K' ao-t' i'sh".

The white clouds are in the sky;
The mountain-masses push themselves forth.
The way between us is very long,
With hills and rivers intervening.
I pray you not to die;
Perhaps you will come here again.

28. The K'o-shao. From the Tao Chuen, X. xii. 9.

Mild was [the course of] the minister Shaou,
Well displaying his virtuous fame.
To him the measures of the king
Were as precious as gold or gems.
He would regulate them by the strength of the people,
And put from him drunkenness and gluttony.

29. The oracle of E-shi. From the Tao Chuen, III. xxii. 3.

The phoenixes fly;
Harmoniously sound their gem-like notes.
The posterity of this scion of Kwei
Will be nourished among the Kiang.
In five generations they will be prosperous,
The highest ministers of Tse's;
After eight generations,
There will be none so great as they.

30. Inscription on a tripod, belonging to one of Confucius' ancestors. From the Tao Chuen, X. vii. 6.

In the first grade, he walked with head bowed down;
In the second, with shoulders bent;
In the third, with his body stooping.
So he hurried along the wall, [saying],
"Thus no one will dare to insult me.
I will have gruel in this boiler,
And congee in this boiler,
To satisfy my hunger!"
31. The Forester’s warning. From the Tso-chuen, IX. iv., after par. 7.

Yu travelled wide and long about,
When the nine regions he laid out,
And through them led the ninefold route.
Men then their temples safe possessed;
Beasts ranged the grassy plains with zest.
For man and beast sweet rest was found,
And virtue reigned the kingdom round.
Then took E E the emperor’s place;
His sole pursuit the wild beasts’ chase.
The people’s care he quite forgot;
Of does and stags alone he thought.
War and such pastimes we should flee;
The rule of Hsia soon passed from E.
A forester, these lines I pen,
And offer to my king’s good man.

32. The Cow-feeder’s song. By a Worthy in disguise, seeking advancement. Said to be from Hwae Nau-tse. Found in the 太平御覽卷五百七

On the bare southern hill,
The white rocks gleam.
Born when no Yen and Shun resign their thrones,
With a short and single garment of cloth, reaching to my calf,
From morning to midnight I feed my cattle.
Long is the night;—when will it be dawn?
Mid the waters of Ts’ang-lang, the white rocks shine;
There is a carp, a foot and a half long.
With a single garment of tattered cloth, reaching to my calf,
From the clear morning to midnight, I feed my cattle.
Ye yellow calves, go up the hill, and lie down;—
I will be minister to the State of Ts’e.
Going out at the east gate, they rub their horns on the stone slabs;
Above are the pines and cypresses green and rare.

[19]
My garment of coarse cloth is frayed and ragged;
In my time there are none like Yaon and Shun.
Do your best, ye cattle to eat the soft grass;
A great minister is by your side.
I will go with you to the State of T'woo.

33. The Lute song. Sung by the wandering wife of Peh-le Hsê.

34. The Song Hoo-yu. From the Narratives of the States (晉語·二)

35—37. Hsia Yuen of Sung, and the workmen. From the Tso Chuen, VII. § 1.

The builders sing:

With goggle eyes and belly vast,
The buff-coats left, he's back at last,
The whiskers long, the whiskers long
Are here, but not the buff-coats strong.

Hsia Yuen replies:

On other bulls hides may be found,
Rhinoceroses still abound,
These buff-coats lost was no great wound.

A builder rejoins:

Granted that the hides you furnish,
Where, I pray, is the red varnish?
38. Song of the grackles. The Tao-chuen, X. xvi. 3.
Here are grackles apace;
The duke flies in disgrace.
Look at the grackles' wings;
To the wilds the duke flings;
A horse one to him brings,
Look how the grackles go!
In Kan-how he is low,
Wants coat and garment now.
Behold the grackles' nest;
Far off the duke does rest.
Chow-foo has lost his toil;
Sung-foo with pride does boil.
O the grackles so strange!
The songs to weeping change.

The White of the Tail gate
Laid on us this task
The Black in the city's midst
Would comfort our hearts.

40. Song of the Noble Lament. Said to be from the tombstone of Sun Shuh-geou, a minister of Ts'oo.

An officer should not be covetous, and yet he should;
An officer should be pure, and yet he should not.
Why should an officer not be covetous?
He gets in his time a vile name.
Why should he be so?
He leaves his descendants with a family built up.
Why should an officer be pure?
He gets in his time a bright name.
Why should he not be so?
He leaves his posterity in straits and poverty,
Wearing cloth of hair and carrying faggots.

38. 嘀鵲歌·鵲之鵲之·公出辱之·鵲鵲之鵲·公在直侯·微禽與鵲·鵲鵲之巢·遠裁遙遙·宋以鴻鵲·鵲鵲鵲鵲·往歌來哭
39. 澤門之之·澤門之之·實與我役·邑中之·實慰我心
40. 得懷歌·貪吏而不可為而可為·廉吏而可為而不可為·貪吏而不可為者·當時有汗名·而可為者·子孫以家成·廉吏而可為者·當時有清名·而不可為者·子孫困窮·被褐而負薪

21]
A covetous officer rolls in wealth;
A pure officer is poor.
Saw you not the premier of Ts'oo, Sun Shuh-gaou,
How thrifty and pure he was, not receiving a cash!

43. Two songs on Tsze-ch'an by the people of Ch'ing. From the Tsao Chuen, IX.

xxx., at the end.

We must take our robes and caps, and hide them all away;
We must count our fields by fives, and own a mutual away;
We'll gladly join with him who this Tsze-ch'an will slay.

By and by their words were—
'Tis Tsze-ch'an who our children trains;
Our fields to Tsze-ch'an owe their grains;
Did Tsze-ch'an die, who'd take the rents?

Tsze-ch'an was only a little anterior to Confucius, and the pieces which follow relate to the sage himself, to his times, and to subjects of a later date. The preceding pieces are different in style from the odes of the She, and hardly one of them is introduced with the formula 詩日, which so frequently introduces quotations from the acknowledged Book of Poetry.

貪吏常苦富，廉吏常苦貧。獨不見楚相孫叔敖
貪潔不受錢

43 子產讖二章—取我衣冠而著之，取我田疇而伍之，孰殺子產，吾其與之。
我有子弟 子產諫之 子產而死，誰其嗣之。
CHAPTER II.

THE SOURCES OF THE ODES AS A COLLECTION; THEIR INTERPRETATION AND AUTHORS; THE PREFACES AND THEIR AUTHORITY.

APPENDIXES—THE GREAT AND LITTLE PREFACES; A CHRONOLOGICAL TABLE OF THE ODES; SPECIMENS OF HAN YING'S ILLUSTRATIONS OF THE ODES.

1. It has been shown in the first section of last chapter that the Book of Poetry existed as a collection of odes before the time of Confucius. It becomes a question of some interest whether we can ascertain how the collection came to be formed, and account for the gaps that now exist in it,—how there are no poetical memorials at the first place? How is the collection now so incomplete? kings, and how the first Part embraces only a portion of the States of which the kingdom was composed.

2. Sir Andrew Fletcher of Saltoun tells us the opinion of "a very wise man," that "if a man were permitted to make all the ballads of of a nation, he need not care who should make its laws." The theory of Chinese scholars is that it was the duty of the kings to make themselves acquainted with all the odes and songs current in the different States, and to judge from them of the character of the rule exercised by their several princes, so that they might minister praise or blame, reward or punishment accordingly.

3. The one classical passage which is referred to in support of this theory is in the Le Ke, V. ii., parr. 13, 14:—"Every fifth year, the son of Heaven made a progress through the kingdom, when the grand music-master was commanded to lay before him the poems collected in the States...

1. See Fletcher's account of a Conversation on Governments. Sir John Davis (The Poetry of the Chinese, p. 35) adduces the remark of a writer in the Spectator (No. 302)—"I have heard that a minister of State in the reign of Queen Elizabeth had all manner of books and ballads brought to him, of what kind soever, and took great notice how much they took with the people; upon which he would, and certainly might, very well judge of their present dispositions, and of the most proper way of applying them according to his own purposes."
of the several quarters, as an exhibition of the manners of the people. 2 Unfortunately, this Book of the Le Ke, the 'Royal Ordinances,' was only compiled in the reign of the emperor Wăn of the Han dynasty (B.C. 179—155). The scholars entrusted with the work did their best, we may suppose, with the materials at their command. They made much use, it is evident, of Mencius, and of the E Le. The Chow Le, or the 'Official Book of Chow,' had not then been recovered. But neither in Mencius, nor in the E Le, do we meet with any authority for the statement before us. The Shoo mentions that Shun every fifth year made a tour of inspection through his empire; but there were then no odes for him to examine, as to him and his minister Kaou-yaou is attributed the first rudimentary attempt at the poetic art. 3 Of the progresses of the sovereigns of the Hsia and Yin dynasties we have no information; 4 and those of the kings of Chow were made, we know, only once in twelve years. The statement in the 'Royal Ordinances,' therefore, was probably based only on tradition, and is erroneous in the frequency of the royal progresses which it asserts.

Notwithstanding the difficulties which beset the text of the Le Ke, however, I am not disposed to reject it altogether. It derives a certain amount of confirmation from the passage quoted in the last chapter, p. 4, from the 'Official Book of Chow,' showing that in the Chow dynasty there was a collection of poems, under the divisions of the Fung, the Ya, and the Sung, which it was the business of the grand music-master to teach the musicians and the eleves of the royal school. It may be granted then, that the duke of Chow, in legislating for his dynasty, enacted that the poems produced in the different feudal States should be collected on the occasions of the royal progresses, and lodged thereafter among the archives of the bureau of music at the royal court. The same thing, we may presume a fortiori, would be done with those produced within the royal domain itself.

4. But the feudal States were modelled after the pattern of the royal State. They also had their music-masters, their musicians,

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2 禮記王制：天子五年一巡守，命大夫師陳詩以觀民風。 3 See the Shoo, II. L. 9; iv. 11. 4 Ch'ing K'ung-shing says on the text：天子以海內為家，時一巡省之，五年者讓夏之制也。周則十二年一巡守；on which the imperial editors observe，夏殷巡守之年諸書無考，鄭氏不知何據而孔氏又從而為之辭。
and their historiographers. The kings in their progresses did not
visit each particular State, so that their music-masters could have an opportunity to
collect the odes in it for themselves. They met at well-known
points, the marquises, earls, barons, &c., of the different quarters of
the kingdom; there gave them audience; adjudicated upon their
merits; and issued to them their orders. We are obliged to suppose
that the princes would be attended to the places of rendezvous by
their music-masters, carrying with them the poetical compositions
collected in their several regions, to present them to their superior
of the royal court.

5. By means of the above arrangement, we can understand how
the poems of the whole kingdom were accumulated and arranged
among the archives of the capital. Was there any provision for dis-
seminating thence the poems of one State among all the others?

How the collected poems were disseminated throughout the States.

Throughout the "Narratives of the States" and the details of Taow K'iew-ming
on the history of the Ch'un Taow, the officers of the States generally are
presented to us as familiar not only with the odes of their particular
States, but with those of other States as well. They appear equally
well acquainted with all the Parts and Books of our present collec-
tion; and we saw in chapter I., p. 5, how the whole of the present
She was sung over to Ke-chah of Woo when he visited the court of
Loo. My opinion is that there was a regular communication from
the royal court to the courts of the various States of the poetical
pieces, which for one reason or another were thought worthy of
preservation. This is nowhere expressly stated; but it may be
argued by analogy from the account which we have in the "Official
Book of Chow" of the duties of the historiographers, or recorders, of
the Exterior. They had charge of the Histories of all the States;
the Books of the three August [rulers] and of the five emperors.
They communicated to all parts of the kingdom the writings [in
their charge].* For want of fuller information it is not easy to give a

* 周官義疏卷二十六春官宗伯第三之十一外史掌四方之志 (We try in
vain to discern what the Books of those three August ones were); 掌達書名於四方,
(This sentence is the most important for my argument. I cannot accept the interpretation of}
thoroughly satisfactory account of the Histories and the Books referred to in these brief sentences; but I quote them merely to establish the fact that, according to the constitution of the kingdom under the dynasty of Chow, not only were the literary monuments of the feudal States collected for the satisfaction of the kings, but they were again sent forth to the courts of the different princes, and became the common possession of the cultivated classes throughout the whole country. The documentary evidence of the fact is scanty, owing to the imperfect condition in which the Books of Chow were recovered during the Han dynasty, and so we have no special mention made of the odes in the passages of the 'Official Book,' which I have adduced; but that they, as well as the other writings which are vaguely specified, were made known to Loo, Ts'e, Tsin, and all the other States seems to have the evidence of analogy in its favour, and to be necessary to account for the general familiarity with them which, we know, prevailed.

6. But if the poems produced in the several States were thus collected in the capital, and thence again disseminated throughout the kingdom, we might conclude that the collection would have been far more extensive and complete than we have it now. The smallness of it is to be accounted for by the disorder and confusion into which the kingdom fell after the lapse of a few reigns from king Woo. Royal progresses ceased when royal government fell into decay, and then the odes were no longer collected. We have no account of any progress of the kings during the period of the Ch'un Ts'êw. But, before that period, there is a long gap of 143 years between kings Ch'ing and E, covering the reigns of K'ang, Ch'aou, Muh, and Kung, of which we have no poetic memorials, if we except two doubtful pieces among the sacrifice odes of Chow. The reign of Hêaou who succeeded to E is similarly uncommemorated, and the latest odes are of the time of Ting, when a hundred years of the Ch'un Ts'êw had still to run their course. I cannot suppose but that many odes were made and collected during the 143 years after king Ch'ing. The probability is that they perished during the feeble and disturbed reigns of E, Hêaou, E, and Le. Of the reign of the first of these we have

書名, in which many acquiesce, as simply = the names of the written characters. (Hist. gives for the whole—'Ils sont chargés de propager les noms écrits, ou les signes de l'écriture, dans les quatre parties de l'Empire.' I believe that I have given the sense correctly.) 6. See Mencius, IV. ii. XXI. 7. 懶王. 8. 𤞤王.
only five pieces, of all of which Choo considers the date to be uncertain; of that of the second, as has been observed above, we have no memorials at all; of that of the third we have only one piece, which Choo, for apparently good reasons, would assign to a considerably later date. Then follow four pieces, the date of which is quite uncertain, and eleven, assigned to the reign of Le,—some of them with evident error. To Le's succeeded the long and vigorous reign of Seuen (B.C. 828—781) when we may suppose that the ancient custom of collecting the poems was revived. Subsequently to him, all was in the main decadence and disorder. It was probably in the latter part of his reign that Ch'ing-k'oun-fou, an ancestor of Confucius, obtained from the Grand music master of the court of Chow twelve of the sacrificial odes of the previous dynasty, with which he returned to Sung which was held by representatives of the House of Shang. They were used there in sacrificing to the old kings of Shang, and were probably taken with them to Loo when the K'ung family subsequently sought refuge in that State. Yet of the twelve odes seven were lost by the time of Confucius.

The general conclusion to which we come is, that the existing Book of Poetry is the fragment of various collections made during the early reigns of the kings of Chow, and added to at intervals, especially on the occurrence of a prosperous rule, in accordance with the regulation which has been preserved in the Le Ke. How it is that we have in Part I. odes of not more than a dozen of the States into which the kingdom was divided, and that the odes of those States extend only over a short period of their history,—for these things we cannot account further than by saying that such were the ravages of time and the results of disorder. We can only accept the collection as it is, and be thankful for it. It was well that Confucius was a native of Loo, for such was the position of that State among the others, and so close its relations with the royal court, that the odes preserved in it were probably more numerous and complete than anywhere else. Yet we cannot accept the statement of the editor of the Suy catalogue adduced on page 2, that the existing pieces had been copied out and arranged by Che, the music-master of Loo, unless, indeed, Che had been in office during the boyhood of Confucius, when, as we have seen, the collection was to be found there, substantially the same as it is now.

9. I say not quite a dozen, for Books III., IV., and V., all belong to Wei, and Books X. and probably also XIII., to Tsin.
7. The conclusions which I have sought to establish in the above
paragraphs, concerning the sources of the She as a collection, have an
important bearing on the interpretation of many of the odes. The
remark of Sze-ma Ts'een, that 'Confucius
selected those pieces which would be service-
able for the illustration of propriety and righteousness,' is as erroneous
as the other, that the sage selected 305 pieces out of 3000. Con-
fucius merely studied and taught the pieces which he found existing,
and the collection necessarily contained odes illustrative of bad
government as well as of good, of licentiousness as well as of a pure
morality. Nothing has been such a stumbling-block in the way
of the reception of Choo He's interpretation of the pieces as the
readiness with which he attributes a licentious meaning to those
of Book VII., Part I. But the reason why the kings in their
progresses had the odes of the different States collected and presented
to them, was 'that they might judge from them of the manners
of the people,' and so come to a decision regarding the government and
moral of their rulers. A student and translator of the odes has simply
to allow them to speak for themselves, and has no more reason
to be surprised at the language of vice in some of them than at the
language of virtue in many others. The enigmatic saying of Con-
fucius himself, that the whole of 'the three hundred odes may be
summed up in one sentence,—Thought without depravity,' must be
understood in the meaning which I have given to it in the translation
of the Analects. It may very well be said, in harmony with all that
I have here advanced, that the odes were collected and preserved for
the promotion of good government and virtuous manners. The
merit attaching to them is that they give us faithful pictures of what
was good and what was bad in the political State of the country,
and in the social habits of the people.

8. The pieces in the collection were of course made by individu-
als who possessed the gift, or thought that they possessed the gift,
of poetical composition. Who they were we
could tell only on the authority of the odes
themselves, or of credible historical accounts, contemporaneous with
them or nearly so. They would in general be individuals of some
literary culture, for the arts of reading and writing even could not
be widely diffused during the Chow dynasty. It is not worth our

10. See the Ana. II. ii.
while to question the opinion of the Chinese critics, who attribute many pieces to the duke of Chow, though we have independent testimony only to his composition of a single ode,—the second of Book XV., Part. I.11 We may assign to him also the 1st and 3d odes of the same Book; the first 22 of Part II.; the first 18 of Part III.; and with two doubtful exceptions, all the sacrificial Songs of Chow.

Of the 160 pieces in Pt. I. only the authorship of the 2d of Bk. XV., which has just been referred to, can be assigned with certainty. Some of the others, of which the historical interpretation may be considered as sufficiently fixed, as the complaints of Chwang Kēang, in Bkks. III., IV., V., are written in the first person; but the author may be personating his subject. In Pt. II., the 7th ode of Bk. IV. was made by a Kē-foo, a noble of the royal State, but we know nothing more about him; the 6th of Bk. VI., by a eunuch styled Māng-tze; and the 6th of Bk. VII., from a concurrence of external testimonies, may be ascribed to duke Woo of Wei.

In Pt. III., Bk. III., the 2d piece was composed by the same duke Woo; the 3d by an earl of Juy in the royal domain; the 4th must have been made by one of Seuen’s ministers, to express the king’s feelings under the drought which was exhausting the kingdom; and the 5th and 6th claim to be the work of Yin Keih-foo, one of Seuen’s principal officers.

9. In the preface which appeared along with Macou’s text of the She, the occasion and authorship of many more of the odes are given; but I am not inclined to allow much weight to its testimony. It will be found in the first appendix to this chapter, as it is published in every native edition of the Book of Poetry of any pretensions, and is held by a great proportion of the scholars as an authoritative document. In the body of this volume I have shown in a multitude of cases the unsatisfactoriness of the view which it would oblige us to take of particular odes. There are few western Sinologues, I apprehend, who will not cordially concur with me in the principle of Choo He, that we must find the meaning of the odes in the odes themselves, instead of accepting the interpretation of them given by we know not whom, and to follow which would reduce many of them to absurd enigmas.

From the large space which the discussion of the Preface occupies in Chinese critical works, it is necessary that I should attempt a

11. See the Shoo, V. vi. 18.
summary of what is said upon it;—on no subject are the views of
native scholars more divided.

According to Ch'ing K'ang-shing, what is now called 'the Great
preface' was made by Confucius' disciple Tsze-hēa, and what is called
'the Little preface' was made also by Tsze-hēa, but afterwards
supplemented by Maou.\textsuperscript{12} In Maou, however, there is no distinction
made between a Great and a Little preface. As the odes came down
to him, the Preface was an additional document by itself, and
when he published his commentary, he divided it into portions,
prefixing to every ode the portion which gave an account of it.\textsuperscript{13}
In this way, however, the preface to the Kwan ts'ēu, or the first ode
of the collection, was of a disproportionate length; and very early, this
portion was separated from the rest, and called the Great Preface.\textsuperscript{14}
But the division of the original preface thus made was evidently
unnatural and inartistic; and Choo He showed his truer critical ability
by detaching only certain portions of the preface to the Kwan ts'ēu,
and dignifying them with the same name of the Great preface. This
gives us some account of the nature and origin of poetry in general,
and of the different Parts which compose the Shē. But Choo should
have gone farther. In what is left of the preface to the Kwan ts'ēu,
we have not only an account of that ode, but also what may be
regarded as a second introduction to Part I, and especially to the first
and second Books of it. To maintain the symmetry of the prefaces
there ought to be corresponding sentences at the commencement of
the introductory notices to the first odes of the other Parts. But
there is nothing of the sort; and this want of symmetry in the preface
as a whole is a sufficient proof to me that it did not all proceed
from one hand.

In Section II. of last chapter I have traced the transmission of
Maou's text from its first appearance until it got possession of the literary world of China. Scholars try to trace it up to Tsze-hēa, and consequently through

\textsuperscript{12} 沈重曰，按鄭詩譜大序子夏作小序子夏毛公合作—見《經義考》詩二，p. 1.

\textsuperscript{13} On the preface to the Nei Kuo, or II. 1. 2.

Ch'ing says, 遭戰國及秦之世，而亡南轅之文。其義則與《詩》篇之義合，編故存及至毛公，為語訓傳，乃分《詩》篇之義，各置於其篇端云。李篁曰，詩皆有序，獨闕維為最詳，先儒以謂闕維為大序，葛覃以下為小序。—see the 經義考，as above，p. 7.
him to Confucius; but the evidence is not of an equally satisfactory character. The first witness is Seu Ching, an officer of the State or Kingdom of Woo in the period of 'the Three Kingdoms (A.D. 229–264),' who says, as reported by Luh Tih-ming:—'Tsze-hēa handed down the She, [which he had received from Confucius], to Kaou Hāng-tsze; Hāng-tsze to Sēch Ts'ang-tsze; Ts'ang-tsze to Mēen Mēaou-tsze; and Mēaou-tsze to the elder Maou.' Luh Tih-ming gives also another account of the connexion between Maou and Tsze-hēa:—'Tsze-hea handed down the She to Tsāng Shin; Tsāng Shin to Le Kih; Le Kih to Māng Chung-tsze; Māng Chung-tsze to Kin Mow-tsze; Kin Mow-tsze to Seun Kīng; and Seun Kīng to the elder Maou.' There is no attempt made, so far as I know, on the part of Chinese critics, to reconcile these two genealogies of Maou's She; but there is no doubt that, during the Han dynasties, the school of Maou did trace their master's text up to Tsze-hēa. Yen Sze-koo states it positively in his note appended to Lēw Hin's catalogue of the copies of the She; and hence, as the text and the preface came to Maou together, there arose the view that the latter was made by that disciple of the sage. It became current, indeed, under his name, and was published separately from the odes, so that, in the catalogue of the T'ang dynasty, we find 'The Preface to the She by Puh Shang, in two Books,' as a distinct Work.

But there is another account of the origin of the Preface which seems to conflict with this. In par. 4 of the 2d section of last chapter I have made mention of Wei King-chung or Wei Hwang, one of the great Han scholars who adopted the text of Maou. He serves as a connecting link between the western and eastern dynasties of Han; and in the account of him in 'Literary Biographies' we are told that Hwang became the pupil of Sāy Man-kīng, who was famous for his knowledge of Maou's She; and he afterwards made the Preface to it, remarkable for

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13. 徐 Illegal character

14. 子夏授高行子; 高行子授薛倉子; 薛倉子授帛妙子; 帛妙子授河間人毛公. 毛公為詩話. 《論語》傳於家以授趙人小毛公.

15. 子夏傳曾申傳孟仲子, 孟仲子又傳孫卿子. (The philosopher Senn); (see to Ching, a disciple of Tsze-sze);

16. 子夏傳曾申傳孟仲子, 孟仲子又傳魯人毛公. (The poetess, daughter of Tung Shu, one of Confucius' principal disciples);

17. 子夏傳曾申傳孟仲子, 孟仲子又傳魯人毛公. (see to Ching, a disciple of Tsze-sze);
the accuracy with which it gives the meaning of the pieces in the Fung and the Ya, and which is now current in the world. A testimony like this cannot be gainsaid. If we allow that, when Maou first made public his text, there were prefatory notes accompanying it, yet Hwang must have made large additions to these, as Maou himself, in the opinion of Ch'ing K'ang-shing, had previously done.

Since the time of Choo He, many eminent scholars, such as Yen Ts'an in the Sung dynasty, and K'ang Ping-chang in the present, adopt the first sentence in the introduction to each ode as what constituted the original preface, and which they do not feel at liberty to dispute. They think that so much was prefixed to the odes by the historiographers of the kingdom or of the States, when they were first collected, and they would maintain likewise, I suppose, that it bore the stamp of Tsze-hēa. K'ang calls these brief sentences 'the Old preface' and 'the Great preface,' and the fuller explanation which is often appended to them, and which he feels at liberty to question, he calls 'the Appended preface,' and 'the Little preface.'

After long and extensive investigation of the subject, I have no hesitation in adopting the freer views of Choo He, on the Preface, with a condensed account of which I conclude this chapter:—

'Opinions of scholars are much divided as to the authorship of the Preface. Some ascribe it to Confucius; some to Tsze-hēa; and some to the historiographers of the States. In the absence of clear testimony it is impossible to decide the point; but the notice about Wei Hwang, in the literary Biographies of the Han dynasties, would seem to make it clear that the Preface was his work. We must take into account, however, on the other hand, the statement of Ch'ing Heuen, that the Preface existed as a separate document when

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19 九江謝曼卿善毛詩乃為其訓章從文學因作毛詩序，善得風雅之旨，於今傳於世；見後漢書七十九下，儒林傳第六十九下。20 This is too broadly stated. No one has affirmed that the Preface as a whole was from the hand of Confucius. Ch'ing E-chuaen (A.D. 1,065-1,107) held that the Great preface was made by him. The style, he says, is like that of the appendices to the Yih, and the ideas are beyond what Tsze-hēa could have connoted (詩大序、其文似龍鬚非子夏所能言也、分明是聖人作此以敎學者) 1 Weng Tih-shin (王得臣; later on in the Sung dynasty) ascribed to Confucius the first sentence of all the introductory notices and called them the Great preface.

21 Adduced above. 22 Also adduced above.
Maou appeared with his text, and that he broke it up, prefixing to each ode the portion belonging to it. The natural conclusion is that the Preface had come down from a remote period, and that Hwang merely added to it and rounded it off. In accordance with this, scholars generally hold that the first sentences in the introductory notices formed the original Preface which Maou distributed, and that the following portions were subsequently added.

'This view may appear reasonable; but when we examine those first sentences themselves, we find some of them which do not agree with the obvious meaning of the odes to which they are prefixed, and give merely the rash and baseless expositions of the writers. Evidently, from the first, the Preface was made up of private speculations and conjectures as to the subject-matter of the odes, and constituted a document by itself, separately appended to the text. Then on its first appearance there were current the explanations of the odes which were given in connexion with the texts of Ts'e, Loo, and Han, so that readers could know that it was the work of later hands, and not give entire credit to it. But when Maou no longer published the Preface as a separate document, but each ode appeared with the introductory notice as a portion of the text, this seemed to give to it the authority of the text itself. Then after the other texts disappeared and Maou's had the field to itself, this means of testing the accuracy of its prefatory notices no longer existed. They appeared as if they were the production of the poets themselves, and the odes seemed to be made from them as so many themes. Scholars handed down a faith in them from one to another, and no one ventured to express a doubt of their authority. The text was twisted and chiseled to bring it into accordance with them, and nobody would undertake to say plainly that they were the work of the scholars of the Han dynasty.'

23 On the important fact that the other texts, as Maou's, all had their prefaces, often differing from the views of the odes given in that, see Choo E-tsan's note, concluding his chapter on the Preface to the She.
APPENDIX. I.

[1] THE GREAT PREFACE.

1. Poetry is the product of earnest thought. Thought [cherished] in the mind becomes earnest; exhibited in words, it becomes poetry.

2. The feelings move inwardly, and are embodied in words. When words are insufficient for them, recourse is had to sighs and exclamations. When sighs and exclamations are insufficient for them, recourse is had to the prolonged utterances of song. When those prolonged utterances of song are insufficient for them, unconsciously the hands begin to move and the feet to dance.

3. The feelings go forth in sounds. When those sounds are artistically combined, we have what is called musical pieces. The style of such pieces in an age of good order is quiet, going on to be joyful;—the government is then a harmony. Their style in an age of disorder is resentful, going on to the expression of anger;—the government is then a discord. Their style, when a State is going to ruin, is mournful, with the expression of [retrospective] thought;—the people are then in distress.

4. Therefore, correctly to set forth the successes and failures [of government], to move Heaven and Earth, and to excite spiritual Beings to action, there is no readier instrument than poetry.

5. The former kings by this regulated the duties of husband and wife, effectively inculcated filial obedience and reverence, secured attention to all the relations of society, adorned the transforming influence of instruction, and transformed manners and customs.

6. Thus it is that in the [Book of] Poems there are six classes:—first, the Fung; second, descriptive pieces; third, metaphorical pieces; fourth, allusive pieces; fifth, the Ya, and sixth, the Sung.

大序

1. 詩者志之所之也，言之足也。故發志之言，足於文之不言，則出於政。是故詩之六義，三曰興，四曰比，五曰雅，六曰頌。

2. 事動於情，情發於言，是故言不械者，舞音之音，政以安其民，政以安其國，政以樂其民。

3. 諧正於世，是故詩之六義，三曰興，四曰比，五曰雅，六曰頌。

4. 事動於情，情發於言，是故詩之六義，三曰興，四曰比，五曰雅，六曰頌。

This paragraph has been referred to in Ch. 1 more than once, as taken from the 'Official Book of Chow.' If we had not the Book of Poetry to help us in determining its meaning, we should never be able to make it out from the text itself. We should conclude that originally there were six classes of poems, called the Fung, the Fou, the Pe, the Hsing, the Ya, and the Sung. So it appears in Biot's translation of the Official Book:—'Il enseigne aux musiciens les six sortes de chants notés, qui sont appelés Fung, Fou, Pe, Hsing, Ya, Sung.' But the names Fung, Ya, and Sung are those of the three parts into which the She-kung is divided, intended to indicate a difference in the subject-matter of the pieces composing them, while Fou, Pe, and Hsing are the names
7. Superiors, by the Fung, transformed their inferiors, and inferiors, by them, satirised their superiors. The principal thing in them was their style, and reproof was cunningly intimated. They might be spoken without giving offence, and the hearing of them was sufficient to make men careful of their conduct;—hence they are called Fung, [or Lessons of manners],

8. When the administration of the kings fell into decay, the rules of propriety and righteousness were neglected, the instructions of government failed of effect, different methods of government obtained in different States, and the customs of the [great] Families in them had come to vary,—then the changed (or inferior) Fung, and the inferior Ya, were made.

7. 上以風化下以風刺上主文而誡諫言之者無
罪闇之者足以戒故曰風
8. 至乎周道衰禮義廢政教失國異政家殊俗而變
風變雅作矣

applied to those pieces, intended to denote the form or style of their composition. They may, all of them, be found equally in all the Parts.

As Kao Sung-yen (賈公彦; Tang dyn.) says:—風雅之詩之名也, 但就三者之中有賦比興故
總謂之六詩. The Fung, Ya, and Sung are, in Chinese phraseology, the warp of the Book of Poetry, and the Fook Ya, and Hing are its woof.

I have entered sufficiently on the meaning of the terms Fung, Ya, and Sung in the notes on the titles of the different Parts; but it may be well to discuss here the significance of the terms Foc, Foc, and Hing more fully than I have elsewhere done.

The term Foc needs little explanation. It is descriptive of a narrative piece, in which the poet says what he has to say right out, writing it down in a simple, straightforward manner, without any hidden object. There is no meaning intended beyond what the words express, excepting in so far as we may infer from what is said the state of mind or the circumstances of the writer or subject.

The Odes 2 and 3 of Pt. I, Bk. X, are of this class, according to the view of them taken by Choo Ho, which I have followed; and other instances of the Foc, about which there can be no doubt, are to be found everywhere.

I have called the Foc metaphorical pieces. They must be translated as we translate the Foc; but the writer has under the language a different meaning altogether from what it expresses,—a meaning which there should be nothing in the language to indicate. The metaphorical piece in the she may thus be compared to the 例話, but while it is the object of the tale to enforce the virtue of morality and prudence, an historical interpretation is to be sought for the Foc. There is, e.g., odo 9 of Part I, Bk. L, in the letter of which we find only locusts and their wonderful increase; while we are taught that the poet had in his mind the wife of king Wăn and the fruitfulness of his harem. Ode 2 of Pt. I, Bk. XV. is another purely metaphorical piece, where we seem to hear only the plaint of a bird, whose young, reared by her with toil, have been destroyed by an owl, and who is afraid that her nest also will be destroyed; but we know from the Shoo that the duke of Chou intended himself by the bird, and that he wished in the piece to vindicate the stern course which he had adopted to put down rebellion. As Choo Ho says:—此是以一物比一物而所指之事常
言外.

The Hing, or allusive piece, commences with a couple of lines, which are repeated often through all the stanzas, as a sort of refrain. They are generally descriptive of something in the animal or the vegetable world; and after them the writer proceeds to his proper subject. Often the allusive lines convey a meaning harmonising with that of the lines which follow, as in I. I. IV.; where an English poet would begin the verse with a Like or As. They are in fact metaphorical. But the difference between an allusive and a metaphorical piece is, that in the lines following the allusive lines the author states directly the theme he is occupied with, whereas the lines of the metaphorical piece are all of the same character. After the sentence on the Foc which I quoted above from Choo Ho, he goes on to say on the Hing.—興是借彼一物以引起此事而其事常在下句. Often, however, we cannot discover any metaphorical element in the allusive lines, and can only deal with them as a refrain. Where there is a metaphorical element, the piece is described as 閔之兼比者; where there is no such element, it is 閔之不兼比者. Occasionally the three styles all come together in one ode.

2. I do not know when the distinction of the odes of Parts I., II., and III. into Correct and Changed, or Pieces of an age of good government,
9. The historiographers of the States, understanding the indications of success and failure, pained by the changes in the observance of the relations of society, and lamenting the severity of punishments and of [the general] government, gave expression in mournful song to their feelings, to condemn their superiors;—they were intelligent as to the changes of circumstances, and cherished [the recollection of] the ancient customs.  

10. Thus it is that the Fung of a state of change, though produced by the feelings, do not go beyond the rules of propriety and righteousness. That they should be produced by the feelings was in the nature of the people; that they should not go beyond those rules was from the beneficent influence of the former kings.  

11. Therefore, the pieces in which the affairs of one State are connected with the person of one man, are called the Fung.  

12. The pieces which speak of the matters of the kingdom, and represent the customs of its whole extent, are called the Ya. Ya means correct. They tell the causes why royal government decays or flourishes. In government there are great matters and small, and hence there are the small Ya and the great Ya.  

13. The Sung are so called, because they praise the embodied forms of complete virtue, and announce to spiritual Beings its grand achievements.  

14. These are called the four primary [divisions of the Book of Poems]; [in them we have] the perfection of poetry.

9. 国史明乎得失之迹/ 傷人倫之/ 勤刑政之/ 奇/ 吟/ 谓之/ 風。
10. 故/ 夫/ 言/ 立/ 語之/ 風/ 謂之/ 雅/ 之/ 言/ 王政/ 之/ 喜/ 頌/ 者/ 語/ 神/ 之/ 至/ 也。

and Pieces of a degenerate age, took its rise. We find it here in the Preface; but the age of the Preface is uncertain. The distinction is misleading. There are both in the Fung and the Ya many odes of a changed character, which by their spirit and style are equal to any of those that are ranked in the better class. 

This paragraph would seem to attribute the odes to the historiographers of the royal and other courts;—a view which is maintained nowhere else.

4 This is a very incomplete account of the Sung, and leaves the anomaly of the Sung of Lo, as placed along with those of Chow and Shang, unaccounted for. See on the title of Pt. IV., Bk. II.
For Lessons of manners the term wén is used, denoting the influence of instruction. Wind moves [things], and instruction transforms the people.

Thus, then, the transforming power in the Kūn t'ien and the Jen shih exhibit the influence of the true king, and they are therefore attributed to the duke of Chow. The South (in the name of the Book) implies the north, showing that the influence went from the north to the south. The virtue in the Ts'ao ch'ou and the Ts'ee yeh exhibit the manners of princes,—the effects of the instruction of the former king; and they are therefore attributed to the duke of Shao. [These two Books], the Chow Nan and the Shao Nan, show how the beginning was made correct, and the foundation of royal transformation.

Therefore in the Kūn t'ien we have joy in obtaining virtuous ladies to be mates to her lord; anxiety to be introducing ladies of worth; no excessive desire to have her lord to herself; sorrow over modest retiring ladies [not being found for the harem], and thought about getting ladies of worth and ability,—all without any envy of their excellence;—this is what we have in the Kūn t'ien.

2. The Kūn t'ien sets forth the natural disposition of the queen.

We see her in her parents' house, with her mind bent on woman's work; thrifty and economical, wearing her washed clothes, and honouring and reverencing her matron-teacher. Being such, she might well [in after time] pay her visits to her parents, and transform the kingdom on the subject of woman's ways.

3. The Kūn t'ien sets forth the mind of the queen.

It shows also how she felt that she ought to assist her husband; to seek out men of talents and virtue, and carefully place them in office; to recognize the toilsome labours of officers. Though she had thus the mind to introduce men of talents and virtue, she never thought of using artful words or speaking for relatives of her own; but morning and evening she thought of the matter, till she was painfully anxious about it.

小序周南

1. 關雎·后妃之德也。後妃之仕也，所以風天下而正夫婦也。故用之鄉人焉。風之始也，所以風天下而正夫婦也。故用之鄉人焉。

2. 關雎·詩·風之始也。故用之鄉人焉。風之實也，所以風天下而正夫婦也。故用之鄉人焉。

3. 關雎·詩·風之實也，所以風天下而正夫婦也。故用之鄉人焉。
4. The 聖史上 shows the queen's condescension to the ladies below her. It tells how she could so condescend without any feeling of jealousy.

5. The subject of the 聖史 is the numerousness of the queen's progeny. It says they were like locusts; for having no jealousy, her progeny was so numerous.

6. The 聖史上 shows the effects produced by the queen. Through her freedom from jealousy, the relation between males and females was made right; marriages were celebrated at the proper time; and there were no unmarried people in the kingdom.

7. The 聖史上 shows the transforming influence of the queen. When that influence, as celebrated in the 聖史, went abroad, all loved virtue, and men of talents and virtue were very numerous.

8. The 聖史上 shows the admirable excellence of the queen. All became harmony and peace, and then women delighted to have children.

9. The 漢書 shows how widely the influence of virtue reached. The ways of king Wên affected the States of the South; his admirable transforming influence went forth over all the country about the 養康 and the Han. There was no thought of violating the rules of propriety; and young women would be solicited in vain for their favours.

10. The 漢書 shows how the transforming influence of the king's ways went abroad. It went through the States along the banks of the 漢, till wives could at once compassionate the toils of their lords, and at the same time exhort them to what was right.

11. The 言 she is the proper sequel to the 聖史.

又當輔佐君子求賢審官知臣下之勤勞內有進賢之志而無陰詖私調之心朝夕思念至於憂勞也。唐木後妃建下也。言能建下而無嫉妒之心焉。錦斯後妃子孫眾多也。言若錦斯不嫉忌則子孫眾多也。桃夭後妃之所致也。不嫉忌則男女以正。母愛以時。國無餘民也。鬼詈後妃之化也。閭睢之化行則莫不好德。聖人衆多也。茅茨後妃之美也。和平則婦人潔有子矣。漢廣德備所及也。文王之道被於南國。美化行乎江漢之域。無思犯禮求而不可得也。汝疆之道化行也。文王之化行乎汝疆之國。婦人能閔其君子。猶勉之以正也。麟之趾。閭睢之應也。
The transforming influence indicated by that having gone abroad, then under heaven there was no such thing as any violation of propriety. Even in a degenerate age the sons of the duke were all sincere and good, as in the time when the hsia's footsteps were seen.

**Odes of Shao and the South.**

1. The Ts'ieh ch'ao sets forth the virtue of some prince's wife.
   By the accumulation of meritorious deeds, the prince has reached his dignity, and the lady comes from her parents' home, and occupies it with him. Her virtue being like that of the dove, she is a mate for him.

2. The Ts'aua fen shows a prince's wife not failing in her duty.
   Capable of assisting at his sacrifices, she does not fail in her duty.

3. The Ts'aoa ch'ang shows how the wife of a great officer maintained the guard of propriety.

4. The Ts'uan pin shows how the wife of a great officer could observe the rules for her conduct.
   Able to observe those rules, she could take part in the services to [her husband's] ancestors, and share in the sacrifices to them.

5. The Kao t'ang is in praise of the Chief of Shao.
   His instructions were brilliantly displayed in the States of the South.

6. In the Hsing too we have the Chief of Shao listening to a litigation.
   The manners of a period of decay and disorder were passing away, and the lessons of integrity and sincerity were rising to influence. Oppressive men could not do violence to well-principled women.

關雎之化行則天下無犯非禮雖衰世之公子皆信厚如麟趾之時也

**召南**

1. 鶴巢夫人之德也，國君積行累功以致位貴夫人起家而居有之德如
2. 巢鴇夫人以配焉，不失其職也，夫婦不差，則不失職矣
3. 草蟲大夫妻能以禮自防也，夫婦能以禮自防也
4. 茅蒐大夫妻能循法度也，能循法度也，則可以繼先祖，共祭祀矣
5. 甘棠美召伯也，召伯之教明於南國
6. 露召伯聽訟也，召伯聽訟也，衰亂之俗微，貞信之教興，強暴之男不能陵貞女也
7. The Kao yung shows the consequences flowing from the merit celebrated in the Teoh ch'oun.

The States to the south of Shaou were transformed by the government of king Wăn. Those who held office in them were all economical, correct, and straightforward, their virtue like that embodied by their lamb-skins and sheep-skins.

8. In the Yin k's lay we have a great officer exulted to righteousness.

Belonging to one of the States south of Shaou, he goes far away on the service of the govt., and has no leisure for the enjoyment of home. His wife is able at once to compassion the toil and to exhort him to righteousness.

9. The P'ing yue sei is about marriages at the proper time.

9. In the States south of Shaou, under the transforming influence of king Wăn, young men and maidens were able to marry at the proper times for their doing so.

10. In the Sêou sing we have the kindness of a princess descending to the ladies beneath her.

Abstaining from all courses of jealousy, her kindness reaches to the meanest concubines, who go in and share the favours of the prince. They acknowledge the difference between the lot of the noble and mean, and can serve her with all their heart.

11. The Käng yung ae is in praise of the consorts of some princess who should have accompanied her to the harem.

They endured their painful position without murmuring, and she repented of her fault. In the time of king Wăn, between the Käng and the Yê, there was a princess who would not have her consorts to complete the complement of the harem. They endured the bitterness without murmuring, and she also repented of her course.

12. The Yê yueh hou hou expresses disgust at the want of the observances of propriety.

All under heaven there had been great disorder, and oppressive men had offered insult to the women, so that lascivious manners were the consequence. Through the transforming influence of king Wăn, even in an age of such disorder, there came to be a dislike of the want of those observances.

7. 羔羊鵲巢之功致也。
召南之國化文王之政在位皆節儉正直德如羔羊也。

8. 肅其肅,勤以義也。
召南之大夫,遠行從政不遠寧處,其室家能閱其勤勞,勤以義也。

9. 榜有悔,男女及時也。
召南之國化文王之政男女得及時也。

10. 小居,惠及下也。
夫人無怨忌之行,惠及賤妾,進御於君,知其命有貴賤,能盡其心矣。

11. 江有汜,美陵也。
勤而無怨,嫡能悔道,文王之時,江汜之聞,有嫡不以其勝卑隸,勝遇勞而無怨,嫡亦自悔也。

12. 野有死麕,惡無禮也。
13. The Ho pe wung e is in praise of some daughter of the royal House.

Though she was thus of royal birth, and in descending to marry one of the princes, she was not restricted in her carriages and robes by her husband's rank, and they were only one degree inferior to the queen's, yet she was firmly observant of wifely duty, and displayed the virtues of reverence and harmony.

14. Ts'âu yu is the proper sequel to the Tz'êh ch'au.

The transforming influence indicated by that having gone abroad, the relations of society were rightly regulated, and the court well-ordered. The whole kingdom came under the influence of king Wîn; vegetation was luxuriant; hunting was conducted at the proper seasons; princes' benevolence was like that of the Ts'âu yu; and royal government was fully realized.

ONES OF PEI.

1. The Piâ chen tells of a virtuous officer neglected by his ruler.

In the time of duke K'ung of Wei (a.c. 866—854), virtuous men did not meet with his confidence, and mean men were by his side.

2. The Luk e contains the plaint of Chwang Kiang of Wei (a.c. 752—) over her lot.

The place of the wife was usurped by a concubine, and the wife herself was degraded:—these were the circumstances which gave occasion to this piece.

3. The Yen-yen has reference to Chwang Kiang of Wei's escorting a concubine on her return to her native State.

4. In the Jîh yûeh Chwang Kiang bemoans her lot.

天下大亂強暴相陵遂成淫風被文王之化雖當亂世猶惡無禮也。所彼頹矣美王姬也。雖則王姬亦下嫁於諸侯車服不霑其夫下王后一等猶爾婦道。以成肅纖之德也。

鸞之化行人倫既正朝廷既治天下純被文王之化則庶類蕃殖。蒐田以時。仁如鸞則王道成也。

邯

1. 發舟言仁而不遇也。

2. 邙.mdash;hspace;王之時。仁人不遇。小人在側。

3. 邙之。謹夫人失位。而作是詩也。

4. 邙之。仁人不遇。小人在側。
It is a piece about the hard suffering she endured from Chow-yu, and deplores the want of responsive affection which she had experienced in her deceased husband, which brought her to such straits and destitution.

5. In the Chung fung we have Chwang Kiang of Wei, meaning herself.
   She was cruelly treated by Chow-yu, and met with incessant contempt and insult.

6. The Kuo hoo is expressive of resentment against Chow-yu of Wei.
   Calling out his troops in an oppressive and disorderly manner, he sent Kung-sun Wan-chung with them as general, and made peace with Ch'in and Sung, in order to secure his success. The people murmured because of his warlike proclivities and disregard of all propriety.

7. The Kuo fuang is in praise of filial sons.
   Such were the dissolute manners of Wei, that even a mother of seven sons could not rest in her house. The piece therefore expresses admiration of the sons, who could exercise to the utmost their filial duty, so as to comfort the heart of their mother, and give full expression to their own desire.

8. The Hsing she is directed against duke Seuen of Wei (a.c. 717—699).
   Dissolute and disorderly, he paid no attention to the business of the State. He frequently engaged in military expeditions. The great officers were employed on service for a length of time. Husband and wives murmured at their solitariness. The people, suffering from these things, made this ode.

9. Posun yee k'oo yeah is directed against duke Seuen of Wei.
   Both he and his wife were guilty of licentious conduct.

10. The Kuh fuang is directed against violation of duty, as between husband and wife.
    The men of Wei, through the influence of their superiors, became devoted to indulgence with new matches, and abandoned their old wives. Husband and wife were thus estranged and separated; the manners of the State were injured and went to ruin.
11. In the Shi he we have the marquis of Le residing for a time in Wei, and his ministers exhorting him to return (to his own State).

12. The Moon-kâi is a reproof of the prince of Wei.

The Teih had driven out the marquis of Le, who was living consequently for the time in Wei. But the marquis of Wei could not discharge his duty as the Chief of a region, handing together and leading on other States for common service; and the ministers of Le therefore thus reproved Wei.

13. The Kâa he is directed against the neglect of men of worth in Wei.

Such men, employed as pantomimes, were all fit to be ministers to a king.

14. In the T'evsen shang we have a daughter of the House of Wei wishing to make a visit to her native State.

She was married to the prince of another State, and her parents being dead, though she wished to visit her relatives, she could not do so. She therefore made this ode to show her feelings.

15. The Pîu ma is directed against the fact that the officers of Wei did not get the opportunity to accomplish the objects which they had at heart.

It tells how loyal men were deprived of this.

16. The Pîu shang is directed against the cruel oppression which prevailed in Wei. All was awful oppression in Wei; the common people could not keep together in their relative circles, but took one another’s hands, and went away.

17. The T'isâi shi is directed against the times.

The marquis of Wei was without principle, and the marchioness without virtue.

18. The Sia sâi is directed against duke Sen of Wei.

When the duke was bringing to the State a wife for [his son] Keil, he built the new tower near the Ho, and there forced her. The people hated his conduct, and made this ode.

11. 式徽黎侯寓于衞, 其臣勸以歸也。
12. 驪丘實衞伯也。

狄人迫逐黎侯, 黎侯寓于衞。衞不能修方伯連率之職, 黎之臣子以責於衞也。

13. 箕兮刺不用賢也。

衞之賢者仕於衞官, 皆可以承事王者也。

14. 泉水衞女思歸也, 嫁於諸侯父母終思歸, 宁而不得, 故作是詩, 以自見也。

15. 北門, 努士不得志也。

言衞之忠臣, 不得其志爾。

16. 北風, 努虐也。

衞國筑為威虐, 百姓不親, 莫不相懼而离去焉。

17. 靜女刺時也。

衞君無道, 夫人無德。

18. 新臺, 刺衞宣公也。

鉤俆之妻作新臺于河上而要之, 國人惡之而作是詩也。
19. The **Urk fang schei song shuo** shows how the people thought of Kael and Shoa. Those two sons of duke Seunen contended which should die for the other. The people thought of them with sorrow, and made this ode.

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**Odes of Yung.**

1. The **Pi h shuo** relates the solemn vow of Kung Kæang.

   Kung Pib, heir to the State of Wei, having died an early death, his wife was holding fast her righteousness, when her parents wished to force her to another marriage. She refused her consent with an oath, and made this ode to put an end to their design.

2. In the **Næng yen tseu** the people of Wei conspire their superiority.

   The former marquis's son Hwan was living in intercourse with the present marquis's mother. The people hated the thing, but it could not be spoken of [directly].

3. The **Kæn tse kæn tæn** is directed against the marchioness—[dowager] of Wei.

   She was living in a state of lascivious disorder, and failed in duty to her husband. The piece therefore sets forth the virtue of a prince's wife, with the rich array of her robes, and how she ought to grow old with her husband.

4. The **San yæ shuo** is directed against improper connexions.

   Through the licentious disorder that prevailed in the ruling house, men and women came to run to one another's arms. Even men of hereditary families, sustaining high offices, stole one another's wives and concubines, arranging meetings in hidden and distant spots. Government was relaxed, the people became demoralised, and the [tide of] evil could not be stopped.

5. The **Shua sho pu pu shuo** is directed against Seun Kæang of Wei.

   The people considered that she was not so good as a quail or a magpie.

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19. 二子乘舟思復壽也。

衡宣公之二子爭相為死，國人傷而思之，作是詩也。

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**鄘**

1. 柏舟，共姜自誓也。

衡世子共伯蚤死，其妻守義，父母欲奪而嫁之，誓而弗許，故作是詩以絕之。

2. **鄘**，衛人刺其上也。

公子頑逆，乎君母，國人疾之，而不可道也。

3. 君子偕老，刺衛夫人也。

夫亂，失於君，子之道，故陳人君之德，服飾之盛宜，與君子偕老也。

4. 《桑中》刺衛也。

衡之公室淫，亂男女，相奔，至於世族在位，相競，妻妾期於遙遠，政散民流而不可止。

5. 《韓之罘》刺衛，宣姜也。

衡人以爲宣姜，鶴鶴之不若也。
6. The Ting she fang chung, is in praise of Duke Wu of Wei (B.C. 659—634). The State had been extinguished by the Teh, and [the people] removed eastwards across the Ho, residing in the open countries of the tract of Ts'aon. Duke Hwan of Ta's amote the Teh, and re-established the State; when Wu removed his residence to Two-k'ew. There he began by building the walls of a city and a market-place, after which he reared his palace, regulating things according to the exigency of the time. The people were pleased with him, the population greatly increased, and the State became wealthy.

7. In the Ta tang we have the cessation of improper connexions.

Duke Wu of Wei, by his right ways, transformed the people. They became ashamed of licentious connexions, and would not be ranked with those guilty of them.

8. The Siao shoo satirizes the want of propriety.

Duke Wu of Wei corrected the manners of his ministers, and censured those in office, who, through the influence on them of former rulers, were without dignity of deportment.

9. The Kao mao is in praise of the love of what is good.

Many of the ministers of Duke Wu of Wei loved what was good, and men of talents and virtues rejoiced to set forth good ways to them.

10. The Teou shu's was made by the wife of Muh of Heu.

Pitying the overthrow of her native State, she was grieved that she could not save it. Duke E of Wei had been killed by the Teh; the people were dispersed, and living in huts about Ts'aon. The wife of Duke Muh of Heu, pitying the ruin of Wei, and pained by the feebleness of Heu which was unable to save it, wished to return to Wei and condole with her brother. And as correct propriety forbade that, she expressed her sentiments in this ode.
ODES OF WEL.

1. The Ke yüeh celebrates the virtue of duke Woo (812–757).
   He was accomplished, and could moreover listen to counsel and remonstrance,
   keeping himself under the restraints of propriety. In consequence of this, he was
   received as its chief minister at the court of Chow, where they admired him, and
   made this ode.

2. The Kao wuan was directed against duke Chwang (736–734).
   He could not continue the method of his predecessor, so that men of talents with-
   drew from public service and lived in obscurity.

3. The Shih jia is expressive of pity for Chwang K'ang.
   Duke Chwang, led away by his love for his favorite concubine, allowed her
   proudly to usurp the superior place. Worthy as Chwang K'ang was, she received
   no responsive kindness from him, and all her life had no child. The people pitied
   her, and were sorry for her case.

4. The Maang was directed against the times.
   In the time of duke Senen (718–699), propriety and righteousness disapp-
   peared, and licentious manners greatly prevailed. Males and females did not keep
   separate; the one side seduced, and the other consented. But when the flower
   of beauty had faded, the man abandoned and turned his back on his paramour. A
   woman was brought by suffering to repentance [for having cohabited improperly].
   The piece therefore relates the circumstances, as a condemnation of the times, praising
   her return to the right, and branding dissoluteness.

5. In the Cho kua we have a daughter of the House of Wei wishing to return to that State.
   Married in another State where her affection was not responded to, she wished
   [to return to Wei], but was able to submit to propriety.

衛

1. 洪濤美武公之德也，
   有文章又能聽其規諫，以禮自防，故能入相于周
   美而作是詩也。

2. 考槃刺莊公也，
   不能繼先公之業，使賢者退而窮處。

3. 素人閔莊姜也，
   莊公惑於嬖姜，使賢主偃，莊姜賢而不答，終以無子
   國人閔而憂之。

4. 淮刺時也，
   宣公之時，禮義消亡，淫風大行，男女無別，遂相奔
   誘華落色，衰復相棄，背或乃困而自悔，喪其妃國，故序
   其事，以風災美，反正，刺淫佚也。

5. 竹竿，衛女思歸也，
   遇異國而不見答，思而能以禮者也。
6. The Hsuo-ian was directed against duke Hwuy (B.C. 698—668).
   Proud and unobservant of propriety, the great officers made him the object of their satire.

7. The subject of the Hsuo-ch'uan is the mother of duke Seang of Sung (B.C. 649—636).
   She had returned for good to Wei, but could not cease from thinking of him, and therefore made this piece.

8. The Pi-ho was directed against the times.
   It tells how an officer, on public service, where he was in the van before the king's chariote, was detained beyond the proper time, unable to return.

9. The Yen hoo was directed against the times.
   The males and the females of Wei were losing the time for marriage without becoming husband and wife. Anciently, when a State was suffering from the misery of famine, the rules were relaxed so that there might be many marriages; and males and females who had no partners were brought together, in order to promote the increase of the people.

10. The Muh hoo is in praise of duke Hwan of Ts'ao (B.C. 688—642).
    The State of Wei had been ruined by the Ts'ao, and the people had fled and were living in Ts'ao. Duke Hwan came to their rescue, and re-instated Wei, sending gifts, moreover, of carriages, horses, utensils, and robes. When the people thought of his conduct, they wished to recompense him largely, and made this piece.

(Translation of classical Chinese)

Ord. of Wang.

1. The Shoo le is expressive of pity for the old capital of Chow.
   A great officer of Chow, travelling on the public service, came to it, and, as he passed by, found the places of the ancestral temple, palaces, and other public buildings, all overgrown with millet. He was moved with pity for the downfall of the

6. 荒隕刺惠公也
   跡而無禮大夫刺之

7. 河崩宋襄公母歸於衛思而不止故作是詩也

8. 伯兮刺時也
   言君子行役為王前驅過時而不反焉

9. 有狐刺時也
   衛之男女叛時喪其婦禮焉古者國有凶荒則殺禮而多贈會男女之無夫家者所以育人民也

10. 木瓜美齊桓公也
    衛國有狄人之難出處于澤齊桓公徧而封之遺之車馬器服焉衛人思之欲厚報之而作是詩也

王

1. 王離周宗周也
   周大夫行役至于宗周過故宗廟宮室盡為禾黍

47]
House of Chow, moved about the place in an undecided way, as if he could not bear to leave it, and made this piece.

2. The Kuan-tse ya shu was directed against king Ping.

An officer being away on service, without any period fixed for his return, the great officers, thinking of his perils and hardships, were moved to this satire.

3. The Kuan-tse yung-yung is expressive of pity for Chow.

Officers, amid the disorders of the times, invited one another to serve for emolument, wishing simply to preserve their persons, and to keep away from harm.

4. The Yung che shu was directed against king Ping.

Instead of seeking to promote the comfort of his people, he kept them stationed on guard far away in his mother's country. The people of Chow murmured, and longed for their homes.

5. The Chang hah yueh t'ou is expressive of pity for Chow.

The affection between husband and wife decayed daily and became less, till in a bad year, when famine prevailed, they abandoned each other.

6. The Ts'ue yuen is expressive of pity for Chow.

King Hwan having lost his faith to them, the States revolted from him. Animosities arose, and calamities followed one another, till the king's army was defeated and himself wounded. Superior men had no enjoyment of their life.

7. In the Koh iey we have king Ping's own kindred finding fault with him.

In the House of Chow all right principles were decayed, and the king was casting away the nine classes of his kindred.

8. The T'iae koh indicates the fear of calumniators.

9. The Ta kung was directed against the great officers of Chow.

The rules of propriety and righteousness were violated and neglected; males seduced, and women hastened to their embraces. Hence the piece sets forth the ways of antiquity to brand the present. The great officers of the time were unable to listen properly to the cases of litigation between males and females.

鸑周室之顛覆，彷徨不忍去，而作是詩也。

君子於役，刺平王也。

君子行役無期度，大夫思其危難以風焉。

君子賜賜， Área also.

君子遺令，相章為祿仕，全身遠害而已。

楊之水，刺平王也。

不襃其民而遠屯戍子母，周人怨思焉。

中谷有蓰，刺周也。

夫婦日以衰薄，刺年饑餓，室家相棄爾。

鬼鬼，刺周也。

桓王失信，諸侯背叛，構怨連禍，王師傷敗，君子不樂其生焉。

葛藟，刺平王也。

周室道衰，喪其九族焉。

采葛，刺幽也。

大車，刺周大夫也。
The K'ing chung yüe-see shows how the people longed for men of worth.

King Chwang (B.C. 695—681) was devoid of intelligence, and drove men of worth away from the court. The people thought of them, and made this piece.

ODES OF CH'ING.

1. The Ts'ao e is in praise of duke Woo (B.C. 770—743).
   His father and he were both ministers of Instruction in the court of Chow, and well discharged the duties of that office, so that the people of the State approved of him; and therefore they here praised his virtue to illustrate how the holders of States should add one good quality to another.

2. The T'ao t'ung Chwang-t'ieh was directed against duke Chwang (B.C. 742—700).
   The duke could not manage his mother, and injured his younger brother. That brother, Shuh, was going on badly and the duke did not restrain him. Chung of Chae remonstrated, but the duke did not listen to him;—thus by his want of resolution, when little effort was needed, producing great disorder.

3. The Shuh ye P'en was directed against duke Chwang.
   Shuh resided in King, where he provided coats of mail and weapons of war, going out thereafter to hunt. The people of the State were pleased with him, and embraced his side.

4. The Ta shuh yu P'en was directed against duke Chwang.
   Shuh was distinguished for his ability, and fond of valour, so that, though he was unrighteous, he attracted the multitudes to himself.

5. The Ts'ao jin was directed against duke W'æn (B.C. 671—637).

10. 其中由愚思賢也。男不生聖女不能賢也。莊王不明賢人放逐國人思之而作是詩也。

1. 綿衣美武公也。父子相為周司徒善於其職國人宜之故寀其德以明有國善於之功焉。
   2. 將仲子，刺莊公也；不勝其母以害其弟叔失道而公弗制祭仲譏而公弗聽小不忍以致大亂焉。
   3. 叔子於田，刺莊公也；叔處於京，歸甲治兵以出子田，國人說而歸之。
   4. 大叔多才而好勇不義而得衆也。
   5. 趙人刺文公也。
THE LITTLE PREFACE.

K'oung K'i-h being fond of gain, and paying no regard to his ruler, duke Wân hated him, and wished to remove him to a distance. He was unable to do so, however, and sent him to the borders to oppose the hordes of the north. There he displayed his forces, and kept them moving about, near the Ho. So long a time elapsed without their being recalled, that the troops dispersed and returned to Ch'ing. K'oung K'i-h himself fleeing to Ch'in. The Kung-tzse Soo made this piece to express his views, how the advancement of K'oung K'i-h contrary to propriety, and duke Wân's wrong method of procuring his retirement, led to the endangering of the State and the ruin of the army.

6. The K'oung k'ê was directed against the court [of Ch'ing.]
   It describes the courtiers of old as a satire on those of the time.

7. The T'ao ta loo shows how [the people.] thought of their superior men.
   Duke Chwang having abandoned the proper path, superior men were leaving him, and the people of the State thought longingly of them.

8. The Nung yu chê wîng was directed against the want of delight in virtue.
   It sets forth the righteous ways of old times, to brand the character of the existing time which had no pleasure in virtue, and loved only sensual enjoyment.

9. The Yen nuan fung kou was directed against Hwuh [the eldest son of duke Chwang; known as duke Ch'acu, (A.D. 791—694)].
   The people of Ch'ing satirize in it his refusal to marry a princess of Ts'e. Before his accession he had done good service to that State, the marquis of which wanted to give him one of his daughters to wife. She was a lady of worth, but Hwuh declined the alliance; and the result was that for want of the help of a great State he was driven out of Ch'ing. On this account the people satirized him.

10. The Shau-yeo foo-soc was directed against Hwuh.
   Hwuh gave his esteem to those who were not deserving of it.

11. The T'oe k'ê was directed against Hwuh.

高克好利而不顧其君文公惡而欲遠之不能使高克將兵而與敵子也陳其師旅緜緜河上久而不召衆散而歸高克奔陳公子素惡高克進之不以禮文公退之不以義失之刺也刺朝也
高克曰蓋古之君子以威其朝焉

高克曰古之君子以威其朝焉

莊公失道君子去之故人思望焉

陳其義以刺今不以義而好色也

有女同車刺怨也

鄭人刺怨之不乎齊太子怨曾有功于齊齊侯請妻之齊女賢而不敗卒以無大國之助至於見逐故國人刺之

山有扶蘇刺怨也

所美非美然

[50]
君弱臣彊，不倡而和也。
敎童適忽也，
不能與賢人圖事，權臣擅命也。
褰裳思見正也，
狂童恣行，國人思大國之正己也。
丰刺亂也，
昏姻之道缺，陽倡而陰不和，男行而女不隨也。
東門之璋，刺亂也，
男女有不待禮而相奔者也。
風雨思君子也，
亂世則思君子不改其度焉。
子矜刺學校廢也，
亂世則學校不修焉。
揚之水鬱無臣也，
孔子傷怨之無忠臣良士，終以死亡而作是詩也。
出於其東門，鬱亂也，
公子五車兵革不息，男女相棄，民人思保其室家焉。
THE LITTLE PREFACE.  [CH. II.

20. The Yoo yee man te'aoa expresses a desire for some time of marriage.
No favours from the ruler flowed down to the people, who were exhausted by the constant hostilities. Males and females lost their proper time for marriage, and wished that they might come together without any previous arrangements.

21. The Tsin Wei was directed against the prevailing disorder.
The weapons of strife never rested; husbands and wives were torn from one another, lewd manners went abroad, and there was no delivering the people from them.

Tse.

1. The Ke suing expresses longing thoughts of a worthy consort of the ruler.
Duke Gae (850 BC - 824 BC) was wildly addicted to sensual pleasures, indolent, and careless of his duties; therefore the ode sets forth how a worthy consort of an earlier ruler, a chaste lady, in the morning while it was yet night, admonished and warned her husband, showing how a consort should perfect the ruler.

2. The Sseon is directed against wild addiction to hunting.
Duke Gae was fond of hunting, and instigated in pursuing the chase. The people were influenced by his example, so that this fondness for the chase became a general habit. He who was practised in hunting was accounted worthy, and he who was skillful in chariot-rearing was pronounced good.

3. The Choo is directed against the times.
At that time the bridegroom did not go in person to meet his bride.

4. The Tung jiang che yeh is directed against the decay of the times.
The relation of ruler and minister was neglected. Men and women sought each other in lewd fashion; and there was no ability to alter the customs by the rules of propriety.

野有蔓草思遇時也.
君之澤不下流民窮於兵革男女失時思不期而會焉.

21. 滿涂刺亂也.
兵革不息男女相棄淫風大行莫之能救焉.

齊

1. 雞鳴思賢妃也.
哀公荒淫怠慢故陳賢妃貞女夙夜警戒相成之道焉.

2. 還刺荒也.
哀公好田獵從禽獵而無縣國人化之遂成風俗習於田獵訓之賢闡於騈逐諫之好焉.

3. 著刺時也.
時不親迪也.

4. 東方之日刺衰也.
君臣失道男女淫奔不能以禮化也.
5. The "Tung fung see miny is directed against the neglect of the proper seasons for affairs.
   The court disregarded the times for rising and sleeping; its commands came forth at improper times; the officer of the cloak und was not able to discharge his duties.

6. The "Nou shao is directed against duke Siang (r.c. 696–685).
   His conduct was like that of a beast, for he maintained an incestuous connection with his sister. [Some] great officer, in consequence of this wickedness, made the piece, and left the court.

7. In the "Pe tien a great officer speaks against duke Siang.
   Without propriety or righteousness he aimed at great achievements, and without cultivating virtue he sought to gain the chief place among the States. His great aims [only] toiled his mind, the way in which he sought them not being the proper one.

8. The "Loo king is directed against the wild addiction to hunting.
   Duke Siang was fond of the chase. He pursued it with hand-net and shooting-line, not attending to the business of the people. The people suffered from his course, and here set forth the ancient ways in condemnation of his.

9. The "Pe kung is directed against Wan Kiang.
   The people of Ts'e hated the weakness of duke Hwan of Loo, who was not able to restrain Wan Kiang, so that she proceeded to the low disorders which proved calamitous to the two States.

10. In the "Tou thei the people of Ts'e brand duke Siang.
    Devoid of all propriety and righteousness, he made a great display of his carriage and robes, drove rapidly on the public road, and in a great town was guilty of lewdness with Wan Kiang, publishing his wickedness to all the people.

11. The "Kwai is directed against duke Chwang (r.c. 602–661) of Loo.

53]
The people of Tse'e were pained by duke Chwang, with dignified demeanour and skilled in arts, yet unable to restrain his mother, so that he failed in his duty as a son, and was accounted a son of the marquis of Tse'e.

Odes of Wei.

1. The Koh kee was directed against narrowness of disposition.
   The territory of Wei was narrow and confined; its people were ingenious, artful, and eager for gain; its rulers were stingy, narrow-minded, and without virtue to guide them.

2. The Fua tse'ee joo was directed against niggardliness.
   The ruler was niggardly, and could be industrious; but the piece exposes his being so contrary to what was proper.

3. The Yuwe xih t'aou was directed against the times.
   Some great officer made it, distressed about his ruler who, pressed hard in a small State, was yet parsimoniously stingy, unable to use his people, and giving them no lessons of virtue, so that the State was daily encroached upon and strip of territory.

4. In the Chih kee we have a filial son abroad on the public service, and thinking of his parents.
   The State was hard-pressed, and suffering frequent dismemberment. It was obliged to engage in service for greater States, so that parents [and children], elder and younger brother, were separated and dispersed. [In such a state of things], this piece was made.

5. The Shih moo che kee was directed against the times.
   It tells how the State was dismembered and made small, so that the people had not space to dwell in it.

齊人傷魯莊公有威儀技藝然而不能以禮防閭其母失子之道人以為齊侯之子焉

魏

1. 葛疆刺褊也。
   魏地陜隘, 其民機巧趨利, 其君儉素習急而無德以將之。

2. 汾沮如刺儉也。
   其君儉以能勤, 則不得禮也。

3. 國有桃刺時也。
   大夫憂其君國小而迫, 而儉以節, 不能用其民而無德教, 日以貢罰, 故作是詩也。

4. 防敗刺孝子行役思念父母也。
   國迫而數貢罰, 役乎大國, 父母兄弟離散, 而作是詩也。

5. 十畝之閒刺時也。
   言其國小民無所居焉。
6. The *Fuh hsiao* was directed against greediness.
Those in office were covetous and mean, taking their salaries, without doing service for them, so that superior men could not get employment.
7. The *Shih* also was directed against heavy exactions.
The people brand it in their ruler, levying heavy exactions, and silkworm-like eating them up, not attending well to the government, greedy and yet fearful, like a great rat.

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**T'ang.**

1. The *Shih-teh* was directed against duke He of Tsin (B.C. 839—822).
He was economical, but in being so violated the rules of propriety; and the people made this piece in compassion for him, wishing him to take his pleasure when it was the time for it, and according to propriety. This Book contains the odes of Tsin, which is called T'ang, because the people in their deep anxieties with thought of the future, and their economy regulated by propriety, exemplified the manners which had come down to them from the example of Yaou.

2. The *Shan yye ch'ao* was directed against duke Ch'ao of Tsin (B.C. 744—738).
Unable to cultivate the right method to order his State, with wealth and yet unable to use his people, possessed of bells and drums and yet incapabe of taking pleasure from them, not sprinkling and sweeping his court-yards, the government was neglected, and the people dispersed. He was going on to ruin, and the States all around were plotting to take his territories, without his being aware of it. The people therefore made this piece to express their condemnation of him.

3. The *Yang che shang* was directed against duke Ch'ao of Tsin.
He divided his State, and invested [his uncle] with Yuh, which increased and became strong, while he grew small and weak. The people were about to revolt and go over to Yuh.

6. 伐檀刺貪也。
在位貪鄙無功而受祿君子不得進仕爾。

7. 顚鼠刺重ｻ敟也。
國人刺其君貪敟蜇食於民不修其政貪而畏人。
若大鼠也。

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**唐**

1. 蟹螻刺晉僖公也。僖不中禮故作是詩以兗之欲其及時以禮自虞樂也。此晉也而謂之唐本其風俗憂深思遠。儉而用禮。乃有原之禮。猶謂之唐。

2. 山不能有。修道之國。有財不能用。有鍾鼓不能以自樂。朝廷不能。其國。不肖。國家不自知。國人刺晉昭公也。

3. 楊之水。刺晉昭公也。
昭公分國以封沃 沃盛彊昭公微弱國人將叛而歸沃焉

君子見沃之盛彊能修其政知其蕃衍盛大子孫有晉國焉

國亂則昏昏不得其時焉

君不能親其宗族骨肉離散獨居而無兄弟將為沃所并爾

差衰 刺時也

昭公之後大亂五世君下從徵役不得養其父母而作是詩也

武公始并晉國其大夫難之請命乎天子之使而作是詩也

有林之杜 刺晉武公也

武公寢待兼其宗族而不求賢以自輔焉
11. The Koh sang was directed against duke Hoen of Ts'in (B.C. 675—650). Fond of warfare, he occasioned the death of many of the people.

12. The Ts'ueh litg was directed against duke Hoen of Ts'in. He was fond of listening to slanders.

Ta'tin.

1. The Kuen lin was in praise of Chung of Ts'in (B.C. 843—821). With him began the greatness of Ts'in, and he had what men prize—chariots and horses, observances of ceremony, music, and attendants.

2. The Sseh feh was in praise of duke Sseang (B.C. 776—765). He first was constituted a prince of the kingdom, engaged in the chase, and had the pleasure of parks.

3. The Sseang jung was in praise of duke Sseang. He made complete preparation of arms to punish the western Jung, who were then in such strength that his expeditions against them never ceased. The people gloried in the chariots and mail, while wives were moved with pity for their husbands.

4. The Kien kia was directed against duke Sseang. Incapable of using the proprieties of Chou, there was no way for him to strengthen his State.

5. The Ching nac conveyed a warning to duke Sseang. He was able to secure to himself the territory of Chou, took his place, the first in Ts'in, as a prince of the empire, and received the dress of that distinction. Some great officer, admiring him, made this piece, to warn and advise him.

11. 廣生刺晉獻公也
好攻戰則國人多喪矣

12. 采草刺晉獻公也
獻公好聽讒焉

秦

1. 車駙美秦仲也
秦仲始大有車馬禮樂侍御之好焉

2. 騎騮美襄公也
始命有田狩之事園囿之樂焉

3. 小戎美襄公也
備其兵甲以耐西戎西戎方彊而征伐不休國人則矜其車甲婦人能阅其君子焉

4. 翌魃刺襄公也
未能用周禮將無以固其國焉

5. 終南、危襄公也
能取周地始為諸侯受顯服大夫美之故作是詩以戒勸之
6. The Hsüan мгнал bewails the fate of the three worthies.
The people, condemning the act of duke Muh (B.C. 620) in having people buried with him, made this piece.

7. The Shih fuang is directed against duke K'ang (B.C. 619–608).
He forgot all the achievements of duke Muh, and commenced with discountenancing his worthy ministers.

8. The Woo e is directed against the frequent hostilities that were carried on.
The people condemn in it their ruler's fondness for war, his excessive recourse to it, and his not sharing with the people the things which they wished.

9. In the Wei yang we have duke K'ang thinking of his mother.
His mother was a daughter of duke Hsüen of Ts'in. When duke Wăn was suffering from the evil brought on him by Le Ke, and before he returned [to Ts'in], his aunt in Ts'in died. When duke Muh then restored him to Ts'in, duke K'ang was the heir-apparent, made presents to Wăn, and escorted him to the north of the Wei. He thought how he could no longer see his mother, but the sight of his uncle seemed to bring her to his sight again. When he succeeded to his father, all this occurred to him, and he made this piece.

10. The K'ees yu is directed against duke K'ang.
He forgot the old ministers of his father, and though he began with treating men of worth well, he did not end so.

**Chi**

1. The Yew maintenance is directed against duke Yew (B.C. 853–834).
He was wildly addicted to sensual pleasure, banqueting and disorderly, indulging in dissipation beyond measure.

8. 黃鳥之衰三良也。
國人刺穆公以人從死而作是詩也。

7. 晨風刺康公也。
忘穆公之業始棄其賢臣焉。

8. 無衣刺用兵也。
秦人刺其君好攻戰亟用兵而不與民同欲焉。

9. 滬陽康公惠母也。
康公之母晉獻公之女文公遺媚姬之難未反而秦姬卒穆公之難，文公不見也。我見舅氏，如母存焉，及其有位也。惠母而作是詩也。

10. 權舆刺康公也。
忘先君之舊臣與賢耆有始而無終也。

陳

1. 宛邱刺幽公也。
淫荒昏亂游讇無度焉。

58]
2. The *Tung men che fun* expresses disgust at the disorder which prevailed.
Through the influence which went out from the wild addiction of duke Yēw to sexual pleasure, males and females abandoned their proper employments, hurried to meet another on the roads, and danced and sang in the market places.

3. The *Hsüan men* is designed to stimulate duke Hē (b.c. 883—795).
He was well-meaning, but without strength of will, and some one therefore made this piece to encourage him.

4. The *Tung men che ch'ie* is directed against the times.
The writer was disgusted at the sensuality and blindness of his ruler, and longed for a worthy lady to be his mate.

5. The *Tung men che shah* is directed against the times.
Marriages were not made at the proper season. Males and females often acted against one another. There were cases in which though the bridegroom went in person to meet the bride, she would not come to him.

6. The *Hou men* was directed against To of Chi'in (b.c. 706).
Through having no good tutor or assistant, he proceeded to unrighteousness, of which the evil consequences fell upon the myriad of the people.

7. The *Fang yün ts'ing ch'ou* is expressive of sorrow on account of the injuries wrought by slanderers.
Duke Semen (b.c. 691—647) gave much credence to such, which made superior men anxious and afraid.

8. The *Yuch ch'ah* was directed against the love of sensual pleasure.
Those who were in office did not love virtue, but sought pleasure in beauty.

9. The *Chao lin* was directed against duke Ling (b.c. 612—598).
He carried on a criminal intercourse with Hēs Kê, and visited her morning and night without ceasing.

東門之柵，疾亂也。
幽公淫荒，風化之所行。男女棄其舊業，亟會於道路，歌舞於市井爾。

衛門，誘惰公也。
願而無立志，故作是詩以誘掖其君也。

東門之池，刺時也。
疾其君之淫昏，而思賢女以配君子也。

東門之楊，刺時也。
昏姻失時，男女多違，親迎，女猶有不至者也。

墓門，刺陳佗也。
陳佗無良師傅，以至於不義，惡加於萬民焉。

防有鵲巢，憂讒賊也。
宜公多信讒，君子憂懼焉。

月出，刺好色也。
在位不好德，而說美色焉。

株林，刺靈公也。
淫乎夏姬，駭駭而往。朝夕不休息焉。
10. The Ts'ik p'o was directed against the times.
It tells how duke Ling and his ministers practised lawlessness in the State, so that males and females, in their desire for one another, thought with anxious grief and had intense distress.

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**Odes of Kwei.**

1. In the Kwei k'ow we have a great officer on a proper ground leaving [the service of] his ruler.

The State was small and hard-pressed [by other States], while the ruler, instead of taking the proper path, loved to have his robes clean and bright, and to saunter about and amuse himself, unable to show any energy in the business of government. Hence this piece.

2. The Soo k'ow is directed against the neglect of the three years' [mourning].

3. The Shih gao ch'ang-tsoo is expressive of disgust at dissoluteness.
The people hated their ruler's lewd dissoluteness, and longed for one without his passions.

4. In the Pei t'u we have a longing for the ways of Chow.
The State being small, and the government in disorder, the author was troubled about the coming of calamities, and longed for the ways of Chow.

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**Odes of Ts'aoou.**

1. The Fou-yên is directed against the extravagance of the ruler.

10. 澶陁, 刺時也。
言靈公君臣淫於其國男女相悅憂思感傷焉

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曹

1. 蜻蛉刺奢也.
Though the State was small and pressed upon by others, duke Ch’ao (c. 660—652) took no proper method to defend himself. He was extravagant, employed small men, and was going on to find himself without any to rely on.

2. The Hsun-yin is directed against the ruler’s intimacy with small men.

Duke Kung (c. 651—617) put away from him superior men, and kept small men about him.

3. The Sek-hwa is directed against the want of uniformity [in what is correct].

There were no superior men in office, through [the ruler’s] not uniformly applying his heart to virtue.

4. The Hsin t’seu expresses a longing for good order.

The people of Ts’aoon disgusted with the encroachments and oppression of duke Kung, through which the lower people had no enjoyment of life, thought in their sorrow of the intelligent kings and worthy viceroys (of the past).

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Odes of Pin.

1. The Ts’i ch’u ch’i sets forth the beginnings of the royal House.

The duke of Chow, in consequence of the changes which were occurring, set forth the source of the transforming influence which proceeded from Hou,ts’ai and other early princes of their House,—the hard toils which led to the rise of its prosperity.

2. In the Ch’o hiao we have the duke of Chow saving the country from the disorder [which threatened].

King Ching continued ignorant of the duke’s object, who thereupon made this ode, and sent it to him, naming it the Ch’a hiao.

3. The Ts’ang shan relates to the duke of Chow’s expedition to the east.

昭公國小而迫，無法以自守。好奢而任小人，將無所依焉。
2. 候人刺近小人也。共公遠君子而好近小人焉。
3. 鴞鳩刺不壹也。在位無君子，用非之不壹也。
4. 下泉思治也。曹人疾共公昏刻下民不得其所，憂而思明王賢伯也。

幽

1. 七月陽王業也。周公遭變，故陳后稷先公風化之所由，致王業之艱難也。
2. 鳴鴞周公救亂也。成王未知周公之志，公乃為詩以遣王名之曰鳴鴞焉。
3. 東山周公東征也。
The duke having returned from this expedition at the end of three years, rewarded and commanded his men, on which some great officer, in admiration of him, made this poem. The 1st stanza tells how the men had all been preserved; the 2d, their anxious thoughts; the 3d, how their families had been looking out for them; and the 4th expresses the delight which seasonable marriages occasion. The superior man, in his relations with other men, appreciates their feelings and pities their toils;—thus giving them satisfaction and pleasure. Then, when he employs them, thus satisfied, they will forget death in his service;—it is in the Tsing sha, that we see this.

4. The P'o foo is in praise of the duke of Chow.

Some great officer of Chow gave expression in it to his destestation of the four [rebellious] States.

5. The Puk ho is in praise of the duke of Chow.

Some great officer of Chow condemned the court in it for its non-acknowledgment of the duke.

6. The Kaoo yi is in praise of the duke of Chow.

Some great officer of Chow condemned in it the court for its non-acknowledgment of the duke.

7. The Loou puk is in praise of the duke of Chow.

When he was acting as regent, there arose, at a distance, in the four States, calumnious rumours against him, and at hand, the king did not recognize [his worth and aim]. Some great officer of Chow expressed in it his admiration that in these circumstances the duke did not lose his sagely virtue.

周公東征三年而歸，勞歸士。大夫美之，故作是詩也。一章言其完也，二章言其思也。三章言其德也。愚武之時也，君子之於人也，序其情而閲其勞也。所以詺也，使民民忘其死亡也。唯東山乎！

4. 夷父美周公也。

5. 伐柯，夷父周公也。

6. 九如，夷父周公也。

7. 夤践，夷父周公也。

周公攝政，遠則四國流言，近則王不知，周大夫美其不畏其聖也。

62]
小雅
鹿鳴之什.二之一

1. 鹿鳴燕羣臣嘉賓也。既飲食之又賔幣帛筐篚以將其厚意然後忠臣
嘉賓得盡其心矣。
2. 四牡騑騑使臣之來也。有功而見知則説矣。
3. 皇皇者華，君遣使臣也。送之以禮樂言遠而有光華也。
4. 常棣燕兄弟也。閱管祭之矢道，故作常棣焉。
5. 伐木燕朋友故舊也。自天子至於庶人未有不須友以成者。親親以睦，友賢
不棄，故舊則民德歸厚矣。
6. 天保下，報上也。君能下下以成其政，臣能歸美以報其上焉。
7. The 8'te 8'e celebrates the despatch of troops for guard-service.
In the time of king Wăn, there was trouble from the tribes of the Kwen in the west, and from the Høen-yun in the north, and by orders from the Son of Heaven he commissioned a general, and despatched troops to guard the Middle State. The 8'te 8'e was sung on occasion of their despatch. The Ch'üh hseu was to congratulate them on their return. The 8'e 8'e celebrated their return from their toils.
8. The Ch'üh hseu congratulates the general on his return.
9. The 8'e 8'e congratulates the men on their return.
10. In the Nüe hse filial sons admonish one another on the duty of nourishing parents.

Book II. DECADE OF PIH-HWA.

1. The Pi'h hwa speaks of the spotless purity of filial sons.
2. The Hêa shue speaks of the harmonious seasons, and abundant years, favourable to the millets.
[Of this and the two preceding pieces] the subjects have been preserved, but the words are lost.
3. The Yu le is expressive of admiration of the abundance in which all things were produced, enabling every ceremony to be fully performed.
In the Ts'ess pao and previous pieces we see how Wăn and Woo regulated all within the kingdom, and in the Ts'ess ts'e and those that follow, how they regulated the parts beyond. They began with anxiety and toil; they ended with ease and joy; therefore this piece celebrates the abundance of all things, through which announcement of their circumstances could be made to Spiritual Beings.
4. The Yëe k'ung speaks of how all things were produced according to their proper nature.

7. 4t4 9'2 8'th 8'e 8'e.
文王之時, 西有昆夷之患, 北有彊狄之難, 以天子之命, 命將帥於成, 以守衛中國, 享歌, 采薇以遣之, 出車以勞還, 林杜以勸歸也.
8. 出車以勞還, 9. 林杜以勸, 10. 南陔, 孝子相戒以養也.

白華之什, 二之四

1. 白華, 孝子之儼白也.
2. 華黍時和, 岁豐, 宜黍稷也.
3. 魚麗, 美萬物盛多, 能備禮也.
4. 華武以天保, 以主治, 本向美, 威以治, 尊於憂勤, 今於逸樂, 故美萬物盛多, 可以告於神明矣.
5. 由庚, 萬物得以其道也.
5. In the Nan yèw kēn yà we have the ruler sharing his joy with men of ability and virtue.
   In a time of great peace the ruler rejoiced, with the utmost sincerity, to share his advantages with such men.

6. The Sung kēw speaks of how all things obtained the greatest and highest amount of production of which they were capable.

7. In the Nan shan yèw tāe we have the ruler rejoicing in the finding of men of worth.
   When he had found such men, he was able to lay the foundation of great peace for the State.

8. The Yèn ē speaks of how all things were produced, every one as it ought to be.
   [Of this piece, No. 4, and No. 6, the subjects have been preserved, but the words are lost.

9. In the Luh Shao we have the royal favours extending to the four seas.
10. In the Chan lioe we have the Son of Heaven entertaining the feudal princes.

BOOK III. DECADE OF T'UNG-KUNG.

1. In the Tung kung we have the Son of Heaven conferring [the red bow] on a prince who had achieved [some great] service.

2. The Ts'ing-shing shan yè expresses joy because of the nourishment of talent.
   When the ruler develops and nourishes men of talent, then all under heaven rejoice and are glad thereof.

3. The Luh yān celebrates king Seun's punishment of the northern tribes.
   When the state set forth in the Luh ming ceased, there was an end of such harmony of joy. When that in the Sse now ceased, there were no more such

5. 南有嘉魚, 樂與賢也.
5a. 太平之君子, 至誠樂與賢者共之也.
5b. 崇丘, 萬物得極其高大也.
5c. 南山有園, 樂與賢也.
5d. 得賢則能为邦家, 立太平之基矣.
5e. 由備, 萬物之生, 各得其宜也.
5f. 有其義, 而亡其辭.
5g. 覆普澤及四海, 也.
5h. 滄露天子燕諸侯也.

彤弓之什 二之三

1. 彤弓, 天子錫有功諸侯也.
2. 亟薦者, 資樂育材也.
3. 君子能長育人材, 則天下喜樂之矣.
4. 六月, 宣王北伐也.
5. 麒鳴, 則和樂缺矣. 勇壯, 則君臣缺矣. 皇皇者
souvenirs and ministers. When that in the Hwang-huang shu hu ne ceased, there was an end to such loyalty and truth. When that in the Chang-te ceased, there were no more such brothers. When that in the Fuh men ceased, there were no more such friends. When that in the Ts'eu piao ceased, the happiness and dignity there auspicious disappeared. When that in the Ts'ei ce ceased, there was an end of such corrective and punitive expeditions. When that in the Ch'an hui ceased, such service and energy disappeared. When that in the Te toe ceased, such numerous hosts passed away. When that in the Yu le ceased, good laws and order failed. When that in the Nau hui ceased, there was an end of such filial piety and fraternal duty. When that in the Pih hua ceased, purity and modesty disappeared. When that in the Hua shoo ceased, there was no more such accumulation of stores. When that in the Yeu king ceased, the active and passive powers of nature failed to act in their proper way. When that in the Nan yueh yun ceased, men of worth lost their repose, and inferior ministers their proper position. When that in the Ssuang kueh ceased, all things were disorganized. When that in the Nan shoo yueh toe ceased, the foundations of the kingdom were destroyed. When that in the Yeu e ceased, all things were turned into disorder. When that in the Lhuai shoo ceased, the outgoings of royal favour were perverted. When that in the Chuan le ceased, the States fell off from their allegiance. When that in the Tsung kung ceased, the kingdom fell into decay. When that in the Ts'ing-cheng tua ceased, the observances of propriety disappeared. The conditions proper to the Minor odes of the court were no more found, and the wild tribes on every side made their incursions, each more fiercely than another, so that the Middle kingdom was exceedingly reduced.

4. In the Ts'ieh e we have king Seuen sending a corrective expedition to the south.

5. In the Kueh kung we have king Seuen bringing back the ancient prosperity.

King Seuen, within the kingdom, reformed the government, and he punished the wild tribes beyond it. He restored the boundaries of Wùn and Woo. His chariots and horses were in good repair and condition. All the weapons of war were abundantly provided. He again assembled the feudal princes in the eastern capital, and led them to the chase, to make proof of his chariots and footmen.
6. The Keik jih is in praise of king Seun.
   He paid careful attention to small matters, and kindly condescended to all beneath
   him, so that they did their utmost to honour and serve him, their superior.
7. The Hung yen is in praise of king Seun.
   The myriads of the people were dispersed abroad, and had no rest in their dwell-
   ings. He, however, was able to comfort and bring them back, to establish, tran-
   quillize, and settle them; so that even those in the most pitiable condition and
   widowed found the comfort that they needed.
8. The Ting lioue is in praise of king Seun.
   At the same time opportunity was taken to admonish him.
9. The Mien shuuy is intended to correct king Seun.
10. The Hoa ming is intended to instruct king Seun.

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**BOOK IV. DECLAR OF K'É.-FOO.**

1. The K'É.-foo is directed against king Seun.
2. In the Pâk keu a great officer writes against king Seun.
3. The Hwaeq nésov is directed against king Seun.
4. The Go king k'É.-yoe is directed against king Seun.
5. The Sâ keou has for its subject the building of a palace by king Seun.
6. The Wûo yang has for its subject the flocks and herds collected by king Seun.
7. In the Tsâk nan shuou Kén Foo writes against king Yēw.
8. In the Ching yuak a great officer writes against king Yēw.

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**必吉。美宜王田也。**
**能娶微接下。無自盈以奉其上焉。**

**鴻鳴。美宜王也。**
**萬民離散。不安其居而能勞來還定安集之。至乎矜。**
**寡。無不得其所焉。**

**庭燎。美宜王也。**
**因以篤之。**

**沔。水。規宜王也。**

**鶴鳴。壽宜王也。**

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**祈父之什。二之四。**

1. **祈父。刺宜王也。**
2. **白是。大夫。刺宜王也。**
3. **黃鳥。刺宜王也。**
4. **我行其野。刺宜王也。**
5. **斯干。宜王。考堂也。**
6. **無羊。宜王。考牧也。**
7. **南山。家父。刺幽王也。**
8. **正月。大夫。刺幽王也。**
9. In the Shi chih che kou a great officer writes against king Yew.
10. In the Yu see shing a great officer writes against king Yew.

The rain is what comes down from above; but when ordinances are numerous as the drops of rain, this is not the way to administer government.

Book V. Decade of Shao Min.

1. In the see shao min, a great officer expresses his condemnation of king Yew.
2. In the see shao yuen a great officer expresses his condemnation of king Yew.
3. The see shao pu is directed against king Yew.
4. The kou yuen is directed against king Le.

Some great officer, suffering from slanders, made this piece.
5. In the ho jin see the duke of Soo writes against the duke of Paou.

The duke of Paou was a high minister of the court, and slandered the duke of Soo, who thereupon made this piece to disown his friendship.
6. The hsiang puk is directed against king Yew.

A counsellor, suffering from slanders, made it.
7. The kah fang is directed against king Yew.

Throughout the kingdom manners were degenerated, and the principles of friendship cast aside.
8. The lao yu is directed against king Yew.

People and officers were toiled and moiled, and unable to watch over their parents at their end.

9. 十月之交, 大夫剌幽王也.
10. 雨無正, 大夫剌幽王也.

爾自上下者也, 众多如雨, 而非所以為政也.

小旻之什, 二之五

1. 小旻, 大夫剌幽王也.
2. 小宛, 大夫剌幽王也.
3. 小弁, 大夫剌幽王也.
4. 太子之傅, 剌厲王也.
5. 大夫作於遵, 故作是詩也.
6. 何人斯, 蘇公剌暴公也.
7. 蘇公, 剌幽王也.
8. 寺人, 剌幽王也.
9. 萬民, 剌幽王也.

民人勞苦, 孝子不得終養爾.

68]
9. The Ts'ung is directed against the prevailing disorders.
The States of the east were distressed with the service required from them, and
had their wealth taken away, so that a great officer of Ts'ao made this piece to an-
ounce their distress.
10. In the Sei yueh a great officer expresses his condemnation of king Yew
The men in office were covetous and rapacious; the States were ever producing
[new] calamities: repinings and disorders arose on every side.

BOOK VI. DECADE OF PIN SHAN.

1. In the Pin shan we have a great officer expressing his condemnation of king
Yew.
Employment on distant services was not equally distributed. The writer was
toiled in discharging the affairs entrusted to him, so that he could not nourish his
parents.
2. In the Woo ts'ang to be a great officer expresses his regret at having ad-
vanced mean men to employment.
3. In the Shuo san sheng a great officer expresses his regret that he had taken service
in an age of disorder.
4. The Koo shang is directed against king Yew.
5. The Yoo ts'ang is directed against king Yew.
The government was vexatious, and the exactions were heavy. Many of the fields
and pastures were uncultivated, so that famine prevailed with its attendant misery
and death, and the people were scattered about, sacrifices also ceasing to be offered.
On account of these things superior men thought of ancient times.
6. The Sei san shang is directed against king Yew.

9. 大東刺客亂也
東國困於役而傷於財聽大夫作是詩以告病焉
10. 四月大夫刺客幽王也
在位貪殘下國構禍怨亂並見焉

比山之什.二之六

1. 北山.大夫刺幽王也
役使不均己勞工事而不得養其父母焉
2. 無將大車.大夫悔將小人也
3. 小明.大夫悔於亂世也
4. 鼓鐘.刺幽王也
5. 楚茨.刺幽王也
政壞賦重.田萊多荒饑餓降喪民卒流亡.祭祀不
斦故君子思古焉
6. 信南山.刺幽王也

69]
He was not able to administer his domain as King Ch'ing had done, marking out the smaller and larger divisions of the fields, thus carrying out the work of Yu. On account of this, superior men thought of ancient times.

7. The Fôo têo is directed against King Yêw.
Superior men, grieved by their present experience, thought of ancient times.

8. The Tu têo is directed against King Yêw.
It tells how the poor and widows could not preserve themselves.

9. The Chênu pe loh e is directed against King Yêw.
The writer thought of the ancient wise kings, who could give dignities and charges to the princes, could reward the good and punish the evil.

10. The Shâng-shang chêy hûo is directed against King Yêw.
The emoluments of officers in ancient times descended to their posterity. Mean men were [now] in office, so that slanderers and flatterers advanced together. The race of the worthy were neglected, and the families of meritorious ministers were extinguished.

Book VII. Diade of Sâng Hoo.

1. The Sâng hoo is directed against King Yêw.
The ruler and his ministers, superiors and inferiors [no longer] observed the elegance of propriety in their conduct.

2. The Yâm gông is directed against King Yêw.
The author was thinking of the ancient, intelligent kings, who deported themselves towards all creatures and things in the right way, and employed them for their own support with moderation.

3. In the Kée pêo we have all his ducal relatives censoring King Yêw.

不能修成王之桑疆理天下以奉周功故君子思
古焉

甫田刺幽王也
君子傷今而思古焉

大田刺幽王也
言矜寡不能自存焉

贈彼洛矣刺幽王也
思古明王能爵命諸侯賞善罰惡焉

桑扈者世懸小人在位則暦詔詔進於賢者之
類絕功臣之世焉

桑扈之什。二之七

1. 桑扈刺幽王也
君臣上下勤無禮文焉

2. 桑扈刺幽王也
思古明王交於萬物有禮自奉養有節焉

3. 桑扈刺幽王也

70]
He was tyrannical and oppressive, showing no natural affection, not feasting nor rejoicing the princes of his surname. He affected no harmony by his kindly regard among the nine classes of his kindred, so that they were solitary, in peril, and going on to ruin; and with reference to this state of things this piece was made.

4. The Kuei shih is directed against king Yew.

Paou Sze was jealous; men without principle were advanced to office; calumny and calumny were destroying the kingdom; no kindness nor favour descended on the people. The people of Chow longed to get a lady of worth to be a mate for the king; and therefore they made this piece.

5. In the T'ing ying a great officer censures king Yew.

6. In the Pia che su you duke Woo of Wei expresses his condemnation of the times.

King Yew was wildly indifferent to his duties, cultivated the intimacy of mean creatures, drank without measure; and the whole kingdom was influenced by him. Rulers and ministers, high and low, became sunk in drink and filthy lust. When duke Woo went to the court, he made this piece.

7. The Yu tracou is directed against king Yew.

It tells how creatures failed to get the nourishment their natures required, and how the king residing in Huo was unable to enjoy himself. On this account some superior man thought of the former king Woo.

8. The T'ue shu is directed against king Yew.

He was insulting and disrespectful to the princes of the States, and when they came to court, he did not confers any tokens of favour on them, as the rules of propriety required. He would often assemble them, but had no faith nor righteousness. Some superior man, seeing those germs of evil, thought of the former times.

9. In the Ko hung his uncles and cousins censure king Yew.

Showing no affection to the nine branches of his kindred, and loving calumnioors and glib-tongued talkers, his own flesh and bones resented his conduct, and therefore made this piece.

暴民無親，不能宴樂同姓親睦九族孤危將亡，故作是詩也。

車軛大夫刺幽王也。

棄姬嫉嫉，無道重進讒巧敗國，德澤不加於民，周人思得賢女以配君子，故作是詩也。

青鸞大夫刺幽王也。

賓之初筵，衛武公刺時也。

幽王荒淫，淫近小人，飲酒無度，天下化之君臣上下，故作是詩也。

沈湎淫聲，武公既入而作，故作是詩也。

魚藻溺其性，王居镐京，將不能以自樂，故君子思古之武王焉。

采菽大夫刺幽王也。

侮慢諸侯，諸侯來朝，不能錫命以禮，故作是詩也。

信義君子，見微而思古焉。

不親九族，而好讒佞，骨肉相怨，故作是詩也。
10. The Yin lie is directed against king Yew.

Tyrannical, oppressive, and without natural affection, punishing where punishment was not due, the princes of the States did not wish to attend at court. The piece tells how such a king was not one whose court was to be frequented.

BOOK VIII. DECADE OF TAO JIN SEE.

1. In the Tao jin see the people of Chow censured the want of regularity in the dress [of the times].

Anciently, the leaders of the people never varied in their dress, but, easy and natural, maintained uniformity; and thus presided over the people, who became virtuous, all of them. The writer was grieved that in his day he could see none like the men of old.

2. The Yi's ao ish is directed against [the government which produced great] unmanliness because of widowhood.

In the time of king Yew, there were many who had to mourn at being left in a state of widowhood.

3. The Shoo wuao is directed against king Yew.

[The king] was not able to enrich the kingdom with his favours, and his high ministers were not able to discharge duties like those of the earl of Shao.

4. The Si h sung is directed against king Yew.

Mean men were in offices, and superior men were neglected. [The writer] longs to see superior men, whom he would serve with all his heart.

5. The Pi h see is directed against the queen of Yew.

King Yew married a daughter of Shin, and made her his queen; but he afterwards degraded her on getting possession of Pacu See. In consequence the inferior

10. 典禮刺幽王也。

暴虐無親而刑罰不中，諸侯皆不欲朝言王者之不可朝事也。

都人士之什，二之八

1. 都人士，周人刺衣服不順從容有常，以齊其民則民德歸壹。傷今不見古人也。

2. 注綃刺怨讟也。幽王之時，多怨讟者也。

3. 注苗刺幽王也。不能膏潤天下，卿士不能行召伯之職焉。

4. 波桑刺幽王也。小人在位，君子在野，思見君子，盡心以事之。

5. 白華。周人刺幽后也。幽王聘申女以爲后，及得褒姒而黜申后，故下國化。
States were influenced by his example. Concubines and their sons took the place of wives and their sons, and the king did nothing to regulate [such a state of things], with reference to which the people of Chow made this ode.

6. In the 月氏 a small officer writes against the [prevailing] disorder. The great ministers manifested no kindness of heart, but neglected and forgot the small and the mean, unwilling to supply them with food or drink, with teaching or the means of conveyance. With reference to this, this ode was made.

7. In the 霆雷 a great officer censures king Yew. Superiors set the [ancient] rules aside, and would not observe them. Although they had cattle and stalled beasts, and meat cooked and raw, they would not employ them. This made the writer think of the men of antiquity, who would not in the smallest things neglect the [ancient] usages.

8. In the 賽踏 the shih we have the inferior States censuring king Yew. The Jung and the Teih had rebelled; King and Sei did not acknowledge his authority. On this he ordered a general to lead an expedition to the east. [The States], long distressed with service in the field, made this ode.

9. In the 霆雷 the hse we have a great officer compassionating [the misery of] the times.

In the time of king Yew, the Jung on the north and the H on the east made emulous inroads on the Middle kingdom. Armies were called out on every side, and the consequence was famine. Some superior man, compassionating the approaching ruin of the House of Chow, and grieved at being involved in it himself, made this piece.

10. In the 賽踏 we have the inferior States censuring king Yew. The wild tribes on every side made emulous inroads; in the Middle kingdom there was rebellion; the use of weapons never ceased; the people were regarded as beasts. Some superior man, sad for such things, made this ode.

之以宗正周人為之作此詩也。

大臣不用仁心遺忘微賤不肯飲食教載之故作是詩也。

上使之石下國刺幽王也。

戎狄叛之刑舒不至乃命將率東征役久病於外故作是詩也。

若之華大夫闢時也。

幽王之時西戎東夷交侵中國師旅並起因之以釁終君不義周室之將亡傷己遂之故作是詩也。

四夷交侵中國肯叛用兵不息視民如禽獸君子憂之故作是詩也。
大雅
文王之什 三之一
1. 文王受命作周也
2. 文王有明德 故天復命武王也
3. 綿模受之 祖也
4. 世修后稷之業 犬王王季申以百福
5. 綿模文王所以聖也
6. 皇矣美周也
7. 天監代殷莫若周 周世修德 莫若文王
8. 震應民始附也
9. 文王受命而民樂 其有靈德以庇鳥獸昆蟲焉
10. 武王有聖德 復受天命 能昭先人之功也
10. The Wen-wang-shih-shing tells how [Wang's] conquests were continued.

King Woo enlarged the fame of King Wang, and finished his work of conquest.

BOOK II. DECADE OF SHANG MIN.

1. The Säng-shih [is intended] to honour the [great] ancestor [of the House of Chow].

How-tseih was the son of Kiang Yuen; the meritorious work of Wang and Woo commenced from that of How-tseih, whom therefore [his descendants] ascended to, appointing him the ascensor of Heaven.

2. The Häng-wê [celebrates] the magnanimity [of the House of Chow].

The House of Chow was animated by magnanimity; its benevolence extended even to vegetable life, and thus it was able to harmonize all within the nine grades of its own relationships, and beyond these to do honour and service to the old, nourishing their age, and asking their counsel; thus making complete its happiness and dignity.

3. The Hs's tâu [celebrates] the great peace [that prevailed].

Filled with [the king's] spirits, and satiated with his kindness, men displayed the bearing of officers of a superior character.

4. The Ho's [celebrates] the maintenance of established [statutes].

The sovereign, in a time of great peace, was able to support his fulness and maintain the established statutes. The Spirits of Heaven and Earth, and of his ancestors, rejoiced and rejoiced in him.

5. The K'ao lâ is in praise of king Ch'ing.

6. The K'äng łôw was made by duke Kang of Shaoou to caution king Ch'ing.

King Ch'ing being about to take the government in hand himself, [the duke] warned him about the business to be done for the people, and presented this ode in praise of duke Loou's generous devotion to the people.

文王於事, 援伐也.
武王能索文王之聲, 晉其伐功也.

生民之什三之二

1. 生民, 尊祖也.
   后稷生於姜嫄, 文王之功起於後稷, 故推以配天焉.
2. 行義忠厚也.
   周家忠厚, 仁及草木, 故能內睦九族, 外尊事黃帝.
3. 耆老, 右言, 以成其福祿焉.
4. 既醉, 太平也.
   醉酒飽德, 人有士君子之行焉.
5. 尋覡, 守成也.
   太平之君子, 能持盈守成, 神祗祖考安樂之也.
6. 假樂, 嘉成王也.
   公劉郊康公, 戒成王也.
7. 成王將靈政, 戒以民事, 美公劉之厚於民, 而獻是詩也.
7. In the Hsiao chih duke K'ang of Shaou cautions king Ching.
It tells how great Heaven loves the virtuous, and favours those who go in the right way.

8. In the K'esi o duke K'ang of Shaou cautions king Ch'ing.
It tells him how he should seek for men of talents and virtue, and employ good officers.

9. In the Mis iao duke Muh of Shaou reproaches king Le.
10. In the Pan the earl of Fan reproaches king Le.

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BOOK III. DECADE OF TANG.

1. In the T'ai duke Muh of Shaou gives expression to his grief-on account of the great decay of the House of Chow.

King Le was without any principle of right procedure, and throughout the kingdom the rules of government and the statutes were being utterly subverted. In consequence of this, the duke made this ode.

2. The Yi kue was directed by duke Woo of Wei against king Le, with the view also of admonishing himself.

3. In the Sung ye the earl of Jun reproaches king Le.

4. The Yun kua was made by Jing Shuh to show his admiration of king Senen.

King Senan succeeded to the remnant of power left by Le, and was bent on putting away the disorders that prevailed. When the calamity [of drought] occurred, he was afraid, and with bent body set himself to cultivate his conduct, as so he might succeed in securing its removal. The whole kingdom rejoiced at the revival of a true royal transformation, and entered with sympathy into the king's sorrow. With reference to this, Jing Shuh made this ode.

7. 河酌召康公戒成王也
言皇天親有德福有道也
8. 卷阿召康公戒成王也
言求賢用吉士也
9. 民勞召穆王國為王也
10. 板凡伯刺厲王也

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蕩之什，三之三

1. 蕩召穆公傷周室大壞也
厲王無道，天下蕩蕩，無紀紀文章，故作是詩也
2. 抑衛武公刺厲王，亦以自警也
3. 桑柔伯刺厲王也
4. 雲漢仍叔美宜王也
宜王承厲王之烈，內有撥亂之志，遇幾而懼，側身修行，欲錫去之，天下喜於王化復行，百姓見憂，故作是詩也

76]
5. The **Sun-g haoon** was made by Yin Keih-foo to show his admiration of king Seun. The kingdom was again reduced to order, and [the king] was able to establish new States, and show his affection to the princes, [exemplified in] his rewarding the chief of Shin.

6. The **Keung haoon** was made by Yin Keih-foo to show his admiration of king Seun. Able now to raise up the decaying, and to put away disorder, [the king] gave charge to the duke of Shau to reduce to order the wild tribes of the Hwae.

7. The **Ching min** was made by Yin Keih-foo to show his admiration of king Seun. Through the giving of office to men of worth, and the employment of men of ability, the House of Chow had again revived.

8. The **Hau yiih** was made by Yin Keih-foo to show his admiration of king Seun. [The king] was now able to issue his charges to the princes.

9. The **Chung soo** was made by duke Muh of Shau to show his admiration of king Seun. [The king] possessed a constant virtue in which he accomplished his warlike undertakings. [The duke] took occasion from this to speak in the way of admonition.

10. In the **Chen jang**, the earl of Fan reprehends king Yew for the great rain [he was bringing on].

11. In the **Shouo min**, the earl of Fan reprehends king Yew for the great rain [he was bringing on].

**Mia** means to pity. In pity for the kingdom there was no minister like the duke of Shau.

5. 崇高，尹吉甫美宣王也。 天下復平能建國親諸侯，褒賞申伯焉。
6. 竟民，尹吉甫美宣王也。 任賢使能，周室中興焉。
7. 韓奕，尹吉甫美宣王也。 龍錫命諸侯。
8. 江漢，尹吉甫美宣王也。 能興衰亂，命召公乎淮夷。
9. 常武，召穆公美宣王也。 有常德以立武事，因以爲戒然。
10. 膳卬，凡伯刺幽王大壞也。
11. 召旻，凡伯刺幽王大壞也。 毅閔也，閔德天下無如召公之臣也。
PART IV.

SACRIFICIAL ODES AND PRAISE-SONGS.

BOOK I. SACRIFICIAL ODES OF CHOU.

[1.] DECADE OF TS'ING MAOU.

1. The Ts'ing maou was used in sacrificing to king Wăn.
   When the duke of Chou had finished the city of Loh, he gave audience to the
   feudal princes, and led them on to sacrifice to king Wăn.

2. In Wei t'ien she ming, we have an announcement to king Wăn of the univer-
   sal peace [which was secured].

3. The Wei t'ien was an accompaniment of the Seang dance.

4. The Leih chu was used at the accession of king Ch'ing to the government,
   when the princes assisted him in sacrifice.

5. The Tieh loh was used in sacrificing to the former kings and dukes [of
   Chou].

6. The Hsien t'ien yao ch'ing ming was used at the border sacrifice to Heaven and
   Earth.

7. The Go ts'ang was used in sacrificing to king Wăn in the Hall of light.

8. The Sha wao was used in a royal progress, as an announcement when the
   burning pile was kindled to Heaven, and the king looked towards the hills and
   rivers.

9. The Chi hao was used in sacrificing to king Woo.

10. In the See wăn How-tseih appears as the correlate of Heaven.

頒
周頒, 四之一
清廟之什, 四一之之一

1. 清廟祀文王也.
   周公既成洛邑, 諸侯率以祀文王焉
2. 維天之命, 太平告文王也.
3. 維清奏象舞也.
4. 烈文成王即政, 諸侯助祭也.
5. 天作, 祀先王先公也.
6. 吳天有成命, 防祀天地也.
7. 我將, 祀文王於明堂也.
8. 時邇巡守告祭柴望也.
9. 劫競祀武王也.
10. 思文, 后稷配天也.

[78]
[i.] DECADE OF SHIN KUNG.

1. The Shin kung was used when the princes had assisted in sacrifice, and (the king) was dismissing them in the ancestral temple.
2. The T'ieh was used in spring and autumn, when praying for grain to God.
3. The Ch'iu k'uei has reference to the visitors, who had come to assist in sacrifice.
4. The P'ing was used in thanksgivings in autumn and winter.
5. The Yen k'oe was used when the instruments of music had first been completed, and they were all employed in the ancestral temple.
6. The T'ien was used in the first month of spring when a fish was presented, and in summer, when a sturgeon was presented.
7. The Yen was used at the grand sacrifices to the highest ancestor.
8. The T'ai hse was used when the feudal princes were first introduced to the temple of king Woo.
9. In the Yen hsi we have the viscount of Wei, come to court and introduced in the ancestral temple.
10. The Woo was an accompaniment to the zoe dance.

[iii.] DECADE OF MIN YU SEAO-TEE.

1. In the Min yu seao-tee we have the heir-kings giving audience in the ancestral temple.
2. In the P'ing lao we have the heir-kings in council in the ancestral temple.
3. In the King chie we have all the ministers addressing admonition to the heir-kings.
4. In the Seao pe we have the heir-kings asking for assistance.

臣工之什, 四一之二

1. 臣工, 諸侯, 助祭, 遵於廟也。
2. 春夏秋冬, 作樂, 合乎祖也。
3. 其候, 見於祖廟也。
4. 武王, 求助也。

閔子小子之什, 四一之三

1. 閔子, 小子, 吏於廟也。
2. 論王, 論於廟也。
3. 敬之, 閔臣, 杜戒, 談王也。
4. 小盃, 嬰王, 求助也。
5. The Tsze shoo was used in praying to the Spirits of the land and of the grain, when the king ploughed the royal field in spring.
6. The Lioang san is a thanksgiving in the autumn to the Spirits of the land and of the grain.
7. The Sʷ in s is about the feasting the personators of the dead on the day of the repetition of the sacrifice.

The scholar Keou says, 'The personator was of the ſang star.
8. The Choah was used in announcing the completion of the Woo dance.
It tells how [Woo] observed the ways of his ancestors in nourishing the kingdom.
9. The Hexa was used in declarations of war in sacrificing to God and to the Father of war.

The Hexa shows the aim of Woo.
10. The Loo relates to the great investment with fish in the ancestral temple.
Loo means to give; referring to the gifts which were conferred on good men.
11. The Pwao or Pao relates to the sacrifices, in a royal progress, to the four mountains, the rivers, and the seas.

BOOK II. PRAISE-SONGS OF LOO.

1. The Kieoang celebrates the praise of duke He.

Duke He observed the rules of Pi-hʻin, was economical so as to have sufficient for his expenditure, was generous in his love of the people, was attentive to husbandry and made much of the cultivation of grain, and pastured his horses near the remote borders of the State. On account of these things the people honoured him; and Ke-sun Hang-foo having requested permission from Chow the historiographer Kiʻi made this Sung-piece.

5. 靈幸春 athletic 事百穀也.
6. 率穀秋報社穀也.
7. 維衣縸寳戸也.
8. 高子曰無星之戸也.
9. 估告成大武也.
10. 言能納其祖之道養天下也.
11. 桓貴武貴也.
12. 義大封於廟也.
13. 齊子言所以富子書人也.
14. 慶巡守而祀四岳河海也.

魯頌，四之二

1. 鯤頌信公也.
2. 信公，能遵伯禽之法，倹之以足，用事以愛民。務農重疊，牧干壤野，魯人尊之。於是季孫行父請命於周而史克作是頌。
2. The Yeu p'isá celebrates the praise of duke He, showing how well-ordered was the relation between the ruler and his ministers.
3. The Pao shuny celebrates the praise of duke He, showing how he repaired the college of the State.
4. The Pei kung celebrates the praise of duke He, showing how he recovered all the territory of the duke of Chow.

Book III. Sacrificial Odes of Shang.

1. The Na was used in sacrificing to T'ang the successful.
   Between the viscount of Wei and duke Tae, the ceremonies and music [of Shang]
   had fallen into neglect and been lost. Then one Ching-k'aoou-foo got twelve of the
   sacrificial odes of Shang from the grand music-master of Chow, at the head of which
   he placed the Na.
2. The Loo hoo was used in sacrificing to Chung-tsung.
3. The Hoon wéao was used in sacrificing to Kaou-tsung.
4. The Ch'ang juk was used in the great sacrifice to the remote ancestor of Shang.
5. The Yin wéo was used in sacrificing to Kaou-tsung.

 商頑 四之三

1. 那祀成湯也
2. 烈祖 祀中宗也
3. 女丑 祀高宗也
4. 長發 祀大國也
5. 殷武 祀高宗也

81]
APPENDIX II.

A TABLE

OF THE PIECES IN THE SHE CHRONOLOGICALLY ARRANGED.

I. Belonging to the Shang dynasty... r.c. 1,765—1,122.

Five pieces:—the Sacrificial odes of Shang. Of the Na (I.), the Losh tso (II.), and the Ch'ang fuh (IV.), the date of the composition is uncertain. I think that Ode IV. is the oldest, and may have been made any time after r.c. 1,719.

The Hsun mao (III.) and the Tsin soo (V.) were made after r.c. 1,264. Odes V. should be referred, probably, to the reign of Te-yih, r.c. 1,190—1,154.

II. Belonging to the time of King Wan..... 1,184—1,134.

Thirty-four or thirty-five pieces. These are commonly included in the three hundred and six pieces of the Chow dynasty; but we can only date the commencement of that from the reign of Wan's son, king Woo. The composition, or the collection at least, of most of the Odes relating to Wan and his affairs, is attributed to his son Tan, the duke of Chow, and must be referred to the reigns of kings Woo and Ch'ing... 1,121—1,076.

These pieces embrace—

In Part I., all the 11 pieces of Book I.:—the Ksun tseu, the Kho tsh, the Ksun nia, the Kew nia, the Ch'ung se, the Tsou yao, the Tso tse, the Pay, the Hsun kung, the Jou fun, and the Liu che che; and 12, or perhaps 13 pieces, of Book II.:—the Tshu sh'ao, the Tsse fun, the Tsse chung, the Tsse pin, the Hsun le, the Kew yang, the Yin k'e tuy, the Pe'au yee mei, the Soou sze, the Yau yee saw, the Keng yew se, and the Tsse yu, with perhaps also the Ksun long (V.).

In Part II., 8 pieces of Book I.:—the Losh ming, the Sue mow, the Hsun-hwag chay hun, the Fuh mui, the Tsoo paou, the Tsse se, the Ch'ung les, and the Te too.

In Part III., 3 pieces of Book I.:—the Yih p'uh, the Hsun liub, and the Lung faa.

III. Belonging to the Chow dynasty.

[i.] Of the time of King Woo... 1,121—1,115.

In all 8 or 9 pieces, viz.—

In Part I., Book II., the Hps mung s, and perhaps the Ksun pang; In Part II., the Naas kwe of Book I.; the Pih hua, the Hsun hoo, and the Yu le, of Book II., though the date of these pieces is not certain;

In Part III., the Mean, the Sue chao, and the Hsun s.—all in Book I.

[ii.] Of the time of King Ch'ing... 1,114—1,076.

In all 60 pieces, viz.—

82]
In Part I., all the seven pieces of Book XV., the Ts'ih yung, the Chia-hsien, the Tsung shen, the Pei foo, the Pah ko, the Kue yeh, and the Long pah. All these are assigned to the duke of Chow in the reign of Ch'ing.

In Part II., ten pieces:—the Chang is, of Book I.; the Yen kung, the Nau yew kou-yu, the Sung k'ou, the Nau shen yew kou, the Yew s, the Lai shun, and the Chao lou, of Book II.; the Tsung kung, and the Tsing-te ting shay-yo, of Book III. Of these ten pieces, however, Choo He thinks that the date of all but the first is uncertain.

In Part III., twelve pieces:—the Wen wu, the Tsing mien, the Hsia wu, and the Tsung wu, of Book I.; the Sung mien, the Hsing wei, the Kao t'ung, the Hoo s, the Kao shen, the Kung Los, the Hsiang chok, and the K'ouen s, of Book II.

In Part IV., thirty-one pieces, viz.—all the pieces of Book I. [i.]:—the Tsing shen, the Wei Tien cha ming, the Wei t'ung, the Loo wu, the Teen tsoh, the Tsang Tien yew ch'ing ming (assigned by Choo Ho to the time of king K'ang), the Go t'ung, the She wu (assigned by Choo to the time of king Wou), the Chia kung (assigned by Choo to the time of king Ch'ou), and the Sze wu; all the pieces of Book I. [ii.]:—the Shih kung, the E he (assigned by Choo to the time of king K'ang), the Chia tsoh, the Mong wu, the Yew koo, the T'ien, the Yung (assigned by Choo to the time of king Wou), the Tsao kou, the Yew k'i, and the Wou; and all the pieces of Book I. [iii.]:—the Mian yew muon tso, the Tung t'ung, the King chia, the Soen pe, the Tsung hao, the Leung mu, the Sze s, the Chok, the Hsien, the Loo, and the Pung.

(iv.) Of the time of King E (僬 | 奕) ........................................ 833—909.

Five pieces, all in Part I., Book VIII.:—the Ks mien, the Soen, the Choo, the Tsung jioh ch'ing ming, and the Tsung jioh wu ming. All these are supposed to belong to duke Gao of Ta's or his times, but Choo Ho considers their date uncertain.

(v.) Of the time of King E (僬 | 奕) ........................................ 893—878.

One piece, the Pi hao of Part I., Book III., assigned to the time of duke King of Wei; but Choo Ho would place it later in the time of king Ping.

[vi.] Of the time of the above king K'ing of Wei ........................................ 893—841.

Four pieces, all those of Part I., Book XIII., but Choo considers them to be of uncertain date:—the Kuon k'ou, the Sze kwan, the Shih yew ch'ang te'o, and the Fei t'ung.

[vii.] Of the time of King Le ........................................ 877—841.

In all, eleven pieces, viz.:—

Two in Part I., Book XII.:—the Yew k'ou, and the Tsung mien she fun. Choo considers both these as of uncertain date.

Four pieces in Part II.:—the Shih yew she hao (correctly assigned by Choo to the time of king Yaw), and the Yu woo shen (Choo would also assign a later date to this), in Book IV.; the Soen mien, and the Soen yew, both considered by Choo to be of uncertain date.
Five pieces in Part III.:—the Ming taou, and the Pian, of Book II.; the Tung, the Yu (correctly assigned by Choo to the time of king Ping), and the Song yue of Book III.

[viii.] Of the period Kung-ho. .................. 840—827.

One piece, the Sik tshu of Part I., Book X., but Choo considers the date to be uncertain.

[ix.] Of the time of king Seuen. .............. 826—781.

Twenty-five pieces, viz.—

In Part I., five pieces:—the Pih chow of Book IV., the Kao lin of Book XI. (according to Choo uncertain); and the Hung Mien, the Tung mun che cha, and the Tung mun che yang, of Book XII., all according to Choo uncertain.

In Part II., fourteen pieces, viz.—

In Book III., the Luh yeh, the Ts'ae k'ou, the Kuo kung, the Kao jieh, the Hung yen, the Ping koou (according to Choo uncertain), the Mou shuuy (acc. to Choo uncertain), and the Hoh ming (acc. to Choo uncertain); in Book IV., the Ke foo, the Pih kou, the Hwang seou, the Go kung k'ou yau, the Sue kan, and the Woo yang, all according to Choo of uncertain date.

In Part III., six pieces, viz.—

The Yuen han, the Sung koou, the Chin chiu, the Han yeh, the Kuan han, and the Chiang wou, all in Book III., and all admitted by Choo, but the Han yeh, of which he considers the date uncertain.

[x.] Of the time of king Yew. ................. 780—770.

In all forty-two pieces, viz.—

Of Part II., 40 pieces:—in Book IV., the Tsooh nang shun, and the Chin yueh (Choo considers the date of this uncertain, but there is some internal evidence for its being of the time of king Yew); in Book V., the Soou puan, the K'noon yun, the Ho jin woe, the Hwang pih, the Kuh jieh, the Luh ge, the Ts'ae tung, and the Sue yeh, the date of all of which is with Choo uncertain; in Book VI., the Pih shan, the Woo seou la han, the Seou woung, the Koo chung, the Ts'eo tung, the Sin han shun, the Poo t'ou, the Ts'eo, the Chou yo Luh a, and the Shang-chuang chao huaa, of all which Choo denies the assigned date, excepting in the case of the Koo chung; in Book VII., the Sang hoou, the Tsoo yau, the Kwee peen, the Kow hau, the Tsin ying, the Pin che too yun, the Ts'eo shun, the Ts'eo shih, the Koo kung, and the Yuh hou, but of these Choo allows only the Pin che too yun to be capable of determinate reference to the time of Yew; and in Book VIII., the Tso jin woe, the Tsoo la, the Shao seou (referred by Choo to the time of king Seuen), the Sik ming, the Pih houa, the Meen man, the Ho yeh, the Tsoo shen che shin, the Tsoo che houa, and the Ho tsau puh houa, but Choo only agrees in assigning the Pih houa and the Ho tsau puh houa to Yew’s reign.

In Part III., Book III. two pieces:—the Chen jian and the Sanou min.

[xi.] Of the time of king Ping. .................. 769—719.

In all 28 pieces, viz.—
In Part I, 1 in Book III, — the Lah w; 3 in Book V, — the K'in yuh, the Kao yu pecan, and the Shih jin, but Choo considers the date of the K'ao pecan to be uncertain; 8 in Book VI, — the Shoo ke, the Kewen yu yeh, the Kewen-ye yang-yang, the Yang che shum, the Chung kue yu t'yu, and the Kew ke, of which Choo agrees in the assignment of one only, the Yang che shum; 7 in Book VII, — the Taes e, the Tseang chung-tee, the Shuh yu foon, the Tse shuh yu foon, the Kao ke, the Tum te loo, and the Neu yuhs he ming, of which Choo allows the assignment of the Taes e, the Shuh yu foon, and the Tse shuh yu foon; 7 in Book X, — the Shao yu ho he, the Yang che shun, the Tseang leon, the Choo mow, the Tse woo, the Kao ke, and the Poow yu, of which Choo agrees in the assignment only of the Yang che shun and the Tseang leon; 8 in Book XI, — the Shao kee, the Shao yu yu, the Kew kee, and the Chung nan, Choo allowing only the Shao yu yu.

[xii.] In the reign of king P'ing or king Hwan

Seven pieces, all of Part I, Book IX, and all, according to Choo, of uncertain date; — the Kew kee, the Hwaan teu joo, the Yew yu foon, the Chih kee, the Shih mow che kee, the Pah foon, and the Shih shee.

[xiii.] In the reign of king Hwan

Thirty-two pieces, all of Part I, viz.,

17 in Book III, — the Yew yu, the Jih yuhs, the Chung yung, the Kew kee, the Kwe foon, the Hwaang che, the Poow yu woo yu, the Kue foon, the Shik kee, the Maow kee, the Kwa ke, the Tseang shum, the Pah mow, the Piang kee, the Tung nan, the Sin foon, and the Urh tee shang chow, of which Choo allows only the date assigned to the Yew yu, the Jih yuhs, the Chung yung, and the Kew kee; 8 in Book IV, — the Tseang yu teu, the Kewen-teu kee leon, the Sang shum, and the Shun che yu kee, in regard to all of which but the Sang shum Choo coincides; 6 in Book V, the Mouh, the Chik kee, the Hwaan kee, the Pooh kee, and the Yew kee, all acc. to Choo of uncertain date; 8 in Book VI, — the Tso yuhs, the Tse kee, and the Ta kee, also of uncertain date with Choo; 2 in Book VII, — the Yew ee foon kee, and the Kew shum, with him uncertain; and 1 in Book XII, — the Moo mow, whose date Choo in the same way does not think can be determined.

[xiv.] Of the time of king Chwang

Fifteen pieces, all in Part I, viz.,

1 in Book VI, — the Kwe chung yu kee, with Choo uncertain; 8 in Book VII, all with Choo uncertain, — the Shum yu foon kee, the Toh ke, the Kween foon, the Fung, the Tung mow che shun, the Fung yu, the Tum kee, and the Yang che shen; and 6 in Book VIII, the date and occasion of the 2d and 3d of which only are deemed uncertain by Choo, — the Nan kee, the Foo teu, the Leu kee, the Pe kee, the Tse kee, and the E heu.

[xv.] Of the time of king Le (麟王)

Five pieces, all in Part I, viz.,

695—698.
Chronological Table of the Odes.

3 in Book VII, all with Choo uncertain,—the Che hui Ke hui hui, the Ya wu man te'ou, and the Tsie se; 2 in Book X., the date assigned to the former of which is admitted by Choo, the Woe se, and the Yew te she too.

[xvi.] Of the time of king Hwuy ........................................... B.C. 675–651.

Twelve pieces, all in Part I., viz.

3 in Book IV., all admitted by Choo,—the Ting she hing chung, the Te hing, the Ssang shoo, the Ka man, and the Tseh she; 1 in Book V., with Choo uncertain,—the Ku hwa; 1 in Book VII., admitted by Choo, the Tsing jia; 2 in Book X., with Choo uncertain,—the Kao hing and the Tsie hing; 2 in Book XII., with Choo uncertain,—the Po shu sheh ch'ien, and the Yew shu'; and 1 in Book XIV., also with Choo uncertain,—the Four pes.

[xvii.] Of the time of king Ssang .......................................... 650–618.

Sixteen pieces, of which 9 are in Part I., viz.

1 in Book V., admitted by Choo,—the Ho kuei; 5 in Book XI., of which Choo admits only the first and fourth,—the Hwuy maou, the Shih-fung, the Woe se, the Woe yang, and the K'seo yu; 3 in Book XIV., of which Choo accepts only the first,—the Hou jia, the She-kua, and the Hea te'ou.

In Part IV., the 4 pieces of Book II., in the occasion assigned for the first and last of which Choo agrees,—the K'seo, the Yew pes, the Poau shu, and the Pei hing.

[xviii.] Of the time of king Ting ........................................... 605–585.

Two pieces in Part I., viz.

the Choo hia, admitted by Choo, and the Tsih p'ao in Book XII.

The K'ung and the editors say:

'Because of the composition of the odes it was found difficult to examine thoroughly after the fires of Ta'in, and so we find them variously assigned by the writers of the Han, T'ang, and other dynasties.

'But the old Preface made its appearance along with the text of the Poems, and Maou, Ch'ing, and K'ung Ying-tah maintained and defended the dates assigned in it, to which there belongs what authority may be derived from its antiquity.

'When Choo Ho took the She in hand, the text of the poems was considered by him to afford the only evidence of their origin and date, and where there was nothing decisive in it, and no evidence afforded by other classical Books, he pronounced these points uncertain; thus deciding according to the exercise of his own reason on the several pieces.

'Gow-yang Sew followed the introductory notices of Ch'ing, but disputed and reasoned on the subject at the same time. Heu K'eeen, and Liew Kin followed the authority of Choo, now and then slightly differing from him.

'In the Ming dynasty appeared the "Old meanings of the text of the She," chronologically arranged by Ho K'eae, adding abundance of testimonies, but with many erroneous views. We have in this Work collected the old assignments of the Preface, supported by Maou, Ch'ing, and K'ung, and given due place to the decisions of Choo. The opinions of others we have preserved, but have not entered on any discussion of them.'

86]
APPENDIX III.

SPECIMENS OF HAN YING’S ILLUSTRATIONS OF THE SHE.

1. When T'ao Ch'ing-tao held office in Kuo, he received [only] three piang of grain. At that time [any amount of] salary was of importance to him, and he thought but little of himself. After his parents were dead, T'ao would have met him and made him his chief minister, and T'ao and Tsin would have given him their highest honours, [but he declined their proffers]. At that time he wished to maintain the dignity of his position, and cared but little for salary. With him who keeps his precious jewel in his bosom, and allows his State to be led astray, we cannot speak of benevolence. With him who is in distress himself, and allows his parents also to be in straits, we cannot speak of filial duty. He who has to travel far under a heavy load rests without careful selection of the place; and he whose family is poor, and whose parents are old, accepts service without selecting his office. Therefore a superior man may hurry forward, when an opportunity presents, in a short garment of haircloth, under the urgency of necessity. I have said that, when one takes office without meeting with the proper time for it, he will discharge its duties, while pressed in his mind by his own anxieties, and will fulfill any commission, though his counsels are not followed;—all and simply because of poverty. The ode (I. ii. XI. 1) says:—

'Day and night are we about the prince's [business];
Our lot is not like theirs.'

2. The lady in the Heng lo was engaged to be married, but she had not yet gone [from her parents' house]. While she saw a single thing incomplete, a single rule of propriety unaccomplished with, she would maintain her purity and the chastity of principle, and would rather die than go [to the gentleman's house]. The superior man considered that she possessed the right view of woman's duty, and therefore he exhibited her case and handed it down, and set forth her praise in song, to prevent [men] from urging requirements contrary to right, and [women] from walking in the way of defilement. The ode (I. ii. VI. 3) says:—

'Though you have forced me to trial,
Still I will not follow you.'

87]
3. Want of virtue proceeding to the neglecting of one’s parents; want of loyalty proceeding to rebellion against one’s rulers; want of truthfulness proceeding to the deceiving of one’s friends — these three extreme cases are visited by sage kings with death, and there is no forgiveness for them. The ode (I. iv. VIII. 1) says:—

“If a man have no proper demeanour,
What should he do but die?”

4. King invaded Ch’in, the west gate of whose capital was injured. The conquerors employed some of the people who had surrendered to repair it, and Confucius passed by, [while they were engaged in the work], without bowing forward to the cross-bar of his carriage. Tsze-kung, who was holding the reins, said, “The rules require that, when you pass three men, you should descend, and to two men you should bow forward to the cross-bar of the carriage. Here there is a multitude at work repairing the gate; — how is it that you, Sir, did not bow forward to them?” Confucius replied, “When one’s State is perishing, not to know the danger shows a want of wisdom. To know the danger and not to struggle for the State shows a want of loyalty. To allow it to perish without dying for it shows a want of valour. Numerous as the repairers of the gate are, they could not display one of these virtues, and therefore I did not bow to them.” The ode (I. iii. 1. 4) says:—

“My anxious heart is full of trouble,
And I am hated by the crowd of mean creatures.”

A multitude of mean men are not worth showing politeness to!

5. King Chwang of Taoo returning late one day from his morning audience of his ministers, Fan Ke descended from the hall to meet him, and said, “How late you are! Do you not feel hungry and tired?” The king replied, “Today I was listening to words of loyalty and worth, and did not think about being hungry or tired.” Fan Ke said, “Who was this man of loyalty and worth whom you speak of? A visitor from one of the States? Or an officer of the Middle State?” “It was my chief minister Shim,” said the king; upon which the lady put her hand upon her mouth and smiled. “What are you smiling at?” asked the king; and she replied, “It has been my privilege to wait on your majesty when bathing and washing your head,

[Text continues]
to hold your napkin and comb, and to arrange your coverlet and mat, for eleven years. Yet I have not neglected to send men all about to Loang and Ch'ing, to search for beautiful ladies to present to you as companions. There are ten of the same rank as myself, and two who are more worthy than I. It was not that I did not wish to monopolize your favour; but I did not dare with a selfish desire to keep other beauties in the background, and I wished that you should have many of them about you and be happy. Now Shin has been chief minister of Ts'oo for several years, and I have not yet heard of his advancing any man of worth, or dismissing any of a different character;—how should he be regarded as loyal and worthy?"

Next morning the king related her words to the chief minister, who immediately left his place, and brought forward Sun Shuh-gon. Shuh-gon had the administration of Ts'oo for only three years, when that State obtained the presidency of all the others. The historiographer of it took his pencil, and wrote on his tablets that the presidency of Ts'oo was due to Fan Ke.

The words of the ode (I. iv. X. 4),

"The hundred plans you think of

Are not equal to the course which I take;"

might have been used of Fan Ke.

6. Măng-Shang-k'oung asked to become a pupil of Min-ta, and sent a carriage to meet [and bring him to his house]. Min-ta, however, said, "In the Le, men are required to come to learn (Le Ke, I. i. 12). If one get a teacher to go and teach him, he will not be able to learn. According to the Le, if I go to teach you, I shall not be able to influence you. You may say that, [if I do not go], you cannot learn; but I say that, [if I do go], I cannot teach with effect." Upon this Măng Shang-k'oung said, "I respectfully receive your orders." Next day he went without his robes and begged to receive instruction. The ode (IV. i. [iii.] III) says—

"Let there be daily progress and monthly advance."

7. Although a sword be sharp, without [the frequent use of] the grindstone, it will not cut; though a man's natural abilities be excellent, without learning, he will
not rise high. The spirits may be good and the viands admirable, but, till you taste
them, you do not know their flavour; principles may be good, but until you have
learned them, you do not know their value. Hence it is by learning that a man
knows his deficiencies, and by teaching that he knows his want of thoroughness.
Let him be ashamed of his deficiencies and exert himself; let him use all helps to
enlarge his knowledge till he is thorough in it. Looking at the thing in this way,
we see that teaching and learning help, one the other, to distinction. Take him
having asked about one of the odes, when he was told one thing, he knew a second
from it, on which Confucius said, 'It is Shang who can bring out my meaning. Now
I can begin to talk about the odes with him (Ana. III. viii.).' Confucius distin-
guished that heroic disciple, and his sagacity virtue was complete. The scholar enjoys
the light of the master and his virtue is displayed. The ode says—

'Let there be daily progress and monthly advance.'

8. Confucius was looking about in the ancestral temple of Chow, when he came
upon a vessel [which was hanging] unevenly [in a frame]. He asked the keeper of
the temple what it was, and was told that it was the vessel of the festive board. 'I
have heard,' said he, 'that this vessel topples over when full, hangs unevenly when
empty, and is perfectly straight when half full;—is it so?' 'It is so,' replied the
keeper; and Confucius then made Tass-loo bring water to try it. When filled, it
topped over: when half-filled, it hung straight; when emptied, it fell to one side.
Confucius looked surprised, and sighed. 'Ah!' said he, 'when was there anything
or anyone full that did not topple over?' Tass-loo asked whether there was any
way to deal with such fullness, and Confucius said, 'The way to deal with fullness is
to repress and diminish it.' 'And is there any way to diminish it?' asked the other.
Confucius said, 'When one's virtue is superabundant, let it be kept with reverence;
when one's lands are extensive, let them be kept with economy; when one's place is
honourable and his emoluments large, let them be kept with humility; when one's
men are numerous and his weapons strong, let them be kept with apprehension;
when one's natural abilities are extraordinarily great, let them be kept with stupidity;
when one's acquirements are extensive and his memory great, let them be kept

with shallowness. This is what I mean by repressing and diminishing fulness.

The ode (IV. iii. III. 3) says:

'T'ang was not slow to descend,
And his wisdom and virtue daily advanced.'

9. K'iih made a lake of spirits in which he could sail a boat, while the dregs of the grain formed a mound from which one could see to a distance of ten li, and there were 3,000 men who came and drank like so many oxen. Kwan Loo-lang came to remonstrate with him, saying, 'The ancient sovereigns trod the paths of propriety and righteousness, loved the people and used their wealth with economy; and so the kingdom was tranquil, and they themselves were long-lived. Now you use your wealth as if it were inexhaustible, and you put men to death as if you could not do it fast enough; if you do not change, the judgment of Heaven is sure to descend, and your ruin must [shortly] arrive. I pray your Majesty to change.' With this he stood up, and did not offer the usual homage. K'iih threw him into prison, and then put him to death. When superior men heard of it, they said that it was the decree of Heaven. The ode (II. v. IV. 1) says:

'The terrors of Heaven are very excessive;
But indeed I have committed no offence.'

10. The four seasons under the sky, spring, summer, autumn, and winter, wind, rain, hoar frost, and dew, all convey lessons of instruction. Where there is clear intelligence in the person, the influences and will are like those of a Spirit. When what is desirable is about to come, the indications of it are sure to precede; [as when] heaven is sending down seasonable rain, the hills and streams send forth clouds. The ode (III. iii. V. 1) says:

'Grantly lofty are the mountains,
With their large masses reaching to the heavens.
From these mountains was sent down a Spirit.
Who gave birth to the princes of Foo and Shin.
Foo and Shin,
Are the support of Chow,
Screams to all the States,
Diffusing [their influence] over the four quarters of the kingdom.'
This was the virtue of Wán and Woo. The elevation of the kings who founded the three dynasties was preceded by their excellent fame. The ode (III. iii. VIII. 6) says:

'Very intelligent is the son of Heaven;  
His good fame is without end.  
He shall display his civil virtues,  
Till they permeate all quarters of the kingdom.'

This was the virtue of king Tse.

11. King Senan of Ts'e said to T'een Kwo, 'I have heard that the learned enjoin mourning for a parent three years;—what is most important, the ruler or a parent?' Kwo replied, 'The ruler, I apprehend, is not so important as a parent?' 'How then,' asked the king angrily, 'does a man leave his parents to serve his ruler?' 'If it were not for the ruler's land,' was the reply, 'he would have nowhere to place his parents; nor without the ruler's pay could he support them; nor without his rank could he honour and distinguish them. All that is received from the ruler is that it may be devoted to our parents.' The king looked disquieted, and gave no reply. The ode (II. i. II. 8) says:

'The king's business was not to be slackly performed,  
And I had not leisure to nourish my father.'

12. Formerly, when Tsze-han, the minister of Works, was acting as premier in Sung, he said to his ruler, 'The security or danger of a State, and the order or disorder of the people, depend on the doings of the ruler. Now rank, emolument, rewards, and gifts, are what all men love; do you take the management of them. Executions and punishments are what the people hate; let me undertake them.' 'Good,' said the king; 'I shall receive the praise of the one department, and you will incur the odium of the other. I know that I shall not be laughed at by the other princes.' But when it was known in the State that the power of death and punishment was entirely in the hands of Tsze-han, the great officers paid their court to him, and the people stood in awe of him. Before a round year had expired, Tsze-han proceeded to put away his ruler, and monopolize the whole of the government. Therefore

三代之王，志先其令名。詩曰：明明天子，令聞不徵矣。其文德洽於此四國，此犬王之德也。The whole of this passage is also found in the Le Ke, XXIX., 8, 9.

11. 齊宣王謂田過，過曰：‘吾聞君之親之也，非與父也。’田過曰：‘吾處吾親以非親之君。’齊宣王曰：‘田過，非與父也，將百自敬也，豈人殺子也？

12. 道君為，對曰：‘非與父也。’齊宣王曰：‘田過，非與父也。’齊宣王曰：‘田過，非與父也。’田過曰：‘吾聞君之親之也，非與父也。’

92]
13. [A part of] mount Liang having fallen down, the marquis of Ts'in summoned the great officer Pih-tsung [to court]. On his way he met a man pushing a barrow along, who insisted on keeping the road fronting his inside horses. Pih-tsung made the spearman on his right get down to use his whip to the man, who said, "Is it not a long journey on which you are hurrying? Is it right for you to proceed without knowing the business?" Pih-tsung with joy asked him where he was from; and when the man said he was from K'eang, he further asked him what news he had.

Mount Liang has fallen, and the course of the Ho is stopped up. For three days its stream has not flowed; and it is on this account that you have been summoned.'

'What is to be done?' asked the officer, and the man replied, 'The hill is Heaven's, and Heaven has made it fall; the Ho is Heaven's, and Heaven has stopped its flow; - what can Pih-tsung do in the case?' Pih-tsung then privately questioned him, and he said, 'Let the marquis lead forth all his officers; let them weep over the calamity in mourning garments; and thereafter let him offer a sacrifice, and the river will resume its flow.' The man then declined to tell his surname and name; and when Pih-tsung arrived at the court, and the marquis asked him [what was to be done], he replied in the man's words. On this the marquis in mourning robes led forth all his officers to weep over the calamity, and then offered a sacrifice, whereupon the river resumed its flow. When the marquis asked Pih-tsung how he knew what was to be done, he did not tell that he had learned it from the man with the barrow, but pretended that he knew it of himself. When Confucius heard of the affair, he said, 'Pih-tsung, we may believe, will have no posterity, stealing in such a way the credit that was due to another man.' The ode (III. iii. 7) says:

'Heaven is sending down death and disorder,
And has put an end to our king.'

Another ode (IV. I VI) says:

'Revere the majesty of Heaven,
And thus preserve its favour.'
14. Tze-loo said, 'If a man treat me well, I will also treat him well; and if a man do not treat me well, I will not treat him well.' Tze-kung said, 'If a man treat me well, I will also treat him well; and if a man do not treat me well, I will [try to] lead him [to do so], simply conducting him forward, or letting him fall back.' Yen Hwuy said, 'If a man treat me well, I will also treat him well, and if a man do not treat me well, I will still treat him well.' As each of the three had his own view on the subject, they asked the master about it, who said, 'Yew's words are, those of a barbarian; Ts'eo's those of a friend; and Hwuy's those of a relative.' The ode (I. iv. 1.) says:

'This man is all vicious,
And I regard him as my brother.'

15. Duke King of Ts'e went out to shoot birds with an arrow and string at the lake of Ch'aon-hwa. Yen T'ung-ts'eu had charge of the birds [which were caught]; and let them all go, upon which the duke was angry, and wanted to put him to death. Gan-fei said, 'T'ung-ts'eu is guilty of four capital offences; let me enumerate them, and then execute him.' The duke assented, and Gan-fei said, 'T'ung-ts'eu had charge of you from the birds, and let them go; this is his first offence. He is causing you for the sake of some birds to kill a man; this is his second offence. He will cause the princes throughout the kingdom, when they hear of it, to think of your lordship as regarding your birds as of more value than your officers; this is his third offence. When the son of Heaven hears of it, he will certainly degrade and dismiss your lordship, putting our altars in peril, and extinguishing the sacrifices of your ancestral temple; this is his fourth offence. With these four offences, he ought to be put to death without forgiveness; allow me to execute the sentence.' The duke said, 'Stop. Here I also am in error. I wish you for me to make a respectful apology.' The ode (I. vii. 2) says:

'It is he in the country who ever holds to the right.'

自知孔子聞之曰：伯宗其無後，懷人之善，詩曰：天降喪亂滅我立王，又曰：畏天之威子時保之。——In the Tso Chuen on VIII. v. 4, we have a considerably different version of this story.

16. 子路曰：人善我，我亦善之；人不善我，我弗之與也。吾日出而日入，出而所之，亦與之言也。詩曰：溥天之下，皆是兄弟，言之曰：邦而景之，日而景之，於乎吾必效死焉。孔子曰：吾三仕而三失之。欲語之以重社，書曰：詩曰：邦而君其臣，君其君。
16. King Chwang of Ts'oo sent a messenger, with a hundred catties of gold, to invite Pih-kwoh to his court. Pih-kwoh said, 'I have one who attends to the basket and broom for me; let me go in and consult her.' He then entered her apartment, and said to his wife, 'Ts'oo is wishing me to become its chief minister; if to-day I accept the office, I shall at once have my carriage and four with ranks of attendants, and my food will be spread before me over a space of ten cubits square;—what do you say to it?' His wife replied, 'You have hitherto made your living by weaving sandals. You live on congee and wear straw shoes, with none to make you afraid or anxious;—simply because you undertake no responsibilities of management. If now you had your carriage and four, with ranks of attendants, you could rest only in a space sufficient for your two knees; and if you had your food spread before you over ten cubits square, you could enjoy only one piece of meat. Will it be wise for that space for your knees, and the taste of that piece of flesh, to plunge yourself into all the anxieties of the kingdom of Ts'oo?' Upon this he declined the invitation, and along with his wife left Ts'oo. The ode (I. xii. IV. 3) says:

'What admirable, virtuous lady
Can respond to you in conversation.'

The above sixteen paragraphs, taken very much at random, are sufficient to give the reader an idea of Han Ying's method in his 'Illustrations of the She.' Whatever we may have lost through the perishing of his other works, we have not gained anything by the preservation of this, towards the understanding of the odes. The editors of the catalogue of the imperial library under the present dynasty, in the conclusion of their notice of it, quote with approval the judgment of Wang Shenchang of the Ming dynasty, that 'Han quotes the odes to illustrate his narratives, and does not give his narratives to illustrate the meaning of the odes.'
CHAPTER III.

THE PROSODY OF THE SHE; THE ANCIENT PRONUNCIATION
OF THE CHARACTERS; AND THE POETICAL
VALUE OF THE ODES.

APPENDIX: ON THE VARIOUS MEASURES IN WHICH THE
CHINESE HAVE ATTEMPTED POETRY.

SECTION I.

THE PROSODY OF THE SHE.

1. The reader of the Book of Poetry is at once struck by the
brevity of the lines, and by the fact that nearly all the pieces in the
collection are composed in rhyme. Under these two heads of the metre and rhyme may be comprehended nearly all that is necessary to be said on the prosody of the She.

2. All the earliest attempts of the Chinese at poetical composition appear to have been of the same form,—in lines consisting of four words, forming, from the nature of the language, four syllables. In the Book of History, II. iv. 11, we have three brief snatches of song by Shun and his minister Kaou-yaou, which may afford an illustration of this measure; and some of the paragraphs in 'The Songs of the five Sons,' III. iii., are constructed after the same model. The pieces of ancient songs and odes, appended to Chapter I. of these prolegomena, may also be referred to. Wherever there is any marked deviation in them from this type, the genuineness of the composition, as a relic of antiquity, becomes liable to suspicion.

1 股肱喜哉，元首起哉。百工熙哉， with the two rejoinders of Kaou-yaou. The marquis D'Harvey-Saint-Deny, in his 'Poesies de l'Epoque des Thang,' Introduction, pp. 39, 60, falls into error in saying that it is the particle 余 (余) which forms the rhyme in these triplets. The rhyme is on the penultimate characters. 明, in the first line of the second triplet, was anciently pronounced mawg. So we find it throughout the She, with one exception where it is made to rhyme with 胡. It is to be observed also that the first line of the third triplet consists of 5 characters.

2 See particularly parr. 6, 7, and 9.
3. But though the line of four words is the normal measure of
the She, it is by no means invariably adhered to. We have in one
ode, according to the judgment of several
scholars, a line of only one word in each of
its stanzas. Lines of two, of three, of five, of six, of seven, and
even of eight words, occasionally occur. When the poet once
violates the usual law of the metre, he often continues his innovation
for two or three lines, and then relapses into the ordinary form.
He is evidently aware of his deviations from that, and the stanzas
where they occur will be found in general to be symmetrically con-
structed and balanced. So far as my own perception of melody in
numbers is concerned, I could wish that the line of four characters
were more frequently departed from.

4. The pieces, as printed, appear divided into stanzas;—and
The division of the odes into stanzas, and its irregularities, is
properly so, though the Han scholars say that such division was first made by Maou
Chang. He did his work well, guided mainly by the rhyme, and
by the character of the piece as narrative, allusive, or metaphorical.
The very few cases in which a different division from his is now
followed have been pointed out in the body of the volume.
In most pieces the stanzas are of uniform length, and are very
frequently quatrains; but the writers allowed themselves quite as
much liberty in the length of the stanza as in that of the line.
Stanzas of two lines are very rare, but I. viii. VIII. is an example of

3 L. vii. I. The second line in each stanza, as printed in the body of this volume, consists of
six characters (\textit{攴子改爲分}). Many scholars make the first word in each of the
three lines (\textit{攴子改爲分}) to stand as a line by itself, but it seems to me that one character can
hardly sustain the place of a whole line. The ode in question, it may be observed, is generally
irregular in its construction. The 1st and 3d lines in each quatrains consist of 5 characters; the
second, as I have printed it, contains 6, and the 4th, 7.
4 Lines of two characters occur: in
the first three stanzas of II. ii. III., and IV. I.; and in IV. i. [l] III. Lines of three characters
occur in I. i. V., consisting of three quatrains, where all the lines are thus formed, but the third;
in I. iii. XIII., and IV. ii. II. Five characters occur in the 3d and 3d stanzas of I. ii. VI., and
in I. iii. XIII., and IV. ii. II. Six characters occur in I. i. III., st. 2, 3, 4, 5, and in the last lines
of all the stanzas of II. ii. V.; seven in I. ix. IV., st. 1, 2, 3, 4, 5; and eight in II. iv. IX. 8, 9, 8.
5 Take for instance stanzas 1—3 of II. ii. III.:—

\begin{verbatim}
1 魚麗麗魚麗麗魚麗麗魚麗麗君予有酒君予有酒君予有酒君予有酒
2 魚麗麗魚麗麗魚麗麗魚麗麗君予有酒君予有酒君予有酒君予有酒
3 魚麗麗魚麗麗魚麗麗魚麗麗君予有酒君予有酒君予有酒君予有酒
or stanzas 1 and 2 of IV. ii. II.:—
4 有騏有騏騏騏騏騏騏騏騏騏騏騏騏騏騏騏騏騏騏騏騏騏騏騏騏騏騏騏騏騏
5 有騏有騏騏騏騏騏騏騏騏騏騏騏騏騏騏騏騏騏騏騏騏騏騏騏騏騏騏騏騏騏

97]
an ode made up of them; and in II. ii. III. there are three such stanzas following three quatrains. Triplets are also rare; but we have odes made up of them, as I. i. XI.; ii. V. and XIV.; vi. VIII.; and others where triplets are intermixed with stanzas of other lengths, as I. ii. VI. and XII.; vii. XIV.; xv. VI. Stanzas of five lines are rare, but they do occur, forming the structure of whole odes, as I. ii. X. and XI.; vii. III., and III. i. X.; and intermixed with others, as in II. iv. V. Stanzas of six lines, of eight, of ten, and of twelve are frequently met with. II. vii. VI. is made up of stanzas of fourteen lines each, and in IV. ii. IV. we find stanzas of as many as sixteen and seventeen. Stanzas of seven lines, as in I. ii. III.; iv. I., IV. and VI.; of nine lines, as in I. ix. VI., and x. VI.; and of eleven lines as I. xv. I., in all the stanzas but one, are all unusual. Generally speaking, stanzas with an even number of lines greatly outnumber those with an odd.

As instances of odes where stanzas of different lengths are mixed together, I may refer to II. iv. V., where we have one of 7 lines, four of 5, then one of 7, one of 5, and two of 7; to the 7th ode of the same Book, consisting of four stanzas of 8 lines and four of 4; and to II. v. VI., where there are three stanzas of 4 lines, then one of 5, one of 8, and one of 6. In III. i. II. stanzas of 6 and 8 lines alternate, and in III. ii. VIII. we have first six stanzas of 5 lines, and then four of 6. Other arrangements the reader can notice for himself. No laws can be laid down upon the subject.—I have drawn no illustrations in this paragraph from the sacrificial odes, which are distinguished by various peculiarities of structure, both in regard to rhyme and stanzaic arrangement.

5. The manner in which the rhymes are disposed has received much attention from the Chinese themselves. Postponing to the next section any discussion as to the number and arrangement of them, I will here content myself with a description of the principal rules observed in their arrangement, drawing my materials mainly from Kêang Yung's Adjustment of ancient Rhymes.6

6. 墉源江永古韻標準 Kêang Yung, styled Kêang Shin shê (慎修), died, at the age of 82, in A.D. 1762. He was a native of Wu-yuan dia, dept. Huêi-chou, Gaou-hwuy.

98]
of five lines, in I. iv. VI. 1, ll. 3—7; of six lines, in I. v. III. 4, ll. 2—7; of seven lines, in I. v. IV. 6, ll. 2—8; of eight lines, in I. v. IV. 1, ll. 1—8; of nine lines, in III. ii. VI. 1, ll. 2—10; of ten lines, in II. vi. V. 2, ll. 1—10; of eleven lines, in IV. iii. II. ll. 12—22; and even of twelve lines, in IV. ii. IV. 4, ll. 1—12.

[ii.] Where the rhyming lines are interrupted by one or more lines intervening which do not rhyme with them. Thus in I. i. I. 1, ll. 1, 2, and 4 rhyme, separated by l. 3, which does not; and in I. xv. I. 5, ll. 1—5 rhyme; l. 6, not rhyming, intervenes; and the rhyme is resumed in ll. 7—9. Then come two lines, not rhyming, and l. 13, which closes the stanza, resumes the rhyme again.

The rhymes are sometimes wide apart, the intervening lines not rhyming at all, or rhyming differently together. E.g., in III. iii. II. 3, a stanza of eight lines, only ll. 2 and 8 can be said to rhyme, though Twan-she makes out an irregular rhyme between ll. 4 and 6. In III. ii. I. 3, ll. 2 and 6 rhyme, two of the intervening lines, 3 and 4 being assonances, and 5 not rhyming at all; and in st. 8, ll. 4 and 8 rhyme, with intervening lines all rhyming differently together.

[iii.] Where the stanza contains only one rhyme, as I. i. I. 1. Sometimes two stanzas succeed each other, with the same rhyme in both, as att. 7, 8 of II. iii. V., and 3, 4 of III. i. VIII.

(iv.) Where the stanza contains two or more rhymes, as I. i. I. 2; II. vii. VI. 1.

[v.] Where the different rhymes alternate;—with more or less regularity or irregularity. In I. i. VII. the stanzas are quatrains proper, ll. 1 and 3 rhyming together in each, and also ll. 2 and 4. In I. ii. VI. 3, containing six lines, ll. 1 and 3 rhyme, and also ll. 2 and 4, whose rhyme is then continued in ll. 5, 6. So in I. ii. X., the stanzas of which are of five lines, ll. 1 and 3, rhyme, and then ll. 2, 4, 5. In I. i. II. I, ll. 2 and 5 rhyme, and then ll. 3, 4, 6. In III. iii. VII. 1, ll. 2, 4, 6 rhyme; ll. 3 and 5; and then ll. 8, 9, 10, 12.

[vi.] Where one or more lines at the commencement of the different stanzas in a piece, or their concluding lines, rhyme with one another. The former case occurs in I. xv. III.: II. vi. VIII.: III. iii. I. 2—8; the latter, in I. i. XI.; ii. XIV.; iv. IV.; vi. III.; vii. XIII.; xi. X.: III. i. X.: IV. ii. II. But in all these instances we
have the repetition of the whole lines, and not of the rhymes in them only.

[vii.] What we call medial rhymes are found occasionally.\textsuperscript{14} E.g., I. iii. I. 5, I. 1; IX. 2. I. 2 (doubtful); XVI. I. 2, 3, I. 5; iv. III. I, I. 3; xiv. II. 4, II. 1, 2; II. v. VI. I, 2, I. 1; IV. iii. I., I. 1. Kêang gives two instances under this case, where the members of different lines in the same stanza rhyme:—I. ii. X. 2, II. 2, 4, and III. ii. VIII. 9, I. 5, 6.

Without specifying any additional characteristics of the rhymes, which the minute research of native scholars has pointed out, it is to be observed that in all the Parts of the She, there are multitudes of lines, sometimes one, and sometimes more, which do not rhyme with any others, in the same stanza, while in Part IV., Book I., there are at least 8 pieces in which there is no attempt at rhyme at all. Even in the 4th and 5th stanzas of III. i. VI., and the 4th stanza of iii. XI., it is only by a violent exercise of poetic license that we can make out any rhymes. We may consider such disregard of rhyme as an approach in Chinese to the structure of blank verse; but while every other irregularity in the ancient odes has met with imitators, I am not aware that this has received any favour. So far from the Chinese having any sympathy with Milton's contempt for rhyming as 'a jingling sound of like endings,' 'a troublesome bondage,' they consider rhyme as essential to poetry.

6. The only other point which it is necessary to consider in this section is, whether the rhymes of the She were affected by what every Chinese scholar knows as the four tones, and an accurate acquaintance with which is now essential, not only to the making of poems and the tones.

There is considerable difference of opinion between those who have most deeply studied it. One of the cases instanced by Kêang Yung in regard to the rhymes, and which I have not adduced in the preceding paragraph, is that characters of the same termination rhyme together though they may be in different tones;\textsuperscript{15} and this he endeavours to support by reference to more than 200 stanzas where he contends that the rhymes are altogether independent of the tones.\textsuperscript{16}

\textsuperscript{14} 句中韻. \textsuperscript{15} 四聲通韻. \textsuperscript{16} E.g. In I. I. I. 8, it is said that \textit{紫} (I. 1) and \textit{樂} (I. 4) rhyme; in IX. I. 1, 3, \textit{改} (I. 2), \textit{永} (I. 2), and \textit{方} (I. 1); in II. I. I. 1, \textit{居} (I. 1) and \textit{御} (I. 3); in IV. V. 3, \textit{修} (I. 1), \textit{歐} (I. 3), and \textit{淑} (I. 4); in III. ii. I. 1, \textit{詘子} (all I. 2), and \textit{穆} (I. 4); in st. 3, \textit{字} (I. 5), and \textit{翼} (I. 6); in st. 5, \textit{道} (I. 1, I. 2, 3).
this view followed Koo Ning-jin or Koo Yen-woo (A.D. 1,603—1682), distinguished by his varied scholarship, and especially by his researches into the ancient rhymes. In opposition to them, Twan Mow-t'ang, or Twan Yuh-isue (A.D. 1,735—1,815), contends that we ought to acknowledge three tones, the 1st, the 2d, and the 4th, in the She. He says:—"The tones of characters anciently were different from what they are now, just as the ancient rhyming endings were different from the present. Examining the compositions of the Chow and Ts'in dynasties, and the earlier portion of the Han, we find that there were then the 1st, 2d, and 4th tones, but not the 3d. During the dynasties of Wei and Ts'in (A.D. 227—419), many words in the 2d and 4th tones assumed the 3d, and many in the 1st tone fell into one or other of the others. In this way there were the four tones complete; but in many cases they were different from what they had anciently been. Characters formerly of the 1st tone were now in one of the others, and many formerly in the 2d and 4th tones were now in the 3d. By diligent research the fact and the process of the change can be ascertained." Admitting, as I believe we ought to do, what is here claimed, that the tones of many of the characters were different anciently from that they became in the 3d and 4th centuries, there is not much difficulty in approximating the views of Twan and Koo to each other. The latter says:—"Although the discussion of the four tones arose only when the capital was on the left of the K'ang [say in our 5th and 6th centuries], yet the poetical compositions of the ancients had their characters distinguished in pronunciation as slow or rapid, light or heavy, and hence those now in the even tone rhymed together, as did those in the other tones. Yet it was by no means always so. The tones of characters have changed. In fact anciently these tones were simply the variations of pronunciation made by the voice of the singer, now high now low, now repressed now put forth. And thus the four tones could be used to rhyme together." Three tones existed anciently, according to Twan. 'No,' says Koo, 'there were no tones; but only certain

17 顧甯人 or 顧炎武 18 段茂堂 or 段玉裁 19 See the 六書音均表古四聲說, in the 皇清經解卷六百五十六 p. 16.
20 See the 音論古人四聲一貫, in the 皇清經解卷四 p. 7.

Koo says that 'the discussion of the four tones arose on the left of the K'ang,' i.e., during the king, or the southern capital, during the greater portion of the 5th and 6th centuries. I have translated the rest of the passage according to the sense of it, without attempting to make a literal version.

101]
differences of pronunciation." Both admit that the tonal system was not completed before our fifth century; and both agree that the tones of characters were liable to change. The difference of opinion between them lies more in words than in things. I concur with Tswai in accepting the existence of three tones during the Chow dynasty; and it will be found that the rhymes of the odes, as given at the end of each piece, have more than a sufficient amount of verisimilitude and consistency.

SECTION II.


1. After all that has been said in the preceding section on the rhymes of the She, the student is soon struck by what he cannot at first but regard as the imperfection of many of them. It is evident from the structure of an ode that such and such lines were intended to rhyme; but he can in no way make them do so. Whatever the dialect to which he may have given his special attention, he sees that either the characters were pronounced and toned under the Chow dynasty very differently from the manner in which he has learned to enunciate them, or that the writers of the odes were astonishingly indifferent to the correctness of their rhymes, and content often with a remote approximation to similarity of sound in them. If he have recourse to the aid of the rhyming dictionaries which are current throughout the empire, and which, though representing an older pronunciation than that of the present day, must yet be followed by all poets and poetasters, his difficulty is brought before him with increased definiteness. There is hardly a single ode which will stand the test of an examination by the rhyme-and-tone classes in those dictionaries. We are come to a subject encompassed with perplexity; but much has been done by native scholars to unfold its complications, and to enable us to understand how the Chinese spoke and rhymed in the remote age of the Chow dynasty. I will endeavour to give a brief and clear view of the result of their researches in a few paragraphs, following the method of my own mind in its endeavours to grasp
the subject, and giving in notes the fuller information which will help
others to comprehend the processes and acquiesce in the conclusions.
2. In Choo He's edition of the She, we have a multitude of notes
to assist us in reading the text, and making out the rhymes. It is
always said that such and such a character rhymes with such and
the system of rhyming the) such another; that is, it is to be read different-
ly from its ordinary pronunciation that it
may give the necessary rhyme; and all these hēh yun, as they are
called, are reproduced in the K'ang-he dictionary. 1 This method
of rhyming the odes was first reduced to a system by Woo Yih, or
Woo Ts'ae-lun, 2 a scholar of the Sung dynasty, a little earlier than
Choo He. He published a Work, which I have not seen, under the
name of Yun-poo, which we may translate 'The Rhyme-mender.'
Mr. Wylie observes upon it, that 'it is chiefly valued as being the
earliest attempt to investigate the theory of the ancient sounds, but
it is said to be a very faulty production.' 3 Whatever conclusions
Woo came to as to the ancient sounds, he appears to have de-
termined that, in reading the She, the standard pronunciation of
his own day was to be adopted, and that, wherever words, evident-
ly intended to rhyme, yet did not rhyme according to that stan-
dard, then the pronunciation of one or more of them should be
changed, and a rhyme effected by hēh yun, or poetical license.
Unreasonable as this method was, and impracticable in any alphabetic
language, practicable only in the ideographic Chinese, it found
multitudes of admirers and followers. Even Choo He, we have
seen, adopted it; and Seu Ch'ien of the same dynasty has given it as
his opinion, that 'it was not till the Rhyme-mender was published that
the pieces in the Book of Poetry could be regarded as poems.' 4

But the discrepancy between the rhymes of the She and those
which had subsequently come to prevail was patent to scholars long
before the Sung dynasty. Ch'ing Heyen himself wrote a treatise
on the subject; 5 and, all through the time of the Three kingdoms,
the Ts'ın, and other dynasties, on to the T'ang, various writers gave

1 叶韻. Morrison defines the phrase as—'two syllables that rhyme;' Mathurin as—
"rhyme;' and Williams as—'to rhyme; harmonious cadence or tone.' But all these accounts of its
fail to indicate its most important and frequent signification, that the rhyme is one of an assumed
poetical license, where one of the characters has a pronunciation assigned to it which it does not in
other circumstances have.
2 窮才 or 窮才老韻補—see General Notes
on Chinese Literature, p. 9.
3 梁啟超穷才老韵补曰自补韵之
4 梁啟超穷才老韵补曰自补韵之
5 窮才詩音

103]
their views upon it. The conclusion in which they rested seems to have been that enunciated by Luh Tih-ming, that the ancient rhymes were pliant and flexible, and there was no occasion to make any change in them to suit modern pronunciations. 

The question has received the most thorough sifting during the present dynasty; and Koo Yen-woo, K'ang Yung, and Twan Yuh-tsa, all mentioned in the preceding section, endeavouring, one after another, to exhaust the field, have left little to be gleaned, it seems to me, by future labourers. To prepare the reader to appreciate the results at which they have arrived, it will be well to set forth, first, the rhyme-system current at the present day, as given in the Thesaurus of the K'ang-he period, and next, the more extended system given in the K'uean yun dictionary, and which represents the rhymes as they were classified in the T'ang and Suy dynasties.

3. In the K'ang-he Thesaurus the rhymes are represented by 106 characters, no regard being had to the initial consonants of those characters. There are 15 in the upper first tone, as many in the lower first, 29 in the second or ascending tone, 30 in the third or departing tone, and 17 in the 4th, called the entering or retracted tone. Taking the first or even tone as the measure of the endings, this system gives us only 30; and, if we add to them those of the 4th tone, which we must spell differently in English, we obtain 47. But some of those endings, as, for instance the first two, cannot be, and never could have been, represented by any but the same letters in English,—which would reduce their number; while others, as the sixth and seventh, comprehend characters that, as they come upon the ear in conversation and recitation, cannot be represented by the same letters,—which would increase their number. Altogether, Medhurst makes out, upon

6 古人韻緩不煩改字 7 Those representative words in the Thesaurus are—
of the upper first tone,  
東冬江支和魚虞齊佳灰真文元寒删
of the lower first tone,  
先先看歌呼陽庚青蒸尤尤真鹽咸
of the second tone,  
董腫講紙丐語裏脣賄賄吻阮早滑
銅銅何則馬養極迥有疑感欲頭
of the third tone,  
送送涉真未御遇盡泰卦隊實間顧翰
諫諫嘆敖號首鵲藜敬徑肴訥勸豔陥
of the fourth tone,  
屋沃覺質物月曷點屑藥陽錫職緒合
葉治

104]
ANCIENT PRONUNCIATION AND RHYMES. [PROLEGOMENA.

this system, 55 finals, or rhyming terminations; and as he makes the initials or consonantal beginnings in the language to amount to 20 and a mute,—say 21, we have 21 x 55 = 1,155, as a near approximation to the number of possible sounds or enunciatrons in Chinese, a little more than one fortiieth of the number of characters of which the language is made up. But the actual number is much smaller. Edkins gives the number of syllables, or distinct sounds in the Mandarin dialect, as 522, adding that in the syllabic dictionary of Morrison there are only 411. He says that if we were to accept the final m, and certain soft initials, which were still in existence under the Mongolian dynasty (A.D. 1,280—1,367), there would be at least 700 syllables. Williams states that the possible sounds in the Canton dialect which could be represented by Roman letters would be 1,229, while the actual number of syllables is only 707. It is always to be borne in mind that the rhyming endings, according to the present rules of Chinese poetry, are much fewer than the terminations diversified by the tones.

4. Ascending along the line of centuries from the era of K'ang-he to the time of which the pronunciation is given in the Kwang-yun dictionary, a period of nearly a thousand years, we find the rhyming endings represented by nearly twice as many of the T'ang dynasty, as in the Thesaurus, or by 206 in all. There are 28 in the upper first tone and 29 in the lower, 55 in the second tone, 60 in the third, and 34 in the fourth. To the western

Combining these into groups, according to the tones, we obtain:

[1] 東董盛屋; 冬腫末沃; 江謨譜覺; 支賈質; 微尾未; 魚需; 廢鬼; 許葛; 黄江; 寒寒; 易易;
[2] 先鈍霞; 嘔; 查; 謝; 目; 魚; 齊; 元元; 併併; 傾傾; 腰巧效; 貨餉; 皆; 桌; 厚有; 風; 招; 白; 洞; 青; 青; 青; 青; 青;

This grouping of the characters shows that, though only the division of the first tone into an upper and a lower series is expressly mentioned, yet we must suppose a corresponding distinction carried into the other tones. Thus it is that we have about twice as many representatives of the characters in the 2d and 3d tones as of either of the upper or lower series of those of the 1st tone. The 4th tone characters are distributed under those of the other tones which end with consonants. This seems natural, and one accustomed to the Canton and other local dialects can hardly suppose that it is not the correct arrangement; yet it was in several instances an innovation, considerably on in the time of our Christian era.


10 The Kwang-yun (廣韻) is the oldest of the existing rhyming dictionaries. It appeared early in the Sung dynasty; but was confessedly based on an older work, which is lost, by Luh
student of Chinese the earlier system commends itself as in some respects preferable to the more condensed one of the present day. It meets more fully the requirements of the ear in regard to several endings which we cannot represent by the same letters in any alphabetic language. On the other hand, however, it multiplies in several instances endings which we cannot in any way represent but by the same letters. For instance, the first two endings in the

Fah-yen, a scholar of the Hsueh dynasty, who had employed the 206 representative characters.

They are:

of the upper first tone, 東冬鍾江支勝之徳魚虞模齊佳皆, 灰咍稿譚臻文欣元魂袤寒桓刪山, 帷郝怎等文, 唐耕清青蒸登尤侯幽侵覃談鹽添咸衙嚴凡。

of the lower first tone, 先仙蕭宵肴豪歌歌麻陽唐庚耕清青蒸登尤侯幽侵覃談鹽添咸衙嚴凡。

of the second tone, 董陳講紙音止尾語襄攀已解鉬騦鉬興海輿天, 按倪阮混作華入, 族清產鑚鑚犢鉬, 細馬養葛模耿臭迴捫等有百, 亻聲感故氷, 愛認反范。

of the third tone, 送宋用 Hiện 至志未御遇暮露祭泰卦衆隊代落, 摩属, 塞恨信庵, 謹謹শ, 勝徑証瞪盲候幼幼

of the fourth tone, 謹問凡月, 木未款, 驚聘, 蕃彝, 柏, 調戈沃淪覺, 質術構物造月, 末人, 乳, 捏, 獨, 悴, 拈, 蕃, 玉, 藥, 之。

Grouping these characters, according to the tones, we obtain:

[1] 東冬鍾江支勝之徳魚虞模齊佳皆, 灰咍稿譚臻文欣元魂袤寒桓刪山, 帷郝怎等文, 唐耕清青蒸登尤侯幽侵覃談鹽添咸衙嚴凡。

Section II.
ANCIENT PRONUNCIATION AND RHYMES.

[PROLEGOMENA.

Thesaurus, to which I referred in the last paragraph, are expanded by it into three, and illustrated by characters pronounced tung, tung, and chung. The ending is ung. Edkins, indeed, is of opinion that there was a difference ancienly in the three sounds, and he represents them by ung, ung, and ung. But in the really ancient times, when the odes of the Shé were made, there was no such difference, and certainly there is none appreciable now by any ear that is not of the most exquisite delicacy. Even Chinese writers of the highest authority say in reference to them that the pronunciation is the same but the rhyme different. I will only further say on this point, that the manner in which the rhyming dictionaries were constructed, after the introduction from India of the system of syllabic spelling, by means of the four tones and seven notes of music, has never yet been fully elucidated by any foreigner. Nothing satisfactory, so far as I know, has been done to complete what Morrison said upon the subject in the Introduction to his dictionary.

The reader will, no doubt, now be surprised when he is told that the result of the investigations of Koo Yen-woo, Kēang Yung, and Twan Yuh-tsaé has been to reduce the rhymes of the Shé to fewer than twenty terminations. Koo, indeed, allows no more than ten, insisting on characters of the same ending, whatever be their tones, rhyming with one another. Kēang, following Koo in his view about the tones, yet enlarges his terminations to thirteen. Twan Yuh-tsaé makes altogether seventeen; but as he contends for the exist-

12. Thus Koo Yen-woo (音論古人音論不煩改字) says: 韻書起於陸法言，於是有音同韻異者冬東鍾鐘模庚庚澄清蒸蒸登登之部不可以相雜
13. Koo's system classifies the rhyme-characters of the Kēang-yun thus: 1st, 冬冬鍾鐘; 2nd, 鍾模模模; 3rd, 模庚庚庚; 4th, 庚澄澄澄; 5th, 澄清清清; 6th, 清蒸蒸蒸; 7th, 蒸登登登; 8th, 登登登登; 9th, 登登登登; 10th, 登登登登; 11th, 登登登登; 12th, 登登登登; 13th, 登登登登; 14th, 登登登登; 15th, 登登登登; 16th, 登登登登; 17th, 登登登登; 18th, 登登登登; 19th, 登登登登; 20th, 登登登登; 21st, 登登登登; 22nd, 登登登登; 23rd, 登登登登; 24th, 登登登登; 25th, 登登登登; 26th, 登登登登; 27th, 登登登登; 28th, 登登登登; 29th, 登登登登; 30th, 登登登登; 31th, 登登登登; 32th, 登登登登; 33th, 登登登登; 34th, 登登登登; 35th, 登登登登; 36th, 登登登登; 37th, 登登登登; 38th, 登登登登; 39th, 登登登登; 40th, 登登登登; 41th, 登登登登; 42th, 登登登登; 43th, 登登登登; 44th, 登登登登; 45th, 登登登登; 46th, 登登登登; 47th, 登登登登; 48th, 登登登登; 49th, 登登登登; 50th, 登登登登; 51th, 登登登登; 52th, 登登登登; 53th, 登登登登; 54th, 登登登登; 55th, 登登登登; 56th, 登登登登; 57th, 登登登登; 58th, 登登登登; 59th, 登登登登; 60th, 登登登登; 61th, 登登登登; 62th, 登登登登; 63th, 登登登登; 64th, 登登登登; 65th, 登登登登; 66th, 登登登登; 67th, 登登登登; 68th, 登登登登; 69th, 登登登登; 70th, 登登登登; 71th, 登登登登; 72th, 登登登登; 73th, 登登登登; 74th, 登登登登; 75th, 登登登登; 76th, 登登登登; 77th, 登登登登; 78th, 登登登登; 79th, 登登登登; 80th, 登登登登; 81th, 登登登登; 82th, 登登登登; 83th, 登登登登; 84th, 登登登登; 85th, 登登登登; 86th, 登登登登; 87th, 登登登登; 88th, 登登登登; 89th, 登登登登; 90th, 登登登登; 91th, 登登登登; 92th, 登登登登; 93th, 登登登登; 94th, 登登登登; 95th, 登登登登; 96th, 登登登登; 97th, 登登登登; 98th, 登登登登; 99th, 登登登登; 100th, 登登登登.

107]
ence of three tones, and that tone rhymes with tone, we may allow
3 × 8 + 2 × 9 = 24 + 18 = 42, as the extreme number of rhyming end-
ings anciently made use of by the Chinese, while the difference between
the enunciation of characters in the first and second tones could hardly
be appreciable by the ear in singing. Twin's terminations may be
approximately represented, in the order in which he gives them, by
a (our e in wet), and eh for his 3d tone; aou (including oau); oh,
and its 3d tone euh (ew in our new, and ewt in newt are not far
from them); ow (as in now); u or oo; ang (the a approaches to our
a in fat); im and its 3d tone ip (as in our him and hip); am and its
3d tone ap (as in our ham and hap); un (as in our sung); ang (as
in our rang); ing or eng; and in its 3d tone it (as in our sin and sit;
un (as in sin); an (as in fan); ei and its 3d tone eih (nearly as in scheik);
e or ee (our long e as in me) and its 3d tone eh; and o (as in go).15

15 The lst termination admitted by Twin Yeh-tang embraces the characters classed in the
Kwang-yun under the representatives 其 (t. 1), 止 (t. 2), 志 (t. 3), and 代 (t. 4). Under it moreover are comprehended all characters formed from the
phonetics in the following list, which, and in the other terminations, includes some derivatives—

The 2d termination embraces the characters arranged under
萧 (t. 1), 秋 (t. 2), and 高 (t. 3), and those formed from the phonetics—

The 3d termination embraces the characters arranged under
辛 (t. 1), 秋 (t. 2), and 高 (t. 3), and those from the phonetics—

The 4th termination embraces the characters arranged under
侯 (t. 1), 厚 (t. 2), and 侯 (t. 3), and those formed from the phonetics—

108]
Even if we accept these approximations to the ancient rhyming-endings of Chinese poetry, we shall still find it extremely difficult to read the odes of the She, as they were no doubt read when they were written; and to enable the student to do so, he would have to unlearn the names of the characters which he has already learned with a great amount of labour, and acquire a set of names which would make him unintelligible to the people and scholars of the present day, thus encountering a toil and expending an amount of time for which there would be no adequate return. All that we can do, is to read the odes as they are now read throughout the nation, making them rhyme imperfectly and often not at all; to be prepared at the same time to maintain that, when they were written, they did come trippingly off the tongue in good rhyme; and then to refer, in proof of our assertion, to the researches of T'wan Yuh-tse.

6. But it is not merely as thus satisfying the cravings of a historical curiosity that those researches are valuable;—they bring

General rules of the before us how it was that rhyme arose in Chinese researches into the ancient rhyme-system.

composition at all, and they carry, in their establishment of that fact, a striking evidence of their own correctness, while showing also how the language has, with the progress of time and the changes growing up in it, become increasingly difficult of acquisition to the people themselves and to foreign students of it.

The written language of China was, I believe, in its first beginnings pictorial, the characters being rude figures of the objects which they were intended to represent. This is a thing sufficiently known; and sufficient illustrations of it are to be found in nearly every book which has been written on the Chinese language.

But there were limits, evidently narrow limits, to this process of representing by pictorial signs the subjects of human thought. The characters speaking to the eye, though their form is now so
changed that their original nature cannot be discerned, were never more than a few hundred; and most of them are retained in what are generally called radicals, under one or other of which all the other characters of the language are arranged in the K'ang-he dictionary. To meet the requirements of thought and composition, the device was fallen on of forming characters that should be phonetic or representative of sounds,—that should be so, not as embodying in their form the elements of the compound sound as in an alphabetic language, but which should be understood and treasured in the memory as indicative each of its particular sound, whether that was of a single vowel, a diphthong, a triphthong, or a vowel and consonant together. Several of the radicals were set apart for this object; other phonetics had their own individual meaning as ideographs; and some hardly seem to have served any purpose but that of phonetics. By the combination of them with the radicals, the number of ideographs became capable of indefinite multiplication. In fact, the great body of the characters in the language is formed by the union of a radical and a phonetic, the former element giving for the most part some general intimation of the meaning, and the latter of the sound. As T'wan Yuh-tsae says, 'In defining dictionaries, the meaning is the principal thing,—the warp, with the sound as the woof; in rhyming dictionaries, the sound is the warp, and the meaning is the woof.' Thus in the Shoo-kwoan, as it came from Heu Shin, about A.D. 100, after the lexical definition of the meaning, it is generally added, 'Formed from such a radical, taking its sound from such and such a phonetic.' The spelling by means of an initial and final is an addition by the Sung editor.

It was by means of these phonetic characters that rhyme became possible in Chinese writings. And we may assume it as self-evident, that a phonetic on its first formation had only one sound and one tone; for if it had had many sounds and tones it would have ceased to be a phonetic. Much of this happy simplicity continued well on into the Han dynasty. But later on we find characters into which the same phonetic enters quite variously pronounced, though some one

16 See the 六書音均表, 古詗聲說, 諸聲之字, 半主義, 半主義, 凡字書以義為經, 而聲為緯, 凡韻書以聲為緯, 而義為緯之。17 Callery has called attention to this characteristic of the Shoo-kwoan in his Systems Phonetics, p. 16. T'wan Yuh-tsae does the same in the paragraph just quoted, adding that there must have been similar dictionaries during the dynasties of Shang and Chou, which are long lost. It may be doubted if such dictionaries ever existed.
or more of them will generally be found to retain the original sound. How it was that phonetics came in process of time to assume several different pronunciations or sounds, some of them widely diverse from the original sound each was intended to suggest, is an inquiry that has considerable attractions for the minute philologist. The facts of change may be collected and the dates approximated to, while the cause was more subtle and is difficult to ascertain; but it would be foreign to my present purpose to enter on so wide a question. What has been stated affords to my own mind an account of the peculiarities of the rhymes of the She entirely satisfactory. We are placed by them near to the fountain-head of the Chinese language. We are shown it in its first appearances; and the one point of the phonetic having been made to represent only one sound sufficiently vindicates and establishes the system of the modern researches into the ancient rhymes.

Before leaving the subject of the present section, I will venture to state my own opinion that the nature of the Chinese language is even at the best ill-adapted in one important respect for the purpose of agreeable rhyme. It does not admit the variety that is found in an alphabetical language, and which is to us one of the charms of poetical composition. The single rhyming endings in English are 360; and if we add to them what are called double and triple rhymes, where the accent falls on the penultimate and antepenultimate syllables, they cannot come short of 400. In Chinese on the other hand the rhyming endings are very few, and though there may be a great number of words to any one ending, yet, through the comparative fineness of the initial consonants, many rhymes are to a foreign ear merely assonances, and the effect is that of a prolonged monotony. This defect, inherent in the nature of the Chinese language, has been aggravated by the course which poetry has taken for more than a thousand years. In the She we find characters rhyming with one another in the different tones, and changes of rhyme in the same piece, and even in the same stanza; but since the era of the T'ang dynasty, it has been established that the rhyme in a poem must always fall on a character in the even tone, and the liberty of the

18 Two instances 唐, which originally was sounded 韧, but is now called 晰, and classed under 唐, with 唐 and other derivatives, while 唐 and others, are classed under 灰, and sounded 唐; and 唐, originally sounded 韋, some of whose derivatives are sounded 韋, one at least (敏) 韋, and several more.
writer is farther cramped by the method of alternating in all the lines, according to certain rules, the even and deflected tones. It is in consequence of this that poetical compositions now are necessarily constrained and brief, and we never meet with the freedom and seldom with the length which we find in the Book of Poetry. Some Christian Chinese of genius, addressing himself to the work of a hymnologist, and breaking down, not rashly but wisely, all restrictions, may yet do more to develope the capabilities of his language for the purpose of poetry than has been hitherto accomplished.

SECTION III.

THE POETICAL VALUE; AND CERTAIN PECULIARITIES OF COMPOSITION IN THE ODES OF THE BOOK OF POETRY.

1. My object in translating the Book of Poetry as a portion of the Chinese classics does not require that I should attempt any estimate of the poetical value of the pieces of which it is composed; and I touch upon the subject only in a slight and cursory manner. The Roman Catholic missionaries, who were the first to introduce the knowledge of Chinese literature into Europe, expressed themselves with astonishing audacity on the merit of the odes. In the treatise on the antiquity of the Chinese with which the 'Memoires concernant les Chinois' commence, it is said:—'The poetry of the She-king is so beautiful and harmonious, the lovely and sublime tone of antiquity rules in it so continually, its pictures of manners are so naive and minute, that all these characteristics give sufficient attestation of its authenticity. The less can this be held in doubt that in the following ages we find nothing, I will not say equal to these ancient odes, but nothing worthy to be compared with them. We are not sufficient connoisseurs to pronounce between the She-king on the one side and Pindar and Homer on the other; but we are not afraid to say that it yields only to the Psalms of David in speaking of the Divinity, of
Providence, of virtue, &c., with a magnificence of expressions and an elevation of ideas which make the passions cold with terror, ravish the spirit, and draw the soul from the sphere of the senses."

Such language is absurdly extravagant, and we are tempted to doubt whether the writer who used it could have had much acquaintance with the poems which he belauds. And yet it would be wrong to go to the other extreme, and deny to them a very considerable degree of poetical merit. It is true that many of them, as Sir John Davis has said, 'do not rise above the most primitive simplicity,' and that the principal interest which the collection possesses arises from its pictures of manners, yet there are not a few pieces which may be read with pleasure from the pathos of their descriptions, their expressions of natural feeling, and the boldness and frequency of their figures.

The comparison of them to the Psalms of David is peculiarly unfortunate. God often appears in them, indeed, the righteous and sovereign lord of Providence; but the writers never make Him their theme for what He is in himself, and do not rise to the distinct conception of Him as 'over all,' China and other nations, 'blessed for ever,' to be approached by the meanest as well as the highest.

2. Sir John Davis contends that 'verse must be the shape into which Chinese, as well as other poetry, must be converted in order to do it mere justice,' adding that in his own treatise on the Poetry of the Chinese, while giving now a prose translation, now a faithful metrical version, and anon an avowed paraphrase, he has deferred more than his own judgment and inclinations approved to the prejudices of those who are partial to the literal side of the question. It may be granted that verse is the proper form in which to translate verse; but the versifier must have a sufficient understanding of the original before he can do justice to it, and avoid imposing upon his reader. Sir John has rendered in verse two of the odes of the She. Of the former of them, where the meaning of the ode is entirely misapprehended, I have spoken in a note appended to it (p. 21). The second is given with more success; but not in what I can regard as 'a faithful metrical version.' He observes that the style and language of the odes, without the minute commentary which accompanies them, would not always be intelligible at the present day.

† The Poetry of the Chinese (London, 1810), p. 34.

115]
But the earliest commentary on the odes is modern as compared with their antiquity, and what, it is to be presumed, he calls the minute commentary often differs from it toto caelo. Every critic of eminence, indeed, has his own to-say on whole odes and particular stanzas and lines. I have not delivered myself to any commentary. Where the lines are now and then all but unintelligible, we may suspect some error in the text;—no commentary will be found to throw any satisfactory light upon them. But upon the whole, the Book of Poetry is easier to construe than the Book of History;—it is much easier than the poetry of the T'ang and subsequent dynasties.

My object has been to give a version of the text which should represent the meaning of the original, without addition or paraphrase, as nearly as I could attain to it. The collection as a whole is not worth the trouble of versifying. But with my labours before him, any one who is willing to undertake the labour may present the pieces in a faithful metrical version.' My own opinion inclines in favour of such a version being as nearly literal as possible. In Bunsen's 'God in History,' Book III., chap. V., poetical versions are given of several passages from the She, which that various writer calls 'The Book of Sacred songs.' Versified, first in German, from the Latin translation of Lacharme, and again from the German version in English, if the odes from which they are taken were not pointed out in the foot-notes, it would be difficult, even for one so familiar with the Chinese text as myself, to tell what the originals of them were. Such productions are valueless, either as indications of the poetical merit of the odes, or of the sentiments expressed in them.

3. Nothing could be more simple than the bulk of the odes in the first Part. A piece frequently conveys only one idea, which is repeated in the several stanzas with little change in the language. The writer wishes to prolong his ditty, and he effects his purpose by the substitution of a fresh rhyme, after which the preceding stanza reappears with no other change than is rendered necessary by the new term. An amusing instance is pointed out in the 3d ode of Book XIV., where the poet is reduced, by the necessities of his rhyme, to say that the young of the turtle dove are seven in number.

Some of the pieces in Parts II. and III. are marked by the same characteristics as those of the Fung,—the repetition of whole lines and more, merely varied by a change in the rhyme. This peculiarity
belongs especially to what are called the allusive pieces. Many odes in these Parts, however, are of a higher order, and furnish the best examples of Chinese poetical ability. The 1st ode of Part III., Book I., is remarkable as constructed in the same way as the 121st and other step Psalms, as they have been called, the concluding line of one stanza generally forming the commencing one of the next. In some other odes there is an approximation to the same thing.

Throughout the Book, the occurrence of particles which we cannot translate, and the use of which seems mainly to be to complete the length of the line; the employment of onomatopoetic binomials; the vivid descriptive force of the same character redoubled, or of two characters of cognate meaning together; and the accomplishment of the same purpose by the pronouns 其 and 彼, as pointed out in the notes and in Index III., are peculiarities attention to which will help the student in apprehending the meaning, and appreciating the beauty of the composition.

APPENDIX.

ON THE VARIOUS FORMS IN WHICH POETRY HAS BEEN WRITTEN AMONG THE CHINESE.

1. Lines of four words, with a more or less regular observance of rule, is, we have seen, the normal measure of the ancient odes in the Book of Poetry. I have repeatedly indicated also my opinion that the rules now acknowledged for poetical composition are of a nature to cripple the genius of the writer. A sketch therefore, in as brief compass as possible, of the various measures in which Chinese poets have given expression to their thoughts, and of the laws which the code of poetical criticism now requires them to observe, will form an appropriate appendix to the preceding chapter, and may lead to a fuller treatment of an interesting subject which has not yet received from Sinologists the attention which it deserves. My materials will be drawn mainly from the Works of Chao Tih (referred to on p. 3 of these proleg.), chapter xxiii., and from a monograph by Wang Taou.
2. While lines of four characters are the rule in the pieces of the She, I have shown how lines of other lengths, from two characters or syllables up to eight, are interspersed in them. In all these, and still more extensive measures, whole pieces have at different times been attempted.

First, as a specimen of a piece in lines of two characters, there may be given the following on the Posterior Han dynasty (詠蜀漢事) by Yu Pih-säng or Yu Tsieh (虞伯生：虞集) of the Yuen dynasty:

驚興三顧茅廬 漢祚難扶日暮 桑榆 深度 南瀛 長驅 西蜀 力拒 東吳 美乎 周瑜
妙術 悲夫 閻羽 云殂 天數 盛虛 造物 乘除 何其 早賦 餘勢

It may be rendered in English thus:

The royal carriage
Thrice visited
The lovely cot.
The fate of Han
Was irreversible,
[Like] the evening sun,
Wading from) the mulberries and elms.
By the deep ford,
Southwards he crossed the Lee;
By a great effort,
He took Shih in the west,
And strongly withdrew
Woo in the east.
Admirable.

Woo Chou Yu,
With signal schemes!
Also for
Kwan Yu,
Who met his death!
The course of Heaven
Is now prosperous, now adverse.
The course of events
Is now favourable, now opposed.
Let me ask you
What is best.
Early sing—
I will retire.

The student who is acquainted with the romance of the Three Kingdoms will have no difficulty in understanding the historical allusions in these lines. The whole may be considered as an advice not to place one's self, as Mencius says, under a tottering wall,—not to try to maintain a doomed cause.

Second, of a piece in lines of three characters, rhyming, though not all rhyming together as in the above piece, I give the following specimen from the Books of the first Han dynasty (禮樂志.第二)—one of 19 compositions made in the reign of the emperor Woe, and sung by young musicians, male and female, in the night time, at the border sacrifice to Heaven and Earth:

鎮時日 士有 望 紳 鳴祥 蕭 延四方

I venture the following version of it:

[118]
Having chosen this seasonable day,
Here we are expecting.
We burn the fat and the southernwood,
Whose smoke spreads all around.
The nine heavens are opened.
Lot the flags of the Power,
Sending down his favour,
Blessing, great and admirable.
Lot the chariot of the Power,
Amidst the dark clouds,
Draws by flying dragons,
With many feathered streamers.
Lot the Power descends,
As if riding on the wind;
On the left an azure dragon,
On the right a white tiger.
Lot the Power is coming,
With mysterious rapidity.
Before him the rain,
Is fast distributed.
Lot the Power is arrived,
Bright amid the darkness,
Filling us with amazement,
Making our hearts to quake.

Lot the Power is seated,
And our music strikes up,
To rejoice him till dawn,
To make him well pleased.
With the victor and his budding horns,
With the vessels of fragrant millet,
With the vase of cinnamon spirits,
We welcome all his attendants.
The Power is pleased to remain,
And we sing to the music of all the seasons.
Look here, all,
And observe the gemmous hall.
The ladies in their beauty,
With wonderful attraction,
Lovely as the flower of the rush,
Ravish the beholders;
In their variegated dresses,
As from out a mist,
Gauzy and light,
With their pendants of pearls and gems;
The beauty of the night interspersed,
And the chips and the sics,
With quiet composition,
We offer the cup of welcome.

It will be seen how in this piece words in the other tones, as well as in the first, rhyme with one another just as in the She. But this measure of three words can hardly be said to have been cultivated in later times, though mention is made of a Kin Chih (金人金馆) of the Ming dynasty, who wrote a thousand pieces in it.

Third, of the measure of four words, so abundant in the She, it is not necessary to give any specimen. It continued a favourite form down to the T'ang dynasty, after which it fell into disuse, though fugitive pieces by famous names may still be quoted.

Fourth, the measure of five words for whole pieces took its rise, like that of three, in the Han dynasty under the emperor Wou. The 20th Book of the Wun-siwen (文選; see Wylie’s Notes on Chinese Literature, p. 193) commences with a collection of “Fifteen pieces of ancient Poetry,” attributed to a Mai Shing (枚乘) of Wou’s time. The first of them is:—

行行重行行，與君生別離，相去萬餘里，各在天一涯，道路阻且長，會面安可期，胡馬依北風，越鳥巢南枝，相去日已遠，衣帶日已緩。浮雲蔽白日，游子不顧返思君令人老，歲月忽已晚，棄捐勿復道，努力加餐飯。

On, on; again, on, on; Separated am I from you. Apart more than ten thousand li, We are each at one side of the sky. The way is rugged and long;— Shall we ever meet again? The northern horse loves the winds of the north; The birds of Yuhel nest in the trees of the south. Many are the days since we parted; My garret is becoming daily more loose. A wanderer, I do not care to return. To think of you makes me old; The years and months hurry to their end. I will dismiss the subject and say no more, But do my best at a full board.

119]
VARIOUS MEASURES OF CHINESE POETRY.

It will be seen that here the 2d, 4th, 6th, and 8th lines rhyme, and then the 9th, 10th, 12th, 14th, and 16th; — after the manner of the She. Chaou Yi-h says that the line of five words is well adapted to the nature of the language, and compares the measure to a flower which will necessarily open at the proper time. We shall find it still in great esteem, but subject to rules of which the early writers in it knew nothing.

Fifth, the measure of six words has never been a favourite, and has been pronounced ill-adapted to the genius of the language. One or more lines of this length occur occasionally in the She, and in what have been called the Elegies of T'oo (楚辭), but the first who composed whole pieces in the measure was a K'ung Tung (谷永) of the T'auin dynasty, whose works are lost. A few fragments of six-word verses are met with in the Books of the Han and succeeding dynasties; but when we come to the dynasty of T'ang, we find that various writers tried to cultivate the measure for short descriptive pieces. The following is by a Wang Wei, or Wang Mo-k'êh (王維王摩詭), on the morning:

桃紅復含宿雨。柳緑更帶朝烟。花落家僮未掃。鳥啼山客猶眠。
The peach blossoms are redder through the rain over-night,
The willow is greener through the mists of the morning.
The fallen flowers are not yet swept away by the servant.
The birds sing, and the guest on the hill is still asleep.

Sixth, the measure of seven words is well adapted to the language, and is that which, subject to certain regulations mentioned below, is preferred above all others at the present day. Instances of its use occur in the She and the Elegies of T'oo, and in the pieces in the appendix to chapter I, so that the critics are in error who attribute the origination of the seven-word measure to P'ih Liang (柏梁) of the reign of Woe in the Han dynasty. The following lines were probably made in the Ta'iuin dynasty, though the speaker in them is supposed to be Hwang Go, the mother of the mythical Shaou Hsiao (皇娥倚瑟清歌):

天清地廣浩浩無涯，萬象回軸畫無方。澄天蘸藉望澄清，乘桴輕漾著日旁。
The clear sky and wide earth a boundless prospect give,
Where change and transformation proceed without limit.
Supporting the sky is ocean's vast expanse;
I will set on a raft, and deftly go to the side of the sun.

Seventh, the measure of eight words is rarely met with. The following quatrain appears as improvised by a Loó K'ueen (盧羣) of the T'ang dynasty at a feast:

祥瑞不在鳯凰麒麟，太平須得邊將忠臣，但得百僚師長肝膽，不用三軍羅绮金銀。

Good omens are not in the phoenix and the tao;
But peace comes from your frontier generals and loyal ministers.
Only get your officers and generals to use all their heart,
And you need not spend your silks and treasures on your hosts.

Eighth, longer measures still, of nine, of ten, and of eleven words, are met with very occasionally.

E.g., of nine words:

[120]
VARIOUS MEASURES OF CHINESE POETRY.

昨夜東風吹折中林樑，渡口小艇浮入沙灘釣。野樹古鬱鬱，臥寒屋角。鏡影橫斜暗，書卷蠹，半枯半活幾生齧芾。欲聞難解風含香苞。縱使畫工善畫也縮手，我當清香故把新詩嘆。

Last night the east wind blew and broke the branches in the forest,
And the boats at the ferry were driven inside the shallows.
But this old plain tree, unwar for, slept solitary at the corner of my cold house,
Its sparse shadows, now cross, now slant, beating in the dark at the window of my library;
Half withered, half alive, the few buds upon it;
Inclined to open, yet not opened, so many fragrant knots.
A skillful painter would hold his hand from it,
But I, liking the clear fragrance, take my laugh in those new lines.

A couplet of Le T'ae-pih, in ten words:

黃帝鑄於臨山鍛丹砂，丹砂成駿龍飛土太清家

When Hwang-te cast the tripod on mount King, as he melted the vermilion,
The vermilion became a dragon, and flew up to the abode of great purity.

A couplet of T'oo Foo, in eleven words:

王郎酒酣拔劍歌地歌莫哀，我能拔爾抑塞磊落之奇才

Wang Lung when drunk drew out his sword and heaved the ground, singing, 'Don't be sad,
I can draw forth your talents, now repressed, and show their bright and wondrous power.'

These long measures, I may observe, are not suitable to the genius of the Chinese
language. It is true that we have only so many syllables in a line; but then every
syllable is a word complete, with its meaning entire. Nor is the length of the
measure ordinarily reckoned as in English by articles, conjunctions, prepositions or
any auxiliary words. A single line of Chinese cannot sustain the weight of more
characters than eight. The limit perhaps should be placed at seven.

3. We come now to the more prized forms of versification, the establishment of
which is generally dated from the beginning of the T'ang dynasty. But they only
received then their complete development, having been growing up from the
time that the tonal system and the more exact definition of the rhyming endings
had been introduced;—that is, all through the many short-lived dynasties which
succeeded to that of Tsin.

The measures according to these forms are of five words (五律詩), and of
seven words (七律詩) and the length of the piece ought not to exceed 16
lines. All the even lines rhyme together, and in the seven-word measure the
first line also. The characters in all the lines must be in certain tones, following
one another with regularity according to prescribed rules; but the rhyme
word must always be in the even tone. The characters in the two middle couples,
moreover, of each eight lines ought to correspond to one another;—noun with noun,
verb with verb, and particle (including prepositions, conjunctions, adverbs, and
interjections) with particle. The system is to be learned from examples better than
by description.

First, let us take the measure of five words.

[1] When the piece begins with a character in the even tone, the toning of the
lines is as follows:

平平平仄仄，仄仄平平仄。平平平仄仄

121]
E.g., we have the following lines from Le Tae-pih expressing his longing in the west for the arrival of his friend, a magistrate whose gentle rule he admired, where all the characters are toned ace, to the rule, excepting the first; and indeed a deflected tone at the beginning of the first line, and the even tone at the beginning of the second are both allowable.

The willows on the Kiang, north of Hau-yang,
Eastward for him who comes their branches spread.
On every tree the flowers look like snow;
The numerous hanging twigs are silken thread.
The winds of spring my longing wish declare;
My heart's thoughts the trees seem to have read.
To him of love-like rule may my thanks be sent.
And wish him on his westward journey sped.

[i.] Where the piece begins with a character in one of the deflected tones, the toning of the lines is as follows:

仄仄平平仄，平平仄仄平，平平平仄仄，仄仄仄平平

E.g., Too Foo describes the pains of military service in a time of decay:

国破山河在，城春草木深，感时花溅泪，恨别鸟惊心。
烽火连三月，家书抵万金，白头搔更短，浑欲不胜簪。

The walls by spring are clothed with grass and trees;
Returning flowers constrain my gushing tears;
The bird's song frightens me, mourning my separation.
For three months together the beacons have glimmered.
A letter from home would be worth ten thousand coins.
I scratch my head grown grey, till the hair is short.
And in vain should I try to use a pin.

Secondly, let us take the measure of seven words.

[i.] Where the piece begins with a character in the even tone, the lines are toned thus:

平平仄仄仄平平，仄仄平平仄仄平，仄仄平平平，平仄仄。
平平仄仄仄平平，仄仄平平仄仄平，平仄仄平平，平仄仄平平

E.g., Ung Hwan (翁綽), one of the Tang poets, writes:

徘徊漢月滿邊州，照盡天涯到龍頭，影轉銀河裏，
海靜光分玉塞古今愁，笳吹遠戍孤烽滅，雁下平沙。

At length the moon of China doth fill this border-land;
Its light embracing all beneath, the sky has reached Lung-tow.
The shadows have crossed the milky way, and land and sea are still.
The light penetrating the encampment, as in old times, comes and thoughts.
The trumpet sounds to the distant warriors, and the solitary beacon is extinguished;
The goose descends on the level sands, and all round is autumn;
I think of the devotion in y village garden;
Alas for my young wife going up solitary to the tower!
Where the piece begins with a character in a deflected tone, the lines are
found as follow:

仄仄平平仄仄平，平平仄仄仄平平，平平仄仄平平仄，仄仄平平
仄平平，仄仄平平平，仄仄平平，仄仄平平，仄平平，平平仄。

E.g., Fah-chin, a Buddhist priest of the T'ang dynasty, writes the following lines
on a friar going from Tan-yang in the interior to a situation on the coast:

不到終南向幾秋 移居更欲近滄洲 風吹雨色連
村暗，潮擁菱花出岸浮 漠漠望中春自麗 寂寥
泊處，夜堪愁。如君豈得空高枕 只益天書遠求

For many years you've not been to Chung-nan;
Changing your place, you towards Ts'ang-chow go,
Where wind and rain the villages make dark,
And waves cast up the lotus-flowers on the shore.
Along the extensive prospect spring shines bright;
At night and thoughts 'midst the small anchorage grow.
Not there will you be left idle to sleep;
Much more the heavenly charge will find you out.

4. Strictly normal pieces of the above standard measures consist, it has been
stated, of 8 couplets, but we often find them of a greater length, in which case they
are called 排律詩, or 'Prolonged poems in regular measure.' The marquis
D'Harvey-Saint-Denys says, 'Their length consists of twelve lines, subject to the
same rhymes, which occurs consequently six times, and is placed always in the second
verse of each distich (L'Art Poétique et La Prosodie Chinoise, p. 86.) But
we find them prolonged indefinitely to various lengths. E.g., Maon K'e-ling, at the
beginning of the present dynasty, gives us the following piece in 24 lines of seven
words, written at the foot of the T'ung-k'un mountain, as he was ascending the K'iang

The famous T'oo Poo was fond of heaping up pentameters to the extent of 40, 80,
and more lines; and in the following piece, addressed to two of his friends Ch'ung
Shin and Le Ch'ung-fang, high officers at court, and relating to scenes and expe-
riences by the poet in K'wei-chow dept. Ssu-ch'un (秋日歸府詠懷奉寄
鄭監李賓客), he has achieved no fewer than 200 lines, accumulating 100
rhymes of the ending 六, i.e., 《卷十四》

蝦蟆 tướng北，孤城白帝邊。飄零仍百里，消渴已三年。
雄劍鳴開匣，羣書滿蠹編。亂離心不展，衰謝

123]
4. As the normal stanzas of eight lines may thus be indefinitely protracted, it is also frequently reduced to half the length, and is then called 繹句詩 or 斷句詩, which we may denominate semi-stanzas. We find this form of ode earlier than the Tang dynasty. The following lines belong to the period A.D. 560—565—送馬猶臨水，離釀稍引風。好看今夜月，當照紫微宮。 It will be seen that the toning is that of a piece of five words beginning with a deflected tone, excepting in the first, the 3d line and 當 of the 4th. The following descriptive of a wife lamenting the absence of her husband, by Yang Ke-yuen (楊巨源) of the Tang dynasty, is regularly constructed also in five words, beginning in the even tone：君行登龍塞，妾夢在閨中。玉筋千行落，紙帳一半空。 As illustrative of a semi-stanza in lines of seven words, the following quatrain lines by Wang Yae, of the Tang dynasty, and descriptive of the ways of a lady of the harem seeking to attract the notice of the emperor, may be given：春來新櫻翠雲錦，春著雲頭踏殿鞋，欲得君王同一顧，爭扶玉軀下金壇。 5. It is evident that the tonal rules for these artistically-constructed pieces must sometimes embarrass the writer, and even in Le Tse-pih and Too Foo themselves violations of them are not unfrequent; and the latter moreover has many pieces of the measure of seven words, composed after the old fashion, without regard to the tones at all. A line with a character not in the proper tone is described as 勿吟, 'irregular.' Attempts have been made to establish permanent alterations in the arrangement of the tones. A Le Shang-yin (李商隱) and others changed the tones of the third and fifth characters; and E Shan (謝山) of the Yuen dynasty proposed to exchange the tones of the 5th and 6th characters. Pieces are sometimes made according to these models, but they are not prized. And not in the tones of the lines only has there been relaxation. The correspondence between the parts of speech, so to speak, of the characters in the middle distiches has also been occasionally dispensed with. This was never rigorously exacted in the first
and last distiches; but for the intermediate two to be without it is a serious blinsh. Yet Le Tse-pih occasionally neglected it in the 3d and 4th lines, as in his ode written on his "Thoughts of antiquity when anchored at night at the foot of New-choo hill."—

牛渚西江夜，青天無片雲。登舟望秋月，空憶謝將軍。餘亦能高詠，斯人不可聞。明朝掛帆席，楓葉落紛紛。

Chien Yih mentions also the occurrence of two rhymes in the same piece; but the cases which he adduces hardly present different rhyming endings;—we have only the same ending, now in the upper first, and now in the lower first tone, variously arranged.

6. Of pieces in measures of unequal length, I may mention one variety, where lines of three, five, and seven words are used together. Le Tse-pih set the example of it in the following—

秋風清，秋月明，落葉聚還散。寒鴉樹復驚，相思相見知何日，此時此夜難為情。

Autumn's winds keenly blow;  
Bright the autumn moon's glow;  
The leaves fall, heaps here, scattered there;  
Tree-perched crows still the cold crow.  
I think of you—when shall I see your lovel form?  
As such a season forth regrets freely flow.

7. To go into further details on the measures of Chinese poetry would lead on to a treatise on the subject. In giving the details which I have done, I have had two purposes in view. The one has been to show the missionary that there is abundant precedent and scope for the formation of a Christian hymnology in Chinese in very varied measures. The other has been to provoke some Sinologue to undertake the extensive treatment of Chinese poetry, which deserves much more attention than it has yet met with from foreigners.
CHAPTER IV.

THE CHINA OF THE BOOK OF POETRY, CONSIDERED IN RELATION TO THE EXTENT OF ITS TERRITORY, AND ITS POLITICAL STATE; ITS RELIGION; AND SOCIAL CONDITION.

APPENDIX.—RESEARCHES INTO THE MANNERS OF THE ANCIENT CHINESE, ACCORDING TO THE SHE KING. BY M. EDOUARD BIOT.

From the Journal Asiatique for November and December, 1843.

1. A glance at the map prefixed to this chapter will give the reader an idea of the extent of the kingdom of Chow,—of China as the territory of the king; it was during the period to which the Book of Poetry belongs. The China of the present day, what we call China proper, embracing the eighteen provinces, may be described in general terms as lying between the 20th and 40th degrees of north latitude, and the 100th and 121st degrees of east longitude, and containing an area of about 1,300,000 square miles. The China of the Chow dynasty lay between the 33d and 38th parallels of latitude, and the 106th and 119th of longitude. The degrees of longitude included in it were thus about two thirds of the present; and of the 20 degrees of latitude the territory of Chow embraced no more than five. It extended nearly to the limit of the present boundaries on the north and west, because, as I pointed out in the prolegomena to the Shoo, p. 189, it was from the north, along the course of the Yellow river, that the first Chinese settlers had come into the country, and it was again from the west of the Yellow river that the chiefs of the Chow family and their followers pushed their way to the east, and took possession of the tracts on both sides of that river, which had been occupied, nearly to the sea, by the dynasties of Hea and Shang. The position of the present departmental city of Pin-chow in which neighbourhood we find duke Liaw with his people emerging into notice, in the beginning of the 18th century before our era, is given as in lat. 35° 04, and long. 105° 46.

The She says nothing of the division of the country under the Chow dynasty into the nine Chow or provinces, of which we read so much in the third Part of the Shoo, in connexion with the labours of Yu. Four times in the Books of Chow in the She that
famous personage is mentioned with honour, but the sphere in which his action is referred to does not extend beyond the country in the neighbourhood of the Ho before it turns to flow to the east, where there is reason to believe that he did accomplish a most meritorious work. Twice he is mentioned in the sacrificial odes of Shang, and there the predicates of him are on a larger scale, but without distinct specification; but T'ang, the founder of the dynasty, is represented as receiving from God the 'nine regions,' and appointed to be a model to the 'nine circles' of the land. These nine regions and nine circles were probably the nine Chow of the Shoo; and though no similar language is found in the She respecting the first kings of Chow, their dominion, according to the official book of the dynasty, was divided into nine provinces, seven of which bear the same names as those in the Shoo. We have no Seu-chow, which extended along the sea on the east, from Ts'ing-chow to the Kiang river, and Chinese scholars tell us, contrary to the evidence of the She and of the Tso-chuen, that it was absorbed in the Ts'ing province of Chow. In the same way they say that Yu's Léang-chow on the west, extending to his Yung-chow, was absorbed in Chow's Yung. The number of nine provinces was kept up by dividing Yu's K'e-chow in the north into three; — K'e to the east, Ping in the west, and Yëw in the north and centre. The disappearance of Seu and Léang sufficiently shows that the kings of Chow had no real sway over the country embraced in them; and though the names of Yang and King, extending south from the Kiang, were retained, it was merely a retention of the names, as indeed the dominion of China south of the Kiang in earlier times had never been anything but nominal. The last ode of the She, which is also the last of the Sacrificial odes of the Shang dynasty, makes mention of the subjugation of the tribes of King, or King-ts'oo, by king Woo-ting (a.c. 1,323-1,268); but, as I have shown on that ode, its genuineness is open to suspicion. The 9th ode of Book III., Part III., relates, in a manner full of military ardour, an expedition conducted by king Seuen in person to reduce the States of the south to order; but it was all confined to the region of Seu, and in that to operations against the barbarous hordes north of the Hwa.

1 See II. vi. VI. 1; III. i. X. 5; III. VII. 1; IV. II. IV. 1. 2 IV. IV. 1. 3 IV. III. I. 1, and IV. 3. 4 Ch. XXXI. The names of Yu's provinces were—冀, 青, 徐, 楚, 鄱, 並, 需, 群, 燕, 雍: those of Chow—井, 歩, 冀, 青, 楚, 鄱, 燕, 雍.
The 8th ode of the same Book gives an account of an expedition, sent by the same king Seuen under an earl of Shou, to start from the point where the K’ang and Han unite, to act against the tribes south of the Hwae, between it and the K’ang, and to open up the country and establish States in it after the model of the king’s own State. All this was done ‘as far as the southern Sea,’ which did not extend therefore beyond the mouth of the K’ang. Ode 5th, still of the same Book, describes the appointment of an uncle of king Seuen to be marquis of Shin, and the measures taken to establish him there, with his chief town in what is now the department of Nan-yang, Ho-nan, as a bulwark against the encroachments of the wild tribes of the south. Now Seuen was a sovereign of extraordinary vigour and merit, and is celebrated as having restored the kingdom to its widest limits under Woo and Ch’ing; and after his death the process of decay went on more rapidly and disastrously even than it had done during several reigns that preceded his. During the period of the Ch’un Ts’êw, the princes of Ts’oo, Woo, and Yueh, to whom belonged Yu’s provinces of Yang, King, and Lâng, all claimed the title of king, and aimed at the sovereignty of the States of the north,—to wrest the sceptre from the kings of Chow. The China of Chow did not extend beyond the limits which I have assigned it, and which are indicated by the imperfect oval marked red on the map, hardly reaching half way from the Yellow river to what is now called the Yang-tsze K’iang. The country held by the kings themselves, often styled the royal State, lay along the Wei and the Ho for about five degrees of longitude, but it was not of so great extent from north to south. It was, moreover, being continually encroached upon by the growing States of Ts’oo on the south, Ts’in on the west, and Ts’in on the north, till it was finally extinguished by Ts’in, which subdued also all the feudal States, changed the feudal kingdom into a despotic empire, and extended its boundaries to the south far beyond those of any former period.

2. In the prolegomena to the Shoo, p. 79, I have mentioned the extravagant statements of Chinese writers, that at a great durbar held by Yu the feudal princes amounted to 10,000; that, when the Shang dynasty superseded the house of Yu, the princes were reduced to about 3,000; and that, when Shang was superseded in its turn by Chow, they were only 1,773. The absurdity of the lowest of these numbers cannot be exposed better than by the fact that the districts
into which the empire of the present day, in all its eighteen provinces, is divided are not quite 1,300. But in the Book of Poetry, as has been pointed out already, we have odes of only about a dozen States; and all the States or territorial divisions, mentioned in the Ch'ün Ts'ēw and Tso-chuen, including the outlying regions of Ts'oo, Woo, and Yuel, with appanages in the royal domain, attached territories in the larger States, and the barbarous tribes on the east, west, north, and south, are only 138. In the 'Annalistic Tables of the successive dynasties,' published in 1,803, the occurrences in the kingdom of Chow, from its commencement in B.C. 1,121 down to 403, are arranged under thirteen States, and from 402 down to its extinction in B.C. 225, under seven States.

The principal States which come before us in the She are Ts'in, lying west from the royal domain, a considerable part of which was granted to it in B.C. 759; Ts'in having the Ho on the west, and lying to the north of the royal domain; then to the east, Wei, on the north of the Ho, and Ch'ing on the south of it, with Heu and Chi extending south from Ch'ing. East from Ch'ing, and south of the Ho, was Sung, a dukedom held by descendants of the royal family of the Shang dynasty. North from Sung was the marquisate of Ts'aou; and north from it again was Loo, held by the descendants of Tan, the famous duke of Chow, to whose political wisdom, as much as to the warlike enterprise of his brother king Woo, was due the establishment of the dynasty. Conterminuous with the northern border of Loo, and extending to the waters of what is now called the gulf of Pih-chih-le, was the powerful State of Ts'ē. Yen, mentioned in III. iii. VII. 6, lay north and east from Ts'ē. The subject of that ode is a marquis of Han, who appears to have played a more noticeable part in the time of king Seuen, than any of his family who went before or came after him did. His principality was on the west of the Ho, covering the present department of T'ung-chow, Shu-se, and perhaps some adjacent territory. The ode commences with a reference to the labours of Yu which made the country capable of cultivation, but much of it must still have been marsh and forest in the time of king Seuen, for mention is made of its large streams and meres, and of the multitudes of its deer, wild-cats, bears, and tigers.

The princes of these States, distinguished among themselves by the titles of Kung, Hau, Pih, Tsze, and Nan, which may most con-
vendeviently be expressed by duke, marquis, earl, count or viscount, and baron, were mostly Kes,¹ offshoots from the royal stem of Chow. So it was with those of Loo, Tsao, Wei, Ch'ing, Tsin, Yen, and Han. Sung, it has been stated, was held by descendants of the kings of Shang, who were therefore Tsees.² The first marquis of Ts'e, was Shang-fuo, a chief counsellor and military leader under kings Wan and Woo. He was a Keang,³ and would trace his lineage up to the chief minister of Yaou, as did also the barons of Hue. The marquises of Ch'in were Kweis,⁴ claiming to be descended from the ancient Shun. The earls of Ts'în were Yings,⁵ and boasted for their ancestor Pih-yih, who appears in the Shoo, II. i. 22, as forester to Shun. The sacrifices to Yu, and his descendants, the sovereigns of the Hsia dynasty, were maintained by the lords of Ke, who were consequently Tsees,⁶ but that State is not mentioned in the She.

All these princes held their lands by royal grant at the commencement of the dynasty, or subsequently. I have touched slightly on the duties which they owed to the king of Chow as their suzerain in the prolegomena to the Shoo, pp. 197,198; and I do not enter further on them here. A more appropriate place for exhibiting them, and the relations which the States maintained with one another, will be in the prolegomena to my next volume, containing the Ch'un Ts'êw and the Ts'o-chuen.

3 The Book of Poetry abundantly confirms the conclusion drawn from the Shoo-king that the ancient Chinese had some considerable knowledge of God. The names given to Him are Te,¹ which we commonly translate emperor or ruler, and Religion. Shang Te,¹ the Supreme Ruler. My own opinion, as I have expressed and endeavoured to vindicate it in various publications on the term to be employed in translating in Chinese the Hebrew Elohim and Greek Theo, is that Te corresponds exactly to them, and should be rendered in English by God. He is also called in the She 'the great and sovereign God,'² and 'the bright and glorious God;'³ but, as in the Shoo, the personal appellation is interchanged with T'ien,⁴ Heaven; Shang T'ien,⁴ Supreme Heaven; Haou T'ien,⁴ Great Heaven; Hwang T'ien,⁴ Great or August Heaven; and Min T'ien,⁴ Compassionate Heaven. The two styles are sometimes com-

¹ 素 ² 子 ³ 齊 ⁴ 領 ⁵ 姮 ⁶ 姬
² 帝 and 上帝 ³ IV. ii. IV. ² ⁴ IV. ¹ [II.] ² ⁵ 天上天, 昊 天, 皇天昊天—see 天 in Index III.

131]
bined, as in III. iii. IV., where we have the forms of Shang Te, Haou T'ien, and Haou T'ien Shang Te, which last seems to me to mean—God dwelling in the great heaven.

God appears especially as the ruler of men and this lower world. He appointed grain for the nourishment of all. He watches especially over the conduct of kings, whose most honourable designation is that of 'Son of Heaven.' While they reverence Him, and administer their high duties in His fear, and with reference to His will, taking His ways as their pattern, He maintains them, smells the sweet savour of their offerings, and blesses them and their people with abundance and general prosperity. When they become impious and negligent of their duties, He punishes them, takes from them the throne, and appoints others in their place. His appointments come from His fore-knowledge and fore-ordination.

Sometimes He appears to array Himself in terrors, and the course of His providence is altered. The evil in the State is ascribed to Him. Heaven is called unpitying. But this is His strange work; in judgment; and to call men to repentance. He hates no one; and it is not He who really causes the evil time—that is a consequence of forsaking the old and right ways of government. In giving birth to the multitudes of the people, He gives to them a good nature, but few are able to keep it, and hold out good to the end. In one ode, II. vii. X., a fickle and oppressive king is called Shang Te in better irony.

While the ancient Chinese thus believed in God, and thus conceived of Him, they believed in other Spirits under Him, some presiding over hills and rivers, and others dwelling in the heavenly bodies. In fact there was no object to which a tutelary Spirit might not at times be ascribed, and no place where the approaches of spiritual Beings might not be expected, and ought not to be provided for by the careful keeping of the heart and ordering of the conduct. In the legend of How-tseih (III. ii. I.), we have a strange story of his mother's pregnancy being caused by her treading on a toe-print made by God. In III. iii. V. a Spirit is said to have been sent down from the great mountains, and to have given birth to the princes of Foo and Shin. In IV. i. [i.] VIII. king Woo is celebrated as having attracted and given repose to all spiritual Beings,
even to the Spirits of the Ho and the highest mountains. In II. v. IX., the writer, when deploring the sufferings caused to the States of the east by misgovernment and oppression, suddenly raises a complaint of the host of heaven;—the Milky way, the Weaving sisters (three stars in Lyra), the Draught oxen (some stars in Aquila), Lucifer, Hesperus, the Hyades, the Sieve (part of Sagittariu$\overline{\text{s}}$), and the Ladle (also in Sagittarius);—all idly occupying their places, and giving no help to the afflicted country. In no other ode do we have a similar exhibition of Sabian views. Mention is made in III. iii. IV. 5 of the demon of drought; and we find sacrifices offered to the Spirits of the ground and of the four quarters of the sky,\textsuperscript{15} to the Father of husbandry,\textsuperscript{16} the Father of war,\textsuperscript{17} and the Spirit of the path.\textsuperscript{18}

These last three, however, were probably the Spirits of departed men. A belief in the continued existence of the dead in a spirit-state, and in the duty of their descendants to maintain by religious worship a connexion with them, have been characteristics of the Chinese people from their first appearance in history. The first and third Books of the last Part of the She profess to consist of sacrificial odes used in the temple services of the kings of Chow and Shang. Some of them are songs of praise and thanksgiving; some are songs of supplication; and others relate to the circumstances of the service, describing the occasion of it, or the parties present and engaging in it. The ancestors worshipped are invited to come and accept the homage and offerings presented; and in one (IV. i. [i.] VII.) it is said that 'king Wân, the Blesser,' has descended, and accepted the offerings.

The first stanza of III. i. I. describes king Wân after his death as being 'on high, bright in heaven, ascending and descending on the left and the right of God,' and the 9th ode of the same Book affirms that Wân, his father, and grand-father, were associated in heaven. The early Chinese, as I have just said, did not suppose that man ceased all to be, when his mortal life terminated. We know, indeed, from the Tso-chuen, that scepticism on this point had begun to spread among the higher classes before the time of Confucius; and we know that the sage himself would neither affirm nor deny it; but that their dead lived on in another State was certainly the belief of the early ages with which we have now to do,
as it is still the belief of the great majority of the Chinese people. But the She is as silent as the Shoo-king as to any punitive retribution hereafter. There are rewards and dignity for the good after death, but nothing is said of any punishment for the bad. In one ode, indeed (II. v. VIII. 6), a vague feeling betrays itself in the writer, that after every other method to deal with proud slanderers had failed, Heaven might execute justice upon them;—but it may be that he had only their temporal punishment in view. The system of ancestral worship prevented the development of a different view on this subject. The tyrant-oppresor took his place in the temple, there to be feasted, and worshipped, and prayed to, in his proper order, as much as the greatest benefactor of his people. I have pointed out, on III. iii. IV. 5, how king Seuen, in his distress in consequence of the long-continued drought, prays to his parents, though his father king Le had been notoriously wicked and worthless; and how endeavours have been made to explain away the simple text, from a wish, probably, to escape the honour which it would seem to give to one so undeserving of it.

4. The odes do not speak of the worship which was paid to God, unless it be incidentally. There were two grand occasions on which religious ceremonies it was rendered by the sovereign,—the summer and winter solstices. The winter sacrifice is often described as offered to Heaven, and the summer one to earth; but we have the testimony of Confucius, in the Doctrine of the Mean, ch. XIX., that the object of them both was to serve Shang Te. Of the ceremonies used on those occasions I do not here speak, as there is nothing said about them in the She. Whether besides these two there were other sacrifices to God, at stated periods in the course of the year, is a point on which the opinions of the Chinese scholars themselves are very much divided. I think that there were, and that we have some intimation of two of them. IV. i. [1] X. is addressed to How-tseih, as having proved himself the correlate to Heaven, in teaching men to cultivate the grain which God appointed for the nourishment of all. This was appropriate to a sacrifice in spring, which was offered to God to seek His blessing on the agricultural labours of the year, How-tseih, as the ancestor of the House of Chow, and the great improver of agriculture, being associated with Him in it. IV. i. [1] VII., again, was appropriate to a sacrifice to God in autumn, in the Hall of Light, at a great audience to the feudal princes, when king Wän
was associated with Him, as being the founder of the dynasty of Chow.

Of the ceremonies at the sacrifices in the royal temple of ancestors, in the first months of the four seasons of the year, we have much information in several odes. They were preceded by fasting and various purifications on the part of the king and the parties who were to assist in the performance of them. There was a great concourse of the feudal princes, and much importance was attached to the presence among them of the representatives of the former dynasties; but the duties of the occasion devolved mainly on the princes of the same surname as the royal House. Libations of fragrant spirits were made, to attract the Spirits, and their presence was invoked by a functionary who took his place inside the principal gate. The principal victim, a red bull, was killed by the king himself, using for the purpose a knife to the handle of which were attached small bells. With this he laid bare the hair, to show that the animal was of the required colour, inflicted the wound of death, and cut away the fat, which was burned along with southerwood, to increase the incense and fragrance. Other victims were numerous, and I. vi. V. describes all engaged in the service as greatly exhausted with what they had to do, flaying the carcasses, boiling the flesh, roasting it, broiling it, arranging it on trays and stands, and setting it forth. Ladies from the harem are present, presiding and assisting; music peals; the cup goes round. The description is as much that of a feast as of a sacrifice; and in fact, those great seasonal occasions were what we might call grand family reunions, where the dead and the living met, eating and drinking together, where the living worshipped the dead, and the dead blessed the living.

This characteristic of these ceremonies appeared most strikingly in the custom which required that the departed ancestors should be represented by living individuals of the same surname, chosen according to certain rules which the odes do not mention. They took for the time the place of the dead, received the honours which were due to them, and were supposed to be possessed by their Spirits. They ate and drank as those whom they personated would have done; accepted for them the homage rendered by their descendants; communicated their will to the principal in the sacrifice or feast,
and pronounced on him and his line their benediction, being assisted in this point by a mediating priest, as we must call him for want of a better term. On the next day, after a summary repetition of the ceremonies of the sacrifice, these personators of the dead were specially feasted, and so, as it is expressed in III. ii. IV., 'their happiness and dignity were made complete.' We have an allusion to this strange custom in Mencius (VI. Pt. i. V.), showing how a junior member of a family, when chosen to represent at the sacrifice one of his ancestors, was for the time exaltered above his elders, and received the demonstrations of reverence due to the ancestor. This custom probably originated under the Chow dynasty,—one of the regulations made by the duke of Chow; and subsequently to it, it fell into disuse.

When the sacrifice to ancestors was finished, the king feasted his uncles and younger brothers or cousins, that is, all the princes and nobles of the same surname with himself, in another apartment. The musicians who had discoursed with instrument and voice during the worship and entertainment of the ancestors, followed the convivial party, 'to give their soothing aid at the second blessing.' The viands, which had been provided, we have seen, in great abundance, and on which little impression could thus far have been made, were brought in from the temple, and set forth anew. The guests ate to the full and drank to the full; and at the conclusion they all bowed their heads, while one of them declared the satisfaction of the Spirits with the services rendered to them, and assured the king of their favour to him and his posterity, so long as they did not neglect those observances. During the feast the king showed particular respect to those among his relatives who were aged, filled their cups again and again, and desired that 'their old age might be blessed, and their bright happiness ever increased.'

The above sketch of the seasonal sacrifices to ancestors shows that they were mainly designed to maintain the unity of the family connexion, and intimately related to the duty of filial piety. Yet by means of them the ancestors of the kings were raised to the position of the Tutelary Spirits of the dynasty; and the ancestors of each family became its Tutelary Spirits. Several of the pieces in Part IV., it is to be observed, are appropriate to sacrifices offered to some one monarch. They would be celebrated on particular
occasions connected with his achievements in the past, or when it was supposed that his help would be specially valuable in contemplated enterprises.

There were also other services performed in the temple of ancestors which were of less frequent occurrence, and all known by the name of *tsē*. That term was applied in a restricted sense to the annual sacrifice of the summer season; but there were also "the fortunate *tsē*," when the Spirit-tablet of a deceased monarch was solemnly set up in its proper place in the temple, 25 months after his death; and "the great *tsē*," called also *chēh*, celebrated once in 5 years, when all the ancestors of the royal House were sacrificed to, beginning with the mythical emperor Kuh, to whom their lineage was traced. There is no description in the *Shē* of the ceremonies used on those occasions.

With regard to all the ceremonies of the ancestral temple, Confucius gives the following account of them and the purposes they were intended to serve in the Doctrine of the Mean, ch. XIX. 4:—"By means of them they distinguished the royal kindred according to their order of descent. By arranging those present according to their rank, they distinguished the more noble and the less. By the apportioning of duties at them, they made a distinction of talents and worth. In the ceremony of general pledging, the inferiors presented the cup to their superiors, and thus something was given to the lowest to do. At the [concluding] feast, places were given according to the hair, and thus was marked the distinction of years."

5. The habits and manners of the ancient Chinese generally, as they may be learned from the *Shē*, will be found set forth in a variety of particulars in the appended essay by M. Edouard Biot, whose early death was a great calamity to the cause of Chinese study. It was not possible for him in his circumstances, and depending so much as he did on Lacharme’s translation of the odes, to avoid falling into some mistakes. I have corrected the most serious of these in brief foot-notes, and also several errors—probably misprints—in his references to the odes on which his statements were based. The pioneers in a field and literature so extensive as the Chinese could not but fall into many devious tracts. It is only by degrees that Sinologues are attaining to the proper accuracy in their representations of the subjects which they take in

9 禧 10 吉祿 11 大祿 12 帝譽

137]
hand. On two or three points I subjoin some additional observations.

i. That filial piety or duty is the first of all virtues is a well-known principle of Chinese moralists; and at the foundation of a well-ordered social State they place the right regulation of the relation between husband and wife. Pages might be filled with admirable sentiments from them on this subject; but nowhere does a fundamental vice of the family and social constitution of the nation appear more strikingly than in the She. In the earliest and polygamy. 3 pieces of it, as well as in the latest, we have abundant evidence of the low status which was theoretically accorded to woman, and of the practice of polygamy. Biot has referred to the evidence furnished by the last two stanzas of II. iv. VI. of the different way in which the birth of sons and that of daughters was received in a family. The family there, indeed, is the royal family, but the king to whom the ode is believed to refer was one of excellent character; and the theory of China is that the lower classes are always conformed to the example of those above them. The sentiments expressed in that ode are those of every class of the Chinese, ancient and modern. While the young princes would be splendidly dressed and put to sleep on couches, the ground to sleep on and coarse wrappers suffice for the princesses. The former would have sceptres to play with; the latter only tiles. The former would be—one of them the future king, the others the princes of the land; the latter would go beyond their province if they did wrong or if they did right, all their work being confined to the kitchen and the temple, and to causing no sorrow to their parents. The line which says that it was for daughters neither to do wrong nor to do good was translated by Dr. Morrison as if it said that 'woman was incapable of good or evil;' but he subjoins from a commentary the correct meaning,—that 'a slavish submission is woman's duty and her highest praise.' She ought not to originate anything, but to be satisfied with doing in all loyal subjection what is prescribed to her to do. In II. i. I. a bride is compared to a dove, but the point of comparison lies in the stupidity of the bird, whose nest consists of a few sticks brought inartistically together. It is no undesirable thing for a wife to be stupid, whereas a wise woman is more likely to be a curse in a family than a blessing. As it is expressed in III. iii. X. 3,
The marquis D'Hervey-Saint-Denys, in the introduction to his Poetry of the T'ang dynasty, p. 19, gives a different account of the status of the woman anciently in China. He says:

"The wife of the ancient poems is the companion of a spouse who takes her counsel, and never speaks to her as a master. She chooses freely the man with whose life she will associate her own. Nothing shows us so yet polygamy in the Songs of the K'oo-k'oo, composed between the 12th and the 5th century before our era. If tradition will have it that Shun gave his two daughters to Yu in choosing him to succeed to the throne; if the Chow Le mentions a grand number of imperial concubines independently of the empress proper;—we may believe that these were only royal exceptions, not in accordance with the popular manners."

That there was often a true affection between husband and wife in China, in the times of the She-king, as there is at the present day, is a fact to be acknowledged and rejoiced in. Notwithstanding the low estimation in which woman's intellect and character were held, the mind of the wife often was and is stronger than her husband's, and her virtue greater. Many wives in Chinese history have entered into the ambition of their husbands, and spurred them on in the path of noble enterprise; many more have sympathized with them in their trials and poverty, and helped them to keep their little means together and to make them more. I. ii. III.; v. VIII.; vi. II., III., and V.; vii. VIII. and XVI.; viii. I.; x. V. and XI., are among the odes of the She which give pleasant pictures of wisely affection and permanent attachment. I believe also that in those early days there was more freedom of movement allowed to young women than there is now, as there was more possibility of their availing themselves of it so many centuries before the practice of cramming their feet and crippling them had been introduced. But on the other hand there are odes where the wife, displaced from her proper place as the mistress of the family, deplores her hard lot. There is no evidence to show that honourable marriages ever took place without the intervention of the go-between, and merely by the preference and choice of the principal parties concerned; and there can be no doubt that polygamy prevailed from the earliest times, just as it prevails now, limited only by the means of the

1 Between the 12th century and the 6th. 2 The marquis must mean the case of Yu-shan marrying his two daughters to Shun;—see the first Book of the Shoo.
family. So far from there being no intimations of it in the odes of Part I., there are many. In ode IV. of Book I., the other ladies of king Wăn's harem sing the praises of T'ae-sze, his queen, the paragon and model to all ages of female excellence, because of her freedom from jealousy. The subject of ode V. is similar. In ode X., Book II., we see the ladies of some prince's harem repairing to his apartment, happy in their lot, and acquiescing in the difference between it and that of their mistress. Every feudal prince received his bride and eight other ladies at once,—a younger sister of the bride and a cousin, and three ladies from each of two great Houses of the same surname. The thing is seen in detail in the narratives of the Tso-chuen. Let the reader refer to the 5th passage which I have given,—on pp. 88, 89—from Han Ying's Illustrations of the She. The lady Fan Ke there, a favourite heroine of the Chinese, tells the king of Ts'oo how she had sought to minister to his pleasure, and had sent round among the neighbouring States to find ladies whom she might introduce to him, and who from their beauty and docility would satisfy all his desires. Nothing could show more the degrading influence of polygamy than this vaunted freedom from jealousy on the part of the proper wife, and subordinately in her inferiors.

The consequences of this social State were such as might be expected. Many of the odes have reference to the deeds of atrocious licentiousness and horrible bloodshed with which it gave rise. We wonder that, with such an element of depravation and disorder working among the people, the moral condition of the country, bad as it was, was not worse. That China now, with this thing in it, can be heartily received into the comity of western nations is a vain imagination.

ii. The preserving salt of the kingdom was, I believe, the filial piety, with the strong family affections of the Chinese race, and their respect for the aged;—virtues certainly of eminent worth. All these are illustrated in many odes of the She; and yet there is a danger of misjudging from them the actual condition of the country.

In this point the marquis D'Hervey Saint-Denys has again fallen into error. Starting from the 14th ode of Book IX., Part I., he institutes an eloquent contrast between ancient Greece and ancient China (Introduction, p. 15):—

'The Iliad,' says he, 'is the most ancient poem of the west, the only one which can be of use to us by way of comparison in judging of the two civilizations which developed parallelly under conditions so different at the two extremities of the inhabited earth. On one side are a warlike life; sieges without end; combatants who challenge one another; the sentiment of military glory

140]
which animates in the same degree the poet and his heroes;—we feel ourselves in the midst of a camp. On the other side are regrets for the domestic hearth; the homesickness of a young soldier, who ascends a mountain to try and discover at a distance the house of his father; a mother whose Sparta would have rejected from her walls; a brother who counsels the absent one not to make his rare illusions, but above all things to return home;—we feel ourselves in another world, in I know not what atmosphere of quietude and of country life. The reason is simple. Three or four times conquered by the time of Homer, Greece became warlike as her invaders. Uncontested mistress of the most magnificent valleys of the globe, China behaved to remain pacific as her first colonists had been:—

But there are not a few odes which breathe a warlike spirit of great ardour, such as II. iii. III. and IV.: III. i. VII.; iii. VIII. and IX.: IV. ii. III.; iii. IV. and V. There is certainly in others an expression of dissatisfaction with the toils and dangers of war,—complaints especially of the separation entailed by it on the soldiers from their families. What the speakers in II. iv. I. deplore most of all is that their mothers were left alone at home to do all the cooking for themselves. It may be allowed that the natural tendency of the She as a whole is not to excite a military spirit, but to dispose to habits of peace; yet as a matter of fact there has not been less of war in China than in other lands. During the greater part of the Chow dynasty a condition of intestine strife among the feudal States was chronic. The State of Ts'in fought its way to empire through seas of blood. Probably there is no country in the world which has drunk in so much blood from its battles, sieges, and massacres as this.

iii. The 6th ode of Book XI., Part I. relates to a deplorable event, the burying of three men, brothers, esteemed throughout the State of Ts'in for their admirable character, in the grave of duke Muh, and along with his coffin. Altogether, according to the Tso-chuen, 177 individuals were immolated on that occasion. Following the authority of Sze-ma Ts'ien, who says that the cruel practice began with duke Ch'ing, Muh's elder brother and predecessor, at whose death 66 persons were buried alive, M. Biot observes that this bloody sacrifice had been recently taken from the Tartars. Yen Ts'an, of the Sung dynasty, of whose commentary on the She I have made much use, says that the State of Ts'in, though at that time in possession of the old territory of the House of Chow, had brought with it the manners of the barbarous tribes among whom its people had long dwelt. But in my mind there is no doubt that the people of Ts'in was made up mainly of those barbarous tribes. This will appear plainly when the Ch'un Ts'ew and Tso-chuen give
occasion for us to review the rise and progress of the three great States of Ts'in, Ts'in, and Ts'too. The practice was probably of old existence among the Chinese tribe as well as other neighbouring tribes. A story of Tsze-k'in, one of Confucius' disciples, mentioned in a note on p. 6 of the Analects, would indicate that it had not fallen into entire disuse, even in the time of the sage, in the most polished States of the kingdom. Among the Tartars so called it continues to the present day. Dr. Williams states, on the authority of De Guignes, that the emperor Shun-che, the first of the present Manch'ew dynasty, ordered thirty persons to be immolated at the funeral of his consort, but K'ang-he, his son, forbade four persons from sacrificing themselves at the death of his consort.¹

¹ The Middle Kingdom, Vol. I., p. 267.

APPENDIX.

RESEARCHES INTO THE MANNERS OF THE ANCIENT CHINESE.
ACCORDING TO THE SHE-KING.

By M. Edouard Brot. Translated from the JOURNAL ASIATIQUE for November and December, 1843.

The She-king is one of the most remarkable Works, as a picture of manners, which eastern Asia has transmitted to us; and at the same time it is the one whose authenticity is perhaps the least contested. We know that this sacred Book of verse is a collection in which Confucius gathered together,¹ without much order, odes or songs, all anterior to the 6th century before our era, and which were sung in China at ceremonies and festivals, and also in the intercourses of private life, as the compositions of the earliest poets of our Europe were sung in ancient Greece. The style of these odes is simple; their subjects are various; and they are in reality the national songs of the first age of China.

¹ It had not occurred to Brot to question the ordinary accounts of the compilation of the odes by Confucius. While these have been exploded in Ch. I. of these proleg., the antiquity and authenticity of the odes remain, as much entitled to our acknowledgment as before.
The She-king suffered the fate of the other ancient books at the general burning of them, attributed to the first emperor of the Ts'ao dynasty, in the third century before our era; but it was natural that the pieces composing it, made in rhyme and having been sung, should have been preserved in the memory of the literati and of the people much more easily than the different parts of the other sacred works; and hence, on the revival of letters, under the Han dynasty, in the second century before our era, the She-king reappeared almost complete, while the Le Kao and other works underwent serious alterations. The discovery, a little time before, of Chinese ink and paper, allowed the multiplication of copies; and the text was commented on by several learned scholars. Their commentaries have come down to us; and in the absence of ancient manuscripts the preservation of which is impossible from the bad quality of Chinese paper, these, written at a time not far removed from the first publication of the She-king, afford to us sufficient guarantees that the primitive text has not been altered by the copyist, from antiquity down to our days.

It is evident that this collection of pieces, all perfectly authentic, and of a form generally simple and naïve, represents the manners of the ancient Chinese in the purest way, and offers to him who wishes to make a study of these manners a mine more easy to work than the historical books, such as the Shoo-king, the Tsao-chuen, and the Kweh-yu, where the facts relative to the manners and the social constitution of the ancient Chinese are as it were drowned in the midst of long moral discourses. There exist, as we know, two special collections of ancient usages—the Le Kao, or collection of rites properly so called, which has been classed among the sacred books; and the Choo Le, or rites of Choo. A faithful translation of these two works would throw a great light on the ancient usages of the Chinese; but their extent and the extreme conciseness of the text make such translation very difficult. We can establish in a sure manner the sense of each phrase only by reading and discussing the numerous commentaries found in the imperial editions. M. Stan. Julien has given us hopes of a translation of the Le Kao; but the vast labour demands from him a long preparation, and will require perhaps years before it is completely accomplished. While waiting for the publication of this translation so desirable, for that of the Choo Le which I have undertaken, and for those of the Tsao-chuen, and the Kweh-yu, which will perhaps be attempted one day by some patient Sinologue; while waiting for these things, I have concentrated in this volume my investigations on the She-king, the reading of which is, to say the least, greatly facilitated by the Latin translation of Leschane. That translation, made in China by this missionary, has been published by the zeal of M. Mohl; and if we can discover in it some inaccuracies, in consequence of the author's having used in great measure the Manchurian version of the original, we owe, as a compensation, to the learned missionary, a series of notes extracted from the commentaries, very useful in throwing light upon the historical allusions, as well as the probable identification of the animals and vegetables mentioned in the text with those with which we are acquainted.

I have explored the She-king as a traveller in the 6th century before our era might have been able to explore China; and to give order to my notes, I have classed the analogous facts which I have succeeded in gathering under different titles which divide my labour into so many small separate chapters. I have indicated the odes from which my quotations are taken, and have thus composed a sort of catalogue of subjects in the She-king. This arrangement will allow the reader to glance easily
at the passages which I have brought together, and the results deduced from them; he will be able to verify them, if he desires it, in the text which I have carefully consulted, or at least in the translation of Lacharm. He will be able in the same way to verify, in the text, or in the published translations of them, the occasional quotations which I have made from the Shoo-king, the Yi-king (that ancient Work on divination, at least as old as the She-king), and finally from the curious work of Mencius. He will thus be placed in the early age of China, and contemplate at his ease the spectacle of the primitive manners of that society, so different from those which were then found in Europe and in western Asia, in that part of the globe designated on our charts by the name of 'The World known to the ancients.'

PHYSICAL CONSTITUTION OF THE CHINESE.

The epithalamium of the princess of Te's (I. v. III.) gives us a portrait of a Chinese beauty of that period. It is there said:

Her fingers were like the blades of the young white grass;
Her skin was like congealed ointment;
Her neck was like the tree-grub;
Her teeth were like melon-seeds;
Her [fore-] head cicada-like; her eyebrows like [the antennae of] the silkworm moth.

The form of the head (or forehead), compared to that of a cicada or grasshopper, indicates evidently the rounded temples, which are a characteristic of the portraits that we have of the Chinese of the present day. The slender and long eyebrows were a sign of long life, as we see in II. ii. VII. 4.2

In I. iv. III. 2 the beauty of a princess of Wei3 is mentioned in similar terms. The piece celebrates the whiteness of her temples, and the splendour of her black hair, in masses like clouds. The black colour of the hair is, as we know, habitual among the Chinese of our day. Three odes call the Chinese 'the black-haired nation (II. i. VI. 5; III. iii. III. 2; IV. 3).' This designation which is found also in the first chapters of the Shoo, in Mencius, in the Tso-chum, and other ancient Works, is still used in the present day in official publications. The narratives of missionaries inform us that every individual whose hair and eyes are not black is immediately recognised in China as a foreigner.

In I. vii. IX. 1, the complexion of a beautiful lady is compared to the colour of the flower of a tree, analogous to our plum tree.4 In men they admired a high-coloured complexion as if the face had been rouged (I. xi. V. 1).

We do not find in the She-king any notice about man's height; but I will add here a reference to Mencius, VI. Pt. ii. II. 2, where it is said that king Wán was believed to have been 10 cubits high, and Täng 9 cubits. The speaker in that passage gives his own height as 9 cubits 4 inches. According to the measures of Amyot (Vol. XIII. of the Memoirs by Missionaries), the Chinese cubit, in the time of the Chow dynasty amounted to about 20 centimetres. The three preceding numbers therefore correspond to about, in English, 6½ feet, 5 ft. 10 in., and 6 ft. 1 in.

1 M. Biot translates the description in the present tense after Lacharm, after whom also he calls the piece an epithalamium. But the tense does not affect the portrait given us in the description. See the notes on the ode. 2 This is a mistake. The slender eyebrows in this ode were a trait of female beauty, different from the bushy eyebrows of men which were a sign of longevity. 3 This princess of Wei was, like the one in I. v. III., a native of Te's. 4 Not a plum tree. See the notes on the ode.

144]
The officers had six sorts of different clothes for the different seasons, or epochs of the year, and the princes had seven (I. x. IX. 1, 2). I At the court of king Wăn (in Shen-se) the officers wore habits of wool, embroidered with silk in five different ways (I. ii. VII.) In many courts the garment which was worn uppermost was garnished with cuffs of leopard-skin (I. vii. VI.; x. VII.). In Shen-se, the king of Yin wore a garment of fox-skin, with one of brodered silk over it (I. xi. V.). Similar garments of fox-skin were worn at the court of P'i by the officers (I. iii. XII.). The robes of the feudal princes were generally of embroidered silk (I. xiv. I. iv. i. [iii.] VII.). Red was adopted by the kings of Chow for the garments of the princes and officers at their court (I. xiv. II. 1: II. iii. V. 4). The officers at the courts of the feudal princes wore a red collar to their principal robe (I. x. III. 1).

One of the feudal princes appears wearing a cap of skin adorned with precious stones (I. v. L 2). Their officers had in summer a cap woven from the straw of the pae plant, and in winter one of black cotton (II. viii. L 2). Husbandmen wore, in summer, caps of straw (IV. i. [iii.] VI.). These caps were fastened on the head with strings (I. viii. VI. 2), like those of the Chinese at the present day. A princess of the State of Wei had her upper robe of a green colour, and the under one of yellow (I. iii. II.). In a time of mourning the cap and garments were required to be white (I. xii. II.). Beyond the court, dresses were of various colours with the exception of red. People wore caps of black fur (I. xiv. III. 2). Girdles were of silk (I. xiv. III.), and of various colours, very long, and fastened by a clasp (I. vii. IX.). Man and women who were rich attached to the ends of those girdles precious stones (I. vi. X. 3; v. V. 3). When a rich man wished to do honour to his friends who visited him, he gave them precious stones to adorn their girdles (I. vii. VIII. 3; vi. X. 3).

The princes of the blood wore red shoes (I. xv. VII: III. iii. VII. 2), embroidered with gold (II. iii. V. 4). In general, shoes of cloth made from the dolichos plant (a kind of flax) were worn in summer (I. vii. VI. 2: II. v. IX. 2) and leather shoes in winter. In two odes (I. ix. L 1: II. v. IX. 2), men of the eastern districts complain of being reduced to the prevailing misery to have only cloth shoes in winter. Women of the ordinary class wore their garments undyed, and a veil or coiffure of a greyish colour (I. vii. XIX.).

5 Biot might have added that tallness was admired in ladies (I. v. III.)
6 I. ii. VII. does not speak of the court of king Wăn, nor of garments of wool worn by the officers at the court in the speech of the State of Yin. The ruler of the State of Yin was an earl.
7 The plant, and, was not a kind of flax; nor could the shoes made of its leaves be
8 The plant, and, was not a kind of flax; nor could the shoes made of its leaves be
9 In I. ix. L there is no complaint of the kind intimated.

10 [145]
Princes and dignitaries habitually wore ear-pendants (I. v. 1. 2; II. viii. I. 3). I. iv. III. criticises the elaborate toilette of a Chinese lady who wore plates of gold in the braids of her hair, and had six precious stones on each of her ear-pendants. Her comb is of ivory, and her robe is embroidered in silk of various colours. The ode says that she wore no false hair, and that she had only her own black hair, thick as clouds. The toilette of Chinese ladies was made before a mirror which must have been of metal (I. iii. I. 2).

The wives of dignitaries twisted their hair on the sides of the head, or they curled it (II. viii. I. 4). As a sign of sadness, they let it hang loose (II. viii. II. I). Widows cut their hair, preserving a lock on each side of the head (I. iv. L). The children of the rich wore at their girdle an ivory pin, which was used to open the knot when they undressed, and they wore also a ring of ivory (I. v. VI.). Until their majority the hair was twisted up in two horns on the top of the head (I. viii. VII. 3). We know that this bifurcated coiffure is still that of Chinese maid-servants, often designated, because of this peculiarity, by a character which has the form of our y. As sixteen, boys assumed the cap called piès (pî). Men and women used pomade for their hair (I. v. VIII. 2), and wore at their side an ivory comb. We know that the practice of having the head shaved was introduced into China by the Manchú Tartars in the 17th century. A recent traveller, M. Traversan, has remarked upon the habitually dirty state of the hair of Chinese children; and he even says that the hair is of such a nature as easily to become matted, which produces a disagreeable mien. It was probably to avoid this matting that people in easy circumstances carried about them a comb in the times described in the Shoo-king.

Buildings and Dwelling Houses.

The walls of houses were ordinarily made of earth. For the foundations they pounded the soil hard where it was intended to erect the walls (II. iv. V. 3); over this space they placed a framework of four planks, two of which corresponded to the two faces of the wall, and were arranged by the help of a plumb-line (III. i. III. 5). The interval between the planks was filled with earth wetted and brought to it in baskets (III. 6). They rammed in this earth with heavy poles of wood, and thus made a length of wall of a certain height, all the parts of which they brought to the same level, filling up where the earth failed, and panning away where there was too much (see also the ancient dictionary Ura-pa, Ch. IV.). They then moved the framework higher, and proceeded to make the upper part of the wall. It was precisely the same kind of construction which we see in the south of France, and which goes by the name of pî. Foo Yuh, the minister of the emperor Woo-ting of the Shang dynasty, was at first a pî-mason (Shoo, IV. viii. Pt. I. 3). The workmen encouraged one another by cries. For the foundation of a town and for the construction of a considerable edifice, the drum gave the signal for the commencement and leaving off of work (III. i. III. 6). The beams were of bamboo, of pine (II. iv.

10, 11. These ear-pendants were the ear-plugs or stoppers, not suspended from the ears, but from a comb in the hair, coming down to cover the ears. See the notes on I. iv. III. See the notes on I. iv. I. The view of it taken by Biot has been maintained.

12 I. v. VI. does not speak of the children (les enfans) of the rich; but of a young dandy. The pin or spike was for keeping knots generally.

1 Woo-ting was not emperor, but king. Emperors should not be spoken of during the Hsia, Shang, and Chou dynasties...

2 The drum in III. i. III. 5 would seem to have sounded to inspire the workmen.
V), or of cypress (IV. ii. IV. 9). They were cut and planed. The frames of the doors were also made of wood (IV. iii. V. 6). The poor made their cabins of rough planks (II. iv. IV.). In the 14th century before our era, the inhabitants of western China had no houses, but lived in caverns or grottoes, a hole at the top of the vault serving as an outlet for the smoke. Such was the first abode of Tan-fu, called also the ancient duke, the grandfather of king Whau, who inhabited the country of Pin, a district at the present day of the department of Fung-ts'ang, Shen-se (III. i. III.). Tan-fu, says that she, "lived in a cavern like a potter's kiln; there were then no houses." Another ode, however (III. ii. VI. 3, 4) attributes to duc Léw, a preceding chief of the same country, buildings considerably extensive, such as large stables and sheep-holds. According to the Shao-king (III. i. III.), and Mencius (I. Pt. ii. XV. 1, 2) the first establishments of the Chinese in the western regions were destroyed by the Tartars. Tan-fu, the descendant of duke Léw, was obliged to retire, and to transport his tribe to the south of his earlier settlement. Then he established the new city of which III. i. III. gives the description, and resumed with his people the agricultural labours which had been interrupted by the ravages of the enemy.

The doors of the houses faced the south or the west (II. iv. V. 2), or mid-wise the south-west. They gave them their position by observing the shadow of the sun at noon, or by the culmination of a well-known star (I. iv. VI. 1). In winter the husbandmen ordinarily plastered the doors (I. xv. 1. 5) to keep out the cold.

The floor of the house was levelled by beating it, and it was then covered with a coarse kind of dried grass, on which were placed mats of bamboo which served as beds (II. iv. V. 6). People in easy circumstances placed at the south-east corner of their houses a special chamber, called the Hall of ancestors (I. ii. IV. 3). It was adorned with pillars of wood like the entrance-hall. The sovereign, the prince, and the great officers alone had the right of erecting a building dedicated especially to the performance of the ceremonies in honour of their ancestors (III. i. VI. 3; IV. i. [li.] VIII.; ii. IV.; iii. V.). A path conducted to this building (I. xii. VII. 2), and the approaches to it were required to be carefully cleared of thorns (I. xii. VI.).

The cities were surrounded with a wall of earth, and with a ditch which was dug out first, and furnished the materials for the wall (III. iii. VII. 6; i. X. 3). We read in the Yih king, "The wall falls back into the moat, if it be badly founded (Diagram par. 7)."

The Chase.

In those times of nascent civilization the chase was an important means of subsistence for the pioneers who were clearing the forests. The habitual arm of the chase was the bow and arrow. The bows were of carved wood (III. ii. II. 3), and adorned with green silk (IV. ii. IV. 5), probably to preserve them from the damp.

3 ii. iv. V. says nothing of this. 4 The ancient Pin was not in Fung-ts'ang dept. Tan-fu came from Pin to K'ë-chow in Fung-ts'ang. See the notes on the title of Pt. I, and on III. I. 5 Let it not be thought that these Chinese settlers were pushing westwards from the III. They were advancing eastwards from the west, and pushed on by tribes behind them. 9 The mention of the star in I. iv. VI. 1 does not have the meaning here given to it. 7 Of course a path conducted to the floor served as tables, where the meal was set out. 9 Of course a path conducted to the yard, or place of tombs; and not of the temple. 9 The words if it be badly founded are not in the Yih. But it seems to have misunderstood the text.
They kept them in leather cases (I. vii. IV. 3; II. viii. II. 3). Those of the princes of the blood were painted red, the Chow colour. At certain periods of the year, they observed the ceremony of archery, each archer having four arrows which he discharged at the target (III. ii. II. 3). To aid him in drawing the bow and discharging the arrow, the hunter or archer had a ring of metal on the thumb of his right hand, and threw back his coat upon the other arm (II. iii. Y. 5).\(^1\)

Solitary hunters pursued the goose or the wild-duck (I. vii. VIII. 1), the boar (I. ii. XIV.; II. iii. VI. 4), the wolf (I. viii. II. 3), the fox (I. xv. I. 4) in the first month, or at the commencement of our year, the hare (II. v. III. 6; IV. 4).\(^2\) In the chase they used dogs (I. viii. VIII.; II. v. IV. 4).

The great hunts of the chiefs were conducted en bâton. They surrounded the woods with large nets, fixed to the ground by stakes, and intended specially to catch the hares, which the beaters forced to throw themselves into them (I. i. VII.).\(^3\) They set fire also to the grass and bushes of a large plain, to collect the game in a place determined on, where they killed it easily with the arrow. We have the description of such a hunt in I. vii. III. and IV. The chief mounted in a carriage and four killed at his ease the game thus collected. The ode eulogises his courage, and says that he fought against tigers with bare breast.

When they had a considerable number of men, or when the ground was not covered with vegetation high enough to raise a conflagration, they arranged the men in a circle, and made them all march towards a single point, beating back the game (I. xi. II. 2; xv. I. 4; II. iii. V. and VI.). They often formed several circles of beaters, one within another (the Yih, diagram 44, par. 9).\(^4\) Those grand hunts took place principally in the second month, corresponding to our month of February (I. xv. I. 4). They hunted also herds of deer (II. iii. VI. 3), of boars (I. ii. XIV.; xi. II.), of wild oxen (II. iii. VI. 3).\(^5\) The hunters offered to their prince the heads of three years, and kept for themselves the smallest, which were only one year old. To preserve the carcasses of the killed deer, they covered them up with straw (I. ii. XII.).\(^6\)

The grand hunts en bâton were entirely similar to those which the missionary Gébillon saw in the 18th century, when accompanying the emperor K'ang-hi to Tartary (Duhaldé, vol. IV., p. 293, folio edition). At the times described in the She-king, they celebrated them on the two sides of the valley of the Yellow river, about the 35th parallel of latitude, in Ho-nan, in the eastern part of Shen-an, where much of the country was still uncultivated.

Fishing.

Fishing formed also an important means of subsistence. They fished with the line (I. v. V. 1; II. viii. II. 4); but the ordinary method was with nets (I. v. III. 4; VIII. IX.). On the banks of large rivers they formed a stockade of wood, in front of which they arranged the nets (I. viii. IX.; II. v. III. 8). The English traveller Lay,

\(^1\) There is nothing in the ode about the vesture being thrown on the other arm. The poet speaks at once of the ring which was on the thumb of the right hand, and of an arnet of leather which was on the left arm.

\(^2\) They hunted also the badger, the deer, the tiger, the panther, the rhinoceros, &c. Some of the odes referred to describe grand hunts, and not those of solitary or isolated individuals.

\(^3\) This ode speaks of a solitary hunter or trapper.

\(^4\) Blot has misunderstood this passage of the Yih.

\(^5\) Those will oxen would seem to be rhinoceroses.

\(^6\) This ode has nothing to do with hunting, and the fact of the dead antelope wrapped up with the grass is an inappropriate illustration in this place.
whom I have already quoted, describes, in his visit to Hongkong, the fishing net as it is made in the neighbourhood of Canton. He says that on the borders of the islands in the gulf they form a wooden frame, with a wheel and axle to lower and raise the nets which remain under the water. Such appears to have been the kind of apparatus of the She-king. It is said, in II. v. III. 8,

‘Do not approach my dam,
Do not loose my nets.’

The nets were made of fine bamboo (I. viii. IX.: II. ii. III.). Like those which were used to take hares, they were fitted with bugs (I. xiv. VI.), which the fish entered and so was taken. II. ii. III. names several kinds of fish, among which the carp is mentioned (see also I. xii. III.). We find also (IV. i. [ii.] VI.: II. iv. VIII., II) a certain number of fish given as pond-fish.

The habit of fishing had made them construct boats which they directed with oars (II. v. I. 6). The boats were of cypress-wood (I. iii. I. 1; iv. I. 1), and of willow (II. iii. II. 4). III. i. II. 5 mentions a bridge of boats, made by king Woo3 to pass the river Wei in Shen se.

Agriculture and Pasturage.

According to the data furnished by different odes, the system of cultivation with irrigation was established in the vast plain which forms the lower valley of the Yellow river, from the gorge of the Dragon’s-gate (in Shan-se) to the gulf of Pib-chih-le, into which this great river then emptied itself (I. iii. XVII.); (II. viii. V.; vi. VIII.: IV. i. [iii.] V. and VI.). Every space of ground assigned to a family of husbandmen was surrounded by a trench for irrigating it, and which formed its boundary (II. vi. VI.); and these trenches communicated with larger canals which were conducted to rejoin the river. The complete system adopted for the purpose of irrigation is expounded in detail in the Chow Le (Bk. XV. art. 亙人), which confirms the indications in the She-king.

Beyond the great valley, particularly towards the west in Shen-se, and eastwards about the Tae mountains in Shan-tung, there existed vast forests. The first chiefs of the House of Chow, duke Liéw and Tʻan-foo, began the clearing of the forests of Shen-se (III. i. III. 8; ii. VI.). We see in IV. ii. IV. that the people of the State of Loo drew materials for building from the neighbourhood of mount Tae. II. iv. VI. mentions the great herds of cattle and sheep as the chief riches of powerful families;—a natural circumstance among a people still far from numerous, and spread over a vast territory. They fastened the feet of the horses with tethers while they were feeding (II. iv. II.).

We can tell the principal kinds of cereals mentioned in the She-king, and point out the localities where they were cultivated. They were rice, wheat, barley, buckwheat, two sorts of millet, called shao and tshao, which resembled the one the

1 I think that M. Lot is wrong in supposing that we have any fishing arrangement indicated in the She-king like that described by Mr. Tradescant Lay, and which is exceedingly common at the present day in China. The odes referred to do nothing more than describe the capture of fish in baskets placed at openings in dams thrown across streams. 2 Boats of pine also are mentioned (I. iv. V. 4). 3 Should be king Wan.

1 This and the other passages added are little to the point. 2 The large herds of horses, necessary for the war-chariots, fed at pleasure, without restraint of any kind, in the open territory assigned to them (IV. ii. I.). It was only in the neighbourhood of houses that the horses for use were tethered.
millet, *zheh-ya,* the other the *holus creyo.* The labours of cultivation of each month are described for the State of Pin in I. xv. i., and for the territory of the ancient *regnum* of Chang (eastern Ho-nan) in IV. i. [iii.] V. and VI.3

The rice and the millet were sown in spring, on which occasion there was a ceremony (IV. i. [ii.] I.), the celebrated ceremony of husbandry, the ritual of which is described in the Kwoh-yu (國語, 禽, art 5). II. vi. VI. mentions the furrows traced by the great Yu on the slope of the Nan-shan mountain in the territory of Se-gan dept 5. In autumn took place the ceremony of the ingathering (IV. i. [iii.] IV.). IV. i. [ii.] I. mentions at the beginning of the summer of Chow, i.e., about April, the first harvest of millet and of the winter barley.4

The principal instruments of cultivation, the plough with its share, the hoe or spade, the scythe or sickle, are mentioned in different odes (II. vi. VIII.; IV. i. [ii.] I.; [iii.] V. and VI.). Weeding is recommended in a special manner (III. vi. VIII. 2; IV. i. [iii.] V. and VI.). The weeds were gathered in heaps and burned in honour of the Spirits who presided over the harvest (II. vi. VIII. 2).6 Their ashes nourished the soil. They prescribed also the destruction of insects or hurtful worms. The assiduous uprooting of weeds has always been recommended by the Chinese government to the cultivators of the ground. It is noted by Confucius and by Mencius as a necessity, and its continuation for twenty centuries is, no doubt, an essential cause of the astonishing fertility of the Chinese soil, from which parasitical herbs have disappeared.

In general they left the land fallow for one year, and then cultivated it for two years. If they still found weeds in it in the second year, they carefully uprooted them (II. iii. IV.). The harvest was a time of great labour and of much rejoicing, just as it is in our country (II. vi. VIII.). This ode says that the reapers filled some sacks of grain, and even small handfuls of it, for the poor widows who came to glean. The superintendent of agriculture came to the field, and rejoiced with the husbandmen. They then assigned over the share that was due to the State from the returns of the harvest.

We see in the Shu-king several indications of the agrarian laws established by the dynasty of Chow, and which are explained by Mencius (V. Pt. ii. II.). The division of the land in the tribe of its ancestor duke Léw is indicated in III. ii. VI. A husbandman in II. vi. VIII. says that the irrigation began with the field of the State (公 [H]), and thence proceeded to their private fields?; in harmony with the ancient system described by Mencius, according to which eight families received a space of ground divided into nine equal portions, the central portion forming the field of the State. IV. i. [ii.] II. shows us Ch'ing, the second of the kings of Chow, naming the officers of agriculture, and ordering them to sow the fields. It mentions the large division of 30 le, or more exactly of 33 ⅓ le, which covered a space of about 1,111 square le. It places there 10,000 individuals, labouring in pairs, which gives about ⅕ of a le to an individual. As the le was generally of 300 paces, that would

3 No place is specified or indicated in these odes. What is said in them would apply to all the royal domain of Chow. I do not understand what State M. Blois intends by 'the kingdom of Chin.'

4 There is some confusion in the two references to this ode. See the notes on it.

5 Hardly so much as this. All which the ode says is that the country about Nan-shan was made cultivable by Yu.

6 No such burning ceremony is here described. The husbandmen only express their wish that the Spirit of husbandry would take the insects and commit them to the flames.

7 There is no reference to irrigation in this passage, but it implies the existence of the public field or fields, and a loyal wish is expressed that the rain might first descend on them.

8 See the notes on this ode.
give an individual 9,999 square paces. Taking the ancient acre as 100 square paces, we thus find for an individual about 100 Chinese acres,—the number assigned in several passages of Maccius to every head of a family. The Chow-le, Bk. IX., gives the same number on good lands.

Each house occupied by a family of husbandmen was situated in the midst of the ground assigned to it (II. vii. VI. 4). It had around it its garden supplied with cucumbers, pumpkins, melons, and other kitchen vegetables. Each of these houses was surrounded by mulberry trees and jujube trees, and had also its flax-field. I. ix. V. speaks of the field of 10 acres, where they cultivated the mulberry-trees;—meaning the plantation near the house. The hemp and similar plants, the ch'ae (the baldumia), the k'ie (a sort of rush) and the k'o (the dolichos), were steeped in the moats (I. xii. IV.). The mulberry-leaves served to feed the silk worms (I. xv. I. 2, 3), with which business the women were specially occupied (III. iii. X. 4). In each house, the women spun the hemp and the dolichos, and wove cloth and silken stuffs (I. iii. XI.). The loom, with the cylinder for the warp, and the shuttle of the woof, are mentioned in II. v. IX. 2.

They cultivated indigo, or some similar plant, from which they extracted a deep blue dye (I. xv. I. 3; II. viii. II. 2). They cultivated also plants which gave a yellow dye and a red (I. xv. I. 8). The dyeing of the stuffs took place in the 8th moon, about the month of September, and also the steeping of the hemp (I. xv. I. 9). The winter evenings were occupied in spinning, weaving, and making ropes (I. xv. I. 7). They kept themselves warm by burning wood of different kinds (I. xv. I. 6), and among others that of the mulberry tree (II. viii. V. 4)

FOOD AND ITS PREPARATION.

The grains of rice were bruised in a mortar (III. ii. I. 7) to free them from the husk; and when so cleaned, the grain was winnowed, or passed through a sieve (Ib., and II. v. IX. 7). It was then washed and cooked with the steam of boiling water (III. iii. I. 7). The cakes which were eaten at their ceremonies were thus prepared. Wheat, and the two kinds of millet,—the ch'oe and the tesek,—were treated in the same manner; and it is in the same way that bread is made in China in the present day (see the Japanese Encyclopaedia, Bk. cv., fol. 18. v., and the memoirs by the missionaries).

The various kinds of flesh were grilled upon live charcoal, or roasted on the spit (III. ii. I. 7; II. 2), or cooked in stew-pans like fish (I. xiii. IV. 3; II. v. IX. 7). They took the meat from the pan (or boiler) by means of spoons made from the wood of the jujube tree (II. v. IX. 1). IV. iii. II.2 describes the preparation of a

9. M. Biot here falls into a mistake. Only huts were in the midst of the territories assigned to the different families,—mere temporary erections occupied by the labourers at the busiest times of the year. They were in a space of 24 acres, and, no doubt, they cultivated vegetables about them. The proper dwellings were away from the fields, in a space for each family of other 24 acres, and about the houses they cultivated especially mulberry trees.
10. No conclusion can be drawn from I. ix. V. See the notes upon it. The 10 acres are mentioned in it instead of 20, the space for the households of 6 families,—to show the disorder prevailing in the State of Wei.
11. The statement in this sentence is correct; but I. iii. II. supplies no proof of it.
1. No doubt cakes of rice and wheaten flour were made in China, and may have been used in the ancient religious ceremonies; but the mention of the rice and millet in the Shu, so far as I recollect, gives the impression of their being boiled in the grain.
2. This is a wrong reference; and I cannot think of any passage which Biot could have had in view.
carp. The stomach and palate of animals were specially esteemed (III. ii. II. 2); a preference which is still common, as may be seen in the description which Gerbillon gives us of a hunt by K'ang-ho (Duhald, IV, p. 293, fol. ed.). In ordinary houses they reared pigs (III. ii. VI. 4) and dogs to be eaten. The Shih-king mentions only the watch-dog (I. ii. XII. 3), and the hunting-dog (I. viii. VIII. 3; I. vi. IV. 4); but the habit of eating the dog was very common in China acc. to the Chow Le, pusaen, and the Le Ke, VI. v. 5. In two passages where Mencius describes what is necessary to a family of husbandmen (I. Pt. i. III. 4; VII. 24), he notices the raising of dogs and pigs for food. This use of the flesh of the dog is found, we know, among the Indians of North America, and it is still maintained in China. Each house had also its fowl-house, filled with cocks and hens (I. vi. II. 1; et al.). The odes of the Shih and the Book of Mencius do not speak of geese nor of tame ducks. They make frequent mention of these birds in their wild state; and we may hence presume that they were not yet in that age generally domesticated. Nevertheless, an author who lived under the Han dynasty, about 100 years B.C., says that the domestic birds mentioned in the Chow Le, XXXIX. par. 2, were geese and ducks. 4 Beef and mutton were placed only on the table of chiefs and dignitaries who possessed large herds and flocks (I. i. V. 2; III. ii. III.). At great feasts, eight different dishes [of grain] were set forth (I. i. V. 2). The turtle was considered a dainty dish (III. iii. VII. 3). The vegetable garden of every husbandman furnished him with cucumbers, pumpkins, and melons (I. xv. I. 6; II. vi. VI. 4). They ate also the jujube-dates, which they struck down in the eighth moon, i.e., about the end of July (I. xv. I. 6). At the same time they cut down the large pumpkins. The cucumbers, melons, and the leaves of the kwë were eaten in the seventh moon (I. xv. I. 6). They ate habitually the tender shoots of the bamboo (III. iii. VII. 3).

In all the descriptions of solemn feasts (I. vii. VIII. 2; II. ii. III.; III. iii. VII., &c.) mention is made of the wine (酒, spirits) as the habitual drink. Men who become unruly in their behaviour are reproached for their love of spirits (III. ii. II. 3). 5 As at the present day, this wine was a fermented drink extracted from rice (I. xv. I. 6). The preparation of it appears to be indicated in part in III. ii. VII., where it is said :

'They draw the water from the brook,
And they pass it from vessel to vessel.
Then they can wet with this water the rice cooked by steam.'

And in the second stanza :

'They draw the water from the brook,
And they pass it from vessel to vessel.
They can wash with it the vessels for wine.'

La Chambre has translated the 3d line of the first stanza by :

3 Here Lot is right in taking 釀 as meaning the palate, and not cheek, as I have done.
4 Yet in Mencius, III. Pt. ii. X. 3, we have  鴨, which is the name appropriate to a tame goose, which is cooked and eaten; and in the Tao-chuen, under the 28th year of duke Siang, mention is made of a 鴨 or tame duck. The common name for the domestic duck—鴨—does not appear to have been used till the Tain dynasty. 鴨 and 鴨 are the names employed by Kea Kwë of the Han dyn., to whom M. Lot refers. 5 I. vii. VIII. 2 does not speak of any solemn or extraordinary feast. 6 II. vii. VI. would be a more suitable reference.
‘The steam of boiling water is used to make the wine’ which would indicate a veritable distillation. The text appears to me less precise, but the making of rice-wine is sufficiently indicated in I. xv. I. 6, where it is said that in the 10th month they reap the rice to make the wine for spring. Thus they allowed the fermentation to proceed during the winter, and the wine was drunk in the spring of the following year. They separated it from the lees by straining it through herbs, or through a basket with a rough bottom (II. i. V. 3); after which it was fit to be served at feasts (II. i. V. 3; III. i. V. 4). They mixed Chinese pepper (I. xii. II.) with spirits and meats to render them aromatic.

The wine was kept in vases or bottles of baked earth (III. ii. VII. 2). The baked earth could not be porcelain, which was not in common use in China till a much later period.

It is to be remarked that milk is not mentioned in the She-k'ing as a drink. The Yüh-king, diagram 鍋, par. 1, mentions the milch cow. We know that the present Chinese in general do not drink milk.

Common people drank from horns, either unpollished or carved (II. vii. L. 4; I. xv. I. 3). Duke Iow, the ancestor of the kings of Chow, who lived in the 18th century before our era, after the sovereign Tse-k'ang, or according to others, after King, the last sovereign of the Hsia dynasty,—duke Iow drank from a hollow gourd (III. ii. VI. 4). In the times of the Chow dynasty, the princes used cups formed of a precious stone (III. i. V. 2). At solemn feasts, the wine [spirits] was served in large vases called tóu, pêe and ta-fang, (III. ii. I. 8; IV. ii. IV. 4), 10 the forms of which can be seen in the work called Ts'ui-ch'ing-too, where the famous commentator of the Sung dynasty, Choo He, has represented by figures the vases, the arms, and the dresses, mentioned in the King or Classical books.

**Metals in use.**

The notices furnished by the She-k'ing show us that gold, silver, iron, lead, and copper were then known to the Chinese. IV. iii. III. 8 mentions the metal purblindness (gold), which was extracted from the mines of the south, and was sent in tribute by the still barbarous tribes of central China. 1 III. i. IV. 5 speaks of ornaments of gold. We read of horses’ bits of gold in III. ii. III. 2 and of lances, the shaft of which was silvered or gilt, in I. xi. III. 3. The breasts of war-horses were covered with [mail of] steel (I. xi. III. 3). 3 Gold and tin, brilliant and purifed, are mentioned in I. v. 3. III. ii. VI. 6 speaks of mines of iron worked in Shen-se by duke Iow in the 18th century before our era. Arms and instruments of iron are mentioned everywhere in the She-k'ing.

V. III. ii. VII. has nothing to do either with the process of fermentation or distillation. See the notes upon it. I believe that 醔 always denotes spirits, the product of distillation. Possibly may denote the stage of fermentation. 8 At the present day distilled spirits are often kept for a long time in vessels of coarse earthenware.

9 This is a mistake. The text speaks merely of the 北牛, or cow, with reference to its docility and manageableness.

10 The son and pês were not used to hold wine and spirits, and the ta-fang was a stand for meat.

11 I do not know what work M. Biot here calls the Ts'ui-ch'ing-too. All the imperial editions of the classics are furnished with plates.

1 The 金 of the south here is plural, meaning gold, silver, and copper.

2 No mention occurs of 金 in III. ii. III. M. Biot intended, I suppose, the ends of the reins with their metal rings, mentioned in III. iii. VII. 2, al al.

3 Only the end of the shaft was gilt.

4 Not the breast alone of the war-horse was covered with mail.
Several odes (I. v. I.; III. i. IV.; III. II. 6) mention the art of cutting and polishing precious stones. I have referred to the ring of ivory worn by the children of the rich (I. v. VI. 2). IV. ii. III. 8 mentions ivory (elephants' teeth) as being sent, like gold, in tribute by the tribes of central China. The ends of bows were often ornamented with wrought ivory (II. i. VII. 5).

**ARMS. WAR.**

It has been said that hunting is the image of war. This comparison becomes a reality in the deserts of North America and of Central Asia. When the men of one horde assemble and issue from their place of settlement, their association has two simultaneous objects: hunting in the vast steppes which have no definite possessors; and war with the other hordes which come to hunt on the same debatable ground. In the times described in the Shih-king, the greater part of the country surrounding the great cultivated valley of the Yellow river was such a hunting ground, undivided between the Chinese and the indigenous hordes. The Chinese armies, then led against the barbarians, hunted and fought by turns; their warriors used the same arms against the enemies and against the wild animals. Nevertheless several odes give the description of regular expeditions directed by the sovereign, or by a Chinese feudal prince against another prince; several of them depict the posts regularly established upon the frontiers. Some extracts from these odes will give an idea of what was then the art of war in China, and it does not appear that the Chinese have made great progress in that art since this early epoch. Excepting the fire arms which they have now adopted, they have remained stationary in this as in every other thing. The military art of the Chinese, translated by Amyot in the 18th century, and published in the 7th volume of the memoirs by the missionaries, has for its basis an ancient work attributed to Sun-tzu, general of the country of Ts'ao, who lived nearly 300 years before the Christian era.

The frontier-posts between the States at war with one another, or on the borders of the barbarous regions, were supplied from the peasantry, and were relieved from year to year:—the service at these posts was truly forced, and hence the lamentations of the soldiers who were so stationed (I. vi. IV.; II. i. VII.). The editor which enjoined regular service on the frontiers was inscribed on a bamboo tablet placed at the post (II. i. VIII. 4). In the Chinese armies of this epoch, so in the feudal armies of our middle ages, the infantry was composed of husbandmen taken from their labours, and they complained bitterly of their lot (I. iii. VI.; xv. III. and IV.; II. iv. I.; viii. III.), especially when they formed part of an expedition against the barbarous hordes of the north and the south (II. viii. VIII. and X.). They had the

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1 It is of an ivory spike at the gilt end worn by men that I. v. VI. speaks, and not of a ring for children.
2 No such expeditions, partly for hunting, and partly for war, are described in the She. When the regular hunting was made, opportunity was taken to practise the methods of warfare.
3 Sun-tzu belonged to the State of Wu, and not to Ts'ao; and to the 8th century B.C., not to the 3d. See Wylie's notes on Chinese Literature, p. 74.
4 The complaints in II. iv. I. are of a different class.
THE MANNERS OF THE ANCIENT CHINESE.

[PROLEGOMENA.]

greatest fear of the Hsien-yun on the north, known afterwards as the Hung-noo (II. i. VIII.). The principal element of a Chinese army was the chariot drawn by two or by four horses. It carried three mailed warriors, the officer to whom it belonged being in the middle. He had on his right his esquire, who passed to him his arms; and on his left the charioteer (I. vii. V. 3). A troop of soldiers followed the chariot to protect it (II. i. VII. 5: IV. ii. III. 7). The term chariot was then a collective name like lance in our middle ages. The Le Ke reckons for every chariot 3 mailed warriors, 25 footmen in front and at the sides to guide the horses and the chariot, and seventy-two light-armed foot-soldiers following. But this number or company was never complete. IV. ii. IV. 5 counts only 30,000 foot-soldiers for 1000 chariots, making but 30 for a chariot. Another ode (II. iii. IV. 2) speaks of an army of 3000 chariots, which would represent, according to the Le Ke, 300,000 men. Iacharme remarks, and I agree with him, that the numbers in the Le Ke must be very much exaggerated, like all the numbers of armies given by Asiatic authors. The number in the official list was never complete.

The sovereign never marched without a guard of 2,500 men, called see. Every dignitary or great officer had an escort of 500 men called les (II. iii. IV. 3; viii. III. 3). To employ our military terms, see was a regiment, les a battalion. Six see, or 15,000 men, formed an ordinary army (II. vi. IX. 1: III. i. IV. 3). They distinguished the soldiers of the left wing and the right, according to the division long used in the marching and encampments of the Tartar hordes (III. iii. IX. 2). An army was divided into three troops (III. ii. VI. 5). The six see appear also to represent in general six sections of any army (III. iii. IX. 1). In II. iv. III. the commentary explains see by phen, which denotes a corps of 12,500 men. The six see are a collective term, like the six King mentioned in several chapters of the Shoo-king (III. ii. 1, and V. ii.). The chief of each corps had his place in the middle of it (I. vii. V.).

The chariot of the sovereign, or of the commander-in-chief, had four or six horses, yoked abreast. When there were four horses, which was the ordinary number, (II. vii. VIII. 2: III. iii. VII. 2), two of them were yoked to the pole, and two to the transverse bar of the chariot (II. vii. VIII.). The horses were covered with mail (I. vii. V.; xi. III.), or protected at the sides by bucklers (I. xi. III. 2). Those

5 The Hsien-yun do not appear an object of fear, so much as a troublesome enemy.
6 I believe the war-chariots had all 4 horses.
7 This description is not quite correct. In an ordinary fighting chariot, the charioteer was in the middle; one warrior, who wielded the spear, was on the right, and the one on the left was an archer. It was only in the chariot of the general that the driver was on the left, while he himself thundered on a drum to urge the troops forward. The spearman on the right was not his coeire to hand him his arms, but a noted warrior of great strength, to protect him, and take part in the battle as he was needed.
8 See the note on IV. ii. IV. 5, where the number of 30,000 is otherwise explained; and the note on II. iii. IV. i., where the 3,000 chariots may be made out, without any exaggeration, if we accept the number of 30,000 men.
9 These things do not appear in the odes. In the Tso-chuen, on XI. iv. para. 4, it is said:—

10 When the ruler goes, a see (2,500 men) attends him; when a high minister goes, a les (500 men) attends him; but the discourse is there of a feudal prince, and the subject is of their going to certain meetings. It should be 2 see, or 12,500 men, which formed a garrison or army. In both the passages referred to,六師一六軍, the host which followed the king to the field.
11 See the note on the words referred to. We can draw no conclusion from the passage. In II. ii., the term does not occur. The six King would be the commanders of the six royal armies (六軍 or 六師).
12 The Shoo-king mentions 6 horses to a chariot; but the king did not have that number.
13 Those bucklers were in the front of the chariot, and not at the sides of the horses.

14 The Shoo-king mentions 6 horses to a chariot.
of the commanders had golden bits (III ii. III.), with a small bell at each side of the bit (I. xi. II. 3; II. iii. IV. 2; III. iii. VII. 4). The reins were richly adorned (IV ii. III.), and led through rings of leather on the backs of the horses (I. xi. III. 1; IV ii. IV. 3). The sides of the chariots were covered with boards as a defence against the arrows of the enemy (I. xi. III.). They were adorned in the inside with mats of bamboo (I. iv. III. 3), or embroidered carpets (I. xi. III. 1). The axle-tree of the chariots of the chieftains were wrapped round with green silk (IV iii. II.), or with leather (II. iii. IV. 2), probably to strengthen them. The pole was also covered with leather, painted in 5 colours (I. xi. III. 1).

The princes and regular warriors wore helmets. Those of the princes of the blood were adorned with a plume of red silk (IV ii. IV. 3). The regular warriors had a sword (II vi. IX. 2; I. vii. V. 3), two lances (or spears) and two bows (I. vii. V. 2; IV ii. IV. 5). The scabbards of the chieftains' swords were adorned with precious stones (III ii. VI. 2), or with other ornaments (II vi. IX. 2). The spears were of three kinds:—the mace which was 4 mètres long (20 Chow cubits); and the bow, 16 cubits (I. vii. VIII. 2). These were set up in the war chariots (ib.). The javelin ko (kb.) was 6 cubits, 6 in. long, and was used by the foot-soldiers. (These lengths are given by the commentary from the Lé Ko.) All the lances had red pendants or streamers (I. vii. V. 1).

Like the hunting bows, those used in war were of wood adorned with green silk (IV ii. IV. 3). The bows of the chieftains had ornaments of ivory (II ii. VII. 5). There were also bows of horn, or strong as horn (II vii. IX. 1; IV ii. III. 7), which discharged several arrows at once. To preserve the bows, they were kept in cases of tiger-skin (I. xi. III. 8), or of ordinary leather (I. vii. IV. 3). Every case contained two bows, and they were closely fitted to bamboo, to hinder them from being warped by the damp (I. xi. III. 8; II viii. II. 3). The bow-cases and the quivers were made of the skin of some marine animal called ye (II. ii. VII. 5; iii. IV. 1), which may have been a seal.

The mailed warriors had bucklers (I. i. VII. 1; III ii. VI. 1), and battle-axes with handles of wood (I. xv. IV.; III ii. VI. 1). The foot-soldiers were usually armed only with javelins and spears (I. xv. IV.). II iii. V, describes an army in march. The horses in the chariots neigh; the flags and pennons wave in the air; the foot-soldiers and the assistants who guide the horses march in silence. Besides the war-chariots, there followed the army carriages laden with sacks of baggage, and drawn by oxen (II viii. III. 2. Shoo, V. xxix. 3). These sacks had one or two openings, and contained provisions (III ii. VI. 1). The chariots were unloaded, and arranged round the place of encampment (Yih-king, ch. VI., diagram see). Then the nobles watched the baggage, while the strong advanced against the enemy.

16 III ii. III. says nothing about horses and their ornaments. The bits were of metal; not necessarily gold; and were fitted with bells. 17 Nor does IV ii. III. say anything about reins. They are commonly spoken of as soft and glossy; they had rings of metal at their ends.

18 These were screens, not mats, of bamboo, which covered the carriages of ladies, and some others given to great men by the king.

19 These were mats of tiger-skin.

20 Not with green silk, but only with leather, which was lacquered. The axle-trees, or perhaps only the projecting ends, were bound with this.

21 Only the curved end of the pole.

22 No. The ornaments on the helmet consisted of shells strung on red cords.

23 The spear and the bow-case were carried in the chariot. It does not seem to me competent from the ode to say anything about the sword as a regular weapon.

24 It does not appear that the javelin has ever been thrown.

25 See notes on I. xi. III. 8.

26 These were probably only adorned with horn. The She does not mention the spading-bow, which could discharge more than one arrow at once.

27 This ode is only about a grand hunting-expedition of king Shoo. 28 There is no such statement in the Yih-king.
The expeditions against the indigenous tribes of the centre, the west, and the north, were made in the 6th moon (II. iii. III.), the time of the year corresponding to the end of May and the beginning of June. They marched 30 li per day, about 11 kilometres, if we value the li at 1,800 units of 10 centimetres each (II. iii. III. 2). For a grand army of 300 chariots, 10 chariots formed the advanced guard (II. 4).

On the banners were figures of birds (II. 4), and of serpents (II. i. VIII. 2, 3). There were attached to them little bells (II. vii. VIII. 2), and ribbons (III. iii. VII. 2). On the royal standard there was the image of the sacred dragon (IV. i. [ii.] VIII.). The princes of the blood, and secondary chiefs or viceroys had broad pennons or flags (IV. iii. IV. 8). One pennon, formed of an ox-tail upon a pole, was placed behind in the chariot of the chief of a squadron. Figures of these flags are given in the plates published with the imperial editions of the Chow Le and the Le Ke.

The warriors wore coloured cuisses, and bukkins on their legs (II. vii. VIII. 3). Lacharme says that this practice still exists in China with foot-soldiers. In I. xi. VIII. a man of T'ien engages another to follow him to the war by the promise of clothes, shoes, and weapons, should he need them. This custom of having all their military equipment in common reminds us involuntarily of the miserable equipment of Chinese soldiers at the present day, who, according to many travellers, lend to each other their clothes and weapons for the purpose of passing a review.

The commandant of a corpo d'armée had the title of Ka-o-fok (II. iv. I.), or, of Shang-fok (III. i. II. 7). Several odes (II. i. VIII. et al.) designate the general by the name of 'the illustrious man,'—meaning the Prince, the Dignitary 

The drum gave the signal for departure (I. iii. VI. 1), for attack, and for retreat (II. vi. IV. 3). Large drums were covered with the skin of a fish called T'e (III. i. VIII. 4), and which appears to have been a crocodile, according to the description in the Japanese Encyclopaedia, ch. xiv., to. 5, and the explanation in the commentary on the Le Ke, VI. iv. 6. Before the battle, the warriors excited one another by mock combats. They leaped, ran, and threatened one another with their weapons (I. iii. VI. 1). Turner, in his Journey to Thibet, gives us a similar description of a sham fight.

In III. i. VII. 7, 8, king Wan causes the assault of a fortified city, and his soldiers ascend the wall by means of hooked ladders. He takes some prisoners and punishes
them as rebels, proportioning their chastisement to the gravity of their offence. He causes one ear of his captives to be cut off, and in contending with himself with this punishment he passes for a just and humane man.\textsuperscript{40} In the State of Loo (towards the south of Shan-tung), the army, returned from an expedition, is assembled in the parade-ground called Fwan-kung (IV. ii. III.).\textsuperscript{41} They present to the prince the ears that have been cut off; they bring the captive chiefs in chains before the judge, by whom they are condemned by regular sentence.\textsuperscript{42} Like the tribes of America, the Chinese then made very few prisoners; they put the vanquished chiefs to death, and released the common soldiers after cutting off one of their ears, as a mark of dishonour, or that they might recognize them if they met with them again.

The parade-ground of the capital of Loo was surrounded with a canal, sown with cress and other plants (IV. ii. III. 1, 2).\textsuperscript{43} There they practised archery, and the use of other weapons (ib., 7). Near the palace of king Wän, there was found a similar ground, named Pei-kung (the lake of the Round Tablet),\textsuperscript{44} and intended for corporal exercises (III. i. VIII.). A similar parade-ground existed under his son, king Wo, at the capital city Haua (III. i. X. 6). The Le Ka, quoted by the commentator on III. i. VIII., and IV. ii. III., affirms that they gave also to the people in this special place lessons in morality (literally, that they taught them the rites). III. i. VI. mentions young men who were educated according to the institutions of king Wän.

**GENERAL ORGANIZATION OF THE GOVERNMENT, DIGNITIES.**

The secondary chiefs, fœdatories of the sovereign, had the general designation of how, assistants (III. iii. II. 5; I. IV. ii. IV. 2).\textsuperscript{4} They were divided into three principal classes,\textsuperscript{5} the special titles of which are found in many odes of the Shé-kung, and are well known as they occur in the Sho-kung and the Chow Le. See also these names in the translation of Mencius by M. Stanislas Julien (V. Pt. ii. II.).\textsuperscript{4} Among the principal officers attached to the sovereign, the name of see, instructors, is read in the Shé-kung, (II. iv. VII. 2, 3, and III. i. III. 8).\textsuperscript{5} Immediately below the see were the ministers designated by the general term of officers of the right and of the left (III. i. IV. 1), according to the place which they occupied in the ceremonies beside the sovereign. The Shé-kung names among them the see-t’oo, charged with the direction of the civil administration and the instruction of the people (III. i. III. 5); the see-kung, charged with the public works (ib.); the see-t’oo, superin-

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\textsuperscript{40} The left ears of the slain, as also often of captives, were cut off. \textsuperscript{41} As to what the Fwan-kung really was, and its form, see the notes on IV. ii. III. It is wrong to speak of it as a parade-ground, or place of exercise. \textsuperscript{42} This statement appears to have arisen from a misunderstanding of IV. ii. III. 3. \textsuperscript{43} No. There was a semicircular pool in front of the Fwan-kung, and in and about the water grew cress and mollusks. \textsuperscript{44} Pei-kung should be called the Hall with the circle of water. — Neither the Fwan-kung nor the Pei-kung had anything to do with war.

1. 賴  is the more common term for the feudal princes, or one of their number. 素  however, is so used here. With regard to the meaning of the term, see on Mencius, V. Pt. ii. II. 6.

2. How here has its special meaning of munus. They are generally reckoned five classes, but M. Boit probably says they were only three, because their territories were assigned them on a three-fold scale; — see to the Sho and Mencius. See my note on the Sho, V. iii. 10.

3. M. Julien gives the Chinese names, without trying to translate them, or to give their equivalents in Latin. He mentions, but with disapprobation, Nöel’s rendering of them by duke, prince, count, marquis, and baron. I have called them duke, marquis, viscount, earl, and baron, and any of them, indifferently, prince.

4. The 太師, the grand-master, grand-tutor, or grand-instructor of the Sho, V. xx. 5.

5. 左右, "those on the right and on the left," was a very general expression, and might be applied to ministers and attendants of almost no rank.
tendent of agriculture (III. ii. 1., et al.) 7. We find also in the Shang-tse mention of the ta-fu, or grand-prefects, placed over the different districts of every principality (III. iii. IV. 8; I. iv. X. i. 4), and of the see, scholars, or superior secretaries attached to the sovereign (III. i. IV. 2). The complete description of the administrative organization of this period cannot be better seen than in the Choo Loo. I have said that I have undertaken the translation of this long work; and therefore I will not enter into a larger account of this subject here.

The secondary chiefs, placed at the head of the different principalities, received as the sign of their dignity, two sorts of tablets of precious stone, one of which, called a hsi, was oblong, and the other, called a peh, was oval (I. v. I. 3; III. iii. V. 5). When they came to court, they held these before the mouth, in speaking to the sovereign (Yih, art. 40; diagram ??). These visits of the chiefs were made at two seasons of the year—spring and autumn (II. iii. V. 4). Various odes of the first and second Parts contain allusions to tours of inspection, which the sovereign himself made at similar periods, through the different principalities. This exchange of visits and tours is a proof of the small extent of the Chinese empire in the early times described by the She-king. IV. iii. III., which belongs to the times of the Shang dynasty (from the 18th to the 12th century before our era), gives, it is true, to the State of the sovereign the nominal extent of 1,000 li. But Part I. v. VII. says that from the chief town of the State of Sung they could see that of the State of Wei; and Mencius (II. Pt. i. I. 10) mentions the small extent of the kingdom of king Wan, saying that the crowing of the cocks and the barking of the dogs were heard from the royal residence to the four limits of the kingdom.

RELIGIOUS BELIEFS.

Several odes of the She-king indicate, in an undeniable manner, the belief in one Supreme Being, Shang-te, the Sovereign Lord. III. i. II. 3 says that king Wan, the great ancestor of the Shang, was reared in the prosperity of his race. In the same ode (at 7) the companions of king Wu say to him, before the famous battle of Mou-yay, 'Shang-te is favourable; let not your soul waver between fear and hope.' 'The favour of Shang-te shown to the arms of king Wu was celebrated in the same terms, in IV. ii. IV. 2. III. i. VII. shows Shang-te with the faults of the families of Hsia and Shang, and calling the family of Choo to replace them. It is Shang-te who directs Tan-fu or king Tse, the ancient chief of this family, in the countries of the west. He sends his labours

7 Shang-tse (后稷) was the name of the minister of agriculture in the times of Ysen and Shan.
8 Throughout the Shang Shang-tse is simply the name of the ancestor of the house of Choo.
9 But of the kuei there were three forms and of the peh two; in all five, corresponding to the 5 orders of nobility.
10 This is probably a wrong reference, as there is nothing under the 40th diagram, relating to the subject in hand. As to how the kuei and peh were held at court, Confucius has, no doubt, given an example.
11 This is a misstatement. See on the Shoo, VI. I. 8, 9; V. xxv. 14. And see Am. X. v. 1.
12 It was not so small as many people vaguely suppose, yet it was not so small as M. Hsiao would have it. It was not so large as many people vaguely suppose. The punishment of the kingdom of Choo falls to the ground. The reason being from his own mistake to the small extent of the kingdom of Choo. Mencius, II. Pt. i. 10, make not, I. v. VII. cannot be strained to the meaning he gives to it, and Mencius, II. Pt. i. 10, was probably speaking not of the kingdom of king Wan, but of the State of Tse, showing how thickly it was peopled.
13 I have, after the best Chinese scholars, put this language into the mouth of Shang-fu, a principal adherent of king Wu. This does not affect the sentiment.
to clear the land, and raises him to the dignity of chief. He chooses among his three sons him who shall be the leader. He encourages his grandson, the sage par excellence,—king Wăn. 2

In the same way, in Part IV. iii., which contains the songs of the Shang dynasty, the 3d ode says that Shang-te chose the illustrious and courageous Ch'ing T'ang, to reign over the four quarters of the land. The 4th ode celebrates the reverence of Ch'ing T'ang for Shang-te, who was touched by it, and called this virtuous prince to the head of the nine regions.

In the odes of the 3d Book of Part III. which deplore the decadence of Chow, and the public misery, the complaints are addressed to T'ien or Heaven, and to Shang T'ien, or High Heaven. The prayers of king Seuen on account of the drought (III. iii. IV.) are addressed to the Supreme Being, designated by the name of Shang T'ien, of T'ien, and also of Shang-te. King Seuen says that Shang-te has withdrawn His regards from the earth, and abandons it.

Many missionaries have thought, and it has again been recently repeated, that the Chinese have never had but a very uncertain belief in a Supreme Being. This opinion is founded on the circumstances that the expression T'ien, Heaven, is found employed by Chinese moralists more often than the expression Shang-te, the Supreme Lord. The quotations which I have just made show us the ideas of the ancient Chinese in a more favourable light. Shang-te is represented by the She-king as a Being perfectly just, who hates no one (II. iv. VIII. 4).

The king, the earthly sovereign, had alone the right to sacrifice to Shang-te, the Supreme Lord; and, according to the, the Kwoh-yu, and the Tso-chuen, the feudal princes lost all respect for their sovereign, when they arrogated to themselves this right. In IV. ii. IV., written during the decadence of Chow, the prince of the eastern State of Loo celebrates the grand solemnities of spring and autumn. 4 He addresses his prayers first to Shang-te, the Supreme Lord who reigns by Himself alone, and then to the famous K'e, also called How-teih, from the name of the office which he occupied under Yuen. 5 The family of Chow pretended to be descended from this illustrious personage, and addressed their prayers to him as their protector next to Shang-te. The duke of Chow in the same ode, Tang the Successful in IV. iii. II., king Wăn and king Woo, in the odes which celebrate their virtues, are regarded in the same way as heavenly protectors of the Chinese empire.

The Spirits (génies, 神) formed a celestial hierarchy around Shang-te like that of the dignitaries around the king. 6 These Spirits inhabited the air, and surveyed the actions of men. 7 Every family had its ancestors for its tutelary Spirits. Thus

2 M. Biot says in a note that towards the latter part of this ode [throughout it in fact], the Supreme Lord is called simply T'ien, the sovereign; i.e. instead of 上帝 我们 have 上帝. I have long ago given my reasons for holding that 上帝 means God, and 上帝 is merely God emphatic—corresponding to the Elohim and Ha-Elohim of the Hebrews. 3 This and the preceding paragraphs would have been eagerly quoted between 20 and 25 years ago by the Protestant missionaries, who were then divided on the question of the name for God in Chinese. The advocates of 上帝 would have been glad to claim the support of Biot's name. Nothing can be more evident in the Shu and other ancient Books than that Shang-te is the name of the Supreme Being, and a personal name, by which all about God may be taught to the Chinese. 4 They were bound, and all feudal princes were bound, to offer the seasonal sacrifices to their ancestors. 5 It must be remembered that the princes of Loo claimed great privileges, by royal grant to the duke of Chow, in the matter of sacrifices. 6 The She-king does not say so, nor any other of the chansons, so far as I recollect. 7 In III. i. i. 1, king Wăn appears in the presence of God.
How-taiaih and the kings Wan and Woo were the tutelary Spirits of the family of Chow (II. vi. V.; III. iii. IV.). In III. ii. VIII., made in honour of king Ch'ing, it is said that the Spirits recognize him as sovereign king. In II. i. V. 1, two friends in giving to each other pledges of affection, say:

* The Spirit who hears our words,
  Approves them and confirms the concord of our souls."

In III. iii. II. 7, we read:

* Do not say, "No one will see it,
  No one will know it."
* We cannot know if the superior Spirits
  Are not looking upon us."* 

Besides the tutelary Spirits special to each family, every mountain had its Spirit, and every great river (III. iii. V. 1). Each district even had its protecting Spirit, and the Spirit of the ground was invoked at the solemnities which opened and terminated the agricultural labours of the year. At epochs of great prosperity, the Spirits appeared under the form of a fabulous quadruped, the ke-ne, or of a bird equally fabulous, the fung-shwang. I. i. XI., says that the three sons of king Wan represented the feet, the head, and the horn of the ke-ne. III. ii. VIII. celebrates the bird fung-shwang, which appears and walks about during the reign of king Ch'ing. Fung-shwang is the Chinese phoenix.

**LOTS. AUGURIES.**

At the foundation of a city, and in general for any affair difficult to decide upon, they consulted the lots (I. iv. VI. 2). This was done in two ways:—by a certain plant called she; or by the shell of the tortoise (I. v. IV. 2; II. i. IX. 4; V. I. 3). We do not know well how the divination was performed formerly by the plant she. At the present day, they place on the right and on the left a packet of leaves of this plant; then they recite some mysterious words, and by taking a handful of leaves from each packet, they prognosticate according to their number. The divination by the tortoise was made by placing fire on the tortoise-shell, and anguring by the direction of the cracks made upon it by the heat. In III. i. III. 3 the ancient chief Tsao-foo places fire on the tortoise-shell before settling his tribe at the foot of mount K'e. Certain officers had the charge of interpreting the dreams of the king (II. iv. VIII. 5). Soothsayers also interpreted the dreams of men in power (II. iv. VI. 4). The sight of a magpie was a good omen (I. ii. I.) 3. It was on the contrary unlucky to see a black crow or a red fox (I. iii. XVI. 3). They dared not point to the rainbow with the finger (I. iv. VII.).

**PRIMITIVE ASTROLOGY.**

The first observers of the stars sought to read the future by them; and thus, immediately after the art of augury, I ought to mention the first indications of

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8 This is a misinterpretation, probably, of st. 3. 9 See the notes on these two passages. 10 When a sage monarch was on the throne. 11 See the ode referred to. Each stanza belongs to all the sons of king Wan. He had not only three,—I think I have read of their being as many as 80. 1. Perhaps she should here be taken as stalks. Stalks, and not leaves, have always been mentioned to use by Chinese describing the method of divination. 2. The shell was smeared with ink or some similar substance. See the note on the Sheu, V. iv, parr. 21—23. 3. There is no oath in the ode about the sight of the magpie being a good omen. 4. Only when the rainbow was in the east.

161]
astronomy which are found in the Shen-king. Of the 28 stellar divisions of the Chinese sky, we find 8 mentioned in different odes (I. ii. X.; iv. VI.; x. V.; xiv. I.; II. v. VI.; and IX.); viz., Mou, Moou, Hsi, Ing or Yen-shih, Hsiang or Shou-sing (corresponding to the division Inn), Neoh, Tsun-paah, Tain, and Ke. We see here also the notion about the constellation Chih-nes (corresponding to Lyra), and the mention of the Celestial river,—the Milky way (II. v. IX.). Finally, in the same ode (at 6) the planet Venus is indicated by two different names, according as she appears in the east or in the west. The Milky way is again mentioned in several odes (III. i. IV.; iii. IV. 1). II. iv. IX. contains the mention of the celebrated solar eclipses of B.C. 776 [or 775, counting A.D. as 0, as I have done], which is the first certain date of Chinese chronology. The importance attached to the observation of the stars may be deduced from the celebrity of the observatory of king Wan, called the tower of the heavenly Spirit (III. i. VIII.).1 The entire population of the tribe had united in its construction.2 Before king Wan, his ancestor Duke Iou, referred by tradition to the 17th or 18th century before our era, had already determined the position of his residence by the observation of the solar shadow (III. ii. VI. 5).3

CEREMONIES AND RELIGIOUS SOLEMNITIES. WORSHIP.

The solemn ceremonies, or sacrifices in honour of Shang-te and of the celestial Spirits, took place at the two solstices and the two equinoxes.1 The precise determination of these great epochs of the year formed part of the rites, and it is true that the observation of the length of the shadow of the gnomon at the summer solstice in the capital is mentioned as a sacred rite in the Chow Le, IX. 25.2 The ceremony of the spring, which commenced at the winter solstice, under the Chow, was called Yoh.3 The ceremony of the summer at the vernal equinox was called eu.2 The ceremony of autumn at the summer solstice was called shang; and that of winter, at the autumnal equinox, was called shang (II. i. VI. 4; vi. V.).3 Near the royal palace, (III. i. III. 7) a site named shay was specially consecrated to the Spirit of the ground.4 About the commencement of the year, a sacrifice was offered in every district to the producing Spirit of the ground, and to the Spirit of the place (II. vi. VII. 2; III. iii. IV. 6).5 An analogous sacrifice was presented in autumn after the harvest (IV. i. [ii.] IV.). We see in the Chow Le, XX.—XXVII., that the right to perform sacrifice to the different celestial Spirits was graduated according to the order of dignities and offices. According to this graduation, the lower people of the country districts could sacrifice only to the ground and the secondary Spirits. This regulation must have facilitated the extension of the belief in Spirits so natural to all peoples only a little enlightened.

1 See the notes on III. i. VIII. 1 for the meaning of the phrase 雷． 2 This is not said in the ode. 3 Rather had determined the four cardinal points. 4 In this paragraph M. Biut has confounded the sacrifices to Shang-te, and those in the ancestral temple. The Shu does not speak of the sacrifices to Shang-te, and I need only say that the great sacrifice to Him was at the winter solstice, which was also said to be to the Spirit (or Spirit) of heaven (天神). At the summer solstice He was also sacrificed to, and the sacrifice was said to be to the Spirit (or Spirit) of earth (地祇). See on the 'Doctrine of the Mean, XIX. 6. 5 It does not appear that this had any thing to do with the sacrifice to Shang-te. 6 Yoh, see, chay, shay were the names of the seasonal sacrifices in the ancestral temple. Yoh was the spring sacrifice, see that of summer, shay that of autumn, and chay that of winter. They were celebrated not at the equinoxes and solstices; but in the first months of the respective seasons. 7 See on the Shoo, III. i. Pt. i. 32. 8 See the note on II. vi. VII. 2.
At the same great epochs of the year, a ceremony was performed in each family, in honour of its ancestors, which was followed by a grand feast and rejoicings. In this ceremony, the principal ancestor was represented by a child, designated by the name of she (she), literally, the defunct, or of kung she, the illustrious defunct (II. i. VI.; vi. VI. 3). This child kept himself motionless while they presented to him viands, fruits, and spirits (II. vi. VI. 3), and they sung the future prosperity of the family from the words which might escape from him (III. ii. III. and IV.). They thought that it was the dead who spoke by his mouth. This child came afterwards to take part in the feast (III. ii. IV.), which endured for at least two days.

They prepared for this ceremony by washing the body, and by abstaining, for several days, from unbecoming words and actions (II. i. VI. 4). Prayers were offered at the gate of the Hall of ancestors (II. vi. V. 2), where there was a genealogical table of the family (IV. i. [ii.] VIII.). During these prayers they prepared the solemn repast. Some stripped off the skin from the sheep and the oxen, with a knife which was adorned with small bells (II. vi. VI. 5), others roasted and grilled the meat. They extracted the blood and the fat of the slain animals, and assayed the flesh (II. vi. V. and VI.). The lambs offered by the princes to their ancestors were dyed red, the colour of the Chow dynasty (II. vi. VI. 5). The princes offered also in sacrifice white bulls and red bulls (IV. ii. IV. 4).

They invited to the feast the friends of the family, and gave them presents of pieces of silk in baskets (II. i. I. 1). During the festival they practised shooting with the bow at a target (III. ii. II. 3) and each of those who hit it presented a full cup of wine to those who were unsuccessful (II. vii. VI. I). At table, they placed the guests on the left and right of the host (II. vii. VI. 1), according to their rank and age (Doctrine of the Mean, XIX). Bells, drums, and other instruments of music sounded in sign of rejoicing (II. vi. V. 6).

These instruments were the same as those which now-a-days are used for the Chinese music. The Shu-king mentions the kò, a kind of guitar with 5 or 7 strings; the ché, another guitar with 25 strings (I. i. I. 3; II. vi. IV. 4); cymbals (I. v. II.); the sêg, a flute with many tubes, fitted at the opening with a thin metallic plate which vibrated (II. i. I. I. vi. IV. 4); the koh, a kind of flute with six holes.

8 Yes, in each family; but all the illustrations are drawn from what took place in the royal family. The ceremonies took place, it must be borne in mind, not in the house, but in the ancestral temple. 7 No. Possibly, if there were no other member of the family or clan suitable for the position, a child might fill it; but in general the representative of the dead was always a grown-up man. M. Biot observes in a note that this custom has always been preserved in China, and that it may be connected with the ideas of the transmigration of souls. He adds that it brings to mind the walls of the tomb of the emperor of China, which are covered with the image of the ancestor, the emperor of China, and that the emperors of China have never been deceived in their ancestors. This is a mere imagination of M. Biot. 9 Only to the Duke of Chow did the marquis of the dead in the sacrifice of a white bull. See the note on the passage referred to. 10 The feast in II. of Loo sacrificed a white bull. See the note on the passage referred to. 11 It is very doubtful whether such an I. L. was not after a sacrifice—see the notes upon it. 12 No instrument of music exercise was practised in connexion with any sacrificial feast. 13 Possibly M. Biot may have in view the ching in II. III. IV. 8, which I have called a single. It was used in war. 17 The sêg was a rudimentary organ.
(II. v. V. 7), the あの, a kind of cornet of baked earth, pierced in the side with six holes (六), the 君, of square shape, and struck with a wand like our triangle, and which was used to accompany the flute (II. vi. IV. 4; IV. iii. I.). Other instruments are called あの and う (IV. i. [ii.] V.; they appear to have been flutes with many tubes. There were also several kinds of drums (IV. iii. I.).—The Chow Le gives many details about the instruments of music in Book XXI. The large memoir of Amyot on Chinese music, in the 6th volume of the Memoirs by the missionaries, may also be consulted.

The ordinary musicians were blind men (III. i. VIII. 4; IV. i. [ii.] V.). 'The blind man is arrived,' says this last ode; and we call to mind also the passage in the Shoo-king on the famous eclipse of Chung-kang—'The blind man has beaten his drum (Shoo, III. iv. 4). 'II. vi. IV. 4 mentions the ritual songs 有 and 无, the former meaning, according to the commentary, songs taken from Parts II. and III. of the Shoo-king, and the latter songs from the first two Books of Part I., and which belonged to the two ancient States of Chow-nan and Shao-nan, governed by the early princes of the Chow family.

To the sound of the music they executed various dances. The dance was grave (I. iii. XIII. 1; IV. ii. IV. 4; iii. I.). In the dance 有 they held an instrument in their hands (II. vi. IV. 4). They varied the position of the body by bending and then straightening themselves (II. i. V. 3). They also danced holding a feather in the right hand and a flute in the left (I. vi. III.; iii. XIII. 3). The Chow Le enumerates various kinds of dances in chapter XXII.

The dignitaries received at court said to the sovereign (III. i. VI.)—'May your happiness be like a large mountain, like an elevated plain, like a perpetual spring; may it increase like the moon going on to be full; like the sun ascending; may your body be preserved like the pine and the cypress whose leaves are always green.' At special entertainments, the guests desired for the master of the house a life of a thousand and ten thousand years (II. vi. IX. 3); that he might have an old age such that his back would be wrinkled like that of a porpoise (II. ii. IV. 4); that he might have at the age of 80 the vigour of a man of 50; and finally that he might preserve his health for 11,000 years (IV. ii. IV. 5).

FORMALITIES OF MARRIAGE.

Similar rejoicings took place at marriages. When two families wished to form a matrimonial alliance, the negotiation was conducted by a man and a woman, who went to make the proposal to the two Houses (I. viii. VI. 3; xv. V. 1). This

18 The あの was a flute at all. See the note on II. v. V. 7 19 The あの was of bamboo; and the あの of baked earth. 20 See Meirnart's dictionary on the 君 (正). 21 See the notes on IV. i. [ii.] V. The あの and う were not flutes, nor indeed instruments of music at all. 22 In these passages M. Biot seems to have taken 萬舞 as meaning the dance seen, whereas あの was the name of military dances, and う of civil. 23 有 was not the name of a dance, but of the flute which the dancers held in their hands. 24 No doubt they did so; but as hardly says so. 25 This was on a particular occasion, at the conclusion, we may suppose, of the feast following the seasonal sacrifices. 26 I do not know any place where this wish is expressed. II. ii. IV. 5, l. 15, desires for the ruler an old age ever vigorous; but without any such specification, as Biot supposes, of the age of 80 and the vigour of 50. I cannot think that 萬有千年 in III. ii. IV. 5, l. 16 is to be thus grotesquely understood of 11,000 years, but, as in my translation, for—thousands and myriads of years. 1 I do not know that there were two go-between to a marriage, and certainly the idea of their representing the future partners is imaginary. The go-between might be of either sex.
usage still exists in China, in Tartary, and even in central Russia. The male and female go-betweens were the representatives of the future spouses, as it is expressed in I. iv. v. 1.

"In hewing [the wood for] an axe-handle, how do you proceed? Without another axe it cannot be done. In taking a wife, how do you proceed? Without a go-between it cannot be done."

In the Pu-p'ia Ke, a drama of the 9th century, the go-between presents herself with an axe as the emblem of her mission, and cites upon the subject this passage of the Shao-king. The commentary does not say whether this custom of carrying an axe as an emblem be ancient. The go-between makes even a parade of her learning in explaining to the father of the young lady, whom she is come to ask for, why she carries an axe.

Marriages were arranged at the commencement of the year before the ice was melted by the return of the heat (I. iii. IX. 5); and the ceremony took place at the flowering of the peach tree (I. i. VI.). Mention of these epochs is found in the Hsia Scâu ching. The songs of rejoicing compare the bride to the flowers of the peach and apricot-trees (I. ii. XIII. 2).

When the bride was of a noble family, she was conducted to her husband (I. v. III. 2) in a chariot adorned with feathers of the tiāh (a kind of pelican according to the description of the commentary). Musicians and a numerous suite accompanied her (I. ii. 1. The Yih, art. 34, Diagram E). The husband awaited his future wife at the door of the house (I. viii. III.). The arrival of the cortège was the signal for the commencement of the rejoicings (I. i. 1., the epithalamium of king Wān).

King Woo and his brother the duke of Chow consecrated by special regulations the sanctity of marriage (I. ii. VII.). This ode speaks of ceremonies of engagement and of the intervention of the magistrate. Every union which had not been so consecrated was declared illegitimate, and the offenders were punished. I. vi. IX. makes allusion to these regulations, and shows us a young lady who refuses to take a husband without fulfilling those formalities.

Generally they preferred marrying in their own district. A princess of the State of Wei (Ho-nan) complains (I. iii. XIV.) of being married outside her own country. I. i. IX. recommends young Chinese not to go to seek for wives on the other side of the Han and the Kung in the country of the barbarians. After having sojourned in the house of her husband, the new wife returned to pass two or three months with her parents. We have an example of this practice in the wife of king Wān (I. i. II. and III.). It exists in China at the present day.

The legitimate wife could not be repudiated but for a very grave cause;—she was then almost dis honoured. Thus in I. iii. X. a rejected wife bitterly bewails her lot, while her husband is exposing another. On no pretext had a wife the right to separate from her husband. A princess of the State of Wei forsook by her husband, who has taken a mistress, speaks of this mistress as her friend (I. iii. III.). In

9 See the Journal Asiaticus, for December, 1840.
10 The tiāh was unpleasant.
11 This ode refers to a time before the duke of Chow had formed the code of Chow lawa.
12 The complaint in I. III. XIV. is altogether of another matter.
13 The meaning of this ode is quite different.
14 Ode III. says nothing at all on the subject.
15 The return of the wife to visit her parents is a subject on which opinions are much divided.
16 M. Biot has strangely misunderstood this ode.
the China of that time, as in the China of the present day, woman was generally doomed to a state of inferior submission which deprived her of all elevated feeling; her sole duty was to serve her husband. The practice of having concubines, or wives of a second grade, besides the legitimate wife, was frequent among the chiefs. Concubines are mentioned in the 38th and (?) 37th articles of the Yih-king (the diagrams 逊 and 家人). Every legitimate wife desired to be interred near her husband (I. x. XI. 4, 5.). They esteemed widows who refused to marry again (I. iv. 11). A married woman could not, during the time of the mourning, enter the house of her deceased parents (I. iv. X.). —she was not deemed sufficiently pure to present herself in the place which had for the time become sacred. The ancient Chinese, like those of our days manifested a great indifference for the preservation of female infants. A daughter who was born was regarded as a burden to the family, while they rejoiced in the birth of a son, who would be the future support of his father (III. ii. II.). II. iv. V. establishes perfectly this contrast, representing to us the manner in which they received in the royal family the birth of a boy or of a girl:

1. A son is born.
   He is placed upon a bed.
   He is clothed with brilliant stuffs.
   They give him a semi-sceptre.
   His cries are frequent.
   They clothe the lower part of his body with red cloth.
   The master, the chief sovereign is born, and to him they give the empire.

2. A daughter is born:
   They place her on the ground;
   They wrap her in common cloths;
   They place a tile near to her.
   There is not in her either good or evil.
   Let her learn how to prepare the wine and cook the food.
   Above all she ought to exert herself not to be a charge to her parents.

The present Chinese have still this custom of placing a tile upon the clothes of the newly born daughter. They explain it by saying that formerly the women used a tile to press the cloth which they wove, and thus the tile which they place near the infant is an emblem which indicates that the weaving of cloth will be her principal occupation.

DOMESTIC MANNERS AND SLAVERY.

Several odes of the first Part of the Sha-king express the regrets of wives while their husbands are absent on the service of the prince (I. ii. III. and VIII.; iii. (?) x. VII. (?); x. X. (?)), and their satisfaction when they return III. 11. IV. (?). Other odes, of a later date, during the decay of the Chow dynasty, deplore on the contrary the relaxation of morality. The men are drunken and debauched, and the women are immodest (I. iii. VII. and IX.; iv. X. V., VII. and VIII.; xii. IX.).

We do not see in the Sha-king any notice which points clearly to the existence of slavery properly so called, and this silence agrees with the custom of making few prisoners, which I have noted above. As the two terms 男 and 女 (奴, a male slave; 奴, a female slave) are not found in the classes of the population mentioned.

11 The conclusion from the odes is too general. See in the Life of Confucius, Vol. I., proleg. p. 15.
12 This again is Hio's own imagination. The case, for illustration of which we may refer to I. iv. X., was, that a lady married into another State could not go back to her native State after her parents were dead.
13 See the translation of these two stanzas at pp. 306, 307.
14 I know of no such practice. M. Hio has misunderstood the lines 譁弄之黨 譁弄之瓦.
in the Chou le (Ch. II., par. 44—53), domestics being there designated by the name of shin t'ae-k'ao (仆，a servant, 妾, a wife of the second grade), Chinese authors generally affirm that there were no slaves under the Chou dynasty. But this assertion is contradicted by a passage of the Shoo-king (V. xxiv. 4), where Pih-k'ìn, son of the duke of Chou, declares that the vassals and women of the second rank who shall have run away must be returned to their masters, and by a passage of the Chow-le itself (Ch. XIV. par. 22), where the officer in charge of the market is ordered to control the sale of men, cattle, horses, arms, utensils, &c.

**PUNISHMENTS.**

The punishment of mutilation is mentioned in the She-king. In II. v. VI. a culprit is condemned to become a eunuch, and laments his lot. He becomes a sie-jie (寺人). This name, which signifies a man of the palace, and which is also found in L. xii. 1, has long been the designation for the eunuchs attached to the court. The commentary on the She-king so explains it, and the complaints of the condemned in II. v. VI. prove that he was about to undergo a severe punishment. Mutilation is mentioned in the Shoo-king, V. xxvii. 3, among the punishments appointed by king Muh.

**PROVERBS AND PROVERBS.**

We find some ancient Chinese proverbs quoted in the She-king, all of a very great simplicity, and connected with the habits of a country life. For example:—'Do not add mud to the mud (II. vii. IX. 6);' 'There is no need to teach a monkey to climb trees (ib.);' 'The sage himself can speak nonsense (III. iii. II. 1);' 'He who takes hold of a piece of hot iron hastens to plunge his hand into water (III. iii. III. 6);' 'He who wishes to remedy a public misfortune is like a man who wishes to march against a violent wind (ib. 6);' 'Virtue is like a hair; it is as flexible as one (III. iii. VI. 6).'

There are in the She-king other proverbs as simple as these, which I shall not quote; but I will mention two singular sayings which are found in these ancient songs. The one of them occurs in II. v. III. 81:—'The sage does not speak importantly, for there are ears near the walls of his chamber;'—which corresponds to a common saying in our language. The other appears to me equally curious. A man, joyous at seeing once more one of his friends, says (II. iii. II. 3), 'I am as satisfied as if they had given me 100 sets of cowries.' I would take occasion to notice here both the mention of the ancient practice of using shells for money, and the singularity of this numerical appreciation of joy. Now-a-days the Chinese still say, in speaking of a fortunate event, 'It is a joy of a thousand or ten thousand,'—meaning so many pieces of money. Chinese romances give us many examples of this mode of speech, which would seem to belong exclusively to the language of financiers.

1. The K'eoen-long editors of the Chou-le in a note on ch. II. par. 52, refer to this other passage in proof that anciently there were slaves, and also to the Yih, diagram 23, par. 4, proposing a different interpretation of the 妾 in臣妾. As the Chou-le, XIV. 23, conflicts with the general opinion that anciently there were no slaves, Wang T'aoen says that it is not a work sufficiently authenticated to be appealed to for evidence on such a point.

1. See the notes on this ode.

1. It will be well for the reader to refer to the various passages here adduced by M. Bist, and the notes upon them in the body of this volume.

167]
It is common with the Anglo-Americans (?), and characterizes very well the development of the purely material interest among them as among the Chinese.

Such are the principal characteristics traits which may be collected from the Shoo-king to furnish a general sketch of the ancient manners of the Chinese. I consider it useful to add a brief notice of the historical facts which this collection contains. These facts, united with those which are set forth more methodically in the Shoo-king, were the first landmarks of which the famous Sue-ma Ta'ien availed himself, in the 1st century a.C., to frame in his Historical Records the history of ancient China.

Facts of History.

Several odes mention the name of some of the sovereign chiefs of the early dynasties. The labours of the great Yu are mentioned in II. vi. VI. 1, and III. iii. VII. 1, III. i. X. 5 says that the course of the river Pung in Shen-so was regulated by him. IV. iii. IV. 1 says positively that he delivered the world from the flood. The division of the empire by him into principalities is mentioned in the 6th stanza of the same ode. Kieh, the last sovereign of the dynasty of Hôtel is named in the same stanza. The Book where this ode occurs is composed entirely of odes in honour of the second dynasty, that of Shang;—the most ancient of all the odes. We find there (odes 3 and 4) an account of the miraculous birth of Sioeh, the minister of Shun, to whom the kings of Shang traced their genealogy; the mention of Shang-tse, the grandson of Sioeh (ode 4), the encomium of Ch’ing-tang the first sovereign of Shang (also ode 4); and finally, (in odes 3 and 5), that of Woo-ting, who reigned about 400 years after Ch’ing-tang. The 3d ode says, "The Supreme Lord willed that Ch’ing-tang should have under his orders the nine provinces or regions. These are the nine regions of the Shoo-king III. i.; they comprehended all under heaven (川), in other words, the world then known to the Chinese. The same ode says, "What is under the heavens is limited by the four seas." Among the greater part of the Chinese all geography is still confined to these absurd notions.

The 4th ode of the same Book depicts with extraordinary energy the exaltation of Ch’ing-tang, arming himself at the order of Heaven, against the tyrant Kieh:—

His resolution is taken; he seizes an axe; he rushes forward like a devouring fire; he cries, "Who will dare to resist me?" He defeats the chiefs of Wou and of Koo; he attacks the chief of Ken-woo, and finally Kieh himself, the sovereign-chief of Hôtel. Ch’ing-tang cuts down first the three buds which are attached to the new shoot. Kieh is the plant, and the other chiefs who were on his side are represented by the three buds. This comparison is a very singular one.

The expedition of Woo-ting against the strange tribes of Hoo-kwong, those of King-tse, is mentioned in ode 5 of the same Book, and A-hang, the principal minister of Ch’ing-tang in ode 4.

The odes of the first and second Books of Part III. celebrate the origin of the family of Chow, and the great victory of king Wou over the last sovereign chief of the Shang family. II. i. relates the miraculous birth of K’e, the great ancestor of the family and the first minister of agriculture under Shun, from which he derived his name of Hoo-taieh, "superintendent of millet," under which he is invoked. Duke

1 I do not offer any criticisms on the statements on this article, but only refer the reader to the odes referred to, and the notes upon them.
Liu, his descendant, who established himself on the west of the Yellow river, in Shao-se, is celebrated in ode VI. of the same Book, which is attributed to the duke of Shao, the second brother of king Woo. According to this ode, duke Liu founded a city, determined its position or boundaries by the shadow of the sun, built houses for travellers; and knew how to cross rivers with boats or on bridges. Besides this, he extracted iron from mines, and stone from quarries, and regulated the land tax. The text does not indicate the rate of this tax. III. i. does not go higher than Tan-fou, or the ancient duke, the grandfather of King Wu, and relates that this chief transported his tribe to the foot of mount Ke. I have already cited this ode, which says that Tan-fou and his people lived at first in caves. I have explained, by the devastations of the Tartar hordes, the rapid destruction of the first establishments made by duke Liu. Tan-fou is also called king Tao, the great king or the great sovereign (III. i, VII.). This ode names his two sons, king Ke or Ke-luh, and Tae-pih, of whom the younger, king Ke, is chosen to succeed to the command.

Ode VI contains the eulogium of Chow Keang, wife of Tan-fou, and of Tae-jun, her daughter-in-law, the mother of king Wu. This prince and his son king Woo are celebrated in too many odes for me to make extracts from them in detail. The two brothers of king Woo, the dukes of Chow and Shao, so called from the names of their principalities, Chow and Shao, are credited with the composition of a great number of the ritual songs of the She-king, and are both celebrated and named in several odes. I will mention, for the duke of Chow, I, xvi. IV., and IV. ii. IV., and for the duke of Shau, I. ii. V., and III. iii. VIII., and XI.

Wei-tse [the viscount of Wei], the brother of the tyrant Chow, became prince of Sang, on submitting himself to king Woo. His descendants, as well as the princes of Ke, who were descended from the sovereigns of Hæa, always preserved the privilege of taking part, along with the king of the family of Chow, in the ceremony to ancestors (IV. i. [ii.] III.). We find this passage quoted in the Doctrine of the Mean, ch. XXIX. King Ching, the just king; the son of king Woo, is celebrated in III. ii. VII. and VIII. In this same Part of the She-king, iii. i. is directed against king Lo, says that the world is filled with robbers, and makes allusion to the disorders which ament through the carelessness of king Lo. Ode IV. contains the prayers of his son and successor, king Seun, requesting from Heaven the end of a great drought. Under the same prince, ode V. celebrates the earl of Shin, king Seun's uncle, and ode VI., Chung Shan-fou, the grand-master, in the name of the sovereign. Ode VII. describes the visit of the marquis of Han to the royal court, and vaunts the riches of his country of Han. In ode VIII. Hoo, earl of Shau, a general of king Seun, marches against the barbarians of the south, on the Kiang and the Han, and against the wild E tribes, which occupied the valley of the Hwae. The ode says that after this expedition all was pacified and reduced to order as far as the sea of the south; and here, as in the Historical Records, under the 37th year of the first emperor of Ts'in, this expression, the sea of the south, simply designates the sea which borders Chah-k'ang, than the country of Yn, and extends to the mouth of the Kiang.

Ode IX. celebrates another expedition directed by king Seun against the barbarians of the Hwae, in the country of Foo and Seu, the names of which still belong to districts on the left bank of the Hwae. King Seun subdues everything before him. The style of this ode is very spirited, with a warlike ardour which we see in
three or four odes, all official, of the She-king. The expeditions which I have just mentioned took place about the year 826 before our era.

The troubles of the reign of king Yëw are announced in II. iv. IX., with the mention of the solar eclipse of the year B.C. 776, which begins the certain chronology of China. Odes VII., VIII., and IX. of the same Book deplore the wickedness of the beautiful Paou Sech, who proved the destruction of king Yëw, and the general disorder of the kingdom. II. iv. VIII., v. III., and III. iii. VIII., and IX. relate to the same subject. The 19th ode of the 3d Bk. says:—

'Never will the misfortunes cease,
While shall be at court the wife and the eunuchs.'

These last are designated by the character 作 (作), literally officers of the palace; and the interpretation of the commentators is verified by II. v. VI., where a man is in despair at being condemned to be a 作 in the palace, as his punishment for a grave fault. After the re-establishment in the capital of king Yëw's son, the feeble king Ping, we find some 作 or eunuchs attached to the palace of duke Seang, prince of Téén (I. xi. I.).

In I. xi., which contains the songs of the State of Téén, ode VI. deplores the death of three brothers, killed at the tomb of duke Muh, in the year 631 B.C. The Tao Chunen gives 177 individuals as killed or buried alive at the bloody funeral rites of this prince. The ode expresses astonishment at this barbarous sacrifice, a custom which had been recently taken from the Tartars.

I have mentioned the names of several foreign tribes of which we read in the She-king. We see there, on the north and the northwest, the Hém-yun and the Jung, who occupied the plateau of Tae-yun under king Scên (II. iii. III.); on the south, the Man and the King, settled in the valleys of the Kiang and the Hán (III. iii. VI. (?)); and to the west, the uncivilized tribes of the Hwa and of Sou. These neighbouring savages came to plunder the husbandmen in the lower valley of the Yellow river, and we thus recognize perfectly the limits of the Chinese empire of this period. The first principalities, or feudatory divisions, established by king Wùo, were in general of small extent. In I. v. VII. a princess of Wei regrets that she was not able to go to her son, who was become prince of Sung. She says, 'Nevertheless from our district or city of Wei we can see that of Sung by standing on tiptoe. The little river which separates the two countries may be crossed by throwing into it some reeds.'

The wars of one small State with another, which multiplied during the decay of the Chow dynasty, desolated the plains and ruined the small farmers, as we perceive in various odes. In I. iii. XVI. the families of the country of Wei fly to avoid the evils of war. In I. iv. VI. a prince of Wei retreats, in B.C. 660, before the barbarians of the north, and passes to the other side of the Yellow river, to fix himself in the territory of the present department of Kwei-th. I. vi. VI. and VII. deplore the intestine wars in the time of king Ping. In ode V. of the same Book a woman is abandoned by her husband, who can no longer support her. The settlers emigrate from the small State of Wei (魏), in the pres. Shan-as, as related in I. ix. VII. Other emigrants bewail their lot in II. iii. VII., and IV. IV. An orphan deplores his isolation in I. x. VI. A poor man laments his condition in II. VIII. VI. In ode IX. of the same Book a man cries out, 'If my parents had known that I should be thus miserable, they would not have brought me into the world.' The same weariness
of life appears in II. iv., VIII. III. ii. X., upbraids the passiveness of certain good men, who kept themselves quiet like the infant she, or personator of the dead in the ceremonies; it advises them to listen to the complaints of the poor farmers, who carry on their shoulders the plants they have cut down, i.e., who perform painful labours. Odes I. of the next Book regrets the loss of the ancient majesty of the royal court.

Such is a slight sketch of the data furnished by the She-king for the history of the wars and revolutions of ancient China. We have seen the notices much more numerous which it supplies us with for the history of the manners of this early age, and which serve to justify or illustrate the fuller exhibitions of the Le Ke, as the others became the base of the memoirs by So-ma Ta-see.

To complete my labour, I had prepared a table of the quadrupeds, birds, fishes, reptiles, and vegetables mentioned in the She-king. As all the odes in this collection relate to the countries comprised between the 33rd and 38th degrees of latitude, it appeared to me desirable to study both the species of the animal kingdom and of the vegetable kingdom, which formerly existed on this zone of eastern Asia, and I should say that this same thought occurred before me to a Chinese author, who has written a special treatise precisely on this subject. M. Julien was good enough to procure for me from his library this Work, adorned with figures, and mentioned in the Chrestomathy of M. Bridgman. I have been able to consult, besides, the identifications given by M. Reumusat in his general index to the Japanese Encyclopaedia, vol. XI. of Notices of Manuscripts. Unfortunately, those helps were still insufficient to afford a sure identification of all the names mentioned in the She-king with the species which we are acquainted with. The animals may generally be recognized, because their names have not varied. The figures of the Japanese Encyclopaedia and of the treatise to which I have referred being happily accompanied with descriptions, we learn that different species such as the tiger, the leopard, the rhinoceros, and the jackal, were successively driven from northern and central China by the clearing of the forests. We find unmistakable mention of the monkey, and the elephant would appear to have existed in eastern China from the 25th to the 28th degree of latitude. But there is still uncertainty about some species of which the description is mingled with fables. As for the vegetables, the figures in the Pan-th'aon, the Japanese Encyclopaedia, and the Chinese treatise, are excessively incorrect, and the descriptions are very vague. The author of the treatise proves even that frequently one and the same name designates different vegetable species in different parts of China, and the commentators themselves often vary in the identification of the names in the She-king with the plants which they know according to their Pan-th’aon.

With elements so uncertain I believe it more prudent not to publish the table which I had prepared. I refer the reader to the notes appended by Lacharme to his translation of the She-king, and will here terminate my researches on a monument so curious and so authentic of the ancient Chinese civilization.
CHAPTER V.

LIST OF THE PRINCIPAL WORKS WHICH HAVE BEEN CONSULTED IN THE PREPARATION OF THIS VOLUME.

SECTION I.

CHINESE WORKS; WITH BRIEF NOTICES OF THEM.

1. In the 十三經註疏 (see proleg. to vol. I., p. 129):—
   [I] 毛詩註疏 containing Maou's Explanations of the She (see p. 11; but whether this was the work of Maou Chang, as there stated, or of his predecessor Maou Häng, is not positively determined), and Ch'ing K'ang-shing's 'Supplementary Commentary to the She of Maou (see also p. 11),' with his 'Chronological Introduction to the She (pp. 11, 12). There are in it also of course K'ung Ying-tah's own paraphrase of Maou and Ch'ing (正義), and supplemental discussions, with citations from Wang Sub's (王肅) Works on the She, from Lōw Choh (劉焯) and Lēw Hēn (劉炫) of the Suy dynasty, and from other early writers. The edition which I have used is beautifully printed, and appeared in 1815 (嘉慶二十年 江西南昌府學開雕), under the supervision of Yuen Yuen (see proleg. to vol. I., p. 133). It contains his examination of the text of all K'ung Ying-tah's work (毛詩註疏按勘記);—a very valuable addition.

   [ii.] 繼雅註疏. See proleg. to vol. III. p. 201.

3. 欽定詩經傳說彚纂, 'Compilation and Digest of Comments and Remarks on the She-king. By imperial authority.' In 21 chapters; with an appendix containing the Prefaces, and Choo He's examination and discussion of them,—in whole, and in detail. It was commanded towards the end of the period K'ang-he, and I have generally called it the K'ang-he She; but it did not appear till 1727, the 5th year of the period Yung-ching. The plan of it is similar to the imperial edition of the Shoo-king, which I have described in the proleg. to vol. III., p. 201; and it is entitled to equal praise. The compilers drew in the preparation of it from 260 writers:—1 of the Chow dynasty; 25 of the Han; 3 of the kingdom of Wei; 2 of that of Woo; 4 of the Tain dynasty; 2 of the Lēang; 1
of the northern Wei; 1 of the Suy; 15 of the T'ang; 1 of the Posterior Tsin; 1 of the southern T'ang; 34 of the Sung; 23 of the Yuen; and 87 of the Ming.

Immediately after the text there follows always the commentary of Choo He in his ‘Collected Comments on the She (詩集傳);’ and this the editors maintain as the orthodox interpretation of the odes, while yet they advocate, in their own ‘decisions,’ wherever they can, the view given by Maou in accordance with the Little Preface. Choo's commentary was published in the winter of 1177. My own opinion on Choo’s principle of interpretation, and on the Preface, has been given in Chapter II. of these prolegomena, and in many places when treating of particular odes.

4. I have made frequent reference to the imperial editions of the Ch'un T'sêw and the Le Ke;—and also to those of the Chow Le (周禮) and the E Le (儀禮).

8. The 呂氏家塾讀詩記三十二卷. ‘Leu's Readings in the She for his Family School; in 32 chapters.’ The author of this work was Leu Tsao-k'êen (呂祖謙) or Leu Pih-kung (伯恭), a contemporary of Choo He (born 1137; died 1181). It gives not only the author’s view of the text, but those of 44 other scholars, from Maou down to Choo, very distinctly quoted. The peculiarity of it is, that the explanations of Choo He which are adduced are those held by him, at an early period, before he had discarded the authority of the Prefaces. In 1182 Choo wrote a preface to Leu’s Work, saying that the views attributed to him in it were those of his youth, ‘shallow and poor;’ and he regretted that Pih-kung had died before he had an opportunity of discussing them anew with him. To the Work he assigns the characters of comprehensiveness, clearness, and mildness. The edition in my possession is a beautiful one, published in 1811.

9. 詩補傳三十卷. ‘Supplemental Commentary to the She; in 30 chapters.’ The writer mentions only his style of Yih-chae (逸齋) but Choo E-tsun and others have identified him with Fan Ch'oo-e (范處義), another great scholar of the 12th century, who took high rank among the graduates of the third degree in the Shaou-hing (紹興) period. He was a vehement advocate of the Prefaces, and of Maou’s views; but he was not sufficiently careful in his citation of authorities.

10. 毛詩集解四十二卷. ‘Collected Explanations of Maou’s She; in 42 chapters.’ By whom this work was first edited I do not know; but it contains the views of three scholars, all of the first half
of the 12th century;—Le Ch’oo (李樑; styled 廈仲 and 若林),
Hwang Heun (黃樑; styled 實夫), and Le Yung (李泳).
They were all natives of Fuh-kêen province. Ch’oo was a near relative of
Lin Che-k’e, of whose commentary on the Shoo I have spoken in the proleg.
to vol. III., p. 202;—of vast erudition, yet possessing a
mind of his own. Why his interpretations and those of Hwang Heun
were edited together, it would be difficult to say, for they do not
always agree in opinion. Le Yung’s remarks are supplemental to
those of the two others.

11. 詩緝三十六卷. 'A Commentary on the She, from all
sources; in 36 chapters.' This is the famous commentary on the
She, by Yen Ts’an (嚴粲; styled 坦叔 and 華谷), to which I have
made very frequent reference. The preface of the author, telling
us how he made his commentary in the first place for the benefit
of his two sons, is dated in the summer of 1248. In general he agrees
with the conclusions of Leu Tsoo-k’êen; but he was familiar with
the labours of all his predecessors, and was not afraid to strike out,
when he thought it necessary, independent views of his own. His
view of the Prefaces has been mentioned on p. 32. Among all the
commentators on the She of the Sung dynasty, I rank Yen Ts’an
next to Choo He.

12. 詩傳通說. 六卷. 'A Supplement to the Commentary on the
She; in six chapters.' This is a work by Choo Kêen (朱鑑; styled 子
明), a grandson of Choo He. It was intended, no doubt, specially to
supplement Choo’s great Work, and the materials were mainly drawn
from his recorded remarks upon the odes, and which were not includ-
ed in it.

13. 詩說. 一卷. 'Talk about some of the Odes; in one chapter.'
This is a small treatise of hardly a dozen paragraphs, on the mean-
ing of passages in a few of the Ya and the Sung, by a Chang Luy
(張耒; styled 文懦), a writer of the last quarter of the 11th
century.

14. 詩憲. 二卷. 'Doubts about the She; in two chapters.' By
Wang Loo-chae, or Wang Pih, whose 'Doubts about the Shoo' is
mentioned in the proleg. to vol. III., p. 203. The author was of
the school of Choo He; but he was freer in his way of thinking
about the Classical Books even than the great master; contending that
many of the present odes were never in the old collection san-
tioned by Confucius, and that many more have got transposed from
their proper places. His two chapters are worth reading as specimens of Chinese rationalism.

15, 16. 詩傳一卷 詩說一卷. 'Commentary on the She; in one chapter'; 'Tractate on the She; in one chapter.' Both of these treatises are found in the collection of the 'Books of Han and Wei':—the former ascribed to Confucius's disciple, Tsze-kung; the latter to Shin P'ei, mentioned on p. 8 in connexion with the old Text of Loo. They are acknowledged, now, however, to be forgeries, the Work of a Fung Fang (豐坊; styled 存禮), a scholar of the Ming dynasty, in the first half of the 16th century. If the treatise ascribed to Tsze-kung were genuine, we should have to reconsider many of the current opinions about the She; but neither of the forgeries has any intrinsic value.

17. 毛詩六帖講意四卷. 'An Exposition of Mao's She, from six points of view; in four chapters.' This is a more extensive Work than we might suppose from its being merely in four chapters.

It is interesting as being the Work of Seu Kwang-k'e (徐光啟; styled 子先), the most famous of the converts of Matteo Ricci; though there is nothing in it, so far as I have observed, to indicate the author's Christianity, if indeed it was written after his conversion. The copy which I have used, belonging to Wang T'ou, is the original one, published, according to a preface by a friend of the author, in 1617. Seu's 'six points of view' are Choo He's interpretations (翼傳) of the interpretations of Mao and Ching (存古); new interpretations of others and himself (廣義); illustrations from old poems and essays (博物); the names of birds, animals, and plants (博物) and the rhymes (正叶). It is a valuable compilation. It has been republished with considerable alterations by a Fan Fang (范方) of the present dynasty.

19. 詩序廣義二十四卷. 'The She and the Preface to it fully discussed; in 24 chapters.' This may be called the commentary on the She of the present dynasty, by Keang Ping-chang (姜炳璋; styled 石貞 and 白巖), published first in 1762. He would appear to have published an earlier Work, called 詩序補義, of which this is an enlargement. His view of the Preface has been alluded to in p. 32. Though very often opposed to Choo He, he is not slow to acknowledge his great merits, and to adopt in many cases his interpretations in preference to those of the old school. The work is thoroughly honest and able; not without its errors and prejudices, but deserving to rank with those of Mao, Choo He, and Yen Ta'an.
20. 毛詩集釋三十卷, 'Explanations of Maou's She from all sources; in 30 chapters.' This work exists as yet only in manuscript, and was prepared, expressly for my own assistance, by my friend Wang T'sou (王韜; styled 韜, and 素詐). There is no available source of information on the text and its meaning which the writer has not laid under contribution. The Works which he has laid under contribution,—few of them professed commentaries on the She,—amount to 124. Whatever completeness belongs to my own Work is in a great measure owing to this;—the only defect in it is the excessive devotion throughout to the views of Maou. I hope the author will yet be encouraged to publish it for the benefit of his countrymen.

21. 新增詩經補註讀本詳解八卷. See the proleg. to vol. I., p. 131. This work is on the same plan as the 'Complete Digest of the Four Books,' there described; by Tsow Shing-mih (鄭聖脈; styled 鄭岡), first published in 1763.

22. 增補詩經體註解義合參八卷. 'Supplement to Choo He's commentary on the She, and the Amplification of the meaning; in 8 chapters.' This work, of the same nature as the preceding, but differently arranged;—by a Shin Le-lung (沈李龍) of Hăng-ch'ow. It appeared first in 1689, with a preface by a Koo P'iaou-wăn (顧豹文; styled 且巖). There is a very good set of plates at the commencement.

23. 詩經精華, 'The Essence and Flower of the She.' In 8 chapters; by Sêh Kâ-yêng (薛嘉穎; styled 墨邨), a scholar of Fuh-kîien province;—published in 1825. This is one of the most valuable and useful of all the works on the She which I have consulted. The writer cannot be said to belong to either of the schools, but has honestly and successfully used his own mind, according to the rule of Mencius for the interpretation of the odes, before plunging into the ocean of commentaries.

24. 詩所八卷, 'The Correct Meaning and Order of the odes; in 8 chapters.' It is difficult to translate the title (詩所) of this Work, which is taken from Confucius' account of his labours on the She in Ana. IX. xiv. The author, Le Kwang-te (李光地), was one of the great scholars of the K'ang-he period. He began this Work, he tells us in the winter of 1717, and finished it in the spring of 1718. He has many peculiar views about the subjects and arrangements of the odes, but not much that is valuable in the explanation of the text.

176]
25. Maou K‘e-ling (毛奇齡;—see proleg. to vol. I. p. 132) has several treatises on the She, most of which were at one time embodied in a large work in 38 chapters, of which he lost the manuscript. They are:—

[i.] 國風省篇一卷
[ii.] 繼詩寫官記四卷
[iii.] 詩札二卷
[iv.] 詩傳詩說敬義五卷. This is occupied with the two forged Works mentioned above (15, 16).
[v.] 白鶴州 (the name of a college in K‘eang-se, where the conversations and discussions were held) 主客說詩一卷.
[vi.] 續詩傳鶴名三卷

32. The 皇清經解 contains a reprint of some of Maou’s Treatises, and of many others on the She. I have found assistance in consulting:—

[i.] 毛詩稽古編三十卷. ‘Maou’s She, according to the views of the old school; in 30 chapters.’ I do not know a more exhaustive work than this from the author’s point of view. He was a Ch‘in K‘e-yuen (陳啟源; styled 長發) of K‘eang-soo. His work was published in 1687, and had occupied him for 14 years, during which he thrice wrote out his manuscripts. He is a thorough advocate of the old school, and is in continual conflict with Ch’oo He, Gow-yang Sëw, Len Tsoo-k‘éen, Yen Ts‘an, and especially Lëw Kin of the Ming dynasty.

[ii.] 毛詩考正四卷. ‘An Examination of the She of Maou and Ch‘ing; in 4 chapters.’ By Tae Chin (戴震; styled 東原, 慎修, and 吉士), a great scholar mainly of the K‘e-en-lung period. He carefully examines all the instances where the views of Ch‘ing differ from those of Maou, and does not hesitate to decide against the one or the other according to his own views.

[iii.] 詩經補註二卷. ‘Supplemental Comments on the She; in 2 chapters.’ Also by Tae Chin.

[iv.] 毛詩校訓傳三十卷. This is Maou’s commentary on the She, revised and edited by Twan Yuh-tsae (see p. 101); probably the most correct edition of Maou’s text which is to be found. It was published first in 1796.

[v.] 詩經小學四卷. ‘The rudimentary Learning applied to the She-king; in 4 chapters.’ This treatise is also by Twan Yuh-tsae; an examination of the readings of the She, different from those of Maou, gathered from all sources.

177]
[vi.] 私詩校勘記十卷. See on 1.
[vii.] 毛詩補疏五卷. 'Supplemental Excursus to Maou's She; in 5 chapters.' By Ts'aoou Seun (孫, styled 善堂 and 理堂), who took his second literary degree in 1801. The name of the Work is taken from K'ung Ying-tah's 註疏, with errors and defects in which, as he fancies, the writer mainly occupies himself.
[viii.] 詩述聞三卷. 'Lessons in the She, transmitted; in 3 chapters.' By Wang Yin-che (王引之; styled 朴申), a high officer of the present dynasty, who took the 3d place among the candidates for the Han-lin college in 1799. In this Work he gives the views of the She which he had received from his father, who was also a great scholar;—hence its name.
[ix.] 經傳釋詞十卷. 'An Explanation of the Particles employed in the classics and other writings; in 10 chapters.' This work is by the same author; and though not specially on the She, it has been to me of the utmost value. See a full account of it in M. Julien's 'Syntaxe Nouvelle de la Langue Chinoise,' vol. I., pp. 138—231.
[x.] 毛詩繹義二十四卷. 'The meaning of Maou's She unfolded; in 24 chapters.' By Le Foo-p'ing (李黼平);—on the side of the old school.
[xi.] 詩毛鄭異同辨二卷. 'On the points of agreement and disagreement between Maou and Ch'ing upon the She; in 2 chapters.' By Ts'ang Ch'aoou (曾; styled 映士), a native of Nan-hae district, Canton province.
[xiii.] 三家詩異文疏證. 'Examination and Discussion of the different readings of the three other Texts and those of Maou. In 2 chapters; by Fung T'ang-fu (馮登府), a scholar and officer of the Tsou-kwang period.

44. 重訂三家詩拾遺八卷. A work of the same nature as the preceding. By Fan K'a-siang (范家相) of the period K'een-lung; subsequently revised by a Yeh Keun (葉鉉; styled 石亭).

45. 韓詩外傳. 'Han's Illustrations of the She from external Sources.' See on p. 10, and pp. 87—95.

46. 毛詩草木鳥獸蟲魚疏二卷. 'On the Plants, Trees, Birds, Animals, Insects, and Fishes, in Maou's She; in two chapters.' By Luh Ke of the kingdom Wu (呂陸機 [more probably呂]; styled 元恪;—born A.D. 260, died 303). This is the oldest Work on the subject with which it is occupied. The original Work was
lost; and that now current was compiled, it is not known when or by whom, mainly from K'ung Ying-tah's constant quotations of it.

47. 毛詩名物解二十卷. 'Explanation of Names and Things in Maou's She; in 20 chapters.' A Work of the same character as the above, but more extensive; by Ts'ae Peen (蔡 卉; styled 元度), a scholar of the Sung dynasty, in the second half of the 11th century. He commences with the names of heaven; goes on to the cereals; plants and grasses; trees; birds; animals; insects; fishes; horses; and miscellaneous objects, such as garments, the ancestral temple, &c.

48. 堋雅二十卷. 'Supplement to the Urh-ya, in 30 chapters.' By Luh Teen (陸 俊; styled 農師;—born a.d. 1042, died 1102). Teen was a disciple of Wang Gan-shih, and a very voluminous writer; but only this P'e-ya survives of all his Works. He is less careful in describing the appearance of his subjects than in discussing the meaning of their names. Beginning with fishes, first among which is the dragon, he proceeds to animals; then to birds; then to insects; specially to horses; to trees; to grasses and plants; to the names of heaven, and skyey phenomena. There were originally other chapters; but they are lost.

49. 詩集箋名物鈔八卷. 'Examination of Names and Things, as given in Choo He's She and Commentary, from all sources; in eight chapters.' By Heu K'ëen (許 謹), one of the most famous scholars of the Yuen dynasty, in the first half of the 14th century. He had studied under Wang Pih (see 14), whose 'Doubts' had left their influence on his mind.

50. 毛詩名物略四卷. 'The Names and Things in Maou's She in brief; in 4 chapters.' Published in 1783, by Choo Hwan (朱 桓; styled 獨存). He arranges his subjects under the four heads of Heaven, Earth, Man, and Things (天地人 物); that is, celestial Beings and phenomena; the earth, with its mountains, springs, States, &c.; man's works, dignities, garments, &c.; and birds, beasts, plants, trees, insects, and fishes.

51. 毛詩名物圖説九卷. 'Plates and Descriptions of the objects mentioned in Maou's She; in 9 chapters.' Published in 1769, by Seu Ting (徐 鼎; styled 實 夫). He tells us that it cost him 20 years' labour. It is a very useful manual on the subject. The author gives a multitude of descriptions from various sources; and generally concludes with his own opinion, occasionally new and reliable. The plates are poor.
52. 毛詩品物圖考. 七卷. 'An inquiry into the various objects mentioned in Maou's She, with plates; in 7 chapters.' This is the work of a Japanese scholar, and physician who calls himself Kang Yuen-fung (岡元鳳) of Lang-hwa (浪華); taking up first the grasses and plants; then trees; birds; animals; insects; and fishes. He seldom gives any other descriptions than those of Maou and Choo. The plates are in general exquisitely done, and would do credit to any wood engraver of Europe. The book, though not containing quite all the objects mentioned in the She, has been of more use to me than all the other books of the same class together. My edition contains a recommendatory preface by a 蔣黃曾 with a July 15, 1785 (七明四年甲辰冬十月).

53. 音論; 易音; 詩本音. These three Works are all contained in the 皇清經解, chapters 4 to 19, the productions of Koo Yen-woo, mentioned and made use of in the first and second sections of chapter III. of these prolegomena.

54. 六書音均表. This is the work of Twan Yuh-tsae, mentioned and freely quoted from in the same sections; — on the ancient pronunciation and rhymes of the characters. It also is contained in the same collection, chapters 661-666.

55. 古韻標準四卷. 'Adjustment of ancient rhymes; in 4 chapters.' By Këang Yung. See p. 98. I have this Work reprinted in two different Collections. One of them is styled 粵雅堂叢書, which appeared in 1853, published at the expense of a wealthy gentleman of Nan-hae, department Kiang-chow, in Canton province, called Woo Ts'ung-yaou (伍崇曜). It contains upwards of a hundred Works, many of them rare and valuable, mostly of the present dynasty, but others of the T'ang, Sung, Yuen, and Ming dynasties, selected from the publisher's library, called 粵雅堂. One of these, the 疑年錄, and a continuation of it, giving the years of the birth and death of many of the most eminent scholars and others in Chinese history, have been very useful.

The other Collection is styled 守山閣叢書, published in the same way from the stores of his library (守山閣), in 1844, by Ts'êen Het-soo (錢熙祚; styled 錫之), a gentleman of Sung-këang dept., Këang-soo. It contains 18 Works on the classics; 28 on the histories; 10 on the philosophers or writers on general subjects; and 4 miscellanies.

The Dictionaries and Books of general reference, mentioned in the list of Works consulted in the preparation of vol. III., have,
most of them, been referred to as occasion required; and to them there are to be added the dictionary 五篇 of the 6th century; the 廣韻 (see on pp. 104—106); the 六書故, written about the close of the Sung dynasty; the 翼雅, an appendix [Wings] to the Uh-ya, by Lo yuen (羅顯; styled 翼翼, and 存齋), of the 12th century,—a Work analogous to the 興雅 above, but superior to it; the 三禮通釋, an exhaustive Work, in 230 chapters of Description, and 50 chapters of Plates, on the Chow Le, the E Le, and the Le Ke, by Lin Ch'ang-e (林昌彝; styled 陳齋, and 聲谷), a native of Fuh-kien, who was able, after 30 years of labour, to submit his manuscript for imperial inspection in 1852; and the various poets and Collections of poems here and there referred to in these prolegomena.

SECTION II.

TRANSLATIONS AND OTHER FOREIGN WORKS.

Besides most of the Works mentioned in the prolegomena to former volumes, I have used:—

CONFUCIUS SHE-KING, sive LIBER CARMINUM. Ex Latina P. Lacharme interpretatione edidit Julius Mohl. Stuttgartiae et Tubingae: 1830.


NOTES AND QUERIES ON CHINA AND JAPAN. Edited by N.B. Dennys. Hongkong: 1867 to 1869.

The CHINESE RECORDER and MISSIONARY JOURNAL. Published at Foo-chow. Now in its third year.

THE SUE KING.

PART I.
LESSONS FROM THE STATES.

BOOK I. THE ODES OF CHOW AND THE SOUTH.

I. Kwan te'en.

1 Kwan-kwan go the ospreys,  
On the islet in the river.  
The modest, retiring, virtuous, young lady:—  
For our prince a good mate she.

2 Here long, there short, is the duckweed,  
To the left, to the right, borne about by the current.  
The modest, retiring, virtuous, young lady:—  
Waking and sleeping, he sought her.

TITLE OF THE WHOLE WORK.—詩經

The "Book of Poems," or simply "The Poems,"  
By poetry, according to the Great Preface and  
the views generally of Chinese scholars, is devoted  
the expression, in rhymed words, of thought  
impregnated with feeling; which, so far as it goes,  
is a good account of this species of composition.  
In the collection before us, there were originally 311 pieces; but of six of them there are only the titles remaining. They are generally short; not one of them, indeed, is a long poem. Father Lacharme calls the Book—Liber Canticorum; and with most English writers the ordinary designation of it has been 'The Book of Songs.' I can think of no better name for the several pieces than Ode, understanding by that term a short, lyric poem. Confucius himself is said to have fitted them in the string.
Title of the Part. — 國風, i.e., Part I., Lessons from the States. In the Chinese, —
  Part I., stands last, while our western idiom requires that it should be placed first. The
  translation of 國風 by 'Lessons from the States' has been vindicated in the notes on the
  Chinese, by Sir John Davis translates the characters by 'The Manners of the different
  States' (art. on the Poetry of the Chinese, Transactions of the Royal Asiatic Society; May,
  1829). Similarly, the French Sinologues render them by 'Les Moeurs des rois d'Asie.' But in
  'Lessons' and 'Manners,' the metaphorical use of 風, 'wind,' is equally unapparent.

Chow Ho says:—'The pieces are called 風, because they owe their origin to and are descriptive of the
  influence produced by superiors, and the exhibition of this is again sufficient to affect
  men, just as things give forth sound, when moved by the wind, and their sound is again
  sufficient to move [other] things.’

He goes on to say that the princes of States collected such companies of people, and presented
  them to the king, who delivered them to the Board of music for classification, so that he
  might examine from them the good and bad in the manners of the people, and ascertain the
  excellence and defects of his own government.

'Lessons from the States' seems, therefore, to come nearer to the force of the original terms than
  'Manners of the States.' It will be found, however, that the lessons has often to be drawn
  from the odes by a circumstantial process.

The States are those of Chow, Shao, Pu, Yung, and the others, which give their names to the several
  Books.

Title of the Book. — 周南之一, 'Chow Nan, Book I. of Part I.' The first
  — is that of the last title, 國風, i.e., Part I.,

By Chow is intended the seat of the House of Chow, from the time of the 'old' duke, Tan-foo
  (古公亶父), in B.C. 1,232, to king Wen. The Chinese of Chow pretended to trace the
  lineage back to Tso, the better known as Hi, Shun's minister of Agriculture. His was
  invested, it is said, before the death of Yau, with the small territory of Tan (oil), referred
  to the pres. dis. of Woo-kung (旺江), in K'ien-chow (劍州), Shoo-an. Between K'iu
  and duke Leò (公劉), only two names of the Chow ancestry are given with certainty,
  — Pu-chueh (蒲姑) and Kuh (鈕). Sr-ku Trung calls the first K'iu's
  son, but we can only suppose him to have been one of his descendants. In the discords of
  the Middle Kingdom, it is related, he withdrew

and the wild tribes of the west and north, and his descendants remained till the
  time of duke Leò, who returned to Chins in B.C. 1,799, and made a settlement in Pin
  (殷), the seat of which is pointed out 30 le to the west of the present dis. of city of San-shuy
  (三木) in the small dep. of Pin-chow (邠州). The family dwelt in Pin for several
  generations, till Tan-foo, subsequently king of Tso (大年), moved still further south in B.C. 1,398, and settled in
  K'iu (岐), 30 le to the north east of the city of K'iu-shan (岐山), dep. Fung-ta-eng (雍都).

The plain southwards received the name of Chow, and here were the head-quarters of the
  rising House, till king Wen moved south and east again, across the Wei, to Fung (雍),
  south-west of the prov. provincial city of Sego. When king Wen took this step, he separated
  the original Chow — K'iu-chow — into Chow and Shao, which he made the appanage of his
  son Tan (旦), and of Shih (熙), one of his principal supporters. Tan is known from this
  appointment as the 'duke of Chow.' The pieces in this Book are supposed to have been
  collected by him in Chow, and the States lying south from it are along the Han and other rivers.

We must supplement in English the bare 'Chow Nan' of the title, and say — 'The Odes of Chow and
  the South.'

The above historical sketch throws light on Mendels' statement, in Book IV., Pt. II., that
  king Wen was 'a man from the wild tribes of the west (西夷之人). I have translated
  his words by 'a man next the wild tribes of the west.' But according to the records of the
  Chow dynasty themselves, we see its real ancestor, duke Leò, coming out from among those
  tribes in the beginning of the 17th century before our era, and settling in Pin. Very slowly,
  his tribe, growing in civilization by such fresh immigrations from its own earlier seats,
  moves on, southwards and eastwards, till it comes into contact and collision with the princes
  of Shang, whose dominions constituted the Middle Kingdom, or the China of that early time.

The accounts of a connection between the princes of Chow and the statesmen of the era of
  Yaon and Shun must be thrown out of the sphere of reliable history.

Ode I. — CELEBRATING THE WORK OF THE KING, WEN, AND WELCOMING HIM TO
  HIS PALACE.

Stanza 1. 開開 are defined to be 'the harmonious notes of the male and female
  answering each other.' 開 was anciently interchanged with 搊; and some read in the text
  聽, with a 口 at the side, which would clearly be omeutopoeic; but we do not find such a
  character in the Shuho-iin. It is difficult to say what bird is intended by 雀.

Confucius says (Ana. XVII. ix.) that from the
He sought her and found her not,  
And waking and sleeping he thought about her.  
Long he thought; oh! long and anxiously;  
On his side, on his back, he turned, and back again.

She we become extensively acquainted with the names of birds, beasts, and plants. We do learn some new, but the birds, beasts, and plants, denoted by them, remain in many cases to be yet unascertained. The student, knowing few to mean the wild dove, is apt to suppose that some species of dove is intended; but no Chinese commentator has ever said so. Mao makes it the 張鯉, adding 鳥羽, 衣, which means, probably, 'a bird of prey, of which the male and female keep much apart.' He followed the Urh-ya, the commentator of which, Ku-kh Puh (郭璞), of the Tsin dynasty, further describes it as 'a kind of eagle (鶴類) now, east of the Kiang, called the 鳥羽.' This was for many centuries the view of all scholars; and it is sustained by a narrative in the Tao Ch'ooan, under the 17th year of duke Ch'uan, that the Master of the Horse or Minister of War, was anciently styled Ts'e-yu Kuew (蚩尤氏). The introduction of a bird of prey to a martial ode was thought, however, to be incongruous. Even Ch'ing Kung-shing, would appear to have felt this, and explains Mao's 胡氏 as 嘉士, and says his words—'a bird most affectionate, and yet most unflattering of desire;'—in which interpretation Choo Ho follows him. But it was desirable to discard the bird of prey altogether; and this was first done by Ch'ing Ta-Sseu (鄭樵), an early writer of the Sung dyn., who makes the bird to be 'a kind of mallard.' Choo Ho, no doubt after him, says it is 'a water bird, in appearance like a mallard,' adding that it is only seen in pairs, the individuals of which keep at a distance from each other. Other identifications of the t'ai-shu have been attempted. I must believe that the author of the ode had some kind of fish hawk in his mind.

在何之州 (the Shewh-wins has 州, without the 水) — is the general denomination of streams and rivers in the north. We need not seek, as many do, to determine any particular stream or that intended. 州 is an islet, 'inhabitable ground, surrounded by the water (水中可居之地)'.

So, Yang Hsün (楊雄), died A.D. 18, at the age of 71, and Wang Su (孫), has displaced the more ancient form with 人 at the side) is explained in the Shewh-wins by 人, 'good,' 'virtuous.' The young lady, according to the traditional interpretation (on which see below), is T'ao-szu (趙女), a daughter of the House of Yew-sin (有莘), whom king Wu married.

君子好逑. — If we accept T'ao-szu as the young lady of the Ode, then the 朋朋 of course is king Wu, and 朋朋 (in Ode VII) are interchangeable, 朋朋, 朋朋, 'a mate.'

K'ang-shing explains the line by 朋朋, 'who could for our prince harmonize the resonant sounds of all the concussions.' He was led astray by the Little Preface. [There is a popular novel called 朋朋, the same of which is taken from this line. Sir John Davis has translated it under the misnomer of 'The Fortunate Union.' ]

St. 2. 菜菜 (read ci'shü) 菜菜 expresses the irregular appearance of the plants, some long and some short. 菜菜 is probably the leeks miner. It is also called 'duck-mallows,' that name being given for it in the P'um-taou and the Pe-ya (坍雅; a work on the plan of the Urh-ya, by Loh Tseu (陸倕, of the Sung dyn.)) — 湖菜. It is described as growing in the water, long or short according to the depth, with a reddish leaf, which floats on the surface, and is rather more than an inch in diameter. Its flower is yellow. It is very like the leek, which K'eh-hast calls the 'marsh-mallows,' but its leaves are not so round, being a little pointed. We are to suppose that the leaves were cooked and presented as a sacrificial offering. 左右 (流之) — the analogy of 采之; in the next stanzas, would lead us to expect an active signification in 左右, and an action proceeding from the parties who speak in the Ode. This, no doubt, was the reason which made Mao, after the Urh-ya, explain the character
Here long, there short, is the duckweed;
On the left, on the right, we gather it.
The modest, retiring, virtuous, young lady:
With lutes, small and large, let us give her friendly welcome.
Here long, there short, is the duckweed;
On the left, on the right, we cook and present it.
The modest, retiring, virtuous young lady:
With bells and drums let us show our delight in her.

by 求, 'to seek;' but this is forcing a meaning on the term. 流之 simply—'the current bears it about.' The idea of looking for the plant is indicated by the connection. 嘉Nhao
至反側—we have to supply the subject of 求 and the other verbs; which I have done by 'he', referring to king Wan. The commentators are careful of saying this directly, thinking that such lively emotion about such an object was inconsistent with Wan's aged character; but they are obliged to interpret the passage of him. To make, with 興shing and others, the subject to be the lady herself, and the object of her quest to be virtuous young ladies to fill the vacant, surely is absurd.
思願—願—懷, 'to cherish in the breast.'
悠哉—悠, here, acc. to Maou, 'to think.'
'be anxious,' 'sorrowful' and also 'remote,' 'a long distance.' Choo He prefers this last meaning, and defines it by 長, 'long.'

The idea is that of prolonged and anxious thought, 輯轉反側—the old interpreters did not distinguish between the meaning of these characters. The Shih-wen, indeed, defines 輯转 (it gives only) by 輯. Choo He makes 輯轉之半, 'half a clown of turning;' 輯轉之周, 'the completion of the 輯.' While 輯 and 反側 are the reversing of these processes. This is ingenious and elegant; but the definitions are made for the passage.

St. 3. As the subject of 菜 and the other verbs, we are to understand the authors or singers of the Ode, the ladies of king Wan's harem.

The Poche (備言), however, would refer all the 菜 in the stanzas to the young lady, and the verbs to king Wan, advising him so to welcome and cherish her; and this interpretation is also allowable. Maou, further on, explains 菜 by 取, 'to take,' and here, 菜 by 擇, 'to pick out,' to select. But the selection must precede the taking. It was not till the time of Tung Yeh in the Sung Dyn., that the meaning of 菜, which I have given, and which may be supported from the Le Ke, was applied to this passage.

友之—'we friend her,' i.e., we give her a friendly welcome. The 菜 and 菜 were two instruments in which the music was drawn from strings of silk. We may call them the small lute and the large lute. The 菜 at first had only 5 strings for the 5 full notes of the octave, but two others are said to have been added by kings Wan and Woo, to give the semi-notes. The invention of a staff with 50 strings is ascribed to Fuh-he, but we are told that Hwang-fe found the melancholy sounds of this so overpowering, that he cut the number down to 25.

In Chinese editions of the Shih, at the end of every ode, there is given a note, stating the number of stanzas in it, and of the lines in each stanza. Here we have 間雕三章四句二章章章八句. The Kiou-twen consists of 3 stanzas, the first containing 4 lines, and the other two containing 6 lines each. This matter need not be touched on again.

The rhymes (according to Tuan Tuh-te, whose authority in this matter, as I have stated in the prolegomena, I follow) are—in stanzas 1, 2, and 3, category 5, tone 1; in 2, 流求得順, 侧面, em. 1, 2, 5; in 3, 朵.
interpretation of the ode, which we may suppose is given by Mien, is not to be overlooked; and where it is supported by historical happenings, it will often be found helpful. Still it is from the pieces themselves that we must chiefly endeavour to gather their meaning. This was the plan on which Choo He proceeded; and, as he far exceeded his predecessor in the critical faculty, so China has not since produced another equal to him.

It is sufficient in this Ode to hear the friends of a bridegroom expressing their joy on occasion of his marriage with the virtuous object of his love, brought home in triumph, after long quest and various disappointments. There is no mention in it of king Wun and the lady Sze. I am not disposed to call in question the belief that that lady was the mistress of Wun's harem; but I venture to introduce here the substance of a note from the 'Annals of the Empire,' Bk. i., p. 14, to show how uncertain is the date at least of their marriage.—In the Le of the older Tse, king Wun is said to have been born in Wun's 14th year, while, in the standard chronology, Wun's birth is put down in B. C. 1290, and Wun's in 1168, when Wun was 62. But both accounts have their difficulties. First, Wun had one son—Pih Yih-ch'ien—older than Wun, so that he must have married at the age of 12 or thereabout, when neither he nor she would have had the sentiments described in the Keen-tes. Further, as Wun lived to be 100 years old, Wun must then have been 65. He died 50 years after bearing his son, king Ching, only 14 years old. Ching must then have been born when his father was over 80, and there was a younger son besides. This is incredible. Again, on the other account, it is unlikely that Wun should only have had a single Yih-ch'ien before Wun, and then subsequently seven other sons, all by the same mother. And this difficulty is increased by what we read in the 8th and 9th Odes, which are understood to celebrate the numerousness of Wun's children.

These considerations prove that the arrangement of events, as when she was born in certain definite years of that early time, was put down very much at random by the chroniclers, and that the traditional interpretation of the Odes must often be faulty.

**CLASS OF THE ODE: AND NAME.** It is said to be one of the allusive pieces (典). As the same time a metaphorical element (比) is found in the characters of the objects alluded to—the discreet reserve between the male and female of the osprey; and the soft and delicate nature of the duckweed. The name is made by combining two characters in the 1st line. So in many other pieces. Sometimes one character serves the purpose; at other times, two or more. Occasionally a name is found, which does not occur in the piece at all. The names of the Odes are often applied to them before the time of Confucius, of which we have a superfluity of evidence in the Chun T'ien. From the Shoo, V., st. 13, some assume that the writers of the piece gave them their names themselves; and this may have been the case at times. The subject of the name rarely be referred to hereafter.
II. Koh'tan.

1. How the dolichos spread itself out,
   Extending to the middle of the valley!
   Its leaves were luxuriant;
   The yellow birds flew about,
   And collected on the thickly growing trees,
   Their pleasant notes resounding far.

2. How the dolichos spread itself out,
   Extending to the middle of the valley!
   Its leaves were luxuriant and dense.

Ode 2. CELEBRATING THE INDUSTRY AND
DUTIFULNESS OF KING WANG'S QUEEN. It is
supposed to have been made, and, however that
was, it is to be read as if it had been made, by
the queen herself.

St. 1. 葛之覃兮—葛 is the general
name for the dolichos tribe; here the D. tuberosa,
of whose fibres a kind of cloth is made.

—延, 'to stretch out,' 延 is of very frequent
occurrence in the se; a particle of song (歌
辭). According to the Shoo-hsian and the gloss
of Seu in it, it denotes an affection of the mind,
over and above what has been expressed in
words. 施 (read s, 移) 中谷—中
谷 'middle-valley,' 中谷, 'the middle of the
valley.' Ying-tah says that such inversion of the
characters was customary with the ancients,
especially in poetry. 維葉萋萋—維
here, and nearly everywhere else in the se, is
simply an initial character which it is not
possible to translate. 萌萋 expresses 'the
appearance of luxuriant growth.' This repeti-
tion of the character is constantly found, giving
intensity and viveliness to the idea. Often, the
characters are different, but of cognate mean-
ing. The compound seems to picture the sub-
ject of the sentence to the eye in the colours of
its own signification. This is one of the characte-
ristics of the style of the se, which the student
must carefully attend to.

—黃鳥—'the yellow bird' is, probably, an
orla. It has many names, 傳頌黃麗.
I cut it and I boiled it,  
And made both fine cloth and coarse,  
Which I will wear without getting tired of it.

3 I have told the matron,  
Who will announce that I am going to see my parents.  
I will wash my private clothes clean,  
And I will rinse my robes.  
Which need to be rinsed, and which do not?  
I am going back to visit my parents.

Wang Ting-che coincides with Choo He. Wang  
Taoou would take is in the 1st line as—我  
and as a particle in the 2nd. I regard it as a  
particle in both. The 師氏 here is diff.  
from the officer so styled in the Chow Le,  
Books VIII. and XIII. That was a teacher of  
morals attached to the emperor and the youths  
of the State; this was a matron, or downa,  
whose business it was to instruct in 'woman's  
virtue, woman's words, woman's deportment,  
and woman's work.' Childless widows over 50  
wore, acc. to Ying-tah, employed for the office.  
There would be not a few such matrons in the  
harem, and the one intended in the text would  
be the mistress of them all. The 3rd line is to  
be understood of the lady's announcement to  
the matron; the 2nd, of the matron's announcement  
to the king. Mao is led by his interpretation  
of the whole Ode to understand 師氏  
'to be married,' but we must take it as synonymous  
with the same term, in the concluding line.

L.8.4.  草, acc. to Choo He, -少, 'slightly.'  
It is better to take it as a particle, with Mao,  
and Wang Ting-che, who calls it 發聲, 'an  
initial sound.' 洗, 'dirty,' is used for 'to  
cleanse,' just as we have  
'cleaner,' in the  
sense of 'good order,' 'to govern.' This  
cleaning was affected by hard rubbing, whereas  
洗 denotes a gentler operation, simply rinsing.

The 服, as opposed to 衣, is understood of  
the private or ordinary dress, whereas the other  
terms refers to the robes in which Tse-ar  
audated at sacrificial and other services, or in  
which she went in to the king. All this and  
what follows, is to be taken as a soliloquy,  
not what Tse-ar told the matron (乃後妃自審之詞非告師氏也).

The rhymes are—in Rit 1.2. 谷谷, cat. 3,  
1.3. in 1.1. 萬飛唾, cat. 3. 1.1 in 3.  
民汪, 與, cat. 15. 1.11 in 3. 襲,  
私衣, cat. 15. 1.11. 否, 母, cat. 1. 1.3.

INTERPRETATION: AND CLAUS. The old  
interpreters held that the ode was of Tse-ar  
in her virgin prime, bent on all woman's work;  
and thus interpreted, it is placed among the  
exclusive pieces. The first two stanzas might  
be so explained; but the third requires too  
much strain to admit of a preceptual interpre-  
tation as to what the virgin would do in the  
future, when a married wife.

Choo He makes it a narrative piece (賦). In  
which the queen tells first of her diligent  
labor, and then how, when they were concluded,  
she was going to pay a visit of duty and affection  
to her parents. If we accept the traditional  
reference to Tse-ar, this, no doubt, is the  
only admissible interpretation. The imperial  
editors prefer Choo He's view; in this instance,  
and add:—'The Le of Tse only speaks of the  
personal tenance of the silkworms by the  
queen and other ladies of the harem; but here  
we see that there was no department of woman's  
work, in which they did not assert themselves.  
Well might they transform all below them.  
Ancestrally, the rules to be observed between  
husband and wife required the greatest  
circumspetion. They did not speak directly to  
each other, but employed intermediaries, thus  
showing how strictly reserved should be intercourse  
between men and women, and preventing all  
disrespectful familiarity. When the wife  
was
III. Kwen-urh.

1. I was gathering and gathering the mouse-ear,
   But could not fill my shallow basket.
   With a sigh for the man of my heart,
   I placed it there on the highway.

2. I was ascending that rock-covered height,
   But my horses were too tired to breast it.
   I will now pour a cup from that gilded vase,
   Hoping I may not have to think of him long.

3. I was ascending that lofty ridge,
   But my horses turned of a dark yellow.

---

about to lie in, the husband took up his quarters in a side apartment, and sent to inquire about her twice a day. When the wife wished to visit her parents, she intimated her purpose through the maids. Inside the door of the house, no liberty could be taken any more than with a recessed guest. Thus was the instruction of the parents made to commence from the smallest matters, with a wonderful depth of wisdom!

Ode 3. Lamenting the Absence of a Cherished Friend. Referring this song to Pu-ss, Choo thinks it was made by herself. However that was, we must read it as if it were from the pencil of its subject.

St. 1. L. 1. 萧, both by Macao and Choo, is taken as in J. 8; the repetition of the verb denoting the repetition of the work; Tae Chin explains 萧 as = "numerous," "were many," which also is allowable. There are many names for the 萧 (3rd tone) 耳. Macao calls it the 萧耳; Choo, the 移耳, adding that its leaves are like a mouse’s ears, and that its grain in bunched patches. The Pum-ta-ssou calls it the 移耳, which, ecc. to Medhurst, is the "kypusia." 'The Urb-ye-yib (爾雅翼) says that its seed-

vessels are like a mouse's ears, and prickly, sticking to people's clothes.

L. 2. The 尊筐 was a shallow basket, of bamboos or straw, depressed at the sides, so that it could be easily filled. L. 3. 我懷人--我之所懷者, ‘the man (or men) of whom I think, whom I cherish in my mind.’ Who this was has been variously determined: — see on the Interpretation. L. 4. 真, (now written 真) = "to set aside." "周行," this phrase occurs thrice in the shih. Here and in II V. Ode IX., Choo explains it by "大道," ‘the great or high way,’ while Macao and his school make it "周之列位," ‘the official ranks of Choo.’

In II l. Ode I., they agree in making it "大道" or "至道," meaning ‘the way of righteousness.’ Tae Chin takes 周=偏, and the whole line-"I would place them everywhere in the official ranks." Choo’s explanation is the best here. There was anciently no difference in the sound of 行; however it might be applied. It would rhyme with 真 in all its significations.
I will now take a cup from that rhinoceros' horn, 
Hoping I may not have long to sorrow.

4 I was ascending that flat-topped height, 
But my horses became quite disabled, 
And my servants were [also] disabled. 
Oh! how great is my sorrow!

St. 2. L. 1. Cheo, after Maou, gives 父 as 'a hill of earth, with rocks on its top,' whereas the Urb-ya gives just the opposite account of the phrase. The Shew-hoan explains 父 by 'large and lofty,' and 父 by 'rocks on a hill,' and I have translated accordingly. L. 2. 妻 is, with Maou, simply 'drowned.' Cheo takes the phrase as in the translation, after Sun Yen (孫炎) of the Wei dyn. L. 3. 姑 and 姑兒 together, indicate a purpose to do something in the meantime, 'now,' 'temporarily.' 風 was made of wood, carved so as to represent clouds, and variously girt and ornamented. L. 4. 維 has here a degree of force, 'only.' Followed by 以, they together express a wish or hope, 'to wish to be long and ever to be one of the princes.'

St. 3. The 黃 is descriptive of the colour of the horses, 'so very ill that they changed colour.'

St. 4. L. 1. 砕 (Shew-hoan, with 山, instead of 石, at the side) is the opposite of 父, in st. 1, 'a rocky hill, topped with earth.' Here, again, the Urb-ya and the critics are in collision. L. 2. and 病 are both explained in the Urb-ya by 病 'to be sick,' 'sickness.' Horses and servants all fall the speaker. His case is desperate. L. 3. 必 must be taken here and in many other places, simply as an initial particle. Wang Yin-che calls it 發語詞. Cheo explains 爲 'to sigh sorrowfully.' Maou makes it simply—'to be sorrowful,' as if
IV. *Kew muh.*

1. In the south are the trees with curved drooping branches,  
   With the dolichos creepers clinging to them.  
   To be rejoiced in is our princely lady:—  
   May she repose in her happiness and dignity!

2. In the south are the trees with curved drooping branches,  
   Covered by the dolichos creepers.  
   To be rejoiced in is our princely lady:—  
   May she be great in her happiness and dignity!

3. In the south are the trees with curved drooping branches,  
   Round which the dolichos creepers twine.  
   To be rejoiced in is our princely lady:—  
   May she be complete in her happiness and dignity!

Ode 4. CELEBRATING TAR-SH’S FREEDOM FROM JALOUSY, AND OFFERING PLENTIFUL WISHES FOR HER HAPPINESS. So far both the schools of interpreters are agreed on this ode, and we need not be long detained with it. The piece is allusive, supposed to be spoken or sung by the ladies of the harem, in praise of Tse-ase, who was not jealous of them, and did not try to keep them in the back ground, but cherished them rather, as the great tree does the creepers that twine round it. The stanzas are very little different, the 3rd character in the 2d and 4th lines being varied, merely to give different rhymes.

St. I. L.1. For *the south* we need not go beyond the south of the territory of Chow. K’ung-shing says in thinking that the distant provinces of King and Yang, beyond the Kiang, are meant. Trees whose branches curved down to the ground were designated 葛藤. Such branches were easily laid hold of by creepers.

L.2. The 葛藤 was, probably, a variety of the 漿木. It is explained by 蒸, “to be attached to.” L.3. 只 is another of the untranslatable particles; it occurs both in the middle and at the end of lines. The critics differ on the interpretation of 君子. Mao and his school refer it to king Wan, and construe the last two lines,—“She is able also to rejoice her prince, and make him repose in his happiness and dignity.” Choo refers it to Tse-ase, and what follows is a good wish or prayer for her. He defends his view of the phrase by the designation of 小君, given to the wife of a prince, (Aus. XVI. xiv.), and of 内子, given to the wife of a great officer. The imperial editors allow his exegesis. It certainly gives a unity to the piece, which does not have on the other view, and I have followed it. L.4. Chow, after the Uih-ya and Mao, takes 履, “to tread on,” “footsteps”; Ten T’ao (嚴粲; Sung dun) and others say, 履, “to tread on,” “footsteps”; Ten T’ao (嚴粲; Sung dun) and others say, 履, “to tread on,” “footsteps.”

St. II. L.1. The movements all connote what is meant by 履, 绾—安, “to be attached to” the overshadow. The creepers send out their shoots.
V. Chung-sze.

1 Ye locusts, winged tribes,
How harmoniously you collect together!
Right is it that your descendants
Should be multitudinous!

2 Ye locusts, winged tribes,
How sound your wings in flight!
Right is it that your descendants
Should be as in unbroken strings!

and cover the branches of the tree. 良 is here best taken as 大, 'to make great.'

SL. 成-就 'complete.' The singers wish the happiness of Tae-sa, 'from first to last, from the smallest things to the greatest,' to be complete.

The rhymes are—In 1. 獬 綢, cat. 15. 4. 1.
In 2. 萌 起, cat. 10. 5. 織 成, cat. 11.

Ode 5. The fructfulness of the locust; supposed to celebrate Tae-sa's freedom from locusts. The piece is purely metaphorical (比). Tae-sa not being mentioned in it. The reference to her only exists in the writer's mind. The locusts are distinguished such pieces from those which are allusive. The locusts cluster together in harmony, it is supposed, without quarrelling, and consequently they increase at a wonderful rate; each female laying, some say 81 eggs, others 90, and others 100.

L.1. In all the stanzas. The locust in the poems is by many disregarded, as being merely one of the poetical particles. We shall meet with it as such in the Chinese texts, and we find it abundantly here, in the Shih-te. Here, however, it would seem to be a part of the name, the insect intended being the same probably, as the scorpion, in 8. Ode 1. 1. Mao gives for it the synonim of 蛇蝎, and Choo calls it 'one of the locusts' 蜘蛛. But 蜘 will include crickets, grasshoppers, and locusts. We cannot as yet do more than approximate to an identification of the insects in the Shi. Williams calls the 'sheng-sa' one of the major locusts; but in descriptions and plates the length of the antennae is made very prominent, so that the creature is probably to be found among the cockroaches. 蜘 is to be taken as in the translation, 蜘蛛, and not as meaning 'wings.' So, Ying-ta. The 'Complete Digest' says, 木作 蜘蛛說.

L.3. Mao and his school make 蜘 to be addressed to Tae-sa; Choo refers it, better, simply, to the locust. Those who refer it to the lady try to find some moral meaning in addition to that of multitude, in the concluding lines. The first two lines are all descriptive of the harmonious clustering of the insects. 簡 朥 is explained by Choo as the appearance of their 'collecting harmoniously,' and by Mao as meaning 'numerous.' The Shih-wan gives it as 在 生 辛 with 多 at the side. We have the character in the text, the form of the Shih-wan, 生 辛 with 多 at the side, 生 多 with another at the side; all in binomial form with the same meaning. 簡 朥 is 'the sound of a crowd of locusts flying.' The bottom of the clear, should be 羽, and not 羽.

The last lines. 振, is the 'appearance of their multitude;' Mao makes the benevolent and gen crowns; the 'appearance of multitudes.' 振, is the appearance of multitudes. 振 makes them "cautious," or "careful." 蜘 is the ap-
3 Ye locusts, winged tribes,
How you cluster together!
Right is it that your descendants
Should be in swarms!

VI. T'ao-yaou.

室宜于之其灼夭桃*。桃夭之

1 The peach tree is young and elegant;
Brilliant are its flowers.
This young lady is going to her future home,
And will order well her chamber and house.
2 The peach tree is young and elegant;  
Abundant will be its fruit.  
This young lady is going to her future home,  
And will order well her house and chamber.

3 The peach tree is young and elegant;  
Luxuriant are its leaves.  
This young lady is going to her future home,  
And will order well her family.

VII. T'oo ts'eu.

干公武赳丁捫兪爾肅 兝兪
城侯夫赳丁之置。肅置

1 Carefully adjusted are the rabbit nets;  
Clang clang go the blows on the pegs.  
That stalwart, martial man  
Might be shield and wall to his prince.

The rhymes are—in st. 1. 華 家, cat. 5, t. 1: in 2, 室 室, cat. 12, t. 3; in 3, 蓋主人
6, t. 1.

Ode 7. PRaise OF A RABBIT-CATCHER, AS FIT TO BE A FRIEND'S MATE. Whether any particular individual was intended will be considered in the note on the interpretation. The generally accepted view is that the ode sets forth the influence of king Wu (acc. to Choo), or of Tsun-sze (acc. to Moau), as so powerful and beneficial, that individuals in the lowest rank were made fit by it to occupy the highest positions.

St. 1. L. 1. 置 is defined in the Uth-ya as "a rabbit-net", to which Le Seun, the glossarist, (李巡; end of the Han dyn.), adds, that the rabbit makes paths underground for itself. Choo makes 肅肃 descriptive of the careful manner in which the nets were set; Moau, of the reverent demeanour of the trappcr. It is difficult to choose between them. On Choo's view the piece is affluence; on Moau's, narrative.
2 Carefully adjusted are the rabbit nets,
And placed where many ways meet.
That stalwart, martial man
Would be a good companion for his prince.

3 Carefully adjusted are the rabbit nets,
And placed in the midst of the forest.
That stalwart, martial man
Might be head and heart to his prince.

VIII. Fow-4.

We gather and gather the plantains;
Now we may gather them,
We gather and gather the plantains;
Now we have got them.

There is a difficulty as to the rhyming of 九 and 仇. The latter is said to be here read, by poetical license, k'9. A better solution is to adopt the reading of 首 with 九 at the side, instead of 九, for which there is some evidence.

The rhymes are—1st, 九, 首; 2nd, 九, 仇. The alternate lines all rhyme, which is called 隔句韻.
2 We gather and gather the plantains;  
Now we pluck the ears.  
We gather and gather the plantains;  
Now we rub out the seeds.  

3 We gather and gather the plantains;  
Now we place the seeds in our skirts.  
We gather and gather the plantains;  
Now we tuck our skirts under our girdles.

IX. Han kwang.

汉求不游汉休不南
之思。可女。有息。可木。有

1 In the south rise the trees without branches,  
Affording no shelter.  
By the Han are girls rambling about,  
But it is vain to solicit them.

INTERPRETATION. The ordinary view of this ode has been mentioned above. A special interpretation, however, which is worth referring to, has been put upon it. In the 2d of his chapters (尚賢上), Mih Teih says that ‘king Wan raised from their rabbit nets Hwang Yau and Tze T'een.’ We find both those names in the Shoo (Y. xxi. 12) as ministers of Wan. Kim Le-ta'uang (金履祥) and other scholars think, therefore, that this ode had reference to them. This view seems very likely.

Ode 9. Narrative. The song of the plantain-gatherers. We are supposed to have here a happy instance of the tranquillity of the times of Wan, so that the women, the loom and other household labours over, could go out and gather the seeds of the plantain in cheerful concert. Why they gathered those seeds does not appear. From the Preface it appears that they were thought to be favourable to child-bearing. They are still thought in China to be helpful in difficult labours. Among ourselves, a mucilage is got from the seeds of some species of the plant, which is used in stiffening muslins.

St. I. L. 1. 采采—see on Ode III. The 苴 is one of the pampas-grasses; probably our common ribgrass, as in the line of Tenayson, ‘The hedgehog underneath the plantain bore.’

L. 2. 薄言—both of these terms have been noticed, on Ode II., as untranslatable particles. Nothing more can be said of them, when they are found, as here, in combination.

L. 2, 4. 采之—let us go and gather them;  
有之—‘we have got them,’ here they are.  
Maou, strangely, takes 有—"to collect," to deposit.

St. 2. L. 2, 4. 持—gathers—meaning the ears. 持—'to take,'—meaning the seeds.

St. 3. 持—hold up the skirt,'—meaning as in the translation. 當—hold
The breadth of the Han
Cannot be dived across;
The length of the K'iang
Cannot be navigated with a raft.

2
Many are the bundles of firewood;
I would cut down the thorns [to form more].
Those girls that are going to their future home,—
I would feed their horses.
The breadth of the Han
Cannot be dived across;
The length of the K'iang
Cannot be navigated with a raft.

Ode 9. Allusive, and metaphorical. THE VIRTUOUS MANNERS OF THE YOUNG WIVES about the Han and the K'iang. Through the influence of Wan, the absolute manners of the people, and especially the women, in the regions south from Chou, had undergone a great transformation. The praise of the ladies in the piece, therefore, is to the praise of Wan. So say both Choo and Maou, the “Little Preface” ceasing here to speak of Ts'ao-ans. The first 4 lines of each stanza are allusive, the poet proceeding always from the first two lines to the things alluded to in them or intended by them. The last 4 lines are metaphorical, no mention being made of the poet's inner meaning in them.

To bring that out, we should have to supply,—

*These ladies are like.* See the remarks of Liu K'ai (劉岌; Yen dynasty) appended to Choo's "Collection of Comments," in the Yang-ching Shu.

St. I. L. 1. The south here is diff. from that in Ode II. The connection makes us refer it to the States in Yang-chou and K'ing-chou. The rhymes are—cs. 1, t. 2: in s. 榉 (cat. 15, t. 3); in 3, 蘭 (cat. 12, t. 3).

L. 2. The 息 units well enough with 氣 of cognate meaning, but it can hardly be other than an error which has crept into the text. Instead of 息, the particle with which all the other lines conclude, elsewhere found also at the end of lines. In these lofty trees, giving no shelter, we have an allusion to the young ladies immediately spoken of, virtuous and refusing their favours. L. 3. The Han,—see the Shoo, III. l. Pt. II. 8. L. 6. 浮—浮行, to go hidden in the water; to dive. L. 8. Choo defines 方 (方紳) by 方 (方) and Maou by 潮; these characters are synonyms, meaning a raft; hence—to be rafted, to be navigated with a raft. L. 7. The K'iang,—see the Shoo on III. l. Pt. II. 2. Rafts are seen constantly on the K'iang. Does not the text indicate that in the time of the poet the people had not learned to venture on the mighty stream? St. 3, 3. The first four lines in these stanzas are of difficult interpretation. 翑 is explained by 雉—mixed, made up of different components, so that 错繣—bundles of faggots of different kinds of wood, or of wood and grass or brushwood together. 舫 is given by Maou as indicating "the appearance of the faggots," but he does not say in what way. Choo
3 Many are the bundles of firewood;
I would cut down the southernwood [to form more].
Those girls that are going to their future home,—
I would feed their colts.
The breadth of the Han
Cannot be dived across;
The length of the Keang
Cannot be navigated with a raft.

X. Joo fun.

1 Along those raised banks of the Joo,
I cut down the branches and slender stems.
While I could not see my lord,
I felt as if it were pangs of great hunger.

The phrase indicates 'the appearance of rising up flourishingly,' but how can this apply to bundles of faggots? Two other meanings of the phrase are given in the dict., either of which is preferable to this: viz., 'numerous,' which I have adopted; and 'high-like.'

高麗 "楚妻籍"

This is a species of thorn tree (荆屬), and '楚妻籍.'

楚妻籍, which last Medhurst calls 'a kind of southernwood.' It is described as growing in low places, and marshy grounds, with leaves like the mugwort, of a light green, fragrant and brittle. When young, the leaves may be eaten, and afterwards, they may be cooked for food. The reference to them in the text, however, is not because of their use for food, but, like the thorns, for fuel. The plant grows, it is said, several feet high; and even, with ourselves, the southernwood acquires a woody stem, after a few years. 鈴 (Shweh Wua, 鈴) = to feed. 馬 is a full-grown horse, 'six cubits high and upwards'; 騝 is a colt, a young horse, 'between 5 and 6 cubits high'; but stress cannot be laid on the specific difference in the meaning of such terms, which are employed in order to vary the rhymes. But now, what relation was there between the piles of faggots, and cutting down the thorns and the southernwood? and how are the first two lines allusive of what is stated in the next two? Lacharme does not try to indicate this in his notes, and his translation is without Chinese sanction and in itself unjustifiable. — Ex syriacorum scripturis, framfae apud saeculum Quinto, deberet sanare admirandam. Фаучи монастири и колонна, et quanta quae sunt, omnes sunt (St. 3, posses opus).

The nearest approach to a satisfactory answer to those questions that I have met with, is the following: — Cutting down the thorns and the southernwood was a toilome service performed for the faggots, but such was the respect inspired by the virtuous ladies whom the speaker saw, that he was willing to perform the meanest services for them. This I have endeavoured to indicate in the translation, though the nature of the service done to the faggots is not expressed by any critic as I have done. See the 'Complete Digest' in loc., and the various suggestions in the 'Collection of Opinions (集說),' given in the imperial edition.

The rhymes are—In st. 1, 頼, cat. 2, 1: in st. 2. 楚, 馬. cat. 3, 2: in st. 3. 睡, 騝. cat. 4. in all the stanzas, 廣, 泳. 永, 方. cat. 10.
2. Along those raised banks of the Joo,
I cut down the branches and fresh twigs.
I have seen my lord;
He has not cast me away.

3. The bream is showing its tail all red;
The royal House is like a blazing fire.
Though it be like a blazing fire,
Your parents are very near.

Ode 10. Mainly narrative. The affection of the wives of the Joo, and their solicitude about their husbands' honour. The royal House, in the last stanzas, like a blazing fire, is supposed to be that of Shang, under the tyranny of Chow. The piece, therefore, belongs to the closing time of that dynasty, when Wu was consolidating his power and influence. The effects of his very different rule were felt in the country about the Joo, and animated the wife of a soldier or officer, rejoicing in the return of her husband from a desolate service, to express her feelings and sentiments, as in these stanzas.

St. 1. L. 1. The Joo is not mentioned in the Shoo. It rises in the hill of T'ien-she (天), in Joo Chow, Honan, flows east through that province, and falls into the Hwaa, in the dep. of Ying-chow (潁州), Nang-lun. 墊 = 大墊, "great dykes," meaning the banks of the river, raised, or rising high, to keep the water in its channel. Some give the phrase a more definite meaning, and the site of an old city, which was so called, is pointed out, so is to the north-east of the city of Shih (齊), dep. Nan-yang. L. 2. 條 - 枝, "branches." 尾 - 枝, "small trees." The speaker must be supposed to have been cutting these branches and trees for firewood. L. 3. 君子, the speaker's "principal man," her husband. She longed to see him, but she did not do so yet (未). L. 4. 既, in the Urh-ya is explained both by 思, "to think," and 饥, "to be hungry." Mant and Choo unite those definitions, and make it - 饥意, "hungry thoughts." 訓 (chih), with Mant, -朝, "the morning," so that the meaning is, I feel like one hungry for the morning meal." Much better it is to adopt, with Choo, the reading of 意, meaning "intense," "long-continued."
XI. Lin che che.

1. The feet of the lin:—
   The noble sons of our prince,
   Ah! they are the lin!

2. The forehead of the lin:—
   The noble grandsons of our prince,
   Ah! they are the lin!

3. The horn of the lin:—
   The noble kindred of our prince,
   Ah! they are the lin!

The rhymes are—in St. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

The phrase "the duke's grandsons," The term "sire," is used for grandsons, because the grandson's descendants became a new clan, with the designation of his grandfather for a class-name. By the phrase, we are to understand all who could trace their lineage to the same "high ancestor" as the duke.

The rhymes are—in St. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

The question at the end of each stanza is also considered as making a rhyme.

Concluding note. It is difficult for us to transport ourselves to the time and scene of the events in this book. The Chinese see in them a model prince and his model wife, and the widely extended beneficial effects of their character and government. The institution of the harem is very prominent; and there the wife appears, lovely on her beauty, ruling in it with entire devotion to her husband's happiness, free from all jealousy of the inferior humains, in the most friendly spirit promoting their comfort, and setting them an example of frugality and industry.

The people rejoice in the domestic happiness of their ruler, and in the number of his children, who would have been multiplied more and more. Among themselves, gravity of manners dignifies individuals of the meanest rank; and the rabbit-trapper is 84. The prince's friend, guide, and shield. Parity is seen in the place of licentiousness, both among women and men; and the wife is taught to please her husband's honour and loyalty to her own gratification in his society. Thus the 8th Ode gives a pleasant picture of a home, where yet her future work in her family is not overlooked; and the 8th, with its simple lines, shows to us a cheerful company of rib-crack-gatherers.
BOOK II. THE ODES OF SHAOU AND THE SOUTH.

I. Ts'ëoh ch'ao.

1. The nest is the magpie's;  
The dove dwells in it.  
This young lady is going to her future home;  
A hundred carriages are meeting her.

2. The nest is the magpie's;  
The dove possesses it.  
This young lady is going to her future home;  
A hundred carriages are escorting her.

3. The nest is the magpie's;  
The dove fills it.  
This young lady is going to her future home;  
These hundreds of carriages complete her array.

Title of the Book.—Shaen Nan, Book II. of Part I. On the title of the last Book, it has been stated that king Wan, on removing to Fung, divided the original Chow of his House into two portions, which he settled on his son Tan, the duke of Chow, and on Shih, one of his principal adherents. The duke of Shao. The site of the city of Shao was in dep. of Fung-t'iau, and probably in the dia. of K'o-shan. Shih was of the Chow surname of Ke (家), and is put down by Hwang-poo Math as a son of Wan by a concubine; but this is un-
certain. After his death, he received the honorary name of K'ung (康). On the over-throw of the Shang dyn., he was invested by king Wu with the principality of Yen, or North Yen (北燕), having its capital in the prov. dis. of Ta-hsing (大興), dep. of Shan-t'ien, where his descendants are traced, down to the T' au dyn. He himself, however, as did Tan, remained at the court of Chow, and we find them, in the Shoo, as the principal ministers of king Ching. They were known as the "highest dukes (上公)" and the "two great chiefs (二伯), Tan having charge of the eastern portions of the kingdom, and Shih of the western.

The pieces in this Book are supposed to have been composed in Shoo and the principalities south of it west from those that yielded the odes of the Chow-mon.

Ode 1. Allusions. Celebrating the Marriage of a Bride,—A Princess, to the Prince of Another State. The critics will all have it, that the poet's object was to set forth the "virtue of the lady," and wherein they find the allusion to that will be seen below. For myself I do not see that the "virtue of the bride was a point which the writer wished to indicate; his attention was taken by the splendour of the nuptials.

St.1. L.1. 維—see on 1. Ode III.1. The "trum" is the magpie. It is common in China, and generally called 鳥 (鳥); it makes the same elaborate nest as with ourselves. L.2. 鳥 is the general name for the dove; here, probably, the turtle-dove, the chao-ming (鳬鶴). It has many local names. I do not know that it is a fact that the dove is to be found breeding in a magpie's nest, as is here assumed; but many K'i-flings vehemently assert it, and says that any one with eyes may see about the villages a flock of doves condescending with many magpies, and driving the latter from their nests (續詩傳). The virtue of the bride is thought to be emblemized by the quaintness and stupiditity of the dove, unable to make a nest for itself, or making a very simple, unattractive one. The dove is a favourite emblem with all poets for a lady; but surely never, out of China, because of its "stupidity." But says T'wan Ch'ang-woo (段昌武, towards the end of the Sung dyn.), "The duties of a wife are few and confined; there is no harm in her being stupid."

St.4. 車-1, "a carriage," as being supported on two wheels (兩輪).
II. T'ae fan.

1. She gathers the white southerwood,  
   By the ponds, on the islets.  
   She employs it,  
   In the business of our prince.

2. She gathers the white southerwood,  
   Along the streams in the valleys.  
   She employs it,  
   In the temple of our prince.

3. With head-dress reverently rising aloft,  
   Early, while yet it is night, she is in the prince's temple;  
   In her head-dress, slowly retiring,  
   She returns to her own apartments.

Ode 2. Narrative. THE INDUSTRY AND REVERENCE OF A PRINCE'S WIFE, ASSISTING HIM IN SACRIFICING. Here we must suppose the ladies of a harem, in one of the States of the South, admiring and praising the way in which their mistress discharged her duties—all, of course, add the commentators, through the transforming influence of the court of Chow. There is a view that it is not sacrificing that is spoken of, which I will point out in a concluding note.

St. L. L. 1. Maou says, '子'於, which is in the next line; but '子' cannot be so construed. K'ung-shing and Ying-tab, seeing this, made '子往', which would do in the 1st line, but not in the 3d. Our best plan is to take '子' together as a compound particle, untranslated; so, Wang T'ao (子以猶薄言皆發聲語助也). 葉 is, no doubt, a kind of anti-musa, and is defined as 白蒿, after which Mothurius terms it 'white southerwood.' Its leaf is coarser than that of the other hens, with white hairs on it. It does not grow high, like some other varieties, but thick. The fan was used both in sacrifices, and in feeding silk-worms. L. 2. 沼 is a pool or natural pond, of irregular crooked shape, distinguished from 池, which is round. The general name for island is 洲; a small close is called 澳; and a small close, 澱. The fan is not a water plant, so that we must take 子 as '子' by, '子' on. L. 4. By 事 we must understand the business of sacrifices, the business, by way of eminence. The sacrifice intended, moreover, must be celebrated in the ancestral temple, within the precincts of the palace, as the lady could take no part in sacrifices outside those.

公侯, together, as in 1. VII. The lady's husband might be a 公 or a 侯.

St. 2. 溝 is 'a stream in a valley (山間水)'.
III. Ts'ao-ch'ing.

1. Yaou-yaou went the grass-insects,
   And the hoppers sprang about.
   While I do not see my lord,
   My sorrowful heart is agitated.
   Let me have seen him,
   Let me have met him,
   And my heart will then be stilled.

2. I ascended that hill in the south,
   And gathered the turtle-foot ferns.
   While I do not see my lord,
   My sorrowful heart is very sad.
   Let me have seen him,

Note on the Interpretation. The interpretation of the ode above given is satisfactory enough... Cho's mention another, however, which
would also suit the exigencies of the case pretty well—that it refers to the duties of the prince's
wife in his silk-worm establishment. The appropriateness of this is, as a dedication from its
leaves, sprinkled on the silk-worms' eggs, is said to facilitate their hatching. The imperial empress
fully exhibit this view, but do not give it the preference. Le Kwang-te (李光地; of the
prea, dyn.) adopts it in his

Ode 5. Narrative. The wife of some great officer bewails his absence on duty, and
longs for the joy of his return. All the
critics agree that the speaker is the wife of a
great officer. According to Cho's view, she
speaks as she is moved by the phenomena of
the different seasons which she observes, and

The rhymes are—in st. 1, 2, 中, 宫; in st. 2, 禄; in st. 3, 宫.
Let me have met him,  
And my heart will then be pleased.

3 I ascended that hill in the south,  
And gathered the thorn-ferns.  
While I do not see my lord,  
My sorrowful heart is wounded with grief.  
Let me have seen him,  
Let me have met him,  
And my heart will then be at peace.

gives expression to the regrets and hopes which she cherished. He compares the piece with the 3d and 10th of last Book. The different view of the older interpreters will be noticed in the concluding note.

St. 1. — L. 1, 2. (the Shuoh-wan does not give the character) 蟾 is intended to give the sound made by the one insect; and 蟾 represents the jumping of the other. What specific names they should receive is yet to be determined. I have meanwhile, translated them literally. It is described as 'a kind of locust, green and of a wonderful note.' The pictures of it are like the locust versicolor. The 蟾 is, probably, the common grasshopper. — Ssu Ting (徐鼎) of the time of K'ou-lung says there can be doubt of it. The Ubi-ya calls it 财 and the former 财 or 'carrier of the sun.' These names arose from the belief that when the sun gave out its note, the other leaped to it, and was carried upon its back. 'They thus,' says Kang-shing, 'sought each other like husband and wife.' This is the foundation of the old interpretation of the piece.

L. 6, in all the stanzas, 亦 - to be agitated, as if were 衝血心. The Shuoh-wan explains both 衝血心 by 愁. The predicate in all the three stanzas; the upon each other go those in the concluding lines. L. 6. — 7. Of 亦 and 止 we can say nothing but that they are two particles untranslatable; the initial, the other final. So, Wang Yün-chu.
IV. *Ts'ae pin.*

1. She gathers the large duckweed,
By the banks of the stream in the southern valley.
She gathers the pondweed,
In those pools left by the floods.

2. She deposits what she gathers,
In her square baskets and round ones;
She boils it,
In her tripods and pans.

3. She sets forth her preparations,
Under the window in the ancestral chamber.
Who superintends the business?
It is [this] reverent young lady.


The ancient and modern interpreters are to some extent agreed in their views of this ode. Wherein they differ will be noticed under the Rd stanza.

St. 1. *Ts'ae*—see on ode 2. The *p'ia* belongs to the same species of aquatic plants as the 菓菜 of L. I. The Fun-te'son says there are three varieties of it:—the large, called *p'ia*; the small called *fu*; and the middle, called 菓菜.

Mooau makes the *p'ia* the large variety, while Choo and some others make it the 3d. You T'iao observes that the *p'ia* may be eaten; but not the *fu*. If the *p'ia* could not be eaten, it is not likely, he says, it would be gathered, like the plant here, to be used in sacrifice. The *p'ia* is, probably, the same tripod. The *fu* is the usual *pu*—the reed tripod with the set of tripod with the set of tripod a. Both by Mooau and Choo it is called 聚藻 from the strings of tufts in which it grows. Williams erroneously translates 聚藻 *as* "torrent." *Liao* is, primarily, the "appearance of great rain; then 行潦 is the rain left after a heavy fall of it, and by the flooded streams, on the roads and plains.

St. 2. *K'ung* and *ts'u* are distinguished as in the translation. They were both made of bamboo. 湘 is defined by the "to boil." The vegetables were slightly boiled and then pickled, in order to their being presented as sacrificial offerings. The 聚藻 is distinguished from the 菓菜 as "harming feet."

St. 3. "To set forth," "to place," "to set forth." "Mooau* may be taken as 宮, a "hall; so that 宗室 simply = "the ancestral temple." More particularly, however, the phrase may = "the ancestral chamber," a room behind the temple, specially dedicated to the 大宗 or "ancestor of the great officer," whose wife is the subject of the piece. The princes of States were succeeded, of course, by the oldest son of the wife proper. Their sons by other wives (庶子) were called "other sons (別子)." The oldest son by the
V. Kan 'tang.

1 [This] umbrageous sweet pear-tree;—
    Clip it not, hew it not down.
Under it the chief of Shaou lodged.

2 [This] umbrageous sweet pear-tree;—
    Clip it not, break not a twig of it.
Under it the chief of Shaou rested.

3 [This] umbrageous sweet pear-tree;—
    Clip it not, bend not a twig of it.
Under it the chief of Shaou halted.

w the proper one of them became the wife of the clan descended from him, and the 甘 宗室
was an apartment dedicated to him. The old interpreters, going upon certain statements as wife
the training of the daughters in the business of sacrifices in this apartment, for 3 months the
previous to their marriage, contend that the lady spoken of was not yet married, but that wife
the piece speaks of her undergoing this preparatory education. The imperial editors mention their
view with respect, but think it better to abide 
by that of Choo. The door of the 室 was on the east side of it, and the window on the west; wife
and by the 蓏下 is to be understood the south corner beyond the window, which was the most wife
honoured spot of the apartment. In L. 13, 戶主, 'to superintend.' The 無 is little 藝
more than a particle. In cases like the text, Wang Yio-cho calls it 'a term or particle of deliberative inquiry.'

The wife presided over the arrangement of the dishes in sacrifice, and the filling them with the 藝
vegetables and sauces. 敬 (read chou) — 敬
'to respect,' 'reverent.' This term gives some confirmation to the old 藝
interpretation of the ode.

The rhymes are— in st. 1, 藝, 演, cat. 19, l. 1;
薆潦, 演, cat. 2, in 2; 藝, in cat. 3, l. 2; 藝, in 3, 下, 女, 13.

Note 2. Narrative. The Love of the People for the Memory of the Duke of Shaou makes

Then love the trees beneath which he halted,

召伯 "Shanw, the chief;"—see note on the title of the Book. The 芭 is plain, pia, not as lord or duke, 趙
of Shaou, but as invested with jurisdiction over all the States of the west. In the exercise of the
that, he had won the hearts of the people, and his name was somehow connected with the
tree which the poet had before his mind's eye, which makes the people therefore, as Tsao says (XL. tr. under p. 1), 'think of the man and love the tree.' Stories are related by Han Ting
and Liu Hoang of the way in which the chief executed his functions in the open air; but they
owed their origin probably to the ode. We do not need them to enable us to enter into its
spirit.

The 芭 is a doubt, a species of pear-tree. Masau identifies it with the 芭 (這)
after the Urh-ya; others distinguish between them, saying that the fruit of the 芭 was whitish
and sweet, while the 芭 of the 芭 is red and sour. Masau makes 藝—small-like; much better
seems to be the 藝 view of the phrase, which I have followed. 伐 "to strike" the tree,

'leave it down,' 藝 acc to Choo,一折 "to break it,' and 藝 "to bend it;'—as the body is
beaten in bowing. The tree becomes dearer, the more the poet keeps it before him. The
concluding characters of the stanzas have nearly the same meaning. 藝 is explained by 藝
"to halt among the grass;' 藝 (read along) 藝, simply by 藝 "to halt,' 藝 "to lodge;' and
and 藝 (at, 情), 藝 "to rest."
VI. *Hing loo.*

1. Wet lay the dew on the path:—
   Might I not [have walked there] in the early dawn?
   But I said there was [too] much dew on the path.

2. Who can say the sparrow has no horn?
   How else could it bore through my house?
   Who can say that you did not get me betrothed?
   How else could you have urged on this trial?
   But though you have forced me to trial,
   Your ceremonies for betrothal were not sufficient.

3. Who can say that the rat has no molar teeth?
   How else could it bore through my wall?

The rhyme is—In st. 1, 伐, cat. 12,
   父, in 2, 败, 母, in 3, 拜, 說. 22.

Ode 6. Narrative; and allusive. *A lady insists an attempt to force her to marry,
   and anges her cause.* The old interpreters thought that we have here a specimen of the cases that came before the duke of Shao; and Ch'ou does not contradict them. *Lew Hong (列女傳賢順篇)* gives this tradition of the origin of the piece—A lady of Shao was promised in marriage to a man of Feng. The ceremonial offerings from his family, however, were not so complete as the rules required; and when he wished to meet her and convey her home, she and her friends refused to carry out the engagement. The other party brought the case to trial, and the lady made this ode, asserting that, while a single rule of ceremony was not complied with, she would not allow herself to be forced from her parents' house.

St. 1. Tai-pi conveys the idea of 'being wet.'

行道, 'way,' 'path.' 夠夜, — see on 11.3. The difficulty in interpreting and translating this saying arises from the 廢不
   'How not,' which must be supplemented in some way. Maou takes the characters 有是
   'there was this;' meaning, acc. to K'ang-shing, that she might have been married at this dewy season of the year in the early morning. But on this allusive view, I cannot understand the last line, and hold, therefore, that the lady is here simply giving an illustration of the regard for her safety and character which she was in the habit of manifesting.

St. 2, 3 contain the argument. Appearances were against the lady; but to herself she was justified in her course. People would infer from seeing the hole made by a sparrow, that it was provided with a horn, though in reality it has none. Her 2d illustration is defective, if we take 牙 to mean, as is commonly said, only the grinders, in opposition to 齒, the front or incisor teeth, for the rat has both incisors and molars, wanting only the intermediate teeth. But by 牙 is probably to be understood all the other teeth but the incisors. People might infer from seeing what it did, that its mouth was full of teeth, which is not the case. So they might infer, from her being brought by her procurators to trial, that their case was complete; but in reality it was not so. The 2d line is very perplexing. 《女不戇, 'you;' 無家, 'but
Who can say that you did not get me betrothed?
How else could you have urged on this trial?
But though you have forced me to trial,
I will still not follow you.

VII. Kaou yang.

1 [Those] lamb-skins and sheep-skins,
With their five braidings of white silk!
They have retired from the court to take their meal;
Easy are they and self-possessed.

2 [Those] lamb-skins and sheep-skins,
With their five seams wrought with white silk!
Easy are they and self-possessed;
They have retired from the court to take their meal.

all the critics agree that we are to understand
by 家 all the formalities of engagement and
betrothal. (以婚聘求為室家之
禮). We must take 家 in the last line of
st. 2 in the same way. 速 = 召致 =
summon and bring to. 煉 and 襲 are both
=s. i. e. "trial." Maon gives for the former,
which should be, as in the Shwoh-wun, 蟲属,
the place where the defendant was confined while the
case was pending.
The rhymes are—in st. 1, 露夜—露
cat. 5, t. 1; in 2, 角 履—履
cat. 8, t. 3; in 3, 牙 家—牙
cat. 5, t. 1; 除 蟲
cat. 9.

Ode 7. Narrative. THE LAY HIGHNESS
of the Great Officers of Some Court. The
structure of the piece is very simple, the charac-
ters and their order in the lines and the orde.
8. The seams of [those] lamb-skins and sheep-skins,
The five joinings wrought with white silk!
Easy are they and self-possessed;
They have retired to take their meal from the court.

VIII. Yin kē lūy.

1. Grandly rolls the thunder,
On the south of the southern hill!
How was it he went away from this,
Not daring to take a little rest?
My noble lord!
May he return! May he return!

2. Grandly rolls the thunder,
About the sides of the southern hill!
How was it he went away from this,
She hears the rolling of the thunder, and is led to think of her absent husband. Yen Tan observes that the piece is simply allusive, without any metaphorical element (典之不夜比者) but Kang-shing and others torture the first two lines into symbols of the officer on his commission. The rhythmical variations in the stanzas are, it will be seen, very small.

Ode 8. Allusive. A LADY'S ADMIRATION OF HER HUSBAND ABSENT ON PUBLIC SERVICE, AND HER LONGING FOR HIS RETURN. The lady, it must be supposed, is the wife of a great officer.

日落, and for that of 須, I am indebted to Hoo Yih-kwe (胡一桂, Yuan D'ym).—For 須 in 須 in the same as 聽, after the Uoh-ya. 須 (st. 2) 自得之貌, 'the app. of self-possession.' Maou says it denotes 'the straight and equal steps with which the officers walked.' 公 in 公門, 'the duke's gate,' or generally 'the court.'
The rhymes are—In st. 1, 皮, 鶼鶼, 蛇—cat. 17; in 2, 蛇, 食—cat. 1, 2, 3; in 3, 蛇. 蛇, 須, 公—cat. 9.

Ode 8. Allusive. A LADY'S ADMIRATION OF HER HUSBAND ABSENT ON PUBLIC SERVICE, AND HER LONGING FOR HIS RETURN. The lady, it must be supposed, is the wife of a great officer.
Not daring to take a little rest?
My noble lord!
May he return! May he return!

3 Grandly rolls the thunder,
At the foot of the southern hill!
How was it he went away from this,
Not remaining a little at rest?
My noble lord!
May he return! May he return!

IX. *Piaoou yeu mei.*

1 Dropping are the fruits from the plum-tree;
There are [but] seven [tenths] of them left!
For the gentlemen who seek me,
This is the fortunate time!

2 Dropping are the fruits from the plum-tree;
There are [but] three [tenths] of them left!
For the gentlemen who seek me,
Now is the time.

find—斯所, 'this place.' 遠—去, 'to go away from,' 'to leave.' L. 9. 遠—暇, 'leisure.' The Yung-yu has 備, but the oldest reading was simply "in the same sense.
Wang Tsao, Wang Yin-shu, and many others, take it here—有, so that the line—不敢有暇. I prefer, however, the construction of Yen Ta-wen—或者聞或之義不敢或遲, 則無一時之暇。 In the other stanzas 遠 is used adverbially.
L. 6. 振振—see on L. XI. L. 9. The repetition of the word in the opening line is understood to express a wish for the husband's return, but with substitution of his absence so long as duty required it. The rhymes are—in st. 1, 墜, 遠, cat. 10; in 2, 側, cat. 1, L. 8; in 3, 下, cat. 6, L. 2. In addition to the above, the 1st, 3rd, 5th, and 6th lines of the three stanzas are supposed to rhyme with one another.
Ode 9, Narrative. "Amours of a Young lady to get married." It is difficult for a foreigner to make anything more out of the words. The critics, however, all contend that it is not the desire merely to be married which is here expressed, but to be married in accordance with propriety, and before the proper time was gone by. They mix up two things—the age when people should be married, males before 30, and females before 20; and the season of the year, most proper for marriages—the season of spring. We can see an allusion to the latter, in the stanza and one to the former.

L. 1. 遑落, "to fall." It is difficult to construe the 有, which has no more force than the in the last ode. See under in the 3d index to the Choo, where this peculiarity of the usage of 有 is pointed out. None of the critics say a word about it here. The is the general name for the plum tree; this a species whose fruit is rather small and sour, and which ripens earlier than the peach. The falling of the plum makes the lady think of her own ripeness, and that it was time she should be plucked and married.

L. 2. Are we to understand 多 and of? plums and plums left on the tree, or as in the translation? Mou, Choo, and the commentators generally understand the single plum; Ying-tah adopts the proportional view (十分之中). I agree with him because of the last stanza, for what need would there be of a basket to gather 8 plums?

Ode 10. Allusion. "The thankful submission to their lot of the inferior members of a house." We must suppose that we have here the description by one of the concubines of the lot of herself and her companions. It is the early dawn, and she is returning from her visit to the prince's chamber, which had been allowed...
XI. Keang yen ize.

2 Small are those starlets,
   And there are Orion and the Pleiades.
   Swiftly by night we go,
   Carrying our coverlets and sheets.
   Our lot is not as hers.

1 The Keang has its branches, led from it and returning to it.
   Our lady, when she was married,
   Would not employ us.
   She would not employ us;
   But afterwards she repeated.

her by his wife. Only the wife could pass the whole night with her husband. The other members of the harem were admitted only for a short time, and must go and return in the dark. But so bad the influence of king Wen and Tsu-aze wrought, that throughout Shaou and the south the wives of the princes allowed their ladies freely to share the favours of their common lord, only subject to the distinctive conditions belonging to her position and theirs. Hence as they were not jealous, the others were not curiously. Such is the interpretation given to this piece; but there are difficulties, it will be seen, with some of the lines.

L. 1. 五小妹 'small-like.' L. 2. 五 are here translated literally, meaning a few. So, Choo. Mess makes them out to be certain stars in Scorpio and Hydra, but it seems decisive against him that those stars are not visible together in the morning, in the same month. There can be no doubt, however, as to the identification of 五 in at 2; but we must not seek, in the 1st line, a special allusion to the mass of the concubines, and in the 2d to those of higher rank among them. L. 3. Mess explains 五 as the app. of rapidity, to which Choo would add that of reverence. 肆-往 to go. 肆-夜, 'at night.' The difficulty to me is with the 4th line. If 肆 denote the time of the concubines' going, and 肆夜 the time of their return, then they have been the night with the prince. It seems to me that 肆 and 肆夜 must have nearly the same meaning, and that 肆 should be translated—'in the dark.' In public seems inconsistent with the 4th line's speaking of the return of the ladies. Kang-shing's view, that 肆夜—或早或夜 'some early, some late,' and that this and the next line set forth the different times at which different ladies were received, ought not to be entertained. It is a strange picture which the 4th line of at 2 gives us, of the concubines carrying their sheets with them to the prince's chamber. L. 3. This line expresses the acquiescence of the concubines with their lot. 肆-夜 may be taken as—'to be,' 'it is.' The use of 肆 as an adjective is to be noted.

The rhymes are—at 1. 星征. cat. 11; 肆-往 征-往
東-同. cat. 2. 肆-往 征-往 肆.

Ode 11. Allusive. JEALOUSY EERED. THE RESTORATION OF GOOD FEELING IN A MARR. Acc. to the little Preface, with which Choo in the main agrees, the bride of some prince in the
2 The K'ao has its islets.
   Our lady, when she was married,
   Would not let us be with her.
   She would not let us be with her;
   But afterwards she repressed [such feelings].

3 The K'ao has the T'o.
   Our lady, when she was married,
   Would not come near us
   She would not come near us;
   But she blew that feeling away, and sang.

The K'ao has its islets.
Our lady, when she was married,
Would not let us be with her.
She would not let us be with her;
But afterwards she repressed [such feelings].

The K'ao has the T'o.
Our lady, when she was married,
Would not come near us
She would not come near us;
But she blew that feeling away, and sang.

south had refused to allow her cousins, who by rule should have accompanied her, to go with her to the harem; but afterwards, coming under the influence of the guev of king Wan and the character of Tse-see, she repented of her jealousy, went for them, and was happy with them. Such is the traditional interpretation of the piece, and the lines suit it tolerably well.

L.1 in all the stanzas. 汶 is the name for streams derived from larger rivers, flowing through a tract of country, and then conveyed into their mother stream again. From the definition of the term in the Urk-ya. 汴. It would appear that such streams were made in the first place artificially. 汴 is 'a small lake.' Rising in the stream, it divides its water which again unite at the other end of it. 汶 was the name of rivers leaving from the K'ao, pursing a different course from the main stream, but ultimately rejoining it. Two T'sin are mentioned in the Shoo (III, 1. Pt. I, 64; Pt. II. 9). These lines contain the affirmative portion of the ode, giving all of them, the ideas of separation and reunion.

L.2. The 之子 is, of course, the wife that is spoken of, and in the connection 之子霜 之子. The 之子霜, as it were, 'this lady, formerly, when she went to her home.'

L.3.4 These lines all describe the early conduct of the wife, though it as quenches too much to infer, with the critics, from the words, that she left her cousin in their native State. There is nothing in the terms which would not be satisfied with their having in the first place accompanied her to the harem, and then been kept by her in the background. 以 is to be taken in the sense of 用, 'to employ.' 與 is not distinguished by Choo from 以. We may explain it by 'to be with,' 'to associate with.' We hardly know what to make of 以. Choo says, 以是為過文而與俱也, 'to pass close to us, and then to be together with us.' L.5. describes the wife's subsequent conduct. I cannot follow Choo in his account of 之子, 'the woman.' 阙 explains it by 'to cease,' 'to stop,' 'to desist,' which K'ao-shing enlarged to 自止 'she repented herself.' 嘆 is 'to raise up the mouth and emit a sound,'—'to blow,' 'to whistle.' Morrison quotes the line under the character, saying, 'As some yep ho, 'whistled and sang,' to direct the mind from what vexed it, but the whistling and singsing was an expression rather of relief and satisfaction.

The rhymes are—In st. 1. 汶, 以, 以. In st. 2. 汶, 與, 與. In st. 3, 以, 以. 汶過過歌 cat. 17.
XII. 

Yau yew se' keun.

In the wild there is a dead antelope,
And it is wrapped up with the white grass;
There is a young lady with thoughts natural to the spring,
And a fine gentleman would lead her astray.

In the forest there are the scrappy oaks;
In the wild there is a dead deer,
And it is bound round with the white grass.
There is a young lady like a gem.

[She says], Slowly; gently, gently;
Do not move my handkerchief;
Do not make my dog bark.

Ode 12. A virtuous young lady resists the attempts of a seducer. The little Preface says that the piece teaches disgust at the want of proper ceremonies, and belongs to the close of Chow's reign, when the influence of king Wan was gradually prevailing to overcome the lust and licence, through which the Shang dynasty was extinguished. A lady is sought to be won by insuficient ceremonies, yet they were better than none, and showed that these times were mourning; and she is willing. He must be clear-sighted who can see traces of all this in the ode. The view which I take of it is substantially the same as Choo's, who inclines to look on it as an allegoric piece, but at the same time allows it may be taken as narrative. It is not worth while to enter on this question.

St. 1. Ll. 1, 2. 野 denotes *the open country, beyond the suburbs,* not yet brought under cultivation. 君 written also with 己 and with 禾 under the 麾. 麾 is said to be the same as the 麾 (with 鬥 under it), which Meiduret calls a kind of musk deer, and Williams, a kind of gazelle. Choo says it is hornless, and Williams thinks therefore it may be the antelope or antelope, the doe of which has no horns. The figure of the creature, however, in Sen Ting's plates, has short horns. It has yet to be identified. 茅 is a name both of a grass and a root; here apparently, designating the former. We are told that it is very common, with a large leaf and stem, and white, the lines on it quite straight. L. 3. We have already seen that the spring was the favourite time for marriages. The ancient legislators of China would have the pairing time of the lower creatures to be also the nuptial season in human society; 懷春 'cherishing the spring;' therefore 'thinking of marriage.' L. 4. 朽美 'fine' elegant,' but we must understand the epithet to be applied ironically. So, Yen Tran. I do not see how 誘 can have any other meaning than that given to it in the translation. Maen's explanation of it by 道, so that 誘之 - 懷之 in IX. 3, is inadmissible.

St. 2. Ll. 1, 2. All that we learn from Maen and Choo about the 森之 is that it is a small tree. The figure of it in the Japanese plates to the N'ko leaves no doubt that it is a kind of oak. A kind botanist in Yokahama to whom it was submitted, pronounced it the orange orange. I have ventured, therefore, to translate the name 'by scrappy oaks.' 麾 is the
XIII. Ho pe nung.

何彼橅矣。

平華何彼橅矣。

彼橅矣。

何華。

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3 What are used in angling?
Silk threads formed into lines.
The son of the reverent marquis,
And the grand-daughter of the tranquillizing king!

XIV. Tsow-yu.

虞。于壹彼虞。于壹彼虞。于壹彼虞。于壹彼虞。于壹彼虞。

1 Strong and abundant grow the rushes;
He discharges [but] one arrow at five wild boars.
Ah! he is the Tsow-yu!

2 Strong and abundant grows the artemisia;
He discharges [but] one arrow at five wild boars.
Ah! he is the Tsow-yu!

are the chief constituents of wisely virtuous.
What they were about the carriages to indicate these virtues in the bride, we are not told. She
is called a royal Xie. [姬] being the surname of
the House of Chow. Evidently she was a king's
daughter. Most naturally we should translate
the 2d and 3d line of st. 3,

"The grand-daughter of king Ping.
And the son of the marquis of Tsou,"
but, so taken, the phrase must be dated about
400 years after the duke of Shou, and is cer-
tainly out of place in this Book of the Suns.
Ch'eng, indeed, is not sure but they may be correct who
find here king Ping and duke Seang of Tsou;
but the imperial editors sufficiently refute that
view. We must take 平 and 齊 as two
epithets, the former designating, probably, king
Wen, and the latter some one of the feudal princes.

St. 3. L. 2. 伊 has no more force here than
the 维. Yin-cho says it is synonymous with
维, but the examples he adduces have the
sense of 'but,' 'only.' The case in the text is
sufficient to show that the two particles are
synonymous only when they have that sense.

繅綿. "a cord," "a string." The allusion in
the silk twisted into fishing lines would seem to
be simply to the marriage—the union—of the
princess and the young noble. I cannot follow
Mao's and his school, when they make it out to
be to the lady's "holding fast" with wisely ways
to complete the virtues of reverence and harmony.

The rhymes are—in st. 1, 恒, 舍, cat. 8;
華—車—cat. 3, k. 1; in 2, 其, 孫—
cat. 1, k. 2; in 3, 綿—孫, cat. 13.

Ode 14. Narrative. CELEBRATING SOME FRIEND
IN THE SOUTH FOR HIS BENEFICENCE. There is
a general agreement as to the object of this short
piece, though there are great differences, as we
shall see, in the explanation of it in detail. Its
analogous to the concluding odes in the 1st Book
is sufficiently evident, and must be allowed to
have the turning weight in settling the interpre-
ation.

L. 1. 苗 expresses the fresh, vigorous appear-
ance of plants, as they first rise above the ground.

是 another name for 麥, which Williams
calls—high rushes along river courses.' When
full-grown and flourished, they are called 萃.
We must suppose that the 3 wise men is the subject of the ode, is hunting in spring, by some such or other place where such rushes were common. Mao and Choo make nothing more about this than that it is the name of a grass. According to the Shoo-wa, it should be a kind of anguine. One account of it says that its flowers grow like the okins of the willow, and fly about in the wind, like hair.

Li 2. Mao's gives 3 as the female of the 2 in the connection we must understand the wild animal. Choo makes it just the opposite—the male. Mao took his account from the Ush-yu but in both cases I imagine there is an error of the text. 3 is the female animal which the piece is understood to celebrate. The Kung-yu, without reference to the sex, says, 3 is a pig two years old, and all authorities agree in saying that, as one, one year old. But we cannot suppose that the poem laid any stress on these accidental distinctions of the terms. He divided them to suit his rhyme merely.

5, of his arrows, to Choo. The picker, it is understood, had driven together a herd of the animals; but the noble would not kill them all. He contented himself with discharging the four arrows, which constituted what we may call a shoot. But could he kill 3 bears with 4 arrows? Choo supposes that one of the arrows transfixed two of them. This does not seem very likely, and I am inclined to adopt the view of King-shung, as expounded by Ying-ta, that out of 3 bears driven together the prince would shoot only one. 3 is the sum of the last two, whether this is admissible.

Li 3. The great battle of the ode, however, is over. Mao and Choo, after him, take these terms as the name of a wild beast, a white tiger, with black spots, which does not tread on live grass, and does not eat any living thing, making its appearance when a State is ruled by a prince of perfect benevolence and sincerity. Being a tiger, it might be expected to kill animals, like other tigers, but it only eats the flesh of such as have died a natural death. This view of the terms was not challenged till Gwo-yang Sew of the Sung dynasty, who contended that we are to understand them by the huntsmen of the prince's park. Since this time this interpretation has been variously enlarged and insisted on. One of the ablest supporters of it is Yen Te'wan, who appeals to the fact that the Ush-yu says nothing of the fabulous animal, as a proof that it was not heard of before Mao. The imperial editors, however, refute this statement, and I agree with them that the old view is not to be disturbed. The analogy of the 3 see o is decisive in its favour. 3 is the leader of that 3.

The rhymes are—in st. 3, 3, 3 and 3, and in st. 5, 3, 1, 1, in st. 3, 3, 7, 3.

Concluding Notes. Confucius once (Ana. XVII, x.) told his son to study the Chow-nan and Shao-nan, adding that the man who has not done so is like one who stands with his face right against a wall. Like many more of the sayings of the sage, it seems to tell us a great deal, while yet we can lay hold of nothing positive in it.

Choo He says, The first four odes in this book speak of the wives of princes and great officers, and show how at that time princes and great officers had come under the transforming influence of King Wan, so that they cultivated their persons and regulated right gymnastics. The other pieces show how the chief prince among the States spread abroad the influence of King Wan, and how other princes cultivated it in their families and through their States. Though nothing is said in them about King Wan, yet the wide influence of his brilliant virtue and renovation of the people appear in them. They were so wrought upon, they know not how. There is only the 13th piece which we are unable to understand, and with the perplexities of which we need not trouble ourselves. One of the Ching's says, The right regulation of the family is the first step towards the good govt. of all the empire. The two Na contain the principles of that regulation, setting forth the virtues of the queen, of princesses, and the wives of great officers, substantially the same when they are extended to the families of inferior officers and of the common people. Hence these odes were used at courts and village gatherings. They sung them in the courts and in the lanes, thus giving their tone to the manners of all under heaven.

These glowing pictures do not approve themselves so much to a western reader. He cannot appreciate the institution of the Na. Western wives cannot submit to the position of the wife herself. Western young ladies like to be married 'decently and in order,' according to rule, with all the ceremonies; but they want other qualities in their suitors more important than an observance of formalities. Where purity and frugality in young lady and wife are celebrated in these pieces, we can appreciate them. The readiness on the part of the wife to submit to separation from her husband, when public duty calls him away from her, is also very admirable. But upon the whole the family-regulation which appears here is not of a high order, and the place assigned to the wife is one of degradation.
BOOK III. THE ODES OF PEI.

I. Piàn chau.

1. It floats about, that boat of cypress wood;
Yea, it floats about on the current.
Disturbed am I, and sleepless,
As if suffering from a painful wound.
It is not because I have no wine,
And that I might not wander and saunter about.

2. My mind is not a mirror;
It cannot [equally] receive [all impressions].
I, indeed, have brothers,
But I cannot depend on them.
If I go and complain to them,
I meet with their anger.

TITLE OF THE BOOK.—顧一之三 'Piàn, Book III. of Part I.' Of Pei which gives its name to this Book, and of Yung which gives its name to the next, we scarcely know anything. Long before the time of Confucius, perhaps before the date of any of the pieces in them, they had become incorporated with the State of Wei, and it is universally acknowledged, that the odes of Books III., IV., and V. are odes of Wei. Why they should be divided into three portions, and two of them assigned to Pei and Yung is a mystery, which Choo declares is impossible to understand. It would be a waste of time to enter on a consideration of the various attempts which have been made to elucidate it. In the long narrative which is given by Tsu–she under p. 9 of the 29th year of duke Beang, they sing to Ke-chah, their visitor from Woo at the court of Loo, the odes of Pei, Yung, and Wei, and that nobleman exclaims, 'I hear and I know—
it was the virtue of Kiang–shuh and of duke Woo, which made these odes what they are,—the odes of Wei.' This was in B. C. 345, when Confucius was 60 years old. Then there existed the division of these odes into 3 Books with the names of different States, all, however, acknowledged to be odes of Wei.

When king Woo overthrew the dynasty of Shang, the domain of its kings was divided by
3 My mind is not a stone;—
It cannot be rolled about.
My mind is not a mat;—
It cannot be rolled up.
My deportment has been dignified and good,
With nothing wrong which can be pointed out.

him into three portions. That north of their
capital was P'ei; that south of it was Yung;
and that east of it was Wei. These were con-
sidered into three principalities; but what among
his adherents were invested with P'ei and Yung
has not been clearly ascertained. Most
probably they were assigned to Woo-king; the son of
the last king of Shang, and the 3 brothers of
king Woo, who were appointed to oversee him.
What was done with them, after the rebellion
of Woo-king and his successors, is not known;
but in process of time the marquises of Wei
managed to add them to their own territory.

The first marquis of Wei was K'ang-shih, a
brother of king Woo, of whose infortune we
have an account in the Shoo, V. i. x., though whether
he received it from Woo, or in the next
reign from the duke of Chow, is a moot point.
The first capital of Wei was on the north of the
Ho, to the east of Ch'au-ko, the old capital of
Shang. There it continued till B.C. 550, when
the State was nearly extinguished by some
northern horde, and duke Tae (戴) (was)
removed across the river to T'sou
(宿), but in
a couple of years, his successor, duke Wu (武),
removed again to T'so-k'ue (曲丘), in the
pres. dis. of Shing-woo (定).

The State of Wei embraced the territory occupied by Hwang-k'ing,
Wei-iway, Chang-teh,—all in Ho-nan, and portions of the dep. of Kue-fung
in the same province, of Ts'ou in Chih-nan, and of Tung-chang in Shen-tung.

Ode 1. Mostly narrative. An officer of the house of P'ei was the subject and
with which he was treated. Such is the
view taken of the prince by Maou, who refers it
to the time of duke King (K'ing) (B.C. 866—
854); of the diff. view of Choo I will speak
in a concluding note.
4 My anxious heart is full of trouble;
I am hated by the herd of mean creatures;
I meet with many distresses;
I receive insults not a few.
Silently I think of my case,
And, starting as from sleep, I beat my breast.

5 There are the sun and the moon,—
How is it that the former has become small, and not the latter?
The sorrow cleaves to my heart,
Like an unwashed dress.
Silently I think of my case,
But I cannot spread my wings and fly away.

we must understand ‘officers of the same surname with the speaker (同姓臣).’ Choo's view of the ode enables him to take 兄弟 in its natural meaning. 擇一依 ‘to rely, or be relied on.’

St. 3. In the first 4 lines, the speaker says his mind was firmer than a stone, and more even and level than a mat. 唐代 denotes his whole manner of conducting himself.

(road me)—the app. of complete correctness and long practice. 選一to select.’ The meaning is that nothing in the speaker's deportment could be picked out, and made the subject of remark.

St. 4. 悄悄 denotes ‘the app. of sorrow.’

The 忄 after 悄 gives to that term the force of the passive voice. 羣小 ‘the herd of small people,’ denotes all the unworthy officers who enjoyed the ruler's favour.

爾 is probably meaning ‘blame or slander.’ In 1.5, 忄 is the particle, so frequent in the She. L. 4, 悄 is explained by 根心 ‘to lay the hand on the heart,’ or ‘to beat

the breast, and 搀 as ‘the app of doing so.’

In this acceptation 有 may have its meaning of ‘having’; but it rather has a descriptive power, making the word that follows very vivid, as if it were repeated.

St. 5. L. 1, 2. 居和諸 are used as particles which we cannot translate, unless we take them as 一乎, and render, ‘O sun,’ ‘O moon.’

So, Choo on ode 4, where he says, 日居月諸呼而逝之也 送一更 ‘to change.’ ‘In altered fashion.’ The meaning seems to be—The sun is always bright and full, while the moon goes through regular changes, so full, and now absent from the heavens. In Wei the ruler was at this time observed by the unworthy officers who abused his confidence and directed the govt. The sun had become small, and the moon had taken its place.

The rhymes are—In st. 1, 舟流遊, 用於懸懷, 菡萏懸, 舟士, in 2, 石, 石, 1, 3; in 3, 懸, 懸, 懸, 1, 3; in 4, 悄, 小, 少, 搀, 微, 搢, 搢, 1, 1.
II. Lute.

1. Green is the upper robe;
   Green with a yellow lining!
   The sorrow of my heart,—
   How can it cease?

2. Green is the upper robe;
   Green the upper, and yellow the lower garment!
   The sorrow of my heart,—
   How can it be forgotten?

NOTE ON THE INTERPRETATION. Choo Ho, in his Work on the She, contends that we have in this ode the complaint of Chiang Kiang, the wife of one of the marquises of Wei, because of the neglect which she experienced from her husband; as will be explained on the next ode. He was preceded in the view that the subject of the ode was a lady by Han Ying and Liou Hsien; but they referred it to Su Min Kiang, the circumstances of whose history, as related by Tso-sha under the 11th year of Chiang, p.9, and the 1st year of Min, p.7, would not harmonize with the spirit of this piece. Choo, therefore, discarded her, adopted Chiang Kiang, and argues at great length, in his notes on the "Little Preface," against Mencius's view. His work on the She was published A.D. 1777; but in his work on the "Four Books," completed about 12 years afterwards, he seems to have returned to the view of the older school. See his remarks on the first two lines of st. 4, in Mencius, VII. Pt. II. XIX. Mencius at any rate, by applying these lines to Confucius, sanctions the view of the ode which regards it as the complaint of a worthy officer, neglected by his ruler, and treated with contempt by a host of mean creatures.

Ode 2. Metaphorical. The complaint, sad but restrained, of a neglected wife. We said that the last piece was explained by Choo of Chiang Kiang, one of the marchionesses of Wei. This ode and several others, by the unanimous consent of the critics, assigned to her, though it is only in ode 2 that we have internal evidence of the authorship, or subject at least, that is of weight.

The marquise Yang (楊), or duke Chwang (莊), succeeded to the State of Wei in B.C. 759. In that year, he married a Kiang, a daughter of the house of Tso,—the Chiang Kiang of history. She was a lady of admirable character, and beautiful; but as she had no child, he took another wife, a Kwei (蒯) of the State of Chin. She had a son, who died early; but a cousin who had accompanied her to the harem, called Tso Kwei (叔姬), gave birth to Hwain (完), whom the marquis recognized as destined in due time to succeed him. At his request, and with her own good will, Chiang Kiang brought this child up as her own. Unfortunately, however, another lady of the harem, of quite inferior rank, bore the marquis a son, called Chow-yu (州吁), who became a favourite with him, and grew up a bold, dashing, unprincipled young man. The marquis died in 754, and was succeeded by his son Hwain, between whom and Chow-yu differences soon arose. The latter fled from the State; but he returned, and in 746 murdered the marquis, and attempted, without success, to establish himself in his place. The above details we have from Sze-ma Te-wei, and from Tso-sha under the 3d and 4th years of Duke Yen. The odes lead us further into the harem of Wei, and show us the dissatisfaction, unhappiness which prevailed there.

Skt. 1. 1. 11. 2. "Yellow" is one of the 5 "correct" colours of the Chinese (see on Ana. X. vi.), and "green" is one of the "intermediate," or colours that are less esteemed. Here we have the yellow used merely as a lining to the green, or employed for the lower and less honourable part of the dress,—an inversion of all propriety, and setting forth how the commonplace, the mother of Chow-yu, had got into the place of the rightful wife, and thrust the latter down. The old interpreters take the lines as allusive, while with Choo they are metaphorical, but they understand them in the same way. Choo's view seems the preferable.—Like a green robe with
3 [Dyed] green has been the silk;—
   It was you who did it.
[But] I think of the ancients,
   That I may be kept from doing wrong.

4 Linen, fine or coarse,
   Is cold when worn in the wind,
   I think of the ancients,
   And find what is in my heart.

III. Yen-yen.

于遠于之其差于燕燕
野。送歸。子
羽。池飛。燕

1 The swallows go flying about,
   With their wings unevenly displayed.
   The lady was returning [to her native state],
   And I escorted her far into the country.

yellow lining, &c, is the state of things with an.
LI. 3 & describe Chwung Kiang's feelings. 已
止 "to stop; 亡 is equivalent to "to forget," "to be forgotten."
St. 3. The green garment was originally so
much silk on which the colour had been
superinduced by dyeing—implying how the
marquis had put the concubine in this place of
the wife. 女女 "you," referring to the
marquis or husband. So, Choo:—better than
K'ang-shing, who takes 女女 人治 has
the meaning of "to do," "to bring about." The
"concubines" are wives of some former time, who
had been placed in similarly painful circumstances;
and set a good example of conduct in them. K'ang-shing makes them out to be simply
the ancient authors of the rules of propriety,
with whom Chwung Kiang was in accord, while
the marquis had transgressed those rules upheld down.

耶尤 "extraordinary," "to go beyond what
is right;"

St. 4. 絹 and 絹—see on II. 3. "Linen"
In the translation is not quite accurate, as this
cloth was made of delicashe fibre. 慶, is the
roc. text; but we should read 霜, meaning
"cold." 惜 denotes the app. of clouds rising.
See K'ang-shing, as quoted by Yen T'uan in loc.
It is not easy to construe the 2nd line. Wang
T'uan would take 其 and 以 as particles; but we might give it literally:—"cold is it
because of the wind." The speaker represents
herself as wearing a cold dress in cold weather,
when she should be warmly clad. All things
are against her. 意 "is against my heart: "and
get my mind;" meaning apparently, that, by her
study of the examples of antiquity, Chwung
Kiang, found herself strengthened to endure, as
she was doing, her own painful experience.

The rhymes are—In st. 1, 里, cat. 1,
1; in 2, 晩, cat. 10: in 3, 綿, cat. 7, t. 1

Ode 8. Narratives and allusive. Chwung Kiang
relates her grief at the departure of Tan
Kwei, and celebrates that lady's virtue.
It has been related on the last side, how Tan
Kwei bore Hwan to duke Chwung of Wei; and how
he was brought up by Chwung Kiang and final
I looked till I could no longer see her,
And my tears fell down like rain.

2 The swallows go flying about,
Now up, now down.
The lady was returning [to her native state],
And far did I accompany her,
I looked till I could no longer see her,
And long I stood and wept.

3 The swallows go flying about;
From below, from above, comes their twittering.
The lady was returning [to her native state],
And far did I escort her to the south.
I looked till I could no longer see her,
And great was the grief of my heart.

ly succeeded to his father. In B.C. 718, however, was murdered by his half brother Chou-yu, and his mother then returned—was obliged, probably, to return—to her native State of Ch'iu. Chwang Kung continued in Wei, the marchless dowager; and she is understood to bewail, in this piece, her sorrow at the departure of her cherished and virtuous companion.

Sst. 1, 2, 3. Li 1, 2, 3. 燕 is still the common name in China for the swallow. Maou and Choo take the reduplication of the character here as still singular; after the Uri-ya. It seems more natural, however, to take it as plural. So Yen Tsen, and others. The figures of the creatures in illustrations of the Shi is that of the Hirundinidae. Synonyms of 燕 are 舎 and 颾, 差 (read as in 1.1)池—‘the app. of being unseen.’ To the spectator, the wings of the swallow, in its rapid and irregular flight, often present this appearance. 貦頦 (of, with 翼 on the right) denote the app. of the birds in flying, their darting upwards being specially signified by the former character, and their sudden turn downwards by the latter. So says Maou, 飛而上日頦, 飛而下日頦. Wang Tsen, however, calls attention to an argument of Tuan Yuh-ten, that 頦 and 頦 should here change places. 頦, he says, takes its meaning from 頦, ‘the head,’ and 頦 its meaning from 采, ‘the neck.’ When a bird is flying downwards, we see its head; when it is rising in the air, we see its neck. And moreover, that it is the downward flight which is first described appears from the 上 of the next stanzas. It is not worth while to try and settle the point. The migratory habits of the swallow, probably, lie at the basis of the allusion. Chwang Kung and Tae Kwei had been happy together as two swallows, and now one of them was off to the south, and the other was left alone.

Li 3, 4. 祖 is here ‘the great return’ (大歸); not the visit of a wife to see her parents, but her return for good to her native State.之子 is here ‘a lady,’ one who was a widow.
Lovingly confiding was the lady Chung;
Truly deep was her feeling.
Both gentle was she and docile,
Virtuously careful of her person.
In thinking of our deceased lord,
She stimulated worthless me.

IV. Jeh yueh.

O sun, O moon,
Which enlighten this lower earth!
Here is this man,
Who treats me not according to the ancient rule.
How can he get his mind settled?
Would he then not regard me?

In the particle 將送, 'to escort.' Chin lay south from Wei, and therefore we have 于南.

Lit. 5, 6. 'We must take 涕 and 悲 together as 'to weep;' though 捐 is defined as 'the emission of tears without any sound.' 竟久, 'a long time.'

By the lady Chung, 'we are to understand Tso Kwai. She was called 仲氏, as the 28 of sisters or of cousins, to distinguish her in the family and the harem; and the designation becomes here equivalent to a surname.

Ode 4. Narrative. Cuwang Kiang complains of and appeals against the old treatment she received from her husband. Both the old interpreters and Chiao give this
2 O sun, O moon,
Which overshadow this lower earth!
Here is this man,
Who will not be friendly with me,
How can he get his mind settled?
Would he then not respond to me?

3 O sun, O moon,
Which come forth from the east!
Here is this man,
With virtuous words, but really not good.
How can he get his mind settled?
Would he then allow me to be forgotten?

Interpretation of the piece; but the former refers it to the time when she was suffering from the Kasım and oppressive ways of Choo-yu, long after the death of duke Chwung. To this view Choo very properly objects; the individual of whom the piece complains is evidently still alive, and a faint hope is intimated that he would change his course. It is strange that critics like Yen Tshan should still hold to the opinion of Maon. Choo is also correct in saying that the whole is narrative. There is no allusion, as the old school thinks, in the sun and moon to the marquis and his wife. The suffering lady simply appeals to those heavenly bodies, as if they were taking cognizance of the way in which she was treated. As well might it be said that there is a similar allusion in her appeal to her parents in the last stanza.

Li 1, 2, in all the st. 居 and 諸—see on 1.5. I have not translated 居, but it has its meaning of 'a superior's regarding those below him.' 拳—職, 'to cover.' 拳 to overshadow.' In stt. 3, 4, the writer is thinking of the sun as it rises daily in the east, and of the moon as it does so when it is full. Obs. how in st. 4 the 自 follows the noun which it governs.

Li 3, 4. 乃如 must be taken as a compound conjunction, nearly equivalent to our 'but.' 乃 alone has often this meaning, indicating 'a

turn in the narrative or discourse (乃,轉.語词也);' and Wang Yin-che takes 乃如, here and elsewhere, in the same way (乃如,亦轉語词也). So, he adds, 乃如 in Men. IV. Pt. II. XXVIII. 7, et al., though the characters are also found at the beginning of paragraphs. 之人一之此或一此, 'this.' 逝 by Choo and Wang Yin-che, is taken as simply an initial particle. This is better than to try, with Maon and Wang Tsaou, to explain 逝 by 逝 or 及 instead of 逝 we also find 遊, used in the same way. Choo acknowledges that he does not understand 古處, but he gives the explanation of some other critic—以古道相處, as in the translation—which is the best that can be made of it. Chwung Kiang was not treated as the ancient rules laid down that a wife should be. In 德音, the 音一言語, 'words.' So, Choo and Yen Tshan. Wang Tsaou prefers to take the phrase in the sense, which it sometimes has, of 令名, 'a good name, or reputation.' In 番,我不卒畜, 畜一養, 'to nourish,' and 畜卒—終, 'end,' or 'conclusion.' The 'Complete
4 O sun, O moon,  
From the east which come forth!  
O father, O mother,  
There is no sequel to your nourishing of me.  
How can he get his mind settled?  
Would he then respond to me, contrary to all reason?  

V. Chung-fung.

The wind blows and is fierce.  
He looks at me and smiles,  
With scornful words and dissolute,—the smile of pride.  
To the centre of my heart I am grieved.

Digest: expands the line very well.—今我中道見棄何杖養我不終也。  
Li 5.6, Both 胡 and 寧 have the sense of 何, ‘how.’ So Choo.  
Moon explains 胡 in the same way by 何, but he says nothing of 寧.  
Wang Yen-chie takes 宁 here in the sense of 乃 or 然, denoting ‘a turn in the discourse;’  
but the meaning comes to the same thing, the 5th and 6th lines being construed closely together.  
The mind of the marquis was all perverted; could it but get settled as it ought to be, he would treat the speaker differently.  
To quote again from the ‘Complete Digest:’ 心使使心之惠有定裁之善宣, 宜報,  
志同者亦胡能有定裁之善宜報。夫子曰: ‘要使變就其事, 豈可得不直而自直也?’  
 climbers’ treatment which she received from Chow-ju.  
The imperial editors approve of Choo’s view, but have in their edition preserved also the earlier.  
Choo’s interpretation be correct, the ode should, like the last, be placed before the 8th;  
‘he did not venture,’ say the editors, ‘to alter the existing order of the pieces;’—because to do so  
would have brought him into collision with the authority of Confucius.
2 The wind blows, with clouds of dust.
Kindly he seems to be willing to come to me;
[But] he neither goes nor comes.
Long, long, do I think of him.

3 The wind blew, and the sky was cloudy;
Before a day elapses, it is cloudy again.
I awake, and cannot sleep;
I think of him, and gasp.

4 All cloudy is the darkness,
And the thunder keeps muttering.
I awake and cannot sleep;
I think of him, and my breast is full of pain.

Mason treats the piece as allusive; it seems better to understand with Choo that the stanzas all begin with a metaphorical description of the harassing conduct of duke Chwang.

Sit. 1, 2. Lll. 1, 2. Mason and Choo both explain 終風以終日風，'wind through all the day.' Wang Yin-ch'o, as has already been observed, takes 終風 here, and generally in the Sh, as = 'dark and windy.' the wind blowing, and clouds at the same time obscuring the sun. In 不日有 睜 the 有一 又 means 'further,' 'again.' I translate the 1st line of st. 3 in the past tense. We are then led to think of the sky clearing for a time; but before a day elapses (不日), it is again overcast. The repudiation of 睜 in st. 4 denotes the app. of the darkness or cloudiness, and 睜 signifies, acc. to Choo, the muttering of thunder before it bursts into a crash, while Mason makes it the crash itself.

Sit. 1, 2. Lll. 3—4. The 3d line describes some trifling gleams of kindness shown by duke Chwang; and the 4th line, how they were only deceitful and mocking. 講-戲言, 'sportive, or sourdine.' 講-戲言, 'unlicensed.' The Urh-ya explains 睜 睜 睜 睜, 'unlicensed.' The Urh-ya explains 睜 睜 睜 睜, 'dissolute.' 講-戲言, 'unlicensed.' The Urh-ya explains 睜 睜 睜 睜, 'unlicensed.' Mason says nothing about it, but Choo defines it...
VI. Keih koo.

1. Hear the roll of our drums!
See how we leap about, using our weapons!
Those do the fieldwork in the State, or fortify Ts'ao,
While we alone march to the south.

2. We followed Sun Tsze-chung,
Peace having been made with Ch'in and Sung;
[But] he did not lead us back,
And our sorrowful hearts are very sad.

States, if he attacked Ch'in; and having made an agreement with Sung, Ch'in and Ts'ao, a combined force marched against that State.
T'ao operations lasted only 5 days; but very soon, in autumn, the troops, having been joined by a body of men from Loo, returned to the south, and carrried off all the grain of Ch'in from the fields.—It is supposed that it is to these operations that the ode refers, and I would assign it to the period of the second expedition. The soldiers had hoped to return to their families at the conclusion of the former service; and finding that another was to be performed, they gave vent to their aggrieved feelings in these stanzas. We must bear in mind, however, that this interpretation of the piece is only traditional.

St. 1. "敲" denotes the sound of the drums. The line is quoted in the Shu-chi-wen, and once we have this character with "敲" instead of "金," probably the more correct form. The demonstrative force of the "其" justifies the translation. "Hear!" 兵 denotes sharp, pointed weapons. The drum gave the signal for action or advance. The troops are here represented as besetting themselves on hearing it.

Ode 6. Narrative. Soldiers of Wei repining bitterly over their separation from their families, and anticipating that it would be still long before they should see them again. We read in the Ch'un Ts'ao (L. iv. 4.6) that in B. C. 718, Wei twice joined in an expedition against Ch'in. Chow-yu had just murdered Duke Hwan, and the people were restless under his rule. He thought it would divert their minds, and be acceptable to other
3 Here we stay; here we stop;
Here we lose our horses;
And we seek for them,
Among the trees of the forest.

4 For life or for death, however separated,
To our wives we pledged our word.
We held their hands;
We were to grow old together with them.

5 Alas for our separation!
We have no prospect of life.
Alas for our stipulation!
We cannot make it good.

As the 'Complete Digest' expands it, "願彼衛國之民或役土功於國/成桀桀於湯. They were told too, but not to the peril of their lives, as the troops were.

St. 3. Sun Tse-chung was the name of the commander. Kong, in his introductory note on the ode, says he was the Kung-sun Wan-chung. There was a noble family in Wei having the surname of Sun, of which we read much in the Chun T'ien. L. 2. See the note above on the interpretation of the piece. L. 9. 以 is here explained by 與, 'with.' See the same note.

4-4. Muau explains 與子者, 'very sad-like.' It is another of the many instances where 芽 makes the word that follows it vividly descriptive.

St. 3. 爻 is defined by Choo by 於 which he immediately expands to 'here.' We must take it as a particle, 以下, which takes the place of it in the 3rd line. So, Wang Yien-che.

4-5-6. St. 3. This stanza sets forth, says to Choo, the disorder in the ranks of the troops, who had no heart to fight. Wang Sun (王肅 of the kingdom of Wei) considered that in this and the two next stanzas we had the words of the farewell taken by the soldiers of their families. — We shall not return from this expedition. We know not where we shall finally rest ourselves, nor where we shall lose our horses. You will have to look for us and them in the forests.

St. 4. The soldiers think here of their engagements with their wives at the time of their marriage, and now, in the next stanza, to mourn because they cannot now be carried out. 契 羅 express the idea of separation. Muau explains the phrase 事業 'toil and suffering.' The dict. on 契 gives both this meaning of the phrase and that which I have adopted. 與子者 must refer to their wives. The last two lines seem to necessitate this. K'ung-sun, very unnaturally, refers it to the 'companions' of the speakers. 從軍之士與其伍約云云. Perhaps this was the idea of Muau, who explains 與子者 成 聲 'with you we will
VII. K'ae fung.

1 The genial wind from the south
Blows on the heart of that jujube tree,
Till that heart looks tender and beautiful.
What toil and pain did our mother endure!

2 The genial wind from the south
Blows on the branches of that jujube tree,
Our mother is wise and good;
But among us there is none good.

Complete the number in our ranks.

We pledged our word.

No me live—there is now no living for me.

To be true. It is often used adversarially, and here it has a substantive meaning, referring to the engagements in the previous stanza.

To stretch out; to make good; an established usage of the term.

The rhymes are—in st. 1, 錦兵 行; in st. 2, 仲 宋 冥; in st. 3, 處.

Ode 7. Metaphorical and allusive. Seven sons of some family, in Wei blame themselves for the wretched unhappiness of their mother. The 'Little Preface' says that the mother could not rest; we must suppose in her state of widowhood, and wanting to marry a second time; and that her sons, by laying the blame of her restlessness upon themselves, recalled her to a sense of duty. There is nothing in the ode, as Choo says, to intimate that the mother was thusrought upon; and he might have added that there is nothing in it to suggest that it was her wish to marry again which troubled the sons. However, he accepted the traditional interpretation so far. Mencius, VI.

Pt. III. alludes to the ode, but he merely says that the fault of the parent referred to is it was small, and it was proper therefore that the dissatisfaction with her expressed by the sons should be slight.

St. 1. 凱風, 'the triumphant or pleasant wind,' is a name given to the south wind from its genial influence on all vegetation. By the 5th we are, probably, to understand the name of the jujube, a small thorny tree, bearing a fruit the size of a cherry, which is meaty and edible, and goes among foreigners by the name of the Chinese date. The name of this is generally written 萊; but Hui Shih says that 萊 is applied to a smaller variety of the tree, or shrub, whose fruit is more acid. By the 'heart' of the tree are intended the inner and hidden shoots, which it is more difficult for the genial influence to reach.

See st. 1. 母氏—'surname.' We cannot translate it, and say 'our mother; of such and such a surname.' 有病苦, to have distresses and toil.' In this 4th line, the sons, acco. to Choo, refer to their mother's toil in their nurture and upbringing. He makes this stanza to be metaphorical, agreeing with the old interpreters in regard to the allusive character of the others. See in justification of this, the remarks of Liew Kho on the next stanzas.

St. 2. Mao explains 葉 of the shoots of the tree, now grown into branches (其成就). They might be used for firewood.
3 There is the cool spring
Below [the city of] Tseun.
We are seven sons,
And our mother is full of pain and suffering.

4 The beautiful yellow birds
Give forth their pleasant notes.
We are seven sons,
And cannot compose our mother’s heart.

VIII. Heung che.

伊自懷我其泄于雄雌
阻詰矣。之羽。泄飛。雄雌

1 The male pheasant flies away,
Lazily moving his wings.
The man of my heart—
He has brought on us this separation.

Liu Kiu (劉瑾: Yuen dyn.) says:—‘The former stanza speaks of the genial wind, and the heart of the jujube tree, but afterwards does not mention what was in the poet’s mind corresponding to these things, so that the verse is metaphorical. This stanza speaks of the wind and jujube tree, and then mentions the mother and the sons which correspond to these, so that it is allusive. There is a similarity between the two, but they are not of the same character.’

St. 3.—see on st. 3 of last ode. Tseun was a city of Wei.—in the pres. Pah Chow, dep. Ts’an-chow, Shan-tung. Near it was a famous spring, to the virtuous of which the sons refer as a contrast to their own uselessness. The spring refreshed the people of Tseun, while they could not keep their mother from trouble and pain.

St. 4. 明瞭 is explained by Mau as meaning ‘good-like.’ Choe understands the phrase of the notes of the orioles, ‘clear and twisting.’ It may be doubted if either of them have brought out the meaning correctly. One would expect some description of the eyes in the characters. 貝 must be taken simply as a particle. Wang Yin-che explains it by 則, but there is not that force of meaning in it. The birds were useful in their way, contributing to the pleasure of men; but the sons failed to comfort their mother’s heart. The old interpreters have a great deal more to say on the allusion; but it would be a waste of time and space to dwell on their views.

The rhymes are—in st. 1, 南, 心, cat. 7, t. 1; 天, 苦, cat. 2, in 2, 薪, cat. 13, in 3, 苦, cat. 6, t. 2, in 4, 音, 心, cat. 7, t. 1.

Ode 8. Allusive and narrative. A WIFE EXPRESSES THE ABSENCE OF HER HUSBAND, AND CELEBRATES HIS VIRTUE. The ‘Little Preface’ says that this ode was composed by the people of Wei against duke Seun,—the marquis (晉), called to the rule of the State on the death of Chow-yu (B.C. 718–636). His disloyalty and constant wars distressed and widowed the people, till they expressed their resentment in this ode.
2 The pheasant has flown away,
   But from below, from above, comes his voice.
   Ah! the princely man!—
   He afflicts my heart.

3 Look at that sun and moon!
   Long, long do I think.
   The way is distant;
   How can he come to me?

4 All ye princely men,
   Know ye not his virtuous conduct?
   He hates none; he covets nothing;—
   What does he which is not good?

Choo well observes that there is nothing in the
piece about the dissemblance of duke Seuen, or
to indicate that it was made in his time; that we
ought not to hear in it the voice of the people,
but of a wife deploring the absence of her hus-
band. The imperial editors in this case fully
agree with him.

Stt. 1, 2, Ll. 1, 2. 千 is the particle. 渡渡
describes the slow flight of the pheasant mor-
ing, not under alarm, from one place to an-
other. So, l. 2 in st. 2, is understood to show
the feeling of security enjoyed by the bird.
Yen Ts' an observes that here, in v. VI., and
some other odes, where the subject is an officer
engaged on military duty, the male pheasant
is introduced, because of the well-known fight-
ing character of that bird. It may be so; but
here it is the contrast between the ease and
security of the subject and the toils and dan-
ger of her husband, which is in the speaker's
mind. 我之懷—我懷人 in L., III. 1
伊 is the particle. K'ung-shing says it should
be 禍, and explains it by 'this,'—which is
unnecessary. 阻 means 'to hinder,' 'to ob-
struct,' hence 'an impediment,' that by which
communication is prevented. Here Choo ex-
plains it by 隔, 'to be separated.' This is
better than Mencius's 謹, 'difficulty,' 'hardship,'
詣—𧃥 simply, 'to occasion.' There is
some difficulty with the 自. Yen Ts' an's re-
ference of it to the speaker—'the wife—' is in-
admissible. 'She attributes,' says Fong K'wan,
'their separation to her husband, not wishing
to blame others for it,' 君子 denotes the
husband,—as in I. X. 5, et al. 展—誠,
'sincerely.' Yen Choo observes that the 展 and
實 give strong emphasis to these lines of st. 2.

Stt. 3, 4. These are simply narrative. The
sun and moon are spoken of as the measure-
of time. Many revolutions had they performed
since the husband went away. The 云 in ll. 3
and 4 is merely a particle. It is found both at
the beginning and in the middle of lines. Wang
Yin-cho says on this passage, 云, 語中助詞也. 詩
雄維易云能道之遠 何能來也.
Lacharme, endeavouring to
translate the 云, has,—'Vian impose son alent;
qui distant moment est ouvriere pour?' The
The gourd has [still] its bitter leaves,
And the crossing at the ford is deep.
If deep, I will go through with my clothes on;
If shallow, I will do so, holding them up.

The ford is full to overflowing;
There is the note of the female pheasant.
The full ford will not wet the axle of my carriage;
It is the pheasant calling for her mate.

The rhymes are—In st. 1, 歧, 阻, cat. 5, 2; in 2, 雅, cat. 7, 1; in 3, 思, cat. 14, 行, 賓, cat. 10.

Ode II. Allusive and narrative. Autumn of the reign of King Wu. According to the 'Little Preface,' the piece was directed against duke Seun, who was distinguished for his licentiousness, and his wife also. Choo denounces to its having this particular reference, which, however, the imperial editors are inclined to admit. Duke Seun was certainly a monster of wickedness. According to Tso-shu (on p. 5 of the 16th year of duke Hwan), his first wife was a lady of his father’s harem, called E Kwang (宜姜), by an incestuous connection with whom he had a son called Koel-tse (急子), who became heir-apparent. By and by he contracted a marriage for this son with a daughter of Tse, known as Seun Kiang (宣姜), but on her arrival in Wei, moved by her youth and beauty, he took her himself, and by her he had two sons.—Show (壽) and Soh (昭). E Kiang hanged herself in vexation, and the duke was prevailed on, in course of time, by the intrigues of Seun Kiang and Soh, to consent to the death of Koel-tse, Show persisting in a noble, but fruitless, attempt to preserve his life. In the next year, the duke died, and was succeeded by Seun, when the court of Tse insisted on Choa-tse (昭伯), another son of Seun, marrying Seun Kiang. From this connection there were two sons, who both became emperors of Wei, and two daughters, who married the rulers of other States;—see Tso-shu on p. 9 of the 22nd year of duke Min.

When such was the history of the court of Wei, we can well conceive that licentiousness prevailed widely through the State. The particular reference of the ode to duke Seun must remain, however, an unsettled question. The explanation of the different stanzas is, indeed, difficult and vexatious on any hypothesis about the ode that can be formed.

1. The poem is no doubt, the battle gourd, called also 樂 or 娛. When the fruit has become thoroughly hard and ripe, the shell, emptied of its contents, can be used as a bladder. We often see one or more tied to beast-children on the Chinese rivers, to keep them afloat, should they fall into the water, till they can be picked up. The gourd in the text had still its leaves on it; the fruit was not yet hard enough to serve the purpose of a bladder in crossing a stream. 涉 means 'to wade' to cross the ford on foot.
3 The wild goose, with its harmonious notes,
At sunrise, with the earliest dawn,
By the gentleman, who wishes to bring home his bride,
[Is presented] before the ice is melted.

4 The boatman keeps beckoning;
And others cross with him, but I do not.
Others cross with him, but I do not;—
I am waiting for my friend.

In st. 4, however, we must take it differently, 飛, means to go through the water, without taking one's clothes off; while 涉 (Sho) denotes to go through, holding the clothes up. The Uigh-ya says that when the water only comes up to the knees, we may ㄌ its; when it rises above the knees, we can wade it (趟); but when it rises above the waist, we must it. The 3d and 4th lines are quoted in the Ana. XIV. xiii, to illustrate, apparently, the propriety of acting according to circumstances; and so Macu and Choo try to explain them here. Yen Tuan, however, seems to me to take them more naturally. The first two lines are intended to show the error of licentious connections. The ford should not be attempted, when there are not the proper appliances for crossing it. The last two lines show the recklessness of the parties against whom the piece is directed. They are determined to cross in one way or another.

St. 2. 堤 denotes 'the full or swollen appearance of the water.' 有 is used as in 有, in VI. 2. It gives a vivid or descriptive force to the character that follows it,—as in the reduplication of adjectives which is so common. 有 in the same way denotes the note of the female pheasant. 车 is here the axle of the carriage; not as Choo says, the rat or trace of the wheel. The character should be 畜. Both Macu and Choo take 牧 as 'a male quadruped, saying that the male and female of birds are expressed by 雄 and 雌.' 踏 should be 跦. While for quadrupeds we have and , but this distinction is not always observed. We have in the Shoo, for 'male foot,' and in the Shoe, for 'a female fowl.'

To suppose that the female pheasant is here calling to her a male quadruped is too extravagant. The explanation of the stanza is substantially the same as that of the preceding.

St. 3. This stanza is of a different character, and indicates the deliberate formal way in which marriages ought to be contracted,—in contrast with the haste and indiscretions of the parties in the poet's mind. When the bridegroom wanted to have the day fixed for him to meet his bride and conduct her to his house, he sent a live wild goose, at early dawn, to her family. Why that bird was employed, and why that early hour was selected for the ceremony, are points on which we need not here enter. This was done, it is said, 'before the ice was melted,' implying that the concluding ceremony would take place later. The meaning is that no forms should be omitted, and no haste shown in such an important thing as marriage.

According to this view, the stanza is parenthesis and explanatory. 雞棲 denotes 'the harmony of the goose's notes,' which may be doubted. 鳥, from the picture of it, should be the Bean goose, Anser squamata. 旭 is 'the appearance of a rising.' 如 'if,' almost 'our' 'when.' 𬙂妻 'to bring his wife home.' 使之來歸於已 'to cause it to come home.' as in II. IX. 1.

St. 4. 招 is 'to beckon.' 'to call with the hand.' The repetition of it vividly represents the calling. 舟子, 'boatman,' is the master of the ferry boat. 涉 is here to cross the ferry in the boat, and not to wade through it on foot. Yen Tuan keeps here, indeed, the latter meaning of the term, which is the only one given in the dict., but to do so, he is obliged to construe the first line,—'I keep beckoning to the boatman,' in which it is impossible to agree with him.
1. Gently blows the east wind,  
   With cloudy skies and with rain,  
   [Husband and wife] should strive to be of the same mind,  
   And not let angry feelings arise.  

   When we gather the mustard plant and earth melons,  
   We do not reject them because of their roots.  
   While I do nothing contrary to my good name,  
   I should live with you till our death.

2. I go along the road slowly, slowly,  
   In my inmost heart reluctant.  
   Not far, only a little way,  
   Did he accompany me to the threshold.

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The meaning of the stanzas is, that people should wait for a proper match, and not hurry on to form licentious connections.

The rhymes are—st. 1, 8, 10: 荒. 2: 禄. 3, 12: 吉. 4, 5: 禄. 6, 7: 禄. 8: 哪. 9: 丁. 10: 丁. 11: 我. 12: 小.

Ode 10. Metaphorical, allusive, and narrative. The plaint of a wife rejected and supplanted by another. Thus much we learn from the ode itself. There can be no doubt that the manners of the court of Wai injudiciously affected the households of the States; but this does not appear in the piece, though Maou seems to say that it does.

St. 1. Maou and Choo take 作 descripting the 'gentle breath' of the wind. 谷風 is taken by them, after the Ugb-ya, as meaning the 'east wind.' This brings clouds and rain, and all genial influences. Ying-teh explains 谷風 as if it were 谷氣 'living.' We may take these two lines either as metaphorical or allusive, referring to what the harmony and happiness of the family should be. Yet Choo explains them very differently, as referring to the angry demonstrations of the husband, like gusts of wind coming constantly, and bringing with them gloom and rain. Who shall decide on the comparative merits of the two views then conflicting? 鳴鳴鳴鳴, 'to exult one's self.' Maou gives 鳴 with a at the side, which is also found in the same sense. 鳴 and 鳴 are, probably, two species of Brastina; Williams calls 鳴 'vegetables resembling mustard.' Maou says it is the 鳴 (須) and Choo the sun-ting (罌菁); others make it the sun-ting (罌菁) and others again the fong (芥), or mustard plant. These are but different names for varieties of the same plant. In the Japanese plains, the figure of the 鳴 is that of a sorrel or dock—

_romanized_ puerariae; and the author says he does...
Who says that the sowthistle is bitter?
It is as sweet as the shepherd's purse.
You feast with your new wife,
[Loving] as brothers.

3 The muddiness of the King appears from the Wei,
But its bottom may be seen about the islets.
You feast with your new wife,
And think me not worth being with.
Do not approach my dam,
Do not move my basket.
My person is rejected;—
What avails it to care for what may come after?

The last 4 lines describe the bitterness of the wife's feelings at seeing herself supplanted. Medhurst's is probably correct in calling the root the sowthistle. I was inclined, from the description of it, to call it a sort of lettuce. Its leaf exudes a white juice, which is bitter. Its flowers are like those of an aster. It is edible but bitter. The pictures of the islets are those of the shepherd's purse. They say that the seeds of it are sweet. It is used for a marriage, because it was in 'the dark,' at night, that the wife was brought home. Here is the wife.

St. 3. The King and the Wei—see the Shoo, on III. Pari. 79, Pari. 12. 涛涛, clear-looking. The Shoo-wan defines the term as 'clear water, where the bottom can be seen.' The waters of the King, says Choo, are muddy, and those of the Wei are clear, and the muddiness of the King appears more clearly after its junction with the Wei; but where its channel is interrupted by islands, and the stream flows more gently, it is not so muddy but that the bottom may be seen. So, with the rejected and the new wife. The former was thrown into the shade by the latter. Yet if the husband would only think, he might know that she still had her good qualities. Yet Tung here again confuses distinctly. With him the new wife is the King, well known for its muddiness, representing her, the clear Wei, to be staid, i.e. a mere representation which inspection or reflection would readily refute. In 1, 不屑, you
4 Where the water was deep,
I crossed it by a raft or a boat.
Where it was shallow,
I dived or swam across it.
Whether we had plenty or not,
I exerted myself to be getting.
When among others there was a death,
I crawled on my knees to help them.

5 You cannot cherish me,
And you even count me as an enemy.
You disdain my virtues,—
A pedlar’s wares which do not sell.

do not think it right to demean yourself to,
See, by help of the index, the use of 淑 in Menelius. Both by Maou and Choo, 淑 is correctly explained by ‘pure,’ but Choo is wrong when he construes 不我屑— 不以我为淑 ‘you do not consider me to be pure,’ such is not the usage of 淑. We must, then, look out for a substantive meaning to the concluding 以. K’ang-shing explains it by 用, ‘to employ,’ which is allowable. It is better, however, to take it, with Choo, as — ‘with,’ ‘to associate with.’

Though he errs with the 不屑, his expansion of the whole line is not far wrong: 不屑 淑而与之 虽有与之 — ‘I am not averse to associating with them.’

Chao K’s on Menelius II, P.lxxx, quotes the line as 不屑 以我為淑 不能以我為淑 ‘I cannot bear to be associated with her.’

St. 4. The wife here sets forth how diligent and thoughtful she had been in her domestic affairs, ever consulting for the prosperity of her husband.

方与游, see on I, 11, 1. 之 — after these characters, and also — in III, 2. 何有 — 淑而与之 — ‘without regard to our being rich or poor.’ ‘If they had plenty,’ says K’ang-shing, ‘she sought that they might have more; if they wanted, she sought that they might have enough.’

And not in her own family only was she thus sedulous. She was ever ready to help in the need of her neighbors, thus consulting for her husband’s popularity and comfort.

St. 5. The wife dwells on her husband’s hostile feeling to her in his prosperity, in contrast with what had been her interest in his early struggles.

We may accept Ying-tah and Choo’s explanation of ‘ tomorrow,’ 阻 — ‘to hinder"
Formerly, I was afraid our means might be exhausted,  
And I might come with you to destitution,  
Now, when your means are abundant,  
You compare me to poison.

6 My fine collection of vegetables  
Is but a provision against the winter.  
Feasting with your new wife,  
You think of me as a provision [only] against your poverty.  
Cavalierly and angrily you treat me;  
You give me only pain.  
You do not think of the former days,  
And are only angry with me.
XI. Shih Wei.

1 Reduced! Reduced!
Why not return?
If it were not for your sake, O prince,
How should we be thus exposed to the dew?

2 Reduced! reduced!
Why not return?
If it were not for your person, O prince,
How should we be here in the mire?

XII. Maou-k'ew.

1 The dolichos on that high and sloping mound;
How wide apart are [now] its joints!
O ye uncles,
Why have ye delayed these many days?

The rhymes are— in st. 1, 风 dept. 2,
雨郁, dept. 2, in 3, 蕴郁 dept. 7, in 4, 醇郁 dept. 7.

Ode 11. Narrative. The officers of some State who were refugees and in distress in Wei, exhort their ruler to return home with them. The "Little Preface" says that the prince addressed was the marquis of Le (黎侯), a State adjoining Wei, who had taken refuge from the Tuh, in the time of duke Susan. His officers felt themselves in very reduced circumstances, and advise their ruler to return with them.

In l. 1, 式 is an initial particle. 白—衰,
"to be decayed." The repetition shows the extent of the decay. Comp. 慕, 慕, in l. 2. The parties had come refugees to Wei, and there perhaps they were slighted, and little cared for. The 微, 微, in l. 3, is 無, "but for." It is diff. from 微, in l. 1. In l. 4, 中, 微, like 泥中, in the 3d st. Maou says Chung-lue and So-chung were towns of Wei that had been assigned to the refugees. Even the imperial editors allow that it is better to take the characters as I have done.

The rhymes are— in st. 1, 微, 餅, dept. 15,
故, dept. 8, in 2, 微, 餅, 餅, in 3, 微, 餅, 餅, in 3.
2 Why do they rest without stirring?
It must be they expect allies.
Why do they prolong the time?
There must be a reason for their conduct.

3 Our fox-furs are frayèd and worn.
Came our carriages not eastwards?
O ye uncles,
You do not sympathize with us.

4 Fragments, and a remnant,
Children of dispersion [are we]!
O ye uncles,
Notwithstanding your full robes, your ears are stopped.

St. 2. The officers of Wei are spoken of, if not directly addressed; and the speakers seem to be trying to account for their dilatoriness, in itself so strange and unworthy. 處—安處，to dwell quietly, i.e., to make no movement in favour of Le. 與—與國, 'cooperating States,' Le, allies who would act with them. 以—a reason, something by which their conduct was regulated. 驚 says that denotes benevolence and righteousness, and 以, servants' kindness (功德);—which is surely wide of the mark. Attempting to show the application of these interpretations, K'ang-thing takes the stanzas as addressed to the marquis of Le—Why do you stay here? You must be (vainly) thinking that Wei has benevolence and righteousness; 46.

St. 3. The speakers advance here to a charge against the officers of Wei of a want of sympathy with their distress. They had long been waiting;—so long that their fox-furs were worn out.

St. 4. The speakers declare the appearance of disorder; i.e., says Choo, 'of being worn out.' Le was on the west of Wei, and they had come east in their carriages, imploring help.

Note—有 (conciliation) the applicants; 有, 'have nothing (no feeling) in common with us.' The old interpreters consider all the stanzas as
XIII. K'ēn he.

1. Easy and indifferent! easy and indifferent!
   I am ready to perform in all dances,
   Then when the sun is in the meridian,
   There in that conspicuous place.

2. With my large figure,
   I dance in the ducal courtyard.
   I am strong [also] as a tiger;
   The reins are in my grasp like ribbons.

...spoken of the officers of Wei, whose disordered dresses were an emblem of their disordered minds, and who had carriages in which they might have come eastwards to the help of Lo; but they were not so inclined. That Lo was on the west of Wei is a sufficient refutation of this view.

St. 4. The first two lines describe the pitious condition of the officers of Lo. 'Laoshou' 'anything small,' a fragment. 'Linyu' 'the tail,' 'the end,' or 'last,' of anything. 'Liaolun' 'children carried by a current and dispersed.' Again Maon takes these lines of the officers of Wei. 'Laoshou' is with him 'the app. of being good-looking when young.' Then...

Ode 13. Narrative and allus. Half in score, half in sorrow, an officer of Wei tells of the mean service in which he was employed. The 'Little Preface' says the piece concerns Wei for not giving offices equal to their merit to its men of worth, but employing them as dancers. This is a correct view of the scope of the piece; but in bringing out the meaning of the different stanzas of it Maon and Choo are wide apart. The imperial editors do not touch upon their differences, and only call attention to Maon's peculiar interpretations in a portion of the 3d stanza, intimating in this way their opinion that they may without loss be consigned to oblivion. I shall copy their examples, and make little reference to the old school in the notes. I believe with Le Kwang-ke that in this instance, 'only Choo has caught the spirit of the ode.'

St. 1. 楚简—楚简, giving the idea of taking things easily. 萬 is 'a general name for dancing,' or posture-making, for such the dancing of the Chinese was and is. There were the civil and the military dances, 萬 being applied more especially to the latter, when it and 舞 are contrasted. 方 in 1.2 can hardly be translated.

K'ung-shing says that 方 is 'a word for a dance,' which Williams translates—'about to do,' 'just then.' The phrase is in accordance with the idea of the speaker's indifference, which the 1st line gives.

In 1.3, 方 has the sense of 萬, 'now.' Shin Lo-lung (沈李龍) (pr. dy.) observes that
In my left hand I grasp a flute,
I am red as if I were roused.

The lyre gives me a cup of spirit.

There is no idea of
the Phœnix, which is the
earth; and often elsewhere, we might
see a figure of the Phœnix on
the Phœnix-boat, which is the
Phœnix, which is followed by
the Phœnix-boat, which is
the Phœnix; the Phœnix, which
is followed by
the Phœnix.

The sea-vessel, which is...
XIV. Ts'euen shuyu.

1 How the water bubbles up from that spring,
And flows away to the K'e!
My heart is in Wei;
There is not a day I do not think of it.
Admirable are those, my cousins;
I will take counsel with them.

2 When I came forth, I lodged in Tse,
And we drank the cup of convey at Ne.
When a young lady goes [to be married],
She leaves her parents and brothers;
[But] I would ask for my aunts,
And then for my elder sister.

Ode 14. Allusive and narrative. A daughter of the House of Wei, married in another State, expresses her longing to return to Wei. The 'little Preface' does not say who this princess was, nor into what State she married; but it assumes that her parents were dead. It would have been allowable for her, according to the custom at least which prevailed in the Chun T'ien period, to visit them at stated times, so long as they were alive.

St. 1. The Ch'ieh of the Ke-e, or the app. of water issuing from a spring, is taken by K'ang-shing and Choo as the name of a stream—the "Hundred springs," of the present day. But it is better to take the characters as in the translation. Those waters, wheresoever they rose, flowed into the Ke-e, and so traversed Wei. The speaker, debarred from Wei, could have wished that her lot had been theirs. I can make out no evanescent allusion to her condition in the fact of one river of Wei running into another. The Ke-e was a famous river of Wei, rising at the hill of Tse-hain (大號), and flowing eastwards from the pres. dis. of Lin (林), dep. Chang-tih.

The Shwoh-wen says it fell into the Ho, but it now pursues a slight course to the sea.

St. 2. K'ang-shing says that 'the lady herself was a Ke-e, for that was the surname of the House of Wei. By 'all the Ke'-she means her cousins, and the other ladies from States of the same surname, who had accompanied her to the harem. 'To wish' is explained by Mon by 願, 'to wish.' Its meaning is not so substantive. "K'ang-shing calls it a particle lightly indicating a purpose." The lady will consult with her cousins on the subject of her wish to revisit Wei.
I will go forth and lodge in Kan,
And we will drink the cup of convoy at Yen.
I will grease the axle and fix the pin,
And the returning chariot will proceed.
Quickly shall we arrive in Wei;—
But would not this be wrong?

I think of the Fei-ts’euen,
I am ever sighing about it.
I think of Seu and Ts’aou,
Long, long, my heart dwells with them.
Let me drive forth and travel there,
To dissipate my sorrow.

ed them so far, drank with them, and feasted
them close by. This was called 出(jian) 行
行出嫁, 'to go or come forth to be married.'
There is a difficulty with the 4th line, and to see
its connection with the whole piece, we must
supplement it by the assumption which I have
noticed above, that the speaker's parents were
dead. Thus Choo explains, and adds:—"When
I came here to be married, I left my parents
and brothers; how much more can this be, when
now that my parents are dead? Can I in this
return to Wei again?" He then takes the last
two lines as equivalent to the last two of the
pref. stanzas. The aunt and the elder sister here
are the same, he says, as the cousins there. It
is impossible to agree with him in this. From
Tzu-shuo's narrative on p. 6 of the 3d year of
Han Wan, we see that he understood the
sisters as really meaning 'aunts and sisters.' We
cannot suppose that any of these had accom-
palied the lady to the haven. As the imperial
editors say, Choo can adduce no usage of terms
in support of his view. We must then take
them not in the sense of 'asking and consulting
with,' but of 間安, 'inquiring about their wel-
fare.' The lady allows that she cannot see
her parents and brothers; but there are aunts
remaining and her sister. May she not go to
Wei and see them?

St. 5. The lady supposes now that she can
accomplish her purpose, and is on the way to Wei,
XV. Pih mun.

1. I go out at the north gate,
   With my heart full of sorrow.
   Straitened am I and poor,
   And no one takes knowledge of my distress.
   So it is!
   Heaven has done it;—
   What then shall I say?

2. The king's business comes on me,
   And the affairs of our government in increasing measure.
   When I come home from abroad,

Wei. 

K'ang-ch'ing took 瑣 in its ordinary sense of 'a flaw,' 'a fault;' and though his explanation of the line (taking 何  as何) is otherwise inadmissible, he probably suggested to Yen Ts'ao a view of it, according to which we should translate,

'It would not be wrong with any harm in it.'

The difficulty, however, is that we cannot so translate the same words elsewhere, as in XIX. 2, where we are forced to take 何 = 'how,' 'a question, expressing a doubt in the mind.' So Wang Yin-ch'ing, on the text.

Ode 15. Metaphorical and narrative. As officers of Wei sets forth his hard lot, and his silence under it is submission to Heaven. The object of the piece, acc. to Maen, is to expose the government of Wei, which neglected men of such worth.

St. 1. The south is the region of brightness, and the north of darkness; and as the officer here represents himself as passing from light to darkness. So, Maen and Ch'oo. If we suppose, with Yen Ts'ao and others, that the speaker had quitted the capital by the north gate on
The members of my family all emulously reproach me.  
So it is!  
Heaven has done it;—  
What then shall I say?  

3. The king's business is thrown on me,  
And the affairs of our government are left to me more and more.  
When I come home from abroad,  
The members of my family all emually thrust at me.  
So it is!  
Heaven has done it;—  
What then shall I say?  

some public service, then the ode is all narrative.  
"sorrowful;" it denotes "the app. of grief."  
This line should be decisive as to the meaning of 欺 in the 覆 when followed by 益, and 貌 are of cognate signification.  
The critic tries to distinguish between them, here, and say that the former denotes "the want of money to make presents," and the latter, "the want of it to supply one's own wants."  
In 1.4 the ruler of Wei may be specially intended, but the terms are quite general.  
已焉哉—既然哉，"it is so!" or "since it is so."  
The "Complete Digest" says, "Take care and not make Heaven here equivalent to Fates," but it does not say what the word really indicates.  
The idea is our "Providence."  
誼—如, as often.  

St. 2. 王事—王所命之事,  
"affairs ordered by the king,"—committed by him to Wei for execution.  
政事 refers to the affairs of the government of Wei.  
We must suppose, however, that they are not great affairs which are intended, but vexations and trivial matters.  
The speaker would not have been in such poverty if he had been high in office.  
"be go or come to, — both by Choo and Wang Yin-che, is explained by 皆, 'all.'  
Wang T'aou prefers the meaning of 乃, 'are,' which also has, 埼, 埼 or 墉, as in the translation.  
室人—家人, "the members of the family."  
誼—如, "to reproach."  

St. 3. Choo follows K'ang-shing in reading 敬 as "to be left to," "to be laid upon," both by Maou and Choo is explained by "to repress."  
The word means "to press upon," "to throw down," "to push."  
The rhymes are—In st. 1, 蹶—cat. 13; in st. 3, 連—cat. 15, 1. 2; in 3. 敦 (prop. cat. 18), 蹶, 機, cat. 15, 1. 1; in all the st., 蹶—cat. 1, 1. 1.
XVI. Pih-fung.

1 Cold blows the north wind;
Thick falls the snow.
Ye who love and regard me,
Let us join hands and go together,
Is it a time for delay?
The urgency is extreme!

2 The north wind whistles;
The snow falls and drifts about.
Ye who love and regard me,
Let us join hands, and go away for ever.
Is it a time for delay?
The urgency is extreme!

Ode 16: Metaphorical. Some one of Wei presses his friends to leave the country with him at once, in consequence of the prevailing oppression and misrule. St. 1 保 is the ‘app. of much snow.’ The first two lines in all the stanzas are a metaphorical description of the miserable condition of the State. Chiao explains 惠 to love. K’ung-shing makes 保 ye who are of a loving nature. You Ta’u well explains the line by 與者 ye who have kindly intercourse with me; we might translate the whole by ‘O friends.’ 而 is ‘to lead by the hand’; 携 hand, here, to take one another by the hand. The 5th line is the difficulty of the ode. The 6th is both graphic and interrogative, which shows against the explanation of K’ung-shing: The forbearing and good all think things have come to a climax, and that they should leave. We also ought to go. The Urh.-ya quotes the line as 莫赤匪狐其徐, and 既是 here read. How it comes to have that pronunciation and meaning slow, leisurely — is a point on which pages are written. But 遷 being taken in this sense, we are led to give a cognate one to 遷. Chiao, after one of the Chings, explains it by 遣, for glass-like. I have no doubt the translation gives the idea of the line correctly. Lucharme has ‘sails now seen here.” 既一已, in last ode. 遣急, expressing extreme urgency; 只且 (two) go together, particles untranslatable.

St. 2: 良 see i. 11. 1. It here represents the rapid whistling of the wind, which is the reason, probably, that it is made to rhyme with 靠 and 項. 靠 denotes the app. of the falling snow, scattered about. Chiao takes 存 here in the sense of 大箴, ‘going away for good.’
3.
Nothing red is seen but foxes,
Nothing black but crows.
Ye who love and regard me,
Let us join hands, and go together in our carriages.
Is it a time for delay?
The urgency is extreme!

XVII. Tsing nu.

How lovely is the retiring girl!
She was to await me at a corner of the wall.
Loving and not seeing her,
I scratch my head, and am in perplexity.

Ode 17. Narrative. A Gentleman deplores his disappointment in not meeting a lady according to engagement, and celebrates her gifts and beauty. This is the first of many odes, more or less of a similar character, in the interpretation of which the new and old schools greatly differ. Acc. to Mao, it describes this virtuous and modest lady, who would make a good mate for a prince; acc. to Choo, it refers to a licentious connection between two young persons. The account of it in the "Little Preface" may be made to agree with either interpretation. All that is there said is that "the piece is directed against the age. The marquis of Wei had no principle, and the marquises no virtue." On Choo's view we have only to say, "like rulers, like people." On Mao's that we have a description of what the marquises should have been.

The imperial editors give both views in their notes, inclining themselves to maintain that of Mao. It will be seen from the notes below that
2 How handsome is the retiring girl!
She presented to me a red tube;
Bright is the red tube;—
I delight in the beauty of the girl.

3 From the pasture lands she gave me a shoot of the white grass,
Truly elegant and rare.
It is not you, O grass, that are elegant;—
You are the gift of an elegant girl.

The last line—It is various to mark the similarity which exists among men of every clime and every age. Man, when vexed and embarrassed, scratches his head with his hand, in China as in Europe, both in ancient and modern times.

Let us see what Maon makes of the stanza. 美 denotes correct and quiet. When a lady's virtue is correct and quiet, and she acts according to law and rule, she is one to be pleased with. 姜 means beautiful. 侯 means to wait. We have "a corner of the city wall" to express what was high and could not be passed over. This is all we have from Maon. Expanding and explaining his view, Ying-tah says, "The meaning is, There is a correct and modest girl, who is beautiful, and could be submissive and obedient to her husband, waiting till she is assured of his propriety before doing anything, guarding herself as by a city wall, which is high and cannot be passed over. Such is her virtue, and therefore I love her, and wish she were the ruler's mate. Since I love her in my heart, and cannot see her, I scratch my head, and look perplexed." I am persuaded the student who cares to read this with attention will pronounce it to be more drooling. The meaning which it is thus attempted to force on the 2nd line is simply ridiculous.

St. 2. 質—see in XIV. 1. 質—to present to. 形管是 a red reed or tube; but what article is denoted by it, we of course, cannot tell. The bamboo tubes, with which pencils are still made, are called 笔管. There might be many things of small tubes, painted or varnished red, among a young lady's possessions, one of which she might present to a friend or admirer. Maon makes the red reed to have been an instrument used by a literate class of ladies in the harem, who acted as secretaries to the mistress, and recorded the rules and duties for all the inmates; and then he says that the presenting the red reed is equivalent to acquainting the speaker with the exact obedience she paid to the ancient regulations of the harem! The mere statement of this view is its refutation. Choo says that 形 means 'red-like,' but it is the brilliancy of the colour, and not the colour itself, which is intended. 女美—女之美, the beauty of the girl.
XVIII. Sing-case.

得此戚施，
離之燕婉之求。

1 Fresh and bright is the New Tower,
On the waters of the Ho, wide and deep.
A pleasant, genial mate she sought,
[And has got this] vicious bloated mass!

2 Lofty is the New Tower,
On the waters of the Ho, flowing still,
A pleasant, genial mate she sought,
[And has got this] vicious bloated mass!

3 It was a fish net that was set,
And a goose has fallen into it.
A pleasant, genial mate she sought,
And she has got this hunchback.

Ode 18. Narrative and allusive. SATIRE ON THE MARRIAGE OF DUKE SSENH AND SSENH KANG. In the introduction to the notes on ode 6, it has been stated how duke Ssenh took to himself the lady who had been contracted to marry his son Kehl. It is only necessary to add here, that to accomplish his purpose, he caused a tower to be built on the Ho, where he received the lady on her way from Twe and forced her. The general opinion of scholars is that the tower was in the pro. dis. of Kwan-shing (觀城), dep. Tsan-chow, Shan-tung.

St. 1. 河 - 詰明, “fresh and bright.” The Shuow-wen quotes the line with 誼, which is, probably, the more correct reading. 河 denotes “the full appearance of the stream.” 燕婉 is explained by 安順, “quiet and docile,” and is understood as descriptive of Kehl-tee, whom Ssenh Kang should have married. Two meanings are given in the dict. to 鴻. The first is, “a coarse bamboo mat;” the 2d, “an ugly disease, which is said to prevent its subject from stooping down.” Choo observes that if you pull up a bamboo mat, so as to form a sort of grain-barrel, it presents the appearance of a man bloated and swollen, so that he cannot stoop down, and hence the characters were used as a designation of that disease. However we may account for the applications of the terms, they were so employed—so long ago. The disease must have been kyphos. We are not to suppose that duke Ssen did suffer from this; he is here spoken of as doing so, to indicate his loathsome nature.

Choo explains 羢 by 少, “few;” but I do not see how the word can here be construed with that meaning. I take it, with Kang-shing, as 善, “good.”

St. 2. 河-高峻, “lofty.” 河河 denotes “the app. of a stream flowing quietly.” Yen Tweh accepts the account of it as the “app. of a muddy stream.” Such should be its signification if the character be read 河, but the pronunciation here is 焉, 焉 means “to cut off,” “to exterminate,” a meaning which is inapplicable here. I must again agree with Kang-shing, who thinks 焉 an old form of 善, “good.”
The two youths got into their boats,
Whose shadows floated about [on the water].
I think longingly of them,
And my heart is tossed about in uncertainty.

The two youths got into their boats,
Which floated away [on the stream].
I think longingly of them;—
Did they not come to harm?

St. 3. The kung is described as a large species of the an (鰡); see on IX. 3. 
此 is the same for another 'ugly infliction' of an opposite nature to that denoted by 害. 
It is now called 促背, or hunch-back.

The rhyme are—in st. 1, 此...鮮... (prop. cat. 14), cat. 15, t. 2: in 3, 鮮... (prop. cat. 13; in 3, 鮮... (cat. 17).

Ode 19. Narrative. SUBHAE AS TO THE DEATH OF TWO SONS OF DUKH SHOW. See again the introductory notes to ode 9. Seuen Kiang and Sheh, one of her sons, had long plotted to get rid of Kehk-taeh, the duke's son by Ke, to clear the way for Sheh's succession to the State; and at last the duke was prevailed on to send him on a mission to Ta. When Kehk-taeh was about to depart, his courtiers, having arranged beforehand that he should be waylaid by the ruffians and murdered, it was discovered too late, and Kehk-taeh was killed. Seuen Kiang's other son, became aware of this design, and as there was a close, brotherly, intimacy between him and Kehk-taeh, he told him of it, and exerted him to make his escape, to another State. Kehk-taeh being resolved to meet his fate rather than run away, the other made him drunk, took his boat, personated him, and was murdered by the ruffians—thus endeavouring by the sacrifice of himself to save his brother. When Kehk-taeh recovered, he went to the river, and found that Sheh was gone, he divined his object, and followed after him in another boat. It was too late. He approached the spot, crying out in language which must always mean to a western reader the words of Nina.

Me, ne t adem qui feci; in me convertite formam.

But Sheh was already murdered, and the ruffians, 'that they might make no mistake,' put Kehk-taeh to death also.

The duke gave out that his son had been killed by bandits, but the people had their suspicions, and they are supposed to have expressed them enigmatically in the two verses of this ode.

St. 1. The 二子 are Sheh and Kehk-taeh.

င် is the old form 꺼ူ of a shadow. The မြတ် was first added by Koh Hung (葛洪) of the Tsoe dynasty. 願音, as in V. 6, 4; but the

then makes us ask more for a substantive
meaning in 願. In this and many other places 願言 appears to me to have no more meaning than 願言 阮—every time," "whenever." 矣 is explained as 'the app. of sorrow and perplexity.' Choo says the characters are equivalent to 激激. Others would read 悲悲 and 洋洋.

St. 2. 迴往 "to go," "to proceed to." 不 瑕有害—see on X. 3. The 舊 in that case is said of wrong—what is injurious to the right; in this 'of harm,'—what is injurious to the person. No better meaning, however, can be drawn out of the lips.

The rhymes are—in st. 1, 景. 義. cat. 10; in 2, 迴害, cat. 10, 12.

Concluding note on the Book. The odes of Wei have the 1st place in those which are styled 'Lessons of Manners, Degenerate.' Certainly they are of a different character from those of the two former Books, which contain the 'Lessons of Manners, Correct.' The influence of king Wan and his queen, and of the dukes of Chow and Shavu, had left no very beneficial effects in Wei. And yet, the horrible licentiousness and atrocious crimes which disgraced the State of Wei were mainly the fruit of the polygamy which the founders of the Chow dynasty approved and exemplified.

Low Kin observes that as the odes of Wei occupy the first place in the 'Lessons, Degenerate,' so that division of them which is assigned to Wei takes precedence of the others, because no disorders of the social state, and no neglect of the principles of good government, greater than what appear in them, could be found.
BOOK IV. THE ODES OF YUNG.

1. Peh chow.

只只。母也天，不諒人
之死矢靡

只只。母也天，不諒人
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只只。母也天，不諒人
之死矢靡

It floats about, that boat of cypress wood,
There in the middle of the Ho.
With his two tufts of hair falling over his forehead,
He was my mate;
And I swear that till death I will have no other.
O mother, O Heaven,
Why will you not understand me?

TITLE OF THE BOOK: 鄭之四

Yung: Book IV. of Part I. There is little to be said here beyond what has been stated on the title of the last book. The statistical account of the pros. dynasty says that the capital of Yung was in the north-east of the pros. dia. of K'e (汲), dep. Wei-huang. Some writers refer it to the south-west of the dia. of Sin-chang (新鄉), which would bring us to about the same spot.

Ode 1. Allusive. Portrait of a Widow against Being Urged to Marry Again. According to the ‘Little Preface’ this ode was made by Kung K'iang, the widow of Kung-p'ei, son of the marquis He (僖侯). B.C. 814—813. Kung-p'ei dying an early death, his parents (who must have been the marquis of T'ao and his wife or some of his wives) wanted to force her to a second marriage—against which she here protested. Choo says this account rests on the sole authority of the Preface, but he is content to follow

It. It is not, however, without its difficulties. Acc. to See-ma Ts'ien, Kung-p'ei was attacked at his father's grave by his younger brother Ho (和), and killed himself. Ho then took his place, and had a very long rule in Wei of 35 years (he is known as duke Woo—武公), dying at the age of 95:—see the ‘Narratives of the States,’ VI, Pt. I, 8. Duke Woo then must have been 40, when he came to the marquisate, and Kung-p'ei must have been elder. If the reference in the ode be to him, the Preface is incorrect, when it says that ‘he died an early death.’

In both sit. II, 1, 2. See on III, 1, and xix. ‘The middle of the Ho,’ and ‘the side of the Ho,’ are simply rhymed words. The allusion is probably to the speaker's widowhood, which left her like a boat floating about on the water.’ K'ung-shing interprets it rather differently—‘A boat on the river is like a wife in her husband's family;—such is in the proper place.’

VOL. IV. 10
2 It floats about, that boat of cypress wood,  
There by the side of the Ho.  
With his two tufts of hair falling over his forehead,  
He was my only one;  
And I swear that till death I will not do the evil thing.  
O mother, O Heaven,  
Why will you not understand me?

II. Ts'ang yew te-ze.

1 The tribulus grows on the wall,  
And cannot be brushed away.  
The story of the inner chamber  
Cannot be told.  
What would have to be told  
Would be the vilest of recitals.

II. 3, 4. 髮 denotes 'the app. of the hair  
hanging down or forward;' 髮 describes the  
mode in which the hair was kept, while a boy or  
young man's parents were alive, parted into  
two tufts from the pin gutter, and brought down  
as low as the eyebrows on either side of the  
forehead. Both Maou and Chou take 髮 as  
匹, 'mate;' thus making both the lines refer  
to the deceased husband. Similarly they explain  
特 also by 匹. Han Ying reads  值—  
'the price or equivalent of.' The term indicates  
that which stands out alone, and, as Hwang Tso  
(黃佐, Ming dyn) says, is appropriately used  
by a wife of her husband. Yen T'an: understands  
these two lines of the lady herself, wearing  
her hair this way, a token of her widowhood.  
特 would suit this view, if it were otherwise  
tenable; but 匹 must be strained to comport  
with it.

II. 4, 5. 之—至, 'to;' 且, 'still;' 矢—誓,  
'swear,' 也 and 只 must both be taken as  
particles of exclamation. Maou says that by  
'Heaven' the father is intended, while Chou  
says that the mother is here called Heaven by  
the distressed lady, and supposes that her father  
may have been dead. Why may we not suppose  
that she really appeals to Heaven? 請  
is hardly sufficiently exhausted by the  
信, 'to believe,' of Maou and Chou. Its meaning is 'to  
believe and sympathize with;'—our 'to  
understand.' 恩—邪, 'that which is evil or  
deprecated.' In thus characterizing a second  
marring, the lady expresses her abhorrence of  
such a thing in the strongest way; and  
Confucius, it is said, preserved such an instance of  
virtue, as an example to all future ages. One  
of the Ch'ings gives his opinion on the point  
thus:—'It may be asked whether a widow left  
solely and poor, with none to depend on, may  
not marry again, to which I reply, that such is
The tribulus grows on the wall,
And cannot be removed.
The story of the inner chamber
Cannot be particularly related.
What might be particularly related
Would be a long story.

The tribulus grows on the wall,
And cannot be bound together, [and taken away].
The story of the inner chamber
Cannot be recited.
What might be recited
Would be the most disgraceful of things.

The suggestion of subsequent times through fear of want and starvation. But to die of want is only a very small matter, while the loss of chastity is a very great matter.
III. Keun-tas' kēue lau.

1 The husband's to their old age; 
In her headdress, and the cross-pins, with their six jewels; 
Easy and elegant in her movements; 
[Stately] as a mountain, [majestic] as a river, 
Well beseeming her pictured robes:—
[But] with your want of virtue, O lady, 
What have you to do with these things?

2 How rich and splendid
Is her pheasant-figured robe!

Ode 3. Narrative. CONTRAST BETWEEN THE BEAUTY AND SPLENDOUR OF SEUM KEANG, AND HER VICE. This piece like the last is supposed to be directed against Seum Keang, the true spirit and meaning of it coming out in the last two lines of the 1st stanza.

St. 1. 君子 is here, as often, the designation of 'the husband.' 僭老, see III. VI. 4.
We must understand an 與 before 君子. The subject of the line is the lady of whom the ode speaks, though she does not directly appear in it till the 4th line. 'Woman is born,' says Choo Ho; for the service of the man with her person, so that the wife draws out her life with her husband, and should die with him. Hence when her husband dies, she calls herself 'The person not yet dead.' She henceforth is simply waiting for death, and ought not to have any desire of becoming the wife of another. 貢 (few) was the head-dress worn by the queen or the princess of a State, when taking part in sacrifices. It was made of hair. 箕 was 'a halfpin; here a special article of the kind, used in connection with the 貢, and adorned with six gems (珊瑚玉之加, gems attached). To the end or head of the pin was attached the string of the ear-pin, and hence I imagine we must take 貢 in the plural, a pin crossing from each side of the head. 委委 is referred by Maon to the elegance of the lady's movememts, and 委委 to her virtuous appearance. The Urh-ya makes the whole line to mean 'elegant,' or 'beautiful.' (美.) Comp. 委委 in II. VII.

象服, see on the Shoo, II. IV. 4; and the 3d line of next stanza. 子 is to be taken as addressed to Seum Keang. Notwithstanding the splendour of her array and the elegance of her carriage, she was not good. T'ang T'ien directs attention in v. III. and to viii. XI. as two odes constructed on the same model as this, in which the spirit and design of the piece come out in a single line, 'one or two words coldly interjected.'

St. 2. 素 denotes what has a rich lustr. 素 is what is called the Tartar phial at.
Her black hair in masses like clouds,
No false locks does she descend to.
There are her ear-plugs of jade,
Her comb-pin of ivory,
And her high forehead, so white.
She appears like a visitant from heaven!
She appears like a goddess!

3 How rich and splendid
Is her robe of state!
It is worn over the finest muslin of dolichos,
The more cumbersome and warm garment being removed.
THE SHE KING.  
PART I.

也。之兮。之展顏且揚之也。  
媛邦人如也。之揚清子

Clear are her eyes; fine is her forehead;  
Full are her temples.

Ah! such a woman as this!  
The beauty of the country!

IV. Sang-chung.

上要乎。美誰也。之桑中。爱之。云

1 I am going to gather the dodder,  
In the fields of Mei.

But of whom are my thoughts?  
Of that beauty, the eldest of the Kêng.

She made an appointment with me in Sang-chung;  
She will meet me in Shang-kung;  
She will accompany me to K'e-shang.

= 'worn over.' 神 is the name for crepe, a  
crinkled fabric; but I do not understand how  
that could be made from the silk of the doh- 
cher. I therefore adopt the explanation of Ying- 
Tab, that the term denotes here 'the finest quality  
of fine dohcher cloth.'

是維神也 is  
almost unintelligible. Choo takes 神 in  
the sense of 'to bind tightly,' as if the robe were  
worn tightly over the muslin; but in doing this  
he, as if unconsciously, changes into 神.  
神 has the sense of 'hot with garments; abundance of clothing' (see Morrison, in loc.). Macau  
keeps the meaning of 神 but does not explain  
for which Ying-tah gives 去 'to remove,'  
thereby changing it into 洗. This view seems  
the better of the two, as the fine dohcher was  
wor n in summer. Both Macau and Choo think  
they have sufficiently explained 神 by 清明  
'seeing clearly.' Wadsworth says Ying-tah,  
'with the eyes.' Hence 清 is used as a name for  
them. 頰, denotes 'fulness about the tem- 

on the line to the next as its subject. — Really  
this woman is the beauty of the country. It  
seems better, however, to make the meaning  
of the line complete in itself,—in the transla- 
tion. A beautiful woman is called  

The rhymes are,—in st. 1, 翠 and 宜,  
何, cat. 17; in 2 翠 (prop. cat. 2), 靜 (should  
here be below), 翠. 聖,  
帝, cat. 16,  
2; in 3, 水, 翠,  
見.  

Ode 4. Narrative. A gentleman sings of  
his intimacy and intrigues with various  
princesses in the palace. The piece, see to the  
'Little Preface,' was directed against the light  
courts of Wei. This Choo He denounces. It  
will be well to remind the question of the  
interpretation in a concluding note.

In all the att. 1, 2. 美.—See on iii. vi. 3.

The 蔗 is a parasitic growing on plants and  
trees, and yielding a seed, 'like the grub of  
the silk worm,' which is used in medicines. Macau  
improperly calls it the 蔗 (sage) vegetable,  
and Medhurst says, perhaps after him, that it  
is 'a culinary vegetable,' but the plant is  
not eaten as food. It has many names in the  
Practise, and I was disposed to call it by one of them.
2 I am going to gather the wheat,
In the north of Mei.
But of whom are my thoughts?
Of that beauty, the eldest of the Yih.
She made an appointment with me in Sang-chung;
She will meet me in Shang-kung;
She will accompany me to Ke-shang.

3 I am going to gather the mustard plant,
In the east of Mei.
But of whom are my thoughts?
Of that beauty, the eldest of the Yung.

The Japanese plate, however, leave no doubt as to the plant’s being the dodder (cercus). 麦 is the general name for grain with an awn.

See iii. 1. 沔—see on the Shoo, V. X. 1, the 小 there and the 沨 in the text being different forms of the same name. The tract of Mei had belonged in the first place, after the extinction of the Shang dyn., to Yung, but it fell afterwards under the power of Wei; and both Mann and Choo say upon the text that ‘Mei was a city or tract of Wei.’ 鄉 is here—所. It is better translated by ‘pera’ or ‘hilda,’ than by ‘villages.’

Li 3. 4. The nature of the ode now begins to come out. The gentleman proposed to gather the wheat and other things, and would seem to be doing so, but it was not for them that he cared; his thoughts were differently occupied. 麦, Yung, and Yung are all surnames of ladies—ladies from other States who were married in distinguished families of Wei, and they are called 孟, as being ‘the eldest’ of their respective surnames,—the beautiful eldest 頌, &c. The 頌 must have been a daughter of the ruling House of Wei; Yung is supposed by some to have been the surname of the original holders of Yung 頌, some branch-

Note on the Interpretation. It has been stated above, that Hsiao considers the piece as satirical, directed against the lewd practices of the wealthy and official classes of Wei. But there is not a word in it to indicate directly a satirical purpose. The author in it, or the author personating him, describes his various intrigues,
He surveyed Ta‘oo and T‘ang,
With the high hills and lofty elevations about;
He descended and examined the mulberry trees;
He then divined, and got a fortunate response;
And thus the issue has been truly good.

3 When the good rains had fallen,
He would order his groom,
from Ta‘oon, to rebuild from it, as a centre, the
ruines of the broken State. He was assisted in
doing so by the other States, under the presi-
dency of duke Hwan of T’ye; but the ode takes
no notice of this. K‘ang-shing understands by
宮, ‘the ancestral temple,’ and by 室 in l. 4,
‘the residences,’ Maon and Choo, however, do
not distinguish between the two terms, and
Choo says that 室 takes the place of 宮,
merely for the sake of the rhythm with
日, ‘to measure,’ or 考, ‘to examine.’
The meaning is that he determined the aspects,
and set up, of the site which he had chosen, by
means of the sun. How he did so, we need not
inquire here. The tree mentioned in l. 3, 4,
would be planted about the most and wall of
the city principally. The selection of the dif-
f erent trees is understood to show the duke’s
f oreign and his future wants. 他, and the
d_GPU, the Pterocarya stolonifera, or the Dypsis corollata of Thun-
 this identification is generally regarded as incorrect, the Pterocarya being of no use for
the making of lutes. The tree here mentioned
was probably: what is called the ‘white tree
桟桐, the Urt-ya makes the s and m;
be the same tree, but the mention of both in
the text seems to show that they were different,—variation probably of the same tree which is
elsewhere called the iuy (桟).—with Med-
aburt, ‘a kind of bay;’ with Williams, ‘like a
yaw or cypress.’ They are both wrong, however.
In the Japanese plates, in those of Sen, and in
the ‘Cyclopedia of Agriculture,’ the tree is
figured with large leaves. As it appears in the
Japanese plates, the 依 is the bignonia. The
last line is too condensed to admit of a close
translation. Choo says "愛於，but that will
give no meaning. We must take it, with K‘ang-
shing as 一日, and call it a more particu-
lar line. K‘ang-shing expands the whole line.
By starlight, in the morning, to yoke his carriage,
And would then stop among the mulberry trees and fields.
But not only thus did he show what he was;—
Maintaining in his heart a profound devotion to his duties,
His tall horses and mares amounted to three thousand.

VII. Te tung.

弟毋還有女敢莫在嵖岈
兄友行。子指。之東。蟾蜍

1 There is a rainbow in the east,
And no one dares to point to it.
When a girl goes away [from her home],
She separates from her parents and brothers.

superintendent of the carriage; but this meaning of the phrase is only known from the next line. 星見星 "when he saw the stars" 夕 = "the early dawn." 说—as in ii. V. 8. All this was to stimulate and encourage the silk cultivators and husbandmen in their labours. The 6th line has vexed the critics. Mao explains 直 by 徒 which he takes as an adj. "ordinary," and he refers the 人 to duke Wan—no ordinary ruler was this. Choo also refers the 人 to Wan; and taking 乍直 the meaning of "not only," as Mencius in ii. 6. 2, he seems vaguely to bring out the meaning which I have given in the translation, and which Huang Chun (Zung I-tsun) more clearly expresses: 不直其為人也 如此。東一操 "to grasp, or hold fast." 塞—誠 or 諸, "sincere." 深—深, "deep." The line might be rendered: "In his steadfast heart he was sincere and profound." The consequence of this was a great accession of general prosperity, one instance of which is given in the last line. Horses seven feet high and upwards are called 马. Mao says 马 and 马是 different forms of the same word, showing that he considered the 马 to be distinct from the 马. At the end of the 25th year of duke Min in the Chu period, Tzu-shih praises very highly the merit of duke Wan, and says that while his war chariot in the 1st year of his rule were only 30, they amounted in his last year to 800.

The rhymes are:—in 1, 中官, cat. 9; 日, 事篇篇篇, cat. 12, c. 3; 蘭, 蘭, cat. 9, c. 2; 舊京, 蘆藏, cat. 10; in 4, 人田, 日千, cat. 12, c. 1.

Ode 7. Metaphorical and narrative. Against law connections. Mao thinks the piece celebrates the stopping of such connections by duke Wan's good example and government. But there is nothing in it to indicate that it belonged to the time of Wan, or had anything to do with him. It condemns an evil that is existing before the eyes of the writer, instead of expressing any joy that such an evil was a thing of the past.

Str. 1, 2. II. 1, 2. The Urgs has 蟾蜍 instead of the name in the text. The characters denote a rainbow. Why the radical element in the name should be 马, "an insect," I have been unable to discover. A rainbow is regarded as the result of an improper connection between the sky and the ground: the light and the dark, the masculine and feminine principles of nature; and so it is an emblem of improper connections between men and women. Lacharme says that the superstition still prevails among the Chinese of holding it unlucky to point to a rainbow in the east—an aloc is forthwith produced in the offending hand. The meaning of these lines in the 1st st. is, that as the rainbow in the east was not fit to be pointed to, so the woman who formed an improper connection was not fit to be spoken about. In the 2d st. "to ascend," but the subject is still a rainbow,
She made an appointment with me in Sang-chung;
She will meet me in Shang-kung;
She will accompany me to K'e-shang.

**V. Shun che pun-pun.**

1. Boldly faithful in their pairings are quails;
   Vigorously so are magpies.
   This man is all vicious,
   And I consider him my brother!

2. Vigorously faithful in their pairings are magpies;
   Boldly so are quails.
   This woman is all vicious,
   And I regard her as marchioness!

and so far Choo is correct, when he says: "It was made by the adulterer himself." Yen T'ien vainly endeavours to get over the I', by distinguishing between the writer and the individual concerned, so that the I' is really equivalent to you,' as if the meaning were,—"You say that you are going to gather the wheat; but you have quite another intention. I know what intrigue you have in hand." Such an exegesis is grammatically inadmissible, and takes all the spirit out of the piece.

The questions then arise,—How did Confucius give such a vile place a place in the She? and how is its existence reconcilable with his statement that all the odes might be summed up in one sentence,—"Have not a single depraved thought!" It is replied that the sage introduced this ode, showing, without blaming, the evil of the time, just as he related the truth of things in the Chi-an T'ou, not afraid to leave his readers to form their own opinion about them.

After all, looking at the structure of this ode, I think we may believe that it was made with a satirical design. If the speaker in it had confined himself to one 'beauty,' or one locality, it would not have been possible to regard it as other than a base love song. Seeing that a new lady comes up in every stanza, it is possible to conceive of the piece as having been thus constructed to deride the licentiousness which prevailed. This view occurred to me long ago, and I am glad to see something like an approximation to it in the remarks of T'ang Yuen-sheh (唐元锡), Ming (明) dynasty, appended by the imperial editors to their collection of notes on the piece.

Ode. 3. Allulike. Against Such K'sang and Kwan as Worse than Beasts. So the "little Preface" interprets the piece, and Choo accepts the interpretation.

I. I. 2. In explaining these, Mau simply says that "quails are pun-pun-like, and magpies are k'ung-k'ung-like," without indicating the significance of the terms. Choo, after K'ang-shing, says that k'ung and p'un denote "the app of the birds dwelling together, and dying together in pairs." This idea of faithfulness between pairs of the quail and the magpie is imported into the words however, from the known or supposed habits of the birds. k'ung denotes the obdurate vehemence manner in which the quail rushes to fight; to maintain, it is believed, its exclusive title to its mate; and p'un denotes...
VI. Ting che fang chung.

1 When Ting culminated [at night-fall],
He began to build the palace at Ts'oo.
Determining its aspects by means of the sun,
He built the mansion at Ts'oo.
He planted about it hazel and chestnut trees,
The s, the tung, the tsee, and the varnish-tree,
Which, when cut down, might afford materials for lutes.

2 He ascended those old walls,
And thence surveyed [the site of] Ts'oo.

the strong vigour with which the magnolia does
the same. We may construe 之 as meaning
'of,' but here, as so often in other odes, it has perhaps
only the force of a particle, giving a descriptive
vividness to the line.

II.3.4. The 人 in the first stanza is referred
to the prince Hwan, and that in the second to
Seuen Kêng. The one duke Seuen's son, and
the other his wife, they were cohabiting together.
The 本 is referred to duke Hwan, or Soh, Seuen
Kêng's son. He was himself vile enough to
consent to any wickedness about his palace; and
we must suppose that the piece sends a shaft
against him as well as his mother and brother.

The rhymes are—in st. 1, 強長；in 2 強長；in 13 強長；in 13.

Ode & Narrative. THE PRAISE OF DUKE WANG—his Diligence, Forethought, Sympathy
with the People, and Prosperity. The last
ode, we have seen, makes reference to the
marquis Soh, or duke Hwan. He died in B.C. 668;
and was succeeded by his son Chih (赤)
known as duke K (邁公), who perished in
fighting with the Toth in B.C. 669. Wei was
then reduced to extremity, and had nearly
disappeared from among the States of China. The
people destroyed all the family of Hwan, and,
what we cannot but be surprised at, called
to their head Shin (申), a son of Seuen Kêng
and Ch'ion-phy Hwan. He was duke Tse (壘
公) and crossed the Ho with the shattered
remnant of the people, with whom he camped
in the neighbourhood of Ts'oo. Dying that
same year, his brother Wei (衛), known as
duke Wan, was called to his place, and became
a sort of second founder of the State. It is of
him that this ode speaks.

St. 1. Ting is the name of a small space in the
houses, embracing a Markab (室宿) and
another star of Pegase. It culminated at this
time of the Chow dyn. at night-fall, in the 10th
Hor or the 12th Chow month, and was regarded
as the signal that now the labours of husbandry
were terminated for the year, and that building
operations should be taken in hand. The
urgency was great for the building of Tevo-kwê,
his new capital, but duke Wan would not
take it in hand, till the proper time for such a
labour was arrived. 方—then, 方 on the middle,' i. e., 'here, on the meridian.'
We have to understand 方 on the middle, 'at dusk or night-fall.' As K'ang-shing has it, 方 is
the palace of

楚宮—楚邱之宮,' the palace of
Tevo-kwê;—see note on the title of Book 83,
It was to Tevo-kwê that duke Wan removed
2 In the morning [a rainbow] rises in the west,
   And [only] during the morning is there rain.
   When a girl goes away [from her home],
   She separates from her brothers and parents.

3 This person
   Has her heart only on being married.
   Greatly is she untrue to herself,
   And does not recognize [the law of] her lot.

VIII. Seang shoo.

何不無人無人有相相鼠

1 Look at a rat,—it has its skin;
   But a man shall be without dignity of demeanour.
   If a man have no dignity of demeanour,
   What should he do but die?

'suddenly appearing as if it had risen from beneath.'

崇朝—終朝, 'all the morning,' i.e. the space between dawn and breakfast.
The phrase seems here to be equivalent to 'for a short time,' or 'only for a short time,' like 終食之閒, in Ana. IV. viii. 3. Choo He and others bring out the meaning by saying, 'In the course of (to all) the morning, the rain will cease.' So feeling were the pleasures of unlawful love.

The old interpreters take a different view of these two lines, but I need not dwell on it. Even the imperial editors do not call attention to it.

Il. 8, 4. Comp. III. XIV. 2, ll. 3. 4. Ting-tah brings out the meaning clearly enough:—'It is the order of things for a young lady to go and be another's; she will as a matter of course leave her parents and brothers. But she ought to marry acc. to propriety. Why should she fear she will not get married, and be guilty of that licentious course?'

St. S. Dropping all metaphor, the poet here proceeds to direct reproof.乃如—see on II. IV. 之—是人— as frequently. We must refer it to the lady. In the connection which is the subject of the ode.

懷昏姻 'cherishes marriage,' i.e. thinks of being married, and of that only. 大無信 'is greatly without faith,' and for a girl to have faith, we are told, is 'not to lose herself.' 女子以不自失為信. I take 信 in the sense of 'lot,' as in II. X. Choo makes it—正理

天理之正, 'the correctness of heavenly principle.' Maou and Kang-shing take it as 'the orders of the parents.' The different views come to the same thing. Young people, and especially young ladies, have nothing to do with the business of being married. Their parents will see to it. They have merely to wait for their orders. If they do not do so, but rush to marriage on the impulse of their own desires and preferences, they transgress the rules of Heaven, and violate the law of their lot.
IX. Kan maou.

彼四良絹素之在千矛
姝之。馬之。紡郊。縿旌。牙

1. Conspicuously rise the staffs with their ox-tails,
In the distant suburbs of Tseun,
Ornamented with the white silk bands;
There are four carriages with their good horses,
That admirable gentleman,—
What will he give them [for this]?

The rhymes are—In st. 1, 第三, cat. 15, 4.3. in 2, 雨, 骤 (prop. cat. 1), cat. 5, 5. 2: in 3, 人謁信命... cat. 12, 1. 1.

VIII. ALTHOUGH A MAN WITHOUT PROPRIETY IS NOT EQUAL TO A RAT. This piece is also referred to the time of duke Wen, through whose influence his people condemned not only licentiousness, as in the last ode, but also the want of propriety in the general carriage and demeanour.

In all the stanzas, 1. 1. 極—視 "to see." 1. 2. "to mark." A rat is a small and despicable creature, but it has its skin, its teeth, and its separate limbs (體-支體), all that it ought to have. So it is better than a man, who does not know to behave himself as a man ought to do.

L. 4. This line is generally explained as if it contained a question, "Ought a man to be, or can he be a man who is, without propriety?" The rendering I have given brings the meaning out better. The next line proceeds on the supposition of such a case, and then it is added that such a man is not fit to live. 禮—威儀 "dignity of demeanour," conduct which is becoming. 無止—無所止息 "nowhere to rest," i.e., all the movements are disordered and disjointed. See what Confucius is made to say on propriety in the Le Ko, XXXVIII. 5. 禮 is the general term for propriety, expressing, as in the passage just referred to, the good order or government of all one does.

L. 5. The meaning is, as expressed by Kang-shing, "not to die, 'he had better die,'" 迅速 "quickly."

The rhymes are—In st. 1, 皮, 縗, 糧, 糧... cat. 17; in 2, 齒, 止止侯... cat. 1, 5. 1: in 2, 體-禮-禮-死... cat. 15, 1. 2.
2 Conspicuously rise the staffs with their falcon-banners,
In the nearer suburbs of Tseun,
Ornamented with the white silk ribbons;
There are five carriages with their good horses.
That admirable gentleman,—
What will he give them [for this]?

3 Conspicuously rise the staffs with their feathered streamers,
At the walls of Tseun,
Bound with the white silk cords,
There are six carriages with their good horses.
That admirable gentleman,—
What will he tell them [for this]?

Ode 2. Narrative. THE SEAL OF THE OFFICERS OF WEN TO WELCOME MEN OF WORTH. This piece, like the two preceding, is held to show the good influence of duke Wen. "The officers," says the Little Preface, "loved to learn good principles and ways, and men of worth rejoiced to instruct them." Choo accepts this account of the ode, but he differs much from Mao in the explanation of many parts of it. There is, indeed, great difficulty with some of the lines.

Mao treats the whole as if proceeding from some man of talents and virtue, expressing his admiration of an officer of Wei, and wondering what lessons of government he would be glad to instruct him about. But this view only distresses the student by the astonishing confusion and absurdities in which it lands him. Even the imperial editors take no notice of Mao's views here, fond as they are of upholding them in general; and I shall not further advert to them.

Acc. to Choo He, the first 4 lines describe an officer or officers of Wei, meeting the man of worth, a recluse, or a visitor from another State, in the neighbourhood of Tseun. This man of worth is then introduced in the 五 of the 4th line. In this way some consistent explanation can be given of the piece, though the language, we shall find, is still attended with difficulties.

In all the sth-II.1.2,五 five denotes the appearance of the flag or banner rising up on its staff.
干旗 denotes the staff and pennon of a great officer, which was displayed from his chariot. The top of the staff was adorned with feathers. It was carved into the figure of some animal, or had such a figure set upon it; and the pennon hung down, consisting of ox-tails, dressed and strung together. The five was a flag with falcons represented on it. It might be borne by great officers of the highest rank, and ministers of the States. The "five" was like the man, but instead of the ox-tails, the pennon was composed of feathers of different colours, skilfully disposed in spreading plumes. I have translated "干旗 and the other phrases in the plural, in consequence of the view which I take of the 4th line. Tseun,—see Ch. III.VII.3. The flags appear first in the suburbs, the open country, some distance beyond the city, and finally by the walls. This suggests to us the idea of a distinguished visitor from another State travelling to the capital of Wei; and as he passes through the district of Tseun, the officers of Wei pour out from it to greet him. None of the explanations given of the 五 in the dict. meet the exigency of its occurrence here, nor does Mao or Choo say anything about it to the point. Ho K'uei (何楷: Ming dyn.) observes that, on comparing the 3 stanzas, we perceive that the 五 was inside the suburbs and outside the walls. I would venture, therefore, to identify it with the 五 (干) of the Ch'un Te'w, and translate it accordingly.
I would have galloped my horses and whipt them,
Returning to condole with the marquis of Wei.
I would have urged them all the long way,
Till I arrived at Ts'ao.

A great officer has gone, over the hills and through the rivers;
But my heart is full of sorrow.

The rhymes are—in st. 1, 旋; cat. 2, 髭; in st. 2, 猿; cat. 3, 髭; in st. 3, 猿; cat. 4; in st. 4, 猿; cat. 5, 髭; in st. 5, 猿; cat. 6, 髭; in st. 6.

Ode 10. Narrative. The Harassment Men of Hsu complains of not being allowed to go to Wei, to condole with the marquis on the desolation of his state, and appeal to some great powers on his behalf. The wife of the marquis of Hsu was one of the daughters of Senet K'ang and Chou-pih Hwan (see on iii. I.); and a sister consequently of the dukes Tsao and Wan of Wei. Sorrow for the ruin which the T'ao had brought on Wei, she had wished, while the remnant of the people was collected about Ts'ao, to go and condole with her brother (probably duke Wan), and consult with him as to what had best be done in his desperate case. It was contrary, however, to the rules of propriety for a lady in her position (see on iii. XIV.) to return to her native State, and she was not allowed to do so. In this piece we have, it is supposed, her complaint, and the vindication of her purpose.

St. 1. 駭 can here, standing at the beginning of the ode, be taken simply as an initial particle. Its position renders the explanation of it by 藉, which we find in K'ang-shing and Choo, inapplicable. 駃—走馬, 'to race the horses;' and 藉—曳馬, 'to whipt them,' 'to urge them.' Choo would construe this line in the indicative mood, as if the lady had actually driven a long way on the road to Wei, until she was stopped by a great officer sent to recall her. It is better to construe it in the conditional mood,—with Ying-ta and Ts'ao T'wan. This version relates what she wished to do, and not what she did. 駃 is 'to condole with the living,' on occasion of their misfortunes; condoling on occasion of a death is expressed by 悼.
2 You disapproved of my [proposal],
And I cannot return [to Wei];
But I regard you as in the wrong,
And cannot forget my purpose.
You disapproved of my purpose,
And I cannot return across the streams;
But I regard you as in the wrong,
And cannot shut out my thoughts.

3 I will ascend that mound with the steep side,
And gather the mother-of-pearl lilies,
I might, as a woman, have many thoughts,
But every one of them was practicable.
The people of Heu blame me,
But they are all childish and hasty [in their conclusions].

2. 善, used as a verb, 'to approve of.' Choo takes the 3rd line as meaning—
'Though I see that you do not approve of my movement,'
I prefer the construction in the translation, which is, again, that of Ying-tah and Yen TeBen.

善 is to be referred to 许人, 'the people,' and more especially the ministers, of Heu.' 遑 may be taken as 'equivalent to 忘, 'to forget.'
I would have gone through the country,
Amidst the wheat so luxuriant.
I would have carried the case before the great State.
On whom should I have relied? Who would come [to the help of Wei]?
Ye great officers and gentlemen,
Do not condemn me.
The hundred plans you think of
Are not equal to the course I was going to take.

"Every one of her ideas," she says, "had a principle of reason in it." This does not seem to be necessary. 尧 has the sense of "from," with which it is interchangeable, "a fault," and here, "to count as a fault." 狂 — as in Ana. V, xxi.

St. 4. The lady here speaks more fully of what her purpose had been, and again asserts her superiority to the course taken by the State. We must take the first four lines in the conditional mood as in st. 1. 芒芒 expresses the luxuriant appearance of the wheat in the fields. 大邦 is evidently "the country" simply; not a wild, uncultivated tract. Moon explains 招 by "to lead," which we find also in the Shih-wen; but that meaning of the term is not applicable here. 景 Ying made it "to go to," and we find its "to inform," as one of the definitions of it in the dict. The meaning evidently is that in the translation. I translate 大邦 by "the great State," because the homesea could only have meant "T'ou," which at this time had the presidency of all the States of the kingdom. At a later time we find the same designation often applied to the T'ao-chuen to T'ai, after it had taken the place of T'ou. It may be worth while to give here an account of the lady, as related by Léw Heung (列女傳).

He says: "The wife of Muh of Hsu was a daughter of Duke 乙 of Wei. [This is an error. 尹 is a better authority in such a matter, and see to him she was a daughter of Ch'uan-pih Hwan and Seom Kang, — as I have said. See Kang Ping-chang on this ode]." She was sought in marriage both by Hsu and T'ou; and when her father was about to assent to the proposals of Hsu, the young lady sent a message to him by her instructor in the baren, to the effect that Hsu was a small and distant State, while T'ou was large and near to Wei; and that, as there was trouble from the Tung on the borders of Wei, when he wanted to apply to "the great State," it would be better for her to be married there. Duke 乙, however, did not act according to her suggestion.

因 — as in Ana. I, xiii. 柱 — to come to.

谁自 — as explained as meaning, "Who would have been willing to come?" (So, Ten Ts'en); or, "To whom should I have gone?" (So, Hsung Yih-ching, 黃一正; Ming dyn).

百 — "do not;" imperative. Choo thinks the 大邦 is the same as that in st. 1, and that it refers to "all the people of the State of Heu." I think he is wrong, and that the lady is here addressing generally the ministers and officers of the court of Heu. 百 — the hundred things or plans. 之 — 往 or 適 so that the line might be translated, "Are not equal to my going," — what my going would have accomplished.

In Moou, the ode is divided into 5 stanzas: the 1st and 2nd of 4 each; the 4th of 6; and 5th of 8. In the T'ao-chuen, however, under the 15th year of duke Wen, an officer is made to sing the 4th stanza of this ode, which it appears must then have contained the lines (控于大邦 許因誰極). This suggested to See Ch'ieh ( 蘇軾) to combine Moou's
2d and 3d stanzas in one; and Choo He adopted his arrangement.

The rhymes are—in st. 1, 逗, cat. 2, t. 1; 悠, 慾, cat. 3, t. 1; in 2, 反, 陸, cat. 4, t. 15; 漢, 閏 (prop. cat. 12), cat. 15, t. 2; in 3, 慶, 行, 狂, cat. 10; in 4, 麥, 極, cat. 1, t. 8; 尤, 思, 之, 6, t. 1.

Concluding vers. The best of the odes of Yung is the 6th, celebrating the praise of duke Wan. A retributive providence is to be recognized in the overthrow of Wei by the Tshih; the infamy of the ruling House had become full. That its restoration should come from a son of Sun Kuo is surprising. That two of her sons by Ch'um-yih Hwan should have been accepted by the people of Wei as their marquises, and that their two daughters should have become the wives of the princes of other States, would seem to indicate a very low state of public feeling.

And yet those children proved themselves not unworthy. The praises of duke Wan is recorded; and we cannot but sympathise with the baroness of Hou in the last ode, in her sisterly affection, and her regard for her native State. Though she did feel the rules of female propriety more strict than she was willing to submit to, we cannot wonder at it. The lady of the 1st ode is a true Chinese heroine, rejoicing in her chains, and preferring to remain single in her widowhood, even against the wishes of her parents. Similar conduct continues to this day in the greatest estimation. We can understand a widow remaining single from devoted attachment to the memory of her husband. That a widow should be expected to do so from a feeling that she cannot serve two masters—from a feeling of duty, into which the element of affection does not enter, seems to arise from the lower position assigned to woman, as compared with man, in the social scale.
BOOK V. THE ODES OF WEI.

I. K'e yu.

"Sacred Recesses of Wei" (衛一之五)

1. Look at those recesses in the banks of the K'e,
With their green bamboos, so fresh and luxuriant!
There is our elegant and accomplished prince,—
As from the knife and the file,
As from the chisel and the polisher!
How grave is he and dignified!
How commanding and distinguished!
Our elegant and accomplished prince,—
Never can he be forgotten!

TITLE OF THE BOOK.—衛一之五, 'Wei;
Book V. of Part I.' To what has been said on
Wei on the title of the 5th Book, it may be added
here, that the State had a longer history,
under the descendants of K'ang-shih, its first
Marquis, than any of the other States of the
Chou dynasty. It outlasted that dynasty itself,—through a period of 905 years, when the
last prince of Wei was reduced to the ranks of
the people under the 3rd of the emperors of
T'ang.

Ode 1. Allusive. THE PRaise OF DUKe WOO,
—his assiduous cultivation of himself; his
dignity; his accomplishments. The critics
all agree to accept duke Woo as the subject
of this ode. He has been referred to already, in
the note on the subject of the 1st ode in the last
Book. What is said of him there is not to his
credit; but his rule of Wei subsequently was of
unusual length (B.C. 811-787) and unusual
success. 'He cultivated the principles of govt.'
says Shu-ma Ch'ien, 'of which K'ang-shih had
given the example. The people increased in
number; and others flocked to the State. In his
4th year (B.C. 770), when the 'dog Jung' killed
king Yen (幽王), he led a body of soldiers
to the assistance of Chow, and did great service
against the Jung, so that king Kuo appointed
him a duke of the court.' The 'Little Preface'
says this ode was written when duke Woo entered
the court of Chow, and was a minister there;
but whether he had acted in this capacity before
the time of king P'ing or not, we cannot
determine.

LI. 1, 2, in all the stanzas. 洪—see on iii.

XIV. 奧 means a recess, or little bay, made
in the bank by the stream. Marck explains it
by 隙; but the Uli-ya distinguishes between
the two terms, saying that the former denotes
'a recess in the banks' and the latter 'an ad-
advance of them into the channel of the stream.'
2. Look at those recesses in the banks of the K'e,  
With their green bamboos, so strong and luxuriant!  
There is our elegant and accomplished prince,—  
With his ear-stoppers of beautiful pebbles,  
And his cap, glittering as with stars between the seams!  
How grave is he and dignified!  
How commanding and distinguished!  
Our elegant and accomplished prince,—  
Never can he be forgotten!

3. Look at those recesses in the banks of the K'e,  
With their green bamboos, so dense together!  
There is our elegant and accomplished prince,—  
[Pure] as gold or as tin.

如金如錫。  
如睡。
II. Kaou p'ien.

He has reared his hut by the stream in the valley,
—That large man, so much at his ease.
Alone he sleeps, and wakes, and talks.
He swears he will never forget [his true joy].

He has reared his hut in the bend of the mound,
—That large man, with such an air of indifference.
III. Skih jin.

Large was she and tall,
In her embroidered robe, with a [plain] single garment overit:

The daughter of the marquis of Ts'e,
The wife of the marquis of Wei,

us to something like the idea of a hermitage.
Masou makes it 業, as if it were a place of business; but 陳 mentions a view which takes 聚器 'an article of furniture;' which brings the recluse before us enjoying himself in his singing! 聚-as in II. The Shuh-wen defines 阿 'a curved mound.' 陸 denotes 'what is high and level,' a table-ground.

1. 碩人— as in iii. XIII. 2. 寬之 as in the last st. of the prece ode.
here, and in a multitude of similar constructions, is most simply treated as a particle. There, is however, an echo of its meaning 'of,' which adds to the descriptive force of the lines. Choo acknowledges that he does not know the meaning of 業. Choo explains it by 宽大— as in the translation. 轴 means 'the roller of a map;' or of anything else: here, the self-collectedness of the recluse, rolled up on himself.

2. We can conceive the recluse singing, as in st. 2; his 'talking all alone,' as in st. 1, is more perplexing. The meaning of 'to sleep again' in 宿 was devised by Choo for the passage, which it suits well. None of the meanings of the term in the dict. is applicable here.—not even 安, 'to rest in.'

3. 矢— as in IV. 諾— 'to forget,' as in the last ode; but we want an object for the verb, and also for 聚和告, which we must supply, as we think most suitable. 亙-skiting is blamed for finding in all the lines the remembrance of the recluse against his ruler, whose wickedness he would never forget, whose court he would never again pass, to whom he would never more offer good counsel. A man of this character, it is said, could never have found a place in the She.

The rhymes are— in st. 1, 灵— in st. 2, 阿, 聚, 告, cat. 14: in 2, 阿, 聚, 告, cat. 17: in 3, 灵, 告, cat. 2, 23.

Ode 8. Narrative. CHUAN CHING as she appeared on her arrival in WEI. Her great connections; her beauty; her equipage; the riches of Ts'ao. From the ode itself it is plain that the subject of it is Chuang Chiang: the principal points in whose unhappy history have been noticed on the 2d and some other odes of Book 6d. A difficulty arises as to the sense in which the greater part of the piece should be
The sister of the heir-son of Ts'e,
The sister-in-law of the marquis of Hing,
The viscount of T'an also her brother-in-law.

2. Her fingers were like the blades of the young white-grass;
Her skin was like congealed ointment;
Her neck was like the tree-grub;
Her teeth were like melon seeds;
Her forehead cicada-like; her eyebrows like [the antennæ of]
the silkworm moth;
What dimples, as she artfully smiled!
How lovely her eyes, with the black and white so well defined!
Large was she and tall,
When she halted in the cultivated suburbs.
Strong looked her four horses,
With the red ornaments so rich about their bits.
Thus in her carriage, with its screens of pheasant feathers,
She proceeded to our court.
Early retire, ye great officers,
And do not make the marquis fatiguated!

The waters of the Ho, wide and deep,
Flow northwards in majestic course.
The nets are dropt into them with a plashing sound,
As to unfit him for showing due attention to her.
The poet, it is supposed, reverts the words here,
institute his regret for the neglect with which
the lady had come to be treated.

St. 4 is understood to indicate the rich resources
and strength of T'ou in the Ho, which
then floored northwards along the west of
the State.

The 'appearance of the nets entering the water'
express the sound of the nets entering the water.

'As a fish-net,' expresses the sound of the nets entering the water.

The sturgeon is, no doubt the sturgeon. It is described
as having a short snout, with the mouth under
the chin, covered with heavy plates, instead of
scutes. The flesh is yellow, in consequence
of which one name of it is the 'yellow fish.'
It is found sometimes of an immense size, and weighs
1,000 pounds. Of the 魚, I was not so sure.
It is described as like a sturgeon, but much smaller,
the snout longer and more pointed, with the
flesh white. Williams erroneously calls it 'a
kind of eel or water snake, found in the Yang-tse Kiang.'
The fish is common enough at
Han-kow, Kwe-kiang, and other places on
that river. We should so doubt find it also in
the Ho. It is described in Blackstone's 'Five months
on the Yang-tse-kiang,' p. 77. Figures of it are given
on p. 82 to help naturalists to identify the species.
He says, 'it had somewhat the appearance
of a dogfish or shark,' but I believe
the Chinese are correct in saying that it.
Among shoals of sturgeon, large and small,
While the rushes and sedges are rank about.
Splendidly adorned were her sister ladies;
Martial looked the attendant officers.

IV. Mâng.

1. A simple-looking lad you were,
Carrying cloth to exchange it for silk.
[But] you came not so to purchase silk;—
You came to make proposals to me.
I convoyed you through the K'ê,
As far as Tun-k'êw.
'It is not I, ' [I said], 'who would protract the time;
But you have had no good go-between.
I pray you be not angry;
And let autumn be the time.'
2 I ascended that ruinous wall,  
To look towards Fuh-kwan;  
And when I saw [you] not [coming from] it;  
My tears flowed in streams.  
When I did see [you coming from] Fuh-kwan,  
I laughed and I spoke.  
You had consulted, [you said], the tortoise-shell and the reeds,  
And there was nothing unfavourable in their response.  
'Then come,' [I said], 'with your carriage,  
And I will remove with my goods.'

person. The whole piece, indeed, is addressed  
to the man, who had first led astray, and then  
cast off.  
The woman intimates by the term 'that at first she,  
did not know the man nor anything about him.'  
'Insufficient' describes his 'ignorant look,' Mencius  
says his 'honest looks.'  
'Simple-looking' gives the  
meaning.  
'cloth,' without saying of  
what material. The critics define it here by  
'pieces of woven silk.'  
'Raw silk.'  
'exchange.'  
'No, -- to come to.' -- You came to me to commit, &c. to  
propose that I should at once elope with you.  
The other lines show how far the woman was  
wrong in her, and how, though yielding to  
some extent, she tried to bring about a regular  
marriage. Ts'ui-k'ew was a place in Wei, but  
it cannot be identified. The last 4 lines are  
the substance of the woman's parting words.  
'to go beyond;' here, -- 'to protract.'  
'beg,' to ask.' The man  
must have made his first approach in the  
beginning of summer, when the silk from the cocoons  
was ready for sale.  

St. 2 describes the elopement, how anxious  
the woman was, when the time came, to see her  
lover, and how she sought, notwithstanding, to  
get some justification of her deed.
3. Before the mulberry tree has shed its leaves,
   How rich and glossy are they!
   "Ah! thou dove,
   Eat not its fruit [to excess]."
   "Ah! thou young lady,
   Seek no licentious pleasure with a gentleman.
When a gentleman indulges in such pleasure,
   Something may still be said for him;
When a lady does so,
   Nothing can be said for her.

4. When the mulberry tree sheds its leaves,
   They fall yellow on the ground.
Since I went with you,
   Three years have I eaten of your poverty;
And [now] the full waters of the Ke
   Wet the curtains of my carriage.
There has been no difference in me,

In st. 3, the woman is conscious of the folly
she had committed. "沃若," wó rú, "gloody-like." The dove here is not the turtle-dove
of L.L. but another species, called the earth
 dove (鴿). "rather smaller than a pigeon, marked
with greenish black spots, having a
short tail, and noisy, from which it is named
the chattering dove (鴿)." It appears in
the spring, and goes away in the winter. "是 "
denotes the berries of the mulberry tree.
This dove is very fond of them, and they are sup-
posed to intoxicate it. Here the allusive and
metaphorical element comes in. The dove, drunk
with the berries, represents the young lady
who has been indiscreet.

In st. 4 the woman appears cast off, and re-
turning to her original home. In L.3, 而且
"and," "The leaves become yellow and fall."
So was it now with her a faded beauty. In L.3,
此 is best taken as a particle, "矣"
"to go away." 湯 (shiny) is descriptive
of the full waters of the stream.

"to sink." A woman's carriage was curtains.
But you have been double in your ways.
It is you, Sir, who transgress the right,
Thus changeable in your conduct.

5 For three years I was your wife,
And thought nothing of my toil in your house.
I rose early and went to sleep late,
Not intermittently, but for a morning.
Thus [on my part] our contract was fulfilled,
But you have behaved thus cruelly,
My brothers will not know [all this],
And will only laugh at me,
Silently I think of it,
And bemoan myself.

6 I was to grow old with you;
Old, you give me cause for sad repining.
The K'e has its banks,
And the marsh has its shores.

at the sides. The curtains were to the carriage what the lower garment (裳) was to the body, and hence they were called 帏裳士裳. The woman herself, and the gentleman. We might translate in the 3rd person: "It was not the woman, who," &c.

—差 different. 長正 "the path of the correct mean;" Choo, by 至, meaning the "perfect" rule of conduct.

St. 5 劳室労—不以室家之務為勞—as in the translation. L. 4, lit., "did not have a morning." 秋 and 夜, separated, as in 1, are diff. from the phrase in ii. II. 3, &c. In L. 5, Kang-shing makes 言—我, "I" and 遂—久, "long."—"I have thus been long with you." But we cannot so explain the terms. 言—相約之言 "the words of their covenant," and 遂—成 "to complete, "to be complete." Driven away, as she was, her brothers ignorant of all the circumstances, would not acknowledge her. It is to be supposed her parents were dead. 言 (he) is intended to express a sneering laugh.

St. 6 in 1.2 is a stumbling-block to the critics, as the woman had been the man's mo—
In the pleasant time of my girlhood, with my hair simply
gathered in a knot,
Harmoniously we talked and laughed.
Clearly were we sworn to good faith,
And I did not think the engagement would be broken.
That it would be broken I did not think,
And now it must be all over!

V. Chih-kan.

致遠爾豈于以竹簰

1 With your long and tapering bamboo rods,
You angle in the Ke.
Do I not think of you?
But I am far away, and cannot get to you.

Ode 8. Narrative. A Daughter of the House of Wei, married in another state,
expresses her longing to return to Wei. The
argument of this ode is thus the same with that
of Ode XIV. This, however, is shorter and sim-
pler. The 'Little Preface' says, indeed, that
the lady here was unhappy in her marriage, and
that she was able by a sense of propriety to
repress her longing. But neither of these things
appears in the piece. She thinks of the sources
of her youth, and longs that she were back
among them. That cannot be, she is now so
far removed from them; and with an expres-
sion of regret she submittes to her lot. This is the
substance of the poem.

St. 1. 長竿 = 'long and tapering.' I translate
the first 2 lines in the 2d person, because of the
竹 in the 2d line. When young, the
2 The Ts'euen-yuen is on the left,
And the waters of the K'e are on the right.
But when a young lady goes away, [and is married],
She leaves her brothers and parents.

3 The waters of the K'e are on the right,
And the Ts'euen-yuen is on the left.
How shine the white teeth through the artful smiles!
How the girdle gems move to the measured steps!

4 The waters of the K'e flow smoothly;
There are the oars of cedar and the boats of pine.
Might I but go there in my carriage and ramble,
To dissipate my sorrow!

speaker had been pleased to look at the fishers,
and she would be glad to be able to do so again.

遠莫致之，'from the distance, there is no bringing it about,' i.e., there is no getting a sight of the Wei anglers. As Gow-yang Sew expands it: near to the city, ripe pears cannot be seen.

Stt. 2, 3. The Ts'euen-yuen is 'The Hundred Springs,' referred to in ill. XIV. 1. It flowed 1st on the northwest of the capital of Wei, and then, after a southeast course, joined the K'e, which came from the southwest. The north was held to be 'on the left,' and the south 'on the right.' Hence the rivers are spoken of thus relatively. The lady remembers the pleasures she had experienced between those streams, and mourns that she no longer raced in Wei. If we seek for any allusive element in the two rivers, as the old interpreters do, we only fall into absurdities.女子云云，see on ill. XIV. 2. The last two lines of st. 3 indicate more particularly what the lady's pleasures had been—rambling with her companions, in happy converse and elegant dress.

ed by Macn., as 'the appearance of an artful smile,' but the word properly denotes 'the brilliant, white appearance of a gem.' Here it signifies the ivory of the teeth displayed in smiling. 佩玉—'the gems attached to a girdle.' An ornament of various gems, variously strung together, was worn annually by ladies at the girdle. We shall have occasion to speak of it again. The gems struck against each other, and made a noise in walking.健行有節 means 'to walk with measured steps.'

St. 4. 渐漸，《詩經》, called also 楓，is probably a cypress, 'having the leaf of the cypress, and the trunk of a pine.' 松 is the pine. "爾言，《詩經》, the rhymes are—ill. 1, 洪思之, cat. 1, t. 1: in 2, 右母, 3, 1, 2; in 3, 左去 as prop. cat. 14, cat. 17: in 4, 滋舟遊, cat. 3, t. 1."
VI. 

Huan-lan.

1. There are the branches of the sparrow-gourd;—
   There is that lad, with the spike at his girdle,
   Though he carries a spike at his girdle,
   He does not know us.
   How easy and conceited is his manner,
   With the ends of his girdle hanging down as they do!

2. There are the leaves of the sparrow-gourd;—
   There is that lad with the archer's thimble at his girdle,
   Though he carries an archer's thimble at his girdle,
   He is not superior to us.
   How easy and conceited is his manner,
   With the ends of his girdle hanging down as they do!

Ode 6. Allusive. Picture of a conceited young man of rank. Acc. to the "Little Preface," the subject of this place is duke Huuy of Wei,—Soh, the son of Seun and Senet Kung, who succeeded to the State after the murder of his brothers, Keh-tae and Shou,—see on iii. XIX. He was then "young," acc. to the Tao-chuan.—

Tou-yu says 15 or 16. Choo says he cannot tell who is the subject, and does not think it worth his while to attempt an application of it to any one in particular. Nothing more than what I have stated can be deduced from the language of the two sections.

1. In both stanzas. The huan-lan is a creeping plant, the stalk of which, when broken, exudes a white juice. Its leaves may be eaten, both raw and cooked. It has the names also of 植, and 植; by the last of which I have translated it. From the Japanese plains, we might conclude that it was a vegetable. Some explain 支英 pods, those of the plant, several inches long, hanging down from among the leaves, 'like an ant.' The succulence of the plant, unable to rise from the ground without support, is supposed to be the reason why it is introduced here, with an allusion to the weak character of the youth who is spoken of.

2. 童子 may be used of any one under 10. The kung was an ivory spike, worn at the girdle for the purpose of loosening knots. It belonged to the equipment of grown up men, and was supposed to indicate their competence for the management of business, however intricate. The youth in the ode had assumed it from vanity. The kung was an instrument, also of ivory, worn by archers on the thumb of the right hand, to assist them in drawing the string of their bow. A ring of jade is now used for this purpose. Kung-shing makes the shah to have been a sort of glove, made of leather, and worn with the same object on 3 fingers of the right hand.

L. I. I agree with Wang Yin-che in taking here as 而 "and yet," responding to 虽
VII. Ho kwang.

Who says that the Ho is wide?
With [a bundle of] reeds I can cross it.
Who says that Sung is distant?
On tiptoe I can see it.

Who says that the Ho is wide?
It will not admit a little boat.
Who says that Sung is distant?
It would not take a whole morning to reach it.

1.3. The line is complimentary of the youth, pretending to be a man, but without a man's knowledge or ability; but I cannot get Mann's idea out of it in st. 1.—He does not say (=think) that he has no knowledge, but is proud and insolent to others (不自惧无知以骄慢人); nor follow him in taking 甲 in st. 2 as a person. The lines are at least untranslatable, as they are, and 甲 = 長, 'to be superior to,' 'to rule over.'

2.2. 容, 'the manner,' or 'air,' of the youth; and 遅, the appearance of it, as in the translation. 侶 is the appearance of his girl's hanging down, —in a jaunty manner.

The rhymes are—in st. 1, 甲 (甲); in st. 2, 侶 (and in st. 3), 甲 (甲).

Ode 7. Narrative. Other things, more difficult to overcome than distance, may keep one from a place. Both Maen and Chou refer this short piece to a daughter of Seun Kiang, who was married to Duke Huan of Sung.—see on ill. IX. After giving birth to a son, who became Duke Seang, she was divorced, and returned to Wei. When that son succeeded to Sung, she wished to return to that State; but the rules of propriety forbade her, as having been divorced, to do so; and she is supposed to have made these verses to reconcile herself to her circumstances. They are supposed, therefore, to be much to her honour, as showing how she could subordinate her maternal longings to her sense of what was proper. Yet Tean started a difficulty about the time when the lines were written, making them earlier than the accession of Duke Seang, and this would affect the general interpretation. It is hardly worth while, however, to discuss this point.

1.1, 2, in both st. 甲, 'a reed or rush.'

4.4, 甲, 'to cross over.' I agree with Yang Tai in taking 甲 as meaning, not 'a single reed,' but 'a bundle of reeds.' The characters in st. 4 are: 侶, 'to stand on tiptoe.'
1. My noble husband is how martial-like!  
The hero of the country!  
My husband, grasping his halberd,  
Is in the leading chariot of the king's [host].

2. Since my husband went to the east,  
My head has been like the flying [pappus of the] artemisia.  
It is not that I could not anoint and wash it;  
But for whom should I adorn myself?

3. O for rain! O for rain!  
But brightly the sun comes forth.  
Longingly I think of my husband,  
Till my heart is weary, and my head ache.

Ode 8. Narrative and metaphorical. A wife 
moans over the protracted absence of her 
husband on the king's service. Maon thinks 
that this piece was directed against the warlike 
character of the times, when officers were long 
kept on service away from their families. 
Knowing, more particularly, and I believe correctly, 
referred it to the year B.C. 706, when, as we 
learn from the Ch'un Ts'ao (II. x. 6), Wei 
and some other States did service with the king 
against the State of Ch'ing. That was in the 
time of duke Senus of Wei.

St. 1. Choo takes 伯 as a designation of her 
husband by the lady. This is much better than 
to take it, with Maon, as a designation of him 
by his office, which he supposes to have been 
the presidency or charge of a district (州伯)  
and 伯武  "martial-like."  

St. 2. Ch'ing lay to the south-west of Wei. 
The troops of Wei and the other States must 
first have marched west to the capital, to join 
the royal army, and then gone west to attack 
Ch'ing. 蓬—see it. XIV. 2. It is here 
called "the flying stuff," with reference to its 
briefly or hastily pappus, through which its 
seeds are dispersed by the wind. Such had the 
lady's hair become. 蓬 are both names;—  
"Have I no ointment and wash?" The wash for 
the head was common water. Both Maon and 
Choo explain 適 (tell) by 主 "to pay chief 
attention to;" "to set the mind on,"—as in Ann. 
IV. 

St. 3. 子 in the 24 th tone. "for" 

"Complete Digress" expands the line.—今君 
子在外, 我独无所主矣。 
则谁所主而为此之恩耶 
其雨其雨, 其雨其雨, 
其雨其雨, 其雨其雨, 
甘心首疾。
How shall I get the plant of forgetfulness?
I would plant it on the north of my house.
Longingly I think of my husband,
And my heart is made to ache.

There is a fox, solitary and suspicious,
At that dam over the K'e.
My heart is sad;
That man has no lower garment.

There is a fox, solitary and suspicious,
At that deep ford of the K'e.

The rhymes are—In st. 1, 樓梁, cat. 13, t. 3; in 4, 2, 2; in 13, t. 3; in 4, 2, 2.

Ode 9. Metaphorical. A woman expresses
her desire for a husband. She does so
in a singular way, and there is consider-
able difficulty in explaining satisfactorily
the few lines. The 'Little Preface' says the piece
is directed against the times.—Through the
misery and desolation of Wei, many, both men
and women, were left unmarried, or had lost their
partners; and in such circumstances, according
to ancient practices, the marriage rules might have
been relaxed, and made more simple and easy, to
encourage unions and the increase of the people.
Because the government took no action in this
direction, this piece was written to censure it.
X. Muh kwa.

There was presented to me a papaya,
And I returned for it a beautiful keu-gem;
Not as a return for it,
But that our friendship might be lasting.

But, as Choo observes, there is nothing in the language of the ode to suggest to us that such was its design. The language, indeed, must be strained to reconcile it with this interpretation.

In the 1st et, the is read alway, and the dict. Yuh-p'een (玉篇; A. D. 223) quotes Ls of viii, VI, with 與, instead of 有. The K'ung-ke dict. refers to the line under this sound of the character, and would fain deduce the meaning of the phrase from that of 禿鷄, 'having long hair,' or 'fox-like.' It omits however, with giving the explanation of it by Maon, 匹行貌, 'the app of walking in pairs.' The 1st line then, is with Maon—

‘There a pair of foxes, and the piece becomes allusive. It is all as it should be with the foxes. Those unmarried multiplexes are worse off. Choo on the other hand makes 無飼 to mean 'the app. of walking solitary, seeking a mate (獨行求匹之貌); so that the piece becomes metaphorical. As is the fox, so is the individual, who is in the speaker's eye.' The 'seeking a mate' is importuned into the phrase. Yan Ts'ao seems to give the best account of it. The fox, as by nature suspicious, 綴縛 describes a walking solitary, slowly and suspiciously. 無— as in lii, VIII. 叢— see on lii, IX. 1, where the character is used as a verb, meaning 'to go through deep water with the clothes on.' Here it is a noun, meaning a deep ford, which must be crossed in such a way. Two other significations of the term are given in the dict., to which some critics hold here. One is 'stepping stones;' the other, 'a high and dangerous bank.'

心之憂矣 must be understood of the speaker, or of the writer. 

The is — as in lii, VI, et al. It is most naturally taken as masculine. Maon's interpretation of the ode requires the phrase to be taken in the plural:— those parties, the men and women, who were left, through the unhappiness of the times, without partners. 無服, 無帶, and 無服 describe the absolute appearance of the wightless man, and intimate that the speaker would be glad to supply his wants. 

make him lower garments, a girdle, and clothes in general; would be glad to become his wife. It is a strange way of intimating her wish. 袋, as it is supposed, is used in the 1st et, because a man walks along the top of a drum, with his lower garment on; and 裝, in the 2d,
2 There was presented to me a peach,  
And I returned for it a beautiful yaou-gem;  
Not as a return for it,  
But that our friendship might be lasting.

3 There was presented to me a plum,  
And I returned for it a beautiful lié-stone;  
Not as a return for it,  
But that our friendship might be lasting.

because he would have taken off his giraffe in crossing the ford.

The rhymes are— in st. 1, 梨, cat. 10;  
在 2, 烏, cat. 10, t. 8; in 3, 侖服, cat. 1, t. 8.

Ode 19. Metaphorical. Small gifts of kindness should be responded to with greater;  
but friendship is more than any gift. When Wei was nearly extinguished by the Tei, duke  
Hwan of T'ae, as the leading prince among the States, came grandly and munificently to its  
help; and Maou finds in this ode the grateful sentiments of the people of Wei towards him.  
We can hardly conceive that this is the correct historical interpretation of the piece. If it be  
so, Hwan's all but royal munificence and favour is strangely represented by the insignificant  
present of fruit. Choo compares the piece with i. XVII., and thinks it may refer to  
an interchange of courtesies between a lover and his mistress. We need not seek any particular  
interpretation of it. What is metaphorically set forth may have a general application.

Lit. 1, 2 in all the stts. 投 means properly,  
'to throw at or to,' but here 'to present.'  
木瓜 is the well-known coco-palm; called a  
瓜 we presume, from its gourd-like fruit.  
We must understand the terms here of the fruit,  
and not of the tree. But what are we to make of the 木桃 and 李李 in the other stanzas?  
Neither Maou nor Choo says anything in explanation of the 木, nor does the Urkya mention such trees. The probability is,  
therefore, that we are to understand by the phrases simply the peach proper and the plum proper. The Pea-t'ouen, indeed, gives the name of  
木桃 to the chu-li (櫻桃),'a kind of bad

pour,' and of 李李 to the ming chu (梅贈),  
which is described as an inferior variety of the same. But these identifications have been  
made for the sake of the texts before us. Maou quotes a saying of Confucius, that in this ode  
he saw 'the ceremony of sending presents in bundles made of rushes (苞苴之禮行)'  
which might lead us to translate 'a bundle of the papaya,' &c.; but where Maou found the  
saying, we do not know. It appears, indeed, in the fabrication by Wang Suh, attributed to  
K'ung Te'ung (孔幾子), but it was stolen,  
probably, by Suh from Maou. The Shwosh-wan  
defines 瑠 as 'a gem of a carination colour;'  
but in this ode the term is used as an adj.  
'beautiful (玉之名). 瑠 is the name  
of a gem. Two square boxes formed part of the  
furniture of the giraffe appendages;—see on  
Y. 8. The box was another prized gem, or  
stone, acc. to the Shwosh-wan; and the box was  
a stone, ranking in value immediately after the gem.'

II. 3, 4. As expanded by Yen Tsien, these  
two lines are—此非足為報欲以  
結好於永久. 'This is not sufficient  
to be a return, but I wish by means of it to  
tie the bonds of friendship for ever.'  
The rhymes are—in st. 1, 木, 瑠, cat. 3,  
3. 1; (and in 2, 3, 瑠. 好, cat. 3, t. 8; in 3,  
桃, 瑠, cat. 2, in 5, 李, 瑠, cat. 1, t. 8.

Concluding Note. We have thus arrived  
at the end of the ode of Wei. Those in this  
3d Book of them do not differ much in character  
from those in the others, though there is less  
in them of the licentiousness which often dis-  
graced the court, and of the oppression of the gov-  
ernment. The 3d and 4th pieces are the most
interesting and ambitious. Chang Tseu, a friend of Choo Ho's, says, 'The State of Wei lay along the banks of the Ho. The soil was not deep, and the disposition of the people was volatile; the country was level and low, and so the people were soft and weak; it was fertile, and did not require much agricultural toil, so that the people were indolent. Such was the character of the inhabitants, and their songs and music were licentious and bad. To blame in them would induce bitterness, insolence, and depravity. So is it also with the odes of Ch'ing.'

More favourably, Choo Kung-T'ien says, Wei had many superior men. In the odes there appear duke Wuu (v.I), a ruler whose equal is hardly to be found in other States; and duke Wai (v.VI), the restorer of the State. Besides these, we have the filial son of ill.VII, the faithful minister of ill.XV, the wise man of ill.XVI, the worthy great officers of iv.IX, the worthy musician of ill.XIII, and the recluse of v.II. All these stand eminently out in a time of degeneracy. Next to them are to be ranked the two princesses of ill.XIX, striving to die for each other. Then there are the six worthy princesses—Chwang Kung, Kung Kang, the wives of Mul of Hua and Hwan of Sang, and the two heroines of ill.XIV, and v.V. There are, moreover, in addition to these, Tao Kwei of ill.III, virtuously careful of her person; the lady of v.VIII, so devoted to her husband; she of ill.VIII, so well acquainted with what constituted virtuous conduct; and she of ill.X, cast off, and yet maintaining her good name. Wei had thus not only many superior men, but many wives of ability and virtue.'
BOOK VI. THE ODES OF THE ROYAL DOMAIN.

I. Shoo li

彼黍离离。彼稷之苗，行迈靡靡，中心摇摇。
知我者，谓我心忧；不知我者，谓我何求。
悠悠苍天，此何人哉?

1. There was the millet with its drooping heads;
   There was the sacrificial millet coming into blade.
   Slowly I moved about,
   In my heart all-agitated.
   Those who knew me
   Said I was sad at heart.
   Those who did not know me
   Said I was seeking for something.
   O distant and azure Heaven!
   By what man was this [brought about]?

Ode 1. Barrett. An officer describes
his melancholy and reflections on seeing
the desolation of the old capital of Chow.

There is nothing in the piece about the old
capital of Chow, but the schools both of Mao
and Chou are agreed in this interpretation of it.
In Han Ying and Liu Hsiang we find it differently
attributed, and with more than one meaning;
but we need not enter on their views, which
are valuable only as showing that the historical
interpretation of the odes was used, in the end
of the Chow and the beginning of the Han
dynasty, by different critics, according to their own
ability and assumptions. The place of the piece, at
the commencement of this Book, should be decisive
in favour of the common view.

Li 1—4, in all the six, describe what the
writer saw, and how he felt. Mao makes the
meaning 'there,' the site of the ancestral temple and
the building of the old palace, from which
they had disappeared. We must construe it,
2 There was the millet with its drooping heads;  
There was the sacrificial millet in the ear.  
Slowly I moved about,  
My heart intoxicated, as it were, [with grief].  
Those who knew me  
Said I was sad at heart.  
Those who did not know me  
Said I was seeking for something.  
O thou distant and azure Heaven!  
By what man was this [brought about]?  

3 There was the millet with its drooping heads;  
There was the sacrificial millet in grain.  
Slowly I moved about,  
As if there were a stoppage at my heart.  
Those who knew me  
Said I was sad at heart.  
Those who did not know me  
Said I was seeking for something.  
O thou distant and azure Heaven!  
By what man was this [brought about]?  

に関して、毛 and 懐—the millet, &c., meaning, no doubt, that which the writer had seen where the seat of the kings formerly was.  
粟和稷 are both varieties of the millet,  
粟 acc. to Williams, being millet improver,  
而 simply maize. The Phae-trace makes the essential difference between them to be that  
'the grains of the 稷 are glutinous, and those of the 稲 not.' A spirit is distilled from the former; the latter are more used for food.  

稷 is also called 明粢, and 稘, and was used much as a sacrificial offering. Until the plants are authoritatively identified, I call 稷 'millet' simply, and 稉, 'sacrificial millet.'  
離離 is descriptive of 'the drooping appearance (垂貌) of the heads of the 稷, which is very characteristic in the best pictures of the plant.  
苗 is the plant shooting up in the blade;
II. Kow-n-tse yu yah.

1. My husband is away on service,
   And I know not when he will return.
   Where is he now?
   The fowls roost in their holes in the walls;
   And in the evening of the day,
   The goats and cows come down [from the hill];
   But my husband is away on service.
   How can I but keep thinking of him?

2. My husband is away on service,
   Not for days [merely] or for months.
   When will he come back to me?

The rhymes are— in st. 1. (and in 2, 3). 離
   cat. 17; 畏, 植 cat. 2; (and in 2, 3).
   恐, 求 cat. 3, t. 1; (and in 2, 3), 天, 人
cat. 12, t. 1: in 3, 懶, 情 cat. 3, t. 1: in 3, 實。
   情 cat. 12, t. 2.

Ode 2. Narrative. The feelings of a wife
   ON THE PROLONGED ABSENCE OF HER HUSBAND
   ON SERVICE, AND HER LONGING FOR HIS RETURN.
   This is the interpretation of the piece given by
   Chao, and even the imperial editors approve of
   it, as more natural than that of Maen, who
   attributes the ode to the great of ficers who
   remained at court, and, indignant at the pro-
   mulgated service on which their companion was
   employed, thus expressed their disappointment
   of king Ping.

Li. 8—8 describe the different judgments sug-
   gested by the movements and appearance of the
   writer to those who saw him, according as they
   sympathized with his feelings or not.

Li. 9, 10 contain the writer's appeal to Heaven
   on the deploration before him.

"the app, of distance." 旨 is the zure of the
   lofty, distant sky, 旨 is used by metony-

my for providence, the Power supposed to dwell

above the sky.

The she King. Part I.
渴子下矣。日之有佸。

The fowls roost on their perches;
And in the evening of the day,
The goats and cows come down and home;
But my husband is away on service.
Oh if he be but kept from hunger and thirst!

III. Koun-leze yang-yang.

其樂只且。招我由房。右

1 My husband looks full of satisfaction,
In his left hand he holds his reed-organ,
And with his right he calls me to the room.
Oh the joy!

2 My husband looks delighted.
In his left hand he holds his screen of feathers,
And with his right hand he calls me to the stage.
Oh the joy!

期是 the time of his return. 不日不月，as in the translation. Choo says, 'The
length of his service is not to be calculated by
days and months 不可計以日月

是日是 taken by Choo of the place where
the officer was at the time. 且今所至之地吾亦得而
知之也. K'ang-ying connects the line
closely with the preceding: 'I do not know the
set time of his return, the time when he
ought to come.' That is the meaning of the
3d line in st. 2, where '佸'，to assemble,
'to meet.' In st. 1, '佸'，where; in 2, '佸'，where.

Li. 6.6. The creatures around her had their
nightly resting places, while her husband had

VOL. IV. 15
YANG CHE SHUNYU.

归哉，
月子之薪。

オ. The fretted waters
Do not carry on their current a bundle of firewood!
Those, the members of our families,
Are not with us here guarding Shin.
How we think of them! How we think of them!
What month shall we return home?

The rhymes are—in st. 1, 期林來思，
in st. 2, 月佸樂佸渴。

Ode 3. NARRATIVE. THE HUSBAND'S SATISFACTION, AND THE WIFE'S JOY, ON HIS RETURN.
This again is the view of Choo He, who regards this ode as a sequel of the preceding one; and I do not think anything better can be made of it. Still it does not carry with itself the witness of its own correctness, so much as the interpretation of ode 2. Choo refers, as if with some doubt of his own view, to that of the old school, that the piece is expressive of commiseration for the disordered and fallen condition of Choo, and that it shows us, more especially, the officers encouraging one mother to take office, for the sake of preserving their lives. To my mind the piece, as a whole and in its details, is accompanied with greater difficulties on this interpretation than on the other.

Both stanzas. 關關—得志之貌
'the appearance of satisfaction, having got one's will.' So, Choo. Mason's explanation is nearly the same,—not exercising the mind on anything.

陶陶 indicates 'the app. of harmony and joy.' 矛 is used for 坐, an instrument in which the ancient Chinese had the rudiments of the organ. It consisted of 18 or 19 tubes, set up in the shell of a gourd, each with an orifice near the bottom, to which a movable tongue of metal called 黃 was fitted. The whole was blown by the mouth. 鼓 was a sort of flag or screen carried by dancers, with which they could screen themselves as parts of their performance. The 3d stanza are the most difficult, and some of the critics throw much light upon them. Acc. to Mason, by 房 we are to understand 'the music in the apartment,' and 由一用 'to use.'

The king, it is said, had the pieces of the Choo Nai sung to him with music in an inner apartment of the palace, and the officer of the ode is made to appear beckoning to his friends to follow him, and take part in the performance, all unworthy, as it was, of his and his position and abilities. In the 2d stanza, he beckons to them, in the same way, to follow him to the place where the dancers or pantomimes performed their part. —舞位, the place for the dancers. All this is very harsh and forced, and could hardly be followed by the expression of delight in the last line. Choo contented himself with simply explaining the terms, and that obscurely. He defines by 坐, which we must take as meaning 'to follow to,' in order to construe it similarly in both stanzas. The general meaning is plain enough. The husband, returned from his long service, forgets all his toils, and is ready to express his pleasure by music and dancing; and his wife shares in his joy.

The rhymes are—in st. 1, 關, 賑房；
in st. 2, 陶, 麥, 敢 (prop. cat. 2), cat. 2 ; in the two stanzas, 樂, cat. 2.

Ode 4. Allusive. THE TROOPS OF CHOW, KEPT ON DUTY IN SHIN, BEREFT OF THEIR EXPRESSION FROM THEIR FAMILIES. The mother of King Pu Ling was a Kiang, a daughter of the House of Shin. That State had suffered repeatedly from the attacks of T’ao, and the king, after removing to the eastern capital, sent his own people to occupy and defend it, and kept them long absent from their homes on the service. The piece contains their murmuring at their separation from their families. This is the interpretation given by Mason, and adopted by Choo,—with differences in the details. Gow-yang Siu had proposed, before Choo’s time, a somewhat different view, which has had many followers. L. 3 is to be taken, they think, not of the families of the troops employed in Shin, nor of other troops of Chow which were left at home, but of the troops of other States, which should have been called forth by the king for the duty. This modification of the interpretation shows us better the nature of the allusion in the 1st 2 lines, but does not agree so well with the last.
2 The fretted waters
Do not carry on their current a bundle of thorns!
Those, the members of our families,
Are not with us here guarding P'oo.
How we think of them! How we think of them!
What month shall we return?

3 The fretted waters
Do not carry on their current a bundle of osiers!
Those, the members of our families,
Are not with us here guarding Heu.
How we think of them! How we think of them!
What month shall we return?

two. I feel unable myself to express any decisive opinion in the case.

Li 1, 2, in all the shih, 毛 is explained by
Mou by 激揚, 'to impede and excite,' as rocks do the waters of a stream; but he does not explain the nature of the allusion which underlies the statement that a stream thus fretted is not yet able to carry away so slight a thing as a bundle of firewood. Acc. to Kang-shing, it is that, though the king's commands were so urgent and exacting, no kindness flowed from him to the people. This is unsatisfactory, and Ying-teh and Wang Taou insist that the lines should be taken interrogatively, or that Li 2 and 4 should be understood as strong assertion, and not negations. Carrying out this view, Wang would farther refer the 之子 in Li 3 to king P'ing, and take 菀 with in Li 4 as 睹, 'to employ.' This would meet the difficulty about the allusion; but the murmuring of the troops becomes thus very violent. It is inconsistent with the spirit of the ode to express disapprobation of the king so directly; and the last two lines seem to require us to interpret Li 3 of the families of the soldiers.

Chao adopts a different usage of Li 1. Referring to a phrase, 憩揚, meaning the 'long and rippling' course of a stream, he explains 毛之水 as 'the appearance of water flowing gently;' so gently and feebly in this case, that the current would not bear away a small bundle of anything. How the lines thus understood bear allusive on the rest of the stanzas, let us not at all make clear, saying that it is to be found in the two 者, -- in lines 2 and 4. Gow-yang and those who follow him, taking 睇 in the same way, make out the allusion to be to the falsehood of king P'ing, who could not command the services of the States to guard Shu, but was obliged to lay the duty on his own people. This meaning of 毛 is not given in Kang-he's dict., and I feel constrained to keep to Mou's account of the term with all its difficulties. -- 菀 and 菀, see on LIX. 2. Mou takes 蕾 in the sense of 'rashes;' but it also means 'osiers,' from which arrow-shafts could be made, which seems more suitable here.

Li 3, 4. The 真 is read 真, and is treated as a mere particle. Wang Yin-shu gives 記憶, 已 and 昨, as synonyms of it, which are found used (and are interchanged) in the same way.
之子是子, 'those parties,' -- the fami-
V. Chüng-küeh.

1. In the valleys grows the mother-wort,
   But scorched is it in the drier places.
   There is a woman forced to leave her husband;
   Sadly she sighs!
   Sadly she sighs!
   She suffers from his hard lot.

2. In the valleys grows the mother-wort,
   But scorched is it where it had become long.
There is a woman forced to leave her husband,
Long-drawn are her groanings!
She suffers from his misfortune.

In the valleys grows the mother-wort,
But scorched is it even in the moist places.
There is a woman forced to leave her husband;
Ever flow her tears!
But of what avail is her lament?

VI. Too yuen.
We are meeting with all these evils.
I wish I might sleep and never move more.

2 The hare is slow and cautious;
The pheasant plunges into the snare.
In the early part of my life,
Time still passed without anything stirring.
In the subsequent part of it,
We are meeting with all these sorrows.
I wish I might sleep, and never wake more.

3 The hare is slow and cautious;
The pheasant plunges into the trap.
In the early part of my life,
Time still passed without any call for our services.
In the subsequent part of it,
We are meeting with all these miseries.
I would that I might sleep, and hear of nothing more.

Oke 6. Metaphorical. An officer of Chou declares his weariness of life because of the growing miseries of the State. The 'Little Prologue' refers this piece to the time of king Hwan, the grandson of king Ping (B.C.716-696), who became involved in hostilities with the State of Ching in B.C.706, and received a severe defeat from his federal lords; but there is nothing in it to indicate such a reference. The growing misery of the country, and the writer's weariness of his life, are all that is before us.

L.1,2. In all the st. 爱爱爱愛, 爱爱, 爱愛愛愛, 爱愛愛愛, are terms for nets with some peculiarity in their construction, but they are used not because of that, but to vary the rhythm. Indeed, the Ueh-yu gives 爱愛愛愛, 爱愛愛愛, and 爱愛愛愛, all as names of the same thing, which is also called 网,
VII. Koh-luy.

1 Thickly they spread about, the dolichos creepers,
On the borders of the Ho,
For ever separated from my brothers,
I call a stranger father.
I call a stranger father,
But he will not look at me.

2 Thickly they spread about, the dolichos creepers,
On the banks of the Ho,
For ever separated from my brothers,
I call a stranger mother,
I call a stranger mother,
But she will not recognize me.

The rhymes are—in st. 1, 罡 爨 呸, cat. 17; 季, in st. 3, 爛 崤 塾, cat. 9.

Ode 7. Allusive. 'A wanderer from Chow, separated from his kin, mourns over his lot. The 'Little Preface' says the piece was directed against king Ping, who had thrown aside all care for the nine classes of his kindred (see on the Shoo, L.II.). Nothing more, however, than what I have stated can be concluded from the piece itself."

L. I.3. 葛藟—as in I. IV. 葛藟 is descriptive of the dolichos, spreading and intertwining its branches, all connected together. There is little difference between 葛藟 and 葛藟.

It is said, 'The space above, on the banks,' is called 葛藟; and 'where the banks are level, but underneath the earth caves in, and the banks hang over like lips,' is called 葛藟. The thick, continuous growth of the creepers, on the soil proper to them, is presented by the speaker in contrast to his own position, torn from his family and proper soil.
3 Thickly they spread about, the dolichos creepers,
On the lips of the Ho.
For ever separated from my brothers,
I call a stranger elder-brother;
I call a stranger elder-brother,
But he will not listen to me.

VIII. *Ts'ae koh.*

如三歳兮，
不見。

1 There he is gathering the dolichos!
A day without seeing him
Is like three months!

如三秋兮，
不見。

2 There he is gathering the oxtail-southernwood!
A day without seeing him
Is like three seasons!

如三月兮，
不見。

3 There he is gathering the mugwort!
A day without seeing him
Is like three years!

Note:
3. Following out the view of the Preface, Kung-shing takes 遠 actively, with 王 or 'the king,' as its subject; but the view in the translation is more simple and natural, and agrees better with the usage of 遠, as in iii. XIV, iv. VII, et al. 他 人, 'another man,' and Choo explain 有 識 有, 'to remember that there is such a person.'

The rhymes are—in st. 1: 背, 耆, 弟 (and in 2, 3), cat. 10, 12; 媼, 父, 父 譜, (in 2) 母, 母, 有, cat. 1, 3, 12; in 3, 滑; 昌, 昌, 滑, cat. 2, 13.

Ode 6. Narrative. A LADY SONGS FOR THE SOCIETY OF THE OBJECT OF HER AFFECTION. So Choo interprets this little piece; and his view of it is more natural than that of the old interpreters, who held that it indicates the fear of slanderers, entertained by the officers of Chow. So, last, they say, was the case of king Hwan; that if any of the ministers, great or small, was sent away on duty for however short a time, a crowd of slanderous parasites was sure to supplant him, or injure him in some way. The last line, on this view, is allusive of the service on which a minister might be commissioned; and it is the king that is spoken of in the other lines. This interpretation is, surely, impertinent very violently into the simple verses. Choo's is more natural. A short absence from the loved object seems to be long, and longey the more it is well upon. The lady laments her lover engaged as the first lines describe, and would fain go and join him in his occupations.
IX. *Tu keu.*

1 His great carriage rumbles along,
   And his robes of rank glitter like the young sedge.
   Do I not think of you?
   But I am afraid of this officer, and dare not.

2 His great carriage moves heavily and slowly,
   And his robes of rank glitter like a carnation-gem.
   Do I not think of you?
   But I am afraid of this officer, and do not rush to you.

3 While living, we may have to occupy different apartments;
   But when dead, we shall share the same grave.
   If you say that I am not sincere,
   By the bright sun I swear that I am.

彼 is best taken as demonstrative of the individual thought of,—with R'ang-shing; though we may also understand it, with Yen t'ieh, as "there." 蕉 - 竿 which Medhurst calls "southernwood." It is understood to be here what is called the 艾 in the translation; "with whitish leaves, the stalk brittle, bushy and fragrant." 艾 is the mugwort, the down of which yields the moxa, which is burnt upon the skin to produce counter-irritation. 三秋 - 'three autumns' = 三時, 'three seasons.' Ying-tah points out that 三春 and 三夏 are employed in the same way.

The rhymes are—第 1., 月, cat. 15, t. 3; in 2., 秋, cat. 15, t. 1.; in 3., 艾, cat. 15, t. 2.

Ode 9. Narrative. THE INFLUENCE OF A SEVERE AND VIRTUOUS MAGISTRATE IN REpressING LUCONSTIOUSNESS. According to the old school, this piece should be translated in the past tense, as setting forth the manners of a former time, when licentiousness was repressed by virtuous magistrates, and did not dare to show itself; and this, it is supposed, is done, as a lamentation over the different state of things under the eastern Chow. Nothing is gained by thus dragging antiquity into the ode, and the explanation of it is only thereby made difficult and unnatural. The whole is simple, if we take it, with Choo, as spoken by some lady of the eastern Chow, that would fain have gone with her lover, but was restrained by her fear of some great officer, who, amid the degeneracy of the times, retained his purity and integrity. Both interpretations, however, admit the licentiousness of the age; and the character of this piece supplies an argument for the correctness of the view which we look of the preceding.

Li 1, 2. In att. 1, 2. 樞軀 (Ae) denotes the noise made by the carriage of the officer, the 艾 of the 4th line. It is called 'a great carriage,' because great officers of the court, when travelling in the discharge of their duties, were privileged to ride in a carriage of the same materials and structure as that of a prince of a State. They were also the robins of a viscount or baron, which are here called 艾衣. These
I. On the mound where is the hemp,
Some one is there detaining Tsze-tséay.
Some one is there detaining Tsze-tséay;
Would that he would come jauntily [to me]!

II. On the mound where is the wheat,
Some one is there detaining Tsze-kwóh.
Some one is there detaining Tsze-kwóh;
Would that he would come and eat with me!

had five of the emblematic figures mentioned in the Shoo, II. iv. 4 upon them—the temple-cup, the aquatic grass, and the grains of rice, painted on the upper robe; and the hatchet, and the symbol of distinction, embroidered on the lower. 颂 means the down of birds, or the fine undergrowth of hair on animals, and those robes were so denominated, probably, from the materials of which they were made, but we lack information on this point; see the Chow Lо, XXI. 8 and 17. The painting and embroidery were in all the five colours; hence the green is described as being equal to that of a young edge (see v. III. 4.), and the red to that of a morn, a gum of a carmine colour. 颂 is descriptive of the "slow and heavy motion" of the carriage.

Li. 5, 4. 彈思, "think of you," wish to be with you, or, "to follow you."

St. 2. The lovers might be kept apart all their lives, but they would be united in death, and lie in the same grave. So the lady gives expression to her attachment. 賽是 "to be living." 驛 "a grave," the grave.

In l. 4 is the common form of an oath among the Chinese. "The Complete Digest" thus expands it—此子由語之言也，若以子言為不信則有如黙日在我其言豈不信者哉哉. "These are words from my heart. If you think that my words are not sincere, there is a Power above like the bright sun observing me. How should my words not be sincere?"

Acc. to the old interpreters, this stanza is addressed to the magistrates of Chow. "In the old days," it is said, "husbands and wives kept to their separate apartments, and only in death were they long together." It was difficult for an officer in the degenerate times of Chow to believe that there had ever been such purity of manners; but verily there had been been!

The rhymes are— in st. 1, 罵, 篁, 篚, cat. 8, b, 1; in 2, 異, 管, 篜, cat. 18; in 3, 室, 篚, cat. 19, b, 8.

Odes 10. Narrative. A WOMAN LONGS FOR THE PRESENCE OF HER LOVERS, WHO, SHE THINKS, ARE DETAINED FROM HER BY ANOTHER WOMAN. This interpretation of the ode lies upon the surface of it, and is that given by Choo B. We might have expected a different view from the old interpreters, and we have one. They refer the piece to the time of king Chung (B. C. 602—579), who drove away from their employment officers of worth through his want of intelligence. The people, they say, mourned the loss of such men, and expressed their desire for their return in these verses. The imperial editors indicate their approval of this view, and say that many scholars have doubted the correctness of Choo's interpretation, on the ground that Confucius would not have admitted so licentious a piece into his collection of ancient poems. If the books to which Mau had access had been preserved, they think, there would have been sufficient evidence of the correctness of his view. But the difficulty here, and in other odes, lies in reconciling the words before us with the interpretation put upon them. The writers, to convey the ideas in their minds, must have used language the most remote from that calculated to do so. As to the unlikeliness of Confucius giving a place to a licentious piece like this in the Shu, if he admitted the ode that preceded, even taking Mau's interpretation of it, I do not see that he need have been squeamish about this.
3 On the mound where are the plum trees,
Some one is detaining those youths.
Some one is there detaining those youths;
They will give me kēo-stones for my girdle.

Manu says nothing on the 將, but seems to
take it as the sign of the future. 施施, he
says, means "the difficulty of advancing," of
which it is difficult to see the significance in
the case. On 將其來食 he says, "when
Tze-kwoh comes again, we shall get food!" His
misapprehension of the nature of the ode makes
it impossible for him to explain its parts satis-
factorily.

The rhymes are—in st. 1, 噸噺噹施.
17: in 2, 麻。國。食。cat. 1, 4: in 3,
李。子。玫。, &c., 4.

Concluding note. The odes of the Royal
domain afford sufficient evidence of the decay
of the House of Chow. They commence with a
lamentation over the desolation of the ancient
capitals of Wàn and Woo, and, within the ter-
ritory attached to the eastern capital, we find
the people mourning over the toils of war
and the miseries of famine. The bonds of society
appear relaxed, and licentiousness characterizes
the intercourse of the sexes. There are some
odes, however, which relieve the picture. The
3d and 3d show us the affection between husband
and wife, and the pleasantry of their domestic
society, while the 9th tells us that amid abundant
licentiousness there were officers who helped
to keep it in check.
BOOK VII. THE ODES OF CH'ING

1. Tsze-ë.

How well do the black robes befit you! When worn out, we will make others for you. We will go to your court, and when we return [from it], we will send you a feast!

When worn out, we will make others for you.

2 How good on you are the black robes!

1. Ode 1. Narrative. The people of Chow express their admiration of and regard for duke Woo of Ch'ing. We have the authority of Confucius for understanding this piece as expressive of the regard that is due in virtue and ability—see the Lo Ke, Bl. XXXIII. 2. The critics agree that it is to be interpreted of the admiration and affection which the people of Chow had for duke Woo, son of the founder of the House of Ch'ing. He had so won upon them in the discharge of his duties as a minister, that they ever welcomed his presence, and would gladly have retained him at the court. The structure of the piece is exceedingly simple. The stanzas are varied merely by the change of two characters in each, without giving any new meaning,—to produce a variety of rhyme. The 'Little Preface' is wrong in attributing the ode to the people of Ch'ing.

Twiz. 1, 2, in all the str. The second clause denotes the deepest respect, that which has been subjected to the dye seven times. Ministers of the court wore robes of this colour, not in the king's court, when having audience of him; but in their own courts or offices, to which they proceeded after the morning audience, and discharged their several duties.
We will go to your court,
And when we return [from it], we will send you a feast!

3 How easy sit the black robes on you!
When worn out, we will make others for you.
We will go to your court.
And when we return [from it], we will send you a feast!

II. Ts'ëang Chung-tsze.

1 I pray you, Mr. Chung,
Do not come leaping into my hamlet;
Do not break my willow trees.
Do I care for them?
But I fear my parents.
You, O Chung, are to be loved.

these black robes is most proper; his virtue corresponds to his robes (尊宜). We may construe 之 as the sign of the genitive:—"O the befittingness of the black robes!" But it is better to take it as a particle.

"How befitting are they!"

In the other stanzas must convey a similar meaning to 之宜. There is no difficulty with the former, but Maou and Choo both explain the latter by 大, "great," which Ying-tah expands by 服." The robe is greatly befitting."

In the 3d line the people express their affection for duke Woo by saying they would make new robes for him, when those were worn out. 改=更, "a change," others. 為造, and 作 all mean "to make."

Li. 8, 6. 適之, "to go to." 館合, "a lodging house," but the idea is more that of a hotel in the sense which that term has in France. It was the residence assigned to the minister during his residence at the capital, where he lived with his retinue and had his own office or court. The 子 leads us to translate the whole piece in the 3d person, as if it were addressed to duke Woo, the welcome of the people of Choo to him. The people would go to his courts to see that he was lodged there comfortably on his arrival from Ch'ing. We learn from narratives of Tso-shé on the Ch'un Ts'ê, that the govt. of the capital was sometimes remiss in keeping these public buildings in proper repair. The people go on to say, that when they were satisfied the building was all in good order, they would send him viands. To the present day, the good will of the people of Choo, of all
But the words of my parents
Are also to be feared.

2 I pray you, Mr. Chung,
Do not come leaping over my wall;
Do not break my mulberry trees.
Do I care for them?
But I fear the words of my brothers.
You, O Chung, are to be loved,
But the words of my brothers
Are also to be feared.
3 I pray you, Mr. Chung,
Do not come leaping into my garden;
Do not break my sandal trees,
Do I care for them?
But I dread the talk of people.
You, O. Chung, are to be loved,
But the talk of people
Is also to be feared.

III. Shuh-yu-t'zen.

1 Shuh has gone hunting;
And in the streets there are no inhabitants.
Are there indeed no inhabitants?
[But] they are not like Shuh,
Who is truly admirable and kind.

that the lesson of the place mentioned in
the 'Little Preface' is wide of the mark. I do not see
why the use of the piece, as preserved by Tso-
she, nearly 200 years after it was written, should
make us reject the only view on which it can be
naturally and simply explained.

3. In all the stanzas.

仲子—仲 is the designation of the person
addressed,—indicating his place among his
brothers. The 子 is equivalent to our 'Mr.'
里 may be translated 'hamlet.' Anciently, 5 fami-
lies constituted a neighbourhood (鄰), and 5
neighbourhoods constituted a 里, or hamlet.
The 杮 was a species of willow, 'growing by
the water-side, the leaves whitish, with the lines
to them slightly red.' The wood of it was valu-
able for bows and other articles of use.
'Those willows,' says Ch'oo, 'would be those
planted about the ditch that surrounded the
hamlet.' 樹—'planted.' Ying-tah says 無
損折我所樹之柟木. 'Do not injure or break the willows which I planted.'
我 translation of 'sandal tree' not
meaning the sandal-wood tree of commerce,
which is called Fuc-hsing (檀香). The Fur-
chao says on the use, that 'it is found on the
hills about the K'ung, the H'wan, and the Ho,
and is of the class of the Fuc-hsing, but without
its fragrance.

3. 'How dare I love them?' but 爱 is to be
taken in the sense of 'to grudge,' which it often
has. Of course, on the old and orthodox view,
the must be referred to duke Chwang's bro-
ther, and there is no antecedent to it in the eda.

113—9. There is a difficulty with 貉 on
the old view, because duke Chwang's father was
dead, and with 兄, because his surname—his
2. Shuh has gone to the grand chase;  
And in the streets there are none feasting,  
Are there indeed none feasting?  
[But] they are not like Shuh,  
Who is truly admirable and good.

3. Shuh has gone into the country;  
And in the streets there are none driving about,  
Are there indeed none driving about?  
[But] they are not like Shuh,  
Who is truly admirable and martial.

ministers who were his kin—were all urging him to take summary measures with Twan.  

The rhymes are— in st. 1, 子,里沐母。  
cat. 1, 2, 禄  
and in 2, 3, 4, 5, 6.  

Ode 3. Narrative. The Admiration with which Shuh-Twan was regarded. The Shuh of this ode is the Twan, the brother of duke Chwang, of whom I have spoken on the interpretation of the last piece. His character was the reverse of being worthy of admiration; and we must suppose that this ode and the next express merely the sentiments of his parasites and special followers. His brother conferred upon him the city of King, where he lived in great state, collecting weapons, and training the people to the use of them, with the ulterior design of wresting the State from his brother. The Preface says that the piece was directed against duke Chwang, but there is not a word in it, which should make us think so. Choo has animadverted on this, but he agrees with the Preface in referring the ode to the people of King generally, as being smitten with the dash and bravado of Twan, and inclining to support him. On this point, the view of Yen Twan is more likely,—that the piece does not express the sentiments of the people generally, but of the people of King, and only of those among them who were Twan's partisans and flatterers. The man fell off from him, when the duke took active measures against him.

L. 1, in all the st.  叔 is the designation of Twan as being younger than duke Chwang. The oldest of four brothers is called 大 (the 2d, 3d, 大 is the 1st, 2d, 3d, 4th, 5th, 6th.

Frequently, however, we find the younger brothers called 大 indiscriminately.

日 is the particle.  

野 is the country beyond the suburbs, where the hunting was carried on.

Li. 3. 野 is defined as 野塚, 'the way or road of the forest.' The 郇, we saw on the last ode, was a hamlet of 25 families, which would have, probably, their houses on either side of a street running through them, and we must understand here, I think, that the speakers have in view the quarter of King, or perhaps a hamlet outside it, where Twan had his residence. He had gone into the country hunting; and the street seemed quite empty. The life and glory of this departed. Those who remained were not worthy of being taken notice of. 無飲酒, 'no drinking of spirits,' no feasting.

無服馬 —'no subjunctive of horses,' 'no riding.' We must not understand the phrase of riding on horseback, 'a thing which was all but unknown in those early times, but of driving in chariots.  

仁 叔 only have the modified signification of 'kind.' Choo explains it by 愛人, 'loving people.'
IV. Shuh yu t'een.

1. Shuh has gone hunting,
   Mounted in his chariot and four.
The reins are in his grasp like ribbons,
   While the two outside horses move [with regular steps], as
dancers do.
Shuh is at the marshy ground;—
The fire flames out all at once,
And with bared arms he seizes a tiger,
And presents it before the duke.
O Shuh, try not [such sport] again;
Beware of getting hurt.

The rhymes are—in st. 1, 田. 人. 仁, in st. 2, 男. 酒. 酒. 好, in st. 3, 野. 马. 马. 武.

Ode 6. Narrative. CELEBRATING THE CHARACTERS AND ARCHETYPE OF SHIH-TWAH.
Twan, the brother of duke Chwang, is the subject of this piece as of the last; and the two
are much of the same character. The 'Little Preface' says this also was directed against duke
Chwang,—with as little foundation. To the title of it the Preface prefixeth the character
大, or 'great,' to distinguish it from ode 3; and in many editions this is admitted, by mistake,
into the 1st line of st. 1.

Li. 4, in all the att. 叢于田,—see on
first ode. The hunting there, however, was
provided over by Twan himself, followed by his
own people from his city of King. Here, it ap
pears from Li. et al., the hunting is provided over
by the duke, and Twan is in his train. 乘
乘

—The 1st 乘 is a verb. 'to mount. 'to
ride in.' to drive;' the second (2d tone), is a noun,
—a team of 4 horses.

執響如組.—see on ili. XIII. 2. The 4 horses were driven all
abroad, the two inside ones, which were called
服, being kept a little ahead of the others,

which were called 聖 (騏). In st. 1 the two
outsides are driven so skillfully, that they move
like dancers,—i.e., with regular and harmonious
step. In st. 2, they move 'in goose column,' i.e.,
keeping behind the leaders, acc. to the order
observed in a flock of wild geese in the sky; and
in st. 3, they are behind them, as the arms may
be said to be behind the head. The 'yellow'
colour of the horses in st. 3 is a light bay, said
to be the best colour for horses. 上馬 may
be translated—of a superior yoke; for
裏, 'to put to a carriage.' Kung-shing says,
'The phrase means the very best horses.' In
st. 3 鶴 is a kind of wild goose, of a grey colour;
and the term is used here to describe the
colour of the horses, 'black and white mixed to-
gether,'—grey. The characters are varied; now
yellow, now—grey, for the rhythm,—which
is so common a characteristic of those odes.

Li. 3. 鶴 is defined by 鷎, 'a marsh,' but
that does not give us a correct idea of what
the term conveys. Williams calls it 'a marshy
preserve in which game is kept and fish reared.'
In hunting during the winter, the fire was set to
the grass, which drove the birds and beasts
from their coverts, and gave the hunters an op-
nportunity of discharging their arrows at them.

VOL. IV.
Shuh has gone hunting,
Mounted in his chariot with four bay horses.
The two insides are the finest possible animals,
And the two outsides follow them regularly as in a flying
flock of wild geese.
Shuh is at the marshy ground;—
The fire blazes up all at once.
A skilful archer is Shuh!
A good charioteer also!
Now he gives his horses the reins; now he brings them up;
Now he discharges his arrow; now he follows it.

3
Shuh has gone hunting,
Mounted in his chariot with four grey horses.
His two insides have their heads in a line,
And the two outsides come after like arms.
Shuh is at the marsh;—
The fire spreads grandly all together.

"the appearance of the spreading flames." Maou
explains it by 列, "rows," and K'ung-shing says
that "men were arranged in order carrying fire," but why should we depart from the proper
meaning of the term, which is quite applicable
in the case? 具-俱, "all at once," "all together," 阜-盛, "abundantly," "grandly."

Li 7-10. In st. 1, 食揚 means to strip
off the clothes, so as to leave the upper part of
the body bare. 食-空手搏獸, "with unarmored hands to attack, and seize a wild
Li 9,10 are to be taken as spoken by the people,
affectingly cautioning Twan against such
partitions displays of his courage and strength.
弓抑抑抑抑氵
His horses move slowly;
抑抑抑抑
He shoots but seldom;
抑抑抑抑
Now he lays aside his quiver;
抑抑抑抑
Now he returns his bow to the case.

V. Ts'ing jin.

河上乎道
The men of Ts'ing are in P'ang;
二矛重霄
The chariot with its team in mail ever moves about;
二矛重霄
The two spears in it, with their ornaments, rising, one above
二矛重霄
the other.

So do they roam about the Ho.

1 The men of Ts'ing are in P'ang;
The chariot with its team in mail ever moves about;
The two spears in it, with their ornaments, rising, one above the other.
So do they roam about the Ho.

2 The men of Ts'ing are in Seao;
The chariot with its team in mail looks martial,
And the two spears in it, with their hooks, rise one above the other.
So do they saunter about by the Ho.

The Ts'ing jin, on the 24 year of duke Min, pp. 7, 8, that 'the Ts'ih entered Wei,' and 'Ch'ing threw away its army,' says that 'the arch of Ch'ing hated Kuo K'i, and sent him with an army to the Hu,' (to resist the Ts'ih), 'where he was stationed for a long time, without being recalled. The troops dispersed and returned to their homes. Kuo K'i himself fled to Chin; and the people of Ch'ing, with reference to the affair, made the Ts'ing jin.' This account of the chieh is adopted substantially in the 'Little Yeh-fa,' which adds, what does not appear from the piece itself, that it was directed against Duke Wan, who took this method of getting rid of Kuo K'i, a minister who was distrustful to him.—Duke Wan ruled in Ch'ing, B.C. 662—
627). The attack of Wei by the Ts'ih was often referred to in Bk. IV., VI. It took place in B.C. 662.

Ode 5. Narrative. The endless marching
of an army of Ch'ing on the frontiers.

Ode 5. Narrative. The endless marching of an army of Ch'ing on the frontiers.
3. The men of Ts'ing are in Chow;  
The matted team of the chariot prances proudly.  
[The driver] on the left wheels it about, and [the spearman]  
on the right brandishes his weapon.  
While the general in the middle looks pleased.

VI. Kaou k'ew.

1. His lamb's fur is glossy,  
Truly smooth and beautiful.  
That officer  
Rests in his lot and will not change.

States of Ch'ing and Wei.  Macau seems to say  
that Pozing was in Wei, as if the troops of Ch'ing  
had passed into that State, to intercept any  
movement of the Ts'ih to the south.

IV.  興, as the composition of the char-  
acter intimates, denotes 'four horses,'—the num-  
ber driven in one chariot.  介—甲, 'mail,'  
and 甲—甲, 'clothed with mail,'—referring  
to a defensive armour against the spears  
and arrows of the enemy, with which war-horses  
were covered.  We are to understand by this  
mailled team of the chariot of Kaou K'eh,  
who commanded the troops of Ch'ing.  I may  
say that we must do so in the 3d st., and  
the conclusion must be extended to the other  
stanzas.  Of course, where the chariot of  
the leader was, there also would the rest of his force  
be.  旁旁, is explained as 'the appearance of  
racing about without ceasing.'  鼎鼎, as  
'martial-looking;' and 陶陶 as 'the appear-  
ance of being pleased and satisfied.'  The 'two  
men' were set up in the chariot.  Macau says  
nothing about them, but Choo follows K'ang-  
shing in saying they were the two (言) spear,  
and the 木 (木) the former 30 cubits long,  
and the latter 24.  Hwang Yih-ching says that  
the men were pointed, and had also a hook,  
near the point, so that it could be used both for  
thrusting and piercing, and for laying hold.  
From this book there was hung an ornament of  
feathers dyed red, which was called  
英.  Owing to the slenderness of the spears, these  
ornaments fluttered 'one above the other.'  

而見. In the 3d st., only the 'books of the  
spears (ropri)' are seen, the ornaments having  
disappeared in consequence of the length of time  
that the troops were kept on service.  Macau  
took the 3d line in st. 3 as describing the  
movements of the whole army; but K'ang-shing,  
more correctly, understood the 介 of  
the driver of the chariot, who sat on the left of  
the general, and the 甲 of the spearman, who  
sat on his right.  In this way the chariot of  
Kaou K'eh is represented as moving about with  
a vain display.  遮—遮, 'turns the char- 
riot;抽—抽, 'draws and brandishes  
his weapon.'

IV. 翱翔 and 造遙 are of cognate  
signification, the former representing the  
wheeling about of a bird in the air, and the latter  
the limitless sojourn of a man.  In st. 3,  
軍 points out Kaou K'eh, occupying the central  
place in his chariot, and supposed to be the  
centre of his army.  He made it his business  
simply 'to set the pleasure.'—Nothing could  
be expected from an army thus commanded.

The rhymes are— in st. 1, 彭, 旁, 英.  
翔, cat. 10; in st. 秋, 旁, 英.  
翔, cat. 2; in  
8, 轉, 轉, 抽.  

Ode 8: Narrative. Celebrating some  
officers of Ch'ito.  No conjecture even can be  
hazarded as to the officer whom the writer of  
this poem had in mind, but that can be no reason  
for adopting any other interpretation of it than
2 His lamb's fur, with its cuffs of leopard-skin.
Looks grandly martial and strong.
That officer
In the country will ever hold to the right.

3 How splendid is his lamb's fur!
How bright are its three ornaments!
That officer
Is the ornament of the country.

VII. Tsun-ta loo.

故不惡無祗子妬路遵大遵也。憂兮我兮之執兮大路

1 Along the highway,
I hold you by the cuff.
Do not hate me;
Old intercourse should not be suddenly broken off.

what I have given. The 'Little Preface' makes
the same mistake here as in its account of the
9th ode of last Book; and the same officer is
the subject of a former time, who is here
praised, to equal measure with the great
officer of the Court of Ch'ing, which had come to be without such men.
—There are two other odes having the same
title as this, x. VII. and xii. 1. They are
distinguished by prefixing to the title the name
of the Book to which they belong. This is
Ch'ing Kuo-kuo.

III.3, in all the st. 裾 signifies 'gar
ments, furs after they are made up.' Here it is
used for the upper garment or jacket, worn at
audiences, both by the princes of States and their
officers, and made of lamb's fur. The jackets
of the officers, however, were distinguished by
cuffs—in st. 2. called 'ornaments'—of leopard
skin. 如脂—glossy,—as if wet and shining
with ointment. 燕 is defined by Moon
and Choo as meaning 'fresh and rich-looking.'
The 3d line is best treated as descriptive of the
lamb's fur. Moos explains it of the character
of the officer, but st. 3 would seem to be de
clusive in favour of Choo's view, which I have fol
owed. Moreover, the officer comes in directly
in I.3. 直—straight, 'all in order.' 侯
—美—admirable. This explanation of
侯 appears in Han Ying. 三英 is descriptive
of ornaments sewn upon the jacket, but we
have not the means of describing them. Comp.
素絲五貔, &c., in ii. VII. This meaning
of 英 would come under the definition of that
term by 美 in the dict.

III.3. 彼其之子—see on vi. IV. 舍
命—命 here—'the lot,' and all the duties
belonging to it; 舍 in the 3d tone. 一處—
'to occupy,' 'to rest in.' 烏—變—'to change,'
&c., in this case, to deviate from his principles.
邦之司直—'the country's master of the
right,' one who makes the right his con
stant aim, as if for 司 we had 主. 彥—see
in the Shen, IV v. Pt.Li, &c.
2. Along the high way,
I hold you by the hand.
Do not think me vile—
Old friendship should not hastily be broken off.

VIII. New yueh ke ming.

有明視子昧士雞女鳴口

1. Says the wife, 'It is cock-crow;'
Says the husband, 'It is grey dawn.'
'Rise, Sir, and look at the night,--
If the morning star be not shining.

The rhymes are—in st. 1, 民. 侯安, cat. 4, 1, 1; in 2, 射 力 直, cat. 1, 1, 3; in 3, 繼 繼 翡, cat. 10.

Ode 7. Narrative. OLD FRIENDSHIP SHOULD NOT BE HASTILY BROKEN OFF. I will not venture any interpretation of this brief and trivial ode. Choo hears it in the words of a woman entreating her lover not to cast her off. Maxon understands it of the people of Ch'ing wishing to retain the good men who were dissatisfied with duke Chwang, and leaving the public service. As far as the language of the ode is concerned, we must pronounce in favour of Choo; but the ‘highway’ is a strange place for a woman to be entitling her lover in, and pleading with him. He, however, justifies his view by the opinion of Sung-yah (朱玉), a poet of the end of the Chou dynasty;—see the 登徒 子好色赋, in the 15th Book of Senou Tung’s ‘Literary Selections.’ The imperial editors evidently incline to the old view. Choo, he says, at one time held it himself; and few of the scholars of the Sung, T’ang, and Ming dynasties adopted his interpretation.

11.2 in both att. 造, as in 1.9. 大 路, 'the grand road,' = the high or public way.

11.3.4. 無-男, 'do not.' 諧 is another form of 鳴, 'ugly,' and this would seem to be decisive in favour of Choo’s interpretation—'Do not look on me as ugly.' Still, I have not pressed this. The Swedish woman quotes the line with another variation of the character, and explains the term by 棄, 'to reject.' The 4th line is not a little difficult. 不 is for the most part our negative 'not,' and is not to be taken imperatively. So Maxon appears to take it here, as indicative. 好-急, 'hurriedly,' or 'to do anything hurriedly.' Kang-shing explains the lines in the 1st st. thus:—Do not hate me for trying thus to detain you; it is because bad Chwang is not swift to pursue the way of our former ruler that I do so. Similarly he deals with them in the next stanza, taking 好 in the 2nd tone—good ways.’ Even the scholars who reject Choo’s view shrink from thus explaining 好. They take 不 not imperatively; which is allowable: see Wang Yin-che on the term. Then 故—故, ‘old intercourse,’ and 好—friendship, —in 2d tone—‘Do not deal thus hastily with old intercourse.’

The rhymes are—in st. 1, 路 異 故, cat. 5, st. 1 in 2, 手 諧 好, cat. 3, 1, 2.

Ode 8. Narrative. A PLEASANT PICTURE OF DOMESTIC LIFE. A wife sends her husband from her side to his hunting, expresses her affection, and encourages him to cultivate virtuous friendships. The ‘Little Preface’ falls into the same absurdity here, as in the interpretation of ode 6, and says we have in the poem a description of the better morals of a past age, by way of contrast to the lascivious indulgences which characterized the domestic life of Ch’ing when it was written. The first ode of next book is something akin to this; but the parties there are a marquis and his chamberlain of T’ao, while here we have simply an officer (not
Bestir yourself, and move about,
To shoot the wild ducks and geese.

2 'When your arrows and line have found them,
I will dress them fitly for you.
When they are dressed, we will drink [together over them],
And I will hope to grow old with you.
Your lute in your hands
Will emit its quiet pleasant tones.

3 'When I know those whose acquaintance you wish,
I will give them of the ornaments of my girdle.
When I know those with whom you are cordial,

of high rank) of Ch'ing and his wife; and to
suppose, with Maou, that the wife renounces her
husband that he may go to court destroys the
life and spirit of the ode.

St. 1. The 日 in ll. 1, 2, is evidently the verb,
and not the particle, it — 'say.' 如旦, 'dark
and bright,' denotes the early dawn, when the
first beams of light are making the darkness
visible. The dawn is subsequent to the time of
cock-crowing. The husband does not here, as
in vili. I show any unwillingness to get up.
We must take l. 3 and all the rest of the piece, as
spoken by the wife who occupies the prominent
place.

明有照—'the bright star is
shining.' By 'the bright star' we are to under
stand the morning star. Mass does not say so
explicitly, but his words, that 'the small stars
had now disappeared,' are not inconsistent with
the view.

飢翔—as in v. l. 2. The terms
are appropriate to describe the motions of a
hunter, moving from place to place in quest of
his game.

御—has a little of the imperative
force, and of its meaning the future. The
'Complete Digest' gives for the 3d line,—
於斯時當飢翔而往. 'At this time
you ought to be moving about and going.'

St. 2. The 言, in ll. 1, 3, is the particle; the
子 in ll. 2, 4, must refer to the husband, the
子 of st. 2; the 之, to the wild ducks and
geese. K'ang-shing takes it of the husband's
guests, and makes the whole st. to be spoken by
him, having no perception of the unity of the piece.
The wife supposes that the husband's shooting
is sure to be successful. The string attached
to his arrows is securely fixed on his gauze
(加諸事難之上), which is brought
home; and then her task with it commences.

宜之, — 'will deal fitly with it; i. e., will cook
it, and serve it up with its proper accompani-
ments. The 3d and 4th lines express the hap-
iness of the couple, and the affection especi-
ally of the wife; the 5th and 6th intimate more
particularly the enjoyment of the husband.

御 is not to be taken as plural, or denoting
both instruments as called; but either the one
of them or the other. The phrase 在御
is difficult to construe, though the meaning is
obvious enough. We may refer to the de-
inition of it in the dict. by 进, 'put forward,
or to use.' The superior man, too, to the rules
of antiquity, was never, without some urgent
reasons, to be without his lute by his side, so
that it might always be at hand for his use.
The quiet harmony of the lute was a common
image for conjugal affection.

St. 3. While the wife was asked of her husband,
she did not wish to monopolize him; and she here
indicates her sympathy with him in cultivating
I will send to them of the ornaments of my girdle.  
When I know those whom you love,  
I will repay their friendship from the ornaments of my girdle.

IX. Yew ne t'ung keu.

1 There is the lady in the carriage [with him]  
With a countenance like the flower of the ephemeral hedge-tree.  
As they move about,  
The beautiful keu-gems of her girdle-ependant appear.

the friendship—we must suppose of men of worth like himself, his friends.  She would despise her-

self of her feminine ornaments to testify her regard for them. The 知 at the end of the lines is to be taken of the friends, whose ac-

quaintance the husband enjoyed or wished to cultivate.  貫 is to be taken with a 知 force,—to make to come, 'to draw to one's-

self,'  to accord with,—here, 'to find one's self in cordial sympathy with.'  單, 'to ask,' was used also of the offerings which were sent, by way of compliment, along with the in-

quiries or messages which were sent to individuals.  雜佩 means the various appendages which were worn at the girdle.  佩, called 佩玉, see on v. V. 2, VI. 1, 2, et al. These are all represented in the an-

nexed figure, in which the strings connecting the different gems are all strung with pearls.

Ode 9. Narrative. The praise of some Lady. I cannot make any more out of the piece than this. The old school, of course, find a historical basis for it.

Ken Huan, the eldest of the Chao Ch'ung, twice refused an alliance which was proffered to him by the marquis of T'ieh, and wedded finally a lady from a smaller and less powerful State. His counsellors all wished him to accept the overture of T'ieh, which would have supported him on his accession to the marquisate. As it turned out, he became mar-

quis of Ch'ung in B.C. 700; was driven out by a brother the year after; was restored in 696; and murdered in 694. He is known as duke Chao (昭).  The Preface says that in this piece the people of Ch'ung satirize Huan for his folly in not marrying a daughter of T'ieh.  But there is no indication of satire in the ode; and neither by incontinence nor violence can an explanation of the lines be given, which will reasonably harmonize with this interpretation.  I will not waste time or space by discussing the different exegeses, on this view, of Ying-teh and Yen T'uan. Dissatisfied with the old interpretation, Chao had recourse to his usual solvents, and makes the ode to be spoken by a lover about his mistress.  But the language is that of respect more than of love.
That beautiful eldest Käng
Is truly admirable and elegant.

There is the young lady walking [with him],
With a countenance like the ephemeral blossoms of the hedge-
As they move about,
The gems of her girdle- pendant tinkle.
Of that beautiful eldest Käng
The virtuous fame is not to be forgotten.

X. Shan yew foo-soo.

1 On the mountains is the mulberry tree;
   In the marshes is the lotus flower.
I do not see Tsze-too,
But I see this mad fellow.

We must take the piece as it is, and be content
to acknowledge our ignorance of the special
object of the author in it.

Ll. 1, 2, in both stts. 同行 must be taken
as in the translation, because of the 4th line. The
lady is seen first sitting in a carriage, and then
walking along the road. The latter, generally
and more correctly written with 草 at the top,
is, no doubt, one of the names, noted for the
beauty of its fugitive flowers. It has many
names—木柵欄桿 and 王蒸. It is also
called 日及, "the ephemeral," with reference
to the fall of its fine-petalled flowers in the
evening of the day when they open, and 草
"hedge, or hedge-plant," from its being much
used for hedges, especially in Hoo-nan and Hoo-
pih. I have combined these two names in the
translation. 英-華 "flower, or blossoms."

V. 3. 鏡璃—see on v. X. 1. 將將 is
intended to denote the tinkling of the gems.

Ll. 5, 6. The surname Käng indicates that
the lady was of Ts'e, and 且 that she was the
eldest daughter of the family. I must understand,
contrary to the opinion of Yen Ta-foo, that this
Käng is the same with the lady in the previous
lines. 都 means "of an elegant carriage (聞"

The rhymes are—fn. st. 1. 邑. 華. 瑚. 都.
cat. 3, 5, 1; 翔 姜, cat. 10; in 2. 行.

Ode 10. Aludio. A LADY Mocking Her Lover. This is Choo's interpretation of the
piece, but it is much devoured to. The
Preface says the piece is directed against the marquis Hwau— duke Ch'iu, who gave his condonance to men unworthy of it. The same difficulty attaches to this as to so many other of
the old interpretations, that makes the odes into riddles, which we are obliged, when the answer
2 On the mountains is the lofty pine;  
In the marshes is the spreading water-polygonum. 
I do not see Tsze-ch'ung,  
But I see this artful boy.

XI. T'o-h he.

1 Ye withered leaves! Ye withered leaves!  
How the wind is blowing you away!  
O ye uncles,  
Give us the first note, and we will join in with you.

2 Ye withered leaves! Ye withered leaves!  
How the wind is carrying you away!  
O ye uncles,  
Give us the first note, and we will complete the song.

has been told us, to pronounce to be very badly constructed ones.

Ll. 1, 2. In both stts. shu is evidently the name of a tree; but what tree is not well ascertained. Cho, following Maou, says it is the "small tree," but the best editions of Maou throw the "small" out of his text, — and with reason. Kwei Wan-ta'uhn (桂文燦; pres. dyr) has a long criticism which it is not worth while to repeat here, arguing that the mulberry tree is meant. 華 indicates that it is spoken of as in flower. 龍 is one of the polygonum, — the polygonum ospiniutum, called 'wandering,' from the way in which its branches and leaves spread themselves out. It has many names, particularly 紅花 and 水紅 from the reddish colour of the leaves. — The mountains and the marshes were all furnished with what was most natural and proper to them. It was not so with the speaker and his friends.

III. 4. Tsze-too is understood, in both interpretations, to be a designation expressive of the beauty of the individual to whom it is applied, derived from the Tsze-too referred to in Mem. VI. Pt. VII. 7, so that we might translate — I do not see a Tsze-too. Consistently enough with the character of the original, Choo understands that it was merely the beauty of the outward form which the speaker had in view. Most inconsistently with that character, the other interpretation renders it necessary to suppose the idea is of moral beauty or goodness. But if Tsze-too is thus to be taken as a metaphorical designation, so must Tsze-ch'ung in st. 2 be taken; and existing records do not supply us with any individual so styled before the date of the ode. Why should we think that the two are more than the current designations of two gentlemen, known to the lady and her lover, whom she calls, mockingly, 'foolish,' and 'an artful boy'? Maou takes the artful boy intended to be Duke Ch'uan, but even those who adopt his general view of the piece see the inexplicability of such a reference.

The rhymes are — in st. 1, Shu, Shu, Shu, and in st. 2, Shao, Shao, Shao.
XII. Kiaou Pung.

1. That artful boy!
   He will not speak with me!
   But for the sake of you, Sir,
   Shall I make myself unable to eat?

2. That artful boy!
   He will not eat with me!
   But for the sake of you, Sir,
   Shall I make myself unable to rest?

Ode 11. Metaphorical. An Appeal from the Interior Officers of Ch'ing to Their Superiors on the Bad Condition of the State.

This interpretation is a modification of that given in the 'Little Preface,' elaborated mainly by Yen Ts'an. Yen treats the ode as allusive, the first two lines introducing the exposition of the abnormal relations between the marquis Hwuh and his ministers, as indicated in the last two. This view cannot be sustained, and Yen himself is wrong in continuing to say that the piece is allusive. Choo sees in it the words of a bad woman soliciting the advances of her lover, and offering to respond to them. This does not appear, however, on the surface of the words.

We have already in ill. XII met with 伯父, in the sense which the characters have on Yin's view, while on Choo's we should have to translate the 3d line—'O Sir! O Sir!' It is not necessary here to follow Choo in the peculiar interpretation which he adopts of many of those odes of Ch'ing; where there is not more difficulty in following a more honourable one, it should be done.

II. 1, 2, in both stt. 孥 is used of a tree whose leaves are withered and ready to fall. Elsewhere, it is explained by 落 to fall. 漂 is cognate with 漂 in ill. IX. Mau says it is synonymous with 吹 in st. 1, and Choo takes it as equivalent to 飄, 'blown about.'

These two lines are metaphorical of the state of things in Ch'ing, all in disorder and verging to decay.

II. 3, 4. 伯父伯父—as in ill. XII.

The high officers of Ch'ing, we are to suppose, are thus addressed by those below them, who go on to exhort them to take the initiative in encountering the prevailing misgovernment, and promise to second their efforts. 倡 is 'to lead in singing,' and to take the lead generally.

The rhymes are—in st. 1; and in st. 2.

Cat. 6, t. 3; 吹、和; cat. 17; in 3, cat. 2.
XIII. K'ien chang.

1. If you, Sir, think kindly of me,
   I will hold up my lower garments, and cross the Ts'ien.
   If you do not think of me,
   Is there no other person [to do so]?
   You, foolish, foolish fellow!

2. If you, Sir, think kindly of me,
   I will hold up my lower garments, and cross the Wei.
   If you do not think of me,
   Is there no other gentleman [to do so]?
   You, foolish, foolish fellow!

posed to take "狂童" in the plural,—of "the crafty youths," the unworthy ministers who ruled in H'wan's court, and the "子" in L. 2 of H'wan himself, still dear to those who cared for the welfare of the State, so that in their anxiety for him they were hardly able to take their food or to rest. The editors think this gives a sufficient explanation of the piece. To my mind, the referring "狂童" in L. 1, and "子" in L. 2 to different subjects is unnatural and forced,—to get over a difficulty. At the same time Ch'ao's suggestion of L. 3, 4, which I have indicated by translating them interrogatively, goes on a far more conclusion as to the meaning of the whole.

The rhymes are in st. 1. 言,餐 cat. 14.

Old 13. Narrative. A LADY'S EMINENT DECLARATION OF HER ATTACHMENT TO HER LOVER. Here, as in most of the odes hereafter, Ch'ao and the critics of the old school widely differ. The Preface understands the piece as the expression of the wish of the people of Ch'ing that some great State would intercede to settle the struggle between the marquis H'wan and his brother Tuh. H'wan succeeded to his father in 766; and that same year he was driven from the State by his brother Tuh. In 704, Tuh had to fly, and H'wan recovered the Bannum, but before the end of the year Tuh was again master of a strong city in Ch'ing, which he held till 684. The old school holds that Tuh is "the madman of all mad youths" in the 6th lines, but how an interpretation of the other four lines, see to the view of the Preface, was ever thought of as the primary idea intended in them, I cannot well conceive. The Kang-he editors appeal to the use which is made of the ode in a narrative introduced into the Teo Ch'iem under X. v. 3, as a proof that, in the time of Confucius, it was not considered a love song. A minister of Ch'ing there repeats it to an envoy of Ts'ien, to sound him whether that State would stand by Ch'ing. Why might he not turn the piece in which a lady is sounding her lover to that application? It seems to me very natural that he should do so. "子" is the party whom the speaker addresses,—acc. to the old school, the chief minister of some other State; but this is quite inconsistent with the 人 and 子 in the 4th lines. Ts'ien and Wei were two rivers in Ch'ing. See them mentioned in Meng-tu IV. Pt. B. III. 1, in connection with towns over their separate streams, or a ford over their united waters after their junction. 且 at the end is the particle.

The rhymes are in st. 1. 畏,尾 cat. 12.

1. 11 in 3. 消,士 cat. 1, 2; in both 3.
XIV. Fung.

1 Full and good looking was the gentleman,  
   Who waited for me in the lane!  
   I repent that I did not go with him.

2 A splendid gentleman was he,  
   Who waited for me in the hall!  
   I regret that I did not accompany him.

3 Over my embroidered upper robe, I have put on a [plain] single garment;  
   Over my embroidered lower robe, I have done the same.  
   O Sir, O Sir,  
   Have your carriage ready for me to go with you.

4 Over my embroidered lower robe, I have put on a [plain] single garment;  
   Over my embroidered upper robe, I have done the same.  
   O Sir, O Sir,  
   Have your carriage ready to take me home with you.

Ode 14. Narrative. A woman regrets lost opportunities, and would welcome a fresh suitor. In the interpretation of this piece the old and new schools approach each other. The former finds in it a lady regretting that she had not fulfilled a contract of marriage; the latter, a lady regretting that she had not met the advances of one who sought her love. But there is nothing in the stanzas to indicate that there had been a previous contract of marriage between the lady and the gentleman who waited for her. Had there been so, the matter would have been out of her hands, and she could not have refused to go with him when he came in person for her. Choo's interpretation is the preferable. The imperial editors speak of the piece as, on either view, an illustration of the light and loose manners of Ching. With this ode before us, we need not to be stumbled at the view which Choo gives of several others in the Book.
XV  Tung mun cheh shen.

1  Near the level ground at the east gate,
Is the madder plant on the bank.
The house is near there,
But the man is very far away.

2  By the chestnut trees at the east gate,
Is a row of houses.
Do I not think of you?
But you do not come to me.

St. 1, 2. 丰 describes the plumpness and good looks of the gentleman; 昌, the richness and splendour of his appearance. 之 is the particle, giving a vividness to the description. 山 is the lane, or street, outside the house where the lady lived; 從, the hall, or raised floor, to which visitors ascended, as the reception-room. 送 and 將 are synonyms. —as in III. 1.

St. 3, 4. 衣锦羹衣, see on v. III. 1.

The 衣, or lower garment, is here introduced also, to vary the rhythm in the two st. Comparing this ode and v. III, we understand that it was the fashion of ladies, when travelling, to dress in the style described. 得兮伯兮 is here evidently equivalent to our “O Sir, O Sir,” or “any Sir.” The same mode of mentioning gentlemen, or speaking to them, is still common. Mau says the gentleman, who had previously come to meet her, in a lawful way, is intended; but the indecision of the 3d line is against this, and moreover, it requires us to construe 館 in the imperative mood. Mau’s construction makes the piece more licentious than Choo’s. Le Hoo (李黽) says: “The woman, having refused to go with her bridegroom, and yielded herself to another man, now wishes him to come for her again. This is a specimen of the manners of Ch’in.”

The rhymes are—In st. 1, 丰 in 2, 即 in 3, 殊 in 4, 衣 at cat. 15, 1. 1.

Ode 15. Narrative. A woman thinks of her lover’s residence, and complains that he does not come to her. In the interpretation of this, even more than of the last piece, there is an agreement.

Li. 1, 2. in both st. The east gate is that of the capital of Ch’ing,—the principal gate of the city. From the Tso Chuen, on the 4th year of duke Xin, we know that there was an open space about it, sufficient to receive a numerous assembly, which may explain the reference to the ‘level ground.’ 碇 is explained as ‘the levelling of the ground, and removing the grass.’ Sometimes it is used of ‘the level ground at the foot of an altar;’ but we must think here of a larger space. Near this was a bank (陂者曰阪), where the madder plant was cultivated. The 茅 with 萩草 has other names,—茅叢, 萩草, &c. On the space was also a road, along which chestnut trees were planted, and by one or more of them was a row of houses. 跬—行—列—貌 ‘the appearance of things in a row.’ In this row lived the object of the lady’s affection.

Li. 3, 4. The house was near, but the man was distant;—not really so, but as she did not see him, it was the same to her, as if he were far away. 即,—as in v. IV. 1.

The rhymes are—in st. 1, 均 at cat. 15, 1. 1.
1 Cold are the wind and the rain,  
And shrilly crows the cock.  
But I have seen my husband,  
And should I but feel at rest?

2 The wind whistles and the rain patters,  
While loudly crows the cock.  
But I have seen my husband,  
And could my ailment but be cured?

3 Through the wind and rain all looks dark,  
And the cock crows without ceasing.  
But I have seen my husband,  
And how should I not rejoice?

Ode 16. Narrative. A wife is comforted, under circumstances of gloom, by the arrival of her husband. I venture, in the interpretation of this ode, to depart both from the old school and from Choo. On the view of the former, the speaker is longing for 'superior men (君子) to arise and settle the disturbed state of Ching, men who should do their duty as the cocks in the darkest and stormiest night.—so that the place is abustle.' Choo thinks the speaker tells in it of the times of her meeting with her lover, and of the happiness their interviews gave her. It has been urged that on this view the allusion of 君子 is inappropriate, such a name being inapplicable to one indulging in an illicit connection. I have been led to the view which I have proposed, mainly by a comparison of the piece with II. III. This 君子 is there used of a husband, and the structure and sentiment of the two are very much akin.
XXVII. Te's K'en.

1 O you, with the blue collar,
   Prolonged is the anxiety of my heart.
   Although I do not go [to you],
   Why do you not continue your messages [to me]?

2 O you with the blue [strings to your] girdle-gems,
   Long, long do I think of you.
   Although I do not go [to you],
   Why do you not come [to me]?

3 How volatile are you and dissipated,
   By the look-out tower on the wall!
   One day without the sight of you
   Is like three months.

Ode 17. Narrative. A Lady mourns the INSENSIBILITY AND ABSENCE OF HER LOVER. She cannot adopt any other interpretation of this piece than the above, which is given by Choo. The old interpreters find in it a condemnation of the neglect and disorder into which the schools of Ch'Ieg had fallen. The attendance at them was become irregular. Some young men pursued their studies, and others played truant; and one of the former class is supposed to be here upbraiding a friend in the second. The imperial editors approve of this view, and say that Choo himself once held it; but the language of the ode is absurd upon it.

1. 2. In all the att. 纱 is the collar of the jacket or upper garment. 青 denotes a light green, or blue inclining to green, like the azure of the sky. The repetition of the term does not here, as often, give intensity to the meaning; see Ying-tah in be. Up to the time of the present dyn. students wore a blue collar, and the phrase 青衿 is a designation for a graduate of the 3rd degree. The gentleman spoken of in the piece was probably a student. 佩 is understood as worn at the girdle; and 青 is taken as descriptive of the color of the strings on which they were worn (士佩鱗短而佩短絹也, 故云青青, 青絹) 悠悠— as in l. 1. 2. 悠悠 expresses the idea of ’lightness in leaping about,’ 達 that of ’dissipation’ (放恣). Moso explains them both together as denoting the app. of coming and going. 閵 was a tower or lookout on the top of the city-wall,—a place where idle people were likely to congregate.

1. 2. 何, ‘why.’ 遂音—繼續其聲間 — ’to continue communication and inquiries.’ Moso explains 遂 by 嘗, ’to practise,’ and understands 音 of the lessons of music which the truant had learned at school! Even Yen Tseu, however, who adheres to the old interpretation, understands this phrase as Choo does—汝賓不繼聲以問我乎
XVIII. Yang che showy.

1. The fretted waters
   Do not carry on their current a bundle of thorns.
   Few are our brethren;
   There are only I and you.
   Do not believe what people say;
   They are deceiving you.

2. The fretted waters
   Do not carry on their current a bundle of firewood.
   Few are our brethren;
   There are only we two.
   Do not believe what people say;
   They are not to be trusted.

The rhymes are—in st. 1, 肘, 心音, cat.
7, t. 1; in 2, 鈲, 思來, cat. 1, t. 1; in 3, 逕, 月, cat. 15, t. 2.

Ode 18. Allusive. One party asserts good
faith to another, and protests against
people who would make them doubt each
other. The parties are we really cannot
tell. Ch'oo thinks, in his commentary on the
Shih (he has elsewhere expressed a different
view), that they are two lovers, warning each
other against some who were attempting to sow
doubt and jealousy between them. Mauz and
his school say the piece was directed against the
weakness of the marquis Hsu, and the
faithlessness of his officers and counsellors.
Both interpretations have difficulties, and it is
better not to insist on either, but to leave the
question as to the aim of the writer undetermined.

Li 1, 2, in both stn. See on vi. iv.

Li 3, 4, 终一既, as when it is followed by
且. We can hardly translate it. 赤, in the
2d tone, —'few.' 兄弟 would be very per-
plexing on Choo's view. He takes the phrase
as meaning relatives, and refers to a passage in
the Le Ko, VII. Pt. I. 17, where 兄弟 is used
for husband and wife, or the affinities formed by
a marriage. 人—他人, 'other men,' 'people.'

The rhymes are—in st. 1 (and in 2), 水, 弟
3, t. 2; in 4, 楚, 女女, cat. 5, t. 2; in 2, 薪
人信, cat. 12, t. 1.
XIX. Ch’iuh k’€ t‘ung mon.

I went out at the east gate,
Where the girls were in clouds.
Although they are like clouds,
It is not on them that my thoughts rest.
She in the thin white silk, and the grey coiffure,—
She is my joy!

I went out by the tower on the covering wall,
Where the girls were like flowering rushes.
Although they are like flowering rushes,
It is not of them that I think.
She in the thin white silk, and the madder-[dyed coiffure].—
It is she that makes me happy!

Ode 19. Narrative. A man’s praise of his own poor wife, contrasted with flattering relations. The ‘Little Preface’ says this place was devoted against the prevailing disorders, in consequence of which families were divided and scattered, and the people kept anxiously thinking how they could preserve their wives. The K’ang-ho editors rightly condemn this interpretation and approve of that of Choo, saying that the language of the ode is the reverse of what we should expect, if it had reference to contentions and abounding misery.

Li 1.2, in both st., 互 was an outer wall built in a curve from the principal one, in front of the gates, to which it served as a curtain or defense; 門 was a tower on this wall over against the gate. We are to understand that these terms belong to the east gate of st. 1. Choo takes the ‘like clouds’ as descriptive of the ‘beauty,’ as well as of the ‘number,’ of the ladies about the gate. 茶 is ‘a kind of flowering. rush,’ 野菅白華, and not the sow-thistles of il. X. 9. Choo seems to go too far in setting down all these ladies as of loose character.

It is enough to say their manners were free.

Li 3-6. 煎我思存—非我思之所存. ‘One of whom I think is not among them,’ or ‘they are not among whom my thoughts rest.’ I prefer the former construction. In st. 2, 且 is the particle. The 5th line is descriptive of the speaker’s wife in poor, unadorned dress. 純 is a fabric of thin silk, in its natural colour, undyed. 衣 is the upper garment. 帯 is a napkin or kerchief, frequently denoting a handkerchief or towel; here it seems to be used of a head-dress, the kerchief being employed for that purpose. The 5th line gives the meaning of the character, but without reference to this passage. 茶 denotes the colour of the kerchief, ‘light blue, with a whitish tint, like the colour of mugwort.’ 茶— as in XV. 1. We must bring on the 帯 of st. 1,
—here dyed with madder. 蚤— as in iii.

XIV. 1. 煎—云, and so read, is the particle. 煎— 業, ‘to rejoice,’ ‘have pleasure.’
XX. *Yao yew man to ao.*

1. On the moor is the creeping grass,
And how heavily is it loaded with dew!
There was a beautiful man,
Lovely, with clear eyes and fine forehead!
We met together accidentally,
And so my desire was satisfied.

2. On the moor is the creeping grass,
Heavily covered with dew.
There was a beautiful man,
Lovely, with clear eyes and fine forehead!
We met together accidentally,
And he and I were happy together.

The rhymes are—門, 雲, 雲, 存, 賞, 看, cat. 18; in 2, 清, 芸, 項, 蒼, 賞.

Ode 20. Narrative and allusive. A LADY MEETING WITH A MAN. This ode gives us a snapshot of a lady's life when she was young.

The Lady.

1. On the moor is the creeping grass,
And how heavily is it loaded with dew!
There was a beautiful man,
Lovely, with clear eyes and fine forehead!
We met together accidentally,
And so my desire was satisfied.

The rhymes are—門, 雲, 雲, 存, 賞, 看, cat. 18; in 2, 清, 芸, 項, 蒼, 賞.

Ode 20. Narrative and allusive. A LADY MEETING WITH A MAN. This is a piece of verse describing a lady's life when she was young.

The Lady.

1. On the moor is the creeping grass,
And how heavily is it loaded with dew!
There was a beautiful man,
Lovely, with clear eyes and fine forehead!
We met together accidentally,
And so my desire was satisfied.

The rhymes are—門, 雲, 雲, 存, 賞, 看, cat. 18; in 2, 清, 芸, 項, 蒼, 賞.

Ode 20. Narrative and allusive. A LADY MEETING WITH A MAN. This is a piece of verse describing a lady's life when she was young.

The Lady.

1. On the moor is the creeping grass,
And how heavily is it loaded with dew!
There was a beautiful man,
Lovely, with clear eyes and fine forehead!
We met together accidentally,
And so my desire was satisfied.

The rhymes are—門, 雲, 雲, 存, 賞, 看, cat. 18; in 2, 清, 芸, 項, 蒼, 賞.
Ode 21. Narrative. A FESTIVAL OF CHUN, AND ADVANTAGE TAKEN OF IT FOR LICORICE ADORATIONS. The old and new schools are, happily, agreed in their interpretation of this piece. Choo says there is an allusive element in it, but I am unable to perceive it. The introduction of it would only lead to perplexity.

1. The Tsin and the Wei
Now present their broad sheets of water.
Ladies and gentlemen
Are carrying flowers of valerian.
A lady says, 'Have you been to see?'
A gentleman replies, 'I have been.'
'But let us go again to see.
Beyond the Wei,
The ground is large and fit for pleasure.'
So the gentlemen and ladies.
Make sport together,
Presenting one another with small peonies.

方  "now;" an indication of time.

Choo (Hai Ying gives 瀑漸) says that the Shweh-wen, 汜漸, where漸 should, perhaps, be 漸, denotes 'the appearance of swollen waters.' The ode is understood to have reference to the 3d month of the year, when the streams were all swollen by the melting of the ice and snow. 瀑漸 is defined as 'the appearance of depth.'

Choo, is defined by 蔚, but we are not much helped thereby to an identification of the plant; for that term came into the names of a multitude of flowers. Williams says that it is a general name for gymnandrous flowers, and others with a single flower on a peduncle. The particular plant here intended is also called 'the fragrant grass,' but that name is also variously given. The stalk and leaf are like those of the 'marsh lily,' the joints are wide apart, and the stalk between them is red. The plant grows in marshy places, and near rivers, and rises to a height of 4 and 6 feet. The Fun-fraw long-wood gives 2 different names for it, one of them being 瀑漸 or 'child's chrysanthemum,' which I should have adopted, but that in the Japanese plates the plant plainly appears to be valerian, 蔚, vis. villous.

仁  a multitude. 視 says that the banks of the streams were 'full,' covered with the festive companies.
2 The Ts'in and the Wei
Show their deep, clear streams.
Gentlemen and ladies
Appear in crowds.
A lady says, 'Have you been to see?
A gentleman replies, 'I have been.'
'But let us go again to see.
Beyond the Wei,
The ground is large and fit for pleasure.'
So the gentlemen and ladies
Make sport together,
Presenting one another with small peonies.

II. 7-9. 且 (ka'yow) in II. 7 = 'that of the force of the,' but let us 'we.
We are to understand that these lines were spoken by the lady, as if they were preceded by another.

II. 10-12. 維 is here —於是; 'in this.'
I think we should take 士 and 女 in the plural, so that the conversation in 5—9, between one lady and one gentleman, is but a specimen of what was generally going on. 士 is here simply an initial particle. 相 in st. 2 is probably a mistake for 相 in st. 1.

結 is the small peony, Poemenia alpina.

'My gift,' = 'presenting it to one another.'

The rhythms are — in st. 1, 漢 葛 開 (and in 4), cat. 2; in 3, 清 盘, cat. 11; 漢.

Concluding note on the Book. Ch'iu Hsi says, 'The music of Ch'ing and Wei were noted for its licentious character; and when we examine the odes of the two States, a fourth only of the 80 pieces of Wei are of a low nature, while more than five sevenths of the 95 pieces of Ch'ing are so. Moreover, in the odes of Wei, the language is that of men expressing their feelings of delight in the women, and there is in many of them an element of satire and condemnation; whereas in those of Ch'ing we have mostly the women leading the men astray, and giving expression to their feelings, without any appearance of shame or regret. In this way the licentiousness of the music of Ch'ing was greater than that of Wei, and hence, the Master, in speaking of how a State should be administered (Ann. XVIII), warns against the music of Ch'ing only, without speaking of Wei, mentioning simply that in which what he condemned was most apparent.'

The language of Confucius, to which Ch'iu Hsi thus refers, is confirmatory of the view which he took of most of the odes of Ch'ing, in opposition to the interpretation of them in the 'Little Preface,' and by Mencius and his school. Yet Ts'in endeavours to meet this by saying that though the odes of Ch'ing of a low character, which we have in the She, are more than those of Wei, Confucius is speaking of the multitude of others which he excluded from his collection; — which is very unlikely.

The 9th ode and the 19th, however, stand out conspicuously among the others.
BOOK VIII. THE ODES OF TS’E.

1. Ke ming.

之光
既昌矣，匪東方明矣，匪朝月出。

1. 'The cock has crowed;
The court is full.'
But it was not the cock that was crowing;—
It was the sound of the blue flies.

2. 'The east is bright;
The court is crowded.'
But it was not the east that was bright;—
It was the light of the moon coming forth.

ODO I. Narrative. A model啃食器
STIMULATING HER HUSBAND TO RISE EARLY, AND
ATTEND TO HIS DUTIES. So far Chou and the
early critics agree in their view of this piece.
The Preface, however, refers it further to the
death of Duke Hsia (B.C. 824—841), who, it says,
was "licentious and indolent," so that this ode
was made to admonish him by a description of
the better manners of an earlier time. 

Chang agrees in this reference, for which there
is no historical foundation, but interprets differen-
tly the verses, as will be pointed out below.

2.1.1.2. Some lines are to be taken as
the language of the good wife, thinking it was
time for her husband to be stirring, and give
audience in his court. 

Chang is explained by 聚
'the complete.' It is a stronger term than
盛 of st.1.
子庶矣。且夢。子甘與薾薾。飛

3 'The insects are flying in buzzing crowds;
It would be sweet to lie by you and dream,
But the assembled officers will be going home.—
Let them not hate both me and you.

II. Seven.

1 How agile you are!
You met me in the neighbourhood of Naou,
And we pursued together two boars of three years.
You bowed to me, and said that I was active.

2 How admirable your skill!
You met me in the way to Naou.

Id. 3. 4. In the translation these lines are
from the writer of the piece. The lady was
wrong, and mistook the noise of flies for the
crow of the cock, &c.; but that only showed her
anxiety that the marquis should not be in bed
too long. Yin-shu takes the lines as the reply
of the marquis to the call in to get up.

The rhymes are—In st. 1: 呵 to 蓋; st. 2: 明, 昌, 明 to 光; st. 3: 匪, 蓋.

Ode 9. Narrative. Frivolous and Vain-
Glorous Compliments interchanged by the
Mounts of Te'e. The piece is of little value.
It is referred, in the Preface, to Duke Gao. Like
the last, and is said to be directed against his
immoderate love of hunting, which infected the
manners of the officers and people. Hwang
Wang (章潢; Ming dyn.) says, 'In the 1st
line of each stanza, the speaker praises another;
in the last, that other praises him; in the 3d, he
takes credit to himself and the other for ability.
The poet simply relates his words, without any
addition of his own;—a specimen of admirable
suave, through which the bosom manners of the
people of Te'e are clearly exhibited.'

LI. 1 and 4 in all the st. 身 (sense) is de-
fin'd as 'the app. of being nimble,' and the
meaning of 儲 is skin to it. There is the same
And we drove together after two males. 
You bowed to me, and said that I was skilful.

3 How complete your art! 
You met me on the south of Naon, 
And we pursued together two wolves. 
You bowed to me, and said that I was dexterous.

III. Choo.

1 He was waiting for me between the door and screen. 
The strings of his ear-stoppers were of white silk, 
And there were appended to them beautiful hwa-stones.

relation between 茂 and 好, and 昌 and 賢. 
The terms must all be taken of the skill and dexterity of the parties in driving their chariots and hunting.

Li. 3: 4. Naon was a hill in Tw'e, not far from the capital. 開 must be translated—'neighbourhood,' some point between Naon and the city. 昌—as in Li. VIII. 1.—expresses their urging on of their horses; and 得—逐—followed, 'pursued.' 爲 is explained by 銜三歲, 'a beast of three years;' in this sense the term is interchanged with 新, from which I render it by 'bees.' 牧—'males,' without saying of what animal.

The rhymes are—in 1, 遊, 萬, 異; in 2, 茂, 道, 牧, 好; in 3, 陽, 財, 產. cat. 14: in 2, 茂. cat. 3, 2, 7: in 3, 昌, 財, 產. cat. 10.

Odes 9. Narrative. A BRIDE DESCRIBES HER FIRST MEETING WITH THE BRIDEGROOM. The critics, old and new, suppose that the piece was directed against the illude of the practice which required the bridegroom, in person, to meet his bride at her parents' house, and conduct her to her future home. This does not appear, however, in the place itself, and indeed, there is nothing in it about a bride and bridegroom, though it is not unnatural to suppose that the speaker in it is a bride. Some suppose that we have three brides and as many bridegrooms; the latter all of different rank; but I prefer to think that the places where they meet, and the colour of the stones of the ear-stoppers, are varied simply to prolong the piece, and give new rhymes. We have found this a characteristic of many previous odes.

Li. 1, in all the att. 而 (of, 着) is defined as 'the space between the door and the screen (門屏之間) called also 宁. Passing round the screen, one would advance on to the 庭, the open court of the mansion, in front of the 堂, the raised hall, or reception-room, from which the chambers led off. The 而 is used simply as a final particle (句絕之首: Wang Yin-chü); and 乎 is a particle of admiration.
2 He was waiting for me in the open court.
   The strings of his ear-stoppers were of green silk,
   And there were appended to them beautiful yung-stones.

3 He was waiting for me in the hall.
   The strings of his ear-stoppers were of yellow silk,
   And there were appended to them beautiful ying-gems.

IV. Tung-fang the jih.

1 The sun is in the east,
   And that lovely girl
   Is in my chamber.
   She is in my chamber;
   She treads in my footsteps, and comes to me.

L. 2. 充耳.—see on v. 1. 2. We must understand the line of the strings or ribbons by
   which the ear-stoppers were suspended, which were called tas (緯) — in st. 1, of white silk, in
   2, of green; in 3, of yellow.

L. 3 is most naturally taken of the stones which
   formed the ear-stoppers, the use of iv. III.

2. 尚—加. ‘to add, or append to.’ 瑚—
   as in v. II. an adjective. It is commonly con-
   nected with the terms following, as a compound
   name of the precious stones used for the ear-
   stoppers. Many erroneously take those stones
   as belonging to the girtle-pendant.

The rhymes are—in st. 1, 著 素 華,
   cat. 6, t. 1: in 2, 庭 青 璞, cat. 11: in 3,
   堂 黃 英, cat. 10.
2 The moon is in the east,
And that lovely girl
Is inside my door.
She is inside my door;
She treads in my footsteps, and hastens away.

V. Tung fung ming.

1 Before the east was bright,
I was putting on my clothes upside down;
I was putting them on upside down,
And there was one from the court calling me.

2 Before there was a streak of dawn in the east,
I was putting on my clothes upside down;
I was putting them on upside down,
And there was one from the court with orders for me.

Ode 9. Narrative and metaphorical. The irregularity and disorder of the court of Ty"s. Matsu thinks that in the 3d stanza especially there is reference to the office of the clopsydra, who did not keep the marquis of Ty"s sufficiently informed of the time; but this is by no means apparent. The piece is evidently directed against the irregularity of the marquis' relations with his officers.

St. 1, 2. The officer, who, we must suppose, is the writer, was not inattentive to his duties; but was hurriedly making preparations to attend the morning audience, when a summons came to him,—all out of time. Tung-tah defines 瞳 "the rays of the sun," the first streaks of dawn. 衣裳, varied for the sake of the rhyme to 日之光氣, "the upper garment and the lower," "clothes." The anxiety of the speaker to be in time for the audience is graphically set forth by the 顚倒 producer, "to turn upside down." 公-公所, "the court;—see II. 3, et al."
3. You fence your garden with branches of willow,
    And the reckless fellows stand in awe.
He, [however], cannot fix the time of night;
If he be not too early, he is sure to be late.

VI. Nan shan.

1. High and large is the south hill,
   And a male fox is on it, solitary and suspicious.
The way to Loo is easy and plain,
   And the daughter of Ts'e went by it to her husband's.
Since she went to her husband's,
   Why do you further think of her?

Odes 8. Allusive. On the disgraceful connection between Wan Käng, the marquis of Loo, and his brother-in-law; against Seang of Ts'e and Hwan of Loo. There is a substantial agreement among the critics as to the intention of this piece, though they differ in the interpretation of several of the lines. In B.C. 708, Kwei, the marquis of Loo, known as duke Hwan, (鞍桓公), married a daughter of the House of Ts'e, known as Wan Käng (文姜). There was an improper affection between her and her brother; and on his succession to Ts'e, the couple visited him. The consequences were - incest between the brother and sister, the murder of the husband, and a disgraceful connection, long continued, between the guilty pair. The marquis of Ts'e is known in history as duke Seang (襄公). If we translate the verbs in the last time in the present tense, the time of the piece must be referred to the visit to Ts'e, before the death of the marquis of Loo. The first two st. are commonly taken as directed against duke Seang, and the last two as against duke Hwan. It is not worth the space to point out other constructions of the words, which slightly modify this view.

St. 1. "The south hill is the New hill (牛山) of Mendian, VI. Pt. I. VIII. 崔崔 describe its appearance as high and large. The allusion in it is understood to be to the greatness of the State of Ts'e. L. 3, see on v. IX. 1. 雄, properly the male of birds, is here used of a qua...
2 The five kinds of dolichos shoes are [made] in pairs, and the string-ends of a cap are made to match; The way to Loo is easy and plain, and the daughter of Ts'e travelled it. Since she travelled it, why do you still follow her?

3 How do we proceed in planting hemp? The acres must be dressed lengthwise and crosswise. How do we proceed in taking a wife? Announcement must first be made to our parents. Since such announcement was made, why do you still indulge her desires?
4 How do we proceed in splitting firewood?
Without an axe it cannot be done.
How do we proceed in taking a wife?
Without a go-between it cannot be done.
Since this was done,  
Why do you still allow her to go to this extreme?

VII. Foo t'ien.

1 Do not try to cultivate fields too large;—
The weeds will only grow luxuriantly.
Do not think of winning people far away;—
Your toiling heart will be grieved,

2 Do not try to cultivate fields too large;—
The weeds will only grow proudly,
Do not think of winning people far away;—
Your toiling heart will be distressed.

St. 4. Here another formality in contracting a marriage is mentioned, and illustrated by an indispensable condition in the splitting of firewood. This also had been complied with by the marquis of Loo; and as he had begun his marriage, so he should have continued it. 極

in the former stanza.

The rhymes are—in st. 1, 国, 聘, 致, 良, 類, 各, 與, 無, 任.
in st. 2, 有, 亦, 亦.

Odes 7. Metaphorical. THE FOLLY OF PURSUING OBJECTS BEYOND ONE'S STRENGTH. So, Choo. The Preface refers the piece to duke Siang, possessed by a vaunting ambition which over-leaps itself. It may be applied to the insane course which he pursued to acquire the foremost place among the States, but there is nothing in the language to indicate that it was in the first place directed against him.

1. 1. 2. In st. 1, 2, 無—mother, though we might also translate it as a simple negative—
"There is no such thing," &c. 田 (read zan, in 3d tone) is a verb,—to cultivate; 

in Shoo, XVIII. 21. Ying-ta, indeed, quotes that passage here as 田爾.

田, 母, 大, "large." Mou explains it by "large beyond measure," so that the labour put forth on it is inadequate to secure any return.

譚, see Man. VII. PaLI.XXXVII. 12. 驅驅
How young and tender
Is the child with his two tufts of hair!
When you see him after not a long time,
Lo! he is wearing the cap!

VIII. Looking.

Lin-lin go the hounds;—
Their master is admirable and kind.

There go the hounds with there double rings;—
Their master is admirable and good.

There go the hounds with there triple rings;—
Their master is admirable and able.

expresses the 'app. of luxuriant growth.' So

Len Ts'oo-k'lién says that both combinations give us to see the daintiest growing luxuriantly, to the injury of the good grain.

Li 3, 4. 遠人 'distant men,' are people removed from us so far as to be beyond our influence. 切切 and 恨相 (sok) express 'the app. of being grieved and distressed.'

St. 3. 鬢 and 髮 'young and tender-like.'

縑聚, 'to gather,' 角, 'a horn.' Yen-i-lun says, 'The hair of a child was gathered into two tufts, so as to have the form of the character 鬢: 突-忽, conveying the idea of suddenness and growth. 而然弁 is here simply 冠 'a cap,' worn by the youth grown up. In this st. we have an instance of natural and legitimate development, surely taking place,—in contrast with the fruitless strain and effort indicated in the other stanzas.

The rhymes are—in st. 1, 田人 (and in 2),
cat. 12, t. 1; 鬓, cat. 2; in 2, 梁侖 (prop. cat. 14), cat. 15, t. 3; in 3.
cat. 11.

Ode 8. Narrative. THE ABOMINATIONS OF PERNICIOUS HUNTERS. This piece is akin to ode 2. We are only to find in it the foolish estimation in which hunting was held in Ts's. The Preface makes it out, indeed, to have been directed against Duke Siang's wild addiction to hunting, and to set forth the sympathy which the people had with their good rulers of a more ancient time in their hunting expeditions (see Mun 1, Pt. II. ii. 6), as a lesson to him. This, however, is much too far-fetched.

L. 1, in all the att. 瀆 (more fully with 犬 at the side) is the name for a hunting dog (田犬). 令令 is intended to give the sound of the rings which the hounds carried at their necks. The Shuo-wén gives 令令, with 犬 at the side,—meaning 'strong.' 令令 a double ring, denotes a large ring carrying a smaller one attached; and 令令, a larger ring with two smaller ones attached. L. 2. The 人 is best taken of the owner of the hounds, and not of the hunters generally. 而且仁 see on vii. III. 1. Here, as there, the application of 仁 is an exaggeration. We may accept Moer's explanation of 由 by 好, 'good,' and of 傑 by 才, 'able,' 'talented.' Chao explains these terms by 'wildskirted,' 'berceled.'
IX. *Po* kou.

1. Worn out is the basket at the dam,  
   And the fishes are the bream and the *kwun.*  
   The daughter of Ts'e has returned,  
   With a cloud of attendants.

2. Worn out is the basket at the dam,  
   And the fishes are the bream and the tench.  
   The daughter of Ts'e has returned,  
   With a shower of attendants.

3. Worn out is the basket at the dam,  
   And the fishes go in and out freely.  
   The daughter of Ts'e has returned,  
   With a stream of attendants.

The rhymes are—in st. 1, 1, 16, 1; in 2, 1, 15; in 3, 1, 1.

Ode 8. Metaphorical. The bold incursions  
   of Wun Kwang in returning to Ts'e.  
   The Preface says, further, that the piece  
   was directed against duke Hwan of Loo, unable  
   to resist the seductions of her strange beauty.  
   Dow, again, says: ‘The piece is directed against  
   the son of Ts'ao Kwang, and the beauty  
   of the young woman makes him forget his  
   duties to his father.’ The former  
   is understood by the compiler of the  
   Text to mean the head, the latter the  
   waving of the head. The rhymes  
   are said to be those of a young lady  
   who loved her young man.
1. She urges on her chariot rapidly,
   With its screen of bamboos woven in squares, and its vermilion-coloured leather.
   The way from Loo is easy and plain,
   And the daughter of Ts'e started on it in the evening.

2. Her four black horses are beautiful,
   And soft look the reins as they hang.
   The way from Loo is easy and plain,
   And the daughter of Ts'e is delighted and complacent.

3. The waters of the Wan flow broadly on;
   The travellers are numerous.
   The way from Loo is easy and plain,
   And the daughter of Ts'e moves on with unconcern.

Ode 10. Narrative. THE OPEN SHAMELESSNESS OF WAN KIANG IN HER MEETING WITH HER BROTHERS. There is an agreement among the critics that this is the subject of the piece. Moon differs, however, from Choo in referring to the first two lines as an allusion to duke Seung, driving to the place of assignation; but even Yen Ta's agrees in this point with Choo. The ode has thus a better unity, and Seung had no need to cross the Wan.

St. 1. 載 is the initial particle—sa clinch. 薄薄 expresses the sound of the carriage driven rapidly, and so seeming to reach the ground lightly—sa in ili. X. 3. Here the screen is made of 繦, 'slender bamboo,' which were made or woven in squares. 隙 is the name for hides dressed and curried—leather. This was employed in the construction of the carriage, but for what part of it, it is difficult to say. In this case it was painted vermilion. As that colour was used in one of the carriages of the princes of States, Moos contends that the 1st and 2d lines should be referred to duke Seung; but there is no evidence that their wives might not ride in chariots of the same colour. 茨—nearly as in IV. 2. I follow Moos in taking 夕 as the time when Wan Kiang commenced her journey (自夕發至旦). Choo makes it the place where she had passed the night, as Lacharme translates, 'or diversae cognoscis in locut.'

St. 2. 滾 tells the black colour of the horses; Moos only says their rich and well-groomed appearance. 美貌 'the app. of beauty.' 漫流, acc. to Choo, 柔貌 'soft-like;' this gives a better meaning than Moos's 柔弟, 'mourners.'—Moos reads simply 爾爾 柔弟, 'pleased and easy,' setting forth the complacency with which Wan Kiang went on her way of vice.
4 The waters of the W án sweep on;
The travellers are in crowds.
The way from Loo is easy and plain,
And the daughter of Tʻeʻe proceeds at her ease.

XI. Eʻseay.

則藏兮。射尃汎兮。若揚兮。抑而昌。

1 Alas for him, so handsome and accomplished!
How grandly tall!
With what elegance in his high forehead!
With what motion of his beautiful eyes!
With what skill in the swift movements of his feet!
With what mastery of archery!

Stt. 3, 4. — see on Ana. VI. vii. The W án divided Tʻeʻe and Loo, and it was necessary that W án Kʻang should cross it. The app. of their flow, 彭彭 and 彭彭 both denote the multitude of the travelled on the way, whom the lady might have been afraid to face. But instead of this, she went on with unconcern, as described in the synonymous phrases with which the stt. conclude.

The rhymes are in st. 1, 薄, 蘆, col. 8, t. 2; in 2, 濟, 澱, 兄, col. 15, t. 2; 湯, 彭, 蘆, 翔, col. 10.

Ode 11. Narrative. LAMENT OVER DU H, NOTWITHSTANDING HIS BEAUTY.

The Preface and subsequent critics are, probably, correct in their account of this piece as referring to duke Chwang of Loo, notwithstanding his various accomplishments, yet allowing his mother to carry on her disgraceful connection with her brother, and himself joining the marquis of Tʻeʻe in hunting, oblivious of his mother's shame and his father's murder. Some say the piece should have a place in "Lessons from Loo"; but to this it is replied that here is the wisdom of Confucius, who would not directly publish the shame of his native State, and yet took care, by giving this and the other pieces about W án Shiang a place in the ode of Tʻeʻe, that the shame should not be concealed. All these odes, however, were, no doubt, written in Tʻeʻe. The point of this ode is found in the explanation with which all the stt. commence.

St. 1. — "Oh alas!" — an exclamation of lamentation. The prefixing of this to the praises which follow shows the writer's opinion of the deficiencies of Chwang's character, notwithstanding his various accomplishments. 昌, — as in II. 5. It covers all the lines that follow.

L. 2. — "also describes "the app. of Chwang's smallness.

L. 3. — like 和, and, 抑若, describes the beauty or elegance of the high forehead. 色, — as in IV. II. 2, et al. To account for this meaning of 色, Wang Tʻan says that the character may originally have been homophonous with it, and having the signification of
2 Alas for him, so famous! His beautiful eyes how clear! His manners how complete! Shooting all day at the target, And never lodging outside the bird-square! Indeed our [ruler's] nephew!

3 Alas for him, so beautiful! His bright eyes and high forehead how lovely! His dancing so choice! Sure to send his arrows right through! The four all going to the same place! One able to withstand rebellion!

L. 1. Choo defines 槍 here as 目之 動, 'the movement of the eyes,' and this we may accept, as the term would hardly be repeated with the same meaning as in the preceding line.

L. 5. 規 describes 'the app. of his artful and quick walk (巧趨),'—Choo says, 'as if he were on wings,' i.e. striding and graceful. L. 6. 'When he shoots, then he is skillful.'

St. 2. L. 1. 名, 'famous,' or rather 'worthy of fame,' is evidently like 昌, in st. 1, covering the rest of the stanza. This is decisive against Maou's definition of it as 目上貴名, 'above the eyes is called 名.' L. 2. I take 成 with Yen Ts'an, 三作, 'complete.' L. 4, 5. Ting-taoh observes that, at trials of archery, the parties engaged there discharged their arrows, each time four, and then stopped. The 'whole day' mentioned here is an exaggeration; what we are to think of is Chwang's skill, and the length of time for which he could exhibit it.

正 (lat. hono) denotes the square in the centre of the target, in the centre of which again was the figure of a bird called 義. L. 6. 诚, 'truly.' The 言 proves that the writer was a native of Twé; and by his words he relates a custom which was current, that Chwang was the son of duke Seang.
BOOK IX. THE ODES OF WEI.

I. Koh keu.

1. Shoes thinly woven of the dolichos fibre
May be used to walk on the hoarfrost.
The delicate fingers of a bride
May be used in making clothes.
[His bride] puts the waistband to his lower garment and the
collar to his upper,
And he, a wealthy man, wears them.
2 Wealthy, he moves about quite at ease,
And politely he stands aside to the left.
From his girdle hangs his ivory comb-pin.
It is the narrowness of his disposition,
Which makes him a subject for satire.

II. Hwun tsue-joo.

彼其之子。言采其桑。方。彼汾如。言采其桑。彼汾如。

1 There in the oozy grounds of the Hwun
They gather the sorrel.
That officer
Is elegant beyond measure.
He is elegant beyond measure
But, perhaps, he is not what the superintendent of the ruler's
carriages ought to be.

2 There along the side of the Hwun,
They gather the mulberry leaves.
That officer.

The rhymes are—in st. 1, 霹, cat. 10
服, cat. 1, t. 8; in 2, 提, 蕃, 刺, cat. 16, t. 3.

Odes 2: Allusive. AGAINST THE PARASITIC OFFICERS ON WELL. The argument
of this piece is akin to that of the last; only the "good" or wealthy man there appears
here as a high officer of the State. It belongs to the allusive class, and we are not to suppose
that the officer or officers spoken of actually did the things mentioned in the second lines, but
only that they did things which parallels performing such tasks might have done. If we
make 彼其之子 the subject of 采 as Kang-shing does, then the ode will be narrative.

Li 1, 2, in all the sst. The Hwun rises in the
pres. dia. of Tsing-lu. Han Chow. 剝

side)之蔽之 have a verbal force. 好人
一人 or 貴人, "a great or noble man," i.e., one occupying a high position in society.
Whatever poverty might justify, it was not for
one like him to be wearing clothes about in winter, or to put his bride to such tasks.

St. 2. 提提 is descriptive of "the gentlemanly ease" of the husband. The right was
the place of honour anciently in China; the husband therefore is represented as moving to
the left, to give the precedence to others. 提—see iv. III. 2. The man's name and dress in
public were such as became his position. The
facts in st. 1, however, showed a stiffness of
disposition in his family which made him a
proper subject for reprehension.
Is elegant as a flower.
He is elegant as a flower;
But, perhaps, he is not what the marshall of the carriages ought to be.

3 There along the bend of the Hwun,
They gather the ox-lips.
That officer
Is elegant as a gem.
He is elegant as a gem;
But, perhaps, he is not what the superintendent of the ruler's relations should be.

III. Yuen yew taou.

1 Of the peach trees in the garden
The fruit may be used as food.
My heart is grieved,
And I play and sing.
Those who do not know me
Say I am a scholar venting his pride.

The capital of Wei was near its junction with the Ho. The Mudurn says, "water plantago;" and Williams, "a marshy, grassy, and (?) climbing plant, with leaves like purslane, called, also cow's lips."
'Those men are right;
What do you mean by your words?'
My heart is grieved;
Who knows [the cause of] it?
Who knows [the cause of] it?
[They know it not], because they will not think.

2 Of the jujube trees in the garden
The fruit may be used as food.
My heart is grieved,
And I think I must travel about through the State.
Those who do not know me
Say I am an officer going to the verge of license.
'Those men are right;

英 in the sense of 'a man of ten thousand';
but the 如, and 如玉 of st.5, require the
meaning I have given.

L.6 公行—掌公之路車者—
as in the translation. 公行 is another name
for the same officer, as regulating the order of the
carriages (以其主兵車之行
列) 公族—掌公之宗族者
the superintendent of the branches of the
ducal family. There were, as we learn from the
Tso-chiu, such officers in the state of Tsin; and hence it is
contended that this place is really an ode of Tsin. But
there may have been officers so called in Wei, at an earlier time.
The appointment of them in Tsin took place 54
years after its extinction of the ancient Wei.
The 公族 were more honourable than the
公行. It seems very unnatural to refer the
53 and 6th lines to different subjects,—as Ho
Modal (何楷) does.

The rhymes are—in st. 1, 何, 莫, 度, 度;
路, cat. 5, 1.1; in 3, 方, 溪, 英,
What do you mean by your words?
My heart is grieved.
Who knows the cause of it?
Who knows the cause of it?
[They do not know it], because they will not think.

IV. Chih hoo.

I ascend that tree-clad hill,
And look towards the residence of my father.
My father issaying, 'Alas! my son, abroad on the public service,
Morning and night never rests.
May he be careful,
That he may come back, and not remain there.'

In 1.2 also, 之 may be taken as a particle.
歌 is distinguished from 諧 as 'singing with the accompaniment of an instrument, while the latter term denotes singing simply.' Standing alone, 諧 does not necessarily imply playing, as well as singing. 聊—as in vii. XIX. 1, 2; of 行國 indicates that the speaker thought of traveling about to dissipate his grief (出遊於國中以懸憂).

1.2—6. The speaker's dissatisfaction is perceived, but not understood. People say he is conceited and 聊極, without a well-balanced judgment, taking 聊 on this, according to Mani; or without any bounds to his condemnation of the government (so Chao). L1.7, 8 give their words directly. 彼人—these men,—meaning the conductors of the govt. is—to be right. 其 is a final particle, used in interrogations, to be distinguished from that in L.15 least one.

L.12. 覆 takes up the question in the preceding lines, as if it were said directly.—They do not know me, for—勿 is used as an indicative negative.—非 or 不亦 is a mere particle. Wang Yin-che makes a rule that 覆 preceded by 被 has never any substantive force.

The rhymes are—in st. 1, 棻 and 諧 (and in 2), cat. 1, 2, 11. In 2, 譟, 訪, 謂, 訴, 0, 1, 2.

Ode 4: Narrative. A young soldier on service solaces himself with the thought of home. The marquis D'Hervy-Saint-Denis, having translated into French Lechambe's very inaccurate Latin translation of this ode, proceeds to found on it some ingenious reflections on the unwarlike character of the Chinese. He finds it in it 'regret for the loss of the domestic hearth; the longing of a young soldier who ascends a mountain to try to discover in the distance the house of his father; a mother whom Sparta would have driven from its walls; a brother who counsels the absent one, not to make his race illustrious, but before every thing to come back.' 'We feel ourselves,' he adds, 'in I know not what atmosphere of quitterly and rural life.' The sentiment of the piece, however, should not make such an impression upon us. According
2 I ascend that bare hill,  
And look towards [the residence of] my mother.  
My mother is saying, 'Alas! my child, abroad on the public service,  
Morning and night has no sleep.  
May he be careful,  
That he may come [back], and not leave his body there!'  

3 I ascend that ridge,  
And look towards [the residence of] my elder brother.  
My brother is saying, 'Alas! my younger brother, abroad on the public service,  
Morning and night must consort with his comrades.  
May he be careful,  
That he may come back, and not die!'  

---

to the Preface, the service in which the young soldier was engaged was service exacted from Wei by a more powerful State, in which there was no room for patriotism, no opportunity for getting glory. The sentiment is one of lamentation over the poor and weak Wei whose men were from it to fight the battles of its oppressors.

L.1, in all the sist. 吾和即 are defined in the Urg-b, as I have translated them. Maou strangely reversed the definitions, and Choo followed him. I cannot but agree with Tung-tah in thinking that in Maou's account of the characters we have errors of transcription.

L.2. 勤 is properly 'to look up to,' and 
' to look out to,' or 'to look towards.'

L.3. 行役 'has gone away on service,' or 'is doing public service.' 季-少子, 'youngest son,' 'child. This term is appropriately put into the mother's mouth.

止息 'gets no rest.' The mother says, naturally again, 無寐 'gets no sleep.' 必偕—必與同役者偕.—as in the translation. This language is natural from the elder brother.

L.4, 5. 上—常, 'with the optative force of that term. 旅—之. It gives force to the verb. 迨—'still,' 'and so, notwithstanding.' It carries on the wish, and converts it into a hope. The Complete Digest says 勝—不能之詞 無止.—as in the translation, or according to a meaning of 之, to which Choo refers, 'not be taken prisoner.' 繼—繊其尺, 'cast away his corpse.'

Ye Man observes that we are not to suppose that the soldier ascended these different heights—the writer merely, as is usual in these odes, varied his terms for rhyme's sake.

The rhymes are—in st. 1. 塋, cat. 8, t. 2; 子—巳止, cat. 1, t. 2; in 2, 季—母, cat. 13, t. 3; in 3, 同—兄, cat. 10; 弟—同, cat. 10, t. 2.
V. Shih mou che keen.

1. Among their ten acres
   The mulberry-planters stand idly about.
   'Come,' [says one to another], 'I will return with you.'

2. Beyond those ten acres,
   The mulberry-planters move idly about.
   'Come,' [says one to another], 'I will go away with you.'

VI. Fah tan.

1. K'an-tan go his blows on the sandal trees,
   And he places what he hews on the river's bank,
   Whose waters flow clear and rippling.

Ode 5. Narrative. THE STRAINS OF THE PRESENT DAY OF WEI. The interpretation of this short piece is not at all difficult. Acc. to the Preface, it was directed against the times when the State of Wei was so much reduced by the loss of territory, that there was not room for the people to live in it. Acc. to Choo, on the other hand, a worthy officer, disgusted with the irregularities of the court, proposes to his companion to withdraw from the public service to a quiet life among the mulberry trees in the country. The old view seems to me the preferable.

L. 1. 桑者, p. 11--mulberry trees. The strains of the mulberry trees. 開闢 or 開闢, --as in the translation. Choo makes it, --'pacically or contentedly going about.' 泄泄 may be regarded as synonymous with 開闢. Mun. makes it mean, --'the app. of a multitude,' the people being too numerous for the space.

L. 3. is to be taken as the language of the mulberry planters to one another. They have no work to do, and think they may as well go home empty-handed, or go and amuse themselves in the neighboring lot. 行, acc. to Choo, --'the sign of the future.'
You sow not nor reap;—
How do you get the produce of those three hundred farms?
You do not follow the chase;—
How do we see the badgers hanging up in your court-yards?
O that superior man!
He would not eat the bread of idleness!

2. *K'an-* dun go his blows on the wood for his spokes.
And he places it by the side of the river,
Whose waters flow clear and even.
You sow not nor reap;—
How do you get your three millions of sheaves?
You do not follow the chase;—
How do we see those three-year-olds hanging in your court-yards.
O that superior man!
He would not eat the bread of idleness!

*Ode 6. Allusive. Against the Idle and Greedy Ministers of the State. Contrast between them and a self-sacrificing woodman.*
Ch'iu does not, in his work on the *She,* admit the etymological element, and place the lines from the 4th downwards into the mouth of the woodcutter, selecting himself under his toil, and with the results to which it might lead. The interpretation which I have given, more in accordance with the Preface, seems preferable; Ch'iu himself held it, when commenting on Meng-tzu, VII, Pt. 1, XXXII.

*Il. 1–2,* in all the sph. 坎坎 is intended to convey the sound of the woodman's blows;—like 丁丁 in I, VII, 檐—see on VII, III. 2.
The wood was prized for making carriages, and was specially good for the spokes and other parts of the wheels. 干—*a river's bank.*

*清—*as in VII, III. 沖直—the *rippling* appearance of the water;—its being *even* and unagitated;* 潮, the *rippling circles* caused by a slight wind. Ch'iu thinks the third line always describes the condition of the river,
K’an-kan, go his blows on the wood for his wheels,
And he places it by the lip of the river,
Whose waters flow clear in rippling circles.
You sow not nor reap;
How do you get the paddy for your three hundred round bins?
You do not follow the chase;
How do we see the quails hanging in your court-yards?
O that superior man!
He would not eat the bread of idleness!

VII. Shih shoo.

逝 肯 莫 貫 三 我 無 碩 磊 磊 磊
將 顧。我 女。歲。食 鼠。鼠

Large rats! Large rats!
Do not eat our millet.
Three years have we had to do with you,
And you have not been willing to show any regard for us.

A mill to carry away the wood which the worker's
toll produced. 穀 is used as 禾.

Li 4—7. 穀 is properly 'the spike' of grain,
and 程 the grain fit to be reaped. 程程 signifies the business of husbandry, but from the constat use and order of the terms, they have come to get the respective meanings in the translation. So in i. 6, 獵 and 獵 together denote hunting. 程 denotes the ground assigned for the dwelling of a farmer, and the land, or 100 acres, attached to it, so that we can render it here by 'farmer.' 取禾百 穀 攻

三百 穀 所 出 之 程. The 3 millions
of st. 8, are understood to refer to the sheaves or bundles in which the cut paddy was gathered (禾乘之數), and the bins (封) denote their round form) of st. 4, the repositories in which the grain was stored. 程 is a species of 糧; see on Ana. IX. xxviii. Here, as there, it might mean badgers' skin, but for the 程 and 程 below, Masson gives the former of these terms as meaning any animal of the chase, three years old. These four lines set forth the great revenues of the officers incuded in the office, acquired and enjoyed without any proper services performed for them.

Li 8, 9, return to the woodman, as truly a
superior man, earning his support.

素——['emptily,' or 'idle.' 餐食, 'to eat.'

The rhymes are—in st. 1, 穀千 無 程, 程, cat. 14; in st. 2, 餐食, cat. 1, t. 3; in st. 3, 程, cat. 13.
We will leave you,
And go to that happy land.
Happy land! Happy land!
There shall we find our place.

2 Large rats! Large rats!
Do not eat our wheat.
Three years have we had to do with you,
And you have not been willing to show any kindness to us.
We will leave you,
And go to that happy State.
Happy State! Happy State!
There shall we find ourselves right.

3 Large rats! Large rats!
Do not eat our springing grain!
Three years have we had to do with you,
And you have not been willing to think of our toil.
We will leave you,
And go to those happy borders,
Happy borders! Happy borders!
Who will there make us always to groan?

Ode 7. Metaphorical. Against the oppression and extortion of the government of Wei. The piece is purely metaphorical, the writer, as representative of the people, clearly having the oppressive officers of the govt. before him, under the figure of large rats. The Preface is wrong in supposing it to be intended directly against the ruler of Wei. It would serve as an admonition to him, but it would be too licentious if it designated him as the large rat.

Li. 1, 2. In all the att. 無一母, imperative.
The term 'millet' is varied by the others, merely for the sake of the rhythm.

Li. 3, 4. There must have been a reason for specifying 'three years,' so long, probably, had the ministers complained of being in office. Chinese 貫 by 習, "to practice," "to be accustomed to;" and 麥 by 事, "to serve." The translation gives the exact idea. 順一念, "to
think of,' 'to regard'; 彼—used as a verb, 'to show kindness to'; 勞—'to consider our toil.'

Li. 3, 6. 逝—a particle, as in iii. IV. —'to go away from,' 'to leave.' 'That happy land' was, probably, some neighbouring State, where there was kindly government.

Li. 7, 8. 爱—'there,' as iii. VI. 3, et al. 所—'our place,' i.e., our right place.

直, 'our right,' i.e., be dealt with righteously. 雠之曰號—號—呼, 'to cry out,' 'who will be our constant crying out?'

As Choo expands it—當復為誰而永號乎

The rhymes are—in st. 1, 鼠女女顧女土土所, cat. 5, t. 2: in 2, 鼠女女 (and in 3), 鼠女女, cat. 1, t. 3: in 3, 鼠女女, cat. 2.

Concluding Note on the Book. Yen Ts'ao calls attention to the fact that there are no licentious songs among the odes of Wei. The characteristics of excessive parsimony in the higher classes, and oppressive extortion practised by them on the people, leave no room for surprise at the early extinction of the State as an independent flot. The best pieces are IV. and VI.
BOOK X. THE ODES OF TANG.

I. Sih-tsin.

The cricket is in the hall,
And the year is drawing to a close.
If we do not enjoy ourselves now,
The days and months will be leaving us.
But let us not go to great excess;
Let us first think of the duties of our position;
Let us not be wild in our love of enjoyment.
The good man is anxiously thoughtful.

1

The ode of T'ang; Book X. of Part I. The ode of T'ang was the ode of Tain,—the greatest, perhaps, of the six of Chow, until the rise and growth of T'ain. King Chin, in B.C. 1106, invented his younger brother, called Shuh-yu (叔虞) with the territory where Yoon was supposed to have ruled; and the marquis of T'ang;—in the Douh. of T'a-yaun, Shan-se, the Shih retaining the ancient name. In the south of the territory was the river Tain (晉水), and Shih-foo (燮父), the son of Shuh-yu, gave its name to the marquisate. Choo He says that 'the soil was thin and the people poor; that they were diligent, thrifty, and plain in their ways, thinking deeply and forecasting characteristics which showed the influence among them of the character and administration of Yoon.' It is difficult to say why the name of the State, which had gone into disuse, was given to the collection of its poems. We should set it down, probably, to a fondness for ancient legends and traditions. The State of T'ain developed greatly, hewing the Ho as its boundary on the west, and extending nearly to it on the south and east.

Ode I. Narrative. The cheerfulness and discretion of the people of Tain, and their tempered enjoyment at the feasting season. The Preface refers the place to the time of the marquis Ho (僖侯; B.C. 836-822), who was too parsimonious, and did not temper his economy by the rules of propriety. This ode, therefore, it says, was made, through compassion for him, and to suggest to him to allow himself proper indulgences. But there is nothing in the language to make us think of the ruler of the State; we have only to see in it a pleasant picture of the manners of the people.

Li. 1—4, in all the sit. The 蟋蟀, no doubt, is the cricket. It has many names. In ch. 1, 5, it is said in the 9th month to be at the door, and in the 10th under the bed. By the door we must understand that of the household, so that the 門 is equivalent to the one here, and we conclude that the time intended is the 9th month, when the year had entered on its last quarter. 而 is used as a particle, synonymous with 遂. Choo defines it by 遂. 謀 and 睦.
2 The cricket is in the hall,
And the year is passing away.
If we do not enjoy ourselves now,
The days and months will have gone.
But let us not go to great excess;
Let us first send our thoughts beyond the present;
Let us not be wild in our love of enjoyment.
The good man is ever diligent.

3 The cricket is in the hall,
And our carts stand unemployed.
If we do not enjoy ourselves now,
The days and months will have gone by,
But let us not go to an excess;
Let us first think of the griefs that may arise;
Let us not be wild in our love of enjoyment.
The good man is quiet and serene.

2 The cricket is in the hall;
And the year is passing away.
If we do not enjoy ourselves now,
The days and months will have gone.
But let us not go to great excess;
Let us first send our thoughts beyond the present;
Let us not be wild in our love of enjoyment.
The good man is ever diligent.

3 The cricket is in the hall,
And our carts stand unemployed.
If we do not enjoy ourselves now,
The days and months will have gone by,
But let us not go to an excess;
Let us first think of the griefs that may arise;
Let us not be wild in our love of enjoyment.
The good man is quiet and serene.
II. Shan yüe ch’oo.

1. On the mountains are the thorny elms,
   In the low, wet grounds are the white elms.
   You have suits of robes,
   But you will not wear them;
   You have carriages and horses,
   But you will not drive them.
   You will drop off in death,
   And another person will enjoy them.

2. On the mountains is the k’au ou,
   In the low wet grounds is the nèw.
   You have courtyards and inner rooms,
   But you will not have them sprinkled or swept;
   You have drums and bells,
   But you will not have them beat or struck.
   You will drop off in death,
   And another person will possess them.

Ode 9. Allusive. The folly of not enjoying the good things which we have, and letting death put them into the hands of others. The Preface says that this piece was directed against the marquis Ch’in (H.C. 744–738), who could not govern the State well, nor use the resources which he had, so as to assure himself against the enemies who were plotting his ruin. I must believe, with Ch’oo, that such an interpretation is very wrong. He considers it himself to be a response to the previous ode, bringing in the idea of death, to remove all hesitation in accepting the counsel to enjoy them given. The two pieces would seem to have some connection.

1.1.2. In all the eleventh section is another name for the 桑, which is described as ‘the thorny

山有樃。隰有樃。子有車馬。弗駕弗馬。子有衣裳。弗曳弗揚。

山有樃。隰有樃。子有車馬。弗駕弗馬。子有衣裳。弗曳弗揚。
3 On the mountains are the varnish trees,
In the low wet grounds are the chestnuts.
You have spirits and viands;
Why not daily play your lute,
Both to give a zest to your joy,
And to prolong the day?
You will drop off in death,
And another person will enter your chamber.

III. Yang che shuy.

1 Amidst the fretted waters,
The white rocks stand up grandly.
Bringing a robe of white silk, with a vermilion collar,
We will follow you to Yuh.

Od. 2. Allusive. REBELLION PLOTTED AGAINST THE CHIEF OF K'OUH-YUH AND HIS PARTIANS. At the beginning of his rule, the marquis Chi'sen invested his uncle, called Ching-foo (成師), and Hwan-shuh (桓叔), with the great city of K'ouh-yuh, thus weakening greatly his own power; and from this proceeding there resulted long discord in the State of Tei. A party was soon formed to displace the marquis, and raise Hwan-shuh to his place. The piece is supposed in the Preface, and by Choo, to describe the movement for this object, the people declaring in it their devotion to the chief of K'ouh-yuh, who is intended by the 宛—
When we have seen the princely lord,
Shall we not rejoice?

2 Amidst the fretted waters,
The white rocks stand glistening.
Bringing a robe of white silk, with a vermilion collar,
embroidered,
We will follow you to Kaou.
When we have seen the princely lord,
What sorrow will remain to us?

3 Amidst the fretted waters,
The white rocks clearly show.
We have heard your orders,
And will not dare to inform any one of them.

子 of the first two stanzas. But, as a matter
of fact, the conspiracy against Ch’iuon was the
affair of a faction, and not shared in by the
mass of the people. I prefer, therefore, to adopt
the view of Yan ‘T’’an, that the piece describes
the plottings of conspirators in the capital of
Tain. The ‘we,’ the speakers, are only the
adherents of the conspiracy, and the 子 in 1.4 is
an emissary of Hwan-shuh, who is the
leader of 1.5. The object of the piece, therefore, was to
warn the marquis Ch’iuon of the machinations
against him. The K’ung-ho editors rather incline
in favour of this interpretation.

L.1.2—6 in sth.1,2. The robe described in 1.3
was one worn by the princes of States in sacrifi-
cing. It was an inner robe, studded of white
silk, with a collar which here called pah. On
this were embroidered the arms of authority,
and it was lined also with a hem or edging of
vermilion-coloured silk. Hwan-shuh had no
right to such a robe; and the people of the capital,
in saying to his emissary (子) that they would
go with one to Yuh, promise, in effect, to make
him the marquis of Tain. 防 was the name of a
town or city in the territory of K’ueh-yuh.

云 in 1.6 is the particle. In stanza 5, "we
have heard your orders," means the orders from
Hwan-shuh communicated to his partisans in
Tain.—Laeharme has erred egregiously in transla-
ting the 3d and 4th lines of sth.1.2, and the
3d line of sth.3.— Hominae simplex est in tabulis, in
seilibus quibus collare rubrum aedimus, &c., in
divinis, sic reminiscit se regposs Rouralecta.—Eyes
of emulous Imperators mundana, &c.
IV. "Teaou leaou.

且。遠條且。

碩大無朋。椒聊之實。蕃衍

其之子。

盈升。彼其之子。椒聊之實。蕃衍

且。遠條且。

1. The clusters of the pepper plant,
Large and luxuriant, would fill a pint.
That hero there
Is large and peerless.
O the pepper plant!
How its shoots extend!

2. The clusters of the pepper plant,
Large and luxuriant, would fill both your hands.
That hero there
Is large and generous.
O the pepper plant!
How its shoots extend;

V. "Chow-mow.

子良見何今在三東。星綸綸

良見何今在三東。星綸綸

1. Round and round the firewood is bound;
And the Three Stars appear in the sky.
This evening is what evening,
That I see this good man?

Ode 4. Allusive and metaphorical. Supposed to celebrate the power and prosperity of Hwan-shen, and to predict the growth of his family. The Preface gives this interpretation of the piece, and Choo allows, that he does not know to what to refer it.

LI 1, 2, in both the st. 椒 is the pepper plant; 聊 is to be taken as a mere participle.

蕃茂 'luxuriant; 昇廣 'wide; 'large. 兖 is a pint measure, and 蕃 is the two hands full. Both words express the great productiveness of the plant; and as Yen-chieh observes, it is folly to go about trying to determine the size of the old pint. Evidently there is a metaphorical element in the situation in these lines, and the two last.

LI 3, 4. 彼其之子 has often been met with. 碩 大 'intensify each other.' 頃 'poor; 篤 'thick; 'genius.'

LI 5, 6. 且 'as in iv. I, I, etc. It here gives the sentiment a tinge of regret.
O me! O me!
That I should get a good man like this!

2 Round and round the grass is bound;
And the Three Stars are seen from the corner.
This evening is what evening,
That we have this unexpected meeting?
Happy pair! Happy pair!
That we should have this unexpected meeting!

3 Round and round the thorns are bound;
And the Three Stars are seen from the door.
This evening is what evening,
That I see this beauty?
O me! O me!
That I should see a beauty like this!

The rhymes are— in st. 1, 背, cat. 6; 背, (and in 2), cat. 2, t. 1, in 2, 背, cat. 6, t. 3.

Ode 5. Allusive. Husband and Wife express their delight at their unexpected union. The Preface says that the piece was directed against the disorder of T'ai-hsin, through which the people were unable to contract marriages at the proper season assigned for them. Hence Mao would make it out that we have here the joy of husband and wife, as married at the fitting time, in contrast with the existing disappointment and misery. Ch'oo, on the contrary, says we have here simply the joy of a newly married pair. So far I must agree with Ch'oo; the joy indicated is not that of a past age, but of the time then being. The pair, however, would seem to revive in the realization of a happiness from which they had seemed detached.

L. 1 in all the scholiasts. 續繫 denotes the app. of the bundles bound or tied together.
VI. To too.

There is a solitary russet pear tree,
[But] its leaves are luxuriant.
Alone I walk unbefriended;—
Is it because there are no other people?
But none are like the sons of one's father.
O ye travellers,
Why do ye not sympathize with me?
Without brothers as I am,
Why do ye not help me?

There is a solitary russet pear tree,
[But] its leaves are abundant.
Alone I walk uncared for;—
Is it that there are not other people?
But none are like those of one's own surname.

The rhyme in st. 1 are—
<table>
<thead>
<tr>
<th>蕉</th>
<th>美</th>
<th>美</th>
<th>番</th>
<th>美</th>
<th>美</th>
</tr>
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Ode 8. Allusive. LAMENT OF AN INDIVIDUAL DESCRIBED OF HIS BROTHERS AND RELATIVES, OR FORBIDDEN BY THEM. A historical interpretation of the place is given, as we should have expected, in the Preface, which refers it to the marquis Ch'ao, opposed by his uncle of K-fsh-yu, and plotted against by other members of his House. This, however, is only conjecture. The words may have a manifold application.

1. 1, 2, in both att. - 杜—see on ii. V. 林 —特, 'the app. of standing alone.'有 is, I think, the descriptive, to be construed with 林.
O ye travellers,
Why do ye not sympathize with me?
Without brothers as I am,
Why do ye not help me?

VII. Kaou k'ew.

Lamb's fur and leopard's cuffs,
You use us with unkindness.
Might we not find another chief?
But [we stay] because of your forefathers.

Lamb's fur and leopard's cuffs,
You use us with cruel unkindness.
Might we not find another chief?
But [we stay] from our regard to you.

L. 1, in both stt.—See on vii. VI. The great officer, to whose territory the speakers belonged, is here indicated by his dress.  
and "are synonyms, signifying the cuff of the jacket." L. 3. Maow explains 自用, "to use." He also says that 居居 and 究究 are synonyms, denoting "the app. of evil intentions, and of want of sympathy."  
L. 4. These verses are not in the translation.

The rhymes are—In st. 1.  
Odo T. Narrative. The people of some great off. complain of the bad treatment of them, while they declare their loyalty. Choo does not attempt to interpret these verses, but dissent from the view of the Preface which I have followed.
Ode 8. Allusive or metaphorical. The Men of Ts'in, called out to warfare by the king's order, mourn over the consequent suffering of their parents, and long for their return to their ordinary agricultural pursuits. The piece is referred, we may presume correctly, to some time after duke Ch'iao, when, for more than 50 years, a struggle went on between the ambitious chiefs of K'ueh-yüeh and the marquises proper of Ts'in. The people were in the main loyal to Ts'in, and one king and another sent expeditions to support them. There were of course great trouble and confusion in the State, and the work of agriculture was much interfered with. K'ueh Ping-chang compares the ode with the 4th of last Book. The strength of the home feeling in the ancient Chinese appears in both pieces. Here, says K'ueh, 'the interest turns more on the destitution of the parents, because the illi- cal son of Wei could rely on his elder brother at home, to provide for the wants of the family.'

1. Su-chu, go the feathers of the wild geese,
   As they settle on the bushy oaks.
The king's affairs must not be slackly discharged,
   And [so] we cannot plant our sacrificial millet and millet;—
   What will our parents have to rely on?
   O thou distant and azure Heaven!
   When shall we be in our places again?

2. Su-chu, go the wings of the wild geese,
   As they settle on the bushy jujube trees.
The king's affairs must not be slackly discharged,
   And [so] we cannot plant our millet and sacrificial millet;—
   How shall our parents be supplied with food?
   O thou distant and azure Heaven!
   When shall [our service] have an end?
3 Suh-suh go the rows of the wild geese,
As they rest on the bushy mulberry trees.
The king's business must not be slackly discharged,
And [so] we cannot plant our rice and maize;—
How shall our parents get food?
O thou distant and azure Heaven!
When shall we get [back] to our ordinary lot?

IX. Woe.

1 How can it be said that he is without robes?
He has those of the seven orders;
But it is better that he get those robes from you.
That will secure tranquility and good fortune.

2 How can it be said that he is without robes?
He has those of the six orders;
But it is better that he get those robes from you.
That will secure tranquility and permanence.

position for it; and Choo thinks that the soldiers
introduce it in this position as metaphorical
of the hardship of their lot.

LII.—LIII. The 'king's business' was the op e
rations of his commissioners against K'An-yeh,
in which the men of Ts'ui were, of course, re
quired to take part. 酎 is defined as 'not
strong or durable,' and also by the
'developer,' 'slackly performed.' 酋 無
and 無 無 must here be construed as in the translation.

LII. LIII.—see on VI. II. 易, 'when,' as
in VI. II. 2. 其 must be translated 'in the 1st
person, or we might keep its demonstrative
force,—'when shall there be this, the getting
the [proper] place [for us]?' &c.

The rhymes are—at 1, 2, 3, &c.

Ode 9. Narrative. A REQUEST TO THE KEN'S
ENVOY FOR THE ACKNOWLEDGMENT OF DUKE
Woo as MARQUIS OF T'IN. In B.C. 678, the
struggle between the branches of the House of
X. Yeâu te chê too.

1 There is a solitary russet pear tree, 
Growing on the left of the way.
That princely man there!
He might be willing to come to me.
In the centre of my heart I love him,
[But] how shall I supply him with drink and food?

2 There is a solitary russet pear tree, 
Growing where the way makes a compass.
That princely man there!
He might be willing to come and ramble [with me].
In the centre of my heart I love him;
[But] how shall I supply him with drink and food?

Tien was brought to a termination, and Ching, 
sart of Kueh-yu; called after his death duke 
Ching (成公), made himself master of the 
whole State, 67 years after the investiture of his 
grandfather, Hwan-shu. It was an act of 
speltation, but the souther tribes the reigning 
king, He (僖王), and got himself acknow-
ledged as marquis of Tien. In this case we 
must suppose that an application is made in his 
behalf, by one of his officers, to an envoy from the 
court, for the royal confirmation. The daring 
of the application is equalled by the arrogance 
of its terms. Choo supposes the application 
was made directly by Woo himself, so that by 
the 子 of Li the emperor is meant. This is 
not likely. The remark of the Preface, that the 
place is expressive of admiration for duke Woo, 
is not worth discussion.

L.1, 2, in both st. The different ranks in 
ancient China were marked by the number of 
earrings, robe, &c., conferred by the king. 
The prince of a great State had seven of the 
symbols of rank or, as we may call them here, 
orders, on his robes: on the inner robe three; 
on the outer robe four. Those robes had pre-
viously belonged to the marquisate of Tien, which 
Woo had now seized; and he might have pro-
ceeded to assume them at once, but he pre-
ferred to get the sanction of the king to his doing 
so, because that would tranquilize the minds 
of men, and strengthen his own position. The 
prince of a State, when serving at court as a 
minister of the crown, held to be of lower 
rank by one degree; hence the seven orders of 
in st. 1 appear in st. 2 as only 6. 彼, as in the
translation; it is not a particle merely. 子—
‘you;’—spoke to the king’s envoy.

L. 櫟—煖. ‘warm;’ but Choo makes it 
一也就是 ‘long-lasting;’—in consequence, that is, 
of the thickness of the robes, and their good 
quality. Others give the character the meaning of 
‘tranquil;’ ‘secure.’

Both Maxon and Choo note that each stanza 
consists of three lines; but the rhythm shows 
that each should be arranged in 4 lines. 七兮 
and 六兮 forming lines themselves.

The rhymes then are—in st. 1衣衣 (and 
in 2); 椅, cat. 1, 11; 七密, cat. 12, 13; in 2, 六 
妙, cat. 5, 13.
XI. Koh sang.

1. The dolichos grows, covering the thorn trees;
The convolvulus spreads all over the waste.
The man of my admiration is no more here;—With whom can I dwell?—I abide alone.

2. The dolichos grows, covering the jujube trees;
The convolvulus spreads all over the tombs.
The man of my admiration is no more here;With whom can I dwell?—I rest alone.

3. How beautiful was the pillow of horn!How splendid was the embroidered coverlet!The man of my admiration is no more here;With whom can I dwell?—Alone [I wait for] the morning.

Ode 10. Metaphorical. Some one mourns
THE POVERTY OF HIS CIRCUMSTANCES, WHICH
PRESENTED HIM FROM GATHERING AROUND HIM
COMPANIONS WHOSE ADMIRATION. The Preface
finds in this a sense of duke Woo, who
did not seek to gather worthy officers around him.
Choo repudiates, correctly, such an
interpretation, and the King-ho editors make no
attempt to support it.
LL. 1, 2, in both str. L. 1,—see on the 8th ode. The 'left' of the road means the east.
周 is explained by 曲, 'a bend.' The way
went round the spot 周 楹之 栋, says Ying-tah.
Such a solitary tree would afford little or
no shelter, and so the speaker sees in it a
resemblance in his own condition.

LL. 8-9. 是 is an initial particle. We have
previously had 是 with the same pronunciation,
used in the same way; and Hsia Ying here
read 飲 and 食 are now both in the 3d
tone, with the meaning which I have given.
The rhymes are—3rd. 2, cat. 17; in 3, 周 楹
cat. 8, t. 1. The last two lines
do not rhyme, unless we make these in the
one stanza rhyme with those in the other.

Ode 11. Allusive and narrative. A wife
mourns the death of her husband, refusing
to be comforted, and will cherish his
memory till her own death. The Preface
says that the piece was directed against duke
Heen (宣公; B. C. 675—650), who occasioned
the death of many by his frequent wars. This
charge could, indeed, be made against him; but
there is nothing in the piece to make us refer it
to his time.
LL. 1, 2, in str. 1, 2. With the names 沈, 蒼, and
程 we are by this time familiar; 程 is a
convolvulus, probably the ipomoea procumbens, a
creeping plant abundantly in Hongkong, and
called by the common people, from the way
in which its leaves grow, 五爪龍 'the five-
clawed dragon.' 城 is in the sense of 陵城
'a place of graves.' These two lines are taken
by Mao and Choo as allusive; the speaker being
led by the sight of the weak plants supported by
the tree, ground, and tombs, to think of her own
4. Through the long days of summer,
Through the long nights of winter [shall I be alone],
Till the lapse of a hundred years,
When I shall go home to his abode.

5. Through the long nights of winter,
Through the long days of summer [shall I be alone],
Till the lapse of a hundred years,
When I shall go home to his chamber.

XII. Ts'ae ling.

Would you gather the liquorice, would you gather the liquorice,
On the top of Show-yang?
When men tell their stories,
Do not readily believe them;
Put them aside, put them aside.
Do not readily assent to them;

The speaker had not been long married.
Mama takes the pathos out of the stanza by explaining it of some ancient sacrificial usages.

St. 4, 5. The lady shows the grand virtue of a Chinese widow, in that she will never marry again. And her grief would not be assuaged. The days would all seem long summer days, and the nights all long winter nights; so that a hundred long years would seem to drag their course. The 'dwelling' and the 'chamber' are to be understood of the grave.

The rhymes are—in st. 1, 楚, 野, 虜, cat. 3, 5.

Ode 12. Metaphorical. Against giving ear to slanderers. This piece, like the last, is supposed to have taken place for its object; but such a reference is open to the same remark as there.
And, when men tell their stories, How will they find course?

2 Would you gather the sowthistle, would you gather the sowthistle, At the foot of Show-yang? When men tell their stories, Do not readily approve them;— Put them aside, put them aside. Do not readily assent to them; And, when men tell their stories, How will they find course?

3 Would you gather the mustard plant, would you gather the mustard plant, On the east of Show-yang? When men tell their stories, Do not readily listen to them;— Put them aside, put them aside. Do not readily assent to them; And, when men tell their stories, How will they find course?

L.1, 2. In all the stts. These lines are metaphorical of baseless rumours, carrying their refutation on the face of them. The plants mentioned were not to be found about Show-yang. That any one might know, and a person, asked to look for them on it, would never think of doing so. In the same way baseless slanders might, by a little exercise of sense and discrimination, be disregarded. The lines are in the imperative mood, but I have translated them interrogatively, the better to indicate their relation to those that follow. 諸—see on iii. XIII.
particle; unless, indeed, we take the two terms as a compound particle, as Wang T'ien-che says that 蓋亦 always is, and not attempt to translate them at all. 與—許, "to grant," "to approve of;" 從, "to follow," is here, both by Macu and Choo, explained by 聽, "to hearken to." 旅—as in ix. IV.

Li. 6—8. 然—"to account correct." Choo makes 人 the nominative to 吾. —"How will those men attain to spread their slanders?" I think we should take the whole of the 7th line as the subject. The meaning comes to the same.

The rhymes are—in st. 1. 茶, 嘉, 信, cat. 13, s. 1: in 3, 苦, 下, 與, cat. 5, s. 3; in 5, 諧, 東, 從, cat. 9; and in all the stanzas, 旅, 然, 燕, cat. 14.

CONCLUDING NOTE ON THE BOOK. As the omission in Book VIII. of all odes about duke Hwan was matter of surprise, so in this Book we must think it strange that there is silence about duke Wen, the hero of Tsin. In the odes, as we have them, there is a good deal that is pleasing, and has more than a local interest. The 1st, as a picture of cheerful, genial ways; the 8th, as an exhibition of filial regard and anxiety; and the 11th, as a plaintive expression of the feelings of a lonely widow, bear to be read and read again. The 2d, in the view which it gives us of death, and the 5th, in the joy which it describes of a union unexpectedly attained, have a human attraction. And in none of the others is there any of the lawlessness which defiles so many of the odes of Wei and Ch'ing.
BOOK XI. THE ODES OF TS'IN.

I. K'eu lin.

He has many carriages, giving forth their lin-lin; He has horses with their white foreheads. Before we can see our prince, We must get the services of the enmarch.

On the hill-sides are varnish trees; In the low wet grounds are chestnuts. When we have seen our prince, We sit together with him, and they play on their lutes. If now we do not take our joy, The time will pass till we are octogenarians.

The State of Ts'in took its name from its earliest principal city,—in the prov. dis. of Ts'ing-ch'wan (清川). Ts'ing-chow (秦州). Kan-suh. Its chieftains claimed to be descended from Ts'i, or Pit-yih (伯益). Shun's forsester, and the assistant of the great Ya in his labours on the deluge, from whom he got the clan-name of Ts'in (秦). Among his descendants, we are told, there was a Chung-kem (仲淹), who resided among the wild tribes of the west for the protection of the western borders of the kingdom of Shang. The sixth in descent from him, called T'ieh-koh (大騫), had a son, Fii-tso (非子), who had charge of the herds of horses belonging to king Hsiao (B.C. 908—884), and in consequence of his good services was invested with the small territory of Ts'in, as an attached State. His great-grandson, called Ts'in-chung, or Chung of Ts'in (秦仲), was made a great officer of the court by king Seoung, in B.C. 886; and his grandson, again, known as Duke Soeung (襄公), in consequence of his loyal services, in 796, when the capital of Chow was moved to the east, was raised to the dignity of an earl, and took his place among the great feudal princes of the kingdom, receiving a large portion of territory, which included the ancient capital of the House of Chow. —In course of time, Ts'in, as is well known, superseded the dynasty of Chow, having gradually moved its capital more and more to the east, after the example, in earlier times, of Chow itself. The people of Ts'in were, no doubt, composed of the wild tribes of the west, though the ruling chiefs among them may have come originally from the more civilized China on the east. The descent from Pit-yih belongs to legend, not to history.
亡逝者鼓子。既陨阪其其乐。今坐君杨桑。

3 On the hill-sides are mulberry trees;
In the low wet grounds are willows.
When we have seen our prince,
We sit together with him, and they play on their organs.
If now we do not take our joy,
The time will pass till we are no more.

II. See t'öeh.

于從親公在合孔鷹・鷹

1 His four iron-black horses are in very fine condition;
The six reins are in the hand [of the charioteer].
The ruler's favourites
Follow him to the chase.

Ode I. Narrative and allusive. CELEBRATING THE GROWING OPulence AND STYLE OF SOME LORD OF T'IN, AND THE PLEASURES AND FREEDOM OF HIS COURT. The Preface says that the lord of T'ien here intended was T'ai-chung, mentioned in the note above. Ch'ou, however, remarks that there is nothing in the place to make us refer to T'ai-chung. This is true; but we must believe it was made at an early period, when the Shu was emerging from its obscurity and weakness.

St. 1. 易, is defined as the title of many chariots. The character 今 was probably formed originally by 達, with the phonetic on the right. 達, here, - 額, forehead. The horses would have a white spot in their foreheads. 為君子 we are to understand the ruler of T'ien. ' 寺人, a progeny-officer. There were kinsmen about the court of Chou, though not in any great number. From the Tso-chuan we know that in the Ch'un-t'ae period, they were in the great feudal courts. The mention of one here, whose services were necessary to announce the wish of a high officer (such we must suppose the speaker to have been) to have an interview with the ruler, is intended to show that the court of T'ien was now assuming all the insignia of the other States of the kingdom.

St. 2, 3, II. 1, 2. Perhaps the allusion here is to indicate that as the hill-sides and low grounds had their appropriate trees, so music was appropriate to the court. 興, see vii. XV. 1. Here "hanks" however had better give place to "hill-sides." The Shu-shih defines the term by 山膏.

XI. 3, 4. Hwang Tsö observes on 易, that it is to be understood of the ruler and his guests; sitting together in the same apartment, but not of their doing so, shoulder to shoulder, without distinction of rank. We are not to suppose that the ruler and his guests played themselves on the instruments mentioned; the music was from the proper officers, an accompaniment of the feasting which was going on. 黃, see on xi. III. 1.

1, 5, 6. 易 makes the meaning of 易 plain enough. In x. I. 6, 易 is used of the passing away of the year. We might translate 易 by 'hereafter;' comp. 往者 in Men. VII. Pt. II. XXX. 9. I take as in x. I.

1, 5, 6. Eighty years old is called 老.

The rhymes are—(in st. 1, 鄰飾合, ma. 12, 1, 1: in 2, 梁粟堂, h. 3, 3; in 3, 桑楊黃亡, 9. 10.
2. The male animals of the season are made to present themselves, 
The males in season, of very large size. 
The ruler says, 'To the left of them;' 
Then he lets go his arrows and hits.

3. He rambles in the northern park; 
His four horses display their training. 
Light carriages, with bells at the horses’ bits, 
Convey the long and short-horned dogs.

Note 1. The text is descriptive of the colour of the horses. L2. Explain  his explanation. L3. The literal translation is: the end of an arrow, not the barb, as Williams says; so that he discharges his arrows.

Note 2. The scene is hereditarily synonymous with 围, ‘a park,’ though it is now confined mainly to the signification of ‘gardens.’ Ying-tah says that the difference between them was in their being enclosed, the 围 by a wall, and the 围 by a hedge or fence. L2.  

Note 3. ‘To put through their practice.’ The horses now went gently along, not driven about as in the chase, and displayed the skill with which they had been trained.
III. Seava jing.

1. There is] his short war carriage;
With the ridge-like end of its pole, elegantly bound in five places;
With its slip rings and side straps;
And the traces attached by gilt rings to the masked transverse;
With its beautiful mat of tiger's skin, and its long navies;
With its piebalds, and horses with white left feet.

When I think of my husband [thus],
Looking bland and soft as a piece of jade;
Living there in his plank house;
It sends confusion into all the corners of my heart.

Ode 2. Narrative. THE LORD OF AN OFFICER ASSERTS AN EXPEDITION AGAINST THE TRIBES OF THE WEST GIVES A Glowing description of his chariot, and praises himself, expressing, but without surmising, her own regret at his absence. The Preface says the piece is in praise of Duke Shang; which is altogether foreign to its spirit, though it may, or may not, have belonged to his time. He received a charge from king Ping to subdue the tribes referred to in it, and the struggle between them, and Tuin-long continued. Both the Preface and Choo suppose two speakers in each stanza, referring the 1st six lines to the followers of the officer, and the last four to his wife. This destroys the unity of the verses. They are, evidently, all the language of the wife, and we thus have in her a fine specimen of a Tuin manner, public-spirited and tender-hearted;—see Khang Ping-chang, ix. 36.

St. 1. 3. 戎 here denotes the ordinary war-chariot, called 'small,' to distinguish it from a larger one, which we shall by and by meet with. 史 is used in the sense of 輪, the boards forming the back and front of the carriage. They are called 'shallow' or short as we must translate, because the war chariot was much shorter than the carriage or wagon used for military purposes. The width of both was the same,—6 ft. 6 in.; but the latter was 9 ft. long, and the former only 4 ft. 4 in.

L. 2. 戬 was the end of the pole, where the yoke for the two inside horses was attached. It rose in a curve, like the ridge of a house (梁) and was bound in 5 places with leather, which gave it an elegant appearance. 梁 = ornamental bands of leather. L. 3. 'The slip (游 = moving) rings' were attached somewhere to the yokes of the inside horses, and the off reins of the outsiders were drawn through them, so that the driver could keep those horses in control, if they tried to start off from the others. 'The side straps,' it is said, were fixed to the ends of the yoke and the front of the carriage, running along the sides of the inside, and so preventing the other horses from pressing upon them. The force of the 3 cannot discover.—The student must bear in mind, that in those times the team of a chariot consisted of 4 horses, which were driven abreast or nearly so, and not yoked two behind and two in front. L. 4. 繼 means a trace (所以引). What is here spoken of are the traces attached in front to the yokes or breast of the outsiders, and behind to the front of the chariot. The places where they were so attached to the carriage were somehow masked or concealed (隠); the attachment (繫) was made by means of gilt rings. L. 5. 文苗 is the mat of tiger's skin which was spread in the carriage. 長 = long. For the sake of greater strength the nave of the wheels in a warchariot were made of extraordinary size. L. 6. 'Yoked in it are our piebalds,' &c. The terms descriptive of the horses are defined as in the translation.
2 His four horses are in very fine condition,
And the six reins are in the hand [of the charioteer].
Piebald, and bay with black mane, are the insides;
Yellow with black mouth, and black, are the outsides;
Side by side are placed the dragon-figured shields;
Gilt are the buckles for the inner reins.
I think of my husband [thus],
Looking so mild in the cities there.
What time can be fixed for his return?
Oh! how I think of him!

3 His mail-covered team moves in great harmony;
There are the trident spears with their gilt ends;
And the beautiful feather-figured shield;

L. 7—10. 孫 is the particle, "husband," as in l. 3. 君子— its in l. 8, and in the next st., increases the descriptive force of 溫. The tribes of the west lived in plank houses or log huts. The lady sees her husband in one, which he had taken, we may suppose, from the enemy. 心曲— "beads of the heart."

St. 3. 四牡—the horses were entire. 穴—and in II. 1. L. 3. 鴞 is "a red horse, with a black mane."

The outside ones, called 驅, were called "dragon," from having the figure of a dragon drawn upon them. They were set up in the front of the carriage, and helped to protect those in it from the missiles and arrows of the enemy.

L. 6. By 鐲 is meant the two inner reins of the outsides, which were attached by buckles (鍱—鍱之有舌者) to the front of the carriage, leaving only six reins for the driver to manage.

Li. 7, 10. 郭 may be taken of the cities or towns on the western border of Ts'in; or those of the western tribes. 方— 將—"there will be."

胡然— as in tr. III. 2.

St. 3. L. 1. 彈 has here the sense of "malled," the mail for the horses being made of "thin" plates of metal, scale-like. 羣— 和— "harmonious," referring to the union of their movements. L. 2. The ตาร sense is defined as "a three-cornered spear (三隅矛)," but it is figured as a trident. The end of its shaft (鍱) was gilt. L. 3. 伐 is here used in the sense of "shield," specifically one of middle size. The Shu-hsueh-wen gives the character as 伐 with 戈 on the right. 伐 denotes the feathers, which were fixed (Maun), or painted (Ching), on the shield. 有苑— described the effect as elegant (文貌). L. 4. 鍱 was the bow-case 舰.
With the tiger-skin bow-case, and the carved metal ornaments on its front.
The two bows are placed in the case,
Bound with string to their bamboo frames.
I think of my husband,
When I lie down and rise up.
Tranquil and serene is the good man,
With his virtuous fame spread far and near.

1. The reeds and rushes are deeply green,
And the white dew is turned into hoarfrost.
The man of whom I think
Is somewhere about the water.
I go up the stream in quest of him.

室'錦裘.—lit., 'engraved breasts.' Mou and Ch'oo take the phrase of the carved metal ornaments on the 'horns' breast-bands; but I agree with Yen T'wan that it is very unlikely the speaker should start off from the bow-case to the breast-bands of the horns, and then in the next line return to the bow-case again. We must take the phrase as descriptive of the ornaments on the front of the case.

L.5. 聲聲二弓—.rect二弓於
調中.'there were placed together two bows in the case,' L.6. The 錦 (composed elsewhere of 錦 and 必) was an instrument of bamboo, strapped to the bow when mistracing, to keep it from warping. It appears here, as so strapped to it with string (銜), and placed along with it in the case.

L.6-7. 當—as in III.XIV. 8. 穀穀 describes 'the tranquil serenity of the husband's virtue,' 當穀—'orderly.' Ch'oo Kung-t'ien says, 'The manifestation of his virtuous fame proceeded from the inside to the outside, from near to far. This is what is meant by its being an orderly man.'

The rhymes are—in st. 1, 收, cat. 3, t. 1; 收, cat. 4, t. 2; 收 (prop. belongs to cat. 4); in st. 2, 重手, prop. cat. 13; 重手, (this is very doubtful); 合銜 (prop. cat. 15). 在, cat. 7, t. 3; in st. 3, 鍾苑 (prop. cat. 14), cat. 12, t. 1; 鍾.弓, 鍾與 (prop. cat. 17), cat. 6, t. 1.

Ode 4. Narrative. Some one tells how he sought another when it seemed easy to find, and yet could not find him. This piece reads very much like a riddle, and so it has proved to the critics. The Preface says it was directed against Duke Shang, who went on his course to strengthen his State by warlike enterprises, without using the propitiations of Ch'oo, and so would be unable to conciliate it.

In developing this interpretation, on which the first two lines are allusive, Ch'ing Kang-shing makes 'the man' in the 3d line to be a man or men versed in the propitiations; Gou-yang and
But the way is difficult and long.
I go down the stream in quest of him,
And lo! he is right in the midst of the water.

2 The reeds and rushes are luxuriant,
And the white dews is not yet dry.
The man of whom I think
Is on the margin of the water.
I go up the stream in quest of him,
But the way is difficult and steep.
I go down the stream in quest of him,
And lo! he is on the islet in the midst of the water.

3 The reeds and rushes are abundant,
And the white dews has not yet ceased.
The man of whom I think
Is on the bank of the river.
Odys of Tsin.

I go up the stream in quest of him,
But the way is difficult and turns to the right.
I go down the stream in quest of him,
And lo! he is on the island in the midst of the water.

V. Chung-nan.

1. What are there on Chung-nan?
   There are white firs and sum trees.
   Our prince has arrived at it.
   Wearing an embroidered robe over his fox-fur,
   And with his countenance rouged as with vermillion.
   May he prove a ruler indeed!

2. What are there on Chung-nan?
   There are nooks and open glades.

Ode 5. Allusive. Celebrating the growing dignity of some rulers of Tsin, and
announcing, while praising, him. The place is akin to the first and second. The Poet
refers it to Tzu Shuang, who was the first of the chiefs of Tsin to be recognised as a prince of
the kingdom, and we need not question the reference.

L.1. In both st. 1. Chung-nan was the most
famous mountain in the old dominion of Chou,
lying south of the old capital of Hsao.—In the
pros. dep. of Ss-an, in Shien-ss. It came to belong to Tsin, when king Ping had granted to
duke Sising the old possessions of Chow. The
name is another name for the mountain to the
northeast of Tsin, "a kind of fir," distinguished by
the whiteness of its bark, and leaves, and affording
good materials for making chariots, coffins, &c.
Chou defines it by "the cornices of a hill," and
"open, level, places." It is hard to tell in what
the allusion in these two lines lies.

L.8. I construe 止 as the participle, and
suppose that the lines are descriptive of the
prince of Tsin's arrival in the neighbourhood
of the mountain, from a visit to the court of
Chow, or in some progress through his territories.
On L.4, st. 1, Ting-tah says that the prince of
a State wore a white fur-fur at the royal
court, and on his return to his own dominions
when he announced in his ancestral temple
what gifts he had received from the son of
Heaven; after which he no more wore it. The
same would probably be true of the dress men-
tioned in the corresponding line of st. 2. On the
不寿将佩绣缣至君忘。考将。玉裳。衣止。子

Our prince has arrived at it,
With the symbol of distinction embroidered on his lower garment,
And the gems at his girdle emitting their tinkling.
May long life and an endless name be his?

VI. Hwang nêwou.

者天。其悸。其穴。夫之特。此奄息。得止于棘。

交止黄鸟。交止百维子。谁鸟。

1 They fliy about, the yellow birds, And rest upon the jujube trees.

Who followed duke Muh [to the grave]?

Tsze-keu Yen-seih.

And this Yen-seih

Was a man above a hundred.

When he came to the grave, He looked terrified and trembled.

Thou azure Heaven there!

symbol of distinction, see the Shoo on IIiv. 4. Ying-sah, after Ch'ing, observes that as the symbol was represented on the lower garment, we are not to find two articles of array in this line. The 長衣 and the 繡裳 are merely variations of expression for the same thing. We have indeed, two articles in st.1, and we know that the embroidered robe was worn over the fur. 《詩》 on III.XIII. 2. 將
gives the sound of the germ.

L.8 expresses a wish, in which a warning or admonition is also supposed to be conveyed. The 其, as optative, may be pleaded in favour of the admonition in st.1, and K'anggan finds the same in 3, by taking 不忘 as 自始至終; 以王命為念, "from first to last, ever mindful of the king's orders." I prefer to take the 忘 passively. Elsewhere in

Pit. II. and III., we find 寿考 combined, in the sense of 'to live long.'

The rhymes are—in st.1, 梅裳—哉 cat. L.1.1.; in 2, 堂裳—將忘 cat. 10; 有止 may also be taken as rhymes in both stts., cat. 1, r. 2.

Oda 6. Allusive. LAMENT FOR THREE WORSHIPPERS OF T'AI WHO WERE BURIED IN THE SAME GRAVE WITH DUKE MUN. There is no difficulty or difference about the historical interpretation of this place; and it brings us down to the year B.C. 520. Then died duke Muh, after playing an important part in the northwest of China for 30 years. The T'ao-chuen, under the 8th year of duke Wan, makes mention of his requiring the three officers here celebrated to be buried with him, and the composition of the piece in consequence. The 'Historical Records' say that the barbarous practice began with duke Ching,
Tsze-keu K‘een-hoo.
And this Tsze-keu K‘een-hoo
Could withstand a hundred men.
When he came to the grave,
He looked terrified and trembled.
Thou art destroying our good men.
Could he have been redeemed,
We should have given a hundred lives for him.

VII. Shin fung.

1 Swift flies the falcon
To the thick-wooded forest in the north.
While I do not see my husband,
My heart cannot forget its grief.
How is it, how is it,
That he forgets me so very much?

he several stanzas; L. 8. 贽 gives the idea of 'standing out eminent,' 防, that of 'a dyke or bulwark,' 萬, that of 'a comstant.' L. 7,
8. 穴 is explained by 棺, 'the pit of a tomb.'

In understanding these lines of the victims themselves, Ch’ing is followed by Yen T’san in taking them of the spectators. The other view is more natural. L. 9. This line is equivalent to the lines in VIII. et al. The appeal is, literally, to 'that which is named the sky,' but we must understand really to the Power dwelling in the heavens. 煉 makes the accusative of the price which would all have wished to make their lives a hundred to give in exchange for him. But the construction is, perhaps, 'The price would have been of men a hundred.'

The rhymes are — in st. 1. 鯸, 息息特, 楝行, 行, 防. cat. 10; in st. 2, 虎, 虎, 虎, 虎. cat. 5, 1, 2. Also 當 and 天人身, in all the stt.

Odd 7. Allusive. A wife tells her grief because of the absence of her husband, and his forgetfulness of her. Such is the account of the piece given by Ch’ing, drawn from the language of the different verses. The face says it was directed against duke K’ung (B. C. 619—608), the son and successor of Muh, who slighted the men of worth who his father had collected around him, leaving the State without those who were its ornament and strength. But there is nothing in the piece to suggest this interpretation;—it is, indeed, far-fetched.

L. 1, 2, in all the sttt. 虎 expresses 'the sense of the rapid flight of a bird.' 晨風 is a name for the 鯸, which Williams calls 'a falcon, goshawk, or kite.' It is described as 'fulvous, with a short swallow-like neck, and a hooked beak; flying against the wind with great

如 兩 雲 羽 求 企
君 未 比 鬱 震 祥 者
此風 賢

何 鯸 心 子。見 林。彼 風。彼 風
戈修興王同與無壹之無衣。

1. How shall it be said that you have no clothes?
   I will share my long robes with you,
   The king is raising his forces;
   I will prepare my lance and spear,
   And will be your comrade.

2. On the mountain are the bushy oaks;
   In the low wet grounds are six elms.
   While I do not see my husband,
   My sad heart has no joy.
   How is it, how is it,
   That he forgets me so very much?

3. On the mountain are the bushy sparrow-plums;
   In the low wet grounds are the high, wild pear trees.
   While I do not see my husband,
   My heart is as if intoxicated with grief.
   How is it, how is it,
   That he forgets me so very much?

VIII. Woo e.
How shall it be said that you have no clothes?
I will share my under clothes with you.
The king is raising his forces;
I will prepare my spear and lance,
And will take the field with you.

How shall it be said that you have no clothes?
I will share my lower garments with you.
The king is raising his forces;
I will prepare my buffcoat and sharp weapons,
And will march along with you.

the places and circumstances proper to them, and
the different condition of the speaker.

The rhymes are—In st. 1, 林 (all through the 赤, 林 林 rhymes thus), cat. 7, 2.
I: in 2, 樁 (at the same time), cat. 2; in 3, 樁 樁, cat. 15, 13; also in all the att., 何, cat. 17.

Odes 8. Narrative. The people of Tu's
declare their readiness, and stimulate one
another, to fight in the king's cause. I can
gather no other meaning but the above, out of this
perplexing piece. The Preface says it is con-
demnatory of the frequent hostilities in which
the people were involved by a ruler who had no
fellow feeling with them; but I can see no trace
in it of such a sentiment. Some refer it to Tu's
death, others to K'ang, others to Chiwang. With
some it expresses condemnation; with others
praise. Evidently it was made at a time when
the people were being called out to the king's
service; and the loyalty which they had felt
when they were subjects of Chao, still asserted
its presence, and made them forward to take
the field.

Li. I. 2. In all the att. Here we have one of the
people stimulating another who had been ex-cons
arning to himself, perhaps, from taking the field on
the ground that he had but a scanty wardrobe.
The friend will share his own with him. 貢
is the term for a long robe or gown. The critical
all speak of it here as quilted. Choo, after
Ch'ing, defines it as in the translation. The
Shwoh-wan gives the character with 貢", at the
side, no doubt correctly.

Li. 3—5. 必 must be taken as the particle.
I translate both 義 and 義 by lance. The
former is said to have been of all spear-like
weapons the most convenient for use. It was 6
ft. 6 in. long, and you could pound, cut, strike,
and hook with it. The 6th here is said to have
been that used in the chariot. 16 feet long,
used both for thrusting and hooking. 甲
is the corselet, made in these days of leather.

兵 means sharp weapons generally. I take
兵, with Meon, in the sense of 匡, 'mate,'
'comrade,' like 作 in i. 1. 作, 'to rise to
action,' to take the field.

The rhymes are—in all the att. 衣師, cat.
14, 1. 11: in 1. 袍矛, 仇, cat. 2, 1. 1: in 9.
澤作, cat. 5, t. 3: in 3. 裝兵, 行.
cat. 10.
IX. Wei yung.

1. I escorted my mother's nephew,
   To the north of the Wei
   What did I present to him?
   Four bay horses for his carriage of state.

2. I escorted my mother's nephew;
   Long, long did I think of him.
   What did I present to him?
   A precious jasper, and gems for his girdle-verte.

X. K'eu'en yu.

1. He assigned us a house large and spacious;
   But now at every meal there is nothing left.
   Alas that he could not continue as he began!

2. He assigned us at every meal four dishes of grain;
   But now at every meal we do not get our fill.
   Alas that he could not continue as he began!

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ODES OF TS'IN.

IX. Wei yung.

玲瑰玉佩，
何以赠之。
悠尔我思，
送我氏于渭阳。

何以赠之。
路车乘黄，
曰至渭阳。

1. I escorted my mother's nephew,
   To the north of the Wei
   What did I present to him?
   Four bay horses for his carriage of state.

2. I escorted my mother's nephew;
   Long, long did I think of him.
   What did I present to him?
   A precious jasper, and gems for his girdle-verte.

X. K'eu'en yu.

乎不承权舆。
食不饱，于嗟。

1. He assigned us a house large and spacious;
   But now at every meal there is nothing left.
   Alas that he could not continue as he began!

2. He assigned us at every meal four dishes of grain;
   But now at every meal we do not get our fill.
   Alas that he could not continue as he began!

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Ode 9. Narrative. The feelings with which Hong K'ang escorted his cousin, Duke War, to Ts'In, and his parting gifts. Duke Hien of Ts'In had a daughter who became the wife of Muh of Ts'In, and was the mother of his son who became Duke K'ang. The eldest son and heir of Hien was driven to suicide by the machinations of an unworthy favourite of his father, and his two sons fled to other States. One of them, Chung-ung, afterwards the famous Duke Hie of Ts'In, took refuge finally in Ts'In, and by the help of Duke Muh was restored to his native State, and became master of it, after he had been a fugitive for 19 years. K'ang was then the heir-apparent of Ts'In, and escorted his cousin into the State of Ts'In when he undertook his expedition to recover it. These verses are supposed to have been written by him at a subsequent time, when he recalled with interest the event.
L. 1, 2, in both vii. The character 母 denotes a mother's
brothers, and 氏 will therefore be one
bearing this surname, and little removed from
them; here it is 'cousin.' Lacharme translates
it insinuus, which is here incorrect.

iii. 10. The north of a river is called
北，北。The capital of Ts'in at this time was Yang (陽), in
pref. dis. of Ying-ching, dep. Sze-han. The one
prince accompanied the other to the territory of
the pref. dis. of Ho-jang (咸陽). 纏

L. 2, 3, 4. We are not to understand
that the carriage was given by the prince of Ts'in. Such
a carriage the princes of States received from the
king. If Ch'ung-ssu succeeded, he would
have such a carriage as the marquis of Ts'in;
and now his cousin, anticipating his success,
gave him the horses for it. 璏

Williams says the 璏 was 'a kind of
jasper.' We cannot tell whether this jasper was
to be worn at the girdle- pendant, or whether it
was given in addition to the usual stones worn
there.

The rhymes are —perhaps, in both stanzas 氏
之 (not given by Twan): in 1, 色, 玉, cat.
10: in 2, 思, 佩, cat. 10, 11.

Od. 10. Narrative: Some parties complain
of the diminished respect and attention
paid to them. The Prose says the complai-
ners were men of worth, old servants of duke
Mu, in his attention to whom K'ang, his suc-
cessor, gradually fell off. It may have been so,
but we cannot positively affirm it. In the com-
mon editions, the stanzas are printed in 3 lines,
於我乎 and 無是乎 being each regarded
as one. Kou-shu observes that these expres-
sions can hardly be treated as separate lines.

In both st. 1, 1, 於我乎 is an excla-
ation, as 'for us,' as in the treatises of us,
大, 大. 飛巢 expresses 'the appear-
ance of being deep and wide.' The 飛
were vessels of reeds or wood, round outside,
and square inside, in which grain was set forth
at sacrifices and feasts. A prince, in entertain-
ing a great officer, had two of these dishes on the
table, or, as we should say, on the table, and the
dishes of meat and other viands corresponds.
Here there are 4 such dishes, intimating the
abundance of the entertainment which was pro-
vided.

L. 2. The student will observe the appropri-
estness of 素 in st. 1, and of 不 in 2.

L. 3. 恒, 恒, 'to continue.' 權興一
始, 'a beginning.' How the two characters
have this significance is attempted to be made
out in this way: 權 is the weight or stone
attached to a steel yard, and with a stick and
stone the first rude attempts at weighing were
made; 權 is the bottom of a carriage, and the
first attempts at conveying things were made on
a board. However this be, the two characters
are now recognized as meaning 'the beginnings
of things.'

Concluding Note on the Book. From the
first three odes, the fifth, and the seventh, we
get the idea of Ts'in as a youthful State, excelling
in its growing strength, and giving promise of
a vigorous manhood. The people rejoice in their
rule; wives are proud of their marital
display of their husbands, while yet they manifest
woman's tenderness and affection. The
sixth ode speaks what barbarous customs still
disguised the social condition; but there is in
the whole an auspice of what the House of
Ts'in became,—the destroyer of the effete
dynasty of Chow, and the establisher of one of
its own, based too much on force to be lasting.
Many of the critics think that Confucius gave
a place in his collection of odes to those of Ts'in
as being president of its future history.

The rhymes are—in st. 1, 河, 河, cat.
5, 4, in 2, 燕, 燕, cat. 5, 2. The 恒
in st. 2 rhymes with 1.
BOOK XII. THE ODES OF CH'IN.

I. Yuen-k'ew.

1. How gay and dissipated you are,
   There on the top of Yuen-k'ew!
   You are full of kindly affection indeed,
   But you have nothing to make you looked up to!

2. How your blows on the drum resound,
   At the foot of Yuen-k'ew!
   Be it winter, be it summer,
   You are holding your egret's feather!

TITLE OF THE BOOK.—The odes of Ch'in; Book XII. of Part I. Ch'in was one of the smaller feudal States of Chow, and its name remains in the dep. of Ch'in-chow (陳州). Ho-sun. It was a marquisate, and its limits traced their lineages up to the verge of historic times, and located of being descended from the famous emperor Shun, so that they had the surname of Kwei (槐). As the rise of the Chow dynasty, one of Shun's descendants, called Ngoh foo (胡公), was minister-in-chief to king Woo, who was so pleased with him that he gave his own eldest daughter (大姬) to be wife to his son Muan (滿), whom he invested with the principality of Ch'in. He is known-as duke Hoo (胡公), and established his capital near the mount called Yuen-k'ew, in the present district of Hwae-ning (淮寧), dep. Ch'in-chow. His marchiness is said to have been fond of witches and wizards, of singing and dancing, and so to have affected badly the manners and customs of the people of the State—a character of her, a daughter of king Woo, which perplexes many of the critics.

Ode 1. Narrative. THE DISSIPATION AND PLEASURE-SEEKING OF THE OFFICERS OF CH'IN. The Preface says the piece was directed against duke Yow (周, B.C. 296-254), and Mien interprets the as in st. 1 of him. Choo, however, says that there is no evidence of Yow's dissipation but in the bad title given to him after his death, and that 'he does not dare to believe' that the ode speaks of him. To make the refer to him supposes a degree of familiarity with his ruler on the part of the writer, which is hardly admissible. Yet we
3 How you beat your earthen vessel,  
On the way to Yuen-k'ew!  
Be it winter, be it summer,  
You are holding your egret-fan!

II. Tung mún che fun.

1 [There are] the white elms at the east gate.  
And the oaks on Yuen-k'ew;  
The daughter of Tsze-chung  
Dances about under them.

2 A good morning having been chosen  
For the plain in the South,  
She leaves twisting her hemp,  
And dances to it through the market-place.

may infer from st. 1, 1.4 that the subject of 
the piece was an officer, a man of note in the 
State, and a representative; I assume, of his 
class.  

St. 1. I have mentioned that Maou refers the 
子 to dahu Têw. Citing, however, it is 
addressed to some 'great officer,'—which is 
more likely. 湯 is taken as— 湯, 'dissipated,' 
'unruly.' Maou, after the U-ê-ya, understands 
宛丘 as 'a mound, high on the 4 sides, and 
depressed in the centre,' while Kwoh Pah gives 
just the opposite account of the name, as 'a 
mound rising high in the centre.' Evidently, 
however, we need not try to translate the words. 
Whatever was its shape, Yuen-k'ew was the 
name of a mound, similar, some say, the chief 
city of Chên, certainly in its immediate neigh-
bourhood, and a favourite resort of pleasure-
seekers.

St. 2. 艮, followed by the descriptive 其 
is intended to give the sound of the blows on 
the instruments. 乾坤 is a vessel of earthen-
ware. We find it used of a vessel for holding 
wine, and a vessel for drawing water. It is used 
also, as here, for a primitive instrument of 
music. 無冬無夏—無間 (or 與) 
冬夏—with the meaning I have given. 值 
—植, or 持, 'to hold in the hand.' We genera-
ly translate 植 by 'heron;' but according to 
Kwoh, who says that both from the crest and 
from the back arose a plume of long feathers, 
we must understand the bird here to be the Great 
White Egret (Ardea egretina). Those feathers, 
either single or formed into fans, were carried 
by dancers, and waved in harmony with the 
movements of the body.

The rhymes are—in st. 1, 灘, 上, cat. 
18; in 2, 深, 夏, 羽, cat. 6, t. 2; in 
3, 羽, 道, 飄, cat. 3, t. 2.

Ode 3. Narrative. WAKING ASSOCIATIONS 
OF THE YOUNG PEOPLE OF CHIN. The Preface 
says the piece was intended to express detrac-
tion of the lowd disorder of the State. 晟
The morning being good for the excursion,
They all proceed together.
'I look on you as the flower of the thorny malows;
You give me a stalk of the pepper plant.'

III. Häng min.

1 Beneath my door made of cross pieces of wood,
I can rest at my leisure;
By the wimpled stream from my fountian,
I can joy amid my hunger.

Ping-chung explains it of some celebration by
witches and wizards, of which I can discover no
trace in the language.

St. 1. Going out at the east gate; it would
appear, parties proceeded, to the mound of Yuen-
Kew, as the great resort of pleasure-seekers.

彬—彬。x. II. 11; 榜—see x. VIII. 1. The
Tse-chung was one of the clans of Chin, and
we must understand that a daughter of it
is here introduced. This is much more likely
than the view of Ching, who takes it as
—that man (男士). Indeed, we must take
子 as feminine, if the same person be the sub-
ject of the 3d line in st. 2. 榜榜 is explained
as—舞覘. The action of dancing.' The sub-
ject of this stanzas is subsequent to that in the
two others.

St. 2. 頻—善, 'good,' here—bright.
差 is explained by澄, 'to choose.' The dict.
does not apply to this passage, under the pronunciation of差 as 澄, which it cannot have here. 于 is
the expletive particle. L. 2, st. 2. Maou takes
原 as a surname or clan-name, and understands
the line—a lady of the Yuen clan, living in
the south. Gou-yung was the first to discord
this unnatural construction. 'The plain in the
south' was, probably, at the front of Yuen-Kew,
and to reach it, the parties went through the
city, and out at the east gate. In st. 3, 頻
must be taken as a compound particle; like
以 in: i. i., ii. 逝—往. 'to go,' —to
make the excursion. 頻—衆, 'all,' or, as
Ching says, 總, 'all together.' 頻—行.
to go.' Ill. 3. 4 in st. 3 give the words of some
gentleman of the party addressed to a lady.
There is a difficulty about them, because 1. 3 is
directly addressed to the lady, whereas 1. 4 is
narrative, unless 頻 be taken in the imperative
which no critic has ventured to do. I have
called 可 'the thorny malows,' after Mac-
hurst. This is, indeed, a literal translation of
another name for the same plant,—荆苦。
The figure of it is evidently that of one of the
sunflowers.

The rhymes are—in st. 1. 榜下, cat. 9, 2:
in. 3, 柔麻苦 cat. 16; Tsou also makes
原 rhyme here, by poetic license, but unneces-
sarily: in 8, 逝逝 cat. 8, 9; 榜—椒.

Ode 3. Narrative. THE CONTENTMENT AND
HAPPINESS OF A POOR ENGLISH. These simple
verses, sufficiently explain themselves. The Pro-
fessor, however, finds in them advice, thus meta-
aphorically suggested to duke Hsü (傳公, B.
C. 880—795), whom some one wished to tell that,
though Chin was a small State, he might find
it very easy to dispose of him. We need not
take that view, and go beyond what is written.

St. 1. 頻門 is an apology for a door.—one
or more pieces of wood placed across the open-
ing in a hut or hermitage. The meaning of
下 is not to be pressed. 榜逝—lit., 'root
2 Why, in eating fish, 
Must we have bream from the Ho? 
Why, in taking a wife, 
Must we have a K'ang of Ts'e?

3 Why, in eating fish, 
Must we have carp from the Ho? 
Why, in taking a wife, 
Must we have a Ts'e of Sung?

IV. Tung-min che ch'è.

1 The mout at the east gate 
Is fit to steep hemp in. 
That beautiful, virtuous lady 
Can respond to you in songs.

2 The mout at the east gate 
Is fit to steep the bokharia in. 
That beautiful, virtuous lady 
Can respond to you in discourse.

And so, one could be happy with a wife, though she were not a noble K'ang or Ts'e.

The rhymes are—in st. 1, 運, cat. 13, t. 1; in 2, 燕, cat. 10; in 3, 鯉, cat. 1, t. 2.

Odes 4. Allusive. THE PRAISE OF SOME VIRTUOUS AND INTELLIGENT LADY. Choo thinks that in this piece we have a reference to a meeting between a gentleman and lady somewhere near the mout at the eastern gate; but the K'ung-be editors remark correctly that there is nothing in the language indicating any undue familiarity. The Preface says it was directed
The moat at the east gate
Is fit to steep the rope-rush in.
That beautiful, virtuous lady
Can respond to you in conversation.

V. T'ung-mun che-yang.

On the willows at the east gate,
The leaves are very luxuriant.
The evening was the time agreed on,
And the morning star is shining bright.

On the willows at the east gate,
The leaves are dense.
The evening was the time agreed on,
And the morning star is shining bright.

against the times, and the writer is thinking of
the weak character of the ruler, and wishing
that he had a worthy partner, like the lady who
is described, to lead him aright. This view has
been variously expanded; but I content myself
with the argument of the piece which I have
given.

1. 2. In all the sit. From its association
with the east gate, the 池
池, here is understood
of the 城池, or most surrounding the wall.

城池 "to soak," "to steep." The stalks
of the hemp had, of course, to be steeped, prepara-
tory to getting the threads or filaments from
them. 畑 is described as "a species of hemp," a
personal, and not raised every year from seed.
In the Japanese plates, it is, evidently,
the bamboo, or stalk from which the grass-
cloth is made. The 畑 resembles the 茅
Strings, and cordage generally, could be made
from the fibre of the long leaf. It produces a
white flower.

Ode 8. Allusions. The failure of an ar-
risation. The old and new schools differ
here as they do in the interpretation of vii. XIV.
Here, as there, I prefer the view of Ch'ou.
Why should we suppose that there had been
any contract of marriage between the parties?
or embarrass ourselves with speculations as to
the time of the year for the regular celebration
of marriages?
VI. Moo min.

1. At the gate to the tombs there are jujube trees;
   They should be cut away with an axe.
   That man is not good,
   And the people of the State know it.
   They know it, but he does not give over;
   Long time has it been thus with him.

2. At the gate to the tombs there are plum trees,
   And there are owls collecting on them.
   That man is not good,
   And I sing [this song] to admonish him.
   I admonish him, but he will not regard me;
   When he is overthrown, he will think of me.

Both stanzas, , are synonymous expressions, denoting the dense and luxuriant appearance of the foliage.

The rhymes are—in st. 1, ; in st. 2, .

Ode 6. Allusive. ON SOME EVIL PERSON WHO WAS GOING ON OBSTINATELY IN HIS EVIL. The Preface gives an historical interpretation of this piece which Choo at one time accepted. It was directed, we are told, against To of Chin. This To was a brother of duke Hwan (B.C. 745–706), upon whose death, he killed his eldest son, and got possession of the State,—to come to an untimely and himself the year after. Yet the critics do not refer the third line directly to him, but to his tutor and guardian, who was unfaithful to his duty, and ruined the prince, who was naturally well inclined. The two first or allusive lines in the stanzas are explained so as to support this view, but it is too complicated. Choo did right in changing his opinion.

LI.1, 2, in both stt. Maou understands by "the gate at the path leading to the tombs," and this interpretation need not be questioned, though Wang Taow tries to make out that one of the gates of the capital of Chin was thus named,—"Tomb-gate." 斯, "to split wood," "to hop." 鴞, also called 鴞, appears to be the barn owl,—"a bird of evil voice." 集, "to collect." is the participle. The thorns about the gate of the tombs, and the owls collected on the plum trees, were both things of evilomen; and hence are here employed to introduce the subject of the ode.

LI 2. 夫 is here the demonstrative,—"this," the individual in the speaker's mind. The 'Complete Digest' says that "does not alter." That is the meaning, but we cannot define it by it. 誰 must be taken here as merely an introductory particle. The Uahn-ya says that 誰 is no more than "which." The wickedness of the person referred to was ingrained, had matured for long, and was now not
VII. Fang yōu ts'ōh ch'au.

1. On the embankment are magpies' nests;
   On the height grows the beautiful pea.
   Who has been imposing on the object of my admiration?
   —My heart is full of sorrow.

2. The middle path of the temple is covered with its tiles;
   On the height is the beautiful medallion plant.
   Who has been imposing on the object of my admiration?
   —My heart is full of trouble.

sense to shame. Ch'ing refers to the present oda (作此詩),—most naturally I think, to inform,—to admonish.

The rhymes are— in st. 1, 斯知, cat. 16, 1. 1; 已矣, cat. 1, 2. 2; in 2, 莘訥 (this rhyme, however, is attained by reading 諧 for 諧, the text is, no doubt, corrupted), cat. 16, 1. 2; 稲, cat. 5, 2. 2.

Odes 7. ALLUSIVE. A LADY LAMENTED THE ALEXANDER OF HER LOVER BY MEANS OF EIGHT TONGUES. The Preface says we have here 'sorrows on account of slanderous villains,' and goes on to refer the piece to the time of duke Seuen (宣公); B C. 591—547, who believes slanderers, filling the good man about his court with grief and apprehension. Much more likely is the view of Chao, that the piece speaks of the separation between lovers afflicted by evil tongues. He does not give his opinion as to the speaker, whether we are to suppose the words to be those of the gentleman or of the lady. In this I have ventured to supplement his interpretation.

In st. 1, 2 in both att. 防 and 邑 are taken by some as the names of places in Ch'ing. There might be places so styled, the speaker having in view what were known as 'the embankment' and 'the height,' but the spirit of the ode does not require us to enter on this question. 邑 (the radical is , not , as in Williams) = 'a mound.' Maca here simply explains 莘 as 'a grass or plant.'—It is different from the same character in II. 8. 9., and is figured as a pea.

The designation of the path in a temple from the gate up to the hall or raised platform; and of the tiles with which it was paved.—tiles of a peculiar and elegant make. I do not know where Williams got his account of the term as—a sort of tiles which is to be partly covered with other tiles, and in which lines are made. Maca explains 莘 as 'the ribbon plant.' The character is properly the name of the medallion pheasant (striped eagle), and the plant may have got its name from its resemblance to the neck of that bird. It should be written in the text with at the top. I cannot tell whether lies the point of the allusion in these lines to those that follow.

Li. 4. 譬—'to cover,' 'to impose upon.'

子美—see on x. XI, here—'my lover.' 初 and 悱 悱 are synonymous, denoting the app. of sorrow or trouble.

The rhymes are— in st. 1, 斯, 諧, cat. 16, 1. 2; in 2, 稲, 譬, cat. 16, 1. 2.
The moon comes forth in her brightness;  
O how lovely is that beautiful lady!  
How anxious is my toiled heart!

The moon comes forth in her splendour;  
O how attractive is that beautiful lady!  
How agitated is my toiled heart!

The moon comes forth and shines;  
O how brilliant is that beautiful lady!  
How miserable is my toiled heart!

Ode 8. Allsays. A gentleman tells all the excitement of his desire for the possession of a beautiful lady. There is no difference of opinion as to the character of this piece, only the Preface moralizes over it, according to its wont, and says that it was directed against the love of pleasure.

L.1, in all the att. 着 and 阳 both describe the bright, "white," light of the moon; and 照, its "enlightening." The speaker is supposed to be led on from his view of the moon to speak of the object of his affections.

L.2. 着 美 "beautiful," comp. 妾 in Men. VI. Pt. i. VII. 7. 妾 and 愕 are both explained by 好貌, "good, elegant-like," 燈, "bright," "brilliant." In this line we have the description of the lady.

L.3 is more difficult than the others. Moun interprets it as a continuation of the description of the lady, explaining 眼 遲, "bizarre," and understanding it of her movements. 眼, he says, denotes "the elegance of those movements." He does not touch the other lines, but Yen Ts'ou and other critics of the Mou school interpret them in the same way. Choe on the other hand interprets the line of the gentleman, as in the translation. 眼 has the meaning of 解, "to relieve," "to unify," and the other two characters describe his feelings towards the lady, pant up, and chain-bound, 眼 is expressive of their depth, and 眼 of their intensity, as if they were knotted together in his breast; 悔, of the grief with which they possessed him; and 天紹, of the sorrowful desire in which they held him fast.

L.4. describes the gentleman's feelings unable to compass the object of his desire, rising from the condition of sorrowful anxiety to that of misery.

The rhymes are— in st. 1. 着 傷 科 悔 (prop. cat. 3); in st. 2. 悔 悔 悔 (this character ought to be 悔. In the Mau, lye, 悔 and 悔 were constantly confounded), cat. 2.
IX. Choo-lin.

朝食於株，
乘我駕馬。
說於株野。
匪適株林。
從夏南。
胡為乎株林。

1 What does he in Choo-lin?
He is going after Hæ Næn.
He is not going to Choo-lin;
He is going after Hæ Næn.

2 'Yoke for me my team of horses;
I will rest in the country about Choo.
I will drive my team of colts,
And breakfast at Choo.'

X. Teih-p’o.

泗旁涉涕。
無為霑霏。
傷如之。
與荷有蒲。
彼澤之陂。

1 By the shores of that marsh,
There are rushes and lotus plants.
There is the beautiful lady—
I am tortured for her, but what avails it?
Waking or sleeping, I do nothing;
From my eyes and nose the water streams.

Odes 9. Narrative. The intrigue of Duke Ling with the lady of Choo-lin. Choo observes that this is the only one of the odes of Chin, of which the historical interpretation is certain. The intrigue of duke Ling (B.C. 512–508) with the lady Hæ makes the fifteenth narrative, perhaps, of all detailed in the Tso-chuen. She was one of the viscountesses; and the duke was killed by her son Hæ Næn, who was himself put to a horrible and undeserved death, the year after, by one of the viscounts of T’o-wo.

St. 1. We have here the people of China interesting, with基于 breath, the intrigue carried on by their ruler. Choo-lin was the city of the Hæ family, at the pres. dia. of Su-hwa (西華), dep. Ch’in-ch’ow. The question is put as to what the duke meant by being constantly at Choo-lin, and the answer is given that he was cultivating the acquaintance of Hæ Næn, the writer not daring to say openly, that the object of attraction was Hæ’s mother. The son’s name was Ching-shoo (徳舒), and his designation, Tae-nun.

St. 2. I think we should take these lines as spoken by the duke. The critics all refer them to the people, and interpret them as narrative; but the becomes in that case very awkward. 說—舍: to rest; hence meaning to pass the night, in opp. to 謂食; in 1.4. Mao, interprets of the 'horses of a great officer;' probably finding in 1.3 a reference to two officers of Ch’in, each of whom had an intrigue.
2. By the shores of that marsh
There are rushes and the valerian.
There is the beautiful lady,
Tall and large, and elegant.
Waking or sleeping, I do nothing;
My inmost heart is full of grief.

3. By the shores of that marsh,
There are rushes and lotus flowers.
There is that beautiful lady,
Tall and large, and majestic.
Waking or sleeping, I do nothing;
On my side, on my back, with my face on the pillow I lie.

at the same time with the lady; but it is simpler to suppose that the character is synonymous
with 魚. The stanzas indicate the frequency with which the duke sought the company
of his mistress.

The rhymes are—L. 1. 林南, cat. 7, t. 1; in 5, 魚野, cat. 6, t. 2; cat. 4, t. 1.

Ode 10. Allusive. A gentleman's admiration of and longing for a certain lady.
Choo observes that the piece is of the same nature and to the same effect as the 9th. It is
of no use seeking for a historical interpretation of it, as the Preface does, in the "led" ways of
duke Ling and his ministers.

LL. 1, 2. In all the six, 蕭 is here explained
by 蕭, 'a dyke,' 'an embankment;' but it is better to take it as the natural shooer.

The rhymes are—L. 1. 蕭荷, cat. 17; in 2, 蕭, cat. 14; in 3, 蕭荷, cat. 8; in 4, 蕭, cat. 2, 3, is supposed
to rhyme with the same character in L. 1.

Concluding note on the Book. The cases
of Choo are of the same character as those of
Wei and Ch'ing, and the manners of the State
must have been frivolous and lewd. Only in the
8th, 9th, and 6th pieces have we an approach
to correct sentiment and feeling. The 9th is the
latest of all the six in the Classic, as if the sage
had intended to represent duke Ling as the 9th
plus ulcers of degeneracy and infamy.
BOOK XIII. THE ODES OF KWÉI.

I. Kaoêu k'ēw.

1. In your lamb's fur you saunter about;
In your fox's fur you hold your court.
How should I not think anxiously about you?
My toiled heart is full of grief.

2. In your lamb's fur you wander aimlessly about;
In your fox's fur you appear in your hall.
How should I not think anxiously about you?
My heart is wounded with sorrow.

Titre of the Book.—Kaoêu k'ēw.

The ode of Kwéi; Book XIII. of Part I. Kwéi was originally a small state, in the prov. Cheing Chow (鄭州), dep. Kue-fung, Honan, or in others, in the prov. of Meih (密). Since dep. Its limits were Yun (雲), and claimed to be descended from Ch'uh-yung (祝融), a minister of the ancient emperor Chia-sen-shih. Before the period of the Ch'un-t'ieh, it had been extinguished by one of the earls of Cheing. The one, probably, who is known as duke Wu (武公; B.C. 770–743), and had become a portion of that state. Some of the critics contend that the ode of Kwéi are really odes of Ching, just as those of Pei and Yung belonged to Wei. It may have been so; but their place, away from Bk. VII., instead of immediately preceding it as Bk. III. and IV. do Bk. V., may be accepted as an argument to the contrary.

Ode 1. Narrative. Some officers of Kwéi lament. Laments over the frivolous character of his ruler, instead of attending to the duties of government. The Preface says further that the officer, rightly offended by the ruler's ways, left his service; but this does not appear in the place.

Line 1, 2. In all the states. A jacket of lamb's fur was proper to the prince of a State in giving audience to his ministers, but should have been changed when that ceremony was over. One of fox's fur was proper to him, when he appeared at the court of the king: but it was irregular for him to wear it in his own court. 追慕—as in vii. V. 9. 鳳翔—as in viii. X. 3, et al.

堂 is here the hall or State-chamber, to which the ruler retired, after giving audience to his officers, and where he transacted business with them. 有曜—有光: 'to have splendor,' l. s. 'to glisten.'
是中爾豈有日如羔膏。
悼心不出。

3 Your lamb's fur, as if covered with ointment,
Glistens when the sun comes forth.
How should I not think anxiously about you?
To the core of my heart I am grieved.

II. Soo kwan.

子同歸兮。

1 If I could but see the white cap,
And the earnest mourner worn to leanness!—
My toiled heart is worn with grief!

2 If I could but see the white [lower] dress!—
My heart is wounded with sadness!
I should be inclined to go and live with the wearer!

Ode 2: Narrative. Some one explores the
decay of filial feeling, as seen in the
project of the mourning name. Both Maou
and Choo quote, in illustration of the sentiment
of the piece, various conversations of Confucius
on the three years' mourning for parents;—
see Ana. XVII. xxii.

St. 1. 子—as in viii.2. It is here
defined from the Urb. by 幸 'fortunately,'
'luckily;' but it has also an optative or condi-
tional force. By the 'white cap' we are to un-
derstand the cap worn by mourners for their
parents at the end of two years from the death
(大祥之後), and which was properly

called 素冠. Maou supposes it was an-
other, called 繡冠, which was assumed in
the 18th month;—but this is not so likely. 繡
急; 'earnest,' 'forward.' 師人 is a
man earnest to observe all the prescribed forms
of mourning. 繡衣—紗帛, 'thin and
worn-like,' i.e., by grief and alasness. 服
—憂勞之服 'the app. of sorrow and
toll.'

St. 2. 素衣 was the proper accompaniment
of the 素冠. The skirt or lower robe was
then also of plain white silk. Ting-tsh observes
that 素衣, as the general name for any article
of dress, is here used for 素冠; for the sake of the
rhyme. 傷—as in II. III. 3. 聊—as in
III. XIV. 1, et al. 子 must here be translated
in the 2d person, meaning 'such a mourner.' The
同歸 expresses the speaker's love and admi-
niration of him.
3 If I could but see the white knee-covers!—
Sorrow is knotted in my heart!
I should almost feel as of one soul with the wearer!

III. Sih yêw ch'ang-ts'oo.

1 In the low wet grounds is the carambola tree;
Soft and pliant are its branches,
With the glossiness of tender beauty.
I should rejoice to be like you, [O tree], without consciousness.

2 In the low, damp grounds is the carambola tree;
Soft and delicate are its flowers,
With the glossiness of its tender beauty.
I should rejoice to be like you, [O tree], without a family.

3 In the low, damp grounds is the carambola tree;
Soft and delicate is its fruit,
With the glossiness of its tender beauty.
I should rejoice to be like you, [O tree], without a household.

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Ode V. Narrative. Some one, bearing under the oppression of the Government, wishes he were an unknown tree. The PREFACE says the piece was composed to indicate the writer's disgust at the immorality of his ruler. On this view, the 子 in the 4th line must be referred to the ruler, and the piece becomes satirical. In carrying out this interpretation, however, Maiss and his followers are put to such straits, that the K'ang-ho editors content themselves with giving Choo's view, and do not refer to the older one at all.
IV. Fei jing.

1 Not for the violence of the wind;
   Not for the rushing motion of a chariot;—
   But when I look to the road to Chow,
   Am I pained to the core of my heart.

2 Not for the whirlwind;
   Not for the irregular motion of a chariot;—
   But when I look to the road to Chow,
   Am I sad to the core of my heart.

3 Who can cook fish?
   I will wash his boilers for him.
   Who will loyally go to the west?
   I will cheer him with good words.

All the sit. The ch'eng-shih is also called
羊桃, *the gazelle's pouch.* I agree with
Williams in identifying it with the *mitches acrus.*
稽凝, *is explained as meaning 'soft and
plant-looking,' 'soft and delicate.' Lush Ke
says that 'the leaves of the plant are long and
narrow, its flowers of a purplish red, and its
branches so weak, that, when they are more
than a foot long, they go creeping along on the
grass.' 天 as 天意 in LV. 沃沃,
'bloomy-like.' The point of the ode is in the
4th line. So grew the plant in beauty and
grace;—it was better under such a govern-
ment to be a plant than a man.

懷之好音

The rhymes are—In st. 1, 狐, cat. 16
t. 11. In 2, 華, cat. 5, t. 11; in 3, 實.

Ode 4. Narrative and allusive. Some one
tells his sorrow for the decay of the
power of Chow. The difference between
Chou's view of this poem and that of the Preface
will appear in the interpretation of the phrase
周道.

St. 1, 2. 風發, 'a wind rushing forth,'—
a violent wind; 風飄, 'a wind whirling
about.' 假, 'the app. of a chariot driven
along furiously;' 假, 'the app. of one
driven irregularly.' 周道, 'the way to
Chow;' acc. to Chow; acc. to Mao, 'the way of
Chow.' On this latter view, the sorrow
which the ode expresses is because of the misgo-

gen of Kwi, contrary to the good rules of the
Chow dynasty. 顧瞻, however, agree better
with Chou's view, and the 3d line of st. 3 is
decisive in its favour. Mao defines both 假
and 假, 'to be pained,' 'exhausted.'

St. 3. It is certainly a homely subject which
the writer employs to introduce the expression
of his sympathy with the friends of Chow. 

*to boil or stew* — to cook. The 烹, was a deep pan or boiler without feet — see ii. iv. 2; the 饴 was a small of the same kind, larger at the mouth than at the bottom. 柴之, 'chose him,' i.e., cleansed for him. The capital of the western Chow lay west from Kwei; hence the expression 西歸: 怀安 'to cheer or comfort.' 音一詁, 'words.' The writer means, probably, this ode which he had made.

The rhymes are — in st. 1, 發偶恒 (prop. cat. 14), cat. 15, t. 3; in 2, 飄嘯甲, cat. 2; in 3, 燕音, cat. 7, t. 1.

**Concluding Note on the Book.** In these few odes of Kwei we have the picture of a small State, misgoverned and hastening to ruin. Disobedience, decay of filial affection, and oppression are sapping its foundations; yet there are men in it, who are painfully conscious of these evils, and see that the decay of Kwei is but a part of the general decay that is at work in the whole kingdom. Of the four odes the third has the greatest merit.

K'ang Ping-chang says, 'Kwei became a part of Ch'ing, at the time of king Ping's removal to the east. When duke Woo extinguished the independent existence of the State, these four odes were carried with king Ping to the east, and afterwards the Grand Recorder found them in the archives of the kingdom. Thus it was that Confucius was able, in his labours on the poems, to give them a place in the Classic. Ah! Kii (茲) and Kwei were both extinguished by Ch'ing; but while no odes of Kii remain, we have these four odes of Kwei. — Such was the good fortune of this State!'
BOOK XIV. THE ODES OF TS'AOU.

I. FOU-CHU.

The wings of the ephemeræ,
Are robes, bright and splendid.
My heart is grieved;—
Would they but come and abide with me!

The wings of the ephemeræ,
Are robes, variously adorn’d.
My heart is grieved;—
Would they but come and rest with me!

Title of the Book.—The ode of Ts'auou; Book XIV. of Po I. Ts'auou was a small State, corresponding to the pres. dep. of Ts'ao-chou, Shu-nin, having as its capital Ts'auou-k'wan, in the pres. dis. of Ting-t'ou (定陶). Its lords were earls, the first of them, Chin-loh (振鐸), having been a younger brother of king Woo. It continued for 646 years, when it was extinguished by the larger Sung.

Od. 1. Metaphorical. Against some parties in the State, occupied with frivolous pleasures, and oblivious of important matters. The Preface says the place was directed against Duke Ch'ao (昭公; B.C. 600-523), who indulged in a very glorious extravagance, and gave his confidence to mean and unworthy creatures. Many wish to interpret it on this view, and make it allusive; the second line being descriptive of the degeneracy of Ch'ao and his officers. There is nothing in the ode, however, nor in any existing records, to lead us to refer it to Duke Ch'ao; and Chao, therefore, gives the argument of it which I have proposed. On this view the place is metaphorical, and the first two lines belong to the title, which is the emblem of the parties intended.

Li 1, 2. in all the st. Williams says that the fou-chu is ‘a dung-fly,’ and Madurcall it ‘a sort of loafworm, or tumble-dung.’ The name originally was 浮游, ‘floating wanderer,’ and the gave place to 虫, only to make it clear that the character was the name of an insect. No doubt one of the loofworms is intended—narrow and long, the wing-case yellow and black, produced from dung and the ground, coming out in the morning, and dying in the evening. Though its wing-cases are so splendid, it is only an ephemeræ.
The ephemera bursts from its hole,
With a robe of hemp like snow.
My heart is grieved;—
Would they but come and lodge with me!

II. How-fen.

Ode 3. Allusive and metaphorical. Lament over the favour shown to worthless officers at the Court of T'ao, and the discourtesy of good men. The Preface refers this ode to the time of Duke Kung (共公: B. C. 651—637), and he was chargeable, no doubt, with the error which is here condemned, for we are told in the Tao-chuen, that when Duke Wan of Ts'in entered T'ao for B. C. 651, his condemnation of its ruler was based on the ground of its having about him 300 worthless and useles officers. It has been argued, however, that when Duke Wan specified the number of 'three hundred,' he was speaking from this ode, previously in existence. But we may contend, on the other hand, that it had only become current in the previous years of Kung.

St. 1. 候人 was an officer for the reception and convoy of guests or visitors. There were six of them of the 1st degree (上士), and twelve of a lower (下士), attached to the court of T'ao, with their attendants. The number at the court of T'ao was, therefore, smaller. 言 (2d tone) 据 to carry. 禮 (2d tone) 貫 to penetrate. 贯据 in v. VIII. 1. The second line is to be understood of the attendants of the officer. These all had their use, and from them the writer goes on to point out the useless favourites. 1. 2. as in vi. IV, but is here to be understood as the expression of contempt.
2 The pelican is on the dam,
And will not wet his wings!
These creatures
Are not equal to their dress!

3 The pelican is on the dam,
And will not wet his beak!
These creatures
Do not respond to the favour they enjoy.

4 Extensive and luxuriant is the vegetation,
And up the south hill in the morning rise the vapours.
Tender is she and lovely,
But the young lady is suffering from hunger.

III. *She-kw.*

1 The turtle dove is in the mulberry tree,
And her young ones are seven.
The virtuous man, the princely one,
Is uniformly correct in his deportment.

Hsing-tah observes that when the two terms are
to be distinguished, the former is the name of the article in sacrificial dress, and the latter, as
worn on other occasions. Great officers and
those of higher rank were entitled to this appendage to their dress. The '300' is not to be
pressed. It indicates the multitude of the 'creatures' spoken of.

St. 2. 3. The 鶅 is the pelican, called also
鵞鷤, and by other names. It is here
represented as sitting on a dam, contriving somehow
to get its food, without effort or labour of its
own—resembling the useless officers who had
their salaries and positions, without doing any-
thing for them. 稱 (30: noun)—'to weigh,'
hence meaning 'to balance,' 'to be equal to.'
遂 is here defined by 厚, and 'the favour'
which the 'creatures' enjoyed. 七其's
according to,' synonymous with
五. 4 is metaphorical—the first two lines, of
the number and forwardness of the 'creatures,'
the last two, of the men of worth, kept in
obscurity and poverty, or of the poor, weak
people, suffering from the misgovernment of the
State. These interpretations are forced out of
He is uniformly correct in his deportment,
His heart is as if it were tied to what is correct.

2 The turtle dove is in the mulberry tree,
And her young ones are in the plum tree.
The virtuous man, the princely one,
Has his girdle of silk.
His girdle is of silk,
And his cap is of spotted deer-skin.

3 The turtle dove is in the mulberry tree,
And her young ones are in the jujube tree.
The virtuous man, the princely one,
Has nothing wrong in his deportment.
He has nothing wrong in his deportment,
And thus he rectifies the four quarters of the State.

The turtle dove is in the mulberry tree,
And her young ones are in the jujube tree.
The virtuous man, the princely one,
Has nothing wrong in his deportment.
He has nothing wrong in his deportment,
And thus he rectifies the four quarters of the State.

The words: but we must be content with them.

Our text is taken to denote the app. of vegetables, luxurious and abundant.

A simile is taken of vapours or clouds.

But it is not necessary to understand here that the lady is married.

The epithet is given to the antecedents.

The rhymes are as in st. 1. "Chang," cat. 16, t. 3; in st. 2. "Chen," cat. 1, t. 3; in st. 3. "Sze," cat. 4, t. 3; in st. 4. "Shih," cat. 15, t. 1.

Ode 3. Allusive. The praise of some one, some lord, probably, of Tsâu, uniformly of virtuous conduct and of extensive influence. As to the prefixed, the praise in this piece is of some early ruler of Tsâu, who is celebrated by way of contrast with the very different characters of the writer's time. But we can gather nothing of this from the language of the piece:—use from history.
万年不入人是人是子在榛。

4. The turtle dove is in the mulberry tree,  
And her young ones are in the hazel tree.  
The virtuous man, the princely one,  
Rectifies the people of the State.  
He rectifies the people of his State:—  
May he continue for ten thousand years!

IV. Hēa ts'even.

念彼京周。  

1. Cold come the waters down from that spring,  
And overflow the bushy wolf's-tail grass  
Ah me! I awake and sigh,  
Thinking of that capital of Chow.

2. Cold come the waters down from that spring,  
And overflow the bushy southernwood.  
Ah me! I awake and sigh,  
Thinking of that capital of Chow.

The rhymes are—In st. 1, 七, 一結  
cat. 13, 1, 3; in 2, 開, 綿, 棉麟, cat. 1,  
1, 1: in 3, 鳳式, 式國, cat. 1, t. 3; in 4,  
榛, 人, 人年, cat. 12, 1, 1.

Ode 4. Metaphorical-allusive. The misery  
and misgovernment of Ts'ao'g makes the  
writer think of Chow, and of its former  
vigour and prosperity.

The passage (formed from ⁷) is descriptive  
of the coolness of the waters.  
下泉—descending spring,' i.e., a spring  
whose waters flow away downwards. Both  
Menc and Choo seem to take ⁷ as—'bushy  
grass.' The passage (formed from ⁷) is  
explained by some as 'blasted ears of grain,' but it is better
3 Cold come the waters down from that spring,
And overflow the bushy divining plants.
Ah me! I awake and sigh,
Thinking of that capital-city.

4 Beautifully grew the fields of young millet,
Enriched by fertilizing rains.
The States had their sovereign,
And there was the chief of Seun to reward their princes.

taken as a kind of weed or darnel. I have translated it by one of the names which it receives. 蕭, — see vi. VIII. 2. 蕭 is a plant said by the Chinese to be of the same order as 稻, one of the arum family. Its stalks were used for the purpose of divination. In the Japanese plates it is the chidori. The cold water overflowing these plants only injured them — an image of the influence of the government of Tseun on the people.

11.2.4. 哀 is onomatopoeic of a sigh. 周 京 appears in st. 2 as the rhyme; the same may be said of 京師 in st. 3, though those characters are often associated in the sense of a capital-city.

St. 4. The writer here speaks of the former and prosperous period of the House of Chow, and we must translate in the past tense. 采 蕭 = "beautiful-like" 稻 is not to be taken of other grain, besides the millet 稻 蕭 = 稻之苗. The millet is metaphorical of the States of the kingdom. 陰雨, — compare with 陰雨. I. X. 1. The phrase denotes abundant and fertilizing rains, rains impregnated with

the masculine, generating influences of nature. 蕭, "to moisten," — to moisten and enrich. 四 國 = 四方之國, the States in the four quarters of the kingdom.

Seun was a small State — in the pres. district of Lao-tsin (洛省), dep. Po-cho (蒲州), Shan-si. It was first conferred on a son of king Wan, one of whose descendants was the chief mentioned in the text, — so called, as providing with viceregal authority over a district embracing many States. We do not know when he lived.

The rhymes are — in st. 1, 泉歎, cat. 14, 稻 京 - cat. 10, in 2, 泉歎, 蕭, 周, cat. 3, t. 1, in 3, 泉歎, 稻, 蕭, cat. 10, t. 1, in 4. 泉歎, 蕭, 周, cat. 2.

Concluding Note upon the Book. To more of the odes of Tseun does there belong any great merit. The second, taken in connection with the statement in the Two-dracons referred to in the notes on it, shows one of the principal reasons of the decay and ruin of the States, — the multiplication of useless and unpurposed officers. The last ode is strikingly analogous to the last in the preceding Book. In both, the writers turn from the misery before their eyes, and can only think hopelessly of an earlier time of vigour and prosperity.
appears that at that time the odes of Pi followed those of Ts'ao. That their place now is at the end of the 'Lessons from the States' is attributed to the arrangement of Confucius, 'setting the change, and shifting the deep plan of the song.' What that deep plan was I have not been able to ascertain.

Odes I. Narrative. Life in Pi in the Olden Time; the Provident Arrangements Thereof to Secure the Constant Supply of Food and Rain. Better War was Necessary for the Support and Comfort of the People. I do not wish to deny here this universally accepted account of the odes; but it is not without its difficulties. Pi is not once mentioned in it, nor Kung-léw. The note of time with which the first three stanzas commence is not a little perplexing. In the seventh month, the Fire star, or the Heart of Scorpio (see on the Shoo, 2, 5), passes on, i.e., passes to the westward of the meridian in the evening. Mr. Chalmers has observed that this could not have been the case if the year of Chow commenced, as it is said to have done, with our December; but the critics meet this difficulty by saying that in this ode, and indeed throughout the Shoo, the specification of the months is according to the calendar of the Hsü dyn., and not of Chow. They add, moreover, that it was proper in this piece, occupied with the affairs of Pi during the Hsü dynasty, to speak of its months. This is granted; but it only leads us to a greater difficulty. Scorpio did pass to the westward in August, or the 7th month of the Hsü dynasty, in the time of the duke of Chow;—say about B.C. 1114; but it did not do so in the time of Kung-léw, or B.C. 1,796. Low Chin (劉墉) observes on this:—"In the Canon of Ts'ao it is said, the 'day is at its longest, and the star is Hsü. The sun is thus exactly determined midsummer.' In the time of Ts'ao, the sun was, at midsummer, in Cancer-Leo, and the Hsü star culminated at dusk. More than 1,260 years after came the regency of the king of K'ung Ching; and the time of Hsü-Leo was gone back by that time, through the retrogression of the equinoxes, 16 or 17 degrees. It would not be till the sixth month, and after, therefore, that the sun would be in the same place, and the Hsü star pass away to the westward at nightfall. But in this poem which relates the customs of Pi in the time of Hsü and Shang, it is said that the sun passed in the 10th month, the duke of Chow mentioning the phenomenon, as he himself saw it. We are thus brought to one of two conclusions:—that the piece does not describe life in Pi about 700 years before the duke of Chow's time; or that he supposed the place of the sun in the heavens in the time of Kung-léw to have been the same as it was in his own days. I think we must adopt the latter conclusion, nor need we be troubled by the lack of astronomical science in the great statesman. I adhere to the ordinary view of the odes, mainly because of the 2d line of the stanzas already referred to, that clothes were given out in the 9th month, in anticipation of the approaching winter. This must evidently be the 9th month of Hsü, and not of Chow. Were the author telling of what was done in his time, soon after the commencement of the Chow dyn., we cannot conceive of his thus expressing himself. Why then should we not translate the piece in the past tense, as being a record of the past? I was inclined to do so. The 9th and 10th lines of st. 1 determined me otherwise. The speaker there must be an old farmer or yeoman of Pi, and the whole ode must be conceived of as coming from him.

St. 1. "I blow down, is explained by 夕, 'descends,' i.e., goes on towards the horizon. The giver out of the clothes was the head of each family, distributing their common store according to the necessities of the household (授者家長, 以與家人也). The expressions, 之日, 之三日, etc., 'the days of the first, of the second, &c. are taken on all hands as meaning the days of the 1st month, of the second month, &c., according to the calendar of Chow. I accept the conclusion, without attempting to explain the nomenclature, and have indicated it by the adoption of 'on' in the translation. The use of the two styles in the same piece, and even in the same stanza, is certainly perplexing. 傲發 are explained together, as—風寒 'windy cold,' and 果烈 '風烈' 'the air cold.' 雪 was the name of a horn blown by the K'ang to frighten the horses of the Chinese, and is here used as giving the sound of the wind as it began to blow in December. 救, should, probably, be 除, as in the last ode of the prose. V. Book.

褐—毛布, 'cloth of hair,' of which the clothes of the inferior members of the household were made. But a supply of clothes was necessary for all, in order to get through the rigours of the second month of Chow, and so conclude the year of Hsü. L. 3 brings us to the 3rd month of Chow, and the 1st of Hsü, and so through the approach of spring required preparations to be made for the agricultural labours of the year. 鬕 the part of the plough which enters the ground, is here used for the plough, and agricultural implements in general. I take 田 as a particle, as in H.H., et al. Choo explains it here by 田 'to go to,' but even then we should have to supply another verb to indicate that 'they went to prepare their ploughs.' 數以 'lifted up their toes,'—the meaning is as in the translation. In L. 9, the narrator appears in his own person, an aged yeoman, who has remained in the house, with his wife (or may mean the married women) on the farm generally) and young children, while the able-bodied members of the household have all gone to work in the fields. 酔一餘田, 'to carry food to those in the fields.' 酔 was an officer who superintended the farms over a district of considerable extent. It is a pleasant picture of agricultural life which these last five lines give us.
In the seventh month, the Fire Star passes the meridian;
In the ninth month, clothes are given out,
With the spring days the warmth begins,
And the oriole utters its song.
The young women take their deep baskets,
And go along the small paths,
Looking for the tender [leaves of the] mulberry trees.
As the spring days lengthen out,
They gather in crowds the white southernwood.
That young lady's heart is wounded with sadness,
For she will [soon] be going with one of our princes as his wife.

In the seventh month the Fire Star passes the meridian;
In the eighth month are the sedges and reeds.
In the silkworm month they strip the mulberry branches of their leaves.
And take their axes and hatchets,
To lop off those that are distant and high;
Only stripping the young trees of their leaves.
In the seventh month, the shrike is heard;
In the eighth month, they begin their spinning,—
They make dark fabrics and yellow.
Our red manufacture is very brilliant,
It is for the lower robes of our young princes.

In the fourth month, the Small grass is in seed.
In the fifth, the cicada gives out its note.
In the eighth, they reap.
In the tenth, the leaves fall.
In the days of [our] first month, they go after badgers,
And take foxes and wild cats,
To make furs for our young princes.

In the days of [our] second month, they have a general hunt,
And proceed to keep up the exercises of war.
The boars of one year are for themselves;
Those of three years are for our prince.

5 In the fifth month, the locust moves its legs;
In the sixth month, the spinner sounds its wings.
In the seventh month, in the fields;
In the eighth month, under the eaves;
In the ninth month, about the doors;
In the tenth month, the cricket
Enters under our beds.
Chinks are filled up, and rats are smoked out;
The windows that face [the north] are stopped up;
And the doors are plastered.
"Ah! our wives and children,
"Changing the year requires this;
Enter here and dwell."

L. 4. 坐, "to fall." 犬, as in vii. X. L. 5. 耳, as in Ann. IX. xxvi. It appears to be the same with the form of 聿, VI. 1. L. 6. We often take the characters denote different animals, however. The character 兔 is a sort of wild-cat. Ten T'ou supposes that the hounds' skins were for the hunters themselves, and only the others for the princes. L. 8. 其 indicates a great hunting, when the chiefs all went forth, and which was intended as a preparation for the business of war. L. 9. 這 is the particle. 續, "to continue," or "to keep up."

Down to this point the ode tells of the arrangements in P'au to provide a sufficiency of reindeer against the cold.

L. 5. Further provision made by the people against the cold of winter. Choo supposes that 鋼-chang, so he, and suh-he, are only different names for the same insect,—the cricket. But I do not see why they should be thus identified. So-chang is the same as sheep-ze in L. V. The sheep-ze appears to be, likewise, a kind of locust, called 紡績姻, "the spinner," from the sound which it makes with its wings, L. 3—5. L. 9. may be assigned to the cricket. 字, "the sides of a roof," "the eaves." L. 8. Mau explains 一, "entirely," "thoroughly." I prefer Choo's account of the term, as meaning "sheeka." 聞, "to shut, or stuff, up." L. 9. 向 is to be understood of windows, or openings in the
In the sixth month they eat the sparrow-plums and grapes;
In the seventh, they cook the kwei and pulse;
In the eighth, they knock down the dates;
In the ninth, they reap the rice,
And make the spirits for the spring.
For the benefit of the bushy eyebrows,
In the seventh month, they eat the melons;
In the eighth, they cut down the bottle-gourds;
In the ninth, they gather the hemp-seed;
They gather the sow-thistle and make firewood of the Fetiid tree;
To feed our husbandmen.

In the ninth month, they prepare the vegetable gardens for
their stacks,
And in the tenth they convey the sheaves to them;

The name of it is chang kwei, which M. F. says
is in aloe, or plum-seed; but the name kwei, with
various adjectives, is given to a multitude of plants.

'To strike,' 'knock down.'

The spirits distilled from the rice cut down
in the 10th month would be ready for use in the spring.
But in those days the use of spirits was restricted to the aged, who need their exhilaration.
It is literally, 'to help the longevity of the eyebrows.'

A name for gourd's melons, &c.

'To gather.'

'To hemp.'

'The melons are like the varnish tree.'

Another name for 'impa eyes.'

They form the areas
The millets, both the early sown and the late,
With other grain, the hemp, the pulse, and the wheat.
'O my husbandmen,
Our harvest is all collected.
Let us go to the town, and be at work on our houses.
In the day time collect the grass,
And at night twist it into ropes;
Then get up quickly on our roofs:
We shall have to recommence our sowing.'

8 In the days of [our] second month, they hew out the ice with harmonious blows;
And in those of [our] third month, they convey it to the ice-houses,
[Which they open] in those of the fourth, early in the morning,
Having offered in sacrifice a lamb with scallions.
In the ninth month, it is cold, with frost;

for stacks in the kitchen gardens.' Williams translates the words incorrectly, 'to form a kitchen garden.' Ground was valuable. In the early part of the year, this space was cultivated for the growth of vegetables. When the harvest of the fields was ready, they beat the same space into a hard area, to place in it the produce of the fields. L. 2. Choo says that 'denotes the grain; and the stalk together; and the same as being in the fields. L. 3. 重穆 denotes what is first sown, and ripens last; the opposite of this. L. 4. 禾 is a general name for rice and all the grains mentioned. L. 6. 同聚 'to be collected. L. 7. 官 denotes the houses of the people in their towns or villages where they lived in the end of autumn and in winter, when their labours in the field were completed.' These were to them, compared with their huts in the fields, as the capital to the other towns in a State; hence the use of 'to go up to.' Some, however, take of the palace and other public buildings of the State; but this is very unnatural. L. 8. 于 'as in st. 1. 茅 'as in II.XII. L. 9. 彎 'to twist; '絞 'rose. L. 10. 乘 'to get upon.'

St. 3. Preparation of ice against the summer heat; the harvest feast. L. 1. The ice was dug out of deep recesses in the hills. 冲冲 "harmoniously," or "with harmonious blows."
L. 2. 冲阴 冰室 "an ice-house." L. 3. A. This sacrifice was in connection with the opening of the ice houses, and beforehand ice could be taken from them as it was required.
It was offered to 'the Ruler of the cold (司寒)'
In the tenth month, they sweep clean their stack-sites.

The two bottles of spirits are enjoyed,
And they say, 'Let us kill our lambs and sheep,
And go to the hall of our prince,
There raise the cup of rhinoceros horn,
And wish him long life,—that he may live for ever.'

II. Che-heiou.

usu 我 無我 既鸛鸛 鸛鸛

1 O owl, O owl,
You have taken my young ones;—
Do not [also] destroy my nest.
With love and with toil
I nourished them,—I am to be pitied.

The collecting and depositing of ice, and the solemn opening of the ice-house, as here described, was appropriate, I suppose, only to great families; but there would be something analogous to it in the customs of the people also.

The remaining lines belong to the customs of the people, and show the sympathy there was between them and their rulers. L. 6. This cleansing of the farm-yards was after the harvest had all been brought into them. L. 7. "two bottles of spirits" were no denominated.

L. 8. The lambs and sheep would be an offering, I suppose, to the ruler. L. 9. "to raise up" The last line gives the words in which they would drink their ruler's health.

While I have accepted the ordinary view of this ode, as descriptive of the ways of Pin in the olden time, and explained it accordingly, I must state my own disbelief that the tribe in Pin had attained to anything like the civilization here described, in the time of Hsing-law, or for centuries after.

The rhymes are—In st. 1, 火, 衣, 15, t. 2.

Ode 2. Metaphorical. The Ode of Crow, in the character of a bird, whose young ones have been destroyed by an owl, indicates the decisive course he had taken with rebellion. We have an account of the composition of this piece in the Sheu V, vi. 15.
Before the sky was dark with rain,
I gathered the roots of the mulberry tree,
And bound round and round my window and door.
Now ye people below,
Dare any of you despise my house?

With my claws I tore and held,
Through the rushes which I gathered,
And all the materials I collected,
My mouth was all sore;
I said to myself, 'I have not yet got my house complete.'

Two of his brothers, who had been associated
with the son of the deposed king of Shang
in the charge of the territory which had been left
as the province of the newly established house of Chou,
joined him in rebellion, having first spread a rumour
inquiring the fidelity of the duke to his nephew, the young
king Li. He took the field against them, put to death
Woo-king and one of his own brothers, and
killed also the other according to the measure of his guilt.
It is supposed that some suspicions of him still remained in
the minds of the people; and he therefore made this
edict to show how he had loved his brothers, notwithstanding
he had punished them; and that his conduct was in consequence of his solicitude
for the consolidation of the dynasty of his family.

St. 1. Che-Liao—see on xii. 6. It is
generally supposed that by the owl Woo-king
was intended. I should refer it rather to rebellion
in general. The न, young ones, is referred
to the duke's brothers. अम, my house, the bird's
nest, denotes the infant dynasty of Chou, the fortune
of his family, and involving the welfare
of king Ching himself. The last two lines are
difficult and perplexing, though Choo's view of
them, which I have followed, is preferable to
any other. The द्र in the original is pointed out by Wang
Yin-che, is merely a final particle. The न, which
both qualify र, as in the translation.
Of the र I can make nothing, and can only regard it as a meaningless particle,
introduced for the sake of euphony.

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with the son of the deposed king of Shang
in the charge of the territory which had been left
as the province of the newly established house of Chou,
joined him in rebellion, having first spread a rumour
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any other. The द्र in the original is pointed out by Wang
Yin-che, is merely a final particle. The न, which
both qualify र, as in the translation.
Of the र I can make nothing, and can only regard it as a meaningless particle,
4 My wings are all-injured;
My tail is all-broken;
My house is in a perilous condition;
It is tossed about in the wind and rain—
I can but cry out with this note of alarm.

III. Tung shan.

We went to the hills of the east,
And long were we there without returning,
When we came from the east,
Down came the rain drizzlingly,
When we were in the east, and it was said we should return,
Our hearts were in the west and sad;
But there were they preparing our clothes for us.

Ode 3. Narrative. The Duke of Chow tells of the toils of his soldiers in the expedition to the east and of their return, of their apprehensions, and their joy at the last. The piece nowhere says that it was made by the Duke of Chow; but I agree with Choo and the critics generally, who assign to him the composition of it as a sort of compliment to his men.

11-14. In all the ed. The expedition here referred to was that mentioned in the notes on the last ode,—undertaken by the Duke of Chow against the son of the last king of Shang, and his own rebellious brothers. The seat of the rebellion was mainly in the north-eastern parts of the present Honan, lying of course east from the capital of Chow; hence the expedition is spoken of as 'towards the hills of the east.'

Indostr. 'for along thus.'

Odes. "to fall." The Shuwok-an defines its meaning by "to fall," "small rain," "drizzlingly."
As to serve no more in the ranks with the gags.
Creeping about were the caterpillars,
All over the mulberry grounds;
And quietly and solitarily did we pass the night,
Under our carriages.

2
We went to the hills of the east,
And long were we there without returning.
When we came back from the east,
Down came the rain drizzingly.
The fruit of the heavenly gourd
Would be hanging about our eaves;
The sowbug would be in our chambers;
The spiders' webs would be in our doors;
Our paddocks would be deer-fields;

St. 1. Ll. 5—12. I take the 互 in 1.5 of what
was said about the soldiers—of the ordeals for
their return to the west. Ll. 7—12 are descriptive
of the preparations being made by the wives
and families of the soldiers to receive them on
their return, and of their thoughts about them
during their march. For this I am indebted to
Kuang Ping-ch'ang (this shot衣服 is 委
家初闖兼音: 喜而預待), and it is much preferable to the usual construction
which assigns them to the soldiers themselves.
All critics take 畫衣 of the unofficary,
oninary dress; why should the soldiers act
about making this for themselves, when they
were commencing their march? Ch'oo says he
does not understand 1.5; but he adopts the
view of it given by Ch'ing, that 行
is the name of a cater-
piller like the silkworm, "as large as a finger,"
found on the mulberry trees. 互 is to be
taken as simply an initial particle; as is also in
1.12. 故 (互) is descriptive of the soldiers as
lodging alone," and 互 of their "solitariness,
away from their families. The sight of the
caterpillars on the mulberry trees made their
wives think of them thus under their carriages.

St. 2. 5—12. These lines describe the thoughts
of the men on their journey home—the foolish
fancies which crowded into their minds. Muh-
burtt calls the 畫衣 the poppy; but this is a
creeper, not a tree. Another name for it is
括槿 桔槿. It is also called 天瓜—as in the
translation. The leaves come out, two and
two, opposite to each other. A flower, beautifully
white, is made from the root, and much used
in medicine. The plant grows wild, and has
the men see it encroaching on their houses.
In the Japanese plates it is the same-one
and 十一, 亦 is the initial particle, 伊
(or with 行 at the side of the character)
is the large sow-bug, or animals.
The fitful light of the glow-worms would be all about.
These thoughts made us apprehensive,
And they occupied our breasts.

3 We went to the hills of the east,
And long were we there without returning.
On our way back from the east,
Down came the rain drizzingly.
The cranes were crying on the ant-hills;
Our wives were sighing in their rooms;
They had sprinkled and swept, and stuffed up all the crevices.
Suddenly we arrived from the expedition,
And there were the bitter gourds hanging
From the branches of the chestnut trees.
Since we had seen such a sight,
Three years were now elapsed.

4 We went to the hills of the east,
And long were we there without returning.

The Accumulated is a small spider. Maen
wrongly explains 磔痣 by 'deers' foot-prints.' The phrase means the vacant ground about the peasants' hamlets. The men faincy that through their absence the deer must have encroached upon it. Maen takes 睐 as the name of the fire-fly (萤火), but the error was pointed out by T'ing-lah. These two characters denote 'the appearance of a bright but fitful light.' The name of the insect is 'a glow-worm.' The 11th line is to be construed interrogatively, so that it is really affirmative. '伊惟' only, or 'but.'

St. 3 describes the experiences and feelings of the men immediately on their return, so different from the apprehensions they had felt. Li. 3 — 12. 鹤 is the white crane. 坳 is an anthill. When it is about to rain, the ants show themselves. The crane has in the meantime taken its place on their hill or mound, screaming with joy in anticipation of its feast. This 5th line serves to introduce the 6th and 7th. — see on L. 5. — 伊—忽, 'suddenly,' — 'we who had been on the expedition, suddenly arrive.' 瓜苦—苦瓜, — the characters are reversed for the sake of the rhyme. 致—亦 as in st. 1, 'the app. of the gourds, hanging one by one, on the trees.' — as in III. VII. 2.
St. 4, L. 3—12. These lines should be translated in the present tense. The men are now at home, and in their own joy at reunion with their
On our way back from the east,
Down came the rain drizzingly.
The oriole is flying about,
Now here, now there, are its wings.
Those young ladies are going to be married,
With their blue and red horses, flecked with white.
Their mothers have tied their sashes;
Complete are their equipments.
The new matches are admirable;—
How can the reunions of the old be expressed?

IV. Po'foo.

哀是四東周我父我既破
我皇。國征。公新。缺斧。破

1. We broke our axes,
And we splintered our hatchets;
But the object of the duke of Chow, in marching to the east,
Was to put the four States to rights.

families, sympathize with all of a joyful nature
around them. 倉庚, as in 1.2. 此 is the
particle. 燦熒, as in st. 2. L. y may be con-
structed to the plural. 皇, yellow, with white
spots; 迴, red, with white spots. 何, here
—mother. Williams' account of 九 is—
'an ornamented girdle put on a bride by her
mother.' 儀 denotes here the equipments, all
the things sent with the brides. They are said
to be 九, nine or ten, 'to indicate how
numerous they were.' Great as was the joy of
the new couples, it was not equal to that of the
husbands and wives, now reunited after so long
a separation.

The rhymes are—in all the att. 東滿, cat.
9: in cat. 12, t. 1; 禱宿, cat. 3, t. 2: 哥下, cat. 5, t. 2;
行, cat. 10, t. 3; 廚室, cat. 12, t. 3: 廚
馬, cat. 9, t. 3; 輪, cat. 17.

Ode 4. Narrative. RESPONSIVE TO THE LAST
VERSE.—His soldiers praise the duke of Chow
for his magnanimity and sympathy with the
people. With both the old and the new school
the praise of the duke of Chow is the subject of
His compassion for us people
Is very great.

2 We broke our axes,
And splintered our chisels;
But the object of the duke of Chow, in marching to the east,
Was to reform the four States.
His compassion for us people
Is very admirable.

3 We broke our axes;
And splintered our clubs.
But the object of the duke of Chow, in marching to the east,
Was to save the alliance of the four States.
His compassion for us people
Is very excellent.

this piece. The Preface, however, refers its composition to some great officer; Choo, much better, to the soldiers of the duke.

Li. 1, 3, in all the stt. 破 is evidently synonymous. The latter term properly denotes 'a cracked or broken vessel.' I take it here as meaning 'to splinter.'

3. Both Choo and Maxe take 伺 here as 'a sort of chisel.' Han Yung made it some wooden instrument. The last thought that 錘 was 'a kind of chisel,' whereas the other two critics say it was a club (木屬). Yes Tsun is struck with the specification of such implements instead of the ordinary weapons of war: and further from it that the duke of Chow had accomplished the object of his expedition without any fighting.

Li. 2-5. 四國 does not here, as sometimes, denote all the States of the four quarters, but what had been the royal domain of Shang,
1 In hewing [the wood for] an axe-handle, how do you proceed? 
Without [another] axe it cannot be done.
In taking a wife, how do you proceed? 
Without a go-between it cannot be done.

2 In hewing an axe-handle, in hewing an axe-handle, 
The pattern is not far off. 
I see the lady, 
And forthwith the vessels are arranged in rows.

Ode 3. Metaphorical. In Praire of the Duke of Chow. So say the old critics and the new, and I say with them, hardly knowing why, but having nothing better to say. On the different interpretations of the piece, see at the end of the notes.

St. 1. Comp. viii. VI. 4. 柯—斧柄 'the handle of an axe.' It is interesting to find the go-between existing as an institution in those early times. Such an agent was thought to be necessary, and helpful to the modesty of both the families interested in the proposed marriage. Originally, the go-between was an arranger of marriages only; now he or she is often a purveyor of them.

St. 2. 則“framing,” The pattern is not far off,” i.e., the handle in the hand is the model of that which is to be made. I cannot do other than understand 之子 of the lady, with whom the marriage has been arranged. The last two lines of the stanzas must surely be connected with the last two of the preceding, Chow, with his correct, critical discrimination, thus understands the characters. Mao and his school refer them to the duke of Chow. The pens were vessels of bamboo, and the ink vessels of wood of the same size, hocked within, and with stands rather more than a foot high. They were used at feast and sacrifice, to contain fruits, dried meat, vegetables, camas, etc. 教 denotes “the app. of rows,”—the way in which these vessels were arranged. The meaning seems to be that when the go-between had done his work, all subsequent arrangements were easy, and the marriage-feast might forthwith be celebrated.

The Interpretation. The Proverbs says that the piece is in praise of the duke of Chow, and was made by some great officer to condemn the court for not acknowledging the worth of the great statesman. ‘There is a way,’ says one of the great Chinghs, ‘to hew an axe-handle, and a way to get a wife; and so, if the duke of Chow was to be brought back to court, there was a way to do it.’ Is not this mere trilling with the text? Then the second stanza is interpreted,—The axe in the hand is the pattern of that which is to be made. If you would bring the duke home, you have only to arrange a feast, and receive him with the distinction which is his due. This is trilling, and moreover, as I have observed in the notes, 之子 cannot be referred to the duke of Chow. Choo He, seeing that the old interpretation was untenable, assigned the piece to the people of the east, whose feelings towards the duke he expresses. St. 1, acc. to him, intimates how they had longed to see the hero, and their difficulty to get a sight of him; st. 2, how delighted they were, when they could now see him with ease. But neither can I get for myself this meaning out of the lines.

A most important principle is derived by Confucius from the first two lines of st. 2 in the ‘Doctrine of the Mean,’ vili. 2,—that the rule for man’s way of life is inclusion. There is, probably, no reference at all to the duke of Chow in the ode. May not its meaning be that while there is a necessary and proper way for every thing, one must not go far to find out what it is?

The rhymes are—st. 1, 何—何—cat. 17; 赴得—st. 1, 1, 2, 遠趾—st. 10.
1 In the net with its nine bags
   Are rud and bream.
   We see this prince
   With his grand-ducal robe and embroidered skirt.

2 The wild geese fly [only] about the islets.
   The duke is returning,—is it not to his proper place?
   He was stopping with you [and me] but for a couple of nights.

3 The wild geese fly about the land.
   The duke is returning, and will not come back here?
   He was lodging with you [and me] but for a couple of nights.
4 Thus have we had the grand-ducal robe among us.
Do not take our duke back [to the west];
Do not cause us such sorrow of heart.

VII. Lang poh.

1 The wolf springs forward on his dewlap,
Or trips back on his tail.
The duke was humble, and greatly admirable,
Self-composed in his red slippers.

2 The wolf springs forward on his dewlap,
Or trips back on his tail.
The duke was humble, and greatly admirable;
There is no flaw in his virtuous fame.

St. 4 is all narrative, and must be taken as
an address to the people of the west, complaining
of the recall of the duke to the court.

The rhymes are—in st. 1, 舎, 柏, cat. 10; in
2, 濒所處, cat. 5, t. 2; in 3, 陸復宿, cat. 3, t. 3; in 4, 衣至悲, cat. 15, t. 1.

Ode 7, Allusive. THE PRAISE OF THE DUKES OF CHOW, THE MORE Distinguished THROUGH
his trials. Chou again assigns this place to
the people of the east, while the Preface and
Macuo's school assign it, like the two odes that
precede, to some officer of Chow. In other
points they agree.

Both stanzas. The wolf in the text is sup-
poused to be an old wolf, in which the dewlap
(tail) and tail have grown to a very large size.
He is further supposed to be taken in a pit,
and to be making frantic efforts to escape,—
all in vain, for his own dewlap and tail are in
his way. The duke of Chou, under suspicion
of disloyalty, and because of his dealing
with his brothers, might have been expected
to fret and rage; but his mind was too good
and great to admit such passions into it.

The rhymes are—in st. 1, 胡, 膚, cat. 5, t.
2, 尾, cat. 15, t. 2; in 2, 胡, 膚, 瀾, cat.
5, t. 1.

CONCLUDING NOTE UPON THE BOOK. The
last three of the pieces are of a trifling character;
but the 1st and 3rd, as they are longer than the other odes in this 1st part of the Shu, so they are of a superior character. The 1st, could we give entire credit to it, would be a valuable record of the manners of an early time, with touches of real poetry interspersed; and the 3rd has also much poetical merit. Various speculations, into which we need not enter, have been indulged as to the place given to the odes of Pin at the very end of these Lessons from the States.

With regard to the order of the odes themselves, there is also a difference of opinion; and I transfer here what K'uang Ping-ch'ung has said upon it, especially as it illustrates what the critics have to say about the 'deep plans' of Confucius in the arrangement of the Books and of the odes:—Hui K'e, in his scheme of the order of the pieces in the odes of Pin (風), places the Fuh i, the Lung jen, the Ch'ien-ju, and the Kuei yeh immediately after the Ts'ui yeh, and makes the Ts'in shu and the Po huo the last odes; but I venture to think that he thus misses the idea of the Master in arranging the odes as he did. The Ts'ui yeh, the Ch'ien-ju, and the Lung jen, were all made by the duke of Chow himself. They are placed first; and all the particulars of the rumours against the duke, his residence in the east, the return to the capital, and his expulsion to the west, became quite plain. The Po huo, and the three odes that follow, were all made by others in the duke's praise. The Po huo follows the Lung jen, because they are on kindred themes. The other three pieces were all made by the people of the east, and we are not to think that the Master had no meaning in placing the Lung jen last. The duke's assumption of the regency looked too great a stretch of power; his casting such authority as he did in his two brothers seemed like a want of wisdom; his residing in the east seemed to betoken a fear of misfortune; the Ch'ien-ju seemed to express resentment; his expedition to the east seemed to show impetuous anger; and his putting Kwang-shih to death seemed to indicate cruelty—all these things might be said to be blended in his character. The master, therefore, puts forth that line:

"There is no flaw in his virtuous fame,"

as comprising the substance of the odes of Pin, and to show that the duke of Chow was what he thus was through the union in him of heavenly principle, and human feeling, without the least admixture of selfishness. His purity in his own day was like the brightness of the sun or moon, and it was not to be permitted that any traitorous and perverse people in subsequent times should be able to fill their mouths with his example. Thus though the author of the Lung jen had no thought of mirroring in it the duke's whole career, yet the Master, in his arrangement of the odes, comprehended the whole life of the great sage.
"A book that is shut is but a block."

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