

中国汉籍经典英译名著

# THE CHINESE CLASSICS

## 诗经·小雅

THE SHE KING  
MINOR ODES OF THE KINGDOM

理雅各 译释  
JAMES LEGGE

西方世界公认的标准译本



上海三联书店

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## 图书在版编目 (CIP) 数据

《诗经·小雅》译释: 汉英对照 / (英) 理雅各 (Legge, J.) 译释.  
——上海: 上海三联书店, 2014.1  
(中国汉籍经典英译名著)

ISBN 978 - 7 - 5426 - 4456 - 5

I. ①诗… II. ①理… III. ①汉语—英语—对照读物  
②古体诗—诗集—中国—春秋时代 IV. ①H319.4 : I  
中国版本图书馆 CIP 数据核字 (2013) 第 268300 号

## 诗经·小雅

译 释 / 理雅各

责任编辑 / 陈启甸 王倩怡

封面设计 / 清风

策 划 / 赵炬

执 行 / 取映文化

加工整理 / 嘎拉 江岩 牵牛 莉娜

监 制 / 吴昊

责任校对 / 笑然

出版发行 / 上海三联书店

(201199) 中国上海市闵行区都市路 4855 号 2 座 10 楼

网 址 / <http://www.sjpc1932.com>

邮购电话 / 021 - 24175971

印刷装订 / 常熟市人民印刷厂

版 次 / 2014 年 1 月第 1 版

印 次 / 2014 年 1 月第 1 次印刷

开 本 / 650 × 900 1/16

字 数 / 370 千字

印 张 / 11.75

书 号 / ISBN 978 - 7 - 5426 - 4456 - 5 / I · 790

定 价 / 48.00 元

## 中国汉籍经典英译名著

### 出版人的话

出版这样一套书与当今中国文化走出去的需要分不开。

其实,仅仅就中国传统文化走出去而言,近代以来已经有浓重的笔墨,只是那时的走出去大都是由西方的传教士实现的。那时的好多传教士在向中国人传播教义及西方科技的同时,自己更是为中国文化所吸引并且深入其中,竟然成就了不少有名的汉学家。在这些人中,英国传教士理雅各是非常典型的一位。

理雅各(James Legge, 1815—1897年)是近代英国著名汉学家,伦敦布道会传教士,曾任香港英华书院校长。他是第一个系统研究、翻译中国古代汉籍经典的人。

理雅各在传教和教学的过程中,认识到了学习中国文化的重要性:“只有透彻地掌握中国的经典书籍,亲自考察中国圣贤所建立的道德、社会和政治生活,才能对得起自己的职业和地位。”理雅各系统地研究和翻译中国古代的经典著作。在中国学者王韬等人的辅助下,从1861年到1886年的25年间,陆续翻译了《论语》《大学》《中庸》《孟子》《春秋》《礼记》《书经》《孝经》《易经》《诗经》《道德经》《庄子》《离骚》等中国的经典著作,共计28卷。当他离开中国时,已是著作等身。

理雅各之前的西方来华传教士虽也对中国的经典著作做过翻译,但都是片段性的翻译,而且由于中文不精,译文辞句粗劣,歧义百出。理雅各在翻译的过程中治学严谨,博采众长,他把前人用拉丁、英、法、意等语种译出的有关文字悉数找来,认真参考,反复斟酌。除此之外,他还与中国学者反复讨论,最后才落笔翻译。理雅各翻译的中国经典著作质量绝佳,体系完整,直到今天还是西方世界公认的标准译本,他本人也因此成为蜚声世界的汉学家。理雅各的译作是当之无愧的英译名著。

从英译的水准来看,或许是现今不易超越的。主要是译者当时所处的语言环境是中国文言文作为书面语言的原因。精晓文言文的直接英译,与现实白话理解后的英译相比,前者肯定会与原意更为贴近,况且理雅各又是得到了当时精通中国经典著作的中国学者王韬等人的辅助。当然,今天的

人们有理由去挑战一百多年前的译作,但作为历经一个多世纪仍为西方世界普遍认可的英译经典,依然还会继续发挥其曾有的版本作用。

理雅各译作的重要代表《中国经典》(*THE CHINESE CLASSICS*),首版于1861至1872年的香港。此次以“中国汉籍经典英译名著”名义出版的各书,是依据牛津大学1893至1895年出版的理雅各《中国经典》的修订版。

“中国汉籍经典英译名著”,是从理雅各的《中国经典》中选出对中国典籍原著的译释,舍去了各卷含有的绪论、前言及所附的参考文献,这样也就更为突出了典籍原著。

原《中国经典》实行的是汉英对照加英文注释的方式,汉语部分使用的是当时的书面语言繁体竖排。为了适于现实的阅读,此次出版均将汉语的繁体竖排,改为简体横排,并将英文注释中的汉字繁体改为简体。

在原《中国经典》中,理雅各对中国经典著作汉字的的多音字和需要特别注明的字,都在字的四角画圈以示在注释中说明。这次出版将其改为在字的正上方标注着重号(黑点)。

原《中国经典》对汉语原文的断句标点,采用的是当时的方式,与今天现代汉语式的断句标点存有很大差别。为了保持理雅各译释的面貌,仍然用原断句标点。

另外,为了改变原书过于厚重的形态,这次出版还将原书的大开本改为小开本;将原《中国经典》的1—4卷拆分为七种书,即《论语·大学·中庸》《孟子》《尚书·唐书·夏书·商书》《尚书·周书》《诗经·国风》《诗经·小雅》《诗经·大雅·颂》。每书300页左右,便于选择使用。

理雅各的译作至今还是西方世界公认的标准译本,说明它适应着西方世界的语言和理解。这种影响了西方世界一百多年的情形,从接受心理的角度看,是很难被取代的。

随着中国在世界的影响力不断提升,中国学者的对外学术交流也更加活跃,交流中对中国文化的讲解和诠释,需要有相应的英译本作为参考,理雅各的译作无疑是适当的选择。

同时,理雅各的经典译作,还是翻译学、语言学、比较文学、历史和经典诠释的重要文献,是研究和实践汉译英的重要参考和借鉴。

相信,借用昔日西方学者译释中国文化经典并传播到西方的成果,延续和助推当今中国文化在世界的影响力,一定可以取得事半功倍的收效。

2014年1月1日

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## THE SHE KING.

## PART II.

## MINOR ODES OF THE KINGDOM.

## BOOK I. DECADE OF LUH MING.

ODE I. *Luh ming.*

诗经

小雅二

鹿鸣之什二之一

鹿鸣

一章

呦呦鹿鸣。食野之苹。我有嘉宾。鼓瑟吹笙。吹笙鼓簧。承筐是将。人之好我。示我周行。

- 1 With pleased sounds the deer call to one another,  
Eating the celery of the fields.  
I have here admirable guests;  
The lutes are struck, and the organ is blown [for them];—  
The organ is blown till its tongues are all moving.  
The baskets of offerings [also] are presented to them.  
The men love me,  
And will show me the perfect path.

**TITLE OF THE PART.**—小雅, 二, 'Part II. Minor Odes of the Kingdom.' 'Odes of the kingdom' is not, indeed, a translation of 雅; but the phrase approximates nearer to a description of what the pieces in this and the next part are than any other I can think of. 雅 is explained by 正, 'correct.' Lacharme translates the title by '*Parvum Rectum*,' adding—*quia in hac*

*parte mores describuntur recti illi quidem, qui tamen nonnihil a recto deflectunt.* But the pieces in this Part, as descriptive of manners, are not less correct, or less incorrect, as the case may be, than those in the next. The difference between them is that these were appropriate to lesser occasions, and those to greater. The former, as Choo He says, were sung at festal entertainments in the court; the latter at gatherings of the feudal princes, and their appearances at the

## 二章

呦呦鹿鸣。食野之蒿。我有嘉宾。德音孔昭。视民不  
 怵。君子是则是效。我有旨酒。嘉宾式燕以敖。

## 三章

呦呦鹿鸣。食野之芩。我有嘉宾。鼓瑟鼓琴。鼓瑟鼓

- 2 With pleased sounds the deer call to one another,  
 Eating the southernwood of the fields.  
 I have here admirable guests,  
 Whose virtuous fame is grandly brilliant.  
 They show the people not to be mean;  
 The officers have in them a pattern and model.  
 I have good wine,  
 Which my admirable guests drink, enjoying themselves.
- 3 With pleased sounds the deer call to one another,  
 Eating the salsola of the fields.  
 I have here admirable guests,

royal court. The names 'small' and 'great,' 'minor' and 'major,' may have had reference also to the length of the pieces, and to the style of the music to which they were sung, and which is now lost; but we shall find that in the subject-matter of the pieces there is a sufficient ground for such a distinction. As the *Fung*, or the compositions in the first Part, were produced in the different feudal states, the *Ya* were produced in the royal territory. The first twenty-two pieces of this Part are attributed, indeed, to the duke of Chow himself, and are distinguished from those that follow as the odes of 'Chow and the South,' and 'Shaou and the South' are distinguished from the other Books of Part I. As there were 'the correct *Fung* (正风)' and 'the *Fung* degenerate (变风),' so there are 'the correct *Ya*,' and 'the degenerate *Ya*.' It was proper to sing the *Ya* only on great and on solemn occasions at the royal court; in course of time they were used at the feudal courts, and even by ministers of the States, as in the services of the Ke family in Loo in the time of Confucius (Ana III. ii.); but this was a usurpation, a consequence of the decay into which the House of Chow fell.

TITLE OF THE BOOK.—鹿鸣之什, 二之一, 'Decade of Luh-ming; Book I. of Part II.' The pieces in Pt. 1 are all arranged under the names of the States to which they belonged. In the Parts, II., III., however, they are collected in tens (什), and classified under the name of the first piece in each collection. The only exception, in respect of the number, is the third Book of Part III.

Ode 1. Allusive. A FESTAL ODE, SUNG AT ENTERTAINMENTS TO THE KING'S MINISTERS, AND GUESTS FROM THE FEUDAL STATES. In the piece we read of 'guests' simply, but not of ministers or officers. Ying-tah says the officers became the king's guests, when feasted as the ode describes. On this view the entertainment would not include envoys from States, which it does according to Choo He. The piece is referred, though not by Choo, to the time of king Wan.

Ll. 1, 2, in all the stt. Maou makes *yüw-yüw* to be simply the cry of the deer, calling to one another; Choo makes it descriptive of 'the harmony of their cry.' Maou is wrong in identifying 苹 here with 萍, 'duckweed';—see on I.

ii. IV. 1. The 苹 is, probably, as Williams calls it, 'a kind of celery';—'with a green leaf, white inside, and stalks like quills, edible both raw and cooked.' 蒿 is, probably the male

southernwood. 芩 is described by Maou merely as 'a grass.' It is a marshy plant, with leaves like the bamboo, a creeper. Cattle generally are fond of it, as well as deer. Williams, says, 'perhaps a kind of salsola.' From the deer browsing happily the writer proceeds to the guests and their entertainment.

St. 1, 3—8. 鼓瑟,—as in I. x. II. 3. 笙 and 簫,—see on I. vi. III. 1. 筐,—as in I. i. III. 1. The baskets here must be supposed to be filled with pieces of silk, or other offerings. 承 = 奉, 'to bear,'—'to bring in.' 将 = 行, 'to do.'—'The presenting of baskets of offerings is performed.' This was part of the entertain-

琴。和乐且湛。我有旨酒。以燕乐嘉宾之心。

For whom are struck the lutes, large and small.  
The lutes, large and small, are struck,  
And our harmonious joy is long-continued.  
I have good wine,  
To feast and make glad the hearts of my admirable guests.

## II. *Sze mow.*

### 四牡

一章

四牡骝骝。周道倭迟。岂不怀归。王事靡盬。我心伤悲。

- 1 My four steeds advanced without stopping;  
The way from Chow was winding and tedious.  
Did I not have the wish to return?  
But the king's business was not to be slackly performed;  
And my heart was wounded with sadness.

ment, the host signifying by his gifts his appreciation of his guests. The 之 in l. 7 is merely expletive. 周行 = 大道, or 至道, 'the great,' or 'the perfect way,' the path of right and wisdom.

St. 3, ll. 3—8. 德音, —as in I. xv. V. 1, *et al.* 视 = 示 in last stanza. 桃 = 偷薄, 'to be mean.' 君子, —'officers,' in opposition to 民 of the line before. Both 则 and 效 are verbs, of kindred meaning. 旨 = 美, 'good,' 'admirable.' 式 is to be taken as as an initial particle, —as in I. iii. XI. 敖 = 游, here 'to enjoy themselves.' Compare the last two lines in I. iii. I. 1.

St. 3, ll. 3—8. 湛 = 乐之久, 'long continuance of the joy.' 燕 = 安, 'to compose,' 'to soothe.'

The rhymes are—in st. 1, 鸣, 苹, 笙, cat. 11; 簧, 将, 行, cat. 10; in 2. 蒿, 昭, 桃, 效, cat. 2; in 3. 琴, 琴, 琴, 湛, cat. 7, t. 1.

Ode 2. Narrative and allusive. A FESTAL ODE, COMPLIMENTARY TO AN OFFICER ON HIS RETURN FROM AN EXPEDITION, CELEBRATING THE UNION IN HIM OF LOYAL DUTY AND FILIAL FEELING. There is certainly nothing in the ode itself to suggest its being composed for a festal occasion, and to compliment the officer who narrates his story in it. Both Maou and Choo, however, agree in the above account of it. It was not written, they say, by the officer himself, but was put into his mouth, as it were, to express the sympathy of his royal entertainer with him, and appreciation of his devotion to duty. There appear strikingly in it the union of family affections and loyal duty, which we met with in several of the pieces in Part I.; and the merit of king Wán, to whose times it is assigned, shines out in the allowance which he makes for those affections.

Stt. 1, 2. 骝骝 is defined as 'the app. of advancing without ever stopping.' Choo takes 周道 as = 大路, 'the great way'; Maou, as I have done in the translation. Acc. to this view, the ode must belong to the time when King Wán was still endeavouring to unite the States in allegiance to the last King of Shang, in whose service the expedition referred to must have been undertaken. Williams says that 倭迟 means 'returning from a distance;' but

## 二章

四牡骝骝。啍啍骆马。岂不怀归。王事靡盬。不遑启处。

## 三章

翩翩者雏。载飞载下。集于苞栩。王事靡盬。不遑将父。

## 四章

翩翩者雏。载飞载止。集于苞杞。王事靡盬。不遑将母。

- 2 My four steeds advanced without stopping;  
They panted and snorted, the white steeds black-maned.  
Did I not have the wish to return?  
But the king's business was not to be slackly performed,  
And I had not leisure to kneel or to sit.
- 3 The Filial doves keep flying about,  
Now soaring aloft, and now descending,  
Collecting on the bushy oaks;  
But the king's business was not to be slackly performed,  
And I had not leisure to nourish my father.
- 4 The Filial doves keep flying about,  
Now flying, now stopping,  
Collecting on the bushy medlars.  
But the king's business was not to be slackly performed,  
And I had not leisure to nourish my mother.

that is not the meaning. 倭 here—'winding,' 'tortuous.' The dict., *in voc.*, says that 倭迟, 透迤, 透池, 委蛇, 威迟, and 委移 are all synonymous. I have followed Maou in the translation of *tan-tan*. Choo takes the characters as meaning 'numerous.' 骆 is the name for a white horse with a black mane. The conflict of affection and duty appears in ll. 3, 4. L. 4.—see on I. x. VIII. 1. 启—跪, 'to kneel;'

处—居 or 坐, 'to sit.' Anciently, there were no such things as chairs. People sat on mats:—if before a superior, kneeling, on their knees, with the body straight; if at their ease, they sat on the ground, leaning on a bench or stool. The two characters in combination signify—'to rest.'

Stt. 3, 4. Medhurst calls the *chuy*, 'a turtle dove,' but it is a different bird from the 鸚鵡, and smaller. Yen Ts'an enumerates 14

different names by which it is called; but by none of them can I exactly identify it. It is said to be remarkable for its filial affection; and I have called it therefore 'the Filial dove.' This idea seems to be the basis of the allusion from it to the speaker in these two stanzas. *P'ien-p'ien* denote 'the app. of flying.' 飞 must= 飞

上, 'flying aloft.' 栩,—as in I. x. VIII. 1. 杞 here is diff. from the willow tree of the

same name in I. vii. 1. This is the 枸杞, probably a kind of medlar,—as both Medhurst and Williams say. The finest trees of the sort are said to be in Kan-suh, and Shen-se. Its young leaves, like those of a pomegranate tree, but softer and thinner, are edible. It grows in a bushy manner to the height of 3 and 5 cubits, puts forth purplish flowers in the 6th or 7th month, and produces a red fruit, longish like a date. One of its names is 'goats' teats,' from the shape of the fruit. 将=养, 'to nourish.'

## 五章

驾彼四骆。载骤駉駉。岂不怀归。是用作歌。将母来  
谕。

- 5 I yoked my four white steeds, black-maned;  
They hurried away with speed.  
[But] did I not wish to return?  
Therefore I make this song,  
Announcing my wish to nourish my mother.

III. *Hwang-hwang chay hwa.*

## 皇皇者华

## 一章

皇皇者华。于彼原隰。骛骛征夫。每怀靡及。

## 二章

我马维驹。六轡如濡。载驰载驱。周爰咨谏。

- 1 Brilliant are the flowers,  
On those level heights and the low grounds.  
Complete and alert is the messenger, with his suite,  
Ever anxious lest he should not succeed.
- 2 My horses are young;  
The six reins look as if they were moistened.  
I gallop them, and urge them on,  
Everywhere pushing my inquiries.

St. 5. 骤 denotes 'a fleet horse;' 駉駉, 'the app. of its rapid course.' 是用 = 是以, 'therefore.' 谕 = 告, 'to announce.'—This ode, with the 1st and 3d, are mentioned in the Tso-chuen, under the 4th year of duke Ssang, as sung at the court of Tsin.

The rhymes are—in st. 1, 骝, 迟, 归, 悲, cat. 15, t. 1: in 2, 骝, 归; 马, 鹽, 处, cat. 5, t. 2: in 3, 下, 翔, 鹽, 父, *ib.*: in 4, 止, 杞, 母, cat. 1, t. 2: in 5, 駉, 谕, cat. 7, t. 1.

Ode 3. Allusive, and narrative. AN ODE APPROPRIATE TO THE DESPATCH OF AN ENVOY, COMPLIMENTARY TO HIM, AND SUGGESTING INSTRUCTIONS AS TO THE DISCHARGE OF HIS DUTIES. This piece also is referred to the time of king Wan.

St. 1. 皇皇, —like 煌煌, in I. xii. V. 1. 原, as opposed to 隰, is defined by 高平,

'high and level,' 'a level height.' What flowers were to the heights and meadows, that the envoy was to the kingdom. *Sin-sin* expresses 'the app. of number and alertness.' Comp. 洗洗

in I. i. V. 1. 征夫 denotes the envoy and his suite. 每怀靡及,—其所怀思,

常若有所不及, 'always as if he could not come up to what he purposes and thinks of.'

St. 2. In this and the following stanzas the envoy is introduced as narrating, himself, the energy and carefulness of his progress:—thereby he is admonished with what energy and care he should proceed. 驹, —'colts';—see I. i. IX. 3.

The term indicates here that the horses were young and full of spirit. 如濡 denotes the fresh brightness of the reins. L. 3,—as in I. iv. X. 1, *et al.* 周 = 遍, 'everywhere.' 爰 is the particle. 咨 and 谏 both signify 'to deliberate,' 'to consult with.' Choo explains the combination by 访问,—as in the trans-



## 三章

我马维骐。六轡如丝。载驰载驱。周爰咨谋。

## 四章

我马维骆。六轡沃若。载驰载驱。周爰咨度。

## 五章

我马维骟。六轡既均。载驰载驱。周爰咨询。

- 3 My horses are piebald;  
The six reins are like silk.  
I gallop them, and urge them on,  
Everywhere seeking information and counsel.
- 4 My horses are white and black-maned;  
The six reins look glossy.  
I gallop them and urge them on,  
Everywhere seeking information and advice.
- 5 My horses are grey;  
The six reins are well in hand.  
I gallop them and urge them on,  
Everywhere seeking information and suggestions.

IV. *Chang te.*

## 常棣

## 一章

常棣之华。鄂不韡韡。凡今之人。莫如兄弟。

- 1 The flowers of the cherry tree—  
Are they not gorgeously displayed?  
Of all the men in the world  
There are none equal to brothers.

lation. Maou explains 周 by 忠信, 'with loyalty and sincerity,' and says that 'to make inquiries of the good is 咨, and to inquire about affairs is 谏; but the view of Choo is much to be preferred. The envoy would get all the information which he could,—to guide him in discharging his duty, and to report to the court on his return.

St. 3. 骐,—as in I.xi.III. 1. 如丝 denotes the softness and pliancy of the reins. 谋,—'to plan.' Choo observes that 咨谋 is equiva-

lent to 咨谏, the character being varied for the sake of the rhyme, here and in the other stanzas. Maou says the phrase means 'to deliberate about the difficulty or ease of carrying things into execution.

St. 4. 骆,—as in the previous ode. 沃若,—as in I.v.IV. 3. 度,—'to concert measures.' Maou says that the term means 'to deliberate on how affairs stand in regard to propriety and righteousness.'

St. 5. 骟 denotes a dark coloured horse, with white hair interspersed. 既均,—'are



## 二章

死喪之威。兄弟孔懷。原隰哀矣。兄弟求矣。

## 三章

脊令在原。兄弟急難。每有良朋。況也永嘆。

## 四章

兄弟阋于牆。外御其務。每有良朋。烝也无戎。

- 2 On the dreaded occasions of death and burial,  
It is brothers who greatly sympathize.  
When fugitives are collected on the heights and low grounds,  
They are brothers who will seek one another out.
- 3 There is the wagtail on the level height;—  
When brothers are in urgent difficulties,  
Friends, though they may be good  
Will [only] heave long sighs.
- 4 Brothers may quarrel inside the walls,  
But they will oppose insult from without,

equally adjusted.' 詢, 'talk about.' Maou says that 'it is appropriate to consultation with relatives.'

The rhymes are—in st. 1, 華\*, 夫, cat. 5, t. 1; 隰, 及, cat. 7, t. 3: in st. 2, 駒\*, 濡\*, 驅\*, 讞\*, cat. 4, t. 1: in 3, 騏\*, 絲, 謀\*, cat. 1, t. 1: in 4, 駱, 若, 度, cat. 5, t. 3: in 5, 駟, 均, 詢, cat. 12, t. 1.

Ode 4. Allusive and narrative. SETTING FORTH THE CLOSE RELATION AND AFFECTION THAT OUGHT TO OBTAIN BETWEEN BROTHERS. The Preface assigns the composition of the piece to the duke of Chow, saddened by the justice which he had been obliged to execute on his brothers, the lords of Kwan and Ts'ae. The ode thus came into use at entertainments given at the court to the princes of the same surname as the royal House. Some doubt is thrown on this account of the origin of the ode by a statement in the Tso-chuen, under the 25th year of duke He (B. C. 645), which assigns it to duke Muh of Shaou (召穆公), in the time of king Le (died B. C. 827); yet in the 'Narratives of the States' (国语, 周中, art. 1), 'the very same man, who assigns it this origin, quotes it as 'a poem of the time of duke Wan of Chow.' There is nothing in the ode itself to guide us in adjudicating between these different views.

St. 1. The 常棣 is by most scholars distinguished from the 唐棣 of Lii. XIII. This

is the *te* properly and simply so called. Its fruit is eatable, and not larger than a cherry. I suppose, indeed, it is a kind of cherrytree. Both Maou and Choo take 鄂 as = 外 见 貌 'outwardly displayed,' and the line as interrogative, 不 是 = 岂 不. Ch'ing K'ang-shing, on the other hand, took 鄂 as 'the calyx of the flower,' and 不 (read *foo*) as = 柎, 'the foot or stalk of the calyx,' saying that the calyx, glorified by the flowers, serves well to set forth the union of brothers, the younger serving the elder, the elder overshadowing and protecting the younger. Wuy-wuy means 'bright-looking,' 'splendid.' 兄弟 is not to be confined to brothers of the same parents; it denotes all of the same surname, who traced their lineage to a common ancestor.

St. 2. Showing the value of brothers in times of greatest distress. 哀 — 聚, 'to be collected.' Choo understands it of 'the bodies of the dead;' but the 求 at the end suggests a less extreme case. The view I have adopted is put forth by Yen Ts'an, and K'ang Ping-chang.

St. 3. Showing the superiority of brothers to friends in emergencies not so extreme. The 脊令 (in the Urh-ya, with 鳥 on the right) is the wag-tail. 'Its head and tail,' say some, 'are continually moving in concert, just as brothers respond to one another.' 況 is taken by Choo as an initial particle. Others make it equivalent to 怳, 'to be fluttered.'—Friends are agitated, but they only sigh, and give no effectual help.