

Assignment Sheet for Unit 1: *Shi jing/Shih-ching* 詩經

Read*:

*Items noted as Xeroxed/photocopied may instead be on Blackboard in which case you will need to print them out yourself

1. Poems from the *Book of Songs* (will be xeroxed). To be read and discussed in the following approximate order: "Guan ju/Kuan chü" 關雎 (no. 1), "Zhen Wei/Chen Wei" 溱洧 (no.95), "Ji ming" 雞鳴 (no. 96) "Ye you si jun/Yeh yu ssu chün" 野有死麋 (no. 23), "Bo zhou/Po chou" 柏舟 (no. 26), "Mang" 氓 (no. 58), "Xi you changchu/Hsi yu ch'ang-ch'u" 隰有萇楚 (no. 148), "Huang niao" 黃鳥 (no. 131), "Shuo shu" 碩鼠 (no. 113), "Qi yue/Ch'i yüeh" 七月 (no. 154).

In addition, an advanced student may be asked to pick an additional poem or two.

2. Arthur Waley's "Introduction" (pp. 13-19), "Appendix I" (pp. 335-37) in the *Book of Songs* (xeroxed).

3. Recommended: For background information on the early China of the Zhou Dynasty, read Charles Hucker, *China's Imperial Past*, pp. 1-117 (or any other history of China) (on reserve).

5. Recommended: For a brief introduction and a bibliography for the *Shi jing*, consult the entries, "*Shih-ching*" in William H. Nienhauser, Jr., *The Indiana Companion to Traditional Chinese Literature* (R 895.109 In2); consult vol. 1 and 2.

6. For advanced students (eg any graduate students): Daniel Hsieh. "Final Particles and Rhyming in the *Shih-ching*." *Oriens* v. 35 (1996). See me for a copy (also on reserve).

To Do and Think About:

1. Be prepared to give a brief description of the *Book of Songs* and its historical background--- What is the *Book of Songs*? Who composed the *Songs*? When was it composed? What was China like during this period? etc.

2. Do the poems from the *Songs* remind you of anything? I will ask several students to bring in a favorite short poem that they can compare or contrast to the poems they have read in the *Book of Songs*. Make sure you xerox copies for the rest of the class.

3. Why do you think the *Songs* have remained so important and popular in the Chinese tradition. What do you think of the *Songs*? Describe their qualities and beauty.

4. Recommended: Keep a notebook of your readings. As you read each piece, record your first impressions and thoughts and share them in class. Ask yourself questions---Who wrote this? Why? What kind of world did he or she live in. Why is or isn't this piece effective? How does it work? etc. Note that sometimes your first impressions are freshest and most insightful.

5. Pay attention to the form and the language--- what "shapes" do the lyrics take? How are they organized? Is the language easy or hard, dense or smooth? How do they compare to poetry that you are used to reading and your ideas of what poetry should be or ordinarily is.

6. Keep in mind that *Shi jing* literally means the "poetry classic," that is, it was canonized as one of the classical books of the Chinese tradition, it was revered, studied and memorized century after century. Try and think of why these became so important.

7. I will ask some students to bring in the lyrics to a modern song. Compare it to the *Book of Songs*. Remember to xerox copies for classmates and teacher.

1004-221
燕立南，詩經選注
北京出版社 1981

共一

关 雎

关关雎鸠^①，在河之洲^②。窈窕淑女^③，君子好逑^④。

参差荇菜^⑤，左右流之^⑥；窈窕淑女，寤寐求之^⑦。求之不得，寤寐思服^⑧；悠哉悠哉^⑨，辗转反侧^⑩。

参差荇菜，左右采之^⑪；窈窕淑女，琴瑟友之^⑫。参差荇菜，左右芼之^⑬；窈窕淑女，钟鼓乐之^⑭。

【说明】

这是一首相思恋歌。写一个男子爱上了一位美丽的姑娘，醒时梦中不能忘怀，而又无法追求到。他面对悠悠的河水，耳闻洲地上成对的雎鸠欢乐地歌唱，目迎水流中摇动的荇菜，那个姑娘以前采荇菜的姿影，又在他的眼前闪现，这清晰的记忆，更增加了他的痛苦，以致出现了幻觉，仿佛同那个姑娘结成了情侣，共同享受着婚后欢乐的生活。诗人即景言情，借助气氛的烘托，幻想境界的描述，生动地抒发了强烈的相思之情，真切感

的专名^①，古书称作“南音”。“南”这种曲调最初盛行于江汉流域，以后才逐步影响到附近北方的地区。“二南”中的诗就是用“南音”演唱的歌词，自汉以来，虽然“声”渐渐失传了，但是“南”这个名称仍然保留了下来。

同时“南”又是方位之称，在周代习惯将江汉流域的一些小国统称之“南国”或“南土”，“南邦”（见《小雅·四月》、《大雅·南音》）等，所以诗的编者便将来自江汉流域许多小国的歌词，连同受“南音”影响的周、召一些地方采来的歌词，命名为“周南”、“召南”，以与其他十三国风在编排的形式上整齐划一。《左传·隐公三年》记君子的话说：“‘风’有《采芣》、《采芣》”，此二诗均属“召南”。可见“二南”属于风诗，与其他国风一样是地方曲调^②。

“二南”绝大部分诗是西周末东周初的作品，旧说以为是文王时期的诗，那是没有根据的。

“周南”共有十一首诗，本书选其中五首。

“召南”共有十四首诗，本书选其中六首。

①郭沫若在《甲骨文研究·释南》中说：甲骨文“南”字，“本钟铎之象形，更变而为铃”。“诗之周南、召南，大小雅，按其初，当亦以乐器之名，辜乳为曲调之名，犹今人言大鼓、花鼓、鱼琴、筒板、梆子、滩簧之类耳。”张西堂在《诗经六论》中更进一步说：“南是一种曲调，是由于歌唱之时，伴奏的是一种形状象‘南’而现在的如铃的那样的乐器而得名。南是南方之乐，是一种唱的诗，其主要的得名的原因，只是出于南是一种乐器。”

②有人认为“二南”在分类上应当独立，与“风”、“雅”、“颂”并列，所谓“四诗”，这是不妥当的。

人。

【注释】

① 关关：雌雄二鸟相对而鸣的声音。雎（jū）：居。雎：一名鸛（gǎo），似鹰而土黄色，深目，其尾上白者，称白鸛（jué 厥），喜欢在江河的堤岸或沙洲上捕食鱼类。也有人认为就是鱼鹰。旧说雌雄双栖双飞，当它们离散时，便不再和别的异性共栖。

② 河：古代对黄河的专称。洲：水中的陆地。上两句是借眼见的景物起兴。“起兴”就是开头的意思，即用别的事物以引出诗人要说的事物。

③ 窈窕（yǎo tiǎo）：美好的样子。淑：善，好。淑女：好姑娘。

④ 君子：这里是泛指未婚的男子。逑（qiú 求）：配偶。

⑤ 参差（cēn cī）：长短不齐。荇（xìng 幸）菜：一种可作药用或饲料的水草。

⑥ 流之：指荇菜在水中一左一右地摆动。之：它，指荇菜。上两句也是借眼前景物起兴。

⑦ 寤（wù 勿）：醒来。寐（mèi 媚）：睡着。上两句说：那位漂亮的姑娘，我醒时梦中都想追求她。

⑧ 思服：思念。服：念，想。

⑨ 悠（yōu 忧）：思，想念。反复说“悠哉悠哉”，正可见出诗人当时心情急切难耐。

⑩ 辗转：转动，此指翻身。反侧：与“辗转”义同，重复运用是为加强语气，表示睡得很不安稳，不断翻身。上两句说：想念啊，想念啊，想得我翻来覆去睡不着。

⑪ 左右采之：因水流冲得荇菜左右摆动，所以采时也是在一下右一下的。上两句是前章首两句意思的递进，诗人触景生情，他仿佛见到那位姑娘采荇菜的情姿。写采荇菜，意在采的人。以下诗人便进入到幻想的境界。

1. not the

⑫ 琴瑟：都是古代的乐器。琴由五根弦或七根弦组成，瑟有二十五根弦。友：亲爱。这句说，弹起琴瑟来表示对她的爱慕。

⑬ 芣（fū 茂）：拔取。

⑭ 钟：古代的一种铜铸的乐器。乐：这里是使动用法，即“使……快乐”。这句说，敲钟打鼓来使她快乐。

卷 耳

采采卷耳①，不盈顷筐②。嗟我怀人③，置彼周行④。

陟彼崔嵬⑤，我马虺隤⑥。我姑酌彼金罍⑦，维以不永怀⑧。

陟彼高冈⑨，我马玄黄⑩。我姑酌彼兕觥⑪，维以不永伤⑫。

陟彼沮洳⑬，我马瘠矣⑭！我仆痛矣⑮！云何吁矣⑯！

【说明】

这是一首贵族妇女怀念远行丈夫的诗。因为诗中表明她的丈夫不仅有金罍、兕觥，还有仆人。首章写她因怀念远行的丈夫以致无心劳作；后三章则是想象她的夫

野有蔓草，零露漙漙^⑦。有美一人，婉如清扬。
邂逅相遇，与子偕臧^⑧。

【说明】

这是一首求爱的情歌。写一个男青年在露珠晶莹的田野，偶然遇见了一位漂亮的姑娘，她有着一对水汪汪的眼睛，小伙子为她的美丽着了迷，高兴得不得了，马上向她倾吐了爱慕之情。这首诗所反映的男女结合，是非常直率朴实的。这种求爱方式的原始性，反映了当时的婚姻习俗。

鲁迅说过：“要极省俭的画出一个人的特点，最好是画他的眼睛。”这首诗的作者正是从眼睛来描绘姑娘的美，可见二千多年前的民间诗人就已经为我们提供了一经验。

【注释】

- ①野：野外。蔓(màn)：延伸。蔓草，茎细长如藤的草类。
②零：落。漙(tuān)：形容露水结成水珠。按：《说文》无“漙”字，李善注《昭明文选》引《毛诗》作“团”，大约古本《毛诗》作“团”。以这两句以相遇的地点起兴，点明了时间——野草蔓生，是春夏之交；露珠晶莹，则是清晨的特征。
③有美一人：即有一美人的变换说法。
④清扬：清明，形容眼珠灵活有神。婉：美丽。上两句描绘女子的健美，大意是：有一位美人眼珠滴溜溜的，实在漂亮。
⑤邂逅(xié hòu)：不约而相遇，无意中碰见。逅：旧读 gòu(够)。

1001-1002

③适：合。上两句说：无意中遇见一位美人，真合我的心愿。

⑦漙(tuān)：漙：露水多的样子。

⑧偕：同。臧：善，好。偕臧，相爱。

1001-1002
1001-1002
1001-1002

溱与洧方涣涣兮^①，士与女方秉简兮^②。女曰：

“观乎^③？”士曰：“既且^④。”“且往观乎^⑤？洧之外洵訏且乐^⑥！”维士与女^⑦，伊其相谑^⑧，赠之以勺药^⑨。

溱与洧，浏其清矣^⑩，士与女，殷其盈矣^⑪。女曰：“观乎？”士曰：“既且。”“且往观乎？洧之外，洵訏且乐！”维士与女，伊其将谑^⑫，赠之以勺药。

【说明】

这首诗是描写郑国上巳节男女聚会的盛况与欢乐的，反映了当时郑国民间的风俗。上巳节是三月三日的，曹魏以后定为三月三日。据说春秋时代在三月三已这一天，郑国男女到溱、洧二水的岸边举行祭祀，消除灾祸。少男少女们也借此春游的机会谈情说爱。

这首诗是以第三者的语气来写的，通过对环境、风俗、人物的描述，并穿插对话，生动地展现了聚会中笑

1. 100-105

嬉欢乐的场面与气氛，宛如一幅风俗画。

【注释】

①湝、清：见本书第97页《蒹葭》注②、⑤。方：正。涣涣（huàn huàn）：水流弥漫的样子。

②士与女：泛指春游的男女。秉（bǐng）：拿。蕢（jiàn）：生在水边的泽兰，与生在山上的兰草不是一物。郑国的风俗，上巳日男女拿着泽兰，用以扫除邪恶，祈求吉利。

③观乎：去看看吧。

④既且：同“既徂（cú）”，已经去过了。徂，往，去。

⑤且往观乎，再去看看吧。且，复，再。

⑥洵（xún）：确实。吁（xū）：大，指盛会的场面。乐：好玩。这句话，清水的外边确实场面大而好玩。以上两句是女劝男的话。

⑦维：语助词。

⑧伊：语助词。其：他们，即士与女。相谑（xuè）：互相调笑。

⑨勺药：香草名，三月开花，芳香可爱。古代男女相别赠勺药表示爱慕。

⑩浏（liú）：水清的样子。

⑪殷：众多。盈：充满。这句大意是，男的女的多极了，挤得满满的。

⑫将：相互。

齐

齐，本是西周初姜尚的封国，后又兼并些小国，是春秋时期的一等大国，其领土大致包括今山东的昌潍、临沂、惠民、德州、泰安等地区以及河北沧州地区的南部。“齐风”就是这个区域的诗。

齐国地大物博，盛产鱼、盐，纺织、刺绣等手工业很发达，人口分布也较他国稠密。自太公姜尚历十五世，至齐桓公时（前六八五年即位），称霸于天下。其后再传十四世，政权落入新贵田氏手里，仍号为齐国。

在“齐风”中半数以上是关于婚娶和爱情的诗，其余几首或是反映人民对沉重劳役的不满，或是揭露齐襄公与其妹文姜通奸的丑行，或是描写田猎和射技等。

“齐风”除少数讽刺齐襄公的诗可知作于公元前六九七——前六八三年之间，其余的诗年代多不可考。

“齐风”共有十一首诗，本书选其中三首。

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2

鸡 鸣

“鸡既鸣矣^①，朝既盈矣^②。”“匪鸡则鸣^③，苍蝇之声。”

“东方明矣，朝既昌矣^④。”“匪东方则明，月出之光。”

“虫飞薨薨^⑤，甘与子同梦^⑥。”“会且归矣^⑦，无庶予子憎^⑧！”

【说明】

这是一首绝妙的讽刺诗。诗人模拟一个朝官的夫妻对话，惟妙惟肖地画出了这个官吏昏庸腐朽的形象。全诗以对话展开：开头是妻子听见鸡叫，催促丈夫起身去朝会，可是昏庸的官吏竟认为是苍蝇的声音；接着他又把天明当作月光，糊糊涂涂，直到朝会快要散时，他还想做场好梦！在全诗中，作者不着一字评论，让这个官吏用自己的话来自我画像，自我暴露，类似旧戏中丑角的自白。这首诗构思巧妙，表现手法新颖。

【注释】

①既，已经。

②朝：朝堂，国君召会群臣的地方。盈：充满。以上两句是妻子告诉丈夫鸡已叫了，朝堂上的人大约已经满了。

③匪，同“非”，不是。则：之。下两句是丈夫回答妻子的话。他说不是鸡叫，是苍蝇的声音。按：鸡叫与苍蝇的声音绝没有相似的地方，何况在晚上苍蝇也不会嗡嗡的。这里诗人运用了巧妙的讽刺手法，强调了那个官吏的糊涂痴愚。

④昌：盛。这句话，朝堂上人已极多。上两句是妻子再次催促丈夫的话，时间已由鸡叫到东方发白了。

⑤这两句又是官吏回答妻子的话，他还把天亮当作月光，赖着不肯起身。

⑥薨薨(hōng hōng)：虫飞的声音。这里他还以夜间游虫正在活动，证明天未明。

⑦甘：乐。子：你，指妻子。上两句是官吏接着上章说的，意思是：夜间的游虫还在飞的飞、叫的叫呢，咱们还是再睡一觉吧！

⑧会：朝见国君。且，将要。归：指散朝回家。
⑨无庶，是“庶无”的倒文。庶，幸，希望。无予子憎，否定句宾语前置，“予”、“子”都是憎的宾语，即“无憎予、子”。无，同“毋”，不要。上两句是妻子对官吏的劝告。她说臣子们朝会结束将要回家了，希望不要让别人来憎恨你和我。这是妻子对丈夫赖着不肯起床的不满。

东 方 未 明

东方未明，颠倒衣裳^①。颠之倒之，自公召之^②。
东方未晞^③，颠倒裳衣。倒之颠之，自公令之^④。

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缀。
③指：告诉，这里有“约定”的意思。之：指婚事。这句说就此定下婚约吧。

小 星

瞻彼小星①，三五在东②。肃肃宵征③，夙夜在公④，寔命不同⑤。

瞻彼小星，维参与昴⑥。肃肃宵征，抱衾与裯⑦，寔命不犹⑧。

【说明】

这首诗是表现小官吏连夜出差的牢骚的。他带着铺盖卷儿匆匆赶路，伴随着他的只有夜空中点点星光。孤独和劳累，使他感到大官与小官劳逸是如此不均！然而这不平又能向谁诉说呢？他只得自慰自解，责怪自己的命运不好。

【注释】

①瞻(huī 海)：星光微弱的样子。小星：指天空一些无名的群星。韩诗“瞻”作“瞻(音慧)”，群星密集的样子。

②三五：指大星，即下章所说的“参”与“昴”。王引之说：“三

五举其数也，参、昴著其名也，其实一而已矣。”以上两句写夜行所见的景象：天空中一些小星，星光微弱，只有三五颗亮的大星在东方。

③肃肃：走得很快的样子。宵征：夜行。

④夙夜：见本书第13页《采芣》注⑦。在公：指办公事。

⑤寔(shí 实)：是。这句自叹命运不好，实际是对大小官吏劳逸不均的不平之鸣。以上三句大意是：我匆匆地摸黑赶路，没早没夜为公家办事，这是自己的命运与人家不同。

⑥维：通“惟”，只。参(shēn 申)：星名，二十八宿之一。昴(mǎo 卯)：星名，也是二十八宿之一。参、昴二星邻近，能同时出现于天空。这句是说，在群星中独参、昴二星宿历历可见。

⑦衾(qīn 钦)：被子。裯(chóu 稠)：内衣；或说“裯”借作“裯(chóu 仇)”，床帐。这句是说出差时还得带着铺盖。

⑧犹：若，如。

野 有 死 麇

野有死麇①，白茅包之②。有女怀春③，吉士诱之④。

林有朴樕⑤，野有死鹿。白茅纯束⑥，有女如玉⑦。

舒而脱脱兮⑧，无感我悦兮⑨，无使瓠也吠⑩。

1. not. Nie 1

【说明】

这首诗写一个猎人在森林里打死了一只野鹿，又碰到了一位多情而美丽的姑娘。于是他一边收拾猎物，一边向这位姑娘求爱。姑娘也就欣然接受了猎人的爱情，她怀着惊喜的心情，嘱咐情人不要性急，别对她拉拉扯扯，惹得狗儿叫起来惊动别人。

这首诗反映了较原始的婚配习俗，没有什么礼教的约束。因此被历来经学家斥为“淫诗”，肆意歪曲，今天读它，应抹去其尘垢，还它的本来面目。

【注释】

- ①野：旷野。麇(jūn 均)：鹿的别名。
- ②白茅：俗称茅草。
- ③怀：思。春：春情。怀春：指女子思求配偶，即“情欲”。
- ④言士：美男子。言：善，美。诱：引诱，挑逗。
- ⑤朴樕(sù 速)：小树。这句是借眼前景物开头，同下面所歌咏的事并无意义联系，只是说明环境。
- ⑥纯：读为tūn，与“束”同义。“纯束”就是捆的意思。
- ⑦如玉：象玉一样洁白。比喻女子肤色美。
- ⑧舒而：舒然，慢慢地。脱脱(dù 兑)：轻悄悄的样子。
- ⑨无：毋，不要。感：借作“撼”，动。悦(shuài 帅)：即佩巾。一名“褱”、“蔽膝”、“褱”等，据说这是从原始社会相传下来的一种妇女装饰物。《礼记》上说：古代生下女孩时，便在门的右边挂上“悦”。所以“悦”在古代很可能是作为女性的标志。这里“无感我悦”，就是“不要动我”的意思。
- ⑩羴(máng 忙)：一种多毛狗。吠：狗叫。

邶、鄘、卫

经前人考定，邶、鄘(yōng 庸)、卫都是卫国的诗。《左传·襄公二十九年》记载吴公子季札听了鲁国的乐队歌唱了“邶、鄘、卫”以后，评论时便将此三诗统称之为“卫风”。可见他是把“邶鄘卫”作为一个整体，以区别于其他国风的。

邶、鄘、卫都是古国名。据说周武王灭殷以后，便将纣的京都沫(今河南淇县西北)附近地区封给纣的儿子武庚禄父，并将其地分为三：北为邶(今河南汤阴县东南)，南为鄘(今河南汲县东北)，东为卫(今河南淇县附近)。武王并派他的三个弟弟管叔、蔡叔、霍叔分别守卫三个地方①，以监督武庚，号为“三监”。武王死后，儿子成王年幼，由周公旦执政。管叔等散布流言说“周公将不利于成王”，并唆使武庚叛乱。于是周公率兵镇压，杀死武庚与管、蔡、霍等。接着又合

①司马迁在《史记》的《鲁周公世家》与《卫康叔世家》中，只说到派管叔、蔡叔监督武庚禄父，未提及霍叔。同时周公镇压武庚叛乱以后，也只说“杀武庚禄父、管叔，放蔡叔。”本文主要采用郑玄《诗谱序》的说法，与《史记》略有出入。

关于邶、鄘的地理，王国维《北伯鼎跋》中根据北伯器出土于河北滦水张家庄，认为北即邶，邶国就是燕国，鄘则是鲁国。《观堂集林》卷十八）录于此以备考。

6

并三地卫^①，连同原殷民一起封给康叔，建都殷墟（今河南淇县），号卫君。

卫国自康叔历十三世至釐公，自后便国力日衰，内乱不息，到懿公时，更加腐败不堪。公元前六六〇年为狄人所灭。后来在齐桓公的帮助下，卫残部南渡黄河，文公在楚丘（今河南滑县东）重建卫国。《载驰》、《定之方中》二诗就是反映这一历史事件的。

邶、鄘二地早已并入卫国，为什么卫诗还冠以其名呢？自汉以来议论纷纷^②，没有定论。近人一般认为，因卫诗有三十九首之多，近风诗的四分之一，所以编者将部分诗编入邶、鄘之下。但是这一说法仍有疑问。查今本《诗经》，邶诗十九首、鄘诗十首、卫诗十首，为什么分得如此不平均呢？这很难说编者只是偶然为之，而无别的原因。因此这一说法仍属于猜测罢了。

邶、鄘、卫三诗大部分难确定具体时代，大致说来西周末东周初的诗居多。

“邶风”共有十九首诗，本书选其中十一首。

“鄘风”共有十首诗，本书选其中六首。

“卫风”共有十首诗，本书选其中五首。

①关于邶、鄘两地是周公迁卫地一次封给康叔的，还是后来的康叔子孙侵夺的，历来记载有分歧，又没有其他材料可资证。

②方玉润说：“惟邶鄘地既入卫，皆多卫诗，而就系其故国之名，且编之于卫国之前，《序》与《传》都莫名其故。或谓其诗所得之地而存之，或谓其声之异而存之，或谓以寓存亡继绝之心。……愚谓邶自有诗，特（只）无可考，故难证实，诸家又混（拘泥）古《序》，篇篇以卫事实之，致令邶诗无一存焉。”（《诗经原始》卷三）

柏舟

汎彼柏舟^①，亦泛其流^②。耿耿不寐^③，如有隐忧^④。微我无酒^⑤，以敖以游^⑥。

我心匪鉴^⑦，不可以茹^⑧。亦有兄弟，不可以据^⑨。薄言往愬^⑩，逢彼之怒^⑪。

我心匪石，不可转也。我心匪席，不可卷也^⑫。威仪棣棣^⑬，不可选也^⑭。

忧心悄悄^⑮，愠于群小^⑯。覯闵既多^⑰，受侮不少。静言思之^⑱，寤辟有撰^⑲！

日居月诸^⑳，胡迭而微^㉑？心之忧矣，如匪静衣^㉒。静言思之，不能奋飞^㉓！

【说明】

这首诗的题旨旧说颇纷纭：或说“仁人不遇”，或说“妇之见弃于其夫”，或说“寡妇矢志不嫁”；近人有以为“写妇女在家庭生活中的苦闷的”。我们从全诗考察，似是借女子诉说家庭生活中的不幸遭遇，以寄托诗人自己政治上失意的幽愤情绪。诗中“群小”、“威仪”、“奋飞”

这一类话正暗示了作者的身份，并非一般家庭矛盾。全诗使用比喻，曲折地展现了诗人内心的活动：首章自伤无法排遣忧愁；次章自伤孤独无处诉苦；三章表示决不屈志从俗；四章痛心自己为群小所制，一再取祸受辱；五章斥责当权者昏愦，自己无力摆脱困境。

【注释】

- ①汎：同“泛”，浮动的样子。柏舟，柏木制的船。
 ②亦：语助词。下章“亦”字同。流：水流。以上两句以水中漂浮的船只象征自己无所依托。
 ③耿耿：焦灼不安。寤：见本书第4页《关雎》注⑦。
 ④如：而。隐忧：深忧。《韩诗》“隐”作“殷”，义同。以上两句意思说，心怀深忧，无法入睡。
 ⑤微：非。“微”贯下句。
 ⑥以：语助词。敖游：同“遨游”。以上两句大意是：我不是缺少酒，也不是不能漫游，而是酒与漫游都不能消除我的忧愁。
 ⑦匪：非。鉴：古器名，可以盛水照影。
 ⑧茹（rú如）：容纳。以上两句是表明自己不同流合污。意思说我的心不是一面镜子，能不分形体美丑一并容纳。
 ⑨据：依靠。
 ⑩薄、言：见本书第9页《采芣》注②。翫：同“诮”。
 ⑪逢：遇。彼：指兄弟。以上四句是表明自己孤独无助。大意说：我虽有兄弟却不可依靠，对他诉诉苦情，却遭到他的怒骂。
 ⑫以上四句是诗人矢志不渝，他以“石可转”反衬自己意志不可动摇；以“席可卷”反衬自己决不委屈求全。
 ⑬威：威严。仪：礼节。揅揅（dī弟弟）：从容宽厚的样子，《礼记·孔子闲居》引作“逶逶”，郑玄释为“安和之貌”。“揅揅”与“逶逶”相通。

⑭迭：择，挑拣，这里引申为动摇不定的意思。以上两句大意说自己有威严，讲礼节，从容宽厚，意志不可动摇。

⑮悄悄：义同“悄悄”（cǎo草），忧愁的样子。

⑯温（yùn运）：怨恨。

⑰覯（gòu够）：同“遘”，遇。闵：病，此指祸害。以上四句说自己心里非常忧愁，原因是由于被群小怨恨，一再遭祸，受的侮辱也不少。

⑱言：语助词。

⑲蹙（wù勿）：蹙。蹙：借作“蹙（pǐ匹）”，捶胸。有蹙（biào蹙），同“蹙蹙”，捶打的样子。这两句承前说：自己在这种困境下，静静地想想，实在痛苦不堪，醒来自忍不住要捶打自己的胸脯。

⑳居、诸：都是语助词。

㉑胡：何。迭：代，轮番。微：隐，昏暗，指日蚀、月蚀。以上两句说，日月为什么交替昏暗呢？就际恒以为日蚀、月蚀是“喻卫之君臣皆昏暗而不明之意。”（《诗经通论》）

㉒匪：不。澼：同“浼”（huān或读 huān），洗涤。衣服不洗则脏上尘垢，这里是形容心里忧愁好象布满尘垢的衣服穿在身上很难受。严粲说：“我心之忧，如不濯濯其衣，言处在乱若之朝，与小人同列，其忍垢含辱如此。”（《诗经集传》）

㉓奋飞：举翼高飞。句意是恨自己无计摆脱当前困境。

燕 燕

燕燕于飞①，差池其羽②。之子于归③，远送于野④。瞻望弗及⑤，泣涕如雨⑥。

渡过黄河，这里是以河边有活力的景物创造气氛，衬出庄姜送嫁的盛况。

②庶姜：春秋时诸侯女儿出嫁，常以姊妹或宗室之女从嫁，“庶”是多的意思。齐国姜姓，所以称之“庶姜”。

③庶士：指送嫁的齐国大夫。螭(chī)：威武的样子。

氓

氓之蚩蚩①，抱布贸丝②。匪来贸丝③，来即我谋④。送子涉淇⑤，至于顿丘⑥。匪我愆期⑦，子无良媒。将子无怒⑧，秋以为期⑨。

乘彼坳垣⑩，以望复关⑪。不见复关，泣涕涟涟⑫；既见复关，载笑载言⑬。尔卜尔筮⑭，体无咎言⑮。以尔车来，以我贿迁⑯。

桑之未落⑰，其叶沃若⑱。于嗟鸠兮⑲，无食桑葚⑳！于嗟女兮，无与士耽㉑！士之耽兮，犹可说也㉒；女之耽兮，不可说也㉓。

桑之落矣，其黄而陨㉔。自我徂尔㉕，三岁食贫㉖。淇水汤汤㉗，渐车帷裳㉘。女也不爽㉙，士贰其行㉚。士也罔极㉛，二三其德㉜。

三岁为妇，靡室劳矣㉝；夙兴夜寐㉞，靡有朝矣㉟！

言既遂矣⑳，至于暴矣㉑，兄弟不知，哿其笑矣㉒！静言思之，躬自悼矣㉓。

“及尔偕老”，老使我怨㉔。淇则有岸，隰则有泮㉕。总角之宴㉖，言笑晏晏㉗，信誓旦旦㉘，不思其反㉙。反是不思㉚，亦已焉哉㉛！

【说明】

这首诗是一个被遗弃女子的自诉，她叙述了自己从恋爱、结婚到被遗弃的过程，对负心的丈夫充满着怨恨，最后她从痛苦中醒悟过来，表示要坚决同他一刀两断！女子受夫权的压迫，任意被遗弃，这在几千年剥削阶级统治的社会里，是一个普遍的问题，本诗从一个侧面揭露了旧社会的罪恶。

这首叙事诗，故事很完整：首章写订婚，次章写结婚，第三章写教训，第四章写被遗弃，第五章写受虐待，第六章写决绝。大体按照事件发展顺序，采取概括叙述与细节描写相结合，把恨与悔的感情熔铸于叙事、议论之中，较细腻地刻画了女主人公的心理活动，并展现了她的坚强性格，十分感人。

【注释】

①氓(máng)：民，诗中女主人公称呼她的丈夫。蚩蚩(chī)：笑嘻嘻。蚩，通“嗤”。一说憨厚的样子。

②布：交换用的实物，即布匹；或是当时使用的一种货币的名

称。贸：交换，买。

③匪：同“非”，不是。

④即：就。谋：指商量婚事。

⑤子：你。涉：渡。淇（qí其）：见本书第51页《桑中》注⑦。

⑥顿丘：地名，在今河南丰县。

⑦愆（qiān千）期：过期。愆：过。

⑧将（qiāng枪）：愿，请。无：同“毋”，不要。

⑨这句话说：把我们的婚期定在秋天。

⑩乘：登。圉垣（guǐ yuán 鬼元）：已坏的墙，断墙。圉，毁坏。

垣，墙。

⑪复关：地名，男子的住地。“望复关”，实际上是望情人，表现出她的痴情。这就是下章所说的“女之耽兮”。

⑫涕：泪。涟涟：泪下流的样子。

⑬载笑载言：又笑又说。

⑭尔：你。卜、筮（shì逝）：古人迷信，以占卜判断吉凶。卜，用龟甲卜卦。筮，用蓍（shǐ）草占卦。

⑮体：卦体，就是占卜时龟甲或蓍草所显示的兆象。咎（jiù旧）言：凶辞，不吉利的活。

⑯随（suí随）：财物，指嫁妆。

⑰落：落叶。

⑱沃若：沃然，润泽的样子。连上句是用茂盛润泽的桑叶，比喻自己年青貌美。

⑲于（xū吁）嗟：感叹词。于，同“吁”。嗟：犹“唉”。

⑳桑之落（shēn慎）：桑的果实。古人说，鸡“食桑甚过，则醉而伤其性”，这里是用来比喻女子不要沉醉于爱情之中。

㉑士：指男子。耽（dān丹）：借作“耽（zhēn）”，本义是“好喝酒”，这里引申为“沉醉”、“迷恋”。

㉒犹：还。说：读如“脱”，摆脱，丢开。

㉓不可说：指自己对丈夫一往情深，无法丢开。这是她从痛苦

的经历中得出的教训。

②黄：指桑叶黄。陨（yǔn允）：落下。这句连上句是用桑叶黄落比喻女子色衰。

③但（cù）：往。

④三岁：多年。“三”表示多数，非实指。食贫：食物缺乏，即过着穷苦日子。以上两句说：自从嫁给你，一直过着穷困的生活。

⑤汤汤（shāng商）：水势很大的样子。

⑥渐：浸湿。帷裳：车上的布幔。以上两句是被遗弃回娘家经过淇水的情况。

⑦也：语助词。爽：差错，过失。

⑧贰：不专一，用如动词。上两句大意是：女的没有过错，而男子行为已改变。一说“贰”是“贰（tè）”之误。“贰”借作“贰（tè）”，过错。

⑨罔极：没有定准。罔，无。极，止，定。

⑩二三其德：指男子行为多变化。

⑪靡室劳矣：不以家务事为劳苦。意思是说自己能吃苦耐劳，靡，不。

⑫夙（sù诉）兴夜寐：起早睡晚。夙，早。兴，起。寐，睡。

⑬靡有朝矣：不止某一天如此。以上四句是说，自己婚后辛勤劳苦。

⑭言：语助词。下文“言”同此。既：已经。遂：顺心，满足。意思是：你的心愿已经满足了。

⑮暴：粗暴。

⑯哿（gě）：笑的样子。

⑰躬：自身。悼：伤心。以上是说自己受到丈夫的虐待，无处诉苦，独自思想，非常伤心。

⑱及尔：与你。偕老：同到老。这是引用丈夫以前的盟誓。这两句大意是：想起早先你说的“与你相爱到老”的话，更使我怨恨！

⑫ 隰(xí): 低湿的地方; 一说, “隰”当作“澗”, 水名, 即今河南的颍河, 是黄河的支流, 古代流经卫国境内。泮(pàn): 水边。上两句是用河流有岸反衬那个男子的心无法捉摸。

⑬ 总角: 束发, 小孩子把头发改成髻(jì), 此处借指未成年的男女。笄: 欢乐。

⑭ 晏晏: 温和, 融洽。

⑮ 信誓: 诚实的誓言。旦旦: 明白的样子。

⑯ 反: 违反, 变心。上四句大意是: 当年两小无猜的欢乐, 婚后诚恳的誓言, 都还记得一清二楚, 想不到他现在却变了心。

⑰ 是: 指示代词, 指前面说的誓言。

⑱ 已: 止, 算了。焉哉: 语助词, 连用是加重决断的语气。以上两句说, 他既然违反誓言, 就不要再想了, 从此算了吧!

芄 兰

芄兰之支①, 童子佩觿②。虽则佩觿③, 能不我知④? 容兮遂兮⑤, 垂带悸兮⑥。

芄兰之叶, 童子佩褊⑦。虽则佩褊, 能不我甲⑧? 容兮遂兮, 垂带悸兮。

【说明】

这是一首很有趣的短小情诗, 写一位姑娘有意于一位小伙子, 他们本是青梅竹马, 两小无猜。可是当男的

成人以后, 不知什么原因, 也许是不好意思吧, 小伙子渐渐和她疏远了, 甚至碰面也装作不认识, 大摇大摆地走过去。姑娘瞧见他那样子, 又好笑又好气, 心里想: 你长大了, 就不认识我啦, 瞧你那假正经的样子!

这首诗寥寥数语, 就把小伙子的腼腆和姑娘心里的恼怒描摹出来了, 神情逼真, 清新有味。

【注释】

① 芄(wǎn)兰: 也叫芨芨, 多年生蔓草, 莢实从叶间出生, 倒垂如锥形。支: 《说文》引作“枝”。芄兰的枝纵横缠绕, 象人所挽的绳结。它的莢又象解结用的觿(xī西), 所以诗人睹物起兴。

② 童子: 未成年的男子。觿: 模样象锥子, 用兽角或玉制成, 又名解结锥, 为成人的佩带物。童子佩觿, 标志已成年。

③ 则: 这个“则”字在现代汉语中已没有相当的词儿, 勉强可以译作“已经”。

④ 能: 宁, 难道。知: 识, 相识。不我知: 不认识我。

⑤ 容兮遂兮: 等于“容容遂遂”, 幽闲安静的样子。

⑥ 垂带: 衣带下垂。悸: 心动, 此借指衣带摆动。上两句是写姑娘对那个小伙子故作稳重不睬她, 走起来垂下的腰带一摆一摆的, 很不满意。阙一多说: “末二句言外之意是说: ‘瞧你那假正经!’”

⑦ 褊(shè): 一名决, 俗名扳指, 是套在右手大拇指上钩弦的用具。戴上扳指表示能射, 也是成人的标志。

⑧ 甲: 借作“狎(xīa峽)”, 亲昵。

桧

桧(Guì快)，西周分封的诸侯国，姁(yún云)姓，故都在今河南的密县与新郑之间，其统治区大致包括今密县、新郑、荥阳的一些地方。桧风就是这个区域的诗。

桧国于春秋初年为郑武公所灭。桧诗产生的时代，一说在桧灭之前，即春秋初以前；一说桧诗实际是“郑诗”，即桧灭之后(朱熹《诗集传》引苏氏说)。二说都系推测，姑并待考。

桧风共有四首诗，本书选其中二首。

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隰有萋楚

隰有萋楚^①，猗猗其枝^②。天之沃沃^③，乐子之无

知^④！

隰有萋楚，猗猗其华^⑤。天之沃沃，乐子之无家^⑥！

隰有萋楚，猗猗其实。天之沃沃，乐子之无室！

【说明】

这首诗的主题近人颇有争论。有人说这是没落贵族厌世之作；有人说它反映了劳动人民在残酷压迫和剥削下的痛苦；也有人说这是女子爱慕一个未婚男子的恋歌。我们细玩全诗，觉得诗人的心情是极为沉痛的，他羡慕羊桃没有知觉，没有家庭的劳累，无忧无虑地生活着。寥寥数语中，真不知包含着诗人的多少痛苦和愤恨！至于为什么产生这种思想，似是因为生活负荷太重，无力养家活口。朱熹说：“政烦赋重，人不堪其苦，叹其不如草木之无知而无忧也。”这是有一定道理的。

【注释】

①隰：见本书第39页《简兮》注①。萋(chāng常)楚：藤科植物，今称羊桃。*actinidia chinensis* var. *canadensis*

②猗猗：同“娜娜”(mó婀娜)，《鲁诗》作“靡靡”(mǐ你)，都是茂盛而柔美的样子。以上两句是说，低地里的羊桃，它的柔枝随风招展。

③天：少，这里指萋楚生命力旺盛。之：语助词。沃沃：形容叶子润泽的样子。这句是描写萋楚的长势。

④乐：这里有“羡慕”的意思。子：指萋楚，这是将它拟人化。知：知觉。以上两句说：羊桃藤生机勃勃，叶子光润润的，我非常羡慕你没有知觉。言外之意是说，自己因为有知觉，才感到社会给予的重压和烦恼，这反映了诗人对现实生活的痛恨情绪。

⑤猗猗其华：胡承拱说：“‘猗猗’固可以美盛言，而亦有柔顺

之义。至于华实皆附于枝，枝既柔顺，则华实亦必从风而靡，虽
慨陈“犹惟”不妨。”（《毛诗后笺》）华：花。

⑨旧说“男有室，女有家”，“室”、“家”就是结婚成家的意思。
这句“无家”与下草木句“无室”义同，意思是说，没有家庭的幸福。

匪 风

匪风发兮①，匪车偈兮②。顾瞻周道③，中心怛兮④。
匪风飘兮⑤，匪车嘌兮⑥。顾瞻周道，中心吊兮⑦。
谁能亨鱼⑧？溉之釜鬯⑨。谁将西归⑩？怀之好
音⑪。

【说明】

这首似是出外远行的人在途中思乡之作。他驱车向
东急驰，疾风呼呼从耳际掠过，离家愈来愈远了，他回
过头看看大路，不由得心头悲痛起来。这时，他非常希
望能在路上碰见一位回西方去的老乡，替他捎封报平
安的家信。这首诗起句突兀，结尾两句含无限深情，真
实地反映了远游者的内心活动。

【注释】

①匪：彼，那。发：同“发发”，疾速的样子。

②偈(jié 结)，同“偈偈”，疾驰的样子。以上两句说，在那疾
风当中，车子飞快而去。故：因他离家远行，留恋亲人，所以感
觉车子跑得太快。

③顾瞻：回头看。周道：同“周行(chóng 杭)”，大路。

④中心：内心。怛(dá 达)：悲痛。

⑤飘，旋风叫“飘”，这里是形容风势急速，与上章“发”同义。
⑥嘌(piāo 飘)：轻快的样子。

⑦吊：悲伤。

⑧能：善。亨：古“烹”字。

⑨溉：洗涤。之：指善烹者。釜(fǔ 斧)：锅。鬯(xīn 寻)，大
酒。这里以愿替善烹鱼者涮锅，作下两句的比喻。

⑩西归：回西方去，指诗人的故乡。

⑪怀之好音：托他捎封报平安的信。怀：归，这里有“托付”
的意思。之：指西归的人。音：音信。

黄 鸟

交交黄鸟止于棘①。谁从穆公②？子车奄息③。维此奄息④，百夫之特⑤。临其穴⑥，惴惴其栗⑦。彼苍者天，歼我良人⑧！如可赎兮⑨，人百其身⑩。

交交黄鸟止于桑。谁从穆公？子车仲行。维此仲行，百夫之防⑪。临其穴，惴惴其栗。彼苍者天，歼我良人！如可赎兮，人百其身。

交交黄鸟止于楚。谁从穆公？子车鍼虎。维此鍼虎，百夫之御⑫。临其穴，惴惴其栗。彼苍者天，歼我良人！如可赎兮，人百其身。

【说明】

这是一首对殉葬者的挽歌，三章前半段分挽三人，后半段似是集体歌唱的和声。《左传·文公六年》记载：“秦伯任好卒，以子车氏之三子奄息、仲行、鍼虎为殉，皆秦之良也。国人哀之，为之赋《黄鸟》。”《史记·秦本纪》记载：“缪（穆）公卒，从死者百七十七人。”所以此诗当作于公元前六二二年，作者大约属于贵族。考索本诗的思想倾向，同《左传》引用的那位“君子”对这次殉葬评

论的精神是一致的，对秦穆公不满之处就在“收其良以死”，不一定是反对殉葬制度本身。但由于诗中真实地描述了子车氏三子殉葬时毛骨悚然的景象；同时又对受难者倾注了最深挚的同情，发出了肝胆俱裂的呼声，因而在客观上暴露了殉葬制度的罪恶，激起了人们对惨无人道的奴隶主阶级的痛恨。

【注释】

①交交：鸟叫声。黄鸟，一说黄雀，一说黄雀，这里是凄凉的叫声，当指黄雀。止：栖息。棘：酸枣树。按：三章分别用止于“棘”、“桑”、“楚”，除换韵作用外，还利用字的谐音来暗示：棘—急，桑—丧，楚—痛楚。首句以黄鸟悲鸣起兴，制造悲凉的气氛，以烘托下文。

②从：从死，指以活人殉葬。穆公：秦穆公姓嬴名庄，公元前六五九——前六二二年在位，春秋时五霸之一。

③子车：秦国大夫的姓。奄息：与下两章“仲行（Chōng行）”、“鍼（qiān前）虎”都是人名。

④维：语助词。

⑤百夫：百人。特：匹，抵得。这句说，子车奄息的才干能抵得上一百人。

⑥临：到。穴：墓穴。

⑦惴惴（zhuī zhuī）：恐惧的样子。其栗（lì立）：同“栗栗”，发抖的样子。以上两句是写子车奄息被拉到坟穴殉葬时恐怖颤抖的情况。

⑧歼（jiān尖）：灭，这里是“杀害”的意思。良人：善人。

⑨赎：赎身，指替换。

⑩人百其身：是“以人百赎其身”的省语，连上句是说，如果可以替换的话，愿意用一百人来换他。其，指奄息。

⑪防：比，当，也就是“抵得”的意思。

⑫御：当，与“特”、“防”义同。

的感抵，他们看着泛起微波的清溪，自由荡漾，联想到自己却要在主子的皮鞭下讨生活，不由得心头火起，于是愤懑地提出了一连串质问。

④稼，耕种。穡(sè色)：收获。

⑤胡，为什么。禾：指谷物。三百廛：三百户农家的收获物。古时一夫所居叫“廛”，这里“一廛”就是指一户农家的税收；一说“廛”，通“缠”，即“捆”。三百廛，就是三百捆。“三百”极言其多，非实数。下两章同此。

⑥狩(shòu受)：冬天打猎。猎：夜间打猎。这里“狩”、“猎”都是泛指打猎。

⑦瞻：望见。尔：你，指剥削者。庭：院子。县：同“悬”，挂。桓(chuān桓)：幼小的桤(hē)；一说猎獾。

⑧素餐：白吃饭。这上两句是反语，尖锐讽刺剥削者过着寄生生活。大意是：那些君子是不白吃饭的啊！

⑨伐辐(fú辐)，同上章“伐檀”，下章“伐轮”，互文足义，指砍下檀树做车辐、车轮。辐，即辐条，指车轮当中的直木。

⑩侧：旁边。

⑪直：指水流平直。

⑫亿：极言剥削者榨取谷物数量之大；一说“亿”借作“纒”，即捆。

⑬特：大野兽；一说生长了三年的野兽。

⑭澹(chún纯)：水边。

⑮沦：小的波纹。

⑯圉(jūn军)：圆形的谷仓；一说“圉”同“廛”，即捆。

⑰鸛(chūn纯)：鸛(gān安)鸛。恒、特、鸛三章中变化用，除押韵关系，在意义上还说明剥削者贪婪，对农家的猎物，无论是兽还是禽，大小不拘，全占为己有。

⑱煊(sūn孙)：熟食，这里指吃饭。

硕鼠

硕鼠硕鼠①，无食我黍②！三岁贯女③，莫我肯顾④。逝将去女⑤，适彼乐土⑥。乐土乐土，爰得我所⑦！

硕鼠硕鼠，无食我麦！三岁贯女，莫我肯德⑧。

逝将去女，适彼乐国。乐国乐国，爰得我直⑨！

硕鼠硕鼠，无食我苗！三岁贯女，莫我肯劳⑩。

逝将去女，适彼乐郊。乐郊乐郊，谁之永号⑪！

【说明】

这是一首反抗沉重剥削的诗。头两句形象地把剥削者比作大老鼠，并以命令的口吻发出警告；三、四两句写剥削者贪婪而残忍，揭示了尖锐的阶级对立，最后四句写劳动人民决心以逃亡来反抗剥削者，幻想找到没有剥削和压迫的人间乐土。全诗表现了被剥削阶级对残酷剥削的抗议和对美好生活的追求，尽管诗中的“乐土”只是一种幻想，但这却是他们从不幸的生活遭遇出发，在斗争中产生的社会理想，千百年来一直鼓舞着被压迫阶级的斗争。

【注释】

①硕鼠：大老鼠。硕，大。一说“硕鼠”，即《尔雅·释兽》中所说的鼯(shí石)鼠，也就是“田鼠”。古代“硕”与“鼯”通用。

②无：同“毋”，不要。黍(shǔ鼠)：见本书第74页《黍离》注①。

③三岁：多年。三：表示“多”，非实数。贯：借作“宦”，侍奉，一说“贯”借作“葵”，饲养。女：同“汝”，你。

④莫我肯顾：是“莫肯顾我”的倒装，大意是：不管我的死活。顾，顾及，照管。

⑤这句话：发誓要离开你了。逝：同“誓”；一说为语助词，无义。去：离开。

⑥这句话：到那个快乐的地方去。适：到。乐土：与下文的“乐园”、“乐郊”，都是劳动人民向往的安居乐业的地方。

⑦爰(yuǎn袁)：焉，于是，所：处所，地方。

⑧德：恩惠，此作动词用，即“给予恩惠”。

⑨直：同“职”，处所，一说“直”同“值”，报酬。

⑩劳：慰劳，抚恤。

⑪之：语助词，用在这里表示反诘语气。永号：长叹。这句话同上句大意是：在那安居乐业的地方，谁还会唉声长叹呢！

唐

唐，是周成王弟叔虞的封国，其子燹(xiè谢)，改国号为晋。统治区大致包括今山西的太原以南沿汾(fén坎)水流域的一带地方。“唐风”就是这个区域的诗。朱熹说：“其诗不谓之晋而谓之唐，盖仍其始封之旧号耳。”

唐风产生的时代，难以论定，按照《诗序》的解释，其中有一部分诗，如《扬之水》与《采芣》等，当是春秋初期之作。不过序说并无确证，只能作参考。

唐风共有十二首诗，本书选其中五首。

蟋蟀

“蟋蟀在堂①，岁聿其莫②。今我不乐，日月其除③。”“无已大康④，职思其居⑤。好乐无荒⑥，良士瞿瞿⑦。”

豳

豳(būn彬)，古地名，在今陕西旬邑和彬县之间。周部族的先祖公刘由邠(今陕西武功县西南)迁居于此，到文王祖父古公亶父又迁于岐(今陕西岐山县)。豳风就是今陕西旬邑和彬县一带地方的诗。这些地方春秋时属秦国，豳诗之所以不入秦而独立，可能由于其时代较早，演唱的曲调有别于秦风。

旧说豳诗是周公旦所作或为周公旦而作的，此说虽不充全可信，但有的诗同周公旦的事迹有关却无疑间。不过就写作时代说，即使是西周初的诗，也是经过后人加工了的，从形式技巧看，其写定的时代，不可能早于西周中期。

豳风共有七首诗，本书选其中四首。

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七月

七月流火^①，九月授衣^②。一之日觴发^③，二之日栗烈^④，无衣无褐^⑤，何以卒岁^⑥！三之日于耜^⑦，四

之日举趾^⑧，同我妇子^⑨，饁彼南亩^⑩。田峻至喜^⑪。
七月流火，九月授衣。春日载阳^⑫，有鸣仓庚^⑬。女执懿筐^⑭，遵彼微行^⑮，爰求柔桑^⑯。春日迟迟^⑰，采繁祁祁^⑱。女心伤悲，殆及公子同归^⑲！

七月流火，八月崔嵬^⑳。蚕月条桑^㉑，取彼斧斯^㉒，以伐远扬^㉓，猗彼女桑^㉔。七月鸣鴈^㉕，八月载绩^㉖。载玄载黄^㉗，我朱孔阳^㉘，为公子裳。

四月秀耋^㉙，五月鸣蜩^㉚。八月其获^㉛，十月陨蔞^㉜。一之日于貉^㉝，取彼狐狸，为公子裘^㉞。二之日其同^㉟，载缵武功^㊱。言私其獫^㊲，献獫于公^㊳。

五月斯螽动股^㊴，六月莎鸡振羽^㊵。七月在野^㊶，八月在宇^㊷，九月在户^㊸，十月蟋蟀入我床下。穹窒熏鼠^㊹，塞向墐户^㊺。嗟我妇子^㊻，曰为改岁^㊼，入此室处^㊽。

六月食郁及薁^㊾，七月亨葵及藿^㊿。八月剥枣^㊽，十月获稻，为此春酒^㊾，以介眉寿^㊿。七月食瓜，八月断壶^㊽，九月叔苴^㊾。采荼薪樗^㊿，食我农夫^㊽。

九月筑场圃^㊾，十月纳禾稼^㊿；黍稷重穋^㊽，禾麻芣麦^㊿。嗟我农夫，我稼既同^㊾，上入执宫功^㊿。昼尔于茅^㊽，宵而索綯^㊿。亟其乘屋^㊾，其始播百谷^㊿。

二之日凿冰冲冲^㊾，三之日纳于凌阴^㊿。四之日其蚤^㊽，献羔祭韭^㊿。九月肃霜^㊾，十月涤场^㊿。朋酒

斯餐^⑫，曰杀羔羊^⑬。跻彼公堂^⑭，称彼兕觥^⑮，万寿无疆^⑯！

【说明】

这首诗具体描绘了三千年前奴隶的生活，真实地反映了西周社会的阶级矛盾。全诗八章：第一章总写奴隶从岁寒到春耕的苦难；第二章写女奴隶桑劳动和怕被奴隶主惩罚的心情；第三章写替奴隶主制作布帛衣料的过程；第四章写秋收后为奴隶主猎取野兽；第五章写奴隶为自己修补破屋过冬；第六章写奴隶主与奴隶的生活天壤之别；第七章写农事完毕还要替奴隶主日夜干活；第八章写寒冬为奴隶主储冰防暑和准备年终宴会。

这首诗虽不象《伐檀》、《硕鼠》那样有强烈的反抗性，但其中两种生活的对比是鲜明的。我们可以看到，奴隶们一年忙到头，男的种地、打猎、酿酒、凿冰、修缮房屋、准备祭品；女的采桑养蚕、纺织缝制，还随时受到奴隶主恶少糟蹋的危险。而奴隶们的劳动成果却全部被奴隶主占有，自己只能吃野菜、住破屋，连御寒的粗布衣也捞不到一件，终岁饥寒。奴隶主呢？却过着夏绸冬裘、酒醉肉饱的奢侈生活，年终还要举行大规模的酒会。从鲜明的生活对比中，诗人控诉了奴隶社会的罪恶，揭露了剥削阶级贪婪、残酷、荒淫的丑恶本质。这是当时阶级关系的真实写照。

这首诗宛如一幅农事速写连环画，每幅画面虽寥寥

数笔，环境、人物却无一不生动。诗人有着较高的艺术技巧，他首先是运用对比的手法，通过对衣、食、住等具有典型意义的细节描写，构成鲜明对立的形象；其次，是分类直叙其事，一件件、一桩桩，如泣如诉，不作夸张渲染，真实感极强；第三是叙事中写景，画面以素描的方法构成，并与人物的心情相融合。叙事、写景、抒情浑然一体。

【注释】

①七月：夏历七月。周人兼用夏历。火，星名，或称“大火”，每年夏历六月出现于正南方，位置最高，七月以后就偏西向下了，所以叫“流”。

②授衣：奴隶主将裁制衣服的差事分配给女奴。授，将物给人。

③一之日：周历一月的日子，就是夏历十一月的日子；“二之日”，“三之日”，“四之日”依此类推。而夏历三月不叫“五之日”，却称为“春”，从四月到十月依照夏历，即今农历。鹭发（bì bō必波）：大风的呼叫声。

④栗烈，即“凛冽（lǐn liè凛列）”，寒气袭人。

⑤褐（hè褐）：粗布，也指粗布制的短衣。

⑥卒岁：终岁，度过一年。上两句说，没有衣服，连件短衣也没有，怎么度过寒冬。

⑦于：为，指修理。耜（sì四）：古代翻土农具。

⑧趾：脚。举足，下地耕种。

⑨同，偕同。我，诗人自称。妇子，老婆孩子。

⑩饘（zhān）：送饭，此指把饭带下地。南亩：指南北向的田地。这里是泛指。

⑪田畯（jūn俊）：农官。《国语》：就公谏周宣王时说“命农大夫

戒夜用”，韦昭注“农大夫，田畯也”。至暮：暮，一说“至而暮”。以上几句说：正月修理好农具，二月下地干活，带着老婆和孩子，把饭捎到野地吃，农官看见很欢喜。

⑫春日：三月的日子。载：开始。阳：暖和。

⑬有：语助词。仓庚：黄莺，亦称黄鹂。

⑭执：拿。懿（yì）：深望。

⑮遵：沿。微行（háng抗）：小路。

⑯爰（yuàn元）：焉，于是，在此。求：求，指采。采桑：嫩桑叶。以上四句说，三月里天气开始暖和，黄莺儿叫了。妇女们拿着深筐子，沿着小路，来到这里采摘嫩桑叶。

⑰迟迟：缓慢，指白天的时间很长。这是从女奴的感觉上写她们对沉重劳动的厌倦情绪。

⑱繁：白蒿。据说用煮繁的水滋润蚕子，容易孵出。祁祁（qí齐）：很多的样子。以上两句的意思是说，三月里日子长，采了这么多繁还不晚。

⑲殆（dài代）：危险，引申为怕。公子：指贵族恶少。同归：指被抢去蹂躏。

⑳萑（huán环）：苇的一种，又名荻，可以制蚕箔。这句话意思是八月收割萑苇，准备好来年的蚕箔。

㉑蚕月，养蚕的月份，指三月。条桑：修剪桑枝。

㉒斧斤（qīng枪）：古人称柄孔圆的叫斧，方的叫斤。

㉓远矜，指高而向上长的桑枝。

㉔摘（yī衣）：借作“倚”，即“依”的意思，一说“倚”借作“摘（yī衣）”，牵引。女桑：嫩桑叶。以上四句说，到了三月要修剪桑树，拿着斧头砍下那向上伸展很高的枝丫，就此摘下它上面的嫩叶。

㉕鵲（jué决）：伯劳鸟。《唐石经》作“鵲”，是其本字。本诗中常以鸟鸣叫、植物生长表示时序的变易，这句是其中之一。

㉖载：开始。绩：继续。女奴们蚕桑之事刚完毕，又要动手

继续织布了。

⑲载：相当“又是”。玄：黑色。连下句说，织成的丝帛与麻布还要染成各种颜色。

⑳我：我们。“我”也是上两句的主语。朱：大红色。孔阳：很鲜明。

㉑秀：植物结子叫“秀”。𦉰（yāo要）：狗尾草。

㉒稠（tiáo条）：稠。

㉓其获：庄稼即将收获。

㉔隰萼（yīn tuò允唾）：草木叶子脱落。

㉕于：往，去，与下句“取”互文。貉（hé貉）：象狐狸的一种兽。

㉖裘：皮袄。以上三句说，十一月猎取狐狸，用它们的毛皮替少爷做皮袄。

㉗同：会合，指聚众打猎。

㉘载：乃。缁（zuī钻）：继续。武功：武事。连上句说，十二月举行大规模的田猎，这乃是军事演习的继续。按：古代田猎包含有军事演习意味，所以说是“武功”的继续。

㉙言：语助词。私：作动词用，即“私人占有”的意思。猷（zōng宗）：一年的小猪，这里泛指小猪。

㉚猷（jiān坚）：三年的大猪，这里泛指大猪。公：指奴隶主贵族。

㉛斯螽（zhōng终）：蝗虫类鸣虫。动股：相传斯螽两腿相摩擦发声。股：腿。

㉜莎（suō梭）：鸡。纺织娘。振羽：振动翅膀而发声。

㉝以下四句承后省略主语“蟋蟀”。野：野外。

㉞宇：屋檐下。

㉟户：门，此指屋内。以上几句是以昆虫蟋蟀由外而内地迁居，暗示节令的变换。

㊱穹（qióng穷）：空隙，此指鼠洞，一说指土墙的空隙。望

(zhì至)，堵塞。熏鼠：以柴草烧烟熏鼠洞。

⑨向：朝北的窗子。墼(jīn仅)户：用泥涂实门缝。墼，涂。古代农村穷人是编扎竹木为门，涂上泥才能防风。上两句写奴隶收拾破屋过冬。

⑩嗟(jiā或juē)：叹息声，相当“唉”。

⑪曰，语助词。改岁，过年。

⑫处：住。按，据传说周代奴隶在农忙时住在田野临时搭的草棚中，冬闲才回村居住。

⑬郁：植物名，果实象李子。萋(yù郁)：野葡萄。这两种野果都能食用。

⑭亨：是“烹”的本字，烹。葵：菜名。菽(shù叔)：豆子。上两句是自达奴兼用野果粗菜充饥。

⑮剥：收取。一说“剥”，借作“文”，即令“扒”字，“剥枣”就是打枣子。

⑯春酒：冬酿春成的酒。

⑰介：求。眉寿：长寿。人老时眉上有长毛，叫“秀眉”，所以称长寿为“眉寿”。

⑱断：摘下。豈：葫芦。

⑲叔：拾取。宜(jū居)：一种可食用的麻子。

⑳荼：苦菜。薪粲(shù殊)：以糟当柴烧。糟，臭椿。

㉑食(sī饲)：给……吃。这一章诗人反复叙述自己食物的粗劣，并以统治者的生活来对比，由此可见出他当日内心的不平。

㉒筑场圃：把菜园修筑为打谷场。古代场圃轮用，春夏为圃，秋冬为场。圃，菜园。

㉓纳禾稼：将谷物入仓。禾稼，泛指庄稼，即下两句所说的人种农作物。

㉔稷，又称谷子，去壳后，北方称“小米”。重稷(lù陆)，即穗(tóng同)穆。先种后熟叫“穆”，后种先熟叫“穆”。

㉕禾：小米。

②同：集中。指把所有粮食送到奴隶主那里集中。

③上：通“尚”，还。执：执行，指服役。宫：房屋的通称。宫室内的事。这句话还要为奴隶主干家内的活计。

④尔：语助词。于茅：去割茅草。

⑤宵：夜里。索綯(lǎo陶)：搓绳。

⑥亟：同“急”。乘：升，登。乘屋，登上屋顶去修缮。这里指修理田间的草棚。

⑦其始：将开始。以上两句说，赶快修好草棚，又快要播种了。

⑧冲冲：凿冰声。

⑨凌阴：冰窖。以上两句是互文，说十二月与正月为奴隶主储藏冰消暑。按：在陕西凤翔发现春秋时代秦国“凌阴”遗址一处，据发掘报导，原“凌阴”系一个倒置的长方形棱台，它的窖底面积为8.5×9米，窖口面积为10×11.4米，深2米，可储冰190立方米。（《文物》1978年第三期）可见储冰是奴隶一项极繁重的劳役。

⑩蚤：“早”的古字。“早”是一种祭祖仪式的名称，奴隶主贵族于每年二月初一日举行。

⑪羔、韭，都是“早”祭的用品。羔，羔羊；韭，韭菜。

⑫肃霜：指天高气爽。

⑬涤场：把谷物收拾干净。

⑭朋酒：两杯酒。斯，语助词。殽：同“享”，享用。

⑮曰：语助词。

⑯跻(jī迹)：登上。公堂：古代聚会的场所。

⑰称：举杯敬酒。兕觥(sì gōng四公)：兕牛角制的大型酒杯，一说是有兕形盖的大型铜质酒器。

⑱这是奴隶主们相互祝颂之词。万：多，长。无疆：无尽头。以上五句写奴隶主举行年终(周历)宴会。

Brian Wilson

I'm a leaf on a windy day
Pretty soon I'll be blown away
How long will the wind blow?
How long will the wind blow?
Until I die, until I die
These things I'll be until I die

"Wand'rin'"

looks like I ain't nev-er gon-na cease my wan-d'r-in'.

- * an early jazz step

From:

Arthur Waley, trans.,

The Book of Songs

New York: Grove Press

1925

Introduction

Imagery

EARLY Chinese songs do not as a rule introduce a comparison with an 'as if' or 'like,' but state it on the same footing as the facts that they narrate. European traditional poetry sometimes uses the same method. Our English folk-song does not say, 'My feelings after being forsaken are like those of a person who has leaned against an apparently trusty tree and then found that it was insecure.' It says:

I lean'd my back against an oak;
I thought it was a trusty tree.
But first it bent and then it broke;
My true love has forsaken me.

Compare a Polish song:

They have cut the little oak, they have hewn it;
It is no longer green.
They have taken away my lover,
Have taken him to the wars.

That is exactly the way that images are used in the early Chinese songs. For example:

The cloth-plant grew till it covered the thorn-bush;
The bindweed spread far over the wilds.
My lovely one is here no more.
With whom?—No, I sit alone.

If we want to understand that poem, we cannot do better than compare it with this *uta* from the old Japanese anthology *Manyōshū*:¹

¹ Book XII, No. 4352.

From you with whom I am entwined
Like the bean-plant that has crept
Over the face of the thorn-bush
That grows by the road
Must I now be parted, go away?

The Japanese poem, besides helping to explain the image in the Chinese one, handles this image in a way that is a stepping-stone between the early Chinese method and that of modern poetry; for the comparison is linked to the question with which the poem ends only by a frail particle, *no*, which probably means no more than 'so' or 'thus.' To put in a 'like' or 'as if' where there is none in the original, is to alter the whole character of a song, and I have, out of a hundred instances, not done so more than once or twice, in special cases where it did not seem to matter. The flight of birds, their cries, the movements of animals, the condition of flowers, dewy or rain-dabbled, the restlessness of insects, the sound of their wings, the fading of the stars—all these play their part in early Chinese imagery; as symbols, illustrations, or omens according to the context. Many of these images are such as we should ourselves use. That the sighing or sighing of the wind should be interpreted as a sound of sorrow, that showers of fertilizing rain should symbolize princely bounties, that wet leaves should recall tearful cheeks, seems to us natural enough. That the cries of birds should be interpreted as words with real meaning strikes us at first as odd. But we must remember that such cries as *caw-caw*, *coo-coo*, *cluck-cluck*, *quack-quack*, are typical of the sounds that actually existed in early Chinese vocabulary. It was difficult to believe that birds and beasts did not use them with the same intention as human beings. Such interpretations are not confined to poetry. For example, in 543 B.C. a bird flew out of the national shrine of the Sung people crying 'hie, hie!' 'Hie' means 'to moan in agony,' and no one was surprised when shortly afterwards a great fire broke out at the capital and the duke's wife perished in the flames.

¹ I give an approximate Chou pronunciation.

Some images are common to Chinese and Japanese poetry, but do not so far as I know occur in the West. For example, the river that divides and joins again, as a symbol of reunion after a bitter parting; and the rocking of boats as an image of the turmoil in a lover's heart, as in the Japanese poem: 'Tossing, tossing even as some great ship that rides at anchor in the bay I am worn out with longing for her that is another's girl,' or in No. 75 below:

Tossed is that cypress boat,
Wave-tossed it floats;
My heart is in turmoil, I cannot sleep.

Other images recall those of folk-tales; for example, bundled firewood as a symbol of mutual aid and cohesion. It was by a similar image that the mother of Chingiz Khan warned her sons against dissension.

Often nature seems to work with man and share in his moods. But in certain moments of horror and anguish it is the indifference of nature that adds a last touch to the poignancy of human suffering. The lament (No. 278) for the warriors who followed Duke Mu to the grave has the refrain: "Kio' sings the oriole, as it lights on the brambles."

"And bonny sang the mavis
Out on the thorny brake"

says the Scotch ballad *Lamkin*, in describing the execution of the 'false nourse.'

Again and again it is as contrasts and not as comparisons that the things of nature figure in early Chinese songs. The lotus is in the pool and the pine-tree on the hill. Nature goes its accustomed way, only man changes; such is the burden of many songs. The birds and beast come back to the farm at dusk; but the warrior knows no rest (No. 100). The kite soars into the clouds, the fish hides in the depths of its pool; but for man there is no escape.

¹ *Manyōshū*, No. 122 (Book II).

How can ye chant, ye little birds,
And I so full of care;

writes Burns, and it is this feeling of unendurable contrast that is expressed in many of the Chinese songs. This was misunderstood by later commentators. For example, the same phrase that in No. 187 admittedly means 'gorgeous its yellow' (speaking of flowers), is taken in No. 289 quite arbitrarily as meaning 'they wilt and turn yellow,' despite the fact that the next verse describes the flourishing condition of the same tree. In reality the singer is contrasting the miseries of man with the glowing profusion of nature.

In the courtship and marriage poems the beloved, much as in Japanese poetry, is compared to plum-blossom, to peach-blossom, to beautiful creepers, to slender bamboos, to the pepper-plant, to lotuses, to the Chinese gooseberry, and once or twice to the sun and moon; the comparison almost always being made in the form:

On the hill grows the cherry-tree
And lovely are its flowers;
I have seen my lord,
And splendid is his dress.

Hardly ever, as I have already pointed out, are words such as 'like,' 'as,' or 'even so' employed. Anyone reading the poems must be struck by the frequency with which clothes and articles of personal adornment are mentioned. Interest in clothes may be of many different kinds. It may, for example, be purely aesthetic, as it often is in the *Tale of Genji*,¹ and may be concerned with the sense of beauty and harmony shown by the wearer in his choice of textures and colours. Or again, clothes may be regarded simply as an indication of personal status. If a girl in a garrison town turns down one lover in preference for another who has more stripes on his sleeve, she does not do this because her sense of beauty is better satisfied by the additional stripes. She does so because more

¹ A Japanese novel of the eleventh century A.D., which I have translated.

prestige attaches to walking out with a sergeant than to walking out with a corporal. In which way were the lovers in the *Book of Songs* interested in dress? According to my view, wholly in the second way. 'The lover I am with has blazoned coat and brodered robe' (No. 29) is not a eulogy on the young man's taste in dress or an expression of aesthetic delight in the beauty of his clothes, but a cry of triumph at having hooked (the words are preceded by an angling metaphor) a lover of high social standing.

These Chinese songs play on words exactly as Japanese poetry does, though much less frequently. *Pien*, for example, means 'change,' *p'ien* means fluttering of wings or leaves. So that the *p'ien-p'ien* of leaves or wings becomes an evil omen for the lover. Sometimes the existence in the commentaries of two quite different explanations of a word or phrase is due to the fact that in reality both senses were intended. Fortunately for the translator, the meaning of a song seldom depends exclusively on a pun; play on words is merely an additional decoration. I have called attention to the most obvious and certain of these puns in the course of my translation. There are other cases where I suspect a double meaning, but am not sure enough to feel justified in pointing it out.

I do not think that in these songs the nature-references have ever become mere meaningless refrains, as they sometimes appear to have done in our own ballads—'the bird and the broom grows bonnie' being put in merely to fill out the tune. But there are probably cases in which the clue to their full meaning has been lost. It is not likely that we can recreate all the mental associations of people in China three thousand years ago. We must be content to miss a great many small points, expecting the songs, handed down from so long ago, to be at times somewhat baffling, seeing that even our own ballads (some two thousand years less ancient) are so often mysterious.

This volume consists of translation and such notes as can be understood by those who are not students of Chinese. My supplement (Textual Notes) deals with technical questions

and is meant only for specialists. There remains a host of points philological, geographical, historical, which I have altogether evaded. A list of them will be found in Appendix V.

A word about the form of the songs. This is to some extent apparent from the translations, which (with very rare exceptions) are line for line. Head-rhyme, internal rhyme, and alliteration, all occur as occasional ornaments. But the only sort of rhyme used systematically as a metrical basis comes, like that of our own poetry, at the end of the line.¹ In a quatrain the second and fourth lines must rhyme. Sometimes all four lines rhyme together; sometimes lines one and three have a rhyme of their own. Arrangement in rhyming couplets occurs, but is not frequent. The normal form of the courtship and marriage songs is three verses of four lines each. There is (apart from the very fragmentary dynastic hymns) only one song that consists of a single quatrain—the form so popular in later Chinese poetry. Like our own ballads, the longer songs are irregular in the formation of their stanzas, using four lines and six lines promiscuously.

The collection was in early days known to the Chinese simply as the *Shih* (song-words); later, as the *Shih Ching* (song-word scripture). It has been known to Europeans as *The Odes*, *The Confucian Odes*, *The Book of Poetry*. The songs are indeed 'Confucian' in the sense that Confucius (who lived c. 500 B.C.) and his followers used them as texts for moral instruction, much as Greek pedagogues used Homer. There is no reason to suppose that Confucius had a hand in forming the collection.

I would much rather have kept to the traditional order, which does not arrange the poems according to subject. But after experimenting in this direction I came to the conclusion that the advantages of an arrangement according to subject far outweighed, for the purposes of the present book, the disadvantages of tampering with the accepted order. I hope

¹ For the rhymes, see B. Karlgren, *Shi King Researches* and *The Rimes in the Sung section of the Shi King*.

that the tables at the end of the book will enable the specialist to identify the pieces without difficulty. If any reader possesses a copy of the *Songs* in which the pieces are not numbered 1-305, as they are, for example, in the Harvard-Yenching Index text, he will find that it is a very easy matter to insert the numbers. The *Songs* ought to be referred to by means of a consecutive numbering, and not by their transliterated headings. Such a reference as 'Mien Shui' is of no practical use.

Finally, a word about plant names. Structural classification of plants is a modern European invention. It did not exist in ancient China any more than it existed in ancient Europe. I have tried wherever possible to use general, non-technical equivalents. In the two or three instances where I give a Linnaean name I do so merely in order to indicate the sort of plant that was meant. I do not mean that the ancient name and the modern scientific name exactly coincide.

Readers wanting to know more about the *Songs* in general and their relation to early Chinese culture may prefer to read appendices I and III before reading the translations.

'You shall be (the star) Orion's peer.' See Kuo Mo-jio, on the Tsung Chou bell inscription, *Ta Hsi K'ao Shih*, I, 53 verso. Some inscriptions have the character '3' instead of the proper character for 'Orion's belt,' just as here. I only accept this explanation provisionally; the relevant inscriptions have not been satisfactorily deciphered.

When Hui, still in his minority, succeeded Hsüan as Duke of Wei in 699, the men of Ch'i, who at this period dominated the affairs of the central Chinese States, forced Hui's half-brother Wan to marry Hui's widowed mother, who was a Ch'i princess, in order to ensure a succession favourable to Ch'i interests. The princess was Hui's step-mother, and it is supposed that a dispute arose concerning the legitimacy of the union. Something very shocking evidently transpired during the hearing of the case (if we accept that this explanation of the poem is correct). Presumably what transpired was that Wan had already had intercourse with his step-mother during his father's lifetime.

Chêng Hsüan, in his commentary on the last words of *Chou Li*, Chap. 26, says that the place where love-disputes were heard was 'covered over on top and fenced in below.' I take the *kou* of the present song as equivalent to the *chan* (fencing) of Chêng's note. Both words mean trellis-work made of thin strips of wood. *Kou* is usually taken to mean the partition which divided the woman's rooms from the man's. But it was deeds not words which disgraced the harem. The 'words' that were shocking were the stories told at the trial. My interpretation certainly makes better sense; but we know so little of these *yin sung* (trials in camera) that I only put it forward as an hypothesis.

'Grandly, royally done.' As we do not know what *jên* and *lin* mean, I have followed the traditional interpretation as preserved by Mao, simply in order to avoid leaving a blank. 'Receive the pledge-cup.' *Shou ch'iu* is corrupt, and impossible to emend with any certainty.

Appendices

Appendix I

The Allegorical Interpretation

THE preservation of the *Songs* is due to the fact that they were used for a variety of social and educational purposes which had nothing to do with their original intention. Confucius,¹ for example, tells us that a knowledge of the *Songs* enables us to incite other men to desirable courses, helps us to observe accurately their inmost feelings and to express our own discontents, to do our duty both to parent and prince, and finally 'to widen our acquaintance with the names of birds, beasts, plants and trees.' In anecdote after anecdote of the *Tso Chuan* chronicle and the 'Sayings of the Kingdoms' (*Kuo Yü*) we can see the *Songs* in actual use as 'incitements,' as diplomatic 'feelers,' as a veiled means of displaying one's own intentions or sounding those of a fellow-diplomatist. For example, when the Duke of Lu in 544 B.C. has taken refuge in a foreign land, owing to the menaces of the Chi family, and hesitates to return, his Minister 'incites' him by intoning No. 122, with its refrain 'let us go back.' The emotional effect of the familiar poem is greater than that of any direct appeal. A guest at a banquet given by the Prince of Chêng 'observes' the dispositions of the seven Ministers of Chêng by noting the *Songs* that they recite at the banquet. An ambassador from Chin prepares the way for an alliance between his native State and Lu by reciting No. 268, 'Brothers should draw together'; for the ducal houses of Chin and Lu were related. In public life a man who does not know the *Songs* is 'as one whose face is turned towards the wall.' An envoy sent from Sung to Lu in 530 B.C. fails to recognize the allusion in a song recited on his arrival, and is at a loss how to reply. His mission is completely discredited, and it is predicted that he will come to speedy ruin. This may seem to us bizarre; but much the same fate would have befallen an eighteenth-century Member of

¹ *Analekts*, XVII, 9.

Parliament who failed to understand an allusive quotation from Vergil.¹

In 614 B.C., when the Prince of Ch'eng visits Lu, a long diplomatic 'exchange of views' takes place entirely in the discreet medium of quotations from the *Book of Songs*.

We have seen that besides regarding the *Songs* as an aid to social and political intercourse Confucius saw in them a text-book of personal morality. A small minority of the songs are indeed didactic and could therefore be taken at their face value. From the political and historical pieces it was very easy to draw a moral, even where none was intended. But there remained a class of song (the largest in the book) which was refractory. The courtship and marriage songs, numbering about one hundred and twenty, could only be used for moral instruction if interpreted allegorically. Take, for example, a verse like

In the lowlands is the goats-peach;
Very delicate are its boughs.
Oh, soft and tender,
Glad I am that you have no friend!

followed by other verses, with 'glad I am that you have no home,' 'glad I am that you have no house.' This song is interpreted as the outburst of someone 'groaning under the oppression of the Government, and wishing he were an unconscious tree.' This feat of interpretation was very simply accomplished. *Chih*, 'someone whom one knows,' a friend, 'a mate,' is taken in the sense 'consciousness,' both words being meaning-extensions of *chih*, 'to know,' and both being written with the same character. So for the last line we get Legge's translation,² 'I should rejoice to be like you (O tree), without consciousness.'

This type of reinterpretation is not confined to China. Parts of our own Bible have been explained on similar lines, particularly the Song of Solomon and certain of the Psalms. Thus in, 'I raised thee up under the apple-tree' (Song of Solomon viii. 5), the tree in question was taken to be the Cross of Christ, prophetically described by King Solomon.

¹ Burke constantly quoted Vergil in his speeches, using these tags of Classical poetry exactly as the *Songs* were used by Chinese politicians. For example, by an allusion to the Trojan horse he warns Parliament against the commercial machinations of the French.

² *Chinese Classics*, IV, p. 217.

Just as words can have more than one meaning, as in the case of *chih* above, so too social practices can have more than one meaning. People wear plain, inconspicuous clothing either because they are poor or because they are in mourning. It was very easy (see No. 10) to turn a song about a humble, plainly dressed lover into a sermon about mourning observances.

The true nature of the poems was realized by M. Granet, whose *Fêtes et Chansons de la Chine Ancienne*, published in 1911, deals with about half the courtship and marriage songs. Since that time sinology has made enormous advances. I differ from M. Granet as regards some general questions and many details. But his book was epoch-making, and I can only hope that the next translator of the *Songs* will feel as much respect for my present versions as I do for those of M. Granet.

The best translation of the *Songs* in their traditional interpretation is that of Couvreur, which faithfully follows the commentary of Chu Hsi.¹ Legge mixes up the Chu Hsi interpretation with that of the Han commentators and dilutes both with suggestions of his own, so that to-day his translation serves no useful purpose. A translation like that of Couvreur is, however, still indispensable; for unless one knows how the *Songs* have been allegorized in the past, one will fail to understand not only innumerable allusions in later literature, but even expressions (drawn from the moral interpretation of the *Songs*) that are still current in everyday speech.

¹ Died A.D. 1200.