

# LITERARY CHINESE

BY THE INDUCTIVE METHOD

*Volume I*

THE HSIAO CHING  
REVISED AND ENLARGED EDITION

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## PREFACE TO THE REVISED EDITION

The text for Literary Chinese by the Inductive Method, Volume I, was originally prepared merely for use in teaching at the University of Chicago. Very few notes on grammar were included, since such points were covered orally in class. When the materials were published it was decided that such notes should be omitted, in order that various teachers might be able to use the volume with their own various types of exposition of Chinese grammar.

It soon appeared, however, that many teachers would have preferred to have grammatical notes included. Also, even though the text was not primarily intended for use without a teacher, a considerable number of ambitious students did try to make such use of it, and some of them reported good success. For these reasons it was decided that grammatical notes must be added. Such notes were incorporated into Volumes II<sup>1</sup> and III<sup>2</sup>, and have now been added to this revised edition of Volume I. Other notes have also been added in the attempt to anticipate, in so far as is possible, those questions which will inevitably arise for which the student cannot reasonably be expected to work out the answer for himself. Without attempting to say whether the average Western student should be encouraged to embark upon the study of literary Chinese without a teacher, we have tried to provide a text which will in some degree smooth the path of those who undertake to do so.

The vocabularies have been completely revised. Certain errors which were present in the original edition have been corrected in this one. We wish to express our appreciation to those who were kind enough to point these out, and we will appreciate being informed of errors in this edition.

Professor Têng Ssū-yü has had a large share in this revision,

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1. Literary Chinese by the Inductive Method, Volume II, Selections from the Lun Yü (University of Chicago Press, 1939).
2. This volume, based on the first three books of Mencius, has not yet been published.

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giving most generously of his time and scholarship. Professor Tung Tso-pin has most kindly looked over the ancient forms of characters with a view to correcting errors on the basis of recent discoveries. Mr. Josiah Whitney Bennett has kindly assisted with the revision of the vocabulary. Mr. Shih Chai-chu has written most of the Chinese characters which were changed in this revision. We are also indebted to Mr. Tsien Tsuen-hsuei for assistance. As with previous volumes in this series, Miss June Work has prepared this one for publication. Without her unfailing industry, conscientious care, and vigilant alertness for error, it could not have been produced.



## PREFACE TO THE FIRST EDITION

Three major difficulties face the Occidental student of literary Chinese. First, though ultimately least important, is the difficulty even of seeing any rhyme or reason in, much less learning to remember, those totally strange and apparently meaningless symbols known as Chinese characters. Second is the difficulty of finding reading material which will exercise the characters he knows while not introducing so many new, unfamiliar characters as to obstruct the process. Third, and most important, is the fact that no matter how many characters and how much grammar he may know, these will not enable him to read important Chinese literature unless they are supplemented by at least a general knowledge of Chinese literature, history, and culture. In these texts we are attempting to meet these three difficulties simultaneously.

To overcome the initial difficulty of the strangeness of the characters we employ the methods of etymology, analysis, and induction. By etymology we are able to show that 人 "man" was anciently 𠤎, simply a drawing of a man seen from the side; this gives us an element which may then be used for analysis and induction. By analysis we are able to show that 𠂇 "to turn the back on"<sup>1</sup>, was anciently 𠂇𠂇, two men literally turning their backs on each other. By induction we can point out that 从 "to follow" represents two men, one following the other. These are simple examples of principles which apply even to the most complex characters.

In preparing these etymologies we have not relied solely or chiefly on works such as the Shuo Wên Chieh Tzū, which have long been used for this purpose. During the past two decades excavation and research have completely re-oriented the available knowledge of the nature and history of written Chinese. Our etymologies are based on six years of intensive study of these new materials<sup>2</sup>,

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1. This is, of course, only one meaning of this character.
  2. For a fairly comprehensive list of facsimiles of inscriptions and Chinese works on etymology utilized, see such works listed under "Books and Articles Cited" in H. G. Creel, *Studies in Early Chinese Culture*, First Series (Baltimore, 1938).

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which have not been fully utilized in any previous texts of this nature known to us.

On the other hand, we have striven to give our etymological explanations the utmost degree of simplicity compatible with accuracy. And it must be underlined that we do not expect the student to remember the etymologies; they are there merely to assist him to become familiar with the characters. Actual experience with three annual classes of beginners who used this method has demonstrated two facts. First, students thus introduced to Chinese never develop that utterly "lost" feeling in the face of Chinese characters which sometimes results when the characters are presented merely as arbitrary symbols. Second, the etymologies definitely facilitate the process of associating the character and its meanings.

The student's second difficulty is a dilemma. On the one hand, in order to make the acquired vocabulary really his own he must use it as much as possible in reading. On the other, he finds that a fairly large vocabulary is prerequisite for reading almost all literature of any interest or importance. We have met this in three ways. Our first text is the Hsiao Ching, shortest and simplest of the Thirteen Classics. Although 1799 characters in length, it contains only 388 different characters; no comparable work in Chinese literature has so small a vocabulary. An additional factor in its favor is that almost every one of its characters is encountered frequently in other books. Further to enable the student to exercise his vocabulary, we have provided, for each brief section of the text, Exercise Sentences or Exercise Essays which employ no characters save those which the student has encountered, in the Text or in the Notes, up to that point. These sentences and essays in most cases elaborate the themes of the text, thus providing a certain amount of commentary.

Most of the time of the student of Chinese during the first two years is spent in thumbing dictionaries. A little of this is valuable training in their use, but the point of diminishing returns is reached very soon. To eliminate this waste of time, we define the character in English in the Notes at its first occurrence, and give the reference number of this definition each time it occurs again, through the fifth occurrence.<sup>1</sup> At the fifth occurrence it

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1. But in the first chapter more than five occurrences are given such reference, so as not to increase the difficulties of the novice.

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is marked FINAL, from which the student knows that he is expected to learn it, as it will not be referred to again. This system of accumulating vocabulary will be continued from one text to the next. Thus, while many characters occur five times in the opening chapters of the Hsiao Ching, the fifth occurrence of others will not be encountered until the second or third year of study. Two advantages accrue. First, by the time the student is expected to know the definition of a character, he has already encountered it five times in various contexts. Second, this system gives an automatic selection, so that characters of most frequent occurrence will be learned first, and others in the order of their frequency, while those which are very rare may never need to be learned at all.

The third and ultimately the most difficult body of knowledge to be acquired is a general acquaintance with Chinese literature, history, and culture generally. Literary Chinese presupposes such a background, being terse to the last degree. For this reason the texts used in this series will be important, representative pieces of Chinese literature. They will be more or less chronological in arrangement, following the stream of the development of Chinese language, ideas, and institutions from the classical period to the present. As in the present text, in those which follow biographical data will be given, where possible, concerning every individual mentioned, and social, religious, and political institutions referred to in the text will be explained, in notes, in as much detail as is practicable. Each work or selection will be preceded by a brief introduction.

These materials are not designed primarily for use without a teacher, yet their nature may make them helpful to those who find it impossible to study otherwise. We have endeavored to make them as understandable as possible throughout. Those working independently are advised to use Legge's translation of the Hsiao Ching, published in vol. III, pp. 449-488, of "The Sacred Books of the East" (Oxford, 1879).

The Notes of the first volume have been revised and elaborated from notes originally prepared by the editor for use with his classes in the University of Chicago. They were prepared because it seemed impossible to find a beginners' textbook appropriate to the need of the university student studying outside of China. Under the impact of actual testing in the classroom these materials and the method they embody were developed.

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On January first, 1937, the Chinese Language Research Project was set up at the University of Chicago, made possible by a grant of funds from the Rockefeller Foundation, having as its object the production and publication of a series of texts based on this method. Its staff includes Mr. Chang Tsung-ch'ien, Mr. Richard C. Rudolph, and the editor.

The preparation of such materials as these becomes at many points a matter of selection, depending upon the judgment of the individuals doing the work. In constructing definitions, for instance, we have tried to include one representative English word for each separate sense in which the character in question is frequently used (i.e., "nature", "natural", and "naturally" would be considered a single sense of the character, ordinarily represented by whichever one of these words is its most frequent meaning). On the other hand we have carefully tried to avoid burdening the student with extremely rare meanings. Obviously, then, dictionaries in Chinese and Western languages, which are designed to be exhaustive, could help us only at the beginning of the task; research in indices, etc., and ultimately our combined experience in reading had to be depended upon for selection. Perhaps few would agree with all of our decisions, and we have doubtless made many mistakes, but our selections have been made after a good deal of study, through daily conferences, and have been completely reexamined three times.

The reasons for many of our procedures will be found in the Introduction. We are well aware that even with our notes neither the text nor the exercises will read themselves automatically; this was far from our intention. We have, for instance, deliberately refrained from indicating which of the various meanings of the character is appropriate to the passage cited. The student is left to make such decisions for himself, so that he may gain the experience which this will give. But we have tried in so far as we could to eliminate useless drudgery, so that he may concentrate his energies on the genuine problems which literary Chinese presents. In like manner we have tried to relieve the teacher of the necessity of handing out more or less routine statistics, leaving his time free to be used for the more important tasks which his function involves.

Our etymologies, being based on recent research and discoveries, are frequently and sometimes radically at variance with those

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current in the West. Because of the nature of this material it has been impossible to give exhaustive discussions and references for our conclusions.<sup>1</sup> In some cases they are doubtless mistaken. But we have taken very seriously the responsibility imposed by the fact that this material is prepared for beginners, who are predisposed to accept what is offered without criticism. All of the data presented have been revised and criticised with rigor. Much which was in the first draft has been eliminated; we have included nothing which we did not feel could be justified on scientific grounds. Our inclusion of 𠂇 as a combining form of 食 will doubtless be considered erroneous by some, since the former is listed as an entirely different character by the Shuo Wên. Our decision to make this departure came only after much discussion and exhaustive examination of a number of characters in bone and bronze inscriptions (in which they are used interchangeably) which made it evident, not only that this was so, but also that a whole range of etymological phenomena remain inexplicable unless one recognizes this fact.

Again, we have said that 友 represents "two hands about to clasp in friendship". It might be supposed that we had overlooked the fact that handshaking is an Occidental practice not common in China. But clasping the hands of friends was practiced in China in early times, as the Hou Han Shu attests<sup>2</sup>, and the Shuo Wên explains this character as 从二又相交 "from two hands clasping". On the other hand, we have given no etymology for some characters which might seem to have very clear and obvious origins. In these cases, research into ancient forms has indicated that the current explanations are inaccurate, while no other explanation clear or direct enough for our purpose presented itself. While making full use of the splendid work of recent and contemporary Chinese paleographers, we have also been careful to check their results, with the aim of not including as early forms of modern characters ancient symbols which have only a certain similarity of form but give no indication of similarity of meaning in their ancient contexts. In many cases we have omitted ancient forms which, while

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1. For examples of the technique and materials employed in arriving at our etymologies, see the etymological sections and notes in Creel, *Studies in Early Chinese Culture*, First Series, (Baltimore, 1938).

2. Hou Han Shu (T'ung Wên Shu Chü reprint of 1884) chüan 54, p. 2b.

quite certainly correct, had so little evident relation to the modern form as to be unsuitable for our primarily pedagogical purpose.

The notes as originally prepared were based on a current mu pan reprint of the Chuang Yüan Kê edition of the Hsiao Ching, due to the fact that it proved impossible to secure copies of the Ssü Pu Ts'ung K'an edition for classroom use. This text has been carefully collated with those of the Ssü Pu Ts'ung K'an and of the Kianghsi edition of the Shih San Ching of 1815; one erroneous character was found and corrected.<sup>1</sup>

Our work has been coöperative throughout, but certain tasks have been undertaken by individuals subject to revision in conference. The vocabularies have been Mr. Rudolph's especial province. Mr. Chang has prepared the exercise sentences and essays. Most of the special notes and the etymologies and introductions have been prepared by the editor with the collaboration of Mr. Chang. The calligraphy of the text of the Hsiao Ching is the work of Mr. C. C. Yang of the Chinese Consulate General in Chicago. Other modern Chinese characters are from the brush of Mr. Chang; old forms have been drawn by the editor. The copy has been prepared for the press by Mr. Rudolph, assisted by Miss June Work.

Any complete statement of our indebtedness would have to include the names of all those scholars, of every period, who have made contributions to the study of literary Chinese. This is manifestly impossible. For vocabulary purposes we have chiefly employed the Tz'ü Yüan, S. Couvreur's Dictionnaire Classique de la Langue Chinoise, the K'ang Hsi Tzū Tien, the Ching Chi Tsuan Ku, and the P'ei Wên Yün Fu. For romanization and tones we have taken

1. In Chapter 18, 躡 was changed to 擗, in conformity with the other editions. The following list shows the incidence of variant forms in these three editions; Chuang Yüan Kê is represented by CYK, etc. The figures stand for the page and column of the text in this volume. The use of 說 for 悦 is frequent, 女 for 汝 occurs twice, other variations are as specified.

	39.4	43.8	48.8	52.2	53.3	53.6	53.8
CYK	女	以	說	修	戚	感	感
SPTK	女	以	悦	脩	感	戚	戚
SSC	汝	於	悦	脩	戚	感	感

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H. A. Giles' Chinese-English Dictionary (second edition, 1912) as standard, departing from its practice for special reasons in only a few cases. In deriving our etymologies we have been eclectic, so that our indebtedness includes almost every scholar who has published in this field. Although we have sought to carry our investigation to the source materials in so far as possible, a number of reference works have assisted us greatly. Among these must be mentioned Ting Fu-pao's Shuo Wên Chieh Tzū Ku Lin, Shang Ch'êng-tso's Yin Hsü Wên Tzū Lei Pien, Sun Hai-po's Chia Ku Wên Pien, Jung Kêng's Chin Wên Pien, and Chu Fang-p'u's Chia Ku Hsüeh, Wên Tzū Pien. On many points we have consulted Bernhard Karlgren's Analytic Dictionary of Chinese and Sino-Japanese. Some use has been made of H. A. Giles' Chinese Biographical Dictionary.

We wish to take this opportunity to thank the numerous scholars who have responded with suggestions and encouragement to our requests for criticism. To Professor J. J. L. Duyvendak we are especially indebted for his suggestion that we include the material given in the Calligraphic Chart. We are obliged to Dr. Harry Hoijer for criticising the description of the sounds of Chinese. Professor F. H. O'Hara has kindly read and criticised the Introduction.

We shall be grateful for any information concerning errors or omissions.

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G E N E R A L  
I N T R O D U C T I O N






The Western student beginning the study of Chinese is in the position of a traveler entering a strange and at first a bewildering land. The familiar properties of European languages may seem wholly lacking, and the principles which are pointed out as guideposts in their stead may appear so unlike anything he has previously encountered that they have the effect, at first, only of increasing his confusion.

Yet the initial difficulties of Chinese are more apparent than real. The language has been used for more than three thousand years as a very satisfactory medium of communication by a sizeable fraction of the human race, and millions of Chinese with intelligence no greater than that of the average Occidental student have attained high proficiency in it. Its principles, though strange to us, are by no means without logic, and by no means incomprehensible if given a reasonable amount of study.

The Chinese system of speech and writing, unlike the languages familiar to us, has grown up on bases almost totally different from those of English. For this reason Chinese is of peculiar interest and value to students of language, psychology, philosophy, and human culture generally. For the same reason, it presents certain peculiar difficulties; it is not to be expected that a totally different system for the recording of ideas, expressing a complete set of concepts quite different from our own, can be mastered with the same ease as a European language which is related to English and based on the same fundamental culture. Here as elsewhere, one cannot get something for nothing. But the student who is willing to pay his way with earnest study soon finds himself rewarded with the keys to a new and fascinating world.

Chinese differs most strikingly from familiar languages in that written Chinese and spoken Chinese are two distinct systems of language. Spoken and written Chinese differ, in fact, in two ways.

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In the first place, the words, commonly called characters, with which Chinese is written, are not primarily representations of sounds. This is not to say that some characters do not have a purely phonetic function, but this is secondary, as will be explained later. The point is that the Chinese, to write "horse", do not use anything equivalent to our letters spelling h-o-r-s-e. Instead they write a character, which some three thousand years ago was just this , a very literal drawing of a horse. By progressive conventionalization, through such forms as  and , it has come to be written in the modern form, , which to be sure only remotely suggests the form of a horse. But it still stands for the idea or the thing, "horse"; it has nothing directly to do with the fact that the Chinese pronounce the word "horse" as ma. Of course, when the character  is read aloud it is pronounced ma, but no matter how it were pronounced, the character would still be written in the same way, for unlike our word "horse" it is not at all a representation of sound.

Clearly, then, Chinese writing differs from ours in that it is not merely a writing down of the sounds of speech. But there is another sense in which Chinese speech and writing are divorced from each other. There are two distinct systems of language, the colloquial language, used for conversation, and the literary language, in which most books are written. One must say "most" rather than "all" books, because very recently some Chinese authors have begun to write in the colloquial idiom.

Even in English, no one talks in the language used in books. But the difference between literary and colloquial Chinese is greater than this. In the first place, much of the vocabulary is different. While many words are used both in speech and writing, there are many which are used only in the colloquial language, and many more which occur regularly in the literary language but never in conversation.

There are many whole sentences which might be considered either colloquial or literary Chinese, since they include only words and grammatical forms which are the same in both systems. But in general the grammar of the colloquial and literary forms differs a good deal, and the majority of sentences have to be both rearranged and changed in vocabulary in order to be translated from the one to the other.

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A chief reason for the difference between colloquial and literary Chinese is the phonetic poverty of the language. In the first place, the Chinese pronounce each character with a monosyllable. Obviously, if no word can be longer than one syllable, the possibility of having a number of different spoken words is much less than it would be if two or more syllables could be used. But an even further limitation is imposed by the fact that only about four hundred monosyllables are actually used to express all of the characters in the Chinese language, as it is pronounced, for instance, in Peking.

The number of different sounds is increased, however, by the use of tones. Tones are intonations or inflections which distinguish spoken words which are otherwise identical. In English, the sound represented by h-a-t always means "hat", no matter whether it is spoken quickly or slowly or in a high or low tone of voice. But a Chinese syllable changes its meaning completely when it is pronounced in a different manner. It has been said that the character 馬, meaning "horse", is pronounced ma. But the syllable ma stands for 馬 and means "horse" only if it is pronounced somewhat deliberately, with a falling-and-rising inflection.

In the Peking dialect there are four tones. It is not really possible to describe them in writing; they must be heard. They are sometimes approximated by describing four different inflections used in saying the word "yes". The first tone is a somewhat high, level, slightly prolonged tone, like the manner in which one answers "yes" when his name is called from a roll. The second is a rising tone; when one is absorbed at his desk, and someone knocks on the door, and while still thinking of something else one quickly answers "yes" with a rising inflection, this approximates the second tone. The third tone starts moderately high, drops rather low, and then rises slightly at the end. When someone says something which seems doubtful, but to which one slowly says "ye-es" while still questioning it in his mind, this resembles the third tone. The fourth tone is brief, and comes to a full stop, like the end of a sentence. If someone asks whether one is really sure of what he has said, and one answers, shortly and positively, "yes!", this is like the fourth tone.

When the sounds of Chinese characters are represented with the latin alphabet, the tones are commonly indicated by raised numbers following the syllable. Thus the sound of 馬 would be written ma<sup>3</sup>, since it is in the third tone.

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We have already seen that only about four hundred different syllables are used in Peking dialect. But the number of different sounds is increased by the use of the four tones. Thus, if every syllable were used in each of the four tones, there would be about sixteen hundred different sounds available; however, not all of them are used in every tone, so that the number of different sounds is somewhat less.

Even sixteen hundred sounds would not be many to express all of the words of a language. While there are some forty thousand different Chinese characters, it is true that only about two thousand are very common, and only about six thousand used with any frequency. Of course, if the characters were distributed evenly among the available sounds there would be only four or five characters to a sound. But Chinese, like other natural languages, has grown up gradually through usage, not by a prearranged plan, and consequently the characters are distributed very unevenly among the sounds. Some sounds have only one character, some have no character that is in common use; others have a number of characters which are employed constantly. Thus a small pocket dictionary lists no less than eighty-nine characters all of which are pronounced i<sup>4</sup>, that is i in the fourth tone. Many of these eighty-nine characters are uncommon, of course, but a number of them are in daily use. They include such common characters as 意 "thought", 藝 "skill", 譯 "to translate", 易 "easy", 異 "strange", 抑 "or", 義 "righteousness", 衣 "to wear", 亦 "also", and 邑 "city". Every one of the eighty-nine is pronounced i<sup>4</sup>; there is no way to distinguish them, for they are identical.

It would seem that this must lead to confusion. It does, so much so that most passages of literary Chinese, if read aloud, can not be understood by one who listens but does not see the characters. In literary Chinese the sound does not give sufficient clue to make it possible to be certain which of various characters having the same sound is intended. For this reason no one attempts to speak literary Chinese.

Obviously this difficulty must be eliminated in order to make conversation possible. The chief method by which this is done is the use of compound expressions in which two or more characters are used to express a single idea. We have seen that the character 意 "thought" is pronounced i<sup>4</sup>, a sound which it shares with many other characters. There is another character, 思, which also

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means "thought", which is pronounced ssü<sup>1</sup>; many other characters have this sound, also. To express in speech the idea of "thought" these two characters are used together, giving the expression 意思. In a sentence the two sounds i<sup>4</sup> ssü<sup>1</sup> are pronounced in rapid succession, almost as if they composed one word of two syllables. This sets them off from the rest of the sentence as a unit.

The advantage of this lies in the fact that while i<sup>4</sup> and ssü<sup>1</sup> individually are common sounds likely to be confused with others, the combination i<sup>4</sup> ssü<sup>1</sup> is rare. When in addition the two sounds are pronounced together rapidly, in a way which shows that they are intended as a compound expression, there is little chance that the hearer will mistake them to mean anything except "thought".

In addition to such compound expressions, colloquial Chinese employs more verbs and other words to fill out the grammatical structure than does the literary language. Much that is left to be implied in the literary medium must be stated in words, sometimes rather prolixly, in conversation.

As a result the colloquial medium is sometimes (but by no means always) more exact in its meaning than the literary form. This is a part of the reason why there has been an increasing tendency to write in the colloquial in recent years. But certain disadvantages which it possesses, in comparison with the literary medium, make it dubious that the colloquial will ever replace the literary language for all purposes. While the colloquial is more understandable to the ear, it also takes longer to write, occupies more space, and hinders the eye with needless characters. In speech one has to say i<sup>4</sup> ssü<sup>1</sup>, but there is little reason to write 意思 when the single character 意 will convey the same meaning. In this and in other ways, the literary medium is much more concise than the colloquial.

But offsetting this there has been a tendency for writers in the literary style to make their prose deliberately and unnecessarily involved, cultivating obscure literary allusion for its own sake. One of the most important effects of the rise of the colloquial literature as a competitor has been to compel greater simplicity and directness in the use of the literary medium. It seems probable that the Chinese literature of the future will be written in a modification of the literary style. It does after all possess, as the colloquial does not, a history of three thousand years of use in literature, giving a rich background of accumulated

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nuance and connotation. And it can be written in much less space. For such reasons almost all newspapers and much of current literature are still published in a more or less modified literary style. Furthermore, the literary language is the sole key to the great storehouse of the Chinese literature of the past.

Nevertheless the colloquial language cannot be neglected by the scholar. Sooner or later anyone specializing in the Chinese field will wish to spend some time in China and to speak the language. Some very interesting and important literature, including novels some centuries old, has been written in a more or less colloquial style. Most important of all, a great deal of contemporary literature, including significant scholarly books and articles, is published in colloquial style.

It is not proposed that in the course of study for which this volume is designed to be the introduction the colloquial language shall be neglected. But the student of scholarly aims, studying outside of China, may well postpone the study of colloquial Chinese until he is relatively advanced. The literary language is more important to such a student, and simple literary Chinese is on the whole easier for the tyro than is the colloquial.

## DIALECTS

People often remark to one who studies Chinese that it must be very difficult to read because there are so many dialects. They do not realize that the various dialects have nothing to do with the literary language, which, being written in characters which are not primarily phonetic, may be pronounced in any number of ways but is written similarly everywhere.

Even the subject of dialects is very generally misunderstood. The most extreme divergence of dialects is found on the southeast coast where, perhaps due to the topography, there is relatively little intercourse between communities. Here, it is said, the dialects vary so greatly that men living only a few score of miles apart may be unable to understand each other. It is also true that in various parts of China one may find, living very close together, groups of people who speak quite differently. This is partially due to mass migrations in the past, sometimes forced by rulers who liked to move human beings by the thousands, like pawns on a chessboard.

Nevertheless such conditions are the exception rather than

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the rule. How many dialects there are in China depends on where one sets the line of demarcation between one dialect and another. Some estimates may run into the hundreds. A linguistic map recently published in China indicates nine great dialectic divisions or dialect areas; naturally, there are further variations within these groups.

Such a map brings out very clearly that Chinese is the predominant language of only about one-half of the area which is marked as "The Republic of China" on the ordinary map. Mongolian, Tibetan, and Turkish are predominant over large areas, and other non-Chinese languages are important in other districts.

Perhaps ninety per cent of the area in which Chinese is indicated as important is occupied by people speaking three varieties of one great dialect, the one commonly known as "Mandarin". The non-Mandarin areas are all located on the southeast coast, beginning with the south bank of the Yangtze River and extending to a point about eight hundred miles west of Canton. Only at one point does any of these non-Mandarin areas extend as much as six hundred miles inland; in most places they cease within less than four hundred miles from the sea.

This dialect which foreigners call "Mandarin" is what the Chinese call kuan hua, "official language". This was the language used by officials in imperial China. They were selected from all over the empire, usually by examinations, and it was the practice to appoint them to service outside of their native provinces. Obviously, they had to have some language in which they could converse with each other, and they were required in fact to learn the language of the court. This was, in recent centuries, the dialect of Peking, which was therefore kuan hua par excellence. But the same term was also used to denote dialects having a strong resemblance to that of Peking, which cover, as has been mentioned, the great majority of China. Thus one who knows the dialect of Peking is able to go from the northernmost part of Manchuria down to a point even some distance below the Yangtze River, understanding and being understood at least to some extent. In many places he must ask that people speak slowly, and many words and expressions are quite strange to him, but he finds the speech by no means totally dissimilar.

It is chiefly for this reason that the Nanking government, in promoting a standard "national language" in recent years, took the Peking dialect as its basis, and ordered it taught in elementary

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schools all over China. Even before this it was the case that many educated persons in every part of China could speak and understand it to some extent, due to the tradition of the "official language".

Somewhat as Parisian is considered the criterion for French, so the Peking dialect is recognized as the standard and polite mode of speech all over China. It is therefore taken as the standard of pronunciation for these texts.

## ROMANIZATION

No system of representing the sounds of Chinese characters with latin letters is wholly satisfactory. In order to know how Chinese sounds one must hear it spoken, and to learn to pronounce one must have a teacher. But there must also be some system of recording the sounds so as to assist the memory when the teacher is not present, and for the Occidental student romanization is probably the best means of doing this. There are many systems of romanization. That devised by Sir Thomas Wade is probably as satisfactory as any; in addition it has the advantage of being used so widely that it may be considered the standard romanization for Peking dialect. The Wade system has been modified by various scholars; the pronunciations in these texts are, with slight exceptions, in accord with those of the second edition of H. A. Giles' Chinese-English Dictionary.

The vowels are pronounced as follows:

- a as in "father".
- ai like "i" in "ice".
- e as in "send".
- ei as in "feint".
- ê like the "u" in "fun", but shorter.
- i as in "machine", except before h and n, and after u.
- ih something like the "oo" in "good!", pronounced with the tip of the tongue raised, the sound cut off sharply at the end.
- in as in "tin".
- iu A sound between the "eo" of "Leo", and "you".
- o like "aw" in "paw", but shorter, except: After a, i, l, and s, like "owe" but shorter. After t, t', ts, and ts', like "o u" in "o u(ncle)", but the "u" sound is partially elided.
- ou like "owe", but slightly prolonged.
- u like "oo" in "ooze", except: In iu and ou, which see. In yu pronounced as "owe". Between a consonant and a following



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- vowel as in "suave".
- ui like "way".
- uo in shuo, like "o u" in "(s)o u(gly)"; this exception occurs only in shuo.
- ü like "u" in the French "plume".
- ũ as in "bull".

The consonants are pronounced approximately as in English, except for:

- ch like "g" in "George".
- ch' like "ch" in "Charles".
- h as in English, but with more forceful aspiration, except in the combinations ih and hs, which see, and as final, when it is silent.
- hs like "s" but with accompanying aspiration; this sound is something like that of the second "c" in "vaccine".
- j This is the most difficult of all sounds in Chinese to pronounce and to describe. It may be approximated by preparing the mouth to pronounce an initial "r" (as in "run"), but instead beginning to pronounce a French "j" (as in "je"), and ending the sound as a "y" (as in "yellow").
- k without aspiration, a sound resembling the "g" in "gun".
- k' strongly aspirated, resembling the "c" in "cook".
- p unaspirated, resembling "b" in "bun".
- p' strongly aspirated, as in "pun".
- ss A slightly lengthened "s", similar to "ss" in "hiss".
- t unaspirated, resembling the "d" in "dun".
- t' strongly aspirated, resembling the "t" in "ton".
- ts like "dz" in "adze".
- ts' aspirated, something like the "ts" in "Watson".
- tz like the "dz" in "adze".
- tz' aspirated, something like the "ts" in "Watson".



It will be seen at once that this system is not perfect. There are, in fact, still further exceptions and variations which the student can learn only by hearing and practice. Yet it is probably better than any other system of romanization in common use in English, and is the one most commonly encountered in books. For these reasons it has seemed best to use it in this form, without attempting any great modification.






Learning to pronounce Chinese is by no means so difficult as

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it may seem. A "good ear" is of course helpful but not indispensable. A reasonable amount of practice and patience will take the student over this hurdle in a comparatively short time. It is not, however, with questions of pronunciation or speech that this course is primarily concerned. Its chief aim is to teach the student to read Chinese with understanding.

### HISTORY OF THE CHARACTERS

Some scholars hold that all or nearly all writing originated in the drawing of pictures. But if this be so, the pictographs ancestral to our alphabet were conventionalized at a very early date into symbols standing primarily for sounds rather than for things. With Chinese characters this is not the case. The early , a pictograph of a horse, has become conventionalized to the more easily written , but its normal function as a character is still to stand for the idea or the animal, a horse, and not for a sound.

It may be that Chinese writing was originally wholly pictographic. We do not know. The earliest Chinese inscriptions now known date from about the fourteenth century B.C. In them, Chinese has already become a highly developed language, employing virtually every principle for the formation of characters which is now in use. But the pictographic element is larger in this ancient script than in the modern, and much more evident. There are several reasons for this. In a few cases, less pictographic characters have been substituted for earlier, more pictorial forms. Also, many new characters of less directly pictographic nature have been added. And even the characters which were wholly so have been so changed, in the effort to make writing easier and more rapid, that the early picture is often quite lost in the modern form. This process has been shown for the character  "horse". "Tiger" was originally , a very passable picture. But since this took too long to draw it was simplified to . From this it became , about two thousand years ago; the best etymologist of the time failed to see its connection with the original picture and explained it as a representation of "the markings of the tiger", i.e., his stripes. The modern character for "tiger" is , the end-point of a gradual metamorphosis from the original pictograph, but one in which the pictorial element is thoroughly disguised.

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Pictures or pictographs are very useful, but even the greatest number of pictures of objects, if taken only in their simplest significance, cannot serve as writing, for they stand for nouns alone. Not all, even of simple Chinese characters, are or were pictographs. Some of them are what we might call diagrammatic, as 二, a short line above a long one, representing the ideas of "up" and "to ascend"; this is the modern character 上.

Every language is compelled to use many of its words in senses other than their original significance. The Chinese drew a pictograph of a child, 子, to mean "child", but they also used it to mean the progeny of a plant, that is, "a seed". They drew a woman thus 女; she is kneeling, indicating woman's inferior position, and the rectangle indicates the breasts. This same word is used to mean "to give a woman in marriage".

Much greater possibilities are opened up when these simple elements are combined to make new characters. Thus woman (modern form, 女) and child (modern form, 子) together make 好, a character meaning "to love", presumably from the idea of maternal love. A simpler way of doing the same thing is to take, for instance, the character 木 meaning "tree" (a pictograph in which roots as well as branches are shown) and double it; 林 then means "a forest". Three trees together, 森, means "dense", from the idea of a dense forest.

In the above characters, the position of the elements is of little importance. In 好 the child might originally have been placed at either side of or above or below the woman without necessarily changing the meaning. Other effects are achieved by utilizing the factor of position. The sun was early represented as 日, now written 日. The modern form of 木 "tree" is 木. In 東 we have the sun behind a tree, meaning "east", the direction of the sunrise. In 杲 the sun is risen, above the tree; this means "bright" and "high". In 杳 it has set; this means "dark".

The Chinese early became very adept in this combining of pictographs to produce new words. A square, 口, commonly stands for an enclosed or fortified place. A foot is represented, in the early script, thus 止. They are combined into the character 止, in which the foot signifies an army going on a punitive expedition to correct a rebellious city; the character therefore means "to correct" and "proper". The character 囗 consists of an enclosed place and feet on two sides of it, meaning "to surround, guard, protect". The modern form of this character is 韋.

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In connection with the latter character we encounter another principle, that of the addition of determinatives. The character 韋 was used for "to surround" in various senses, and even extended to mean "those who break through that which is surrounded or guarded", i.e., "the rebellious". But it became very difficult to read with certainty when a single character had so many widely separated meanings; to remedy this, other elements, "determinatives", were added to determine, make clear, which of its various possible meanings were intended. When the character meant "to surround" a pictograph of an enclosure was put around it, forming 圍. When it meant "those who go through surrounding barriers", i.e., "rebels", an element meaning "to go" was added, producing 達. When it signified "a gate", which surrounds or protects, 門 "gate" was added, thus 闈. For "a protecting curtain" 巾 cloth was added, giving 幃, and so on. All of these characters are pronounced exactly like 韋, and in fact they are the same character, merely modified or restricted in significance by the added determinative. This principle is exemplified by thousands of Chinese characters.

All of the characters which have been discussed up to this point have been purely pictographic or ideographic; none of them is phonetic, intended primarily to represent the sound of the spoken word. The simplest method of representing sounds, one used by many peoples, is the rebus. We might, for instance, represent the past tense of the English verb "to see" by a picture of a saw. In Chinese this principle was utilized very early. The Chinese character 來, pronounced lai and meaning "to come", was early written thus 采. This is evidently a pictograph of a stalk of growing grain, and the character undoubtedly had such a meaning originally. But it is difficult to represent the idea of "to come" pictographically. Instead, the Chinese seized upon the fact that the character lai, meaning a kind of grain, was pronounced like their verb "to come", and used it in writing to stand for the word. This must have happened very early, because in the most ancient inscriptions we know 采 has already lost the meaning of "grain" and is used only in the sense of "to come".

This principle of using a character without ideographic connection to stand for a homophonous spoken word is called "phonetic loan". It is used widely, especially for words such as pronouns, prepositions, and conjunctions, which are difficult to represent otherwise

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Related to this is the class of characters which constitute ideographic-phonetic combinations. An instance is the character 沐, pronounced mu, meaning "to wash the hair". The left-hand element, 氵, means "water". But this by itself was not sufficient to stand for "to wash the hair". There was a spoken word having this meaning, pronounced mu. The character 木, meaning "tree", is also pronounced mu. The two were therefore combined, producing 沐, a character having to do with water and pronounced mu, therefore meaning "to wash the hair". In such a combination 氵 is known as the ideographic element or the signific, and 木 as the phonetic.

It was a lengthy process to write out in full all of the elements which might be combined to make a single character. "Water" was anciently written thus 𠄎; its modern form as an independent character is 水. Some two thousand years ago 沐 was written as 𣵑. But under pressure of the need for rapid writing 水, when appearing as an element in another character, became abbreviated to 氵; this is its "combining form".

The principles of phonetic loan and of ideographic-phonetic combination are widely employed in Chinese, but it is difficult to be quite certain, in many cases, of just how they have operated. The sounds of Chinese have changed very greatly in the last three thousand years, and many characters which were once pronounced identically now differ greatly. For this reason the modern pronunciation of elements called "phonetic" in many characters may seem to have little resemblance to the modern pronunciation of the compound character. The task of tracing phonetic relationships is difficult because relatively little is known of the pronunciation of Chinese in very early times. By means of "rhyming dictionaries" and similar materials specialists in phonetics have succeeded in determining, with some definiteness, the pronunciations of the sixth century A.D. It is believed that some sounds may be traced back even as far as seven centuries earlier than that, but even this does not take us by any means to the beginnings of the Chinese writing system.

## THE STUDY OF ETYMOLOGY

The most ancient Chinese documents now known are those excavated at Anyang, in northern Honan Province, dating from about the fourteenth century B. C. Hundreds of thousands of pieces of inscribed bone, chiefly records of divination, have been excavated

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during the last fifty years, on the site of the capital of the Shang dynasty. These are known as the "Shang oracle bones".

The finding of these inscriptions has virtually revolutionized the study of the history of Chinese writing, and made possible hundreds of new interpretations of the history of individual characters, many of which are included in these notes. A number of Chinese and a few Western scholars have been constantly at work on them in recent decades, and have succeeded in deciphering a very large proportion of their symbols. But the Shang characters are so different from the modern forms, in many cases, that this could hardly have been done without the help of some thousands of inscriptions on ancient bronzes which are still extant. The characters on the bronzes, being intermediate, form a sort of bridge which makes it possible to relate the modern forms to those of Shang times. The longest and most important bronze inscriptions are from the Chou period (B.C. 1122-256).

While very early Chinese inscriptions on stone are surprisingly rare, one set some twenty-five hundred years old is still in existence. These inscriptions originally contained more than four hundred characters. The stones are shaped like Chinese drums (much the shape of a keg), and are therefore called "Stone Drums". Tradition attributes them to about B. C. 800, but some scholars would place them somewhat later than this.

Characters found on the Stone Drums and in bronze inscriptions still differ greatly from the modern forms. This gap has been bridged chiefly by a very remarkable dictionary known as the 說文解字 Shuo Wên Chieh Tzū, compiled by 許慎 Hsü Shên who died about 120 A.D. This work, more than 130,000 characters in length, discusses more than eight thousand characters, giving definitions and attempting to trace their etymologies. Naturally, in addition to providing a wealth of accurate information it contains many errors, but it is probably the earliest attempt in any language at an etymological dictionary upon so ambitious a scale. It has been taken as the basis and the standard for etymological work for nearly two thousand years, passing through scores of editions and revisions. Even contemporary scholars working on the basis of newly excavated inscriptions depend upon it in very large measure. Hsü Shên included in his work not only forms of characters still used in his own day, but also variant forms and earlier forms which are invaluable links in tracing the connection of earlier scripts with

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the modern. The script normally cited by Hsü Shên is that known as the hsiao chuan (see later discussion). In the notes of the present series of texts, where more than one form is quoted from the Shuo Wên Chieh Tzŭ the last form quoted is usually the hsiao chuan, since that is probably the most recent of them. The work is commonly referred to briefly as "Shuo Wên".

The primary purpose of these texts is to assist the mature student in learning to read Chinese; they are not designed to teach etymology as such. For this reason, only such etymological information is given as will, it is hoped, be of assistance in the process of learning and understanding the character. A great deal of etymological information which could have been included is omitted because it is so complex or so indirect that its inclusion might impede instead of facilitating the learning process.

Nevertheless, such etymological notes as are given have been prepared with great care, after thorough consultation of the best available works. They are based on careful examination of thousands of original inscriptions and other documents. Etymologies which seemed questionable have been qualified with the words "probably" or "possibly", or omitted altogether. In no case have highly questionable explanations been included simply because they might make it easier to remember the character. The use of such formulae is short-sighted, for while they may save time at the moment they also store up a multitude of erroneous impressions which will ultimately warp the student's total impression of the language.


## DEVELOPMENT OF THE SCRIPT

It was formerly thought that Chinese was written or incised with some sort of stylus down to about the third century B. C., when the writing brush was supposed to have been invented. Recent excavations have shown, however, that the writing brush was probably in use even as early as the earliest known inscriptions. But writing with ink was done chiefly on wood or bamboo strips, which decayed in the damp Chinese climate. For this reason we have no such documents more than about two thousand years old.



Almost all of the Shang documents which are now preserved, written from the fourteenth to the twelfth centuries B.C., were incised on bone or tortoise-shell with a stylus. This fact enforced a certain general squareness and use of straight lines. There are, to be sure, many curves in the Shang characters, but as curves are


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relatively difficult to incise on bone they were used sparingly.

Though already far advanced, the Shang script was in general more evidently pictographic than any of the later writing. The character for "king", for instance, was at first written as , a simple line drawing of a man, seen from the front, standing on a line representing a piece of territory; he is holding it against all comers.

There was more variation in the form of characters in Shang times than later. Probably there were no dictionaries or "copy books"; the earliest Chinese work of this sort is ascribed to about 800 B.C. As a result scribes wrote more or less to suit themselves, sometimes using pictographic characters of entirely different form to express the same ideas. Where the forms were alike there was still a good deal of variation, even in the writing of the same individual.

Characters changed greatly from period to period in Shang times. In many cases this was because of the necessity for distinguishing them from other similar characters. , "king", looked much like another character meaning "to stand". For this reason a line was added at the top, representing the king's head, thus . This line was arbitrarily omitted from the top of the character meaning "to stand", and the confusion was eliminated.

Simplification brought many changes. The two legs of "king" were combined into one in the form , which could be written with one less stroke of the stylus.

A highly pictographic character which varied but little in Shang times is , pronounced wei. It represents an elephant and a human hand touching its trunk, presumably directing it. Its meaning, "to do", presumably derives from the fact that one who has a tame elephant to work for him can accomplish a great deal. The later history of this character illustrates very well the great changes which took place in Chinese calligraphy.



In Chou times as in Shang there were a great many books written on strips of wood and bamboo, and there was some writing on rolls of silk, but all these have disappeared. The only contemporary documents which have survived from Chou times are inscriptions cast on bronzes. From a variety of evidence we are able to deduce that the writing found in the bronze inscriptions is probably very similar to the writing used in books of the



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period. Such writing was doubtless copied, probably onto a wax model, by the casters of bronzes. Since commemorative inscriptions, sometimes hundreds of characters in length, were cast on a great many bronzes which are still preserved, we can form a very good idea of the writing of Chou times.

The Chou dynasty lasted, according to the traditional dates, from 1122 to 256 B. C. Within this rather lengthy period there were a great many changes in the form of the script. There was still not a universally accepted standard of form, although there were steps in this direction. It was difficult to standardize writing, however, because during much of this period China was broken up, actually if not nominally, into a number of virtually autonomous states.

Nevertheless certain general tendencies may be observed in the Chou script. It lost the clearly discernible pictographic quality of Shang writing, as may be seen in the character wei, now  in which the hand and the elephant are well disguised. And especially in late Chou times it took on an ornate quality abounding in curves and embellishments, as in the form  for "king".


The first Chinese "copy book", giving standard forms for the characters, is ascribed to about 800 B.C., but it may be some centuries later. Its forms are known as the 籀文 chou wên "chou script". This chou is not to be confused with the name of the 周 Chou dynasty; the meaning of the character 籀 chou as used here is not altogether certain.

The book in which this chou script was published has long been lost, but many of its characters are reproduced in the Shuo Wên. They differ little if at all from forms to be found in bronze inscriptions of the Chou period. This script is also called the 大篆 ta chuan "older chuan" style. The character chuan seems originally to have meant nothing more than "writing", but because ornamental characters of this type are now used chiefly on seals ta chuan is commonly translated into English as "greater seal".

In 221 B. C. the First Emperor of the Ch'in dynasty united China under a strong centralized government. Standardization of weights and measures, etc., was a definite part of his program, and this was carried even to the script. The script which his officers promulgated was not fundamentally very different from that of late Chou times; it is known as the 小篆 hsiao chuan

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"later chuan" form. This script is known in English as the "lesser seal". It is the form which was taken by Hsü Shên as basic for his etymological dictionary, the Shuo Wên.

The Ch'in dynasty was a very busy period, in which the government conducted extensive wars, moved people by the tens of thousands, built much of the Great Wall, etc. There were innumerable official records to be kept, and this fact stimulated the development of a more convenient style of writing, known as 隸書 li shu "official writing". This script, composed chiefly with straight lines, could be written much more quickly than could the more ornamental and artistic "later chuan". Compare, for instance, the later chuan for wei, , with the "official writing" of the same character, 爲.

An important point to notice is that in this "official writing" we find, for the first time, shaded strokes, varying in width. This is the result of writing with a pointed brush which produces a narrow line if held up but a broad one if pressed down. The usual explanation of the entrance of this phenomenon at this time is that the writing-brush was not invented until the Ch'in period, but recent discoveries prove this untrue. The chuan writing also was undoubtedly done with a brush, but in it the writer was probably compelled by "good form" to hold his brush carefully so that his strokes were of even width through their whole length. If so, this would have reduced his speed. But in the "official writing" such form was thrown to the winds, and the writer let his stroke widen wherever the nature of the stroke made this easier.

This gift of freedom to the brush brought many changes of detail. For instance, the character for "one" is simply a straight horizontal line, in the chuan form thus —. But when such a line is written with a brush there is a tendency, when the brush is raised at the end of the stroke, for it to flick upward and make a small "tail", thus —.

The "official writing" was at first considered little better than scribbling, efficient but nothing else. Like many another of humble beginnings, its line has risen to supersede almost entirely the forms which preceded it. Today every form of written and printed Chinese, save on deliberately archaized seals and inscriptions, bears the characteristics of the free brush. As with "structuralism" in architecture and similar tendencies in other arts, Chinese calligraphy has decreed the natural and the efficient to be also

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the beautiful. Horizontal strokes in thousands of characters are written with the "tail", as in 一, and would be considered defective without it; the same is true of a multitude of other characteristics.

In the two thousand years since the Ch'in dynasty Chinese writing has changed, but changed much less than it did in a few centuries before that time. Three general modes of writing are in use at the present day; each of these has a line of development going back even to Ch'in times.

The standard form of the character is known as 楷書 k'ai shu "model script". This is the form used for official documents and for most ordinary purposes for which we would use printed letters. But the Chinese write in this fashion, by hand, far more than we print by hand. One writing a letter to his father or to a superior ought, according to good usage, to write in this style rather than in a more cursive script. Until recent years, at least, every Chinese schoolboy learned to write in this style.

Save in exceptional cases, books are always printed in k'ai shu. It must be remembered, however, that although movable type was invented in China as early as the eleventh century A. D., the Chinese have usually preferred to print from wooden blocks on which whole pages of text were cut in one piece. These blocks were cut after a written manuscript; in this way the peculiarities of each writer found their way into the printed books, giving a far greater variety of type faces than is possible in our printing. Printing with movable type has persisted in China to some extent, however, and recently under Occidental influence this process and lithography have virtually displaced wood-block printing.

While there is great variety in this k'ai shu "model script", yet almost all of it, whether hand-written or printed from wood-blocks or from metal type, is patterned after one of a few popular styles. Some styles are said to be derived more or less directly from inscriptions carved on stone in Han (B.C. 206-220 A.D.) and Wei (220-265 A.D.) times. Most calligraphers cultivate the style of one or another of eleven famous masters who lived during the millennium between the beginning of the Chin dynasty (265 A. D.) and the end of the Yüan dynasty (1368 A. D.)

All styles of k'ai shu are derived more or less directly from the li shu "official writing" of Ch'in times. This is evident when we compare, for instance, the li shu form of the character wei, 爲, with its common current k'ai shu form 爲.

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This k'ai shu or "model script" is clear and it is beautiful, but to write it is a slow task. It may be compared in speed with the writing of Old English lettering with a broad pen. Obviously such writing could not serve for such purposes as keeping ordinary business records or taking ordinary notes. For the great bulk of ordinary writing the Chinese use what is known as 行書 hsing shu "running script", which is much more rapid and may be compared to our handwriting. Its essential principles are two. Some of the strokes are omitted entirely, not even being indicated. The remaining strokes are indicated by being combined into one or a few strokes, so that the brush or pen is lifted from the paper as seldom as possible. At the same time the hsing shu form preserves most of the general pattern of the k'ai shu original. This is clear when we compare 爲, the k'ai shu form of wei, with 爲, the same character written in the "running script" in a form in which the brush is lifted three times. A still more cursive form is 爲, in which the brush is lifted but once, while in 爲 it is not lifted at all.

It has been said that the "running script" might roughly be compared to our handwriting. Like it, the forms vary almost with every individual who writes. Hsing shu is not ordinarily studied with a teacher, but is developed by the individual for his own use. Nevertheless, there are three especially famous masters of the "running script" whose styles are studied by those who cultivate this mode of writing as an art.

The third of the three styles popular today is a still more cursive form of writing. This script is called 草書 ts'ao shu which probably means "coarse script" or "rough draft script", from the fact that it was designed as a swift means of setting down characters for the eye of the writer alone. Ts'ao shu is usually translated, however, by the literal meaning of the characters, which is "grass writing".

Ts'ao shu carries the tendencies of the running script still further, eliminating a great many strokes and indicating those which remain by continuous lines, so that the brush is lifted from the paper seldom if at all in writing the character. Furthermore, the resulting character may not at all preserve the general pattern of the original character; 天, for instance, becomes 𠄎. The ts'ao shu forms 为 and 𠄎 might almost equally well stand for 爲; it happens, however, that the former stands for this character and

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the latter for 𠄎. Obviously, such writing can be read only by one who has made a special study of its system of conventions; in this respect it resembles our shorthand. Many highly educated Chinese read this script only with difficulty.

The ts'ao shu is used, as our shorthand is, for purposes of rapid writing. It is also cultivated as an art. Poems or other matter, written in this mode as well as in the k'ai shu, are written upon scrolls and used, as we use pictures, for decoration. Specimens of such calligraphy by famous writers are greatly prized. When the ts'ao shu is written for primarily artistic purposes it tends to become less and less easily recognizable. Passages of several characters may be written as one long stroke, without lifting the brush from the paper. It is related that one famous writer of ts'ao shu, who wrote his most beautiful characters when in his cups, was himself unable to recognize them after he became sober.

## ON WRITING CHINESE

Chinese calligraphy is an art, recognized and cultivated as such by the Chinese. But it is also a practical means of writing, and it is to facilitate this aspect of its use that the "running script" and ordinary "grass writing" have been developed. The Western student of Chinese is faced with the necessity of learning to write Chinese characters to some extent, and with the problem of how and in what mode he shall learn to write.

The most practicable course is for him first to learn to write k'ai shu, the "model script" which he will see in books and dictionaries everywhere. If for no other reason, he must be able to count the strokes of the k'ai shu form of the character to find it in a dictionary, and he cannot do so unless he has a general idea of how to write it. But must he learn to write artistically, and with a brush?

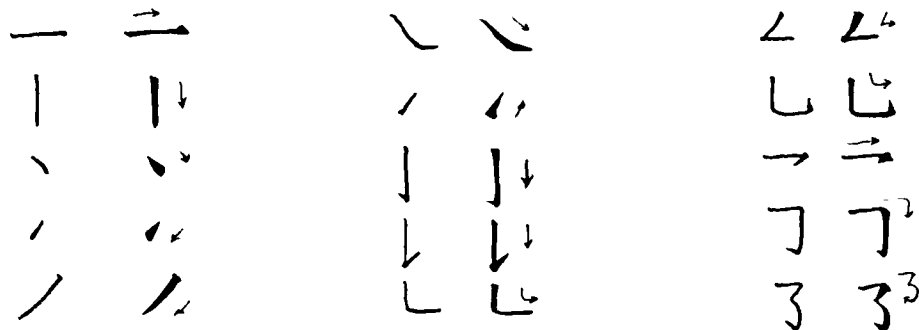
No. This is not to say that it is not desirable to learn brush writing. To be able to form beautiful characters on paper, feeling the flow of the brush and the tonic rhythm of the lines which develop under one's hand, is an experience which gives not only great pleasure but also very considerable insight into the spirit of Chinese culture. Many students of Chinese find both profit and relaxation in spending an hour a day in practicing with the writing-brush, and anyone who has this much time and a suitable teacher should be able to learn to write quite passably.

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But not everyone has this time. Today, even in China, many students never really master the brush as all used to do. Instead, the more rapid and more easily used pen is taking its place. This is a fact which one cannot but deplore on artistic and sentimental grounds, yet no sensible person can fail to see the near inevitability of such a change in a world which is being geared more and more to the machines of industry. And for the Occidental student whose time is limited and who finds learning to read Chinese, at the beginning, to consume time enough, the only sensible thing is to learn to write passably with a pen. Yet it is to be hoped that at some time, when a suitable opportunity presents itself, he will give himself both the pleasure and the educational experience of at least some study of the brush.

When k'ai shu is written with the brush the strokes vary in thickness, and some of them are shaded. It is neither expedient nor necessary to copy these variations in writing with the pen. There are various small points and hooks which are appended to characters, which originate in the natural action of the brush at the end of the stroke. Some of these may be omitted in writing with the pen, but others have now become an integral part of the character, necessary to distinguish it from other characters; these must of course be indicated with the pen as well as the brush. For this reason in the examples of strokes and characters which follow the form is illustrated first as written with the pen and then as written with the brush.

The fifteen kinds of strokes illustrated below include those commonly used in forming Chinese characters. Beside the brush form of each is an arrow indicating the direction in which it is written. The small tail-like appendages on the ends of such strokes as 丨, 丿, 丨, 一, and 丿 are made by lifting the brush or pen from the paper after beginning to make a stroke in the direction indicated by the "tail".



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The student should fix the direction of these strokes firmly in mind.

Perhaps more important than any other principle is the manner in which a square should be written, as in the character 口. Such a square is written with three strokes, in the order |, 7, and finally the bottom stroke, —.

It is to be remembered that two or more of the elemental strokes shown in the above chart are often written together as a single compound stroke in the actual composition of characters. Therefore, in order to be able to count the strokes of a character it is necessary to study the way in which many actual characters are written.

In general it may be said that characters are written from top to bottom and from left to right and that horizontal strokes are written before vertical strokes. But each of these rules has many exceptions. The examples which follow illustrate the principal patterns of stroke sequence. The first form given is the complete character as written with the pen, the second the complete character as written with the brush. Following this are the strokes which compose the character, in the order in which they are written. The direction in which the strokes are written may be determined from the above chart.

Characters written from top to bottom:

上	上	— —
高	高	、 — 丿 丿 — 丨 丨 丨 —
參	參	、 丿 丿 丿 丿 丿 丿 丿 丿

Characters in which a horizontal stroke is written first:

大	大	— 丿 丿
友	友	— 丿 丿 丿
事	事	— 丿 丿 — 丿 — — 丨

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Characters written from left to right:

化 化 丿 丨 丨  
 我 我 丿 一 丨 丨 丨 丨  
 卿 卿 丿 丨 丨 丨 丨 丨 丨

Characters written from outside to inside:

問 問 丨 丨 丨 丨 丨 丨  
 赴 赴 丨 丨 丨 丨 丨 丨  
 國 國 丨 丨 丨 丨 丨 丨

Characters written from inside to outside:

凶 凶 丨 丨 丨 丨  
 道 道 丨 丨 丨 丨 丨 丨

Characters written from the center to left and right:

水 水 丨 丨 丨 丨  
 非 非 丨 丨 丨 丨 丨 丨  
 樂 樂 丨 丨 丨 丨 丨 丨 丨 丨

While there are certain standards of practice it is also true that there are occasional variations in the order in which various Chinese calligraphers write the strokes of particular characters. A general idea of the proper stroke order is all that is essential for the student who desires merely to write recognizable characters. But it is necessary to know precisely how many strokes are used in forming the character (although even here there is, in rare cases, variation) in order to find it in a dictionary. In the notes to the text those characters in which the number or the order of strokes may be in doubt are marked with an asterisk. Characters so marked will be found in the Calligraphic Chart beginning on



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page 201, followed by the strokes which compose them, written in order.

### ON USING A CHINESE DICTIONARY

[Note: For the beginning student it would be both difficult and unnecessary to digest this section in detail. He should read it cursorily. Later, when confronted with the necessity of locating Chinese characters in dictionaries or indices, he should reread it with care.]

The arrangement of a dictionary of Chinese characters presents a much greater problem than does that of a dictionary of words made up of the letters of an alphabet. There is no Chinese "alphabet", nor even any restricted number of elements which may be used to make up a character. Furthermore, the elements composing a character are not written one after the other, as are the letters in our words, but in a variety of combinations which makes it hopeless to separate them by any hard and fast rule of sequence.

The earliest recorded Chinese work which systematically defined a large number of characters is that known as the 爾雅 Êr Ya. It is composed of materials of which some were written in late Chou times, probably compiled and edited during the Former Han dynasty, (B.C. 206-8 A.D.). Still extant, it is one of the current Thirteen Classics. In this work characters are arranged into nineteen classes according to their meanings, as for instance "relationship terms", "utensils", "birds", and more abstract categories. Some later lexicons have used similar classifications. The difficulty with such a system is that if one encounters a totally unfamiliar character he does not even know in which class to look for it. For this reason works in which the characters are arranged under their meanings are scarcely usable for reference purposes.

Another scheme of classification depends upon the pronunciation of the characters. Dictionaries using this principle have been constructed by the Chinese since the sixth century A.D. The majority, though not all, of Chinese-English dictionaries arrange the characters according to pronunciation. But in such dictionaries, again, one cannot find a character unless he already knows its pronunciation, and there is no certain way of determining the pronunciation of an unknown character which one encounters on the printed page. Therefore, in order to use dictionaries arranged according to pronunciation one has first to find out how the character is pronounced, and for this another scheme is necessary.

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Obviously some method was necessary which would make it possible to locate characters in a dictionary from their written form alone, since that is all that the student knows about an unfamiliar character which confronts him. This need was recognized and met by Hsü Shên, author of the 說文解字 Shuo Wên Chieh Tzū, about 100 A.D. He devised a system both ingenious and practical.

We have seen that the character 闢, meaning "a protecting gate", is composed of 韋 "to protect" and 門 "gate". Likewise 幃 "curtain" contains 韋 "to protect" and 巾 "cloth". Hsü Shên set up classes arranged under actual written elements present in the character. He made a class of characters composed with 門, and included 闢 in it. He made another for 巾, and included 幃 in it. Unfortunately he also made a class consisting of characters composed with 韋 but not entered elsewhere. In looking up the character 幃 one might, therefore, turn first to the 韋 class and only after failing to find it there look under 巾. Yet anyone familiar with the system would certainly find this character after looking in not more than two classes, and this was a great step forward.

But the Shuo Wên Chieh Tzū has no less than five hundred forty classes, and to use the system one must memorize all of them in a fixed and arbitrary order. This unwieldy arrangement was revised and simplified by the compilers of the great K'ang Hsi Dictionary, which was published in 1716 A.D. under the patronage of the emperor known as K'ang Hsi. Its system is the one most widely used for Chinese dictionaries, and must be mastered by every student.

The K'ang Hsi system has three great advantages. First, it reduced the number of classes to two hundred fourteen. Second, it arranged the classifying elements, not by an arbitrary system, but according to the number of separate strokes used in writing them. And finally, within the classes it arranged the characters, not arbitrarily, but according to the number of strokes used in writing them.

This made a far more practicable system. If, for instance, one desires to look up the character 幃, there is a considerable probability that it will be found in the 巾 class, because the K'ang Hsi compilers had a tendency to classify under the left-hand elements where it was feasible. And since one knows that 巾 is written with three strokes, one can be sure that the 巾 class will be found in the dictionary after those classes having two-stroke

## GENERAL INTRODUCTION

elements and before those having four-stroke elements. The class being found, one does not have to look through the whole class to locate 幃, but only through the characters written with nine strokes in addition to the classifying element, since 章 is written with nine strokes.

In recent decades yet another type of arrangement of characters, based on written form, has been devised. There are a number of different systems, all or most of which have in common the fact that they assign an Arabic digit to each of the four corners of the character according to its conformation. Thus each character is represented by a four-digit figure. But since this would accommodate only 9,999 characters, more than one character must be assigned to a number; small figures are sometimes added at the end to distinguish these. Thus, in one system, the character 章 is represented by the figure 40506.

Such numerical systems have distinct advantages, but they suffer from several handicaps. One of the greatest is that no single system has won universal adoption. Even more important is the fact that some scholars aver that even after long study one makes so many mistakes in attempting to use such a system that it is really slower than that of the K'ang Hsi Dictionary. In any case, works using these systems commonly publish a complete explanation of their method with each index. This is not the case with the K'ang Hsi system, and there are a great many works arranged according to it, so that the student must learn it in any case. The K'ang Hsi system is used for Chinese character indices in the present series of texts.

The elements of the characters which are chosen for classification purposes are called 部首 pu shou "class heads". This term is sometimes translated into English as "radical", but this is generally recognized to be misleading since the elements used for classification purposes are often not radical or "root" elements at all. They may be late additions to the character, as are determinatives, or they may not even be present in an etymological sense at all. Thus the character 畝 "full" is classified in the K'ang Hsi Dictionary under 田 "field", although "field" is not actually a part of 畝 at all. Originally 畝 was 畝, a pictograph of a jar full of liquor, but since its lower portion was conventionalized to 田 in the modern character, the compilers put it into the 田 class.

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For this reason the "class heads" are called "keys" in these texts, in conformity with the practice of Bernhard Karlgren. The key numbers, which indicate their positions in the series of 214 K'ang Hsi keys, are prefixed to the definitions of all characters which function as keys; these should be learned with the definitions. To learn them all may seem a hardship at the moment, but it will save time in the long run.

There are a few simple principles which are of help in learning to use dictionaries arranged according to the K'ang Hsi system:

1. Characters having a key as their entire left-hand element are usually classified under this key. Examples: 仲, 悌, 牲.
2. Characters having a key as their entire topmost element are commonly classified under this key. Examples: 若, 安, 庶.
3. Characters having a key as their entire right-hand element are frequently classified under this key. Examples: 則, 順, 戰.
4. Under each key, characters are always arranged according to the number of strokes, exclusive of those used in writing the key.
5. Most dictionaries have a stroke-index in addition to a key-index (or, as it is often called, "radical-index"). In it, characters not easily located through the keys are arranged in the order of their total number of strokes including the key.

It should be noted that the K'ang Hsi compilers evidently intended that their classifications should have some etymological significance, even though their faulty understanding of etymology often defeated their purpose. This fact is of some use in locating characters. Suppose that in reading one encounters the character 胃. One may not know its meaning, "stomach", but the context may make clear that it is some organ of the body. In this case one will not look first under 月, "moon", but under the key meaning "flesh", which is written identically in combination. Nor will he look first under 田, even though one might expect that this key, being topmost, would be used for classification.

## ON READING CHINESE

In approaching Chinese, one must remember that he is dealing with a language constructed on entirely different bases from those

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of the Indo-European languages. This does not mean that everything about Chinese is utterly different from English. After all, human beings have much in common mentally as otherwise, and in Chinese if one wishes to write "I see you", he writes 我見汝 which is literally "I see you", in that order. From this one might deduce that Chinese has pronouns and verbs, subjects and objects, just as English does. This is true in a sense, but only in a sense. For the same character which here is the subject and means "I" might also be used as object, meaning "me". It might also mean "we" or "us". And none of these changes in meaning would involve any change in the character; they would depend entirely on its position in the sentence, and a Chinese would not think of them as different words at all.

Not only the number, case, and gender of nouns may change according to position, without any change in the character. Characters used as verbs may also function as nouns or even as adjectives. For instance the character 見, used above as meaning "to see", may also appear as a noun, "view". The character 上 may mean "to ascend" as a verb, "top" as a noun, "upper" as an adjective, and so forth. It is difficult, indeed, to set limits and say in what manner a given character may not be used, if the writer so desires.

Not only the part of speech but even the significance of a character may develop far beyond its original meaning. Used as a verb, the character 上 not only means "to ascend" but also, more rarely, "to esteem", that is, to consider highly. In the notes the student will find, for the character 謹, only the meaning "Careful", yet it may be used as an adverb, "carefully", or a verb, "to be careful". If every possible meaning of each character were listed in the vocabulary section of the notes, it would be impossible to learn them all. Instead, the attempt has been made to include one example of each more or less distinct group of meanings with which the character is commonly used in literary Chinese. It is expected that the student will commit these to memory, varying their use as to part of speech or shade of meaning according to the context in which he encounters them. By this process he will ultimately build up a sense of the significance of the character entirely apart from any English equivalents. At best, the "meanings" given in English are only a sort of scaffolding to facilitate this process; the sooner they can be replaced by a sense of the meaning of the character in Chinese, and discarded, the better.

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How, the beginner may ask, if Chinese characters may vary in meaning so greatly, is it ever possible to translate, or even to read with any accuracy? But the case is not so hopeless as it may seem. In Chinese as in any other language, usage has established a variety of rules, so numerous that they could never be stated as such, which may gradually be learned by experience; these make clear what might otherwise be incomprehensible. Suppose that one said, to a person having only slight knowledge of English, "You made me cut my class to play golf, and the instructor saw me and cut me dead. You're a regular Jonah." He might suppose that "cut my class" meant "sever my category" and "cut me dead" meant "stabbed me to death". As to the meaning of "a regular Jonah" he would be completely at a loss. To understand this sentence one must be familiar with the various uses of the verb "to cut" in special contexts, and he must have at least some familiarity with one of the characters, if not with the contents, of the Old Testament.

In Chinese, even more than in English, great familiarity with usage and some knowledge of the most important of the literature is indispensable to understanding. It is for this reason that all of the texts used in this series are pieces of important Chinese literature. The first text, the Hsiao Ching, is one of the Thirteen Classics, a work which has been read, early in his career, by almost every Chinese scholar for more than two thousand years. It is not difficult to construct artificial sentences easier than any of the literature for the beginning student to read. But it is of far more benefit for him actually to read a number of the most important works which make up the background of the Chinese scholar. Only in this way is one able gradually to develop the familiarity with characters, with construction and usage, and with the fundamental concepts of Chinese culture which make it possible to read with understanding the writings of such scholars.

### HOW TO USE THE NOTES

The text is printed in characters of the form commonly encountered in books. At the right of each new character in the text is printed an Arabic numeral, which is repeated in the notes. If this numeral is marked with an asterisk (\*), this means that the order of strokes for writing the character which follows it is given in the Calligraphic Chart. To the right of the numeral in the notes is the character as it is commonly written in k'ai shu

## GENERAL INTRODUCTION

"model script". To the right of this is the pronunciation of the character, followed by a raised figure indicating its tone. If there is more than one digit, this means more than one tone. For instance, "ni<sup>42</sup>" means that the syllable "ni" is sometimes pronounced in the fourth, sometimes in the second tone, but not the forty-second tone.

Following this in the same line there may be brackets. Within the brackets there will be a Chinese symbol preceded by either "c.f." or "a.f.". The abbreviation "c.f." stands for "combining form" (example, see 1a). A combining form is a different form in which the character sometimes appears when it is an element forming part of another character.

The abbreviation "a.f." stands for "alternate form". Some characters have more than one form, even as printed; these differences may be slight or very great. There are certain conventional differences in writing elements appearing in many characters (see 4n); after these have been explained or illustrated it is taken for granted that the student will understand them in new characters. It is quite impossible to list every variant form of every character, but with increasing experience one learns to recognize familiar characters even in somewhat unfamiliar form.

Still in the first line there may be a capital "S", followed by one or more characters. The "S" stands for Shang, and the characters following it are forms appearing on the Shang oracle bones, dating from about the fourteenth to the twelfth centuries B.C.

In the same line there may appear a capital "B", standing for "bronze", followed by a character or characters. The latter are copied from inscriptions appearing on bronzes, usually of the early Chou period (after 1122 B.C.).

The letters "SD" stand for Stone Drums, and precede characters quoted from inscriptions on the famous Stone Drums carved about 800 B.C. or somewhat later.

The letters "SW" appearing in this same line stand for Shuo Wên, and characters following them are quoted from the Shuo Wên Chieh Tzū, an etymological dictionary published in 121 A.D.

Occasionally the symbols explained above are followed by "(abst.)". This stands for "abstracted", and indicates that the particular character is not known as occurring independently but does occur as an element in a compound character, from which it is abstracted.

## LITERARY CHINESE

There are of course a number of variant forms for almost every character appearing in the bone and bronze inscriptions, and there are sometimes two or more forms in the Shuo Wên. In the notes, only those forms are quoted which, it is hoped, will be of assistance to the student in learning the character.

Indented and below the first line will be found a second group of words, usually in quotation marks. These are selected, but by no means exhaustive, "meanings" of the character. Terms in quotation marks are such as might be substituted for the character in a translation; those not in quotation marks are descriptive but do not translate. Prefixed to the "meanings" there may be, for example, "KEY 5". This means that the character is the fifth of the two hundred fourteen keys used for classification purposes by the K'ang Hsi Dictionary. Rarely, a meaning is marked "colloq.", meaning "colloquial". In general, purely colloquial meanings of characters are omitted, but a few of the most important ones are included.

Below this, again indented and in brackets, there may be a paragraph giving the etymology of the character. No etymology has been given in cases where it seemed impossible to find one having any great claim to certainty, or where the etymology, while certainly accurate, was so complex that it would confuse rather than assist the beginning student. The abbreviation "Pict." stands for "Pictograph". When one element of a character is called "phonetic", this signifies that the entire character has, or anciently had, a sound similar to that of the phonetic element, and that it appears in the compound for this reason. Phonetic elements are not specified when the present sounds of the phonetic and the compound are so different that this information would confuse rather than enlighten the average student.

Below the etymology other characters referred to in it are listed. If they are new they receive the number of the original character followed by a letter, and the above procedure is repeated in detail for each one.

Characters which have appeared before, which are referred to in an etymology, are printed below it, followed by a reference to their first occurrence. Characters which have appeared before, which occur in the text, receive a number, which is followed in the notes by a reference to the first occurrence. At the fifth appearance of a character in the notes the reference is followed



## GENERAL INTRODUCTION

by the word "FINAL". After this if the character appears it does not receive a number and is not explained; the student is expected to know it. In case of difficulty such characters may be located through the index of first occurrences.

Expressions consisting of two or more characters, treated as terms for special definition, are given a number followed by the letter "z".

Notes are treated in two ways. Those of specific reference are preceded by "N.B.". More general notes, to which it is desired to refer later, have a number followed by the letter "n".

Dates given in the notes and elsewhere accord with the traditional chronology based upon the official History of the Former Han Dynasty. It is used because it is conventionally accepted and probably has at least as great a claim to accuracy as any other system. All systems of chronology are in agreement after 841 B. C., but prior to that date a certain degree of error is probable. Dates given in notes concerning biography, etc., are based on the best available authorities; every effort has been made to insure their accuracy, but in some of the dates prior to about 206 B.C. a small degree of error is possible.

## INTRODUCTION TO THE HSIAO CHING

The term 孝 hsiao, commonly translated as "filial piety", represents an idea fundamental to the basic social, religious, and political philosophy of the Chinese people.

This philosophy finds its chief expression in the principles of the 儒 Ju. The Ju school is usually called the Confucian school in the West, because Confucius formulated its principles and is recognized as its most important figure. Some of its roots, however, lie deep in the history of Chinese culture.

The germ, at least, of the Chinese idea of hsiao or filial piety must have been present in China from very ancient times. For in the Shang oracle bones, the earliest of which date from about the fourteenth century B.C., we find that sacrifices to ancestors occupy a most important place in the life of the people. It appears that no act of any importance was undertaken without consulting the deceased ancestors through the oracle technique, and their help was indispensable to success in any sphere. The oracle bones (our only literature which appears to be earlier than about 1122 B.C.) do not, because of their very nature, tell us anything about the attitude of the people of the time toward the living father and grandfather. But it seems legitimate to infer that they were probably treated with great respect, and exercised great authority.

From the time of the Chou conquest, in 1122 B.C., our literature and our information are much more complete. The society of the time is fundamentally patriarchal. Other authorities may be questioned, but that of the father is an axiom. 天 T'ien, "Heaven", was the chief deity, and the emperor was called the "Son of Heaven". The importance of filial piety in such a society is obvious, and we find it stressed in early documents of this period.

Confucius (c.B.C. 551-479) emphasized hsiao (filial piety), but he used the term chiefly in its original sense of the proper attitude and conduct of children toward their parents.

Tsêng Tzū, one of Confucius' most famous disciples, is mentioned

## INTRODUCTION TO THE HSIAO CHING

in a number of early works as having been distinguished for his practice of filial piety, and his emphasis on hsiao as the chief of the virtues. He extended hsiao, from its application to the relation of children to parents, to apply to the entire sphere of human relations. This is in accord with the general Chinese practice of considering the family as the type of all society. The emperor is called "the father and mother of the people", and the nation is called 國家 kuo chia "the national family".

In the 孝經 Hsiao Ching, or "Classic of Filial Piety", we find the sphere of hsiao extended to embrace almost everything that is desirable in human conduct. The book has been attributed to the authorship of Confucius, but its exaltation of hsiao to such preëminence does not accord with his authentically transmitted statements. Since the whole work is a dialogue between Confucius and Tsêng Tzū, it has sometimes been ascribed to the pen of the latter. But he is referred to in the text as "Tsêng Tzū", i.e. "Master Tsêng", a term which he could hardly have applied to himself; for this reason the writing of the book has sometimes been ascribed to his disciples. Since the philosophy and the style of the book accord closely with those of the book called by the name of the philosopher Mencius (B.C. 372-289) it has also been attributed to him, and to his disciples.

Some scholars point out that it was during the Former Han dynasty (B. C. 206-8 A. D.) that hsiao came to occupy, for the Confucian school generally, the extremely important position which it holds in the Hsiao Ching, and assert that it must have been written in Han times. But we find the Hsiao Ching mentioned so frequently and known so widely in early Han times that it would seem that it must have been in existence by the opening years of the dynasty at the latest. In the light of all the evidence it is probable that the Hsiao Ching was written sometime between the time of Mencius and the establishment of the Han dynasty, or roughly between 350 and 200 B. C. It is probable that some of the later chapters were added to the book by others than the original author or authors.

The term 經 ching, "classic", is applied to books in two senses. Beginning in late Chou times (prior to 256 B.C.) various books considered of especial importance were honored by this epithet by various groups. But beginning in the Former Han dynasty state professorships were set up for certain books, which by virtue

## INTRODUCTION TO THE HSIAO CHING

of this fact received state recognition as forming a classical canon. In Han times there were five such classics. Others were gradually added, until in the Sung dynasty (960-1280 A. D.) there were "Thirteen Classics" officially recognized, and the number has remained the same to the present.

The Hsiao Ching was called by this name very early, perhaps even before Han times. But it did not become one of the canonical classics until 838 A. D. From this some have supposed that the book at first enjoyed only slight reputation. The great Sung Confucian scholar, Chu Hsi (1130-1200), declared the Hsiao Ching to be the work of "vulgar scholars", and of little worth as compared with the other Classics.

These derogatory opinions are probably based on a misunderstanding of the nature and aims of the book. It is true that it does not compare, as lofty literature or complex philosophy, with most of its fellows among the Thirteen Classics. It is also true that although it was very well known in Han times, no state professorships were set up for it. But the great historian Wang Kuo-wei (1877-1927) has pointed out that this was not because scholars did not read the book, but because nearly all of them did read it, so that this was unnecessary. Likewise, no state professorship was established for the Lun Yü (commonly called the Analects of Confucius), though this book enjoyed the highest esteem. Both of these works were comparatively brief, and it was taken for granted that students would ordinarily read them before going on to the longer and more difficult works.

In fact, the Hsiao Ching evidently functioned in Han times as a "first reader". The curriculum, attested from numerous sources, required that the student first study characters, after which he commonly read the Hsiao Ching. And its content is such as to cause one to suppose that it was written to serve just this purpose. Its vocabulary is remarkably small, including only three hundred eighty-eight different characters, and almost all of them are important characters, used frequently in other books. Its style is relatively easy. In style and in ideas it appears to be graded in difficulty; matters stated simply in the first chapters are taken up again and discussed in detail later on. Its content compresses into very brief space a remarkably comprehensive introduction to the essence of the philosophy of the Confucian school and of the Chinese people.

ABBREVIATIONS AND SYMBOLS §

- abst. ....abstracted  
a.f. ....alternate form  
B .....bronze  
c.f. ....combining form  
colloq. ..colloquial  
n .....note  
pict. ....pictograph  
S .....Shang  
SD .....Stone Drums  
SW .....Shuo Wên Chieh Tzū  
z .....compound expression  
\* .....order of strokes is given  
in the Calligraphic Chart,  
pages 201-203  
.....indicates more than one  
entry in the Notes for  
character so marked

§ For full explanation of abbreviations and symbols,  
see "How to Use the Notes", pages 30-33.



孝經

開宗明義章第一

事	身	吾	足	用	仲
親	行	語	以	和	尼
中	道	女	知	睦	居
於	揚	身	之	上	曾
事	名	體	子	下	子
君	於	髮	曰	無	侍
終	後	膚	夫	怨	子
於	世	受	孝	女	曰
立	以	之	德	知	先
身	顯	父	之	之	王
大	父	母	本	乎	有
雅	母	不	也	曾	至
云	孝	敢	教	子	德
無	之	毀	之	避	要
念	終	傷	所	席	道
爾	也	孝	由	曰	以
祖	夫	之	生	參	順
聿	孝	始	也	不	天
脩	始	也	復	敏	下
厥	於	立	坐	何	民

德<sup>1201</sup>

天子章第二<sup>1202 1203 1204 1205 1206</sup>

子<sup>1207</sup>曰<sup>1208</sup>愛<sup>1209</sup>親<sup>1210</sup>者<sup>1211</sup>不<sup>1212</sup>敢<sup>1213</sup>惡<sup>1214</sup>於<sup>1215</sup>人<sup>1216</sup>敬<sup>1217</sup>親<sup>1218</sup>者<sup>1219</sup>不<sup>1220</sup>敢<sup>1221</sup>慢<sup>1222</sup>於<sup>1223</sup>人<sup>1224</sup>愛<sup>1225</sup>敬<sup>1226</sup>

盡<sup>1227</sup>於<sup>1228</sup>事<sup>1229</sup>親<sup>1230</sup>而<sup>1231</sup>德<sup>1232</sup>教<sup>1233</sup>加<sup>1234</sup>於<sup>1235</sup>百<sup>1236</sup>姓<sup>1237</sup>刑<sup>1238</sup>於<sup>1239</sup>四<sup>1240</sup>海<sup>1241</sup>蓋<sup>1242</sup>天<sup>1243</sup>子<sup>1244</sup>之<sup>1245</sup>孝<sup>1246</sup>

也<sup>1247</sup>甫<sup>1248</sup>刑<sup>1249</sup>云<sup>1250</sup>一<sup>1251</sup>人<sup>1252</sup>有<sup>1253</sup>慶<sup>1254</sup>兆<sup>1255</sup>民<sup>1256</sup>賴<sup>1257</sup>之<sup>1258</sup>

諸侯章第三<sup>1259 1260 1261 1262 1263 1264 1265 1266 1267 1268 1269 1270 1271 1272 1273 1274</sup>

在<sup>1275</sup>上<sup>1276</sup>不<sup>1277</sup>驕<sup>1278</sup>高<sup>1279</sup>而<sup>1280</sup>不<sup>1281</sup>危<sup>1282</sup>制<sup>1283</sup>節<sup>1284</sup>謹<sup>1285</sup>度<sup>1286</sup>滿<sup>1287</sup>而<sup>1288</sup>不<sup>1289</sup>溢<sup>1290</sup>高<sup>1291</sup>而<sup>1292</sup>不<sup>1293</sup>危<sup>1294</sup>

所<sup>1295</sup>以<sup>1296</sup>長<sup>1297</sup>守<sup>1298</sup>貴<sup>1299</sup>也<sup>1300</sup>滿<sup>1301</sup>而<sup>1302</sup>不<sup>1303</sup>溢<sup>1304</sup>所<sup>1305</sup>以<sup>1306</sup>長<sup>1307</sup>守<sup>1308</sup>富<sup>1309</sup>也<sup>1310</sup>富<sup>1311</sup>貴<sup>1312</sup>不<sup>1313</sup>離<sup>1314</sup>

孝經

開宗明義章第一

事親中於事君終於立身大雅云無念爾祖聿脩厥	身行道揚名於後世以顯父母孝之終也夫孝始於	吾語女身體髮膚受之父母不敢毀傷孝之始也立	足以知之子曰夫孝德之本也教之所由生也復坐	用和睦上下無怨女知之乎曾子避席曰參不敏何	仲尼居曾子侍子曰先王有至德要道以順天下民
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其身然後能保其社稷而和其民人蓋諸侯之孝也  
詩云戰戰兢兢如臨深淵如履薄冰

卿大夫章第四

非先王之法服不敢服非先王之法言不敢道非先  
王之德行不敢行是故非法不言非道不行口無擇  
言身無擇行言滿天下無口過行滿天下無怨惡三  
者備矣然後能守其宗廟蓋卿大夫之孝也詩云夙  
夜匪懈以自一人

士章第五

資於事父以事母而愛同。資於事父以事君而敬同。

故母取其愛而君取其敬。兼之者父也。故以孝事君

則忠。以敬事長則順。忠順不失以事其上。然後能保

其祿位而守其祭祀。蓋士之孝也。詩云：夙興夜寐無

忝爾所生。

庶人章第六

用天之道，分地之利，謹身節用，以養父母，此庶人之

孝也。故自天子至於庶人，孝無終始，而患不及者，未之有也。

三才章第七

曾子曰：甚哉！孝之大也。子曰：夫孝，天之經也，地之義也，民之行也。天地之經，而民是則之，則天之明；因地之利，以順天下，是以其教不肅而成，其政不嚴而治。先王見教之可以化民也，是故先之以博愛，而民莫遺其親；陳之以德義，而民興行；先之以敬讓，而民不

爭導之以禮樂而民和睦示之以好惡而民知禁詩  
云赫赫師尹民具爾瞻

孝治章第八

子曰昔者明王之以孝治天下也不敢遺小國之臣  
而況於公侯伯子男乎故得萬國之歡心以事其先  
王治國者不敢侮於鰥寡而況於士民乎故得百姓  
之歡心以事其先君治家者不敢失於臣妾而況於  
妻子乎故得人之歡心以事其親夫然故生則親安

之祭則鬼享之。是以天下和平。災害不生。禍亂不作。故明王之以孝治天下也如此。詩云。有覺德行。四國順之。

聖治章第九

曾子曰。敢問聖人之德。無以加於孝乎。子曰。天地之性。人為貴。人之行。莫大於孝。孝莫大於嚴父。嚴父莫大於配天。則周公其人也。昔者周公郊祀后稷。以配天。宗祀文王於明堂。以配上帝。是以四海之內。各以

其職來祭。夫聖人之德。又何以加於孝乎。故親生之  
 膝下。以養父母。日嚴。聖人因嚴以教敬。因親以教愛。  
 聖人之教。不肅而成。其政不嚴而治。其所因者本也。  
 父子之道。天性也。君臣之義也。父母生之。續莫大焉。  
 君親臨之。厚莫重焉。故不愛其親而愛他人者。謂之  
 悖德。不敬其親而敬他人者。謂之悖禮。以順則逆。民  
 無則焉。不在於善。而皆在於凶德。雖得之。君子不貴  
 也。君子則不然。言思可道。行思可樂。德義可尊。作事

可法容止可觀進退可度以臨其民是以其民畏而  
 愛之則而象之故能成其德教而行其政令詩云淑  
 人君子其儀不忒

紀孝行章第十

子曰孝子之事親也居則致其敬養則致其樂病則  
 致其憂喪則致其哀祭則致其嚴五者備矣然後能  
 事親事親者居上不驕為下不亂在醜不爭居上而  
 驕則亡為下而亂則刑在醜而爭則兵三者不除雖

日用三牲之養猶爲不孝也。<sup>n</sup>

五刑章第十一

子曰五刑之屬三千而罪莫大於不孝。要君者無上。<sup>n</sup>  
非聖人者無法。非孝者無親。此大亂之道也。

廣要道章第十二

子曰教民親愛莫善於孝。教民禮順莫善於悌。移風  
易俗莫善於樂。安上治民莫善於禮。禮者敬而已矣。  
故敬其父則子說。敬其兄則弟說。敬其君則臣說。敬



也。一人而千萬人說所敬者寡而說者眾此之謂要道

廣至德章第十三

子曰君子之教以孝也非家至而日見之也教以孝所以敬天下之為人父者也教以悌所以敬天下之為人兄者也教以臣所以敬天下之為人君者也詩云愷悌君子民之父母非至德其孰能順民如此其大者乎

T E X T

廣揚名章第十四 747 748 749 750

子曰君子之事親孝故忠可移於君事兄悌故順可  
移於長居家理故治可移於官是以行成於內而名  
立於後世矣 755 756 757 758 759 760 761 762 763 764

諫爭章第十五 767 768

曾子曰若夫慈愛恭敬安親揚名則聞命矣敢問子  
從父之令可謂孝乎子曰是何言與是何言與昔者  
天子有爭臣七人雖無道不失其天下諸侯有爭臣

五人雖無道不失其國。大夫有爭臣三人。雖無道不

失其家。士有爭友。則身不離於令名。父有爭子。則身

不陷於不義。故當不義。則子不可以不爭於父。臣不

可以不爭於君。故當不義。則爭之。從父之令。又焉得

為孝乎。

應感章第十六

子曰。昔者明王事父孝。故事天明。事母孝。故事地察。

長幼順。故上下治。天地明察。神明彰矣。故雖天子必

有尊也。言有父也。必有先也。言有兄也。宗廟致敬。不

忘親也。修身慎行。恐辱先也。宗廟致敬。鬼神著矣。孝

悌之至。通於神明。光于四海。無所不通。詩云。自西自

東。自南自北。無思不服。

事君章第十七

子曰。君子之事上也。進思盡忠。退思補過。將順其美。

匡救其惡。故上下能相親也。詩云。心乎愛矣。遐不謂

矣。中心藏之。何日忘之。

喪親章第十八

子曰：孝子之喪親也，哭不偯，禮無容，言不文，服美不  
安，聞樂不樂，食旨不甘，此哀戚之情也。三日而食，教  
民無以死傷生，毀不滅性，此聖人之政也。喪不過三  
年，示民有終也。爲之棺槨，衣衾而舉之，陳其簠簋而  
哀感之，擗踊哭泣，哀以送之。卜其宅兆而安措之，爲  
之宗廟，以鬼享之。春秋祭祀，以時思之。生事愛敬，死  
事哀感，生民之本盡矣，死生之義備矣，孝子之事親

T E X T

終  
矣。

9  
4  
4

N O T E S  
on the  
H S I A O C H I N G

The first nine characters, which are not numbered, may be translated as: "The Hsiao Ching. Opening the subject and clarifying principles. Chapter number one."

1\* 仲 chung<sup>4</sup> B 中 SW 仲

"Second in order of birth. The middle item in a series."

[Literally, 中 middle 人 man.]

1a 人 jên<sup>2</sup> [c.f. 亻] S 人 , 亻 B 人 SW 人

KEY 9. "Man, person, human. Other people (as distinguished from one's self)."

[Pict. of a man, standing, seen from the side, with arms extended to the front. Bent over and considerably distorted in SW and modern forms.]

1b 中 chung<sup>14</sup> S 中 B 中 SW 中

chung<sup>1</sup> "Middle. Correct. Within, between. Medium in size or quality. China."

chung<sup>4</sup> "To hit the mark, to succeed, to be affected by."

[Pict. of a target, with a staff laid to mark the center, and streamers showing the direction and velocity of the wind.]

2\* 尼 ni<sup>42</sup> SW 尼

ni<sup>4</sup> "Near."

ni<sup>2</sup> "A nun."

[ 尸 in SW forms is clearly a man; 尼 shows two men back to back, close together.]

2a 尸 shih<sup>1</sup> SW 尸

KEY 44. "Personator, corpse. To hold a sinecure."

[In ancient times in the ceremony of sacrificing

to the spirit of a deceased ancestor, he was impersonated by one of the living, usually a grandson or, in the case of a female ancestor, the wife of a grandson. The personator was seated during the ceremony, and is thus represented in the character 尸. Its meaning was then extended to that of "corpse".]

2z 仲尼 Chung<sup>4</sup>-ni<sup>2</sup> is the 字 tzū<sup>4</sup> or "style" (see 2n) of Confucius. "Confucius" is a Latinization of 孔夫子 K'ung<sup>3</sup> Fu<sup>1</sup> Tzū<sup>3</sup>, "Master K'ung". His surname was 孔 K'ung<sup>3</sup>, his personal name was 丘 Ch'iu<sup>1</sup>, and his style 仲尼 Chung<sup>4</sup>-ni<sup>2</sup>. He was born in what is now Shantung Province, c.B.C. 551, and died in 479. A tradition which is very doubtful makes him a descendant of the dukes of Sung and thus of the Shang kings. His ancestors may have been aristocrats, but he himself was poor and as a young man had to perform humble tasks to make a living. He championed the interests of the common people as against the predatory aristocrats. This made it very difficult for him to rise high in the official hierarchy, and his chief importance springs from his activity as a teacher rather than as an official. Unable to attain real power in the government of his native state of Lu, he traveled to several other states seeking a position, but in vain. Finally he returned to Lu and settled down as a private teacher with a circle of disciples. There he died, at the age of about seventy-two.

Confucius called himself "a transmitter and not a maker", but this was only partially true. He did not believe in the hereditary system by which not only rulers but also all officials of any considerable power commonly inherited their positions. Instead, he believed that positions of administrative authority should be assigned only to men possessed of virtue and ability, without regard to their birth, rank, or wealth. This belief, together with his advocacy that all should be admitted on equal terms to the opportunity for education, contributed greatly to the downfall, centuries later, of the principle of government by a hereditary aristocracy.

Tradition credits Confucius with having edited several of the books which later entered the canon as "classics", but it is probable that he did no more than use some of this material in his teaching. Critical scholarship considers the 論語 Lun<sup>2</sup>



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Yü<sup>3</sup> "Discourses" (commonly called "The Analects of Confucius") to be the only thoroughly reliable source for his teachings. This book was not written by himself, but was made up from the notes of his disciples, some decades after his death.

The school founded by Confucius and his disciples did not become a preponderant force in governmental circles until the Han period (B. C. 206-220 A. D.). Emperors of later dynasties conferred many posthumous titles on him, and sacrificed to him, virtually as the patron saint of the Chinese nation.

2n The names by which a Chinese is known are more various and more complex than our own. The 姓 hsing<sup>4</sup> or surname is that of the family into which he is born or adopted; it usually consists of one character, but there are a few surnames composed of two or even more characters. The 名 ming<sup>2</sup> or personal name is usually two characters, but may be only one. The hsing and ming together make up the name by which a Chinese is formally known, and which he himself signs to documents. But for anyone but his parents, or one in a similar position of great superiority, to call him by his ming, or to address him so in a letter, would be very discourteous. For social purposes the ming is replaced by the 字 tzū<sup>4</sup> or "style". In addition to these names many Chinese have a 號 hao<sup>4</sup> or sobriquet, by which they may be quite generally known; this is acquired later in life than the other names, and may be chosen by the person himself or conferred upon him by others. In Chinese the surname is written first.

3 居 chü<sup>1</sup>      SW 居

"To dwell, to fill an office, to occupy, to sit."

[The meaning of "to dwell, to reside" is represented by 尸 a sitting man. The remainder of the character, 古 ku<sup>3</sup> (264a), probably has a phonetic function.]

尸 see 2a.

3n The first three characters, "Chung-ni chü", compose a complete sentence. Its literal translation would be something like: "Confucius sit", which is of course impossible in English. At the very least we would have to indicate the tense, and say either "Confucius sits" or "Confucius sat". In English we would also probably add a good many particulars about where he was sitting, etc. But the author knows that anyone reading his book will know that the tense must be past, and therefore, although

he could do so, he does not bother to indicate it. The student must accustom himself to this almost heroic terseness of literary Chinese, which at once allows and obliges the reader himself to supply the omitted particulars.

4\* 曾 tsêng<sup>1</sup> ts'êng<sup>2</sup> [a.f. 曾, see 4n].

tsêng<sup>1</sup> "To increase. 'Great' (as in 'great-grandfather')."

ts'êng<sup>2</sup> "Already, still, formerly. But, then."

4n Certain elements of characters are sometimes written or printed in more than one form. The difference is usually no greater than the differences to be found in our everyday printing or writing. We find, for example, that 宀, when (and only when) used in combination is often written 宀, so that 兗 and 兗 are one and the same character. Other examples of this particular variation are: 悦 悦, 益 益.

5\* 子 tzū<sup>3</sup> SW 𠄎, 𠄎

KEY 39. "Boy, child, seed. Viscount, Master. 'You, Sir.'" The first of the twelve branches.

[Pict. of a child, with upraised arms; the hair is shown in the first SW form.]

5n The character 子 as a courtesy title is applied chiefly to philosophers, and follows the surname (孔子, 曾子). When translated into English, the 子 is generally rendered by "Master". It is often used alone when the particular person in question is understood. This is very common in many philosophical works where we find 子曰 ... meaning "The Master said..."

5n1 Reference is frequently made to the ten 干 kan<sup>1</sup> "stems" (commonly called 天干 t'ien<sup>1</sup> kan<sup>1</sup> "celestial stems") and the twelve 支 chih<sup>1</sup> "branches" (or 地支 ti<sup>4</sup> chih<sup>1</sup> "earthly branches"). Their order is invariable.

The ten kan are:

甲 chia<sup>3</sup>

己 chi<sup>3</sup>

乙 i<sup>4</sup>

庚 kêng<sup>1</sup>

丙 ping<sup>3</sup>

辛 hsin<sup>1</sup>

丁 ting<sup>1</sup>

壬 jên<sup>2</sup>

戊 wu<sup>4</sup>

癸 kuei<sup>3</sup>

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The twelve chih are:

子 tzū <sup>3</sup>	午 wu <sup>3</sup>
丑 ch'ou <sup>3</sup>	未 wei <sup>4</sup>
寅 yin <sup>2</sup>	申 shên <sup>1</sup>
卯 mao <sup>3</sup>	酉 yu <sup>3</sup>
辰 ch'ên <sup>2</sup>	戌 hsü <sup>1</sup>
巳 ssü <sup>4</sup>	亥 hai <sup>4</sup>

These characters are used to number items in series, just as we write "A", "B", "C", etc. The twelve branches are used to denote the twelve periods of two hours each into which the Chinese divide the day; thus tzū stands for 11 p. m. to 1 a. m., ch'ou for 1 to 3 a. m., and so forth. The branches are also used as names for the twelve signs of the zodiac. The stems and branches are used together to form a series of sixty names, for dating purposes. The first of these names is made by combining the first stem and the first branch, making 甲子, and the second by combining the second of each, giving 乙丑. This is continued until the tenth, 癸酉. But since there are two more branches than stems, the eleventh combination must revert to the first stem, which precedes the eleventh branch, thus 甲戌. The thirteenth then combines the third stem with the first branch, and this process is continued until finally, in the sixtieth combination, the last stem and the last branch come together. This completes the cycle of sixty, and the numbering then starts over again. This system is used to denote cycles of sixty years, sixty months, and sixty days; it is used to denote days even in the oldest inscriptions now known, Shang oracle bones dated (according to the traditional chronology) in the fourteenth century B. C. These cycles follow each other with mathematical precision, without regard to reigns, dynasties, etc., just as our seven day weeks follow each other without regard to the month or the year.

5z 曾子 Tsêng<sup>1</sup> Tzū<sup>3</sup>, "Master Tsêng" (see 5n). Tsêng Tzū (B.C. 505-437) was one of the most famous disciples of Confucius. His personal name (ming) was 參 T'san<sup>1</sup>, and his "style" (tzū) was 子輿 Tzū<sup>3</sup>-yü<sup>2</sup>. He was extremely dutiful towards his parents, and became one of the twenty-four celebrated examples of filial

piety. A story about him tells that once when he was hoeing melons for his father he accidentally cut the root of one, and his father, becoming enraged, beat him so severely that he lost consciousness. Tsêng Tzū submitted to this beating without complaint, and upon reviving played his lute and sang as usual. It is said that when Confucius heard of this he told his disciples that it would have been filial for Tsêng Tzū to have submitted to a light thrashing, but that he should have avoided such a severe beating because by not doing so he was involving his father in an unrighteous act, which does not become a filial son.

He is said to have had a hand in writing the classic called the 大學 Ta<sup>4</sup> Hsüeh<sup>2</sup>, or Great Learning, one of the Four Books, but there seems to be no evidence for this. He is also said to have written the 孝經 Hsiao<sup>4</sup> Ching<sup>1</sup>, or Classic of Filial Piety, but this is highly improbable.

In 1267 A.D. his tablet was placed in the Confucian temple, and in 1330 the posthumous title of 宗聖 tsung<sup>1</sup> shêng<sup>4</sup>, "Model Sage", was conferred upon him.

6 侍 shih<sup>4</sup> SW 侍

"To attend upon, to wait upon."

[A 人 person who acts as 寺 an attendant.]

人 see 1a.

6a 寺 ssü<sup>4</sup> B 寺 SW 寺

"A hall, public office, court. A Buddhist temple. A eunuch."


[Originally, one who uses his 寸 hand to 之 reach things, i.e. one who fetches and carries, an attendant. Later specialized in this sense to denote the palace attendants, who were eunuchs. Extended to denote the places in which attendants, i.e. officials and monks, work or live, thus "a public office, a temple".]

6b\* 之 chih<sup>1</sup> S 之 B 之 SW 之

"To go to." A third person or demonstrative pronoun. A sign of the genitive, equivalent to 's. A particle giving adjectival force to that which precedes. An expletive.

[Pict. of a foot 夨 going forward from a line. In 夨 the toes are pointing upward.]

N O T E S


6c\* 寸 ts'un<sup>4</sup> SW 

KEY 41. "A Chinese inch. Little." (In compounds, hand.)

[Pict. of a hand, with a short stroke below said to mark or represent the thumb. Probably from the idea of "thumb" comes the sense of "inch, little".]

7 see 5.


7n 子 here means "the Master". Since this is an early Confucian text it refers to Confucius. Disciples of any scholar or philosopher may refer to him in this way.

8\* 日 yüeh<sup>4</sup> S 

KEY 73. "To speak, say. Is called, means."

[Pict. of a mouth. The top stroke perhaps represents the breath coming forth as speech.]

8n The punctuation dot occurs here where we would place a comma or a colon. In traditional Chinese punctuation this dot, sometimes written as a small circle, is used to replace almost every one of our various punctuation marks, so that the reader must judge for himself what is its function in each case. This dot or circle may occur where we would use a comma, period, or any other punctuation mark, and it sometimes occurs where we would use none at all. Note that in traditional Chinese punctuation there are no "quotation marks"; for this reason it is sometimes very difficult to determine where a quotation begins and ends. Many Chinese texts have no punctuation whatever.


9 先 hsien<sup>14</sup> S  B  SW 

hsien<sup>1</sup> "Former, first, ancestral. Before."

hsien<sup>4</sup> "To precede, to lead, to put first."

[Composed of 之 to go, distorted in the modern form, and 人 man.]






之 see 6b.


9a 儿 jên<sup>2</sup> SW 

KEY 10. A combining form of 人 jên<sup>2</sup>, "man".



[This is the form in which 人 usually appears as the bottom element in a character. The two strokes are artificially separated.]



人 see 1a.


10\* 王 wang<sup>24</sup> S  ,  ,  B  SW   
 wang<sup>2</sup> "King, prince. Royal, princely, great."  
 wang<sup>4</sup> "To be king."

[  represents a man standing boldly erect, with outstretched arms, on a line representing the earth, i.e. a piece of territory, which he holds against all comers.]

10z 先王 hsien<sup>1</sup> wang<sup>2</sup> "the former kings". In the Confucian ideology, although it was recognized that there had been some wicked kings in the past, there was a tendency to use the term "hsien wang" to denote the idealized good kings of the past as a group. Notice that the plural is usually not expressed in Chinese, but must be inferred from the context.





11\* 有 yu<sup>34</sup> B  SW   
 yu<sup>3</sup> "To have, to exist. Possession. There is, there are."  
 yu<sup>4</sup> "Plus."

[A  hand holding, "possessing",  a piece of meat.]

11a\* 肉 jou<sup>4</sup> [c.f. 月] SW   
 KEY 130. "Meat, flesh. Corporeal."




[Pict. of a piece of meat.]

N.B. The KEY under which a character is classified is sometimes not actually present in the character at all. This is due to faulty understanding of etymology on the part of the scholars who made the classification. Thus in 有 the 月 element is actually 肉, a piece of meat. But because the forms of the characters meaning "moon" and "meat" had come to be practically indistinguishable as they occur in most editions of the Shuo Wên, it was believed that 月 instead of 肉 was present here. The Shuo Wên actually gives an etymology for 有 which so derives it, and this and later dictionaries classify it under 月 "moon". But when we go back to earlier forms, which were probably not available to the author of the Shuo Wên, we see his error clearly. It should be noted carefully that 肉 as it usually occurs as an element in the make-up of another character is identical in form with 月 "moon".

11b 月 yüeh<sup>4</sup> S (  ,  ) B  ,  SW 

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KEY 74. "The moon. Month."


12\* 至 chih<sup>4</sup> S  ,  SW 

KEY 133. "To arrive. To, as for. The highest, best, extreme."

[Probably an arrow (cf. 29a) hitting, "arriving at", the ground or a target.]

13\* 德 tê<sup>2</sup> [a.f. 惠] B  SW 

"Virtue, morality. Kindness, favor. Nature, fundamental property, quality, force. Germany."




[  conduct performed in the light of the 省 examination of the 心 heart.]

13n 德 tê<sup>2</sup> is one of the most important of Chinese philosophical terms. Although commonly translated as "virtue", it means much more than mere "goodness". It represents rather the fundamental properties and tendencies of a man, being, or thing, and if those properties are bad it may even denote evil, as we may speak of the "evil virtues" of a poison. Usually, however, it does represent a tendency toward goodness, coupled with the idea of energy or potency.

13a  ch'ih<sup>4</sup>

KEY 60. An element denoting motion.

[The left half of 行, arbitrarily separated and used in this way.]





13b 行 hsing<sup>24</sup> hang<sup>2</sup> S  B  SW 

hsing<sup>2</sup> KEY 144. "To walk, to go, to move, to carry out, to practice. To succeed, to transmit, to direct. 'Element', force. Immediately."

hsing<sup>4</sup> "Conduct."

hang<sup>2</sup> [a.f. 行] "A row, series, firm, trade, store."

[Pict. of a crossroads.]

13c 省 shêng<sup>3</sup> hsing<sup>3</sup> S  ,  B  SW 

shêng<sup>3</sup> "A province, a government department. To reduce, to save, to abbreviate, to omit."



hsing<sup>3</sup> "To examine, to watch, to perceive. To visit."

[Pict. of 目 an eye, surmounted by what may represent a crest worn by an inspector as his insignia of office.]

13d 目 mu<sup>4</sup> [c.f. 𠄎] S  B  SW 


KEY 109. "Eye, item, title, list. Chief. To look, to regard."

[Pict. of an eye; note the "slant" of the ancient forms. In SW and modern forms it has been turned to the vertical position, but is sometimes horizontal in combinations.]

13e 心 hsin<sup>1</sup> [c.f. 忄, 忄, 小] B  SW 

KEY 61. "Heart, mind, will. Center."






[Pict. of a heart.]

14\* 要 yao<sup>41</sup> SW 

yao<sup>4</sup> "To want to require, to intend. Important. Summary."

yao<sup>1</sup> "To intercept, to meet, to coerce, to demand. To agree."

[A pair of hands seizing a woman, symbolizing "desire" and "coercion". Although the hands and the head of the woman have become 𠄎 through scribal conventionalization, this character has nothing to do, etymologically, with the character 𠄎 hsia<sup>4</sup>, KEY 146; nevertheless, in dictionaries it is classed under this key.]



14a 女 nü<sup>34</sup> ju<sup>3</sup> S  ,  ,  B  SW 

nü<sup>3</sup> KEY 38. "Woman, girl, female."

nü<sup>4</sup> "To give a woman in marriage."

ju<sup>3</sup> [a.f. 汝] "You."

[Pict. of a woman, kneeling (indicating inferior position), emphasizing the breasts, with the hands crossed at the wrists. In ancient forms the nipples are sometimes indicated by two dots, and the head by a short horizontal line.]

15\* 道 tao<sup>43</sup> B  SW 

tao<sup>4</sup> "A road, path, way. The right way. Taoist. A district. To speak, to discuss. By way of."

tao<sup>3</sup> "To lead, to direct."

[首, although now meaning "head", was originally a pict. of an eye. 道 is a road, to follow which one must 首 look where he is 走 going.]




15n 道 tao<sup>4</sup> is one of the most important terms in Chinese



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philosophy. It seems originally to have meant merely a road or path, a meaning which it still retains. From this it developed to the abstract idea of a course of conduct or a method of action. Finally it was exalted to denote the way of action, the one right way of all ways, and the proper course of movement which the whole universe should follow. In this sense Tao was sometimes hypostatized, or even apotheosized, as an entity, as Truth and Beauty have been considered to have real existence by some Western thinkers.


The situation is rendered difficult for the reader of Chinese by the fact that the character tao still retains every one of these meanings, so that one must judge from the context, in each case, which is meant.

15a 首 shou<sup>3</sup> B ,  SW 

KEY 185. "Head, chief, first, source. To pattern after. To confess." Numerative of stanzas, plays, etc.

[Pict. of an eye surmounted by an eyebrow, used to represent the whole head.]



15n1 A "numerative" is a character which directly follows the number in enumerating objects of a particular class, as we say "a hundred head of cattle".

15b 辵 cho<sup>4</sup> [c.f. 辵, 辵] SW 

KEY 162. An element denoting motion.

[Composed of 辵 and 止, both indicating motion.]

辵 see 13a.

15c\* 止 chih<sup>3</sup> S  SW 

KEY 77. "To stop, to dwell. Conduct. Only."

[Pict. of a foot.]

16\* 以 i<sup>3</sup> [a.f. 以]

"To use, to take, to consider, to treat as, to do. In order to, by means of, according to. With, because, from." An instrumental particle.

16n The use of the character 以 can be mastered only through repeated encounters. It is important to grasp firmly the fact that its fundamental sense is "to use". The present sentence may be translated in various ways; in the following, the underlined words translate 以: "The former kings had the highest virtue and the (most) important tao, (which they) used to regulate the world", or "The former kings had the highest virtue and the (most) important tao by means of which (they) regulated the

world." N.B. Words in parentheses ( ) translate ideas implied but not literally present in the text.

17 順 shun<sup>4</sup> SW 順

"Harmonious, obedient, agreeable, smooth. To follow, to submit, to agree. To regulate, to subjugate."

[From 川 flowing water, which follows the lay of the land. The function of 頁 is not clear.]

17a 川 ch'uan<sup>1</sup> [a.f. 川 ] S 川 SW 川

KEY 47. "Stream, river. Szechwan ( 四川 ) Province."

[Pict. of a flowing stream.]

17b 頁 yeh<sup>4</sup> B 頁 SW 頁

KEY 181. "Head, sheet, page, leaf."

[Composed of a large 頁 head (15a) on 儿 the reduced body of a man (9a).]





18 天 t'ien<sup>1</sup> B 天 , 天 SW 天

"The deity T'ien. Heaven, sky, weather, day. Supreme. Providence, nature."

[The etymology of 天 is very difficult to trace with certainty, but is probably as follows: Originally this character was identical with 天, which originally signified an important man, of rank and position. The greatest of such men were the kings (天 is a part of the earliest form of 王 "king", see 10). But after their death these kings became even more potent, spirits having almost limitless power over the destinies of their descendants and their subjects. As a group, these great ancestral spirits came to be thought of as presiding over destiny, and 天 originally denoted them. But since a Chinese character may be either singular or plural, 天 changed from a name denoting them as individuals to be a name for the group, and finally came to mean, as it does now, a rather impersonal, over-ruling, supreme power. It also developed, from meaning the ancestral spirits residing in the heavens, to stand for the place in which they reside, i.e. the sky.]

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18n In Chinese paleography, characters depicting human beings were frequently written with the head depicted by a short horizontal line, but this line might be omitted at the option of the scribe. Where two characters were very similar in form, a convention developed of adding the head to one and omitting it from the other, arbitrarily, to distinguish them; this happened in the case of 王 (10) and 立 (80). This is why the characters for "great" and "heaven", originally identical or nearly so, are now written as 大 and 天.

18a 大 ta<sup>4</sup> tai<sup>4</sup> t'ai<sup>4</sup> S  ,  B  SW 

ta<sup>4</sup> tai<sup>4</sup> KEY 37. "Great, large, noble, elder, important, very. To enlarge."

t'ai<sup>4</sup> [a.f. 太] "Extreme, excessive." A term of respect.

[Pict. of a man, seen from the front. Women (see 14a) and slaves are shown kneeling, and ♂ common men (see 1a) are seen from the side, bent slightly. But this man, seen from the front and standing boldly erect, is a "great", an "important" man.]

19 下 hsia<sup>4</sup> S = , = B = SW T

"Below, under, down. To descend, to send down, to conquer. Next, after, inferior."

[A diagrammatic character, depicting the idea of "under".]


19z 天下 t'ien<sup>1</sup> hsia<sup>4</sup> "All under heaven", i. e., the world, especially the Chinese world.

20\* 民 min<sup>2</sup>

"People. The common people."

21 用 yung<sup>4</sup>

KEY 101. "To use, to employ. Use, expenses, resources, utensil. Therefore, in order to, by means of."

22 和 hê<sup>24</sup> han<sup>4</sup> SW 

hê<sup>2</sup> "Harmony, peace. Mild, warm, amiable. To agree, to mix, to harmonize. Japan."

hê<sup>4</sup> "To mix, to harmonize. To accompany (in music)."


hê<sup>4</sup> han<sup>4</sup> (colloq.) "With."

[Possibly from the agreement of 禾 grain with the needs of the 口 mouth.]

22a 禾 hê<sup>2</sup> S  B  SW 

KEY 115. "Grain."

[Pict. of a stalk of grain with its roots.]

22b 口 k'ou<sup>3</sup> SW 


KEY 30. "A mouth, hole, opening, mountain pass, port."  
A numerative of persons etc.

For "numerative" see 15nl.

23 睦 mu<sup>4</sup>

"Harmonious, friendly, close."

23n Two characters of nearly identical meaning are often used together to form a term which denotes nothing more than **their** common significance, perhaps slightly intensified. Thus 和睦 "hê<sup>2</sup> mu<sup>4</sup>" means merely "harmonious".

24 上 shang<sup>3</sup>4 S = , = B = SW 

shang<sup>3</sup> "To ascend, to send up, to go to, to honor."


shang<sup>4</sup> "Above, on. Superior, first, previous. Top, emperor."

[A diagrammatic character, depicting the idea of "above".]

25 see 19.

26\* 無 wu<sup>2</sup> [a.f. 无]


"Without. To lack. Not, do not. There is not."

27\* 怨 yüan<sup>4</sup> SW 

"To cherish resentment, to hate. Ill will. To complain, to blame."

[A 心 heart warped, 夨 turned over by resentment.]

心 see 13e.

27a 夨 yüan<sup>3</sup> SW 

"To turn over."

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[Pict. of two men bending over, their hands on their knees.]

28 see 14a.

28n 女 here, as frequently in ancient texts, is pronounced ju<sup>3</sup> and means "you".




29 知 chih<sup>14</sup>

chih<sup>1</sup> "To know, to understand, to perceive, to distinguish, to remember, to inform, to manage. Intimate."

chih<sup>4</sup> [a.f. 智] "Wisdom."

[When one knows, the response of his 口 mouth to questions is as swift as the flight of 矢 an arrow.]

口 see 22b.

29a 矢 shih<sup>13</sup> S  B  SW 

shih<sup>4</sup> KEY 111. "Arrow. Unswervingly. To take an oath. To arrange, to set forth."

shih<sup>3</sup> "Ordure."

[Pict. of an arrow.]

30 see 6b.

30n 之 here, as very frequently, means "it".

31\* 乎 hu<sup>21</sup>

hu<sup>2</sup> An interrogative particle, an exclamatory particle. "In, at, on, to, toward, from, with, than." An expletive.


hu<sup>4</sup> [a.f. 呼] "To call to, to address, to expire the breath."

31n 乎 is here an interrogative particle, equivalent to our question mark (?).

32 see 4.

33 see 5.

33z see 5z.

34 避 pi<sup>4</sup> SW 

"To flee from. To avoid, to leave."

[To 走 go away from 辟 punishment.]

走 see 15b.

34a 辟 pi<sup>4</sup> p'i<sup>43</sup> B 辟 SW 辟

pi<sup>4</sup> p'i<sup>4</sup> "Ruler, law. To elevate to office."

p'i<sup>3</sup> "To beat the breast."

p'i<sup>4</sup> "Perverted, specious. Depravity. Punishment. To open up, to compare, to eliminate."

pi<sup>4</sup> Used for 避.

[A 人 kneeling man, against whom is 口 pronounced a sentence of 辛 bitter punishment.]

口 see 22b.

34b 辛 hsin<sup>1</sup>

KEY 160. "Bitter, toilsome. Hot flavored." The eighth of the ten stems.

For "ten stems" see 5nl.

35\* 席 hsi<sup>2</sup> SW 席 , 席

"A mat, seat, feast. To spread over. To rely on."

[A mat spread out inside a 户 house. The 席 of the first SW form represents rush matting; in the second SW and the modern forms the floor covering is of 巾 cloth. In ancient China diners sat on mats, and the dishes were also laid on them.]

35n The ancient Chinese, like the Japanese at present, sat on mats on the floor. When a student recited, or responded to a question of his teacher, he rose, i.e., left the mat.

35a 户 yen<sup>3</sup> an<sup>1</sup> SW 户

yen<sup>3</sup> KEY 53. An element having the sense of "roof" or "shelter".

an<sup>1</sup> "A Buddhist monastery or convent."

[Pict. of a house built against a cliff.]






35b 巾 chin<sup>1</sup> SW 巾

KEY 50. "Cloth, napkin, towel, handkerchief. Veil, cover, cap, turban."

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[Pict. of a piece of cloth hanging in folds.]

36 see 8.

37\* 參 ts'an<sup>1</sup> ts'ên<sup>1</sup> san<sup>1</sup> B  ,  ,  SW  , 

ts'an<sup>1</sup> "To compare, to participate, to discuss. To mix, to visit a superior, to impeach."

ts'ên<sup>1</sup> "Uneven, irregular."

san<sup>1</sup> [a.f. 三 ] "Three, third."

[The fundamental idea of this character is apparently that of "three", but what the three circles and the three lines represent, and the meaning of the rest of the character, are not clear.]

37n 參 ts'an<sup>1</sup> is here the 名 ming (see 2n) of 曾子 .




38\* 不 pu<sup>1</sup> fou<sup>3</sup>

"Not, no."

39\* 敏 min<sup>3</sup> S  B  SW 

"Clever, intelligent, diligent, quick."

[A woman (see 14a), hair standing on end from fright, being threatened, and therefore "diligent". In S the threat is from a hand grasping her hair; in B the hand is merely ready to grab her; in SW it holds a baton.]

39a 每 mei<sup>3</sup> B  ,  SW 




"Every, each, many. Always, frequently."

[Originally a pict. of a woman, with hair standing out from her head; borrowed to stand for a homophonous word.]

39b 母 mu<sup>3</sup> S  ,  B  ,  SW 

"Mother, female."

[母 and 女 (see 14a) were anciently variant forms of the same character, a pict. of a woman. But the form having the nipples of the breast marked with dots or lines developed into the modern 母 , a character denoting woman as maternal.]

39c 支 p'u<sup>1</sup> [c.f. 文 ] S (abst.)  ,  SW 

KEY 66. A combining element meaning "to beat".

[Pict. of a hand holding a stick or baton.]

DO NOT CONFUSE 攴 WITH THE FOLLOWING CHARACTERS, WHICH HAVE SIMILAR OR IDENTICAL COMBINING FORMS:

39d 攴 sui<sup>1</sup> [a.f. 攴] s A SW 攴

KEY 35. An element denoting a foot.

[Pict. of a foot (cf. 15c).]

39e 攴 wên<sup>24</sup> [c.f. 攴] s 攴 B 攴 SW 攴

wên<sup>2</sup> KEY 67. "Decoration, literature, document, writing, civilization. Literary, civil, adorned, accomplished." Numerative of coins.

wên<sup>4</sup> "To gloss over, to disguise."

[Pict. of a pattern of criss-crossed lines, decoration]

39f 攴 chih<sup>3</sup> SW 攴

KEY 34. An element denoting a foot.

[Pict. of a foot. Originally identical with 39d.]

40\* 何 hê<sup>2</sup>

"Why? What? Which? How?"

41\* 足 tsu<sup>24</sup> [c.f. 足] SW 足

tsu<sup>2</sup> KEY 157. "Foot. Sufficient, worthy of, complete, pure. To be adequate."

tsu<sup>4</sup> "To exceed, to augment."

[A 足 foot reaching 〇 an enclosed place, i.e. completing a journey.]

42 see 16.

42n Here 以 may be translated: "How sufficient in order to know it?"

43 see 29.

45 see 5.

44 see 6b.

46 see 8.



47 夫 fu<sup>12</sup> B 夫 SW 夫

fu<sup>1</sup> "Husband, man, laborer." An honorific title.

fu<sup>2</sup> An introductory and final particle. A demonstrative adjective.

[Composed of 夫 (originally a pict. of a man) and a short horizontal line which may represent the head, or may represent a hairpin. In ancient China young men of aristocratic birth (士 shih<sup>4</sup>, see 309) were "capped", i.e., given the right to wear a certain kind of cap after an initiation ceremony, at the age of about 20. This was held in place by a hairpin.]

夫 see 18a.

N.B. The character 夫 fu<sup>2</sup> as an initial particle functions much like our indentation of a line to mark the beginning of a paragraph, indicating the introduction of a new subject, or a new aspect of the same subject.

47n 夫 is here both an introductory particle and a demonstrative adjective. As the former it points out "filial piety" as the subject which is now to be discussed. As the latter, it has something like the force of "this filial piety".

48\* 孝 hsiao<sup>4</sup> B 孝 SW 孝

"Filial piety, mourning. Filial."

[孝 an old man, possibly leaning on, being supported by, 子 a child. 孝 is said to be an abbreviation of 老, but it appears in this form as an element, meaning an old man or an ancestor, in many characters.]

子 see 5.

48a 老 lao<sup>3</sup> S 老 B 老 SW 老

KEY 125. "Old, aged. For a long time. An officer. Experienced. (Colloq.) Always." A term of respect.

[Perhaps originally a pict. of an old man, with long white hair, leaning on a staff.]

49 see 13.

50 see 6b.

50n 之 has here, as frequently, the force of "'s", indicating that what follows it belongs to what precedes it.

51 本 pên<sup>3</sup> SW 本

"Root, origin, invested capital. Native, natural, one's own."  
Numerative of books. "Edition."

[Pict. of a tree, with a horizontal dash marking its roots.]

For "numerative" see 15n1.

51a 木 mu<sup>4</sup> S 𣎵 B 𣎵 SW 𣎵

KEY 75. "Wood, tree. Wooden, simple. Coffin."

[Pict. of a tree, showing the roots as well as the branches.]

52\* 也 yeh<sup>3</sup>

A final particle. A particle emphasizing the preceding word, phrase, or clause. An expletive. (Colloquially: "also, even".)

52n 也 as a final particle sometimes implies that two words, phrases, or clauses which precede it are joined by a copula. Examples: 王人也 wang<sup>2</sup> jên<sup>2</sup> yeh<sup>3</sup>, "a king (is) a man"; 行德孝子之道也 hsing<sup>2</sup> tê<sup>2</sup> hsiao<sup>4</sup> tzū<sup>3</sup> chih<sup>1</sup> tao<sup>3</sup> yeh<sup>3</sup>, "to practise virtue (is) the course of a filial son".

53 教 chiao<sup>4</sup> B 𡗗 SW 𡗗

"To teach. Doctrine, school, religion, instruction, teaching."

[ 𡗗 a hand holding a stick, threatening 子 a child, admonishing him to study diligently. The nature and function of 𡗗 are not clear.]

𡗗 see 39c.

子 see 5.

54 see 6b.

55\* 所 so<sup>3</sup>

"That which, the one who, whereby, wherefore. Place, dwelling."

[A house, represented by its 户 door, which is made by means of 斤 an ax and other tools.]

55a 户 hu<sup>4</sup> SD (abst.) 户 SW 户

KEY 63. "Door, family. Population."

N O T E S

[Pict. of a door.]

55b 斤 chin<sup>1</sup> B  SW 

KEY 69. "An ax. A catty or Chinese pound (1 1/3 lbs)."

[Pict. of an ax, badly distorted in the SW form.]

56\* 由 yu<sup>2</sup>





"From, by, as, still. Source, reason, cause, means. To follow, to use."

56z 所由 so<sup>3</sup> yu<sup>2</sup>, "that from which."

57\* 生 shēng<sup>1</sup> B ,  SW 

KEY 100. "Life. To live, to arise, to produce, to bear, to rear. Raw, fresh, unfamiliar with. A scholar, a student."

[Pict. of a plant growing out of 土 the earth.]

57a 土 t'u<sup>3</sup> S ,  B  SW 

KEY 32. "Earth, soil, territory, local. Turkey."

[This character probably depicts the stone which was set up on a sacred mound (see 215) in ancient China as an altar to, or to represent, the spirit of the lands of the district. Sacrifices were made before it to bring rain, crops, etc. The vertical dashes in the first S form may represent falling rain.]

58 see 52.

58n Note that in this sentence we have 也 twice, implying two copulas, with only a single subject. We have the equivalent of the following two sentences: 夫孝德之本也 and 夫孝教之所由生也

59 復 fu<sup>4</sup>

"To return, to repay, to repeat, to report, to reply, to make good. Again, then."

[Composed of 彳 to go, and 复 to return.]

彳 see 13a.

59a 复 fu<sup>2</sup>

"To return, to reply." Used for 復.

60\* 坐 tso<sup>4</sup>

"To sit, to remain, to hold. To travel by. On account of.  
A seat."

[Two 人 men, and the 土 earth, on which men sit.]

人 see 1a.

土 see 57a.

60n Confucius, being about to deliver a brief discourse to Tsêng Tzū, tells him to resume his seat.

61\* 吾 wu<sup>2</sup>

"I, my. We, our."

[A term by which one 口 speaks of one's self. 五 wu<sup>3</sup> is apparently phonetic.]

口 see 22b.

61a 五 wu<sup>3</sup> [a.f. 伍] S 𠄎 B 𠄎 SW 𠄎

"Five, fifth."

62 語 yü<sup>34</sup>

yü<sup>3</sup> "To talk, to say, to discuss. Discourse, conversation, language, proverb, sentence."

yü<sup>4</sup> "To tell, to instruct."

[Composed of 言 to speak, and 吾 wu<sup>2</sup> (61) phonetic.]

62a 言 yen<sup>2</sup> S 𠄎 B 𠄎 SW 𠄎

KEY 149. "Word, language, speech. Sentence, proverb.  
To say."

[Probably a pict. of a tongue.]

63 see 14a.

63n see 28n.

64\* 身 shên<sup>1</sup> B 𠄎 SW 𠄎

NOTES

KEY 158. "The body, the person, character. I, me. Personal. Pregnant."

[Pict. of a man with a large belly.]

65\* 體 t'i<sup>3</sup>

"The body, the limbs, part, form, style. To embody. Personally."

[Originally, a portion of the 骨 bone and flesh of an animal, cut up to be offered in 豐 a sacrificial vessel. Extended to mean a limb of the body, then the body as a whole.]

65a 骨 ku<sup>3</sup> SW 骨

KEY 188. "Bone, skeleton."

[骨 is said to be a pict. of bone; 肉 (c.f. 月) represents the flesh which adheres to it.]

肉 see 11a.

65b 豐 li<sup>3</sup> S 豐 B 豐 SW 豐

"A sacrificial vessel."

[Composed of 豆 a vessel in which 玉 valuable stones are offered in sacrifice.]

65c 豆 tou<sup>4</sup> S 豆 B 豆 , 豆 SW 豆

KEY 151. "An eating vessel, sacrificial vessel. Beans, pulse. A peck."

[Pict. of a vessel with a "pedestal foot".]

65d 玉 yü<sup>4</sup> [c.f. 彗] S 玉 , 玉 B 玉 SW 玉

KEY 96. "Jade. Hard fine-grained stone. Excellent, precious."

[Pict. of three pieces of stone strung together by a cord. In the first S form a knot is shown at the upper end of the cord.]

N.B. While all jade is 玉, not every stone called 玉 is jade. In practice, the Chinese call several sorts of fine-grained, hard stone, which take a high polish, 玉.

65z 身體 shên<sup>1</sup> t'i<sup>3</sup> "The body."

66\* 髮 fa<sup>3</sup> SW 𩺰

"Human hair."

[Composed of 髮 long hair, and 友 pa<sup>2</sup>, apparently phonetic.]

66a 髮 piao<sup>1</sup> SW 𩺰

KEY 190. "Long hair."

[長 long ; hair.]

66b\* 長 ch'ang<sup>2</sup> chang<sup>3</sup> [c.f. 長] S 𠄎 B 𠄎, 𠄎

SW 𠄎, 𠄎

ch'ang<sup>2</sup> KEY 168. "Long (of time or space). Constantly, always. To excel."

chang<sup>3</sup> "To grow; to increase. Senior, superior. Old. Chief, leader."

[Pict. of a man with long streaming hair. The second B and SW forms are badly distorted, having 𠄎 and 𠄎, representations of the man's foot, written as a separate element; this is a common distortion in ancient characters.]

66c 彡 shan<sup>1</sup> SW 彡

KEY 59. "Feathers, hair."

[Pict. of hair or feathers.]

67\* 膚 fu<sup>1</sup> B 𠄎 SW 𠄎

"The skin, flesh. Superficial. Beautiful, great."

[Composed of 胃 stomach and 虎 tiger. The function of these elements in the compound is not clear.]

67a 虎 hu<sup>3</sup> [c.f. 虎] S 𠄎 B 𠄎 SW 𠄎

"Tiger."

[Pict. of a tiger.]




67b 胃 wei<sup>4</sup> SD (abst.) 𠄎 SW 𠄎

"The stomach."

[ 𠄎 pict. of a stomach, and 肉 flesh.]


肉 see 11a.

NOTES

68\* 受 shou<sup>4</sup> S  B  SW 

"To receive, to accept, to bear, to suffer, to succeed to."

[An object being passed from 廾 hand to 又 hand.]

68a 爪 chao<sup>3</sup> [c.f. 𠂔] SW 

KEY 87. "Claws, talons." (In combination, hand.)

[Pict. of a hand or of claws.]




68b 又 yu<sup>4</sup> S  B  SW 

KEY 29. "Also, still, yet, then." (In combination, hand.)

[Pict. of a hand. Used in the sense of "on the other hand", i.e., also.]

68n 受之父母 is even more terse than Chinese usually is, but from the context it obviously means "(we) receive them (from) father and mother".

69 see 6b.

70\* 父 fu<sup>4</sup> S  B  SW 

fu<sup>4</sup> KEY 88. "Father, uncle, senior."

fu<sup>3</sup> A title of respect.


[A hand holding a rod, signifying the father's position of authority and his right to punish.]

71 see 39b.

72 see 38.

73\* 敢 kan<sup>3</sup>




"To dare, to presume, to venture. Daring."

74 毀 hui<sup>3</sup> SW 

"To break, to injure, to destroy, to blame, to revile, to slander."



[To 殳 pound something to pieces in 臼 a mortar, possibly made of 土 earthenware.]

土 see 57a.

74a 戣 shu<sup>1</sup> S(abst.)  ,  B  SW 

KEY 79. "A weapon."

[A hand holding a tool or weapon resembling a hammer.]

74b\* 臼 chiu<sup>4</sup> B (abst.)  SW 

KEY 134. "A mortar, bowl. The socket of a joint."

[Pict. of a mortar.]

75 傷 shang<sup>1</sup>

"To wound, to injure, to slander, to cause distress to. Sad."

76 see 48.

77 see 6b.

78 始 shih<sup>3</sup>

"To begin, to originate. Beginning. First, for the first time, only then."

79 see 52.

79n 不敢毀傷孝之始也 is a sentence, of which the final character implies a copula; see 52n.

80 立 li<sup>4</sup> S  B  SW 

KEY 117. "To stand, to establish, to establish as ruler. Instantly."

[Pict. of a standing man.]




81 see 64.

81z 立身 li<sup>4</sup> shên<sup>1</sup> "To establish character."

82 see 13b.

83 see 15.

83n see 15nl.

84\* 揚 yang<sup>2</sup> B  ,  SW 

"To raise up, to spread, to display, to praise, to make known. Elated."

[In the first B form, a man lifting up 玉 a string of



N O T E S

valuable stones for all to see. The new elements introduced in the second B and the SW forms seem inexplicable. In SW, the man raising his hands has been replaced by 手 a hand.]

玉 see 65d.

84a 手 shou<sup>3</sup> [c.f. 扌] S (abst.) 𠂇 B 𠂇 SW 𠂇

KEY 64. "Hand, arm."

[Pict. of a hand.]

85 名 ming<sup>2</sup> B 𠂇 SW 𠂇

"Name, title, fame. Famous." Numerative of persons.

[The Shuo Wên says that in the 夕 evening, when it is dark, one must 𠂇 speak one's name to make one's identity known.]

85a\* 夕 hsi<sup>14</sup> S (𠂇, 𠂇) B D SW 𠂇

KEY 36. "Evening, dusk."

[Pict. of the crescent moon.]

𠂇 see 22b.

86 於 yü<sup>2</sup> wu<sup>1</sup>

yü<sup>2</sup> "In, at, on. By, from, to, through, with, than. With regard to, attitude toward."

wu<sup>1</sup> An interjection.

87 後 hou<sup>4</sup> B 𠂇 SW 𠂇

"Behind, after, late. Rear, future, posterity. To make secondary."

[One who 𠂇 walks with his 𠂇 feet hobbled by 𠂇 cords, and therefore falls behind.]

𠂇 see 13a.

𠂇 see 39d.

87a\* 糸 mi<sup>4</sup> ssü<sup>1</sup> B (abst.) 𠂇 SW 𠂇, 𠂇

mi<sup>4</sup> KEY 120. "Fine silk. Small."

ssü<sup>1</sup> [a.f. 𠂇] "Silk, fibers. Wire."

[Pict. of a skein of silk.]

88\* 世 shih<sup>4</sup> B 𠄎, 𠄎 SW 世

"Generation, the world, the times. Hereditary."

[Pict. of the leaves of a tree, which are put forth year after year, succeeding each other like the generations of men.]

88n 揚名於後世 "to raise up (make famous) (one's) name to (i.e., before) later generations".

89 see 16.

90 顯 hsien<sup>3</sup> B 𠄎 SW 顯

"To make plain, to display, to glorify. Illustrious, bright."

[頁 a man looking at 系 silk fibres, which are held up in the light of the 日 sun so that they may be seen plainly.]

頁 see 17b.

系 see 87a.

90a 日 jih<sup>4</sup> S ①, 日 B ② SW ③

KEY 72. "Sun, day. Daily."

90n 以顯 may optionally be translated as "using (this) to glorify", "by means of (this) glorifying", or "in order to glorify".

91 see 70.

93 see 48.

92 see 39b.

94 see 6b. FINAL

95 終 chung<sup>1</sup> S 𠄎 B 𠄎 SW 𠄎, 𠄎

"End, completion, utmost, entire. To die. Eventually."

[A piece of 系 thread, knotted at its two ends.]

系 see 87a.

96 see 52.

97n see 47n.

100 see 8

97 see 47.

98 see 48.

100 see 86..

NOTES

101 事 shih<sup>4</sup> S 事, 事 B 事 SW 事

"Affair, business, duties, accident. To serve."

[A hand grasping the base of a kind of cup, into which tallies were put to keep the score in archery contests. The score-keeper's function was performed by a servant, which gave rise to the later meanings of the character.]

102 親 ch'in<sup>1</sup>

"Parents, relatives, affection. Personal, close. To love, to be intimate."

103 see 1b.

104 see 86.

104n 中於 "has its middle portion in".

105 see 101.

106 君 chün<sup>1</sup> B 君 SW 君

"Ruler, gentleman. A term of respect. Mr. 'You'."

[Composed of 尹 to govern, and the 口 mouth by means of which the ruler gives his commands.]

口 see 22b.

106a\* 尹 yin<sup>3</sup> S 尹 B 尹 SW 尹

"To govern. A prefect."

[A hand holding a rod, signifying the power of government.]

107 see 95.

109 see 80.

110z see 81z.

108 see 86.




110 see 64.

111 see 18a.

112\* 雅 ya<sup>3</sup> SW 雅

"Correct, refined, standard, elegant, adorned. Frequently. Very."

[A character which originally meant "crow", composed of 隹 bird, and 牙 ya<sup>2</sup> phonetic. The present meanings were probably acquired by phonetic loan.]

112a 牙 ya<sup>2</sup> B  ,  SW 

KEY 92. "Teeth, ivory. Jagged."

[Probably a pict. of two molar teeth interlocking.]

112b 隹 chui<sup>1</sup> S  ,  B  SW 

KEY 172. "Bird."

[Pict. of a bird.]

112z 大雅 Ta<sup>4</sup> Ya<sup>3</sup>, usually translated as "The Greater Odes of the Kingdom". This is one section of the 詩經 Shih<sup>1</sup> Ching<sup>1</sup> (see 112n). Its poems, considered to have been written rather early in the Chou period (B.C. 1122-256), deal chiefly with the affairs of the early Chou rulers.

112n 詩經 Shih<sup>1</sup> Ching<sup>1</sup>, literally Poetry Classic. This anthology of three hundred eleven poems was selected from a much larger number, by Confucius according to tradition, but probably before his time. The poems are believed by scholars to have been composed at various times between B. C. 1122 and about B. C. 600. Their themes range from flirtation to war and statecraft.

These poems were interpreted, at an early date, as having hidden meanings quite different from their evident purport. In this way, philosophers and statesmen quoted them to illustrate and prove their theses in serious discussions, and we find passages from them quoted widely; sometimes these are removed from their context and given meanings quite different from those originally intended, just as is sometimes done with the sacred scriptures of the Occident.

The Shih Ching was one of the Five Classics first given official recognition in the Former Han period (B.C. 206-8 A.D.), and it has been included in every subsequent version of the canon.

113 云 yün<sup>2</sup> SW  , 

"To say, to speak. And so forth." An expletive, a final particle.

[Pict. of a cloud, used to represent breath coming forth as speech.]

114 see 26.

114n The character 無 here gives the commentators much trouble. Some explain it as being used, as 無 sometimes but rarely is, as an expletive, without meaning. In any case, it is agreed that its meaning should be omitted in translating the passage as it is quoted here.

115 念 nien<sup>4</sup>

"To think, to remember, to read, to recite." Used for 廿 nien<sup>4</sup> "twenty".

[A character representing thought which is 今 present to the 心 mind.]

115a 今 chin<sup>1</sup>

"The present, now. Recent."

心 see 13e.

116\* 爾 êr<sup>3</sup>

"You, your." A final particle, an expletive, an adverbial particle. "This, like this."

117\* 祖 tsu<sup>3</sup> S 𠄎, 𠄎 B 𠄎, 𠄎 SW 𠄎

"Ancestor, grandfather, origin, model, rule."

[𠄎 is probably a pict. of the wooden tablet which was used to represent the ancestor in sacrificial ceremonies. 示, which occurs in many of the forms, shows that the character has to do with spirits, i.e. ancestors.]

117a 示 shih<sup>4</sup> [c.f. 示] S 示, 示 SW 示, 示

KEY 113. "To make known, to show. A proclamation, a letter." An element signifying "spirit".

[Pict. of spiritual influences, perhaps in the form of beams of light, streaming down from the heavens.]

118 聿 yü<sup>4</sup> S 聿, 聿 B 聿 SW 聿

KEY 129. "A writing utensil. To narrate." A particle.

[Pict. of a hand holding a writing brush or stylus.]

119 脩 hsiu<sup>1</sup> SW 脩

"To cultivate, to repair, to prepare. Long. Dried meat."  
(Often borrowed to replace 修).

[Composed of 肉 meat and 攸, phonetic.]

肉 see 11a.

119a 攸 yu<sup>1</sup>

"That which." An expletive. "Suddenly."

119b 修 hsiu<sup>1</sup> SW 修

"To cultivate, to repair, to prepare. Long."

[攸 (119a), phonetic, and 彡 a regular row of stripes, adornment.]

120\* 厥 chüeh<sup>2</sup>

"His, her, its, their. This, that."

121 see 13.

122 see 18.

123 see 5. FINAL

123z 天子 T'ien<sup>1</sup> tzü<sup>3</sup>, "The Son of Heaven", i. e., the king or emperor of all China.

124 章 chang<sup>1</sup>

"Manifest, ornamented. Section, chapter, document. Regulation. A seal."

125\* 第 ti<sup>4</sup> SW 第

"Number, order, series, grade, mansion. Still, only."

[Composed of 竹, probably representing bamboo tally-sticks, and 弟, order, succession.]

125a 竹 chu<sup>2</sup> [c.f. 𪔐] B (abst.) ↑↑ SW 𪔐

KEY 118. "Bamboo."

[Pict. of young bamboo shoots.]

125b 弟 ti<sup>4</sup> t'i<sup>4</sup> B 弟 SW 弟, 弟

N O T E S

ti<sup>4</sup> "Younger brother, younger cousin, order, succession."  
"I" (modest).

t'i<sup>4</sup> [a.f. 悌] "Respect toward elders. Brotherly."

[A piece of cord wrapped around a wand or spool in a series of orderly rows.]

126 二 êr<sup>4</sup> [a.f. 式, 貳] S = B = SW 弍, 二

KEY 7. "Two, second. Double-dealing."

[Two short horizontal lines.]

127 see 8.

128 愛 ai<sup>4</sup>

"To love, to like, to grudge, to be sparing of."

129 see 102.

130 者 chê<sup>3</sup>

"One who, that which. The reason why." An emphasizing particle. (With these meanings, 者 refers to one or more characters which precede it.)

N.B. As printed, this character includes a dot, thus 者, not included in its written form.

130n 者 virtually always refers to one or more characters which immediately precede it. Thus 愛親者 means "one who loves his parents" or "those who love their parents".

131 see 38.

132 see 73.

133 惡 wu<sup>1</sup> ê<sup>4</sup>

wu<sup>1</sup> "How? Where?" An exclamation.

wu<sup>4</sup> "To hate, to dislike. Shame."

ê<sup>4</sup> "Wicked, bad. Evil."

[ 亞 inferior, ugly, in 心 heart.]

133a\* 亞 ya<sup>4</sup>


"Second, inferior, ugly. Asia."

心 see 13e.

134 see 86.

134n The use of prepositions in Chinese naturally does not always correspond to that in English. Thus, while we would not say "to dislike to other men", Chinese can say 惡於人 which is best translated "to feel dislike toward other men". 於 could be omitted here without changing the meaning.

135 see 1a.




136\* 敬 ching<sup>4</sup> B  SW 

"Respectful, cautious. To respect, to give a present."

[The respectful manner of 口 speech of an enslaved 犗 barbarian captive, who would be 反 beaten if his deportment were not respectful.]

口 see 22b. FINAL




反 see 29c.

136a 羗 ch'iang<sup>1</sup> [a.f. 羗] S  B  SW 

"A kind of western barbarian." An initial particle.

[儿 men who raise 羊 sheep.]

儿 see 9a.

136b 羊 yang<sup>2</sup> S  ,  ,  B  ,  SW .

KEY 123. "Sheep, goat. Good luck."

[Pict. of a ram, showing the characteristic horns. The third S and second B forms represent only the head and horns.]

137 see 102.

138n see 130n.

140 see 73.

138 see 130.

139 see 38.

141\* 慢 man<sup>4</sup>

"To be disrespectful. Contemptuous, slow, lazy, indifferent, dissolute."



N O T E S

[曼 light in one's 心 feelings toward others.]

141a 曼 man<sup>2</sup> wan<sup>4</sup>



"Light, large, long, fine."

心 see 13e. FINAL

142 see 1a. FINAL



143 see 128.

144 see 136.

145 盡 chin<sup>4</sup> S  SW 

"To finish, to exhaust. Extremely, entirely."

[A hand holding a utensil resembling a dish-mop, swabbing out a bowl, signifying that the meal which was eaten from it is finished.]



145a 皿 min<sup>3</sup> S  SW 

KEY 108. "Dish, vessel."

[Pict. of a bowl.]

146 see 101.

147 see 102.



148 而 êr<sup>2</sup> B  SW 

KEY 126. "And, moreover, then, but, yet, and yet. To, in order to, if." Final particle. "You, your" (used for 爾).

[Pict. of a beard, which hangs down from, is appended to, the face.]


149 see 13.

150 see 53.

151 加 chia<sup>1</sup> B  SW 

"To increase, to add to, to put upon, to apply, to give, to confer, to surpass."

[加 perhaps derives its meaning from the idea of adding 力 force to one's 口 words.]

151a 力 li<sup>4</sup> SW 

KEY 19. "Strength, power. To exert strength. Strongly."

[Pict. of a hand and forearm.]

151n 加於 here means "conferred upon".

152 百 pai<sup>3</sup> po<sup>2</sup>

"Hundred. All, various, many."

153 姓 hsing<sup>4</sup> B 姓, 𡈼 SW 姓

"Surname."

[One's surname is that of the line of 人 men from whom he is 生 born. In SW and modern forms we find 女 woman instead.]

女 see 14a.

生 see 57.

153z 百姓 pai<sup>3</sup> hsing<sup>4</sup>, "the hundred surnames", i.e., "the people" or "the common people".

But in books of the pre-Han (before B.C. 206) period, 百姓 seems sometimes to mean only the members of the aristocratic or official class, since these apparently acquired surnames earlier than did the people generally.

154 刑 hsing<sup>2</sup> B 刑 SW 刑, 刑

"Punishment, pattern, law. To punish, to kill, to imitate. Criminal."

[Composed of 井 a pit, probably representing a dungeon or prison, and 刀 a knife or sword, with which corporal punishment is administered.]

154a 刀 tao<sup>1</sup> [c.f. 刀] S 刀 SW 刀

KEY 18. "Knife, sword. A kind of coin."

[Pict. of a knife with a curved handle.]

154b 井 ching<sup>3</sup> S 井 B 井 SW 井

"Well, pit." A special system of land division.


[Diagram of a pit, seen from above.]

154n 刑於 "to be a model to".

155 四 ssü<sup>4</sup> [a.f. 肆] S 四 B 四 SW 四, 四

"Four."

N O T E S




156 海 hai<sup>3</sup> SW 

"The sea. Marine."

[Probably from 母 mother of 水 waters. 每 is a variant form of 母, borrowed for a different meaning.]

母 see 39b.


每 see 39a.

156a\* 水 shui<sup>3</sup> [c.f. 汜] S  B  SW 

KEY 85. "Water, stream, liquid."

[Pict. of ripples on the surface of water.]

156z 四海 ssü<sup>4</sup> hai<sup>3</sup>, "the four seas", "everything within the four seas". The ancient Chinese conceived the earth as bounded by four seas.

157\* 盖 kai<sup>4</sup> [a.f. 蓋, 盖] SW 

"For, because, in general, probably, perhaps, then. To cover, to build. Canopy." An initial particle.

[A covered 皿 dish. 𠂔𠂔 probably represents two hands about to lift the cover, and not the ancient form of 艸 grass, which it resembles.]

皿 see 145a.

157n 盖 as the first character of a concluding passage like this one has the force of "This, in general, is. . ."

157a 艸 ts'ao<sup>3</sup> [c.f. 艸] S(abst.) 𠂔𠂔 SW 𠂔𠂔

KEY 140. "Grass, vegetation."

[Pict. of growing grasses.]

158 see 18.

159 see 48. FINAL

158z see 123z.

160 see 52. FINAL

161 南 fu<sup>3</sup>

"To begin. Just now. Great." A title of respect.

162 see 154.

162z 甫刑 Fu<sup>3</sup> Hsing<sup>2</sup>, "The Punishments of Fu", one of the fifty-nine sections of the Shu Ching (see 162n). It is a treatise dealing with criminal law, and includes an elaborate schedule of fines, but it was probably a theoretical construction rather than a code put to actual use. Although traditionally ascribed to the first half of the 10th century B. C., it was undoubtedly written much later.

This book is supposed to have been a charge addressed by the king to a noble enfeoffed at 甫 Fu. His family is said previously to have been enfeoffed at 呂 Lü<sup>3</sup>, and the book is often called the 呂刑 Lü<sup>3</sup> Hsing<sup>2</sup>.

162n 書經 Shu<sup>1</sup> Ching<sup>1</sup>, the "Document Classic", often called "Book of History". It is not a connected history, however, but rather a collection of documents, varying widely in their nature and degree of importance.

The history of the text of this book is perhaps more complicated than that of any other text in any language. Its sections are divided into two categories, known as 今文 chin<sup>1</sup> wên<sup>2</sup> "modern text" and 古文 ku<sup>3</sup> wên<sup>2</sup> "ancient text". The reasons for these names are too complicated to be discussed here. The twenty-eight sections, scattered throughout the book, of the "modern text" are believed really to be earlier than the "ancient text" sections, which are generally agreed to have been forged, in large part if not wholly, as late as the third century A.D.

A tradition which has little evidence to support it attributes the editing of the Shu, in its earliest form, to Confucius. The fifty-nine sections of the present book include decrees, letters, essays, and brief records of events traditionally supposed to have been written between c. B.C. 2200 and c. B.C. 600. Actually, however, the genuine books were written between c. B.C. 1122 and c. B.C. 600.

Chinese commonly refer to the book as the 尚書 Shang<sup>4</sup> Shu<sup>1</sup>, which probably should be translated as "Treasured Writings". It was one of the Five Classics first given official recognition in the Former Han period (B.C. 206-8 A.D.) and has been included in every subsequent version of the canon.

163 see 113.



164 一 i<sup>1</sup> [a.f. 壹, 弍] S — B — SW 弍, —

N O T E S

KEY 1. "One, all, whole, same. To unite. Once."





164z 一人  $i^1 j\acute{e}n^2$ , "the one man", i.e. the king or emperor of all China.

165 see 11.

166\* 慶  $ch'ing^4$  B  SW 

"To congratulate. Good. Happiness, good fortune, blessings."

[In ancient times it is said to have been customary to tender congratulations with a gift of skins of the 鹿 deer on occasions giving rise to happy 心 feelings. The 夂 of the modern character is apparently a distortion of the deer's tail.]

166a 鹿  $lu^4$  S  𧇧  B  SW 

KEY 198. "A deer."

[Pict. of a deer.]

167\* 兆  $chao^4$

"Million, multitude, omen, precincts."

168 see 20.

168z 兆民  $chao^4 min^2$ , "the millions", the mass of the people.




169 賴  $lai^4$

"To rely upon, to trust in, to repudiate, to accuse wrongly."

169n Commentators differ about the meaning of this passage from the Shu Ching. Some would render it, "The One Man having goodness, the people depend upon him", others, "The One Man having goodness, the people benefit from it".

170 諸  $chu^1$

"All, many, various. To, in, at, from." An interrogative or exclamatory final particle.

171 侯  $hou^2$  [a.f. 侯] S  B  SW 

"Ruler, marquis, target."





[A 人 man who shoots at 厂 a target with 矢 arrows, i.e., an aristocrat entitled to take part in the ceremonial archery contests.]






矢 see 29a.

171z 諸侯 chu<sup>1</sup> hou<sup>2</sup>, the "various rulers" of the feudal states, the "feudal lords", who ranked directly under the emperor in the feudal hierarchy.



172 see 124.


173 see 125.

174 三 san<sup>14</sup> [a.f. 叁] S  B  SW ,   
 san<sup>1</sup> "Three. Repeatedly."  
 san<sup>4</sup> "Thrice."

175\* 在 tsai<sup>4</sup> S ,  B ,  SW 

"At, in. To dwell, to be in or at, to be living."

[ possibly represents something like a plummet, pointing downward to a particular spot. In the second B and the SW form,  earth is added, emphasizing the idea of locality.]

 see 57a.

176 see 24.






176n Those who are 在上 are the feudal lords.

177 see 38. FINAL

178 驕 chiao<sup>1</sup>

"Proud, arrogant. To boast."

[Originally a 喬 tall, mettlesome 馬 horse.]

178a\* 馬 ma<sup>3</sup> S ,  B ,  SW 

KEY 187. "Horse."

[Pict. of a horse. Note, in the evolution of the character, how the head becomes an eye, and that is finally blended with the mane.]

N O T E S

178b 喬 ch'iao<sup>2</sup> B 𡵓 SW 𡵓

"High, lofty."

[Pict. of a tall building. The reason for the top line curling to the right is not apparent.]

179 高 kao<sup>1</sup> S 𡵓 B 𡵓 SW 𡵓

KEY 189. "High, tall, exalted, expensive."

[Pict. of a tall building. Buildings of more than one story were common in China before the Christian era, and apparently were built even in Shang times (prior to B.C. 1122).]

180 see 148.

180n 而 here, as frequently, has the meaning of "and yet".

181\* 危 wei<sup>1</sup> SW 𡵓

"To be in danger, to be fearful. Bold, dangerous, precarious."

[ 𡵓 a man crouching at the edge of a cliff. 𡵓 is another man crouching at the foot of the cliff, perhaps in terror at the threatened tragedy.]

181n A very important characteristic of Chinese style is embodied in this sentence. When two propositions are stated, one after the other, without any qualifying words, the former is very commonly a condition and the latter a consequence. Thus this sentence really means "If 在上不驕, then 高而不危."

181a 𡵓 chieh<sup>2</sup> [a.f. 已, 𡵓] S(abst.) 𡵓 B(abst.) 𡵓 SW 𡵓

KEY 26. "Seal, tally." (In combination, man.)



[ 𡵓 was originally a pictograph of a kneeling man, and has that function in characters in which it appears as an element. But the Shuo Wên repeatedly interprets it as a tally, probably through confusion with 節 chieh<sup>2</sup> (183).]

182 制 chih<sup>4</sup> SW 𡵓

"Laws, regulations, system. To cut out, to make, to regulate."

[ 𡵓 probably represents ripe grain, ready to be 𡵓 cut.]




刀 see 154a.

183 節 chieh<sup>2</sup> [a.f. 節] B  SW 

"Section, joint, economy, regularity. A holiday. Chastity, moderation. To regulate."

[The regularly spaced joints on a stalk of 竹 bamboo; 即 chi<sup>2</sup> is phonetic.]







竹 see 125a.

183a 即 chi<sup>2</sup> [a.f. 即, 卽] S  B  SW 

"Then, thereupon, now, immediately, only, although. That is, namely. To approach, to go to. Even if."

[卩 a man facing toward, approaching 食 a covered dish of food.]

卩 see 181a.

183b\* 食 shih<sup>2</sup> ssū<sup>4</sup> [c.f. 食, 𠩺, 𠩻, 𠩼] S  ,   
B  ,  SW  , 

shih<sup>2</sup> KEY 184. "To eat, to drink. Food. Eclipse."

ssū<sup>4</sup> "To feed. Food."

[.ict. of a covered dish of food, raised on a high "foot". The detached upper portion occurring in some forms is probably a lifted cover. The short dashes in the S form may represent the savory vapors rising from the food.]



N.B. 食 is used as a key, to classify characters in which it occurs, only when it has the forms 食 and 𠩺. But 𠩻, 𠩼, and 𠩽 are never the keys of characters in which they appear.

184 謹 chin<sup>3</sup>

"Careful, respectful, earnest."

[Careful in 言 speech; 董 is phonetic.]

言 see 62a.

184a\* 董 chin<sup>3</sup> B  SW 

"Clay. To plaster."



N O T E S

[黄 yellow 土 earth.]

土 see 57a.

184b\* 黄 huang<sup>2</sup> B 𡗗 SW 𡗗

KEY 201. "Yellow."

185 度 tu<sup>4</sup> to<sup>4</sup> SW 度

tu<sup>4</sup> "Measure, law, regulation. To measure, to pass over. A degree."

to<sup>4</sup> "To examine, to reflect upon, to estimate."

[Perhaps from the idea of the 又 hand which regulates 廿 twenty, i.e. all, the people in a 广 house.]

又 see 68b.

广 see 35a.

185a 十 shih<sup>2</sup> [a.f. 拾] S | B 十 , 十 SW 十

KEY 24. "Ten, entire."

185b 廿 nien<sup>4</sup> [a.f. 廿] S U B U SW 廿

"Twenty."

N.B. 廿 is often pronounced as 二十 êr<sup>4</sup> shih<sup>2</sup>.

186\* 满 man<sup>3</sup>

"Full, complete, the whole. To fill. Manchu."

[A 满 level measure of 水 liquid.]

水 see 156a.

186a 满 mien<sup>3</sup> SW 满

"Level, equal."

[Pict. of a balance.]

187 see 148.

188 溢 i<sup>4</sup> [a.f. 溢] SW 溢

"To overflow, to spread. Excessive. A unit of weight."

[ 皿 a bowl overflowing with 水 water. 水 is tautologically repeated at the left side of the character.]

水 see 156a.

皿 see 145a.

188n see 181n.

190 see 148.

192 see 55.

189 see 179.

191 see 181.

193 see 16.

193z 所以 so<sup>3</sup> i<sup>3</sup>, "that by means of which, that because of which, therefore."




194 see 66b.

195 守 shou<sup>34</sup> B  SW 

shou<sup>3</sup> "To protect, to guard, to keep, to supervise. Acting."

shou<sup>4</sup> "Prefect, post, fief."


[ 扌 a hand, guarding or regulating, inside 宀 a building.]

195a 宀 mien<sup>2</sup> S(abst.)  B(abst.)  SW 

KEY 40. An element denoting a house or shelter.

[Pict. of a house.]

扌 see 6c.

196 貴 kuei<sup>4</sup> SW 

"Honorable, noble, expensive. Honor, rank. To value."

[From 貝, shell money; the remainder of the character is apparently phonetic.]

196a 貝 pei<sup>4</sup> S  B ,  SW 

KEY 154. "Cowrie shell, money."

[Pict. of the shell of the cowrie, a small marine mollusc of which the shell has been used for money in many parts of the world, including ancient China.]

196n 所以長守貴也 "is that by means of which (one may) long preserve his rank".

N O T E S

197 see 186.

200 see 55.

202 see 66b.


198 see 148. FINAL

201 see 16. FINAL

203 see 195.

199 see 188.



201z see 193z.

204 富 fu<sup>4</sup> SW 

"Wealthy, abundant. Riches."

[A 宀 house 畐 full of prosperity.]

宀 see 195a.

204a 畐 fu<sup>2</sup> B  SW 

"Full."

[Pict. of a jar full of liquor.]

205 see 204.


206 see 196.

207 離 li<sup>2</sup>

"To separate, to depart, to meet with. Distant from. Distinct."

[Originally, a kind of bird; composed of 隹 bird and 离 phonetic. Later borrowed to represent a homophonous word.]

隹 see 112b.

207a\* 离 li<sup>2</sup> SW 

"Bright. A bogy." (Used for 離).

[Pict. of a sort of goblin.]

208\* 其 ch'i<sup>2</sup> chi<sup>1</sup>

ch'i<sup>2</sup> A personal, possessive, and demonstrative pronoun. An imperative particle. A particle emphasizing the subject.

chi<sup>1</sup> A final particle. An expletive.

209 see 64.

209n 不離其身 "not separated from his person", i.e., being retained by him.

210\* 然 jan<sup>2</sup> SW 然

"Yes, however, but, thus. It is so." An adverbial particle.  
"To assent, to burn."

[ 犬 dog 肉 meat being roasted over a 火 fire.]

210a 犬 ch'üan<sup>3</sup> [c.f. 牙] S 犬 B 支 SW 犬

KEY 94. "Dog."

[Pict. of a dog.]

肉 see 11a. FINAL

210b\* 火 huo<sup>3</sup> [c.f. 火] S 火 B(abst.) 火 SW 火

KEY 86. "Fire."

[Pict. of a flame.]

211 see 87.

211z 然後 jan<sup>2</sup> hou<sup>4</sup> "Afterwards, then."

212 能 nêng<sup>2</sup> B 能 SW 能

"To be able, can. Ability."

[Pict. of a bear, a large ferocious beast well able to defend itself if attacked.]

213 保 pao<sup>3</sup> [a.f. 保] B 保 SW 保

"To guard, to protect, to care for, to guarantee."

[A 人 man protecting a 子 child. The short lines beside the child probably represent swaddling clothes.]

214 see 208.

215 社 shê<sup>4</sup>

"Altar of the land. Deity of land. Society, company."

[The sacred mound, in a village or in the capital of a feudal state or of all China, at which sacrifice is made to the 示 spiritual potency of the 土 soil.]

示 see 117a.

NOTES

土 see 57a. FINAL

216 稷 chi<sup>2</sup> SW 稷, 稷

"Millet."

[ 稷 a spirit (cf. 鬼, no. 506) of 禾 grain. The 久 of the second SW and modern forms is merely the foot of the spirit, written separately. The character was later used to stand for a variety of grain, retaining its earlier meaning of "spirit" chiefly in the expression 社稷.]

禾 see 22a.

216z 社稷 shê<sup>4</sup> chi<sup>2</sup>, usually translated as "altar of the land and grain". This was apparently a coalescence of the shê, a deity of the soil, and the chi, a grain spirit, the result being a compound agricultural deity. It was sacrificed to at, and probably represented by, a mound of earth. Although the cult probably originated with peasants, the shê chi mound located in the capital of each feudal state, and in the capital of the Chinese empire, came very early to have great significance in connection with government. The shê of the Manchu dynasty may still be seen in Peking, located just to the west of the front (south) gate of the imperial palace, in a position corresponding to that of the ancestral temple to the east of the same gate. From ancient times, certain important governmental ceremonies took place at such mounds, just as others were held in the ancestral temple.

In the same way in which the ancestral temple symbolized a state as represented by its ruling family, so the shê chi of its capital symbolized the state as territory. Thus to say that a ruler was able to 保其社稷 "protect his shê chi" meant that he was able to retain possession of his territory.

217 see 22.

218 see 208.

219 see 20.

219n 民人 has the same meaning as 民.

220 see 157.

221 see 170.

222z see 171z.

220n see 157n.

222 see 171.

223 詩 shih<sup>1</sup>

"Poem, poetry. The Poetry Classic."

[Composed of 言 speech and 寺 ssü<sup>4</sup> (6a) phonetic.]

言 see 62a.

223n see 112n.

224 see 113.

225\* 戰 chan<sup>4</sup>

"To fight, to contend, to tremble. War. Terrified."

[Composed of 戈 dagger-ax and 單 tan<sup>1</sup>, possibly phonetic.]

225a 戈 kē<sup>1</sup> S 𠂇, 戈 B 戈 SW 戈

KEY 62. "Dagger-ax."

[Pict. of a dagger-ax. In the second S and all later forms, a hand appears grasping the lower end of the handle.]

225b 單 tan<sup>1</sup>

"Alone, single, odd. Only. Weak, thin. A list."

226 see 225.

226z 戰戰 chan<sup>4</sup> chan<sup>4</sup> "Fearful."

227 兢 ching<sup>1</sup> B 𠂇𠂇 SW 𠂇𠂇

"Cautious, fearful, strong. To fear."

[Two men, each carrying some large object on his head, therefore walking cautiously for fear that it may fall off.]

228 see 227.

228z 兢兢 ching<sup>1</sup> ching<sup>1</sup> "Cautious."

229 如 ju<sup>2</sup> S 𠂇𠂇 SW 𠂇𠂇

"Like, as, as to, as if, if, equal to, according to. To go to. In manner."

[𠂇 a mouth which gives orders, and 女 a woman who accords with them. In the S form the woman is turned toward the mouth, listening.]

女 see 14a. FINAL

230 臨 lin<sup>2</sup> B 𠂇𠂇 SW 𠂇𠂇

N O T E S

"To approach, to visit an inferior, to stand before, to peer down. To arrive, to be on the point of, to be near."


[A man looking down on three unidentifiable objects. The fact that he is looking is emphasized by the representation of his head simply as 臣, originally an eye.]

230n 臨 has here the meaning of "peering down into".

230a\* 臣 ch'ên<sup>2</sup> s  , 𠂔 B  SW 

KEY 131. "Minister, officer, subject, servant. I."


[An eye, in later forms represented vertically. In many characters the entire head of men and animals is represented by an eye (cf. 230, 178a, etc.) In ancient times captives were referred to as "so many head", as we speak of cattle. Thus 臣 first meant "captive" or "slave". But it developed to mean "trusted retainer", "subject", and "minister".]

231 深 shên<sup>1</sup> SW 

"Deep, profound. Extremely. Late."

[ 窞 deep 水 water.]


水 see 156a.

231a 窞 shên<sup>1</sup> SW 

"Deep, dark."




[Apparently, a hand groping in a deep 穴 cave, by the dim light of 火 a fire.]

火 see 210b.

231b 穴 hsüeh<sup>4</sup> SW 

KEY 116. "A cave, hole."

[Pict. of a cave hollowed out of the earth, with its roof shored up with timbers.]

232\* 淵 yüan<sup>2</sup> SD  SW  , 

"A watery abyss, a deep pool. Deep."

[Pict. of a stream, between steep banks, which widens into a whirlpool. 水 water is tautologically added at the side.]

水 see 156a. FINAL

233 see 229.

234 履  $li^3$   $lü^3$  SW 履

"To walk, to act, to carry out. Shoe."

[Composed of 尸 a man, 彳 an element denoting motion, 夊 a foot, and 屮 which is said to be a pict. of a shoe.]

尸 see 2a.

彳 see 13a. FINAL

夊 see 39d.

234n 履 has here the meaning of "walking on".

235 薄  $po^2$   $pao^2$

"Thin, poor, weak. To treat lightly, to compel."

236 冰  $ping^1$  [a.f. 冰] SW 冰

"Ice. To freeze, to cool."

[ > frozen 水 water.]

236a 冫  $ping^1$  SW 冫

KEY 15. "Ice."

[Pict. of the fine lines which form on water just beginning to freeze.]

237\* 卿  $ch'ing^1$  S 𠂇 B 𠂇, 𠂇 SW 𠂇

"Minister, high official."

[Two men facing each other over 食 a dish of food. Much of governmental business in ancient China was transacted at banquets; this character may derive its meaning from this fact.]

食 see 183b.

𠂇 see 181a.



N O T E S

238 see 18a.

239 see 47.

239z 大夫 ta<sup>4</sup> fu<sup>1</sup>, tai<sup>4</sup> fu<sup>1</sup>, "Great officer, physician."

240 see 124.

241 see 125.

242 see 155.

243 非 fei<sup>1</sup>

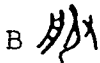

KEY 175. "Not, without. Wrong, false. To deny, to blame. Africa."

244 see 9.

245 see 10.

246 法 fa<sup>2</sup>

"Law, regulations, method, means, pattern. To imitate. France."




247 服 fu<sup>2</sup> B  SW 

"Clothes. To wear, to use, to conquer. To submit, to serve, to assume, to swallow. A dose."

[及 a kneeling man grasped from behind by a hand, i.e., a captive or slave, made to serve by propelling a 舟 boat; perhaps the ancient Chinese equivalent of the "galley slave". In the current form 舟 has become corrupted to 月.]

P see 181a.

247n 先王之法服 means "clothing (in accordance with) the regulations of the former kings". In China, even up to 1911, strict laws governed the types of clothing which might be worn by various classes of people, and one who was not of the requisite rank might not even have the buttons sewed on his clothes in certain forbidden fashions, without risking severe penalties. In ancient China, at least, the color and cut of clothing were believed to have moral and even metaphysical significance, so that if men, and especially the emperor and his ministers, wore the wrong sort of clothing the very order of nature might be disarranged.

247a 舟 chou<sup>1</sup> S  B  SW 

KEY 137. "Boat."

[Pict. of a boat.]

248 see 73.

249 see 247.

249n In the two clauses 非先王之法服 and 不敢服 we have the same phenomenon as that explained in 181n.

- |              |                   |                      |
|--------------|-------------------|----------------------|
| 250 see 243. | 255 see 73. FINAL | 260 see 13.<br>FINAL |
| 251 see 9.   | 256 see 15.       | 261 see 13b.         |
| 252 see 10.  | 257 see 243.      | 262 see 13b.         |
| 253 see 246. | 258 see 9.        |                      |
| 254 see 62a. | 259 see 10.       |                      |

263 是 shih<sup>4</sup>

"To be. Right, true. This. Yes. Thereupon."

264 故 ku<sup>4</sup>

"Therefore. Cause, reason. Old, ancient, deceased. Purposely."

[Composed of 攴 to beat, i.e., to cause or to force action, and 古 ku<sup>3</sup>, probably phonetic.]

攴 see 39c.

264a 古 ku<sup>3</sup>

"Ancient. Antiquity."

[According to the traditional explanation, antiquity is the time of which we know by tradition which has passed through the 十 mouths of 十 ten generations.]

十 see 185a.

264z 是故 shih<sup>4</sup> ku<sup>4</sup> "For this reason."

- |                    |                    |                       |
|--------------------|--------------------|-----------------------|
| 265 see 243.       | 267n cf. 181n.     | 270 see 13b.<br>FINAL |
| 266 see 246.       | 268 see 243. FINAL | 271 see 26.           |
| 267 see 62a. FINAL | 269 see 15.        |                       |

272 擇 tsê<sup>2</sup> B 𠄎 SW 擇

N O T E S

"To choose, to prefer."

[A hand (in B two hands) plucking a plant or weed out of the ground.]

手 see 84a.

272n The meaning of 擇言 gives the commentators much trouble. Probably it is "exceptionable words", i.e., words which are not as they should be and which therefore ought to be picked out or culled from the discourse.

273 see 64. FINAL

276 see 186.

278z see 19z.

274 see 26.

277 see 18.

275 see 272.

278 see 19.

278n This is, of course, somewhat fanciful language. The author does not literally mean that the words of the ministers of state and great officers will necessarily "fill the whole world", but that when all their words are correct then "(even though) their words fill the whole world (i.e., may be heard everywhere), (yet)..."

279 see 26. FINAL

280 過 kuo<sup>41</sup>

kuo<sup>4</sup> "To exceed, to cross over, to pass through, to blame. Fault."

kuo<sup>1</sup> "To pass by."

[ 走 to go beyond; 高 kua<sup>1</sup> is phonetic.]

走 see 15b.

280a 高 kua<sup>1</sup>

"A crooked mouth."

281 see 186.

283z see 19z.

286 see 174.

282 see 18. FINAL

284 see 27.

287 see 130.

283 see 19.

285 see 133.

287n 者 here merely sets off and emphasizes the character 三 which precedes it. The "three" are the clothing, words, and conduct mentioned at the beginning of the chapter.

288 備 pei<sup>4</sup> [a.f. 備]

"Complete. To prepare, to furnish, to provide against."

289 矣 i<sup>3</sup>

Emphatic final particle.

290 see 210.

291z see 211z.

293 see 195.

291 see 87.

292 see 212.

294 see 208.



295 宗 tsung<sup>1</sup> S  B  SW 

"Ancestor, ancestral hall, clan, kind, model, item. To take as a model, to respect."

[宀 a house in which there is 示 a spirit, i.e., a temple.]

宀 see 195a.

示 see 117a.

296 廟 miao<sup>4</sup> B  SW 



"Temple, shrine."

[A 广 building in which formal ceremonies, including some of the most important activities of a ruler's 朝 court, are carried on.]

广 see 35a.

296z 宗廟 tsung<sup>1</sup> miao<sup>4</sup> The ancestral temple of a king, emperor, or feudal noble.

296n 守其宗廟, literally "preserve their ancestral temples", implies that they will be able to preserve their familial clans from destruction or reduction to plebeian status.

296a 朝 chao<sup>1</sup> ch'ao<sup>2</sup> B  SW 

chao<sup>1</sup> "The dawn, morning. Early."

ch'ao<sup>2</sup> "Court, dynasty. To have audience. To pay respects."

N O T E S

[The 日 sun shining on 草 grass on which 露 water is standing, i.e., wet with dew. This typifies the dawn, the hour at which court was commonly held by Chinese rulers.]

日 see 90a.

297 see 157.

300 see 47.

302 see 113.

298 see 237.

300z see 239z.

299 see 18a. FINAL

301 see 223.

303\* 夙 su<sup>4</sup> S 夙 B 夙 SW 夙

"Early, former, old. Dawn. Previous incarnation."

[A man stretching out his hands, probably in a gesture of religious reverence, toward 夕 the fading moon in the early morning.]

夕 see 85a.

304 夜 yeh<sup>4</sup> B 夜 SW 夜

"Night."

[A man with 夕 the moon under one arm; night as black as if the moon were concealed under a man's armpit.]

304a\* 亦 i<sup>4</sup> S 亦 B 亦 SW 亦

"Also, moreover, however, still, then, and." An expletive.

[A man with his two sides marked by two dashes, thus the idea of "besides".]

夕 see 85a.

304z 夙夜 su<sup>4</sup> yeh<sup>4</sup> "Morning and evening, early and late."



305\* 匪 fei<sup>3</sup>

"Not. Rebel, bandit. Evil."

306 懈 hsieh<sup>4</sup>

"Idle, negligent."

[解 looseness of 心 mind or heart.]




306a\* 解 chieh<sup>3</sup> hsieh<sup>4</sup> S  SW 

chieh<sup>3</sup> "To release, to loosen, to explain. To analyze."

hsieh<sup>4</sup> "Idle, negligent."

[A character representing the dehorning of 牛 an ox. In S two hands are shown lifting off 角 the horn, in SW a 刀 knife is shown instead.]

刀 see 154a.

306b 角 chüeh<sup>2</sup> chiao<sup>3</sup> S  B  SW 

KEY 148. "Horn of an animal, angle, corner, ten cents. To fight."

[Pict. of an animal's horn.]

306c\* 牛 niu<sup>2</sup> S  B  SW 

KEY 93. "An ox."

[A highly conventionalized representation of an ox, emphasizing the long horns.]

307 see 101.

308 see 164.

307n cf. 90n.

308z see 164z.

309 士 shih<sup>4</sup>

KEY 33. "Scholar, officer, soldier, criminal judge, aristocrat." An appellation for men, of widely varying significance.

N.B. The term 士 shih<sup>4</sup> had a special significance in ancient feudal China. The nobility was of course ranked in a graded hierarchy, but the population as a whole was divided into two great classes, the common people, most of whom were peasants, and the aristocrats or nobility, of whom the lowest class were known as shih. Ordinarily, men had to be born into the aristocratic class in order to belong to it.

310 see 124.

311 see 125.

312 see 61a.

313 資 tzū<sup>1</sup> SW 貳

"Goods, property, capital. Inherent properties. To depend upon, to aid."

[Composed of 貝 money, and 次 tz'ü<sup>4</sup> phonetic.]

貝 see 196a.

313a 次 tz'ü<sup>4</sup> B 𠂇 SW 二

"Order, rank, series, a time. Next, inferior. To reach."

[Composed of 二 two, giving the idea of "next", and 欠, of uncertain function.]

二 see 126.

313b 欠 ch'ien<sup>4</sup> B (abst.) 𠂇 SW 𠂇

KEY 76. "To be wanting, to owe, to yawn."

[Pict. of a man yawning.]

314 see 101. FINAL

315 see 70.

315n 資於事父 "One takes as a basis (or, depends upon) the service of (one's) father". In the patriarchal Chinese society the duty of obedience to one's father was an axiom, needing no proof and admitting of no discussion; for this reason it is used as the basis from which all other duties are drawn by analogy.

316 see 39b. FINAL

317 see 128.

318 同 t'ung<sup>2</sup> S 冂 B 冂 SW 冂

"Together, all, with, alike, identical, equal. To share."

[冂 mouth is often used as an enumerator of people, as in the expression "a family of eight mouths". Here we have 凡 all, i.e., a group, of 冂 people.]

318a 凡 fan<sup>2</sup> S 冂 B 冂 SW 冂

"All, usual, generally. Earthly."

319 see 313.

320 see 70.

321 see 106.

322 see 136.

323 see 318.

324 see 264.

325 取 ch'ü<sup>3</sup> B 𠂔 SW 𠂔

"To take, to attract, to receive, to approve of. To catch, to bring about."

[又 a hand grasping, taking, 耳 an ear. This character probably comes from the practice of cutting off the left ears of captives in war as trophies.]

325a 耳 êr<sup>3</sup> B (abst.) 耳 SW 耳

KEY 128. "Ear, handle. That which is at the side." A final particle conveying the sense of "only". An expletive.

[Pict. of a human ear.]

又 see 68b.

326 see 208. FINAL

326n 其 is here best translated as "the". But its meaning is "its", and it refers to the service of the father.

327 see 128.

329 see 325.

328 see 106.

330 see 136.

331\* 兼 chien<sup>1</sup> SW 兼

"To unite in one. Both, together, concurrent."

[A hand grasping two 禾 stalks of grain at once.]

禾 see 22a.

332 see 130.

332n 者 here refers to the two characters which immediately precede it, and means "the one who 兼之".

333 see 70. FINAL

334 see 264.

335 see 106.

336 則 tsê<sup>2</sup>

"Then, consequently. Pattern, rule. To use as a model."



N O T E S

[A pattern, i. e., a standard of 貝 value by which one may judge his material, and 刀 cut it accordingly.]

貝 see 196a.

刀 see 154a.

337 忠 chung<sup>1</sup>

"Loyal, sincere."

[A 心 heart which never swerves from the 中 middle of the path of loyalty.]

中 see 1b.

338 see 136. FINAL

340 see 336.

342 see 337.

339 see 66b.

341 see 17.

343 see 17.

344 失 shih<sup>1</sup> SW 失

"To lose, to neglect. Mistake."

[ 失 an object dropping, being lost, from 手 ( 手 ) a hand.]

手 see 84a.

344n 以 is perhaps most conveniently translated here as "in order to".

345 see 24.

347 see 87.

348 see 212.

346 see 210.

347z see 211z.

349 see 213.

350 祿 lu<sup>4</sup>



"Happiness, salary. To bestow."

[Felicity, the gift of 示 the gods or spirits. 祿 lu<sup>4</sup> is said to be phonetic.]

350a\* 条 lu<sup>4</sup> [a.f. 录, 彖]

"To carve wood."

示 see 117a.



351 位 wei<sup>4</sup> B  SW 

"Position, place, seat, throne. To be situated." Numerative of persons.

[The place in which 立 a man 立 stands. In its early forms, 位 was indistinguishable from 立; 立 was later added to distinguish it.]

立 see 80.

352 see 195.

353\* 祭 chi<sup>4</sup> B  SW 

"To sacrifice. A sacrifice."

[A hand holding up 肉 a piece of meat before 示 the spirits, in sacrifice.]

示 see 117a. FINAL

354 祀 ssü<sup>4</sup>

"To sacrifice. Sacrifice, year."

[Sacrifice offered to 示 spirits; 巳 ssü<sup>4</sup> is probably phonetic.]

354n 守其祭祀 implies that, since there will continue to be be descendants to sacrifice to the ancestors of his family, the family itself will continue to flourish.

354a 巳 ssü<sup>4</sup>

The sixth of the twelve branches.

For "twelve branches" see 5n1.

354n see 23n.


356 see 309.

358 see 113.  
FINAL

355 see 157.

357 see 223.

359 see 303.

360\* 興 hsing<sup>14</sup> SW 

hsing<sup>1</sup> "To arise, to promote, to produce, to prosper, to recommend. To originate."

hsing<sup>4</sup> "Joy, spirits, inspiration. Interest."

N O T E S

[Four hands 同 together, lifting something.]

同 see 318.

361 see 304.

361z see 304z.

362 寐 mei<sup>4</sup> SW 寐

"To sleep."

[A 寐 bed inside 宀 a house.]

宀 see 195a.

362a 牀 ch'uang<sup>2</sup> [a.f. 床] SW 牀

"A bed."

[𦉳 (牀) a bed seen from the side, made of 木 wood.]

362b\* 肆 ch'iang<sup>2</sup>

KEY 90. A colloquial numerative of shops and stores.

木 see 51a.

363 忝 t'ien<sup>3</sup>

"Dishonor. To disgrace."

[A 忝 feeling of humiliation; 天 t'ien<sup>1</sup>(18) is phonetic.]

364 see 116.

365 see 55.

366 see 57.

366n 爾所生 literally "your - that which - gave birth to",  
i.e., "those who gave you birth".

367\* 庶 shu<sup>4</sup> B 庶 SW 庶

"Many, all, nearly, probably. The people, a concubine."

[𠂇 twenty, i.e., a great many people sitting around 火  
a fire in 宀 a house.]

𠂇 see 185b.

火 see 210b.

宀 see 35a.

367z 庶人 shu<sup>4</sup> jên<sup>2</sup> "The common people."

368 see 124. FINAL

369 see 125. FINAL

370 六 liu<sup>4</sup> [a.f. 陸]  
"Six."

371 see 21.

371n 用, literally "to use", here has the sense of "to act in accordance with".

372 see 15. FINAL

373 分 fên<sup>14</sup> s 𠂆 B 𠂆 SW 𠂆  
fên<sup>1</sup> "To divide, to separate, to distribute, to distinguish.  
Tenth, minute, cent."  
fên<sup>4</sup> "Portion, position, function."  
[ 刀 a knife dividing an object into )( two pieces.]  
刀 see 154a. FINAL

374 地 tì<sup>4</sup>

"The earth, ground, place, locality."

[Composed of 土 earth and 也, of which the function is uncertain.]

375 利 lì<sup>4</sup> s 利 B 利 SW 利

"Advantage, profit, interest on money. Sharp, clever, beneficial, lucky."

[ 刀 a knife cutting, reaping, 禾 grain.]

禾 see 22a.

375z 地利 tì<sup>4</sup> lì<sup>4</sup> "Advantages of situation, advantages of earth."

375n 分地之利 "to discriminate the advantages of position", in this particular case probably means determining which kinds of crops are best suited to planting in different locations and different soils.

NOTES

376 see 184.

377 see 183.

378 see 21.

379 養 yang<sup>34</sup>

yang<sup>3</sup> "To care for, to support. To nourish, to rear, to give birth to."

yang<sup>4</sup> "To care for, to support."

[食 to feed with 羊 mutton.]

羊 see 136b.

食 see 183b.

380 此 tz'ü<sup>3</sup> SW 𠄎

"This. Here."

[𠄎 a man 止 stopping.]

止 see 15c.

381 see 367.

381z see 367z.

382 see 264.

383 自 tzu<sup>4</sup> S 𠄎 B 𠄎 SW 𠄎

KEY 132. "From. Self. Naturally, personally."

[Pict. of a nose. A Chinese in speaking of himself often points to his nose.]

383z see 123z.

384 see 12.

384n 自 ... 至於 ... "from ... to ..."

385 see 367.

386 see 95.

385z see 367z.

387 see 78.

387n 無終始 "lacks (either) its end or its beginning". Compare the previous text, characters 64 to 110.

387n1 see 180n.

388 患 huan<sup>4</sup> SW 𠄎

"Evil, disaster. To worry, to suffer, to grieve."

[串 shows two objects pierced through. 患 represents a heart pierced by grief.]

389\* 及 chi<sup>2</sup> 𠂇 B 𠂇 SW 𠂇

"To reach to, to attain, to succeed to. And, until."

[A man whose leg is grasped by 又 a hand, one who has been caught up with.]

又 see 68b.

390 see 130. FINAL

390n 者 here governs the eight characters which immediately precede it. Thus it means "one whose" 孝無終始而患不及.

391 未 wei<sup>4</sup>

"Not yet, not." Eighth of the twelve branches.

For "twelve branches" see 5n1.

392 see 11.

392z 未之有 wei<sup>4</sup> chih<sup>1</sup> yu<sup>3</sup> "There has never been such".

392n Note that this 也 has no function as a verb, but merely takes the place of our period (.), bringing the sentence to a close. This character is commonly used in this way.

393 see 174.

394\* 才 ts'ai<sup>2</sup>

"Ability, power, talent, material. To begin. Just now, then."

394z 三才 san<sup>1</sup> ts'ai<sup>2</sup> "the three powers". In the earlier literature it commonly denotes Heaven, Earth, and Man. It came also to mean "the three able men", i.e., of a dynasty or a period.

395 七 ch'i<sup>1</sup> [a.f. 柒]

N O T E S

"Seven."

396 see 4.

396z see 5z.

397 see 8. FINAL

398 甚 shên<sup>4</sup>

"Very, more. Extreme. What?"



399 哉 tsai<sup>1</sup>

An exclamation. An exclamatory interrogative final particle usually implying a negative answer. An expletive.

399n 哉 is here an exclamation of admiration, equivalent to "indeed!".



400 see 47. FINAL

400n see 47n.



401 經 ching<sup>14</sup> B  SW 

ching<sup>1</sup> "Constant. A classic, a pervading principle, the warp in a loom, law. To pass through, to manage. Already."

ching<sup>4</sup> "To hang or strangle one's self."

[  represents a loom with warp threads arranged on it.  shows that the character has to do with thread or fabric. From the original sense of the long warp threads in fabric, 經 has come to mean similar pervading lines, as longitude, arteries, etc., works of enduring importance, i.e., classics, and pervading principles, as fundamental laws.]

401n 經 here has the sense of "constant", i.e. "pervading principle".

401a  ching<sup>1</sup> SW 

[Pict. of a loom, with the warp threads stretched. It is not used as an independent character in literature, but forms an element of many others.]

糸 see 87a.

402 see 374.

403\* 義<sup>14</sup>

"Right, just, public, patriotic. Appropriate. Duty, righteousness, principle, meaning, idea."

403n 義 here has the sense of "fundamental meaning" or "basic principle".

404 see 20.

406 see 401.

408 see 263.

405 see 374.

407 see 20. FINAL

408n This 是, variously explained by commentators, probably has the somewhat rare meaning of "at this", i.e., "thereupon".

409 see 336.

410 see 336.

410n Starting here and continuing for several sentences the subject is either "the ideal ruler" (understood), or the 先王, not explicitly mentioned until later.

411 明 ming<sup>2</sup> s (☉ SW ☽)

"Bright, clear, intelligent, illustrious, next. Brilliance. To understand. The Ming Dynasty."

[ ☽ the sun and ☉ the moon.]

☽ see 90a.

☉ see 11b.

412 因 yin<sup>1</sup> s (因) B (因) SW (因)

"Therefore, because of, according to, by means of. To take advantage of, to rely upon, to follow, to take as a basis. Cause."

[Pict. of a piece of woven matting, upon which people sat in ancient China; thence a basis, cause, for action.]

413 see 374.

415 see 17.

417 see 263.

414 see 375.

416 see 19. FINAL

414z see 375z.

416z see 19z.



N O T E S

417z 是以 is an inverted construction, equivalent to 以是, meaning "because of this, therefore".

418 see 53.

419\* 肅 su<sup>4</sup> B 肅 SW 肅

"Respectful, awful, majestic, stern, hurried, wilted."

[The attitude of one who 聿 writes sitting at the brink of 淵 (淵) an abyss, in fear and trembling.]

聿 see 118.

淵 see 232.

420 成 ch'êng<sup>2</sup>

"To complete, to succeed, to become, to make. Complete, all."

421 政 chêng<sup>4</sup> B 政 SW 政

"Government, administration, law, rule. To govern, to regulate, to correct."

[ 攴 a hand holding a stick, enforcing 正 correctness.]

攴 see 39c. FINAL

421a 正 chêng<sup>4</sup> S 正, 正 B 正 SW 正

"Correct, standard, chief, first, exact, just. To correct, to govern."

[ 止 a foot, representing soldiers sent to punish, correct, a rebellious 邑 city.]

422 嚴 yen<sup>2</sup>

"Severe, strict, majestic. To treat with respect. Father."

423 治 chih<sup>4</sup> ch'ih<sup>1</sup>




chih<sup>4</sup> "To govern, to manage, to treat, to deal with, to work at. To cure. Good order. Seat of government."

ch'ih<sup>1</sup> "To look after, to manage."

424 see 9. FINAL

425 see 10. FINAL

425z see 10z.

426 見 chien<sup>4</sup> hsien<sup>4</sup> S  B  SW 

chien<sup>4</sup> KEY 147. "To see, to understand, to meet. Opinion."  
An auxiliary forming a passive.

hsien<sup>4</sup> "To appear, to manifest, to have an audience with a superior."

[ 儿 a man whose head is represented by nothing but 目 an eye.]

儿 see 9a.



目 see 13d.

427 see 53.

428\* 可 k'ê<sup>3</sup>

"Can, to be able, to be possible, ought. All right. Approximately."

428z 可以 is not always, but frequently, identical in meaning with 可 alone.

429 化 hua<sup>4</sup> B  SW 

"To change, to reform, to civilize."

[Two views of a man; on the left he is standing, on the right he has changed to a sitting position.]

429n The expression 教之可以化民 is a little complex. 教 functions as a noun, 之 as a possessive particle indicating that what follows belongs to 教, while 可以化民 is the quality which belongs to 教. A somewhat parallel sentence in English would be "The man saw the gun's ability-to-hit-the-target".

430 see 263.

431 see 264. FINAL

431z see 264z.

431n 先之以 literally means "preceded them using" or "went before them using", i.e., set them the example of practising.

432 博 po<sup>4</sup> [a.f. 博]

"Spacious, universal, wide. To gamble, to barter, to obtain."

N O T E S

[Composed of 十 ten, the largest Chinese digit, and 專 abundant.]

十 see 185a.

432a 專 fu<sup>1</sup> [a.f. 敷]

"To distribute, to diffuse. Sufficient."




[ 扌 a hand, representing distribution, and 甫 large.]

扌 see 6c.

甫 see 161.

433 see 128. FINAL

433n Note that 民, preceding 莫, has the sense of "among the people".

434 莫 mo<sup>4</sup> mu<sup>4</sup> S  B  SW 

mo<sup>4</sup> "Not, do not, there is none. Perhaps."

mu<sup>4</sup> "Late, evening."

[ 日 the sun setting in the west, seemingly surrounded by 艸 grass and shrubbery.]

艸 see 157a.

日 see 90a.

435 遺 i<sup>2</sup> wei<sup>4</sup>

i<sup>2</sup> "To lose, to forget, to bequeath, to neglect. Remnants."

wei<sup>4</sup> "To send a present, to give."

[Composed of 辵 to go, and 貴 kwei<sup>4</sup> (196) phonetic.]

辵 see 15b.

436 see 102. FINAL

437 陳 ch'ên<sup>2</sup> chên<sup>4</sup>

ch'ên<sup>2</sup> "To arrange, to spread out, to publish, to tell. Old."

chên<sup>4</sup> "Strategy. To marshal soldiers."

438 see 403.


439 see 360.

440 讓 jang<sup>4</sup>

"To yield precedence, to abdicate, to decline, to reprove, to allow. Courtesy."




[From 言 speech, and 襄, probably phonetic.]

440n 讓 jang<sup>4</sup> is one of the Confucian virtues. It is sometimes translated as "humility", but its connotations are not quite the same. Jang is the quality which causes one, when appointed to an office, politely to decline on the ground that one is not sufficiently competent, although one is actually quite ready to accept if urged. Yet this is not to be construed as merely a hypocritical pretense of humility. It is a social grace, having a basis like that of our feeling that self-confidence is a good thing, but bragging is bad manners. Jang may perhaps be most accurately translated as "non-forwardness", that is, a lack of undue forwardness.

440a\* 襄 hsiang<sup>1</sup> SW 

"To assist, to remove, to accomplish."


[To remove 衣 clothing; the nature and function of the other elements are obscure.]

440b 衣 i<sup>14</sup> [c.f. 衤] S  B  SW 

i<sup>1</sup> KEY 145. "Clothing, coat, covering."

i<sup>4</sup> "To wear, to dress."

[Pict. of a coat.]

441 爭 chêng<sup>1</sup> SW 

"To contend, to quarrel, to compete."

[a.f. 諍] "To remonstrate with."

[Two hands pulling against each other for possession of a rope. In modern script, the upper hand has been conventionalized to 爪.]

爪 see 68a.

442 導 tao<sup>3</sup>

"To lead, to guide, to instruct."

[ 扌 a hand which points out the right 道 path.]

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寸 see 6c.



443 禮 li<sup>3</sup>

"Etiquette, correct procedure. Sacrifice, ceremony, worship. Present."

[An offering made to 示 a spirit in 豐 a sacrificial vessel.]

豐 see 65b.

443n The term 禮 is one of the most important, and one of the most difficult to define, in the whole Confucian lexicon. "Etiquette, ceremony, rules of propriety", etc., approximate its letter but totally miss the spirit. 禮 was an elaborate code of procedure for the aristocrat, the importance of which far transcended mere good manners, having the most important religious and cosmic implications.

444\* 樂 yüeh<sup>4</sup> lê<sup>4</sup> yao<sup>4</sup> B  SW 

yüeh<sup>4</sup> "Music."

lê<sup>4</sup> "Pleasure. To enjoy. Happy."

yao<sup>4</sup> "To delight in, to take pleasure in."

[A representation of a musical instrument. 𪛗 is probably the body of an instrument resembling a lute, and 木 wood is the material of which it is made. 𪛗 is the ancient form of 糸 silk, and represents the strings.]

木 see 51a.

糸 see 87a. FINAL

444n Music was believed to have great moral significance in ancient China, and correct music was considered to be one of the principal agents of moral reform.

445 see 22.

446 see 23.

447 好 hao<sup>3</sup>

hao<sup>3</sup> "Good, well, friendly, kind, all right."

hao<sup>4</sup> "To love, to like, to be addicted to."

[The love of 女 a woman for her 子 child.]

448 see 133.

448n 以 is frequently used where its equivalent would be omitted in English. Here we have 示之以好惡 "showed them using (as the objects to be shown) good and evil", while we would simply say, "showed them good and evil".

449 see 29.

450 禁 chin<sup>4</sup>

"To prohibit. Forbidden. Jail."

451 see 223.

452 赫 hê<sup>4</sup>

"Red, bright, majestic, awe-inspiring. Angry."

[赤 red, repeated.]

452a 赤 ch'ih<sup>4</sup> S 志 B 杰 SW 杰

KEY 155. "Red, naked, sincere."

[A man over 火 a fire, whose skin turns fiery red.]

火 see 210b.

453 see 452.

453z 赫赫 hê<sup>4</sup> hê<sup>4</sup> "Bright, glorious, great."

454\* 師 shih<sup>1</sup>

"Army, teacher, model. A multitude of people, capital city, chief officer, music-master."

455 see 106a.

455z 師尹 shih<sup>1</sup> yin<sup>3</sup> "Grand Tutor Yin." His surname was Yin and his office that of Grand Tutor to the Emperor, making him one of the chief ministers of state.

456 具 chü<sup>4</sup> B 具 SW 目

N O T E S

"To prepare, to furnish. Ready, complete, all. Utensils."  
A numerative.

[Two hands presenting, holding in readiness, 貝 a piece  
of shell money.]

貝 see 196a.

457 see 116.

458 瞻 chan<sup>1</sup>

"To look upon, to look up to, to reverence."

[Composed of 目 eye, and 詹 chan<sup>1</sup>, phonetic.]

目 see 13d.




458a 詹 chan<sup>1</sup>

"Talkative, sufficient. To supervise."

459 see 423.

460 八 pa<sup>1</sup> [a.f. 捌]

KEY 12. "Eight."

461 昔 hsi<sup>1</sup> S  B  SW 

"Former. Formerly, anciently."

[Composed with 日 sun, obviously connected with time, but  
the remainder of the character is unexplained.]

日 see 90a. FINAL

461n 者 is here merely a particle which emphasizes the character  
which precedes it. 昔者 is a common term, meaning "formerly".

462 see 411.

463 see 423.

463z see 19z. FINAL

463n The expression 明王之以孝治天下 has some resemblance  
to that discussed in 429n.

463n1 也 here, as not infrequently, has the force of a colon (:),  
and the sense of "is as follows".

464 see 435.

465 小 hsiao<sup>3</sup> S 1 1 B 1 1 \ SW 1 1

KEY 42. "Small, young, mean. A concubine. To slight." "My" (modest).

[Three small dashes.]

466\* 國 kuo<sup>2</sup> B 或 , 國 SW 或

"State, country, nation, capital city."

[Originally, 或, a 戈 weapon guarding a walled city. Later, 或 was used so commonly in another sense that 口 an enclosure was added to make 國, which retains the original sense.]

466a 或 huo<sup>4</sup>

"Someone, something, some. Perhaps, or, either, sometimes."

戈 see 225a.

466b 口 wei<sup>2</sup> SW 口

KEY 31. "An enclosure."

[Pict. of an enclosure.]

467 see 230a.

468 况 k'uang<sup>4</sup>

"Moreover, still more, how much more. Affairs."

N.B. Commonly interchanged with 况.

468a 况 k'uang<sup>4</sup> [a.f. 况]

"Moreover, still more, how much more. Affairs."



469 公 kung<sup>1</sup>

"Public, just. Duke. Office, business." A title of respect. "The male of animals."

470 see 171.



N O T E S

471 伯 po<sup>4</sup> pa<sup>4</sup> B  SW 



po<sup>4</sup> "Eldest brother, elder brother of father or husband. Earl, chief, senior." A term of respect.

pa<sup>4</sup> [a.f. 霸] "The chief of the feudal lords."

[A 人 man with 白 white hair.]




471a 白 pai<sup>2</sup> po<sup>2</sup>

KEY 106. "White, clear, pure, common, unadorned. To explain, to report. In vain, gratuitous."

472 男 nan<sup>2</sup> B  SW 

"Male, son, baron."

[田 field and 力 the arm of a laborer. Field work is traditionally men's work in China.]

472a 田 t'ien<sup>2</sup> S  B  SW 

KEY 102. "Fields, land, to hunt."

[Pict. of a plot of ground, divided by boundary lines or irrigation ditches.]

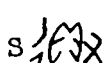


力 see 151a.

472z 公侯伯子男 kung<sup>1</sup> hou<sup>2</sup> po<sup>4</sup> tzū<sup>3</sup> nan<sup>2</sup>, the five ranks of ancient Chinese nobility. For purposes of translation they are conventionally rendered as "duke, marquis, earl, viscount, baron," but these are merely convenient designations having no real equivalence to the Chinese terms.

Recent research seems to indicate that the Chinese feudal system developed, for the most part at least, in early Chou times, and during the earlier part of the Chou period (B.C. 1122-256) we sometimes find these terms used rather indiscriminately, so that it is not easy to be certain in every case which denotes the higher rank. Later they came to be regarded as a definitely graded hierarchy.

473 see 31.

473n Note that the subject is still 明王.

474 得 tê<sup>2</sup> tei<sup>3</sup> S  B  SW 

tê<sup>2</sup> "To get, to obtain, to attain to, to succeed, to be able."

tei<sup>3</sup> (colloq.) "Must, ought."

[ 去 to go and get 的 ( 貝 ) a piece of shell money with one's 手 hand.]

貝 see 196a. FINAL

去 see 6c. FINAL

475\* 萬 wan<sup>4</sup> S  B  SW 

"Ten thousand, myriad, many, all. Absolutely."




[Pict. of a scorpion, said to denote "the myriad insects".]

476 see 466.

477 懽 huan<sup>1</sup> [a.f. 歡]

"To rejoice, to be glad. Happy."

[A 心 heart which is happy, like a singing 雀 bird.]

477a 隳 kuan<sup>4</sup> S  B  SW 

"A water bird."

[Pict. of a crested bird and 口 mouth, repeated, denoting its cry.]



477n 其先王 here does not mean the same thing as the term 先王 which we have encountered before. It means "their former kings", and since the subject is "the illustrious kings" it really means "their ancestors". 以事其先王 really implies "in order that they may carry on, in a worthy manner, the sacrifices to their ancestors."

478 see 423.

479 see 466.

480 侮 wu<sup>3</sup>

"To insult, to neglect, to despise, to ridicule."

481\* 鰥 kuan<sup>1</sup> B  SW 

"Widower, bachelor. Alone, solitary."



[Pict. of a kind of fish, said to be one of solitary habits. In SW and modern forms, 魚 fish is tautologically added at the side.]

NOTES

481a 魚 yü<sup>2</sup> S  B  SW 

KEY 195. "Fish."

[Pict. of a fish.]

482 寡 kua<sup>3</sup> B  SW 

"Few, solitary, seldom. Widow."

[A solitary person inside 宀 a house. In SW and modern forms, much distorted.]

宀 see 195a. FINAL

482z 鰥寡 kuan<sup>1</sup> kua<sup>3</sup>, "the wifeless and the widow", or, in a more general sense, "the solitary and helpless".

483 see 468.

487 see 152.

490 see 106.  
FINAL

484 see 309.

488 see 153.



491 see 423.  
FINAL

485 see 31.

488z see 153z.




486 see 474.

489 see 477.

492 家 chia<sup>1</sup> S  B  SW 

"Home, family, house, dwelling, estate. 'School', sect, group. Specialist, expert. My."

[豕 a pig inside 宀 a house. In China as elsewhere, peasants sometimes keep pigs under the same roof as that of the family.]




492a\* 豕 shih<sup>3</sup> S  B  SW 

KEY 152. "Pig."

[Pict. of a pig.]

493 see 344.

494 see 230a.

495 妾 ch'ieh<sup>4</sup> S  B  SW 

"Concubine, secondary wife."

[女 a woman whose lot is 辛 bitterness. Originally, in ancient times, the 妾 was a female slave.]

辛 see 34b.

495z 臣妾 ch'ên<sup>2</sup> ch'ieh<sup>4</sup> "Male and female servants, subjects."

496 see 468.

497 妻 ch'i<sup>14</sup> SW 媿ch'i<sup>1</sup> "Wife."ch'i<sup>4</sup> "To give a woman in marriage."

[Composed of 女 woman and what appears to be a hand holding an instrument resembling a feather duster.]

498 see 31.

500 see 477.

499 see 474.

501 see 210.

501z 夫然 "that being the case".

502 see 57.

502n I.e., when the parents are alive.

503 see 336. FINAL

504 安 an<sup>1</sup>

"To pacify, to be tranquil, to be comfortable, to be contented to establish. Peace. Where? How? Why?"

[女 a woman under 宀 a roof, safe, protected.]

505 see 353.

506 鬼 kuei<sup>3</sup> S 𪚩, 𪚪 B 𪚫 SW 𪚬

KEY 194. "Spirit, ghost, demon."

[Pict. of a ghost, manlike in form, with a large and fearful head. In some of the older forms 示 spirit is added.]

507 享 hsiang<sup>3</sup>

"To sacrifice, to offer, to receive, to enjoy."

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508 see 263. FINAL

508z see 417z.

509 see 22.

510 平 p'ing<sup>2</sup>

"Even, level, ordinary, just. Peace. To tranquilize, to regulate."

511 災 tsai<sup>1</sup>

"Calamity, disaster, visitation."

512 害 hai<sup>4</sup> hê<sup>2</sup>

hai<sup>4</sup> "Injury, misfortune. To injure, to suffer from."

hê<sup>2</sup> "What? Which? When? Why not?"

513 see 57. FINAL

514 禍 huo<sup>4</sup>

"Disaster, calamity, misfortune. To harm."

[Disaster sent by 示 the gods. 𤝵 kua<sup>1</sup> (280a) is phonetic.]

515\* 亂 luan<sup>4</sup> SW 𤝵

"Disorder, rebellion. To govern, to reduce to order."

[𤝵 a skein of silk on 𠂇 a frame, and two hands unraveling it so as to reduce it to order. 𠂇 is the end of the thread, which must be grasped in order to begin the process of unraveling.]

516 作 tso<sup>2</sup>

"To make, to do, to act, to institute, to arise."

517 see 411.

519 see 380.

521 see 11.

518 see 229.

520 see 223. FINAL

522 覺 chüeh<sup>2</sup> chiao<sup>34</sup>

chüeh<sup>2</sup> chiao<sup>3</sup> "To perceive, to feel, to awaken, to understand, to make known."

chiao<sup>4</sup> "To wake, to sleep."

H S I A O C H I N G

[Contains 見 to see. The remainder of the character is said to be phonetic.]

見 see 426.

522n The commentators seem to agree that 覺 here has the rare meaning of "great".

523 see 155.

524 see 466.

524z 四國 sstü<sup>4</sup> kuo<sup>2</sup> "The states of the four quarters"; i.e., all the states.

525 see 17. FINAL

526 聖 shêng<sup>4</sup>

"A sage, emperor. All-wise, divine, sacred. Confucius."

527 九 chiu<sup>31</sup> [a.f. 玖]

chiu<sup>3</sup> "Nine, many."

chiu<sup>1</sup> "To collect."

528 see 4.

528z see 5z.

529\* 問 wên<sup>4</sup>

"To ask, to investigate, to hold responsible. Fame."

[ 口 a mouth, representing a person coming to 門 a door to ask a question.]

529a 門 mên<sup>2</sup> S 𠂔 B 𠂔 SW 𠂔

KEY 169. "Door, gate, entrance. Family, group, class, sect, 'school'."

[Pict. of a double door or gate.]

530 see 526.

530z The term 聖人 combines certain aspects of our words "sage" and "saint". The 聖人, sometimes merely called 聖, have frequently been supposed to be endowed with the qualities of perfection and intuitive knowledge, although the exact definition of

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their attributes has been the subject of much debate. Typical examples of this class are King Wên (see 555z), the Duke of Chou (see 544z), and Confucius (see 2z).

531 see 151.

531n 無以加於 means "lacks (that which might be) used to add to", i.e., "includes nothing greater than".

532 see 31. FINAL




533 see 374. FINAL

534 性 hsing<sup>4</sup>

"Disposition, life, nature, property, sex."

[The 心 heart, mind, disposition, with which one is 生 born.]

534n 性, commonly denoting the nature or disposition of a being, here is extended to mean "being".

535\* 為 wei<sup>24</sup> [a.f. 為] S  B  SW 

wei<sup>2</sup> "To do, to make, to act, to be, to manage, to cause."

wei<sup>4</sup> "Because of, for. To help."

[Pict. of an elephant, with a hand at its trunk, directing it. The idea is perhaps that of one who employs a tame elephant to do his work for him.]

536 see 196.

536n In Chinese, when a general class of things is named, followed by a statement about a particular member of the class, this ordinarily means that of all the class the member named is most characterized by the statement made. Example: 天下之人仲尼為聖 "(Of) all the men in the world, Confucius is (the most) sage".

537 see 434.

537n When 於 follows an adjective, the adjective is usually in the comparative degree, while 於 means "than". Thus 大於 means "greater than".



537n1 "There is nothing greater than filial piety."

538 see 434.

540 see 422.




539 see 422.

541 see 434.

542 配 p'ei<sup>4</sup> B  SW 

"To mate, to match, to be equal to. Mate, equal."

[A man sitting beside 酉 a jar of liquor, participating in the drinking.]

542a\* 酉 yu<sup>3</sup> S  B  SW 

KEY 164. Tenth of the twelve branches. "Mature."

[Pict. of a jar of liquor.]

己 see 181a. FINAL

For "twelve branches" see 5n1.

542z 配天 p'ei<sup>4</sup> t'ien<sup>1</sup>, "to equal Heaven" or "to treat as the equal of Heaven". This expression is most commonly used to denote the practice of sacrificing to an ancestor at the same time that one sacrifices to T'ien, and thus honoring the ancestor as the equal of the deity.

543 周 chou<sup>1</sup>

"The Chou dynasty. To surround. Universal, entirely, complete, dense. To assist."

544 see 469.

544z 周公 Chou<sup>1</sup> Kung<sup>1</sup>, "the Duke of Chou". Although this title was held by a number of men during the Chou period, if no personal name is given it usually refers to 旦 Tan<sup>4</sup>, the younger brother of the Chou king 武 Wu<sup>3</sup>. Wu conquered the last Shang king and established the Chou dynasty (B.C. 1122). When Wu died his son, King 成 Ch'êng<sup>2</sup>, was still a minor, and the Duke of Chou administered the government, as Regent, for seven years. His regency fell in a most critical period and he was to a very large extent responsible for the firm establishment of the new dynasty. The Shu Ching (see 162n) includes several documents which critical scholarship affirms to have been written by the Duke of Chou or at his order. Confucius looked upon him as a source of inspiration, and one branch of what the Occident calls the "Confucian"



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tradition considers the Duke of Chou, rather than Confucius, to be its founder.

544n 其 is a character of many and elusive shades of meaning. Here it is best translated as "the". 則周公其人 means "(If it is a question of such conduct,) then the Duke of Chou is the man (who best exemplified it)."

545 see 461.

546 see 543.

547z see 544z.



545n see 461n.

547 see 469.

548 郊 chiao<sup>1</sup>




"Suburb, territory surrounding a city. A suburban sacrifice."

[The lands 交 adjoining, surrounding, 邑 a city.]


548a 交 chiao<sup>1</sup> B  SW 

"To exchange, to hand over, to join, to cross. Inter-course, friendship."

[Pict. of a man, seen from the front, with his legs crossed.]

548b 邑 i<sup>4</sup> [c.f. 卩] S  B  SW 

KEY 163. "Town, capital city, fief."

[ an enclosed place, and a squatting man, representing one dwelling within it.]

548n The combining form 卩 stands for 邑 when it appears as the RIGHT-HAND half of a character. The same form, appearing as the left-hand half of a character, stands for 阜 fou<sup>4</sup> (679a).

549 see 354.

549z The 郊祀 chiao<sup>1</sup> ssü<sup>4</sup> was a particular type of sacrifice, offered in the suburbs of the capital.

550 后 hou<sup>4</sup>

"Ruler, empress. After."

551 see 216.

551z 后稷 Hou<sup>4</sup> Chi<sup>2</sup>, literally "Ruler of Grain", the mythical first ancestor of the Chou line, supposed to have been born as the result of a miraculous conception. Tradition relates that he was Minister of Agriculture under the mythical emperor Shun, to whose reign are ascribed the dates B.C. 2255-2208.

Reference has already been made to 稷 Chi<sup>2</sup> as the name of an agricultural deity (see 216z). It seems clear that Hou Chi was originally an agricultural deity, whose cult was taken up by the Chou house which came to regard him as its founder.

551n Here we have an inverted construction, the force of which is: 以后稷配天. Or optionally we may take 以 to mean "taking (him)".

552 see 542.

554 see 354.

553 see 295.

555 see 39e.

555z 文王 Wên<sup>2</sup> Wang<sup>2</sup>, King Wên, the father of King Wu who conquered the Shang state and established the Chou dynasty. King Wên was merely a powerful tribal chieftain in the Wei valley, in what is now Shensi province.

556 see 411.

557\* 堂 t'ang<sup>2</sup>

"Hall, court."

557z 明堂 ming<sup>2</sup> t'ang<sup>2</sup>, the royal hall of state, in which the king sacrificed to his ancestors and in which various important governmental functions were also carried on.

558 see 542.

559 see 24.

560 帝 ti<sup>4</sup>

"Chief deity. Emperor."

560z 上帝 Shang<sup>4</sup> Ti<sup>4</sup>, literally "the ruler above" or "the highest ruler". The character Ti alone is often used with the same meaning.

Ti or Shang Ti was an important deity of the Shang people, while 天 T'ien<sup>1</sup> (see 18) seems to have originated with the Chous.

N O T E S



After the Chou conquest the two coalesced, and we find their names used virtually as identical synonyms.

560z1 see 417z.

562 see 156.



561 see 155.

562z see 156z.

563 内 nei<sup>4</sup> na<sup>4</sup> B  SW 

nei<sup>4</sup> "Within, inside. Inner."

na<sup>4</sup> [a.f. 納] "To cause to enter, to give."

[Composed of  house and  enter.]

563a 入 ju<sup>4</sup> S  B  SW 

KEY 11. "To enter, to cause to enter, to receive."

[Pict. of a wedge.]

564 各 kê<sup>4</sup>

"Each, every, the various."

565 職 chih<sup>2</sup>

"Duty, office. Especially."

566\* 來 lai<sup>24</sup>

lai<sup>2</sup> "To come. Future." A final particle.

lai<sup>4</sup> "To attract, to encourage."

567 see 353.

567n Each of the feudal lords was supposed to bring certain tribute to assist, in one manner or another, in the sacrifices to the imperial ancestors.

568 see 526.

569 see 68b.

568z see 530z.

570 see 40.

570n Here again we have an inverted construction.

571 see 151.

572 膝 hsi<sup>2</sup>  
"Knee."

572z 膝下 hsi<sup>2</sup> hsia<sup>4</sup> "the time of childhood". Also, a term by which children call themselves in addressing parents.

573 see 379.

574 see 422.

574n Of the passage 故親生之膝下以養父母日嚴, some commentators say frankly that it is not easy to give a wholly satisfactory explanation. Probably the best which can be made of it is something like the following: "Then affection arises [literally, 'produce it'] (in the) time of childhood. By virtue of (the constant practice of) caring for the father and mother (through the performance of filial duties, this affection) daily (takes on more and more of the aspect of) awed respect."

575 see 526.

575z see 530z.

576 see 412.

576n Probably the best translation of 因 here is "takes as a basis".

577 see 422. FINAL

580z see 530z.

584 see 55.  
FINAL

578 see 53. FINAL

581 see 419.

585 see 412.

579 see 412.

582 see 420.

580 see 526. FINAL

583 see 421.

585n When a character or phrase is both preceded by 所 and followed by 者, the construction is commonly tautological, and either 所 or 者 must be omitted in translating.

586 see 51.

587 see 534.

587n "(The moral principle governing the ideal) way of conduct between father and son is (implicit in man's) Heaven(-conferred) nature."

588 see 230n.

589 see 403.

N O T E S

589n Note that the two clauses closed by 也 both have as their subject 父子之道 .

589n1 之 is here a pronoun, referring to the child.

590 續 hsü<sup>4</sup>

"To continue, to connect, to add to. A supplement."

591 see 434. FINAL

592\* 焉 yen<sup>12</sup>

yen<sup>1</sup> "How? Why? Where?"

yen<sup>2</sup> An affirmative or interrogative final particle. An expletive. A particle equivalent to 於是, 於之.

592n 焉 here has the meaning of 於是, in this case "than this". The preceding adjective then becomes comparative (cf. 537n), so that 大焉 means "greater than this".

593 see 230.

593n The passage 君親臨之 is rather difficult. It should perhaps be rendered as: "(Although possessing within the family the power of) a ruler, (so that he might conduct himself toward his child with unbending severity, his) parent (instead) approaches him (with the affection implied in the parental relationship)."

594 厚 hou<sup>4</sup>

"Thick, intimate, generous, substantial, sincere."

595\* 重 chung<sup>4</sup> ch'ung<sup>4</sup>

chung<sup>4</sup> "Heavy, important, serious, dignified, severe. To increase."

ch'ung<sup>2</sup> "To double, to repeat. Again. A layer."

596 see 592.

596n see 592n.

597 他 t'a<sup>1</sup> [a.f. 它, 佗]

"He, she, it, they. Other, another."

598 謂 wei<sup>4</sup>

"To speak, to say, to call. To mean, is called."

[To express in 言 speech everything that is in one's 胃 stomach, interior, as we would say "to empty one's heart".

胃 see 67b.

599 悖 pei<sup>4</sup>

"Unreasonable, perverse, wrong. To rebel."

600 see 597.

601.1 see 599.

602n see 443n.

601 see 598.

602 see 443.

603 逆 ni<sup>4</sup>

"Rebellious. Traitor. To disobey, to oppose, to anticipate, to meet."

[ 辵 denoting motion, and 逆 to oppose, to disobey.]

辵 see 15b. FINAL

603a 𠂔 ni<sup>4</sup>

"To oppose, to disobey."

603n The characters 以順則逆 may be translated: "(When those in superior positions) use (their authority, which should be exerted to give the people an example of) harmony (with right principle), instead (use it as a means of) opposing (the canons of proper conduct),"

604 see 592.

605 see 175.

605n 在 "to be at", here probably has the sense of "to have the mind fixed on".

606 善 shan<sup>43</sup> B 𠂔 SW 善

shan<sup>4</sup> "Good, clever, skilled, kind. To be on good terms."

shan<sup>3</sup> "To approve."

[ 羊 sheep appears in several characters with the meaning of "good, auspicious" (cf. 868). Here, to 言 (言) call a thing 羊 good.]

羊 see 136b.

607 皆 chieh<sup>1</sup>

"All, both. Entirely."

607.1 see 175.

608\* 凶 hsiung<sup>1</sup>

"Unlucky, evil, fierce. Murder."

608n see 13n.

609\* 雖 sui<sup>2</sup>

"Although, even if."

610 see 474.


610n 之 as a pronoun is sometimes very difficult to translate. Occasionally it does little more than provide an indefinite object for an accompanying verb. Thus in this case 得之 means "gets it", i.e., gets whatever it is that he desires, "succeeds".

610z 君子 chün<sup>1</sup>tzü<sup>3</sup>, variously translated as "the superior man", "the princely man", "the true aristocrat", and so forth. As most commonly used, it denotes a man possessing the qualities which a member of the ruling, aristocratic class ought ideally to possess. But to be a chün tzü, in the common usage of the term, a man need not necessarily belong to the aristocratic class, if he possess and exercise these qualities. "Chün tzü" sometimes denotes simply a member of the ruling class, without honorific connotation.

611 see 196.



611z see 610z.

612 see 210.  
FINAL

613 思 ssü<sup>14</sup> SW 

ssü<sup>1</sup> "To think, to reflect upon, to desire." An expletive.

ssü<sup>4</sup> "Ideas, thoughts."

[  a head (cf. SW form of 要, 14) and  a heart.]

614 see 428.

614n "(When he) speaks (he first) ponders (what he is to say, and utters it only after he has decided that it) may (properly) be spoken."

615 see 613.

617 see 444.

619 see 428.

616 see 428.

618 see 403.

619n 可 here has the sense of "(are such as) may (properly be)".

620 尊 tsun<sup>1</sup> S 𡗗 SW 尊

"Honorable. To honor, to respect." Numerative of cannons and of Buddhist statues.

[ 寸 a hand lifting up, offering, 酉 a jar of liquor.]

酉 see 542a.

621 see 516.

622 see 428. FINAL

623 see 246.

624 容 jung<sup>2</sup> yung<sup>2</sup> SW 容

"To receive, to contain, to endure. Appearance, manner."

[Composed of 宀 house and 谷 valley, both of which are hollow, able to contain things.]

624a 谷 ku<sup>3</sup> B 谷 SW 谷

KEY 150. "Valley, gorge."

[A valley, represented in B by contour lines.]

625 see 15c.

626 觀 kuan<sup>14</sup>

kuan<sup>1</sup> "To look at, to inspect, to regard. View."

kuan<sup>4</sup> "To show. Appearance. Tower, Taoist temple."

[Composed of 見 to see, and 官 kuan<sup>4</sup> phonetic (477a).]

見 see 426.

627 進 chin<sup>4</sup>

"To advance, to rise, to enter, to present, to recommend."

[Composed of 隹 a bird, capable of going upward or forward rapidly, and 辵, an element indicating motion.]

隹 see 112b.



628\* 退 t'ui<sup>4</sup>

"To retire, to withdraw, to return from. To give back, to dismiss."

628n This expression, literally "advancing and retiring", here means merely "conduct".

629 see 185.

629n This 度 probably has the sense of "(taken as a) measure [i. e., standard] (of conduct)".

629n1 The six sentences, of four characters each, ending at this point, illustrate some very important factors in Chinese literary style. For convenience we may designate each sentence with a letter, thus:

A 言思可道	B 行思可樂	C 德義可尊
D 作事可法	E 容止可觀	F 進退可度

The factor common to all of these sentences is known as "parallelism", but they are not all parallel to the same degree. A and B are completely parallel, because each character in each sentence agrees, in grammatical function, with the corresponding character in the other. That is, 言 and 行 both refer to activities of the chün tzū, 思 in both cases means that he thinks before carrying out these activities, and 可道 and 可樂 both describe the content of his thought. But in the remaining four sentences, although the pattern of four characters is continued, and the third character remains 可 throughout, the same thought-pattern does not continue. C, E, and F are mutually parallel, since each begins with two nouns denoting attributes of the chün tzū, continues with 可 meaning "may (properly) be", and ends with a verb describing what may properly be done toward these attributes. D is not wholly parallel with any other sentence, since its first character is a verb which modifies its second character, a noun. But D is partially parallel to C, E, and F, because its last two characters correspond in function to theirs.

Note, however, that there is an apparent parallelism in all six sentences, due to the fact that each consists of four characters and each has 可 as its third character. But notice that

even the function of the verb 可 itself is a different function, in relation to the thought-pattern, in the first two and in the last four sentences. We have here, therefore, what we may call merely a "formal parallelism".

Parallelism of sentence structure is an attribute of style highly prized and widely employed by Chinese authors. It is not uncommon, especially in early prose, to encounter whole pages composed of sentences which are more or less parallel. A proper understanding of parallelism is indispensable to fully intelligent reading. But the reader must always be alert to distinguish between complete parallelism, partial parallelism, and merely formal parallelism. Since this style of writing is prized as a mark of skill, there is a tendency to employ it, at times, in a manner which sacrifices clarity of sense to symmetry of form.

Partial parallelism and merely formal parallelism occur very frequently where complete parallelism is wholly absent. Even though long passages of parallel sentences may begin with complete parallelism, it is difficult to maintain complete parallelism beyond the first two or three. The tendency is, therefore, to continue with partial or merely formal parallelism. But to determine at what point the shift occurs is often very difficult, and this difficulty leads to many debates, among commentators, as to the meaning of dubious passages.

One of the most difficult problems, in reading literary Chinese, is to determine where the writer is clearly and precisely recording facts or ideas, and where he is paying less attention to this task than to achieving some desired effect of literary form or sound.

629n2 This 以 means "(The chün tzū) uses (the qualities just described)".

630 see 230.



630z see 417z.

631 畏 wei<sup>4</sup>    s 𧈧    B 𧈧    SW 𧈧

"To fear, to dread, to reverence, to inspire awe, to frighten."

[Apparently a 鬼 ghost grasping a rod, symbolizing his fearful power to injure those who displease him.]

鬼 see 506.

632 象 hsiang<sup>4</sup> S  SW 




"Elephant, ivory, image, likeness. To be like, to resemble. Phenomena."

[Pict. of an elephant. Because it was also used for "ivory", from which images are carved, this character also came to mean "to resemble".]

633 see 212.


634 see 420.

635 see 421.

636 令 ling<sup>4</sup> S  B  SW 

"Law, command. To order, to cause, to permit. Honorable, good."

[A command, which has the power to 人 collect together many 人 men.]

636a 人 chi<sup>2</sup> [a.f. 集] SW 

"To collect, to compile, to concentrate, to meet together, to mix. A collection. Together. A market."

637 淑 shu<sup>2</sup>

"Clear, pure, virtuous."

[Composed of 水 water, and 叔 shu<sup>2</sup>, phonetic.]

637a\* 叔 shu<sup>2</sup>

"The third of four brothers. A father's younger brother, a husband's younger brother."

637z see 610z.

638 儀 i<sup>2</sup>

"Department, manner, usage, etiquette."

[The department of 人 a man acting in accord with 義 righteousness.]

義 see 403. FINAL

639 忒 t'e<sup>4</sup>

"To change, to err. Excessively."

640 紀 chi<sup>4</sup> B 巳 SW 𠄎

"To record, to regulate. Annals. Orderly."

[紀 represents the act of twisting a skein of 糸 threads into a knot to prevent them from becoming tangled. 巳 (巳) may be a pictograph of the knotted skein, or may be phonetic.]

640a 己 chi<sup>3</sup>

KEY 49. "Self, private." The sixth of the ten stems.

N.B. The characters 己 chi<sup>3</sup>, 巳 i<sup>3</sup>, and 巳 ssü<sup>4</sup> are frequently confused. In writing and even in printing they are frequently used for one another. For this reason it is necessary in reading them to be guided by the context as well as by the form of the character, which may be incorrect.

640b 已 i<sup>3</sup>

"To stop, to avoid. Finished. Already, too." An emphatic final particle.

已 see 354a.

641 see 145a.

641n see 463nl.

642 see 3.

642a "(When merely) dwelling (in the home)..."

643 致 chih<sup>4</sup>

"To cause, to cause to come, to reach to, to carry to the utmost, to send, to resign."

[Composed of 至 to arrive and 攴 a pictograph of a foot.]

至 see 12.

攴 see 39d.

644 see 379.

645 see 643.

646 see 444.

647 疒 ping<sup>4</sup>

"Illness, defect. To worry, to afflict."

[Composed of 疒 a bed, and 疒 ping<sup>3</sup>, phonetic.]

647a\* 疒 ni<sup>4</sup> SW 疒

N O T E S

KEY 104. An element denoting illness.

{Pict. of a bed, up-ended, seen from the side  
{cf. 362a).}



647b 丙 ping<sup>3</sup>

The third of the ten stems.

648 see 643.

649 憂 yu<sup>1</sup>


"Sorrowful, anxious. Distress. To mourn for parents."

650 喪 sang<sup>14</sup> B  SW 

sang<sup>1</sup> "To mourn. Mourning."

sang<sup>4</sup> "To lose, to destroy, to die."




[To 哭 weep for one who is 亡 lost.]

650a 哭 k'u<sup>1</sup> SW 

"To weep, to cry."

[ 犬 a dog, and two 口 mouths, representing its howling.]

犬 see 210a.

650b 亡 wang<sup>2</sup> wu<sup>2</sup> S  B  SW 

wang<sup>2</sup> "To lose, to destroy, to flee, to die."

wu<sup>2</sup> Used for 無 .

[To 入 enter 厶 a corner, i.e., a hidden place.]

入 see 563a.

651 see 643.

652 哀 ai<sup>1</sup>

"To grieve for, to sympathize. Grief."

[Composed of 口 mouth and 衣 i<sup>1</sup>, phonetic (440b).]

653 see 353.

654 see 643. FINAL

655 see 61a.

655n cf. 287n.                      658z see 211z.                      662 see 178.  
 656 see 288.                      659 see 212. FINAL                      663 see 535.  
 657 see 289.                      660 see 3.                      664 see 515.  
 658 see 87. FINAL                      661 see 24. FINAL                      665 see 175.

666 醜 ch'ou<sup>3</sup>

"Ugly, shameful. Evil. To dislike. Crowd, class."

[Probably, a crowd of ugly, greedy 鬼 demons, attracted by 酉 a jar of liquor.]

鬼 see 506.

酉 see 542a.

667 see 441.                      671 see 535.                      675 see 666.  
 668 see 3.                      672 see 515.                      676 see 441.  
 669 see 178.                      673 see 154.  
 670 see 650b.                      674 see 175. FINAL

677 兵 ping<sup>1</sup>    B 𠂔 𠂔    SW 𠂔 𠂔

"Soldier, army, weapons. Military."

[Two hands wielding 斤 an ax.]

斤 see 55b.

678 see 174.

679 除 ch'u<sup>2</sup>

"To deduct, to get rid of, to divide, to be appointed. Besides, except. A stairway."

[To exclude one who seeks an audience, keeping him waiting on the 阜 stairs. 余 yü<sup>2</sup> is phonetic.]

679a 阜 fou<sup>4</sup> [c.f. 𠂔]    S 𠂔    SW 𠂔

N O T E S

KEY 170. "A mound. Many."

[Pict. of steps on the side of a hill.]

679n The combining form 阝 stands for 阜 when it appears as the LEFT-HAND half of a character. The same form, appearing as the right-hand half of a character, stands for 邑 1<sup>4</sup> (548b).

679b 余 yü<sup>2</sup>

"I, me, my."

680 see 609.

681 see 21.

682 see 174.  
FINAL

683 牲 shêng<sup>1</sup>

"Sacrificial animals, cattle."

[A 生 living 牛 ox or other animal, to be slaughtered in sacrifice.]

牛 see 306c.

683z 三牲 san<sup>1</sup> shêng<sup>1</sup>, the three most important sacrificial animals, ox, sheep, and pig.

683n 之 chih<sup>1</sup> is here, as commonly, used to indicate that what precedes it modifies that which follows. Its function still resembles that of our "'s". Thus, when we speak of "last year's weather" or "Henry's station", we do not mean that either the weather or the station belongs to last year or to Henry, but only that they are qualified by them. Likewise, 三牲之養 means only "support qualified by three sacrificial animals", i.e., by means of three sacrificial animals.

684 see 379.

685\* 猶 yu<sup>2</sup>

"Like, similar, as. Still, yet, even."

686 see 535.

686n He would be unfilial because, however lavish his provision for his parents, he would be endangering their posterity and the continuance of their familial line.

687 see 61a.

688 see 154.

688z 五刑 wu<sup>3</sup> hsing<sup>2</sup>, the "Five Punishments", of which there are several versions. Anciently they were: tattooing the face, cutting off the nose, cutting off the feet, castration, death. Since about the sixth century A.D. this expression has commonly meant: light beating, heavy beating, penal servitude, exile, death. Recently it has meant: assessment of fines in money, forced labor for a brief period, penal servitude for a fixed period, penal servitude for life, death.

689 see 125a. FINAL

691 see 61a. FINAL

692z see 688z.

690 see 104.

692 see 154. FINAL

693 屬 shu<sup>3</sup> SW 屬

"To be connected with, to belong to. Subordinate to, tributary. Group, class."

[The 尾 tail, which is connected, appended, to the body. 蜀 shu<sup>3</sup> is phonetic.]

693a 屬 here means "(those offenses which are) connected with..."

693a 尾 wei<sup>3</sup> 1<sup>3</sup> SW 尾

"Tail, end. To follow."

[尸 a man wearing 毛 a piece of fur, here a tail, possibly as part of the costume for some religious or magical ceremony.]

尸 see 2a.

693b 毛 mao<sup>2</sup> B 毛 SW 毛

KEY 82. "Hair, feathers, fur. Woolen. Ten cents."

[Pict. of a piece of fur or down.]

693c 蜀 shu<sup>3</sup>

"Szechwan ( 四川 ) Province."

694 千 ch'ien<sup>1</sup>

"Thousand, many."





N O T E S

695 罪 tsui<sup>4</sup>

"Guilt, crime, offense. To blame, to punish."

[One in danger of being caught in the 罟 net of punishment, because he has done 非 wrong.]

695n cf. 433n

695a 网 wang<sup>3</sup> [c.f. 罟, 罟, 罟] S  SW 

KEY 122. "Net."

[Pict. of a net.]

695n1 see 537n.

696 see 1#.

696n 無上 here means that, although he has superior officers, since he does not recognize or treat them as such he is like an anarchistic individual who has no superiors. This, in the Confucian system with its strong sense of hierarchy, is both a crime and a misfortune, since it means that one does not occupy his proper place in the scheme of things.

696z see 530z. FINAL

697 see 246. FINAL

697n Some commentators would translate this 無親 as "lacks (the proper) affection (toward his parents)". This is obviously true, but one must ask whether it is the most probable meaning of the expression here.

In Chinese, the various possibilities of expressions, if divorced from their contexts, are so great that one can make a correct reading only in the full light of the context. But frequently there is a variety of possible meaning even when the context is considered. In such cases one must ask whether the meaning in question is not only possible but also significant, and whether, of all the possible meanings, it is the most probable meaning in the light of the best and fullest understanding of the whole context.

Some commentators would understand the text just covered to mean: "One who coerces his ruler lacks the proper respect for his superiors. One who denies the sages lacks the proper attitude of respect for and compliance with the regulations laid down by the sages. One who repudiates filial piety lacks the proper love for his parents." These statements are all true. The trouble with them is that, for the most part at least, they are so true that they are utterly obvious, and therefore lack any great significance. One wonders if anyone would have taken the trouble to write them down.

Are there possibilities of meaning which are at once more significant and more probable in the light of the whole context? Yes. "One who coerces his ruler (places himself, by his action,

in the position of one who) is without superiors. One who denies the (teachings of the) sages is without a model. One who repudiates filial piety (puts himself in the position of one who) is without parents." These renditions have three advantages. They are not truisms, but significant statements. They have a parallelism (cf. 629nl) of significance, corresponding with their parallelism of form, much closer than that of the above versions. Finally, they fit more closely with the closing statement, "These are ways of great disorder". For in the latter version we find that the individuals concerned lack "superiors... a model... parents...", that is, they are out of their proper places in the order of things.

698 see 380.

699 see 515.

700 廣 kuang<sup>3</sup>

"Wide, large. To enlarge."

[A large 广 building; 黃 huang<sup>2</sup> (184b) is phonetic.]

广 see 35a. FINAL

701 see 14.

703 see 606.

704 see 443.

702 see 126.

703n see 537n.

705 see 606.

706 悌 t'i<sup>4</sup> [a.f. 弟]

"Respect toward elder brothers. Brotherly, respectful, amiable."

[The proper 心 feelings of 弟 a younger brother.]

弟 see 125b.

707 移 i<sup>2</sup> [a.f. 逸]

"To move, to change, to transfer."

708 風 fêng<sup>1</sup> S: 𩇛 SW 回, 易

KEY 182. "Wind, customs, manner, fashion. Influence, reputation."

[Anciently, the wind seems to have been conceived as a spirit, in the form of a bird with a large funnel-shaped crest. The character has been progressively distorted until it bears no resemblance to the early forms.]

709 易 i<sup>4</sup> B: 𩇛 SW 易

N O T E S

"To change, to exchange, to disregard, to attend to. Easy. The Classic of Changes."

[Pict. of a chameleon, which easily changes its color.]

710 俗 su<sup>2</sup>

"Common, popular, vulgar. Habit, customs."

[Possibly, a 人 man who, living in an isolated 谷 valley, is rustic, plebeian.]

谷 see 624a.

710z 風俗 fêng<sup>1</sup> su<sup>2</sup> "Customs, manners, usages."

710n Note that, as here with 風俗, a term comprising more than one character may occasionally be separated so that other characters come between its components.

711 see 606.

713 see 504.

715n see 443n.

712 see 444.

714 see 606. FINAL

716 see 443.  
FINAL

712n see 444n.

715 see 443.

717 see 640b.

717z 而已 êr<sup>2</sup> i<sup>3</sup>, "and that's all."

718 see 289.

719 說 shuo<sup>1</sup> yüeh<sup>4</sup> shui<sup>4</sup>

shuo<sup>1</sup> "To speak, to explain. Speech, statement."

yüeh<sup>4</sup> [a.f. 悦] "To please, to be pleased."

shui<sup>4</sup> "To persuade."

719a 悦 yüeh<sup>4</sup>

"To please, to be pleased."



719n 說 is here equivalent to 悦.

720 兄 hsiung<sup>1</sup> k'uang<sup>4</sup>

hsiung<sup>1</sup> "Elder brother, elder cousin, senior. You" (respectful).

k'uang<sup>4</sup> Used for 况. "How much more."

- |                     |                  |                       |
|---------------------|------------------|-----------------------|
| 721 see 125b.       | 724.1 see 164.   | 727 see 719.          |
| 722 see 719.        | 724.1z see 164z. | 727n see 585n.        |
| 723 see 230a. FINAL | 725 see 694.     | 728 see 482.          |
| 724 see 719.        | 726 see 475.     | 729 see 719.<br>FINAL |

730 眾 chung<sup>4</sup> [a.f. 衆] B  SW 

"Multitude, crowd. Many, common."

[Three men, i.e., a group, sharing a single 目 eye, seeing and acting together.]

目 see 13d.

- |   |              |
|---|--------------|
| 731 see 380.  | 732 see 598. |
| 732z 此之謂 tz'u <sup>3</sup> chih <sup>1</sup> wei <sup>4</sup> , "this is called", "this says it". |              |

- |              |                |
|--------------|----------------|
| 733 see 14.  | 735 see 12.    |
| 734 see 700. | 735z see 610z. |

735n Note that this 也 functions something like our comma, setting off a particular portion of the sentence. In this case, all that precedes it is the subject of the sentence.

- |              |                   |
|--------------|-------------------|
| 736 see 492. | 737 see 12. FINAL |
|--------------|-------------------|

737n 家至 is a somewhat unusual construction. Literally it means "(to each) home to go".

- 738 see 426.

738n This 之 is a pronoun, of which the antecedent is not expressed. It would be translated as "them", and stands for the people to whom the chün tzū teaches filial piety.

- |                |                    |
|----------------|--------------------|
| 738z see 193z. | 739 see 535. FINAL |
|----------------|--------------------|

739n 為人父者 means "those who are men's fathers". Since

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all fathers are fathers of men, this is merely an elaborate way of saying "fathers".

739nl This is an elaborate and rather difficult sentence. Literally it means, "(The purpose of) teaching filial piety is that because of which (he) treats with respect the world's fathers", or, as an alternative literal translation, "Teaching filial piety, (he) therefore respects the world's fathers". But the real meaning of the sentence is that "He teaches filial piety, (not by means of just talking about it, but) by himself treating with respect all those who are fathers".

740 see 706.

740z see 193z.

741 see 720.

741n 臣 here has the extended meaning of "(the sentiment and practice of respect and loyalty due from a) subject (to his ruler)". Note, however, that all of this is actually implicit in the simple character 臣; its sense in this passage is simply "being a true subject".

741z see 193z. FINAL

742 𡗗 k'ai<sup>3</sup> [a.f. 𡗗, 凱]

"Cheerful, kind."

[Having a 𡗗 cheerful 心 heart.]

742a 𡗗 ch'i<sup>3</sup> k'ai<sup>3</sup>

ch'i<sup>3</sup> "How? (implying a negative answer)."

k'ai<sup>3</sup> "Cheerful, kind."

743 see 706.

743z see 610z. FINAL

743n Rulers, and especially the king or emperor of all China, are commonly called "the father and mother of the people".

743nl This 其 is difficult to translate, yet its function is one which is not uncommon in Chinese, and when one has become familiar with it it is quite unmistakable. Until one has achieved a feeling for it, he must be content with a translation which does not really convey the exact sense of the Chinese, but is accurate enough for practical purposes. Such a translation of this particular passage would be: "(If) not (one possessed of) the highest virtue he (is) who (who is) able to harmonize the people..." or, in idiomatic English, "Who, if not one possessed of the highest virtue, is able to harmonize the people..."

744 孰 shu<sup>2</sup>

"Who? Which? What? Why? How? Ripe, cooked, familiar with. Thoroughly."

745 see 229.

746 see 380. FINAL

746n This 者 is difficult to translate, although its sense is clear. It may be supposed merely to emphasize the preceding character, 大, or to have the sense of "that which", so that the expression would mean "that which (is) great", i.e., "greatness". Thus 如此其大者 means literally "like this its greatness", that is, "so greatly as this".

747 see 700.

749 see 85.

748 see 84.

750 see 155. FINAL

750n Note that a simple copula [i.e. "is"] is understood just before this character, although no 也 occurs after it. Such an occurrence of a simple copula, with no special indication that it is to be supplied, is possible in a great variety of situations in literary Chinese, and is one of the possibilities which must constantly be borne in mind.

751 see 337.

751n We have already seen that 忠 is one aspect of 孝; compare Chapter Five.

752 see 707.

755 see 707.

758 see 492.

753 see 720.

756 see 66b. FINAL

754 see 706.

757 see 3. FINAL

759 理 li<sup>3</sup>

"To govern, to manage, to put in order. Principle, reason, right."

[To cut and polish, i.e., to manage, 玉 hard stone or jade. 里 li<sup>3</sup> is phonetic.]

玉 see 65d.

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759n "(His) dwelling in his family (is characterized by) regulation [i.e., he governs his family]."

759a 里 li<sup>3</sup>

KEY 166. "Village, place of residence. To dwell. The Chinese mile (about one-third of an English mile)."

[ 田 fields, land, and 土 ]

田 see 472a.

760 see 707.

761 官 kuan<sup>1</sup>

"Office, an official. Official, public. The senses. To rule, to appoint to a post."

761z see 417z. FINAL

762 see 420.

763 see 653.

763n "Within (the family)".

764 see 85.

766 see 88.

765 see 80.

766.1 see 289.

767 諫 chien<sup>4</sup>

"To reprove, to advise."

[ 東 to select, that is to point out, the faults of another in 言 speech.]

767a 東 chien<sup>3</sup>

"To select. Letter, note, calling card."

768 see 441.

769 see 4. FINAL

769z see 5z.  
FINAL

770 若 jo<sup>4</sup> S  B  SW 

"If, as, as for, like. To conform, to obey. You."

[In S, a man kneeling, his hair standing on end from

fright, raising his hands in token of submission, conformity to the will of a conqueror.]

770n 夫 is here a demonstrative adjective. Thus 若夫 means, "As for those (matters already spoken of, to wit)..."

771 慈 tz'ü<sup>2</sup>

"Love, mercy. Kind, compassionate. Mother."

[Composed of 心 heart and 茲 tzü<sup>1</sup>, phonetic.]

771a 茲 tzü<sup>1</sup> [a.f. 茲]

"This. Here, now, thus, therefore."

772 恭 kung<sup>1</sup> [a.f. 恭] SW 敬

"To respect, to venerate. Modest, earnest, dignified."

[ 廿 twenty hands raised 共 together, to express 心 feelings of respect.]

772a 共 kung<sup>1</sup> SW 共

kung<sup>1</sup> "All, together, public. To have or do in common."

kung<sup>1</sup> "To contribute, to do one's duty."

[ 廿 twenty hands, lifted or working together.]

廿 see 185b.

773 see 504.

774 see 84.

775 see 85.

776 聞 wên<sup>24</sup>

wên<sup>2</sup> "To hear, to learn, to smell, to inform a superior. News."

wên<sup>4</sup> "To make known. Fame."

[ 身 an ear at the crack of 門 a door, listening.]

身 see 325a.

門 see 529a.

777 命 ming<sup>4</sup>

"To order. Command, decree, fate, instruction. Span of life."



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[令 to command in 口 speech; by extension to command in writing also.]

令 see 636.

778 see 289.

779 see 529.

780 從 ts'ung<sup>2</sup> tsung<sup>41</sup> [a.f. 从] B 𠂔 SW 𠂔

ts'ung<sup>2</sup> "To follow, to comply with, to practise. From."

tsung<sup>4</sup> "To follow. Follower, accessory. Collaterally related. To release, to tolerate."

tsung<sup>1</sup> "Perpendicular. North and south."

[Two men, one following the other, and 彳 and 止, denoting motion.]

止 see 15c.

781 see 636.

782 see 598.

783 see 40.

784\* 與 yü<sup>314</sup> [a.f. 与] B 𠂔 SW 𠂔

yü<sup>3</sup> "To give, to approve of. With, and, than."

yü<sup>1</sup> An interrogative or exclamatory final particle.

yü<sup>4</sup> "To be present at, to take part in, to be concerned with."

[Two pairs of hands, one giving some object to the other.]

784n 與 is here a particle having both interrogative and exclamatory force, showing Confucius' consternation at Tsêng Tzū's question.

785 see 40.

787n see 461n.

789 see 441.  
FINAL

786 see 784.

787z see 123z.

787 see 461.

788 see 11. FINAL

789n "Remonstrating ministers", i.e., ministers who, when they believe their ruler to be taking a wrong course, will unhesitatingly remonstrate with him until he corrects it.

790 see 395.

790n Note that instead of saying, as we would, "seven remonstrating ministers", the text says, "remonstrating ministers, seven men". This is a common form of expression in Chinese.

791 see 609.

791n "Although (the Son of Heaven himself) might lack the (right) way (of action)..."

792 see 344.

794z see 171z.

797z see 239z.

792n cf. 181n.

795 see 609.

798 see 609.  
FINAL

793 see 170.

796 see 344.

799 see 344.  
FINAL

794 see 171.

797 see 466. FINAL

800 see 492.

800n 家 here means "family" in the sense of "family estate", an organization comprising a clan of people of aristocratic status, plus their lands and plebeian retainers, all headed and governed by the 大夫, who in this case is presumably head of the clan. Thus 家 here has a sense rather similar to that of 國, but on a smaller scale.

801 see 309.

802 友 yu<sup>3</sup> B 𠂇 SW 𠂇

"Friend. Friendly. To help, to befriend."

[Two hands about to clasp in friendship.]

803 see 207.

804 see 636.

805 see 85.  
FINAL

806 陷 hsien<sup>4</sup>

"To fall into, to sink, to involve. A pitfall."

[ 𠂇 a man falling into a pitfall, and 阜. 阜, originally a pict. of a flight of steps, is added to many characters denoting ascent or descent.]

阜 see 679a.

806a 𠂇 hsien<sup>4</sup> SW 𠂇

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"A pitfall."

[Pict. of a man in a pit.]

807 當 tang<sup>143</sup>

tang<sup>1</sup> "Ought. Suitable. To act as, to undertake, to be equal to, to meet, to face. During, with regard to."

tang<sup>4</sup> "Fitting, right. To represent, to regard as. To pledge, to pawn. A pawnshop."

tang<sup>3</sup> "To obstruct, to ward off."

807n 當 is an important character which is frequently encountered in what may seem to be many widely different senses. But the task of interpreting it is greatly simplified if one merely remembers that almost all of its meanings are closely related to the central idea of "to face, to stand opposite, to correspond to". Thus when one "ought" to do something, his place of duty is facing that action. A thing which is "fitting" corresponds in some respect to something else. When one "pawns" an article he offers it as a pledge upon which the pawnshop keeper advances a corresponding sum of money. If something happens "during" a certain time, its occurrence faces or stands opposite that period in time, etc.

807z see 428z.

809 see 780.

812 see 592.

807nl cf. 134n.

810 see 636. FINAL

813 see 474.  
FINAL

808 see 807.

811 see 68b. FINAL

814 應 ying<sup>14</sup>

ying<sup>1</sup> "Ought. To deserve. Proper."

ying<sup>4</sup> "To answer, to correspond to. Response."

815 感 kan<sup>3</sup>

"To influence, to excite, to move. Feelings."

815n "Response to influence". This chapter tells how the efficacy of filial piety is such that it affects even the spirits.

816 see 370.

817n see 461n.

817 see 461.

818 see 411. FINAL

818n The sentence 明王事父孝 is an excellent illustration of the great variety of correct ways in which a Chinese sentence may be rendered in English. The final character, 孝, may be understood as a noun, an adjective, a verb, or an adverb. If as a noun, one would translate: "The illustrious kings' service of their fathers (was characterized by) filial piety." If as an adjective: "The illustrious kings' service of their fathers (was) filial." As a verb: "The illustrious kings, in their service to their fathers, were filial." As an adverb: "The illustrious kings served their fathers filially."

But it is important to remember that 孝 is none of these parts of speech, but instead is a Chinese character, an element of expression which frequently can be forced into one of these moulds only by unwarranted distortion. And one is really reading Chinese only when he does not have to stop and think, "What part of speech is 孝?", but instead simply understands the sentence, 明王事父孝, as a sequence of Chinese characters having, in the context, a sufficiently clear and evident meaning on their own terms.

819 察 ch'a<sup>2</sup>

"To examine into, to discriminate."

819n 察 here seems to mean "(with) discrimination". According to commentators, this last sentence refers to 分地之利; see 375z and 375n.

But it is probable that the author here is concerned less with the exact signification of the characters he employs than with a nicely balanced pattern of expressions and ideas which he is weaving, and to understand this we must bear in mind the philosophic background of his discourse. It is based upon a type of dualism, but this dualism is not to be confused with the Occidental dualism of good and evil, etc., to which we are accustomed. This dualism is a pattern of thinking which recent research indicates to have developed in the Chou period, and probably late in that period. In it, we have Heaven and Earth and other pairs, not so much opposites as complementaries, together forming a unity. Among human beings, man and woman, male and female, obviously correspond to this. The male human being, as supposedly the more active, is ranked as the human counterpart of the Heaven side of the cosmic pair, while woman is ranged with Earth, the more passive. In the opening sentences of this chapter the child's service to his father and his mother is compared to man's religious service to the deities Heaven and Earth, respectively.

In any long evolution of religious ideas, confusions and even contradictions almost always arise. The theologian seeks to harmonize them and explain them away; the scholar must recognize them and seek to discover their origins. In the present case, it seems certain that the deity T'ien is older than the very similar T'ien which occurs as the correlate of the deity Earth. No distinction between the two would be recognized in orthodox Chinese history, and no clear distinction exists, for

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we are dealing with concepts which grew and changed gradually and imperceptibly. But apparent difficulties will often be explained if we bear in mind that there is a certain difference.

820 幼 yu<sup>4</sup> [a.f. 幼]

"Young."

821 see 819.

821n 天地明察 is an abbreviated way of saying what was said above in two sentences. It means, "Heaven and Earth (being served with) intelligence and discrimination..."

822 神 shên<sup>2</sup> B 示 𠄎 SW 禘

"Spirit, soul, mind, inspiration, force. Spiritual, supernatural."

[Composed of 示 spirit and 申 shên<sup>1</sup> which may be phonetic or may represent a bolt of lightning.]

822a 申 shên<sup>1</sup>

"To extend, to elaborate, to report." The ninth of the twelve branches.

822n 神明, literally "spiritual intelligences", is a usual synonym for "spirits".

823 彰 chang<sup>1</sup>

"To exhibit. to manifest. Beautiful, ornamented."

[章 ornamental ; hair or plumage of beasts or birds.]

; see 66c.

823n "Manifest (themselves)". The commentators say that this means that the spirits send prosperity and blessings of various sorts, which are manifestations of their activity.

824 see 289. FINAL

824z see 123z. FINAL

825\* 必 pi<sup>4</sup>

"Must. To be certain, to be necessary. Always."

826 see 620.

826n "(Those whom he) honors (as superiors)..."

826n1 言, "says", here has the sense of "means", or in colloquial English "that is to say".

826n2 The king does not normally have a living father, of course, since he succeeds on his father's death. But he still honors his father's spirit. The character 父 may also be used to mean paternal uncles, which is the way some commentators understand it here.

827 see 825.

828 see 720.

828n A king would not normally have an elder brother living; primogeniture, though not an absolute rule, was usual. But 兄 is also used to mean cousins of the same surname who are older than oneself, and some commentators give it this significance here.

829 see 295.

830 see 296.

830z see 296z.

830n "(In the) ancestral temple (he) carries to the utmost (his) reverence."

831 忘 wang<sup>24</sup>

"To forget, to neglect."

[ 亡 to lose something which was in one's 心 mind.]

亡 see 650b.

832 see 119b.

833 慎 shên<sup>4</sup>

"To be careful."

[Composed of 心 mind and 真 chên<sup>1</sup>, phonetic.]

833a 真 chên<sup>1</sup> [a.f. 真]

"Real, genuine, true. Really."

834 恐 k'ung<sup>3</sup> SW 恐

"To fear, to be apprehensive, to fear that, to frighten."

[ 心 a heart 恐 held in the grip of fear.]

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834a 𢇛 kung<sup>3</sup> [a.f. 𢇛] B I 𢇛 SW I 𢇛

"To embrace, to push."

[ 𢇛 a man reaching out to grasp some object.]

834b 𢇛 chi<sup>3</sup> S 𢇛 SW 𢇛

"To hold."

[A man reaching out to grasp something.]

835 辱 ju<sup>4</sup>

"To disgrace. Shame, insult."

835n Predecessors. i.e., ancestors.

836 see 295.

837z see 296z.

839 see 822.

837 see 295.

838 see 506.

840 著 chu<sup>4</sup>

"To make known, to become manifest, to publish, to write. To wear, to order."

840n "Manifest (themselves)". In sacrificial ceremonies places were prepared for the spirits, who were believed to come and occupy them.

841 see 706. FINAL

842 通 t'ung<sup>1</sup>

"To penetrate, to pervade, to understand, to succeed. To have intercourse with, to interchange. Universal, entire."

[Composed of 辵, denoting motion, and 甬 a passageway.]

842a 甬 yung<sup>3</sup>

"A passageway."

843 see 822.

843n see 822n.

843n1 "(This, the) extreme of filial piety and brotherly respect, penetrates (by its influence even) to the spirits."

844 光 kuang<sup>1</sup> S  B  SW 

"Bright, glorious, great. To illumine. (Colloq.) Only."

[ 儿 a man carrying 火 fire, a torch, for illumination.]

儿 see 9a.

火 see 210b. FINAL

845 于 yü<sup>2</sup>




"In, at, on. By, from, to. Through, with, than." An expletive. (Interchanged with 於).  
"To go."

846 see 156.

847 see 842.

846z see 156z.

848 see 383.

849 西 hsi<sup>1</sup> S  B  SW 

"West. Western, Occidental."

[Pict. of a bird's nest, with, in the SW form, a bird sitting on it. The Shuo Wên explains that the birds go to rest when the sun is in the west.]

850 see 383.

851 東 tung<sup>1</sup> S  B  SW 

"East. Master, owner."

[ 日 the sun rising behind 木 a tree, in the east.]

木 see 51a.

852 see 383.

853 南 nan<sup>2</sup>

"South."

854 see 383. FINAL



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855 北 pei<sup>3</sup> s 𠂇 B 𠂇 SW 𠂇

"North. To flee, to suffer defeat, to turn the back on."

[Two men turning the back on each other.]

856 see 613.

857 see 247.

857n "Submitting", i.e., cheerfully acquiescing in the rule of a virtuous sovereign.

858 see 395.

858n 上 here means "(his) ruler".

858n1 see 463n1.

860 see 613.

862 see 337.

859 see 627.

861 see 145.

863 see 628.

863n The expression 進退 is a cliché encountered frequently in classical literature. It may mean "taking public office... retiring from public office", or "advancing to have audience with the ruler at court... returning home from court for the day", and both of these meanings are ascribed to this passage, by different commentators. But it seems probable that here the author has used it simply as the cliché, "advancing... retiring...", without giving any special thought to just what it means.

864 see 613. FINAL

365 補 pu<sup>3</sup>

"To mend, to patch, to make up a deficiency, to help. Advantage, supplement."

[Composed of 衣 clothing and 甫 fu<sup>3</sup> (161), phonetic.]

衣 see 440b.

866 see 280.

867\* 將 chiang<sup>14</sup>

chiang<sup>1</sup> "To be about to, to take, to help, to escort."

chiang<sup>4</sup> "A general. leader. To lead."

867n 將 here probably means "helps" in the sense of "encourages".

868 美 mei<sup>3</sup>

"Excellent, beautiful. To praise. America."

[A 大 large, fat 羊 sheep.]

羊 see 136b.

869 匡 k'uang<sup>1</sup>

"To correct, to help, to rescue. Regular."

870 救 chiu<sup>4</sup>

"To rescue, to help."

[ 支 to beat off an attack; 求 ch'iu<sup>2</sup> is phonetic.]

870a 求 ch'iu<sup>2</sup>

"To entreat, to pray for, to seek, to ask."

871 see 133.

872 相 hsiang<sup>14</sup>

hsiang<sup>1</sup> "Mutual, together."

hsiang<sup>4</sup> "A minister, prime minister. To scrutinize, to help, to physiognomize. Appearance."

[Possibly, one who climbs 木 a tree, the better to 目 see the surrounding country.]

目 see 13d. FINAL

872n This 乎 is difficult to translate. Occurring in passages like this one in poetry it apparently has some exclamatory force, at the same time marking a brief pause in the reading. The effect, for significance, seems to be to cause 心乎愛矣 to mean "(In my) heart (there is) love!"

873\* 遐 hsia<sup>2</sup>

"Distant in time or space. Long. What? How?"

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873n Exactly what 遐 means here is difficult to establish. The commentators interpret it to mean "distant", to conform to the conventional political interpretation of the poem (cf. 112n). But it seems most probable that it means "how?" or "why?"

874 see 598. FINAL                      875 see 1b.

876 藏 ts'ang<sup>2</sup> tsang<sup>4</sup>

ts'ang<sup>2</sup> "To store up, to conceal, to withdraw."

tsang<sup>4</sup> "A place for storing things. Stored things. Tibet."

877 see 40. FINAL                      880 see 460.                      882 see 650a.

878 see 831.                              881 see 650.

879 see 650.                              881n see 463n1.

883 儻<sup>13</sup>

"To sob, to weep in a conventional manner."

[ 人 a person who 哀 grieves.]

哀 see 652.

883n 儻 is said to denote sobbing with a prolongation of the sound, and also to mean "curved" sobbing, probably denoting a pattern of inflections of the sound. At any rate, the passages in which it is used make it quite clear that it means to sob in a certain conventional way.

884 see 624.                              886 see 247.

885 see 39e.                              887 see 863.

887n "Wears beautiful (clothing)..."

888 see 504.                              890 see 444. FINAL

889 see 776.                              891 see 183b.

892 旨 chih<sup>3</sup>

"Meaning, idea, decree. Excellent."

893 甘 kan<sup>1</sup> SW 甘

KEY 99. "Sweet, agreeable, willing."

[A mouth with something sweet in it.]

894 see 652.

895 戚 ch'i<sup>4</sup>

"To grieve, to pity. Fearful. Relatives. Battle-ax."

896 情 ch'ing<sup>2</sup>

"Passions, emotions, feelings, sincerity, love. Nature, circumstances, facts."

[Composed of 心 heart and 青 ch'ing<sup>1</sup>, phonetic.]

896n 哀戚之情 is one of those expressions which, while clear in Chinese, is almost incapable of satisfactory translation into English. The primary meaning of 情 here is "emotion". This applies fairly well to such statements as "(If he) wore beautiful (clothing he would) not (be) comfortable". But we cannot quite say that the fact that "(His) speech is without adornment" is in itself an emotion; rather, it is the result of emotion. Nevertheless, the latter does come within the sphere of meaning of 情, since this character means "circumstances", and this is one of the circumstances, or accompanying conditions, of grief.

But we cannot properly translate 情 merely as "circumstances", for the sense of "emotion" is the dominant strain in its significance here. The difficulty is similar to the one encountered in translating puns. Probably the best one can do is to adopt a circumlocution which brings in both ideas, such as "the conditions attendant upon the emotion of grief". But it must be understood that this is not a real translation, but only an attempt to achieve the nearest possible paraphrase.

896a 青 ch'ing<sup>1</sup>

KEY 174. "Green, blue, black."

897 see 183b. FINAL

897n "Three days and then eat", i.e., when a parent dies one fasts for three days, and after this eats.

898 死 ssü<sup>3</sup> S 死 B 死 SW 死

N O T E S

"To die, to kill, to die for. Death. Dead, fixed."

[A living man grieving beside 歹 the remains of a dead person.]

898a 歹 tai<sup>3</sup> [a.f. 歹, 歹] s 𠂔 sw 𠂔

KEY 78. "Bad."

[Said to represent broken bones, human remains.]

899 see 75.

900 see 74.

901 滅 mieh<sup>4</sup> [a.f. 滅]

"To exterminate, to destroy."

902 see 534.

904 see 650.

903 see 421.

905 see 280.

906\* 年 nien<sup>2</sup> s 𠂔 B 𠂔 sw 𠂔

"Year, age, harvest."

[The upper portion of this character is 禾, grain; its lower part varies, and its nature and function are uncertain.]

禾 see 22a. FINAL

907 see 95.

908 棺 kuan<sup>1</sup>

"Coffin, inner coffin."


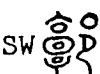
[Composed of 木 wood and 官 kuan<sup>1</sup> (761), phonetic.]

木 see 51a. FINAL


909 槨 kuo<sup>3</sup> [a.f. 槨]

"Outer coffin."

[ 郭 an outer covering made of 木 wood.]

909a 郭 kuo<sup>1</sup> B  SW 

"An outer wall."

[  a pict. of towers in the wall of 邑 a city.]

邑 see 548b.


910 see 440b.

911 衾 ch'in<sup>2</sup>

"Quilt, shroud."

[Composed of 衣 clothing and 今 chin<sup>1</sup> (115a), phonetic.]

衣 see 440b.

912 舉 chü<sup>3</sup> [a.f. 舉, 舉] SW 

"To raise, to take, to recommend, to undertake, to give birth to. All, together. Action."

[Five hands together lifting an object.]

912n "Lifts it", i.e., lifts and encoffins the corpse. But we need not infer from such passages that the person who is the subject necessarily does such things unaided, or even personally. It is common to speak of a man "doing" something which he merely causes to be done.

913 see 437.

914 簠 fu<sup>3</sup> [a.f. 盥]

"A ceremonial food vessel."

[Originally, a 皿 vessel made of 竹 bamboo. 甫 fu<sup>3</sup> (161) is phonetic.]

皿 see 145a.

竹 see 125a.

915 簋 kuei<sup>3</sup>

"A ceremonial food vessel."

[A 皿 vessel for holding 食 food, originally made of wood or 竹 bamboo.]

N O T E S

皿 see 145a. FINAL

竹 see 125a.

915z 簋 簋 fu<sup>3</sup> kuei<sup>3</sup>, vessels for holding food, in sacrifices or at feasts.

915n In the ancient funeral ceremonies vessels of food were placed near the coffin of the dead, after the corpse had been placed in it and before burial. This practice was to continue to "feed" the deceased person.

916 see 652.

917 感 ch'i<sup>1</sup> [a.f. 憾]

"Sorrow. To grieve."

[A 戚 grieving 心 heart.]

戚 see 895.

918 拊 p'i<sup>3</sup>

"To beat the breast."

[One form of 辟 punishment is beating. 拊 is 辟 to beat the breast with 手 one's hands.]

辟 see 34a.

手 see 84a.

919 踊 yung<sup>3</sup>

"To jump."

[Composed of 足 a foot and 踊 yung<sup>3</sup> (842a), phonetic.]

足 see 41.

919z 拊 踊 p'i<sup>3</sup> yung<sup>3</sup>, "To beat the breast and jump up and down", as a part of mourning.

920 see 650a.

921 泣 ch'i<sup>4</sup>

"To weep silently, to cry."

922 see 652. FINAL

923 送 sung<sup>4</sup> SW 送

"To accompany, to escort, to send, to see off, to give."

[One who 走 goes to accompany another, carrying 火 a torch in his hands to light the way.]

923n "Escort", i.e., escort the coffin to the place of burial.

924 卜 pu<sup>3</sup> SK BP SW 卜

KEY 25. "To divine, to foretell."

[The T-shaped crack made by heat on a piece of bone or tortoise-shell, from which oracles were read.]

925 宅 chai<sup>2</sup> tsê<sup>2</sup>

"House, locality, burial place. To dwell."

926 see 167.

927 see 504. FINAL

928 措 ts'o<sup>4</sup>

"To put, to establish, to use, to arrange, to lay aside."

929 see 295. FINAL

930z see 296z.

932 see 507

930 see 296.

931 see 506. FINAL

933 春 ch'un<sup>1</sup> SW 春

"Spring. Youthful, lewd."

[Evidently a pict. of vegetation, and 日 the sun which revives it in the spring.]

934 秋 ch'iu<sup>1</sup>

"Autumn, year, time."

[The time when 禾 grain is ripe, ready to be harvested  
The function of 火 is uncertain.]



N O T E S

935 see 353. FINAL

936 see 354.

937 時 shih<sup>2</sup>

"Time, hour, opportunity, season. Timely."

[ 日 the sun, by which time is measured, and 寺 ssü<sup>4</sup> (6a),  
phonetic.]

938 see 898.

939 see 917.

940 see 51.

940n "Basic (duties)".

941 see 145.

943 see 288.

942 see 898.

944 see 95. FINAL

EXERCISE SENTENCES USING VOCABULARY INTRODUCED

BY THE TEXT AND NOTES

Characters 1-31.

1. 下侍上。
2. 曾子侍仲尼。
3. 王有人民，民有子女。
4. 人有首，首有口，口有目。
5. 心居人之中，首居人之上。
6. 道德至要。
7. 無德怨至。
8. 大人無怨。
9. 仲尼曾子行，仲尼居先。
10. 仲尼之王之居。
11. 女知道乎。
12. 子曾知用民之道乎。
13. 王用先王之道以和民乎。
14. 民怨乎，民怨曰：王無道。
15. 道民以道，民怨以止。
16. 下之順上，以上有德。
17. 王有德行，民無怨心。
18. 天下有道，寸矢無用。
19. 人之中有大人，大人有天下曰王，王居天下之中，行先王之道，上以順天，下以和民。

Through Character 58.

1. 仲尼居首席。
2. 老人有孝子。
3. 曾參有老母。
4. 仲尼教曾參以孝道。
5. 曾子知孝之道，敏以行之。
6. 曾子老，曾子之子孝之。
7. 女人有子曰母。
8. 禾木無土不生。
9. 人民不教不順。
10. 無用之人曰行尸。
11. 人有不知足之心。
12. 天下之民不足，王何由足；天下之民足，王何不足。
13. 道不行，何也。
14. 道之以先王之道，教之以先王之文。
15. 無德之人何足道乎。
16. 王曰：民何以怨，怨何由生。
17. 仲尼曰：天下不和，民所以怨；天下不和，以王不行先王之道也；王不行先王之道，怨之所由生也。

18. 王曰避怨有道乎。終。
19. 仲尼曰以德教民足以止怨不以德教之何足以避之。
20. 夫德民之行也孝德之本也以孝教民和睦所由生也。
13. 名之不揚以德不顯也不怨天不怨人。
14. 言後不行言有何用。
15. 先有德行後有顯名。
16. 王教於先民順於後。
17. 仲尼顯揚先王之德教於天下。
18. 仲尼之道世世用之。
19. 仲尼之名揚於後世以行先王之道也。
20. 大子曰長子大女曰長女。
21. 王民之長也。
22. 德王天下人民之父母也。
23. 有德之王長有天下。
24. 仲尼至王所語王以先王之道王終不用仲尼始行。
25. 王不用仲尼之言不行先王之道上下不和民有怨心。
26. 仲尼復至王所語王曰民怨王王何不用吾言以教民乎王用仲尼之道教民孝順民怨以止上下和睦。
- Through Character 96.
1. 曾子名參。
2. 曾子每日省身。
3. 矢傷人膚怨傷人心。
4. 言足以和人復足以傷人。以孝語人復何足傷。
5. 父母生吾復教吾。
6. 吾無怨人之心傷人之語。
7. 何人敢立虎口之下。
8. 何人敢生不孝之心。
9. 身體髮膚不敢毀傷以受之於父母也。
10. 人子侍立父母之居父母不坐不敢坐。
11. 無子曰無後無後之人不孝也。
12. 人以受教始以行道。

EXERCISE SENTENCES

Through Chapter I.

1. 父之父曰祖父，父之母曰祖母。
2. 父母子女骨肉之親也。
3. 以道教民，民日親之。
4. 親於有德，立身之要道也。
5. 親親長長，孝之道也。
6. 事親事之本也。
7. 事親孝，事長順。
8. 民事王，王事天。
9. 教子以道，父之事也；教民以道，君之事也。
10. 仲尼之道，君知之乎？
11. 王，吾之君也。
12. 吾事君，不敢不以道。
13. 有德之人曰君子。
14. 爾有何事，終日不言？
15. 有德於吾，終身念之。
16. 今日何日？
17. 受君雅教，敢不終身念之，終身行之。
18. 無念爾祖，聿脩厥德，大雅之文也。
19. 不脩身，不足以教人。
20. 厥名揚，由於厥德脩也。

21. 仲尼所言，示人以脩身孝親事君和民之道也。

Through Chapter II.

1. 曾子姓曾名參。
2. 二手二足曰四體。
3. 語云：天無二日，民無二王。
4. 事君者，不敢有二心。
5. 愛親曰孝，敬長曰弟。有子教之，孝；有弟教之，弟。孝弟也者，立身之大本也。
6. 百川之於海，兆民親於德。
7. 教之不順，始加之刑。
8. 王以刑慢民，民有不怨王者乎？
9. 愛人者，人愛之；敬人者，人敬之；慢人者，人慢之；惡人者，人惡之。
10. 受教之人，無慢惡之行，而有愛敬之心。
11. 愛人以德，慢人以言語。
12. 王盡厥教，以親民，民盡

- 厥力以事王。
13. 百姓兆民事王盡力而不怨者蓋王愛民以德也。
14. 仲尼語曾參參避席而後言者蓋示敬也。
15. 天下和順天子之慶也蓋民和而不怨順而不慢天子所賴以長有天下也。
16. 天子有道兆民之慶也蓋天子有道教孝以脩德立刑以止惡天下之人無行惡者民之所賴以和親也。
17. 子女慶父母之生日。
18. 君民一心曰上下一體。
19. 有語王者曰今大王一天下有兆民不知王何以尹之先王之有天下也尹民之道先順民心民之所愛者愛之民之所惡者惡之夫愛敬和順民之所愛也王教民以孝弟之道民無不知愛親敬長而和順慢惡

怨辟民之所惡也王立刑以刑不道示民不敢行不順天下無不順之人天下有不和睦者乎。

Through Chapter III.

1. 節食長生節用長富。
2. 謹言無怨謹行無慢。
3. 謹言又不食言。
4. 以吾之心度爾之心。
5. 先王之制有能行之於今者有不能行之於今者。
6. 白中水滿復加以水白水溢海水不溢者以其大也。
7. 德薄者驕上戰者危。
8. 有驕心者厥言慢慢人者危蓋以慢加諸人人怨而惡之也。
9. 居富貴而不驕者有諸人。
10. 人有孝弟和愛諸德然後能立身顯名。
11. 孝親事君敬長愛人諸道子能一一行之乎。
12. 事君如事親教民如教

- 子。
13. 仲尼之名在百世之下。而民念之不止者以其德如天之高如海之大如川之長如淵之深也。
14. 子之守身也能如曾子乎曾子之守身也戰戰然兢兢然即一髮一膚不敢毀傷一言一行不敢驕慢。
15. 以戰而有天下不如以德。
16. 以刑臨民不如以孝教民。
17. 知然後行行然後知知之不足。
18. 知之即行曰敏於行。
19. 言後不行曰食其言。
20. 制刑所以止惡也。
21. 馬力大於人而馬制於人。
22. 淵水始冰冰至薄也人行其上能無危乎。
23. 貴至王侯富有四海而無下人之心者能無危乎。
24. 君之所以能和民者在能教以愛敬之道也。
25. 愛敬之念不離其心然後能孝其親而和其民。

Through Chapter IV.

1. 今人法古人。
2. 民法王王法天。
3. 王如舟民如水。
4. 牛有角所以保身也王有民所以守土也。
5. 宗廟先祖之所居也。
6. 仲尼之教百世宗之。
7. 服以章身德以顯名。
8. 以力服人者非心服也。以德服人者厥心服矣。
9. 非孝之人是無親也。
10. 人能擇其是者而行之無過矣。
11. 人之所以能過人者以其行道不懈也。
12. 人之所以不如人者以其懈於行道也。
13. 王教民而不懈民亦事王而不懈。
14. 能事親者亦能事君。

15. 卿天子諸侯之大臣也。  
 16. 古者天子諸侯有上大夫中大夫下大夫。  
 17. 一人者天子也。  
 18. 驕危道也是故在上者不敢驕。  
 19. 身體髮膚以受之於父母也是故孝子不敢毀傷之也。  
 20. 非道德之言不以教人是故受其教者無惡行。  
 21. 富貴備於一身而德教不加於百姓者其民能無怨乎。  
 22. 夫不謹於言而有慢人之語者是曰口過。  
 23. 仲尼教人事親事君立身和人之法無不備。
4. 無德而慢人則忝其所生矣。  
 5. 同姓者亦曰同宗。  
 6. 事親事君同本於愛敬。  
 7. 夜不能寐以念吾親也。  
 8. 食其祿者忠其事。  
 9. 事君食其祿而尸其位者曰不忠。  
 10. 能文者曰文士能戰者曰戰士。  
 11. 祭祀之法蓋生於人有長念其先祖之心也。  
 12. 仲尼之言天下後世同取法之。  
 13. 君者民之則也君行不道民失其則矣。  
 14. 教民以德刑其次也。  
 15. 天下之興也有德者居上位。  
 16. 在上者不以德教民而以位驕民何足以保其位而不失。  
 17. 在下者不以德脩身而以力驕人何足以保其身而無危。  
 18. 凡犬馬牛羊玉貝不足

Through Chapter V.

1. 資於古以行於今而道同。  
 2. 資於臨深淵以履薄冰而危同。  
 3. 資足而節用則富能長保矣。

- 貴也。所足貴者德也。
19. 凡有其位而無其德者。則有朝不保夕之危。
20. 凡天子能保四海。諸侯能保社稷。卿大夫能保宗廟。士能保祿位者。以其能行先王之道也。
21. 富人之所愛也。貴亦人之所愛也。故人人盡力以取富貴。然取之之法有不同。有由其道而取之者。有不由其道而取之者。夫取之不由其道。即有富貴亦不能保。是何故也。蓋取之不由其道者。則人人怨而惡之。凡取惡於人者。其身危。身不能保。又何能保富貴乎。
- 心和愛之念。
5. 仲尼曰。人患無德。不患無位。
6. 天下之患。生於上下驕慢。
7. 語云。有備無患。言節用則無不足之患。謹行則無取怨之患。
8. 人能擇其道而行之。無患矣。
9. 是非不分。吾復何言。
10. 夫位有高下之分。諸侯位次於天子。卿大夫位次於諸侯。士位次於卿大夫。庶民位次於士。
11. 在高位者能敬事愛人。在下位者能謹行順上。是曰能守分。
12. 上下之人盡守其分。天下無患矣。

Through Chapter VI.

1. 牛羊六百。五人分之。
2. 王養士。士教民。
3. 興利以養民。教孝以和民。
4. 養生之道。在有知足之
13. 人不能愛親。未有能愛人者也。
14. 居上而驕。未有不危者也。
15. 自古及今。未有無德而能長保其位者也。



16. 天地之大德曰生。先王之要道曰孝。之行朝於是夕於是而患其身不顯名不揚者未之有也。古之人如仲尼如曾子其脩德也終身不懈故能身顯於天下名揚於後世也。
17. 身體髮膚不敢毀傷。慢惡之行不加於人。謹身之道也。
18. 天之所生地之所長。取而有之用不過度。節用之道也。
19. 天子能以德教加於民。而患社稷不保者未之有也。
20. 人能夙夜不懈以行先王之至德要道。而患身之不立名之不揚者未之有也。
21. 夫天生人同而身有顯有不顯名有揚有不揚者何也。曰是在其人。有無脩德之心。懈慢之行耳。無脩德之心而有懈慢之行。吾知其身終不能顯名終不能揚也。即有脩德之心而朝行夕止者。吾知其身亦不能顯名亦不能揚也。如有脩德之心又無懈慢

## 孝

木不能離本而生，人不能離孝而立。蓋孝者百行之本也。仲尼知孝之足以立身，足以揚名，足以教民和睦也。故語曾參以孝道。

夫有四海者曰天子，守社稷者曰諸侯，天子諸侯擇有德者，用以尹民，名曰卿大夫士，天子諸侯卿大夫士庶人所居之位不同，所行之孝亦有不同矣。

天子之孝其親也，以天下能長保天下者始能盡其孝，何以保天下，曰本其事親之心，愛敬之道，以教天下，天下之民，順其道而行之，知愛其親，敬其長，不敢慢於人，不敢惡於人，民無慢惡之行，則怨無所由生，四海無怨，此天子之所以能長保天下也。天子能長保天下，以養父母，孝之大無過此矣。

諸侯之孝其親也，以大富貴能長保此大富貴者始能盡其孝，何以保此大富貴，曰本其不敢毀傷身體髮膚之心，戰戰兢兢如臨深淵，如履薄冰，不自驕，不自滿，用有節，行有度，民有利則興之，民有過則教之，愛民如子，民亦事之如父矣，民能事之如父，而患此大富貴不保者，未之有也。

卿大夫士之孝其親也，以祿位故能長保其祿位者始能盡其孝，祿位何足以保之，曰能行先王之至德要道者足以保之，蓋所服者先王之法服也，所言者先王之法言也，所行者先王之德行也，言先王之法言，故言

滿天下無口過也、行先王之德行、故行滿天下無怨惡也、言行無過而又能用先王之道以事君臨民、則君民無不愛之矣、君民愛之、又何患乎失祿位、

庶人之孝其親也、以身知身體髮膚受之父母、不敢毀傷、則念念於謹身之道、謹身者不止於愛其身、蓋止愛身而傷人、其身亦不保、故資愛身以愛人、能愛人則人無傷之者、則此身能長保無毀傷矣、順天之道、分地之利、而用不過度、則不患無食以養親矣、

夫天子諸侯卿大夫士庶人之孝其親也、有天下大富貴祿位身之不同、然此不過養之不同耳、養之不同非行之過、位不同耳、諸侯如患不能以天下養其親、卿大夫士如患不能以大富貴養其親、庶人如患不能以祿位養其親、則天下危矣、故能自度其德而守其分者、是知道矣、

夫養有不同而孝子之行、自天子至庶人無二也、養之以天下者以愛敬、養之以身者亦以愛敬、人而能行先王之至德要道、則身立名揚親顯、天子庶人一也、古之庶人有孝行、名揚於今者、不止十百、古之天子無孝行、今之人無道之者、故名之揚不揚不在位之高下、而在德之章不章也、

夫中用之於髮、不能用之於足、履用之於足、不能用之於髮、孝則天子至於庶人無不能用之者、用之於一人足、用之於天下亦無不足、故仲尼曰、自天子至於庶人、孝無終始、而患不及者、未之有也、

## 教

水導以順則不溢、人教以道則不爭、爭者蓋由於民之止、知有身、好利不足、不明德義故也、民之不明、以未受教故也、

有德王在上、知生人人之所好也、因教之以博愛、知利人人之所好也、因教之以敬讓、夫博愛者修德之要道也、敬讓者立義之大法也、生而無德、其生不長、保利而無義、其利不長有、教民知生之本在德、利之本在義、民能博愛人以保其生、敬讓人以保其利、不敢慢人、不敢爭利、則天下順矣、

如王惡民之止、知有身、好利不足也、不順而教之以道、因爭而臨之以刑、民患履刑之危、而不知避刑之法、由是怨生於下、不可禁矣、

甫刑云、一人有慶、兆民賴之、兆民之所賴者、王之有德、能以道教民也、不教民而刑之、危道也、故德王不以刑臨民、而以道教民、

## 知本

夫有天下國家者、在能知治道之本、而莫遺一人之怨、孝者治道之本也、愛無不及、則無怨矣、

卿大夫能行孝於其家、而不遺其臣妾、則妻子自在其所愛之中、諸侯能行孝於其國、而不遺鰥寡、則士民自在其所愛之中、天子能行孝於天下、而不遺小國之臣、則公侯伯子男自在其所愛之中、所愛不遺、愛自親始、

事親盡孝、在得父母之歡心、天子能得萬國之歡心、以事其親者、其親樂矣、諸侯能得百姓之歡心、以事其親者、其親樂矣、卿大夫能得一家之歡心、以事其親者、其親樂矣、有一不歡、其親不樂、故孝其親者、莫遺一人之怨、

一家之中、無一怨者、則家治矣、一國之中、無一怨者、則國治矣、四海之中、無一怨者、則天下治矣、夫人子以事親、在得父母之歡心、則不敢不愛人、愛人則人不怨、人無怨則天下國家治、故曰孝者治道之本也、

## Chapter IX.

## 周公

周公文王之子也、性敏才備、能明古先王之道者也、其容止可觀、其進退可度、其言行可為天下後世法、故今之人皆尊之為聖人、

周公生於天下大亂之世、蓋天子不好德而好子女、貝玉、諸侯不愛民而愛犬馬土地、卿大夫不法古先王之至德要道而法天子諸侯之驕慢無度、士不脩其行而悖德悖禮、庶人不謹其身而爭利為逆、上下無德、禍災大作、鬼不得其享、民不安其居、

周公受文王之教、行先王之道、因親以教愛、因嚴以教敬、陳之以德義、導之以禮樂、於是庶民興行、不侮鰥寡、教化大行、四海之民皆思為文王之臣、故三分天下、周有其二、皆周公之力也、

周人能行先王之道、故有天下、周公又修政令、作制度、興禮樂、以治天下、故萬國皆順其德、上下各安其分、

天下和平災害不生。

周公因郊祀后稷以配天、宗祀文王以配上帝、四海之內、各以其職來祭、故周公者、可謂得萬國之懽心以事其親者也、孝經曰、立身行道、揚名於後世、以顯父母、其周公之謂乎。

Chapter X.

孝行

孝要道也、故行孝之法不可不知也、孝經曰、孝子之事親也、居則致其敬、養則致其樂、病則致其憂、喪則致其哀、祭則致其嚴、五者備矣、然後能事親。

夫人子之愛其親也、生於天性、然知愛而不知敬、則有以不敬之行、失其愛親之道矣、故儀容言語不和順、不足以言愛也、然則事親者可以居而不致其敬乎。

人子失其親之養者、曰不孝、然日用三牲以養之、日作大惡以憂之、父母雖得口體之養、而有危患之憂、此亦不足以言養也、養其口體、得其懽心、二者備矣、始可謂之能養、故曰養則致其樂。

父母病則致其憂、何謂也、曰病小足以傷身、病大足以喪生、故病者危道也、父母有危、而人子能不憂乎、憂則盡力以思除其病、日夜以敬侍其病、此病則致其憂之道也、如父母病、而人子止以憂容示人、不盡力以侍之者、不足以言憂也。

人子之可哀者、莫過於親之喪也、親喪則不能復見矣、而人子臨喪不哀、是樂不見其親也、人之不孝、莫

大於此見他人之喪、猶有哀之之心、況父母乎、故喪則致其哀者、順人之性也。

親喪則人子不能復見矣、因哀而思之、思之不止、因具食以祭之、祭者致其思念之心也、故祭父母如父母之猶在也、夫居猶致其敬、祭可不敬乎、故祭則致其嚴、嚴者敬肅之謂也。

以上五者謂之五致、事親之大法也、人子能一一行之、可謂孝矣。

## Chapter XI.

## 善惡

夫好惡之心人之所同具也、揚名於天下人之所同好也、致身於刑中人之所同惡也、然則君子日日為善、終成其德而名揚、小人日日為惡、終成其罪而身刑、其小人之性不同於人乎、何故取人人之所惡者為之也。

吾曾思之、天之生人同其好惡之心、亦無不同、夫人未有不愛其身者也、小人之作惡也、即由愛身之一念而生、因愛身則凡有利於身者、無不盡力以致之、不知天下之事、有利於身者、或有害於人、為利身而害人、利身雖是、因有害於人則非矣、小人不知害人以利身為非、猶以為是也、故日日為惡、而自以為善也、於是終成其罪而致身於刑中。

君子則不然、因愛身以愛人、故凡事之有利於身又利於人、則為之、有利於身有害於人、雖利於身亦不為也、無害人之事、故無怨之者、又能本愛身以愛人之道、凡有利於人者、皆樂為之、日日為利人之事、故人皆樂

之、而揚其名曰、是行善之君子也、於是其名揚於天下矣。

然則人之為善為惡、皆由愛生、行其小愛、終成其惡、行其大愛、終成其善、善成則身顯、惡成則身刑、為愛身而身受刑、故人不可以為惡也。

夫小人非不畏刑之傷其身也、而日日為惡者、不自知其所為者惡也、小人何以不知也、曰未受教、故不明先王之大道也、然則治國者、不教民以行善之道、見民作惡、則加之刑、未有能治者也。

## Chapter XII.

## 非非孝

孝為先王之至德、要道、行其道者、小之足以立身、大之足以治國、故有國者教民以孝。

非孝者之說曰、孝子以不敢毀傷身體為先、國有大患、人皆以不敢毀傷身體之故、不除國患、坐令國家入於危亡、故以孝教民、非國之利也。

為是說者、是大忒也、不敢毀傷身體者、謂人子不可行悖德悖禮之事、以傷身也、夫國者身之所賴以得安居者也、故國為大、身為小、大者不保、小者亦不保、因愛小而失大、小人之行也、不足以語孝道也、國有大患、不能爭先除患者、謂之不孝、然則能爭先以除國之患者、知孝之道者也、不能爭先以除國之患者、猶未知孝之道者也。

非孝者之說曰、孝其親則不能忠其君、蓋君有大患、孝子畏失其親之養也、不敢致其身、以除君之患、是能



孝則不能忠、故以孝教民、非君之利也、

為是說者是又忒也、事君者食其祿、食其祿者、忠其事、犬養於人、犬猶知為人守門戶、以忠其事、人食君祿、而忝厥職、是人不如犬矣、况食其祿而不忠其事者、悖莫甚焉、安有能行孝者、而有悖行、故君有大患、能盡力以除之者、明孝道之人也、

## Chapter XIII.

## 禮

說文云、禮履也、履者行之之謂也、夫人之行也有道焉、故禮者謂行由其道也、立身有道、能由其道而行之、謂之知禮、孝親有道、能由其道而行之、謂之知禮、事君有道、能由其道而行之、謂之知禮、治國有道、能由其道而行之、謂之知禮、然則立身孝親、事君治國、不能由其道而行者、是不知禮也、人無禮則爭、爭則亂、亂則危、先王惡其爭也、故制禮、

禮有儀、謂行禮之容儀法則也、臨下有嚴肅之容、進退之法、事上有謹敬之容、進退之法、孝親有和順之容、進退之法、立身有不懈之容、進退之法、故臨下有儀、則下畏而象之、無儀則慢而怨之、事上有儀、則上親而進之、無儀則惡而退之、孝親有儀、則親說而安之、無儀則憂而傷之、立身有儀、則身修而德顯、無儀則身危而德喪、然則人不可以無禮儀也明矣、

禮有義、謂制禮之要義也、治國之禮、其要義在敬天而愛民、事君之禮、其要義在忠上而治事、孝親之禮、其要義在安生哀喪敬祭、立身之禮、其要義在修德而

成善、故立身不能修德、成善雖有儀亦謂之不知禮、孝親不能安生、哀喪敬祭、雖有儀亦謂之不知禮、事君不能忠君、治事雖有儀亦謂之不知禮、治國者不能敬天愛民、雖有儀亦謂之不知禮、然則行禮者在能知其義、夫儀者示人以行禮之法也、義者示己以行禮之道也、故義者禮之本也、儀者禮之文也、有本無文、不可、有文無本、亦不可、心知其義、行具其儀、是謂有本有文、是謂善於禮、

## Chapter XIV.

## 政

夫治家事者曰理家政、治國事者曰理國政、故政猶事也、治家有治家之法、治國有治國之法、治家及治國之法亦曰政、故政猶法也、仲尼曰政者正也、然則治家國之事、及治家國之法皆在得其正而已矣、

一家之內、夫妻父子兄弟、各安其位、各謹其事、上下和睦、無一怨者、則家治矣、夫各安其位、各謹其事者、是皆之於正也、皆之於正則其政理矣、一國之中、君臣庶民、各安其位、各謹其事、上下和睦、無一怨者、則國治矣、夫國之治、由於其政理也、其政理者、由於上下皆之於正也、

夫一家一國之人、何以能皆之於正也、曰、以治家國者、能本先王之至德要道、以立法以行事也、禮云、古之為政、愛人為大、不能愛人、不能有其身、不能安土、不能安土、不能樂天、不能樂天、不能成其身、然則為政在成身、成身在愛人、

夫愛人之道以禮為大、愛而無禮、雖愛不親、行禮之道、以敬為先、禮而不敬、雖禮不尊、故禮云、君子無不敬也、然則為政之道、以愛敬為本也、

夫愛敬者孝親之要道也、廣之可以行政、蓋愛敬其親者無不知立身、立身者無不能理家、能理家者則能明其道以治國矣、

## Chapter XV.

## 諫

事親者在得親之懽心、故能得其懽心者謂之孝順、順者不逆之謂也、然親有過行有亂命、為人子不敢逆而順之、陷親於不義、又豈可謂之孝乎、故諫親之過亦孝之道也、

人非聖人、孰能無過、有過而不自知、人之所同患也、夫過在身、自知雖不易、他人觀之則甚明、為人子者居他人之位、明知其親有過、而順其過以行之、是小人之行也、安有人子而可以小人之行事其親也、

當親有過、諫之則親安、不諫則親危、然則諫之雖未能順、而可以不諫乎、孝子之所憂者、親不得安也、順親者安之也、諫親者亦安之也、故諫與順同以安親為本、

夫樂於聞過者、易諫也、善於文過者、則不易諫矣、故諫不可不慎也、諫其過也、不明言其過、而陳以利害、說以安危、令聞者自知其過而自除之、是諫之上者也、

夫諫而從之、慶莫大焉、諫而不從、則為人子者不能坐觀其親之危患、而不思有以除之也、故不能不諫而又諫、然又不能以諫親之過、而傷父子之親也、故諫

不能不慎而又慎、慎之以保父子之親、諫之至親從其言而止、

## Chapter XVI.

## 鬼神

鬼神之說各國皆有之、蓋天地諸象、萬事之理、古人之知力有所不能明者、則以鬼神能知之、鬼神明無所不知、鬼神之德、公正嚴平、居天之上、下察眾生、善者富貴之、惡者禍害之、天下之人無不畏之、立廟以為之居、致祭以為之享、心不敢有侮鬼神之念、口不敢道侮鬼神之言、行不敢作侮鬼神之事、尊敬鬼神、上自天子、下至庶人、同一心理、甚哉鬼神之德之大也。

當有懽慶、先祭鬼神、以為此懽慶鬼神之所與也、祭鬼神以悅之、則懽慶可長保矣、當有災病、先祭鬼神、以為此災病鬼神之所與也、祭鬼神以悅之、則災病可立除矣、然有懽慶而祭鬼神、懽慶亦不長保、有災病而祭鬼神、災病亦不立除、於是敬畏鬼神之心、因而日懈。

上古之人、賴有敬畏鬼神之心、不敢有悖逆之行、及至敬畏鬼神之心日懈、而禍亂之事日生、聖人教以修德之道、而為之解曰、能由其道而修德者、則神保之、不能由其道以修德者、則神禍之、身行於先、神臨其後、祭而懽慶不保、災病不除者、非神不保之不除之也、由於其德猶有未修、故神不悅之也、於是天下之人皆兢兢然致力於修德、以悅鬼神焉。

自聖人以修德悅神之說教人、而人始知祭之本、夫修德所以立身也、身立然後能孝親事君敬長慈

幼愛人。故治天下國家者莫重於祭。重祭者非日以享神為事也。日以修德為先也。故禮云。聖人為能享帝。孝子為能享親。修德之謂也。夫聖人能本鬼神之所好以教人。故聖人祭則帝享之。孝子能本聖人之所教以立身。故孝子祭則親享之。孝者德之本也。神之所好也。故聖人教孝。孝子行孝。

## Chapter XVII.

## 事君

夫事君如事親也。事親能愛敬者謂之孝。事君能愛敬者謂之忠。然愛敬有君子小人之不同。故忠有大小之分。

小人之事君也。以順君之行為愛。以從君之命為敬。夫順行從命。非不足以為美德也。然不察是非善惡。皆以順從為本。君行者善而順之。君命者是而從之。無害也。君有悖行而順之。君有亂命而從之。陷君於不義。遺君以惡名。若是者。雖本愛敬之心。厥有陷害之罪。故小人之事其君也。小忠也。

君子則不然。君所行者善。則順而揚其美。君所行者不善。則諫而匡其惡。不皆以順從為本。以德義為本。故君子之諫君也。雖不順命。而此不順。正是由愛敬其君之念而生。若是者可謂真愛敬其君者也。國有君子之臣。則君無過行。而有令名。國無危患。而可治平。故君子之事其君也。大忠也。

然為人君者。樂臣之順從已也。不樂臣之不順從已也。而為人君者。又不能無過。小人為得君之歡心。皆以

順從為本、君見小人之順從已也、以為真愛敬已者也、故日親小人、君子為得君之安樂、當有不義則匡救之、君見君子之有不順從已也、以為不愛敬已也、故不親之、君親小人不親君子、此國之所以亂也、

## Chapter XVIII.

## 聖人

聖人者知之至者也、謂道無不通、理無不明也、理無不明、故可由一以知萬、道無不通、故可由萬以之一、

夫孝者其理生於愛、因由愛明居致敬、養致樂、病致憂、喪致哀、祭致嚴之理、以成其愛、此所謂由一以知萬也、夫孝親敬長事君理家治國平天下之道、雖有不同、而皆以愛敬為本、故教人敬長事君理家治國平天下之道能孝而已矣、此所謂由萬以之一也、

夫人每以為親與長也、君也、家也、國也、天下也、有不同焉、而聖人以一道通之、人每以為愛非敬也、樂也、憂也、哀也、嚴也、而聖人以一理明之、夫措萬行於一道、則行有所本、而無不順矣、舉一理通萬事、則事有所資、而無不成矣、

天下之人賴聖人之教而通於道、明於理、聖人不作、孰能通之哉、孰能明之哉、夫道不通則行不順、理不明則事不成、及夫亂生而天下危、猶戰戰然曰、神禍之矣、豈真神禍之哉、未能通於道、明於理耳、然則聖人之教、所以安天下也、故非聖人者無法、

夫聖人亦人耳、以其夙夜匪懈、觀察萬象萬事、以通其道、以明其理、故終有通之明之之一日、然天地

無終也。四時順行焉。人生不止也。事理無盡焉。古之道古之理。古之聖人已通之明之矣。今之道今之理。其孰能通之明之乎。曰其孰能如古之聖人。夙夜不懈。觀察萬象萬事者。能通之明之也。能通其道明其理。是曰聖人。然則人人可以為聖人。而人人不能為聖人者何也。曰以其用心有懈有不懈也。

CALLIGRAPHIC CHART

The characters listed below are those marked with an asterisk in the Notes. Following its number are, first, the complete character, and then the strokes employed in writing it in their normal order. If in doubt as to the proper direction of the strokes, consult the chart at the bottom of page 22.

1. 仲 2. 尼 4. 曾  
 5. 子 6b. 之 6c. 寸  
 8. 日 10. 王 11. 有  
 11a. 肉 12. 至 13. 德  
 14. 要 15. 道  
 15c. 止 16. 以  
 20. 民 26. 無  
 27. 怨 31. 乎 35. 席  
 37. 參 38. 不  
 39. 敏 40. 何  
 41. 足 48. 孝 52. 也  
 55. 所 56. 由  
 57. 生 60. 坐 64. 身  
 65. 體 66.  
 66b. 長  
 67. 膚 68. 受  
 70. 父 73. 敢 74b.  
 84. 白 85a. 揚





CALLIGRAPHIC CHART

月 | ㄥ - 367. 庶 ` - ノ - ヲ - ... 389. 及  
 ノ - ㄥ - 394. 才 - | ノ 403. 義 ` - - - | - -  
 - | 八 - ㄥ 419. 肅 ㄥ - - | | | ` - ㄥ - - - | - -  
 428. 可 - | ㄥ - | 440a. 襄 ` - - | ㄥ - - - - | - - ,  
 ㄥ - 444. 樂 ` | ㄥ - - ㄥ . ㄥ . ㄥ . - | , . 454. 師 |  
 ㄥ - ㄥ - - | ㄥ | 466. 國 | ㄥ - | ㄥ - 八 - ㄥ - 475. 萬  
 | - - | ㄥ - - | ㄥ | . 481. 鰥 ノ - ㄥ - | - ... | ㄥ - -  
 | ㄥ , . 492a. 豕 - ㄥ - ㄥ - ㄥ - 515. 亂 ` - ㄥ - | ㄥ  
 ㄥ - ㄥ - | ㄥ 529. 問 | ㄥ - | ㄥ - - | ㄥ - 535. 為 ノ - ㄥ  
 ㄥ - ㄥ - ... 542a. 酉 - | ㄥ | ㄥ - - 557. 堂 | ㄥ - | ㄥ -  
 ㄥ - - | ㄥ - 566. 來 - | ㄥ - ㄥ - ㄥ - 592. 馬 - | ㄥ -  
 - - ㄥ - ... 595. 重 ` - | ㄥ - - - - | ㄥ - 608. 凶 ノ  
 - | ㄥ | 609. 雖 | ㄥ - | ㄥ - | ㄥ - - - | ㄥ - 628. 退  
 ㄥ - - | ㄥ - | ㄥ - 637a. 叔 | ㄥ - | ㄥ - ㄥ - 647a. 疒  
 ` - ノ - ㄥ 685. 猶 ノ - ㄥ - | ㄥ | ㄥ - - 784. 與  
 | ㄥ - - | ㄥ | ㄥ - - - , . 825. 必 ノ - ㄥ - , . 867.  
 將 | ㄥ - , ` - ㄥ - | ㄥ - 873. 遐 | ㄥ - - - ㄥ - ㄥ -  
 906. 年 ` - - - - | ㄥ -

INDEX OF FIRST OCCURRENCES OF CHARACTERS  
AND COMPOUND EXPRESSIONS

In this index, characters are arranged first under the number of strokes used in writing them, and second under the order of their key numbers. The more usual arrangement, by keys first and then strokes, is too difficult for the beginning student. If one desires, for example, to find the character 木 in this index, one first counts its strokes, which are four. Under "4 strokes", it is then sought in the position assigned to its key number; 木 is itself KEY 75. The number which follows the character is that of its first occurrence in the Notes. In dictionaries and indices characters are almost always listed by the number of strokes of their printed, not their written forms. Thus 道 is listed here under thirteen strokes, although its written form, 道, contains only twelve. In this volume, the characters in the text of the Hsiao Ching are in the printed form.

1 stroke	尸 181a	凡 318a	寸 6c	云 113
一 164	又 68b	千 694	小 465	五 61a
一人 164z	3 strokes	口 22b	尸 2a	五刑 688z
	下 19	口 466b	川 17a	井 154b
2 strokes	上 24	土 57a	己 640a	化 429
七 395	上帝 560z	士 309	己 640b	今 115a
九 527	三 174	夕 39f	巳 354a	内 563
二 126	三才 394z	夕 39d	巾 35b	六 370
人 1a	三牲 683z	夕 85a	广 35a	公 469
儿 9a	之 6b	大 18a	廿 185b	公侯伯子男 472z
入 563a	也 52	大夫 239z	彡 66c	凶 608
八 460	于 845	大雅 112z	彡 13a	分 373
丿 236a	亡 650b	子 5	才 394	及 389
刀 154a	亼 636a	子 5	4 strokes	友 802
力 151a		山 195a	不 38	夫 47
十 185a			中 1b	
卜 924			孔 834b	

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天 18	牛 306c	未之有 392z	先 9	步 603a
天下 19z	犬 210a	正 421a	先王 10z	年 906
天子 123z	王 10	母 39b	兆 167	成 420
尹 106a	5 strokes	民 20	兆民 168z	旨 892
心 13e	丙 647b	玉 65d	共 772a	有 11
戈 225a	世 88	甘 893	冰 236	次 313a
戶 55a	乎 31	生 57	匡 869	此 380
手 84a	以 16	用 21	危 181	此之謂 732z
支 39c	令 636	田 472a	各 564	死 898
文 39e	他 597	由 56	后 550	百 152
文王 555z	兄 720	申 822a	后稷 551z	百姓 153z
斤 55b	加 151	疔 647a	名 85	竹 125a
日 90a	北 855	白 471a	同 318	糸 97a
日 8	古 264a	皿 145e	因 412	网 691a
月 11b	可 428	目 13d	在 175	羊 136b
木 51a	可以 428z	矢 29a	地 374	老 48a
欠 313b	四 155	示 117a	地利 375z	而 148
止 15c	四國 524z	禾 22a	夙 303	而已 717z
歹 898a	四海 156z	穴 231b	夙夜 304z	耳 325a
殳 74a	死 27a	立 80	好 447	聿 118
毛 693b	失 344	立身 81z	如 229	肉 11a
水 156a	尼 2	6 strokes	宅 925	臣 230a
火 210b	平 510	交 548a	安 504	臣妾 495z
爪 68a	幼 820	亦 304a	守 195	自 383
父 70	必 825	仲 1	寺 6a	至 12
片 362b	本 51	仲尼 2z		白 74b
牙 112a	未 391	光 844		

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舟 247a	甫 刑 162z	具 456	昔 461	9 strokes
艸 157a	甬 842a	刑 154	明 411	保 213
行 13b	男 472	制 182	明堂 557z	俗 710
衣 440b	矣 289	受 68	易 709	侮 480
西 849	孝 48	叔 637a	服 247	則 336
7 strokes	見 426	取 325	東 851	南 853
况 468a	角 306b	命 777	治 423	卽 183a
何 40	言 62a	和 22	泣 921	厚 594
攸 119a	谷 624a	周 543	況 468	厚哉 399
伯 471	豆 65c	周公 544z	法 246	哀 652
作 516	豕 492a	夜 304	爭 441	高 280a
位 351	貝 196a	妻 497	牀 362a	復 59a
余 679b	赤 452a	妾 495	知 29	帝 560
兵 677	足 41	始 78	宗 295	度 185
利 375	身 64	姓 153	宗廟 296z	後 87
吾 61	身體 65z	官 761	社 215	思 613
君 106	辛 34b	居 3	社稷 216z	怨 27
君子 610z	走 15b	录 350a	祀 354	政 421
坐 60	邑 548b	忝 363	白 806a	故 264
尾 693a	酉 542a	念 115	虎 67a	是 263
至 401a	里 759a	忠 337	長 66b	是故 264z
玆 834a	8 strokes	性 534	門 529a	春 933
弟 125b	事 101	或 466a	阜 679a	東 767a
忒 639	亞 133a	所 55	青 896a	相 872
忘 831	享 507	所以 193z	非 243	牲 683
每 39a	來 566	所由 56z	佳 112b	甚 398
求 870a	侍 6	於 86		畱 204a
災 511	其 208			畏 631
甫 161				皆 607

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省 <sup>13c</sup>	專 <sup>432a</sup>	骨 <sup>65a</sup>	淵 <sup>232</sup>	復 <sup>59</sup>
秋 <sup>934</sup>	師 <sup>454</sup>	高 <sup>179</sup>	焉 <sup>592</sup>	惡 <sup>133</sup>
窠 <sup>231a</sup>	師尹 <sup>455z</sup>	彭 <sup>66a</sup>	理 <sup>759</sup>	揚 <sup>84</sup>
紀 <sup>640</sup>	席 <sup>35</sup>	鬼 <sup>506</sup>	眾 <sup>730</sup>	曾 <sup>4</sup>
美 <sup>868</sup>	悖 <sup>599</sup>	11 strokes	祭 <sup>353</sup>	曾子 <sup>5z</sup>
羗 <sup>136a</sup>	恐 <sup>834</sup>	偃 <sup>883</sup>	移 <sup>707</sup>	朝 <sup>296a</sup>
者 <sup>130</sup>	悌 <sup>706</sup>	脩 <sup>119</sup>	章 <sup>124</sup>	棺 <sup>908</sup>
胃 <sup>67b</sup>	悅 <sup>719a</sup>	參 <sup>37</sup>	第 <sup>125</sup>	椁 <sup>909</sup>
致 <sup>643</sup>	時 <sup>937</sup>	問 <sup>529</sup>	終 <sup>95</sup>	桴 <sup>909</sup>
若 <sup>770</sup>	書經 <sup>162n</sup>	國 <sup>466</sup>	蕭 <sup>186a</sup>	無 <sup>26</sup>
要 <sup>14</sup>	海 <sup>156</sup>	堂 <sup>557</sup>	莫 <sup>434</sup>	然 <sup>210</sup>
郊 <sup>548</sup>	病 <sup>647</sup>	董 <sup>184a</sup>	通 <sup>842</sup>	然後 <sup>211z</sup>
郊祀 <sup>549z</sup>	真 <sup>833a</sup>	孰 <sup>744</sup>	郭 <sup>909a</sup>	為 <sup>535</sup>
重 <sup>595</sup>	祖 <sup>117</sup>	將 <sup>867</sup>	陳 <sup>437</sup>	猶 <sup>685</sup>
頁 <sup>17b</sup>	神 <sup>822</sup>	庶 <sup>367</sup>	陷 <sup>806</sup>	敢 <sup>73</sup>
風 <sup>708</sup>	離 <sup>207a</sup>	庶人 <sup>367z</sup>	魚 <sup>481a</sup>	補 <sup>865</sup>
風俗 <sup>710z</sup>	能 <sup>212</sup>	得 <sup>474</sup>	12 strokes	象 <sup>632</sup>
食 <sup>183b</sup>	茲 <sup>771a</sup>	從 <sup>780</sup>	備 <sup>288</sup>	貴 <sup>196</sup>
首 <sup>15a</sup>	豈 <sup>742a</sup>	情 <sup>896</sup>	博 <sup>432</sup>	進 <sup>627</sup>
10 strokes	辱 <sup>835</sup>	患 <sup>388</sup>	卿 <sup>237</sup>	雅 <sup>112</sup>
修 <sup>119b</sup>	退 <sup>628</sup>	恭 <sup>772</sup>	厥 <sup>120</sup>	黃 <sup>184b</sup>
侯 <sup>171</sup>	送 <sup>923</sup>	戚 <sup>895</sup>	善 <sup>606</sup>	13 strokes
兼 <sup>331</sup>	逆 <sup>603</sup>	措 <sup>928</sup>	喬 <sup>178b</sup>	亂 <sup>515</sup>
匪 <sup>305</sup>	配 <sup>542</sup>	敏 <sup>39</sup>	喪 <sup>650</sup>	傷 <sup>75</sup>
哭 <sup>650a</sup>	配天 <sup>542z</sup>	教 <sup>53</sup>	單 <sup>225b</sup>	愷 <sup>742</sup>
家 <sup>492</sup>	除 <sup>679</sup>	教 <sup>870</sup>	寐 <sup>362</sup>	感 <sup>815</sup>
容 <sup>624</sup>	馬 <sup>178a</sup>	曼 <sup>141a</sup>	富 <sup>204</sup>	愛 <sup>128</sup>
害 <sup>512</sup>		淑 <sup>637</sup>	尊 <sup>620</sup>	慎 <sup>833</sup>
		深 <sup>231</sup>	順 <sup>17</sup>	敬 <sup>136</sup>

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毀 74	過 280	履 234	興 360	藏 876
溢 188	14 strokes	廣 700	親 102	謹 184
滅 901	兢 227	廟 296	諫 767	藿 477a
當 807	兢 兢 228z	德 13	謂 598	離 207
睦 23	寡 482	憂 649	諸 170	20 strokes
禁 450	察 819	慶 166	諸侯 171z	嚴 422
祿 350	彰 823	感 917	賴 169	覺 522
經 401	慢 141	樂 444	遺 435	21 strokes
罪 695	慈 771	稷 216	17 strokes	屬 693
義 403	滿 186	節 183	應 814	懽 477
聖 526	爾 116	膝 572	盪 915	續 590
聖人 530z	盡 145	膝下 572z	臨 230	22 strokes
萬 475	禍 514	膚 67	舉 912	鰥 481
著 840	聞 776	養 379	薄 235	鰥 寡 482z
蜀 693c	肅 419	髮 66	襄 440a	驕 178
解 306a	與 784	16 strokes	避 34	23 strokes
詹 458a	蓋 157	導 442	醜 666	顯 90
詩 223	說 719	懈 306	雖 609	體 65
詩經 112n	語 62	戰 225	18 strokes	24 strokes
豐 65b	赫 452	戰戰 226z	瞻 458	讓 440
資 313	赫赫 453z	擗 918	禮 443	25 stroke
辟 34a	踊 919	擗踊 919z	簋 914	觀 62
遐 873	15 strokes	擇 272	簋 簋 915z	
道 15	儀 638		職 565	

LIST OF FINAL OCCURRENCES OF CHARACTERS AND COMPOUND EXPRESSIONS

In the following list all characters which occur five or more times in the Hsiao Ching are entered in the order of the numbers under which final reference to them occurs in the Notes. By means of this list the student can determine, at any point, exactly which characters he must know thoroughly, since further reference to them will not occur in the Notes.

之 94	其 326	君 490	五 691	名 805
子 123	父 333	治 491	刑 692	令 810
於 134	敬 338	則 503	法 697	又 811
口 136	示 353	是 508	广 700	得 813
心 141	云 358	生 513	善 714	明 818
人 142	章 368	詩 520	禮 716	矣 824
孝 159	第 369	順 525	臣 723	天子
也 160	道 372	乎 532	說 729	824z
不 177	刀 373	地 533	至 737	悌 841
而 198	者 390	尸 542	為 739	大 844
以 201	曰 397	嚴 577	所以	自 854
肉 210	夫 400	教 578	741z	思 864
土 215	民 407	聖 580	君子	日 872
女 229	下 416	所 584	743z	謂 874
水 232	友 421	莫 591	此 746	何 877
彳 234	先 424	足 603	四 750	樂 890
敢 255	王 425	然 612	長 756	食 897
德 260	故 431	可 622	居 757	未 906
言 267	愛 433	義 638	曾 769	木 908
非 268	親 436	致 654	曾子	皿 915
行 270	系 444	後 658	769z	哀 922
身 273	日 461	能 659	有 788	安 927
無 279	天 下	上 661	爭 789	宗 929
天 282	463z	在 674	國 797	鬼 931
大 299	寸 474	三 682	雖 798	祭 935
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母 316	心 482			



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