

LIBRARY OF CHINESE CLASSICS  
CHINESE-ENGLISH

# 大中华文库

汉英对照

## 梦溪笔谈

BRUSH TALKS FROM  
DREAM BROOK

I





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Chinese-English

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## Brush Talks from Dream Brook

### I



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# 总 序

杨牧之

《大中华文库》终于出版了。我们为之高兴，为之鼓舞，但也倍感压力。

当此之际，我们愿将郁积在我们心底的话，向读者倾诉。

—

中华民族有着悠久的历史 and 灿烂的文化，系统、准确地将中华民族的文化经典翻译成外文，编辑出版，介绍给全世界，是几代中国人的愿望。早在几十年前，西方一位学者翻译《红楼梦》，将书名译成《一个红楼上的梦》，将林黛玉译为“黑色的玉”。我们一方面对外国学者将中国的名著介绍到世界上去表示由衷的感谢，一方面为祖国的名著还不被完全认识，甚至受到曲解，而感到深深的遗憾。还有西方学者翻译《金瓶梅》，专门摘选其中自然主义描述最为突出的篇章加以译介。一时间，西方学者好像发现了奇迹，掀起了《金瓶梅》热，说中国是“性开放的源头”，公开地在报刊上鼓吹中国要“发扬开放之传统”。还有许多资深、友善的汉学家译介中国古代的哲学著作，在把中华民族文化介绍给全世界的工作方面作出了重大贡献，但或囿于理解有误，或缘于对中国文字认识的局限，质量上乘的并不多，常常是隔靴搔痒，说不到点子上。大哲学家黑格尔曾经说过：中国有



最完备的国史。但他认为中国古代没有真正意义上的哲学，还处在哲学史前状态。这么了不起的哲学家竟然作出这样大失水准的评论，何其不幸。正如任何哲学家都要受时间、地点、条件的制约一样，黑格尔也离不开这一规律。当时他也只能从上述水平的汉学家译过去的文字去分析、理解，所以，黑格尔先生对中国古代社会的认识水平是什么状态，也就不难想象了。

中国离不开世界，世界也缺少不了中国。中国文化摄取外域的新成分，丰富了自己，又以自己的新成就输送给别人，贡献于世界。从公元5世纪开始到公元15世纪，大约有一千年，中国走在世界的前列。在这一千多年的时间里，她的光辉照耀全世界。人类要前进，怎么能不全面认识中国，怎么能不认真研究中国的历史呢？

## 二

中华民族是伟大的，曾经辉煌过，蓝天、白云、阳光灿烂，和平而兴旺；也有过黑暗的、想起来就让人战栗的日子，但中华民族从来是充满理想，不断追求，不断学习，渴望和平与友谊的。

中国古代伟大的思想家孔子曾经说过：“三人行，必有我师焉。择其善者而从之，其不善者而改之。”孔子的话就是要人们向别人学习。这段话正是概括了整个中华民族与人交往的原则。人与人之间交往如此，在与周边的国家交往中也是如此。

秦始皇第一个统一了中国，可惜在位只有十几年，来不及做更多的事情。汉朝继秦而继续强大，便开始走出去，了



解自己周边的世界。公元前138年，汉武帝派张骞出使西域。他带着一万头牛羊，总值一万万钱的金帛货物，作为礼物，开始西行，最远到过“安息”（即波斯）。公元前36年，班超又率36人出使西域。36个人按今天的话说，也只有一个排，显然是为了拜访未曾见过面的邻居，是去交朋友。到了西域，班超派遣甘英作为使者继续西行，往更远处的大秦国（即罗马）去访问，“乃抵条支而历安息，临西海以望大秦”（《后汉书·西域传》）。“条支”在“安息”以西，即今天的伊拉克、叙利亚一带，“西海”应是今天的地中海。也就是说甘英已经到达地中海边上，与罗马帝国隔海相望，“临大海欲渡”，却被人劝阻而未成行，这在历史上留下了遗恨。可以想见班超、甘英沟通友谊的无比勇气和强烈愿望。接下来是唐代的玄奘，历经千难万险，到“西天”印度取经，带回了南亚国家的古老文化。归国后，他把带回的佛教经典组织人翻译，到后来很多经典印度失传了，但中国却保存完好，以至于今天，没有玄奘的《大唐西域记》，印度人很难编写印度古代史。明代郑和“七下西洋”，把中华文化传到东南亚一带。鸦片战争以后，一代又一代先进的中国人，为了振兴中华，又前赴后继，向西方国家学习先进的科学思想和文明成果。这中间有我们的领导人朱德、周恩来、邓小平；有许许多多大科学家、文学家、艺术家，如郭沫若、李四光、钱学森、冼星海、徐悲鸿等。他们的追求、奋斗，他们的博大胸怀，兼收并蓄的精神，为人类社会增添了光彩。

中国文化的形成和发展过程，就是一个以众为师、以各国人民为师，不断学习和创造的过程。中华民族曾经向周边国家和民族学习过许多东西，假如没有这些学习，中华民族绝不可能创造出昔日的辉煌。回顾历史，我们怎么能够不对





伟大的古埃及文明、古希腊文明、古印度文明满怀深深的感激?怎么能够不对伟大的欧洲文明、非洲文明、美洲文明、澳洲文明,以及中国周围的亚洲文明充满温情与敬意?

中华民族为人类社会曾作出过独特的贡献。在15世纪以前,中国的科学技术一直处于世界遥遥领先的地位。英国科学家李约瑟说:“中国在公元3世纪到13世纪之间,保持着一个西方所望尘莫及的科学知识水平。”美国耶鲁大学教授、《大国的兴衰》的作者保罗·肯尼迪坦言:“在近代以前时期的所有文明中,没有一个国家的文明比中国更发达,更先进。”

世界各国的有识之士千里迢迢来中国观光、学习。在这个过程中,中国唐朝的长安城渐渐发展成为国际大都市。西方的波斯、东罗马,东亚的高丽、新罗、百济、南天竺、北天竺,频繁前来。外国的王侯、留学生,在长安供职的外国官员,商贾、乐工和舞士,总有几十个国家,几万人之多。日本派出的“遣唐使”更是一批接一批。传为美谈的日本人阿部仲麻吕(晁衡)在长安留学的故事,很能说明外国人与中国的交往。晁衡学成仕于唐朝,前后历时五十余年。晁衡与中国的知识分子结下了深厚的友情。他归国时,传说在海中遇难身亡。大诗人李白作诗哭悼:“日本晁卿辞帝都,征帆一片绕蓬壶。明月不归沉碧海,白云愁色满苍梧。”晁衡遇险是误传,但由此可见中外学者之间在中国长安交往的情谊。

后来,不断有外国人到中国来探寻秘密,所见所闻,常常让他们目瞪口呆。《希腊纪事》(希腊人波桑尼阿著)记载公元2世纪时,希腊人在中国的见闻。书中写道:“赛里斯人用小米和青芦喂一种类似蜘蛛的昆虫,喂到第五年,虫肚子胀裂开,便从里面取出丝来。”从这段对中国古代养蚕技术的



描述，可见当时欧洲人与中国人的差距。公元9世纪中叶，阿拉伯人来到中国。一位阿拉伯作家在他所著的《中国印度闻见录》中记载了曾旅居中国的阿拉伯商人的见闻：

——一天，一个外商去拜见驻守广州的中国官吏。会见时，外商总盯着官吏的胸部，官吏很奇怪，便问：“你好像总盯着我的胸，这是怎么回事？”那位外商回答说：“透过你穿的丝绸衣服，我隐约看到你胸口上长着一个黑痣，这是什么丝绸，我感到十分惊奇。”官吏听后，失声大笑，伸出胳膊，说：“请你数数吧，看我穿了几件衣服。”那商人数过，竟然穿了五件之多，黑痣正是透过这五层丝绸衣服显现出来的。外商惊得目瞪口呆，官吏说：“我穿的丝绸还不算是最好的，总督穿的要更精美。”

——书中关于茶(他们叫干草叶子)的记载，可见阿拉伯国家当时还没有喝茶的习惯。书中记述：“中国国王本人的收入主要靠盐税和泡开水喝的一种干草税。在各个城市里，这种干草叶售价都很高，中国人称这种草叶叫‘茶’，这种干草叶比苜蓿的叶子还多，也略比它香，稍有苦味，用开水冲喝，治百病。”

——他们对中国的医疗条件十分羡慕，书中记载道：“中国人医疗条件很好，穷人可以从国库中得到药费。”还说：“城市里，很多地方立一石碑，高10肘，上面刻有各种疾病和药物，写明某种病用某种药医治。”

——关于当时中国的京城，书中作了生动的描述：中国的京城很大，人口众多，一条宽阔的长街把全城分为两半，大街右边的东区，住着皇帝、宰相、禁军及皇家的总管、奴婢。在这个区域，沿街开凿了小河，流水潺潺；路旁，葱茏的树木整然有序，一幢幢宅邸鳞次栉比。大街左边的西区，



住着庶民和商人。这里有货栈和商店，每当清晨，人们可以看到，皇室的总管、宫廷的仆役，或骑马或步行，到这里来采购。

此后的史籍对西人来华的记载，渐渐多了起来。13世纪意大利旅行家马可·波罗，尽管有人对他是否真的到过中国持怀疑态度，但他留下一部记述元代事件的《马可·波罗游记》却是确凿无疑的。这部游记中的一些关于当时中国的描述使得西方人认为是“天方夜谭”。总之，从中西文化交流史来说，这以前的时期还是一个想象和臆测的时代，相互之间充满了好奇与幻想。

从16世纪末开始，由于航海技术的发展，东西方航路的开通，随着一批批传教士来华，中国与西方开始了直接的交流。沟通中西的使命在意大利传教士利玛窦那里有了充分的体现。利玛窦于1582年来华，1610年病逝于北京，在华二十余年。除了传教以外，做了两件具有历史象征意义的事，一是1594年前后在韶州用拉丁文翻译《四书》，并作了注释；二是与明代学者徐光启合作，用中文翻译了《几何原本》。

西方传教士对《四书》等中国经典的粗略翻译，以及杜赫德的《中华帝国志》等书对中国的介绍，在西方读者的眼前展现了一个异域文明，在当时及稍后一段时期引起了一场“中国热”，许多西方大思想家都曾注目于中国文化。有的推崇中华文明，如莱布尼兹、伏尔泰、魁奈等，有的对中华文明持批评态度，如孟德斯鸠、黑格尔等。莱布尼兹认识到中国文化的某些思想与他的观念相近，如周易的卦象与他发明的二进制相契合，对中国文化给予了热情的礼赞；黑格尔则从他整个哲学体系的推演出发，认为中国没有真正意义上的哲学，还处在哲学史前的状态。但是，不论是推崇还是批





评，是吸纳还是排斥，中西文化的交流产生了巨大的影响。随着先进的中国科学技术的西传，特别是中国的造纸、火药、印刷术和指南针四大发明的问世，大大改变了世界的面貌。马克思说：“中国的火药把骑士阶层炸得粉碎，指南针打开了世界市场并建立了殖民地，而印刷术则变成了新教的工具，变成对精神发展创造必要前提的最强大的杠杆。”英国的哲学家培根说：中国的四大发明“改变了全世界的面貌和一切事物的状态”。

### 三

大千世界，潮起潮落。云散云聚，万象更新。中国古代产生了无数伟大的科学家：祖冲之、李时珍、孙思邈、张衡、沈括、毕昇……产生了无数科技成果：《齐民要术》、《九章算术》、《伤寒杂病论》、《本草纲目》……以及保存至今的世界奇迹：浑天仪、地动仪、都江堰、敦煌石窟、大运河、万里长城……但从15世纪下半叶起，风水似乎从东方转到了西方，落后的欧洲只经过400年便成为世界瞩目的文明中心。英国的牛顿、波兰的哥白尼、德国的伦琴、法国的居里、德国的爱因斯坦、意大利的伽利略、俄国的门捷列夫、美国的费米和爱迪生……光芒四射，令人敬仰。

中华民族开始思考了。潮起潮落究竟是什么原因？中国人发明的火药，传到欧洲，转眼之间反成为欧洲列强轰击中国大门的炮弹，又是因为什么？

鸦片战争终于催醒了中国人沉睡的迷梦，最先“睁眼看世界”的一代精英林则徐、魏源迈出了威武雄壮的一步。曾国藩、李鸿章搞起了洋务运动。中国的知识分子喊出“民主



与科学”的口号。中国是落后了，中国的志士仁人在苦苦探索。但落后中饱含着变革的动力，探索中孕育着崛起的希望。“向科学进军”，中华民族终于又迎来了科学的春天。

今天，世界毕竟来到了 21 世纪的门槛。分散隔绝的世界，逐渐变成联系为一体的世界。现在，全球一体化趋势日益明显，人类历史也就在愈来愈大的程度上成为全世界的历史。当今，任何一种文化的发展都离不开对其它优秀文化的汲取，都以其它优秀文化的发展为前提。在近现代，西方文化汲取中国文化，不仅是中国文化的传播，更是西方文化自身的创新和发展；正如中国文化对西方文化的汲取一样，既是西方文化在中国的传播，同时也是中国文化在近代的转型和发展。地球上所有的人类文化，都是我们共同的宝贵遗产。既然我们生活的各个大陆，在地球史上曾经是连成一气的“泛大陆”，或者说是一个完整的“地球村”，那么，我们同样可以在这个以知识和学习为特征的网络时代，走上相互学习、共同发展的大路，建设和开拓我们人类崭新的“地球村”。

西学仍在东渐，中学也将西传。各国人民的优秀文化正日益迅速地为中国文化所汲取，而无论西方和东方，也都需要从中国文化中汲取养分。正是基于这一认识，我们组织出版汉英对照版《大中华文库》，全面系统地翻译介绍中国传统文化典籍。我们试图通过《大中华文库》，向全世界展示，中华民族五千年的追求，五千年的梦想，正在新的历史时期重放光芒。中国人民就像火后的凤凰，万众一心，迎接新世纪文明的太阳。

1999 年 8 月 北京

# PREFACE TO THE *LIBRARY OF CHINESE CLASSICS*

Yang Muzhi

The publication of the *Library of Chinese Classics* is a matter of great satisfaction to all of us who have been involved in the production of this monumental work. At the same time, we feel a weighty sense of responsibility, and take this opportunity to explain to our readers the motivation for undertaking this cross-century task.

## 1

The Chinese nation has a long history and a glorious culture, and it has been the aspiration of several generations of Chinese scholars to translate, edit and publish the whole corpus of the Chinese literary classics so that the nation's greatest cultural achievements can be introduced to people all over the world. There have been many translations of the Chinese classics done by foreign scholars. A few dozen years ago, a Western scholar translated the title of *A Dream of Red Mansions* into "A Dream of Red Chambers" and Lin Daiyu, the heroine in the novel, into "Black Jade." But while their endeavours have been laudable, the results of their labours have been less than satisfactory. Lack of knowledge of Chinese culture and an inadequate grasp of the Chinese written language have led the translators into many errors. As a consequence, not only are Chinese classical writings widely misunderstood in the rest of the world, in some cases their content has actually been distorted. At one time, there was a "*Jin Ping Mei* craze" among Western scholars, who thought that they had uncovered a miraculous phenomenon, and published theories claiming that China was the "fountainhead of eroticism," and that a Chinese "tradition of permissiveness" was about to be laid bare. This distorted view came about due to the translators of the *Jin Ping Mei* (*Plum in the Golden Vase*) putting one-sided stress on the







raw elements in that novel, to the neglect of its overall literary value. Meanwhile, there have been many distinguished and well-intentioned Sinologists who have attempted to make the culture of the Chinese nation more widely known by translating works of ancient Chinese philosophy. However, the quality of such work, in many cases, is unsatisfactory, often missing the point entirely. The great philosopher Hegel considered that ancient China had no philosophy in the real sense of the word, being stuck in philosophical "prehistory." For such an eminent authority to make such a colossal error of judgment is truly regrettable. But, of course, Hegel was just as subject to the constraints of time, space and other objective conditions as anyone else, and since he had to rely for his knowledge of Chinese philosophy on inadequate translations it is not difficult to imagine why he went so far off the mark.

China cannot be separated from the rest of the world; and the rest of the world cannot ignore China. Throughout its history, Chinese civilization has enriched itself by absorbing new elements from the outside world, and in turn has contributed to the progress of world civilization as a whole by transmitting to other peoples its own cultural achievements. From the 5th to the 15th centuries, China marched in the front ranks of world civilization. If mankind wishes to advance, how can it afford to ignore China? How can it afford not to make a thoroughgoing study of its history?

## 2

Despite the ups and downs in their fortunes, the Chinese people have always been idealistic, and have never ceased to forge ahead and learn from others, eager to strengthen ties of peace and friendship.

The great ancient Chinese philosopher Confucius once said, "Whenever three persons come together, one of them will surely be able to teach me something. I will pick out his good points and emulate them; his bad points I will reform." Confucius meant by this that we should always be ready to learn from others. This maxim encapsulates the principle the Chinese people have always followed in their dealings with other peoples, not only on an individual basis but also at the level of state-to-state relations.

After generations of internecine strife, China was unified by Emperor



Qin Shi Huang (the First Emperor of the Qin Dynasty) in 221 B.C. The Han Dynasty, which succeeded that of the short-lived Qin, waxed powerful, and for the first time brought China into contact with the outside world. In 138 B.C., Emperor Wu dispatched Zhang Qian to the western regions, i.e. Central Asia. Zhang, who traveled as far as what is now Iran, took with him as presents for the rulers he visited on the way 10,000 head of sheep and cattle, as well as gold and silks worth a fabulous amount. In 36 B.C., Ban Chao headed a 36-man legation to the western regions. These were missions of friendship to visit neighbours the Chinese people had never met before and to learn from them. Ban Chao sent Gan Ying to explore further toward the west. According to the “Western Regions Section” in the *Book of Later Han*, Gan Ying traveled across the territories of present-day Iraq and Syria, and reached the Mediterranean Sea, an expedition which brought him within the confines of the Roman Empire. Later, during the Tang Dynasty, the monk Xuan Zang made a journey fraught with danger to reach India and seek the knowledge of that land. Upon his return, he organized a team of scholars to translate the Buddhist scriptures, which he had brought back with him. As a result, many of these scriptural classics which were later lost in India have been preserved in China. In fact, it would have been difficult for the people of India to reconstruct their own ancient history if it had not been for Xuan Zang’s *A Record of a Journey to the West in the Time of the Great Tang Dynasty*. In the Ming Dynasty, Zheng He transmitted Chinese culture to Southeast Asia during his seven voyages. Following the Opium Wars in the mid-19th century, progressive Chinese, generation after generation, went to study the advanced scientific thought and cultural achievements of the Western countries. Their aim was to revive the fortunes of their own country. Among them were people who were later to become leaders of China, including Zhu De, Zhou Enlai and Deng Xiaoping. In addition, there were people who were to become leading scientists, literary figures and artists, such as Guo Moruo, Li Siguang, Qian Xuesen, Xian Xinghai and Xu Beihong. Their spirit of ambition, their struggles and their breadth of vision were an inspiration not only to the Chinese people but to people all over the world.

Indeed, it is true that if the Chinese people had not learned many



things from the surrounding countries they would never have been able to produce the splendid achievements of former days. When we look back upon history, how can we not feel profoundly grateful for the legacies of the civilizations of ancient Egypt, Greece and India? How can we not feel fondness and respect for the cultures of Europe, Africa, America and Oceania?

The Chinese nation, in turn, has made unique contributions to the community of mankind. Prior to the 15th century, China led the world in science and technology. The British scientist Joseph Needham once said, "From the third century A.D. to the 13th century A.D. China was far ahead of the West in the level of its scientific knowledge." Paul Kennedy, of Yale University in the U.S., author of *The Rise and Fall of the Great Powers*, said, "Of all the civilizations of the pre-modern period, none was as well-developed or as progressive as that of China."

Foreigners who came to China were often astonished at what they saw and heard. The Greek geographer Pausanias in the second century A.D. gave the first account in the West of the technique of silk production in China: "The Chinese feed a spider-like insect with millet and reeds. After five years the insect's stomach splits open, and silk is extracted therefrom." From this extract, we can see that the Europeans at that time did not know the art of silk manufacture. In the middle of the 9th century A.D., an Arabian writer includes the following anecdote in his *Account of China and India*:

"One day, an Arabian merchant called upon the military governor of Guangzhou. Throughout the meeting, the visitor could not keep his eyes off the governor's chest. Noticing this, the latter asked the Arab merchant what he was staring at. The merchant replied, 'Through the silk robe you are wearing, I can faintly see a black mole on your chest. Your robe must be made out of very fine silk indeed!' The governor burst out laughing, and holding out his sleeve invited the merchant to count how many garments he was wearing. The merchant did so, and discovered that the governor was actually wearing five silk robes, one on top of the other, and they were made of such fine material that a tiny mole could be seen through them all! Moreover, the governor explained that the robes he was wearing were not made of the finest silk at all; silk of the highest



grade was reserved for the garments worn by the provincial governor.”

The references to tea in this book (the author calls it “dried grass”) reveal that the custom of drinking tea was unknown in the Arab countries at that time: “The king of China’s revenue comes mainly from taxes on salt and the dry leaves of a kind of grass which is drunk after boiled water is poured on it. This dried grass is sold at a high price in every city in the country. The Chinese call it ‘cha.’ The bush is like alfalfa, except that it bears more leaves, which are also more fragrant than alfalfa. It has a slightly bitter taste, and when it is infused in boiling water it is said to have medicinal properties.”

Foreign visitors showed especial admiration for Chinese medicine. One wrote, “China has very good medical conditions. Poor people are given money to buy medicines by the government.”

In this period, when Chinese culture was in full bloom, scholars flocked from all over the world to China for sightseeing and for study. Chang’an, the capital of the Tang Dynasty was host to visitors from as far away as the Byzantine Empire, not to mention the neighboring countries of Asia. Chang’an, at that time the world’s greatest metropolis, was packed with thousands of foreign dignitaries, students, diplomats, merchants, artisans and entertainers. Japan especially sent contingent after contingent of envoys to the Tang court. Worthy of note are the accounts of life in Chang’an written by Abeno Nakamaro, a Japanese scholar who studied in China and had close friendships with ministers of the Tang court and many Chinese scholars in a period of over 50 years. The description throws light on the exchanges between Chinese and foreigners in this period. When Abeno was supposedly lost at sea on his way back home, the leading poet of the time, Li Bai, wrote a eulogy for him.

The following centuries saw a steady increase in the accounts of China written by Western visitors. The Italian Marco Polo described conditions in China during the Yuan Dynasty in his *Travels*. However, until advances in the science of navigation led to the opening of east-west shipping routes at the beginning of the 16th century Sino-Western cultural exchanges were coloured by fantasy and conjecture. Concrete progress was made when a contingent of religious missionaries, men well versed in Western science and technology, made their way to China, ushering in an era of



direct contacts between China and the West. The experience of this era was embodied in the career of the Italian Jesuit Matteo Ricci. Arriving in China in 1582, Ricci died in Beijing in 1610. Apart from his missionary work, Ricci accomplished two historically symbolic tasks — one was the translation into Latin of the “Four Books,” together with annotations, in 1594; the other was the translation into Chinese of Euclid’s *Elements*.

The rough translations of the “Four Books” and other Chinese classical works by Western missionaries, and the publication of Père du Halde’s *Description Geographique, Historique, Chronologique, Politique, et Physique de l’Empire de la Chine* revealed an exotic culture to Western readers, and sparked a “China fever,” during which the eyes of many Western intellectuals were fixed on China. Some of these intellectuals, including Leibniz, held China in high esteem; others, such as Hegel, nursed a critical attitude toward Chinese culture. Leibniz considered that some aspects of Chinese thought were close to his own views, such as the philosophy of the *Book of Changes* and his own binary system. Hegel, on the other hand, as mentioned above, considered that China had developed no proper philosophy of its own. Nevertheless, no matter whether the reaction was one of admiration, criticism, acceptance or rejection, Sino-Western exchanges were of great significance. The transmission of advanced Chinese science and technology to the West, especially the Chinese inventions of paper-making, gunpowder, printing and the compass, greatly changed the face of the whole world. Karl Marx said, “Chinese gunpowder blew the feudal class of knights to smithereens; the compass opened up world markets and built colonies; and printing became an implement of Protestantism and the most powerful lever and necessary precondition for intellectual development and creation.” The English philosopher Roger Bacon said that China’s four great inventions had “changed the face of the whole world and the state of affairs of everything.”

## 3

Ancient China gave birth to a large number of eminent scientists, such as Zu Chongzhi, Li Shizhen, Sun Simiao, Zhang Heng, Shen Kuo and Bi





Sheng. They produced numerous treatises on scientific subjects, including *The Manual of Important Arts for the People's Welfare*, *Nine Chapters on the Mathematical Art*, *A Treatise on Febrile Diseases* and *Compendium of Materia Medica*. Their accomplishments included ones whose influence has been felt right down to modern times, such as the armillary sphere, seismograph, Dujiangyan water conservancy project, Dunhuang Grottoes, Grand Canal and Great Wall. But from the latter part of the 15th century, and for the next 400 years, Europe gradually became the cultural centre upon which the world's eyes were fixed. The world's most outstanding scientists then were England's Isaac Newton, Poland's Copernicus, France's Marie Curie, Germany's Rontgen and Einstein, Italy's Galileo, Russia's Mendeleev and America's Edison.

The Chinese people then began to think: What is the cause of the rise and fall of nations? Moreover, how did it happen that gunpowder, invented in China and transmitted to the West, in no time at all made Europe powerful enough to batter down the gates of China herself?

It took the Opium War to wake China from its reverie. The first generation to make the bold step of "turning our eyes once again to the rest of the world" was represented by Lin Zexu and Wei Yuan. Zeng Guofan and Li Hongzhang started the Westernization Movement, and later intellectuals raised the slogan of "Democracy and Science." Noble-minded patriots, realizing that China had fallen behind in the race for modernization, set out on a painful quest. But in backwardness lay the motivation for change, and the quest produced the embryo of a towering hope, and the Chinese people finally gathered under a banner proclaiming a "March Toward Science."

On the threshold of the 21st century, the world is moving in the direction of becoming an integrated entity. This trend is becoming clearer by the day. In fact, the history of the various peoples of the world is also becoming the history of mankind as a whole. Today, it is impossible for any nation's culture to develop without absorbing the excellent aspects of the cultures of other peoples. When Western culture absorbs aspects of Chinese culture, this is not just because it has come into contact with Chinese culture, but also because of the active creativity and development of Western culture itself; and vice versa. The various cultures of



the world's peoples are a precious heritage which we all share. Mankind no longer lives on different continents, but on one big continent, or in a "global village." And so, in this era characterized by an all-encompassing network of knowledge and information we should learn from each other and march in step along the highway of development to construct a brand-new "global village."

Western learning is still being transmitted to the East, and vice versa. China is accelerating its pace of absorption of the best parts of the cultures of other countries, and there is no doubt that both the West and the East need the nourishment of Chinese culture. Based on this recognition, we have edited and published the *Library of Chinese Classics* in a Chinese-English format as an introduction to the corpus of traditional Chinese culture in a comprehensive and systematic translation. Through this collection, our aim is to reveal to the world the aspirations and dreams of the Chinese people over the past 5,000 years and the splendour of the new historical era in China. Like a phoenix rising from the ashes, the Chinese people in unison are welcoming the cultural sunrise of the new century.

August 1999



## 前 言

### 一、《梦溪笔谈》简介

《梦溪笔谈》载有 609 篇文章，这些文章短的只有一两句话，长的约有一两页，然而却是知名度最高、影响最大、传播最广的中国古代笔记体裁作品。作者沈括是北宋时期博学多才的著名政治家，1031 年生于钱塘（今日之浙江杭州），1095 年卒于润州（今日之江苏镇江）。在长时间做官后，五十八岁那年沈括被朝廷罢免，后定居润州，集中精力从事写作，在自己的住处梦溪园，写下了集其一生学识和见闻之精华的《梦溪笔谈》。

《梦溪笔谈》最初版本为 30 卷，但早已亡失。现存 26 卷本至迟在南宋初年之前已经流行。《补笔谈》3 卷、《续笔谈》1 卷则为本书成书后，作者所写的补稿。《梦溪笔谈》共分故事、辩证、乐律、象数、人事、官政、权智、艺文、书画、技艺、器用、神奇、异事、谬误、讥谑、杂志、药议 17 门类，涉及典章制度、财政、军事、外交、历史、考古、文学、艺术以及科学技术等广阔的领域。该书文字流畅、洗练，描述条理清晰，层次分明，是一部笔记体文学佳作，极富学术价值和历史价值。

现存最早的版本，是元代大德九年（1305）茶陵陈仁子东山书院版本。该版本在明代修编《永乐大典》时曾经被作为底本，入藏文渊阁，后来流入民间。上世纪 40 年代末由著名收藏家陈澄中携往香港，1955 年国家重金赎回，保存在北京图书馆，1975 年文物出版社影印出版。对《梦溪笔谈》原书进行系统整理和研究的第一部专著是胡道静先生的《梦溪笔谈校证》，该书于 1956 年由上海出版公司出版并在短时间内一版再版。1957 年，胡先生在《梦溪笔谈校证》的基础上，又在中华书局出版了《新校证梦溪笔谈》一书。这两部书的出版，被学术界公认为建国十年中古籍整理的重大成就。



《梦溪笔谈》是百科全书式的著作，尤以其科学技术价值闻名于世。有关自然科学条目约占全书的三分之一，内容包括天文、数学、地质、地理、气象、物理、化学、生物、农学、医药学、印刷、机械、水利、建筑、矿冶等各个分支。书中所记述的许多科学成就均达到了当时世界的最高水平。书卷二十四《杂志一》中记载道：“方家以磁石磨针锋则能指南，然常微偏东，不全南也。”这是世界上最早发现地磁偏角的记录，比欧洲哥伦布 1492 年第一次航行美洲时才发现地磁偏角早了四百多年。沈括关于水流侵蚀冲积作用的论述，在世界上也是最早的。概括起来看，《梦溪笔谈》在众多的学术领域都有真知灼见，因而受到中外学者的一致好评。英国著名科学史专家李约瑟（Dr. Joseph Needham, 1900-1995）称《梦溪笔谈》是“中国科学史上的坐标”。

## 二、沈括与《梦溪笔谈》

《梦溪笔谈》作者沈括出身官僚家庭。父亲沈周曾在泉州、开封、江宁做过地方官，母亲许氏对沈括的一生和事业都有重大影响。沈括自幼勤奋好读，在母亲的指导下，14 岁就读完了家中的藏书。后来他跟随父亲到过福建泉州、江苏润州、四川简州和京城开封等地，宦游四方，见识各地人情物理，大大开阔了眼界。沈括 24 岁开始踏上仕途，最初做过县令。33 岁考中进士，被任命做扬州司理参军，掌管刑讼审讯。三年后，被推荐到京师昭文馆编校书籍。在这里他开始研究天文历算。宋神宗熙宁五年（1072），兼任提举司天监，职掌观测天象，推算历书。接着，又担任了史馆检讨，熙宁六年（1073）做集贤院校理。因职务上的便利条件，沈括有机会读到众多的皇家藏书。熙宁八年（1075）曾出使辽国，进行边界谈判，次年任翰林学士，权三司使。

熙宁九年（1076），王安石变法失败。沈括被诬贬官，出知宣州（今安徽省宣城一带）。三年后，改知延州（今陕西省延安一带），兼任鄜延路经略安抚使。因守边有功，元丰五年（1082），升龙图阁直学士。但是不久又遭诬陷被贬，安置随州（今湖北随县）。元祐五年（1090），定居润州（今江苏省镇江东郊）梦溪园，从此闭门谢客，潜心著述，恬淡而平和地度过了他的晚年。沈括在梦溪园认真总结自己一生的经历和科学活动，写出了闻名中外的巨著《梦溪笔谈》。宋哲宗绍圣二年



(1095) 沈括病逝，享年 65 岁。

沈括一生的大部分时间从事政治活动，但他刻苦治学，“博闻强记，一时罕有其匹”，著述近 40 种，今存的仅《梦溪笔谈》《补笔谈》《续笔谈》《苏沈良方》和《梦溪忘怀录》等五种，其余多已亡失。沈括的贡献是多方面的，古今中外都给予他高度评价，《宋史·沈括传》称他“无所不通，皆有所论著”。日本数学家三上义夫曾说：“沈括这样的人在全世界数学史上找不到，只有中国出了这么一个。”英国著名科学史专家李约瑟博士称，沈括“可算是中国整部科学史中最卓越的人物了”。1979 年 7 月 1 日，为了纪念他，中国科学院紫金山天文台将该台在 1964 年发现的一颗小行星 2027 命名为“沈括”。

### 三、《梦溪笔谈》研究

对《梦溪笔谈》的研究作出了杰出贡献的学者首推胡道静。1000 多年以前，沈括隐居润州梦溪园，将自己平生重要的目见耳闻记录下来，然而，这样一部原本被视为“有补于世”的著作，在封建社会并没有得到足够重视。直到上个世纪 50 年代因为有了胡道静《梦溪笔谈校证》的出版，才引起了世人广泛的关注。

胡道静（1913～2003）是著名的古文献学家、科技史学家。他对于《梦溪笔谈》的兴趣源于年轻时候的一段经历。他最初从中学英语课本中得知活字印刷术是一个德国印刷工人发明的，后来读到美国学者卡特撰写的《中国印刷术的发明及其西传》一书，得知印刷中最重要之改进，源自宋代之活字印刷术，其记载详见于宋代沈括的《梦溪笔谈》，于是便有了研究《梦溪笔谈》的最初动机。胡道静花了 30 年的时间，收集、整理、研究了有关《梦溪笔谈》的资料。他所撰写的《梦溪笔谈校证》以清光绪三十二年（1906）番禺陶氏爱庐刊本为底本，并取各家所长，引证书目逾数百种之多。其中有关科学技术史的部分就广泛吸收了此前国内外学者的研究成果，如钱宝琮、李俨、许莼舫、三上义夫等有关中国数学史的论述，梁思成关于中国建筑史的论述，陈遵妣关于中国古代天文史的论述，竺可桢、章鸿钊等关于中国地学史的论述，王锦光等有关中国物理学成就的论述，当然也包括美国学者卡特有关中国印刷术源流史的论述等。胡先生还对原书的不





少讹误进行了订正，并加有大量注释、解说，又把书中条文按顺序编加序号，分为 609 条，使阅读、寻检更为方便。

《梦溪笔谈校证》的出版很快就引起学术界的关注。著名历史学家顾颉刚先生写信给胡道静，称赞“校证”可与中国古代史学家裴松之（372~451）注《三国志》媲美。法国巴黎出版的《科学史评论》（1957 年第 10 期）写道：“这两卷本的校证，对于这部世界上最古老、最重要的科学史著作来说，无疑是汇集了最丰富的文献。”在海外的胡适博士在读到《梦溪笔谈校证》后，曾说：“此书作者造诣甚深，了不起。”日本学者梅原郁等在将《梦溪笔谈》译成日文时，曾参考胡道静的校注本，称赞“胡道静氏为当今中国研究《梦溪笔谈》的第一人者”。1981 年 3 月 20 日，院部设在巴黎的国际科学史研究院经世界著名科学史专家英国的李约瑟、美国的席文和日本的宫下三郎三位博士联合提名，一致推选他为通讯院士。英国著名学者李约瑟博士说：“胡道静是当代著名的科学史学者，他对沈括和《梦溪笔谈》的研究赢得了很大声誉。”

胡道静耗费了几乎大半生的精力，为这部笔记编纂了近百万言的《校证》。为了便于一般读者使用《梦溪笔谈》，胡道静还在《梦溪笔谈校证》的基础上做了一个简要读本——《新校证梦溪笔谈》。他还主持编写过《梦溪笔谈导读》（巴蜀书社 1988 年出版）和《梦溪笔谈全译》（贵州人民出版社 1998 年出版）等。除此之外，还有科学出版社 1975 年出版的李群《梦溪笔谈选注本》，北京人民文学出版社、广西人民出版社、上海古籍出版社于上世纪 70 年代分别出版的《梦溪笔谈选注》，安徽科技出版社 1979 年出版的《梦溪笔谈译注：自然科学部分》，巴蜀书社 1996 年出版的李文泽等《梦溪笔谈全译》，岳麓书社 2002 年出版的侯真平校点本等。2003 年上海书店出版社出版了《梦溪笔谈》新整理本，该书的整理出自胡道静先生的受业弟子金良年之手。以《新校证梦溪笔谈》为蓝本，吸取近年来的各家研究成果，在《梦溪笔谈》前 26 卷的整理中，采用了元刊本作为底本，进一步提高了整理《梦溪笔谈》工作的质量。



#### 四、《梦溪笔谈》翻译

##### (一) 已有翻译

由于《梦溪笔谈》的巨大影响和重要学术价值，它已被先后译成多种文字。法国学者斯丹斯拉斯·茹莲在1847年翻译了《梦溪笔谈》的部分章节。德国学者霍勒博士在1923年用德文翻译了《梦溪笔谈》有关中国活字印刷术的记述。在日本，以数内清博士为顾问、梅原郁教授为领译，由十九位各学科专家组成的班子，自1968年就组织人马翻译，于1981年分三册正式出版日文全译本《梦溪笔谈》。德国汉学家康拉德·赫尔曼先生花了三年多时间，把《梦溪笔谈》全文译成了德文。在德国一些大学校长及著名汉学家的帮助下，慕尼黑迪特里希出版社积极支持了德文版《梦溪笔谈》的问世。为了准确地向德国读者介绍这本书，赫尔曼在翻译过程中倾注了大量的心血。凡涉及历代年号之处，他都注明了公历年代，并以较长的篇幅对沈括的身世、经历和《梦溪笔谈》的成就作了详细介绍。书后还附注解700多条、中国历史年表、北宋年号一览表及宋代度量衡与现代计量的换算表。另外还有人名、地名索引，并列出了127种参考书目。

令人遗憾的是，《梦溪笔谈》至今尚无完整的英语全译本。目前的英语节译本中以李约瑟的《中国科学技术史》翻译的内容最多，尤其是在该书的第三卷和第四卷。李约瑟博士是英国著名科学家、英国皇家学会会员(FRS)、英国学术院院士(FBA)，长期致力于中国科技史研究，撰写了《中国科学技术史》。他早年以生物化学研究而著称，上世纪30~40年代出版了《化学胚胎学》(三卷本)及《生物化学与形态发生》，在国际生化界享有盛誉。1937年，在鲁桂珍等三名中国留学生的影响下，转而研究中国古代科学、技术与医学。1942年秋，受英国皇家学会之命，前来中国援助战时科学与教育机构，在重庆建立中英科学合作馆，结识了大批的中国科学家与学者，并结下深厚的友谊。在华的四年，李约瑟广泛考察和研究中国历代的文化遗迹与典籍，为他日后撰写《中国科学技术史》作了准备。1946年春，李约瑟离任，赴巴黎任联合国教科文组织自然科学部主任。两年之后，返回剑桥，先后在中国助手王铃博士和鲁桂珍博士等的协助下，开始编写



系列巨著《中国科学技术史》。

中华人民共和国成立后，李约瑟博士分别就任英中友好协会会长、英中了解协会会长，先后八次来华考察访问，大规模地搜集中国科技史资料，实地了解新中国的政治、经济、科学和文化的发展情况。1954年，李约瑟出版了《中国科学技术史》第一卷，轰动西方汉学界。他在这部计有三十四分册的系列巨著中，以浩瀚的史料、确凿的证据向世界表明：“中国文明在科学技术史上曾起过从来没有被认识到的巨大作用”，“在现代科学技术登场前十多个世纪，中国在科技和知识方面的积累远胜于西方”。

李约瑟对《梦溪笔谈》的翻译以解释性为主，添加成分较多，因而译文明晰流畅，不拘泥于原文的一字一句。管窥他对299篇《喻皓〈木经〉》的翻译，可见其译文的特点。

《喻皓〈木经〉》原文：

营舍之法，谓之《木经》，或云喻皓所撰。凡屋有三分：自梁以上为上分，地以上为中分，阶为下分。凡梁长几何，则配极几何，以为榱等。如梁长八尺，配极三尺五寸，则厅堂法也，此谓之上分。楹若干尺，则配堂基若干尺，以为榱等。若楹一丈一尺，则阶基四尺五寸之类，以至承拱榱椽，皆有定法。谓之中分。阶级有峻、平、慢三等。宫中则以御辇为法：凡自下而登，前竿垂尽臂，后竿展尽臂为峻道；荷辇十二人：前二人曰前竿，次二人曰前条，又次曰前胁；后二人曰后胁，又后曰后条，末后曰后竿；辇前队长一人，曰传唱，后一人曰报赛。前竿平肘，后竿平肩为慢道；前竿垂手，后竿平肩为平道。此之为下分。其书三卷。近岁土木之工，益为严善，且《木经》多不用，未有人重为之，亦良工之一业也。

李约瑟博士的译文如下：

Methods of building construction are described in the *Timberwork Manual*, which, some say, was written by Yu Hao. According to that book, buildings have three basic units of proportion, what is above the cross-beams follows the Upperwork Unit, what is above the ground floor



follows the Middlework Unit, and everything below that (platforms, foundations, paving, etc.) follows the Lowerwork Unit. The length of the cross-beams will naturally govern the lengths of the uppermost cross-beams as well as the rafters, etc. Thus for a main cross-beam of 8 ft. length, an uppermost cross-beam of 3.5 ft. length will be needed. The proportions are maintained in larger and smaller halls. This is the Upperwork Unit. Similarly, the dimensions of the foundations must match the dimensions of the columns to be used, as also those of the side-rafters, etc. For example, a column (11ft.) high will need a platform (4.5ft.) high. So also for all the other components, corbelled brackets, projecting rafters, other rafters, all have their fixed proportions. All these follow the Middlework Unit. Now below of ramps and steps there are three kinds, steep, easy-going, and intermediate. In places these gradients are based upon a unit derived from the imperial litters. Steep ramps are ramps for ascending which the leading and trailing bearers have to extend their arms fully down and up respectively. Easy-going ramps are those for which the leaders use elbow length and the trailers shoulder height; intermediate ones are negotiated by the leaders with downstretched arms and trailers at shoulder height. These are the Lowerwork Units. The book of Yu Hao had three chapters. But builders in recent years have become much more precise and skillful than formerly. Thus for some time past the old *Timberwork Manual* has fallen out of use. But unfortunately there is hardly anybody capable of writing a new one. To do that would be a masterpiece in itself!

## (二) 本书英译

历经三年半的时间,《梦溪笔谈》的英语全译工作终于结束了。我们认为这是一项既富有挑战意义又非常值得去做的一项光荣工作。尽管已经有若干英语选译,但都不是全译本,我们应该尽早让国内外读者读到《梦溪笔谈》的英文全译本。

《梦溪笔谈》所涉及的领域十分庞杂,内容包罗万象,记录了各种



学科的知识。我们的译本使用胡道静的《梦溪笔谈校证》和《梦溪笔谈全译》为蓝本，同时参阅了数十种《梦溪笔谈》注解和现代汉语今译本。鉴于列入《大中华文库》的《梦溪笔谈》英译全译本的读者对象主要是英美国家的普通读者，我们在翻译此书时制订的总的原则是，译文要做到“明白、通畅、简洁”。“明白”指所译出的译文要让普通读者看得懂，“通畅”指译文本身不能过度拘泥于原文结构，以免造成行文梗阻，阅读吃力。“简洁”之所以排在第三，是因为我们要求的译文“简洁”是建立在“明白、通畅”基础上的。如果只片面追求译文的“简洁”，以牺牲译文的“明白、通畅”为代价，就不宜效仿。为方便西方读者理解，我们对所遇到的疑难之处均进行了认真考辨，鉴于语言转换、内容表达等方面的不足，尝试了各种翻译技巧，最终形成了我们自己的译本。具体来说，技术性强的条目尽可能使用简洁易懂的语言，采用解释性译法，而对叙事性条目则采用直译法，尽可能再现原文风格。

仍以 299 篇《喻皓〈木经〉》的翻译为例。我们的译文如下：

Yu Hao is said to have written a book entitled *Building Houses with Timber*. In this book, a house is divided into three parts. The upper part is above the beam. The middle part is between the beam and the floor while the lower part is below the steps. The length of a beam is proportional to the height from the beam to the roof, and a matching rafter is made in the same proportion. For example, if the length of the beam is 8 *chi*, the height from the beam to the roof should be 3.5 *chi*. This is the rule for the construction of the upper part of the reception hall. In addition, the height of the pillar is proportional to the height from the bottom of the steps to the floor of the hall, and matching rafters are made in the same proportion. For example, if the height of a pillar is 11 *chi*, the height from the bottom of steps to the floor should be 4.5 *chi*. There are also fixed rules for the manufacturing of rafters and sets of supporting brackets in the middle part. The degrees of steepness of steps are classified into three types. A standard





is made by estimating how the emperor's sedan chair is carried onto steps in the royal palace. When the carriers in the front lower their arms and the carriers in the rear raise their arms, the gradient of steps is large. (There are totally 12 carriers. The two in the front are called "front poles," the two behind them are called "front ribbons" and the two further behind are called "front ribs." The two carriers right behind the sedan chair are called "back ribs," the two behind them are called "back ribbons" and the two further behind are called "back poles." The chief in front of the sedan chair is called "yelling officer" while the one behind the sedan chair is called "reporting officer.") When "front poles" carry the sedan chair with their elbows while "back poles" carry it on their shoulders, the gradient of steps is small. When "front poles" carry the sedan chair by lowering their hands and "back poles" carry it on their shoulders, the gradient of steps is medium. These are the three types of degrees of steepness in the construction of the lower part. *Building Houses with Timber* contains three volumes. In recent years a very high demand is set for the technology of civil engineering and the book is getting outdated. But no one has compiled a new one, which is the task that today's outstanding craftsmen must accomplish.

通过对比,可以看出,李约瑟译文采用了许多技术名词,如 *corbelled brackets*, *cross-beam* 和 *projecting rafters* 等。而我们的译文的用词大都通俗易懂。另外,李译省略了原文中一段解释性的文字。我们不仅全部译出,还尽量贴近原文。这段有关抬轿的十二人专用称呼的文字中,“前/后竿”“前/后條”“前/后肋”“报赛”等名称被我们形象地译为“front/back poles”,“front/back ribbons”,“front/back ribs”,“reporting officer”。

《梦溪笔谈》原文涉及的人物众多,有的使用本名,有的使用字或称号,我们在英译时,一律使用人物本名。这样做,是为了方便读者辨认人物。对中药和植物的译名,我们尽量采用通用名称 (*common*



names), 而不是拉丁语, 如实在找不到恰当的通用称呼, 才用拉丁语。这样做也是想方便读者辨识。古代的度量衡, 各朝代标准不一, 如果能换算成英制, 就加以换算。如没有必要, 就用音译法加以处理。《梦溪笔谈》有个别篇幅非常难译, 我们采取音译加注的办法处理, 如有的译文中既出现英文, 又出现汉字和其读音, 这也是为了方便读者辨识。对《梦溪笔谈》中大部分所涉及的专有名词, 我们大都采用了意译的方法, 只有一些音律、象数中的名词等采用了音译法。另外, 我们对胡道静的今译本《梦溪笔谈全译》中出现的好儿处印刷错误或误笔也进行了纠正。

总之, 我们力求使自己的译文通顺、流畅和准确, 并比原有的译文有所提高。我们希望这部《梦溪笔谈》英文全译本能为国内外更多的读者提供一个全面了解、研究《梦溪笔谈》的平台。我们同时希望能为扩大中国优秀传统文化在世界的传播和影响贡献菲薄的力量。至于我们做得怎样, 还有赖于海内外各位专家学者提出宝贵的意见。

王宏 赵峰  
2007年7月7日



## Preface

### 1. A Brief Introduction to *Brush Talks from Dream Brook*

Though it is a collection of 609 recollections and observations, ranging from one or two sentences to about a page of modern print, *Brush Talks from Dream Brook* (*Mengxi Bitan*) is the most popular, most influential and most widely-read ancient sketch-book in China. The author Shen Kuo was the prominent polymathic statesman in the Northern Song Dynasty. He was born in 1031 at Qiantang (now Hangzhou, Zhejiang Province) and died in 1095 at Runzhou (now Zhenjiang, Jiangsu Province). After being a government official for a long time, Shen was removed from office at the age of 58. He finally settled down in Runzhou, concentrating his energy on writing. In his dwelling place Dream Brook Garden, he wrote down the famous *Brush Talks from Dream Brook* which showcased the essence of the scientific knowledge and experiences accumulated in his whole life.

The first edition of the book contained 30 sections. The extant 26 sections were already in circulation by the early period of the Southern Song Dynasty at the latest. The three-section *Supplement to Brush Talks from Dream Brook* and the one-section *Sequel to Brush Talks from Dream Brook* were the addenda that the author wrote after he finished writing the book. *Brush Talks from Dream Brook* is classified into 17 parts which are “Stories, Philological Criticism, Musical Temperament, Chinese Numerology, Human Affairs, Administrative Affairs, Wisdom in Emergencies, Literature and Language, Calligraphy and Painting, Crafts, Artifacts and Implements, Divine Marvels, Strange Occurrences, Errors, Wit and Satire, Miscellanies and Traditional Chinese Medicine.” The book covers a wide area such as official decrees and regulations, finance, military affairs, diplomacy, history,



archeology, literature, art and science and technology. With its fluent, succinct language and well-arranged organization, *Brush Talks from Dream Brook* is a literary masterpiece and is of great academic and historical value.

The earliest extant edition of the book is the block-printed one by Chen Rengzi's Dongshan Academy of Classical Learning in the ninth year of Dade period of the reign of Emperor Chengzong of the Yuan Dynasty (1305). Chen's edition was collected in the Wenyuan Imperial Library and was used as one of the master copies when *The Great Encyclopedia of Yongle* was compiled in the Ming Dynasty. Later it fell into the hands of private collectors. At the end of the 1940s, the book was carried to Hong Kong by the famous book collector Chen Chengzhong. In 1955, it was redeemed by the Chinese government and was kept in Beijing Library. In 1975, the earliest extant edition of *Brush Talks from Dream Brook* was photo-lithographed by the Publishing House of Cultural Relics. The first systematic study on Shen Kuo's masterpiece is *Brush Talks from Dream Brook, a Variorum Edition* by Hu Daojing, which was published by Shanghai Publishing House in 1956 and was reprinted for many times within a short period. In 1957, Zhonghua Publishing House published Hu's second book *Newly-Edited Brush Talks from Dream Brook*. The publication of these two books was widely acknowledged in the academic circles as an important achievement in rearranging and studying Chinese classics in the first ten years after the founding of the People's Republic of China.

*Brush Talks from Dream Brook* contains different branches of learning and is particularly famous for its scientific and technological value. The sections related to natural science occupy nearly one third of the whole book, covering astronomy, mathematics, geology, geography, meteorology, physics, chemistry, biology, agriculture, medicine, printing, mechanics, hydraulic engineering, architecture, mining and metallurgy. Many of the scientific achievements recorded in the book reached the highest level of the then world. In *Miscellanies* (1), Section Twenty-Four, Shen Kuo writes,



“Diviners can make a needle point to the south by rubbing it with a magnetic stone. However the needle often inclines to the southeast direction, not pointing to due south.” This is the earliest finding of geomagnetic declination in the world, which is over 400 years earlier than the finding by Christopher Columbus when he first sailed to America in 1492. Shen Kuo’s account of the land formed through sediment of mud and sand in the rivers was also the earliest in the world. As the book offers a lot of insightful views on many academic fields, it has been widely acclaimed by scholars at home and abroad. Joseph Needham(1900-95), famous preeminent authority on the history of Chinese science, called *Brush Talks from Dream Brook* “a landmark in the history of science in China.”

## 2. Shen Kuo and *Brush Talks from Dream Brook*

Shen Kuo was born from an official’s family. His father Shen Zhou was a local administrator in Quanzhou, Kaifeng and Jiangning. His mother exerted a great influence on his life. Under her guidance, Shen Kuo finished reading all the books in his family when he was 14 years old. Later, his father took an official position in various places such as Quanzhou, Runzhou, Jianzhou and Kaifeng. Shen Kuo went to these places together with his father. The experience of living in different places made him acquainted with worldly wisdom and broadened his horizon. Shen Kuo started his official career as a county magistrate when he was 24 years old. He passed the highest imperial examination and was awarded the title of *jinsi* at the age of 33. He was then appointed as a high-ranking official in charge of law affairs in Yangzhou. Three years later, he was recommended to the Zhaowen Library to be a collating officer. There he started his research in astronomical calendar. In the fifth year of Xining period of Emperor Shenzong (1072), he was appointed as the head of the Bureau of Astronomical Observation. Later, he became the editing officer in the Imperial Institute of History. In the sixth year of Xining period of Emperor Shenzong (1073), he was made collating officer in the Jixian Imperial





Library. His official posts made it possible for him to read an immense collection of books in the imperial palace. In the eighth year of Xining period of Emperor Shenzong (1075), Shen Kuo was appointed as the special envoy to the state of Liao and engaged in negotiations over border disputes. The next year he was promoted to be an imperial academician and Acting Chief of the Three Bureaus.

In the ninth year of Xining period of Emperor Shenzong(1076), Wang Anshi's reform program known as the "New Policies" suffered a severe setback. Shen Kuo was falsely charged against and was demoted. He became the prefect of Xuanzhou (now Xuancheng, Anhui Province). Three years later, he took the position of the prefect of Yanzhou (now Yan'an, Shaanxi Province) and also the chief administrator in Fuyan District (now Fuxian, Shaanxi Province). As he rendered great service in guarding the border area, he was promoted to be the academician of the Longtu Royal Library in the fifth year of Yuanfeng period of Emperor Shenzong(1082). But soon he was falsely charged against again and had to leave the capital and lived in Suizhou (now Suixian County, Hubei Province). In the fifth year of Yuanyou period of Emperor Zhezong(1090), he finally settled down in the Dream Brook Garden in Runzhou (now the east suburbs of Zhenjiang). Ever since then, he wrote behind his doors and devoted himself to writing, spending his remaining years in peace and quiet. He summarized his life experience and scientific activities and wrote down the famous *Brush Talks from Dream Brook*. In the second year of Shaoshen period of Emperor Zhezong (1095), he died of illness at the age of 65.

Though Shen Kuo went into politics all his life, he studied hard and "had a wide learning and a retentive memory." Among about the 40 books he wrote, only five remain in existence. They are *Brush Talks from Dream Brook*, *Supplement to Brush Talks from Dream Brook*, *Sequel to Talks from Dream Brook*, *Good Medicinal Formulas by Shen and Su*, and *Records of Longings Forgotten at Dream Brook*. Shen Kuo's academic achievements



were marvelous and multidimensional. He has been highly appraised by academic circles at all times and in all countries. In the *History of the Song Dynasty*, he was described as “a universal genius whose writings cover nearly all the major academic fields.” The Japanese mathematician Yoshio Mikami said, “Shen Kuo is a unique man without a parallel in the history of mathematics. Only China produced one.” The famous British historian of science Joseph Needham said that Shen Kuo was “perhaps the most interesting character in all Chinese scientific history.” On July 1, 1979, Purple Mountain Observatory of Chinese Academy of Sciences named a minor planet which was numbered 2027 and found in 1964 after Shen Kuo so as to commemorate him.

### 3. The Study of *Brush Talks from Dream Brook*

Among the modern scholars who engage in the study of *Brush Talks from Dream Brook*, Hu Daojing has made the most important contribution. More than 1,000 years ago, Shen Kuo wrote down what he saw and heard in his life in his dwelling place in Runzhou. However, the book which had been deemed “useful to the world” did not receive adequate attention in the feudalist society. It was not until 1957, when Hu Daojing published his *Brush Talks from Dream Brook, a Variorum Edition* for the first time, that the book really aroused the attention of the world.

Hu Daojing (1913-2003) is a well-known Chinese philologist on ancient books and famous historian on the history of ancient science and technology. His interest in *Brush Talks from Dream Brook* originated from an experience in his youth. He first learned from a middle school English textbook that movable-type printing technique was invented by a German printer. Later he read *The Invention of Printing in China and Its Spread Westward* and got to know that the most important breakthrough in printing industry came from movable-type printing technique in China’s Song Dynasty and that the detailed account could be found in *Brush Talks from Dream Brook* by Shen Kuo. This aroused his initial motivation in the study of the



book. He then spent 30 years collecting, sorting out and studying all the material related to this book. His monumental book *Brush Talks from Dream Brook, a Variorum Edition* used the block-printed edition by Tao in Panyu in the 32nd year of the reign of Emperor Guangxu (1906) as the master copy. Meanwhile, he drew on the strong points from scholars ancient and modern and quoted from several hundred books as evidence. When annotating the part related to the history of science and technology, he widely absorbed the previous research results of the scholars both at home and abroad. For example, he borrowed the elaborations on the history of Chinese mathematics by Qian Baozong (钱宝琮), Li Yan (李俨), Xu Chunfang (许莼舫) and Yoshio Mikami (三上义夫), the views on the history of Chinese architecture by Liang Sicheng (梁思成), the account of the history of Chinese astronomy by Chen Zungui (陈遵妣), writings on the history of Chinese geology by Zhu Kezhen and Zhang Hongzhao (竺可桢、章鸿钊) and the overviews of the achievements of Chinese physics by Wang Jinguang (王锦光). Of course, he mentioned American scholar Thomas Carter's account on the origin of Chinese printing technique. He also corrected errors in the original book and added a lot of notes and explanations. What is more, he edited the book according to the order of place and divided the whole items into 609 jottings, which made it easy and convenient for the readers to retrieve the relevant information.

The publication of *Brush Talks from Dream Brook, a Variorum Edition* soon won the attention of the academic circles. The famous historian Gu Jiegang (顾颉刚) wrote to Hu Daojing, comparing his book to *Annotations to History of the Three Kingdoms* by the famous ancient Chinese historian Pei Songzhi (裴松之, 372-451). One of the articles in the 10th issue of the *Review of the History of Science* published in Paris in 1957 said, "This two-volume variorum edition undoubtedly embodies the most abundant material for this oldest and most important book of history of science in the world." After reading Hu Daojing's book, Dr. Hu Shi (胡适), a famous Chinese scholar living abroad, said, "The author of this book boasts great attainments.



He is really an excellent scholar.” When the Japanese professor Kaoru Umehara (梅原郁) and his partners were translating *Brush Talks from Dream Brook* into Japanese, they consulted Hu Daojing’s variorum edition and praised him as “No.1 scholar of *Brush Talks from Dream Brook* in contemporary China.” On March 20, 1981, International Academy of History of Science in Paris (IAHS) nominated Hu Daojing to be its corresponding member upon the proposal jointly made by Dr. Joseph Needham from UK, Dr. Nathan Sivin from USA and Dr. Saburo Miyashita from Japan. Dr. Joseph Needham said, “Hu Daojing is a renowned scholar of scientific history who has won wide acclaim for his study on Shen Kuo and *Brush Talks from Dream Brook*.”

Hu Daojing devoted most of his life to editing and proofreading *Brush Talks from Dream Brook* and his first variorum contained about one million words. To facilitate ordinary readers, he wrote a newly-edited simplified version in 1957. He also wrote *Reader’s Guide to Brush Talks from Dream Brook* in 1988 and produced *A Complete Translation of Brush Talks from Dream Brook* together with other two scholars in 1998. The last two books were published in Bashu Publishing House and Guizhou People’s Publishing House respectively. Many other scholars also made their contribution to the study of *Brush Talks from Dream Brook*. In 1975, Li Qun’s *Selected Readings from Brush Talks from Dream Brook* was published by Science Publishing House. Different versions of *Selected Readings from Brush Talks from Dream Brook* were published in the 1970s by Beijing People’s Literature Publishing House, Guangxi People’s Publishing House and Shanghai Chinese Classics Publishing House respectively. In 1979, Anhui Publishing House of Science and Technology published a book entitled *Brush Talks from Dream Brook: Sections on Natural Science, Translated and Annotated*. In 1996, Bashu Publishing House published *A Complete Translation of Brush Talks from Dream Brook* by Li Wenzhe et al. In 2002, the *Collated Edition of Brush Talks from Dream Brook* by Hou Zhenping was published by Yuelu Bookstore Publishing House. In 2003, Shanghai Bookstore Publishing House published



the *Newly-Collated Brush Talks from Dream Brook*. Based on *Newly-Edited Brush Talks from Dream Brook*, this book was compiled by Hu Daojing's student Jin Liangnian. In the process of collating the 26 sections, he adopted the earliest extant edition of *Brush Talks from Dream Brook* in the Yuan Dynasty as the master copy and absorbed various scholars' research results in recent years. Thus the quality of this newly-collated *Brush Talks from Dream Brook* is further enhanced.

#### 4. The Translation of *Brush Talks from Dream Brook*

##### (1) Available Translations

Due to its tremendous influence and important academic value, *Brush Talks from Dream Brook* has been translated into different languages in the world. The French scholar Stanislas Julien translated several sections of the book into French in 1847. Dr. Herman Hulle translated the part about Chinese movable-type printing into German in 1923. In Japan a group of specialists from different branches of learning formed a translation team with Dr. Kiyoshi Yabuuchi as consultant and Prof. Umehara Kaoru as chief translator. They started the translation of Shen's book in 1968 and finished a three-volume complete Japanese translation in 1981 (Bôkei hitsudan, *Brush Talks*, 3 vols.; Tôyô bunko, 东洋文库, 344, 362, 403; Tokyo: Heibonsha, 1978-81). Conrad Hermann, a German sinologist, spent three years in the translation of the entire book of *Brush Talks from Dream Brook* into German. With the help of a few chancellors of German universities and famous sinologists, Dietrich Publishing House in Munich published the German version of *Brush Talks from Dream Brook* and listed it as the first one among a series on humanities. In order to provide German readers with an accurate version, Hermann threw all his energy in the whole translation process. He converted the year designation of past dynasties into the year in the Gregorian calendar. He also gave a lengthy introduction to Shen Kuo's family background, life experiences and achievements. At the end of the book, he added over 700 notes, a chronological table of Chinese history, the





table of year designations in the Northern Song Dynasty, the conversion table of the Song Dynasty measures into modern ones, an index to names of people and places, and a bibliography consisting of 127 books.

It is a pity that so far we have not had a complete English translation of *Brush Talks from Dream Brook*. Most selected English translations of the book are only found in Joseph Needham's *Science and Civilization in China*, especially in its third and fourth volumes. Dr. Needham is a famous British scientist, also a fellow of the Royal Society and the British Academy. Focusing on the study of Chinese history of science and technology, he wrote the famous *Science and Civilization in China*. In his earlier academic life he was famous for his study in biochemistry. In the 1930-40s he published his three-volume *Chemical Embryology* and *Biochemistry and Morphogenesis*, which won him great fame in international circle of biochemistry. In 1937 under the influences of Lu Gwei-djen and other two visiting Chinese scientists, he shifted his research to science, technology, and medicine in ancient China. In the autumn of 1942 he was sent to China by British Royal Society to assist Chinese scientific and educational institutions during the war. After establishing the Sino-British Science Co-operation Office in Chongqing, he was acquainted with many Chinese scientists and scholars and made friends with them. During the four-year stay in China, he made an extensive research on Chinese cultural relics and ancient texts, which laid a solid foundation for his writing of *Science and Civilization in China* in the future. In the spring of 1946 he left China and became the head of the science division at the newly-founded UNESCO in Paris. Two years later he returned to Cambridge and started writing his huge masterpiece *Science and Civilization in China* with the help of two Chinese collaborators Dr. Lu Gwei-djen and Dr. Wang Ling.

After the founding of People's Republic of China (PRC), Dr. Needham became chairman of British-Chinese Friendship Association and president of Society for Anglo-Chinese Understanding. He went to China for eight



times, collecting a lot of data about Chinese history of science and technology, and making on-the-spot investigations on latest political, economic, scientific and cultural development in PRC. In 1954 the first volume of *Science and Civilization in China* was published, which caused a sensation among western sinologists. In his huge encyclopedic book which consists of 34 volumes, he demonstrated with abundant historical data and irrefutable evidence that “Chinese civilization had played a significant role, which had never been realized, in the world history of science and technology” and that “more than ten centuries before the emergence of modern science and technology, China had boasted a much richer accumulation of scientific knowledge.”

Joseph Needham's rendition of *Drush Talks from Dream Brook* is mostly explanatory as he added some of his own understanding in his version. As a result, his translation is clear and fluent, not rigidly sticking to the original word and phrase of the source text.

The following is his translation of “Building Houses with Timber,” No. 299 of the book, which fully shows the features of his translation.

The original Chinese text:

营舍之法，谓之《木经》，或云喻皓所撰。凡屋有三分：自梁以上为上分，地以上为中分，阶为下分。凡梁长几何，则配极几何，以为榱等。如梁长八尺，配极三尺五寸，则厅堂法也，此谓之上分。楹若干尺，则配堂基若干尺，以为榱等。若楹一丈一尺，则阶基四尺五寸之类，以至承棋榱椽，皆有定法。谓之中分。阶级有峻、平、慢三等。宫中则以御辇为法：凡自下而登，前竿垂尽臂，后竿展尽臂为峻道；荷辇十二人：前二人曰前竿，次二人曰前僚，又次曰前胁；后二人曰后胁，又后曰后僚，末后曰后竿；辇前队长一人，曰传唱，后一人曰报赛。前竿平肘，后竿平肩为慢道；前竿垂手，后竿平肩为平道。此之为下分。其书三卷。近岁土木之工，益为严善，旧《木经》多不用，未有人重为之，亦良工之一业也。



Dr. Needham's translation:

Methods of building construction are described in the *Timberwork Manual*, which, some say, was written by Yu Hao. According to that book, buildings have three basic units of proportion, what is above the cross-beams follows the Upperwork Unit, what is above the ground floor follows the Middlework Unit, and everything below that (platforms, foundations, paving, etc.) follows the Lowerwork Unit. The length of the cross-beams will naturally govern the lengths of the uppermost cross-beams as well as the rafters, etc. Thus for a main cross-beam of 8ft. length, an uppermost cross-beam of 3.5ft. length will be needed. The proportions are maintained in larger and smaller halls. This is the Upperwork Unit. Similarly, the dimensions of the foundations must match the dimensions of the columns to be used, as also those of the side-rafters, etc. For example, a column (11 ft.) high will need a platform (4.5ft.) high. So also for all the other components, corbelled brackets, projecting rafters, other rafters, all have their fixed proportions. All these follow the Middlework Unit. Now below of ramps and steps there are three kinds, steep, easy-going, and intermediate. In places these gradients are based upon a unit derived from the imperial litters. Steep ramps are ramps for ascending which the leading and trailing bearers have to extend their arms fully down and up respectively. Easy-going ramps are those for which the leaders use elbow length and the trailers shoulder height; intermediate ones are negotiated by the leaders with downstretched arms and trailers at shoulder height. These are the Lowerwork Units. The book of Yu Hao had three chapters. But builders in recent years have become much more precise and skillful than formerly. Thus for some time past the old *Timberwork Manual* has fallen out of use. But unfortunately there is hardly anybody capable of writing a new one. To do that would be a masterpiece in itself!



## (2) Our English Translation

After working for three years and a half, our complete English translation of *Brush Talks from Dream Brook* has come to an end. We regard the translation of this book as a glorious task that is both challenging and worthwhile. Though some sporadic translations of the book are available, yet a complete English translation of *Brush Talks from Dream Brook* is lacking. We should provide readers with a complete English translation of *Brush Talks from Dream Brook* as early as possible.

*Brush Talks from Dream Brook* is an all-inclusive encyclopedia, which covers multifarious contents and a wide area of subjects. Our translation is based on Hu Daojing's *Brush Talks from Dream Brook, a Variorum Edition* and his *Complete Translation of Brush Talks into Modern Chinese*. In the meantime, we consulted tens of annotations and modern Chinese versions.

As the readers of the complete English translation of *Brush Talks from Dream Brook* in the Library of Chinese Classics are mainly ordinary readers in English-speaking countries, our guiding translation principle is "clear, fluent and concise." By "clear," we mean that our translation should be easily understood by ordinary readers. By "fluent," we mean that our translation should not rigidly adhere to the syntactic structure of the source text and should not be a crude version which blocks readers' understanding in reading. We place "conciseness" in the third because the "concise" translation should be based on a "clear and fluent" one. If we pursue a "concise" translation at the cost of clearness and fluency, such a translation is a failure. In order to help western readers have a deep understanding of the source text, we have done relentless textual research whenever any uncertainty or difficulty arises. And we have tried different translation techniques to solve the problems of language conversion and expression. To be specific, when dealing with jottings focusing on technical knowledge, we choose to use plain language plus explanations. When dealing with narrative jottings, we make use of literal translation method so as to reproduce the



style of the original language.

To refer back to the translation of “Building Houses with Timber,” No. 299 of the book, our translation is:

Yu Hao is said to have written a book entitled *Building Houses with Timber*. In this book, a house is divided into three parts. The upper part is above the beam. The middle part is between the beam and the floor while the lower part is below the steps. The length of a beam is proportional to the height from the beam to the roof, and a matching rafter is made in the same proportion. For example, if the length of the beam is 8 *chi*, the height from the beam to the roof should be 3.5 *chi*. This is the rule for the construction of the upper part of the reception hall. In addition, the height of the pillar is proportional to the height from the bottom of the steps to the floor of the hall, and matching rafters are made in the same proportion. For example, if the height of a pillar is 11 *chi*, the height from the bottom of steps to the floor should be 4.5 *chi*. There are also fixed rules for the manufacturing of rafters and sets of supporting brackets in the middle part. The degrees of steepness of steps are classified into three types. A standard is made by estimating how the emperor’s sedan chair is carried onto steps in the royal palace. When the carriers in the front lower their arms and the carriers in the rear raise their arms, the gradient of steps is large. (There are totally 12 carriers. The two in the front are called “front poles,” the two behind them are called “front ribbons” and the two further behind are called “front ribs.” The two carriers right behind the sedan chair are called “back ribs,” the two behind them are called “back ribbons” and the two further behind are called “back poles.” The chief in front of the sedan chair is called “yelling officer” while the one behind the sedan chair is called “reporting officer.”) When “front poles” carry the sedan chair with their elbows while “back poles” carry it on their shoulders, the gradient of steps is small. When “front poles” carry the sedan chair by lowering their hands and “back poles” carry it on their shoulders,





the gradient of steps is medium. These are the three types of degrees of steepness in the construction of the lower part. *Building Houses with Timber* contains three volumes. In recent years a very high demand is set for the technology of civil engineering and the book is getting outdated. But no one has compiled a new one, which is the task that today's outstanding craftsmen must accomplish.

Through the comparison, we find that Dr. Needham's translation employs a lot of technical terminologies such as corbelled brackets, cross-beam and projecting rafters while our translation uses simple and plain words. Dr. Needham omits part of explanatory words in his translation while we translate this part and our version is faithful to the original language. In the paragraph dealing with the terms to address the twelve carriers of royal carriage, we vividly translate Chinese terms “前/后竿” “前/后條” “前/后肋” “报赛” into “front/back poles,” “front/back ribbons,” “front/back ribs,” and “reporting officer.”

The source text of *Brush Talks from Dream Brook* involves many historical figures. It uses their full names sometimes and their styles or nicknames on other occasions. In our translation we use the full names to help readers to identify them more easily. In the translation of Chinese herbal medicines, we mostly use their common names. Latin names are only used when no proper common names are available. The use of such a translation method is also for the benefit of ordinary readers. Weights and measures used in ancient China differed from each other in different dynasties. If they can be converted into English ones, the conversion is done. If it is not necessary for us to do so, we use the method of transliteration. A few jottings in the book are very difficult to be translated into English. Therefore we use the method of transliteration plus translator's notes. In our translation, sometimes English expressions coexist with Chinese characters plus their pronunciations. This is also for the convenience of western readers. Most proper names in *Brush Talks from Dream Brook* are translated according to



their meanings. Only a number of terminologies of musical temperament and Chinese numerology are transliterated. What is more, we have corrected some printing mistakes and slips of pens found in Hu Daojing's *Complete Translation of Brush Talks into Modern Chinese*.

To sum up, we have tried every means to make our translation coherent, fluent, accurate, and better than previous ones. We hope this complete English translation of *Brush Talks from Dream Brook* may provide foreign and domestic readers with a platform to understand and study Shen Kuo's masterpiece more comprehensively. We also hope that our translation can further enhance excellent traditional Chinese culture in the world. As to what extent we have achieved our target, we are eager to hear the valuable suggestions and criticisms from specialists at home and abroad.

Wang Hong, Zhao Zheng  
July 7, 2007

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沈氏家族网供图

沈 括  
Shen Kuo  
(1031-95)

## 梦溪笔谈自序

### 【原文】

予退处林下，深居绝过从。思平日与客言者，时纪一事于笔，则若有所晤言，萧然移日。所与谈者，唯笔砚而已，谓之《笔谈》。圣谟国政，及事近宫省，皆不敢私纪；至于系当日士大夫毁誉者，虽善亦不欲书，非止不言人恶而已。所录唯山间木荫，率意谈噓，不系人之利害者；下至闾巷之言，靡所不有。亦有得于传闻者，其间不能无缺谬。以之为言则甚卑，以予为无意于言，可也。

### 【译文】

我遭罢职而退归山野，一直在家中待着，断绝了与外界的往来。想起往常与友人所谈的话语，便不时用笔一件件记下来。就好像与他们面对面地谈话，以此在寂寞中度过了一天又一天。其实，我与之聊天的只是笔和砚台，那就称为《笔谈》吧。当然，有关君王的旨意和国家大事，以及政府部门的有关事情，我均不敢私自记录。至于关系到当时士大夫们名声褒贬的事，尽管是好的我也不会去写，并非仅仅不写别人的丑事而已。我所记的只是在山野的树荫之下随意谈笑的话题，不牵涉他人的利害。那些上不得台面的小街中流传的奇闻逸事，倒是没有不写的。自然，其中也有的是从传说中知晓的，这中间不可能没有遗漏或错误。用这些东西作为谈资是十分低下的，如果我记下的这些话题作为没什么其他意图的东西，那总可以了吧。





## Author's Preface

After being dismissed from office, I retreated to the rural area and stayed at home all day long, breaking off contact with outside world. When recalling the conversations with friends in earlier days, I could not help writing them down piece by piece with a writing brush, which was like holding face-to-face talks with them. In doing so, I whiled away my lonely days. As I could only chat with my writing brush and inkslab, I called it "chatting with my writing brush." Certainly I dared not record without permission imperial decrees, state affairs and things related to imperial court and government departments. As to the stories related to the reputation of today's scholar-officials, I did not write anything about them, be it good or bad. What I wrote down is only people's small talks, which would not harm anybody's interests. Of course, I noted down a few anecdotes which had been circulating in the back streets. As some of them were taken from folk tales, what I wrote down may have omissions and mistakes. Please do not take the topics in this book too seriously, but I bet there is no evil intention in what I wrote.



## 1. 亲郊庙次序

### 【原文】

上亲郊庙，册文皆曰“恭荐岁事”。先景灵宫，谓之朝献；次太庙，谓之朝飨；末乃有事于南郊。予集《郊式》时曾预讨论，常疑其次序，若先为尊则郊不应在庙后，若后为尊则景灵宫不应在太庙之先，求其所从来，盖有所因。按唐故事，凡有事于上帝则百神皆预，遣使祭告，唯太清宫、太庙则皇帝亲行，其册祝皆曰“取某月某日有事于某所，不敢不告”。宫、庙谓之奏告，余皆谓之祭告，唯有事于南郊方为正祠。

### 【译文】

皇上亲祀郊庙，祝册的文辞都称“恭荐岁事”。先享景灵宫，称为朝献；次享太庙，称为朝飨；最后才祀上帝于南郊。我编修《南郊式》时曾经参与讨论，常怀疑它的次序，如果先享者为尊的话则南郊不应排在太庙后面，假如后享者为尊的话则景灵宫不应排在太庙前面。寻求它的由来，是有其原因的。根据唐代的成例，凡祭享上帝则各种神灵都附带祭祀，由皇帝派使者祭告，只有太清宫和太庙是皇帝亲自去，祝册的文辞都称“取某月某日有事于某所，不敢不告”。太清宫和太庙称为奏告，



## Section One Stories (1)

### 1. The Emperor's Visits to the Temple of Heaven and the Imperial Ancestral Temple

When the emperor attended ceremonies to worship the god of Heaven and imperial ancestors, he would always say, "I am here to cordially offer sacrifices." He would first visit the Jingling Palace, where the late emperors' portraits and relics were kept. Then he would go to the Imperial Ancestral Temple, where the memorial tablets of their imperial ancestors were worshiped. Finally he would go to the Temple of Heaven in the southern suburbs to hold sacrificial ceremonies. When I compiled *The Protocol of Sacrificial Offerings in Southern Suburbs*, I joined in the discussions about these sacrificial ceremonies and often doubted whether the order of these visits was correctly arranged or not. If the god of Heaven was held in higher esteem, the emperor's visit to the Temple of Heaven in the southern suburbs should not be placed after the Imperial Ancestral Temple. If the imperial ancestors were held in higher esteem, the emperor's visit to the Jingling Palace should not be placed before the Imperial Ancestral Temple. The order of the emperor's visits did have its reasons. According to the past convention in the Tang Dynasty, when the emperor worshiped the god of Heaven, he would offer sacrifices to all the other gods as well. And this was done by his envoys. The emperor only visited the Taiqing Temple and the Imperial Ancestral Temple. The emperor's words were always written as follows: "I come here to offer sacrifices to my ancestors, the date and place of this visit must be made known to all." The emperor's visits to the Taiqing Temple and the Imperial Ancestral Temple were called "officially notified humble memorial ceremonies" while the visits to other places were "officially notified memorial ceremonies." Only the sacrificial ceremonies given at the Temple of Heaven in the southern suburbs were called "official sacrificial ceremonies." In the ninth year of Tianbao period of the reign of Emperor Xuanzong in the Tang Dynasty (753), the emperor





### 【原文】

至天宝九载乃下诏曰：“告者，上告下之词。今后太清宫宜称朝献，太庙称朝飨。”自此遂失奏告之名，册文皆谓正祠。

### 【译文】

其他都称祭告，只有祀南郊才称为正祠。到天宝九载皇帝下诏说：“告是上对下言事之词。今后享太清宫应称朝献，祀太庙应称朝飨。”从此就没有奏告这个名称，册文中都称为正祠了。

## 2. 驾头扇篋

### 【原文】

正衙法座，香木为之，加金饰，四足，堕角，其前小偃，织藤冒之。每车驾出幸，则使老内臣马上抱之，曰驾头。辇后曲盖谓之篋，两扇夹心通谓之扇篋，皆绣，亦有销金者，即古之华盖也。

### 【译文】

正衙的法座，以香木制作，外表加金饰，四条腿，圆角，前面稍许凹进，座面用藤编织。每当皇上出行，让年纪大的宦官在马上抱着，叫做驾头。座车后的曲盖称为篋，左右有两扇夹持通称为扇篋，都绣有花纹，也有饰绣金线的，这就是古代仪仗中的华盖。



issued an imperial edict, saying: “‘Notified’ is the term the superior addresses to the inferior. From now on, sacrificial ceremonies at the Taiqing Temple and the Imperial Ancestral Temple must be called in accordance with the nature of the events.” Hence, the term “officially notified humble memorial ceremonies” was abandoned. In the emperor’s written statement all the sacrificial ceremonies were called “official sacrificial ceremonies” instead.

## 2. The Throne and Its Canopy

The throne in the Wende Hall is four-legged and is made of sandalwood and inlaid with gold ornaments. Its oval rattan seat curves inward in the front. When the emperor goes on an inspection tour, an old eunuch will hold it on a horse in the procession. Since the throne is ahead of the royal carriage where the emperor sits, it is called “*jiatou*.” The curved handle at the back of the emperor’s carriage is called “*lang*.” Two fans embroidered in gold thread are placed on its left and right sides and are called “*shanlang*,” which serve as the canopy for the imperial carriage in ancient times.



### 3. 唐翰林院

#### 【原文】

唐翰林院在禁中，乃人主燕居之所，玉堂、承明、金銮殿皆在其间。应供奉之人，自学士已下，工伎、群官司隶籍其间者皆称翰林，如今之翰林医官、翰林待诏之类是也。唯翰林茶酒司止称翰林司，盖相承阙文。

#### 【译文】

唐代的翰林院设在禁苑里，是皇帝退朝之后休息的地方，学士院、集贤书院和金銮殿都在它的附近。凡是在那里供职的人，从学士以下，工匠、艺人以及各个机构归属翰林院的官员都称翰林，如现在的翰林医官、翰林待诏之类就是这种性质。唯独翰林茶酒司只称翰林司，大概是在沿袭中省略的。

### 4. 学士院故事

#### 【原文】

唐制，自宰相而下初命皆无宣召之礼，惟学士宣召。盖学士院在禁中，非内臣宣召无因得入，故院门别设复门，亦以其通禁庭也。又学士院北扉者，为其在浴堂之南，便于应召。今学士初拜，自东华门入，至左承天门下马，待诏、院吏自左承天门双引至阁门，此亦用唐故事也。唐宣召学士自东门入者，彼时学士院在西掖，故自翰林院东门赴召，

#### 【译文】

唐代的制度，从宰相以下初次任命都没有召见的礼节，只有学士受召见。由于学士院在禁苑中，如不是宦官传令召见，就不能进入禁苑，所以它的院门另外设置重门，也是因为它与内廷相通缘故。所谓学士院的北门，是因为它在浴堂殿的南侧，便于应承皇帝的命令。现在学士初次任命从东华门进入，到左承天门下马，由待诏和院吏从左承天门双双迎接到阁门，这也是袭用了唐代的成例。唐代召见学士从东门进入，是因为当时学士院



### 3. The Imperial Academy in the Tang Dynasty

The Imperial Academy in the Tang Dynasty was installed in the inner part of the imperial palace where the emperor could take a rest after adjourning the day's court session. Adjacent to it were the College of Imperial Scholars, the Jixian Imperial Library and the Hall of Gold Chimes. Those who worked there and were below the rank of imperial scholars such as craftsmen, artists and officials in different departments attached to the Imperial Academy were all called "members of the Imperial Academy." Today's doctors and waiting-to-be-dispatched clerks in the Imperial Academy all belong to such people. Only the Department of Tea and Wine of Hanlin is called "Hanlin Department" for short. Probably the words "Tea and Wine" were omitted.

### 4. Stories about the College of Imperial Scholars

According to the convention in the Tang Dynasty, the officials who were below the rank of the prime minister and were appointed for the first time would not have the honor to be received by the emperor. Only imperial scholars were an exception. Though the College of Imperial Scholars was installed in the inner part of the imperial palace, scholars could not enter into it without being summoned by the emperor through eunuchs. Hence double entrance doors were built because the College of Imperial Scholars led to the inner court. The North Gate of the College of Imperial Scholars was located in the south of the Yutang Hall, which made it easy for imperial scholars to receive the emperor's decrees. Nowadays when an imperial scholar is appointed for the first time, he can enter the inner court via the Donghua Gate and dismount from his horse at the Gate of Heaven on the left. Then he will be escorted to the gate leading to the Wende Hall by a waiting-to-be-dispatched clerk of the Imperial Academy and another official of the College of Imperial Scholars. This was the convention of the Tang Dynasty. In the Tang Dynasty when an imperial scholar was summoned by the emperor, he was supposed to enter the court via the East Gate because the College of Imperial Scholars was located in the west part of the Forbidden City. So going to see the emperor from the east gate of the Imperial Academy was different from today's route. As the College of Imperial Scholars was inside the Forbidden City, when





### 【原文】

非若今之东华门也。至如挽铃故事，亦缘其在禁中，虽学士院吏亦止于玉堂门外，则其严密可知。如今学士院在外，与诸司无异，亦设铃索，悉皆文具故事而已。

### 【译文】

在宫廷的西部，所以从翰林院的东门去见皇帝，与现在的东华门不一样。至于拉门铃的成例，也因为它在禁苑中，即使是学士院的办事人员也止步于玉堂门外，其管理之严密可想而知。现在的学士院在禁苑之外，和其他机关没有两样，却也设有拉铃的绳索，这都不过是使成例完备而已。

## 5. 玉堂

### 【原文】

学士院玉堂，太宗皇帝曾亲幸，至今唯学士上日许正坐，他日皆不敢独坐。故事，堂中设视草台，每草制则具衣冠据台而坐，今不复如此，但存空台而已。玉堂东承旨阁子窗格上有火燃处，太宗尝夜幸玉堂，苏易简为学士，已寝遽起，无烛具衣冠，宫嫔自窗格引烛入照之，至今不欲更易，以为玉堂一盛事。

### 【译文】

学士院的玉堂，太宗皇帝曾亲自到过，到现在只有学士们在每月初一才允许到厅上就坐，其他的日子都不敢单独去坐。按成例，玉堂中设有视草台，每当代皇帝起草命令时便穿上官服坐在台上，现在不再这样了，只剩下空台而已。玉堂东侧承旨阁子窗框子上有火燎的痕迹，太宗皇帝曾经晚上来到学士院，苏易简是学士，已经就寝而匆忙起身，没有灯烛穿衣服，宫女就从窗格间伸进灯烛照明，到现在不打算换去这个窗框子，把它视为玉堂的一大盛事。



its workers were to pull the doorbell, they had to halt in front of the Yutang House to await further instructions, which showed how strict the security was. Today the College of Imperial Scholars is not installed in the inner part of the Forbidden City, but the rope for pulling the doorbell still remains, which serves as the reminder of the old convention.

## 5. The Yutang House

Emperor Taizong had personally been to the Yutang House of the College of Imperial Scholars. At present only on the first day of every lunar month imperial scholars are allowed to sit in it. They dare not sit there on other days. According to the past convention, there was a table called “*shicaotai*” inside the house. Whenever an imperial scholar was drafting decrees on behalf of the emperor, he would wear his uniform and sit in front of the table. Now the custom is changed and only an empty table remains. There is a trace of burning on the frame of windows of the Ge Room which is located at the east wing of the Yutang House. Emperor Taizong once paid a visit to the house in the night. Su Yijian, an imperial scholar, was already in bed. Hearing the news of the emperor’s arrival, he got up in a hurry. As he fumbled for his clothes in the dark, a maid lighted a candle and passed it through the lattice, leaving a burning trace on the window frame. The burned lattice window has remained there ever since and people have no intention to replace it with a new one because it is regarded as an honor of the Yutang House.



## 6. 东西头供奉官

### 【原文】

东、西头供奉官本唐从官之名。自永徽以后人主多居大明宫，别置从官，谓之东头供奉官；西内具员不废，则谓之西头供奉官。

### 【译文】

东、西头供奉官本是唐代中书门下属官的名称。自从永徽年以后，唐代的皇帝多居住在大明宫，另外设置属官，称为东头供奉官；大内原有的属官仍不废除，则称为西头供奉官。

## 7. 供奉班序

### 【原文】

唐制，两省供奉官东西对立，谓之蛾眉班。国初，供奉班于百官前横列。王溥罢相为东宫，一品班在供奉班之后，遂令供奉班依旧分立。庆历中，贾安公为中丞，以东西班对拜为非礼，复令横行。至今，初叙班分立，百官班定乃转班横行，参罢复分立，百官班退乃出，参用旧制也。

### 【译文】

唐代的制度，中书、门下两省官员在朝会上分东西对立，称为蛾眉班。本朝初年，供奉班在百官之前横列。王溥罢相任东宫官，由于他所在的一品班排在供奉班之后，皇上便命令供奉班按过去那样东西分列。庆历年间，贾昌朝任御史中丞，认为东西班对揖不合礼仪，于是又下令改为横列。现在，供奉班在初叙班时分东西排列，百官重新排班时改为横列，奏事之后再分东西排列，百官分班退出之后才出殿，是参酌采用了过去的制度。



## 6. East and West *Gongfeng*

East and west *gongfeng* formerly referred to subordinate officers working with two central administrative organs known as Zhongshu and Menxia in the Tang Dynasty. After Yongwei period of the reign of Emperor Gaozong (650-55), most emperors had been living in the Daming Palace. New departments were established and their officials working there were called “east *gongfeng*” while old departments remained intact and their officials were called “west *gongfeng*.”

## 7. Order of Position of *Gongfeng* Group

According to the convention of the Tang Dynasty, officials of Zhongshu and Menxia or the so-called “*gongfeng* group” must stand in two opposite columns facing each other in eastward and westward directions before the court session formally started. And this special group was also called “*e’mei* group.” In the beginning of the Song Dynasty, *gongfeng* group stood horizontally in one row in front of other officials. When Prime Minister Wang Pu was demoted and became the master of the crown prince, he mixed with the group of the first-rank officials and stood behind *gongfeng* group. In order to pay honor to him, the emperor ordered *gongfeng* group to stand again in two columns facing each other in eastward and westward directions respectively. During Qingli period of the reign of Emperor Renzong, Chief Discipline Inspector Jia Changchao considered it improper for *gongfeng* group to stand in two columns bowing to each other with hands clasped. So *gongfeng* group was ordered to stand horizontally in one row again. Now when waiting for the emperor to appear at the court, *gongfeng* group should stand in two columns facing each other in eastward and westward directions. When other officials rearrange their positions, they should stand horizontally in one row. After officials finish presenting memorials to the emperor, they again should stand in two columns facing each other in eastward and westward directions respectively. They are not allowed to leave the court until all other officials have left. This new regulation is partly based on the past convention.



## 8. 学士蹀履见丞相

### 【原文】

衣冠故事多无著令，但相承为例。如学士舍人蹀履见丞相、往还用平状、扣阶乘马之类，皆用故事也。近岁多用靴筒，章子厚为学士日因事论列，今则遂为著令矣。

### 【译文】

翰林学士的日常礼仪大多没有正式条令，仅仅互相承袭作为成例。例如学士穿鞋见宰相、与中书省来往公文用平行文书、骑马进入宫门之类，都是沿用成例。近年学士见宰相多穿靴执笏，章惇当学士时曾趁见宰相的机会实行过旧例，于是现在就定出了正式的条令。

## 9. 胡服与蹀躞带

### 【原文】

中国衣冠自北齐以来乃全用胡服，窄袖绯绿、短衣、长靴靴，有蹀躞带，皆胡服也。窄袖利于驰射，短衣、长靴皆便于涉草，胡人乐茂草，常寝处其间，予使北时皆见之，虽王庭亦在深荐中。予至胡庭日，新雨过，涉草衣裤皆濡，唯胡人都无所沾。带衣所垂蹀躞盖欲以佩带弓箭、帔幌、算囊、刀砺之类，自后虽去蹀躞而犹存其环。环所以衔蹀躞，如

### 【译文】

中国的官员冠服从北齐以来全都采用少数民族的服装式样，像小袖口、短衣服、长皮靴以及有蹀躞的带子，都是少数民族的服式。小袖口便于骑马射箭，短衣、长靴都便于走草地，少数民族人喜欢茂盛的青草，经常在里面坐卧起居，我出使辽国时都曾见到过，即使是王庭也在深草丛中。我到达王庭那一天，正好刚下过雨，走草地时衣裤都沾湿了，只有那些契丹人一点都没有弄湿衣服。衣带上所挂着的蹀躞是用于佩带刀剑、弓箭、手巾、算囊、打火石之类东西的，后来虽去掉了蹀躞却留下了挂它的环。环是用来连接蹀躞的，就好像马具上的鞅带，环的上部





## 8. Imperial Scholars Wear Shoes When Visiting the Prime Minister

Imperial scholars merely follow the past convention as there are no formal rules for their daily conduct. For example, visiting the prime minister when wearing shoes instead of boots, writing official documents to Zhongshu with an informal format, and entering the gate of the Forbidden City on horsebacks—all these are inherited from the past convention. In recent years, when visiting the prime minister, most imperial scholars wear their boots and hold in their hands a kind of tablet. However, Zhang Dun, an imperial scholar, follows the past convention and goes to see the prime minister, wearing shoes instead of boots. After this, a formal regulation has been stipulated to guide the daily conduct of imperial scholars.

## 9. Costumes of the Ethnic Groups Living in the North and West and Their Belts with Pendent Rings

Officials living in the Central Plains of China all modeled their costumes on those of the ethnic groups living in the north and west ever since the Northern Qi Dynasty (ca. 550-77). Tight sleeves, short coats, boots and belts with pendent rings were what they wore. Tight sleeves are convenient for riding on a horse and shooting arrows while short coats and boots are suitable for walking on the grassland. The ethnic groups are fond of luxuriant green grass and they often sit, lie, and even sleep on the grassland. When I was dispatched as an envoy to the state of Liao in the north, I saw this with my own eyes. What is more, I even saw their royal court set up in the thick grass. On the day when I visited their court, it had just rained. My clothes and trousers all got wet after I walked through the grass. On the contrary, the local people did not get wet at all. Hung to the pendent rings attached to their belts were small objects such as knives, swords, bows and arrows, handkerchiefs, pockets containing calculating objects and flints. Later, those small objects were removed, but the pendent rings were kept intact, which were used to hang small objects just like the belts that fixed the saddle on the horseback. The upper part of the pendent rings was



### 【原文】

马之鞦，根即今之带铐也，天子必以十三环为节。唐武德、贞观时犹尔，开元之后虽仍旧俗而稍褻博矣，然带钩尚穿带本为孔。本朝加顺折，茂人文也。

### 【译文】

就是现在的带铐，皇帝必须饰有十三块带铐。唐武德、贞观年间的服饰仍是这样，开元年间之后虽然沿袭旧俗，但衣、带都稍为宽大了，不过带钩仍然钩在带身的孔中。本朝的服饰有所沿袭也有所改革，礼教文化更为繁荣。

## 10.幞头

### 【原文】

幞头一谓之四脚，乃四带也，二带系脑后垂之，二带反系头上令曲折附顶，故亦谓之折上巾。唐制，唯人主得用硬脚。晚唐方镇擅命，始僭用硬脚。本朝幞头有直脚、局脚、交脚、朝天、顺风凡五等，唯直脚贵贱通服之。又庶人所戴头巾，唐人亦谓之四脚，盖两脚系脑后，两脚系颌下，取其服劳不脱也，无事则反系于顶上，今人不复系颌下，两带遂为虚设。

### 【译文】

幞头又称为四脚，是指它的四根带子，其中两根带子在脑后打结垂下，另两根翻上头顶打结，使之顺着头形的曲线附在头顶上，所以也叫做折上巾。唐代的制度，只有皇帝才能用硬脚。唐代末年地方分裂割据，开始越级使用硬脚。本朝的幞头有直脚、局脚、交脚、朝天、顺风共五种，只有直脚不论贵贱都使用它。平民百姓所戴的头巾，唐代人也称为四脚，其实是两根带子系在脑后，两根带子系在下巴上，用这种方式是为了戴着劳动不会脱落，如不做事情就把它翻到头顶上打结，现在人不再系在下巴上，这两条带子就成为虚设的了。



called *daikua*, which was a piece of ornamental object hung to the belt. The emperor must wear a belt with thirteen ornamental objects made of gold and jade. It still remained so during Wude period of the reign of Emperor Gaozu (618-26) and Zhenguan period of the reign of Emperor Taizong (627-49). After Kaiyuan period of the reign of Emperor Xuanzong (713-41), garments and belts turned to be a bit loose while most other old dressing styles remained unchanged. The clasp was still used to fasten belts. The styles of the costumes of present-day dynasty have partly inherited the tradition and partly undergone necessary changes. Our ethical culture is much more mature than ever before.

### 10. *Futou*

*Futou*, also called “*sijiao*” in Chinese, is a kind of kerchief with four ribbons. Two of them make a knot behind the head before hanging downwards while the other two are rolled onto the top of the head to make a knot before drooping along the curves of the head. That’s why *futou* is also called “rolled-up kerchief.” In the Tang Dynasty, only emperors may wear a special *futou* with two ribbons braced up by iron wires to prevent them from hanging downwards. At the end of the Tang Dynasty, as the country was torn apart by local forces, this kind of *futou* was worn by many local warlords. In present-day dynasty, styles of *futou* can be divided into five different kinds, namely, “stretching legs” meaning two ribbons stretching lengthwise, “curved legs” meaning two ribbons curved upward, “crisscross legs” indicating two ribbons curved upward behind the head and then crisscrossed, “up-to-the-sky legs” meaning two ribbons being turned upward vertically and “drooping legs” meaning two ribbons drooping downwards naturally. Of the five, only “stretching legs” is widely used by both the rich and the poor. *Futou* worn by ordinary people was also called “*sijiao*” in the Tang Dynasty. Two of its ribbons made a knot behind the head and the other two made a knot under the chin. In such a way this kind of kerchief would not drop when people were at work. And when they were free, they would roll two ribbons up to the top of their heads, making a knot there. Today people no longer tie the two ribbons under their chins and these two ribbons become decorations only.



## 11. 堂帖

### 【原文】

唐中书指挥事谓之堂帖，予曾见唐人堂帖，宰相签押，格如今之堂劄子也。

### 【译文】

唐代中书省处理公务的文书称为堂帖，我曾见过唐人的堂帖，由宰相签署画押，格式类似现在的堂劄子。

## 12. 宣头

### 【原文】

予及史馆检讨时，枢密院劄子问宣、头所起。予按唐故事，中书舍人职掌诏诰皆写二本，一本为底，一本为宣。此“宣”谓行出耳，未以名书也。晚唐枢密使自禁中受旨，出付中书，即谓之宣。中书承受，录之于籍，谓之宣底。今史馆中尚有梁宣底二卷，如今之圣语簿也。梁朝初置崇政院，专行密命。至后唐庄宗复枢密使，使郭崇韬、安重诲为之，始分领政事，不关由中书直行下者谓之宣，如中书之敕。小事则发头子、拟堂帖也。至今枢密院用宣及头子。本朝枢密院亦用劄子，但中书劄子

### 【译文】

我担任史馆检讨时，枢密院行文询问宣与头子的由来。我查考了唐代的成例，由中书舍人所负责的诏令文书都抄写二份，一份是底，一份是宣。这个“宣”是颁发出去的意思，还没有作为文书的名称。唐代后期枢密使在皇宫里领受诏令，出来交付中书省，便称为宣。中书省接受之后，登录在案，称为宣底。现在史馆中还有后梁的宣底二册，类似现在记载皇帝指示的簿册。后梁朝首次设置崇政院，专门下达皇帝的机密指示。后唐庄宗恢复枢密使，任使郭崇韬、安重诲担任，开始负责部分政务，凡不经过中书省直接下达的命令称为宣，其性质如同中书省的敕。小事情则发头子、拟写堂帖。这就是现在枢密院所用的宣与头子。本朝



## 11. *Tangtie*

In the Tang Dynasty, *tangtie* were official documents issued by Zhongshu. I have seen *tangtie* written by officials in the Tang Dynasty. It was signed by the prime minister and its format was just like today's official memorandum, which is called "*tanghazi*."

## 12. *Xuan* and *Touzi*

When I was working at the Imperial Institute of History as an editing officer, which was one of the job titles for officials working there, Shumiyuan\* wrote to me to enquire about the origin of *xuan* and *touzi*. Thereby I consulted the convention of the Tang Dynasty and found that all the decrees and official documents drafted by officials in Zhongshu were made in duplicate. One was *di*, meaning the original manuscript; the other was *xuan*, meaning the decree or the document to be issued and the word *xuan* was not yet used to name the decree or the document itself. At the end of the Tang Dynasty, the chairman of Shumiyuan was to receive decrees from the emperor inside the Forbidden City. When he came out and conveyed royal decrees to officials in Zhongshu, it was called "*xuan*." After Zhongshu accepted it and registered it, it was called "*xuandi*." In today's Imperial Institute of History, there are still two rolls of *xuandi* of Later Liang Dynasty (907-23), which are similar to today's notebook to record the emperor's instructions. In the first year of Later Liang Dynasty, the Department of Chongzheng was established whose function was to impart the emperors' secret instructions. Emperor Zhuangzong of Later Tang Dynasty reestablished Shumiyuan and appointed Guo Chongtao and An Chonghui as the chairman. Royal decrees and official documents issued directly to departments of lower levels and not through Zhongshu were called *xuan*, which had the same legal effects as *chi*, the royal decrees and official documents issued by Zhongshu. As for affairs of minor importance, *touzi* or *tangtie* were written and issued. *Xuan* and *touzi* are still in use in today's Shumiyuan. *Zhazi* is also in use in today's Shumiyuan. However, in official memorandums issued by Zhongshu the signature of the prime minister is above those of deputy prime ministers while the signatures of deputy prime ministers are above those of officials of lower levels. In contrast,





### 【原文】

宰相押字在上，次相及参政以次向下；枢密院劄子枢长押字在下，副贰以次向上，以此为别。头子唯给驿马之类用之。

### 【译文】

的枢密院也用劄子，但中书省的劄子宰相的画押在上，次相以及参知政事依次往下签押；枢密院的劄子长官的画押在下，副长官及属官依次往上签押，以此作为区别。头子只有在派给驿马之类的事情上使用。

## 13. 引见仪制

### 【原文】

百官于中书见宰相，九卿而下，即省吏高声唱一声“屈”则趋而入，宰相揖及进茶皆抗声赞唱，谓之屈揖；待制以上见则言“请某官”，更不屈揖，临退仍进汤，皆于席南横设百官之位。升朝则坐，京官已下皆立。后殿引臣寮，则待制已上宣名拜舞；庶官但赞拜，不宣名、不舞蹈。中书则略贵者，示与之抗也；上前则略微者，杀礼也。

### 【译文】

百官在政事堂见宰相，四品以下的官员，由中书省的办事人员高声传呼“屈”就快步进入，宰相行礼和送茶时都由办事人员高声传呼，称为屈揖；四品以上的官员见宰相则称“请某官”，不行屈揖礼，将退出时才送茶，百官的位子都横设在宰相座次之南。宰相上朝有座位，而一品以下的官员都站着。皇帝在后殿召见官员，四品官以上要自报姓名，跪拜舞蹈；其他的官员则仅仅跪拜，不报姓名，不舞蹈。在中书省减少官品高的礼节，是表示他们与宰相对等；在皇帝面前减少官品低的礼节，是降低礼仪的等级。



in official memorandums issued by Shumiyuan the chairman's name is signed below signatures of the vice chairman while the signature of the vice chairman is below those of officials of lower levels. Judging by the order of the signature, we can differentiate *zhazi* issued by Zhongshu from those issued by Shumiyuan. *Touzi* is used only when there is a need to send documents relating to affairs of minor importance to officials of lower levels outside the capital by post-horses.

Translator's note:

\* Shumiyuan is one of the Central Administrative Organs in the Song Dynasty responsible for national military affairs.

### 13. The Protocol of Being Introduced

When waiting to meet the prime minister in Zhongshu, officials of different ranks must adhere to the following protocol. For those whose ranks are under the fourth level, they have to quickly enter the hall upon hearing the staff of Zhongshu calling in a loud voice "*qu*." When the prime minister makes a slight bow with hands folded in front to show his favor and gives orders that tea be served, the clerks of Zhongshu should shout in a loud voice to indicate the on-going protocol called "*quyi*." For officials whose ranks are above the fourth level, the protocol is different. They are not supposed to enter the hall unless the clerks of Zhongshu call in a loud voice: "Officials so-and-so, please come in." This time the prime minister will not make a slight bow with hands folded in front and tea will not be served unless these officials are about to withdraw. It is a rule that officials' seats are put horizontally in the south, facing the seat of the prime minister. When meeting with the emperor at the court, the prime minister will be given a seat while other officials have to stand. When the emperor calls in officials in the rear hall of the imperial palace, officials ranking above the fourth level must first introduce themselves and then kowtow and dance while other low-ranking officials need to kowtow only. There is no need for them to introduce themselves and dance. It is for the purpose of showing that high-ranking officials are equal to the prime minister that the protocol in Zhongshu is simplified. However, simplifying the protocol for low-ranking officials in front of the emperor is inappropriate.



## 14. 笼门谢

### 【原文】

唐制，丞郎拜官即笼门谢。今三司副使已上拜官则拜舞于阶上，百官拜于阶下而不舞蹈，此亦笼门故事也。

### 【译文】

唐代的制度，被授予丞、郎官职的聚集在殿门谢恩。现今被授予三司副使以上官职的在阶上跪拜、舞蹈，除此以外则在阶下跪拜而不舞蹈，这也就是聚集在殿门的成例。

## 15. 槐厅

### 【原文】

学士院第三厅学士阁子当前有一巨槐，素号槐厅。旧传居此阁者多至入相，学士争槐厅，至有抵彻前人行李而强据之者，予为学士时目观此事。

### 【译文】

翰林学士院第三厅学士阁子正前方有一棵大槐树，向来被称为槐厅。过去传说住在这个阁里的人大多会升为宰相，学士们都争住槐厅，甚至有人搬去先进入者的行李而强行占据，我当学士时曾亲眼见过这样的事。

## 16. 带坠

### 【原文】

谏议班在知制诰上，若带待制则在知制诰下，从职也，戏语谓之带坠。

### 【译文】

谏议的班次在知制诰之上，但如果带待制衔则排在知制诰之下，因为是跟着这个职务来的，所以被开玩笑地称为带坠。



#### 14. Gathering at the Gate of Royal Court to Express Gratitude

According to the convention of the Tang Dynasty, officials appointed to the positions higher than vice ministerial level should gather at the gate of the royal court to express their gratitude to the emperor. Now officials appointed to the positions higher than Deputy Chiefs of the Three Bureaus, namely, Taxation Bureau, Finance Bureau and Bureau of Salt and Iron will kowtow and dance at the side steps of the royal court. Other officials only kowtow below the steps of the royal court. There is no need for them to dance. This shows how the old convention is carried on as before.

#### 15. The Hall of Chinese Scholar Tree

There stood a giant Chinese scholar tree just in front of the Ge Room in the Third House of the College of Imperial Scholars. So this room was nicknamed as “The Hall of Chinese Scholar Tree.” It was said that those who had been living in it would ten to one be promoted to the rank of the prime minister. Therefore, imperial scholars vied with each other to live in it. Some of them even occupied the room by removing the luggage of the previous dwellers. When I was an imperial scholar, I saw such things with my own eyes.

#### 16. *Daizhui*

When discussing state affairs, court officials with the title of court admonishers are supposed to stand in front of chief secretaries. But if they concurrently hold a fourth-rank royal post, which is lower than chief secretaries, they have to step aside and stand behind them. So they are jokingly called “*daizhui*,” meaning their position is lowered for holding another post concurrently.



## 17. 三馆职事称学士

### 【原文】

《集贤院记》“开元故事，校书官许称学士”，今三馆职事皆称学士，用开元故事也。

### 【译文】

《集贤院记》说“开元成例，校书官允许称学士”，现在三馆的职事官都称学士，是采用了开元时的成例。

## 18. 雌黄

### 【原文】

馆阁新书净本有误书处，以雌黄涂之。尝校改字之法：刮洗则伤纸，纸贴之又易脱，粉涂则字不没，涂数遍方能漫灭，唯雌黄一漫则灭，仍久而不脱。古人谓之铅黄，盖用之有素矣。

### 【译文】

馆阁新抄写的誊清本有写错的地方，用雌黄来涂抹。我曾经比较过改字的方法：刮洗会损坏纸张，用纸贴没又容易脱落，用胡粉涂抹则字迹不容易掩盖，要涂好几遍才能完全遮盖住，只有雌黄一涂就能掩盖字迹，而且经很长时间不脱落。古人称为铅黄，可见使用它已有很久了。

## 19. 五司厅

### 【原文】

予为鄜延经略使日，新一厅，谓之五司厅。延州正厅乃都督厅，治延州事；五司厅治鄜延路军事，如唐之使院也。五司者，经略、安抚、

### 【译文】

我担任鄜延路经略安抚使的时候，新设置一个办公场所，叫做五司厅。延州衙门的办公处是地方官署，处理延州的政事；五司厅负责鄜延





## 17. Title Given to Officials in the Three Imperial Libraries

According to *The Records of the Jixian Imperial Library*, “In Kaiyuan period of the reign of Emperor Xuanzong in the Tang Dynasty, officials who proofread and collated historical records and literary books were called ‘imperial scholars.’” Today all the officials working in the Three Imperial Libraries are called so. This shows how the old convention is carried on as before.

## 18. Orpiment

If errors are found in clean copies in Imperial Libraries and the Secret Stack Room, orpiment can be used to blot them out. By experimenting with various methods of correction, I found that scraping and washing would do harm to the paper while pieces of paper being pasted on them would easily peel off. When liquid powders of lead were used, they could not fully cover the errors unless they were repeatedly used. However, if orpiment was used, the errors could be easily covered and the coating would not peel off for a long time. The ancient people called this method “*qianhuang*.” From this we know that orpiment has been used for centuries.

## 19. The Hall of Five Departments

When I was the chief administrator of Fuyan, I set up a new organization called “The Hall of Five Departments.” The main hall of the government office building in Yanzhou was the local governor’s office, where various local administrative affairs were handled. Similar to the Office of the Chief Administrator and Military Commander, the Hall of Five Departments was in charge of the military affairs of Fuyan region. The Five Departments were Departments of Jinglue, Anfu,



### 【原文】

总管、节度、观察也。唐制，方镇皆带节度、观察、处置三使。今节度之职多归总管司，观察归安抚司，处置归经略司，其节度、观察两案并支、掌、推官、判官，今皆治州事而已。经略、安抚司不置佐官，以帅权不可更不专也。都总管、副总管、铃辖、都监同签书而皆受经略使节制。

### 【译文】

路的军事，就好像唐代的节度使官署。所谓五司，是经略、安抚、总管、节度、观察五个部门。唐代的成例，地方军政长官都兼节度、观察、处置三使。现在，节度使的职掌多归总管司，观察使的职掌归安抚司，处置使的职掌归经略司，而节度、观察这两个司以及下属的办事人员，现在都只处理州的政务而已。经略、安抚这两个司不设置助理官员，是因为长官的职权必须专一。都总管、副总管、铃辖、都监以及签书判官厅公事等官员都受经略安抚使指挥。

## 20. 银台司

### 【原文】

银台司兼门下封驳，乃给事中之职，当隶门下省，故事乃隶枢密院。下寺监皆行劄子，寺监具申状，虽三司亦言“上银台”。主判不以官品，

### 【译文】

银台司所兼管的门下封驳之责，是给事中的职责，应当隶属于门下省，而相沿的成例则隶属于枢密院。它行文到寺、监都用劄子，而寺、监向它行文则用申状，即使是三司也称“上银台”。主管官员不管是什么官品，初冬特别赐给翠毛锦袍，若学士以上的官员任主管则赐服根据其



Zongguan, Jiedu, and Guancha which were in charge of the civil, financial, military, and supervisory affairs of a region. According to the convention of the Tang Dynasty, the governor of a region should hold concurrently the posts of the chief administrator and military commander, the chief observer and the chief inspector. Nowadays the power of the local military commander is mainly taken over by the Department of Zongguan, while that of the supervisor and the prosecutor is handed over to the Departments of Anfu and Jinglue. Meanwhile Departments of Jiedu and Guancha, together with their subordinate staff, are responsible for the administrative affairs of the region. The Departments of Jinglue and Anfu no longer need deputy officials as the power of the chief administrator must be centralized. Military officers such as military governor, deputy military governor, director of the military training department, local military commander and assistant to deputy prefect are all under the direct command of the chief administrator of the region.

## 20. The Department of Yintai

The Department of Yintai is concurrently responsible for returning the emperor's improper decrees and correcting mistakes in the officials' memorials to the throne, which are actually the jobs of the supervisor in Menxia. However, according to the old convention, these jobs should be handled by Shumiyuan. Documents issued from the Department of Yintai to other lower government organizations all use *zhazi*, a format of official documents delivered to subordinate bodies. On the contrary, documents submitted to the Department of Yintai by other lower government organizations all use *shenzhuang*, a format of official documents presented to higher authorities. What is more, even the documents drafted by the Three Bureaus will contain the words "To be presented to the Department of Yintai." Early in winter, the Director of the Department of Yintai will be awarded a multicolored silk robe with green furs irrespective of his official rank. But if he is above an imperial scholar, the robe he gets will be different, which, of course, suggests the robe of a better quality to match his rank. When



### 【原文】

初冬独赐翠毛锦袍，学士以上自从本品。行案用枢密院杂司人吏，主判食枢密厨，盖枢密院子司也。

### 【译文】

本身的官品。它办理公务用枢密院非主要机构的办事人员，主管官员按枢密院的级别发给伙食补贴，实际上是枢密院的下属机关。

## 21. 勘 箭

### 【原文】

大驾卤簿中有勘箭，如古之勘契也。其牡谓之雄牡箭，牝谓之辟仗箭。本胡法也，熙宁中罢之。

### 【译文】

皇帝出行仪仗中有勘箭，类似于古代的勘契。那插入的称为雄牡箭，被插入其中的称为辟仗箭。这本是少数民族的做法，熙宁年间被废除。

## 22. 馆阁藏书

### 【原文】

前世藏书分隶数处，盖防水火、散亡也。今三馆、秘阁凡四处藏书，然同在崇文院，其间官书多为人盗窃，士大夫家往往得之。嘉祐中，乃置编校官八员，杂讎四馆书，给书吏百人，悉以黄纸为大册写之，自此私家不敢辄藏。校讎累年，仅能终昭文一馆之书而罢。

### 【译文】

前代藏书分别收藏在几个地方，是防止水火灾害和散失亡失。现在三馆和秘阁虽分四个地方藏书，但都在崇文院，这里面的官书多被人盗窃，士大夫家往往得到。嘉祐年间，设置编校官八员，综合校讎四馆藏书，并配给了抄书人员一百名，都用黄纸做成大本的册子抄写，从此私人不敢随便收藏。校勘抄写了几年，仅能整理完昭文馆一个馆的藏书。



fulfilling official duties, the Director of the Department of Yintai is entitled to dispatch officials in the branches of minor importance in Shumiyuan to work for him. The living allowance he gets is the same with officials of the same rank in Shumiyuan, because the Department of Yintai is actually subordinate to it.

## 21. The Checking Arrow

When the emperor went out for an inspection tour, his guards of honor would take with them a checking arrow, which functioned in the same way as the checking log in ancient times. This arrow was divided into two parts: the metal head or “the masculine part” and the wooden shaft or “the feminine part.” As the two parts could match well with each other, they were used in security check. This was originally popular among the ethnic minorities and was abandoned in 1071 in Xining period of the reign of Emperor Shenzong.

## 22. Books Collected in Imperial Libraries and the Secret Stack Room

The books of previous dynasties were kept in different places in case of fire, flood and loss. Nowadays the Three Imperial Libraries and the Secret Stack Room all have their own collection of books, yet they are located in the same place called “The Chongwen Hall.” As a result, many books have been stolen. And these stolen books can often be found in the homes of scholar officials. In 1059 in Jiayou period of the reign of Emperor Renzong, eight librarians were recruited to proofread, edit and collate the books stored in the Three Imperial Libraries and the Secret Stack Room. In addition, 100 people were hired to transcribe books onto large sheets of yellow paper. Since then individuals dared not freely collect the imperial books any more. The collation and transcription went on for several years, yet the work came to an end immediately after the books stored in the Zhaowen Library were sorted out and put in order.

## 23. 学士家贫

### 【原文】

旧翰林学土地势清切，皆不兼他务。文馆职任，自校理以上皆有职钱，唯内外制不给。杨大年久为学士，家贫请外，表辞千余言，其间两联曰“虚忝甘泉之从臣，终作莫敖之馁鬼”；“从者之病莫兴，方朔之饥欲死”。

### 【译文】

过去的翰林学士职位清贵而接近皇帝，都不兼其他职务。三馆和秘阁的职务，校理以上都有职钱，唯独内、外制没有。杨亿当了许多年学士，家中贫困要求改任外官，写了近千言的辞职报告，其中有两句话说：“虚担了甘泉从臣的名声，免不了莫敖饿鬼的下场”；“孔子的随从饿得爬不起身，武帝的东方朔穷得无法生活”。

## 24. 学士院敕设

### 【原文】

京师百官上日，唯翰林学士敕设用乐，他虽宰相亦无此礼，优伶并开封府点集。陈和叔除学士，时和叔知开封府，遂不用女优。学士院敕设不用女优，自和叔始。

### 【译文】

每逢上日，京城百官中只有翰林学士的敕设有伴乐，其他官员即使是宰相也没有这样的礼仪，陪酒的歌伎都由开封府召派。陈绛任翰林学士时，已兼任开封府知府，便不用陪酒的歌伎。翰林学士院的敕设不用歌伎陪酒，从陈绛那时开始。







### 23. The Life of an Imperial Scholar

In old days imperial scholars working for the emperor enjoyed noble titles, but they were not allowed to hold other posts. Imperial scholars drafting the emperor's decrees inside and outside the court had no salaries while officials in the Three Imperial Libraries and the Secret Stack Room ranking above a collating officer all had corresponding salaries. After taking the position of an imperial scholar for many years, Yang Yi applied for a post outside the capital for his family was very poor. He also wrote a 1,000-word letter of resignation which contained the following two sentences: "Though I did wait upon the king, I remained poverty-stricken" and "The followers of Confucius were too hungry to stand up while Emperor Wu's aide Dongfang Shuo was too poor to live."

### 24. Imperial Inauguration in the College of Imperial Scholars

On the first day of every lunar month, among all the officials in the capital only imperial scholars could be entertained with musical performance at banquet. Other officials including the prime minister could not be accorded courteous reception like this. Singing-girls were recruited by Kaifeng Prefecture. When Chen Yi was appointed as an imperial scholar, musical performance was cancelled because he concurrently held the post of the governor of Kaifeng Prefecture. Immediately after this, the College of Imperial Scholars received an imperial edict demanding that ceremony as such be cancelled.



## 25. 礼部试士

### 【原文】

礼部贡院试进士日，设香案于阶前，主司与举人对拜，此唐故事也。所坐设位供张甚盛，有司具茶汤饮浆。至试学究，则悉彻帐幕毡席之类，亦无茶汤，渴则饮砚水，人人皆黔其吻。非故欲困之，乃防毡幕及供应人私传所试经义，盖尝有败者，故事为之防。欧文忠有诗“焚香礼进士，彻幕待经生”，以为礼数重轻如此，其实自有谓也。

### 【译文】

礼部在贡院进行进士科考试那一天，在台阶前设置香炉和案桌，主持考试的官员与考生相对作揖，这是唐代的成例。考生座位的布置与陈设极为隆盛，有关部门还准备了茶水饮料。到了进行学究科考试时，则把帐幕和毡垫、坐席之类都撤掉了，也不供茶水，考生口干就喝用来研墨的水，人人都弄黑了嘴唇。这并不是要故意为难他们，而是防止设置毡幕和供应茶水的人员暗中传递考试的答案，这种事情曾经被查出来过，所以就这样来预防。欧阳修有诗句说“焚着香礼迎进士，撤去幕帐待经生”，认为对待进士和经生的礼仪轻重悬殊，其实是自有其道理的。

## 26. 御试许详定官别立等

### 【原文】

嘉祐中，进士奏名讫，未御试，京师妄传王俊民为状元，不知言之所起，人亦莫知俊民为何人。及御试，王荆公时为知制诰，与天章阁待制杨乐道二人为详定官。旧制，御试举人设初考官先定等第，复封弥之

### 【译文】

嘉祐年间，进士科的录取名单已上报，还没有经皇上复试，京城里就谣传王俊民被录取为状元，不知道这消息是怎么传起来的，人们也不知道王俊民是哪一个。后来皇上复试，当时王安石任知制诰，和天章阁待制杨敞二人担任详定官。按过去规定，御试由所设的初考官先定名次，然后密封起来送复考官再定一次名次，就移送详定官，打开被封起



## 25. Imperial Examination Organized by the Board of Rites

On the day when the Board of Rites conducted nation-level imperial examinations to select *jinshi*, an incense altar was placed in front of the steps leading to the examination hall. The chief examiners and the examinees would bow to each other. These were old conventions in the Tang Dynasty. The seats for examinees were properly arranged, the hall adequately decorated and tea and drinks served. However, when it was time for the examinees to take the test for Confucian Classics, tents and felt mats were removed and tea and drinks were no longer served. If examinees were thirsty, they could only drink the water in their inkslabs, which made their lips all black. Measures like these were not to embarrass examinees on purpose, but to prevent them from playing plagiarism. Things like these had been caught before. Therefore, preventive measures had to be taken. Ouyang Xiu, a master in literature, once wrote a two-line poem to describe the situation: “Welcome would-be *jinshi* with incense burning, / Remove tents when testing their classical knowledge.” Ouyang thought that the reason for doing so was self-explanatory.

## 26. Chief Examiner Allowed to Decide on *Zhuangyuan* in the Final Test

During Jiayou period of the reign of Emperor Renzong, after the Board of Rites submitted to the emperor the list of enrollees for *jinshi*\* and before the final test was given to candidates for *zhuangyuan*\*, it was rumored in the capital that Wang Junmin would be accorded the title. People did not know how the rumor was kindled and who this gentleman was. When the final test was given to the chosen candidates, Wang Anshi, the chief secretary, and Yang Tian, the fourth-rank official in the Tianzhang Royal Stack, were chosen to be chief examiners. According to the past convention, junior examiners were to decide on the position in the name list first. Then this list must be sealed up and



### 【原文】

以送复考官再定等第，乃付详定官，发初考官所定等以对复考之等。如同即已，不同则详其程文，当从初考或从复考为定，即不得别立等。是时王荆公以初、复考所定第一人皆未允当，于行间别取一人为状首，杨乐道守法，以为不可，议论未决。太常少卿朱从道时为封弥官，闻之谓同舍曰：“二公何用力争。从道十日前已闻王俊民为状元，事必前定，二公恨自苦耳。”既而二人各以己意进禀，而诏从荆公之请，及发封，乃王俊民也。详定官得别立等，自此始遂为定制。

### 【译文】

来的初考官所定名次与复考官所定名次核对。如果相同就正式确定，不同则要仔细检视考生的答卷，应当在初考官或复考官两者中采纳一种方案来确定名次，不能另外再立名次。当时王安石认为初考官、复考官所定的第一名都不恰当，就在录取者中另外选定一个为状元，杨旼遵守制度，认为不能这样做，两人争持不下。太常少卿朱从道当时担任封弥官，听说后对同事们说：“他们二位何必这样争执。我在十天前就已听说王俊民是状元，这件事必定在冥冥中早有定数，他们二位是自讨苦吃。”结果他们二人都把自己的意见禀报皇上，皇上下令同意王安石的方案，等到打开试卷上姓名的密封，状元正是王俊民。详定官能另外确定名次，从这次御试开始就被定为制度。

## 27. 步行学士

### 【原文】

选人不得乘马入宫门。天圣中选人为馆职，始欧阳永叔、黄鉴辈皆自左掖门下马入馆，当时谓之步行学士。嘉祐中于崇文院置编校局，校官

### 【译文】

选人不得骑马进入宫城门。天圣年间选人担任馆职，欧阳修、黄鉴等都在左掖门下马入馆，当时称为步行学士。嘉祐年间在崇文院设立编校局，



given to senior examiners for them to make their decisions for the second time. Both of their decisions would be reported to chief examiners. If they were the same, *zhuangyuan* was chosen. If they were different, chief examiners must re-check the test papers of the two candidates chosen by junior examiners and senior examiners respectively. And they must choose one of them to be *zhuangyuan*. However, Wang Anshi thought that the two first-place holders chosen by junior examiners and senior examiners were not qualified. Therefore, he chose another candidate as *zhuangyuan*. Yet, the other chief examiner Yang Tian, who abided by the past convention, disagreed with Wang. They quarreled with each other and could not reach an agreement. Zhu Congdao, Vice Director of the Department of Ancestral Temple Affairs, who was also responsible for sealing up the names of candidates on the test papers, said to his colleagues after hearing the story, “There is no need for them to quarrel with each other. It is already ten days since I have heard that Wang Junmin would be *zhuangyuan*, so fate has settled it. It is no use for them to quarrel about this.” When they reported to the emperor their ideas, the emperor adopted Wang’s choice. And when the results of the test papers were made known, Wang Junmin truly turned out to be *zhuangyuan*. Since then, it became a convention that chief examiners may decide on *zhuangyuan* in the final test of imperial examination.

Translator’s notes:

\* *Jinshi* is the successful candidate in the highest imperial examination held in the palace under the emperor’s supervision.

\* *Zhuangyuan* is the title conferred on the one who comes out first in the highest imperial examination.

## 27. Walking Scholars

Originally, low-ranking officials were not allowed to ride into the Forbidden City on horses. During Tiansheng period of the reign of Emperor Renzong, imperial libraries started to recruit librarians from low-ranking officials. And those who were made imperial scholars still had to obey the old rule. Even famous scholars such as Ouyang Xiu and Huang Jian had to dismount at the side



### 【原文】

皆许乘马至院门，其后中书五房置习学公事官，亦缘例乘马赴局。

### 【译文】

编校官都允许骑马到院门口，后来中书省五房设立习学公事官，也援例骑马到省署。

## 28. 御前卫士

### 【原文】

车驾行幸，前驱为之队，则古之清道也。其次卫仗，卫仗者，视阑入宫门法则古之外仗也。其中谓之禁围，如殿中仗，《天官·掌舍》“无宫则供人门”，今谓之殿门天武官。极天下长人之选八人，上御前殿则执钺立于紫宸门下；行幸则为警卫门，行于仗马之前。又有衡门十人、队长一人，选诸武力绝伦者为之，上御后殿则执挝东西对立於殿前，亦古之虎贲、人门之类也。

### 【译文】

皇上出行，有前驱走在队伍之前，那是古代的清道。其次有卫仗，卫仗就好比是不得随便进入宫门的执法，那是古代的外仗。再里面称为禁围，就好比是殿中的仪仗，《周礼·天官·掌舍》说“王暂时驻留就派长人守门”，现在称为殿门天武官。选出天下最长的八个人，皇上在前殿上朝则手执着钺站在紫宸门边；皇上出行则担任警卫门户之责，走在仪仗马队之前。此外又有衡门十名、队长一名，都挑选武艺、膂力超群者担任，皇上在垂拱殿听政，就手执着挝，东西对立在殿前，也就是古代虎贲、人门之类的卫士。





gate on the left and walked into the Forbidden City. And for this, they were called “walking scholars.” During Jiayou period of the reign of Emperor Renzong, the Editing and Collating Bureau was established in the Chongwen Hall. The collating officers, who belonged to low-ranking officials, were allowed to ride to the gate of their office in the Forbidden City. Later, when some low-ranking officials were recruited into the five departments of Zhongshu, they also rode to their office, thus the new rule replaced the old one.

## 28. Imperial Guards

When the emperor goes on an inspection tour, those who walk on the forefront of the procession are called “vanguards.” Their duty was to clear the way for the emperor’s carriage. Next are the armed escorts. Like the sentries at the gate of the Forbidden City, their job is to stop the free entrance into the gate of the palace and in old days they were called “outer guards.” Behind them are “inner guards,” who are just like guards at the court. According to *The Rites of Zhou*, “When the emperor stays temporarily outside, tall men are chosen to be sentries and serve as the gate.” Now these men are called “Royal Bodyguards at Court Gate.” They are eight in number and are the tallest and strongest among those selected in the country. When the emperor appears at the front court, they must stand at the gate of the court holding in their hands *yue*, an axe-like weapon with a long handle. When the emperor goes on an inspection tour, they must guard the emperor and walk in front of the imperial carriage. Besides, ten more bodyguards plus a team leader are needed. Only those who are physically strong and highly skilled in *wushu* can be recruited. When the emperor appears at the rear court, they must hold in their hands *zhua*, a claw-like weapon with a long handle and stand by in two columns facing each other in eastward and westward directions. In this way, they are just like those brave warriors in ancient times.



## 29. 后唐案检

### 【原文】

予尝购得后唐闵帝应顺元年案检一通，乃除宰相刘昫兼判三司堂检，前有拟状云：

具官刘昫

右，伏以刘昫经国才高，正君志切，方属体元之运，实资谋始之规。宜注宸衷，委司邦计，渐期富庶，永赞圣明。臣等商量，望授依前中书侍郎兼吏部尚书、同中书门下平章事，充集贤殿大学士兼判三司，散官勋封如故，未审可否。如蒙允许，望付翰林降制处分。

谨录奏闻。

其后有制书曰：

宰臣刘昫

右，可兼判三司公事，宜令中书、门下依此施行。付中书、门下准此。 四月十日。

用御前新铸之印，与今政府行遣稍异。本朝要事对禀，常事拟进，入

### 【译文】

我曾买到过一件后唐闵帝应顺元年的文书底稿，是任命宰相刘昫兼任三司使的文件，前面有报告说：

具官刘昫

右，伏以刘昫经国才高，正君志切，方属体元之运，实资谋始之规。宜注宸衷，委司邦计，渐期富庶，永赞圣明。臣等商量，望授依前中书侍郎兼吏部尚书、同中书门下平章事，充集贤殿大学士兼判三司，散官勋封如故，未审可否。如蒙允许，望付翰林降制处分。

谨录奏闻。

后面有皇帝的命令：

宰臣刘昫

右，可兼判三司公事，宜令中书、门下依此施行。付中书、门下准此。 四月十日。

最后盖有新铸的御印，与现在的政府文书稍有不同。本朝重要的事情当



## 29. Draft of Official Documents of Later Tang Dynasty

I once purchased a draft of the official document written in the first year of Yingshun period of the reign of Emperor Min of Later Tang Dynasty (944). It was about Prime Minister Liu Xu concurrently holding the post of the Chief of the Three Bureaus. The first part was the proposal made by other officials, which went as follows.

Recommending Liu Xu

As Liu has remarkable talent for managing state affairs and is eager to assist the emperor, his nomination is in keeping with the emperor's intention and the need of the country. Hereby we recommend him to manage financial affairs. It is hoped that he can guide the country to the road of prosperity and assist the emperor forever. After discussing with each other, we propose to nominate him Vice Chairman of Zhongshu, Minister of the Board of Civil Service so that he is able to manage state affairs together with the leaders of Zhongshu and Menxia. We also suggest that he be appointed as Senior Imperial Scholar of the Jixian Imperial Library, Chief of the Three Bureaus. His other titles, ranks and stipends should still be kept as before. We'd like to know whether our proposal is feasible or not. If it gets the gracious approval of the emperor, please instruct the Imperial Academy to draft the letter of appointment.

Next was the decree by the emperor:

Liu Xu may concurrently hold the position of the Chief of the Three Bureaus. Notify Zhongshu and Menxia to implement this decree. The tenth of April.

The draft, which is slightly different from the format of today's official documents, was stamped with the emperor's new seal. At present, important matters must be reported to the emperor immediately while matters of minor



## 【原文】

画“可”然后施行，谓之熟状；事速不及待报，则先行下，具制草奏知，谓之进草。熟状白纸书，宰相押字，他执政具姓名；进草即黄纸书，宰臣、执政皆于状背押字；堂检宰、执皆不押，唯宰属于检背书曰，堂吏书名用印。此拟状有词，宰相押检不印，此其为异也。大率唐人风俗，自朝廷下至郡县决事皆有词，谓之判，则书判科是也。押检二人，乃冯道、李愚也，状检瀛王亲笔，甚有改窜勾抹处，按《旧五代史》“应顺元年四月九日己卯，鄂王薨。庚辰，以宰相刘昫判三司”，正是十日，与此检无差。宋次道记《开元宰相奏请》、郑畋《凤池稿草》、《拟状注制集》悉“多用四六”，“皆宰相自草”，今此拟状冯道亲笔，盖故事也。

## 【译文】

面向皇帝报告，一般的事情草拟处理意见后送呈，由皇帝批示“可”之后进行处理，称为熟状；如果事情急迫来不及办理上述手续，就先进行处理，然后起草好有关命令向皇帝报告，称为进草。熟状用白纸书写，宰相署押，其他有关官员列名；进草用黄纸书写，宰相和其他官员都在文书背后署押；宰相处理政务的公文底稿不署押，由下属官员在文书背后书写日期，再由办事人员写上有关官员的名字并盖印。这份报告有一段四六文辞，宰相署押而不盖印，这一点与现在不同。大体来说，唐人的习惯是从中央到地方官署处理公务都用四六体文辞，称为判，就是制举中的书判拔萃科所考的内容。署押的二位官员是冯道和李愚，文书由冯道亲笔起草，其中还有修改、勾画的笔迹，据《旧五代史》记载“应顺元年四月九日己卯，鄂王薨。庚辰，以宰相刘昫判三司”，正是十日，与这份文书一致。宋敏求说，《开元宰相奏请状》、郑畋《凤池稿草》、《拟状注制集》所载文书“多用四六”，“皆宰相自草”，现在这份文书由冯道亲笔起草，这是成例。



importance should be handled by officials first. Later they must write their proposals and submit them to the emperor for approval. After gaining the written approval of the emperor, concrete actions must be taken. And the proposals being approved are called “*shuzhuang*” in Chinese. If the matter is urgent and there is no time for going through the above procedures, officials may handle it first. Then they must make a written report to the emperor, which is called “*jincao*” in Chinese. *Shuzhuang* or the proposals being approved must be written on white paper and signed by the prime minister plus a list of the names of related officials being added on the paper. *Jincao* is written on yellow paper and signed on the back by both the prime minister and related officials. Drafts of official documents do not need to be signed by the prime minister. But on the back of the documents subordinate officials need to write down the dates. In addition, the names of related officials need to be written on the drafts with the seals stamped on them. The draft I purchased consists of some 4-word and 6-word phrases, on which the prime minister only need to sign his name without stamping it with his seal. This is different from today’s practice. Generally, in the Tang Dynasty official documents issued by central and local governments all used 4-word and 6-word phrases, which was called “*pan*” and was also the main content of the imperial examination. Signed by two officials, namely, Feng Dao and Li Yu, this draft was actually written by Feng Dao and there were many instances of his own handwriting being revised and crossed out. The following are the records in *Old History of the Five Dynasties*. “On the ninth of April of the first year of Yingshun period, King of E passed away. On the tenth of April, Prime Minister Liu Xu was appointed as the Chief of the Three Bureaus.” The date was the tenth of April, which was identical to the date on the draft. Song Minqiu said that most of *Prime Ministers’ Proposals in Kaiyuan Period*, *Fengchi Drafts* and *A Collection of Annotated Drafts* by Zheng Tian “used 4-word and 6-word phrases and were written by prime ministers.” So this document was drafted by Feng Dao according to the old convention.



## 30. 中枢官印

### 【原文】

旧制，中书、枢密院、三司使印并涂金。近制，三省、枢密院印用银为之涂金，余皆铸铜而已。

### 【译文】

过去规定，中书门下省与枢密院、三司使的官印都涂金。近年规定，中书、门下、尚书等三省与枢密院的官印用银铸造涂金，其他的官印都用铜铸造。

## 31. 三司使班序

### 【原文】

三司使班在翰林学士之上。旧制，权使即与正同，故三司使结衔皆在官职之上。庆历中，叶道卿为权三司使，执政有欲抑道卿者，降敕时移权三司使在职下结衔，遂立翰林学士之下，至今为例。后尝有人论列，结衔虽依旧，而权三司使初除，阁门取旨间有叙学士上者，然不为定制。

### 【译文】

三司使的班序在翰林学士之前。过去规定，权三司使与正使一样，所以它与三司使在结衔时都列在官职的最前面。庆历年间，叶清臣任权三司使，当政的官员中有人想压制叶清臣，就在下达任命命令时把权三司使移在他的翰林学士职下结衔，于是排班时就站在翰林学士之后，到现在成了惯例。后来曾有人提出议论过此事，结衔虽然没有改变，但刚任命为权三司使，阁门取旨时偶尔有排在学士前面的，但不定为制度。





### 30. Official Seals of Zhongshu and Shumiyuan

In the past, the official seals of Zhongshu, Shumiyuan and the Three Bureaus were all gilded in accordance with the old convention. But in recent years, the official seals of the Three Central Administrative Organs (Zhongshu, Menxia and Shangshu) and Shumiyuan are all cast in silver and then gilded while the seals of other government institutions are cast in bronze.

### 31. The Order of Position of the Chief of the Three Bureaus

When the emperor meets officials at the royal court, the Chief of the Three Bureaus is arranged to stand in front of imperial scholars. According to the old convention, chiefs and acting chiefs enjoyed the same position. Therefore, the title of the Acting Chief or the Chief of the Three Bureaus was put in the first place among all the titles owned by an official. During Qingli period of the reign of the Emperor Renzong, Ye Qingchen was made Acting Chief of the Three Bureaus. Some officials at the royal court wanted to debase him. They put his title of the acting chief behind his other titles when the letter of appointment was issued. As a result, Ye had to stand behind the group of imperial scholars and this has become a conventional practice till today. Later, the justification of this convention was questioned. Though the arrangement of the order of the titles remains unchanged, the newly-appointed Acting Chief of the Three Bureaus could occasionally stand in front of imperial scholars when receiving the imperial edict at the Ge Gate. However, this has not yet become the convention.



## 32. 宗子授南班官

### 【原文】

宗子授南班官，世传王文正太尉为宰相日始开此议，不然也。故事，宗子无迁官法，唯遇稀旷大庆则普迁一官。景祐中，初定祖宗并配南郊，宗室欲缘大礼乞推恩，使诸王宫教授刁约草表上闻，后约见宰相王沂公，公问：“前日宗室乞迁官表何人所为？”约未测其意，答以不知，归而思之，恐事穷且得罪，乃再诣相府。沂公问之如前，约愈恐，不复敢隐，遂以实对。公曰：“无他，但爱其文词耳。”再三嘉奖，徐曰：“已得旨别有措置，更数日当有指挥。”自此遂有南班之授，近属自初除小将军，凡七迁

### 【译文】

宗室子弟授予南班官职，人们传说是王旦太尉任宰相时开的先例，其实不是这样。按成例，宗室子弟没有迁官的具体规定，只有遇到较少见的隆重庆典才普加一级。景祐年间，第一次决定以祖宗配祭南郊，宗室成员想借这个大典礼的机会要求皇上施加恩惠，就请王宫教授刁约代为起草奏章提出这件事。后来刁约见到宰相王曾，王曾问他：“前几天宗室成员请求加级的奏章是什么人起草的？”刁约猜不透他的意思，回答说不知道，但回来后想想，恐怕这事查出来后被判罪，于是再到王曾府上拜访。王曾像前面那样问他，刁约更感到害怕，不敢再隐瞒，于是就把实情告诉了王曾。王曾说：“我没有别的意思，只是欣赏这份奏章的文笔而已。”并再三称赞刁约，又慢吞吞地说道：“我已经得到皇上的指示说另有安排，想来过几天应当会有命令。”从此便有了宗室子弟授南班官的



## Section Two Stories (2)

### 32. The Promotion of Descendants of the Royal Family

People said that when Prime Minister Wang Dan took office, he created a precedent by promoting descendants of the royal family to high-ranking posts. Actually it was not so. According to the old convention, there were no specific rules for the promotion of descendants of the royal family. Only when the grand celebrations were held could they get promoted one level higher than before. During Jingyou period of the reign of Emperor Renzong, the sacrificial ceremonies to honor Heaven and imperial ancestors were concurrently conducted in southern suburbs for the first time. Descendants of the royal family, hoping to take this opportunity to beg for the special favor from the emperor, asked their tutor Diao Yue to draft a memorial to the emperor. Later when Diao met Prime Minister Wang Zeng, Wang asked him, "Who wrote the memorial to ask for the promotion of descendants of the royal family several days ago?" Not knowing Wang's intention, Diao said that he had no idea of it. But when he went home and thought more about it, he feared that he might be punished if the truth came out. So he went to the prime minister's house again. When he was asked the same question, he was so scared that he could not conceal the truth any more. After hearing the whole story, Wang said, "I simply like the style of writing of this memorial and I have no other intentions." Then he highly praised Diao for his literary talent and said slowly, "I have received the emperor's instructions that there is already special arrangement for descendants of the royal family and the imperial decree will soon be issued." From then on, the rule for promoting descendants of the royal family to high-ranking posts was set. A descendant of the royal family may start as a junior general and after seven rounds of promotions he



### 【原文】

则为节度使，遂为定制。诸宗子以千缣谢约，约辞不敢受。予与刁亲旧，刁尝出表稿以示予。

### 【译文】

先例，宗室近亲从开始任环卫将军，经七次提升就可当到节度使，由此确定为制度。宗室子弟们送了一千匹绢酬谢刁约，刁约推辞不敢接受。我和刁约有亲戚关系，刁约曾把奏章的底稿拿出来给我看过。

## 33. 法官亲节案

### 【原文】

大理法官皆亲节案，不得使吏人。中书检正官不置吏人，每房给楷书一人录净而已。盖欲士人躬亲职事，格吏奸兼历试人才也。

### 【译文】

大理寺的官员都亲自断案，不准委派给办事人员。中书检正官之下不设办事人员，只是每房派给一名抄写员誊清文书而已。这是要让官员亲自处理政务，防止办事人员揽权，同时磨炼、考察人才。

## 34. 赐方团毳带

### 【原文】

太宗命创方团毳带赐两府文臣，其后枢密使兼侍中张耆、王貽永皆特赐，李用和、曹郡王皆以元舅赐，近岁宣徽使王君贶以耆旧特赐，皆出异数，非例也。

### 【译文】

太宗皇帝下令创制方团毳路纹金带赐给中书、枢密两府的大臣，后来，枢密使兼侍中的张耆、王貽永都出于特别赏赐，李用和、曹侂都因为是元舅而受赐，近年宣徽使王拱辰则以年老的旧臣而特别赐给，都出于特殊的礼数，不是成例。



could finally become a military commander and chief administrator in a region. To show their gratitude, descendants of the royal family presented Diao one thousand rolls of silk. But he did not accept them. Diao once showed me the original manuscript of the memorial, as I was one of his relatives.

### **33. How Do Judges in the Department of Justice Settle Lawsuits**

Judges in the Department of Justice must settle lawsuits and write court verdicts. They are not allowed to entrust lawsuits to their subordinates. For those chief procurators in Zhongshu, they can have only one secretary, whose job is to copy the official documents. Chief procurators must settle lawsuits all by themselves. This can prevent their subordinates from usurping power and test their abilities.

### **34. Belts Hung with Square and Round Gold Pieces**

Emperor Taizong gave orders that belts hung with square and round gold pieces be made and given to senior officials in Zhongshu and Shumiyuan. Later Zhang Qi, Chairman of Shumiyuan, and Wang Yiyong, Chairman of Menxia, were given such belts as a special reward. Li Yonghe and Cao Yi received such belts because they were brothers-in-law of the emperors. In recent years Wang Gongchen, who was in charge of court affairs, was granted the belt because of his time-honored service to the emperor. These above-mentioned examples are all special cases, not the conventional practice.



## 35. 凉衫

### 【原文】

近岁京师士人朝服乘马，以黻衣蒙之谓之凉衫，亦古之遗法也，《仪礼》“朝服加景”是也，但不知古人制度章色如何耳。

### 【译文】

近年来京城的士人穿朝服骑马，用浅青黑色的衣衫蒙在外面称为凉衫，也是古代遗传下来的做法，这就是《仪礼》中的衣外“加景”，但不知道古代“景”的形制、纹饰、色彩如何。

## 36. 罢润笔

### 【原文】

内外制凡草制除官，自给谏、待制以上皆有润笔物，太宗时立润笔钱数，降诏刻石于舍人院，每除官则移文督之，在院官下至吏人院驺皆分霑。元丰中改立官制，内外制皆有添给，罢润笔之物。

### 【译文】

内外制官员凡是起草除授官职的制书，被授予给谏、待制等四品以上官职者都要给润笔钱，太宗时规定给予润笔钱的数量，下命令在中书舍人院刻碑，每逢除官便行文催讨，在院的官员下及办事人员、管车马的仆役都能分得一份。元丰年间改革官制，内外制官员都加给了薪俸，废除了润笔钱。





### 35. A Special Outer Garment

In recent years scholar-officials in the capital often wear royal uniforms when riding on horses. In the meantime, they often cover themselves with an outer garment of darkish color, which is a conventional practice passed down from ancient times and is the so-called “putting an outer garment on the royal uniforms” written in *The Book of Etiquette & Ceremonial*. But we do not know the shape, color and decoration of this ancient outer garment.

### 36. Payment for Imperial Decrees of Appointment Abolished

Those who were appointed to posts above the fourth rank would have to pay a certain amount of money for those who drafted imperial decrees of appointment for them. During the reign of Emperor Taizong the amount of such payments was officially stipulated and carved on a big stone stele in Zhongshu. Whenever an imperial decree of appointment was drafted and issued, another document pressing for such payment would simultaneously go side by side with it. Anyone in the office of Zhongshu including officials, clerks and horse-boys could get a portion. During Yuanfeng period of the reign of Emperor Shenzong, a reform was implemented and emoluments for officials working for the emperor in and out of the palace were increased. Thus, the conventional practice of paying for imperial decrees of appointment was abolished.



## 37. 直 官

### 【原文】

唐制，官序未至而以他官权摄者为直官，如许敬宗为直记室是也。国朝学士、舍人皆置直院，熙宁中复置直舍人、学士院，但以资浅者为之，其实正官也。熙宁六年，舍人皆迁罢，阁下无人，乃以章子平权知制诰而不除直院者，以其暂摄也。古之兼官多是暂时摄领，有长兼者即同正官。予家藏《海陵王墓志》，谢朓文，称“兼中书侍郎”。

### 【译文】

唐代制度，凡官品没有达到而以其他官职暂任或兼任者为直官，如许敬宗摄记室就属此类。本朝的翰林学士、中书舍人都设置直院，熙宁年间又设置直舍人院、直学士院，只让资历不深的官员担任，其实就是舍人和学士。熙宁六年，舍人都升迁改任他官，官署中没有担任此职的官员，于是就任命章衡为权知制诰但不授予直院之职，这是由于他暂时兼任的缘故。古时候的兼官大多是暂时兼任，有长期兼任的就等于是正官。我家中藏有《海陵王墓志》，是谢朓撰文，他的衔称为“兼中书侍郎”。

## 38. 告喝打杖

### 【原文】

三司、开封府、外州长官升厅事则有衙吏前导告喝，国朝之制，在禁中唯三官得告：宰相告于中书、翰林学士告于本院、御史告于朝堂，皆用朱衣吏，谓之三告官。所经过处衙吏以槌扣地警众，谓之打杖子，

### 【译文】

三司、开封府、州长官上公堂处理公务有吏役开道传呼，本朝的制度，在宫内只有三种官职能传呼：宰相传呼于政事堂、翰林学士传呼于学士院、御史传呼于朝堂，都用穿红外衣的吏役，叫做三告官。他们所经过的地方都有守门的仆役用木棒敲击地面警告他人，叫做打杖子，



### 37. Holding a Temporary Post

In the Tang Dynasty, any official temporarily holding a post higher than his own was called an “acting official.” For example, Xu Jingzong was an acting official of such kind. Presently, imperial scholars and officials in Zhongshu all have offices for such people. During Xining period of the reign of Emperor Shenzong, the offices for acting officials in Zhongshu and acting imperial scholars were installed. Though only those having a short record of service were allowed to take office, what they took were actually positions of chiefs. In the sixth year of Xining period of the reign of Emperor Shenzong, all officials in Zhongshu were either promoted or transferred to other posts and Zhongshu was almost empty. Therefore Zhang Heng was temporarily appointed as chief secretary, but he was not given the title of “an acting official” as he could not hold the post for long. In ancient times, most acting officials held their concurrent posts temporarily. Those who held their concurrent posts for a long period would be made real chiefs. There was a book entitled *An Epitaph for Duke Hailing* in my house which was written by Xie Tiao who said that he was “temporarily holding the post of the Vice Chairman of Zhongshu.”

### 38. Clearing the Way for High-Ranking Officials by Shouting Loudly and Beating the Ground with Sticks

In the past, the Chief of the Three Bureaus, the Governor of Kaifeng Prefecture and prefects of other major cities all had staffs to clear the way for them by shouting loudly when they went to their offices. According to the laws of the present dynasty, inside the Forbidden City only the prime minister, imperial scholars and discipline inspectors can enjoy the privilege of such kind. When they go to their office halls, staffs who shout loudly to clear the way for them all wear red uniforms. This is called “clearing the way for three types of high-ranking officials by shouting loudly.” When these officials pass by, doorkeepers of different halls in the Forbidden City will beat the ground with the sticks to warn others, which is called “beating the ground with sticks.” To honor the



### 【原文】

两府、亲王自殿门打至本司及上马处，宣徽使打于本院，三司使、知开封府打于本司。近岁寺监长官亦打，非故事；前宰相赴朝，亦有特旨许张盖、打杖子者，系临时指挥；执丝梢鞭入内自三司副使以上，副使唯乘紫丝暖座；从人队长持破木梃自待制以上，近岁寺监长官持藤杖，非故事也。百官仪范，著令之外，诸家所记尚有遗者，虽至猥细，亦一时仪物也。

### 【译文】

宰相与枢密使、亲王从殿门一直打到自己官署及上马的地方，宣徽使在自己官署打，三司使、开封府知府在自己衙门打。近年寺、监长官也打杖子，不是成例；前任宰相朝见，也有特别旨意允许张伞盖、打杖子的，是临时性措施；执丝梢鞭进入宫廷是三司副使以上的官员，三司副使只能乘紫丝的暖座；随从队长持木棒的是待制以上的官员，近年寺监长官持藤杖，不是成例。官员们的礼仪规范，除正式的法令之外，各家所记载的还有遗漏，即使是极细微的事情，也是当时的礼仪典制。

## 39. 中书令

### 【原文】

国朝未改官制以前，异姓未有兼中书令者，唯赠官方有之。元丰中，曹郡王以元舅特除兼中书令，下度支給俸，有司言：“自来未有活中书令请受则例。”

### 【译文】

本朝没有改革官制以前，宗室以外的人没有兼任过中书令，只有赠官时才授过这个官职。元丰年间，曹佺以皇帝内兄的身份被特别授予兼中书令之职，有命令给财务部门发放薪俸，有关部门的官员说：“从来没有过活中书令领受薪俸的成例。”



prime minister and the chairman of Shumiyuan, the process of beating the ground will go on and on until they arrive at their office hall or the place where they get on their horses. To honor the Chief in charge of the court affairs, the Chief of the Three Bureaus and the Governor of Kaifeng Prefecture, the protocol of beating the ground with sticks is also implemented. In recent years, heads of other administrative organizations also introduce the protocol of beating the ground with sticks when they arrive, though it is not the conventional practice. When the former prime ministers go to see the emperor, sometimes they are allowed to go under a canopy and be greeted by sounds of ground-beating. But these are only temporary measures. Officials above the rank of the Deputy Chief of the Three Bureaus can enter into the royal palace holding a whip with a silk whiplash while the Deputy Chief of the Three Bureaus can only sit in sedans made of purple silk. Among their followers the one carrying a wooden stick is an official above the fourth rank. In recent years, heads of other administrative organizations carry rattan sticks in their hands, though it is not the conventional practice. Except for those formally codified as regulations, the protocol recorded by various historians is not complete. Even if what I wrote above is of minor importance, it belonged to part of the protocol of the time.

### 39. Chairman of Zhongshu

Before the reform on official ranks was carried out in the third year of Yuanfeng period of the reign of Emperor Shenzong, no officials except descendants of the royal family could concurrently hold the post of the chairman of Zhongshu, which was only a honorary title granted to the dead father or the ancestor of a top-ranking official. During Yuanfeng period of the reign of Emperor Shenzong, Cao Yi, the brother-in-law of the emperor, was granted this title. In addition, the emperor issued an imperial decree, ordering the Ministry of Finance to pay emoluments to Cao Yi. Some court officials remarked: "We have never heard of the story of a chairman of Zhongshu receiving emoluments alive."



## 40. 百官会集坐次

### 【原文】

都堂及寺观百官会集坐次多出临时。唐以前故事皆不可考，唯颜真卿与左仆射定襄郡王郭英义书云：“宰相、御史大夫、两省五品以上供奉官自为一行，十二卫大将军次之；三师、三公、令仆、少师保傅、尚书、左右丞、侍郎自为一行，九卿、三监对之，从古以来未尝参错。”此亦略见当时故事，今录于此，以备阙文。

### 【译文】

朝廷官员在都堂以及寺观集会议事时的座位多出于临时安排。唐以前的成例都已无法考知，只有颜真卿给左仆射、定襄郡王郭英义的信中谈道：“宰相、御史大夫和中书、门下两省五品以上供奉官排为一行，其次是十二卫大将军；三师、三公、尚书省长官、太子教谕官、及尚书省的副长官、六部正副长官排为一行，九寺、三监的长官与之相对设位，自古以来没有错乱过。”从中也可以大致见到过去的成例，现记录于此，以补有关记载之不足。

## 41. 罢赐功臣号

### 【原文】

赐功臣号始于唐德宗奉天之役，自后藩镇下至从军资深者例赐功臣，本朝唯以赐将相。熙宁中，因上皇帝尊号，宰相率同列面请三四，上终不允，曰：“徽号正如卿等功臣，何补名实？”是时吴正宪为首相，乃请止功臣号，从之。自是群臣相继请罢，遂不复赐。

### 【译文】

赐功臣封号，开始于唐德宗平定朱泚叛乱。从此以后地方军政长官下及从军资历深的人都例赐功臣封号，本朝只赐给将相大臣。熙宁年间，为了给皇帝加上尊号，宰相率领执政官员当面请求多次，皇上始终不予批准，并说：“尊号正如你们的功臣封号，对实际有什么补益？”当时是吴充担任宰相，于是就要求取消自己的功臣封号，得到皇上的允准。大臣们因而相继要求取消自己的功臣封号，从此就不再赐给了。





#### 40. Seats for Officials of the Royal Court When They Gather Together

The seats are often temporarily arranged when civil officials and military officers gather in the conference hall of Shangshu or temples. Conventions about the seats before the Tang Dynasty are beyond textual research. In a letter to Guo Yingyi, Chairman of Shangshu and Duke of Dingxiang, Yan Zhenqing, a famous calligrapher in the Tang Dynasty, said, “The prime minister, chief discipline inspector and the group of *gongfeng* from Zhongshu and Menxia above the fifth rank sit in one row. Next are Twelve Grand Generals, Three Senior Advisors and Three Senior Ministers, Chairman of Shangshu, the Master of the Crown Prince, Vice Chairman of Shangshu, Ministers and Vice Ministers of the Six Ministries of Shangshu. Finally there are the seats for Directors of the Nine Bureaus and the Three Boards. The seats for these officials never go wrong.” From this we can roughly know the past convention, which I record here to be added up to related historical records.

#### 41. Honorary Titles Abolished

Bestowing honorary titles to outstanding officials started from the suppression of the rebellion led by Zhu Ci during the reign of Emperor Dezong in the Tang Dynasty. From then on, chiefs in charge of local military and administrative affairs and those who had a long record of service in the military would all be bestowed honorary titles. In the present dynasty such honorary titles were only granted to senior generals and prime ministers. During Xining period of the reign of Emperor Shenzong, officials led by the prime minister appealed for several times to the emperor to add an honorary title for the emperor himself. However, the emperor declined their requests, saying, “My imperial title is just like those honorary titles of yours. What can it add to our entity?” Hearing this, Wu Chong, the prime minister immediately asked the emperor to revoke his own honorary title and his request was granted accordingly. Other officials all followed suit. Since then no more honorary titles were bestowed to outstanding officials.



## 42. 古今衡制

### 【原文】

钧石之石，五权之名，石重百二十斤。后人以一斛为一石，自汉已如此，饮酒一石不乱是也。挽蹶弓弩，古人以钧石率之，今人乃以粳米一斛之重为一石，凡石者以九十二斤半为法，乃汉秤三百四十一斤也。今之武卒蹶弩有及九石者，计其力乃古之二十五石，比魏之武卒人当二人有余；弓有挽三石者，乃古之三十四钧，比颜高之弓人当五人有余。此皆近岁教养所成，以至击刺驰射皆尽夷夏之术，器仗铠冑极今古之工巧，武备之盛前世未有其比。

### 【译文】

钧石的石，是重量单位的名称，一石重一百二十斤。后人把一斛作为一石，在汉代已经如此，所谓饮酒一石不乱就是。开弓张弩，古人用钧石来计算，现在人以一斛粳米的重量为一石，这种石相当于九十二斤半，就是汉代的三百四十一斤。现在的士兵张弩有达到九石的，计算他的力量是古代的二十五石，与魏国的武卒比较，相当于两个多人；弓有开到三石的人，是古代三十四钧，与颜高的弓比较，一个人相当于五个多人。这都是近年训练培养的结果，以至格斗、骑射都掌握了中原和蛮夷的技艺，兵器、铠甲都极尽现世与古代的精巧，武备兴盛的程度前代没有一个能比得上。



## Section Three Philological Criticism (1)

### 42. Weights and Measures of Past and Present

*Dan* was one of the five units of weight in ancient times and one *dan* was equal to 120 *jin*. People of later generations used it to refer to the unit of capacity and one *dan* was equal to one *hu*. As an old saying goes, “There are people who are able to drink one *dan* of wine without getting drunk.” Ancient people used *jun* and *dan* to measure the strength of a person to draw a bow or a crossbow. Currently people take one *hu* of polished round-grained rice as one *dan*, which is about 92.5 *jin* of today or 341 *jin* in the Han Dynasty. Nowadays some soldiers are able to draw a 9-*dan* crossbow, which equals 25 *dan* in ancient times. Compared with the soldiers in the state of Wei, one soldier of today can match more than two of yesterday. Some soldiers are even able to draw a 3-*dan* bow, which equals 8.5 *dan* in ancient times. Compared with Yan Gao’s strength of drawing a bow, one soldier of today can match more than five of yesterday. All these are the achievements of the military training in recent years. As a result, many soldiers have mastered the art of fistfight, riding and archery of both Han nationality and other minority nationalities. Their weapons and armor demonstrate the superb craftsmanship of ancient and modern times. And they have such rich variety of the weaponry that no previous dynasties can match them.

Translator’s note:

When used as the unit of weight, one *dan* is equal to 120 *jin* or 60 kilograms. And when used as the unit of capacity, one *dan* is equal to 100 liters. In this passage, the author might have exaggerated the achievements of the military training of his age.

## 43. 些

### 【原文】

《楚辞·招魂》尾句皆曰些，苏简反。今夔峡、湖湘及南北江獠人凡禁咒句尾皆称些，此乃楚人旧俗。即梵语萨嚩訶也，萨音桑葛反，嚩无可反，訶从去声、三字合言之即些字也。

### 【译文】

《楚辞·招魂》都用些字结句，现今三峡、湖湘及沅水一带的少数民族凡咒语的句末都称些，这是楚地民众的旧俗。些就是梵语萨嚩訶，这三个字拼在一起念就是些。

## 44. 阳燧

### 【原文】

阳燧照物皆倒，中间有碍故也，算家谓之“格术”，如人摇橹，橹为碍故也。若鸢飞空中，其影随鸢而移，或中间为窗隙所束，则影与鸢遂相违，鸢东则影西，鸢西则影东；又如窗隙中楼塔之影，中间为窗所束，亦皆倒垂，与阳燧一也。阳燧面窪，以一指迫而照之则正，渐远则无所见，过此遂倒。其无所见处，正如窗隙、橹橹、腰鼓碍之，本末相格，遂成摇橹之势，故举手则影愈下、下手则影愈上，此其可见。阳燧面窪，

### 【译文】

阳燧照出的物体影像都是倒的，是因为中间有阻碍的缘故，数学家称之为“格术”。如同人们摇橹，要有橹橹作为阻碍的缘故一样。好比鸟在空中飞行，它的影子随着鸟移动，如果中间受到窗孔的约束，影子的移动就与鸟相反，鸟东飞则影子西移，鸟西飞则影子东移；又如透过窗孔的楼塔影子，由于中间受窗孔的约束，也都是倒的，这与阳燧的情形一样。阳燧的表面凹陷，用一个手指靠近它照出的影像是正的，逐渐移远就看不到像了，再移远照出的影像就倒了。那看不到像的地方，就好像窗孔、橹橹、腰鼓那样受到阻碍，首尾相反，便成为摇橹的样子，所以向上举手时影子就下移、向下移手时影子就向上，从这一现象上就能证明。





### 43. Xie

The word “*xie*” is used at the end of every sentence in “The Requiem” of *The Verse of Chu*. Currently ethnic minorities living in regions around the Three Gorges, Dongting Lake, the Xiang River and the Ruan River all speak the word “*xie*” at the end of their incantations, for it is the old customs of the people of Chu. Actually “*xie*” is *svāhā* in Sanskrit which is transcribed into three Chinese words, “萨缚诃.” When reading these three words aloud as a whole, they are pronounced as “*xie*.”

### 44. The Concave Mirror

The images of objects reflected in a concave mirror are always upside down, for there is a block in the middle. Mathematicians call this phenomenon “*geshu*.” Similarly when pulling an oar, we need a wooden device to function as a bearing point as well as a block. When a hawk flies in the sky, its shadow moves with it. But when the light is blocked by a window lattice, the hawk and its shadow will move in opposite directions. When the hawk flies eastward, its shadow moves westward. When the hawk flies westward, its shadow moves eastward. And I have one more example. When a pagoda or a building is blocked by the window lattice, its shadow is also upside down. This is just like the image of an object reflected in a concave mirror. The surface of a concave mirror is sunken. When we move one finger close to it, the image reflected in the mirror is normal. When the finger moves away bit by bit, its image blurs and disappears. When the finger moves further away, its image reappears, but this time it is upside down. The normal image disappears because it is blocked in the same way as a window lattice, an oar and a waist drum are. When the head and tail are turned upside down, it is just like pulling an oar. Therefore when we move our hand upward, the shadow will move downward; when we move our hand downward, the shadow will move upward. This proves (that the surface of the mirror is concave.



### 【原文】

向日照之，光皆聚向内。离镜一二寸，光聚为一点，大如麻菽，著物则火发，此则腰鼓最细处也。岂特物为然，人亦如是，中间不为物碍者鲜矣，小则利害相易、是非相反，大则以己为物、以物为己，不求去碍而欲见不颠倒，难矣哉。《酉阳杂俎》谓“海翻则塔影倒”，此妄说也。影入窗隙则倒，乃其常理。

### 【译文】

阳隧的表面凹陷，对着太阳映照，光线都聚向内心。在离镜面一二寸的地方，光线聚成一个点，大小如芝麻、豆子一般，把东西放在那儿就会烧起来，这就是腰鼓最细的地方。岂止物体如此，人也是这样，中间很少有不被其他东西所阻碍的，轻则利害更易、是非颠倒，重则把自己的感觉看做事物、把事物看做自己的感觉，不设法去除阻碍而希望见解不颠倒，是很困难的。《酉阳杂俎》说“海翻则塔影倒”，这是胡说。影像通过窗孔就会颠倒，乃是通常的道理。

## 45. 正阳之月

### 【原文】

先儒以日食正阳之月止谓四月，不然也。正、阳乃两事，正谓四月；阳谓十月，“岁亦阳止”是也。《诗》有“正月繁霜”、“十月之交，朔月辛卯，日有食之，亦孔之丑”二者，此先王所恶也。盖四月纯阳，不欲为阴所侵；十月纯阴，不欲过而干阳也。

### 【译文】

前代学者认为日食于正阳之月只是指四月，是不对的。正、阳是两个事项，正指四月；阳指十月，即“岁亦阳止”。《诗》有“正月繁霜”、“十月之交，朔月辛卯，日有食之，亦孔之丑”两件事，是先王所厌恶的。因为四月是纯阳，不希望被阴气所侵蚀；十月是纯阴，不希望它太盛而干犯阳气。





When turning to the sunlight, the center of the concave mirror can gather all the lights. At one-or-two-inch distance from the concave surface, lights are condensed into a light-spot similar to a sesame or a small bean. It can ignite any flammable material being put close to it and this part of the mirror is similar to the thinnest part of a waist drum.) A phenomenon like this applies not only to general objects, but also to human beings. Few people are not blocked in their whole life. Minor cases are the ones that replace profits with losses or confound right with wrong while major cases the ones that take one's feeling as the solid substance or take the solid substance as one's feeling. It is extremely difficult to see one's idea remain unchanged without removing the block. (*Youyang Zazu*\* says: "When the sea boils, the image of a pagoda turns upside down." This is sheer nonsense. The normal situation is that the shadow or the image turns upside down when it passes through a window lattice.)

Translator's note:

\* *Youyang Zazu* is the collected essays written by Duan Chengshi (?-863) in the Tang Dynasty.

#### 45. The Month of Solar Eclipse

Scholars of previous dynasties believed that solar eclipse occurred merely in the month of April, but they were wrong. Solar eclipse can occur in two different months, namely, in April according to the calendar of the Xia Dynasty and in October according to the calendar of the Zhou Dynasty. As a saying goes, "October arrives before we notice it." In *The Book of Songs*, we find the following lines: "There was much frost in April." and "It was in the beginning of October./ Between 7 and 9 a.m. on October 1st,/Solar eclipse happened,/Which was considered ill-omened." Both events were disliked by former emperors, because it was believed that April was the month of pure masculinity, which should not be intruded by the elements of femininity. Similarly, October was the month of pure femininity, which should not go unchecked and intrude masculinity.



## 46. 高祖远孙之服

### 【原文】

予为《丧服后传》书成，熙宁中欲重定《五服敕》而予预讨论。雷、郑之学阙谬固多，其间高祖远孙一事尤为无义，《丧服》但有曾祖齐衰三月、曾孙缌麻三月而无高祖远孙服，先儒皆以谓“服同曾祖、曾孙，故不言可推而知”，或曰“经之所不言则不服”，皆不然也。曾，重也。由祖而上者皆曾祖也，由孙而下者皆曾孙也，虽百世可也。苟有相逮者则必为服丧三月，故虽成王之于后稷亦称曾孙，而祭礼祝文无远近皆曰曾孙。《礼》所谓“以五为九”者，谓旁亲之杀也。上杀、下杀至于九，旁杀至于四而皆谓之族，族昆弟父母、族祖父母、族曾祖父母 过此则非其族也，非其族则为之无服。唯正统不以族名，则是无绝道也。

### 【译文】

我撰成《丧服后传》之后，参加了熙宁年间打算重新制定服制法令的研讨。雷次宗、郑玄之学的不足、错谬之处本来就多，而其中的高祖、远孙服制一事尤其没有道理。《丧服》只有为曾祖齐衰三月、曾孙缌麻三月而没有为高祖、远孙的服制，过去的学者都认为“其服制与曾祖、曾孙相同，所以不说就可以推而知之”，有人说“经文中没有说到的就不必为之服丧”，都是不对的。曾，是重迭的意思。从祖父以上的祖辈都是曾祖，从孙子以下的孙辈都是曾孙，即使过一百代也是这样。如能遇得到的话就必须为之服丧三个月。所以连周成王相对于后稷也称曾孙，在祭祀的祷告文辞中不管远近的祖先都自称曾孙。《礼记》所谓的“以五为九”，是指横向关系上的服制等差。父祖辈的等差、子孙辈的等差达到九世则横向关系上的等差达到四世，在此之内者都可称为族，族昆弟父母、族祖父母、族曾祖父母。此外就不是一个族了，不是一个族的也就无法为之服丧了。只有宗室是不用族这个名称来限制的，那是绵延不绝的道理。



## 46. Mourning Dress for One's Great-Great-Grandfather or Great-Great-Grandson

After finishing *An Exposition of the Mourning Dress*, I joined in the discussions on new regulations regarding the mourning dress during Xining period of the reign of Emperor Shenzong. The books of Confucian scholars Lei Cizong and Zheng Xuan had many flaws and mistakes. Especially wrong were their opinions about the mourning dress for one's great-great-grandfather or great-great-grandson. In *Crude Notes on Mourning Dress* written by Lei, there were only descriptions of mourning garments for one's great-grandfather or great-grandson. The mourning dress for one's great-great-grandfather or great-great-grandson was not mentioned. Scholars of previous dynasties all believed that the mourning dress for one's great-great-grandfather or great-great-grandson was the same as the one for one's great-grandfather or great-grandson. Therefore the mourning garments for one's great-great-grandfather or great-great-grandson could be known by inference even if it was not written clearly in the book. Some people say, "There is no need to wear the mourning dress for one's great-great-grandfather or great-great-grandson if it is not mentioned in the book." Actually they are all wrong. The prefix "great" in great-grandfather or great-grandson can be repetitively used. All grandfathers before the grandfather are called great-grandfathers while all grandsons after the grandson are called great-grandsons. Even if they are one hundred generations older or younger, they are called so. If they can be found, we must be in mourning for them for three months. That is why King Cheng of the Zhou Dynasty called himself great-grandson of Houji and he did so in his prayers during the sacrificial ceremonies dedicated to ancestors no matter how many generations older they were. In *The Book of Rites*, "taking five as nine" refers to wearing different mourning dress for different relatives according to the closeness of blood relation. A clan is formed within nine generations of a family tree in vertical order plus four generations in horizontal order, (which contains relatives of cousins, uncles or aunts, granduncles or grandaunts, great-granduncles or great-grandaunts.) Relatives outside this range are not included in the same clan. People need not wear mourning dress for relatives outside their clan. But the royal family is not confined to the range of the clan, as it needs to maintain its blood lineage as long as possible.



## 47. 诗赋读慢舜妃

### 【原文】

旧传黄陵二女尧子舜妃，以二帝道化之盛始于闺房，则二女当具任姒之德。考其年岁，帝舜陟方之时二妃之齿已百岁矣，后人诗骚所赋皆以女子待之，语多读慢，皆礼义之罪人也。

### 【译文】

过去传说黄陵二妃庙所供奉的是尧的女儿、舜的夫人，从尧、舜二帝以道德教化天下的伟绩始于治家来看，这二位夫人应该具备像传说中太任、太姒那样贤惠的品德。查考她们的年龄，当舜在巡视途中去世时她们已满百岁了，后人所写的文学作品提及此事时都把她们描写为少妇，用语多有亵渎轻慢，此辈都是礼义的罪人。

## 48. 谿 门

### 【原文】

历代宫室中有谿门，盖取张衡《东京赋》“谿门曲榭”也。说者谓冰室门。按字训，谿，别也。《东京赋》但言别门耳，故以对曲榭，非有定处也。

### 【译文】

历代的宫殿中有谿门，是取自张衡《东京赋》中的“谿门曲榭”。注释者说是冰室门。从文字含义上来说，谿是别的意思。《东京赋》只是说边门罢了，所以与曲折的台榭相对，并非有固定的位置。



## 47. Poems Disrespecting Wives of Emperor Shun

It was said that the Two Wives Temple in Huangling was built to commemorate the two daughters of Emperor Yao, who later became the wives of Emperor Shun. Emperor Yao and Emperor Shun's great achievement in educating the people with ethics was due to their family education. And the virtue, kindness and geniality of the two wives of Emperor Shun were as great as those of Tairen and Taisi, legendary good wives in ancient times. They were over 100 years old when Emperor Shun passed away in his inspection tour. When people of later generations mentioned this event in their poems or literary works, they all described them as young ladies. And their language was often obnoxious and impolite, which was indeed against traditional morality.

## 48. The Gate of Yi

The Gate of Yi had existed in the imperial palace of different dynasties. The name was taken from Zhang Heng's *Ode to the Capital City of Luoyang*, in which he described, "The Gate of Yi stands opposite to a pavilion built on a terrace adjacent to a zigzag bridge." The annotator of Zhang's book said that the Gate of Yi meant the door of a room for storing ice. If we are to interpret the literal meaning of Yi, the word Yi actually means "another." So what Zhang Heng described in the book actually meant another gate or a side gate. Therefore, it stands opposite to a pavilion built on a terrace adjacent to a zigzag bridge and it did not have a fixed position.



## 49. 水名漳洛之义

### 【原文】

水以漳名、洛名者最多，今略举数处：赵晋之间有清漳、浊漳，当阳有漳水，灊上有漳水，鄆郡有漳江，漳州有漳浦，亳州有漳水，安州有漳水；洛中有洛水，北地郡有洛水，沙县有洛水，此概举一二耳，其详不能具载。予考其义，乃清浊相蹂者为漳，章者文也、别也，漳谓两物相合有文章且可别也。清漳、浊漳合于上党，当阳即沮、漳合流，灊上即漳、灊合流，漳州予未曾目见，鄆郡即西江合流，亳漳即漳、涡合流，云梦即漳、郟合流，此数处皆清浊合流，色理如蟠蛛，数十里方混如。漳亦从章。璋，王之左右之臣所执，《诗》云：“济济辟王，左右趣之；济济辟王，左右奉璋。”璋，圭之半体也，合之则成圭，

### 【译文】

水流以漳、洛为名者最多，现在略举几处：赵、晋之间有清漳、浊漳，当阳有漳水，赣水的上游有漳水，鄆郡有漳水，漳州有漳浦，亳州有漳水，安州有漳水；西京洛阳一带有洛水，北地郡有洛水，沙县有洛水，这里不过略举一二，详情不能具载。我查考它的含义，漳是清浊相混合的意思，章有文采、区分之义，所谓漳，就是两件东西相混合后既有文采而且能够区分的意思。清漳、浊漳汇合于上党，当阳的漳水就是沮、漳水的合流，赣水上游之漳合赣水为赣，漳州的漳浦我没有亲眼见到过，鄆郡之漳汇合于大江，亳州之漳就是漳、涡水的合流，安州云梦之漳是漳、郟水的合流，这几个地方的漳水都是清浊合流，色泽、纹理如天上的虹一样，绵延几十里才混合如一。璋也有章的字旁。璋是君王身边的大臣们所执，《诗·大雅·棫朴》云：“济济辟王，左右趣之；济济辟王，左右奉璋。”璋就是圭的一半，两个璋合起来就成为一个圭，





#### 49. The Meaning of *Zhang* and *Luo* as Part of the Names of Rivers

Most rivers use the word “*zhang*” and “*luo*” as part of their names. Here are some examples. There are the Qingzhang River and the Zhuozhang River in the former states of Zhao and Jin. There are three Zhangshui Rivers in Dangyang, in the upper reaches of the Ganshui River and in Zhangjun respectively. In Zhangzhou there is the Zhangpu River. And in Bozhou and Anzhou there are two more rivers called Zhangshui. As for the rivers named after *luo*, there are rivers called the Luoshui River in Luoyang, Beidijun and Shaxian respectively. As there are so many instances of this kind, I cannot fully list them. Here I’d like to probe into the meaning of “*zhang*” and “*luo*” one by one. First, let me focus on the meaning of “*zhang*.” The word “*zhang*” is a homonym which can mean the mixture of clear and turbid water as well as rich colors and differentiation. So the word “*zhang*” can refer to the fact that after being blended into one, the two objects still contain rich colors, and at the same time they can be distinguished from each other. The Qingzhang River and the Zhuozhang River meet in Shangdang. Actually the convergence of the Jushui River and the Zhangshui River forms the Zhangshui River in Dangyang. And the convergence of the Zhangshui River in the upper reaches of Ganshui River and the Gongshui River forms the Zhangshui River. I have never seen with my own eyes the Zhangpu River in Zhangzhou. The Zhangshui River in Zhangjun finally flows into a big river. Bozhou is the confluence of the Zhangshui River and the Woshui River while Yunmeng of Anzhou is the place where the Zhangshui River and the Yunshui River meet. The Zhangshui Rivers mentioned above all flow with clear water and turbid water being blended together. The color and ripple of the water resemble those of a rainbow in the sky. The clear water and the turbid water flow in parallel for tens of miles until they finally mix into one. As a homonym, the word “*zhang*” can also refer to the broken jade tablet held in the hands of a high-ranking official when meeting with the emperor. In *The Book of Songs*, we find the following lines: “Elegant and dignified is our emperor, /On the right and left they hasten to him. Elegant and dignified is our emperor, /On his left and his right they hold their jade tablets.” When two jade tablets of such kind



### 【原文】

王左右之臣合体一心，趣乎王者也。又诸侯以如聘，取其判合也；有事于山川，以其杀宗庙礼之半也。又“牙璋以起军旅”，先儒谓“有钜牙之饰于剡侧”，不然也。牙璋，判合之器也，当于合处为牙，如今之合契。牙璋，牡契也，以起军旅，则其牝宜在军中，即虎符之法也。洛与落同义，谓水自上而下有投流处。今淝水、沱水天下亦多，先儒皆自有解。

### 【译文】

这正是君王身边的大臣们联合同心，趋奉君王的意思。诸侯用璋来互相聘问，是取其能互相分合的意思；君王祭祀山川用璋，是取其与祭祖所用礼器相差一半。所谓“牙璋以起军旅”，过去的学者认为它是刃口饰有突出牙状物的东西，是不对的。牙璋，是一种能互相分合的东西，应当在可以相合之处制作牙，就好像现在的合契一样。牙璋是有凸牙之器，既用以调发军队，则凹牙之器应该在军队中，这也就是虎符的方式。洛与落的含义相同，是指该水流有自上而下投流的地方。现在天下名为淝水、沱水的水流也很多，过去的学者都各有说法。

## 50. 巫咸河

### 【原文】

解州盐泽方百二十里，久雨，四山之水悉注其中未尝溢，大旱未尝涸。卤色正赤，在版泉之下，俚俗谓之“蚩尤血”，唯中间有一泉乃是甘泉，得此水然后可以聚。又其北有尧梢梢音消水，亦谓之巫咸河。大卤之水，不得甘泉和之不能成盐，唯巫咸水入则盐不复结，故人谓之“无咸河”，

### 【译文】

解州的盐池方圆一百二十里，长久下雨，四面山上的水都流到里面去从不泛滥，大旱时从不干涸。卤水的颜色呈正红，在硝板的下面，民间称之为“蚩尤血”，唯独中间有一股泉水是淡水，卤水得到它之后才能凝聚成盐。它的北面有尧梢（梢音消）水，也叫做巫咸河。盐泽中的卤水，没有那股淡水掺和就不能凝成盐，唯独巫咸水放进去就再也结不出盐，所以人们称之为“无咸河”，把它看做盐泽的祸害，修筑大堤来防备它，



are combined together, they form a complete jade tablet, indicating that high ranking officials around the emperor will unite as one to serve him whole heartedly. Dukes of different regions use this kind of jade tablet as a gift when they send official delegation to visit each other, for it symbolizes the division and union among them. The emperor also uses this kind of jade tablet in the sacrificial ceremonies for gods of mountains and rivers, as it suggests that ceremonies of this kind are only half as important as the sacrificial ceremonies for his ancestors. As an old saying goes: "The broken jade tablet with indentions is used to command the army." Scholars of previous dynasties considered it to be an object with teeth on its sharp edge. They were wrong. The broken jade tablet with indentions is an object consisting of two parts that can be interlocked. Teeth should be made in the place where two parts interlock each other, just as today's tally does. The broken jade tablet with indentions is characterized by its protruding teeth. As it can be used to command the army, the other part with sunken teeth must be kept in the army. This is the same as using the tiger tally to command the army in ancient times. "Luo" means falling, so it refers to the rivers where water falls downward. There are many rivers in the country which are called "The Feishui River" and "The Tuoshui River." Scholars of previous dynasties again had many explanations about their implications.

### 50. The Wuxian River

The salt lake in Xiezhou is about 40 miles in circumference. After a heavy rain, floodwaters from surrounding mountains would all flow into the lake, yet they never overflow it. And during the period of a severe drought, the salt lake never dries up. Colloquially called "Chiyou's blood,"\* the brine is red in color under a layer of chemical compounds formed on the surface of the water. In the middle of the lake, only one spring is found, which produces fresh water. Only when the brine mixes with the spring water can the salt in the crystalline form be made. To the north of the salt lake is the Yaoxiaoshui River, which is also called "the Wuxian River." Without fresh water, the brine there cannot produce salt. As the water of the Wuxian River flows into the brine, no salt in the crystalline form is made. So people call it "The River of No Salt" and



### 【原文】

为盐泽之患，筑大堤以防之，甚于备寇盗。原其理，盖巫咸乃浊水，入卤中则淤淀卤脉，盐遂不成，非有他异也。

### 【译文】

比防范强盗还要花力气。追究其中的道理，由于巫咸水是浊水，流入卤水中就会淤淀盐脉，盐就制不成了，并没有其他特殊原因。

## 51. 虎豹为程

### 【原文】

《庄子》云“程生马”，尝观文子注：“秦人谓豹曰程。”予至延州，人至今谓虎豹为程，盖言虫也。方言如此，抑亦旧俗也。

### 【译文】

《庄子》说“程生马”，我曾看到文子注释说：“秦人谓豹曰程。”我到过延州，当地人至今称虎豹为程，是指虫的意思。方言既然如此说，恐怕也是旧有的习俗了。

## 52. 流沙

### 【原文】

《唐六典》述五行，有禄、命、驿马、涇河之名，人多不晓涇河之义。予在鄜延，见安南行营诸将阅兵马籍，有称“过范河损失”，问其何谓“范河”，乃越人谓淖沙为“范河”，北人谓之“活沙”。予尝过无定河，度活沙，人马履之百步之外皆动，颯颯然如人行幕上。其下足处虽甚坚，

### 【译文】

《唐六典》述说五行，有禄、命、驿马、涇河等名目，人们大多不知道涇河的含义。我在鄜延任职时，看见安南行营将领们检阅兵马的册籍，有“过范河损失”的说法，我问他们什么叫“范河”，原来南方人把泥沼叫做“范河”，北方人则叫做“活沙”。我曾经过无定河，穿越过活沙，人马走在上面百步以外都动起来，晃晃荡荡就像走在帐幕上一样。落脚的地



consider it the source of trouble to the salt lake. A big dam has been built to block it. And efforts that have taken to guard against it have outnumbered those against robbers. When probing into the cause, people find that the water of the Wuxian River is turbid. When it flows into the brine, the salt lake will be silted up. Therefore, salt cannot be generated. There are no other reasons for it.

Translator's note:

\* Chiyou was a famous leader of an ancient clan who was killed and dismembered in Xiezhou.

### 51. Tigers and Leopards Are Called "Worms"

*Zhuangzi* says: "The worm gives birth to the horse." I once read *Wenzi's Annotations to Zhuangzi*, which says: "People in the state of Qin called leopards 'worms.'" I have been to Yanzhou and local people still call tigers and leopards "worms." As tigers and leopards are called so in the local dialect, such a form of address has become an old custom.

### 52. Quicksand

When reading *The Administrative Structures and Decrees of the Tang Dynasty*, we find sections about the five basic elements of the universe as well as items such as Fortune, Fate, the Posthorse and the Ban River. Most people do not know the meaning of the Ban River. When I was working in Fuyan region, I once saw generals in Annan headquarters checking the historical records of soldiers and horses, on which such words as "losses in crossing the Fan River" were written. I asked them what it was and they told me that people from the south called it "the mire" while those from the north called it "the wet sand." I had passed by the Wuding River and crossed "the wet sand." When people and horses walked on it, they could feel that all around them was shaking including those 100 feet away from them. Walking on "the wet sand" was just like staggering on the surface of a tent. Solid as the ground they stood on was, if the



### 【原文】

若遇其一陷则人马驼车应时皆没，至有数百人平陷无孑遗者。或谓此即流沙也，又谓沙随风流谓之流沙。湓字书亦作塍。蒲濫反。按古文，湓，深泥也。术书有湓河者，盖谓陷运，如今之空亡也。

### 【译文】

方虽然比较坚硬，但如果一遇到塌陷，人、马、驼、车立刻都会陷没，甚至有好几百人全被淹没而没有一个剩下的。有人说这就是流沙，也有人说法随着风而流动叫做流沙。湓，在字书里也写作塍。蒲濫反。根据古文，塍是深泥的意思。术数书中有湓河，是指厄运，就像现在所说的“空亡”。

## 53. 芸草辟蠹

### 【原文】

古人藏书辟蠹用芸。芸，香草也，今人谓之七里香者是也。叶类豌豆，作小丛生，其叶极芬香，秋后叶间微白如粉污，辟蠹殊验，南人采置席下能去蚤虱。予判昭文馆时曾得数株于潞公家，移植秘阁后，今不复有存者。香草之类大率多异名，所谓兰荪，荪即今菖蒲是也，蕙今零陵香是也，茝今白芷是也。

### 【译文】

古时候人们藏书用芸驱除蠹虫。芸是香草，就是现今人们所谓的七里香。形类似豌豆，呈小丛状生长，它的叶子极其芳香，秋后叶间微呈白色如同沾上粉一样，驱除蠹虫很有效验，南方人将它采来放在席子下面能去除跳蚤、虱子。我担任判昭文馆事时曾在文潞公家弄到几株，移植在秘阁后面，现在已不再有存活的了。香草类的植物大多有很多别名，所谓的兰荪，荪就是现在的菖蒲，蕙就是现在的零陵香，茝就是现在的白芷。





crust of the earth collapsed, all the people, horses, camels and carriages would sink instantly. In some cases several hundred people disappeared immediately and no one escaped. Some people said that it was quicksand while others asserted that only sand moving with winds could be called “quicksand.” “*Ban*” is written as “mud and earth” in the Chinese language, meaning “deep mud.” In the books about the fortune-telling, the Ban River indicates bad luck and is similar to today’s “nothingness.”

### 53. Rues Repel Moths

Ancient people used rues to keep away moths. A rue is a kind of aromatic plant which can spread fragrant smell for seven miles. Growing in small clumps, its leaves resemble those of peas and smell exceedingly sweet. In late autumn the leaves of rues will turn a bit whitish as if they are stained with white powder. Rues are very effective in repelling moths. People in the south often put the leaves of rues under their mats to repel fleas and louses. When I worked in the Zhaowen Library, I got several seedlings of rues from Wen Yanbo and planted them behind the Secret Stack Room. None of them was alive. Fragrant herbs often have alternative names. For instance, the so-called *lansun* is today’s calamus while *hui* is today’s fragrant thoroughwort. And *chai*, an aromatic plant mentioned in ancient books, is today’s dahurian angelica.



## 54. 三献异说

### 【原文】

祭礼有腥、焗、熟三献，旧说以谓腥、焗备太古、中古之礼，予以为不然。先王之于死者，以之为无知则不仁，以之为有知则不智。荐可食之熟所以为仁，不可食之腥、焗所以为智。又一说，腥、焗以鬼道接之，馈食以人道接之，致疑也，或谓鬼神嗜腥、焗，此虽出于异说，圣人知鬼神之情状，或有此理，未可致诘。

### 【译文】

祭礼中有腥、焗、熟三种献祭品，过去的说法认为腥、焗是具备了远古和中古的礼仪，我认为不是这样的。先王对于死者，认为他们无知就算不上仁，认为他们有知就算不上智。献祭可食用的熟物是为了表示仁，献祭不可食用的腥、焗是为了表示智。又有一种说法，认为腥、焗是以鬼神的行为规范来对待他们，熟食是以生人的行为规范来对待他们，以使他们迷惑，有人说鬼神喜好腥、焗，这虽然是出于经义之外的说法，但圣人了解鬼神的情况，或者有它的道理，不能怀疑否定它。

## 55. 玄璊之色

### 【原文】

世以玄为浅黑色，璊为赭玉，皆不然也。玄乃赤黑色，燕羽是也，故谓之玄鸟。熙宁中，京师贵人戚里多衣深紫色，谓之黑紫，与皂相乱，几不可分，乃所谓玄也。璊，赭色也，“毳衣如璊”。音门。稷之璊色者谓之糜。糜字音门，以其色命之也，《诗》“有糜有芑”。今秦人音糜，声之讹也。糜色在朱黄之间，

### 【译文】

一般认为玄是浅黑色、璊是赭色的玉，都是不对的。玄是红黑色，就像燕子羽毛那样的颜色，所以燕子被称为玄鸟。熙宁年间，京城里有地位的人家多穿深紫色的衣服，称为黑紫，色泽与黑色差不多，几乎难以分辨，这就是所谓的玄色。璊是赭色，《诗经》说“毳衣如璊”。璊色品种的稷称为糜。读音与璊相同，这是根据颜色来命名的，《诗经》说“维糜维芑”。现在西北一带的人读作糜，是读音上的讹误。糜的颜色介于红黄之间，



#### 54. Different Opinions about Presenting Meat as Sacrificial Offerings

During sacrificial ceremonies there are three ways to present meat as sacrificial offerings, namely, presenting it raw, half-cooked or cooked. People used to believe that raw and half-cooked meat embodied the protocol in remote ages or middle ancient times. I do not think so. Previous emperors could not be regarded as kind if they thought that the dead knew nothing, nor could they be regarded as intelligent if they thought that the dead knew something. Therefore, presenting cooked meat during sacrificial ceremonies is to show benevolence; presenting raw and half-cooked meat is to show intelligence. Some people believe that presenting raw and half-cooked meat is to treat the dead according to the code of conduct for ghosts and gods while presenting cooked meat is to treat the dead according to the code of conduct for human beings so as to make them confused. Others say that ghosts and gods favor raw and half-cooked meat. Though this opinion is different from what is written in the canons, the saints are familiar with ghosts and gods. Perhaps there is something in what they say. We should not doubt it and refute it.

#### 55. The Color of *Xuan* and *Men*

Usually people believe that *xuan* is the color of light black and *men* is a piece of reddish brown jade. They are all wrong. *Xuan* is reddish black, resembling the color of the feathers of a swallow. That is why the swallow is called “the bird of *xuan*.” During Xining period of the reign of Emperor Shenzong, most people of high social status in the capital wore garments of dark purple color which was similar to the dark color and could hardly be distinguished from black. That is the color of *xuan*. *Men* is reddish brown. In *The Book of Songs* we find the following line: “The fur garments shine like reddish brown jade.” The millet with the color of *men* is also called “*men*,” which is named after its color. (*The Book of Songs* contains the line: “There were red-cruled millet and white-cruled millet.” People living in the northwest call such millet “*mi*,” which is a pronunciation error.)



### 【原文】

似乎赭，极光莹，掬之，粲泽熠熠如赤珠。此自是一色，似赭非赭。盖所谓璫，色名也，而从玉，以其赭而泽，故以谕之也，犹鹄以色名而从鸟，以鸟色谕之也。

### 【译文】

很像赭色，极光洁晶莹，用手捧着，那鲜明发亮的光泽如同红色的珠子一般。这又是一种颜色，既像赭色又不是赭色。所谓璫，是一种颜色的名称，它取玉字旁，是因为色赭而有光泽，所以用玉来点明，这就好比鹄是根据颜色来命名却取鸟字旁，是用鸟的颜色来点明。

## 56. 灌 钢

### 【原文】

世间锻铁所谓钢铁者，用柔铁屈盘之，乃以生铁陷其间，泥封炼之，锻令相入，谓之团钢，亦谓之灌钢。此乃伪钢耳，暂假生铁以为坚，二三炼则生铁自熟，仍是柔铁。然而天下莫以为非者，盖未识真钢耳。予出使，至磁州锻坊观炼铁，方识真钢。凡铁之有钢者如面中有筋，灌尽柔面则面筋乃见，炼钢亦然，但取精铁锻之百余火，每锻称之，一锻一轻，至累锻而斤两不减则纯钢也，虽百炼不耗矣。此乃铁之精纯者，其色清明，

### 【译文】

一般锻铁中所谓的钢铁，是把柔软的铁料屈折盘绕起来，把没有炒过的生铁嵌在中间，用泥将它们封起来烧炼，通过锻打使它们相互混杂，叫做团钢，也叫做灌钢。这其实是假钢，暂时借助没有炒过的铁来达到坚硬，经二三次锻炼没有炒过的铁自然就熟了，仍然是柔软的铁。然而人们没有认为它不是钢的，是没有见识真钢的缘故。我奉命视察边防，到了磁州锻铁作坊观看炼铁，方才见识到了真钢。大凡铁中间含有钢，就好比面团中含有面筋，把柔软的面洗尽了，面筋才呈现出来，炼钢也是如此，只须用质地精良的铁加热锻打一百多次，每锻打一次就称一下，锻打一次就轻一些，直到多次锻打不再减轻分量，那就是纯钢了，即使加热锤炼上百次也不会损耗了。这是铁中间的精华，它的颜色清净明朗，



The color of the red-cruled millet is between red and yellow, which looks very much like reddish brown. Such millet is very bright and clean, and its luster resembles that of red beads being cupped in hands. So it is a different color, which looks like reddish brown, but actually it is not reddish brown in real terms. *Men* is a color's name. The left part of this Chinese character means "jade," because it is reddish brown in color and has a fine gloss. Similarly, *bian*, a hawk red in color, is named after its color and when referring to its formation of the Chinese character, its right part means "bird," and the color of the hawk is self evident.

### 56. The Way of Making Steel

Generally, the way of making steel is as follows: First, wrap the pig iron with the coiled soft iron material. Second, seal them with mud before smelting them. Finally, mix them up after repeatedly heating and hammering them. The steel made in such a way is called "wrapped" steel or "filled" steel. Actually it is not steel in real terms. If we want to make the wrought iron hard by adding the pig iron to it, the pig iron can become wrought iron after being heated and struck for twice or thrice. Yet, it is still soft iron. The reason why all the people take it as steel is that they have never seen the real steel. When I made an inspection tour to the frontier, I visited the blacksmith's shop in Cizhou and saw with my own eyes the process of iron making and also what the real steel was. Usually iron contains steel just as the dough contains the gluten. The gluten appears only after the flour of the wheat is washed to remove the starch. The steel is made in the similar way. All we need to do is heat and strike a piece of good-quality iron for over one hundred times. Weighing it after each heating and striking, we will find that it becomes lighter. The real steel is made until no more weight is lost through constant hammering. If it is indeed the real steel, no matter how many times we heat and hammer it, its weight will not decrease. The essence of iron is called "steel," its color being



### 【原文】

磨莹之则黯黯然青且黑，与常铁迥异。亦有炼之至尽而全无钢者，皆系地之所产。

### 【译文】

打磨之后色泽暗淡青中泛黑，与普通的铁截然不同。也有炼到铁料耗尽连一点钢都没有的，这都取决于铁的产地。

## 57. 佩 觿

### 【原文】

《诗》“芄兰之支，童子佩觿”，觿，解结锥也。芄兰生莢支出于叶间，垂之正如解结锥。所谓佩牒者，疑古人为牒之制亦当与芄兰之叶相似，但今不复见耳。

### 【译文】

《诗经·卫风·芄兰》说“芄兰之支，童子佩觿”，觿是用来解绳结的锥子。芄兰长出的果莢从叶间伸出，它垂下来的样子正像解结的锥子。所说的“佩牒”，恐怕古人制造牒的形状也应当与芄兰的叶子相似，只是现在不再能见到罢了。

## 58. 茅

### 【原文】

江南有小栗谓之茅栗，茅音草茅之茅。以予观之，此正所谓茅也，则《庄子》所谓“狙公赋茅”者，茅音序。此文相近之误也。

### 【译文】

江南一带有一种小栗子叫做茅栗，茅读草茅之茅的音。据我看来，这正是所谓的茅，那么《庄子》中所说的“狙公赋茅”是字形相近而产生的讹误。





clear and bright. After being polished, the color of the steel is dark green, which is completely different from ordinary iron. There are cases where no steel is made after all the iron has been consumed. This is due to the different producing areas of the iron ores.

### 57. The Drooping Pods of Asclepiads Resemble the Awls

In *The Book of Songs*, we find the following line: “The branches of asclepiads resemble the awls worn by children.” The awl is a tool made of animal bones for untying knots. Stretching out of its leaves, the drooping pods of asclepiads just look like the awls described above. The so-called “thumb-ring” is made of elephant bones. Ancient people wore it on their thumbs to clip the bowstring when shooting arrows. Maybe the thumb-ring mentioned above is shaped like the leaves of asclepiads. Anyway, it is a pity that we cannot see them again.

### 58. “Mao” and “Xu”

In the area south of the Yangtze River, the Seguin chestnut is called “*maoli*.” In my opinion, the Seguin chestnut is no other than acorn which is called “*xuli*.” Since “*mao*” (茅) and “*xu*” (芋) look quite similar to each other, the sentence “The monkey-keeper feeds monkeys with acorns” in *Zhuangzi* is an error caused by the similarity between these two Chinese characters.



## 59. 阎立本《十八学士图》真迹

### 【原文】

予家有阎博陵画唐秦府十八学士，各有真赞，亦唐人书，多与旧史不同。姚柬字思廉，旧史乃姚思廉字简之；苏台、陆元朗、薛庄，《唐书》皆以字为名；李玄道、盖文达、于志宁、许敬宗、刘孝孙、蔡允恭，《唐书》皆不书字；房玄龄字乔年，《唐书》乃房乔字玄龄；孔颖达字颖达，《唐书》字仲达；苏典签名旭，《唐书》乃勣；许敬宗、薛庄官皆直记室，《唐书》乃摄记室。盖《唐书》成于后人之手，所传容有讹谬，此乃当时所记也。以旧史考之，魏郑公对太宗云“目如悬铃者佳”，则玄龄果名，非字也；然苏世长，太宗召对玄武门，问云“卿何名长意短”，后乃为学士，似为学士时方更名耳。

### 【译文】

我家中藏有阎立本所画的唐代秦府十八学士图，各题有赞语，也是唐人所书，大多与旧史不一样。姚柬字思廉，旧史则作姚思廉字简之；苏台、陆元朗、薛庄，《唐书》都把他们的字作为名；李玄道、盖文达、于志宁、许敬宗、刘孝孙、蔡允恭，《唐书》都不记他们的字；房玄龄字乔年，《唐书》作房乔字玄龄；孔颖达字颖达，《唐书》作字仲达；苏典签名旭，《唐书》作名勣；许敬宗、薛庄的官职都是直记室，《唐书》作摄记室。因为《唐书》成于后人之手，所记载的可能会有错讹，画上的赞语是当时人所记。根据旧史查考，魏徵对太宗说“目如悬铃者佳”，那么玄龄确实是名而不是字；然而苏世长，太宗在玄武门召见垂询，问他“你为何名长意短”，后来才成为学士，似乎是当学士时才改名的。



## 59. “The Painting of Eighteen Imperial Scholars” by Yan Liben

I have in my home “The Painting of Eighteen Imperial Scholars in the Tang Dynasty” by Yan Liben. And the comments made by people in the Tang Dynasty on each of them are different from the ones in previous history books. Silian is the style of Yao Jian, yet in the previous history books he is called “Yao Silian” and Jianzhi is his style. In the previously published *The Book of Tang*, Su Tai, Lu Yuanlang, and Xue Zhuang are all mistakenly called by their styles. As to Li Xuandao, Gai Wenda, Yu Zhining, Xu Jingzong, Liu Xiaosun and Cai Yungong, their styles were not mentioned. Qiaonian is the style of Fang Xuanling. However, he was called Fang Qiao and Xuanling was mistaken as his style in *The Book of Tang*. Kong Yingda styles himself Yingda, but in the book it is replaced with Zhongda. Secretary Su’s given name is Xu(旭), yet in *The Book of Tang* it is written as another Xu(勣). Xu Jingzong and Xue Zhuang are officials temporarily holding a post higher than their own, and in this book they are called “acting officials.” As *The Book of Tang* was written by people of later generations, there are probably errors in it. But the comments mentioned above were written by people of that time. According to the books of past history, Wei Zheng once said to Emperor Taizong, “Those whose eyes are like Xuanling, or dangling bells are able men.” From this we get to know that Xuanling is indeed the given name, not the style. Emperor Taizong once summoned Su Shichang at the Xuanwu Gate and jokingly asked him, “Why are you not as loyal as your name suggested?” Later when Su Shichang became imperial scholar, he changed his name.



## 60. 中书植紫薇之非

### 【原文】

唐贞观中，敕下度支求杜若，省郎以谢朓诗云“芳洲采杜若”，乃责坊州贡之，当时以为嗤笑。至如唐故事中书省中植紫薇花，何异坊州贡杜若，然历世循之不以为非。至今舍人院紫薇阁前植紫薇花，用唐故事也。

### 【译文】

唐贞观年间，诏令户部寻觅杜若，承办官员竟根据谢朓“芳洲采杜若”的诗句，要坊州进贡，当时曾传为笑谈。而像有唐一代沿为成例的在中书省官署内种植紫薇花，其性质和要坊州进贡杜若没有两样，却被历代因循不觉得不对。现在中书省舍人院的紫薇阁前种植紫薇花，就是袭用唐代的成例。

## 61. 汉人酿酒

### 【原文】

汉人有饮酒一石不乱，予以制酒法较之，每粗米二斛酿成酒六斛六斗，今酒之至醪者每秫一斛不过成酒一斛五斗，若如汉法则粗有酒气而已，能饮者饮多不乱宜无足怪。然汉之一斛亦是今之二斗七升，人之腹中亦何容置二斗七升水邪？或谓石乃钧石之石，百二十斤，以今秤计之当三十二斤，亦今之三斗酒也，于定国饮酒数石不乱，疑无此理。

### 【译文】

汉代人有饮酒达一石不醉倒的，我根据制酒方法来检核，当时用粗米二斛能酿出六斛六斗酒，现在最稀薄的酒一斛秫不过酿成一斛五斗酒，如此汉代的酿法就是稍有点酒的气味而已，有酒量的人多喝不醉应该不足为怪。然而汉代的一斛就是现在的二斗七升，人的肚子里又怎能放得下二斗七升水呢？有人说这个石是钧石的石，即一百二十斤，用现在的秤量计算相当于三十二斤，也就是现在的三斗酒，于定国饮酒数石而不醉，恐怕无此道理。



## 60. The Error of Planting Crape Myrtles in Zhongshu

During Zhenguan period of the reign of Emperor Taizong of the Tang Dynasty, an imperial decree was issued to the Ministry of Revenue, ordering the officials there to look for Japan Pollia. Because the poet Xie Tiao wrote a line “collecting Japan Pollia in Fangzhou or in isles abundant in fragrant herbs,” officials undertaking the task mistook Fangzhou in the poem for Fangzhou district in the country. So they ordered Fangzhou district to offer Japan Pollia as tribute to Emperor Taizong, which became a laughing stock at a time. As to the convention of planting crape myrtles in Zhongshu in the Tang Dynasty, it was actually the same as ordering Fangzhou to offer Japan Pollia as tribute. But later generations never considered it an error. Today planting crape myrtles in front of the Room of Crape Myrtle in the Sheren Hall in Zhongshu is an example of following the convention in the Tang Dynasty.

## 61. Rice Wine Made in the Han Dynasty

It was said that in the Han Dynasty there were people who could drink one *dan* of rice wine without getting drunk. \* I investigated into their way of making rice wine and found that at that time two *hu* of unpolished rice could produce six *hu* and six *dou* of wine. \* Currently one *hu* of rice can only produce one and a half *hu* of the lightest wine. So the wine made in the Han Dynasty could be only called “the drink that contains little alcohol.” It was quite usual for heavy drinkers to drink a lot of wine made in this way and still remain sober. However, one *hu* in the Han Dynasty equals two *dou* and seven *sheng* today. How could a man’s belly hold two *dou* and seven *sheng* of wine? Some people argue that as the unit of weight, one *dan* equals 120 *jin* in the Han Dynasty. According to the present weighing system, one *dan* equals thirty-two *jin* or three *dou* of wine. When I read the sentence “Yu Dingguo drinks several *dan* of wine without getting drunk” in *The Book of Han*, I could hardly believe it.

### Translator’s notes:

\* When used as the unit of capacity, “石” was pronounced as “*shi*” in ancient China and “*dan*” in Modern Chinese. One *dan* is equal to 10 *dou* or 100 liters.

\* In ancient China, *hu* was also widely used as the unit of capacity. One *hu* is equal to one *dan*.



## 62. 阿 胶

### 【原文】

古说济水伏流地中，今历下凡发地皆是流水，世传济水经过其下。东阿亦济水所经，取井水煮胶谓之阿胶，用搅浊水则清，人服之下膈、疏痰、止吐，皆取济水性趋下、清而重，故以治淤浊及逆上之疾，今医方不载意。

### 【译文】

前人说济水有些地段在地下流，现在历下凡是向地下挖掘都是水流，民间传说济水流过历下之下。东阿也是济水所经过的地方，用当地井水所煮的胶叫做“阿胶”，以它来搅拌浑水就会变清，人服用后能通膈食、化痰、止呕吐，都是由于济水的水性趋下、水清而且重，所以能治疗浊气淤积以及向上逆胀的病症，现在的医方不记载这个意思。

## 63. 荣

### 【原文】

予见人为文章多言“前荣”。荣者，夏屋东西序之外屋翼也谓之东荣、西荣，四注屋则谓之东霤、西霤，未知前荣安在。

### 【译文】

我见到人们写文章多说“前荣”。荣这个部位，在大房屋东西墙外侧的两端称为东荣、西荣，在四角攒尖顶房屋上称为东霤、西霤，不知道前荣在什么地方。





## 62. E-gelatin

Our ancestors pointed out that some parts of the Jishui River ran underground. Currently in Lixia region whenever people dig downward, they can find water. It is said that the Jishui River runs under Lixia. Dong E is also a place by which the Jishui River flows. E-gelatin is a jelly-like substance produced by boiling de-haired donkey hide in clear well water. It can be used to turn turbid water clear and cure people of indigestion, phlegm stasis and stop vomiting. According to the theory of traditional Chinese medicine, the water quality of the Jishui River is considered “downward,” clear and heavy, so it can cure the illness such as flatulence or the disease with an “upward” nature. Unfortunately, no record of this kind is kept in doctors’ prescriptions of today.

## 63. *Rong*

I have noticed that people often mentioned “front *rong*” in their articles. The position of *rong* refers to the two outward ends of the east and west walls of a big house, which are called “east *rong*” and “west *rong*” respectively. If there were four upward-facing eaves in the house, it could be called “east eaves” and “west eaves.” However, I do not know the position of front *rong*.



## 64. 宗庙之祭西向

### 【原文】

宗庙之祭西向者，室中之祭也。藏主于西壁，以其生者之处奥也，即主禘而求之，所以西向而祭。至三献则尸出于室，坐于户西南面，此堂上之祭也。户西谓之扆，设扆于此。左户、右牖，户牖之间谓之扆。坐于户西，即当扆而坐也。上堂设位而亦东向者，设用室中之礼也。

### 【译文】

宗庙祭祀时向西面行礼，是在室内的祭奠。神主收藏在西面的墙壁，因为那儿是活人居处的部位，对着藏神主的石室而祝祷，所以要向西面祭奠。三献之后尸从室里出来，坐在门户的西侧面向南，这是在堂上的祭奠。门户以西称为扆，因为扆设在那儿。扆在门户以西、窗子以东，门户与窗子之间叫做扆。坐在门户的西侧，就是背靠扆而坐。到了堂上设置位次也要朝向东面，是设置位次用室内祭奠的礼节。

## 65. 为 诗

### 【原文】

“人而不为《周南》、《召南》，其犹正墙面而立也”。《周南》、《召南》，乐名也，“胥鼓南”、“以雅以南”是也。《关雎》、《鹊巢》，二《南》之诗，而已有乐有舞焉。学者之事，其始也学《周南》、《召南》，末至于舞《大夏》、《大武》，所谓“为《周南》、《召南》”者，不独诵其诗而已。

### 【译文】

《论语》中说：“人而不为《周南》、《召南》，其犹正墙面而立也。”《周南》、《召南》是乐名，即《礼记》所谓的“胥鼓南”，《诗·小雅》所谓的“以雅以南”。《关雎》、《鹊巢》是《周南》、《召南》中的诗，却已经有乐舞相配了。学者分内的事，开始是学唱《周南》、《召南》，最终是要跳《大夏》、《大武》之舞，所谓“为《周南》、《召南》”，不仅仅是吟咏那些诗篇啊！



## 64. Sacrificial Ceremonies in the Ancestral Temple

If the sacrificial ceremony in the ancestral temple is held westward, it is the ceremony held inside the house. Memorial tablets of ancestors are placed on the west wall, for it is considered a place for people alive. As the prayer must be performed towards the stone house in the west where memorial tablets of ancestors are kept, the ceremony is conducted towards the west. After three rounds of presenting meat as sacrificial offerings, namely, presenting it raw, half-cooked or cooked, a man who symbolizes the dead goes out of the stone house and sits by the west side of the entrance, facing southward. That is the ceremony held in the front hall. (The place to the west of the entrance is called “*yi*,” which is a screen with an axe-like object painted on it. As *yi* is located between the west of the entrance and the east of the window, the place between the entrance and the window is named so. Sitting in the west means sitting with one’s back leaning against *yi*.) In the front hall of the Temple of Ancestors, seats should be arranged to face eastward, which accords the protocol of the sacrificial ceremony held in the house.

## 65. Chanting Poems

*The Analects of Confucius* says: “If a man does not study ‘Zhou Nan’ and ‘Zhao Nan,’ he is just like the man standing with his face close to the wall unable to make any progress.” “Zhou Nan” and “Zhao Nan” are the names of music compositions and *Nan* refers to folk music in the south. There is a sentence in *The Book of Rites*, which says: “Musicians perform folk music in the south on their drums” and in *The Book of Songs* there is another sentence: “Musicians beat drums according to elegant music and folk music in the south.” “Guan Ju” and “Nest of Magpie” are lyrics in “Zhou Nan” and “Zhao Nan” of *The Book of Songs*, and there are already music and dance to go with them. It is a must for a scholar to learn firstly how to sing “Zhou Nan” and “Zhao Nan” and later how to dance according to the music “Da Xia” and “Da Wu.” The so-called the study of “Zhou Nan” and “Zhao Nan” does not merely refer to chanting them.



## 66. 野 马

### 【原文】

《庄子》言“野马也，尘埃也”，乃是两物。古人即谓野马为尘埃，如吴融云“动梁间之野马”，又韩偓云“窗里日光飞野马”，皆以尘为野马，恐不然也。野马乃田野间浮气耳，远望如群马，又如水波，佛书谓“如热时野马阳焰”，即此物也。

### 【译文】

《庄子》所说“野马也，尘埃也”是两种事物。古人直接把野马称为尘埃，如吴融说“动梁间之野马”，又韩偓说“窗里日光飞野马”，都把尘埃作为野马，恐怕是不对的。野马乃是田野里的浮气，远远望去如同野马，又好像水波，佛书所谓的“如热时野马阳焰”，就是这东西。

## 67. 蒲 芦

### 【原文】

蒲芦，说者以为蜾蠃，疑不然。蒲芦即蒲、苇耳，故曰“人道敏政，地道敏艺。夫政也者，蒲芦也”，人之为政，犹地之艺蒲、苇，遂之而已，亦行其所无事也。

### 【译文】

蒲芦，释经者认为是蜾蠃，恐怕是不对的。蒲芦就是香蒲和芦苇，所以说：“治人的途径是努力施政，治地的途径是努力耕种。政事这种东西，就像是蒲芦。”人的施行政事，犹如土地上生长香蒲、芦苇，只是顺从它们生长而已，也就是无为而治的意思。



## 66. Wild Horses

*Zhuangzi* says: “Wild horses are dust.” Actually wild horses and dust are two different things. Ancient people directly called wild horses dust. For example, “wild horses among roof beams ” by Wu Rong and “wild horses fly in the sunlight that comes through the window” by Han Wo all compared dust to wild horses. I don’t think such a comparison is right. “Wild horses” actually are the floating air in the farming fields, which look like wild horses or waves from afar. According to books of Buddhism, they are “like wild horses in hot air or in the sunshine.”

## 67. *Pulu*

*Pulu* is regarded as slender-waist wasps by experts of classical books of Confucius, but I do not think so. *Pulu* means cat’s-tail and reed. Confucius once said, “The correct way of managing people is to work hard in administrative affairs while the correct way of managing land is to work hard in farming. Administrative affairs are just like cat’s-tail and reed.” Managing administrative affairs is like planting cat’s-tail and reed in the fields. We should let them grow naturally and do not interfere. This is the so-called “governing by non-intervention.”



## 68. 度量衡考

### 【原文】

予考乐律及受诏改铸浑仪，求秦汉以前度量，斗升，计六斗当今一斗七升九合；秤，三斤当今十三两；一斤当今四两三分两之一，一两当今六铢半。为升，中方古尺二寸五分十分分之三，今尺一寸八分百分分之四十五强。

### 【译文】

我考订乐律及接受诏令改制浑天仪，推算秦汉以前的度量衡，容量是六斗相当于现在的一斗七升九合；重量是三斤相当于现在的十三两；一斤相当于现在的四又三分之一两，一两相当于现在的六铢半。当时所制的标准升，中间是古尺二寸五分三见方，相当于现在尺度的一寸八分四五多一些。

## 69. 太一十神

### 【原文】

太一十神：一曰太一，次曰五福太一，三曰天一太一，四曰地一太一，五曰君基太一，六曰臣基太一，七曰民基太一，八曰大游太一，九曰九气太一，十曰十神太一。唯太一最尊，更无别名，止谓之太一，三年一移。后人以其别无名，遂对大游而谓之小游太一，此出于后人误加之。京师东、西太一宫，正殿祠五福，而太一乃在廊庑，甚为失序。熙宁中初营中太一宫，下太史考定神位，予时领太史，预其议论。今前殿

### 【译文】

太乙术中的十神，一是太乙，二是五福太乙，三是天一太乙，四是地一太乙，五是君基太乙，六是臣基太乙，七是民基太乙，八是大游太乙，九是九气太乙，十是十神太乙。其中唯独太乙最尊贵，再也没有别名，只称为太乙，三年迁移一个宫。后人因为他没有别的名称，便相对大游而称之为小游太一，这是出于后人误加的名称。京城的东、西太一宫，在正殿供奉五福太乙，而把太乙放在偏殿，是很不恰当的。熙宁年间开始营建中太乙宫时，指令司天监考定这些神祇的位次，我当时任司天监提举官，参与这件事的讨论。现在中太乙宫在前殿供奉五福太乙，





## 68. Examination on Weights and Measures

When I was collating musical temperament and modifying the armillary sphere upon the imperial edict, I worked out the conversion units of weights and measures used before the Qin and Han Dynasties. The then six *dou* equals today's 1.79 *dou*. The then three *jin* equals today's thirteen *liang*. (The then one *jin* equals today's four and one third *liang* and one *liang* equals today's six and half *zhu*.) The standard one-*sheng* measuring tool at that time had 2.53 cubic *cun* in the center, which equals 1.845 cubic *cun* today.

## 69. Ten Gods of Taiyi

According to Taiyi, an art of fortune-telling, there are ten gods in order of importance: Taiyi, Wufu Taiyi (Wufu means five fortunes), Tianyi Taiyi (Tianyi means Heaven), Diyi Taiyi (Diyi means Earth), Junji Taiyi (Junji means the king), Chenji Taiyi (Chenji means the ministers), Minji Taiyi (Minji means the broad masses), Dayou Taiyi (Dayou means a long journey), Jiuqi Taiyi (Jiuqi means energy) and Shishen Taiyi (Shishen means gods). Among them Taiyi occupies the highest position, and he is called so with no other names given to him. He moves to another palace every three years. Because Taiyi does not have other names, people of later generations call him Xiaoyou Taiyi in contrast to Dayou Taiyi. But actually it is a name mistakenly added by them. In the East and West Taiyi Palaces in the capital city, the statue of Wufu Taiyi is put in the central hall while that of Taiyi is put in the side hall, which is a terrible mistake. During Xining period of the reign of Emperor Shenzong, before the construction of the Central Taiyi Palace started, officials responsible for astronomical observation were ordered to work out the order of place of these gods. Being an official in



### 【原文】

祠五福，而太一别为后殿，各全其尊，深为得体。然君基、臣基、民基避唐明帝讳改为“碁”，至今仍袭旧名，未曾改正。

### 【译文】

而另筑后殿供奉太乙，各顾全了他们的尊位，非常得体。但君基太乙、臣基太乙、民基太乙的“基”因为避唐玄宗的讳被改为“碁”，至今仍沿袭旧名称，还没有纠正。

## 70. 杨溥手教

### 【原文】

予嘉祐中客宣州宁国县，县人有方琦者，其高祖方虔为杨行密守将，总兵戍宁国以备两浙，虔后为吴人所擒，其子从训代守宁国，故子孙至今为宁国人。琦有杨溥与方虔、方从训手教数十纸，纸劄皆精善，教称“委曲”，书押处称“使”或称“吴王”。内一纸报方虔云：“钱鏐此月内已亡歿”，纸尾书“正月二十九日”，按《五代史》，钱鏐以后唐长兴三年卒，杨溥天成二年已僭即伪位，岂得长兴三年尚称“吴王”？溥手教所指挥事甚详，翰墨印记极有次序，悉是当时亲迹。今按，天成二年岁丁亥，

### 【译文】

我在嘉祐年间曾客居宣州宁国县，县里有个名叫方琦的人，他的高祖父方虔曾当过杨行密的守将，带兵镇守宁国，防务两浙一带的割据势力，方虔后来被钱鏐的部下俘虏，他的儿子方从训代替他镇守宁国，所以他的后代至今仍在宁国居住。方琦藏有杨溥给方虔、方从训亲笔谕示数十份，纸质都很精美，这些谕示都称“委曲”，署押有的称“使”有的称“吴王”。其中有一份给方虔的谕示说“钱鏐此月内已亡歿”，末尾署“正月二十九日”，据《五代史》，钱鏐在后唐长兴三年去世，而杨溥早在天成二年已经自行称帝，怎么会在长兴三年还自称“吴王”呢？杨溥的这些谕示所处置的事项很详细，书写和印记极有次序，都是当时的亲笔。按，天成二年是丁亥年，



charge of affairs related to astronomical observation, I was involved in the project. Currently in the Central Taiyi Palace the statue of Wufu Taiyi is put in the front hall while the statue of Taiyi stands in the main hall which is specially built for him in the rear. This arrangement shows consideration for both of their dignity and is very appropriate. However, the word *ji* in Junji Taiyi, Chenji Taiyi, and Minji Taiyi was changed into *qi* to avoid repeating the name of Emperor Xuanzong (Li Longji) in the Tang Dynasty. Today they are still called Junqi Taiyi, Chenqi Taiyi, and Minqi Taiyi.

### 70. Instructions Written by Yang Pu

When I was living in Ningguo County of Xuanzhou during Jiayou period of the reign of Emperor Renzong, there was a man called Fang Yu whose great-grandfather Fang Qian was a general of Yang Xingmi, commander of rebel forces at the end of the Tang Dynasty. Fang Qian and his soldiers were stationed in Ningguo and were responsible for fighting against the military forces led by Qian Liu in the regions around Zhejiang. When Fang Qian was caught by Qian Liu's soldiers, his son Fang Congxun garrisoned Ningguo on his behalf. Today Fang Qian's descendants are still living in Ningguo. Fang Yu collected tens of instructions that Yang Pu, son of Yang Xingmi, wrote to Fang Qian and Fang Congxun. These instructions were all written on paper of fine quality and were called "*weiqu*." Signatures include "Governor," "King of Wu," etc. One of the instructions written to Fang Qian declared, "Qian Liu was already dead in the middle of this month," and it was dated January 29 at the bottom. According to *The History of the Five Dynasties*, Qian Liu died in the third year of Changxing period of the reign of Emperor Mingzong in Later Tang Dynasty (932) and Yang Pu had declared himself Emperor in the second year of Tiancheng period of the reign of Emperor Mingzong (927). So how could he still call himself "King of Wu" in the third year of Changxing period of the reign of Emperor Mingzong? In these instructions things were recorded in detail, but the handwriting and the seal were all well arranged. These indicate that they were written by Yang Pu himself. Please notice that the second year of Tiancheng period of the

**【原文】**

长兴三年岁壬辰，计差五年。溥手教予得其四纸，至今家藏。

**【译文】**

长兴三年是壬辰年，两者之间相差五年。杨溥的这些谕示我得到其中的四份，直到现在还藏在家中。





reign of Emperor Mingzong was the year of *dinghai*\* while the third year of Changxing period of the reign of Emperor Mingzong was the year of *renchen*.\* There was a five-year gap between them. I have four of Yang Pu's instructions which are still kept in my home.

Translator's note:

\* According to Chinese lunar calendar, the years are named in 60-year cycles, and the name of the year is repeated every 60 years. The year of *dinghai* is the 24th year among the 60 years designated by 10 Heavenly Stems and 12 Earthly Branches. The year of *renchen* is the 29th year among the 60 years designated by 10 Heavenly Stems and 12 Earthly Branches.



## 71. 三 江

### 【原文】

司马相如《上林赋》叙上林诸水曰：“丹水、紫渊、灞、浚、泾、渭，八川分流，相背而异态，灏灏潢漾，东注太湖。”八川自入大河，大河去太湖数千里，中间隔太山及淮、济、大江，何缘与太湖相涉？郭璞《江赋》云：“注五湖以漫漭，灌三江而澎湃。”《墨子》曰：“禹治天下，南为江、汉、淮、汝，东流注之五湖。”孔安国曰：“自彭蠡江分为三，入于震泽遂为北江而入于海。”此皆未尝详考地理，江、汉至五湖自隔山，其末乃绕出五湖之下流径入于海，何缘入于五湖？淮、汝径自徐州入海，全无交涉。《禹贡》云：“彭蠡既猪，阳鸟攸居；三江既入，震泽底定。”以对文言，则彭蠡，水之所猪；三江，水之所入，非入于震泽也。震泽上源皆山环之，了无大川，

### 【译文】

司马相如在《上林赋》中叙述上林苑诸水说：“丹水、紫渊、灞、浚、泾、渭，八川分流，相背而异态，灏灏潢漾，东注太湖。”八条河流本自流入黄河，黄河距太湖数千里，中间隔着泰山及淮水、济水、长江，有什么理由与太湖相关？郭璞《江赋》说：“注五湖以漫漭，灌三江而澎湃。”《墨子》说：“禹治天下，南为江、汉、淮、汝，东流注之五湖。”孔安国说：“自彭蠡江分为三，入于震泽遂为北江而入于海。”他们都未曾详细考察地理。长江、汉水到太湖已隔有山岭，其下游则绕过太湖往下流直接入海，有什么理由流入太湖呢？淮水、汝水直接在徐州境内入海，与太湖一点关系都没有。《禹贡》说：“彭蠡既猪，阳鸟攸居；三江既入，震泽底定。”从文字的对应关系上来说，彭蠡是水所积聚的地方，三江是水所流入的地方，而不是它流入震泽即太湖。太湖的上源都被山岭环抱着，根本没有大河流，





## Section Four Philological Criticism (2)

### 71. The Three Rivers

In his *Ode to Shanglin*, Sima Xiangru described rivers around Shanglin region in this way: “Eight rivers branch off, which include Danshui, Ziyuan, Bashui, Chanshui, Jingshui and Weishui. They flow in different directions and form different shapes. With water extending vastly, they flow to the east and finally empty into Taihu Lake.” Actually the eight rivers all flow into the Yellow River which is several thousand miles away from Taihu Lake. And in between them there are Mount Tai, the Huaishui River, the Jishui River and the Yangtze River. How can they be related to Taihu Lake? In his *Ode to Rivers*, Guo Pu wrote, “Rivers flow into Taihu Lake and surge into the Three Rivers.” Mozi said, “When Emperor Yu governed the country, he harnessed the Yangtze River, the Hanshui River, the Huaihe River and the Rushui River in the south, which all flew into Taihu Lake.” Kong Anguo said, “Starting from Pengli, the Yangtze River branches off into three. In Zhengze, it is called ‘The North River’ and discharges itself into the sea.” As a matter of fact, they did not make a careful study of geography. There are mountains between the Yangtze River, the Hanshui River and Taihu Lake. Actually the lower Yangtze River bypasses Taihu Lake and directly empties into the sea. So how can it flow into Taihu Lake? As the Huaishui River and the Rushui River directly flow into the sea in Xuzhou, they do not have any connection with Taihu Lake. According to “Yugong” in *The Book of History*, “Pengli is already filled with water and is the habitat for wild geese. With the water flowing into the Three Rivers, Taihu Lake becomes stable.” According to what is said above, water gathers in Pengli and flows into the Three Rivers. The water of the Three Rivers does not flow into Zhengze, which is another name for Taihu Lake. The upper reaches of Taihu Lake are surrounded by mountains and there is no big river. Only in the lower reaches of Taihu Lake



### 【原文】

震泽之委乃多大川，亦莫知孰为三江者。盖三江之水无所入则震泽壅而为害，三江之水有所入然后震泽底定，此水之理也。

### 【译文】

太湖的下流才有很多大河，但也不知道哪些是所谓的三江。三江的水如果没有去处就会使太湖壅塞而成为灾害，三江的水有了去处才会使太湖安定，这是水的特性。

## 72. 海州古墓

### 【原文】

海州东海县西北有二古墓，《图志》谓之黄儿墓，有一石碑，已漫灭不可读，莫知黄儿者何人。石延年通判海州，因行县见之，曰“汉二疏，东海人，此必其墓也”，遂谓之“二疏墓”，刻碑于其旁，后人又收入《图经》。予按，疏广，东海兰陵人。兰陵今属沂州承县，今东海县乃汉之赣榆，自属琅琊郡，非古之东海也，今承县东四十里自有疏广墓，其东又二里有疏受墓。延年不讲地志，但见今谓之东海县遂以二疏名之，极为乖误。大凡地名如此者最多，无足纪者。此乃予初仕为沭阳主簿日，始见《图经》中增此事，后世不知其因，往往以为实录。漫志于此，以见

### 【译文】

海州东海县西北有二座古墓，地方志上称为黄儿墓，有一块墓碑，字迹已漫漶无法辨认，不知道黄儿是什么人。石延年任海州通判时，因巡行属县而见到这两座墓，说“汉代的疏广、疏受是东海人，这一定是他们的墓”，于是就称之为“二疏墓”，并在墓旁刻了石碑，后人又将它记入了地方志。按，疏广是东海兰陵人。兰陵现在属沂州承县，现在的东海县是汉代的赣榆县，本属琅琊郡，不是古代的东海郡，现在的承县以东四十里已有疏广墓，在它东面二里又有疏受墓。石延年不查考地理志，仅看到现在称为东海县，便用疏广、疏受来命名它们，是极其错误的。凡地名像这样的情况最多，简直不值得一辨正。这是我刚刚担任沭阳主簿时，见到地方志中新增加了这件事，后世不知道它的来由，往往认为是据实所录。



can we find many big rivers. But we do not know which of them the Three Rivers are. If the water of the Three Rivers cannot flow anywhere, it will endanger Taihu Lake and result in disaster. If the water of the Three Rivers can flow somewhere, Taihu Lake will be safe and stable. Such is the characteristics of water.

## 72. Ancient Tombs in Haizhou

In the northwest of Donghai County of Haizhou there were two ancient tombs, which were called “The Tomb of Huang’er” in the annals of local history. However, the inscription on the gravestone had worn away over the years and was no longer decipherable. So people did not know who Huang’er was. When Shi Yannian was the deputy prefect of Haizhou, he saw the tombs during his inspection tour and said, “Shu Guang and Shu Shou of the Han Dynasty were from Donghai, these must be their tombs.” Thereafter these two ancient tombs were called “Tombs of Shu” and an inscribed stone tablet was erected to mark the location. What is more, people of later generations recorded it into the annals of local history. Please notice that Shu Guang actually was a native of Lanling of Donghai. Lanling is now under the jurisdiction of Chengxian County of Yizhou. Today’s Donghai County is yesterday’s Ganyu County in the Han Dynasty, which was under the jurisdiction of Langya region, not the Donghai region in ancient times. Currently forty miles to the east of Chengxian County there is the tomb of Shu Guang and two more miles to the east there is the tomb of Shu Shou. This shows that Shi Yannian did not make a careful study of geographical records. He only knew about today’s Donghai County. Then he made a terrible mistake by naming the tombs after Shu Guang and Shu Shou. There were so many similar mistaken names of places, which were not worth correcting. When I started to work as chief administrative officer in Shuyang County, I noticed that this event was recorded in the annals of local history. Not knowing its origin, people of later generations often mistook it to be true. I wrote it down here to demonstrate that geographical books could not be fully



### 【原文】

天下地书皆不可坚信。其北又有孝女冢，庙貌甚盛，著在祀典。孝女亦东海人，赣榆既非东海故境，则孝女冢庙亦后人附会县名为之耳。

### 【译文】

因而随手记录于此，借此可见世上的地理书都不可完全信从。古墓以北又有孝女的墓，庙宇的形状十分壮观，是属于官府祭祀的庙宇。孝女也是汉代的东海人，现在的东海既然不属汉代东海郡的旧地，那么孝女的墓和庙也是后人附会县名而造作的。

## 73. 桂屑除草

### 【原文】

《杨文公谈苑》记江南后主患清暑阁前草生，徐锴令以桂屑布砖缝中，经宿草尽死，谓“《吕氏春秋》云‘桂枝之下无杂木，盖桂味辛螫故也’。然桂之杀草木自是其性，不为辛螫也，《雷公炮炙论》云‘以桂为丁以钉木中，其木即死’，一丁至微，未必能螫大木，自其性相制耳。”

### 【译文】

《杨文公谈苑》记载说南唐李后主忧虑清暑阁前杂草滋生，徐锴叫人把桂枝的碎屑洒在砖缝中，过了一夜草都死了，并说：“《吕氏春秋》中说‘桂枝之下无杂木’，是由于肉桂气性辛辣致害的缘故。”然而肉桂能杀死草木原就是它的本性，并非由于辛辣致害，《雷公炮炙论》说“用肉桂做成木钉子钉在树身上，那树木很快就死了”，一根木钉子极其微小，未必能致害大树，自然是它们的本性相互抑制罢了。



trusted. To the north of the ancient tombs was the tomb of the filial girl. The temple of the tomb was magnificent and the government used to hold sacrificial ceremonies there. The filial girl was also a native of Donghai in the Han Dynasty. As today's Donghai does not have any relation with the ancient Donghai region, the tomb and temple of the filial girl must have been made up by people of later generations according to the name of the county.

### 73. Fragments of Cinnamon Trees Kill Weeds

In his book *What I Saw and Heard in My Life*, Yang Yi recorded that Li Yu, King of the Southern Tang Dynasty was worried about the weeds springing up in front of the Summer Pavilion. Hearing this, the court official Xu Kai ordered to insert the fragments of cinnamon trees into brickwork joints. The weeds all died overnight. Xu said, “*The Spring and Autumn Annals of Lü Buwei* recorded that ‘There are no weeds under cinnamon trees.’ It is because fragments of cinnamon trees can send out a spicy scent to kill the weeds.” But it is the nature of cinnamon trees, not their spicy scent that kills weeds. We can find the similar account in Lei Xiao’s *On Processing Medicinal Herbs*: “If a wooden nail made of cinnamon trees is nailed in a tree trunk, the tree will die soon.” A wooden nail is too small to harm a tree, so the nail and the tree must have a checking relation by nature.



## 74. 章华乾谿之辨

### 【原文】

天下地名错乱乖谬，率难考信。如楚章华台，亳州城父县，陈州商水县，荆州江陵、长林、监利县皆有之，乾谿亦有数处。据《左传》，楚灵王七年“成章华之台，与诸侯落之”，杜预注：“章华台，在华容城中。”华容即今之监利县，非岳州之华容也，至今有章华故台在县郭中，与杜预之说相符。亳州城父县有乾谿，其侧亦有章华台，故台基下往往得人骨，云楚灵王战死于此；商水县章华之侧亦有乾谿，薛综注张衡《东京赋》引《左氏传》乃云“楚子成章华之台于乾谿”，皆误说也，《左传》实无此文。章华与乾谿元非一处，楚灵王十一年“王狩于州来，使荡侯、潘子、司马督、鬻尹午、陵尹喜帅师围徐以惧吴，王次于乾谿”，此则城父之乾谿，灵王八年“迁许于夷”者乃此地。十二年公子比为乱，使观从从师于乾谿，王众溃，灵王亡不知所在。平王即位，杀囚，衣之王服而流诸汉，乃取葬

### 【译文】

天下的地名错误混乱，都很难论定和信从。例如，楚王的章华台在亳州城父、陈州商水以及荆州的江陵、长林、监利县都有，乾谿也有好几处。据《左传》，楚灵王七年“成章华之台，与诸侯落之”，杜预注：“章华台，在华容城中。”当时的华容就是现在的监利县，不是岳州的华容县，那儿至今还有章华台的遗址在县城内，与杜预所说的相符。亳州城父县有乾谿，它旁边也有章华台，在遗址的地基下常常出土人骨，据说楚灵王就战死在这里；商水县章华之侧也有乾谿，薛综注张衡《东京赋》引《左传》云“楚子成章华之台于乾谿”，都是错误的说法，《左传》其实没有这段文字。章华与乾谿原本不是一个地方。楚灵王十一年“王狩于州来，使荡侯、潘子、司马督、鬻尹午、陵尹喜帅师围徐以惧吴，王次于乾谿”，这是在城父的乾谿，楚灵王八年“迁许于夷”就在这个地方。楚灵王十二年，公子比作乱，派观从跟随部队陈兵乾谿。灵王的部下溃散，灵王自己逃亡不知下落。楚平王继位后，杀了一个囚犯，给尸体穿上灵王的衣服而投在汉水里，然后





## 74. Distinction between Zhanghua and Qianxi

As place names in the country are full of mistakes and confusion, it is difficult to specify them and trust them. For example, the Zhanghua Platform built by King of Chu can be found in Chengfu County of Bozhou, Shangshui County of Chenzhou, and Jingzhou's Jiangling County, Changlin County and Jianli County. Similarly there are several places called Qianxi. According to *Zuozhuan*, in the seventh year of the reign of King Ling of Chu, "when the Zhanghua Platform was built, the king held sacrificial ceremonies there together with other dukes." According to the annotations made by Du Yu, "the Zhanghua Platform is located in the downtown area of Huarong." The then Huarong is today's Jianli County, not today's Huarong County in Yuezhou. The ancient relics of the Zhanghua Platform can still be found in the downtown area of Jianli, true to Du Yu's account. In Chengfu County of Bozhou there is a place called Qianxi. Adjacent to it is another Zhanghua Platform. Under the ground of the relics of the Zhanghua Platform, human bones are often unearthed. It was said that King Ling of Chu was killed on the battlefield there. Beside Zhanghua of Shangshui County there is also a place called Qianxi. When Xue Zong annotated Zhang Heng's *Ode to the Capital City of Luoyang*, he quoted from *Zuozhuan*: "The King of Chu built the Zhanghua Platform in Qianxi." But actually it is a mistake as there is no such a sentence in *Zuozhuan*. Zhanghua and Qianxi are not the same place. In the eleventh year of the reign of King Ling of Chu, "when the king was hunting in Zhoulai, he ordered Dang Hou, Pan Zi, Sima Du, Xiao Yinwu and Ling Yinxi to lead an army to surround the state of Xu so as to threaten the state of Wu. The king was stationed in Qianxi." Actually he was stationed in Qianxi of Chengfu. In the eighth year of the reign of King Ling of Chu, the king "moved to the east," which was exactly Qianxi of Chengfu. In the twelfth year of the reign of King Ling of Chu, Prince Bi mounted a rebellion and ordered Guan Cong to lead an army to garrison Qianxi. The army of King Ling was defeated and dispersed. The king fled away and no one knew his whereabouts. When King Ping of Chu succeeded to the throne, he killed a prisoner and put King Ling's clothes on him before throwing



### 【原文】

之以靖国人，而赴以乾谿。灵王实缢于芊尹申亥氏，他年申亥以王枢告乃改葬之，而非死于乾谿也。昭王二十七年，吴伐陈，王帅师救陈，次于城父。将战，王卒于城父，而《春秋》又云“弑其君于乾谿”，则后世谓灵王实死于是，理不足怪也。

### 【译文】

再捞起来安葬以安定民众，并把灵枢运到乾谿。楚灵王其实是在芊尹申亥氏家中缢死的，后来申亥把灵王真正安葬的地方告诉了平王，这才重新改葬，灵王并不是死在乾谿。楚昭王二十七年，吴国讨伐陈国，昭王率部队救援陈，驻扎在城父。在交战前夕，昭王在城父的军营中逝世，而《春秋》又把灵王之死写成“弑其君于乾谿”，因此后世认为灵王实际是死在这里，就不足为怪了。

## 75.建麾谬用旧典

### 【原文】

今人守郡谓之建麾，盖用颜延年诗“一麾乃出守”，此误也。延年谓一麾者乃指麾之麾，如武王“右秉白旄以麾”之麾，非旌麾之麾也。延年《阮始平》诗云“屡荐不入官，一麾乃出守”者，谓山涛荐咸为吏部郎，三上武帝不用，后为荀勖一挤遂出始平，故有此句，延年被摈以此自托耳。自杜牧为《登乐游原》诗云“拟把一麾江海去，乐游原上望昭陵”，始谬用一麾，自此遂为故事。

### 【译文】

现在人把出任地方长官称为建麾，取典于颜延年“一麾乃出守”的诗句，这是不对的。颜延年所谓的一麾是指麾的麾，也就是武王“右秉白旄以麾”的麾，不是表示旌旗的麾。颜延年《五君咏》诗谓阮咸“屡荐不入官，一麾乃出守”，是指山涛荐举阮咸任吏部郎官，三次申请都没有得到武帝任命，后来一遭到荀勖的排挤就到始平去当太守了，所以诗句才这样说，颜延年遭到排挤故而借此自比。自从杜牧所作《登乐游原》诗云“拟把一麾江海去，乐游原上望昭陵”，首先错用了“一麾”，从此就成为典故了。



the dead body into the Hanshui River. Then he gave orders to dredge up the dead body from the river and bury it so as to set people's minds at rest. The coffin with the corpse inside was transported to Qianxi. Actually King Ling hanged himself to death in the house of Qianyin Shenhai. Later Shenhai told King Ping of Chu the truth. Hence King Ling was re-buried as he did not die in Qianxi. In the twenty-seventh year of the reign of King Zhao of Chu, when the state of Wu was sending a punitive expedition against the state of Chen, King Zhao of Chu led an army to help the state of Chen. They were stationed in Chengfu. However, before the war broke out, he died in the barracks. *The Spring and Autumn Annals* mistakenly described King Ling as "being murdered in Qianxi." Therefore, people of later generations still believed that King Ling died there.

### 75. A Wrongly Quoted Allusion

Nowadays people call their local administrator "*jianhui*," they believe that the word *hui* is quoted from Yan Yannian's poem, "When orders are given (here, orders means *hui*), he is made local administrator outside the capital." They are wrong. The word "*hui*" in Yan Yannian's poem actually means "order." King Wu of the Zhou Dynasty once "held in his right hand a banner decorated with the yak's tail to direct military operations." So "*hui*" means giving orders rather than holding a banner. According to a poem by Yan Yannian, "Ruan Xian had been recommended for several times, / Yet he was denied a position in the palace. / When orders were given, / He was made local administrator outside the capital." This poem tells us that Shan Tao, who was in charge of selecting would-be officials, recommended Ruan Xian to be Vice Minister of the Board of Civil Service for three times but did not get the approval from Emperor Wu of the Western Jin Dynasty. Later, Xun Xu, Chairman of Zhongshu, squeezed Ruan Xian out of the capital and made him chief administrator of Shiping. And this was recorded in the poem. As Yan Yannian had the similar experience, Ruan Xian was likened to be himself in the poem. In his poem "Ascending the Merry Plateau" Du Mu wrote, "Before holding a banner to go to my post afar, / I gaze again at the great Emperor's mountain-tomb." Since he used the word "banner" for "*hui*" in the poem, it has become a wrongly quoted allusion.



## 76.除

### 【原文】

除拜官职谓除其旧籍，不然也。除犹易也，以新易旧曰除，如新旧岁之交谓之岁除。《易》“除戎器，戒不虞”，以新易弊，所以备不虞也。阶谓之除者，自下而上，亦更易之义。

### 【译文】

把除授官职理解为除去旧职，是不恰当的。在此，除带有更易的含义，用新的来替换旧的叫除，例如新旧年交替的日子就称为岁除。《易》云“除戎器，戒不虞”，用新的来更换破旧的兵器，正是为了防备意外。阶梯被称为除，是因为它由低升高，也有更易的意思。

## 77.韩愈画像之谬

### 【原文】

世人画韩退之，小面而美髯，著纱帽，此乃江南韩熙载耳，尚有当时所画，题志甚明。熙载谥文靖，江南人谓之韩文公，因此遂谬以为退之。退之肥而寡髯，元丰中以退之从享文宣王庙，郡县所画皆是熙载，后世不复可辨，退之遂为熙载矣。

### 【译文】

世间人们所画的韩愈，是小脸庞并有漂亮的胡须，戴着纱帽，这实际是南唐的韩熙载，现在还有当时人的画，上面题写得明明白白。韩熙载的谥号是文靖，所以南唐人也称之为韩文公，因此就被错认成韩愈。韩愈肥胖而胡须少，元丰年间将韩愈附祭孔庙，各地孔庙中所画的相貌都是韩熙载，后代人已不能区分，于是韩愈就成了韩熙载。



## 76. *Chu* Being Used as Replacement

It is not correct to understand “除” (*chu*) as removing the old official titles. Here “*chu*” means replacement. Replacing the old with the new is called “*chu*.” For example, New Year’s Eve is called “The Replacement of the Year.” According to *The Book of Change*, “(The gentleman should) place his weapon in good order in case of accidents,” which means that he should replace the weapon with the new one to prevent accidents. Ladders are also called “*chu*,” because it indicates rising from low to high places, which also contains the meaning of replacement in it.

## 77. Han Xizai Being Mistaken for Han Yu

The portrait of Han Yu often appears as a man with a small face, wearing big and nice whiskers and a black gauze cap. Actually it is the portrait of Han Xizai in the Southern Tang Dynasty. His portraits drawn at that time are still available, and the inscriptions on them are quite clear. The posthumous title accorded to Han Xizai is Wen Jing. People of the Southern Tang Dynasty respectfully addressed him Master Han and later this honorific title was given to Han Yu. This explains the reason why Han Yu is mistaken for Han Xizai for many years. Han Yu is fat and has little beard. During Yuanfeng period of the reign of Emperor Shenzong, Han Yu was worshiped at sacrificial ceremonies held in the Temples of Confucius. However, it is Han Xizai’s portraits that are hung everywhere. As people of later generations can no longer tell the difference between them, Han Yu is mistaken for Han Xizai.

## 78. 陌

### 【原文】

今之数钱，百钱谓之陌者，借陌字用之，其实只是佰字，如什与伍耳。唐自皇甫铸为垫钱法，至昭宗末乃定八十为陌。汉隐帝时，三司使王章每出官钱又减三钱，以七十七为陌，输官仍用八十。至今输官钱有用八十陌者。

### 【译文】

现在计算钱币，把一百钱称为陌，是借用了“陌”这个字，其实就是“佰”字，如同“什”和“伍”一样。唐代自从皇甫铸制定垫钱法，到昭宗末年规定八十钱为陌。后汉隐帝时，三司使王章在支付官府经费时又扣除三钱，以七十七钱为陌，而交纳给官府的钱仍以八十钱为陌。到现在交纳给官府的钱仍有以八十钱为陌的。

## 79. 参

### 【原文】

《唐书》开元钱“重二铢四参”，今蜀郡亦以十参为一铢。“参”乃古之“参”字，恐相传之误耳。

### 【译文】

《唐书》说开元钱“重二铢四参”，现在四川地区也以十参为一铢。“参”就是古代的“参”字，恐怕是相互流传形成的讹误。







## 78. A Unique Way of Paying Money

Nowadays when people count money, one hundred coins are called “*mo*.” In Chinese “*mo*” (陌) means “hundred,” as its shape is similar to the Chinese character “hundred (佰).” Similar cases are “*shi*” (十) and “*wu*” (五). Ever since Huangfu Bo made the Payment Law, eighty coins were taken as “*mo*” by the end of the reign of the Emperor Zhaozong in the Tang Dynasty. During the reign of Emperor Ying of Later Han Dynasty, Wang Zhang, Chief of the Three Bureaus, deducted three coins from eighty when paying governmental expenses. Thus, seventy-seven was called “*mo*.” However, money paid to the government still follows the old way and eighty coins are taken as “*mo*.” Such a way of paying money is still in use when paying money to the government.

## 79. A Slip of Pen

According to *The Book of Tang*, a coin used during Kaiyuan period of the reign of Emperor Xuanzong in the Tang Dynasty weighed “two *zhu* and four *san*\*.” In today’s Sichuan region, ten *san* makes up one *zhu*. The Chinese character “参” (*san*) had an ancient form “𠂔” (*lei*) when referring to weight. Most probably when people copied “𠂔” down as a unit of weight, they wrote down “参” (*san*) instead.

Translator’s note:

Two *zhu* and four *san* = 2.4 *zhu* = 5 grams



## 80. 《蜀道难》非刺严武

### 【原文】

前史称严武为剑南节度使放肆不法，李白为之作《蜀道难》。按孟棨所记，白初至京师，贺知章闻其名首诣之，白出《蜀道难》，读未毕称叹数四，时乃天宝初也。此时白已作《蜀道难》，严武为剑南乃在至德以后肃宗时，年代甚远。盖小说所记各得于一时见闻，本末不相知，率多舛误，皆此文之类。李白集中称“刺章仇兼琼”，与《唐书》所载不同，此《唐书》误也。

### 【译文】

前人记载说严武当剑南节度使时放肆不遵法度，李白因此而写作了《蜀道难》。据孟棨的记载，李白初到京城时，贺知章听说他的文名而第一个去拜访他，李白拿出《蜀道难》来给他看，贺知章没有读完就已称叹了好几次，这是天宝初年的事。那时李白已经写下了《蜀道难》，严武当剑南节度使是在肃宗至德年以后，相差年代很远。稗官小说中记载都是得于一时的道听途说，前后的事情都不知道，所以多有错误失实，就像上面所说的那样。李白集中说这首诗是“刺章仇兼琼”，与《唐书》的记载不同，这是《唐书》错了。

## 81. 云梦考

### 【原文】

旧《尚书·禹贡》云“云梦土作义”，太宗皇帝时得古本《尚书》，作“云土梦作义”，诏改《禹贡》从古本。予按，孔安国注“云梦之泽在江南”，不然也。

### 【译文】

过去的《尚书·禹贡》云“云梦土作义”，太宗皇帝时得到的古本《尚书》此句作“云土梦作义”，便下令将《禹贡》的这句话据古本更改。按，孔安国注云“云梦之泽在江南”，是不对的，《左传》说，



## 80. “Uphill Paths in Sichuan Region” Not Mocking Yan Wu

Scholars of previous dynasties recorded that Yan Wu behaved wantonly and did not obey laws when he was the chief administrator in Jiannan. So the famous poet Li Bai wrote “Uphill Paths in Sichuan Region” to mock him. According to the records by Meng Qi, when Li Bai arrived at the capital, his friend He Zhizhang, who was also a poet, was the first to pay a visit to him. Li showed him his poem. Before finishing reading it, He Zhizhang had praised it for several times. This was in the early years of Tianbao period of the reign of Emperor Xuanzong in the Tang Dynasty. By that time Li Bai had already written down this poem. Yan Wu was appointed as the chief administrator in Jiannan after Zhide period in the reign of Emperor Suzong in the Tang Dynasty. There was a big gap between the two periods. It shows that what is recorded by low-ranking scholar officials is often hearsay. They even do not know what happened before and after, so there are many errors among these records, just like the example mentioned above. *The Collection of Li Bai’s Poems* stated that Li wrote the poem “Uphill Paths in Sichuan Region” to mock Zhangchou Jianqiong. This statement is different from the wrong accounts in *The Book of Tang*.

## 81. Examining the Marshes of Yun and Meng

According to what is recorded in “Yugong” of *The Book of History*, “the land in the marshes of Yun and Meng rises from water and is cultivable.” Yet Emperor Taizong of the Song Dynasty got an ancient version of *The Book of History*, which says: “When the land in Yun is yet to rise from water, the land in Meng is already cultivable.” Hence the emperor issued an imperial decree to change the wording according to the ancient version. I have read Kong Anguo’s annotation, which says: “The marshes of Yun and Meng are located in the area south of the Yangtze River.” Kong is wrong. *Zuozhuan* says that after the army



### 【原文】

据《左传》：吴人入郢，“楚子涉睢济江，入于云中。王寢，盗攻之，以戈击王，王奔郢”，楚子自郢西走涉睢，则当出于江南；其后涉江入于云中，遂奔郢，郢则今之安州。涉江而后至云，入云而后至郢，则云在江北也。《左传》曰“郑伯如楚，王以田江南之梦。”杜预注云：“楚之云、梦，跨江南、北”。曰“江南之梦”，则云在江北明矣。元丰中，予自随州道安陆入于汉口，有景陵主簿郭思者能言汉、沔间地理，亦以谓江南为梦、江北为云，予以《左传》验之，思之说信然。江南则今之公安、石首、建宁等县，江北则玉沙、监利、景陵等县，乃水之所委，其地最下，江南上渐，水出稍高，云方土而梦已作又矣，此古本之为允也。

### 【译文】

吴军攻入郢都，“楚子涉睢济江，入于云中。王寢，盗攻之，以戈击王，王奔郢。”楚王从郢都西逃涉过睢水，应该到了江南；然后过江进入云泽中，再逃奔郢国，郢就是现在的安州。过江以后到云泽，进入云泽之后再回到郢国，那么云泽是在江北。《左传》说“郑伯如楚，王以田江南之梦”，杜预注说：“楚之云、梦，跨江南、北”。既称“江南之梦”，那么云泽在江北是很显然的。元丰年间，我从随州取道安陆进入了汉水的入江口，有个担任景陵主簿叫郭思的人熟悉汉水、沔水一带的地理，也认为江南是梦泽、江北是云泽。我据《左传》来验证，觉得郭思的说法是可信的。江南之梦就是现在的公安、石首、建宁等县，江北之云就是玉沙、监利、景陵等县，这一带是诸水汇集的地方，其地势最低，而江南的地势稍高，所以其露出水面的地比江北高，因而云泽刚露出土地而梦泽已可以耕作了，在这一点上古本是正确的。



of the state of Wu stormed into the city of Ying, the capital of the state of Chu, “King of Chu crossed the Sui River and the Yangtze River, and finally arrived at the river-bound land of Yun. When he was sleeping, bandits attacked him, forcing him to run back to the state of Yun.” If King of Chu fled to the west from the city of Ying and crossed the Sui River, he must first arrive in the area south of the Yangtze River before crossing the Yangtze River and entering the river-bound land of Yun. Later he ran back to the state of Yun, which is today’s Anzhou. Viewing King of Chu’s route map, the river-bound Yun must be located in the north of the Yangtze River. *Zuozhuan* says: “When King of Zheng arrived at the state of Chu, King of Chu invited him to go hunting in the river-bound land of Meng south of the Yangtze River.” Du Yu explained, “The marshes of Yun and Meng in the state of Chu cover both the southern and northern areas of the Yangtze River.” As the river-bound Meng is in the south of the Yangtze River, the river-bound Yun is obviously in the north. During Yuanfeng period of the reign of Emperor Shenzong, I started from Suizhou and went through Anlu before arriving at the converging place of the Hanshui River and the Yangtze River, where I met Guo Si, chief administrative officer in Jingling. Guo was familiar with the geography around the Hanshui River and the Mianshui River. In his eyes, the river-bound Meng is in the south of the Yangtze River while the river-bound Yun is in the north. I verified Guo’s view by studying *Zuozhuan* and found that he is right. The river-bound Meng in the south of the Yangtze River covers today’s Gonggan, Shishou and Jianning counties. And the river-bound Yun in the north of the Yangtze River includes today’s Yusha, Jianli and Jingling counties. This is the area where different rivers converge, making it the low-lying land. In the south of the Yangtze River the land is a bit higher. That is why when the land of Yun just rises from water, the land of Meng is already cultivable. This proves again that the ancient version is right.



## 82. 三祭之乐本天理

### 【原文】

《周礼》：“凡乐，圜钟为宫，黄钟为角，太簇为徵，姑洗为羽，若乐六变则天神皆降，可得而礼矣；函钟为宫，太簇为角，姑洗为徵，南吕为羽，若乐八变即地祇皆出，可得而礼矣；黄钟为宫，大吕为角，太簇为徵，应钟为羽，若乐九变则人鬼可得而礼矣。”凡声之高下列为五等，以宫、商、角、徵、羽名之，为之主者曰宫，次二曰商，次三曰角，次四曰徵，次五曰羽，此谓之序。名可易，序不可易。圜钟为宫，则黄钟乃第五羽声也，今则谓之角，虽谓之角，名则易矣，其实第五之声安能变哉，强谓之角而已，先王为乐之意盖不如是也。世之乐异乎郊庙之乐者，如圜钟为宫则林钟角声也，乐有用林钟者则变而用黄钟，此祀天神

### 【译文】

《周礼·大司乐》云：“凡乐，圜钟为宫，黄钟为角，太簇为徵，姑洗为羽，若乐六变则天神皆降，可得而礼矣；函钟为宫，太簇为角，姑洗为徵，南吕为羽，若乐八变即地祇皆出，可得而礼矣；黄钟为宫，大吕为角，太簇为徵，应钟为羽，若乐九变则人鬼可得而礼矣。”音声的高低分为五个等级，分别以宫、商、角、徵、羽来命名，排在第一的是宫，其次是商，其三是角，其四是徵，最后一个羽，这叫做次序。名称可以改换，但次序不可变动。若以圜钟为宫声，则黄钟就是第五位的羽声，引文中则称之为角，虽然它被称为角，名称改换了，但其第五声的本质怎么能变动呢，不过是人为地称之为角罢了，先王在此中改换称呼的意思恐怕并不像上面所说的那样。一般的音乐与祭祀郊庙的音乐不同，例如圜钟为宫则林钟为角声，乐中逢用到林钟时改用黄钟，这是祀天神





## Section Five Musical Temperament (1)

### 82. Music Performed at Three Sacrificial Ceremonies

“The Grand Music” of *The Rites of Zhou* says: “If we use *yuanzhong* as the keynote of the scale of *gong*\*, *huangzhong* as the keynote of the scale of *jue*\*, *taicu* as the keynote of the scale of *zhi*\*, *guxi* as the keynote of the scale of *yu*\*, and play six different pieces of music, the gods of Heaven will all descend and people can hold sacrificial ceremonies for them. If we use *hanzhong* as the keynote of the scale of *gong*, *taicu* as the keynote of the scale of *jue*, *guxi* as the keynote of the scale of *zhi*, *nanlü* as the keynote of the scale of *yu*, and play eight different pieces of music, the gods of Earth will all descend and people can hold sacrificial ceremonies for them. If we use *huangzhong* as the keynote of the scale of *gong*, *dalü* as the keynote of the scale of *jue*, *taicu* as the keynote of the scale of *zhi*, *yingzhong* as the keynote of the scale of *yu*, and play nine different pieces of music, the ancestors of the royal family will descend and people can hold sacrificial ceremonies for them.” The musical scales can be divided into five grades which are *gong*, *shang*\*, *jue*, *zhi* and *yu*. The first is *gong*, the second is *shang*, the third is *jue*, the fourth is *zhi* and the last is *yu*. This order of place cannot be altered, though they may have different names. If we use *yuanzhong* as the keynote of the scale of *gong*, *huangzhong* will be the keynote of the scale of *yu*, which is in the fifth position. In the above quotation *huangzhong* is called “the keynote of the scale of *jue*.” Though it is called “*jue*,” it is only a change of name. The nature of the fifth pitch cannot be changed. But when emperors of previous dynasties changed the name of the fifth pitch, their intention was not like what is described above. Ordinary music differs from the music performed at sacrificial ceremonies. For example, when *yuanzhong* is used as the keynote of the scale of *gong*, *linzhong* should be used as the keynote of the scale of *jue*.



### 【原文】

之音云耳，非谓能易羽以为角也；函钟为宫则太簇徵声也，乐有用太簇者则变而用姑洗，此求地祇之音云耳，非谓能易羽以为徵也；黄钟为宫则南吕羽声也，乐有用南吕者则变而用应钟，此求人鬼之音云耳，非谓能变均外间声以为羽也。应钟，黄钟宫之变徵，文、武之世不用二变声，所以在均外。鬼神之情当以类求之，朱弦、越席、太羹、明酒，所以交于冥莫者异乎养道，此所以变其律也。

声之不用商，先儒以谓恶杀声也，黄钟之太簇、函钟之南吕皆商也，是杀声未尝不用也。所以不用商者，商，中声也，宫生徵，徵生商，商生羽，羽生角，故商为中声。降兴上下之神虚其中声，人声也，遗乎人声所以致一于鬼神也。宗庙之乐宫为之先，其次角，又次徵，又次羽。宫、角、徵、羽相次者，人乐之序也，故以之求人鬼。世乐之序宫、商、角、徵、羽，此但无商耳，其余悉用，此人乐之序也。

### 【译文】

之乐的需要，并不是说能把羽声变成角声；函钟为宫则太簇为徵声，乐中逢用到太簇时改用姑洗，这是祀地祇之乐的需要，并不是说能把羽声变成徵声；黄钟为宫则南吕为羽声，乐中逢用到南吕时改用应钟，这是祭祖宗之乐的需要，并不是说能把音阶之外的音声变成羽声。应钟是黄钟宫的变徵，文王、武王时不用变徵、变商。所以它在音级之外。鬼神的事情应当根据其性质来理解，如朱弦、蒲席、太羹、新酒，这些用于沟通神灵的东西都不同于平常的生活习惯，这就是祭祀之乐改换音声的道理。

祭祀乐中没有商声，过去的学者说是讨厌肃杀之声，但乐中“黄钟为宫”之太簇、“函钟为宫”之南吕都是商声，可见肃杀之声并没有不用。之所以没有商声，因为它是中声。宫生徵、徵生商、商生羽、羽生角。商在中间，所以说它是中声。敦请天下、地下神祇降临时空开中声，也就是略去人声，略去人声才能向鬼神表示虔诚之心。祭宗庙之乐中宫的次序在最前面，其次是角，再次是徵，最后是羽。以宫、角、徵、羽相序次，是人乐的次序，所以用它来敦请祖先。一般音声的次序是宫、商、角、徵、羽，这里仅仅是不用商，其他的音声都用，这就是人乐的次序。



However, during the sacrificial ceremonies *linzhong* is replaced with *huangzhong* for it is the music to worship the gods of Heaven. This does not mean that *yu* can be changed into *jue*. When *hanzhong* is used as the keynote of the scale of *gong*, *taicu* should be the keynote of the scale of *zhi*. However, at the sacrificial ceremonies *taicu* is replaced with *guxi* for it is the music to worship the gods of Earth. This does not mean that *yu* can be changed into *zhi*. When *huangzhong* is used as the keynote of the scale of *gong*, *nanlü* should be the keynote of the scale of *yu*. However, during the sacrificial ceremonies *nanlü* is replaced with *yingzhong* for it is the music to worship ancestors of the royal family. This does not mean that any musical tones out of the musical scale can be changed into *yu*. (*Yingzhong* is in the pitch of variant *zhi* in the *gong* scale with *huangzhong* as the keynote. King Wen and King Wu of the Zhou Dynasty did not use variant *zhi* and variant *gong*, so they were outside the system of the musical scales.) Anything related to gods and ghosts should be understood according to its nature. For example, red strings, cat's-tail mats, meat juice without any condiments and newly-made rice wine which are used to worship gods at sacrificial ceremonies all differ from the ones used in daily life. That is why the music performed at sacrificial ceremonies is modulated.

The scale of *shang* is not used at sacrificial ceremonies. Scholars of previous dynasties explained that *shang* sounded cold and lifeless. However, *taicu* in the *gong* scale with *huangzhong* as the keynote and *nanlü* in the *gong* scale with *hanzhong* as the keynote are both pitched *shang*. So it is not unused. *Shang* is not used because it is the middle pitch. (*Gong* begets *zhi*. *Zhi* begets *shang*. *Shang* begets *yu*. *Yu* begets *jue*. *Shang* is in the middle, so it is called middle pitch.) When praying for the gods of Heaven and Earth, the omission of the middle pitch means the omission of the sound of human beings. Only by doing so can we show our piety to ghosts and gods. In the music to worship the ancestors of the royal family, *gong* ranks the first, *jue* the second, *zhi* the third and *yu* the last. The order of *gong*, *jue*, *zhi* and *yu* is the order of the music for human beings, so it is used to worship ancestors. (The order of ordinary music is *gong*, *shang*, *jue*, *zhi* and *yu*. Here only *shang* is omitted. This is the order of the music



## 【原文】

何以知宫为先、其次角、又次徵、又次羽？以律吕次序知之也。黄钟最长，大吕次长，太簇又次，应钟最短，此其序也。圜丘方泽之乐皆以角为先，其次徵，又次宫，又次羽。始于角木，木生火，火生土，土生水。越金，不用商也。木、火、土、水相次者，天地之序，故以之礼天地。五行之序：木生火，火生土，土生金，金生水。此但不用金耳，其余悉用。此序天地之序也。何以知其角为先、其次徵、又次宫、又次羽？以律吕次序知之也。黄钟最长，太簇次长，圜钟又次，姑洗又次，函钟又次，南吕最短，此其序也。此四音之序也。

天之气始于子故先以黄钟，天之功毕于三月故终之以姑洗；地之功见于正月故先之以太簇，毕于八月故终之以南吕；幽阴之气钟于北方，人之所终归、鬼之所藏也，故先之以黄钟、终之以应钟，以三乐之始终也。角者物生之始也，徵者物之成，羽者物之终。天之气始于十一月，至于

## 【译文】

怎么知道祭乐是以宫、角、徵、羽为序呢？从其音律的次序得知。黄钟最长，其次是大吕，再次是太簇，应钟最短，这就是它的次序。祭天、地之乐都以角的次序在前，其次是徵，再次是宫，最后是羽。排头的角为木，木生火，火生土，土生水。越过金，即不用商。木、火、土、水这样的排列次序，是天地的次序，所以用来敬奉天地。五行的次序为：木生火，火生土，土生金，金生水。这里仅仅不用金，其他的都用。这个次序是天地的次序。怎么知道祭乐是以角、徵、宫、羽为序呢？从其音律的次序得知。黄钟最长，其次是太簇，再次是圜钟，再次是姑洗，再次是函钟，南吕最短，这就是它的次序。这是祭乐中四音的次序。

天之气始于子所以把黄钟放在前面，天之功完成于三月所以把姑洗放在最后；地之功从正月开始显示所以把太簇放在最前面，完成于八月所以把南吕放在最后；幽阴之气集中于北方，这是人的归宿之处，鬼魂的藏身之所，所以把黄钟放在前面、以应钟为终结，这是三大祭乐的始终。角是万物生长的开始，徵是万物的繁茂，羽是万物的终藏。天之气始于十一月，



for human beings. How do people get to know the order of *gong*, *jue*, *zhi* and *yu* in the music performed at sacrificial ceremonies for ancestors? It is from the sequence of the musical temperament. As far as the pitch of the tones is concerned, *huangzhong* is the longest, *daliu* is the second longest, *taicu* is the third longest, and *yingzhong* is the shortest. That is the order.) In the music to worship the gods of Heaven and Earth, *jue* ranks the first, *zhi* the second, *gong* the third, and *yu* the last. *Jue* symbolizes wood, one of the five basic elements in the universe according to ancient Chinese philosophy. Among the five elements, wood begets fire. Fire begets earth. Earth begets water. (Metal is omitted, which suggests the omission of *shang*.) The order of wood, fire, earth and water accords with the order of Heaven and Earth, so the music with this order is performed at sacrificial ceremonies for the gods of Heaven and Earth. (The following is the order of the five elements: Wood begets fire. Fire begets earth. Earth begets metal. Metal begets water. Here only metal is omitted while others are used. This is the order of Heaven and Earth. How do people get to know the order of *jue*, *zhi*, *gong* and *yu* in the music to worship the gods of Heaven and Earth? It is from the sequence of the musical temperament. As far as the pitch of the tones is concerned, *huangzhong* is the longest, *taicu* is the second longest, *yuanzhong* is the third longest, *guxi* is the fourth longest, *hanzhong* is the fifth longest, and *nanlü* is the shortest. That is the order.) That is the order of the four scales of music performed at the sacrificial ceremonies.

The vital energy of Heaven originates from November, or *zi*, one of the Twelve Earthly Branches, so *huangzhong* is put in the first place. The function of Heaven finishes in March, so *guxi* is put in the final place. The function of Earth starts in January, so *taicu* is put in the first place. The function of Earth finishes in August, so *nanlü* is put in the final place. The energy of the ghosts concentrates in the north, which is men's destination and the hiding place of the ghosts. So *huangzhong* is put in the first place while *yingzhong* is put in the last place. These are the music performed at the three important sacrificial ceremonies. *Jue* stands for the start of growth of everything while *zhi* stands for the boom and *yu* stands for finish and storage. The vital energy of heaven originates from



## 【原文】

正月万物萌动，地功见处则天功之成也，故地以太簇为角、天以太簇为徵；三月万物悉达，天功毕处则地功之成也，故天以姑洗为羽、地以姑洗为徵；八月生物尽成，地之功终焉，故南吕以为羽。圜丘乐虽以圜钟为宫而曰“乃奏黄钟，以祀天神”，方泽乐虽以函钟为宫而曰“乃奏太簇，以祭地祇”。盖圜丘之乐始于黄钟，方泽之乐始于太簇也。天地之乐止是世乐黄钟一均耳，以此黄钟一均分为天地二乐。黄钟之均，黄钟为宫、太簇为商、姑洗为角，林钟为方泽乐而已，唯圜钟一律不在均内。天功毕于三月，则宫声自合在徵之后、羽之前，正当用夹钟也。二乐何以专用黄钟一均？盖黄钟，正均也，乐之全体，非十一均之类也。故《汉志》“自黄钟为宫则皆以正声应，无有忽微；他律虽当其月为宫，则和应之律有空积忽微，不得其正”。其均起十一月，终于八月，统一岁之事也。

## 【译文】

到了正月万物萌发复苏，地功开始显示而天功已经成就，所以地以太簇为角、天以太簇为徵；三月万物都生长起来了，天功全部完成而地功也已成就，所以天以姑洗为羽、地以姑洗为徵；八月万物都已生长成熟，地之功全部完成，所以地以南吕为羽。祀天神乐虽然以圜钟为宫却称“乃奏黄钟，以祀天神”，祭地祇乐虽然以函钟为宫却称“乃奏太簇，以祭地祇”。正因为是祀天乐始于黄钟，而祭地乐始于太簇。祭祀天地神祇之乐只是一般音乐中的黄钟宫一调，把这个黄钟宫一调分成天、地二乐。黄钟宫之调，以黄钟为宫、太簇为商、姑洗为角，林钟则用于祭地祇之乐，只有圜钟这一个音声不在音级之内。天功完成于三月，那么宫声当在徵以后、羽以前，正应该用夹钟。祭天地神祇之乐为什么只用黄钟宫一调呢？因为黄钟的乐音纯正，涵括乐音的全体，它和其他十一个音声调不一样。所以《汉书·律历志》说“自黄钟为宫则皆以正声应，无有忽微；他律虽当其月为宫，则和应之律有空积忽微，不得其正。”黄钟宫始于十一月，终于八月，统摄一年的事情。而其他的音声调则仅各主一个月而已。





November. In January everything booms while the function of Earth starts to display and that of Heaven has already been accomplished. So the music for Earth uses *taicu* as the keynote of the scale of *jue* while the music for Heaven uses *taicu* as the keynote of the scale of *zhi*. In March everything grows up while the function of Heaven has all been accomplished and that of Earth is finished. So the music for Heaven uses *guxi* as the keynote of the scale of *yu* while the music for Earth uses *guxi* as the keynote of the scale of *zhi*. In August everything is mature and the function of Earth has all been accomplished. So the music for Earth takes *nanlü* as the *yu* scale. (Though we use *yuanzhong* as the keynote of the scale of *gong* when playing the music to worship the gods of Heaven, we say that “*huangzhong* is played at the sacrificial ceremonies for the gods of Heaven.” Though we use *hanzhong* as the keynote of the scale of *gong* when playing the music to worship the gods of Earth, we say that “*taicu* is played at the sacrificial ceremonies for the gods of Earth.” That is because the music to worship the gods of Heaven starts with *huangzhong* while the music to worship the gods of Earth starts with *taicu*. The music performed at sacrificial ceremonies for the gods of Heaven and Earth only uses the *huangzhonggong* mode, which has been divided into the music for Heaven and Earth. The *huangzhonggong* mode uses *huangzhong* as the keynote of the *gong* scale, *taicu* as the keynote of the *shang* scale, and *guxi* as the keynote of the scale of *jue*. *Linzhong* is used in the music performed at sacrificial ceremonies for the gods of Earth while *yuanzhong* is not used. As the function of Heaven is accomplished in March, *gong* should be placed after *zhi* and before *yu*, which indicates that *jiazhong* is a suitable choice. Why the music performed at sacrificial ceremonies for the gods of Heaven and Earth only uses the *huangzhonggong* mode? It is because the tone of *huangzhong* is pure and can embody all the sounds, and it differs from other eleven notes in tones. Therefore, the writer of “The History of Musical Temperament” of *The Book of Han* says: “When the *huangzhonggong* mode is played, other corresponding tones all unexceptionally sound pure and flawless. Though other modes use other tones as the keynote of the *gong* scale in the same month, the corresponding tones sound hollow and not pure.” The *huangzhonggong* mode starts in November and ends in August, so it



## 【原文】

他均则各主一月而已。古乐有下徵调，沈休文《宋书》曰：“下徵调法：林钟为宫，南吕为商。”林钟本正声黄钟之徵变，谓之下徵调。马融《长笛赋》曰：“反商下徵，每各异善。”谓南吕本黄钟之羽，变为下徵之商，皆以黄钟为主而已，此天地相与之序也。人鬼始于正北，成于东北，终于西北，萃于幽阴之地也。始于十一月而成于正月者，幽阴之魄，稍出于东方也，全处幽阴则不与人接，稍出于东方，故人鬼可得而礼也；终则复归于幽阴，复其常也。唯羽声独远于他均者，世乐始于十一月、终于八月者天地岁事之一终也，鬼道无穷，非若岁事之有卒，故尽十二律然后终。事先追远之道，厚之至也。此庙乐之始终也。人鬼尽十二律为义则始于黄钟、终于应钟，以宫、商、角、徵、羽为序则始于宫声，自当以黄钟为宫也。天神始于黄钟、终于姑洗，以木、火、土、金、水为序，则宫声当在太簇徵之后、姑洗羽之前，则自当以圜钟为宫也。

## 【译文】

古乐中有下徵调，沈约《宋书》云：“下徵调法：林钟为宫，南吕为商。”在林钟宫中，正声黄钟为变徵，这就称为下徵调。马融《长笛赋》云：“反商下徵，每各异善。”是说南吕本是黄钟宫中的羽声，在下徵调中则成了商声，可见都是以黄钟为主，这是祭天、地乐的次序。祀祖宗之乐始于正北的黄钟，成于东北的太簇，终于西北的应钟，都汇聚于幽阴的北方。它始于十一月而成就于正月，是表示幽阴之魂稍现于东方，全都处于幽阴的北方就无法与人接触，稍现于东方，故而死去的祖先才能得以敬奉；最后归结于西北方的幽阴之地，是恢复其常态。乐中唯独羽声的音距长于其他音调，是因为一般音乐从十一月始、到八月终结是表示天地时令的一个循环，鬼道没有终止，不像岁时那样有终结，所以要穷尽了十二个音声才结束。其崇奉祖先的用意是相当深远的。这是祭祖宗之乐的始终。祭祖宗之乐穷尽十二音声显示含义就始于黄钟、终止于应钟，以宫、商、角、徵、羽为次序就始于宫声，自然应当以黄钟为宫声。祀天神乐开始于黄钟、终止于姑洗，以木、火、土、金、水为序，那么宫声应当在太簇徵之后、姑洗羽之前，自然应当以圜钟为宫声。



covers the whole year. The other tones cover only one month. In *The Book of Song*, Shen Yue says: “In the *xiazhi* mode, *linzhong* is used as the keynote of the *gong* scale and *nanlü* is used as the keynote of the *shang* scale.” When the pure tone of *huangzhong* is pitched as variant *zhi* in the *linzhonggong* mode, it is called *xiazhi* mode. Ma Rong says in his “Ode to the Long Flute”: “The pitch of *shang* is used in a different way in the *xiazhi* mode, but each of the different uses has its own advantages.” The sentence means that *nanlü* is originally pitched in *yu* in the *huangzhonggong* mode, but it is now pitched in *shang* in the *xiazhi* mode. All the above-mentioned examples indicate that *huangzhong* is the chief musical note.) This is the order of the music to worship the gods of Heaven and Earth. The music to worship the ancestors of the royal family starts with *huangzhong* in the north, grows with *taicu* in the northeast and finishes with *yingzhong* in the northwest. It finally gathers in the dark and gloomy north, the place of the ghosts. The music starts with November and finishes in January, which indicates that the ghosts appear partly in the east. If they are all in the gloomy north, they cannot contact human beings. When they appear partly in the east, we can worship the dead ancestors. When they all return to the dark and gloomy northwest, everything is returned to normal state. Only *yu* is longer than others in length, because ordinary music starts with November and ends with August, which suggests the cycle of a year. As the kingdom of ghosts is boundless and is unlike the year that has an ending, all the twelve tones must be played before it is brought to an end. Such musical arrangement shows the deep piety and respect to the ancestors. That is the start and end of the music performed at sacrificial ceremonies for ancestors of the royal family. When the music to worship ancestors of the royal family uses up all the twelve tones, it shows that the music starts with *huangzhong* and ends with *yingzhong*. If it follows the order of *gong*, *shang*, *jue*, *zhi* and *yu*, the music will start with *gong* and *huangzhong* will become the keynote of the *gong* scale. The music to worship the gods of Heaven starts with *huangzhong* and ends with *guxi*. According to the order of wood, fire, earth, metal and water, *gong* should go after *zhi* in the *taicu* scale and before *yu* in the *guxi* scale. So *yuanzhong* should be the keynote



## 【原文】

地祇始于太蕤、终于南吕，以木、火、土、金、水为序，则宫声当在姑洗徵之后、南吕羽之前，中间唯函钟当均，自当以函钟为宫也。天神用圜钟之后、姑洗之前，唯有一律自然合用也。不曰夹钟而曰圜钟者，以天体言之也；不曰林钟而曰函钟者，以地道言之也；黄钟无异名，人道也。此二律为宫、次序定理，非可以意凿也。

圜钟六变，函钟八变，黄钟九变，同会于卯。卯者昏明之交，所以交上下、通幽明、合人神，故天神、地祇、人鬼可得而礼也。自辰以往常在昼，自寅以来常在夜，故卯为昏明之交，当其中间、昼夜夹之，故谓之夹钟。黄钟一变为林钟，再变为太蕤，三变南吕，四变姑洗，五变应钟，六变蕤宾，七变大吕，八变夷则，九变夹钟。函钟一变为太蕤，再变为南吕，三变姑洗，四变应钟，五变蕤宾，六变大吕，七变夷则，八变夹钟也。圜钟一变为无射，再变为中吕，三变为黄钟清宫，四变合至林钟，林钟无清宫，至太蕤清宫为四变；

## 【译文】

祭地祇乐开始于太蕤、终止于南吕，以木、火、土、金、水为序，那么宫声应当在姑洗徵之后、南吕羽之前，这中间只有函钟在音阶上，自然应当以函钟为宫声。祀天神乐的宫声在圜钟之后、姑洗之前，其间只有一个音声自然合用。不称夹钟而名之为圜钟，是用天的形状来称呼它；不称林钟而名之为函钟，是用地的性质来称呼它；黄钟没有另外的称呼，因为是人道。这是祭乐中以这两个音声为宫声及其次序的一定之理，这是不可以随意穿凿解释的。

圜钟之音六变，函钟之音八变，黄钟之音九变，都汇合于卯。卯是黑暗与光明的交汇，正可借以交联天地、沟通幽明、会合人神，所以天神、地祇、祖宗都能得以敬奉。辰以后都是白天，寅以前都是黑夜，所以卯是黑暗和光明的交汇，与卯相应的音律处于昼夜夹持之中，因而称为夹钟。黄钟一变为林钟，再变为太蕤，三变为南吕，四变为姑洗，五变为应钟，六变为蕤宾，七变为大吕，八变为夷则，九变为夹钟。函钟一变为太蕤，再变为南吕，三变为姑洗，四变为应钟，五变为蕤宾，六变为大吕，七变为夷则，八变为夹钟。圜钟一变为无射，再变为中吕，三变为黄钟清宫，四变正好到林钟，林钟无清宫，到太蕤清宫为四变；五变正好到南吕，南吕无清宫，



of the *gong* scale. The music to worship the gods of Earth starts with *taicu* and ends with *nanlü*. According to the order of wood, fire, earth, metal and water, *gong* should go after *zhi* in the *guxi* scale and before *yu* in the *nanlü* scale. Among these tones only *hanzhong* is in the musical scale, so it should be the keynote of the *gong* scale. (In the music to worship the gods of Heaven, the musical scale of *gong* appears after *yuanzhong* and before *guxi*. Only one scale is suitable. It is called *yuanzhong* instead of *jiazhong* because the Chinese character 圓“*yuan*” [meaning roundness] suggests the shape of heaven. Similarly it is called *hanzhong* instead of *linzhong* because the Chinese character 阡“*han*” suggests the quality of earth. *Huangzhong* does not have other names because it suggests humanity.) That is the principle for the two keynotes of the *gong* scales and their order, which could not be interpreted freely.

The six variations of the *yuanzhong* scale, eight variations of the *hanzhong* scale and nine variations of the *huangzhong* scale all gather in the *mao* period from five a.m. to seven a.m., the interface between darkness and brightness, the twilight which connects Heaven and Earth, darkness and brightness, the human and the divine beings. So the gods of Heaven and Earth, and ancestors can all be worshiped. (After the *chen* period from seven a.m. to nine a.m., it is daytime. Before the *yin* period from three a.m. to five a.m., it is night. So the *mao* period is the interface between darkness and brightness. The musical temperament that corresponds to the *mao* period is placed between day and night, so it is called *jiazhong* [*jia* means between]. If we use *huangzhong* as the foundation scale, then *huangzhong* begets *linzhong*, *linzhong* begets *taicu*, *taicu* begets *nanlü*, *nanlü* begets *guxi*, *guxi* begets *yingzhong*, *yingzhong* begets *ruibin*, *ruibin* begets *dalü*, *dalü* begets *yize* and *yize* begets *jiazhong*. From *huangzhong* to *jiazhong*, the basic pitch of the sound is increased nine times. If we use *hanzhong* as the foundation scale, then *hanzhong* begets *taicu*, *taicu* begets *nanlü*, *nanlü* begets *guxi*, *guxi* begets *yingzhong*, *yingzhong* begets *ruibin*, *ruibin* begets *dalü*, *dalü* begets *yize*, *yize* begets *jiazhong*. From *hanzhong* to *jiazhong*, the basic pitch of the sound is increased eight times. If we use *yuanzhong* as the foundation scale, then *yuanzhong* begets *wuyi*. *Wuyi* begets *zhonglü*, *zhonglü* begets *huangzhongqinggong* whose musical scale will rise one octave. The fourth variation is *linzhong*. As *linzhong*



## 【原文】

五变合至南吕，南吕无清宫，直至大吕清宫为五变；六变合至夷则，夷则无清宫，直至夹钟清宫为六变也。十二律，黄钟、大吕、太簇、夹钟四律有清宫，总谓之十六律。自姑洗至应钟八律皆无清宫，但处位而已。此皆天理不可易者，古人以为难知，盖不深索之。听其声，求其义，考其序，无毫发可移。此所谓天理也，一者人鬼，以宫、商、角、徵、羽为序者；二者天神、三者地祇，皆以木、火、土、金、水为序者；四者以黄钟一均分为天地二乐者；五者六变、八变、九变皆会于夹钟者。

## 【译文】

直到大吕清宫为五变；六变正好到夷则，夷则无清宫，直到夹钟清宫为六变。在十二音律中，黄钟、大吕、太簇、夹钟四律有清宫，总称为十六律。从姑洗到应钟这八个音律都没有清宫，仅占据一个位置而已。这都是天理而不可更改，古人认为难以理解，恐怕是没有深入求索。谛听它们的声音、寻求它们的含义、探究它们的次序，一点都不可更改。此处所谓的天理，一是指祭祖宗之乐以宫、商、角、徵、羽为序；二是祀天神之乐；三是祭地祇之乐，都以木、火、土、金、水为序；四是黄钟宫一调分为祭天、地二乐；五是六变、八变、九变都会合于夹钟。





does not have the higher octave, the fourth variation is the higher octave of *taicu*. The fifth variation is *nanlü*. As *nanlü* does not have the higher octave, the fifth variation is the higher octave of *dalü*. The sixth variation is *yize*. As *yize* does not have the higher octave, the sixth variation is the higher octave of *jiazhong*. Among the twelve tones, *huangzhong*, *dalü*, *taicu* and *jiazhong* have their own higher octaves, so there are totally sixteen tones. There is no higher octave between the eight musical temperaments from *guxi* to *yingzhong*. Hence only one position is occupied.) These are natural laws that cannot be altered. Ancient people found them difficult to understand because they did not probe into them. When we listen to their sounds, explore their meaning and seek their order of place, we find that natural laws can never be altered. By natural laws, we mean that (1) The music to worship the ancestors of the royal family is in order of *gong*, *shang*, *jue*, *zhi* and *yu*; (2) The music to worship the gods of Heaven and Earth is in order of wood, fire, earth, metal and water; (3) The *huangzhonggong* mode can be divided into the music for heaven and for earth; (4) Six, eight and nine variations all meet in *jiazhong*.

Translator's notes:

\* *Gong* (宮) is a note of the ancient Chinese five-note scale, corresponding to 1 in numbered musical notation.

\* *Jue* (角) is a note of the ancient Chinese five-note scale, corresponding to 3 in numbered musical notation.

\* *Zhi* (徵) is a note of the ancient Chinese five-note scale, corresponding to 5 in numbered musical notation.

\* *Yu* (羽) is a note of the ancient Chinese five-note scale, corresponding to 6 in numbered musical notation.

\* *Shang* (商) is a note of the ancient Chinese five-note scale, corresponding to 2 in numbered musical notation.



## 83. 钟吕之义

### 【原文】

六吕，三曰钟、三曰吕，夹钟、林钟、应钟、大吕、中吕、南吕。钟与吕常相间、常相对，六吕之间复自有阴阳也。纳音之法，申子辰巳酉丑为阳纪，寅午戌亥卯未为阴纪。亥卯未曰夹钟、林钟、应钟，阴中之阴也，黄钟者阳之所钟也，夹钟、林钟、应钟，阴之所钟也，故皆谓之钟；巳酉丑曰大吕、中吕、南吕，阴中之阳也，吕，助也，能时出而助阳也，故皆谓之吕。

### 【译文】

十二律中的六吕，三个称钟、三个称吕，夹钟、林钟、应钟，大吕、中吕、南吕。钟和吕一般是相互间隔，又相互对应，而六吕本身还有阴阳之分。按纳音之法，申、子、辰、巳、酉、丑为阳纪，寅、午、戌、亥、卯、未为阴纪。亥、卯、未为夹钟、林钟、应钟，是阴中之阴，黄钟是阳气所汇聚之音，而夹钟、林钟、应钟则是阴气所汇聚之音，所以都称为钟；巳、酉、丑为大吕、中吕、南吕，是阴中之阳，吕是襄助的意思，即能经常出来扶助阳气，所以都称为吕。

## 84. 八八为伍

### 【原文】

《汉志》“阴阳相生，自黄钟始，而左旋，八八为伍”，八八为伍者，谓一上生与一下生相间，如此则自大吕以后律数皆差，须自蕤宾再上生方得本数，此八八为伍之误也。或曰律无上生吕之理，但当下生而用浊倍。二说皆通，然至蕤宾清宫生大吕清宫又当再上生，如此时上时下即非自然之数，

### 【译文】

《汉书·律历志》说“阴阳相生，自黄钟始而左旋，八八为伍”，所谓八八为伍是指隔八律上生与隔八律下生相交错，这样推算到大吕以后律数都不对了，必须从蕤宾再上生才得到应有的律数，这是八八为伍的错误之处。有人说律没有上生吕的道理，仍应下生而用加倍的浊律数。这两种说法都解释得通，但到了蕤宾清宫生大吕清宫时又应该再一次上生，这样时而上生、时而下生就不是自然之数，不免牵强凑合。



### 83. The Meaning of Zhong and Lü

Among the six *lü* (呂) of the twelve tones, three are named *zhong* (鐘) and the other three are named *lü*, which are *jiazhong*, *linzhong*, *yingzhong*, *dalü*, *zhonglü* and *nanlü*. *Zhong* alternates with and corresponds to *lü*. The six *lü* can also be divided into *yin* (the feminine) and *yang* (the masculine), the two basic elements in the universe. According to the method to form musical mode, six of the Twelve Earthly Branches (*sheng*, *zi*, *chen*, *si*, *you* and *chou*) all have the quality of *yang* while the other six of the Twelve Earthly Branches (*yin*, *wu*, *xu*, *hai*, *mao* and *wei*) all have the quality of *yin*. *Hai*, *mao*, *wei* are symbolized by *jiazhong*, *linzhong* and *yingzhong* which are the *yin* of *yin*. *Huangzhong* symbolizes the gathering of *yang*. And *jiazhong*, *linzhong* and *yingzhong* symbolize the gathering of *yin*, so they are all named *zhong*. *Si*, *you* and *chou* are symbolized by *dalü*, *zhonglü* and *nanlü*, which are the *yang* inside *yin*. The character 𠂔 (*lü*) suggests assistance, namely, coming out to assist *yang* on a regular basis. Hence they are all named *lü*.

### 84. Pitch-Pipes Being Set by Eight Alternating with Eight

The writer of “The History of Musical Temperament” of *The Book of Han* says: “*Yin* (the feminine essence) and *yang* (the masculine essence) beget each other. Turning anticlockwise from *huangzhong*, pitch-pipes are set by eight alternating with eight.” The so-called “pitch-pipe being set by eight alternating with eight” refers to the scene that the tone rises and falls one octave and a third every eight positions. However such a pitch-pipe setting method goes wrong after the length of *dalü* is calculated out. The right pitches for other tones can be set only by rising one octave and a third again at *ruibin*. This is where the method “pitch-pipe being set by eight alternating with eight” goes wrong. Some people argue that instead of rising one octave and a third, *lü* (呂) should fall one octave and a third and the length of its pitch pipe should be doubled to make it fall one octave. Both viewpoints can provide a plausible explanation. However when *ruibinqinggong* begets *dalü-qinggong*, it must rise one octave and a third again. The number we get from this kind of rising and falling on an irregular basis is not the natural number. Hence,



### 【原文】

不免牵合矣。自子至巳为阳律、阳吕，自午至亥为阴律、阴吕。凡阳律、阳吕皆下生，阴律、阴吕皆上生。故巳方之律谓之中吕，言阴阳至此而中也；中吕当读如本字，作“仲”非也。至午则谓之蕤宾，阳常为主、阴常为宾，蕤宾者阳至此而为宾也。纳音之法，自黄钟相生至于中吕而中谓之阳纪，自蕤宾相生至于应钟而终谓之阴纪，盖中吕为阴阳之中、子午为阴阳之分也。

### 【译文】

从子至巳是阳律、阳吕，从午到亥是阴律、阴吕。凡阳律、阳吕都下生，凡阴律、阴吕都上生。所以对应于巳的音律称为中吕，说它是阴阳到此交替的中点；中吕的中应当读作它的本音，作“仲”是不对的。到午就称为蕤宾，在此以前阳为主而阴为宾，蕤宾的意思就是阳从此开始退居为宾了。按照纳音的方法，从黄钟开始生律至中吕交替称为阳纪，从蕤宾开始生律至应钟结束称为阴纪，因为中吕是阴阳的中点而子、午则是阴阳两纪的分界。

## 85. 腔 庙

### 【原文】

《汉志》言数曰：“太极元气，函三为一。极，中也。元，始也。行于十二辰，始动于子，参之于丑得三，又参之于寅得九，又参之于卯得二十七。历十二辰，得十七万七千一百四十七。此阴阳合德，气钟于子，化生万物者也。”殊不知此乃求律吕长短体算立成法耳，别有何义？为史者但见其数浩博，莫测所用，乃曰“此阴阳合德，化生万物者也”。尝有

### 【译文】

《汉书·律历志》谈到天文历数时说：“太极元气，包含天、地、人而混合为一。极，就是包罗万象。元，就是开端。它在十二辰之间流转，从子启动，三倍于子数而在丑得三，又三倍而在寅得九，又三倍而在卯得二十七。遍历十二辰，得十七万七千一百四十七。这是阴阳和合，气凝聚于子而化生为万物。”殊不知这乃是求律管长短所规定的计算方法，另外还有什么意义呢？写作史书的人只见到这个数目的庞大，不了解它的作用，于是说“这是阴阳和合，气凝聚于子而化生万物”。



the lengths of different pitch-pipes are sometimes far-fetched. From *zi* to *si*, we have masculine *lü* (律) and masculine *lü* (吕). From *wu* to *hai*, we have feminine *lü* (律) and feminine *lü* (吕). Tones labeled as masculine *lü*(律) and masculine *lü* (吕) should all fall by one third while tones labeled as feminine *lü*(律) and feminine *lü* (吕) should all rise by one third. Therefore, the tone corresponding to *si* is *zhonglü*, meaning that it is the middle point between *yin* and *yang*. (The pronunciation of the Chinese character 中 “*zhong*” in 中吕 “*zhonglü*” should be pronounced as 中 “*zhong*.” It is wrong to pronounce it as 仲 “*zhong*.”) The corresponding tone to *wu* is *ruibin*. Prior to it, *yang* takes the dominant position while *yin* takes subordinate position. Hence *ruibin* means that *yang* starts to take subordinate position. According to the method to form musical mode, musical tones starting from *huangzhong* and changing after *zhonglü* are called “masculine season” while those starting from *ruibin* and ending at *yingzhong* are called “feminine season.” *Zhonglü* is the middle point between *yin* and *yang* while *zi* and *wu* is the demarcation line between the masculine and feminine seasons.

### 85. The Temple of Shin

When referring to calendric astronomy, the writer of “The History of Musical Temperament” of *The Book of Han* says: “The initial essence of the universe called “*taijiyuanqi*” (太极元气) combines heaven, earth and man into one. *Ji* means covering all cases while *yuan* means the beginning which rotates among the Twelve Earthly Branches. Starting from *zi* (子), it is tripled and becomes three in *chou* (丑). Being tripled again, it becomes nine in *yin* (寅). And being tripled for the third time, it becomes twenty seven in *mao* (卯). After being tripled for eleven times, which means going through all the Twelve Earthly Branches, the figure becomes 177, 147. In this way, *yin* and *yang* are balanced and united, and *qi* (the vital energy) gathers in *zi* and transforms to all things on earth.” The writer of *The Book of Han* did not know that this was actually the method of counting the length of pitch-pipes. What else could it mean? He noticed the large number, but did not know its function. That was why he said in the book: “As a result, *yin* and *yang* are balanced and united, and *qi* gathers in *zi* and transforms into all things on earth.”



### 【原文】

人于土中得一朽弊捣帛杵，不识，持归以示邻里，大小聚观，莫不怪愕，不知何物。后有一书生过，见之曰：“此灵物也。吾闻防风氏身長三丈，骨节专车。此防风氏胫骨也。”乡人皆喜，筑庙祭之，谓之胫庙。班固此论，亦近乎胫庙也。

### 【译文】

曾有人在地下挖到一个朽烂的捣衣棒，弄不明白，拿回来给乡邻们看，年长的、年幼的围在一起观看，无不感到惊奇，不知道是什么东西。后来有个书生经过，见到了说：“这是神灵之物。我听说防风氏身高三丈，一节骨头装满一辆车。这是防风氏的小腿骨。”乡民们都很高兴，建造了庙宇来祭奠它，称为胫庙。班固的这个说法，也类似于胫庙。

## 86. 羯鼓遗音

### 【原文】

吾闻《羯鼓录》序羯鼓之声云：“透空碎远，极异众乐。”唐羯鼓曲今唯有邠州一父老能之，有《大合蝉》、《滴滴泉》之曲，予在鄜延时尚闻其声。泾原承受公事杨元孙因奏事回，有旨令召此人赴阙，元孙至邠而其人已死，羯鼓遗音遂绝。今乐部中所有但名存而已，“透空碎远”了无余迹。唐明帝与李龟年论羯鼓云杖之弊者四柜，用力如此，其为艺可知也。

### 【译文】

我听说《羯鼓录》叙述羯鼓的音声说：“透空碎远，极异众乐。”唐代的羯鼓曲现在只有邠州一位老人能演奏，曲子有《大合蝉》、《滴滴泉》，我在鄜延路任职时还听过他的演奏。泾原路走马承受杨元孙因有事奏报回到朝廷，皇上下令召请此人到京城来，等杨元孙到达邠州时那人已去世，流传下来的羯鼓曲就此失传了。现在乐部中的羯鼓曲不过是徒有其名而已，“透空碎远”的丰貌荡然无存。唐玄宗与李龟年谈论羯鼓演奏时曾提及敲坏的鼓杖有四柜子，如此用功，他们的演奏技艺也就可想而知了。





A man once unearthed a rotten wooden club. Not knowing what it was, he took it back and showed it to the villagers. People in the village, old and young, gathered to watch it and were all puzzled. No one knew what it was. Later a scholar passed by. After seeing it, he said, “This is the divine object. I heard that the mountain god Fangfeng was nine meters tall. One part of his bones could fill a whole wagon. This is his shin bone.” Hearing this, villagers were all happy. They built a temple to worship the mountain god and called it “The Temple of Shin.” Ban Gu is the writer of *The Book of Han*. What he writes in the book is similar to the scholar’s explanation of the shin bone.

### 86. The Music of *Jie* Drums

I heard that *The Records of Jie Drums* described the sound of *jie* drums as “reaching far into the sky and differing greatly from other sounds.” In the past only one old man in Binzhou could play the music of *jie* drums of the Tang Dynasty such as “Grand Chord of Cicada” and “Dripping Spring.” When I was the chief administrator of Fuyan, I even watched his performance. When Yang Yuansun, a special envoy, returned to the capital on a mission, he reported the story of *jie* drums to the emperor. Hearing the story, the emperor ordered him to invite the old man to come to the capital. However, when Yang arrived at Binzhou, the old man had already died. The music of *jie* drums which was handed down from previous generations was lost. Toady’s music of *jie* drums collected by the Department of Music only exists in name. Gone was the sound that “reached far into the sky.” When talking about playing *jie* drums with Emperor Xuanzong of the Tang Dynasty, Li Guinian once mentioned that the drumsticks he broke filled up four wardrobes. From this we can imagine how marvelous their skill of playing *jie* drums was.



## 87. 杖 鼓

### 【原文】

唐之杖鼓本谓之两杖鼓，两头皆用杖。今之杖鼓一头以手拊之，则唐之汉震第二鼓也，明帝、宋开府皆善此鼓，其曲多独奏，如鼓笛曲是也。今时杖鼓常时只是打拍，鲜有专门独奏之妙，古曲悉皆散亡。顷年王师南征，得《黄帝炎》一曲于交趾，乃杖鼓曲也。炎或作盐。唐曲有《突厥盐》、《阿鹊盐》，施肩吾诗云“颠狂楚客歌成雪，妩媚吴娘笑是盐”，盖当时语也，今杖鼓谱中有炎杖声。

### 【译文】

唐代的杖鼓原称为两杖鼓，两头都用杖击奏。现在的杖鼓一头用手拍，即唐代的汉震第二鼓，唐玄宗、宋璟都擅奏这种鼓，它的曲子大多是独奏，如鼓笛曲就是如此。现在的杖鼓一般只用来打拍子，很少显示其专门独奏的好处，古曲全都散失了。近年官军南征，在交趾得到一首《黄帝炎》乐曲，是杖鼓曲。炎或作盐。唐代的曲子有《突厥盐》、《阿鹊盐》，施肩吾的诗说“颠狂楚客歌成雪，妩媚吴娘笑是盐”，这是当时的用语，现在的杖鼓乐谱中就有炎杖声。

## 88. 大 遍

### 【原文】

元稹《连昌宫词》有“逡巡大遍《凉州》彻”，所谓大遍者，有序、引、歌、甌、喙、哨、催、擷、袞、破、行、中腔、踏歌之类，凡数十解，每解有数叠者。裁截用之则谓之摘遍，今人大曲皆是裁用，悉非大遍也。

### 【译文】

元稹《连昌宫词》中有“逡巡大遍《凉州》彻”的诗句，所谓大遍，包括序、引、歌、甌、喙、哨、催、擷、袞、破、行、中腔、踏歌之类，约数十解，每解有数叠。选摘采用则称为摘遍，现在的大曲全是选用，都不是大遍。



## 87. Stick Drum

The stick drum of the Tang Dynasty was originally called “two-stick drum,” as two sticks were used to beat its two sides. Today’s stick drum was actually the second drum of *hanzhen* in the Tang Dynasty, as only one of its two sides was beaten with hands. Emperor Xuanzong of the Tang Dynasty and Prime Minister Song Jing were both good at playing such a drum. Most of the tunes played with it were solos, such as “Music of Drum and Flute.” Today’s stick drum is often used to beat time and is seldom used to play a solo. Ancient music which was played with a stick drum was all lost. In recent years when the army moved southward, they found in Jiaozhi a piece of music called “Yan of Emperor Huangdi,” which was played with stick drum. “Yan” (炎) perhaps was “Yan (盐).” The music in the Tang Dynasty included “Yan of Tujue” and “Yan of a Magpie.” *Yan* is also mentioned in the following poem written by Shi Jianwu. “The crazy visitor from Chu region sings to the tune of snow, /While the smile of the lovely lady from Wu is the melodious music of Yan.” This is the language used in ancient times. Today’s music score of stick drum actually contains the sound of *yan* stick.

## 88. Grand Music

There is a line in *The Poems of the Lianchang Palace* written by Yuan Zhen, which says: “Still reverberating was the grand music of Liangzhou.” The so-called “grand music” includes *xu, yin, ge, sa, sui, shao, cui, dian, gun, po, xing, zhongqiang, tage*, etc. In addition each part contains refrains. Musical selections from the grand music are called *zhaibian*. Today’s musical works are all musical selections, not the grand music.

## 89. 拱辰管

### 【原文】

鼓吹部有拱辰管，即古之叉手管也，太宗皇帝赐今名。

### 【译文】

鼓吹乐部中有拱辰管，就是古代的叉手管，是太宗皇帝赐予了现在的名称。

## 90. 凯歌

### 【原文】

边兵每得胜回则连队抗声凯歌，乃古之遗音也。凯歌词甚多，皆市井鄙俚之语。予在鄜延时制数十曲，令士卒歌之，今粗记得数篇，其一“先取山西十二州，别分子将打衙头，回看秦塞低如马，渐见黄河直北流”；其二“天威卷地过黄河，万里羌人尽汉歌。莫堰横山倒流水，从教西去作恩波”；其三“马尾胡琴随汉车，曲声犹自怨单于。弯弓莫射云中雁，归雁如今不寄书”；其四“旗队浑如锦绣堆，银装背嵬打回回。先教净扫安西路，待向河源饮马来”；其五“灵武、西凉不用围，蕃家总待纳王师。城中半是关西种，犹有当时轧吃根勿反儿”。

### 【译文】

边防士兵每当得胜回师便会整支队伍高声唱起凯歌，用的是古代遗传下来的曲调。凯歌的歌词很多，都是街巷流传的通俗话语。我在鄜延任职时曾填写过几十首，让士兵们去唱，现在还粗略记得几首，其一是“先取山西十二州，别分子将打衙头。回看秦塞低如马，渐见黄河直北流”；其二是“天威卷地过黄河，万里羌人尽汉歌。莫堰横山倒流水，从教西去作恩波”；其三是“马尾胡琴随汉车，曲声犹自怨单于。弯弓莫射云中雁，归雁如今不寄书”；其四是“旗队浑如锦绣堆，银装背嵬打回回。先教净扫安西路，待向河源饮马来”；其五是“灵武、西凉不用围，蕃家总待纳王师。城中半是关西种，犹有当时轧吃儿”。





### 89. *Gongchen* Pipe

The section of the percussion and wind instruments includes *gongchen* pipe, which was also called “hand-crossing pipe” in ancient times. This name was given by Emperor Taizong of the Song Dynasty.

### 90. Songs of Triumph

When the frontier army returned in triumph, the whole troops would sing loudly to the tunes that had passed down from ancient times. These songs contained many different lyrics, which were all common expressions used by ordinary people. When I was the chief administrator of Fuyan, I wrote tens of songs of triumph for the soldiers. Today I still remember some of them.

1. “Capture first the twelve enemy zones in the west,  
Then dispatch crack troops to attack the headquarters.  
Looking back, we see the homeland lying below,  
While the Yellow River northward flows.”
2. “The royal troops sweep across the Yellow River,  
And the songs of Han are heard everywhere.  
Moyan, Hengshan and the Wuding River,  
Are all bathed in the imperial favor.”
3. “The horse-tail *huqin*\* accompanied the princess’s carriage,  
While the mournful music was still reverberating.  
Don’t draw your bow and shoot wild geese in the sky,  
As they no longer take letters with them day and night.”
4. “The army flags fly to and fro in the wind,  
The soldiers all wear silver-white armor.  
First they will recover the lost territory in the west,  
Then they will ride to the source of the Yellow River.”
5. “There is no need to surround Lingwu and Xiliang\* ,  
As the ethnic minorities are willing to welcome our army.  
Half of the people in the city are alien to us,  
Who are descendants of Han who speak unlike us.”

Translator’s notes:

\* *Huqin* is a wind musical instrument using a bow made of horse-tails.

\* Lingwu and Xiliang are places occupied by minority nationalities in the west in the Song Dynasty.



## 91. 《柘枝》旧曲

### 【原文】

《柘枝》旧曲遍数极多，如《羯鼓录》所谓浑脱解之类，今无复此遍。寇莱公好《柘枝》舞，会客必舞《柘枝》，每舞必尽日，时谓之柘枝颠。今凤翔有一老尼，犹是莱公时《柘枝》妓，云当时《柘枝》尚有数十遍，今日所舞《柘枝》比当时十不得二三。老尼尚能歌其曲，好事者往往传之。

### 【译文】

《柘枝》旧曲的遍数极多，像《羯鼓录》中所说的浑脱解之类，现在的《柘枝》就不再有这一遍。寇莱公喜好《柘枝》舞，宴请客人必舞《柘枝》，每舞必定一整天，当时人称之为柘枝颠。现在凤翔有一位老尼姑，曾是寇莱公时舞《柘枝》的艺人，她说，当时的《柘枝》还有几十遍，现在所舞的《柘枝》不及当时遍数的十分之二三。老尼姑还能唱那些曲子，常常被有兴趣的人所传唱。

## 92. 善歌者语

### 【原文】

古之善歌者有语，谓当使声中无字，字中有声。凡曲，止是一声清浊高下如萦缕耳，字则有喉唇齿舌等音不同，当使字字举末皆轻圆，悉融入声中，令转换处无磊块，此谓声中无字，古人谓之如贯珠、今谓之善过度是也。如宫声字而曲合用商声，则能转宫为商歌之，此字中有声也，善歌者谓之内里声。不善歌者声无抑扬，谓之念曲；声无含馥，谓之叫曲。

### 【译文】

古代善于歌唱者曾说，应当使“声中无字，字中有声”。凡是乐曲，实际上只是联成一串高低起伏如盘绕细线一般的音声，而歌词则有喉、唇、齿、舌等发音部位的不同，必须使每个字的发音清晰圆润，完全融合在乐声中，转腔换字之间无疙瘩，这就是所谓的声中无字，古人称为如贯珠，现在叫做善过度。例如歌词用宫声发音的字而曲调适合用商声，演唱时能把字转为商声来唱，这就是字中有声，善于歌唱的人称之为内里声。不善歌唱者发音没有高低强弱，称为念曲；歌声没有感情蕴含，称为叫曲。





## 91. Ancient Version of *Zhezhi*

The ancient version of *zhezhi*, a dancing performance, contained lots of movements, such as wearing hats described in *The Records of Jie Drums*. However, the current version of *zhezhi* does not contain this. Prime Minister Kou Zhun liked *zhezhi* very much. Whenever he held a reception, he would entertain the guests with such a dancing performance, which would last for a whole day. For this he was called a super fan of *zhezhi*. Currently there is an old nun in Fengxiang, who was one of the dancers who had performed for Kou Zhun. She said that *zhezhi* in those days contained tens of movements and today's *zhezhi* contains less than two or three tenths of its original movements. She can still sing the old music. People who are interested in it often sing after her.

## 92. The Perception of Ancient Singers

Ancient singers said that when singing a song care should be taken to ensure “the perfect harmony between words and the music.” Each piece of music is actually a string of sounds pitched high or low like a coiling thread. The words of a song are articulated with different vocal organs such as throat, lip, teeth and tongue. Care must be taken to ensure that every word is articulated in a clear and mellow voice and is perfectly mixed with the music. No trace should be left in changing tunes and words. This is the so-called “perfect harmony between words and the music.” Ancient people called it “mellow and coherent music” while people of today call it “good transition.” For example, when the words of a song that are articulated with the tone of *gong* are set to music, the tone of *shang* is most appropriate. If a singer can sing the words with the tone of *shang*, this is again the so-called “perfect harmony between words and the music.” Those who are good at singing call it “perfect tuning.” As bad singers cannot articulate words in measured tones, they are said to be “reading words.” And those who lack emotion in singing are said to be “reading music.”



## 93. 从变之声

### 【原文】

五音，宫商角为从声，徵羽为变声。从谓律从律、吕从吕，变谓以律从吕、以吕从律。故从声以配君臣民，尊卑有定，不可相逾；变声以为事物，则或过于君声无嫌。六律为君声，则商角皆以律应，徵羽以吕应；六吕为君声，则商角皆以吕应，徵羽以律应。加变徵，则从变之声已渎矣。隋柱国郑译始条具七均，展转相生为八十四调，清浊混淆，纷乱无统，竟为新声。自后又有犯声、侧声、正杀、寄杀、偏字、傍字、双字、半字之法，从变之声无复条理矣。

### 【译文】

五音中的宫、商、角为从声，徵、羽为变声。从是指以律音为宫则属律音、以吕音为宫则属吕音，变是指以律音为宫则属吕音、以吕音为宫则属律音。所以从声与君、臣、民相配，尊卑高低有定准，不能相互超越；变声与事、物相配，这样即使超过君声也没有关系。以六律为君声，商、角以律音相应，徵、羽以吕音相应；以六吕为君声，商、角以吕音相应，徵、羽以律音相应。五音中加上变徵、变宫，则从、变之声已遭到亵渎。隋柱国郑译首次正式确定七音，并使之与十二律相互配合为八十四调，清浊之音混杂相淆，乱纷纷毫无体统，人们竞相演奏新声。此后又出现了犯声、侧声、正杀、寄杀、偏字、傍字、双字、半字等手法，从声和变声就再也没有条理了。



### 93. Subordinate Sounds and Variant Sounds

According to the ancient Chinese five-note scale, *gong*, *shang* and *jue* are subordinate sounds while *zhi* and *yu* are variant sounds. When *lü* (律) is used as the keynote of the scale of *gong*, the corresponding tone in the scale of *shang* or the scale of *jue* is also the tone of *lü* (律). Similarly when *lü* (吕) is used as the keynote of the scale of *gong*, the corresponding tone in the scale of *shang* or the scale of *jue* is also the tone of *lü* (吕). Such are subordinate sounds. However, when *lü* (律) is used as the keynote of the scale of *gong*, its corresponding tone in the scale of *zhi* or the scale of *yu* is the tone of *lü* (吕). When *lü* (吕) is used as the keynote of the scale of *gong*, its corresponding tone in the scale of *zhi* or the scale of *yu* is the tone of *lü* (律). Such are variant sounds. Therefore subordinate sounds match with *gong*, *shang* and *jue*. This hierarchical order can never be transgressed. Variant sounds match with the event and object. So even if they surpass the pitch of *gong*, it does not matter. (If one of the six tones of *lü* [律] is used as the keynote of the scale of *gong*, correspondingly a tone of *lü* [律] should be used as the keynote of the scale of *shang* and the scale of *jue* and a tone of *lü* [吕] should be used as the keynote of the scale of *zhi* and the scale of *yu*. If one of the six tones of *lü* [吕] is used as the keynote of the scale of *gong*, correspondingly a tone of *lü* [吕] should be used as the keynote of the scale of *shang* and the scale of *jue* and a tone of *lü* [律] should be used as the keynote of the scale of *zhi* and the scale of *yu*.) When two other pitches called “variant *zhi* and variant *gong*” are added into the five-note scale, the sounds that follow and the sounds that vary are defiled. Zheng Yi, the famous musician in the Sui Dynasty who owned the noble title “*zhuguo*,” formally set up the seven-note system for the first time. He combined them with the twelve tones and created eighty-four modes. As a result, the higher octave and the lower octave were mixed and ancient musical rules were disregarded. People all competed with each other in playing music in new ways. Later new musical techniques such as *fansheng*, *cesheng*, *zhengsha*, *jisha*, *pianzi*, *bangzi*, *shuangzi* and *banzi*\* appeared and subordinate sounds and variant sounds were no longer clearly marked.

Translator's note:

\* The exact meanings of *fansheng*, *cesheng*, *zhengsha*, *jisha*, *pianzi*, *bangzi*, *shuangzi* and *banzi* are not known.



## 94. 唐乐失古法

### 【原文】

外国之声前世自别为四夷乐，自唐天宝十三载始诏法曲与胡部合奏，自此乐奏全失古法，以先王之乐为雅乐、前世新声为清乐、合胡部者为宴乐。

### 【译文】

中原地区之外的音声前代单独区分为四夷乐，自从唐代天宝十三载起下令将法曲与胡乐合在一起演奏，从此音乐演奏完全失去了古代的法度，把先王流传下来的乐曲称为雅乐、汉魏六朝新创作的乐曲称为清乐、与胡乐合奏的则称宴乐。

## 95. 协 律

### 【原文】

古诗皆咏之，然后以声依咏以成曲谓之协律，其志安和则以安和之声咏之，其志怨思则以怨思之声咏之。故治世之音安以乐，则诗与志、声与曲莫不安且乐；乱世之音怨以怒，则诗与志、声与曲莫不怨且怒，此所以审音而知政也。诗之外又有和声，则所谓曲也，古乐府皆有声有词，连属书之如曰贺贺贺、何何何之类皆和声也，今管弦之中缠声亦其遗法也。唐人乃以词填入曲中不复用和声，此格虽云自王涯始，然贞元、元和之间为之者已多，亦有在涯之前者。又小曲有“咸阳沽酒宝钗空”之句云是李白所制，

### 【译文】

古诗都是吟咏的，然后再用声调根据吟咏韵律谱成歌曲称为协律，诗作的感情安逸平和就用安逸平和的声调来吟咏，诗作的感情忧郁怨恨就用忧郁怨恨的声调来吟咏。所以太平盛世的音声安逸快乐，则诗歌和感情、声调与乐曲无不安逸快乐；动乱衰世的音声哀怨愤怒，则诗歌和感情、声调与乐曲无不哀怨愤怒，这就是体察音声而能得知政治的缘故，诗歌之外再加上和声，就是所谓的曲了。古乐府诗都有和声、有词句，结合在一起记录如“贺贺贺”、“何何何”之类就都是和声，现在乐曲中的缠声也就是残留下来的和声手法。唐人把词句填入曲调中不再用和声，这种方式虽说是从王涯开始，但贞元、元和年间这样做的人已经很多，也有在王涯之前的。此外，小曲中的“咸阳沽酒宝钗空”诗句传说是李白所创作，



## 94. The Music of the Tang Dynasty

Music from regions outside the Central Plains was differentiated by previous dynasties as the music of four ethnic minorities. In the thirteenth year of Tianbao period of the reign of Emperor Xuanzong, an imperial decree was issued to combine the traditional music with that of the ethnic minorities. Thereafter the ancient rules for musical performances were abandoned. Currently the music passed down from ancient emperors is called “elegant music.” The music produced in Han, Wei and Six Dynasties is called “hybrid music,” and the music that is played together with the music of four ethnic minorities is called “banquet music.”

## 95. Harmonious Tunes

Ancient poems were all chanted. If a song was produced in accordance with the tone and rhyme and rhythm of the poem, it was called “a harmonious tune.” If a poem expresses quiet and gentle feelings, it should be chanted with a quiet and gentle tune. If the poem expresses moody and aggrieved feelings, it should be chanted with a moody and aggrieved tune. Therefore the music in times of peace and prosperity sounds peaceful and happy, and the poems, emotions, tones and music are all peaceful and happy; the music in times of war and poverty sounds gloomy and angry, and the poems, emotions, tones and music are all gloomy and angry. That is why we can know politics by listening to music. Poems plus the echoes made by other people make up the tune. Ancient poems with a style called “*yuefu*”\* all had echoes made by other people. Its contents were recorded together with those echoes, such as “*he he he*” (贺贺贺) and “*he he he*” (何何何). The interlude in today’s music is the remaining technique of echoes. People in the Tang Dynasty wrote poems in accordance with the established tunes and they abandoned echoes. It was said that this new way of writing poems started from Wang Ya. But actually during Zhenyuan period of the reign of Emperor Dezong (785-804) and Yuanhe period of the reign of Emperor Xianzong in the Tang Dynasty (806-20) many people had already done this. Some people did it even earlier than Wang. In addition, it was said that the line “Purchasing wine in Xianyang with the gold hairpin” was written by Li Bai. But



### 【原文】

然李白集中有《清平乐》词四首，独欠是诗，而《花间集》所载“咸阳沽酒宝钗空”乃云是张泌所为，莫知孰是也。今声词相从，唯里巷间歌谣及《阳关》、《捣练》之类稍类旧俗。然唐人填曲多咏其曲名，所以哀乐与声尚相谐会，今人则不复知有声矣，哀声而歌乐词、乐声而歌怨词，故语虽切而不能感动人情，由声与意不相谐故也。

### 【译文】

但李白集中只有《清平乐》词四首，独缺此诗，而《花间集》所载录的“咸阳沽酒宝钗空”之诗则说是张泌所作，不知哪种说法对。现在声调、词意能紧密配合的，只有民间歌谣以及《阳关》、《捣练》之类的乐曲还比较接近过去的传统。然而唐人填曲多根据曲名的含意，所以悲欢感情与声调还相互配合得当，现在人就不再懂得顾及声调了，用悲哀的声调来吟唱欢乐的歌词、用欢乐的声调来吟唱哀怨的歌词，因而词句虽然深切却不能动人心弦，就是由于声调与意境不相配合的缘故。

## 96. 清商三调

### 【原文】

古乐有三调声，为清调、平调、侧调也，王建诗云“侧商调里唱《伊州》”是也。今乐部中有三调乐，品皆短小，其声嚆杀，唯道调、小石法曲用之。虽谓之三调乐，皆不复辨清、平、侧声，但比他乐特为烦数耳。

### 【译文】

古乐中有三调，是指清调、平调、侧调，即王建诗中所说的“侧商调里唱《伊州》”。现在乐部中的三调乐，曲子都比较短小，音声激越急促，只有道调、小石调的法曲用这种调式。虽称为三调乐，都不再区分清、平、侧的调式，仅比其他乐调更为繁复而已。





in the collections of Li Bai's poems only four poems were written to the tune of "qingpingle" and the poem containing this line was missing. *Records Among Flowers* had the poem containing the line "Purchasing wine in Xianyang with the gold hairpin," but it said that it was written by Zhang Mi. People do not know which saying is correct. Nowadays only folk songs and tunes such as "yangguan" and "daolian" can match with the tone and the meaning and are close to the past tradition. People in the Tang Dynasty composed music mostly according to the meaning of the name of the tune, so the sad or happy emotion was properly expressed. People of today do not care about it any more. Sad tunes accompany happy lyrics while happy tunes accompany sad lyrics. As a result, lyrics are not touching, though well-written. That is because the tune does not match with the theme of the song.

Translator's note:

\* *Yuefu* are local ballads and folk songs.

### 96. Three Modes in Music

There were three modes in ancient music, namely, the mode of *qing*, the mode of *ping* and the mode of *ce*. Wang Jian once wrote the following line: "Sing *Yizhou* using the mode of *ce*." In today's music there are also three modes, which are short, vehement and quick. And the *dao* mode and little stone mode in the traditional music only use such modes. Though they are called three modes, they are no longer divided into *qing*, *ping* and *ce* and are more complex than other modes.



## 97. 密求徵音之妄

### 【原文】

唐《独异志》云：“唐承隋乱，乐箎散亡，独无徵音，李嗣真密求得之。闻弩营中砧声，求得丧车一铎，入振之于东南隅，果有应者，掘之得石一段，裁为四具，以补乐箎之阙。”此妄也。声在短长厚薄之间，故《考工记》：“磬氏为磬，已上则磨其旁，已下则磨其端。”磨其毫末则声随而变，岂有帛砧裁琢为磬而尚存故声哉。兼古乐宫商无定声，随律命之，迭为宫徵。嗣真必尝为新磬，好事者遂附益为之说，既云“裁为四具”，则是不独补徵声也。

### 【译文】

唐人所写的《独异志》说：“唐代继承了隋代动乱的结局，成套的乐器，散失不全，唯独缺少能奏出徵音的乐器，李嗣真私下访求得到了它。他听到弩营中捣砧的声音，就找来一个丧车上所悬的铃铛，到弩营的东南角上去摇动，果然有应和的声音，在那儿挖得一段石头，分割成四块，以此补上了成套乐器之所缺。”这种说法是荒谬的。音声取决于乐器的长短厚薄，所以《考工记》说：“磬氏制作磬，音声太高就挫磨其两侧，音声太低就挫磨其两头。”稍微磨去一点其音声就会随之变化，岂有把捶砧切割琢磨成磬还能保留原有音声的呢？再说古代乐音中的宫、商之类没有固定音高，是根据音律来确定的，同一音声可以轮流作为宫、徵。李嗣真一定曾做过新的乐磬，好事者便附会增益造出了上述说法，既说“分割成四块”，那就不单是补上徵音了。



### 97. Seeking the Tone of *Zhi*

*The Book of Exotic Stories* written in the Tang Dynasty says: “The Tang Dynasty inherited the outcome of the turmoil of the Sui Dynasty. The whole sets of musical instruments were scattered and the musical instrument that could produce the tone of *zhi* was always missing. Li Sizhen privately found it. When he heard somebody striking a slab of stone in a workshop, he took away a bell that was hung on a hearse and rocked it at the southeast corner. Then he heard an echoing sound and unearthed a stone and cut it into four pieces to make up for the missing musical instrument.” This story was ridiculous. The making of a sound depends on the length and thickness of a musical instrument. Therefore “The Artificer’s Record” of *The Rites of Zhou* says: “When the craftsman was making a chime stone, he would rasp its two sides if the sound was too high. If the sound was too low, he would rasp its two ends.” Slightly rasped, the sound of the chime stone would change accordingly. How could a slab of stone being cut and made into a chime stone still retain its original sound? What is more, in the ancient music *shang* and *gong* did not have fixed pitches. The pitch of a sound was decided according to the specific musical temperament. The same sound could be made *gong* or *zhi* in turn. Li Sizhen must have made a new chime stone. The busybodies thus made up the above story. Now that the stone was cut into four pieces, it was not only the tone of *zhi* that was produced.



## 98. 润州玉磬

### 【原文】

《国史纂异》云：“润州曾得玉磬十二以献，张率更叩其一，曰‘晋某岁所造也。是岁闰月，造磬者法月数，当有十三。宜于黄钟东九尺掘，必得焉’。从之，果如其言。”此妄也。法月律为磬当依节气，闰月自在其间，闰月无中气，岂当月律？此懵然者为之也。扣其一，安知其是晋某年所造？既沦陷在地中，岂暇复按方隅尺寸埋之？此欺诞之甚也！

### 【译文】

《国史纂异》说：“润州曾掘得玉磬十二个献给皇帝，率更令张文成敲击了其中的一个磬，说‘这是晋代某年所造的。这一年有闰月，造磬的人依照月数制作，应当有十三个。可以到埋黄钟磬以东九尺的地方去挖掘，一定会找到那一个’。按他所说的去做，果然如此。”这是胡说。效法月律制磬应当按照节气，闰月自然也就包括在里面了，闰月没有中气，怎么会与月律相当呢？这是无知的人编造出来的。敲击其中的一个，怎么能知道它是晋某年所造的呢？既然是淤陷在泥土里，哪有机会再按方位尺寸来埋藏它？这真是欺妄荒诞到了极点！

## 99. 《霓裳羽衣曲》

### 【原文】

《霓裳羽衣曲》，刘禹锡诗云“三乡陌上望仙山，归作《霓裳羽衣曲》”，又王建诗云“听风听水作《霓裳》”，白居易诗注云“开元中，西凉府节度使杨敬述造”，郑嵎《津阳门》诗注云“叶法善尝引上入月宫闻仙乐，

### 【译文】

关于《霓裳羽衣曲》，刘禹锡的诗中说“三乡陌上望仙山，归作《霓裳羽衣曲》”，又王建的诗中说“听风听水作《霓裳》”，白居易在诗的自注中说“开元年间，西凉府节度使杨敬述作”，郑嵎在《津阳门》诗的自注中说



## 98. Jade Chime Stone Unearthed from Runzhou

The writer of *The Exotic Things in the History of the Tang Dynasty* says: “In Runzhou twelve jade chime stones were unearthed and presented to the emperor. Zhang Wencheng, an official in charge of the protocol and music, knocked one of the jade chime stones and said, ‘They were made in the Jin Dynasty. There was a leap month in that year and they should have made thirteen jade chime stones. By digging at the place nine feet east to where the *huangzhong* jade chime stone was buried, you can certainly find the missing one.’ Following his words, people did unearth the thirteen jade chime stone.” This is sheer nonsense. Jade chime stones should be made according to the number of months and the twelve equally spaced tones should also be specified in accordance with the twenty-four divisions of the solar year in the traditional Chinese calendar. In this way the leap month is naturally included. However, the leap month does not have *zhongqi*, the odd one of the twenty-four divisions. So how can it be added into the twelve months and twelve equally spaced tones? The story must have been made up by foolish people. How can we know that the jade chime stones were made in the Jin Dynasty just by knocking one of them? As it was stuck in the mud, how could it be buried according to appropriate position? This is the most ridiculous story I have ever heard.

## 99. “The Melody of the Rainbow Skirt and the Feathered Robe”

“The Melody of the Rainbow Skirt and the Feathered Robe” was mentioned in many poems. For example, Liu Yuxi wrote the following lines: “Looking from Sanxiangmo at the mountains where the immortals live, /The Emperor returned and made ‘The Melody of the Rainbow Skirt and the Feathered Robe.’” Wang Jian also wrote following line: “‘The Melody of the Rainbow Skirt and the Feathered Robe’ is made amidst to the sound of wind and water.” Bai Juyi explained his poem with the following notes: “During Kaiyuan period of the reign of Emperor Xuanzong in the Tang Dynasty, Yang Jingshu, chief administrator of Xiliang region, wrote the melody.” Zheng Yu annotated his own poem called “The Gate of Jinyang” as follows: “Ye Fashan once took Emperor Xuanzong to



### 【原文】

及上归但记其半，遂于笛中写之，会西凉府都督杨敬述进《婆罗门曲》与其声调相符，遂以月中所闻为散序，用敬述所进为其腔，而名《霓裳羽衣曲》，诸说各不同。今蒲中逍遥楼楣上有唐人横书，类梵字，相传是《霓裳》谱，字训不通，莫知是非。或谓今燕部有《献仙音曲》乃其遗声，然《霓裳》本谓之道调法曲，今《献仙音》乃小石调耳，未知孰是。

### 【译文】

“叶法善曾带玄宗到月宫听仙乐，玄宗回来后只记得一半，便用笛子把曲子吹出来，适逢西凉府都督杨敬述进献的《婆罗门曲》与仙乐的声调相符合，于是就以月中听到的仙乐为散序，用杨敬述所进献的曲子作为旋律，而名之为《霓裳羽衣曲》，诸家说法各不相同。现在蒲中逍遥楼的门楣上有唐人横写的文字，像是梵文，相传是《霓裳曲》的乐谱，因为不懂文字的含义，不知道是不是。有人说现今燕乐中的《献仙音曲》是《霓裳曲》的遗音，但《霓裳曲》原被称为道调法曲，而现在的《献仙音曲》是小石调，不知哪一种说法对。”

## 100. 乐有志声有容

### 【原文】

《虞书》曰：“戛击鸣球、搏拊琴瑟以咏，祖考来格。”鸣球非可以戛击，和之至，咏之不足，有时而至于戛且击；琴瑟非可以搏拊，和之至，咏之不足，有时而至于搏且拊。所谓手之舞之，足之蹈之而不自知其然，和之至，则宜祖考之来格也。和之生于心，其可见者如此。后之为乐者，

### 【译文】

《虞书》云：“戛击鸣球、搏拊琴瑟以咏，祖考来格。”玉磬本不可以像敌、祝那样刮击，当声情和谐达到极点，演奏不足以表达了，有时竟至于又刮又击；琴瑟本不可以像搏拊那样拍打，当声情和谐达到极点，演奏不足以表达了，有时竟至于又拍又打。这就是所谓手舞足蹈而自己不觉得。声情和谐达到极点，理所当然能使祖先们降临了。和谐是发自内心的，而外表可以见到的就是这样。后来演奏音乐的人，





the Moon Palace to listen to the music of the immortals. The emperor could only recall half of the music after he returned, and he played it with a flute. It so happened that “The Melody of Brahman,” which was presented by Yang Jingshu, chief administrator of Xiliang region, accorded with the music of the immortals. Therefore it was chosen as the prelude while the music presented by Yang Jingshu was used as the melody. And it was named ‘The Melody of the Rainbow Skirt and the Feathered Robe’.” So far we have had different explanations regarding the origin of the melody. Currently words written horizontally by people of the Tang Dynasty are still visible on the lintel of the Xiaoyao Tower in Puzhong, which look like Sanskrit. It is said that these words are music scores of “The Melody of the Rainbow Skirt and the Feathered Robe.” As nobody knows what they mean, we still do not know whether they are indeed music scores of “The Melody of the Rainbow Skirt and the Feathered Robe.” Some people argue that “The Melody Presented to the Immortals” in today’s banquet music is the remnant part of “The Melody of the Rainbow Skirt and the Feathered Robe.” But “The Melody of the Rainbow Skirt and the Feathered Robe” was originally called “the *dao* mode” while today’s “Melody Presented to the Immortals” uses “little stone mode.” I do not know which explanation is correct.

### 100. Playing Music with Emotions and Singing Songs with Facial Expressions

In “Yi Ji” of *The Book of History* we read the following sentence: “When tapping or striking the round jade chime stone, or sweeping or plucking *qin* and *se\** to accompany the singing, the imperial ancestors will reappear.” Normally the round jade chime stone cannot be tapped or struck in that way. But when music and sentiment are perfectly combined and are beyond expression, tapping or striking is resorted to. Normally *qin* and *se* cannot be swept or plucked in that way. But when music and sentiment are perfectly combined and are beyond expression, sweeping or plucking is resorted to. This is the so-called “dancing for joy without knowing it.” When music and sentiment are perfectly combined, the imperial ancestors will naturally reappear. The joy should be expressed from the bottom of our hearts as what can be seen from our facial expressions is



### 【原文】

文备而实不足，乐师之志，主于中节奏、谐声律而已。古之乐师皆能通天下之志，故其哀乐成于心，然后宣于声，则必有形容以表之，故乐有志、声有容。其所以感人深者，不独出于器而已。

### 【译文】

形式完备而感情不充实，乐师们所追求的只是节奏准确、声律完美而已。古代乐师都能通晓天下人的意向，所以悲哀与欢乐都形成于内心，然后宣泄于乐声，于是就必然有动作表情来表现它，因此乐奏有情感、吟唱有表情。其之所以感人至深，不仅仅是依靠乐器而已。

## 101. 唐昭宗手迹

### 【原文】

《新五代史》书唐昭宗幸华州，登齐云楼西北顾望京师，作《菩萨蛮》辞三章，其卒章曰：“野烟生碧树，陌上行人去。安得有英雄，迎归大内中？”今此辞墨本犹在陕州一佛寺中，纸札甚草草，予顷年过陕曾一见之，后人题跋多盈巨轴矣。

### 【译文】

《新五代史》记载唐昭宗驾幸华州，登临城西齐云楼向西北方眺望京城，写下了《菩萨蛮》词三首，其中最后一首说：“野烟生碧树，陌上行人去。安得有英雄，迎归大内中。”现在这首词的手迹还保存在陕州的一所佛寺里，纸张甚为粗糙，我前些年经过陕州曾见到过一次，后人的题跋多得几乎写满了一大卷轴。



merely superficial. However, when today's musicians play music, they attach great importance to the form, and ignore the adequate expression of the sentiment. What they pursue is the accurate rhythm and perfect musical temperament. In contrast, ancient musicians knew people's intention and emotion. They shared their happiness and sorrow, storing them in their hearts and expressing them in their music. Naturally actions and facial expressions were needed. That was why their music was emotional while their singing was accompanied by facial expressions. The success of their performance did not merely depend on their musical instruments.

Translator's note:

\* We know of *qin* as a seven-string (by convention formerly five-string) zither with one fixed bridge, and *se* as a 26-string zither with movable bridges. But because so many of the earliest writings mention them exclusively as a pair, they may have simply meant "stringed instruments."

### 101. Original Handwriting of Emperor Zhaozong

Emperor Zhaozong's visit to Huazhou was recorded in *The New History of the Five Dynasties*. Climbing up the Qiyun Tower in the west corner of the city and looking in the direction of the capital, the emperor wrote three pieces of *ci*\* to the tune "*pusaman*." The last one went as follows: "Smoke rises behind the green trees in the wild, /While passengers disappear in the footpath in the fields. /Where can I find a hero, /Who can fetch me back to the capital?" The original handwriting of this *ci* was still preserved in a Buddhist temple in Shanzhou. The paper was quite rough and I saw it once when I passed by Shanzhou several years ago. Comments written by people of later generations were so many that they filled up almost a big scroll.

Translator's note:

\* *Ci* is a form of classical Chinese poetry composed to certain tunes in fixed tonal patterns and rhyme schemes and written in fixed number of lines and words.



## 102. 郢人善歌辨

### 【原文】

世称善歌者皆曰郢人，郢州至今有白雪楼，此乃因宋玉问曰“客有歌于郢中者，其始曰《下里巴人》，次为《阳阿薤露》，又为《阳春白雪》，引商刻羽，杂以流徵”，遂谓郢人善歌，殊不考其义。其曰“客有歌于郢中者”，则歌者非郢人也；其曰“《下里巴人》，国中属而和者数千人；《阳阿薤露》，和者数百人；《阳春白雪》，和者不过数十人；引商刻羽，杂以流徵，则和者不过数人而已”，以楚之故都，人物猥盛而和者止于数人，则为不知歌甚矣，故玉以此自况。《阳春白雪》皆郢人所不能也，以其所不能者明其俗，岂非大误也？《襄阳耆旧传》虽云“楚有善歌者，歌《阳菱白露》、《朝日鱼丽》，和之者不过数人”，复无《阳春白雪》之名。又，今郢州本谓之北郢，亦非古之楚都。或曰楚都在今宜城界中，有故墟尚在，亦不然也，此郢也，非郢也。据《左传》，楚成王使斗宜申“为商公，沿汉溯江，将入郢。王在渚宫，下见之”，沿汉至于夏口然后溯江，则郢当在江上，

### 【译文】

人们把善唱歌的人都称为郢人，郢州到现在还有白雪楼，这是因为宋玉在《答楚王问》中说“客有歌于郢中者，其始曰《下里巴人》，次为《阳阿薤露》，又为《阳春白雪》，引商刻羽，杂以流徵”，于是就说郢人善于唱歌，完全没有推敲这段话的意思。文中说“客有歌于郢中者”，那么唱歌的就不是郢人；文中说“《下里巴人》，国中属而和者数千人；《阳河薤露》，和者数百人；《阳春白雪》，和者不过数十人；引商刻羽，杂以流徵，则和者不过数人而已”。作为楚的故都，人物众多而跟着唱的只有几个人，那就太不懂音乐了，所以宋玉以此比喻自己。《阳春白雪》这些歌都是郢人不会的。拿不会的事情来证明他们有善于唱歌的习俗，岂不是大错误吗？《襄阳耆旧传》虽然说“楚有善歌者，歌《阳菱白露》、《朝日鱼丽》，和之者不过数人”，可并没有《阳春白雪》的名称。又，现在的郢州本来称为北郢，也不是古时候的楚都。有人说楚都在现今的宜城境内，有遗址留存，也是不对的，这是郢，不是郢。据《左传》记载，楚成王命斗宜申“为商公，沿汉溯江，将入郢。王在渚宫，下见之”，沿汉水到了夏口然后溯江而上，那么郢应该在长江边上，



## 102. Are People of Ying Good Singers?

People of Ying are called “good singers.” There is a building called “White Snow Tower” in Yingzhou, because Song Yu, a man of letters in the state of Chu, says in his “Replying to King of Chu”: “A non-native sang in Yingzhou. He started with ‘The Songs of Rustic Poor’ and then went on with ‘Yang A Xie Lu’ and ‘White Snow in Sunny Spring.’ The tune was modulated from *shang* to *yu* and *zhi*.” Then without probing into the meaning of the above quotation, people of later generations call the natives of Yingzhou “good singers.” However, Song Yu says: “A non-native sang in Yingzhou,” which means that the singer was not a native of Yingzhou. Song Yu says: “When ‘The Songs of Rustic Poor’ was sung, several thousand people joined in the singing; when ‘Yang A Xie Lu’ was sung, several hundred people joined in the singing; when ‘White Snow in Sunny Spring’ was sung, several dozens of people joined in the singing; when the tune was modulated from *shang* to *yu* and *zhi*, only several people joined in the singing.” In the former capital of the state of Chu, there were a lot of people. If only a few of them could join in the singing, it shows that people there did not know much about music. So Song Yu likened them to himself. It is true that people of Yingzhou did not know how to sing songs such as ‘White Snow in Sunny Spring.’ Isn’t it a big mistake to show that they are good at singing with the songs they could not sing? Though *Stories of Old People in Xiangyang* says: “In the state of Chu there were good singers, who sang ‘Yang Ling Bai Lu’ and ‘Zhao Ri Yu Li.’ Only a few people were able to join in the singing.” “White Snow in Sunny Spring” was not mentioned. In addition, today’s Yingzhou was originally called “North Ying” and was not the capital of the state of Chu. Some people say that the capital of the state of Chu was in today’s Yicheng where the historical relics were found. They are wrong. That is Yan, not Ying. According to *Zuozhuan*, King Cheng of Chu “ordered Dou Yishen to be Duke of Shang and to go up the Hanshui River and the Yangtze River. When he was about to arrive at Yingzhou, King Cheng of Chu met him in the Palace of Zhu.” If, before going up the Yangtze River, Dou went along the Hanshui River and arrived at Xiakou, Yingzhou



### 【原文】

不在汉上也；又“在渚宫，下见之”，则渚宫盖在郢也。楚始都丹阳，在今枝江；文王迁郢、昭王迁都，皆在今江陵境中。杜预注《左传》云“楚国，今南郡江陵县北纪南城也”，谢灵运《拟邺中集诗》云“南登宛、郢城”，今江陵北十二里有纪南城，即古之郢都也，又谓之南郢。

### 【译文】

不在汉水沿岸；楚王又“在渚宫，下见之”，那么渚宫应该在郢。楚开始建都于丹阳，在现在的枝江；楚文王迁都至郢，楚昭王迁都至都，都在现今的江陵境内。杜预注《左传》说“楚国，今南郡江陵县北纪南城也”，谢灵运《拟邺中集诗》云“南登宛、郢城”，现今江陵北十二里的地方有纪南城，就是古时候的郢都，又称为南郢。

## 103. 纳 音

### 【原文】

六十甲子有纳音，鲜原其意，盖六十律旋相为宫法也。一律含五音，十二律纳六十音也。凡气始于东方而右行，音起于西方而左行，阴阳相错而生变化。所谓气始于东方者，四时始于木，右行传于火，火传于土，土传于金，金传于水；所谓音始于西方者，五音始于金，左旋传于火，火传于木，木传于水，水传于土。纳音与《易》纳甲同法。乾纳甲而坤纳癸，始于乾而终于坤。纳音始于金。金，乾也；终于土，土，坤也。纳音之法，同类娶妻，

### 【译文】

六十甲子有纳音的方法，人们很少去追究它的含义，这实际是六十律轮流构成不同调式的方法。一个律含有五个音，十二律总共有六十个音。气产生于东方而向右运行，音发端于西方而向左运行，阴阳相互交错发生变化。所谓气产生于东方，是指春夏秋冬四季从东方的木开始，向右运行传于南方的火，火传于中央的土，土传于西方的金，金传于北方的水；所谓音发端于西方，是指宫商角徵羽五音从西方的金开始，向左运行传于南方的火，火传于东方的木，木传于北方的水，水传于中央的土。纳音与《易》的纳甲是同样的方法。乾纳甲而坤纳癸，从乾开始到坤终结。纳音发端于金，金就是乾；终结于土，土就是坤。纳音的方法，娶同位的甲子为妻，





should be at the bank of the Yangtze River, not at the bank of the Hanshui River. “King of Chu met him in the Palace of Zhu.” If it was so, the Palace of Zhu should be in Yingzhou. The state of Chu first built its capital in Danyang, which was today’s Zhijiang. Then King Wen of Chu moved the capital to Yingzhou and King Zhao moved it again to Ruo, which were both located in today’s Jiangling. According to Du Yu’s *Annotations to Zuozhuan*, “The state of Chu was located in Jinan, north of Jiangling of Nanjun.” Related proof can be found in Xie Lingyun’s *Collection of Poems in Yezhong*, which says: “South of Dengwan is the City of Ying.” Ji’nan City, which was twelve *li* north of today’s Jiangling, was the ancient Yingzhou and was otherwise called “South Ying.”

### 103. The Method to Form Musical Mode

The combination of the Ten Heavenly Stems and the Twelve Earthly Branches will form the cycle of sixty years and this method can be used to form musical mode, which is actually a way for sixty tones to form different scales, but people seldom study its meaning. One of the twelve equally spaced tones in a musical temperament can have five pitches, so the twelve tones can totally have sixty pitches. The vital energy arises in the east and moves clockwise while the tone originates from the west and moves anticlockwise. Hence *yin* and *yang* interact with each other and cause changes. The so-called “vital energy arising in the east” means that the four seasons of spring, summer, autumn and winter start from wood in the east, and wood moves clockwise to fire in the south, then fire moves to earth in the center, earth moves to metal in the west and finally metal moves to water in the north. The so-called “the sound originating from the west” means that the five pitches of *gong*, *shang*, *jue*, *zhi* and *yu* start from metal in the west and metal moves anticlockwise to fire in the south, and fire moves to wood in the east, and then wood moves to water in the north and finally water moves to earth in the center. (The method to form musical mode is the same as the method to match the Eight Trigrams\* with the Ten Heavenly Stems in *The Book of Change*. *Qian* [乾] combines with *jia* [甲] and *kun* [坤] combines with *gui* [癸]. The whole process starts with *qian* and ends with *kun*. The method to form musical modes starts with metal, which is *qian* in the Eight Trigrams, and ends with earth, which is *kun*.) The method to form musical modes is to marry *jiazi* and



## 【原文】

隔八生子。此《汉志》语也。此律吕相生之法也。五行先仲而后孟，孟而后季，此遁甲三元之纪也。甲子金之仲，黄钟之商。同位娶乙丑大吕之商。同位，谓甲与乙、丙与丁之类。下皆仿此。隔八下生壬申，金之孟。夷则之商。隔八，谓大吕下生夷则也。下皆仿此。壬申同位娶癸酉，南吕之商。隔八上生庚辰，金之季；姑洗之商。此金三元终。若只以阳辰言之，则依遁甲逆传仲孟季；若兼妻言之，则顺传孟仲季也。庚辰同位娶辛巳，中吕之商。隔八下生戊子，火之仲；黄钟之徵。金三元终则左行传南方火也。戊子娶己丑，大吕之徵。生丙申，火之孟；夷则之徵。丙申娶丁酉南吕之徵。生甲辰，火之季；姑洗之徵。甲辰娶乙巳中吕之徵。生壬子，木之仲。黄钟之角。火三元终则左行传于东方木。

## 【译文】

相隔八位产生新律，这是《汉书·律历志》的话。这就是律吕相互衍生的方法。金、木、水、火、土五行，仲在前面而孟在后面，孟之后是季，这是奇门遁甲上、中、下三元的次序。甲子是金的仲，黄钟的商音。娶同位的乙丑，大吕的商音。同位，是指甲与乙、丙与丁之类。以下都与此相同。相隔八位下生壬申，是金的孟；夷则的商音。相隔八位，就是大吕三分损一产生夷则。以下都与此相同；壬申娶同位的癸酉，南吕的商音。相隔八位上生庚辰，是金的季；姑洗的商音。到这里金的三元终结。如果仅就阳辰来说，是依照遁甲次序的仲、孟、季逆向传递；如果兼顾它所娶的同位来说，是孟、仲、季顺向传递。庚辰娶同位的辛巳，中吕的商音。相隔八位下生戊子，是火的仲；黄钟的徵音。金三元终结后向左运行传于南方的火。戊子娶同位的己丑；大吕的徵音。生出丙申，是火的孟；夷则的徵音。丙申娶同位的丁酉，南吕的徵音。生出甲辰，是火的季；姑洗的徵音。甲辰娶同位的乙巳，中吕的徵音。



to beget new tone in every eight spaces in a musical temperament. (This sentence can be found in “The History of Musical Temperament” of *The Book of Han*.) This is how *lü* (律) and *lǚ* (呂) derive. According to ancient Chinese divination methods, the five basic elements in the universe are metal, wood, water, fire and earth. *Zhong* (仲) is prior to *meng* (孟), and *meng* (孟) is prior to *ji* (季), which is the order of the arts of avoidance which hides *jia* in the upper, the middle and the lower *jiazi* (甲子). Being *zhong* (仲) of metal (which corresponds to the tone of *shang* in the *huangzhong* mode), *jiazi* marries *yichou* (乙丑) in the same position (which corresponds to the tone of *shang* in the *dalü* mode). The same position refers to signs belonging to the same system, such as *jia* [甲] and *yi* [乙], *bing* [丙] and *ding* [丁]), and begets *renshen* (壬申) in every eight spaces, and is *meng* (孟) of metal (which corresponds to the tone of *shang* in the *yize* mode). The phrase “in every eight spaces” indicates that *dalü* begets *yize* in accordance with the rule of multiplying two thirds of the original pitch, similarly hereinafter). *Renshen* marries *guiyou* (癸酉) in the same position (which corresponds to the tone of *shang* in the *nanlü* mode), and begets *gengchen* (庚辰) in every eight spaces, and is *ji* of metal (which corresponds to the scale of *shang* in the *guxi* mode). Here the upper, the middle and the lower *jiazi* of metal comes to an end. If only the masculine *chen* is taken into consideration, *zhong* [仲], *meng* [孟], *ji* [季] will obey the order of the arts of avoidance and move anticlockwise. If what it marries is taken into consideration, *meng* [孟], *zhong* [仲], *ji* [季] will move clockwise). *Gengchen* (庚辰) marries *xinsi* (辛巳) in the same position (which corresponds to the scale of *shang* in the *zhonglü* mode), and begets *wuzi* (戊子) in every eight spaces, and is *zhong* (仲) of fire (which corresponds to the scale of *zhi* in the *huangzhong* mode). After the upper, the middle and the lower *jiazi* of metal comes to an end it moves anticlockwise and reaches fire in the south). *Wuzi* marries *jichou* (己丑) in the same position (which corresponds to the scale of *zhi* in the *dalü* mode), and begets *bingshen* (丙申), and is *meng* of fire (which corresponds to the scale of *zhi* in the *yize* mode). *Bingshen* marries *dingyou* (丁酉) in the same position (which corresponds to the scale of *zhi* in the *nanlü* mode) and begets *jiachen* (甲辰), and is *ji* of fire (which corresponds to the scale of *zhi* in the *guxi* mode). *Jiachen* marries *yisi* (乙巳) in the same position (which



### 【原文】

如是左行至于丁巳，中吕之宫，五音一终，复自甲午金之仲娶乙未，隔八生壬寅，一如甲子之法，终于癸亥。谓蕤宾娶林钟，上生太簇之类。自子至于巳为阳，故自黄钟至于中吕皆下生；自午至于亥为阴，故自林钟至于应钟皆上生。甲子乙丑金与甲午乙未金虽同，然甲子乙丑为阳律，阳律皆下生；甲午乙未为阳吕，阳吕皆上生。六十律相反，所以分为一纪也。予于《乐论》叙之甚详，此不复纪。

### 【译文】

生出壬子，是木的仲。黄钟的角音。火三元终结后向左运行传于东方的木。像这样向左运行直到丁巳，即中吕的宫音，宫、商、角、徵、羽五音经历了一个循环，再从甲午金的仲娶同位的乙未，相隔八位生出壬寅，就像从甲子开始循环那样，终止于癸亥。指蕤宾娶同位的林钟，三分益一产生太簇之类。从子到巳是阳，所以从黄钟到中吕都是三分损一；从午到亥是阴，所以从林钟到应钟都是三分益一。甲子、乙丑的金与甲午、乙未的金虽然相同，但甲子、乙丑是阳律，阳律都是下生；甲午、乙未是阳吕，阳吕都是上生。六十律都是这样相互对应，所以分成一个循环单元。我在《乐论》中已对此叙述得很详细，此处不再重复了。

## 104. 杭州古钟

### 【原文】

今太常钟罇皆于甬本为纽，谓之旋虫，侧垂之。皇祐中，杭州西湖侧发地得一古钟，匾而短，其枚长几半寸，大略制度如《晁氏》所载，

### 【译文】

现在太常寺的钟罇都在甬的下部铸有纽，称为旋虫，偏向一侧垂挂。皇祐年间，在杭州西湖边掘地得到一个古钟，钟体扁而且短，它的枚长



corresponds to the scale of *zhi* in the *zhonglü* mode), and begets *renzi* (壬子) and is *zhong* of wood (which corresponds to the scale of *jue* in the *huangzhong* mode. After the upper, the middle and the lower *jiazi* of metal comes to an end, it moves clockwise and reaches wood in the east). In such a way the scale moves anticlockwise and finally reaches *dingsi* (丁巳), which corresponds to the tone of *gong* in the *zonglü* mode. Hence the five pitches of *gong*, *shang*, *jue*, *zhi* and *yu* undergo a cycle. Later *jiawu* (甲午), which corresponds to *zhong* (仲) of metal, marries *yivei* (乙未) in the same position, and begets *renyin* (壬寅) in every eight spaces. Just like the way it starts to cycle from *jiazi*, it ends in *guihai* (癸亥) (which indicates that *ruibin* [蕤宾] marries *linzhong* [林钟] in the same position and begets *taicu* [太簇] by multiplying four thirds of the original pitch). The six earthly branches from *zi* (子) to *si* (巳) are masculine ones, so from *huangzhong* to *zhonglü*, all the modes are gained by multiplying two thirds of the original pitch. The six earthly branches from *wu* (午) to *hai* (亥) are feminine ones, so from *linzhong* to *yingzhong*, all the modes are gained by multiplying four thirds of the original pitch. (The metal corresponding to *jiazi* and *yichou* is the same as the one corresponding to *jiawu* and *yivei*, but *jiazi* and *yichou* correspond to masculine *lü* [律], which are gained by multiplying two thirds of the original pitch, while *jiawu* and *yivei* correspond to masculine *lü* [吕], which are gained by multiplying four thirds of the original pitch. In such a way the sixty musical modes correspond to each other and form a cycling system.) As I have made detailed description about it in my book entitled *On Music*, I will not repeat here.

Translator's note:

\* The Eight Trigrams refer to eight combinations of three lines each—all solid, all broken or a combination of solid and broken lines joined in pairs to form sixty-four hexagrams, formerly used in divination.

#### 104. Ancient Bell from Hangzhou

The bell and *bo*\* collected in the Department of Ancestral Temple Affairs have something in common. At the bottom of *yong*\*, there is a loop to hang a rope, which is called “spinning worm” as it hangs down sidewise. During Huangyou period of the reign of Emperor Renzong, an ancient bell was unearthed beside the West Lake in Hangzhou. The body of the bell was flat and short and on the surface of



### 【原文】

唯甬乃中空，甬半以上差小，所谓衡者。予细考其制，亦似有义。甬所以中空者，疑钟縻自其中垂下，当衡甬之间以横栝挂之，横栝疑所谓旋虫也。今考其名，竹笛之笛，文从竹、从甬，则甬仅乎空；甬半以上微小者所以碍横栝，以其横栝所在也，则有衡之义也；其横栝之形似虫而可旋，疑所谓旋虫。以今之钟傅校之；此衡甬中空，则犹小于甬者乃欲碍横栝，似有所因；彼衡甬俱实，则衡小于甬，似无所因。又以其栝之横于其中也，则宜有衡义，实甬直上植之，而谓之衡者何义？又横栝以其可旋而有虫形，或可谓之旋虫，今钟则实其纽不动，何缘得旋名？若以侧垂之，其钟可以掉荡旋转，则钟常不定，击者安能常当其隧？此皆可疑，未知孰是。其钟今尚在钱塘，予群从家藏之。

### 【译文】

几乎有半寸，规制大体像《考工记·凫氏》所记载的那样，只有甬是中间空心的，甬的上半部稍小，即所谓的衡。我仔细考察了它的结构，也好像有它的道理。甬之所以要中间空心，可能钟绳是从那中间垂下来，而在衡甬之间用一个横的栝来系挂它，那横栝可能就是所谓的旋虫。再从它们的名称来看，竹笛的笛字是竹字头加个甬，因而甬有空的含义；甬的上半部稍小是为了挡住横栝，由于横栝就在这个地方，因而有衡的含义；那横栝的形状像虫而且能旋动，可能就是所谓的旋虫。拿现在的钟傅来与之对照，出土古钟的衡甬中间空心，因而衡比甬稍小是为了挡住横栝，似乎有它的道理；现在的钟衡甬都是实心的，衡比甬小似乎就没有道理了。又因为空心的甬有栝横于其中，所以应该有衡的含义，实心的甬上下一样大地长在钟体上，称它衡有什么意义呢？横栝因为可以旋转且有虫形，也许可以称之为旋虫，现在的钟都把纽固定在钟体上不动，根据什么称它为旋呢？如果把它侧挂起来，那钟可以摆动旋转，因而钟体常常不稳定，演奏者怎么能准确地敲中它的隧呢？这都是有疑问的地方，不知哪个是对的。那个出土古钟现在还在钱塘，收藏在我的子侄们家中。





it were nipple-like protruding parts which were nearly half an inch in length and were called “*mei*.” Their size and shape were almost the same as what was recorded in “The Artificer’s Record” of *The Rites of Zhou*. Only the tube-like long handle at the top of the bell was hollow inside and its upper part (the so-called “*heng*”) was smaller than the lower part. I once carefully examined its structure, which seemed to have its own reason. The tube-like long handle was made hollow inside because the rope may pass through it before it hanged down. A horizontal bar between the upper part (*heng*) and the lower part (*yong*) was used to tie the rope and it was probably the so-called “spinning worm.” Their names also suggested something. The character “笛” (bamboo tube) was made of two parts, bamboo at the top and tube down below. Therefore *yong* (甬) implied “the tube that is being made hollow.” The upper part of *yong* (namely, *heng*) was made smaller because it is used to block the horizontal bar. As the horizontal bar was put in this place, it had its role to play. The horizontal bar was shaped like a worm and could spin and it was probably the so-called “spinning worm.” Compared with today’s bell and *bo*, the ancient bell’s *heng* and *yong* were hollow. It seemed reasonable that *heng* was a bit smaller than *yong* in order to block the horizontal bar. Today’s bell and *bo* are solid. *Heng* does not have to be smaller than *yong*. In addition, the hollow *yong* has the bar put horizontally inside, so *heng* should play its own role. As the lower parts and the upper parts of the solid *yong* are of the same size, what is the point to call the other part *heng*? In the past, the horizontal bar was able to spin and was shaped like a worm, it may be called “spinning worm.” In today’s bell, the button is fastened onto the body. How can we call it “spinning?” If we hang it sidewise, the bell can move and spin and its body is not stable. How can the player strike correctly the place he should strike? These are all questions waiting to be answered. I do not know which is right. That unearthed ancient bell is still in Qiantang and is stored in my nephews’ house.

Translator’s notes:

- \* *Bo* is a kind of percussion instrument shaped like a bell.
- \* *Yong* is the tube-like long handle at the top of the bell.



## 105. 抛毬曲

### 【原文】

海州士人李慎言，尝梦至一处水殿中观宫女戏毬，山阳蔡绳为之传，叙其事甚详。有《抛毬曲》十余阙，词皆清丽，今独记两阙：“侍燕黄昏晚未休，玉阶夜色月如流。朝来自觉承恩醉，笑倩旁人认绣毬。”“堪恨隋家几帝王，舞裯揉尽绣鸳鸯。如今重到抛毬处，不是金炉旧日香。”

### 【译文】

海州的士人李慎言，曾在梦中到过一临水的宫殿中观看宫女抛毬游戏，山阳人蔡绳为这件事作了记载，描述得很详细。其中有十几首《抛毬曲》，文词都很清新华丽，现在只记得两首：

侍燕黄昏晚未休，玉阶夜色月如流。  
朝来自觉承恩醉，笑倩旁人认绣毬。

堪恨隋家几帝王，舞裯揉尽绣鸳鸯。  
如今重到抛毬处，不是金炉旧日香。

## 106. 《广陵散》

### 【原文】

《卢氏杂说》：“韩皋谓嵇康琴曲有《广陵散》者，以王凌、毋丘俭辈皆自广陵败散，言魏散亡自广陵始，故名其曲为《广陵散》。”以予考之，“散”自是曲名，如操、弄、掺、淡、序、引之类，故潘岳《笙赋》“辍《张女》之哀弹，流《广陵》之名散”，又应璩《与刘孔才书》云“听

### 【译文】

《卢氏杂说》说：“韩皋谓嵇康琴曲有《广陵散》者，以王凌、毋丘俭辈皆自广陵败散，言魏散亡自广陵始，故名其曲为《广陵散》。”据我看来，“散”应当是曲名，如同操、弄、掺、淡、序、引之类，所以潘岳《笙赋》说“辍《张女》之哀弹，流《广陵》之名散”，又应璩《与刘孔才书》



### 105. “Songs of Ball-Throwing”

Li Shenyan, a scholar official in Haizhou, once had a dream in which he visited a palace by a lake and watched maids of honor playing the game of ball-throwing. Cai Sheng, a native of Shanyang, recorded it in detail. He wrote over 10 poems called “Songs of Ball-Throwing” in a style both refreshingly lucid and richly ornate. I can only remember two of them now.

“I served at the royal banquet late at night,  
The moon shed on the jade steps nearby.  
Waking up, I felt drunk and was a bit on high,  
Smiling, I asked to look for the silk ball.”

“How I hate the emperors of the Sui Dynasty,  
Who abandoned themselves to women and wine.  
Now I come back to where the silk ball was thrown,  
The imperial palace has already had a new look.”

### 106. Guangling Melody

*Random Notes of Lu* says: “Han Gao said that among the zither tunes played by Ji Kang one was called ‘Guangling Melody.’ As Wang Ling and Guan Qiujian were defeated in Guangling, it was said that the downfall of the state of Wei started in Guangling. Hence the tune was named ‘Guangling Melody.’” According to my research, “*san*” is the name of a melody just like *cao, nong, chan, tan, xu, yin*, etc. That is why Pan Yue says in his “Ode to *Sheng*”: “Stop playing the sad tune of *Girls of Zhang*, / Spread far and wide famous Guangling Melody.” In addition, Ying Qu says in his *Letters to Liu Kongcai*: “Listen to the beautiful music of Guangling Melody.” So it is obvious



### 【原文】

《广陵》之清散”，知“散”为曲名明矣。或者康借此名以谏讽时事，“散”取曲名，“广陵”乃其所命，相附为义耳。

### 【译文】

说“听《广陵》之清散”，可见“散”是曲名是很明显的。或许是嵇康借这个名称来影射当时的政事，把“散”取为曲名，“广陵”作为标题，使两者结合起来有一定意义罢了。

## 107. 箎

### 【原文】

马融《长笛赋》云“裁以当箎便易持”，李善注谓：“箎，马策也。裁笛以当马箎，故便易持。”此谬说也，笛安可为马策？箎，管也，古人谓乐之管为箎，故潘岳《笙赋》云：“修箎内辟，余箫外逸。”裁以当箎者，余器多裁众箎以成音，此笛但裁一箎五音皆具，当箎之工小假繁猥，所以便而易持也。

### 【译文】

马融《长笛赋》云“裁以当箎便易持”，李善注说：“箎，马策也。裁笛以当马箎，故便易持。”这是错误的说法，笛怎么可以作为马鞭呢？箎是管的意思，古人把乐管称为箎，所以潘岳的《笙赋》说：“修箎内辟，余箫外逸。”所谓裁以当箎，是指其他乐器大多以许多乐管来奏出乐声，而笛子仅用一管就完全具备了五音，制笛的工艺没有繁杂的步骤，所以说它便而易持。

## 108. 笛

### 【原文】

笛有雅笛，有羌笛，其形制所始，旧说皆不同，《周礼》“笙师掌教箎笛”，或云“汉武帝时丘仲始作笛”，又云“起于羌人”。后汉马融所赋长笛，空洞无底，刻其上孔、五孔，一出其背，正似今之尺八，

### 【译文】

笛有雅笛、羌笛，它们的形状、起源，过去的说法都不一样，《周礼》谓“笙师掌教箎笛”，有的说“汉武帝时丘仲始作笛”，又有的说“起于羌人”。东汉马融所吟颂的长笛，中心贯通而无底，修削管口、身开五孔，



that “*san*” is the name of the melody. Maybe Ji Kang used this name to insinuate the then politics. He took “*san*” as the name of the melody and Guangling as the title. When the two were combined, they certainly conveyed a certain meaning.

### 107. Zhua

Ma Rong says in his “Ode to the Long Flute”: “The flute is cut short and is taken as *zhua*. So it is easy to hold.” Li Shan explains: “*Zhua* is the horsewhip. When the flute is cut short, it can be used as the horsewhip which is easy to hold.” Li’s explanation is wrong here. How can a flute be used as the horsewhip? *Zhua* means the pipe. Ancient people called musical pipe “*zhua*.” Pan Yue says in his “Ode to *Sheng*”: “The longest pipe stands inside while other pipes rank in a line.” The sentence “The flute is cut short and is taken as *zhua*” means that the flute alone can send out the five-note music while other musical instruments need a lot of tubes to do so. The craft of making a flute is not complicated, so the flute is “easy to make and easy to hold.”

### 108. Flutes

Flutes can be divided into ordinary flutes and the flutes of *Qiang*\* and people had different interpretations for their construction and origin. *The Rites of Zhou* says: “Masters of *sheng* are in charge of the teaching of wind instruments such as *chi* and *di*.” Some people say, “Qiu Zhong first invented the flute during the reign of Emperor Wudi of the Han Dynasty.” Others say, “The flute was invented by people of *Qiang*.” The flute described in the poetic prose by Ma Rong in the Eastern Han Dynasty was hollow and without a bottom. With



### 【原文】

李善为之注云：“七孔，长一尺四寸。”此乃今之横笛耳，太常鼓吹部中谓之横吹，非融之所赋者。融赋云：“《易》京君明识音律，故本四孔加以一。君明所加孔后出，是谓商声五音毕。”沈约《宋书》亦云：“京房备其五音。”《周礼》笙师注：“杜子春云‘笛乃今时所吹五空竹笛。’”以融、约所记论之，则古笛不应有五孔，则子春之说亦未为然。今《三礼图》画笛亦横设而有五孔，又不知出何典据。

### 【译文】

另一孔开在背面，正像现在的“尺八”，李善作注说：“七孔，长一尺四寸。”这是现在的横笛，在太常的鼓吹部中称为横吹，不是马融所吟颂的那种笛。马融的赋说：“《易》京君明识音律，故本四孔加以一。君明所加孔后出，是谓商声五音毕。”沈约《宋书》也说：“京房备其五音。”《周礼》笙师注称：“杜子春云‘笛乃今时所吹五空竹笛’。”据马融、沈约所记载的来推测，古笛不应该有五个孔，那么杜子春的说法也不一定对。现在《三礼图》所画的笛也是横置而有五孔，又不知道它有什么依据。

## 109. 琴 材

### 【原文】

琴虽用桐，然须多年木性都尽，声始发越。予曾见唐初路氏琴，木皆枯朽，殆不胜指，而其声愈清。又尝见越人陶道真畜一张越琴，传云古冢中败棺杉木也，声极劲挺。吴僧智和有一琴，瑟瑟徽，碧纹石为轸，制度

### 【译文】

琴虽然用桐木制作，但必须保存多年待其木性全部脱尽，所奏出的音声才激扬。我曾见到过唐代初年的路氏琴，木头都枯朽了，几乎经不起手指触摸，然而它的音声却更为清雅。我还曾见到越人陶道真所收藏的张越琴，据说是用古墓里坏棺材的杉木板制成的，音声极为刚劲有力。吴地的僧人智和有一张琴，以瑟瑟作琴徽，碧纹石作琴轸，规格和音声





five holes cut on the surface of its tube and one on the back, the flute was shaped just like today's "xiao," a vertical bamboo flute. Li Shan says in his notes: "(The flute) has seven holes and is 1.4 *chi* long." However, this is today's flute which is played horizontally and is called so in the "Percussion and Wind Instruments" of the Department of Ancestral Temple Affairs. It is not the flute described by Ma Rong as he says, "Jing Fang was good at music. The flute had only four holes and Jing added one to it, enabling it to produce the scale of *shang*. In this way the five scales were included." Shen Yue said in *The Book of Song*: "Jing Fang completed the five scales in the flute." According to the notes to the master of *sheng* in *The Rites of Zhou*, "Du Zichun said, 'Di (the flute) is today's bamboo flute with five holes.'" However, according to the records by Ma Rong and Shen Yue, the ancient flute did not have five holes, so Du Zichun's saying was not necessarily right. In today's *Pictures of Three Rites*\*, *di* (the flute) is described as a musical pipe that is held horizontally and has five holes. I don't know whether it is based on the information obtained in any classical writings.

Translator's notes:

\* Qiang is a national minority originally living in northwest China, now in Sichuan.

\* Three Rites refer to *Rites of Zhou* (《周礼》), *Book of Etiquette & Ceremonial* (《仪礼》) and *Book of Rites* (《礼记》).

### 109. Material for Making Qin

*Qin*, a kind of five or seven stringed musical instrument, is usually made of tung trees which have been preserved for many years. Only when the moisture and oil inside the wood volatilize can the music be made sonorous. I saw one made by Lu, the famous *qin* maker, in the earlier days of the Tang Dynasty. The wood was so dried up and rotten that it could hardly bear the touch of a finger, but it sounded clearer and more beautiful than others. I saw another one made by Zhang Yue and collected by Tao Daozhen, a man living in the region of Yue. It was allegedly made of a wooden board of Chinese fir from a broken coffin in a tomb. The sound it produced was very strong and powerful. The monk called Zhihe in Wu region owned another *qin*. Its scale marker was made of turquoise



### 【原文】

音韵皆臻妙，腹有李阳冰篆数十字，其略云：南溟岛上得一木，名伽陀罗，纹如银屑，其坚如石，命工斫为此琴。篆文甚古劲。琴材欲轻、松、脆、滑，谓之四善。木坚如石可以制琴，亦所未谕也，《投荒录》云“琼管多乌栲、呿陀，皆奇木”，疑伽陀罗即呿陀也。

### 【译文】

都达到神妙的程度。琴腹有李阳冰刻写的篆文数十字，大略是说：在南海的某个岛上得到一段木材，名叫伽陀罗，木纹如同银屑，坚硬得像石头，因而叫工匠做成这张琴。这些篆书写得苍劲有力。做琴的材料必须轻、松、脆、滑，称为四善。木材硬得像石头的可以制琴，却也从未听说过，《投荒录》云“琼管多乌栲、呿陀，皆奇木”，有可能伽陀罗就是呿陀。

## 110. 《虞美人操》

### 【原文】

高邮人桑景舒性知音，听百物之声，悉能占其灾福，尤善乐律。旧传有虞美人草，闻人作《虞美人曲》则枝叶皆动，他曲不然。景舒试之，诚如所传，乃详其曲声，曰“皆吴音也”。他日取琴，试用吴音制一曲对草鼓之，枝叶亦动，乃谓之《虞美人操》。其声调与《虞美人曲》全不相近，始末无一声相似者，而草辄应之与《虞美人曲》无异者，律法同管也，其知音臻妙如此。景舒进士及第，终于州县官。今《虞美人操》盛行

### 【译文】

高邮人桑景舒生来就通晓音乐，听了各种东西的声音，就能一一预测它们的祸福，尤其精通乐律。过去传说有一种虞美人草，听到人们演奏《虞美人曲》就摇动枝叶，奏其他的曲子则不动。桑景舒试验了这件事，确如传说的那样，于是仔细详察《虞美人曲》的音声，说“都是吴地的音调”，过几天他取来琴，试着用吴地的音调作了一首曲子对着虞美人草弹奏，草的枝叶也摇动，便称之为《虞美人操》。它的曲调与《虞美人曲》全然不相近，从头到尾没有一处雷同，然而虞美人草仍像演奏《虞美人曲》那样与之相应，是由于乐律相同的缘故，他对于音乐就通晓到如此高妙的程度。桑景舒曾中进士，在州县官的任上去世。现在《虞美人操》



and its peg was made of jade with green patterns. The size and the sound both reached a marvelous perfection. Tens of seal characters carved by Li Yangbin were found at the bottom. They said that a piece of wood called “*jiatuoluo*” was taken from an island in the South Sea. Its veins were like silver filings and it was as hard as a rock. Craftsmen were called in to make it into *qin*. These seal characters were bold and vigorous. Usually the material for making *qin* should be light, loose, brittle and smooth, which are called “four merits.” I have never heard that *qin* can be made of a piece wood as hard as a rock. *The Records of Remote Areas* says: “In Qiongguan there are plenty of ebony and *qutuo*, which are both exotic and rare woods.” Perhaps *jiatuoluo* is *qutuo*.

### 110. The Exercises of Beautiful Yu\*

Sang Jingshu, a native of Gaoyou, was gifted with music. When he heard different sounds, he could foretell their fortunes. He was especially well immersed in the musical temperament. Local legend had it that when hearing “The Melody of Beautiful Yu,” a flower which was also called “Beautiful Yu” would shake from side to side. But when other music was played, it would not move. Sang made an experiment and found it was true. After making a careful study of the tune of “The Melody of Beautiful Yu,” he said, “It belongs to the music in Wu region.” Several days later he wrote a melody to the tune of Wu region and played it in front of the flower. As might be expected, the flower shook accordingly. Hence he named this melody “The Exercises of Beautiful Yu,” which was totally different from “The Melody of Beautiful Yu.” Though not a single note in it was the same with the former one, the flower still reacted. This was because their musical temperament was the same. This shows that Sang had a deep understanding of music. Sang had been a *jinshi* and died as a county magistrate. Today “The Exercises of Beautiful Yu” is very popular, but

【原文】

于江湖间，人亦莫知其如何者为吴音。

【译文】

盛行于江湖，人们也不知道它有哪些是属于吴地的音调。



people do not know which part of it belongs to the music in Wu region.

Translator's note:

\* In the phrase "The Exercises of Beautiful Yu," Beautiful Yu is used to refer both to the beauty and the flower. And this flower is officially called "Papaver rhoeas L." or "Corn Poppy."





## 111. 琵琶调弦法

### 【原文】

前世遗事，时有于古人文章中见之。元稹诗有“琵琶宫调八十一，三调弦中弹不出”，琵琶共有八十四调，盖十二律各七均乃成八十四调，稹诗言八十一调，人多不喻所谓。予于金陵丞相家得唐贺怀智《琵琶谱》一册，其序云：“琵琶八十四调，内黄钟、太簇、林钟宫声弦中弹不出，须管色定弦，其余八十一调皆以此三调为准，更不用管色定弦。”始喻稹诗言如今之调琴，须先用管色合字定宫弦，乃以宫弦下生徵、徵弦上生商，上下相生终于少商，凡下生者隔二弦、上生者隔一弦取之，凡弦声皆当如此。古人仍须以金石为准，《商颂》“依我磬声”是也。今人苟简，不复以弦管定声，故其高下无准，出于临时。怀智《琵琶谱》调格与今

### 【译文】

前代遗留下来的事迹，有时可以在古人的文章中见到。元稹的诗有“琵琶宫调八十一，三调弦中弹不出”之句，琵琶共有八十四调，因十二律各有七调就构成了八十四调，元稹诗句中说八十一调，人们多不了解其中的意思。我在金陵丞相家得到一册唐贺怀智的《琵琶谱》，书的序言中说：“琵琶八十四调，内黄钟、太簇、林钟宫声弦中弹不出，须管色定弦，其余八十一调皆以此三调为准，更不用管色定弦。”因而才明白元稹诗所说的就如同现在的调琴，必须先用箫管管的“合”字定准宫弦，然后根据宫弦下生徵音、据徵弦上生商音，依次相生到定下少商弦为止，下生的音隔二弦、上生的音隔一弦取定，凡乐弦定声都应当如此。古人还必须以金石乐器为乐音的标准。就是《诗·商颂》所谓的“依我磬声”。现在的人图省事，不再以箫管定弦，所以弦音的高低没有标准，都出于临时所取。





## Section Six Musical Temperament (2)

### 111. Tuning Methods of *Pipa*

Stories passed down from ancient times can be found in the literary works of ancient people. For example, Yuan Zhen's poem contains the following lines: "There are eighty-one different tones in the scale of *gong* for *pipa*, /But the other three cannot be played on it." Originally there are eighty-four tones for *pipa*, as each of the twelve equally spaced tones can have seven different scales. When Yuan Zhen says that there are eighty-one tones, people find it hard to understand. I once got from the house of Prime Minister Wang Anshi a book entitled *Music Score of Pipa* by He Huaizhi in the Tang Dynasty. The preface to the book says: "There are eighty-four tones for *pipa*. However, the scale of *gong* in the *huangzhong* mode, *taicu* mode and *linzhong* mode cannot be produced. *Bili* pipe which functions as a tuner should be used to tune the strings and set the pitch for them. The other eighty-one tones are all set in accordance with the pitch of the three modes, so pitch-tuning with *bili* pipe is not needed." Hence I came to know that the description by Yuan actually refers to today's tone-tuning. The *gong* scale should firstly be matched with a musical note called "he" in *bili* pipe. Accordingly the scale of *zhi* can be derived downward from *gong* and the scale of *shang* can be derived upward from *zhi*. In such a way all the scales are derived after the *shaoshang* scale is set. Tones derived downward alternate with each other for two grades while those derived upward alternate with each for one grade. This tuning method applies to all the stringed musical instruments. Ancient people also used stone musical instruments in pitch-tuning, which is mentioned in "Ode to Shang" of *The Book of Songs* as "tuning with my chime stone." Today people do not tune their stringed instruments with *bili* pipe. As they do not have the standard to set the pitch for a piece of music, all the tuning is set provisionally. The names of modes mentioned in He's *Music Score of Pipa* differ from those of today's modes. People of the Tang Dynasty



### 【原文】

乐全不同，唐人乐学精深，尚有雅律遗法。今之燕乐，古声多亡而新声大率皆无法度，乐工自不能言其义，如何得其声和？

### 【译文】

贺怀智《琵琶谱》的调名与现在的乐曲调名全然不同，唐人的乐学甚为精深，还带有上古雅乐的声律法度。现在的燕乐，古代的声律多已散失而新创的声律大体都没有一定的规范，乐工自身不能说出其中的道理，怎么能使音声和谐呢？

## 112. 音声高下

### 【原文】

今教坊燕乐比律高二均弱，合字比太簇微下，却以凡字当宫声，比宫之清声微高。外方乐尤无法，大体又高教坊一均以来，唯北狄乐声比教坊乐下二均。大凡北人衣冠文物多用唐俗，此乐疑亦唐之遗声也。

### 【译文】

现在教坊的燕乐比唐代的乐律高二律不到一点，“合”字的太簇稍低，却以“凡”字来作为宫声，又比黄钟清宫稍高。中原之外的音声尤其没有法度，一般比教坊乐又高出一律多，只有北狄乐的声律比教坊乐低二律。北边少数民族的服饰器用大体多沿循唐代的习俗，他们的声乐恐怕也是唐代音声的遗传。



had a good knowledge of music and they followed ancient musical rules and theories. In today's banquet music, the ancient musical modes are no longer applied and the newly-made ones are not standardized. Musicians cannot give an explanation to the current musical practice, so how can they produce harmonious music?

### 112. Different Music Differs in Scales

The banquet music performed by the Royal Music Department is no more than two scales higher than the music performed by people in the Tang Dynasty. Though the musical note “*he*” (合) represented by the *huangzhong* mode is a bit lower than the *taicu* mode, it uses the musical note “*fan*” (凡) represented by the *yingzhong* mode as the keynote of the *gong* scale, which is slightly higher than the higher octave of the *huangzhong* mode. The music outside the Central Plains is particularly casual. Normally it is one scale higher than the banquet music performed by the Royal Music Department. Only the music of the ethnic minorities in the north is two scales lower than the banquet music. The clothing and household utensils of the ethnic minorities in the north mostly follow the conventions of the Tang Dynasty. Their music is probably inherited from the music of the Tang Dynasty.



## 113. 燕乐无蕤宾律

### 【原文】

今之燕乐二十八调布在十一律，唯黄钟、中吕、林钟三律各具宫、商、角、羽四音，其余或有一调至二三调，独蕤宾一律都无。内中管仙吕调乃是蕤宾声，亦不正当本律，其间声音出入亦不全应古法，略可配合而已。如今之中吕宫却是古夹钟宫，南吕宫乃古林钟宫，今林钟商乃古夷则商，今南吕调乃古林钟羽，虽国工亦莫能知其所因。

### 【译文】

现在的燕乐二十八调分布在十一律上，只有黄钟、中吕、林钟三律各具备宫、商、角、羽四种调式，其余的律或有一调或有二三调，唯独蕤宾一律什么调都没有。内中管仙吕调乃是蕤宾律，但也不正好与本律相合，燕乐各调的音声起迄也不完全与古代的法度相符，不过大致上可以相配合而已。例如现在的燕乐中吕宫是古代的夹钟宫调，南吕宫是古代的林钟宫调，林钟商是古代的夷则商调，南吕调是古代的林钟羽调，即使是通晓声律的大师也不能知道那是什么原因。

## 114. 今古声律之差

### 【原文】

十二律并清宫当有十六声，今之燕乐止有十五声，盖今乐高于古乐二律以下，故无正黄钟声，只以合字当大吕犹差高，当在大吕、太簇之间，下四字近太簇，高四字近夹钟，下一字近姑洗，高一字近中吕，上字近蕤宾，勾字近林钟，尺字近夷则，下工字近南吕，高工字近无射，

### 【译文】

十二律连同清音应该有十六声，现在的燕乐只有十五声，因为现在的乐律高于古乐二律不到一点，所以没有准确的黄钟音声，即便把“合”字作为大吕还偏高，当在古乐的大吕、太簇二律之间，“下四”字接近于古乐的太簇，“高四”字接近于古乐的夹钟，“下一”字接近于古乐的姑洗，“高一”字接近于古乐的中吕，“上”字接近于古乐的蕤宾，“勾”字接近于古乐的林钟，“尺”字接近于古乐的夷则，“下工”字接近于古乐的南吕，



### 113. Banquet Music Does Not Contain the Tone of *Ruibin*

The twenty-eight modes of today's banquet music contain eleven of the twelve equally spaced tones. Only *huangzhong*, *zhonglü* and *linzhong* have four scales of *gong*, *shang*, *jue* and *yu*. Other tones only have one, two or three scales. The tone of *ruibin* does not have any mode. Though the *xianlü* mode uses *ruibin*, it does not match with the tone of *ruibin*. Though not completely in keeping with the rules of the ancient music, the banquet music is still workable. For example, in today's banquet music the *zhonglügong* mode is the ancient *jiazhonggong* mode; the *nanlügong* mode is the ancient *linzhonggong* mode; the *linzhongshang* mode is ancient *yizeshang* mode; and the *nanlü* mode is the ancient *linzhongyu* mode. Even great musicians who have a good understanding of musical theories do not know why it is so.

### 114. The Difference between the Modern and Ancient Musical Temperament

There should be sixteen tones in a musical temperament, which include the twelve equally spaced tones and four higher octaves. However the banquet music of today only contains fifteen tones. As today's music is no more than two scales higher than the music performed in ancient times, there is no exact *huangzhong*. Even if the tone represented by the musical note “*he*” (合) is used as *dalü*, it is still a bit too high, as its pitch is actually between that of *dalü* and *taicu* in the ancient music. In today's banquet music, “*xiasi*” is similar to *taicu* and “*gaosi*” is similar to *jiazhong* while “*xiayi*” and “*gaoyi*” are similar to *guxi* and *zhonglü* respectively. Also “*shang*” is similar to *ruibin* and “*gou*” is similar to *linzhong* while “*chi*” and “*xiagong*” are similar to *yize* and *nanlü* respectively.



### 【原文】

下凡字近应钟，下凡字为黄钟清，高凡字为大吕清，下五字为太簇清，高五字为夹钟清。法虽如此，然诸调杀声不能尽归本律，故有偏杀、侧杀、寄杀、元杀之类，虽与古法不同，推之亦皆有理，知声者皆能言之，此不备载也。

### 【译文】

“高工”字接近于古乐的无射，“下凡”字接近于古乐的应钟，“下凡”字为古乐的黄钟清，“高凡”字为古乐的大吕清，“下五”字为古乐的太簇清，“高五”字为古乐的夹钟清。设法虽然如此，但各调的结束音不能都回到本调所属的音上来，所以有偏杀、侧杀、寄杀、元杀之类的手法，虽然与古法不同，推论起来也都有道理，凡通晓音律的人都能讲说，这里就不一一记载了。

## 115. 同声相应

### 【原文】

古法，钟磬每簏十六，乃十六律也，然一簏又自应一律，有黄钟之簏、有大吕之簏，其他乐皆然。且以琴言之，虽皆清实，其间有声重者、有声轻者，材中自有五音，故古人名琴，或谓之清徵、或谓之清角。不独五音也，又应诸调，予友人家有一琵琶，置之虚室，以管色奏双调，琵琶弦辄有声应之，奏他调则不应，宝之以为异物，殊不知此乃常理。

### 【译文】

古代的法度，钟磬每簏有十六个，就是十六律，而且每一簏又各自对应一个音律，有黄钟之簏，有大吕之簏，其他乐器都是如此。就拿琴来说，虽然发音都清越圆润，但其中有音声重的、有音声轻的，琴的本身就有五音之分，所以古人给琴取名字，或称为清徵、或称为清角。不仅是五音，琴还应和各种调式。我朋友的家里有一个琵琶，放在空房间里，用乐管吹奏双调时，琵琶总会发出音声与之应和，吹奏其他乐调则不应，于是就把它当做奇异的东西来珍护，哪里知道这是很普通的道理。





“*Gaogong*” is similar to *wuyi* and “*xiafan*” is similar to *yingzhong*. Furthermore, “*xiafan*” is the same as the higher octave of *huangzhong* and “*gaofan*” is the same as the higher octave of *dalü* while “*xiawu*” and “*gaowu*” are the same as the higher octave of *taicu* and *jiazhong*. Though musical tones are also represented by different notes, the final tone of a mode in today’s music cannot return to its original scale. Therefore different techniques such as *piansha*, *cesha*, *jisha* and *yuansha* are employed. Different from those ancient techniques, they still sound reasonable if one studies them carefully. Musicians can all describe them in detail, so I do not have to bother to record them here.

Translator’s note

*He* (合), *xiasi* (下四), *gaosi* (高四), *xiayi* (下一), *gaoyi* (高一), *shang* (上), *gou* (勾), *chi* (尺), *xiagong* (下工), *gaogong* (高工), *xiafan* (下凡), *gaofan* (高凡), *xiawu* (下五), *gaowu* (高五) are all musical notes used to denote a tune in ancient times.

### 115. Echoing of the Same Tones

According to the rules and regulations of ancient music, every wooden rack hangs a set of sixteen chime bells or chime stones, which correspond to the sixteen tones. And each wooden rack corresponds to one musical scale such as *huangzhong* scale or *dalü* scale. The same is true with other musical instruments. For example, the stringed musical instrument *qin* can produce clear and melodious sound, but some are higher and some others are lower. *Qin* itself can correspond to one of the five pitches, so ancient people often named it “the higher octave of *zhi*” or “the higher octave of *jue*.” *Qin* echoes to the five pitches as well as different modes. My friend keeps a *pipa* in a vacant room. When he plays the double mode with a wind instrument, the *pipa* can automatically produce a sound to echo the mode. But when he plays other modes with the same musical instrument, the *pipa* will not respond to them. Hence my friend treasures it as a special object, not knowing that it is actually a very common phenomenon. The *pipa* will produce an echoing sound if any mode that has the same pitch as its own is



### 【原文】

二十八调但有声同者即应，若遍二十八调而不应，则是逸调声也。古法，一律有七音，十二律共八十四调，更细分之尚不止八十四，逸调至多。偶在二十八调中，人见其应则以为怪，此常理耳。此声学至要妙处也，今人不知此理，故不能极天地至和之声。世之乐工，弦上音调尚不能知，何暇及此！

### 【译文】

只要遇到二十八调中与之音高相同的音声它就会应和，如果奏遍二十八调而没有应声，那它就是调式之外的音声。古代的法度，一个音律可以分别作为七个调式的主音，十二音律共具有八十四个调式，再仔细区分还不止八十四调，调式之外的音声极多。乐弦的音高偶尔在二十八调中，人们见到它应和就觉得奇怪，其实本是普通的道理。这是音律中最重要而微妙的地方，现在的人不知道这些道理，所以不能表达天地间阴阳最和谐的音声。世上的乐工，连乐弦上的音调还搞不清楚，哪有工夫顾到这些！



played. If the twenty-eight modes have all been played and it does not produce any echoing sound, it shows that its own pitch is outside the existing twenty-eight modes. According to ancient musical conventions, a tone can serve as the keynote of seven different modes, so the twelve equally spaced tones can have eighty-four modes. Actually there are more than eighty-four modes as there are many more tones which are not contained in the existing modes. If the pitch of a musical instrument is contained in the twenty-eight modes, people will be surprised when seeing it producing echoing sounds. Actually it is a very common phenomenon, which is the most important and most delicate part of music. Today's people are ignorant, so they cannot produce the most harmonious sound in the world. Some musicians even do not know the tones produced by different musical instruments, how can they pay attention to what I have discussed above?



## 116. 奉元历

### 【原文】

开元《大衍历》法最为精密，历代用其朔法。至熙宁中考之，历已后天五十余刻，而前世历官皆不能知。《奉元历》乃移其闰朔，熙宁十年天正元用午时，新历改用子时；闰十二月改为闰正月。四夷朝贡者用旧历，比未款塞，众论谓气至无显验可据，因此以摇新历。事下有司考定，凡立冬晷景与立春之景相若者也，今二景短长不同，则知天正之气偏也，凡移五十余刻立冬、立春之景方停，以此为验，论者乃屈，元会使人亦至，历法遂定。

### 【译文】

唐开元时的《大衍历》最为精密，历代都沿用它的朔法。到熙宁年间稽考，历法已落后于实际天象五十多刻，而前代的历官都没有能察觉。《奉元历》就改移了旧历的闰期和朔日，熙宁十年的起算点原在午时，新历改用子时；旧历的闰十二月，新历改为闰正月。四方边远地区前来朝贡的人仍使用旧历，到时候没有来到，大臣们议论说节气到来没有明显的迹象可以依据，以此来反对新历。这件事交给有关部门核查确认，立冬的晷影与立春的晷影应该相等，现在它们的长短不同，可见冬至起算点的时刻有了偏差，共计移动了五十多刻立冬与立春的晷影才相同，以此作为验证，批评者才无话可说了，元旦朝会时四方的使者也都来了，新历就此采用了。



## Section Seven Chinese Numerology (1)

### 116. The *Fengyuan* Calendar

The *Dayan* Calendar made in Kaiyuan period of the reign of Emperor Xuanzong was most accurate. Feudal dynasties of past ages all followed its method to fix the first days of each lunar month. During Xining period of the reign of Emperor Shenzong, the calendar was checked and found to be over twelve hours later than the real astronomical time. However, this was ignored by all the astronomical officers in previous dynasties. Thus the *Fengyuan* Calendar changed the intercalation period and the first day of the intercalary month in the lunar calendar. The starting point of the tenth year of Xining period should originally be in the *wu* period (11:00 a.m.-13:00 p.m.), but according to the new calendar, it is postponed until the *zi* period (23:00 p.m.-01:00 a.m.). December in the old calendar was changed into January in the new calendar. That year envoys from foreign countries did not arrive in time to pay tributes, as they still used the old calendar. Ministers argued that there was no obvious trace as to when certain solar terms would arrive according to the new calendar. So this was used as an excuse to oppose the new calendar. Later, this was handed over to the related department for further investigation and confirmation. The length of the shadow of sundial cast by the sun on the Beginning of Winter\* should be the same as that on the Beginning of Spring\*. However, the starting point of Winter Solstice was deviated and more than twelve hours were added to make the length of the shadow of sundial cast by the sun on the Beginning of Winter and the Beginning of Spring alike. This being done, the critics were speechless. On New Year's Day envoys from other countries all arrived. Since then the new calendar has been put into use.

Translator's notes:

\* The Beginning of Winter is the beginning of the nineteenth of the twenty-four solar terms on the seventh or the eighth of November.

\* The Beginning of Spring is the beginning of the first of the 24 solar terms on the third, the fourth or the fifth of February.



## 117. 太阳过宫

### 【原文】

六壬天十二辰，亥曰登明登避仁宗嫌名 为正月将，戌曰天魁为二月将，古人谓之合神，又谓之太阳过宫。合神者，正月建寅合在亥、二月建卯合在戌之类；太阳过宫者，正月日躔娵訾、二月日躔降娄之类，二说一也。此以《颛帝历》言之也，今则分为二说者，盖日度随黄道岁差。今太阳至雨水后方躔娵訾、春分后方躔降娄，若用合神则须自立春日使用亥将，惊蛰使用戌将，今若用太阳则不应合神，用合神则不应太阳。以理推之，发课皆用月将加正时，如此则须当从太阳过宫，若不用太阳躔次，则当日当时日月、五星、支干、二十八宿皆不应天行，以此决知须用太阳也。

### 【译文】

六壬中的十二神将，亥称为登明登避仁宗皇帝的嫌名。是正月的月将，戌称为天魁是二月的月将，古人称之为合神，又叫做太阳过宫。合神，是指正月建寅而与亥相合、二月建卯而与戌相合之类；太阳过宫，是指正月太阳运行到娵訾宫、二月太阳运行到降娄宫之类，这两种说法是一样的。这是根据《颛顼历》来说的，现在分成两种说法，是由于太阳的行度在黄道上有岁差。现在太阳要过了雨水节之后才运行到娵訾宫、过了春分之后才运行到降娄宫，如果采用合神就必须从立春那天起就用登明，惊蛰那天起就用天魁，若采用太阳过宫就与合神不相符合，采用合神就与太阳过宫不相符合。按道理来推断，六壬起课都用月将加临在时辰之上，这样就必须依照太阳过宫，如果不采用太阳的行度，那么当天当时的日月、五星、干支、二十八宿都与天体运行不相符合，由此确知必须采用太阳过宫。





## 117. The Sun Passes by Zodiacal Signs

Of the twelve celestial deities in *liuren*, one of the three styles of the art of divination, *hai* corresponds to *dengming* (which is a new name changed from its original name of *zhengming* so as to avoid the same pronunciation with the name of Emperor Zhao Zheng). *Dengming* is the position where the sun and the moon meet in lunar January. *Shu* corresponds to *tiankui* which is the position where the sun and the moon meet in lunar February. Ancient people called this “*heshen*” or “the sun passes by zodiacal signs.” “*Heshen*” refers to the fact that in lunar January when the handle of the Big Dipper points to the position of *yin*, the sun and the moon will meet in the position of *hai*, and in lunar February when the handle of the Big Dipper points to the position of *mao*, the sun and the moon will meet in the position of *shu*, etc. “The sun passing by zodiacal signs” refers to the fact that in lunar January the sun moves to the Juzi Palace and in lunar February the sun moves to the Jianglou Palace, etc. Actually “*heshen*” or “the sun passing by zodiacal signs” means the same thing. They are based on the *Zhuanxu* Calendar. Now they are regarded as two different methods because each year the period of time that the sun moves is different. Now the sun will not pass by the Juzi Palace until after Rainwater,\* nor will it pass by the Jianglou Palace until after Spring Equinox.\* If “*heshen*” is adopted, *dengming* must be used right after Spring Equinox and also *tiankui* must be used right after Waking of Insects.\* If “the sun passing by zodiacal signs” is adopted, it will not accord with “*heshen*.” If “*heshen*” is adopted, it will not accord with “the sun passing by zodiacal signs.” By inference, when using *liuren* to practice divination, we have to make the twelve celestial deities match with the twelve months. In this way, we must follow the method of “the sun passing by zodiacal signs.” Otherwise other astrological signs such as the sun, the moon, the five planets, the Ten Heavenly Stems, the Twelve Earthly Branches, the twenty-eight constellations will not match with the movement of celestial bodies of the day. Therefore the method of “the sun passing by zodiacal signs” must be adopted. But this is still not a complete solution. A complete solution requires



### 【原文】

然尚未是尽理，若尽理言之，并月建亦须移易，缘日今斗杓昏刻已不能当月建，须当随黄道岁差。今则雨水后一日方合建寅，春分后四日方合建卯，谷雨后天五日方合建辰，如此始与太阳相符，复会为一说。然须大改历法，事事厘正，如东方苍龙七宿当起于亢、终于斗，南方朱鸟七宿起于东井、终于角，西方白虎七宿起于娄、终于参，北方玄武七宿起于牛、终于奎，如此历法始正，不止六壬而已。

### 【译文】

但这样还不彻底，如果彻底地说，连月建也必须改易，因为如今斗柄黄昏时刻所指的方位已不符合月建了，必须按黄道岁差来修正。现在斗柄在雨水过后一天才指向寅位，春分过后四天才指向卯位，谷雨过后五天才指向辰位，要这样才与太阳过宫相符合，两种方法才能重新统一起来。但这样就要对历法大加修改，事事加以纠正，例如东方的苍龙七宿应当从亢宿开始、终止于斗宿，南方朱鸟七宿应当从井宿开始、终止于角宿，西方白虎七宿应当从娄宿开始、终止于参宿，北方玄武七宿应当从牛宿开始、终止于奎宿，如此历法才准确，这不仅仅是六壬的问题。

## 118. 十二神将名义

### 【原文】

六壬天十二辰之名，古人释其义曰：“正月阳气始建，呼召万物，故曰登明。二月物生根魁，故曰天魁。三月华叶从根而生，故曰从魁。四月阳极无所传，故曰传送。五月草木茂盛，逾于初生，故曰胜先。六月

### 【译文】

六壬中的十二神将，古人解释它们的含义说：“正月阳气刚刚确立，召唤万物，所以称登明。二月事物长出根芽，所以称天魁。三月花、叶从根上长出，所以称从魁。四月阳气将要达到极点而逐渐衰退，所以称传送。五月草木茂盛，胜过初生，所以称胜先。六月万物仍很茂盛，



the change of the monthly position, because the position that the handle of the Bigger Dipper points to at sunset no longer matches with the original position of the lunar month. It has to be rectified according to the precession of equinoxes of the ecliptic. Now the handle of the Bigger Dipper will not point to the position of *yin* until the day after Rainwater, nor will it point to the position of *mao* until four days after Spring Equinox, nor will it point to the position of *chen* until five days after Grain Rain. \* Only by modification can “*heshen*” accord with the method of “the sun passing by zodiacal signs” and can the two methods be reunified. But this will result in the major changes in the calendaric system and affect almost everything. For example, the seven constellations in the east symbolized by black dragon should start with *kang* and end with *dou* while the seven constellations in the south symbolized by red bird should start with *jing* and end with *jiao*. And the seven constellations in the west symbolized by white tiger should start with *lou* and end with *shen* while the seven constellations in the north symbolized by green tortoise should start with *niu* and end with *kui*. In this way, the calendar will be accurate. So this is not merely related to *liuren*.

Translator’s notes:

- \* Rainwater is the 2nd of the 24 solar terms dated on February 18, 19, or 20.
- \* Spring Equinox is the 4th of the 24 solar terms dated on March 20 or 21.
- \* Waking of Insects is the 3rd of the 24 solar terms dated on March 5, 6 or 7.
- \* Grain Rain is the 6th of the 24 solar terms dated on April 19, 20 or 21.

### 118. The Meaning of the Names of the Twelve Celestial Deities

Ancient people explained the meaning of the names of the twelve celestial deities in *liuren* as follows: “In lunar January the masculine essence of the universe just emerges and calls forth the birth of everything, so the celestial deity of the month is called ‘*dengming*.’ In lunar February plants start to sprout, so the celestial deity of the month is called ‘*tiankui*.’ In lunar March flowers and leaves grow, so the celestial deity of the month is called ‘*congkui*.’ In lunar April the masculine essence of the universe will reach its peak before it starts to decline, so the celestial deity of the month is called ‘*chuansong*.’ In lunar May



## 【原文】

万物小盛，故曰小吉。七月百谷成实，自能任持，故曰太一。八月枝条坚刚，故曰天罡。九月木可为枝干，故曰太冲。十月万物登成，可以会计，故曰功曹。十一月月建在子，君复其位，故曰大吉。十二月为酒醴以报百神，故曰神后。”此说极无稽据义理。予按，登明者，正月三阳始兆于地上，见龙在田，天下文明，故曰登明。天魁者，斗魁第一星也，斗魁第一星抵于戌，故曰天魁。从魁者，斗魁第二星也，斗魁第二星抵于酉，故曰从魁。斗杓一星建方，斗魁二星建方，一星抵戌、一星抵酉 传送者，四月阳极将退，一阴欲生，故传阴而送阳也。

## 【译文】

所以称小吉。七月各种谷物结出果实，能靠自身的力量支撑，所以称太一。八月作物的枝条坚硬，所以称天罡。九月树木长成可用之材，所以称太冲。十月万物都完成了生长，能够考核功绩，所以称功曹。十一月斗柄指向子位，上帝回到了原来的位置，所以称大吉。十二月制作醴酒祭祀各种神祇，所以称神后。”这些说法根本就没有去推究其中蕴涵的道理。我认为，登明是说正月三阳开泰，阳气初生，天下万物焕发光彩，所以称登明。天魁是斗口上的第一颗星，斗口上的第一颗星抵达戌位，所以称天魁。从魁是斗口上的第二颗星，斗口上的第二颗星抵达酉位，所以称从魁。斗柄是一颗星标指方位，斗口是两颗星标指方位，一颗指向戌位、一颗指向酉位。传送是说四月阳气将要达到极点而逐渐衰退，阴气将要萌生，所以迎阴而送阳。小吉是夏至的气象，阳气往而阴气来，小人的日子逐渐好过，



plants are all luxuriant and superior to their previous condition, so the celestial deity of the month is called ‘*shengxian*.’ In lunar June plants are still luxuriant, so the celestial deity of the month is called ‘*xiaoji*.’ In lunar July cereal crops bear grains and can support themselves now, so the celestial deity of the month is called ‘*taiyi*.’ In lunar August the branches of the plants become strong and hard, so the celestial deity of the month is called ‘*tiangang*.’ In lunar September trees grow to full size, so celestial deity of the month is called ‘*taichong*.’ In lunar October the growth of all plants has completed and achievements can be evaluated, so the celestial deity of the month is called ‘*gongcao*.’ In lunar November the handle of the Bigger Dipper points to the position of *zi*, the first earthly branch, and the sun returns to its original position, so the celestial deity of the month is called ‘*daji*.’ In lunar December sweet rice wine is made and presented to various gods at the sacrificial ceremonies, so the celestial deity of the month is called ‘*shenhou*.’” The above statements are completely groundless. In my opinion, *dengming* (ascending to brightness) means that in lunar January spring is coming, which will bring forth prosperity, and that the masculine essence of the universe appears and everything becomes bright. *Tiankui* (top of heaven) refers to the first star linking the handle and the bowl of the Bigger Dipper, which reaches the position of *xu*, the eleventh earthly branch, in lunar February. *Congkui* (the secondary top of heaven) refers to the second star linking the handle and the bowl of the Bigger Dipper, which reaches the position of *you*, the tenth earthly branch, in lunar March. (The handle of the Bigger Dipper determines the direction and position of only one star. The stars linking the handle and the bowl of the Bigger Dipper determine the direction and position of two stars, one pointing to the position of “*xu*” [戊] and the other to the position of “*you*.” [酉]) *Chuansong* (transferring) means that in lunar April the masculine essence of the universe reaches its peak and starts to decline while the feminine essence is going to emerge. The world is going to see off the masculine essence and welcome in the feminine essence. *Xiaoji* (small luck) refers to the phenomenon on Summer Solstice, when the masculine essence is to disappear and the feminine essence is to arrive. Ordinary people will have better days, as



## 【原文】

小吉，夏至之气，大往小来，小人道长，小人之吉也，故为婚姻酒食之事。胜先者，王者向明而治，万物相见乎此，胜莫先焉。太一者，太微垣所在，太一所居也。天罡者，斗刚之所建也。斗杓谓之刚，苍龙第一星亦谓之刚，与斗刚相直。太冲者，日月、五星所出之门户，天之冲也。功曹者，十月岁功成而会计也。大吉者，冬至之气，小往大来，君子道长，大人之吉也，故主文武大臣之事。十二月子位北方之中，上帝所居也，神后，帝君之称也。天十二辰也，故皆以天事名之。

## 【译文】

是小人的吉兆，所以象征婚姻、酒食之类的事。胜先是说君主坐北向南治理天下，万物在这时都生长起来了，茂盛到了极点。太一是太微垣所在的方位，太一星居住的地方。天罡是斗柄指方位的星。斗柄称为天罡，苍龙七宿的第一宿也可称坚硬，它与斗柄正相对。太冲是日月、五星出入的门户，天庭的要冲。功曹是说十月每年的事情都完成而考核功绩。大吉是冬至的气象，阴气往而阳气来，君子的日子逐渐好过，是大人的吉兆，所以象征文武大臣的事情。十二月神将位于北方的中央，是上帝所居住的地方，神后是皇帝、君主的称呼。因为是上天的十二神将，所以都用上天的事象来命名。

## 119. 天空非神将

### 【原文】

六壬有十二神将，以义求之，止合有十一神将。贵人为之主，其前有五将，谓滕蛇、朱雀、六合、勾陈、青龙也，此木火之神在方左者；方左谓寅、卯、辰、巳、午。其后有五将，谓天后、太阴、玄武、太常、白虎也，此金水之神在方右者。方右谓未、申、酉、亥、子。唯贵人对相无物，如日之在天，

### 【译文】

六壬中的十二天将，按理来推求，只该有十一位神将。贵人为神将主宰，它之前有五将，即滕蛇、朱雀、六合、勾陈、青龙，这是在左方的木、火之神；在左方指寅、卯、辰、巳、午。它之后有五将，即天后、太阴、玄武、太常、白虎，这是在右方的金、水之神。在右方指未、申、酉、亥、子。唯独贵人没有相对的事物，好比是太阳在天空中，月亮与它相对就亏损、





it is a lucky symbol for them. In lunar June, *xiaoji* also suggests of affairs related to marriage, food and wine. *Shengxian* (better than before) indicates that while sitting in the north and facing to the south, the emperor is ruling the world. In lunar July, all crops have grown mature and become most luxuriant. *Taiyi* (the supreme god of Heaven) is where the *taiwei* constellation is located. It is also where *taiyi* star is located. *Tiangang* (the hardness of Heaven) refers to the stars that determine the direction and position. (The handle of the Bigger Dipper is called “*Tiangang*.” The first star of the seven constellations symbolized by black dragon is also called “hardness,” which is opposite to the handle of the Bigger Dipper.) *Taichong* (the grand hub) is the access to the sun, the moon and the five planets (Venus, Jupiter, Mercury, Mars and Saturn) and indicates the communications hub of heaven. *Gongcao* (achievements) indicates that in lunar October all have finished and it is time to evaluate the achievements. *Daji* (big luck) refers to the phenomenon on Winter Solstice when the feminine essence is to disappear and the masculine essence is to arrive. The gentlemen will have better days, as it is a lucky symbol for them. *Daji* also refers to affairs related to scholar officials and military officers. The celestial deity of the lunar December is located at the center of the north. It is the place where the god of Heaven lives. *Shenhou* (the descendants of god of Heaven) refers to kings and emperors. As they are the celestial deities, they are all named after celestial phenomena.

### 119. *Guiren* is not a Celestial General

There are twelve celestial generals in *liuren*. However, by way of inference, there should be only eleven. *Guiren* is the chief. Prior to it, there are five generals, namely, *tengshe*, *zhuque*, *liuhe*, *gouchen* and *qinglong*. They are the gods of wood and fire on the left. (They correspond to five earthly branches, *yin*, *mao*, *chen*, *si* and *wu*.) Behind it there are five generals, namely, *tianhou*, *taiyin*, *xuanwu*, *taichang* and *baihu*. They are the gods of metal and water on the right. (They correspond to five earthly branches, *wei*, *shen*, *you*, *hai* and *zi*.) However, *guiren* has nothing on its opposite side. This is just like the sun in the sky. If the



## 【原文】

月对则亏、五星对则逆行避之，莫敢当其对，贵人亦然，莫有对者故谓之天空。空者，无所有也，非神将也，犹月杀之有月空也，以之占事，吉凶皆空，唯求对见及有所伸理于君者遇之乃占。十一将，前二火、二木、一土间之，后当二金、二水、一土间之。玄武合在后二，太阴合在后三，今二神差互，理似可疑也。

## 【译文】

五星与它相对就逆行趋避，不敢处在它的对立面，贵人也是如此，没有与它相对的事物所以称为天空。所谓空，就是没有事物，不是神将，犹如月煞有月空那样，用它来占卜事情。吉凶都落空，唯独要求面见奏对以及有道理向君主申诉时得到它才是吉兆。十一位神将，贵人之前是二火、二木、一土相间，贵人之后应当是二金、二水、一土相间。玄武应当在后二，太阳应当在后三，现在这二位神将相互颠倒，按理似乎值得怀疑。

## 120. 释 辰

### 【原文】

天事以辰名者为多，皆本于辰巳之辰，今略举数事。十二支谓之十二辰，一时谓之一辰，一日谓之一辰，日、月、星谓之三辰，北极谓之北辰，大火谓之大辰，五星中有辰星，皆谓之辰。今考，子、丑至于戌、亥谓之十二辰者，《左传》云“日月之会是谓辰”，一岁日月十二会，则十二辰也。日月之所舍始于东方，苍龙角、亢之星起于辰，故以所首者名之。子、丑、戌、亥之月既谓之辰，则十二支、十二时皆子、丑、戌、亥，

### 【译文】

天上事象以辰称呼的很多，都根源于辰、巳的辰，在此简单列举几例。十二支叫做十二辰，一时叫做一辰，一日叫做一辰，日、月、星叫做三辰，北极星叫做北辰，大火叫做大辰，五大行星中有辰星，这些都叫做辰。据我查考，子、丑到戌、亥叫做十二辰，《左传》说“日、月交会就叫做辰”，一年中太阳、月亮交会十二次，就是十二辰。太阳、月亮的运行始于东方，苍龙七宿的角宿、亢宿从辰开始，所以用起头的方位来命名。子、丑、戌、亥的月份既然叫做辰，那么十二支、十二时都是子、丑、戌、亥，称它们为辰也就没有疑问了。一日叫做一辰，是根据



moon is on its opposite side, it will wane. If the five planets are on its opposite side, they will move anticlockwise to shun it, not daring to stand on its opposite side. The same is true with *guiren*. It is called “*tiankong*.” *Kong* means the empty space with nothing in it. So we say that it is not a celestial general. Just as we have lunar eclipse and total lunar eclipse, when we use it to practice divination, we cannot get anywhere. It can be a good omen only when those who seek to meet the emperor and appeal to him finally get it. (Among the eleven celestial generals, prior to *guiren* are two gods of fire, two gods of wood and one god of earth, alternating with each other. Behind *guiren* are two gods of metal, two gods of water and one god of earth, alternating with each other. *Xuamwu* should be in the second position behind *guiren* while *taiyin* should be in the third position behind it. Now their positions are mistakenly inverted, which should be pointed out.)

### 120. The Explanation of “Chen”

Many celestial phenomena and bodies are all called “*chen*” (辰) which is originated from the character “*chen*” in the earthly branches. Here are some examples. The Twelve Earthly Branches are called “twelve *chen*.” One of the twelve periods of a day is called “one *chen*.” One day is also called “one *chen*.” The sun, the moon and the five planets are jointly called “three *chen*.” The North Star is called “north *chen*.” The star named as “Big Fire” is called “big *chen*.” Among the five planets there is one called “*chen*” (referring to today’s Mercury). All these celestial phenomena and bodies are called “*chen*.” After a careful research, I find that from *zi*, *chou* to *xu* and *hai*, all the Twelve Earthly Branches are called “*chen*.” *Zuozhuan* says: “When the sun meets the moon, it is called *chen*.” Every year the sun meets the moon for twelve times which are called “twelve *chen*.” The movements of the sun and the moon start in the east. Since the stars of *jiao* and *kang* of the seven constellations symbolized by black dragon start with *chen*, they are named after their initial position and direction. Since the lunar months corresponding to *zi*, *chou*, *xu* and *hai* are called “*chen*,” the Twelve Earthly Branches and the twelve periods of a day can be undoubtedly called “*chen*” as they also consist of *zi*, *chou*, *xu* and *hai*. One day is called “one



### 【原文】

则谓之辰无疑也。一日谓之一辰者，以十二支言也。以十干言之谓之今日，以十二支言之谓之今辰，故支干谓之日辰。日、月、星谓之三辰者，日、月、星至于辰而毕见，以其所见者名之，故皆谓之辰。四时所见有早晚，至辰则四时毕见，故日加辰为晨，谓日始出之时也。星有三类，一经星，北极为之长；二舍星，大火为之长；三行星，辰星为之长，故皆谓之辰。北辰居其所而众星拱之，故为经星之长。大火、天王之座，故为舍星之长。辰星，日之近辅，远乎日不过一辰，故为行星之长。

### 【译文】

十二支而言的。据甲、乙、丙、丁等十干而言叫做今日，据子、丑、寅、卯等十二支而言叫做今辰，所以用干支所纪的日子叫做日辰。日、月、星叫做三辰，是因为它们三者到了辰时同时出现，按它们所出现的时辰来命名，所以都叫做辰。日、月、星在不同季节里出现的时间有早晚，但到了辰时不管是什么季节它们都同时出现，所以日加上辰就是晨，指的是太阳刚升起的时间。星有三类，第一类是经星，北极星是它们的首领；第二类是宿星，大火是它们的首领；第三类是行星，辰星是它们的首领，所以都叫做辰。北辰居处在自己的位置上而众多的星拱卫它，所以是经星的首领；大火是天帝的座次，所以是宿星的首领；辰星是太阳的近邻，离开太阳的距离不超过一辰，所以是五大行星的首领。

## 121. 五行生成数

### 【原文】

《洪范》五行数自一至五，先儒谓之此五行生数，各益以土数以为成数，以谓五行非土不成。故水生一而成六，火生二而成七，木生三而成八，金生四而成九，土生五而成十，合之为五十有五。唯《黄帝素问》

### 【译文】

《洪范》所说的五行数从一到五，前代的儒学者把它称之为五行生数，各给它们加上土数而作为成数，以表示五行非土不成之理。所以，水生于一而成于六，火生于二而成于七，木生于三而成于八，金生于四而成于九，土生于五而成于十，合起来是五十五。唯有《黄帝素问》



*chen*,” which is based on the system of the Twelve Earthly Branches. It is called “*jinri*” according to the Ten Heavenly Stems including *jia*, *yi*, *bing* and *ding* and it is called “*jinchen*” according to the Twelve Earthly Branches including *zi*, *chou* and *yin* and *mao*. Hence days marked by the Ten Heavenly Stems and the Twelve Earthly Branches are called “*ri*” and “*chen*” respectively. The sun, the moon and the five planets are jointly called “three *chen*” because they appear together in the period of *chen*. And they are named after the period of their appearance, so they are called “*chen*.” (The sun, the moon and the five planets appear in the sky in different periods of different seasons, but when it is the period of *chen*, they will appear simultaneously no matter what season it is. Hence the character “*ri* [日]” [sun] plus the character “*chen* [辰]” [time] will form a new character “*chen*” [晨] [morning], which indicates the time when the sun rises.) There are three kinds of stars. The first are fixed stars with the North Star as their leader. The second are constellations with the Big Fire as their leader. The third are planets with the Chronographic Star as their leader. Hence all the stars are called “*chen*.” (Located in its own position, the North Star has many other stars around it, so it is the leader of fixed stars. The Big Fire is located at a position for the Emperor of Heaven, so it is the leader of constellations. The Chronographic Star is a close neighbor of the sun. With a distance of no more than one *chen* between itself and the sun, it is regarded as the leader of the five planets.)

### 121. The Number of Growth and Completion of the Five Elements

The numbers of the five elements mentioned in “The Great Norm” of *The Book of History* range from one to five. Confucian scholars in previous dynasties called it numbers of growth of the five movements. When each is added with the number of earth (which is five), they will get the number of completion. This indicates that earth is indispensable to the formation of the five elements. Thus, water grows at one and completes at six. Fire grows at two and completes at seven. Wood grows at three and completes at eight. Metal grows at four and completes at nine. Earth grows at five and completes at ten. When added together, they make fifty-five. Only the writer of *Yellow Emperor’s Canon of Medicine*:



### 【原文】

土生数五、成数亦五，盖水、火、木、金皆待土而成，土更无所待，故止一五而已。画而为图其理可见，为之图者，设木于东、设金于西、火居南、水居北、土居中央。四方自为生数，各并中央之土以为成数，土自居其位更无所并，自然止有五数，盖土不须更待土而成也，合五行之数为五十则大衍之数也，此亦有理。

### 【译文】

认为土的生数是五、成数也是五，因为水、火、木、金都有待于土而成，土不再要其他东西来成就，所以只是一个五数而已。把它们画成图，这个道理就显然了，画成的图形是，设木在东方、金在西方、火在南方、水在北方、土在中央。四个方向各自为生数，分别加上中央的土数就是成数，土独自在自己的位置上不再与谁并合，自然只有五数，因为土不再要土来成就了，把五行的生成数合起来是五十就是大衍之数，这也有道理。

## 122. 大衍之数以四十九为用

### 【原文】

揲著之法，四十九著聚之则一，而四十九隐于一中；散之则四十九，而一隐于四十九中。一者道也，谓之无则一在，谓之有则不可取；四十九者用也，静则归于一，动则惟睹其用，一在其间而不可取，此所谓“大衍之数五十，其用四十有九”。

### 【译文】

以著成卦的方法，四十九根著合拢来是一个整体，而四十九根著就蕴涵在这一个中；分散运演则是四十九根著，而这一个就蕴涵在四十九根著中。这个一就是道，说它不存在则有一个整体，说它存在则这个一不能取出；四十九根著是实际运用的，静止下来则归结为一个整体，变动起来则只见到它的运用，一在中间而不能取出，这就是所谓“大衍之数五十，其用四十有九”。





*Plain Conversation* holds different views. He believes that the number of growth for earth is five and the number of its completion is also five, because earth can take shape without other four elements while the other four cannot take shape without earth. Hence, one five can symbolize earth. If we draw a picture of the five elements, we can see it clearly. In the picture, let's put wood in the east, metal in the west, fire in the south, water in the north and earth in the center. The four elements in four directions are marked by their numbers of growth respectively. When added to earth in the center, they will make the number of completion. As earth is put in its position alone and does not combine with others, it has only five for it does not need to combine with anyone else. When the number of growth and the number of completion of the five elements are added, they will make fifty, which is the number of *Dayan*. Such an explanation is also reasonable.

### 122. The Number of *Dayan* in Use Is Forty-Nine

When using common yarrow as the way of divination, forty-nine pieces of common yarrow form a whole while forty-nine is embodied in the whole. When they are used separately in calculation, the whole is embodied in the total forty-nine pieces of common yarrow. And this whole is Tao. If we deny its existence, it is indeed a whole. If we recognize its existence, this whole cannot actually be taken out. The forty-nine pieces of common yarrow are in actual use. Being still, they form a whole. Being in use, we can only see its operation. The whole lies among them and cannot be taken out. This is the so-called "The number of *Dayan* is fifty, but the number in use is forty-nine."

## 123. 天数之微

## 【原文】

世之谈数者，盖得其粗迹，然数有甚微者，非特历所能知，况此但迹而已。至于“感而遂通天下之故”者，迹不预焉，此所以前知之神未易可以迹求，况得其粗也。予之所谓甚微之迹者，世之言星者恃历以知之，历亦出乎亿而已，予于《〈奉元历〉序》论之甚详。治平中，金、火合于轸，以《崇玄》、《宣明》、《景福》、《明》、《崇》、《钦天》凡十一家大历步之悉不合，有差三十日以上者，历岂足恃哉？纵使在其度，然又有行黄道之里者、行黄道之外者、行黄道之上者、行黄道之下者，有循度者，有失度者，有犯经星者，有犯客星者，所占各不同，此又非历之能知也。又一时之间天行三十余度，总谓之一宫，然时有始末，岂可三十度间阴阳皆同，至交他宫则顿然差别？世言星历难知，唯五行时日为可据，是亦不然。世之言

## 【译文】

世上谈论历数的人，只不过得到了它粗略的迹象，然而历数有的相当精妙，不是依仗历法所能得知，何况这仅仅是迹象而已。至于根据阴阳交感的原理会通天下万事，与迹象是毫不相干的，正因为如此，先知的神灵是不那么容易能从迹象上来推求的，更何况只得到了粗略的迹象。我所谓的相当精妙的迹象，世上谈论星象的人凭借历法来了解它们，历法也是出于推测的东西，这一点我在《奉元历》的序言有很详细的论述。治平年间，金星、火星会合于轸宿，用《崇玄》、《宣明》、《景福》、《明天》、《崇天》、《钦天》等共计十一家官历推算都不符合，甚至有相差三十天以上的，历法怎么能够依仗呢？即便在这个方位上，又有运行在黄道北侧的、运行在黄道南侧的、运行在黄道上方的、运行在黄道下方的，有遵循行度的，有离开行度的，有干犯经星的，有干犯客星的，所代表的吉凶各不相同，这又不是历法所能知晓的。此外，在一个时辰中天体运行三十度左右，总称为一宫，然而时辰有开始、结尾，怎么可能在三十度中阴阳都相同而进入另一宫就一下子都不同了？世人都说星象、历法难懂，唯有五行配合季节、月日能作为依据，这也不尽然。世上谈论





### 123. The Inaccuracy of Calendric System

Those who talk about calendric astronomy can only get a rough picture. Calendric astronomy is indeed very delicate and cannot be known by sticking to calendric system. After all, what we get is only a rough picture. *The Book of Change* says: "We can know everything by observing the interaction between *yin* and *yang*." But it has little to do with the rough picture of the calendric astronomy. The foresighted gods cannot be easily specified and a rough picture is of little help. People who talk about calendric astronomy want to know its accurate picture by sticking to calendric system. However, calendric system itself is the product of speculation. I discussed it in great detail in the preface to the *Fengyuan* Calendar. During Zhiping period of the reign of Emperor Yingzong, Venus and Mars met in the position represented by the Zhen Star, one of the twenty-eight constellations. All the eleven official calendars including the *Chongxuan* Calendar, the *Xuanming* Calendar, the *Jingfu* Calendar, the *Mingtian* Calendar, the *Chongtian* Calendar, the *Qintian* Calendar, etc. were used to calculate the time of the occurrence, yet none was accurate. Some even deviated by more than thirty days. So how can we rely on calendars? Even if the stars move in this direction, some are in the north or the south of the ecliptic while others are in the upper part, or the lower part of the ecliptic. What is more, some of them obey or violate the law of movement while others invade the orbit of fixed stars or new stars in the sky. As each of them symbolizes a different way of divination, no calendar can give a clear picture. Besides, in one of the twelve periods of a day (or two hours) the celestial bodies move thirty degrees, which is called "one of the twelve zodiac parts." However, hours have their own beginning and ending. How is it possible for *yin* and *yang* to be the same in the first thirty-degree zodiac and then completely different in the next thirty-degree zodiac? Many people say that astrology and calendars are difficult to understand and that only the five elements that match with seasons, months and days can be counted on. What they say is not necessarily correct. People who talk about the variation among the five elements only know that the movements of celestial



## 【原文】

五行消长者，止是知一岁之间，如冬至后日行盈度为阳，夏至后日行缩度为阴，二分行平度。殊不知一月之中自有消长，望前月行盈度为阳，望后月行缩度为阴，两弦行平度。至如春木、夏火、秋金、冬水，一月之中亦然。不止月中，一日之中亦然。《素问》云：“疾在肝，寅、卯患，申、酉剧。病在心，巳、午患，子、亥剧。”此一日之中自有四时也，安知一时之间无四时，安知一刻、一分、一刹那之中无四时邪？又安知十年、百年、一纪、一会、一元之间又岂无大四时邪？又如春为木，九十日间当蹇蹇消长，不可三月三十日亥时属木，明日子时顿属火也。似此之类，亦非世法可尽者。

## 【译文】

五行消长的人，只是知道一年中间的变化，例如冬至以后太阳行度增加为阳，夏至以后太阳行度缩减为阴，春、秋分行度均衡。殊不知一个月内也有消长，满月以前月亮行度增加为阳，满月以后月亮行度缩减为阴，上、下弦行度均衡。至于像春属木、夏属火、秋属金、冬属水之类的，在一个月内也是如此。不仅一个月内，一日之内也是如此。《黄帝素问》说：“病在肝，寅时、卯时患病，申时、酉时加重。病在心，巳时、午时患病，子时、亥时加重。”这就是一日之内所具有的四季，怎么知道一个时辰内没有四季，怎么知道一刻、一分、一刹那内没有四季呢？又怎么知道十年、一百年、一纪、一会、一元之中不会有四季呢？又例如春季属木，在九十天里应该在不断地消长，不可以三月三十日亥时属木，次日子时一下子就属火了。像上面所列举的那些，也不是一般方法能够穷尽的。



bodies vary in a year. For example, after Winter Solstice, the speed of the movement of the sun quickens while after Summer Solstice, the speed of the movement of the sun slows down. And during Spring Equinox and Autumn Equinox, the sun moves at a regular speed. However they do not know that the speed of the movement of celestial bodies varies even within a month. For instance, before the moon is full, its movement is quicker. After that, its movement slows down. And the first and the last quarters of the moon move at a regular speed. The same is true with the theory that spring is wood, summer is fire, autumn is metal and winter is water, because they also vary within a month. Such a rule applies not only to a month, but also to a day. In *Yellow Emperor's Canon of Medicine: Plain Conversation*, we read such a sentence: "If one has liver disease, he will fall ill in the *yin* period (3 a.m.-5 a.m.) and the *mao* period (5 a.m.-7 a.m.). And his condition will worsen in the *shen* period (3 p.m.-5 p.m.) and the *you* period (5 p.m.-7p.m.). If one has heart disease, he will fall ill in the *si* period (9 a.m.-11a.m.) and the *wu* period (11 a.m.-1p.m.). And his condition will worsen in the *zi* period (11p.m.-1 a.m.) and the *hai* period (9 p.m.-11p.m.)." This shows how the variation among the four seasons is embodied in one day. Hence how do people know that there is no variation among the four seasons in one of the twelve periods of a day, one quarter, one minute or one second? How do people know that there is no variation among the four big seasons in 10 years, 100 years, 1,500 years, 10,800 years or 129,600 years? Here is one more example. Spring belongs to wood. Therefore, in the ninety days there should be constant variations. It is not reasonable that the *hai* period on the thirtieth of lunar March belongs to wood while the next period, which is the *zi* period on the first of lunar April, suddenly belongs to fire. All those things mentioned above cannot be adequately explained with ordinary methods.

## 124. 步岁之法

### 【原文】

历法步岁之法，以冬至斗建所抵至明年冬至所得辰刻，衰杪谓之斗分。故“歲”文从步、从戌，戌者斗魁所抵也。

### 【译文】

历法推算一年的方法是，从冬至斗柄所指的方位到明年冬至的同一方位所得的时间长度，非整数部分叫做斗分。所以“歲”字从步、从戌，戌是斗口上的星所指的方位。

## 125. 斗建与岁差

### 【原文】

正月寅、二月卯谓之建，其说谓斗杓所建。不必用此说，但春为寅、卯、辰，夏为巳、午、未，理自当然，不须因斗建也，缘斗建有岁差。盖古人未有岁差之法，《颛帝历》“冬至日宿牛初”，今宿斗六度；古者正月斗杓建寅，今则正月建丑矣。又岁与岁合，今亦差一辰，《尧典》曰“日短星昴”，今乃日短星东壁，此皆随岁差移也。

### 【译文】

正月寅、二月卯叫做斗建，这种说法是指它们是斗柄所指的方位。不一定要用这种说法，单就春为寅、卯、辰，夏为巳、午、未来说，乃理所当然，不需要依据斗建，因为斗建有岁差的缘故。古人不知道岁差的道理，《颛项历》说“冬至日宿牛初”，现在太阳停留在斗宿六度；古时候正月斗柄指向寅位，现在正月已指向丑位了。将古今一年的起始点相比较，现在的位置也相差了三十度，《尧典》说“日短星昴”，现在冬至黄昏时在天顶的是壁宿，这些都是由于岁差而改变的。







## 124. Calculating the Length of a Year

By matching the position of the handle of the Bigger Dipper on Winter Solstice with the position of the handle of the Bigger Dipper on Winter Solstice of next year, we can know the length of a year. The fraction is called “*doufen*.” Hence the character “歲” (*sui*, meaning “year”) is originated from the character “步” (*bu*, meaning “step”) or “戌” (*xu*) which is the eleventh earthly branch, corresponding to the position that the star in the bowl of the Bigger Dipper points to.

## 125. The Change of the Position of the Lunar Month and the Precession of Equinoxes

The position of the lunar January is called “*yin*,” the third earthly branch, and that of lunar February is called “*mao*,” the fourth earthly branch. People believe that they are the positions that the handle of the Bigger Dipper points to. Actually we do not have to take such explanation for granted. Spring corresponds to three earthly branches, namely, *yin*, *mao* and *chen*. Summer corresponds to another three earthly branches, namely, *si*, *wu* and *wei*. Such a phenomenon is self-evident and does not need to depend on the handle of the Bigger Dipper to specify the position, as the position of the lunar month is affected by the precession of equinoxes. Ancient people did not know this. The *Zhuanxu* Calendar says: “On Winter Solstice the sun stays in the position of the *Niu* Star.” Now the sun stays in the sixth degree of the *Dou* Star on the same day. In ancient times the handle of the Bigger Dipper pointed to the position represented by *yin* in lunar January. Now it points to the position represented by *chou* in the same month. Comparing the starting point of a year in ancient times with that in the modern time, we can find there is a thirty-degree deviation. Another example can be found in “Yaodian” of *The Book of History* which says: “On the evening of Winter Solstice, the *Mao* Star hangs on the top of the sky.” Now, it is the *Bi* Star that hangs on the top of the sky on the evening of Winter Solstice. All these changes are caused by the precession of equinoxes.



## 126. 落下闳历法

### 【原文】

《唐书》云：“落下闳造历，自言后八百年当差一算。至唐，一行僧出而正之。”此妄说也。落下闳历法极疏，盖当时以为密耳，其间阙略甚多，且举二事言之。汉世尚未知黄道岁差，至北齐张子信方候知岁差，今以今古历校之，凡八十余年差一度，则闳之历八十年自己差一度，兼余分疏阔，据其法推气朔五星，当时便不可用，不待八十年。乃曰“八百年差一算”，太欺诞也。

### 【译文】

《唐书》上说：“落下闳编制历法，自称八百年以后会误差一算。到了唐代，僧人一行出来纠正了他的误差。”这是胡说。落下闳的历法极其粗疏，可能当时认为精密，其中欠缺很多，姑且举两点来说。汉代还不知道黄道岁差现象，到了北齐时张子信才观测得知了岁差，现在用古今的历法校核，大体八十多年误差一度，那么落下闳的历法经八十年本身就要误差一度，再加上它所取的值比实际大得多，按照他的方法来推算节气、朔日和五星运行，当时就不能使用，等不到八十年。居然说“八百年误差一算”，太荒谬了。

## 127. 极星观测

### 【原文】

天文家有浑仪，测天之器，设于崇台以候垂象者，则古玑衡是也；浑象，象天之器，以水激之或以水银转之，置于密室与天行相符，张衡、陆绩所为及开元中置于武成殿者皆此器也。皇祐中，礼部试《玑衡正天文之

### 【译文】

天文家有浑仪，是观测天体的器具，设置在高台上来伺望显现的星象，就是古代的玑衡；有浑象，是模拟天体的器具，用水力推动或用水银来使之运转，安放在密室中，与天体的运行相符合，张衡、陆绩所制作的以及开元年间安放在武成殿的都属这种器具。皇祐年间，礼部会试



## 126. Calendar Made by Luo Xiahong

*The Book of Tang* says: “Luo Xiahong worked out a calendar, declaring that 800 years later there will be short of one day in a year. In the Tang Dynasty, a monk called Yixing corrected his mistake.” This is absolutely a wrong record. The calendar made by Luo is very coarse. Probably at that time it was considered an accurate one. There are many loopholes in this calendar. For example, people in the Han Dynasty did not know the existence of the precession of equinox. It was not until the Northern Qi Dynasty when Zhang Zixin started to know it through observation. The comparison between ancient and modern calendars shows that every eighty years there will be a one-degree difference. Hence the calendar made by Luo Xiahong would have a one-degree difference every eighty years. In addition, the length of the month and the year in Luo’s calendar was greater than the real one. The solar terms, the first day of the lunar month and the movements of the five planets calculated out by Luo were not feasible at that time. It was impossible to wait for eighty years to have it corrected. Yet *The Book of Tang* says: “(Luo declares) 800 years later there will be short of one day in a year.” This is indeed ridiculous.

## 127. Observing the Polestar

Astronomers use the armillary sphere to observe celestial bodies. The instrument set up on a high-rise platform to observe stars and other celestial bodies was called “*jiheng*” in ancient times. The celestial globe is an instrument imitating the movement of celestial bodies. Hydra power or mercury is used to make it move. Being placed in a secret room, the movement of the celestial globe matches that of the real celestial bodies. The instruments which were made by Zhang Heng and Lu Ji and were placed in the Wucheng Hall during Kaiyuan period of the reign of Emperor Xuanzong all belonged to such celestial globes. During Huangyou period of the reign of Emperor Renzong, the imperial



## 【原文】

器赋》，举人皆杂用浑象事，试官亦自不晓，第为高等。汉以前皆以北辰居天中，故谓之极星。自祖暅以玑衡考验天极，不动处乃在极星之末犹一度有余。熙宁中，予受诏典领历官，杂考星历，以玑衡求极星，初夜在窥管中，少时复出，以此知窥管小，不能容极星游转，乃稍稍展窥管候之，凡历三月，极星方游于窥管之内常见不隐，然后知天极不动处远极星犹三度有余。每极星入窥管别画为一图，图为一圆规，乃画极星于规中，具初夜、中夜、后夜所见各图之，凡为二百余图，极星方常循圆规之内夜夜不差。予于《熙宁历奏议》中叙之甚详。

## 【译文】

以《玑衡正天文之器赋》为题，举人们都混杂采用了浑象的事情，考官自己也不懂得，把他们列为优等。汉朝以前都认为北极星位于天空的正中，所以称之为极星。自从祖暅用浑仪考察验证天极，发现不动的部位离极星还有一度多。熙宁年间，我奉命管理历法方面的事务，多方查考记载天体位置的典籍，用浑仪测定极星，夜初在窥管的视野里，不多久就移出去了，因此知道窥管视野小，不能够容纳极星游动移转，于是稍许扩展窥管口径来伺望，前后历经三个月，极星才游动移转在窥管的视野之内始终能看见而不消失，这才知道天极不动的部位离极星还有三度多。每当极星进入窥管视野就另外画成一张图，图上有个圆形的尺度，极星就画在这个尺度里，把夜初、夜中、夜末所见到的分别成图，共画了二百多张图，极星才始终按圆形尺度上标出的位置运行而每夜没有误差。我在《熙宁历奏议》中对此叙述得很详细。



examination organized by the Board of Rites required candidates to write an article entitled “On *Jiheng*, An Instrument of Astronomical Observation.” The candidates all wrote about affairs related to the celestial globe. Not knowing the difference between *jiheng* and the celestial globe, the examiners ranked their compositions as excellent. People before the Han Dynasty all believed that the North Star was in the center of the sky and called it “the polestar.” After using the armillary sphere to examine and observe the celestial pole, Zu Geng found that the North Star was still more than one degree away from the polestar. During Xining period of the reign of Emperor Shenzong, I was ordered to take charge of the affairs related to calendric system. Having studied many ancient books that contained records about the positions of celestial bodies, I managed to fix the position of the polestar with an armillary sphere. In the early period of the night, the polestar was visible in the watching tube of the armillary sphere. Late at night it moved out of the scope of vision. Hence I realized that the scope of vision of the watching tube was not big enough to supervise the movement of the polestar. I then expanded the caliber of the watching tube. After the three-month observation, I came to know that the celestial pole was more than three degrees away from the polestar. Whenever the polestar appeared in the scope of vision of the watching tube, I would draw a round map to depict the orbit of its movement. Totally over 200 such maps were drawn when the polestar appeared in the early, middle and late periods of a night. As a result, the polestar always moved according to the orbital nodes that I marked on the round map, and every night it moved on without making any mistake. I recorded the whole event in my book entitled *Reports about Calendric System in Xining Period*.



## 128. 刻 漏

### 【原文】

古今言刻漏者数十家，悉皆疏缪。历家言晷漏者，自《颛帝历》至今，见于世谓之大历者凡二十五家，其步漏之术皆未合天度。予占天候景，以至验于仪象，考数下漏凡十余年，方粗见真数，成书四卷，谓之《熙宁晷漏》，皆非袭蹈前人之迹。其间二事尤微，一者，下漏家常患冬月水涩、夏月水利，以为水性如此，又疑冰澌所壅，万方理之终不应法。予以理求之，冬至日行速，天运未期而日已过表，故百刻而有余；夏至日行迟，天运已期而日未至表，故不及百刻。既得此数，然后复求晷景、漏刻，莫不吻合，此古人之所未知也。二者，日之盈缩，其消长以渐，无一日顿殊之理。历法

### 【译文】

古今谈论刻漏的有几十家，全都粗疏谬误。历法家论述日晷、刻漏的，从《颛顼历》至现在，见于世人称为大历的共二十五家，它们推步刻漏的方法都不合乎天体的运行。我观察天象、测量日影，并用浑仪、浑象进行校验，考核数据、操作刻漏共十多年，才初步得到合乎实际的数据，写成四卷书，叫做《熙宁晷漏》，完全没有蹈袭前人的做法。其中有两件事尤其精妙，其一是，操作刻漏的人常常为冬天水流迟滞、夏天水流滑利所困扰，认为水性就是如此，又怀疑是水结冰堵塞了壶嘴，多方设法总不能合乎要求。我从道理上推求，冬至前后太阳运行迅速，天象运行还没有周天而太阳已经超过了表影，所以一天超过了百刻；夏至前后太阳运行迟缓，天象运行已经周天而太阳却没有达到表影，所以一天够不上百刻。我得到这个数据后，再去核查晷影、漏刻，无不吻合，这是古人所不知道的。其二是，太阳运行的迟速，其增长和消减是渐进的，没有在一天时间里突然变动的道理。历法上都以一个节气中各天长





## 128. Clepsydras

There were tens of scholars studying clepsydras, or water clocks. However their research results were all inaccurate or even erroneous. In the past calendarists studied sundials and clepsydras. Since the invention of the *Zhuanxu* Calendar, twenty-five of them have been listed as official calendars. Unfortunately their methods of measuring time with clepsydras did not accord with the movement of celestial bodies. I spent more than ten years in observing celestial bodies and measuring the movement of the shadow of the sun by operating the clepsydra. I also calibrated the data with armillary spheres and celestial globes. Finally I got accurate data and wrote a four-volume book *Sundial and Clepsydra Used in Xining Period*. This is a book completely different from the ones written by ancient people. Two of my findings are particularly worth our attention. The first is related to the problem that operators of the clepsydra often encounter. They often found that in winter water ran more slowly while in summer water ran more quickly. Some people attributed it to the quality of water while others suspected that the mouth of the clepsydra was blocked by ice. Many methods had been tried in vain. I studied the phenomenon and found that the sun moves more quickly around Winter Solstice. Though it has not completed a circle, the movement of the sun has surpassed its shadow reflected in the sundial. So around Winter Solstice, there are more than twenty-four hours a day. In contrast, the sun moves more slowly around Summer Solstice. Though it has already completed a circle, the movement of the sun has not reached its shadow reflected in the sundial. So around Summer Solstice, there are fewer than twenty-four hours a day. Once I obtained the data, I re-checked the hours reflected in the movements of the sundial and the clepsydra and found that they were perfectly matched. This is an important finding that ancient people failed to discover. The second is also related to the movement of the sun. We know that the sun changes its speed of the movement gradually. It will not suddenly change its speed of the movement within one day. Previous calendars averaged the length of the days during the period of one solar term



### 【原文】

皆以一日之气短长之中者，播为刻分，累损益，气初日衰每日消长常同，至交一气则顿易刻衰，故黄道有觚而不圆，纵有强为数以步之者，亦非乘理用算，而多形数相诡。大凡物有定形，形有真数。方圆端斜，定形也；乘除相荡，无所附益，泯然冥会者，真数也。其术可以心得，不可以言喻。黄道环天正圆，圆之为体，循之则其妥至均，不均不能中规衡；绝之则有舒有数，无舒数则不能成妥。以圆法相荡而得衰，则衰无不均；以妥法相荡而得差，则差有疏数。相因以求从，相消以求负，从、负相入，会一术以御日行。以言其变，则秒刻之间，消长未尝同；以言其齐，则止用一衰，循环无端，终始如贯，不能议其隙。此圆法之微，古之言算者有所未知也。以日衰生日积，反生日衰，终始相求，迭为宾主，顺循之以索日变，衡别之求去极之度，合散无迹，

### 【译文】

短的平均值，均分为刻与分，累计损益，节气之初日长差额每天的增减量都相同，到进入下一节气就一下子改变了差量，这样黄道就像有了棱角而不圆了，即使勉强用数值来进行推算，也不是合乎道理地进行运算，大多形状与数值不相符合。大凡物体都有确定的形状，每种形状都有符合实际的数据。方、圆、正、斜，都是确定的形状；通过乘除之类的运算，不作任何修正，能完全相吻合的，就是符合实际的数据。这种方法能悉心领悟，却不能用言语来表达。黄道环绕天空是个正圆，圆这种形体，沿着它的轨迹运行则盈缩极其匀称，不匀称就不能用圆规来量度；分别看待则有快有慢，没有快慢就不能产生盈缩。根据圆形的法度进行推算所得的差额，它们总是相等的；根据盈缩的法度进行推算所得的差额，它们的数值就有大小。把它们相互乘起来求取总值，相互抵消以求取差额，把总值与差额汇总起来，形成一种方法来把握太阳的运行。从变化上来说，每秒每刻之间的增减都不相等同；从一致上来说，只用一个差额就能循环往复，始终连贯，无法找出它的误差。这种圆形法度的精妙，是过去谈论历算的人所不太知道的。通过日长差额求出累积的日长，又反过来得出日长差额，反复进行推算，交替为主为辅，根据它的运行来推算每天长度的变化，横向区分来求得它距离北极的度数，聚合离散没有破绽，



(about 15 days) and then divided it into smaller units. In the initial period of the solar system, the difference in the increase and the decrease of length of the day is the same. But when the next solar term arrives, it changes all of a sudden. The ecliptic seems to have edges and no longer keeps its round shape. Even if we manage to calculate with certain data, which is not the real calculation based on rules and regulations, oftentimes the shape of the ecliptic that we measure with instruments does not accord with the calculated data. Normally things all have fixed shapes. Each shape accords with certain data. For example, squares, circles, fronts and slopes all have fixed shapes. Through calculations such as multiplication and division, we can match the data with the shape without any revision. Such a method can only be understood with concentrated attention, but it cannot be expressed in words. The ecliptic that rotates the celestial body is a full circle. When a circular object like this moves along its orbit, the speed of its waxing and waning is balanced. Otherwise we cannot measure its shape with a pair of compasses. When being seen in different periods, the speed of its movement varies. Without the variation in the speed of its movement, the waxing and waning of the ecliptic will not arise. The figures calculated from the theories about circles are always the same. However the figures calculated from the theories about the waxing and waning are different. By way of multiplication and subtraction, we can get two figures. And by adding them up, we can then get a formula to calculate the movement of the sun in different seasons. From the perspective of its variation, the speed of the movement of the sun is always changing. From the perspective of its uniformity, the speed of its movement is always stable and coherent and no errors are detected. Such a fantastic theory about circles is beyond the knowledge of ancient people. We can find how far away the sun has moved within a certain period of time by knowing the difference in the movement of the sun. We can also find the difference in the movement of the sun by knowing how far away the sun has moved within a certain period of time. Making such calculations in turn, we can find the variation in the length of the day and also how far away the sun is from the North Pole. No errors are found and the calculated result perfectly matches the



### 【原文】

泯如运规，非深知造算之理者不能与其微也。其详具予奏议，藏在史官，及予所著《熙宁晷漏》四卷之中。

### 【译文】

吻合得如同运转圆规那样，不是精通算理的人是无法体会其中之精妙的。这方面的详细说明都写在我的奏议里，为史官所收藏，也写在我所著的四卷《熙宁晷漏》中。

## 129. 二十八宿

### 【原文】

予编校昭文书时，预详定浑天仪。官长问予：“二十八宿，多者三十三度，少者止一度，如此不均，何也？”予对曰：“天事本无度，推历者无以寓其数，乃以日所行分天为三百六十五度有奇。日平行三百六十五日有余而一期天，故以一日为一度也。既分之，必有物记之，然后可窥而数，于是以当度之星记之。循黄道，日之所行一期，当者止二十八宿星而已，度如伞椽，当度谓正当伞椽上者。故车盖二十八弓，以象二十八宿，则予《浑仪奏议》所谓“度不可见，可见者星也。日月五星之所由，有星焉。当度之画者凡二十有八，谓之舍。舍所以挈度，

### 【译文】

我在编校昭文馆书籍时，曾参与审定浑天仪。官长问我：“二十八宿，度数多的达三十三度，少的只有一度，如此不均匀，是什么原因？”我答道：“天体原本是没有度数的，推算历法的人没有东西来表示有关数据，于是就把太阳运行的路径分为三百六十五度多一点。太阳平均运行三百六十五天多一周天，所以把它一天的路径作为一度。既然划分了度数，必定要有东西来作标志，才能进行观测和计算，于是就以正当度数的星作为标志。沿着黄道，太阳所运行一周天的路径上，正当度数的只有二十八宿的星而已，度就像伞骨子，正当度数是指正处在伞骨上。所以车盖有二十八根伞骨，用以象征二十八宿，这就是我在《浑仪奏议》中所说的“度不能看见，能看见的是星。日、月、五星所经过的地方，有星存在。正当度数的标记共有二十八处，称为舍。舍是用来标志度数的，



real situation just like a pair of compasses. Those who are not specialized in mathematical calculation cannot understand the miracle of this exquisite precision. I have written about it in great detail in my report to the emperor, which has been collected by officials in charge of archives. I also recorded it in my four-volume book *Sundial and Clepsydra Used in Xining Period*.

### 129. The Twenty-Eight Constellations

When I was working in the Zhaowen Imperial Library, I participated in finalizing the manufacturing specifications of the armillary sphere. One of the officials asked me, “Among the twenty-eight constellations, some cover thirty-three degrees while others cover only one degree. Why is it so?” I answered, “Originally celestial bodies did not have the division of degrees. As calendarists lacked the means to indicate the related data, they divided the orbit of the movement of the sun into 365-odd degrees. (On average it costs the sun 365-odd days to revolve a cycle, so the distance that the sun covers in one day is taken as one degree.) After that, they had to use some objects as the tokens to facilitate the observation and calculation. Hence the star that is located in the place marked by degrees is taken as the token. Along the orbit of the ecliptic that the sun revolves, only the twenty-eight constellations were qualified as the tokens to indicate degrees. (The degrees are like the ribs of an umbrella. Being located in the place marked by degrees means that stars are located in the ribs. That is why the canopy on a carriage contains twenty-eight ribs to symbolize the twenty-eight constellations. I once said in *Report on Armillary Spheres*: ‘Degrees are invisible but stars are visible. In places where the sun, the moon and the five planets pass by there are stars. There are twenty-eight places marked by degrees, which are called ‘she’ [舍]. ‘She’ is used to mark the degree while the degree is used to indicate related data.’) These are the stars that are used to indicate the



### 【原文】

度所以生数也”。今所谓距度星者是也。非不欲均也，黄道所由当度之星止有此而已。”

### 【译文】

度是用来表示数据的”，这就是现在所说的距度星。并不是不想均匀，而是黄道路径上当度的星只有这些罢了。”

## 130. 日月之形

### 【原文】

又问予以“日月之形如丸邪，如扇邪？若如丸则其相遇岂不相碍？”予对曰：“日月之形如丸。何以知之？以月盈亏可验也。月本无光，犹银丸，日耀之乃光耳。光之初生，日在其傍，故光侧而所见才如钩；日渐远，则斜照而光稍满。如一弹丸以粉涂其半，侧视之则粉处如钩，对视之则正圆，此有以知其如丸也。日月，气也，有形而无质，故相值而无碍。”

### 【译文】

官长又问我：“日月的形状像弹丸呢，还是像团扇？如果像弹丸，那么它们相遇时难道不会相互妨碍吗？”我答道：“日月的形状像弹丸。怎么知道这一点呢？通过月亮的盈亏能验证。月亮本身没有光，好像银质的弹丸，太阳照射它时才发光。月光初现时，太阳在它的旁边，所以照亮了侧面看起来像钩一样；太阳逐渐远去，光线斜照，发光的部分渐渐圆满。譬如一颗弹丸，用粉涂抹它一半，侧面看涂粉的地方就像钩，正面看就是圆的，由此可以知道月亮像个弹丸。日月都是气，有形状而没有实质，所以相遇而不会有妨碍。”





degrees. We do not mean to divide them unevenly, but these are the only stars located at the places marked by degrees.”

### 130. The Shape of the Sun and the Moon

Then he asked me again, “Are the sun and the moon shaped like pellets or round fans? If they are like pellets, will they impede each other when they meet?” I answered, “They are shaped like pellets. How do I know it? The waxing and waning of the moon can prove what I say. The moon does not give off light. Like a silver pellet, it only gives off light when the sun shines upon it. When the moonlight first appears, the sun is just beside it. When the side of the moon is shone, it looks like a hook. When the sun moves away gradually, its sunlight shines upon the moon in an oblique way and the illuminating part of the moon becomes full and round. Let’s take a silver pellet as an example. If half of it is powdered, the part with the powder will look like a hook when it is seen sideways. If it is seen from the front, it is round. Hence it can be known that the moon is just like a silver pellet. Both the sun and the moon are made of air. They have shapes, but do not have substances. That is why they won’t impede each other when they meet.”

## 131. 日月食

### 【原文】

又问：“日月之行，月一合一对而有蚀不蚀，何也？”予对曰：“黄道与月道如二环相叠而小差，凡日月同在一度相遇则日为之食，在一度相对则月为之亏。虽同一度而月道与黄道不相近，自不相侵；同度而又近黄道、月道之交，日月相值，乃相陵掩。正当其交处则食而既，不全当交道则随其相犯浅深而食。凡日食，当月道自外而交入于内则食起于西南、复于东北，自内而交出于外，则食起于西北而复于东南，日在交东则食其内，日在交西则食其外，食既则起于正西、复于正东。凡月食，月道自外入内则食起于东南、复于西北，自内出外则食起于东北而复于西南，月在交东则食其外，月在交西则食其内，食既则起于正东、复于正西。

### 【译文】

官长又问我：“日月的运行，每月一次相合一次相对，但有时有食有时没有食，为什么呢？”我答道：“黄道与白道如同两个环相互重叠而略有错开，在同一黄经度上相遇就发生日食，在同一黄经度上相对就发生月食。虽然同在一个黄经度上但白道与黄道不相接近，自然不相互侵犯；同在一个黄经度上而且又接近黄道、白道的交点，日月相遇就互相遮掩。正好处在交点上就有全食，不是正处在交点上就随着它们侵凌的程度深浅而食。日食时，如月亮自南至北穿过黄道就从西南开始食而复圆于东北，如自北至南穿过黄道就从西北开始食而复圆于东南，太阳在交点东面就北部被食，太阳在交点西面就南部被食，全食则开始于正西而复圆于正东。月食时，如月亮自南至北穿过黄道就从东南开始食而复圆于西北，如自北至南穿过黄道就从东北开始食而复圆于西南，月亮在交点东面就南部被食，月亮在交点西面就北部被食，全食则开始于正东而复圆于正西。





### 131. Solar and Lunar Eclipses

He again asked me, "The sun and the moon are in conjunction and in opposition once a month. Why sometimes we see eclipses and sometimes we don't?" I answered, "The ecliptic and the moon's orbit are like two rings, which seem to overlap but are split apart and intersect only occasionally. When the sun and the moon meet in the same circle of longitude, the solar eclipse is likely to occur. When they are in the opposite positions in the same circle of longitude, the lunar eclipse is likely to occur. Sometimes even though the sun and the moon are in the same circle of longitude, they will not impede each other if they are not near the nodes that intersect the moon's orbit and the ecliptic. If they are in the same circle of longitude and near the nodes that intersect the moon's orbit and the ecliptic, the sun and the moon will meet and eclipse. If they happen to be located right on the nodes, the total eclipse will occur. If they are not exactly located on the nodes, the partial eclipse will occur depending on how much the sun and the moon impede each other. At solar eclipse, if the moon passes through the ecliptic from the south to the north, the sun will be partially eclipsed first in the southwest and then resumes its round shape in the northeast. If the moon passes through the ecliptic from north to south, the sun will be partially eclipsed first in the northwest and then resume its round shape in the southeast. If the sun is located to the east of the nodes, its northern part will be eclipsed. If the sun is located to the west of the nodes, its southern part will be eclipsed. The total eclipse of the sun starts in the due west and ends in the due east. At lunar eclipse, if the moon passes through the ecliptic from the south to the north, it will be partially eclipsed first in the southwest and then resumes its round shape in the northeast. If the moon passes through the ecliptic from the north to the south, it will be partially eclipsed first in the northeast and then resume its round shape in the southwest. If the moon is located to the east of the nodes, its southern part will be eclipsed. If the moon is located to the west of the nodes, its northern part will be eclipsed. The total eclipse of the sun starts in the due east and ends in the due west. The nodes of the ecliptic and the moon's orbit move to



### 【原文】

交道每月退一度余，凡二百四十九交而一期。故西天法罗睺、计都皆逆步之，乃今之交道也，交初谓之罗睺、交中谓之计都。”

### 【译文】

黄、白道的交点每月向西移动一度多，经二百四十九个交点月而回到原位。西方历法中的罗睺、计都都是反向运行的，就是现在所说的黄、白道交点，交初称为罗睺、交中称为计都。”

## 132. 古之卜者皆有繇辞

### 【原文】

古之卜者皆有繇辞，《周礼》三兆“其颂皆千有二百”。如“凤凰于飞，和鸣锵锵”；“间于两社，为公室辅”；“专之渝，攘公之瑜，一薰一莸，十年尚犹有臭”；“如鱼窥尾，衡流而方羊，裔焉，大国灭之，将亡，阖门塞窦，乃自后逾”；“大横庚庚，余为天王，夏启以光”之类是也，今此书亡矣。汉人尚视其体，今人虽视其体而专以五行为主，三代旧术莫有传者。

### 【译文】

古代的龟卜都有繇辞，《周礼》的三兆“都各有一千二百条颂词”。如“凤凰于飞，和鸣锵锵”；“间于两社，为公室辅”；“专之渝，攘公之瑜，一薰一莸，十年尚犹有臭”；“如鱼窥尾，衡流而方羊，裔焉，大国灭之，将亡，阖门塞窦，乃自后逾”；“大横庚庚，余为天王，夏启以光”之类就是，现在这种书亡失了。汉代人还用它们来判断兆象，现在的人虽然判断兆象却以五行为依据，上古三代的旧方法一点都没有传承下来。



the west more than one degree per month. After 249 nodical months they will return to their original positions. The *luohou* and *jidu* in ancient Indian calendars all move anticlockwise. They actually refer to the intersection nodes between the ecliptic and the moon's orbit. *Luohou* is called 'the descending node' while *jidu* is called 'the ascending node.'

### 132. Words Used in Tortoise Shell Divination

In ancient times tortoise shell divination all contained words indicating one's good or ill luck. Each of the three books of fortune-telling recorded in *The Rites of Zhou* "had 1,200 sayings used in divination." For example, "The male and female phoenixes are flying high. They are singing happily in the sky." "He is born to be an official. When growing up, he will assist the lord." "If you change your heart, you will no longer possess true love. When sweet-smelling grass and the bad-smelling grass are mixed together, the bad smell will linger for ten years." "(You will be like) a red-tailed fish who is fearful when swimming across the rushing stream. (Your country) will be wiped out by a big power. You have to run away by climbing over the back wall as the front door is blocked." "Everything is smooth if great changes take place. You will become the king just like Qi, the son of Yu, who inherited and glorified his father's great cause." Now such books are no longer available. People in the Han Dynasty even used words in tortoise shell divination to judge whether they could bring them good luck or not. Today people use the five elements as the basic theory in divination. The methods of tortoise shell divination popular in the three ancient dynasties of Xia, Shang and Zhou have been abandoned.

## 133. 月行迟速

### 【原文】

北齐张子信候天文，凡月前有星则行速，星多则尤速。月行自有迟速定数，然遇行疾者其前必有星，如子信说，亦阴阳相感自相契耳。

### 【译文】

北齐的张子信仰望天象，发现凡是月亮在前方有行星时运行加快，行星多就运行尤其加快。月亮的运行自有其快慢的一定之规，然而在运行快时它的前方必定有行星，正像张子信所说的那样，这也是阴阳相互感应而自相契合罢了。

## 134. 物理有常有变

### 【原文】

医家有五运六气之术，大则候天地之变、寒暑风雨、水旱螟蝗，率皆有法；小则人之众疾亦随气运盛衰，今人不知所用而胶于定法，故其术皆不验。假令厥阴用事，其气多风，民病湿泄，岂溥天之下皆多风、溥天之民皆病湿泄邪？至于一邑之间而旻雨有不同者，此气运安在？欲无不谬，不可得也。大凡物理有常有变，运气所主者常也，异夫所主者

### 【译文】

医家有五运六气的法术，大的方面能推断天地的变化、寒暑风雨、水旱蝗灾，通常都有一定的规则；小的方面乃至人的各种疾病也随着气运而兴盛、消亡，现在的人不了解它的作用，拘泥于死板的套路，所以它的法术都得不到验证。如果厥阴木运占主导地位，它的气多风，民众患腹泻病，难道普天之下都是多风、天下民众都患腹泻病吗？甚至同一城邑里的晴雨也有不同的，它们的气运在什么地方呢？要想没有错讹，是不可能的。大体来说，事物运动有常理有变化，运气所主导的是常理，不同于运气所主







### 133. The Speed of the Moon's Movement

When observing the celestial bodies, Zhang Zixin, a scholar in Northern Qi, found that the moon moves faster when there are planets in front of it. The more planets are in front of the moon, the faster it moves. This is the law regarding the speed of the moon's movement. True to Zhang's words, whenever the moon moves faster, there will be planets in front of it. This is also the result of mutual interaction and correspondence between *yin* and *yang* of the universe.

### 134. General Rules Guiding the Motion of Matter

The theory of the five elements and six essences is widely used in traditional Chinese medicine. From a broader perspective, its magic arts can be used to predict the change of the natural environment, the change of weather and the occurrence of natural disasters such as flood, drought and locust plague, because they all obey certain rules. From a narrower perspective, the various diseases that a man contracts will develop or disappear when the theory is employed. Not aware of this, modern people adhere to rigid rules, making the theory unverifiable. For example, according to the theory, when the feminine essence of *jueyin* and the movement of wood are taking the dominant position, people are prone to suffer from diarrhea as its element is wind. But can we really say that the whole world is under the control of wind and all the people will suffer from diarrhea? Even in the same city, it may be raining in some places and sunny in some other places. Where do the elements and essences embody themselves? Hence it is impossible to avoid making mistakes when using the theory to make predictions. Generally speaking, there are rules guiding the motion of matter and there are also variations. The former is dominated by the elements and essences while the latter is not. When the general rule accords with the expected leading element



### 【原文】

皆变也，常则如本气，变则无所不至，而各有所占，故其候有从、逆、淫、郁、胜、复、太过、不足之变，其发皆不同。若厥阴用事，多风而草木荣茂，是之谓从；天气明洁，燥而无风，此之谓逆；太虚埃昏，流水不冰，此之谓淫；大风折木，云物浊扰，此之谓郁；山泽焦枯，草木凋落，此之谓胜；大暑燔燎，螟蝗为灾，此之谓复；山崩地震，埃昏时作，此之谓太过；阴森无时，重云昼昏，此之谓不足。随其所变，疾厉应之，皆视当时当处之候，虽数里之间，但气候不同，而所应全异，岂可胶于一定。熙宁中，京师久旱，祈祷备至，连日重阴，人谓必雨。一日骤晴，炎日赫然，予时因事入对，上问雨期，予对曰：“雨候已见，期在明日。”众以谓频日晦溽尚且不雨，如此阳燥，岂复有望？次日，果大雨。是时湿土用事，连日阴者从气已效，但为厥阴所胜，

### 【译文】

导的都是变化，常理遵循本气，变化就无所不至，但都各有征兆，所以有从、逆、淫、郁、胜、复、太过、不足的变化，它们的原由都不相同。如果厥阴木运占主导地位，多风而草木生长繁盛，这叫做从；天气明朗，干燥而没有风，这叫做逆；天空尘土飞扬，水流不结冰，这叫做淫；大风吹断树木，乌云翻滚，这叫做郁；山泉枯竭，草木凋落，这叫做胜；干燥闷热，蝗虫成灾，这叫做复；山崩地震，不时尘土飞扬，这叫做太过；整天阴森森，云层浓厚，白天昏暗，这叫做不足。随着这些变化，各种流行病相应发生，都根据当时当地的征候，即使在几里之内，只要气候不同，相应的现象全都不同，怎么能拘泥于死板的套路呢？熙宁年间，京都汴梁旱了很久，求鬼问神的做法都用上了，一连几天阴得很厉害，人们说一定会下雨了。一天忽然放晴，烈日当空，我当时因为有事去朝见，皇上问我下雨的日期，我答道：“下雨的征状已经显露，估计就在明天。”众人都说，连日阴沉闷热尚且不下雨，像这样天晴干燥，怎么还会有希望呢？第二天，果然下了大雨。当时是太阴土运占主导地位，连日阴天跟随运的气已经应验，但被厥阴木运所胜过，没有能化为雨；后来突然放晴，



or essence, variations are numerous and ubiquitous. But they can be predicted and divided into different sorts such as *cong* (obedience), *ni* (disobedience), *yin* (excessiveness), *yu* (luxuriance), *sheng* (exhaustion), *fu* (recurrence), *taiguo* (going to the extreme) and *buzu* (insufficiency). And they can be differentiated. If the feminine essence of *jueyin* and the movement of wood are taking the dominant position, it will be windy and the flora will be exuberant, which is called “obedience.” If it is sunny and dry, there will be no wind, which is called “disobedience.” If clouds of dust fly up in the air, the river water will not freeze, which is called “excessiveness.” If the gale breaks off the tree branches, dark clouds will roll up in the sky, which is called “luxuriance.” If the mountain springs dry up, the flora will wither, which is called “exhaustion.” If it is arid and sultry, the plague of locusts will break out, which is called “recurrence.” If mountains collapse and the earth cracks, dust will swirl in the air, which is called “going to the extreme.” If the sky is overcast all day long, the day will be dark, which is called “insufficiency.” Under their influence, various epidemics will appear. If there is a change of weather, even within a radius of several miles, the phenomena will vary. Therefore how can we adhere to the rigid rules? During Xining period of the reign of Emperor Shenzong, the capital city of Bianliang succumbed to a severe long drought. Various measures of praying to Heaven for rain had been taken. The sky was overcast for several days and people all thought that it was going to rain. However, they had a scorching sunny day all of a sudden. On that day I went to see the emperor and he asked me when it would rain. I answered, “The signs of rain are already quite evident. It will probably rain tomorrow.” Hearing my words, many court officials said, “We had the overcast sky for several days without rain. How can we expect a rainy day tomorrow on such a sunny and dry day?” However, true to my prediction, the next day it rained cats and dogs. This was because at that time the essence of *taiyin* and the movement of earth had taken the dominant position. The murky period had already proved this, but it was overwhelmed by the essence of *jueyin* and the movement of wood. So it could not be transformed to rain. Later it became sunny all of a sudden, which was the sign that the masculine



### 【原文】

未能成雨；后日骤晴者，燥金入候，厥阴当折，则太阴得伸，明日运气皆顺，以是知其必雨。此亦当处所占也，若他处候别，所占亦异。其造微之妙，间不容发，推此而求，自臻至理。

### 【译文】

是阳明金运进入的征状，厥阴木运应当被克制，太阴土运得以伸展，第二天运气都顺应，因此知道必然会下雨。这也是当地的推断。如果别的地方气候不同，推断的结果也两样。其间的精微奥妙之处，不容许有丝毫的差错，据此来进行推求，自然能达到尽善尽美的境界。

## 135. 岁运主客气

### 【原文】

岁运有主气有客气，常者为主，外至者为客。初之气厥阴以至终之气太阳者，四时之常叙也，故谓之主气。唯客气本书不载其日，故说者多端。或以甲子之岁天数始于水下一刻、乙丑之岁始于二十六刻、丙寅岁始于五十一刻、丁卯岁始于七十六刻者谓之客气，此乃四分历法求大寒之气，何预岁运；又有“相火之下，水气承之”、“土位之下，风气承之”谓之客气，此亦主气也，与六节相须，不得为客。大率臆计，率皆此类。凡所谓客者，岁半以前天政主之，岁半以后地政主之，四时常气

### 【译文】

一年的运气中有主气有客气，经常起作用的是主气，除此之外起作用的是客气。初气厥阴风木到终气太阳寒水，是四季的正常次序，所以称为主气。唯独客气在《素问》中没有记载它的名目，所以有各种不同的说法。有的人把甲子年的历数起始于上一年结束后的第一刻、乙丑年起始于前一年最后一天的二十六刻、丙寅年起始于前一年最后一天的五十一刻、丁卯年起始于前一年最后一天的七十六刻称为客气，这是四分历法中求大寒之气的方法，与年中的运气毫不相干；又有人把“相火之下，水气承之”、“土位之下，风气承之”称为客气，这也是主气，与六个时节相关联，不能算作客气。大体上主观猜想的说法，都与此差不多。所谓客气，上半年的初、二、三气由司天之气支配，下半年的四、



essence of *yangming* and the movement of metal had entered. As a result, the essence of *jueyin* and the movement of wood were subdued and the essence of *taiyin* and the movement of earth became effective. The next day all the elements and essences were favorable as I predicted, so I knew it would rain. My prediction was based on the change of the local weather. If the weather in other places were different, the result would be different. The theory of the five elements and six essences is very delicate and miraculous, which does not allow any slight error. Predictions made on the basis of such a theory can naturally reach perfection.

### 135. The Host and Guest Essences in a Year

According to the theory of the five elements and six essences, there are host and guest essences in a year. The dominant ones are host essences while the subordinate ones are guest essences. From the first essence called “*jueyin fengmu*” to the last one called “*taiyang hanshui*,” there are six host essences in a year which represent the regular order of the change of the four seasons. As the names of the guest essences are not recorded in *Yellow Emperor’s Canon of Medicine: Plain Conversation*, there are different interpretations. For example, some people take the following four periods as the guest essences. Some people make the calendric system of the year of *jiazi* start with the first *ke*\* after the ending of the last year, and the calendric system of the year of *yichou* start with the twenty-sixth *ke* of the last day of the last year. They also make the year of *bingyin* start with the fifty-first *ke* of the last day of the last year and the year of *dingmao* start with the seventy-sixth *ke* of the last day of the last year. However, this is the method used in calculating out “the essence of greater cold” in ancient times, which has nothing to do with the theory of the five elements and six essences. Some other people believe that the statements such as “Under the position represented by fire is the essence of water” and “Under the position represented by earth is the essence of wind” in *Yellow Emperor’s Canon of Medicine: Plain Conversation* refer to guest essences. Actually they are host essences related with six solar terms. So they are not guest essences. There are many subjective speculations of this kind. The first, second and the third essences in the first half of the year are dominated by the essence of heaven. The fourth, fifth and



### 【原文】

为之主，天地之政为之客。逆主之气为害暴，逆客之气为害徐，调其主客，无使伤疹，此治气之法也。

### 【译文】

五、终气由在泉之气支配，四个季节的常气是主气，司天、在泉之气是客气。扰乱了主气造成的为害迅猛，扰乱了客气造成的为害缓慢，调节每年的主气、客气，不使它们受到伤害，这是治理气的方法。

## 136. 六气配六神

### 【原文】

六气，方家以配六神。所谓青龙者，东方厥阴之气，其性仁、其神化、其色青、其形长、其虫鳞，兼是数者，唯龙而青者可以体之，然未必有是物也。其他取象皆如是。唯北方有二，曰玄武，太阳水之气也；曰螣蛇，少阳相火之气也。其在于人为肾，肾亦二，左为太阳水、右为少阳相火，火降而息水，水腾而为雨露，以滋五脏，上下相交，此坎离之交以为否泰者也，故肾为寿命之藏；左阳、右阴，左右相交，此乾坤

### 【译文】

六气，方术家用来配合六神。所谓青龙，就是东方厥阴之气，它的性格仁慈、它的神态变幻、它的颜色青绿、它的形状修长、它的动物有鳞，兼有这几项特点的东西，唯有青色的龙可以符合，但未必有这样的动物。其他气的取象都是如此。唯独北方有两个神，称为玄武的是太阳寒水之气，称为螣蛇的是少阳相火之气。它在人的身上对应肾，肾也有两个，左侧为太阳寒水、右侧为少阳相火，火气下降而止息水气，水气上升而化为雨露，以此滋润五脏，上下相互交融，就是水火交汇而出生吉凶，所以肾是与寿命相关的脏腑；左侧为阳、右侧为阴，左右相互交融，就是乾坤交合生出六个子女，所以肾又是关系生长发育的脏腑。





sixth essences in the second half of the year are dominated by the essence of spring water. The dominant essences in the four seasons are the host essences while the essences of heaven and spring water are the guest essences. If the order of the host essences is violated, it will cause fast damage; if the order of the guest essences is violated, it will cause slow damage. Therefore every year host essences and guest essences should be regulated to ensure that they are not harmed. This is the right method to manage the essences.

Translator's note:

\* According to Chinese calendric system, one day can be divided into 100 *ke*. Each *ke* approximately equals today's 14.4 minutes. In addition, one day is also divided into twelve periods and each period approximately equals today's two hours.

### 136. The Six Essences Match with the Six Immortal Beings

The fortune-tellers and alchemists use the six essences to match with the six immortal symbols. The first one is the green dragon which matches with the essence of *jueyin* in the east. This green-colored animal is of mild disposition and capricious bearing. Its body is slim and is covered with scales. Only the green dragon possesses all these characteristics, though this animal may not really exist. The immortal beings for other essences also undergo the similar experience. There are two immortal beings in the north. One is called "*xuanwu*" (the tortoise) which is the essence of *taiyang* cold water. The other is called "*tengshe*" (the flying snake) which is the essence of *shaoyang* fire. They match with the two kidneys in human body, the left being the essence of *taiyang* cold water and the right one being the essence of *shaoyang* fire. When the essence of fire descends, the essence of water is neutralized. When the essence of water ascends and transforms into dew and rain, it will moisten our internal organs. When fire and water mix with each other, it will produce good or ill luck. Therefore the kidney is the organ closely related to people's life span. The left one stands for the masculine essence while the right one stands for the feminine essence. When the left one mixes with the right one, it is just like the intercourse between *qian*, one of the Eight Trigrams that represents the male, and *kun*, also



## 【原文】

之交以生六子者也，故肾为胎育之脏。中央太阴土曰勾陈，中央之取象唯人为宜，勾陈者天子之环卫也，居人之中莫如君，何以不取象于君？君之道无所不在，不可以方言也。环卫居人之中央而中虚者也，虚者妙万物之地也。在天文，星辰皆居四傍而中虚，八卦分布八方而中虚，不虚不足以妙万物。其在于人，勾陈之配则脾也。勾陈如环，环之中则所谓黄庭也。黄者中之色，庭者宫之虚地也。古人以黄庭为脾，不然也。黄庭有名而无所，冲气之所在也，脾不能与也。脾主思虑，非思之所能到也，故养生家曰“能守黄庭则能长生”。黄庭者以无所守为守，唯无所守，乃可以长生。或者又谓“黄庭在二肾之间”，又曰“在心之下”，又曰“黄庭有神人守之”，皆不然。黄庭者，虚而妙者也，强为之名，意可到则不得谓之虚，岂可求而得之也哉？

## 【译文】

中央太阴土的神称为勾陈，中央的取象唯有人才适宜，勾陈是天子的护卫，位居人体中央没有比它更像君主了，那为什么不取象君主呢？君主的原则无处不在，不能用方位来比喻。护卫位居人体中央而中间空虚，虚是完善万物的场所。在天象上，星宿都居留在四周而中央空虚，八卦分布八个方位而中央空虚，不空虚就不足以完善万物。在人的身上，勾陈所配的是脾。勾陈如同环，环的中央就是所谓的黄庭。黄是中央的色彩，庭是房屋中的空旷地方。古人把黄庭作为脾，是不对的。黄庭有名称而没有所在，是冲虚之气居处的场所，脾是不能对应的。脾主管思虑，黄庭不是意念所能抵达的，所以养生家说“能守护黄庭就能长生”。黄庭把无从守护作为守护，正因为无从守护，才能长生。有的人又说“黄庭在两个肾之间”，也有人说“在心的下面”，还有人说“黄庭有神灵守护”，都是不对的。黄庭是空虚而又神妙的东西，它是勉强赋予的名称，意念能抵达就不能称为空虚了，怎么可以去寻求坐实它呢？



one of the Eight Trigrams that represents the female, which begets six children. Therefore the kidney is also an organ closely related to birth and growth. The immortal being for the essence of *taiyin* earth in the center is called “*gouchen*.” Only the immortal being with a human image can properly represent the essence in the center. Being the guard of the Son of Heaven, *gouchen* is located in the center of human body and looks like the emperor most. Why the image of the emperor himself is not taken as the immortal being to match with the essence of *taiyin* earth? This is because the way of the emperor is ubiquitous and cannot be confined to any specific direction. The guard is in the center of human body which is empty inside. And this emptiness is the location where all things are perfected. For example, on the celestial globe stars all stay in four corners, leaving the center void. Similarly the Eight Trigrams are located in eight different directions and the center is empty. If it is not empty, it cannot perfect all things. In human body, *gouchen* matches with the spleen. Being shaped like a ring, the center of *gouchen* is the so-called “yellow yard.” Yellow is a color for the center. The yard is the empty space in the middle of a house. Ancient people mistakenly regarded yellow yard as a symbol for the spleen. Yellow yard is just a name which does not have its own location. It is the place where the essence of void stays, so the spleen cannot match with it. The spleen is in charge of thoughts while yellow yard cannot be reached by any thought. Hence the experts who know the secret of keeping in good health say, “Those who guard their yellow yards can live a long life.” Actually yellow yard is something that cannot be guarded. Because of this, people can live a long life. We often hear people say, “Yellow yard is located in between the two kidneys” or “Yellow yard lies under the heart” or “Yellow yard is guarded by immortal beings.” They are all wrong. Yellow yard is something void and miraculous. It is merely a name poorly coined by people. If it can be reached by thoughts, it will not be called “void.” How can we seek to solidify it?



## 137. 数理得之自然

### 【原文】

《易》象九为老阳，七为少；八为少阴，六为老。旧说阳以进为老、阴以退为老，九六者乾坤之画，阳得兼阴、阴不得兼阳。此皆以意配之，不然也。九七、八六之数，阳顺、阴逆之理，皆有所从来，得之自然，非意之所配也。凡归余之数有多有少，多为阴如爻之偶，少为阳如爻之奇。三少，乾也，故曰老阳，九揲而得之，故其数九、其策三十有六；两多一少则一少为之主，震、坎、艮也，故皆谓之少阳，少在初为震，中为坎，末为艮。皆七揲而得之，故其数七、其策二十有八；三多，坤也，故曰老阴，

### 【译文】

在《易》卦中，九是老阳，七是少阳；八是少阴，六是老阴。过去认为，阳以较大者为老、阴以较小者为老，把九、六作为乾与坤的画数，是因为阳能够兼阴而阴不能兼阳的缘故。这都是人们主观随意的配合，其实并非如此。九七、八六的数字以及阳顺、阴逆的道理，都有它们的来由，得之于自然，不是由主观随意所配合的。揲著归余的数目有多有少，数多的是阴如同阴爻的双画，数少的是阳如同阳爻的单画。归余三少好比是乾，所以称为老阳，余下的著草可经九次揲数，所以它的数是九、策数是三十六；归余两多一少则以少为主，好比是震、坎、艮，所以都称为少阳，一少出现在一变是震，出现在二变是坎，出现在三变是艮。余下的著草都可经七次揲数，所以它的数是七，策数是二十八；归余三多好比是坤，所以称为老阴，



### 137. Numbers and Principles Acquired from Nature

In the divinatory system of *The Book of Change*, nine is *laoyang* (senior masculinity), seven is *shaoyang* (junior masculinity), eight is *shaoyin* (junior femininity) and six is *laoyin* (senior femininity). People used to believe that the bigger masculine number is the senior one while the smaller feminine number is the senior one. Nine and six are used as the numbers for the *qian* hexagram and the *kun* hexagram respectively, because the masculinity can contain femininity while the femininity cannot contain masculinity. They look like subjective and casual artificial arrangements, but actually they are not. The numbers of nine and seven, eight and six and the principle of masculine being favorable and feminine being unfavorable all have their own reasons. They are acquired from nature and are not the results of subjective and casual arrangements. When using common yarrow to make divination, the numbers that are left can be big (represented by nine and eight) or small (represented by five and four). The big number is feminine such as the two strokes in a broken line while the small number is masculine such as the single stroke in a whole line. If the numbers acquired after three rounds of variation are five, four, four, this is like all the three lines in the *qian* hexagram which are characterized by three whole lines. So they are all called “senior masculinity represented by nine.” The rest common yarrow can all be divided into four groups for nine times. So its number is nine and when added up, the total number is thirty-six. If the numbers acquired are two big numbers and one small number, then the small number should be the one that counts. And they should be treated like the linear symbols making up the *zhen* hexagram, the *kan* hexagram and the *gen* hexagram which are composed of two broken lines and one whole line. So they are all called “junior masculinity represented by seven.” (If the first line is the whole line, it is the *zhen* hexagram; if the second line is the whole line, it is the *kan* hexagram; if the third line is the whole line, it is the *gen* hexagram.) The rest common yarrow can all be divided into four groups for seven times. So its number is seven and when added up, the total number is twenty-eight. If the numbers acquired after three rounds of variation are nine, eight, eight, this is like all the three lines in the *kun* hexagram which are characterized by three broken lines. So they are all called



### 【原文】

六揲而得之，故其数六、其策二十有四；两少一多则多为之主，巽、离、兑也，故皆谓之少阴，多在初为巽，中为离，末为兑。皆八揲而得之，故其数八、其策三十有二。物盈则变，纯少阳盈，纯多阴盈。盈为老，故老动而少静。吉凶悔吝生乎动者也，卦爻之辞皆九六者，惟动则有占，不动则无朕，虽《易》亦不能言之，《国语》谓“贞《屯》悔《豫》皆八”、“遇《泰》之八”是也。今人以《易》筮者，虽不动亦引爻辞断之。《易》中但有九六，既不动则是七八，安得用九六爻辞？此流俗之过也。

### 【译文】

余下的著草可经六次揲数，所以它的数是六、策数是二十四；归余两少一多则以多为主，好比是巽、离、兑，所以都称为少阴。一多出现在一变是巽，出现在二变是离，出现在三变是兑。余下的著草都可经八次揲数，所以它的数是八、策数是三十二。事物充溢了就要变化。三少是阳气充溢，三多是阴气充溢。充溢就是老，所以老数动而少数静。占卜的吉凶悔吝产生于变动，《易》的卦、爻辞一律以“九”、“六”称呼阳、阴爻的原因，就是由于变动才能占测，爻象不动就没有征兆，即使《易》也无法推断，《国语》所谓的“贞《屯》悔《豫》皆八”、“遇《泰》之八”就是这个缘故。现在据《易》来占卜的人，即使爻象不动也引用爻辞来占断。《易》里只有九、六的爻辞，既然爻象不动就是七、八，怎么能使用九、六的爻辞呢？这是世俗的失误。





“senior femininity represented by six.” The rest common yarrow can all be divided into four groups for six times. So its number is six and when added up, the total number is twenty-four. If the numbers acquired are two small numbers and one big number, then the big number should be the one that counts. And they should be treated like the linear symbols making up the *xun* hexagram, the *li* hexagram and the *dui* hexagram which are composed of two whole lines and one broken line. So they are all called “junior femininity represented by eight.” (In these three hexagrams, if the last line is the broken line, it is the *xun* hexagram; if the second line is the broken line, it is the *li* hexagram; if the first line is the broken line, it is the *dui* hexagram.) The rest common yarrow can all be divided into four groups for eight times. So its number is eight and when added up, the total number is thirty-two. If there is too much of something, changes will take place. (The three whole lines indicate excessive masculinity while the three broken lines suggest excessive femininity.) The excessiveness means the senior, so the senior number causes changes while the junior number does not. The divinatory results such as bad or good luck all result from changes. That is why the hexagram statements and explanatory remarks in *The Book of Change* all use nine to refer to the whole line and six to refer to the broken line. Only through changes can we divine by means of the Eight Trigrams. If there is no variation in those linear symbols making up the Eight Trigrams, no divination can be done and even *The Book of Change* can be of no avail. When *Guoyu* says that the *zhun* hexagram and the *yu* hexagram are all divided for eight times and the *tai* hexagram is also divided for eight times, it bears exactly the same meaning. Nowadays those who practice divination according to *The Book of Change* cite the explanatory sentences even if the linear symbols remain the same. In *The Book of Change* there are only explanatory remarks related to nine and six. If the lines do not change, what they get should be seven and eight. How can they use the explanatory remarks of nine and six to do the job? This is indeed a secular mistake.



## 138. 郑夬《易》说

### 【原文】

江南人郑夬曾为一书谈《易》，其间一说曰：

乾坤，大父母也；复姤，小父母也。乾一变生复，得一阳；坤一变生姤，得一阴。乾再变生临，得二阳；坤再变生遁，得二阴。乾三变生泰，得四阳；坤三变生否，得四阴。乾四变生大壮，得八阳；坤四变生观，得八阴。乾五变生夬，得十六阳；坤五变生剥，得十六阴。乾六变生归妹，本得三十二阳；坤六变生渐，本得三十二阴。乾坤错综，阴阳各三十二，生六十四卦。

夬之为书皆荒唐之论，独有此变卦之说未知其是非。予后因见兵部员外郎秦君玠，论夬所谈，骇然叹曰：“夬何处得此法？玠曾遇一异人授此数，历推往古兴衰运历，无不皆验，常恨不能尽得其术。西都邵雍亦

### 【译文】

江南人郑夬曾经写了一部书谈《易》，其间有一处说：

乾、坤，大父母也；复、姤，小父母也。乾一变生复，得一阳；坤一变生姤，得一阴。乾再变生临，得二阳；坤再变生遁，得二阴。乾三变生泰，得四阳；坤三变生否，得四阴。乾四变生大壮，得八阳；坤四变生观，得八阴。乾五变生夬，得十六阳；坤五变生剥，得十六阴。乾六变生归妹，本得三十二阳；坤六变生渐，本得三十二阴。乾坤错综，阴阳各三十二，生六十四卦。

郑夬的书中都是荒唐的观点，只有这个变卦的见解不知道它正确与否。我后来见到兵部员外郎秦玠，谈起郑夬的见解，秦玠大为惊叹地说：“郑夬从什么地方得到这种方法？我曾遇到一位异人传授这套术数，一一推求古代的兴衰气运，都无不应验，常常惋惜不能全部学到这种方法。河南的邵雍



### 138. Zheng Guai's Interpretation of *The Book of Change*

Zheng Guai, a scholar living in the area south of the Yangtze River, once wrote a book to elaborate on *The Book of Change*, in which he said:

The *qian* hexagram and the *kun* hexagram are big parents. The *fu* hexagram and the *gou* hexagram are small parents. When the *qian* hexagram changes for the first time, it begets the *fu* hexagram and brings forth one *yang*. When the *kun* hexagram changes for the first time, it begets the *gou* hexagram and brings forth one *yin*. When the *qian* hexagram changes for the second time, it begets the *lin* hexagram and brings forth two *yang*. When the *kun* hexagram changes for the second time, it begets the *dun* hexagram and brings forth two *yin*. When the *qian* hexagram changes for the third time, it begets the *tai* hexagram and brings forth four *yang*. When the *kun* hexagram changes for the third time, it begets the *pi* hexagram and brings forth four *yin*. When the *qian* hexagram changes for the fourth time, it begets the *dazhuang* hexagram and brings forth eight *yang*. When the *kun* hexagram changes for the fourth time, it begets the *guan* hexagram and brings forth eight *yin*. When the *qian* hexagram changes for the fifth time, it begets the *guai* hexagram and brings forth sixteen *yang*. When the *kun* hexagram changes for the fifth time, it begets the *bo* hexagram and brings forth sixteen *yin*. When the *qian* hexagram changes for the sixth time, it begets the *guimei* hexagram and brings forth thirty-two *yang*. When the *kun* hexagram changes for the sixth time, it begets the *jian* hexagram and brings forth thirty-two *yin*. The changes that the *qian* hexagram and the *kun* hexagram undergo are complicated. Each of them will get thirty-two *yang* and thirty-two *yin*. And together they beget sixty-four hexagrams.

Zheng's book is full of absurd statements, but I do not know whether his interpretation of the changes of the sixty-four hexagrams is right or not. Later I met with Qin Jie, Counselor of the Board of War, and told him about Zheng's opinions. Hearing my introduction, Qin was greatly amazed. He said, "Where did Zheng learn this? I once met a great master who taught me this art of divination. I used it to calculate the vicissitudes of ancient dynasties and it proved to be



### 【原文】

知大略，已能洞吉凶之变，此人乃形之于书，必有天谴，此非世人得闻也。”予闻其言怪，兼复甚秘，不欲深诘之。今夬与雍、玠皆已死，终不知其何术也。

### 【译文】

也知道这种方法的大概，已经能洞悉吉凶的变化，此人居然把它写成书，必定会受上天的惩罚，这不是一般人所能知道的。”我听秦玠的话说得很怪异，而且又很神秘，也就不想深入追究了。现在郑夬与邵雍、秦玠都已去世，终究不知道这是什么法术。

## 139. 旧历日月食不效

### 【原文】

庆历中，有一术士姓李，多巧思。尝木刻一舞钟馗，高二三尺，右手持铁简，以香饵置钟馗左手中，鼠缘手取食，则左手扼鼠、右手用简毙之，以献荆王，王馆于门下。会太史言月当食于昏时，李白云有术可禳，荆王试使为之，是夜月果不食，王大神之，即日表闻，诏付内侍省问状。李云：“本善历术，知《崇天历》食限太弱，此月所食当在浊中。以微贱不能自通，始以机巧干荆邸，今又假禳袞以动朝廷耳。”诏送司天监考验，

### 【译文】

庆历年间，有个姓李的术士，颇有巧妙的构思。他曾用木头雕成一个活动的钟馗，高二三尺，右手拿着铁简板，把有香味的饵食放在钟馗的左手里，老鼠顺着爬上去吃食时，它就会用左手抓住老鼠，右手用铁简板把老鼠打死。他把这东西献给荆王，荆王收留他当门客。某次遇上司天监官员报告当天黄昏有月食，姓李的自己声称有法术能禳解，荆王试着让他作法，这天夜里果然没有月食，荆王感到很神奇，当天就向上报告，皇帝下令交付内侍省询问情况。姓李的说：“我原本就擅长历法，知道《崇天历》的食限太弱，这次月食应当在地平线以下。因为出身微贱无法自我推荐，才通过巧妙的器物到荆王府进行谋求，现在又通过祈禳来引起朝廷注意。”皇帝下令把他送到司天监去考核试用，姓李的



effective. It is always a pity that I did not completely master it. Shao Yong, a native of He'nan, also knows a little about it and he is able to predict good or bad luck. This time Zheng even writes a book about it. He will be punished by the god of Heaven, for this art of divination is a heavenly secret that ordinary people are not allowed to know." When I heard Qin's strange and mysterious words, I did not want to go any further. Now Zheng, Shao and Qin are all dead, nobody knows what kind of art of divination it is.

### 139. The Solar and Lunar Eclipses Mistakenly Predicted in Ancient Calendars

During Qingli period of the reign of Emperor Renzong, there was an alchemist named Li who was also a master craftsman. He once carved a piece of wood into a moveable Zhong Kui, a legendary ghost killer. The two-to-three-foot-tall Zhong put some tasty food in his left hand while holding an iron board in his right hand. When a rat climbed up and reached for the food, Zhong would catch it with his left hand and kill it with the iron board in his right hand. Li presented the wooden device to Duke of Jing, who then hired him to be one of his personal assistants. One day when hearing an official in charge of astronomical observation report that a lunar eclipse would occur at sunset, Li said that he could stop it. Duke of Jing then allowed him to practice magic there and then. True to his words, the lunar eclipse did not occur that evening. Being greatly amazed, Duke of Jing reported it to the emperor immediately, who then ordered the Department of Inner Court Affairs to investigate the matter. Li answered, "I am an expert at lunar calendars. I know that in the *Chongtian* Calendar the period set for the occurrence of solar and lunar eclipses is too early and that the said lunar eclipse will occur below the horizon. Being born into an ordinary family and unable to draw the attention of the court, I had to first secure a job in the house of Duke of Jing by manufacturing the movable statue of Zhong Kui. Then I attracted the attention of the court by preventing the occurrence of the lunar eclipse." The emperor issued an imperial decree to send Li to work in the Bureau of Astronomical Observation. Li calculated the period of the occurrence



### 【原文】

李与判监楚衍推步日月食，遂加食限二刻，李补司天学生。至熙宁元年七月，日辰食东方不效，却是食限太强，历官皆坐谪，令监官周琮重修，复减去庆历所加二刻，苟欲求熙宁日食而庆历之食复失之，议久纷纷，卒无巧算，遂废《明天》复行《崇天》。至熙宁五年卫朴造《奉元历》，始知旧食法止用日平度，故在疾者过之、在迟者不及，《崇》、《明》二历加减皆不曾求其所因，至是方究其失。

### 【译文】

与判监事楚衍推算日月食，把食限增加了二刻，姓李的被补授为司天监学生。到了熙宁元年七月，辰时应在东方发生的日食没有应验，却原来是食限太强了，历官都因此而贬职处分，同时命令监官周琮重新修订，重新减去了庆历年间所增加的二刻食限，本想姑且求得熙宁年的日食，不料庆历年间的日月食又不准了，纷纷议论了好久，始终没有合适的算法，于是就废止了《明天历》而重新起用《崇天历》。到了熙宁五年卫朴编制《奉元历》时，才发现旧历推算日月食只采用太阳的平均速度，所以在太阳运行快时就过头、运行慢时就不足，《崇天历》、《明天历》加减食限都没有寻求发生偏差的原因，直到卫朴才弄清其中的失误。

## 140. 朱雀取象

### 【原文】

四方取象，苍龙、白虎、朱雀、龟蛇。唯朱雀莫知何物，但谓鸟而朱者、羽族赤而翔上、集必附木，此火之象也。或谓之长离，盖云离方之长耳。或云鸟即凤也，故谓之凤鸟，少昊以凤鸟至，乃以鸟纪官，则

### 【译文】

四个方位所取的形象，为苍龙、白虎、朱雀、龟蛇。唯独朱雀不明白是什么东西，只是说朱红颜色的鸟、羽毛赤红而能飞翔、降落下来必定依附于树木，这是火的形象。有时称为长离，只是说它是南方的主宰罢了。有人说鸟就是凤，所以叫做凤鸟，少昊因为凤鸟在他继位时降临，于是就以鸟来称呼官，那么所谓的丹鸟氏就是凤。此外，方位旗上的图案





of the solar and lunar eclipses together with Chu Yan, Director of the Bureau of Astronomical Observation. The period for the eclipses to occur was increased by 28.8 minutes. And Li was given an official position in the Bureau of Astronomical Observation. In July of the first year of Xining period during the reign of Emperor Shenzong, a solar eclipse, which was supposed to appear in the east in the *chen* period (7 a.m.- 9 a.m.), did not occur, because the period set for the eclipse was too late. Related officials were all demoted because of this. Zhou Cong, an official of the Bureau of Astronomical Observation, was ordered to re-calculate the calendar. Zhou took away the 28.8 minutes previously added to the calendar in Qingli period. His intention was to set the period for the solar eclipse in Xining period. However, this again resulted in the failure to predict the solar and lunar eclipses in Qingli period. People argued with each other as to how to find a solution to the problem, but to no avail. Hence the *Mingtian* Calendar was abolished and the *Chongtian* Calendar was re-used. When Wei Pu was making the *Fengyuan* Calendar in the fifth year of Xining period, he found that previous calendars all used the average speed of the sun's movement in calculating the solar or lunar eclipses. Therefore whenever the speed of the movement of the sun quickens or slows down, it would be difficult to predict the occurrence of the solar or lunar eclipses. Both the *Chongtian* Calendar and the *Mingtian* Calendar failed to notice this. It was Wei Pu who finally found the deep-rooted cause for the mistake.

#### 140. The Symbol of Vermilion Bird

In ancient Chinese astronomy, the four directions are symbolized by four immortal animals, namely, black dragon in the east, white tiger in the west, vermilion bird in the south and the tortoise in the north. Among them the exact image of vermilion bird is still a mystery. People only know that it is a bird with vermilion feather and is able to fly. When it descends from the sky, it will perch on a tree which is a symbol of fire. Sometimes it is called "the holy bird" (*changli*) which implies that this is the symbol of the south. Some people say that the bird is a phoenix and they call it so. Legend has it that when a phoenix descended, Shao Hao, the tribe leader, ascended to the throne. So he called his officials by names of birds. The so-called vermilion bird actually refers to the phoenix. In



### 【原文】

所谓丹鸟氏即凤也。又旗旒之饰皆二物，南方曰鸟隼，则鸟、隼盖两物也。然古人取象，不必大物也。天文家朱鸟乃取象于鹑，故南方朱鸟七宿曰鹑首、鹑火、鹑尾是也。鹑有两种，有丹鹑、有白鹑，此丹鹑也，色赤黄而文，锐上秃下，夏出秋藏，飞必附草，皆火类也。或有鱼所化者。鱼，鳞虫龙类，火之所自生也。天文东方苍龙七宿有角亢、有尾；南方朱鸟七宿有喙、有喙、有翼而无尾，此其取于鹑欤？

### 【译文】

都是两件东西，南方旗称鸟隼，可见鸟和隼是两种事物。但古人所取的形象，不一定是大东西。天象上的朱鸟是取鹑的形象，所以南方朱鸟七宿被称为鹑首、鹑火、鹑尾。鹑有两个种类，有丹鹑、有白鹑，天文家所取象的是丹鹑，毛色黄红而有花纹，嘴尖尾秃，夏天活动而秋天藏匿，飞翔中必定依附草类，都与火的性质相似。也有的鹑是鱼所化成的。鱼属于鳞虫与龙的同类，火就是由那儿产生出来的。天象上的东方苍龙七宿有角、有喉、有尾巴；南方朱鸟七宿有嘴、有喙、有翅膀却没有尾巴，这恐怕就是采取了鹑的形象吧？

## 141. 候 气

### 【原文】

司马彪《续汉书》候气之法，于密室中以木为案，置十二律管各如其方，实以葭灰、复以缙縠，气至则一律飞灰。世皆疑其所置诸律方不逾数尺，气至独本律应，何也？或谓古人自有术，或谓短长至数冥符造化，

### 【译文】

司马彪《续汉书》中的候气方法是，在密室中放置用木材制作的案板，把十二律的律管各按其方位放在上面，管中放进芦苇薄膜的灰、管口盖上轻薄的丝织物，到了节气则相应的那一个律管的灰就会飞动起来。世人都怀疑它所安放这些律管的地位方圆不超过几尺，到了节气后只有所对应的律管有反应，不知是什么原因。有人认为古人自有技巧，有人认为律管的长短达到了一定的长度就会暗中与造化相符，有人认为是



addition, the flags that represent four directions all bear two creatures. The flag representing the south is called “bird and falcon.” From this it can be known that bird and falcon are regarded as different creatures. But the image that ancient people took is not necessarily a big one. The vermilion bird in ancient Chinese astronomy is modeled on the image of the quail. That is why the seven constellations in the south are called “the head of the quail,” “the fire of the quail” and “the tail of the quail” respectively. Quails are divided into two groups: the red ones and the white ones. What ancient people referred to are the red ones. Their feather is yellowish red, covered with decorative patterns. With a sharp beak and a short tail, they move around in summer and hide in autumn. When they fly, they would always keep close to the flora which has a close affinity to fire. Some quails are evolved from the fish. And the fish is of the same kind as the worm or the dragon for they all have scales to protect their skin. Fire is originated from them. The seven constellations in the east have the horn, the throat and the tail. The seven constellations in the south have the beak, the crop and wings, but they have no tail. This tells us that they are probably modeled upon quails.

### 141. Predicting the Change of the Solar Term

In *The Sequel to the Book of Han*, Sima Biao describes the method of predicting the change of the solar term as follows: First, lay wooden boards in a secret room and put the twelve bamboo pitch-pipes on the boards, each according to its own direction and position; Second, insert the ashes of common reed into the pipes and cover the mouth of each pitch-pipe with the thin silk fabric. And Sima says that when a solar term arrives, the ashes in the corresponding pitch-pipe will fly up. The place where these pitch-pipes are put has an area of less than ten square feet, yet when a solar term arrives, the corresponding pitch-pipe will react to it. People are always curious about it. Some believe that ancient people had their know-how. Some consider that when the lengths of the pitch-pipes meet certain requirements, they will accord with Nature while others hold that this is the



### 【原文】

或谓支干方位自相感召，皆非也。盖彪说得其略耳，唯《隋书》志论之甚详，其法先治一室，令地极平，乃埋律管皆使上齐，入地则有浅深。冬至阳气距地面九寸而止，唯黄钟一管达之，故黄钟为之应；正月阳气距地面八寸而止，自太簇以上皆达，黄钟、大吕先已虚，故唯太簇一律飞灰。如人用针彻其经渠，则气随针而出矣。地有疏密，则不能无差忒，故先以木案隔之，然后实土案上，令坚密均一，其上以水平其概，然后埋律，其下虽有疏密，为木案所节，其气自平，但在调其案上之土耳。

### 【译文】

干支方位与节气相互感应，这些都是不对的。司马彪所说只是个大概，《隋书·律历志》说得很详细，它的方法是先整修好一个房间，使地面非常平整，于是就把律管埋入土中使管口都与地面相平，其另一端则伸入土中有深浅。冬至阳气止于距地面九寸的地方，只有黄钟这一根律管到达这个深度，所以黄钟管为这一气发生反应；正月阳气止于距地面八寸的地方，比太簇长的律管都达到了这个深度，但黄钟、大吕管中的灰在此前已飞去，所以只有太簇这一根律管飞灰。假如有人用针刺穿蒙在管口的丝织物，那么阳气就会随针孔逸出。土壤有松紧，就不可能不产生误差，所以要先用木案板来阻隔，然后把土填在案板上，使之紧密如一，表面用水盆测试平正，然后再埋律管，这样，下面的土壤虽有松紧，但被木案板所调节，气的到达自然就准确了，不过要调整案板上的填土才能达到目的。



mutual response between the positions of heavenly stems and earthly branches and the arrivals of the solar terms. However, they are all wrong. Sima Biao only gave a rough description while the author of “The History of Musical Temperament and Lunar Calendars” of *The Book of Sui* provided a detailed account. According to him, we should first renovate a room and level its ground before burying pitch-pipes into the earth, making their mouths level with the ground and inserting the other ends into the different parts of the earth. On Winter Solstice the masculine essence stays nine inches under the ground. Only the *huangzhong* pitch-pipe reaches this length, so it will respond to it. On the lunar January the masculine essence stays eight inches under the ground. Pitch-pipes which are longer than *taicu* all reach this length. But as the ashes inside the *huangzhong* pitch-pipe and the *daliu* pitch-pipe have already flown away, only the ashes inside the *taicu* pitch-pipe will fly up. If someone pierces through the silk fabric being put on the mouth of the pitch-pipe with a needle, the masculine essence will run away from the hole of the needle. The density of soil differs in different positions, which is likely to lead to errors. Therefore, we should lay wooden boards to prevent it from happening. Then we should put the soil evenly on the wooden boards, making it compact and smooth. Next we should use the water basin as the leveling instrument to test whether the soil is levelly laid before laying the pitch-pipes into it. Though the density of the soil underneath may vary, they are controlled by the wooden boards and this will guarantee the precision of the prediction of the arrival of the solar terms. But such a goal cannot be attained unless the soil put on the wooden boards is readjusted.



## 142. 纳 甲

### 【原文】

《易》有纳甲之法，未知起于何时，予尝考之，可以推见天地胎育之理。乾纳甲壬、坤纳乙癸者，上下包之也；震巽坎离艮兑纳庚辛戊己丙丁者，六子生于乾坤之包中，如物之处胎甲者。左三刚爻，乾之气也；右三柔爻，坤之气也。乾之初爻交于坤生震，故震之初爻纳了午；乾之初爻子午故也；中爻交于坤生坎，初爻纳寅申；震纳子午，顺传寅申，阳道顺。上爻交于坤生艮，初爻纳辰戌亦顺传也。坤之初爻交于乾生巽，故巽之初爻纳丑未；坤之初爻丑未故也。中爻交于乾生离，初爻纳卯酉；巽纳丑未，逆传卯酉。阴道逆。

### 【译文】

《易》有纳甲的方法，不知道起源于什么时候，我曾对它们进行考察，觉得能推测到大自然孕育万事万物的道理。乾纳甲壬、坤纳乙癸，是从上下包裹其他的卦；震、巽、坎、离、艮、兑纳庚、辛、戊、己、丙、丁，是六名子女产生在乾坤的包裹之中，好比事物处在胞胎的阶段。左侧三条阳爻，是乾的气；右侧三条阴爻，是坤的气。乾的初爻与坤交合生出震，所以震的初爻纳子午；因为乾的初爻是子午的缘故。乾的中爻与坤交合生出坎，坎的初爻纳寅申；震纳子午，顺向传承到寅申，阳气的运行是顺向。乾的上爻与坤交合生出艮，艮的初爻纳辰戌也是正向传承。坤的初爻与乾交合生出巽，所以巽的初爻纳丑未；因为坤的初爻是丑未的缘故。坤的中爻与乾交合生出离，离的初爻纳卯酉；巽纳丑未，逆向传承到卯酉，阴气的运行是逆向。





## 142. The Method to Match the Eight Trigrams with the Ten Heavenly Stems

*The Book of Change* introduces to us the method to match the Eight Trigrams with the Ten Heavenly Stems, but we do not know its origin. Through a careful study, I find that by using this method we can know the universal law of nature. When the *qian* hexagram matches with *jia* and *ren* and the *kun* hexagram matches with *yi* and *gui*, they are wrapping the other hexagrams from the above and the below. When the *zhen* hexagram, the *xun* hexagram, the *kan* hexagram, the *li* hexagram, the *gen* hexagram and the *dui* hexagram match with *geng*, *xin*, *wu*, *ji*, *bing*, and *ding*, the six children are born into the arms of the *qian* hexagram and the *kun* hexagram, which resembles the stage when all things are in embryo. The three whole lines on the left indicate the essence of the *qian* hexagram while the three broken lines on the right symbolize the essence of the *kun* hexagram. When the bottom line of the *qian* hexagram matches with the *kun* hexagram, they will give birth to the *zhen* hexagram. So the bottom line of the *zhen* hexagram matches with *zi* and *wu*, (because the bottom line of the *qian* hexagram is *zi* and *wu*.) When the middle line of the *qian* hexagram matches with the *kun* hexagram, they give birth to the *kan* hexagram. So the bottom line of the *kan* hexagram matches with *yin* and *shen*. (The *zhen* hexagram matches with *zi* and *wu*, and then moves clockwise and passes on to *yin* and *shen*, for the movement of the masculine essence is always clockwise.) When the top line of the *qian* hexagram matches with the *kun* hexagram, they give birth to the *gen* hexagram. So the bottom line of the *gen* hexagram matches with *chen* and *xu*, (the *gen* hexagram also moves clockwise.) When the bottom line of the *kun* hexagram matches with the *qian* hexagram, they give birth to the *xun* hexagram. So the bottom line of the *xun* hexagram matches with *chou* and *wei*, (because the bottom line of the *kun* hexagram is *chou* and *wei*.) When the middle line of the *kun* hexagram matches with the *qian* hexagram, they give birth to the *li* hexagram. So the bottom line of the *li* hexagram is *mao* and *you*. (*Xun* matches with *chou* and *wei* and then moves anticlockwise to *mao* and *you*, for the



### 【原文】

上爻交于乾生兑，初爻纳巳亥。亦逆传也。乾坤始于甲乙，则长男、长女乃其次，宜纳丙丁；少男、少女居其末，宜纳庚辛。今乃反此者，卦必自下生，先初爻、次中爻，末乃至上爻，此《易》之叙，然亦胎育之理也。物之处胎甲莫不倒生，自下而生者卦之叙，而冥合造化胎育之理，此至理合自然者也。凡草木百谷之实皆倒生，首系于干，其上抵于隶处，反是根，人与鸟兽生胎亦首皆在下。

### 【译文】

坤的上爻交合于乾生出兑，兑的初爻纳巳亥。也是逆向传承。乾坤起始于甲乙，长男、长女跟在他们后面，应该纳丙丁；少男、少女在最后，应该纳庚辛。现在却与此相反，因为卦必定从下面衍生，先初爻、其次中爻，最后才是上爻，这是《易》的次序，但也是大自然孕育事物的道理。事物处在胞胎阶段时无不颠倒生长，从下面衍生是卦的次序，但暗中与自然造化、孕育事物的道理相吻合，是因为根本法则合乎自然规律。草木百谷的果实都是倒生，它们的头连接在枝干上，它上面所附属的果实反倒是根部，人与鸟兽所生出的胎儿也都是头朝下的。



movement of the feminine essence is always anticlockwise.) When the top line of the *kun* hexagram matches with the *qian* hexagram, they give birth to the *dui* hexagram. So the bottom line of the *dui* hexagram matches with *si* and *hai*, (the *dui* hexagram also moves anticlockwise.) The *qian* hexagram and the *kun* hexagram start with *jia* and *yi*. And they are followed by the *zhen* hexagram and the *xun* hexagram which should match with *bing* and *ding*. The *gen* hexagram and the *dui* hexagram are the last of the Eight Trigrams which should match with *geng* and *xin*. However, we just have a different picture because the hexagram must derive from below. Firstly the bottom line is taken into consideration, then the middle line and finally the upper line. This is the order in *The Book of Change* and is also the universal law of nature. When things are still in embryo, they all grow in a reverse way. To derive from below is the order of the hexagram and it matches with the universal law of nature that governs the birth of all things, because it accords with the law of nature. (The fruit of trees and the grains of crops all grow upside down. Their heads are connected with the tree trunk. The fruit that is hanging on it is actually the root. When a new baby is born or a baby animal is born, their heads are all upside down.)



## 143. 《史记》律数多讹

### 【原文】

《史记·律书》所论二十八舍、十二律多皆臆配，殊无义理，至于言数亦多差舛，如所谓律数者，“八十一为宫、五十四为徵、七十二为商、四十八为羽、六十四为角”，此止是黄钟一均耳，十二律各有五音，岂得定以此为律数？如五十四在黄钟则为徵，在夹钟则为角，在中吕则为商。兼律有多寡之数、有实积之数、有短长之数、有周径之数、有清浊之数，其八十一、五十四、七十二、四十八、六十四止是实积数耳。又云“黄钟长八寸七分一，大吕长七寸五分三分一，太簇长七寸七分二，夹钟长六寸一分三分一，姑洗长六寸七分四，中吕长五寸九分三分二，蕤宾长五寸六分三分一，林钟长五寸七分四，夷则长五寸四分三分二，南吕长四寸七分八，无射长四寸四分三分二，应钟长四寸二分三分二”，此尤误也。此亦实积耳，非律之长也。

### 【译文】

《史记·律书》所谈论的二十八舍、十二律大多都是随意搭配，一点都没有道理，乃至所讲的律数也有许多错讹。例如它所谓的律数，是“八十一为宫、五十四为徵、七十二为商、四十八为羽、六十四为角”，仅是黄钟宫这一组的律数，十二音律各有五声，怎么能把这些固定为律数呢？如五十四在黄钟宫是徵声的数值，在夹钟宫便是角声的数值，在中吕宫则为商声的数值。加之音律有多寡之数、实积之数、短长之数、周径之数、清浊之数，上述八十一、五十四、七十二、四十八、六十四仅是实积之数。它又说“黄钟长八寸七分一，大吕长七寸五分三分一，太簇长七寸七分二，夹钟长六寸一分三分一，姑洗长六寸七分四，中吕长五寸九分三分二，蕤宾长五寸六分三分一，林钟长五寸七分四，夷则长五寸四分三分二，南吕长四寸七分八，无射长四寸四分三分二，应钟长四寸二分三分二”，更为谬误。这也是实积之数，

## Section Eight Chinese Numerology (2)

### 143. The Length of Pitch-Pipes Wrongly Recorded in *The Records of the Grand Historian*

The twenty-eight constellations and the twelve tones recorded in “The Book of Musical Temperament” of *The Records of the Grand Historian* are casually matched without any reason. The numbers of the twelve tones have a lot of loopholes. For example, the book says: “Eighty-one is the number for *gong*. Fifty-four is the number for *zhi*. Seventy-two is the number for *shang*. Forty-eight is the number for *yu*. Sixty-four is the number for *jue*.” They are actually the numbers for the *huangzhonggong* mode. As each of the twelve tones has five different notes, how can these numbers be regarded as the fixed numbers for all of them? For example, fifty-four is the number for *zhi* in the *huangzhonggong* mode, but in the *jiazhonggong* mode it is the number for *jue* and in the *zhonglügong* mode it is the number for *shang*. In addition, the numbers of the twelve tones contain the numbers of variation, volume, length and perimeter and those of the pitches one octave higher or lower than the standard tone. The above-mentioned eighty-one, fifty-four, seventy-two, forty-eight and sixty-four only refer to the numbers of volume. The book also says: “The *huangzhong* pitch-pipe is 8.71 *cun* long. The *dalü* pitch-pipe is 7.533 *cun* long. The *taicu* pitch-pipe is 7.72 *cun* long. The *jiazhong* pitch-pipe is 6.133 *cun* long. The *guxi* pitch-pipe is 6.74 *cun* long. The *zhonglü* pitch-pipe is 5.967 *cun* long. The *ruibin* pitch-pipe is 5.633 *cun* long. The *linzhong* pitch-pipe is 5.74 *cun* long. The *yize* pitch-pipe is 5.467 *cun* long. The *nanlü* pitch-pipe is 4.78 *cun* long. The *wuyi* pitch-pipe is 4.467 *cun* long. The *yingzhong* pitch-pipe is 4.267 *cun* long.” These are even more ridiculous, as they refer to the numbers of volume, not the length of pitch-pipes.





### 【原文】

盖其间字又有误者，疑后人传写之失也。余分下分母，凡“七”字皆当作“十”字，误屈其中画耳。黄钟当作“八寸十分一”，太簇当作“七寸十分二”，姑洗当作“六寸十分四”，林钟当作“五寸十分四”，南吕当作“四寸十分八”，凡言“七分”者皆是“十分”。

### 【译文】

不是律管的长度。其中的文字又有讹误，怀疑是后人传抄所弄错的。其余数下面的分母，凡“七”字都应是“十”字，抄写者误把中间一竖写弯曲了。黄钟当做“八寸十分一”，太簇当做“七寸十分二”，姑洗当做“六寸十分四”，林钟当做“五寸十分四”，南吕当做“四寸十分八”，凡说“七分”的都是“十分”。

## 144. 卜筮用古书

### 【原文】

今之卜筮皆用古书，工拙系乎用之者。唯其寂然不动，乃能通天下之故。人未能至乎无心也，则凭物之无心者而言之。如灼龟鬲瓦，皆取其无理，则不随理而震，此近乎无心也。

### 【译文】

现在的卜筮都用古代的典籍，运用得好不好完全在于使用者。正因为它寂然不动，才能会通天下万事。人不能够达到没有思维的境界，就借助事物中没有思维的东西来立言。例如烧灼龟甲来形成裂纹之类，都取其没有理性，因此就不会随着理性而动作，这近似于没有思维。





What's more, there are language mistakes. I suspect that they are the errors made in the hand-written copies by people of later generations. As for the fractional parts of the above numbers, all the seven should be replaced by ten. The copyists mistakenly curved the vertical stroke of the Chinese character “十.” (The number for the *huangzhong* pitch-pipe should be 8.11 *cun*. The number for the *taicu* pitch-pipe should be 7.12 *cun*. The number for the *guxi* pitch-pipe should be 6.14 *cun*. The number for the *linzhong* pitch-pipe should be 5.14 *cun* and the number for the *nanlü* pitch-pipe should be 4.18 *cun*. The decimal number “0.7 *cun*” should all be replaced with “1 *cun*.”)

#### 144. Using Classics to Practise Divination

Now people all use classics to practice divination. They are the decisive factors to decide whether or not the divination can be effective. Being still and motionless, the universal reason can be applied to all things in the world. Human beings cannot reach the acme of thoughtlessness. So they make known their thoughts by resorting to things without any consciousness. For example, they burn the shells of the tortoise and interpret the cracks formed in the fire, because the cracks do not have any reason and will not be guided by reason. This way of divination is almost equal to thoughtlessness.



## 145. 术数之微

### 【原文】

吕才为卜宅、禄命、卜葬之说，皆以术为无验。术之不可恃，信然，而不知彼皆寓也，神而明之，存乎其人，故一术二人用之，则所占各异。人之心本神，以其不能无累而寓之以无心之物，而以吾之所以神者言之，此术之微，难可以俗人论也。才又论人姓，或因官或因邑族，岂可配以宫商？此亦是也。如今姓敬者，或更姓文或更姓苟，以文考之皆非也。敬本从𠄎音亟从攴，今乃谓之苟与文，五音安在哉？此为无义，不待远求而知也。然既谓之寓，则苟以为字皆寓也，凡视听思虑所及无不可寓者。若以此为妄，则凡祸福、吉凶、死生、变化，孰为非妄者？能齐乎此，然后可与论先知之神矣。

### 【译文】

吕才论述选宅、运命、丧葬，都认为术数是没有验证的。术数不能倚信，是对的，但他不了解这些都是寄托，它们的神明，在于运用者，所以同一种术数由两个人来运用，所得出的结果就不一样。人的思维本身就是神灵，由于它不可能不受影响，所以就寄托在没有思维的事物上，借助我们认为神明的东西来迷说，这是术数的精微之处，难以作为一般人来看待。吕才又谈到，人的姓氏有的来自官职有的来自封邑，怎么能与五音相配呢？这也是对的。例如现在姓敬的人，有的改姓文有的改姓苟，按字面上来考察这些说法都是不对的。敬字原本从𠄎音亟从攴，现在却称做苟和文，本身的五音哪里还存在呢？这一点上毫无意义，是不必深入考究就能明白的。然而既然说是寄托，那么只要把它们作为文字就都是寄托，凡是看到、听到、想到的没有一件不能寄托。如果把这看做胡说，那么祸福、死生、变化，哪样不是胡说呢？能明白这个道理，才能够谈论先知的神灵。



## 145. The Mysteries of the Art of Divination

When writing about selecting a house, reading a man's fortune, and selecting a grave, Lü Cai argued that the art of divination cannot be verified. He is right that the art of divination cannot be blindly counted on, but he does not know that all these are instinctive previsions. It is the users that will decide whether or not they can be effective. That is why the same art of divination may bring about different results if it is used by two people. The human mind itself is a miracle. As it cannot avoid being affected by the outside world, the augurs use things that have no brains to practice divination. The mystery of the art of divination is that it resorts to the divine objects to make predictions. Hence it cannot be treated like the ordinary technique. Lü also said that as some people's surnames originated from official titles or names of towns given to their ancestors, how could they match with the five pitches? He is also right. For example, today some people surnamed Jing (敬) turn their surnames into Wen (文) or Gou (苟). If we study the literal meaning of this surname, we may find that they are wrong. Formerly the Chinese character 敬 (jing) originated from 𡗗 (ji) and 攴 (pu), but now it is called "gou" (苟) or "wen" (文). Where are traces of its original sound? The mistake can be known without making any deep-going research. Since we say that the mystery of divination lies in its "instinctive previsions," once we put them into words, they can be effective. Actually anything that can be seen, heard, or thought is a kind of instinctive prevision. If we view it as nonsense, aren't things such as fortune and misfortune, life and death all nonsense? Only after we know this can we talk about the foresighted divine beings.



## 146. 黄赤道与月道

### 【原文】

历法，天有黄、赤二道，月有九道。此皆强名而已，非实有也。亦由天之有三百六十五度，天何尝有度，以日行三百六十五日而一期，强为之度以步日、月、五星行次而已。日之所由谓之黄道，南北极之中度最均处谓之赤道。月行黄道之南谓之朱道，行黄道之北谓之黑道，黄道之东谓之青道，黄道之西谓之白道，黄道内外各四，并黄道为九。日、月之行有迟有速，难可以一术御也，故因其合散分为数段，每段以一色名之，欲以别算位而已，如算法用赤筹、黑筹以别正、负之数。历家不知其意，遂以为实有九道，甚可嗤也。

### 【译文】

在历法上，天上有黄、赤二道，月亮有九条路径。这些都是勉强安上的名称，并不是实际具有的。也就像天上有三百六十五度那样，天空何曾有度数，因为太阳运行三百六十五天一周天，勉强划分成度数来量度日、月、五星运行的位置罢了。太阳所运行的路径叫做黄道，南北极正中与四周距离最均匀的地方叫做赤道。月亮运行在黄道以南叫做朱道，运行在黄道以北叫做黑道，运行在黄道以东叫做青道，运行在黄道以西叫做白道，黄道内外各有四道，加上黄道一共是九道。太阳、月亮的运行有时慢有时快，难以用一种方式来概括，所以根据它们分合聚散的情况分成几条路径，每条路径用一种颜色来命名，准备用以区分、计算它们所在的方位而已，如同计算方法中用红、黑筹来区分正、负数一样。历算家不明白它的用意，于是认为真的有九条路径，真是可笑。



## 146. The Ecliptic, the Celestial Equator and the Moon's Path

In the calendric system, there are two paths in the sky, which are the ecliptic and the celestial equator. In addition the moon has nine paths. These are actually names artificially invented, for they do not really exist. Similarly the sky is divided into 365 degrees, but in reality it does not have the notion of degrees in itself. Because it takes the sun 365 days to rotate a circle, the sky is divided into 365 degrees to mark the positions of the sun, the moon, and the five planets. The path along which the sun moves is called "the ecliptic." The circle that is equidistant from the North and South Poles is called "celestial equator." When the moon moves to the south of the ecliptic, its path is called "the red path." When it moves to the north of the ecliptic, its path is called "the black path." When it moves to the east of the ecliptic, its path is called "the green path." When it moves to the west of the ecliptic, its path is called "the white path." There are four paths inside the ecliptic and four more outside the ecliptic. Altogether there are nine paths. The movements of the sun and the moon are sometimes faster and sometimes slower, so it is impossible to describe their routes in only one way. Hence several paths are sorted out in accordance with the real situation. Each path is named after a color, which can be used to differentiate and calculate out their positions. This is like using black and red chips to differentiate the positive numbers and negative numbers in computation. It is really ridiculous for calendar makers to regard the moon really has nine paths.



## 147. 二十八宿度数

### 【原文】

二十八宿，为其有二十八星当度，故立以为宿。前世测候多或改变，如《唐书》测得毕有十七度半、觜只有半度之类，皆谬说也。星既不当度，自不当用为宿次，自是浑仪度距疏密不等耳。凡二十八宿度数皆以赤道为法，唯黄道度有不全度者，盖黄道有斜有直，故度数与赤道不等，即须以当度星为宿。唯虚宿末有奇数，自是日之余分，历家取以为斗分者此也，余宿则不然。

### 【译文】

二十八宿，因为它们有二十八颗星正当度数，所以被立为星宿。前代观测多次有人改变它们的度数，例如《唐书》记载说测得毕宿占十七度半、觜宿只有半度之类，都是错误的说法。星既然不当度数，自然不应当用来作为行星途经的方位，这应该是浑仪刻度疏密不均所造成的。二十八宿的度数都以赤道度数为准，只有黄道度数才有不是整度的情况，因为黄道有斜有直，所以它的度数与赤道度数不完全等同，但必须以正当度数的星作为宿星。只有虚宿的度数带有小数，这本是周天度数中的余数，历算家取作斗分的就是这个余数，其他的宿就不是如此了。

## 148. 修历当重实测

### 【原文】

予尝考古今历法五星行度，唯留、逆之际最多差，自内而进者其退必向外，自外而进者其退必由内，其迹如循柳叶，两末锐，中间往还之道相去

### 【译文】

我曾经考核古今历法中五大行星的运行度数，唯有留、逆之际相差最多，由黄道北侧顺行的行星逆行必定沿着黄道南侧，由黄道南侧顺行的行星逆行必定沿着黄道北侧，它的运行轨迹像沿着柳叶一样，两头尖，





## 147. Degrees of the Twenty-Eight Constellations

The twenty-eight constellations are selected as landmark stars in the sky because their degrees happen to be the whole number. When people in the previous dynasties observed the celestial bodies, they often changed their positions. For example, *The Book of Tang* wrongly says that the *bi* constellation has 17.5 degrees while the *zi* constellation has only 0.5 degrees. If the degree of the star does not have the whole number, this star should not be taken as the direction and position to mark the paths of the planets. This results from the uneven graduations on the celestial globe. The degrees of the twenty-eight constellations all use the celestial equator as a reference. Only the degrees of the ecliptic are not the whole number. Because the degrees of the ecliptic are sometimes slanting and sometimes parallel, its degrees are not entirely the same with those of the celestial equator. However stars having the whole number as its degrees must be used as the constellation. Among the twenty-eight constellations only the degree of the *xu* constellation has a decimal number, which is actually the fraction of the whole number and is used as *doufen* by calendar makers. The other stars are not treated like this.

## 148. Priority Should Be Given to Observation When Making Calendars

I once studied ancient and modern calendars and found that among the degrees of the movement of the five planets, their data differ most when they stop or move anticlockwise. If the planet that usually moves clockwise to the north of the ecliptic now moves anticlockwise, it must move along the south of the ecliptic. On the contrary, if the planet that usually moves clockwise to the south of the ecliptic now moves anticlockwise, it must move along the north of the ecliptic. Its moving orbit is like a willow leaf, the two ends are sharp and



## 【原文】

甚远。故两末星行成度稍迟，以其斜行故也；中间成度稍速，以其径绝故也。历家但知行道有迟速，不知道径又有斜直之异。熙宁中，予领太史令，卫朴造历，气朔已正，但五星未有候簿可验。前世修历，多只增损旧历而已，未曾实考天度。其法须测验每夜昏、晓、夜半月及五星所在度秒，置簿录之，满五年，其间剔去云阴及昼见日数外，可得三年实行，然后以算术缀之，古所谓缀术者此也。是时司天历官皆承世族隶名食禄，本无知历者，恶朴之术过己，群沮之，屡起大狱，虽终不能摇朴而候簿至今不成。《奉元历》五星步术但增损旧历，正其甚谬处十得五六而已。朴之历术今古未有，为群历人所沮不能尽其艺，惜哉！

## 【译文】

中间往返的路径相距很远。所以，在两头行星运行一度的速度较慢，因为它相对黄道是斜行；中间运行一度的速度较快，因为它的路径是直的。历算家只知道行星的运行有快慢，不知道它们的路径又有斜直的不同。熙宁年间，我担任太史令，卫朴修造新历，节气、朔日都已校正，只有五大行星没有观测记录可以检验。前代修造新历，大多只是增删旧历而已，没有实际稽考过天象的行度。稽考的方法是必须观测每天黄昏、拂晓及夜半时月亮及五星所在的位置，设置簿册记录下来，满五年，中间除去多云阴天及它们在白天出现的日子，能得到三年实际运行的资料，然后通过计算把它们连缀起来，古代所谓的缀术就是指此。当时司天监的官员都是袭承祖辈的职位而挂名领取俸禄，根本就不懂得历法，他们嫉恨卫朴的本领超过自己，纠合起来进行阻挠，多次挑起重大的讼案，虽然最终没有能排斥掉卫朴，但观测记录至今没有完成。因此，《奉元历》对五大行星行度的推算只是增删旧历，纠正它们重大的谬误只能达到十分之五六而已。卫朴的历法才能是古今所没有过的，由于遭到那些历官的阻挠而不能充分发挥他的本领，真可惜啊！



there is a long distance between the two ends. Therefore when the stars at the two ends of the ecliptic move one degree, their speed is slower, for their orbit is slanting. When they move one degree in the middle of the ecliptic, their speed is faster, for their orbit is straight. Ancient calendarists only knew that the speed of the movement of the planets was different, but they did not know that their orbits were different. Some were slanting and others were straight. During Xining period of the reign of Emperor Shenzong, I was in charge of the Bureau of Astronomical Observation. At that time Wei Pu made a new calendar and modified the solar terms and the first day of a lunar month. But he did not check the movement of the five planets due to the lack of observation records. When people in the previous dynasties made new calendars, they used to add something to or delete something from the old ones. And they ignored observing the actual movements of celestial bodies. Here is the viable method to observe and record the movements of celestial bodies. We must observe and record the positions of the moon and the five planets every day at dusk, at dawn, and at midnight for five years. After deleting the cloudy days and the days that the moon and the five planets appear at daytime, we can have the records of their movement in three years. Through calculation, the missing data can be added. This is the so-called “*zhuishu*” (the method of observing celestial bodies in ancient times). At that time all the posts in the Bureau of Astronomical Observation were hereditary. Not knowing anything about calendars, the officials were jealous of Wei. So they jointly opposed him, lodging false accusations against him for several times. Though they failed in elbowing him out of the bureau, the observation record was not completed. As a result, in the *Fengyuan* Calendar, the changes made with relation to the movement of the five planets were only the additions to or deletions from the previous calendars. Only 50% or 60% of the blunders were corrected. Wei had a rare talent for making calendars. It is a pity that he could not give full play to his talent because of the obstruction raised by those officials.

## 149. 测候之弊

### 【原文】

国朝置天文院于禁中，设漏刻、观天台、铜浑仪皆如司天监，与司天监互相检察。每夜天文院具有无谲见云物祲祥及当夜星次，须令于皇城门未发前到禁中。门发后，司天占状方到，以两司奏状对勘，以防虚伪。近岁皆是阴相计会，符同写奏，习以为常，其来已久，中外具知之，不以为怪。其日、月、五星行次，皆只据小历所算躔度誉奏，不曾占候，有司但备员安禄而已。熙宁中，予领太史，尝按发其欺，免官者六人。未几，其敝复如故。

### 【译文】

本朝在皇宫内设置天文院，所设的漏刻、观天台、铜浑仪都和司天监一样，以与司天监互相检验监督。每天夜里天文院要报告有没有吉凶征兆以及当夜的星辰位置，必须在皇城门还没有开启之前送到宫中。皇城门开启后，司天监的观测报告才送到，把这两个机构的报告互相核对，以防弄虚作假。近年来他们都是私下商量好，编写内容一致的报告，习以为常，由来已久，内外官员都知道这一情况，不以为怪。报告中的日、月、五星的运行方位，都仅仅根据民间小历所推算的行度抄录上报，根本没有实际观测过，有关机构只是安置人员白领薪俸而已。熙宁年间，我掌管司天监，曾查实揭露这种欺诈行为，罢免了六个人的官职。没有多久，其弊病依然如故。





## 149. Trickery in Astronomical Observation

The present dynasty set up the Academy of Astronomy in the royal palace, allowing it to have the same clepsydra, the same observation platform and the same copper armillary sphere as the Bureau of Astronomical Observation. It is expected that the two organizations will compete with each other in their astronomical observations. Every night the academy must send to the emperor a detailed report about the latest celestial phenomena before the gate of the royal palace is open while the Bureau of Astronomical Observation must send theirs after the gate is open. Then court officials will crosscheck the reports so as to prevent trickery. However, in recent years officials in the two departments wrote the same reports because they had privately acted in collaboration with each other. Such practice of trickery has been going on for a long time. Officials working inside and outside the royal palace all knew it. In their reports the positions of the sun, the moon and the five planets were all based on inaccurate civilian calendars. These officials never observed the movements of celestial bodies. As a result, these two organizations housed a number of people who never worked but were decently paid. During Xining period of the reign of Emperor Shenzong, I was in charge of the Bureau of Astronomical Observation. I exposed this trickery to the daylight and removed six related officials from office. Unfortunately, the situation did not turn for the better after this.



## 150. 更造浑仪

### 【原文】

司天监铜浑仪，景德中历官韩显符所造，依仿刘曜时孔挺、晁崇、斛兰之法，失于简略。天文院浑仪，皇祐中冬官正舒易简所造，乃用唐梁令瓚、僧一行之法，颇为详备而失于难用。熙宁中，予更造浑仪，并创为玉壶浮漏、铜表，皆置天文院，别设官领之。天文院旧铜仪送朝服法物库收藏，以备讲求。

### 【译文】

司天监的铜浑仪，是景德年间司天监官员韩显符所制造，仿照了前赵刘曜时孔挺及北魏晁崇、斛兰的方法，缺点是过于简略。天文院的浑仪，是皇祐年间司天监冬官正舒易简所制造，采用了唐代梁令瓚和僧一行的方法，较为详密完备，缺点是难于使用。熙宁年间，我重新制造浑仪，同时创制了玉壶浮漏和铜圭表，都安置在天文院，专门设置官员来管理。天文院的旧铜仪被送到朝服法物库收藏，以备参考。





## 150. Armillary Sphere Remanufactured

The copper armillary sphere used in the Bureau of Astronomical Observation was made by Han Xianfu in Jingde period of the reign of Emperor Zhenzong. He imitated the manufacturing techniques of Kong Ting in the Former Zhao Period (318-29) and Chao Chong and Hu Lan in the Northern Wei Period (386-534). The disadvantage of such an armillary sphere is that it is too simple. The armillary sphere in the Academy of Astronomy was made by Shu Yijian, Director of the Bureau of Astronomical Observation, in Huangyou period of the reign of Emperor Renzong. Shu adopted the manufacturing techniques used by Liang Lingzan and the famous Monk Yixing in the Tang Dynasty. Though the armillary sphere made with such techniques was intricate, it was difficult to use. During Xining period of the reign of Emperor Shenzong, I remanufactured the armillary sphere. Meanwhile I manufactured the jade clepsydra and the copper sundial and installed them in the Academy of Astronomy where officials were employed to take care of them. The old copper armillary sphere was kept in the royal warehouse.



## 151. 寇准临敌酣寝

### 【原文】

景德中，河北用兵。车驾欲幸澶渊，中外之论不一，独寇忠愍赞成上意。乘輿方渡河，虏骑充斥，至于城下，人情恟恟。上使人微觇准所为，而准方酣寝于中书，鼻息如雷。人以其一时镇物，比之谢安。

### 【译文】

景德年间，在河北路地区发生了辽军大举南下侵扰的战事。皇上想亲临澶渊督战，但朝廷内外意见分歧，唯独寇准完全赞同皇上的主张。当皇上和大队宋军车马刚刚渡过黄河，辽军的兵马已遍及其地，一直来到城墙之下，城中人心惶恐不安。皇上派人暗地察看寇准此时在做什么，不料寇准正在宰相议事处睡得非常深沉，酣声犹如雷声大作。人们便把他在这种非常时期能如此镇定地压住众人的不安情绪的做法，与晋朝名将谢安相比。

## 152. 张谔与“中允亭”

### 【原文】

武昌张谔，好学能议论，常自约仕至县令，则致仕而归。后登进士第，除中允。谔于所居营一舍，榜为“中允亭”，以志素约也。后谔稍稍进用，

### 【译文】

武昌人张谔喜爱学习，也善于对人或事发表自己的意见。他曾经对自己规定执掌县令官职后就退休还乡。后来，他考中了进士，被授予中允的官职。于是，张谔便在自己的居住处建造了一幢房舍，并题额为“中允亭”，用来记下平生志向。以后，张谔渐渐被提拔重用，几年之中，



## Section Nine Human Affairs (1)

### 151. Kou Zhun Falls into a Deep, Snoring Sleep on the Verge of a Battle

During Jingde period of the reign of Emperor Zhenzong, the army of the state of Liao attacked Hebei region in the north. The emperor said that he would like to go to Chanyuan to command the battle in person, but officials in and out of the court were all against it. Only Kou Zhun, the prime minister fully supported the emperor. No sooner had the emperor and his troops and horses crossed the Yellow River than the army of the state of Liao arrived and spread outside the city wall of Chanyuan. People inside Chanyuan were all seized with fear. The emperor sent a man to secretly observe what Kou Zhun was doing. Unexpectedly, Kou Zhun was fast sleeping and was snoring thunderously in his office. Kou's composure on the very verge of a battle calmed down all the people on the spot. Later Kou Zhun was compared to Xie An, a famous general in the Jin Dynasty, who played chess with people when facing the attack of a formidable enemy.

### 152. Zhang E and "The Pavilion of *Zhongyun*"

Zhang E, a native of Wuchang, was fond of learning and was good at expressing his opinions. He once made a rule for himself that he would retire after he finished his administrative duty as county magistrate. Later he passed the imperial examination and was awarded the title of *jinshi* and was appointed as *zhongyun*.\* He built a house beside his home, naming it "The Pavilion of *Zhongyun*" to indicate his goal of life. Since then, Zhang was promoted and took important positions such as collating officer in the Jixian Imperial Library,



### 【原文】

数年间，为集贤校理、直舍人院、检正中书五房公事、判司农寺，皆要官，权任渐重。无何，坐事夺数官，归武昌，未几捐馆，遂终于太子中允，岂非前定？

### 【译文】

担任集贤校理、直舍人院、检正中书五房公事、判司农寺，都是一些重要部门的官职，执掌的权力逐步加大。但没多久，张諤因事获罪，被削去以上的官职，回到武昌。在家乡不久，他便离开了人世，而最终的官职就是太子中允，这难道不是命定的吗？

## 153. 打关节秀才

### 【原文】

许怀德为殿帅，尝有一举人，因怀德乳姥求为门客，怀德许之。举子曳褌拜于庭下，怀德据座受之。人谓怀德武人不知事体，密谓之曰：“举人无没阶之礼，宜少降接也。”怀德应之曰：“我得打乳姥关节秀才，只消如此待之。”

### 【译文】

许怀德任职殿前司主帅时，曾有一个举人依靠怀德的奶妈的关系，谋求做许怀德门下食客，怀德应允了他。于是这位举人便拖着褌衫在厅堂阶下拜见，怀德安坐在座椅上接受了他的拜见。有人认为，怀德毕竟是个武夫，不懂事理，就私下对怀德说：“举人没有在阶下行礼的礼节，您应当稍微下阶相迎。”怀德回答他说：“我得到的是一个通过我的奶妈来说人情的秀才，也只需要这样对待他。”



secretary responsible for drafting imperial decrees for the emperor, chief procurator in Zhongshu and director of the Bureau of Food Store. These were all positions in important departments, which suggested his control of more and more power. Unfortunately he was soon charged with a crime and was dismissed from the above-mentioned posts. He died soon after he went back to his hometown Wuchang. Before his death, his final post was still *zhongyun* for the crown prince. Isn't it predetermined fate?

Translator's note:

\* *Zhongyun* is a high-ranking official who takes care of a number of court affairs such as stipulating norms of etiquette for the emperor's aides, proofreading reports written by the Crown Prince to the Emperor and supervising the imperial doctors, etc.

### 153. How Xu Treats a Scholar Seeking a Job by the Back Door

When Xu Huaide was the commander of military forces in the capital, a scholar sought to work for him with the help of Xu's wet nurse. Xu finally acceded to his request and agreed to see him. The scholar arrived, wearing a cloak. He bowed to him while standing below the steps leading to the reception hall. Xu remained sitting still in his chair. Some officials thought that Xu, being a military officer, did not know much about the protocol. So they reminded him in private, saying, "It is improper for a *juren* to bow to you while standing below the steps. You should walk down the steps to welcome him." Xu responded, "He is a man seeking the job by the back door. He deserves to be treated so."



## 154. 异于常人的夏文庄

### 【原文】

夏文庄性豪侈，禀赋异于人。才睡即身冷而僵，一如逝者；既觉，须令人温之，良久方能动。人有见其陆行，两车相连，载一物巍然，问之，乃绵帐也，以数千两绵为之。常服仙茅、钟乳、硫黄，莫知纪极。晨朝每食钟乳粥，有小吏窃食之，遂发疽，几不可救。

### 【译文】

夏竦生性喜过分奢华，但他的体质及智力又不同于一般人。当他刚刚入睡，就会出现全身冰冷僵直的症状，完全像死去的人；待到他醒来，必须派人暖着他，要很长一段时间，他才能活动自如。有人曾看见他在路上行走时，驾着相互连接的两辆车子，车上装载着堆得很高的东西，问他，才知道是丝绵的帐篷，用数千两丝棉做成的。

平时，夏竦常常服用仙茅、钟乳和硫磺等中药，没人知道其中的用药限量。每天一早，夏竦必喝加入钟乳的粥。有一位当差的小官偷喝了这种粥，身上即刻出现了毒疮，几乎无法救治。

## 155. 主考官的才与识

### 【原文】

郑毅夫自负时名，国子监以第五人选，意甚不平。谢主司启词，有“李广事业，自谓无双；杜牧文章，止得第五”之句。又云：“骐驎已老，甘弩马以先之；巨鳌不灵，因顽石之在上。”主司深衔之。他日廷策，主司

### 【译文】

郑毅夫自以为享有一时的名望，却被国子监作为第五名选送，心中非常不满。于是，他在答谢主考官的书启中，有“创建了李广的功绩，自认为是举世无双；享有杜牧文才的诗文，也只得到第五名”的句子。文中又这样写着：“骏马已经老了，情愿让劣马跑在它前面；巨大的海龟不灵便了，是因为有愚蠢无知的石块压在它的上面。”由此，主考官非常怨恨郑毅夫。等到君王在宫殿内亲自考核选送的考生那一天，这位主考官





### 154. The Anecdotes of Xia Song

Xia Song, a former high-ranking official, had a natural disposition to luxuries, yet his physique and intelligence was entirely different from other people. Immediately after he fell into sleep, his body would become completely cold and stiff, just like a dead man. When he woke up, someone must be sent to warm him and it would take a long time before he could move freely. People once saw him on the road, driving two interconnected carriages on which huge piles of goods were loaded. When asking him, they got to know that these were tents made of several thousand *liang* of silk floss.

Xia often took medicines made of curculigo orchioides, stalactite and sulphur. Nobody knew how much he actually took. Every morning, he would eat porridge mixed with stalactite. One day, one of his subordinates stealthily ate the porridge. He was immediately afflicted with malignant ulcer and nearly died.

### 155. The Talent and Insight of the Chief Examiner

Being conceited about his literary talent, Zhen Yifu was very unhappy to be selected by the Imperial College as the fifth candidate to be sent for the imperial examination for *jinshi*. Therefore in the acknowledgements to the chief examiner he wrote the following sentences: "Though I have made the unprecedented achievements as General Li Guang did and I have the same literary talent as Du Mu had, I only get the fifth place." And he added, "The fast horse is old and is willing to allow other horses to run faster; the giant marine turtle is slow in moving because an insensate rock is right on his back." What he wrote made the chief examiner very angry. On the day when the emperor personally examined the selected candidates at the court, the chief examiner was again appointed to the same post. He intended to fail Zhen in revenge for



## 【原文】

复为考官，必欲黜落，以报其不逊。有试业似獬者，枉遭斥逐，既而发考卷，则獬乃第一人及第。

又，嘉祐中士人刘几累为国学第一人，骤为怪险之语，学者翕然效之，遂成风俗。欧阳公深恶之。会公主文，决意痛惩，凡为新文者一切弃黜，时体为之一变，欧阳之功也。有一举人论曰：“天地轧，万物茁，圣人发。”公曰：“此必刘几也。”戏续之曰：“秀才刺，试官刷。”乃以大朱笔横抹之，自首至尾，谓之“红勒帛”，判“大纒缪”字榜之，既而果几也。复数年，公为御试考官，而几在庭，公曰：“除恶务力，今必痛斥轻薄子，以除文章之害。”有一士人论曰：“主上收精藏明于冕旒之下。”公曰：“吾已得刘几矣。”既黜，乃吴人萧稷也。是时，试《尧舜性之赋》，有曰：“故得静而延年，独高五帝之寿；动而有勇，形为四罪之诛。”公大称赏，擢为第一人。及唱名，乃刘焯，人有识之者

## 【译文】

又被任命为主考人，他一心想使郑毅夫落选，借以报复他的傲慢。有一份试卷的答辞很像郑毅夫，便白白被斥落榜外，不久，揭开考卷上考生的姓名，郑毅夫却以第一名进士及第。

在嘉祐年间，一位读书人刘几多次在国子监选为第一名。他时常用怪异艰涩之语写文章，引得其他学生也一致以他的文章为仿效的对象，于是成为一种风尚。欧阳修十分讨厌这种文风。正好轮着欧阳修主持考试，他决心严加惩戒。只要是采用这种风格写文章的学生，全部被剔除掉，使得流行一时的文风得到了改变，这是欧阳修的功绩啊。有一位被选送的学子在文章中写道：“尽管遭受天地的排挤，万物仍在茁壮成长，圣人也由此被发掘出来。”欧阳修一见此语，就说：“此人必定是刘几。”于是开玩笑地为他的文章添加了“秀才文辞中有刺长出来，主考官就删除它”的语句，又用大红笔把这篇文章从头到尾横抹，称为“红勒帛”，并用红笔写上“大纒缪”字样把它公布出去。不久一查，果然是刘几的文章。又过了几年，欧阳修升任由皇帝亲发策问的主考官，适逢刘几也在宫廷上。欧阳修便说：“去除邪恶必须尽力，现在更要严厉责斥言语轻佻的人，借以扫除文章的弊端。”有一位读书人在策论中写道：“君王已将世上的精英收罗在自己的身边了。”欧阳修一见此语，就说：“我已经查觉了刘几啦。”待到斥落此人后，才知道是吴地人萧稷。当时，考题是《尧舜性之赋》有人写道：“故得静而延年，独高五帝之寿；动而有勇，形为四罪之诛。”欧阳修十分赞赏，选拔此人为第一名。等到在大殿上宣布名单时，却是刘焯。有了解底细的人说：“此人就是刘几，



his arrogance. When he found that the writing style of an article looked like that of Zhen, he gave it a very low mark on purpose. However, when the candidates' names on the test papers were made known, Zhen still ranked No.1 among all candidates for *jinshi*.

During Jiayou period of the reign of Emperor Renzong, a scholar called Liu Ji was selected by the Imperial College to be No.1 of all examinees for several times. As he often used intricate and obscure language in his articles, other candidates made it a fashion to imitate his writing style. Ouyang Xiu disliked such a style very much. When he took charge of the imperial examination, he failed all the candidates who wrote in such a style. Hence he successfully changed people's writing style. One candidate wrote in his essay: "Though repelled by Heaven and Earth, things still grow up healthy and strong and saints still come out safe and sound." When Ouyang Xiu read the sentence, he said to himself, "It must be written by Liu Ji." He then jokingly added the following words, "If there are stings in the candidates' essays, the chief examiner would remove them." After that, he crossed out with red ink the whole essay from the beginning to the end, calling it "absurd" and putting it up in public places. Later people found that the essay was indeed written by Liu Ji. Several years later Ouyang Xiu was promoted to be the chief examiner and Liu Ji happened to a candidate. Ouyang Xiu said, "To rectify the style of writing, we must take tough measures against those who are unstable and fickle-minded." A candidate wrote in his essay: "The emperor has recruited all the elite people to work for him." Seeing the sentence, Ouyang Xiu said, "This must be written by Liu Ji." After scolding the candidate, he found that the writer was Xiao Ji from the area of Wu. That year the topic for the essay was "Ode to Emperors Yao and Shun." One of the candidates wrote: "Living in peace and tranquility, we can enjoy a long life. Acting on rash impulse, we will suffer a severe punishment." Ouyang Xiu highly praised the writer and selected him to be No.1 candidate. When the result was declared, the man who got the first place turned out to be Liu Hui. Someone who knew the truth told Ouyang Xiu, "The writer is actually Liu Ji who has just changed his name." Hearing



### 【原文】

曰：“此刘几也，易名矣。”公愕然久之。因欲成就其名，小赋有“内积安行之德，盖禀于天”，公以谓“积”近于学，改为“蕴”，人莫不以公为知言。

### 【译文】

更换了名字罢了。”欧阳修吃惊了很久。于是想使他变得真正出名，便对他的小赋中“内积安行之德，盖禀于天”一句稍作修改。欧阳修认为句中的“积”近于“学”，不如改为“蕴”，听说的人没有不说欧阳修改得正确。

## 156. 贵人知人

### 【原文】

古人谓贵人多知人，以其阅人物多也。

张邓公为殿中丞，一见王东城，遂厚遇之，语必移时。王公素所厚唯杨大年，公有一茶囊，唯大年至，则取茶囊具茶，他客莫与也。公之子弟，但闻取茶囊，则知大年至。一日，公命取茶囊，群子弟皆出窥大年，及至，乃邓公。他日，公复取茶囊，又往窥之，亦邓公也。子弟乃问公：“张殿中者何人，公待之如此？”公曰：“张有贵人法，不十年当据吾座。”后果如其言。

又，文潞公为太常博士，通判兖州，回谒吕许公，公一见器之，问潞公：

### 【译文】

古代的人常说有身份的人大多具有识别人的品行和才能的眼力，是因为他们观察的人很多。

张邓公任殿中丞时，初次结识王东城，就被他以非常的热情接待，谈话的时间必定很长久。王东城平时热情接待的只有杨大年。他备有一只装茶叶的袋子，只有杨大年来到，才用茶袋里的茶叶为杨大年泡茶，其他客人来是不用茶袋里的茶叶的。王东城家中的孩子们只要听说拿装茶的袋子，便知晓杨大年了。一天，王东城命取茶袋，孩子们都出来偷偷张望杨大年，等客人到了，一看是张邓公。过了一些天，王东城又命取茶袋，孩子们再来偷看，也是张邓公。于是他们便问了：“张殿中是什么人，您待他这样热情？”王东城说：“张士逊有贵人模样，要不了十年，必定接替我的官位。”后来果然像王东城所说的那样。

文潞公任太常博士时，又任兖州的通判，回到京城拜见吕许公。吕许公

this, Ouyang Xiu was taken aback. To make Liu Ji more famous, he slightly revised in the essay the sentence “I have accumulated virtue by doing good deeds, which is a natural gift.” He thought that in this sentence the word “accumulate” was closer to “study” in meaning and it would be better if it was replaced with “contain.” Those who heard of it all admired Ouyang Xiu’s literary talent.

### 156. High Officials Have a Sharp Eye for Discovering Able People

There is an old saying that high officials have a sharp eye for discovering able people as they have seen much of the world.

When Zhang Shixun was still a court official in charge of the daily life of the emperor, Wang Dongcheng received him with hearty hospitality and had a long talk with him, though it was the first time for them to meet each other. Usually Wang only received Yang Yi with such hospitality. Wang had a bag with good tea inside. Only when Yang visited his house would he take out the tea from the bag and make tea for him. He would not entertain the other guests with the tea from the bag. So Wang’s kids all knew that Yang must have arrived if they were asked to fetch the tea bag. One day, Wang asked the kids to fetch the tea bag, so they all went out of the inner rooms to peek at Yang. However, when the guest arrived, it turned out to be Zhang instead of Yang. Several days later, Wang again bade his kids fetch the tea bag and to their surprise the guest was again Zhang rather than Yang. Out of curiosity, the kids asked their father: “Who is this Zhang Shixun? Why do you treat him so well?” Wang answered, “Zhang will have a bright future. Within ten years he will replace my position.” Wang’s words soon proved to be true.

When Wen Yanbo was the academician of the Department of Ancestral Temple Affairs he concurrently took the post of the Deputy Prefect of Yanzhou. One day he paid a courtesy call to Duke Lü in the capital. Lü took a liking to





### 【原文】

“太博曾在东鲁，必当别墨。”令取一丸墨濒阶磨之，揖潞公就观：“此墨何如？”乃是欲从后相其背。既而密语潞公曰：“异日必大贵达。”即日，擢为监察御史，不十年入相。潞公自庆历八年登相，至七十九岁以太师致仕，凡带平章事三十七年，未尝改易。名位隆重，福寿康宁，近世未有其比。

### 【译文】

初次见到他就十分器重他，并借故提出：“太博曾经到过东鲁，必定能辨识墨锭的优劣。”于是呼唤手下人拿来一小颗墨球，在临近的台阶上细磨它。他拉了文潞公前往观看，并问：“这块墨怎么样？”自己却想从文潞公的背后观察他的背部。不一会，吕许公小声地对文潞公说：“以后的日子里，你必定十分显贵。”没几天，文潞公被提拔为监察御史，不到十年又升为宰相。文潞公从庆历八年登上宰相之位，到他七十九岁时，以太师身份退休，总共兼领平章事三十七年，一直没有变动过。他名高位重，多福长寿，在近世无人能比。

## 157. 德一而报效不同

### 【原文】

王延政据建州，令大将章某守建州城，尝遣部将刺事于军前。后期当斩，惜其材，未有以处，归语其妻。其妻连氏，有贤智，私使人谓部将曰：“汝法当死，急逃乃免。”与之银数十两，曰：“径行，无顾家也。”部将得以潜去，投江南李主，以隶查文徽麾下。文徽攻延政，部将适主是役，

### 【译文】

王延政占据建州后，命令大将章某固守建州城。章某曾经派部将在军前探询情况，因他误了预定的时间，应当处斩。章某可惜他的才能，没有按军法处置，回到家中告诉了自己的妻子。章某的妻子连氏，既贤惠又有智慧。她暗中派人对那位部将说：“按军法你应当被处死，现在快些逃跑才能避开这一死罪。”并给了他数十两银子，又说：“直接走，不要惦念家了。”那位部将得以秘密出逃，投奔李姓江南国主，隶属于查文徽的部队。





him at first sight, saying, “You have been to Yanzhou, so you must know the difference between good ink sticks and bad ones.” He ordered his man to fetch a small ink ball and rub it on the steps nearby. Then he invited Wen to watch the man at work and asked, “What do you think of this piece of ink stick?” Actually Lü had meant to take a look at Wen from his back. Having watched Wen’s back, Lü whispered to him, “You are blessed by a lucky star and you will rise high in a few years.” True to his prediction, several days later Wen was promoted to be the Inspector-General and within ten years he became the prime minister. Wen took the office of the prime minister in the eighth year of Qingli period of the reign of Emperor Renzong and retired with the title of Great Master at the age of seventy-nine. Being a high-ranking official for thirty-seven years, he enjoyed a good fame, a high-ranking position, good luck and a long life, which was unparalleled in recent history.

### 157. The Same Kindness Repaid with Different Outcomes

After Wang Yanzheng occupied Jianzhou, he ordered one of his senior generals, Zhang, to guard the city. Zhang once ordered one of his subordinate officers to gather the military information of the enemy, but the man failed to get it in time. For this, he deserved capital punishment. However Zhang did not kill him immediately. He took pity on the man and told his wife about this when he went home. Lian, the wife of Zhang, was kind and intelligent. She secretly sent a man to meet the officer in prison and told him, “According to military law, you have committed capital crime. You must run away to save your life.” She gave the officer dozens of silver dollars and said to him, “Run away immediately, and do not miss your home.” The officer ran away. Later he worked for Li Yu, King of the Southern Tang Dynasty and became a general under Commander Zha Wenhui. When Zha launched the attack against Wang



## 【原文】

城将陷，先喻城中：“能全连氏一门者，有重赏。”连氏使人谓之曰：“建民无罪，将军幸赦之，妾夫妇罪当死，不敢图生。若将军不释建民，妾愿先百姓死，誓不独生也。”词气感慨，发于至诚，不得已为之戢兵而入，一城获全。至今连氏为建安大族，官至卿相者相踵，皆连氏之后也。

又，李景使大将胡则守江州，江南国下，曹翰以兵围之，三年，城坚不可破。一日，则怒一饔人鲙鱼不精，欲杀之，其妻遽止之曰：“士卒守城累年矣，暴骨满地，奈何以一食杀士卒邪？”则乃舍之。此卒夜缒城，走投曹翰，具言城中虚实。先是，城西南依嶮，素不设守，卒乃引王师自西南攻之，是夜城陷，胡则一门无遗类。

二人者，其为德一也，何其报效之不同邪！

## 【译文】

查文徽攻打王延政时，这位部将正好担任主将。当城池快被攻破时，他先使城中的人知晓这么一句话：“能保全姓连的一家的人，可以得到重金奖赏。”连氏听得此话后，却派人对他说：“建州城内的民众没有罪过，希望将军能不怪罪他们，而我与丈夫是罪该万死的，也不敢谋求活命。假如将军不放过建州的民众，我宁愿死在百姓之前，发誓不单独存活。”这些既动人又慷慨的话语，出自内心的诚恳，使得这位部将不得不按照连氏的要求，收敛了兵器进城，使全城民众的性命得以保全。直到现在，姓连的仍是建安一带的望族，官位到达卿相的接连出现，都是连氏的后代。

南唐元宗李景曾派大将胡则镇守江州，此时南唐的国都已被攻占，曹翰用军队包围了江州，已经三年了，由于江州城十分牢固，没有被攻占。一天，胡则因一厨师烹调鱼味道不美而大发脾气，想杀了他。胡则的妻子急忙阻止说：“士兵坚守此城已好几年了，满地是暴露的尸骨，怎么可以因为一份菜肴再去杀死士兵呢？”胡则就放了他。这个役卒趁着夜色用绳子缒出城，跑去投奔曹翰，将江州城里的内部情况全说了出来。原先，江州城西南面靠着险恶的地势，一直没有设置防守的兵力。于是这个役卒就为朝廷的军队带路，从西南面进攻江州城。这天夜里江州城被攻占了，胡则一家没有一个活下来的。

连氏与胡则之妻，她们给人的恩惠是一样的，但她们得到的回报是多么不同啊！



Yanzheng, he became the chief military commander. Before the city fell into his hands, he passed on a message to the people in the city, saying, “Those who protect Lian and her family from danger can get a handsome reward.” Hearing this, Lian sent a message to the officer, saying, “The civilians in the city of Jianzhou are innocent. I hope you will pardon them. My husband and I deserve to die ten thousand times, we dare not seek a mercy. If you do not let off the civilians in Jianzhou, I prefer to die before them and I swear that I will.” Her touching and passionate words plus her heartfelt sincerity moved the officer. He then ordered his army to enter the city without using weapons. Thus, the lives of all the civilians in the city were saved. Until now Lian is still a big clan in regions around Jian’an and many of their descendents have taken high-ranking positions one after another.

Next is a totally different story. Li Jing, King of the Southern Tang Dynasty, once dispatched Hu Ze, one of his senior generals, to defend Jiangzhou. By then the capital city of the Southern Tang Dynasty had fallen into the hands of the enemy troops and Jiangzhou had been besieged by the army led by Cao Han for three years. As defense works of the city was very strong and solid, the city was still safe. One day Hu was wild with anger because the fish cooked by his soldier was not tasty enough. He even wanted to kill the soldier, but his wife stopped him, saying, “Our soldiers have been defending the city for years. There are dead bodies everywhere. How can you kill him just because of this?” Hearing this, Hu Ze set the soldier free. Taking the advantage of the dark night, the released soldier escaped from the city by descending from the city wall with a rope. He surrendered to Cao Han and told him the detailed information about the city defense. As the terrain of the southwest part of Jiangzhou was difficult of access, no soldiers were stationed there. Hence Cao Han ordered him to guide the way for his army and attacked Jiangzhou from the southwest direction immediately. As a result, the city fell into Cao’s hands that very night and all the family members of Hu were killed.

Lian and the wife of Hu granted people the same kindness but were repaid with totally different outcomes.



## 158. 王文正的宽厚

### 【原文】

王文正太尉局量宽厚，未尝见其怒。饮食有不精洁者，但不食而已。家人欲试其量，以少埃墨投羹中，公唯啖饭而已。家人问其何以不食羹？曰：“我偶不喜肉。”一日，又墨其饭，公视之曰：“吾今日不喜饭，可具粥。”其子弟愬于公曰：“庖肉为饗人所私，食肉不饱，乞治之。”公曰：“汝辈人料肉几何？”曰：“一斤。今但得半斤食，其米为饗人所度。”公曰：“尽一斤可得饱乎？”曰：“尽一斤固当饱。”曰：“此后人料一斤半可也。”其不发人过皆类此。

尝宅门坏，主者彻屋新之，暂于廊庑下启一门以出入。公至侧门，门低，据鞍俯伏而过，都不问。门毕，复行正门，亦不问。有控马卒岁满辞公，公问：“汝控马几时？”曰：“五年矣。”公曰：“吾不省有汝。”既去，

### 【译文】

太尉王旦的度量宽厚，从未见他发怒。在吃喝的东西中有不好或不干净的，他只是不吃罢了。家里人想试试他的度量，用很细小的墨粒投放在肉羹中，王旦就光吃饭。家人便问他为什么不吃肉羹？他说：“我偶尔也不喜欢吃肉。”一天，又用墨撒入他的饭中，王旦看了看自己碗中的饭，说：“今天我不喜欢吃饭了，可以准备一些粥。”他的孩子告诉自己的父亲：“厨房里的肉常常被厨师占为己有了，吃肉吃得不足，请求惩治厨师。”王旦便对自己的孩子说：“你们每人需备肉多少？”孩子们便回答：“一斤。现在只有半斤可吃，另外半斤被厨师隐藏了。”王旦又问：“吃足一斤可以满足了吗？”大家说：“吃足一斤当然可以满足了。”王旦就说：“这以后每人备肉一斤半总可以了吧。”王旦不张扬别人的过失都与上述做法相类似。

王旦家的宅门曾经损坏了，负责修门的人便拆除了屋子，重新建造它，暂时在堂前廊屋下开了一扇门让人出入。王旦来到这个侧门，门楣太低，只好抓住马鞍低下身子过去，然而他从未问过为何要走这样的门。等到新门建好，开始恢复从这正门进出时，他也没打听过。有一位替他驾驭车马的役卒，因年数到期向王旦辞别。王旦便问他：“你驾驭车马有多少时日了？”他说：“五年啦。”王旦却说：“我不清楚你是谁啊。”等到他离开了，王旦马上又叫他回来，并说：“你就是某人吗？”于是赠送给他很多钱物。原来因为某人每天驾驭车马，王旦只看到他的背部，



## 158. Tolerance and Generosity of Wang Dan

Prime Minister Wang Dan was generous and good tempered. People have never seen him burst into anger. If he found his food or drink was dirty or untasty, he would merely stop eating. Once someone in his family put tiny grains of ink in his meat soup. Seeing that, he just ate the rice in the bowl. When asked why he did not drink the meat soup, he said, "Sometimes I do not like to eat meat." One day, they put ink into his rice. Wang looked at the rice in his bowl and said, "Today I do not like to eat rice. You may prepare some porridge for me." His children told him, "We do not have enough meat to eat as the cook has eaten much of the meat in the kitchen. You must punish him." Wang said to his children, "How much meat do you need?" The children answered, "We need one *jin*. Now only half a *jin* of meat is available, the other half *jin* is hidden by the cook." Wang asked again, "Are you satisfied if you can eat one *jin* of meat?" The children all answered, "Certainly." Wang then said, "From now on, one and a half *jin* of meat shall be given to you. Is it OK now?" Wang always did things of similar kind to hide the misconduct of other people.

The main gate of Wang's house was out of order. The repairman dismantled all the doors in the house in order to renew them. Hence another door was opened along the corridor in front of the reception hall. When Wang was trying to pass through it on a horse, the lintel was so low that he had to hold the saddle and lower his body. But he never asked why the door was built in this way. When the new gate was ready for use, he passed through the new gate without asking why. One day one of his horseboys bid farewell to him as his term of service was due. Wang asked him, "How long have you been driving the carriage for me?" That man answered, "Five years." Wang said, "But I do not know you well." When the man turned back and was about to leave, Wang called him and said, "Aren't you the man I know?" Then he gave him a lot of money and gifts. Actually the horseman drove his carriage every day and Wang was only familiar





### 【原文】

复呼回曰：“汝乃某人乎？”于是厚赠之。乃是逐日控马，但见背，未尝视其面，因去，见其背方省也。

### 【译文】

没有看清他的脸面，待到他转身离去时，又看到为自己熟悉的背部，王旦才弄明白他是谁。

## 159. 钱 痴

### 【原文】

石曼卿居蔡河下曲，邻有一豪家，日闻歌钟之声。其家僮仆数十人，常往来曼卿之门。曼卿呼一仆，问豪为何人。对曰：“姓李氏，主人方二十岁，并无昆弟，家妾曳罗绮者数十人。”曼卿求欲见之，其人曰：“郎君素未尝接士大夫，他人必不可见，然喜饮酒，屡言闻学士能饮酒，意亦似欲相见，待试问之。”

一日，果使人延曼卿，曼卿即著帽往见之。坐于堂上，久之，方出。主人著头巾，系勒帛，都不具衣冠，见曼卿，全不知拱揖之礼。引曼卿入一别馆，供帐赫然。坐良久，有二鬟妾各持一小盘至曼卿前。盘中红牙牌十余，

### 【译文】

石曼卿居住在蔡河下曲时，与一户富豪人家的住处相邻，每天可以听到歌声和乐器的演奏声。那户人家有几十个家童和仆人，时常经过石曼卿的门口。石曼卿便叫住一名仆人，问起富豪是什么人。仆人回答说：“是一户姓李的人家，主人才二十岁，家中没有兄弟，穿着绫罗绸缎的婢女有几十人。”石曼卿表示想会见他的主人。那仆人说：“我家主人从来不曾接待过做官的人，其他的人更不会接待了。但是他喜欢喝酒，多次说起听到学士您非常能喝酒，好像也有心思和您会面，等我试探着问问他吧。”

某一天，富豪之家果然派人请石曼卿去会面。石曼卿马上戴好帽子去见他。在他家客厅里坐了好一会儿，那主人才出来。他只戴了头巾，围着丝织的腰带，没穿着会客时的服饰，见了石曼卿，就连待人接物的起码礼节也完全不懂。他领着石曼卿走进另外一间房间，只见室内陈设华贵富丽，令人吃惊。又坐了好一会儿，有两位年幼的婢女各托着一只小盘子到石曼卿面前。





with his back and never saw clearly his face. When the man turned back and took his leave, Wang immediately recognized the familiar view of his back and knew who he was.

### 159. A Rich Idiot

When Shi Yannian was in Caihexiaqu, he had a rich neighbor. Every day he could hear songs and music coming from this neighbor's house. The man had tens of maids and servants, who often passed by Shi's house. One day Shi stopped a servant and inquired about his master. The servant said, "My master is named Li and he is only twenty years old. He does not have any brother, but he has tens of maids work for him and they all wear silks and satins." Shi expressed his wish to meet the rich man. The servant said, "My master never receives any officials, nor will he receive other people. But he likes to drink wine and he often mentions that you and he have the same hobby. It seems that he also intends to meet you. Let me inquire him about it."

Several days later, the rich man indeed sent his servant to invite Shi Yannian to his house. Wearing a hat, Shi went to see him straight away. However Shi had been sitting in the reception hall for quite a while before the rich man finally came out to meet him. And he was not properly dressed, wearing only a kerchief on his head and a silk belt around his waist. At their first meeting, the man did not even know the basic social etiquette such as greetings. He led Shi into another room, which was surprisingly well furnished. After sitting for quite a while, two young maids, each holding a plate, walked to Shi.



## 【原文】

其一盘是酒，凡十余品，令曼卿择一牌；其一盘肴饌名，令择五品。既而，二鬟去，有群妓十余人，各执肴果乐器，妆服人品皆艳丽粲然。一妓酌酒以进，酒罢乐作，群妓执果肴者萃立其前，食罢则分列其左右，京师人谓之“软盘”。酒五行，群妓皆退，主人者亦翩然而入，略不揖客。曼卿独步而出。

曼卿言豪者之状，懵然愚騃，殆不分菽麦，而奉养如此，极可怪也。他日，试使人通郑重，则闭门不纳，亦无应门者。问其近邻，云：“其人未尝与人往还，虽邻家亦不识面。”

古人谓之“钱痴”，信有之。

## 【译文】

两只盘子中放着十余枚红色的象牙骨牌，一只盘子中放着写了酒名的牙牌，共有十几种品名，主人请石曼卿选择一枚牙牌；另一只盘子中放着写了下酒菜的牙牌，请石曼卿选择五枚牙牌。过了一会儿，这两位丫鬟离去了，又有十几位女子各自拿着菜肴果品乐器进来，服饰人品都鲜艳美丽。一个女子斟酒送上来，喝完酒奏起乐，端着果品菜肴的女子们簇拥在两人之前，等他们吃完就排列在他们左右，京城里的人称她们为“软盘”。斟过五次酒后，这群女子都退了下去，那位主人也随随便便地进入其他房间，省去了礼节，不送客。石曼卿独自跨着步子走出他的家门。

石曼卿谈起这富豪家主人的言行举止，觉得他无知无识又蠢又呆，恐怕连豆子和麦子都分不清，却得到如此优厚的生活待遇，实在太奇怪了。隔了几天，石曼卿尝试着派人去问候，这家却紧关着门，不让致意的人进去，也没有人到门边回话。问起他周围的邻居，他们说：“那个人从来不曾和别人有来往，虽说是邻居，也没见过他的面。”

古代人们有“钱痴”的说法，确实是有的。



There were more than ten red ivory dominoes on the two plates. On one of them were dominoes on which names of different wine were written and Shi was invited to choose one. On the other plate were dominoes on which names of different dishes were written and Shi was invited to choose five. When the two maids left, more than ten other maids came in, bringing with them food, fruit and musical instruments. They all looked beautiful and wore fine clothes. One of the girls proposed a toast to them. After they finished drinking the wine, the music started. The other girls then gathered around them, serving them food and fruit. After they finished eating, they lined up on their left and right sides. People living in the capital called these girls “soft dishes.” After pouring wine for them for five times, the girls withdrew and the rich man also walked into another room without saying goodbye. Shi had to walk out the house alone.

Talking about the behaviors of the rich man, Shi considered him ignorant, stupid and slow-witted. Perhaps he was not able to tell beans from wheat. Yet a man like this lived a luxuriant life, which was really odd. Several days later, Shi sent one of his servants to express his thanks to his neighbor, but the man shut the door and did not let in Shi’s servant. And nobody came to the door to send a message back. When asked, other neighbors all said, “This man never has any contact with other people. Though we are neighbors, we never see him.”

Ancient people called people like these “rich idiots” and indeed there are rich idiots in our life.



## 160. 自食其力的杜五郎

### 【原文】

颍昌阳翟县有一杜生者，不知其名，邑人但谓之杜五郎。所居去县三十余里，唯有屋两间，其一间自居，一间其子居之。室之前有空地丈余，即是篱门。杜生不出篱门，凡三十年矣。

黎阳尉孙轸曾往访之，见其人颇潇洒，自陈：“村民无所能，何为见访？”孙问其不出门之因，其人笑曰：“以告者过也。”指门外一桑曰：“十五年前，亦曾到此桑下纳凉，何谓不出门也？但无用于时，无求于人，偶自不出耳，何足尚哉？”问其所以为生，曰：“昔时居邑之南，有田五十亩，与兄同耕。后兄之子娶妇，度所耕不足赡，乃以田与兄，携妻子至此。偶有乡人借此屋，遂居之。唯与人择日，又卖一药，以具饘粥，亦有时不继。后子能耕，乡人见怜，与田三十亩，令子耕之，尚有余力，又为人佣耕，自此食足。乡人贫，以医卜自给者甚多。自食既足，

### 【译文】

颍昌阳翟县有一个姓杜的读书人，不知道他的名字，县城人只叫他杜五郎。他的居住处离开县城三十余里，只有屋子两间，一间自己居住，另一间被他的儿子住着。屋的前面有一块一丈多宽的空地，再前面就是用篱笆做成的门了。杜五郎不走出篱笆门，共有三十年了。

黎阳县尉孙轸曾经去拜访杜五郎，觉得他为人自然大方，他主动说道：“我是一个没有能耐的村民，为什么受到您的探访？”孙轸问他不出屋门的原因，这人笑着说：“这怕是告诉您的人的过失吧。”他指着门外一棵桑树说：“十五年前，也曾到过这棵桑树下乘凉，怎么说没出过屋门？只是在当前我已成了没有用处的人，又对人没有什么要求，偶尔自己不出门罢了，有什么值得尊崇的呢？”问他依靠什么生活，他回答：“过去我居住在县城的南面，有田五十亩，和兄长一起耕种。后来，兄长的儿子娶了媳妇，考虑到耕种出来的粮食不完全能养家活口，就把田都给了兄长，带着妻子儿女到了这儿。正值有一位乡里人借给我这房屋，就住在这儿了。只是靠为别人选择吉日，再卖一些草药，用来备些稍稠的粥，也有时接济不上而断炊。再后来，儿子能耕田了，乡里人看着可怜，借了三十亩田，叫我的孩子耕种，但他还有余力，又替别人耕种，这才有足够的粮食。乡里人穷，靠行医、占卜来为生的人很多，既然



## 160. The Man Who Earns His Own Living

There is a man surnamed Du in Yangzhai County of Yingchang. Local people do not know his full name, so they call him “Du” for short. The man lives over 30 *li* away from the county town and has a two-room house, one for him and the other for his son. In front of his house is a vacant lot which is about three square meters. Further away is a gate made of bamboo fence. He has never walked outside the gate for 30 years.

Sun Zhen, the military commander of Liyang County once paid a visit to Du and was impressed by his natural and poised behaviour. Du said to him, “I am a villager without any special talent. Why do you pay such a visit to me?” Sun asked him why he never goes out of his gate. Du smiled and said, “Perhaps the man who told you my story overstated my case.” Pointing to a mulberry tree outside the gate, he said, “Fifteen years ago I enjoyed the cool under this tree. How can they say that I have never been out? Now I am of no use to others, nor do I need their help. That is why I seldom go out. What I am doing does not deserve your praise.” When asked how he made a living, the man answered, “I used to live in an area south of the county town and I had about 50 *mu* of land on which I farmed together with my elder brother. Later the son of my elder brother got married. As the food produced from the land could not support the whole family, I gave the land to my elder brother and went to this place with my wife and my child. A villager lent this house to me. I settled down here, working as a fortune-teller selecting lucky days for local people and as a doctor selling herbs to those who fell ill. In this way, my family and I managed to survive. Of course, there were days when we could not afford the next meal. Later my son was old enough to do farming. The villagers took pity on us and lent us 30 *mu* of land. My son did the farm work and he was strong enough to till extra land for other people, which earned us enough food. Villagers here were all poor, and many of them made a living by selling herbs and practising divination. As we



## 【原文】

不当更兼乡人之利，自尔择日卖药，一切不为。”

又问：“常日何所为？”曰：“端坐耳，无可为也。”问：“颇观书否？”曰：“二十年前，亦曾观书。”问：“观何书？”曰：“曾有人惠一书册，无题号。其间多说《净名经》，亦不知《净名经》何书也。当时极爱其议论，今亦忘之，并书亦不知所在久矣。”气韵闲旷，言词清简，有道之士也。盛寒，但布袍草履。屋中枵然，一榻而已。问其子之为人，曰：“村童也，然质性甚淳厚，未尝妄言，未尝嬉游。唯买盐、酪，则一至邑中，可数其行迹，以待其归。径往径还，未尝傍游一步也。”

予时方有军事，至夜半未卧，疲甚，与官属闲话，轸遂及此，不觉肃然顿忘烦劳。

## 【译文】

自己家中吃的已经足够了，就不应当再占乡里人的利益，从这以后为人择吉日和卖药这些活儿我都不干了。”

又问起他：“平常干些什么？”他说：“端端正正地坐着，不干什么。”问他：“稍微看些书吗？”他回答：“二十年前，也曾经看过书。”问他：“看什么书？”他说：“曾经有人赠送一本书，没有写上书名。书中间大多讲的《净名经》，也不知道《净名经》是什么书。当时非常喜爱书中的议论，到现在也忘掉了，而且连书也不知道放在什么地方了。”他气度旷达神态悠闲，说起话来清新、简洁，是个有学识的读书人啊。大冷天，他只穿着布袍和草鞋。屋子里空荡荡的，仅有一张狭长低矮的床。问起他儿子的为人，他说：“一个乡村的孩子，但他的本质非常淳朴，从不乱说话，也不玩耍。单说叫他去买盐、酪等物，一到县城，可以计算他去了哪些地方，什么时候回家。他是直接去又直接回，不会去别处游玩一步。”

我当时正有军务在身，到夜很深了还没有躺下，疲惫极了，与部下谈些闲话，孙轸就说起这么一件事，我听了之后不觉肃然起敬，一下子把烦恼和疲惫都忘了。





already had enough to eat, I should not hamper their interests. Since then I quitted working as a fortune-teller and stopped selling herbs to them.” Sun Zhen then asked him another question, “What do you do every day?” The man said, “I sit upright, not doing anything.” Sun asked, “Do you read any books?” The man answered, “Twenty years ago I did some reading.” Sun asked again, “What did you read?” Du answered, “Someone gave me a book without a title. Most of its contents were about *Jingmingjing*, and I did not know what kind of book it was. I liked very much the major arguments in the book, but now I have forgotten them all and cannot even recall where I put the book.” Du was broad-minded, optimistic and carefree. Talking in a fresh and concise manner, he looked like a scholar with much knowledge. In cold days he only wore a cloth robe and straw sandals. His room is empty except for a long, narrow and low bed. When asked about his son’s life philosophy, he said, “My son is a country boy. He is very pure and modest. He never speaks improperly and never fools around. If he is sent to the county town to buy salt and cheese, I can figure out how many places he goes to and when he will be back. He always returns immediately and will never go to other places.”

I was tied up with military affairs in those days and was unable to go to bed even though it was already late at night. When I was chatting with my subordinates, Sun Zhen told us the above story. Hearing it, I was instantly filled with deep veneration and all my vexation and tiredness were gone.

## 161. 洛阳“耆年会”

## 【原文】

唐白居易居洛，与高年者八人游，谓之“九老”。洛中士大夫至今居者为多，继而为九老之会者再矣。

元丰五年，文潞公守洛，又为“耆年会”，人为一诗，命画工郑奂图于妙觉佛寺，凡十三人：守司徒致仕韩国公富弼，年七十九；守太尉判河南府潞国公文彦博，年七十七；司封郎中致仕席汝言，年七十七；朝议大夫致仕王尚恭，年七十六；太常少卿致仕赵丙，年七十五；秘书监刘几，年七十五；卫州防御使冯行已，年七十五；太中大夫充天章阁待制楚建中，年七十三；朝议大夫致仕王慎言，年七十二；宣徽南院使检校太尉判大名府王拱辰，年七十一；太中大夫张问，年七十；龙图阁直学士通议大夫张焘，年七十；端明殿学士兼翰林侍读学士太中大夫司马光，年六十四。

## 【译文】

唐朝时，白居易闲居在洛阳，与八位年事甚高的退休官员交游，称为“九老”。现在闲居在洛阳的政府官员仍很多，又接着搞九老聚会的已有两次了。

元丰五年，文潞公任职洛阳时，又组织过“耆年会”，与会者每人作诗一首，请画师郑奂画在妙觉佛寺内，共十三个人：年已七十九岁的退休守司徒——韩国公富弼，年已七十七岁的守太尉兼管河南府的潞国公——文彦博，年已七十七岁的退休司封郎中——席汝言，年已七十六岁的退休朝议大夫——王尚恭，年已七十五岁的退休太常少卿——赵丙，年已七十五岁的秘书监——刘几，年已七十五岁的卫州防御使——冯行已，年已七十三岁的太中大夫充天章阁待制——楚建中，年已七十二岁的退休朝议大夫——王慎言，年已七十一岁的宣徽南院使检校太尉兼管大名府的王拱辰，年已七十岁的太中大夫——张问，年已七十岁的龙图阁直学士通议大夫——张焘，年已六十四岁的端明殿学士兼翰林侍读学士太中大夫——司马光。





## 161. Senior Officials Privately Meet in Luoyang

When Bai Juyi, a famous Tang poet, was living leisurely in Luoyang, he had a gathering with eight retired senior officials. People called it “The Salon of Nine Elderly People.” Nowadays there are many off-duty officials in Luoyang and such a salon has been held twice.

In the fifth year of Yuanfeng period of the reign of Emperor Shenzong, when Wen Yanbo was in Luoyang, he also organized a salon of thirteen senior officials in private. Every participant wrote a poem and an artist named Zheng Huan was invited to draw a painting of the event in Miaojué, a Buddhist temple. Those who participated in the salon were: 79-year-old Fu Bi, who was given the title of Duke of the state of Han after retiring from the post of the Senior Minister; 77-year-old Wen Yanbo, who was in charge of military affairs in the imperial court and concurrently the chief administrator of He’nan region; 77-year-old Xi Ruyan, who was a retired senior official and was once in charge of awarding official ranks and royal titles in the Board of Civil Service; 76-year-old Wang Shangong, a senior court official of *zhaoyi*; 75-year-old Zhao Bing, another retired senior official who was once vice director of the Department of Ancestral Temple Affairs; 75-year-old Liu Ji, chief of imperial secretariat; 75-year-old Feng Xingsi, military commander of Weizhou; 73-year-old Chu Jianzhong, senior court official of *taizhong* and the fourth-rank official in the Tianzhang Royal Stack; 72-year-old Wang Shenyan, another senior court official of *zhaoyi*; 71-year-old Wang Gongchen, who was in charge of court affairs and was also governor of Daming Prefecture; 70-year-old Zhang Wen, who was the senior court official of *taizhong*; 70-year-old Zhang Tao, academician of the Longtu Royal Library and senior court official of *tongyi* and 64-year-old Sima Guang, academician of the Duanming Hall and senior court official of *taizhong*.



## 162. 苏合香酒

### 【原文】

王文正太尉气羸多病，真宗面赐药酒一注瓶，令空腹饮之，可以利气血，辟外邪。文正饮之，大觉安健，因对称谢。上曰：“此苏合香酒也。每一斗酒，以苏合香丸一两同煮。极能调五脏，却腹中诸疾。每冒寒风兴，则饮一杯。”因各出数榼赐近臣。自此臣庶之家皆仿为之，苏合香丸盛行于时。

此方本出《广济方》，谓之白术丸，后人亦编入《千金》、《外台》，治疾有殊效。予于《良方》叙之甚详。然昔人未知用之。钱文僖公集《篋中方》，“苏合香丸”注云：“此药本出禁中，祥符中尝赐近臣。”即谓此也。

### 【译文】

太尉王旦身体虚弱多病，宋真宗当面送他一满瓶药酒，叫他空腹时喝下，可起到调气理血，排除外来致病因素的作用。王旦喝了这药，深感安定康健多了，便乘上朝拜见真宗时表示感谢。真宗说：“这药是用苏合香丸和酒合制而成的药酒。每一斗酒，要用一两苏合香丸加入一起烧煮，最能调理人体的内脏，驱除腹中的多种毛病。每当寒天早起，就喝上一杯。”于是对左右亲近的大臣各赐数杯。从这以后，群臣百官之家都仿造这种药酒，而苏合香丸在当时十分流行。

其实，这一药方本来出自唐朝的医药书——《广济方》，书中称之为白术丸。后人又把它编进了《千金方》和《外台秘要》，治病有不寻常的功效。我也在《良方》的医药书中对它有很详尽的介绍，但是过去的人不知道使用它。钱惟演在他所结集的《篋中方》中，对“苏合香丸”注云：“这味药本来从宫廷中传出，祥符年间皇上把它送给左右亲近的大臣们。”说的就是此事。



## 162. Storax Liquor

Seeing that Prime Minister Wang Dan was feeble and prone to illness, Emperor Zhenzong gave him a full bottle of medicinal liquor, telling him to drink it on an empty stomach. It was said that this medicinal liquor could modulate the patient's blood circulation, nurse his health and eradicate the cause of the disease. After drinking the liquor, Wang felt much better and healthier. When he expressed his gratitude to Emperor Zhenzong, the emperor said to him, "This is made of liquor and storax pellets. Every *dou* of liquor is boiled with one *liang* of storax pellets, which is best for modulating people's internal organs and driving away various kinds of illness in the abdomen. When you get up early in the morning in cold winter, you had better drink one cup of such liquor." The emperor also gave several cups of storax liquor to his favorite ministers. Thereafter officials all started to make such liquor in their own houses, which made storax pellets very popular at a time.

Actually this prescription was based on a medical book entitled *Prescriptions for the Needed* in the Tang Dynasty. And in the book it was called *baizhu* pellets. Later people recorded it into *Prescriptions Worth a Thousand Pieces of Gold* and *Magic Prescriptions*. I also introduced it in great detail in the medical book entitled *Effective Prescriptions*, but in the past people did not know how to use it. Qian Weiyan wrote in his *Prescriptions for Small Cases* the following annotations for "storax pellets": "This medicine was handed down by people from the royal court. During Dazhongxiangfu period of the reign of Emperor Zhenzong, the emperor gave it to his favorite ministers." That is a truthful account of the above-mentioned event.



## 163. 李士衡不为物累

### 【原文】

李士衡为馆职，使高丽，一武人为副。高丽礼币赠遗之物，士衡皆不关意，一切委于副使。时船底疏漏，副使者以士衡所得缣帛藉船底，然后实己物以避漏湿。至海中，遇大风，船欲倾覆，舟人大恐，请尽弃所载，不尔，船重必难免。副使苍惶悉取船中之物投之海中，更不暇拣择。约投及半，风息船定。既而点检所投，皆副使之物。士衡所得在船底，一无所失。

### 【译文】

李士衡在馆职任事时，被派出使高丽，由一名武将任副使。高丽君王所赠送的礼品钱财等东西，李士衡都不留意，一切都交给那位副使。当时，船底有稀疏漏水之处，这位副使就将李士衡得到的丝织品等礼物垫在船底，然后再把自己所得的礼品放在上面，来避免被漏进来的水弄湿。船行到大海中时，碰到了大风，有翻船的危险，船工十分恐惧，请求把船上所装载的东西都扔掉，不这样的话，由于此船太重，必定免不了要翻船。副使在匆忙和紧张之中把船上的东西都扔到海里，再也没时间去挑拣选择该扔什么，不该扔什么。大约扔到一半，风停了，船也平稳了。过一会儿检查所扔掉的东西，发现全是副使自己的东西，而李士衡的礼物全放在船底，没有一点损失。

## 164. 身飧其用的怪事

### 【原文】

刘美少时善锻金，后贵显，赐与中有上方金银器，皆刻工名，其间多有美所造者。

### 【译文】

刘美年轻时擅长打造金属器具，后来地位显赫了，皇上赏赐给他的礼品中有皇上自己用的金、银器具，上面都刻有工匠的名字，其中有很多是刘美所制造的。





### 163. Li Shiheng Not Burdened with Precious Gifts

When Li Shiheng was an official in one of the Imperial Libraries, he was sent as an envoy to Korea and a military officer was chosen as the deputy envoy. Not caring much about the gifts and money that the king of Korea gave to him, Li entrusted them to the care of the deputy envoy. On their return voyage, symptoms of leakages were discovered at the bottom of the ship. The deputy envoy immediately padded the bottom of the ship with the silk and other gifts belonging to Li and then put his own on the top lest they might be dampened by the leaking water. When the ship was further away on the sea, they bumped into a big wind, which almost overturned the ship. Sailors were so scared that they asked the deputy envoy to throw away the goods loaded on the ship, saying that the overloaded ship might overturn at any moment. Hastily the deputy envoy threw away the goods on the ship, having no time to make a selection. When nearly half of the goods were thrown away, the wind stopped and the sea calmed down. When checking the goods being thrown away into the sea, the deputy envoy found that they all belonged to him and that Li's gifts did not suffer a single loss as they were put at the bottom of the ship.

### 164. Enjoying the Things One Makes for Others

Liu Mei was good at making metal objects when he was young. Later he became an eminent official and received a lot of gifts from the emperor, among which some were gold and silver utensils used by the emperor himself. On the surface of these utensils the names of the artisans were carved, which indicated that many of them were made by Liu himself.



### 【原文】

又，杨景宗微时，常荷畚为丁晋公筑第。后晋公败，籍没其家，以第赐景宗。

二人者，方其微贱时，一造上方器，一为宰相筑第，安敢自期身绘其用哉？

### 【译文】

杨景宗落魄时，曾肩挑土筐为丁晋公修府宅。后来丁晋公衰败了，君王没收了他的家产入官，把他的这所住宅赏给了杨景宗。

这两个人，在他们社会地位低下时，一个为皇上制造器具，一个为宰相修建府宅，哪儿敢自个儿预料亲身享用这些成果呢？

## 165. 举人班列

### 【原文】

旧制：天下贡举人到阙，悉皆入对。数不下三千人，谓之“群见”。

远方士皆未知朝廷仪范，班列纷错，有司不能绳勒。见之日，先设禁围于著位之前，举人皆拜于禁围之外，盖欲限其前列也。至有更相抱持，以望黼座者。有司患之，近岁遂止令解头入见，然尚不减数百人。嘉祐中，予忝在解头，别为一班，最在前列。日见班中，唯从前一两行，

### 【译文】

旧制规定：凡各地推选的举人来到京城宫廷，都要在赴考前拜见皇上。这一人数不少于三千人，人们便把这一规定称为“群见”。

僻远地区的读书人不知道朝廷的礼仪规范，站立的次序十分杂乱，官吏们又无法约束他们。在群见的那一天，只好先设置禁止进入的区域在举子站立位置的前面，让他们在禁区之外拜见，大概想以此限定他们前排的队形。可是一到拜见时，这些举子甚至有人互相抱举着观望皇上。官吏们担心出事，于是在近些年规定要乡试中第一名的举子才可拜见，但还是不少于几百个人。嘉祐中，我很惭愧地得了个乡试第一名，另外编成一组，被排在最前面的行列中。我亲眼见排列的人群中，只是让前面一二排的举子稍微行了一下拜见礼仪，而其他的队伍到拜见结束还没排列好，



When Yang Jingzong was poor, he carried baskets of earth to build the house of Ding Wei, Duke of Jin. Later Ding Wei's power waned. The emperor confiscated his house and bestowed it on Yang Jingzong.

Both Liu and Yang had been poor and low, one making utensils for the emperor and the other building the house for the prime minister. They had never expected that they could one day enjoy the things they made for others.

### 165. *Juren* Line Up for “Group Receiving”

According to the past convention, when *juren* arrived in the capital, they would be received by the emperor before taking the imperial examination. The number of *juren* received by the emperor would be no less than 3,000. Hence it was called “group receiving.”

As scholars from remote areas had no idea about the court etiquette, they often stood disorderly, which made it difficult for officials on the spot to keep order. On the day of “group receiving,” court officials had to delimit a line to forbid these scholars to overstep it. But at the time of “group receiving,” some of them would hold each other high to take a look at the emperor. To ensure the emperor's safety, the court officials recently decided that only those who got the first place in the provincial-level imperial examination could be received by the emperor. The number, however, was still no less than several hundred. During Jiayou period of the reign of Emperor Renzong, I was lucky enough to gain the first place in the provincial-level imperial examination. And I was put into a team and stood in the first row when being received by the emperor. I saw with my own eyes that only those standing in the first and second rows could see the emperor. Before other teams lined up, the ceremony was over. And they



### 【原文】

稍应拜起之节，自余亦终不成班缀而罢，每为阁门之累。

常言殿庭中班列不可整齐者，唯有三色，谓举人、蕃人、骆驼。

### 【译文】

只好作罢。这件事每每成为阁门的负担。

人们常说：在宫廷中站立位次无法整齐的，只有三种：举人、外族人和骆驼。

## 166. 王方贇均税

### 【原文】

两浙田税亩三斗。钱氏国除，朝廷遣王方贇均两浙杂税，方贇悉令亩出一斗。使还，责擅减税额，方贇以谓亩税一斗者，天下之通法，两浙既已为王民，岂当复循伪国之法？上从其说。至今亩税一斗者，自方贇始。唯江南、福建犹循旧额，盖当时无人论列，遂为永式。

方贇寻除右司谏，终于京东转运使，有五子：皋、准、覃、巩、罕。准之子珪为宰相，其他亦多显者。岂惠民之报欤？

### 【译文】

两浙路的田亩税赋是每亩三斗。当吴越国灭亡后，朝廷即派遣王方贇到两浙路进行调节税赋的工作。王方贇下令每亩只收一斗。待到他回到朝廷，皇上责怪他擅自减免税赋的收取额度。王方贇便说，每亩税赋一斗，是朝廷的统一法令。现在两浙地区已属我宋朝，那里的百姓也是君王的臣民了，难道还要重新遵从吴越国的法令去做吗？皇上听了这话，也就同意了王方贇的说法。直到今天，两浙地区每亩田税赋一斗的规定，就是自王方贇那时开始的。只有江南、福建一带，仍然按照原先的税赋额度，大概当时没人提出讨论，于是原先的规定就成为长久的法令了。

不久，王方贇升为右司谏，最后死在京东转运使任上。他有五个儿子，名为皋、准、覃、巩、罕。其中王准的儿子王珪官至宰相，其他子孙也多至高位。这难道不是他有恩德于百姓而得到的回报吗？



had to leave. The “group receiving” of this kind often became a big burden for court officials.

People always say that in the palace only three kinds of creatures cannot stand in good order. They were *juren*, foreigners and camels.

### 166. Wang Fangzhi Regulating Tax

The tax rate in Liangzhe region had been three *dou* of rice for every *mu* of farmland. After the downfall of the states of Wu and Yue, the court sent Wang Fangzhi to regulate tax in the region. Wang then ordered to collect one *dou* of rice from every *mu* of farmland. When he returned to the capital, the emperor blamed him for deducting the amount of tax without authorization. Wang said that the tax rate of one *dou* of rice for every *mu* of farmland was in accordance with the court’s law. Now that Liangzhe region was already part of the Song Dynasty, people there were the subjects of the emperor. Why should they still obey the tax rate set by the states of Wu and Yue? After hearing these words, the emperor agreed to the decision made by Wang. Until today the tax rate in Liangzhe region still remains unchanged. But in regions around the south of Yangtze River and in Fujian, the tax rate still follows the old convention. Perhaps at that time nobody raised any question about it, so the former tax rate became a permanent law.

Wang was later promoted to be deputy procurator. Before his death he was made governor in the east of the capital. He had five sons: Wang Gao, Wang Zhun, Wang Tan, Wang Gong and Wang Han. Wang Gui, the son of Wang Zhun, became the prime minister. Many of his other descendants also became high-ranking officials. Isn’t it a reward for the favor he bestowed on the people?

## 167. 孙之翰不受砚

### 【原文】

孙之翰，人尝与一砚，直三十千。孙曰：“砚有何异而如此之价也？”客曰：“砚以石润为贵，此石呵之则水流。”孙曰：“一日呵得一担水，才直三钱，买此何用？”竟不受。

### 【译文】

曾有人给孙之翰一块砚台，价值三万钱。孙之翰问：“这块砚台有什么奇异之处，要这么多钱？”那位送砚台的人说：“砚台是凭借砚石上加水而不枯干作为上品的。这块砚石如果对它呵口气，那气碰到这砚台就会变成水而流下来。”孙之翰便说：“一天即使能呵得一担水，仅值三个钱，买这东西有什么用？”最终没有接受。

## 168. 王荆公轶事二则

### 【原文】

王荆公病喘，药用紫团山人参，不可得，时薛师政自河东还，适有之，赠公数两，不受。人有劝公曰：“公之疾，非此药不可治，疾可忧，药不足辞。”公曰：“平生无紫团参亦活到今日。”竟不受。

公面黧黑，门人忧之，以问医，医曰：“此垢污，非疾也。”进澡豆令公颡面，公曰：“天生黑于予，澡豆其如予何？”

### 【译文】

王安石患有哮喘病，需要紫团山人参作药，但没有买到。这时薛师政从河东回来，正好带有这种人参，就送了他几两，王安石不接受。有人劝他说：“你的病不吃这种药是治不好的，你的疾病令人担忧，不用推却了。”王安石说：“我平生没有用过紫团山人参，也活到了今天。”最后还是不接受。

王安石的脸色墨黑，他的学生为此担心，去问医生。医生说：“这是污垢，不是病。”医生进献了一些澡豆请王安石洗脸，王安石说：“天使我的脸成为黑色的，那澡豆又能把我怎样？”





### 167. Sun Zhihan Declines an Inkslab

A man gave Sun Zhihan an inkslab as a gift, which was worth 30,000 dollars. Sun then asked, "Why is this inkslab so expensive? What makes it so dear?" The man answered, "This inkslab is rare because the water poured onto it will never go dry. What is more, if you blow on it, the stream of air from your mouth will become liquid and drip down." Sun said, "Even if I blow on it for a whole day, the water gathered from it is only worth 3 dollars. There is no need for me to buy it." Sun did not accept it in the end.

### 168. Two Anecdotes of Wang Anshi

Wang Anshi was ill with asthma and he needed the ginseng from the Zituan Mountain as the medicine. However, the ginseng from the Zituan Mountain was not available at the moment. When Xue Shizheng returned from the east of the Yellow River, he happened to bring with him this kind of ginseng. So he gave some to Wang Anshi, but Wang would not accept it. People persuaded him, saying, "You cannot cure your disease unless you take this kind of ginseng. You are seriously ill. You must not decline it." Wang replied, "I am still alive, though I never take the ginseng from the Zituan Mountain." He did not accept the ginseng in the end.

One day, Wang's face turned black. Seeing it, his students were worried and went to seek the advice from a doctor. The doctor said, "It is dirt, not disease." Then he gave Wang a kind of cleanser made of beans to wash his face. Wang said, "God has made my face black, what can this bean-cleanser do to my face?"



## 169. 王子野不如荤腥

### 【原文】

王子野生平不如荤腥，居之甚安。

### 【译文】

王子野一辈子不吃鱼肉等食品，生活得也很满足。

## 170. 赵抃的嗜好

### 【原文】

赵阅道为成都转运使，出行部内，唯携一琴一鹤，坐则看鹤鼓琴。尝过青城山，遇雪，舍于逆旅。逆旅之人不知其使者也，或慢狎之，公颀然鼓琴不问。

### 【译文】

赵阅道任成都转运使时，在辖区内巡察，只带一张琴一只鹤，闲坐时就看鹤操琴。有一次他过青城山，遇上下雪，就住在旅馆里。旅馆里的人不知道他是当地的行政长官，有的还戏弄他。赵阅道显得不急不怒的样子，只管操琴，不顾别的。

## 171. 孔旻爱人乎

### 【原文】

淮南孔旻，隐居笃行，终身不仕，美节甚高。尝有窃其园中竹，旻愍其涉水冰寒，为架一小桥渡之。推此，则其爱人可知。

### 【译文】

淮南人孔旻住在偏僻的地方，行为醇厚，终身不外出做官，他的美好的品德十分高尚。曾有一个小偷偷了他园子里的竹子。孔旻怜悯小偷要淌过冰冷的河水，就特地架起了一座小桥，以方便小偷过河。从这件事可以推想到他爱人的心懷了。



### 169. Wang Ziyè Never Eats Meat or Fish

Though born into a wealthy family, Wang Ziyè never ate meat or fish and he lived a happy life.

### 170. Zhao Bian's Hobby

When Zhao Bian was the governor in Chengdu, he made an inspection tour and brought with him only a stringed musical instrument and a crane. He would play his musical instrument and watch the crane whenever he was free. One day when he passed by Mount Qingcheng, it snowed heavily. He had to live in a hostel. As people living in the hostel did not know who he was, some of them even made fun of him. Zhao remained calm and unruffled. He went on playing his musical instrument and did not care about anything else.

### 171. Is Kong Min's Love Generous Enough?

Kong Min, a native in the south of the Huaihe River Delta, lived in a remote place and always behaved properly. Throughout his life, he never tried to go out to become an official and he was always a man of noble character. Once a thief stole the bamboo in his garden and ran away crossing the freezing river. Taking pity on him, Kong built up a small bridge to make it easier for the thief to cross the river. From this we can see how generous his love is.



### 【原文】

然予闻之，庄子妻死，鼓盆而歌，妻死而不辍鼓可也，为其死而鼓之，则不若不鼓之愈也；犹邠原耕而得金，掷之墙外，不若管宁不视之愈也。

### 【译文】

但我听说，庄子的妻子死了，庄子便敲打瓦盆唱起歌来。妻子已死而自己却不停止敲打，也是可以的，如果专为妻子的死而敲打，那么就不如不敲打更佳。就像邠原耕田时得到一块金子，他把它扔到了墙外，这自然不如管宁不看金子一眼更佳。

## 172. 狄青婉言拒攀附

### 【原文】

狄青为枢密使，有狄梁公之后，持梁公画像及告身十余通，诣青献之，以为青之远祖。青谢之曰：“一时遭际，安敢自比梁公？”厚有所赠而还之。比之郭崇韬哭子仪之墓，青所得多矣。

### 【译文】

狄青任枢密使时，有一位唐朝狄梁公的后代，拿着狄梁公的画像和官职文凭十多份来到狄青住处拜献，认为狄梁公是狄青的祖先。狄青婉辞拒绝他说：“我只是一时取得成功，怎么敢自比狄梁公的功业呢？”狄青送给来人许多钱物，并把他带来的东西又还给了他。比起后唐的郭崇韬哭拜在郭子仪墓前的做法，狄青得到的更多。



I was also told that Zhuangzi sang and beat time on a basin when his wife died. One may be allowed not to stop playing music when his wife died. However, if one does it simply because of his wife's death, he'd better not do that. This is just like Bing Yuan who picked a piece of gold and then threw it out of the wall when he was farming. Compared with him, Guan Ning made a better choice. He did not even take a look at the gold.

### 172. Di Qing Refuses to Claim Kinship with Celebrities in History

When Di Qing became Chairman of Shumiyuan, a descendant of Di Renjie, the famous Duke of Liang in the Tang Dynasty, went to Di Qing's house, presenting him the portrait of Di Renjie and more than ten letters of appointment, saying that he believed Di Renjie was the ancestor of Di Qing. Di Qing refused to claim kinship with celebrities in history and said, "I have achieved only a little success. How can I boast having connections with Di Renjie?" Di Qing gave the man a lot of goods and money and returned to him all his gifts. To look back at history, Guo Chongtao in Later Tang Dynasty once cried and knelt down in front of the tomb of Guo Ziyi, the famous general also in the Tang Dynasty, so as to prove that he was one of his descendants. Compared with him, Di Qing was much more sensible.



## 173. 郭进的预言

### 【原文】

郭进有材略，累有战功。尝刺邢州，今邢州城乃进所筑。其厚六丈，至今坚完。铠仗精巧，以至封贮亦有法度。进于城北治第既成，聚族人宾客落之，下至土木之工皆与。乃设诸工之席于东庑，群子之席于西庑。人或曰：“诸子安可与工徒齿？”进指诸工曰：“此造宅者。”指诸子曰：“此卖宅者，固宜坐造宅者下也。”进死未几，果为他人所有。今资政殿学士陈彦升宅，乃进旧第东南一隅也。

### 【译文】

郭进很有才干谋略，多次建树战功。他曾任邢州知州，现在的邢州城就是他建造的。城墙厚六丈，直到现在仍坚固完好。铠甲和兵器十分精巧，以至封存贮藏也甚有规矩。郭进在城北修建私宅，建成后，便把亲戚和宾客请来参加落成典礼，下至土木工匠等也都参加。于是把各类工匠的座席设在东厢房，儿子们的席位设在西厢房。有人问他：“贵公子怎么可以与工匠之流同排座席呢？”郭进便指着工匠们说：“这些是造房子的人。”又指着他的儿子们说：“这些是卖房子的人，本来就应当坐在造房子的人之下。”郭进去世不久，这些房屋果然落入外人之手。现在资政殿学士陈彦升的私宅，就是郭进旧宅的东南一角。

## 174. 武人开窍

### 【原文】

有一武人，忘其名，志乐闲放，而家甚贫。忽吟一诗曰：“人生本无累，何必买山钱！”遂投檄去。至今致仕，尚康宁。

### 【译文】

有一位武夫，我已忘了他的名字，此人立志以闲放为乐事，但家中十分清寒。一天他忽然读到了这样一句诗：“人生本无累，何必买山钱！”就急忙赶去应官府的征召。现在他已告老退休，仍较健康安宁。





### 173. Prophecy Made by Guo Jin

Being a talented military officer, Guo Jin achieved miraculous feats in war for several times. He was the prefect of Xingzhou who built the city into present shape. The city walls were made twenty-meter thick and remained strong and intact until today. The armour and weapons were all ingeniously made and properly stored according to strict regulations. Guo also built a house for himself in the north of the city. After the completion of the house, he invited relatives and guests to attend the inauguration ceremony. And people of lower social status such as craftsmen also made their appearances on the spot. The seats for these craftsmen and workers were arranged in the East Wing while those for his sons were set in the West Wing. Guo was asked, "How can you seat your sons and craftsmen under the same roof?" Guo pointed to those craftsmen and said, "These are people who build the house." Then pointing to his sons, he said, "These are people who sell the house. They certainly should be seated below those who build the house." True to his words, soon after the death of Guo, the house was sold out. Now the private house of Chen Jian, the academician of the Zizheng Hall, is actually the southeast corner of Guo's house.

### 174. Mind of a Warrior Enlightened

There was a warrior whose name I have already forgotten. He intended to enjoy life by doing nothing and relaxing himself, though he lived a poor life. One day he happened to read the following two lines: "Life is without burden, / Why should we live in seclusion?" Then he hurried to apply for a post offered by the government. Now he has retired because of old age, and he is happy and healthy.

## 175. 耐官丞相向文简

### 【原文】

真宗皇帝时，向文简拜右仆射。麻下日，李昌武为翰林学士，当对。上谓之曰：“朕自即位以来，未尝除仆射，今日以命敏中，此殊命也，敏中应甚喜。”对曰：“臣今日早候对，亦未知宣麻，不知敏中何如。”上曰：“敏中门下今日贺客必多，卿往观之，明日却对来，勿言朕意也。”

昌武侯丞相归，乃往见，丞相方谢客，门阑悄然无一人。昌武与向亲，径入见之，徐贺曰：“今日闻降麻，士大夫莫不欢慰，朝野相庆。”公但唯唯。又曰：“自上即位，未尝除端揆，此非常之命，自非勋德隆重，眷倚殊越，何以至此？”公复唯唯，终未测其意。又历陈前世为仆射者勋劳德业之盛，礼命之重，公亦唯唯，卒无一言。既退，复使人至庖厨中，问今日有无亲戚宾客、饮食宴会，亦寂无一人。

### 【译文】

真宗皇帝时，任命向敏中为右仆射。在圣旨下达的那天，翰林学士李昌武要上朝应答。真宗对他说：“从我继承皇位以来，从来没有授过仆射的官职，现在以此来任命向敏中，这可是非同寻常的任命，向敏中应当非常高兴。”李昌武回答说：“我今天一早到皇上处等候应答，也不知道宣读圣旨，不清楚向敏中的情况怎样。”真宗说：“今天，到向敏中家中去庆贺的客人一定很多，你去他家看看，明天来把情况告诉我，不要说是我派你去探望的。”

李昌武等到向敏中回家了，才到他家中去探视。向敏中正在向客人道别，大门口静悄悄的没一个人。李昌武与向敏中关系亲密，就直接进去见他，慢悠悠地向他道喜：“今天听说降下圣旨，大臣们没有不感到高兴和快慰的，真可以说是朝廷和民间共同欢庆了。”向敏中只是顺应着没说什么。李昌武又说：“自从皇上登基以来，从没授给谁尚书仆射，这不是一般的任命，如果不是功勋卓越德高望重，受到皇上极端的爱重信赖，怎么会有这样的任命？”向敏中听了这番话后仍然顺应着不说什么，始终没能探得他内心的想法。于是，李昌武又一一列举前朝任仆射者的功绩德业如何盛大，颁授仆射的任命文书如何重要。向敏中还是顺应着，最后还是不说什么。李昌武告辞后，又派人到向敏中家中的厨房，打听今天有没有宴请亲朋好友聚集欢庆，厨房里也是静悄悄的没有一个人。





## 175. Self-Possessed Prime Minister Xiang Minzhong

Emperor Zhenzong appointed Xiang Minzhong as the prime minister. On the day when the imperial edict was issued, Li Changwu, an imperial scholar, went to the court to meet the emperor, who said to him, "Since I succeeded to the throne, I have never conferred the title of the prime minister on anyone. Now this extraordinary title is granted to Xiang Minzhong, he must be very happy." Li answered, "I came to the court early this morning, not knowing that the edict has been declared. I have no idea how he will react to it." The emperor said, "Today there must be many people swarming into Xiang's house to congratulate him on his promotion. You go there and take a look. Report to me what you see when you come to the court tomorrow. Do not let others know that I dispatch you on this mission."

Li went to Xiang's house and saw that he was bidding farewell to a number of guests. The main entrance of Xiang's house was so quiet that nobody was there. Being a close friend of Xiang, Li went into the house, saying, "When we hear the news that you have been promoted to the rank of the prime minister, we are all very happy. Both the court officials and the common people are overjoyed." Hearing Li's words, Xiang only smiled and nodded his head, but did not say anything. Li then went on, "Since the emperor ascended to the throne, nobody else has been granted this noble title. So this is an unusual appointment. If you have not made great contribution and enjoyed high prestige, you won't be able to receive great trust and favor from the emperor and be appointed to such a noble post." After hearing this, Xiang still smiled and nodded his head, but did not say anything. No matter how hard he tried, Li was not able to know Xiang's thoughts. He then talked about the great achievements by officials who owned such a title in previous dynasties and the importance of such an appointment. Xiang still smiled, nodded his head, and did not say anything. After taking his leave, Li sent a man to Xiang's kitchen to see whether a celebration banquet was likely to be held on that day. But nobody was in the kitchen.



### 【原文】

明日再对，上问：“昨日见敏中否？”对曰：“见之。”“敏中之意何如？”乃具以所见对。上笑曰：“向敏中大耐官职。”向文简拜仆射年月，未曾著于国史。熙宁中，因见《中书题名记》：天禧元年八月，敏中加右仆射。然《枢密院题名记》：天禧元年二月，王钦若加右仆射。

### 【译文】

第二天，又到应对时，真宗问：“昨天见到向敏中了吗？”李昌武回答：“见到他了。”“向敏中的神情怎么样？”李昌武就把自己见到的情况都向真宗禀告了。真宗笑着说：“向敏中可是个很有气度，宠辱不动于心的人啊！”向敏中被任命为仆射的年月，没有写进本朝史书中。熙宁年间，我偶然看见《中书题名记》上记着：天禧元年八月，向敏中加官为右仆射。但在《枢密院题名记》中明明写着：天禧元年二月，王钦若加官为右仆射。

## 176. 晏元献公的质野

### 【原文】

晏元献公为童子时，张文节荐之于朝廷。召至阙下，适值御试进士，便令公就试。公一见试题，曰：“臣十日前已作此赋，有赋草尚在，乞别命题。”上极爱其不隐。及为馆职时，天下无事，许臣寮择胜燕饮。当时侍从文馆士大夫，各为燕集，以至市楼酒肆，往往皆供帐为游息之地。公是时贫甚，不能出，独家居，与昆弟讲习。一日，选东宫官，忽自中批除晏殊，执政莫谕所因，次日进覆，上谕之曰：“近闻馆阁臣寮，无不嬉游燕赏，弥日继夕。

### 【译文】

晏殊还是未成年的孩子时，张知白就把他举荐给皇上了。等到召令他至皇帝面前，正巧遇上了皇帝在亲自考试进士，就叫晏殊也参加考试。晏殊一见试题，就说：“我在十天之前已作过以此为题的赋，赋文的草稿还在，请求另外出一道题吧。”皇上非常喜爱他的诚实态度。等到晏殊在史馆任职时，天下尚很平安，朝廷也允许大臣们选择好地方在一起宴饮。当时朝廷的大官，各自聚合宴饮，以至一些饭店、酒楼，往往设置帷帐作为他们游玩休息的地方。晏殊此时家境十分贫困，不能去参加，于是独自留在家中，和兄弟们一起读书学习。一天，皇帝要选择辅导太子的官员，忽然从宫中批准授予晏殊这个官职。主持政务的大臣不知皇上这一诏命的缘由，就在第二天请求皇上审察。皇上告诉他们说：“近来听说各部门的大臣们，没有人不



The next day when Emperor Zhenzong saw Li, he asked, “Did you go to see Xiang yesterday?” Li answered, “Yes, I saw him.” “How were the things going with him?” The emperor asked again. Then Li told the emperor what he saw. The Emperor smiled and said, “Xiang is a self-possessed man. Neither honor nor shame can disturb him.” (The date of Xiang’s appointment was not recorded in the history books of the Song Dynasty. During Xining period of the reign of Emperor Shenzong, I happened to read the following sentence in *The Records of Zhongshu*: “In August of the 1st year of Tianxi period of the reign of Emperor Zhenzong, Xiang Minzhong was promoted to the post of the prime minister.” However, I read another sentence in *The Records of Shumiyuan*: “In February of the 1st year of Tianxi period of the reign of Emperor Zhenzong, Wang Qinruo was promoted to the post of the prime minister.”)

### 176. The Honest Yan Shu

Yan Shu was recommended to the emperor when he was still young. On the day when he was summoned to the court, the emperor was presiding over the imperial examination for the selection of *jinshi*. Then Yan was given the chance to take the examination. When Yan read the topic for the composition, he said, “I wrote a composition with the same topic ten days ago. I still keep the draft with me. Please give me another topic.” The emperor was very pleased to find an honest man in him. Yan was then working in the Imperial Institute of History. At that time, the country was prosperous and the people lived in peace. The emperor allowed court officials to feast in famous restaurants. As high-ranking officials often held parties there, hotels and restaurants all set up special tents for their use. Being poor and prudent, Yan could not afford to attend these parties. He stayed at home and studied together with his brothers. One day when selecting a master for the crown prince, the emperor suddenly appointed Yan to this post. Not knowing the reason why the emperor did so, officials in charge of administrative affairs appealed to the emperor to reconsider his decision. The emperor said to them, “I am told that recently officials in different departments





### 【原文】

唯殊杜门，与兄弟读书，如此谨厚，正可为东宫官。”公既受命，得对，上面谕除授之意，公语言质野，则曰：“臣非不乐燕游者，直以贫，无可为之具。臣若为钱，亦须往，但无钱不能出耳。”上益嘉其诚实，知事君体，眷注日深。仁宗朝，卒至大用。

### 【译文】

整天游玩宴饮，直到夜里。只有晏殊闭门不出，与兄弟们在一起读书，如此恭谨朴实，完全可以做东宫官。”晏殊被授职后，要向皇上应答。皇上当面告诉他任命他的原因。晏殊说话朴实无华，他说：“我不是不愿意宴饮游玩的人，实在是家境贫困，没有可以去玩的钱物。如果我有钱，也必定会去的，只是没有钱不能出门罢了。”皇上更加嘉许他的诚实，懂得侍奉君主的大体，对他的垂爱一天比一天加深。在仁宗朝，晏殊终于得到了重用。

## 177. 曹玮明识边患

### 【原文】

宝元中，忠穆王吏部为枢密使，河西首领赵元昊叛，上问边备，辅臣皆不能对。明日，枢密四人皆罢，忠穆谪虢州。翰林学士苏公仪与忠穆善，出城见之。忠穆谓公仪曰：“轸之此行，前十年已有人言之。”公仪曰：“必术士也。”忠穆曰：“非也。昔时为三司盐铁副使，疏决狱囚，至河北。是时曹南院自陕西谪官初起为定帅，轸至定，治事毕，玮谓轸曰：‘决事已毕，自此当还，明日愿少留一日，欲有所言。’轸既爱其雄材，又闻欲有所言，遂为之留。明日，具馔甚简俭，食罢，屏左右曰：

### 【译文】

宝元中，吏部长官王轸任枢密使，河西首领赵元昊叛乱，皇上问起边境的军事，几个执政大臣都不能应答。第二天，枢密院的四位长官都被撤职。王轸被贬到虢州去做官。翰林学士苏公仪和王轸友善，便在城外为他送行。王轸对苏公仪说：“我这次的远行，早在十年前已经有人谈起过了。”苏公仪说：“这必定是位懂占卜的人。”王轸说：“不是。那时我任三司盐铁副使，为清理积滞的犯罪案件来到河北。当时曹玮从陕西被贬官后刚被起用为定帅。我到定州，把公务处理完毕后，曹玮对我说：‘公务已办妥了，你就要回去了，希望你明天稍微逗留一天，我有话要对你说。’我很推崇他杰出的才干，又想听他要对我说的话，也就留了下来。第二天，





all went pleasure-seeking until midnight. Only Yan Shu stayed at home and studied with his brothers. He is so hard-working, cautious and honest that he is fully qualified to be the master of the crown prince.” After receiving the appointment, Yan went to the court to thank the emperor, who told him the reason for his appointment. Yan then replied in a simple and unadorned way, “I was not unwilling to go to the parties and enjoy myself. I just did not have enough money. If I had been rich, I may have joined them. As a matter of fact, I was too poor to go outside.” Hearing this, the emperor was all the more pleased with him. And his love for Yan deepened with each passing day. During the reign of Emperor Renzong, Yan was finally promoted to key positions.

### 177. Cao Wei Farsightedly Spots Hidden Trouble on the Frontier

When Wang Zong was Chairman of Shumiyuan during Baoyuan period of the reign of Emperor Renzong, Zhao Yuanhao, leader of the Dangxiang ethnic minority in Hexi Corridor\* raised a rebellion. When the emperor inquired about military affairs on the frontier, officials in charge of frontier affairs all failed to give satisfying answers. The next day the four leaders of Shumiyuan were all removed from office. Wang Zong was demoted and took the post of the local administrator of Guozhou. One of his close friends Su Gongyi, an imperial scholar, saw him off outside the capital city. Wang told Su, “My appointment to the frontier area was foretold by someone as early as ten years ago.” Su said, “That man must be a fortune-teller.” Wang said, “No, he wasn’t. When I was the Deputy Chief of the Three Bureaus, I went to Hebei to deal with unsolved criminal cases. At that time Cao Wei was just re-promoted to be the chief administrator of Dingzhou after he had been demoted in Shaanxi region. When I finished my work there, Cao said to me, ‘Before you leave, please stay one more day. I have something to tell you.’ I admired Cao’s excellent capability and wanted to hear what he would tell me, so I agreed. The next day he treated



## 【原文】

‘公满面权骨，不为枢辅即边帅。或谓公当作相，则不然也。然不十年必总枢柄。此时西方当有警，公宜预讲边备，蒐阅人材，不然无以应卒。’ 穰曰：‘四境之事，唯公知之，幸以见教。’ 曹曰：‘玮实知之，今当为公言。玮在陕西日，河西赵德明尝使人以马博易于中国，怒其息微，欲杀之，莫可谏止。德明有一子，方十余岁，极谏不已，曰：以战马资邻国已是失计；今更以货杀边人，则谁肯为我用者？玮闻其言，私念之曰：此子欲用其人矣，是必有异志。闻其常往来牙市中，玮欲一识之，屡使人诱致之，不可得。乃使善画者图形容，既至，观之，真英物也。此子必须为边患，计其时节，正在公秉政之日，公其勉之。’ 穰是时殊未以为然。今知其所画乃元昊也，皆如其言也。”

## 【译文】

他备了一些十分简单的饭菜款待我，等吃完后，他让左右的侍从退下去，对我说：‘你满面权骨之相，将来不任枢密使便任边境将帅。有人说你可以做宰相，却没说对。但是不用十年，你必定执掌枢密院的大权。这时，西部边境会有危急情况，你要预先商议边防军备，搜罗人才。不这样，将无法应付到结束。’我说：‘边境地区的军事，只有您了解。希望您来指教。’曹玮说：‘我确实知道一些，现在应当告诉您。我在陕西的时候，河西赵德明曾经派人用大量的马和中原交换货物，又对自己赚的钱财太少而发怒，便想杀那些在边境上做生意的人，没有人能劝阻他。赵德明有一个儿子，刚刚十多岁，竭力劝阻不停，他说：把战马卖给邻国，已是失策的举动，现在又为了财货去杀边境上的人，那么谁还肯为我们卖命？我听说那孩子的话后，内心暗想：这孩子已想到如何让别人为他所用，这一定是图谋不轨。听说他常在集市中进出，我想结识一下他。多次派人诱使他来，不能如愿，就叫擅长画图的人把他的模样画出来，画成之后，一看画上的人，真是一位杰出的人物啊。这个孩子必定会挑起边境上的战事，算一下那时日，恰好是您执政的时期，您就尽力注意吧。’当时，听了曹玮的话，我并没有把他的当做事，现在知道他派人画的就是赵元昊啊，一切都像他说的那样了。”



me with a light meal. After the meal, he ordered attendants to withdraw and said to me, ‘You have a full look for eminence. In the future you will be the Chairman of Shumiyuan or military commander in the frontier region. People may say to you that you will become the prime minister, but they are wrong. Within ten years you will be the Chairman of Shumiyuan. At that time something urgent will arise on the western frontier. You must take preventive measures and recruit enough human resources in advance; otherwise the situation will be out of control.’ I replied, ‘You are the only one who has a good knowledge of military affairs on the frontier. I hope you may give me some guidance.’ Cao said, ‘I do know something and I will tell you now. When I was in Shaanxi, Zhao Deming, leader of Hexi Corridor, sent many businessmen to the Central Plains to buy goods with horses. But at the same time he was angry as he earned little profit from the trading. He wanted to kill those businessmen on the frontier and nobody could stop him. Zhao had a son who was only a teenager. He tried his best to dissuade his father from killing these businessmen, saying, ‘We have already made a mistake to sell warhorses to the neighboring country. If we kill these businessmen, who will work for us?’ When I overheard the child’s words, I thought to myself that this child had demonstrated leadership skills and he would certainly stir up big trouble for us in the future. People told me that he often appeared in the market. I then tried to allure him into my office for many times, but in vain. Finally I had an artist draw a portrait of this child. After the portrait was finished, I looked at it and found that this child was indeed an outstanding figure. When he grew up, he would surely provoke a war on the frontier. I have figured it out that this will happen when you are in charge of military affairs. You should pay due attention to it.’ At that time I did not take his words seriously. Now I know that the man in the portrait is Zhao Yuanhao, the son of Zhao Deming. So everything Cao said has come true.”

Translator’s note:

\* Hexi Corridor lies to the west of the Yellow River in today’s northwestern Gansu Province.



## 178. 石曼卿的酒兴

### 【原文】

石曼卿喜豪饮，与布衣刘潜为友，尝通判海州。

刘潜来访之，曼卿迎之于石闾堰，与潜剧饮。中夜酒欲竭，顾船中有醋斗余，乃倾入酒中并饮之，至明日，酒醋俱尽。每与客痛饮，露发跣足，著械而坐，谓之“囚饮”。饮于木杪，谓之“巢饮”。以稿束之，引首出饮，复就束，谓之“鳖饮”。夜置酒空中，谓之“徒饮”。匿于四旁，一时人出饮，饮已复匿，谓之“鬼饮”。其狂纵大率如此。癖后为一庵，常卧其间，名之曰“扞虱庵”，未尝一日不醉。

仁宗爱其才，尝对辅臣言，欲其戒酒。延年闻之，因不饮，遂成疾而卒。

### 【译文】

石曼卿喜欢放量饮酒，他与平民刘潜成为好友时，曾在海州任通判。

刘潜来到石曼卿处探访，石曼卿就在石闾堰迎接他，并与他猛喝酒。喝到半夜时，酒就要喝完了，看到船上有一斗多醋，就拿来倒入酒中一起喝，一直到第二天，把酒和醋都喝完了。石曼卿每当与来客尽情地喝酒时，就披散着头发，光着脚，戴着木枷坐着，称这种喝酒方式为“囚饮”。他还坐在树梢上喝酒，称这种喝酒方式为“巢饮”。他还用谷物的茎秆捆住自己，然后伸出头来喝酒，喝完后又缩回头，称这种喝酒方式为“鳖饮”。夜晚在空荡荡的房中放着酒，称这种喝酒方式为“徒饮”。有时躲在四处角落里，一会儿人又跑出来喝酒，喝完后又躲起来，称这种喝酒方式为“鬼饮”。他的狂放纵情大致就是这样。在他官署后面有一间草屋，他常常躺在那里，取名为“扞虱庵”，他没有一天不喝醉。

仁宗皇帝钟爱石曼卿的才干，曾对身边的大臣说，想叫石曼卿把酒戒了。石曼卿听到这话，就不再喝酒，由此开始生病而死去。



## 178. Wine Hobby of Shi Manqing\*

Shi Manqing liked to drink to his heart's content. He made friends with Liu Qian when he was the Deputy Prefect of Haizhou.

One day Liu paid a visit to him. Shi welcomed Liu at a place called "Shitayan" and entertain him with wine. They drank on and on until midnight. When they almost drank off all the wine, they caught sight of one *dou* of vinegar on the boat where they stayed. Immediately they poured the vinegar into the wine and went on drinking. It was not until the next morning when they drank up everything. When Shi drank heavily with guests, he would wear wooden shackles, with his hair hung down loosely and his feet laid bare. And he called it "drinking like a prisoner." He also drank while sitting on the top of a tree, and he called it "drinking in a bird's nest." Sometimes he would tie himself up with stalks of crops and then stretch his neck to drink wine and after he finished drinking he would withdraw his head. He called it "drinking like a turtle." He would also drink in an empty house at night and call it "drinking wine only." Sometimes he would hide himself in corners and suddenly run out for a drink. After that he would hide himself again. And he called it "drinking like a ghost." These are how he drank wine. Behind his office was a thatched hut where he always lay down. He named it "the lice-catching hut" and he was drunk almost every day.

Emperor Renzong appreciated Shi's talent and told his ministers that he wanted Shi to give up drinking. Hearing this, Shi quitted drinking. Unfortunately he soon fell ill and died.

Translator's note:

\* Shi Manqing is the style of Shi Yannian.



## 179. 事有不可料者

### 【原文】

工部胡侍郎则为邑日，丁晋公为游客，见之，胡待之甚厚，丁因投诗索米。明日，胡延晋公，常日所用樽罍悉屏去，但陶器而已。丁失望，以为厌己，遂辞去。胡往见之，出银一篋遗丁，曰：“家素贫，唯此饮器，愿以赈行。”丁始谕设陶器之因，甚愧德之。后晋公骤达，极力携挽，卒至显位。

庆历中，谏官李兢坐言事谪湖南物务，内殿承制范亢为黄、蔡间都监，以言事官坐谪，后多至显官，乃悉倾家物，与兢办行。兢至湖南，少日遂卒。

前辈有言：“人不可有意，有意即差。”事因不可前料也。

### 【译文】

工部侍郎胡则任知县的时候，丁谓还是客游四方的平民，他拜见了胡则，胡则接待他很热情，丁谓于是献上自己的诗篇求取口粮。第二天，胡则宴请丁谓，把平常用的酒器都撤下，只剩下一些陶制的饮食用具。丁谓很失望，认为胡则讨厌自己，就起身告辞离去。胡则前往丁谓住处去见他，拿出一匣银器送给丁谓，对他说：“家中一向不富裕，只有这些银酒器，给您作远行的盘缠吧。”丁谓这才明白胡则摆设陶器的原因，十分惭愧胡则如此施恩于自己。后来，丁谓很快做了大官，便极力提携胡则，终于使他也官至高位。

庆历中，谏官李兢因进谏获罪，被降职调到湖南为官。内殿承制范亢在黄州、蔡州之间做都监，他认为凡因进谏而获罪，并被降职调任的，后来大都又有显赫的官位。他便拿出所有的家产，为李兢接风送行。李兢到了湖南，不多日就死了。

前人曾这样说过：“人做事不可别有意图，如果别有意图就错了。”因为事情本来是不可能预先料及的。





## 179. The Unpredictability of the World

When Hu Ze, Vice Minister of the Ministry of Civil Engineering, was a county magistrate, Ding Wei was still a civilian touring around the country. Ding paid a visit to Hu, who received him with warm hospitality. Ding then presented his poems to Hu, hoping to get some food from him. The next day Hu gave a banquet in honor of Ding, during which drinking vessels were replaced with pottery utensils. Seeing that, Ding was greatly disappointed. Thinking that he was belittled, he soon took his leave. However, Hu repaid a visit to Ding, bringing him a box of silver vessels as the gift. "I am not from a wealthy family. I only have these silver dinking vessels and I'd like to give them to you as your traveling expenses," said Hu. Ding now understood why Hu used pottery utensils at the banquet. He was deeply moved by Hu's generosity. Later Ding was promoted to be a high-ranking official. He tried his best to repay Hu's kindness and finally made him one of the top-ranking officials.

During Qingli period of the reign of Emperor Renzong, Procurator Li Jing made the emperor angry because of his candid opinions. As a result, he was demoted and sent to work in Hunan as a junior official. At that time Fan Kang was the local military commander in Huangzhou and Caizhou. He thought that those who were demoted because of their candid opinions would soon resume their posts at the court. Hence he took out all his savings and hosted a sumptuous banquet in honor of him. However, Li died soon after his arrival at Hunan.

Our ancestors said, "If people always do things with ulterior motives, they would go wrong." In this world, things do not often go as we expect.



## 180. 朱寿昌刺血寻母

### 【原文】

朱寿昌，刑部朱侍郎巽之子，其母微。寿昌流落贫家，十余岁方得归，遂失母所在，寿昌哀慕不已。及长，乃解官访母，遍走四方，备历艰难，见者莫不怜之。闻佛书有水忏者，其说谓欲见父母者，诵之当获所愿。寿昌乃昼夜诵持，仍刺血书忏，摹板印施于人，唯愿见母，历年甚多。忽一日，至河中府，遂得其母，相持恸绝，感动行路，乃迎以归。事母至孝。复出从仕，今为司农少卿。

士人为之传者数人，丞相荆公而下，皆有《朱孝子诗》数百篇。

### 【译文】

朱寿昌，是刑部侍郎朱巽的儿子，他的生母出身低贱。朱寿昌出生后流落到贫穷的人家，直到十多岁才回到父亲身边，于是他与生母失去了联系，这使他不平地悲伤和思念。朱寿昌成年之后，竟辞去官职，寻找生母。他走遍了各个地方，经受了各种苦难的考验，凡是看到他的人，没有不怜悯他的。他听说佛经书上有水忏的说法，水忏说，想见父母的人，只要诵读其内容，就能满足愿望。朱寿昌就不分白天夜晚地诵读，还刺血写经书，翻印出来送给别人，表达自己只想见到生母的心愿，这样又过了许多年。忽然有一天，朱寿昌来到河中府，终于见到了生母，两人相扶着痛哭欲绝，感动了周围的路人，于是家人把他们母子俩接回了家。朱寿昌照顾生母十分周到，孝顺。这以后，朱寿昌又出来做官，现在任司农少卿。

士大夫为朱寿昌作传的有好几位，从丞相王安石一直到下面的一些大臣，都写了《朱孝子诗》，这些诗有好几百篇。



## 180. The Filial Son Zhu Shouchang Looks for His Missing Mother

Zhu Shouchang was the son of Zhu Xun, Vice Minister of the Ministry of Punishments, and his mother was from a humble family. Immediately after his birth, Zhu became homeless and was brought up in a poor family. He reunited with his own father when he was over ten years old, but his mother was missing. Not knowing the whereabouts of his mother, Zhu was very sad. He missed her very much. He even resigned from his official post in order to seek his mother. He traveled far and wide and experienced so many hardships that anyone who saw him would take pity on him. He heard that there was a method called “water repentance” written in Buddhist classics. According to this method, if one wishes to see his parents, he must conscientiously read aloud Buddhist classics. Hence Zhu read aloud Buddhist classics day and night. He even copied them with his own blood and distributed them among people to express his mere wish of seeing his mother. Many years passed by. One day Zhu arrived at Hezhong City and finally found his mother. Leaning against each other, they almost cried their eyes out, which deeply moved people on the spot. Zhu brought his mother home and took good care of her. Later he took an official post again. Now he is the vice director of the Bureau of Food Store.

Several scholar officials have written biographies for Zhu. Prime Minister Wang Anshi and many high-ranking officials all wrote several hundred poems eulogizing this filial son.



## 181. 刘廷式不弃瞽妻

### 【原文】

朝士刘廷式，本田家。邻舍翁甚贫，有一女，约与廷式为婚。后契阔数年，廷式读书登科，归乡间访邻翁，而翁已死，女因病双瞽，家极困饿。廷式使人申前好，而女子之家辞以疾，仍以佃耕，不敢姻士大夫。廷式坚不可，“与翁有约，岂可以翁死子疾而背之？”卒与成婚，闺门极雍睦，其妻相携而后能行，凡生数子。

廷式尝坐小谴，监司欲逐之，嘉其有美行，遂为之阔略。其后，廷式管干江州太平宫而妻死，哭之极哀。

苏子瞻爱其义，为文以美之。

### 【译文】

朝士刘廷式，本是农家子弟。邻居有一位老人家中十分贫困，有一个女儿已和刘廷式签订了婚约。分别几年之后，刘廷式读书应举登科，回到家乡去拜望邻舍老人，而老人已去世了。他的女儿因为生病而瞎了双眼，家境极其困难。刘廷式派人提出履行婚约，那位女子的家人以女儿有病为由推辞，仍然依靠帮人耕地度日，不敢和做官的人结成亲家。刘廷式表示坚决不同意，他说：“我与你家老人有约定，怎么可以因为他老人家去世，女儿又有残疾而违约呢？”最终还是和该女结婚了。在家庭中夫妇相处非常和睦，他的妻子靠他搀扶着才能行走。她为他共养了好几个孩子。

刘廷式曾经因犯了轻微过失，监司想贬逐他，但盛赞他有美好的德行，就宽恕了他。这以后，刘廷式主管江州太平宫时，他的妻子死了，他哭得十分伤心。

苏子瞻很喜爱刘廷式重情谊的品德，便写文章来赞扬他。



### 181. Liu Tingshi Not Abandoning His Blind Wife

Liu Tingshi was a court official in the capital city, who came from a farmer's family. His neighbor was a poor old man. Liu had engaged himself to the daughter of this neighbor before he went to the capital. Several years later, after Liu got the title of *jinshi* in the imperial examination, he went back to his hometown to visit the old man. But unfortunately the old man had died and his daughter went blind because of an illness and was living in poverty. Liu proposed to marry her. But the girl's family declined his proposal under the pretext that she was ill. They said that they preferred making a living by doing farm work and did not want to get connected with an official through marriage. Liu insisted on his proposal, saying, "I had an agreement with the old man. How could I break the agreement just because he was dead and his daughter was blind?" Finally he married the girl and lived a happy life with her. Liu often took her for a walk and she gave birth to several children.

Liu once made minor mistakes. The chief prosecutor meant to punish him by sending him to areas outside the capital. But he finally forgave him for his virtuous deeds. When Liu was in charge of the Taiping Palace in Jiangzhou, his wife died, which made him in deep sorrow.

Su Shi, the famous writer, highly appreciated Liu's virtue. He wrote an article to praise him.



## 182. 千轴不如一书

### 【原文】

柳开少好任气，大言凌物。应举时，以文章投主司于帘前，凡千轴，载以独轮车。引试日，衣襴自拥车以入，欲以此骇众取名。

时张景能文有名，唯袖一书帘前献之。主司大称赏，擢景优等。时人为之语曰：“柳开千轴，不如张景一书。”

### 【译文】

柳开年轻时很任性，好意气用事，经常说大话，用来表示自己高人一筹。在应考时，他要把自己的文章在帘前献给主考官。共有一千份卷轴，用独轮车装载。考试那天，他穿着襴衫，自己推着独轮车来到考场，想靠这一阵势吓倒众多考生来取得功名。

当时，张景已是因为善写文章而出名了，但他只带了一篇文章装在衣袖里来到帘前呈献。主考官读了十分赞赏，便选拔张景优等及第。当时人称这件事为：“柳开千轴，不如张景一书。”



## 182. One Thousand Scrolls Cannot Match One Piece of Writing

Liu Kai was of wayward disposition when he was young. Often acting on impulse, he liked bragging in order to show that he was superior to others. He planned to present to the chief examiner his articles, which consisted of one thousand scrolls loaded on a wheelbarrow. On the day of examination Liu wore his uniform and pushed the wheelbarrow into the examination hall, hoping by doing so he could scare other candidates out of their wits and win the first place.

At that time Zhang Jing was already famous for his writing ability. He put only one piece of his article in his sleeves and presented it to the chief examiner. After reading it, the chief examiner highly praised Zhang and ranked him among the top ones. People called this story “One thousand scrolls of articles by Liu Kai cannot match one piece of writing by Zhang Jing.”



卷十·人事二



## 183. 健者的部下

### 【原文】

蒋堂侍郎为淮南转运使日，属县例致贺冬至书，皆投书即还。有一县令使人独不肯去，须责回书。左右谕之，皆不听，以至呵逐，亦不去，曰：“宁得罪，不得书不敢回邑。”时苏子美在坐，颇骇怪曰：“皂隶如此野狼，其令可知。”蒋曰：“不然，审必健者，能使人不敢慢其命令如此。”乃为一简答之，方去。

子美归吴中月余，得蒋书曰：“县令果健者。”遂为之延誉，后卒为名臣。或云，乃天章阁待制杜杞也。

### 【译文】

蒋堂侍郎任淮南转运使时，下属各县按惯例送来祝贺冬至节的书信，送信者都是递交了贺信后就回去了。有一个县令派来的人，唯独不肯离去，一定要索取回信。蒋堂手下的官吏们告诉他可以走了，他都不听，直到大声喝骂驱赶，他也不走，并说：“我宁可冒犯大人，不拿到回信，不敢回到县城。”当时，苏舜钦在座，很惊讶，说：“差役都这样蛮不讲理，县令可想而知。”蒋堂说：“不是这样，我看县令一定是个能干的人，能使人不敢怠慢他的命令到如此地步。”于是，蒋堂写了一封回函答复，差役才离去。

苏舜钦回到吴中一个多月后，收到蒋堂的来信，信上说：“那位县令果然很能干。”于是为他传扬美誉，县令后来终于成了名臣。有人说，那县令便是天章阁待制杜杞。



## Section Ten Human Affairs (2)

### 183. The Subordinate of a Capable Magistrate

When Jiang Tang, Vice Minister of the Board of Rites, was the governor in Huainan, many county magistrates under his jurisdiction would send him letters to celebrate the arrival of Winter Solstice. After delivering their letters, the messengers would all leave immediately except one who refused to return unless a receipt was given to him. Jiang's men said to him that he must leave now, but the man would not listen to them. They then scolded him loudly and even tried to drive him away, yet the man would not go. He said, "I would rather offend the chief administrator than return to my county without a receipt." Su Shunqin happened to be on the spot. He was greatly surprised to see this and said, "This man is so audacious. We can imagine what an audacious man the county magistrate himself is." Jiang said, "In my opinion, this county magistrate must be a very able man, otherwise he cannot make his subordinate obey his orders to such a degree." Hence Jiang wrote a receipt and with it the messenger went away.

One month after Su returned to Wuzhong, he received from Jiang a letter, which said: "That county magistrate is indeed an able man." Thus this county magistrate was widely praised and later became a famous high-ranking official. Some people say that Du Qi, a fourth-rank official in the Tianzhang Royal Stack, was the county magistrate mentioned above.

## 184. 李余庆临死除奸

### 【原文】

国子博士李余庆知常州，强于政事，果于去恶，凶人恶吏，畏之如神。末年得疾甚困。有州医博士，多过恶，常惧为余庆所发，因其困，进利药以毒之，服之洞泄不已，势已危。余庆察其奸，使人扶鼻坐厅事，召医博士，杖杀之，然后归卧，未及席而死，葬于横山。人至今畏之，过墓者皆下马；有病症者，取墓土著床席间，辄差。其敬惮之如此。

### 【译文】

国子博士李余庆任常州知州时，处理政令事务，十分刚强，果断地铲除邪恶，使得那些凶猛强悍的人和作恶多端的官吏像敬畏神灵一样地害怕他。李余庆晚年患病十分痛苦。常州有一位医官，犯有不少过失和罪行，常常担心被李余庆揭露，于是趁他病情痛苦时，送上剧烈的药品来毒害他。李余庆服用此药后，腹泻不停，生命已危在旦夕。李余庆已觉察出这是医官下的毒手，便叫人把自己抬到公堂里坐下，召来医官，命人乱棍打死。然后，又让人抬他去躺下，还没等他躺倒在床席上就死了，死后被埋葬在横山。这里的人们直到现在还怕他，经过他的墓都要下马；有犯了症疾病的人，取一点他墓上的土放在床席中间，病就好了。对他的敬畏已到了这样的地步。





### 184. Li Yuqing Kills an Evil Man before His Death

When Li Yuqing, academician of the Imperial College, was the prefect of Changzhou, he dealt with administrative affairs in a tough way and took resolute actions to eradicate evil forces. As a result, local tyrants and wicked officials all dreaded him. In his later years Li suffered from serious illness. There was a medical officer in Changzhou who had committed a lot of crimes. Fearing that he might be punished, he prescribed poisonous drugs for Li when his condition deteriorated. After taking the medicine, Li had persistent dysentery and was on the verge of death. Being aware that he was poisoned by the medical officer, Li asked his men to carry him to his office hall. Then he sent for the medical officer and had him clubbed to death. After that, he was carried away and he died before he could lie down in bed. He was buried in Mount Hengshan. Till this day people still stand in awe of him. They will dismount from their horses when passing by his tomb. Those who suffer from malaria will take a pinch of soil from his tomb and put it on their beds. And instantly the symptoms are gone.



## 185. 盛文肃察人

### 【原文】

盛文肃为尚书右丞知扬州，简重少所许可。时夏有章自建州司户参军授郑州推官，过扬州，文肃骤称其才雅，明日置酒召之。人有谓有章曰：“盛公未尝燕过客，甚器重者方召一饭。”有章荷其意，别日为一诗谢之。至客次，先使人持诗以入。公得诗不发封，即还之，使人谢有章曰：“度已衰老，无用此诗。”不复得见。有章殊不意，往见通判刁绎，具言所以，绎亦不谕其由，曰：“府公性多忤，诗中得无激触否？”有章曰：“元未曾发封。”又曰：“无乃笔札不严？”曰：“有章自书，极严谨。”曰：“如此，必是将命者有所忤耳。”乃往见文肃而问之：“夏有章今日献诗何如？”公曰：“不曾读，已还之。”绎曰：“公始待有章甚厚，今乃不读其诗，何也？”公曰：“始见其气韵清秀，谓必远器。今封诗乃自称‘新圃田从事’，得一幕官，遂尔轻脱。君但观之，必止于此官，志已满矣。切记之，他日可验。”

### 【译文】

盛度以尚书右丞之职调任扬州知州，他为人简慢严厉，很少推许什么人。当时夏有章从建州司户参军升任郑州推官，路过扬州，盛文肃突然说他很有才能，第二天备酒招待他。有人对夏有章说：“盛公没有宴请过路过的客人，他很看重的人才款待一顿饭。”夏有章领受了话中的含义，另选一天作了一首诗感谢他。到了客馆，先派人拿着诗进门递交。盛度拿到诗函，没有开封，就还给来人，叫人对夏有章说：“我已年老力衰，用不着看这些诗了。”不再会见他了。夏有章很觉意外，就去拜见通判刁绎，把情况都讲给他听了。刁绎也不明白这其中的缘由，就说：“知州大人性格不那么随和，你的诗中有没有激怒和触动他的地方？”夏有章说：“原本就没开启封口。”刁绎又问：“可能是信封上字写得不工整吧？”夏有章回答：“是我亲笔写的，非常严谨工整。”刁绎说：“如果是这样，那么一定是送信的人使他不顺心了。”刁绎于是去拜见盛度并问他：“夏有章今天献上的诗怎么样啊？”盛度说：“没有读，已经退给他了。”刁绎问：“您起初十分厚待夏有章，现在却不肯读他的诗，为什么呢？”盛度说：“起初见他外表风度不俗，感到他是个有远大前途，能承担大事的人。今天见信封上就自称‘新圃田从事’，得当个幕僚，就如此不稳重了。你只要等着瞧，他的官位必定到此为止了，因为他的志向已经到头了。千万记住我的话，今后可以验证。”





## 185. The Way Sheng Du Observes People

When Sheng Du was the Vice Chairman of Shangshu, he was appointed as the Prefect of Yangzhou. Sheng was always stern in manner and seldom praised other people. When Xia Youzhang was promoted from the Director of the Bureau of Taxation and Households in Jianzhou County to the Director General of the Department of Punishments in Zhengzhou, he passed by Yangzhou. Hearing this, Sheng suddenly said that Xia was a talented man and he gave a banquet in honor of him the next day. Someone then told Xia, "Sheng seldom holds a banquet for a guest. He only bestows such a favor on those he greatly admires." Xia was aware of the implication of these words. He wrote a poem for Sheng to express his thanks. Arriving at the guesthouse, Xia dispatched a man to present the poem to Sheng. But Sheng returned the poem to him without even opening it. He then dispatched someone to tell Xia, "I am already old and weak. I don't need to read poems." And Sheng refused to see him again. Xia was puzzled. He paid a visit to Diao Yi, Deputy Prefect of Yangzhou, and told him about this. Diao did not know the reason, either. He said, "The prefect is not easy to get along with. Is it because you wrote something offensive in your poem?" Xia said, "The prefect did not even open the letter I wrote to him." Diao asked again, "Are the words on the envelope neatly written?" Xia answered, "I wrote them very neatly." Diao said, "If it is so, he must be made angry by the man sending the poem." Then Diao paid a visit to Sheng and asked him, "What do you think of the poem written by Xia today?" Sheng said, "I did not read it and directly gave it back to him." Diao asked, "You treated him very well. Now you are not willing to read his poem. Why?" Sheng said, "At first he looked like a gentleman. I thought that he was able to undertake higher posts and have a brighter future. But I noticed that he called himself 'New Director General' on the envelope. He becomes so frivolous when he was still a low-ranking official. He won't be promoted any more, because he does not have any lofty aspirations. Please remember what I say. You may check it in the future."



### 【原文】

贾文元时为参政，与有章有旧，乃荐为馆职，有诏候到任一年召试，明年除馆阁校勘，御史发其旧事，遂寝夺，改差国子监主簿，仍带郑州推官，未几卒于京师。

文肃阅人物多如此，不复挟他术。

### 【译文】

贾昌朝当时任参知政事，他和夏有章有旧情，就举荐他任馆职，按照规定，等到任一年后参加考试。第二年授夏有章为馆阁校勘，御史察觉了他以往的过失，就免其馆职，改派他到国子监任主簿，不过仍带郑州推官之衔，不久，夏有章在京城去世。

盛度观察人大多像上面说的那样，不再依仗其他什么。

## 186. 林逋的遗憾

### 【原文】

林逋隐居杭州孤山，常畜两鹤，纵之则飞入云霄，盘旋久之，复入笼中。逋常泛小艇游西湖诸寺。有客至逋所居，则一童子出应门，延客坐，为开笼纵鹤，良久，逋必棹小船而归，盖尝以鹤飞为验也。

逋高逸倨傲，多所学，唯不能棋。常谓人曰：“逋世间事皆能之，唯不能担粪与著棋。”

### 【译文】

林逋隐居在杭州孤山，常常饲养着一对鹤，一把它们放开，就飞到极高的天空，环绕着飞翔很久，又回到笼子中。林逋经常坐着小船，到西湖周围的许多寺庙去游玩。如果有客人来到林逋的住处，就有一位童子出门应答，请客人屋里坐，然后打开笼子放出鹤，过了一段时间，林逋必定划着小船回家，这全是凭借鹤在空中飞翔的情况来察看的。

林逋的性格显得高雅超脱，又十分傲慢，学的东西很多，只是不会下棋。他常常对人说：“我对于世间的事情都能做，只是不会挑粪和下棋。”



Jia Changchao, Deputy Prime Minister, was a friend of Xia. He recommended him to be a librarian in Imperial Libraries. According to the regulations, Xia had to pass an examination after working for one year. The next year Xia was appointed as Collating Officer in Imperial Libraries and the Secret Stack Room. However, the Discipline Inspector discovered his past faults and dismissed him from the post. Xia was appointed as chief administrative officer in the Imperial College and he concurrently held the post of the Director General of the Department of Punishments in Zhengzhou. Xia later died in the capital.

Sheng always observes people in a unique way, not depending on any other methods.

### 186. Lin Bu's Regret

While living in seclusion in Gushan of the West Lake in Hangzhou, Lin Bu raised a pair of cranes. When they were set free, the two cranes would fly high and hover in the air for a long time before returning to their cage. Lin often went to visit temples around West Lake by boat. If a guest went to Lin's house, a boy servant would receive him and invite him to take a seat. Then he would open the cage and release the cranes. After a while, Lin would surely return home paddling a boat. It all depended on the cranes' flight.

Lin was elegant, but he was also very conceited. He knew a lot of things except playing chess. He often said, "I can cope with everything in the world except carrying manure and playing chess."



## 187. 范仲淹的担忧

### 【原文】

庆历中，有近侍犯法，罪不至死。执政以其情重，请杀之。范希文独无言，退而谓同列曰：“诸公劝人主法外杀近臣，一时虽快意，不宜教手滑。”诸公默然。

### 【译文】

庆历中，有一位近侍犯了法，但其罪还不至于判处死刑。执政大臣认为他的情节严重，请求杀了他。唯独范希文没有发言。退朝时，范希文对他的同僚说：“你们劝皇上不按照法令的规定处死近臣，一时虽然痛快，但不应教皇上手滑乱杀人啊。”同僚们听了无话可说。

## 188. 庞庄敏应对升官

### 【原文】

景祐中，审刑院断狱，有使臣何次公具狱。主判官方进呈，上忽问此人名“次公”者何义，主判官不能对。是时，庞庄敏为殿中丞、审刑院详议官，从官长上殿，乃越次对曰：“臣尝读《前汉书》，黄霸字次公，盖以‘霸’次‘王’也。此人必慕黄霸之为人。”上颌之。

异日复进谏，上顾知院官，问曰：“前时姓庞详议官何故不来？”知院对任满已出外官。上遽指挥中书与在京差遣，除三司检法官。俄擢三司判官，庆历中，遂入相。

### 【译文】

景祐年间，审刑院判案，有使臣何次公的全部案卷，由主判官递呈给皇上。皇上见案卷后突然问此人名“次公”是什么意思。主判官一时不能应答。当时，庞籍任殿中丞、审刑院详议官，随着长官来到宫中，他越级回答说：“臣曾读过《前汉书》，看到黄霸的字是次公，大概是因为‘霸’次于‘王’吧。这个人必定仰慕黄霸的为人。”皇上点点头。

另一天，又递呈案卷时，皇上下视知院官，问道：“前些日子那位姓庞的详议官为什么没来？”知院回答说他的任期已满，已出京任外职。皇上急忙命令中书给他安排在京城任职，授他为三司检法官。不久，又提拔他为三司判官。庆历年间，庞籍就入朝为宰相。



### 187. Fan Zhongyan's Worry

During Qingli period of the reign of Emperor Renzong, one of the emperor's attendants transgressed against the law, but his crime did not deserve the death penalty. However, many ministers in power thought that his case was of a serious nature and pleaded with the emperor to put him to death. Fan Zhongyan was the only high-ranking official who remained silent. When the court session was over, Fan told his colleagues, "You all advised the emperor to kill his attendant. You may be satisfied for a time, but you ought not to incite the emperor to kill people at random." Hearing this, his colleagues were all speechless.

### 188. Pang Ji's Promotion

During Jingyou period of the reign of Emperor Renzong, the Department of Justice handled a case related to an envoy named He Cigong. After reading the files presented by the chief judge, the emperor inquired about the implication of "Cigong." Yet the chief judge failed to give a satisfying answer. Pang Ji, who was a court official in charge of the daily life of the emperor and a chief secretary in the Department of Justice, happened to be on the spot. He overstepped his rank and answered, "I once read *The Book of Han* and noticed that Cigong is the style of Huang Ba. Maybe it is because "ba" (the lord) is secondary to "wang" (the king). This shows that the man admires Huang Ba's character." The emperor nodded his head to show his satisfaction.

Several days later when the files of another case were presented to the emperor, he looked at the man on duty and asked, "I saw Pang days ago. Why is he not here?" The man answered that Pang's term of office had expired and he had been transferred to a post outside the capital. The emperor hastily ordered Zhongshu to arrange Pang a post in the capital and made him Director of Legal Affairs Office in the Three Bureaus. Later Pang was promoted to the post of the Deputy Chief of the Three Bureaus. During Qingli period of the reign of Emperor Renzong, Pang finally became the prime minister.

## 卷十一·官政一



## 189. 陈恕改茶法

## 【原文】

世称陈恕为三司使，改茶法，岁计几增十倍。予为三司使时，考其籍，盖自景德中北戎入寇之后，河北余便之法荡尽，此后茶利十丧其九。恕在任，值北虏讲解，商人顿复，岁课遂增。虽云十倍之多，考之尚未盈旧额。至今称道，盖不虞之誉也。

## 【译文】

世人称颂陈恕任三司使时，改进茶法，每年的税收几乎增加了十倍。我任三司使时，曾经考察他的有关簿籍，从景德年间辽军大举南侵后，河北实行的便余法便完全不再实行了，这以后茶叶的税利十丧其九。陈恕在任上时，正巧遇着和辽军讲和，商人又恢复了活动，每年征收的捐税就增加了。尽管说增长了十倍之多，但核查下来，总额还没多于原先的数量。直到现在世人还在称赞他，这完全是无法料想的赞誉啊。

## 190. 茶算“三说法”

## 【原文】

世传算茶有“三说法”最便。

“三说”者，皆谓见钱为一说，犀牙香药为一说，茶为一说，深不然也。

## 【译文】

世间盛传算茶有“三说法”最为简便。

“三说”，都说折合成现金是一说，折合成犀牛角、象牙和香药是一说，





## Section Eleven Administrative Affairs (1)

### 189. Chen Shu Amends Tea Tax Law

People praised Chen Shu for his alteration of tea tax law. When he was in charge of the Three Bureaus, Chen successfully increased the revenue by almost ten times. When I became the Chief of the Three Bureaus, I read about him and came to know that after the army of the state of Liao invaded southward during Jingde period in the reign of Emperor Zhenzong, the practice of trading goods without using the cash was completely abandoned in Hebei region. Since then, 90% of the tax collected from tea trade was lost. When Chen took the office, it happened that a ceasefire agreement had been reached with the state of Liao. As a result, merchants all resumed their business and the annual revenue naturally increased. It was true that the revenue from tax increased by ten times, but the total amount was not as big as that of the previous years. Until now people still praise Chen, which is totally out of his expectation.

### 190. Three Ways of Collecting Tax

It is said that there are three ways of collecting tax, which are most convenient.

People used to believe that these three ways were paying in cash, paying with rhinoceros horns, ivory and spicy herbs and paying with tea. Actually they were “three ways of paying tax,” which means when people living in border



## 【原文】

此乃“三分法”耳。谓缘边入纳粮草，其价折为三分：一分支见钱，一分折犀象杂货，一分折茶。尔后又有并折盐为“四分法”，更改不一，皆非“三说”也。

予在三司，求得“三说”旧案。“三说”者，乃是三事：博余为一说，便余为一说，直便为一说。其谓之“博余”者，极边粮草，岁入必欲足常额，每岁自三司抛数下库务，先封桩见钱、紧便钱、紧茶钞。紧便钱，谓水路商旅所便处。紧茶钞，谓上三山场榷务。然后召人入中。“便余”者，次边粮草，商人先入中粮草，乃诣京师算请慢便钱、慢茶钞及杂货。慢便钱，谓道路货易非便处。慢茶钞，谓下三山场榷务。“直便”者，商人取便，于缘边入纳见钱，于京师请领。“三说”先“博余”数足，然后听“便余”及“直便”，以此商人竞趋争先赴极边博余，故边粟常先足，不为诸郡分裂，粮草之价，不能翔踊，诸路税课，亦皆盈衍，此良法也。予在三司，方欲讲求，会左迁，不果建议。

## 【译文】

折合成茶是一说，绝对不是这样。这是“三分法”罢了。指边塞关防地区交纳粮草，可以凭时价折算成三份：一份付现钱，一份以犀牛角、象牙杂货等物折算，一份以茶折算。以后又加上以盐折算，成为“四分法”，前后变动不一，都不是盛传的“三说”。

我在三司时，考求弄清了“三说”过去的老账。“三说”其实是三件事：博余是一说，便余是一说，直便是一说。其中所讲的“博余”，是最边远地区的粮草，一年的收购必定要达到通常的数量，每年从三司下达库务司，先把现钱、紧便钱、一种便于水路商旅交换的凭证。紧茶钞一种在上三山场领取茶叶的凭证。一桩桩地封存起来。以后再召人入中。“便余”常用于次一等边远地区粮草的余买。商人先入中粮草，然后到京城计算领取慢便钱、因道路不畅通，给交换货物带来不便所用的凭证。慢茶钞下三山场领取茶叶的凭证。及杂货。而“直便”是商人在沿边地区直接交纳现钱，再在京城领取货物。“三说”之中先要让“博余”的数额完成后，再听任进行“便余”和“直便”。因此商人竞相先到最边远的地区去博余，所以那里的粮食经常先完成指定数额，不被各州分割，粮草的价格不会猛涨，许多路缴纳的税收，也都有了余额，这是好办法啊。我在三司的时候，正好要将这种办法推行，碰到降职处分，这一建议没有实行。



regions paid tax, they could divide it into three parts according to the market price. One part was cash, the other was goods including rhinoceros horns, ivory, and the third was tea. Later salt was added to the list. People called it “four ways of paying tax.” There were variations, but they all had nothing to do with the “three ways of collecting tax.”

When I was the Chief of the Three Bureaus, I found out through research the real meaning of the “three ways of collecting tax,” which consisted of three different methods, namely, “*bodi*,” “*biandi*” and “*zhibian*.” “*Bodi*” was the method of purchasing grain in the most remote areas. The annual purchasing must reach a certain amount, which was stipulated by the Three Bureaus and assigned to the Department of Food Reserve. Firstly cash, vouchers (for merchants doing business by water), and vouchers (to receive tea at the tea plantation), were prepared and sealed up. Then merchants were called in to complete the trade. “*Biandi*” was the method to purchase grain in less remote areas. According to this method, the merchants should hand in the grain to the government first. Then they should go to the capital city to receive vouchers (indicating the difficulty of exchanging goods owing to bad traffic), vouchers (indicating that the tea was collected at the tea plantation), and other goods. “*Zhibian*” meant that merchants in neighboring areas should directly pay cash before receiving goods in the capital. Among the “three ways of collecting tax,” the task of purchasing grain in the most remote areas should be completed first before the other two were implemented. Therefore merchants all vied with each other in going to the most remote areas to purchase grain. The assigned purchasing task was often completed first. As local governments did not have the task to purchase grain, the price would not go up steeply and the revenue of different regions all increased. It was actually a very good method. When I was the Chief of the Three Bureaus, I wanted to popularize this method. Unfortunately I was demoted before bringing it into reality.



## 191. 赫连城

### 【原文】

延州故丰林县城，赫连勃勃所筑，至今谓之赫连城。紧密如石，鬪之皆火出。其城不甚厚，但马面极长且密，予亲使人步之，马面皆长四丈，相去六七丈。以其马面密，则城不须太厚，人力亦难攻也。予曾亲见攻城，若马面长则可反射城下攻者，兼密则矢石相及，敌人至城下，则四面矢石临之。须使敌人不能到城下，乃为良法。今边城虽厚，而马面极短且疏。若敌人可到城下，则城虽厚，终为危道。其间更多削其角，谓之“团敌”，此尤无益。全藉倚棱角以发矢石，以覆护城脚，但使敌人各处多，则自不可存立。赫连之城，深为可法也。

### 【译文】

延州原有的丰林县城，是赫连勃勃时修筑的，直到现在都叫它赫连城。城墙建得像石头一样坚固，砍上去能冒出火星。这座城的城墙并不很厚，但是城墙的马面很长而且分布得又很密。我曾经亲自派人去丈量过，马面一律长四丈，它们相互距离只有六七丈。由于马面修建得密，城墙不需要很厚，敌人的力量也很难攻打。我曾经亲眼看见过攻城，要是马面长的话，就可以从马面上用箭射城墙脚下的攻城敌人，马面多且密，彼此间可用弓箭石块相互支援，如果敌人到了城下，就四面都会受到箭和石块的攻击。必须不让敌人攻到城墙脚下，这才是最好的办法。现在边防地区的城池，墙尽管厚，可是马面极短而且分布得很疏散，要是敌人攻到城脚下的话，那么城墙尽管厚，终究还是危险的事情啊。这些城有很多把城墙砌成圆角，称它为“团敌”，这就更没有好处了。因为兵士全靠倚着棱角来射箭和丢石头，用来保护城墙脚，只要使到达城墙脚下的敌人不得不多方面防备，那他们自然就站不住脚了。因此，像赫连城的修筑方法，是很值得学习的。



## 191. The City of Helian

The original Fenglin County in Yanzhou was built by Helian Bobo, founder of the state of Xia. Now it is still called “the city of Helian” and its city wall is as hard and strong as rocks. If one strikes it with a knife, the sparks will fly immediately in all directions. The city wall is not very thick, but the battlements are wide and close to each other. I once sent people to measure them. The battlements are about 13 meters wide and the distance between each other is only about twenty to twenty-three meters. As the battlements are close to each other, the wall does not need to be very thick and it is very difficult for the enemies to launch an attack against the city. I have seen with my own eyes the enemies’ attack. If the battlements are long and wide, soldiers may shoot arrows at the enemies launching the attack at the foot of the city wall. If there are many battlements that are close to each other, the soldiers then may support each other with arrows and rocks. When the enemies reach the foot of the wall, they will be hit by arrows and rocks in all directions. The best way is to keep them away from the foot of the city wall. Nowadays cities in border regions all have thick walls, but the battlements are narrow and not close to each other. If the enemies reach the foot of the city wall, it will be very dangerous. Many of the city walls are built into walls with rounded corners, which are indeed useless. Actually to protect the foot of the city wall, soldiers need protruding battlements to shoot arrows and throw rocks. So long as the enemies reaching the foot of the city wall are worried about their safety, they could not stay there long. Therefore, we should learn from the architectural design of Helian City.



## 192. 刘晏“和籴法”

## 【原文】

刘晏掌国计，数百里外物价高下，即日知之。人有得晏一事，予在三司时，尝行之于东南。每岁发运司和籴米于郡县，未知价之高下，须先具价申禀，然后视其贵贱。贵则寡取，贱则取盈。尽得郡县之价，方能契数行下，比至则粟价已增，所以常得贵售。晏法则令多粟通途郡县，以数十岁籴价与所籴粟数高下，各为五等，具籍于主者。今属发运司。粟价才定，更不申禀，即时廩收，但第一价则籴第五数，第五价则籴第一数，第二价则籴第四数，第四价则籴第二数，乃即驰递报发运司。如此，粟贱之地，自籴尽极数；其余节级，各得其宜，已无枉售。发运司仍会诸郡所籴之数计之，

## 【译文】

刘晏掌管国家财政时，几百里以外地方的物价涨落，他当天就知道了。有人了解到刘晏的一项措施，我在三司任职时，曾经在东南地区推行过。原来，发运司每年从各州县征购粮食时，事前并不知道粮价的高低，必须让各地开列当地的粮价呈报上来。然后根据各地粮价的高低，价高的就少买，价低的多买。要在收齐各地的粮价以后，才能核定应购的数字发下执行，往往等公文送到时当地的粮价已经上涨，所以常常高价买粮。刘晏的办法是指令产量多、交通便利的州县，将几十年粮价的高低和收购数量的多少，定为五等，开列清单交给主管机关。现在属于发运司主管。粮价刚一确定，不再呈报，可以立即开仓收购粮食。凡是第一等价格就收购第五等的数量，第五等价格就收购第一等的数量，第二等价格就收购第四等的数量，第四等价格就收购第二等的数量。同时派人把收购情况迅速呈报发运司。这样一来，粮价低的地方，自然收购到最多的粮食；其他各地，也按等级购入适当数量的粮食，于是就避免了不合理的收购。





## 192. Liu Yan's Method of Purchasing Grain

When Liu Yan was in charge of the financial affairs of the country, he was able to know instantly price fluctuation several hundreds miles away. When I was the Chief of the Three Bureaus, I implemented in southeast regions the method Liu had invented. Formerly when the Department of Food Transportation purchased grain in different cities and counties, it had no idea about the current price. Therefore it ordered local governments to report the local prices before deciding on the amount of grain being purchased. If the price was low, it would purchase more; if the price was high, it would purchase less. Oftentimes, the department would not decide the amount of purchase until all the price information in different places had been collected. Before its official document was issued to the local governments to purchase grain, the local price had already gone up. As a result, the central government often bought grain at a high price. To solve this problem, Liu ordered governments of counties and cities which yielded a large amount of grain and had adequate traffic facilities to divide into five grades the prices of grain and purchasing amount during the past decades and then make a list and report it to the Department of Food Transportation. Once the price of grain was set, local governments would be allowed to purchase the grain without reporting it. If the grain was sold at the highest price, local governments were allowed to purchase the minimal amount. If the grain was sold at the lowest price, they were allowed to purchase the maximum amount. If the grain was sold at the second highest price, they were allowed to purchase a little more than the minimal amount. If the grain was sold at the second lowest price, they were allowed to purchase a little less than the maximum amount. Meanwhile local governments must report quickly the purchasing statistics to the Department of Food Transportation. In this way, in the places where the price of grain was low, more grains were purchased while in other places proper amount of grain was purchased according to different grades. The unreasonable purchasing was thus avoided. The Department of Food Transportation would also count the total amount of the grain already purchased



### 【原文】

若过于多，则损贵与远者；尚少，则增贱与近者。自此粟价未尝失时，各当本处丰俭，即日知价。信皆有术。

### 【译文】

发运司还要把各地已收购到的粮食数量汇总统计，如果收多了，就减少粮价高和路远地方的收购量；如果还不够，就增加粮价低和路近地方的收购量。从此以后，定出的粮价就不会再贻误时机，各自与当地粮食收成好坏相适应，当天就知道粮价。这确实是一项好的措施。

## 193. 校书之法

### 【原文】

旧校书官多不恤职事，但取旧书，以墨漫一字，复注旧字于其侧，以为日课。自置编校局，只得以朱围之，仍于卷末书校官姓名。

### 【译文】

过去的校书官，大多不称职，只是拿了本旧书，用墨笔随意涂抹一个字，又把这个字写在墨涂处的旁边，以此作为一天的工作任务。自从设置了编校局以后，便规定只能用红笔圈字，并且还要在书的卷末签署校书官的姓名。

## 194. 宋初均赋

### 【原文】

五代方镇割据，多于旧赋之外，重取于民。国初悉皆蠲止，税额一定。其间或有重轻未均处，随事均之。福、歙州税额太重。福州则令以钱二贯五百折纳绢一匹，歙州输官之绢止重数两。太原府输赋全除，

### 【译文】

五代的时候，由于方镇割据，往往在原有的租税以外，再从老百姓那儿收纳租税。在本朝建立初期，把这些重复收取的租税都给免除了，租税的定额也有了确定的数字。这中间有时也会出现轻重不均衡的地方，就根据具体情况使它均衡。福州、歙州的租税额度太高了。福州就下令用二贯五百文钱



in different places. If the amount exceeded the demand, it would cut down the purchasing amount in remote areas or in areas where the price was high. If the amount was not sufficient, it would increase the purchasing amount in neighboring areas or in areas where the price was low. Since the price was set against the land yields in different areas and was made known instantly, it would no longer incur loss through delay. Liu's method was indeed very effective.

### 193. The New Method for Proofreading

In the past most proofreaders were not qualified. They just held a book and used a writing brush with black ink to blot out a word at will. Then they would write the word again near the place they had left the ink stains. That was their daily work. Since the Collating Bureau was established, a new rule was made that only a writing brush with red ink should be used to draw a circle around the wrong word. In addition, proofreaders had to sign their names at the bottom of the book.

### 194. Averaging Taxes in the Earlier Period of the Song Dynasty

In the Five Dynasties, the country was carved up in a number of separate regimes by rival lords. People had to pay extra taxes to different warlords. In the earlier period of the present dynasty, those extra taxes were exempted and the exact amount of taxation was stipulated. Sometimes the tax quotas were set inappropriately, so measures had to be taken to set them right. The taxes in Fuzhou and Shezhou were very high. In Fuzhou 2,500 strings of coins\* were converted into a bolt of silk to be collected by the government. In Shezhou only



### 【原文】

乃以减价糴糶补之。后人往往疑福、歙折绢太贵，太原折米太贱，盖不见当时均赋之意也。

### 【译文】

折合成一匹绢交纳租税，歙州交纳官府的绢只有几两。太原府交纳的赋税全部免除，就用减价买卖粮食进行补贴。后来的人常常觉得福州、歙州的租税折的绢太贵了，而太原府所折米价又太便宜了，这是完全没有了解到当时有意搞均赋的缘故啊。

## 195. 程琳善虑

### 【原文】

夏秋沿纳之物，如盐糶钱之类，名件烦碎。庆历中，有司建议并合，归一名以省账钞。程文简为三司使，独以谓仍旧为便，若没其旧名，异日不知，或再敷盐糶，则致重复。此亦善虑事也。

### 【译文】

夏秋两季按以前的习惯缴纳钱物作为税收，如盐、糶钱之类，名目琐碎而繁杂。庆历年间，有关机构建议将琐碎而繁杂的名目合并起来，归为一个名目，以节省账目抄写。程琳当时任三司使，唯独他认为还是按照旧的名目更为方便。如果隐去那些旧名目，以后就不了解了，有人再设置盐、糶一类的名目，那就会造成重复。这也是他虑事周密的一面啊。

## 196. 刑曹驳错判

### 【原文】

近岁邢、寿两郡，各断一狱，用法皆误，为刑曹所驳。

### 【译文】

近年来，邢州、寿州两个地方各判决了一桩案件，用的法令都错了，被刑曹驳回了。



a few *liang* of silk were collected as taxes. In Taiyuan taxes were all exempted by way of cutting down the price of grain. People of later generations often felt that in Fuzhou and Shezhou the price of silk collected as taxes was too high while the price of grain in Taiyuan was too low. They were not aware that these were the measures taken on purpose to average taxes at that time.

Translator's note:

\* One string of coins=1,000 cents.

### 195. Cheng Lin Being Thoughtful

According to the past convention, the taxes to be collected in summer and autumn were usually paid in terms of goods such as salt and aspergilli which were used in making wine. There was a long list of goods to be paid as taxes. During Qingli period of the reign of Emperor Renzong, the department concerned proposed to merge those different items of goods into one for the purpose of simplifying the bookkeeping. At that time Cheng Lin was the Chief of the Three Bureaus. He was the only official who thought that the old way of bookkeeping was more convenient. He argued that if the detailed record was erased, the data would be lost forever. If government officials reinstalled items such as salt and aspergilli as substitutes for taxes, that would cause repetitive taxation. This shows how thoughtful and considerate he was.

### 196. The Ministry of Punishments Overruling Wrong Judgments

In recent years two cases were tried in Xingzhou and Shouzhou respectively. As the legal provisions were wrongly invoked, the judgments were overruled by the Ministry of Punishments.



### 【原文】

寿州有人杀妻之父母昆弟数口，州司以为不道，缘坐妻子。刑曹驳曰：“殴妻之父母，即是义绝，况其谋杀。不当复坐其妻。”

邢州有盗杀一家，其夫妇即时死，唯一子明日乃死。州司以其家财产依“户绝法”给出嫁亲女。刑曹驳曰：“其家父母死时，其子尚生，时产乃子物，出嫁亲女，即姊妹不合有分。”

此二事略同，一失于生者，一失于死者。

### 【译文】

寿州有一个人杀了妻子的父母和她的兄弟几口人，州的官衙认为是大逆不道的事，并凭借这个原因判了此人妻子的罪。刑曹在驳词中说：“殴打妻子的父母，已是断绝了夫妻间的情义，更何况去谋杀他们。不当再判他妻子的罪。”

邢州有一个强盗在偷盗时杀了一家人。这户人家夫妇两人当场就死了，只有一个儿子第二天才死。邢州官府认为那户人家遗下的财产应当根据“户绝法”，全给已出嫁的亲生女儿。刑曹在驳词中说：“那户人家父母死时，他们的儿子还活着，这个时候，那些遗产是他们的儿子的东西，而已出嫁的亲生女儿，也就是那孩子的姐姐不应当有份。”

这两件事大体相似，只是一个错在活着的人身上，一个错在死了的人身上。

## 197. 州城迁移小议

### 【原文】

深州旧治靖安，其地碱卤，不可艺植，井泉悉是恶卤。景德中议迁州，时傅潜家在李晏，乃奏请迁州于李晏，今深州是也。土之不毛，无

### 【译文】

深州原先的州城在靖安，那儿的地盐碱太重，不能种植庄稼，连井水都是含着重碱的苦水。景德年间，讨论搬迁州城，当时傅潜的家就在李晏，于是他上书皇帝把深州的州城迁往李晏，也就是现在的深州城。这个地方土地不长庄稼，同原先的靖安州城没什么不同，盐碱的成分与土





In Shouzhou a man killed his parents-in-law and brothers-in-law. The local court considered it as the monstrous crime and pronounced his wife guilty. The Ministry of Punishments rejected this wrong judgment and stated, “By beating his parents-in-law, the man has already shown that he no longer loves his wife. And this is a case of deliberate murder. The wife should not be held responsible for it.”

In Xingzhou a man killed a three-people family when stealing things in their house. The parents died instantly on the spot while their only son died the next day. The local court ruled that the family’s legacy should be given to the married daughter according to the law. However, the Ministry of Punishments wrote in the document overruling the judgment, “When the parents died, the son was still alive. So he should be given the legacy while the married daughter or the elder sister is not entitled to it.”

The two cases are similar. One is wrong with the woman alive while the other is wrong with the man already dead.

### **197. Comments on the Relocation of a Prefectural Capital**

The original prefectural capital of Shenzhou was located in Jing’an, where the land was heavily saline and alkaline. No crops could be planted and even well water was bitter as it was full of alkali. During Jingde period of the reign of Emperor Zhenzong, the relocation of the prefectural capital was under discussion. Liyan which is today’s Shenzhou was the location of General Fu Qian’s home, so he proposed to the emperor that the prefectural capital should be moved to Liyan. However, the land in Liyan was the same as that in Jing’an. Half of the soil was filled with salt and alkali, which meant that no crops could



### 【原文】

以异于旧州，盐碱殆与土半，城郭朝补暮坏，至于薪刍，亦资于他邑，唯胡卢水粗给居民，然原自外来，亦非边城之利。旧州之北，有安平、饶阳两邑，田野饶沃，人物繁庶，正当徐村之口，与祁州、永宁犬牙相望。不移州于此，而恤其私利，亟城李晏者，潜之罪也。

### 【译文】

几乎各占一半，城墙早上修补了，到晚上就塌倒了，甚至于民用的柴草也要靠外县供应，只有胡卢水勉强可以供居民食用，可是这条河还是外来的，这对边关上的城防也很不利。原先的州城的北边，有安平、饶阳两个县，田野肥沃，人口众多物产丰富，正好对着徐村的要道，又与祁州、永宁相连成犬牙交错地势，可以相互照应。不把州城迁移到这里，而是为了自己的私利，匆匆忙忙地把州城迁到李晏，这是傅潜的罪过啊。

## 198. 免官律意

### 【原文】

律云：“免官者，三载之后，降先品二等叙。免所居官及官当者，期年之后，降先品一等叙。”降先品者，谓免官二官皆免，则从未降之品降二等叙之；免所居官及官当，止一官，故降未降之品一等叙之。今叙官乃从见存之官更降一等者，误晓律意也。

### 【译文】

有关规定说：“被免除官职的人，三年之后，可降低他原品级的二个等级任用。免除其实际官职以及以官职抵罪的人，满一周年后，可降低其原品级的一个等级任用。”降低原品级，是说免去官职就是二官都免去了，那么就从他降级以前的品级降低二个等级任用他；免除实际官职和以官职抵罪的人，只免一个官职，所以从他降级以前的品级降低一个等级任用他。现在按等级次第进职的官员是从现在的官职再降低一个等级，这是错误地理解了规定的内容。



grow in it. The city wall which was repaired in the morning would fall down in the night. Even firewood for people's daily use had to be collected from other places. Only water in the Hulu River could meet the needs of the local people. But the river flowed from another place, which was detrimental to the defense of such a city in the border region. To the north of the original prefectural capital city Jing'an were two counties, Anping and Raoyang, which were endowed with fertile land, a large population and abundant goods. Facing directly the main road in Xucun, these two counties are interlocked with Qizhou and Yongning, so military assistance could be easily given to each other. Instead of moving the prefectural capital to the north, Fu Qian hurriedly moved it to Liyan to seek personal gain, which is indeed a grave crime.

### 198. Regulations about Removal of an Official Position

According to relevant regulations, "Those who have been removed of their official positions can be reappointed three years later to a post ranking two grades lower than the original one. For an official who has been removed of his post or whose title and rank is taken away to make up his misdemeanor, he can be reappointed one year later to a post ranking one grade lower than the original one." To lower an official's rank means that one's post and official title have both been removed, so he can only be appointed to a post ranking two grades lower than the original one. For an official who has been removed of his post or whose title and rank is taken away to make up his misdemeanor, that means only one of his post, title or rank is removed, so he could be reappointed one year later to a post ranking one grade lower than the original one. Currently the appointment of an official is made according to his rank, which will make his post and title one grade lower. This is a misinterpretation of the related regulations.

## 199. 用法者须知立法意

### 【原文】

律累降虽多，各不得过四等。此止法者，不徒为之，盖有所碍，不得不止。据律，“更犯余有历任官者，仍累降之；所降虽多，各不得过四等。”注：“各，谓二官各降，不在通计之限。”二官，谓职事官、散官、卫官为一官；勋官为一官。二官各四等，不得通计，乃是共降八等而止。予考其议，盖除名叙法：正四品于正七品下叙，从四品于正八品上叙，即是降先品九等。免官、官当若降五等，则反重于除名，此不得不止也。此律今虽不用，然用法者须知立法之意，则于新格无所抵牾。予检正刑房公事日，曾遍询老法官，无一人晓此意者。

### 【译文】

对于接连降低官职的规定，尽管有很多，但是各不能超过四个等级。这种降级有限度的规定，不是凭空设立，因为有些障碍，不能不规定其限度。根据规定，“再犯却剩有历任官职的人，仍然接连降低他的品级；降低品级虽多，但是各不能超过四个等级。”注：“各，是说二官各自降低，不在合计的限制内。”二官，是指职事官、散官、卫官作为一官，勋官为一官。二官各降四等，不可合并计算，就是共降八个等级到顶了。我考辨这一说法，是除名叙法：正四品任命为正七品下，从四品任命为正八品上，就是降低原品级的九个等级。免官、官当如果降低五个等级，那么处罚反而比除名还要重，这就是不能不规定降级限度的原因。这个规定现在尽管不采用了，但是执法的人必须知道当时立法的意图，那么对新的规定就不会有矛盾之处。我任检正刑房公事的时候，曾经到处询问年长的执法官员，但没有一个人了解这一规定的意图。





## 199. People Enforcing Laws Should Know the Original Intention of Legislation

Though there are many regulations about demoting officials, it is stipulated that each demotion should not surpass more than four grades. Such a regulation is not made without reason. Because there are some obstacles, a certain limit has to be made for officials' demotion. According to relevant regulations, "Officials who make misdemeanors again and still own some posts or titles will be demoted consecutively. But such demotion should not surpass four grades for each." Please notice that "for each" means that the demotion of two kinds of official positions is not counted within the limit of four. These two kinds of official positions refer to one's post, title and rank as one kind, and one's noble standing as the other. Each of these two kinds of official positions can be demoted by four grades and cannot be counted as a total, which indicates that officials can be demoted by eight grades at most. I have studied the rules of lowering one's official position. An official ranking the fourth grade senior can be lowered to a post lower than the seventh grade and an official ranking the fourth grade junior can be lowered to a post above the eighth grade. That means he is demoted by nine grades. If an official is demoted by five grades, such punishment is more severe than the removal from his post. That is why a certain limit of officials' demotion has to be stipulated. Though this regulation is not applicable any more, people enforcing laws should know the original intention of such legislation. Hence new laws or regulations are not to be made contradictory to the old ones. When I was chief procurator in Zhongshu, I once inquired about elderly officials who were in charge of law enforcement, but nobody knew the original intention of such legislation.

## 200. 战 棚

### 【原文】

边城守具中有战棚，以长木抗于女墙之上，大体类敌楼，可以离合，设之顷刻可就，以备仓卒城楼摧坏或无楼处受攻，则急张战棚以临之。

梁侯景攻台城，为高楼以临城，城上亦为楼以拒之，使壮士交槊，斗于楼上，亦近此类。预备敌人，非仓卒可致。

近岁边臣有议，以谓既有敌楼，则战棚悉可废省，恐讲之未熟也。

### 【译文】

边疆守城的装备中有一种战棚，用长木头架在城垛上，大体上和敌楼一样，不过可以拆卸，也可以安装，架设它很快就可完成。用来准备城楼突然被摧毁，或在没有城楼的地方受到攻击时，可以马上安装起来应战。

梁代的侯景在进攻台城时，架起高楼来攻城，城上也架设了高楼来对抗，使士兵们用长矛在楼上打仗，这种设备就近似于战棚。预先造好防御敌人的进攻，不是匆忙之中就可以准备好的。

近些年来，边防官员中有些议论，认为既然已有了城楼，战棚就完全可以废弃掉了，这种说法恐怕欠考虑吧。

## 201. 鞠真卿断殴斗狱

### 【原文】

鞠真卿守润州，民有斗殴者，本罪之外，别令先殴者出钱以与后应者。小人靳财，兼不甘输钱于敌人，终日纷争，相视无敢先下手者。盖无赖之民，不畏杖责，故设此事以折伏之，与王敬则治狱之术同也。

### 【译文】

鞠真卿当润州知州时，遇到民众中有打架斗殴的案子，除了打斗的罪名之外，还要强制先动手打的人拿钱给后出手打的人。那些人格卑劣的人既吝惜自己的钱财，又不甘心把钱输给对方，整天争吵不停，相互怒视却没人敢先动手。大概无赖之徒，是不怕官府打板子的，所以设置了这种做法让他们屈服。这同王敬则判案的方法是一样的啊。







## 200. Combating Hut

The combating hut is a kind of city-defense equipment used in border regions, which is set up with long logs on the city wall. It is similar to those towers where soldiers stay to defend the city, but it can be disassembled or installed quickly. When defending towers are destroyed or when places without defending towers are attacked, combating huts can be set up right away to fight the enemy.

When Hou Jing attacked Taicheng of the Liang Dynasty, he set up a high-rise building. On the city wall a similar building was also set up to resist the attack. Hence soldiers fought each other with lances on such high-rise constructions, which were similar to combating huts. To resist the enemy's attack, this piece of equipment must be made beforehand.

In recent years some military officers in charge of border defense think that combating huts should be abandoned as defending towers have been built. Such viewpoint is inappropriate.

## 201. Ju Zhenqing Judging Cases of Mob Fights

When Ju Zhenqing was the prefect of Runzhou, he judged a case of mob fights. Besides declaring them guilty, he forced the men who started fighting to pay money to others who hit back. Being stingy, these villains were unwilling to pay money to their opponents. They kept on quarreling with each other all day long, but nobody dared start fighting. Probably these people were not afraid of being flogged, so such a new method was invented to force them into compliance. Ju's method was the same as that of Wang Jingze.



## 202. “告不干己事法”之来由

### 【原文】

曹州人赵谏，尝为小官，以罪废，唯以录人阴事，控制闾里，无敢忤其意者。人畏之甚于寇盗，官司亦为其羁縻，俯仰取容而已。兵部员外郎谢涛知曹州，尽得其凶迹，逮系有司，具前后巨蠹状奏列，章下御史府按治，奸赃狼籍，遂论弃市，曹人皆相贺。因此有“告不干己事法”著于敕律。

### 【译文】

曹州人赵谏曾经做过下级官员，因为犯了过失被除名了，他只能用记下别人的隐私，来操纵乡里的事，没有人敢顶撞他。人们怕他比怕强盗还要厉害，甚至官府也受他控制，完全看他的脸色办事。兵部员外郎谢涛任曹州知州时，完全掌握了他作恶的劣迹，把他抓捕关押在官府。将这个大坏蛋前前后后干的坏事全都开列出来向上禀报，批文下到御史府详察办理，赵谏斑斑劣迹揭露无遗，就合议在闹市处其死刑，曹州地方的人都互相庆贺。因为这件事才有了“告不干己事法”列入法律条文。

## 203. 驿 传

### 【原文】

驿传旧有三等，曰步递、马递、急脚递。急脚递最遽，日行四百里，唯军兴则用之。熙宁中，又有金字牌急脚递，如古之羽檄也，以木牌朱漆黄金字，光明眩目，过如飞电，望之者无不避路，日行五百余里。有军前机速处分，则自御前发下，三省、枢密院莫得与也。

### 【译文】

驿传在过去有三种等级：步递、马递、急脚递。急脚递最急，每天要跑四百里路，只有到发生战事时才采用它。熙宁年间，又出现了金字牌急脚递，如同古代的羽书，木牌红漆黄金字，亮得使人眼发花，经过时像飞过的闪电，看到它的人没有不躲避在一旁让出路的，每天要跑五百里路。有战争前沿机密需要快速处理的，就从皇帝处直接发出，即使是三省、枢密院也不得参与。



## 202. The Origin of “The Law against the Infringement on People’s Privacy”

Zhao Jian was a native of Caozhou and a low-ranking official. He was fired for his misconducts. Later he controlled his hometown by probing into people’s privacy. Not daring to contradict him, the local people were more fearful of him than of robbers. Even the local government was under his control. When Xie Tao, Counselor of the Board of War, became the prefect of Caozhou, he held proofs of Zhao’s crimes and arrested him. Xie made a list of Zhao’s evil deeds and reported them to the higher authority. Later an imperial order was given to the Office of the Discipline Inspector for careful investigation of the case. Hence Zhao’s evil deeds were exposed to daylight and he was given a death sentence and was killed before a crowd in the city center. Local people of Caozhou were happy to see his death. Because of this, “The Law against the Infringement on People’s Privacy” was later included into legal provisions.

## 203. Ways of Delivering Official Documents

There used to be three ways of delivering official documents, namely, foot delivery, horse delivery and flying-horse delivery. Being the fastest of three, the flying-horse delivery could cover four hundred *li* a day. The method of flying-horse delivery was used only when a war broke out. During Xining period of the reign of Emperor Shenzong, a new way of delivering official documents was invented, which was called “golden board delivery.” Similar to a feather attached to a letter as a sign of urgency, a red wooden board with golden characters on it shone so brightly that it would dazzle anyone who saw it. The courier rode on a horse that flashed by like a lightning. Anyone who saw it would evade and give way to it. It was said that “golden board delivery” could cover five hundred *li* a day. When a military secret needed to be quickly dealt with on the frontier, the emperor would issue orders directly via this special delivery without the knowledge of the Three Central Administrative Organs and Shumiyuan.



## 204. 范仲淹治饥荒

### 【原文】

皇祐二年，吴中大饥，殍殣枕路。是时范文正领浙西，发粟及募民存饷，为术甚备。吴人喜竞渡，好为佛事。希文乃纵民竞渡，太守日出宴于湖上，自春至夏，居民空巷出游。又召诸佛寺主首，谕之曰：“饥岁工价至贱，可以大兴土木之役。”于是诸寺工作鼎兴。又新敖仓吏舍，日役千夫。

监司奏劾杭州不恤荒政，嬉游不节，及公私兴造，伤耗民力。文正乃自条叙所以宴游及兴造，皆欲以发有余之财以惠贫者。贸易饮食、工技服力之人，仰食于公私者，日无虑数万人。荒政之施，莫此为大。是岁，两浙唯杭州晏然，民不流徙，皆文正之惠也。

岁饥发司农之粟，募民兴利，近岁遂著为令。既已恤饥，因之以成就民利，此先王之美泽也。

### 【译文】

皇祐二年，吴中一带饥荒严重，饿死的人叠压道路。当时范仲淹主持两浙西路，便发放粮食和劝民间施送饮食慰问灾民，采用的各种方法很周全。吴地一带的人爱好划船比赛，也喜欢做佛事。范仲淹就鼓励民众开展划船比赛，他每天到湖上摆放宴席，从春天到夏天，老百姓全都离家游玩。他又召集众佛寺的住持，吩咐他们：“灾荒之年工价非常低，可以大力兴建庙宇。”于是许多寺庙的修建工程非常兴旺。又翻修粮库和官员的住处，每天也使用着上千的劳力。

监司上奏告发杭州长官荒废政务，嬉游取乐没有节制，以及不管官府还是私人都大兴建造之风，损耗民力。范仲淹于是自拟奏章，逐一申诉大兴宴游和兴造之风的目的，都是想挖掘有余的财力，来救济贫穷的人。从事商业、饮食业、建筑业的人，依赖于公私宴游和土建工程而糊口的人，每天至少有几万人。救荒年措施中没有比这更大的了。这一年，两浙路灾区，只有杭州平安无事，老百姓中没有人外出流浪，这都是范仲淹的恩德啊。

饥荒之年发放官府的粮食，召集老百姓干有益的事，近些年已列入条令。不仅救济饥荒，又趁机为民间兴利，这真是古圣王的德政啊！



## 204. Fan Zhongyan's Ways of Dealing with Famine

In the second year of Huangyou period of the reign of Renzong, a serious famine prevailed in Wuzhong. Many people died of hunger and the dead bodies piled up on the road. At that time, Fan Zhongyan was governing the west part of Liangzhe region. He took different measures to cope with famine such as distributing food to the poor and advising rich people to donate food to the needed. People living in areas around Wuzhong all liked holding boating competitions and engaging in Buddhist services. Thus Fan encouraged them to have boating competitions. He gave banquets by the lake every day from spring to summer. Local people all toured around. He also gathered the abbots of the Buddhist temples and told them, "In the year of famine, construction workers can be hired at very low expenditure. You should take this opportunity to build more temples." Therefore many new temples were under construction. He also rebuilt food warehouses and officials' residences, hiring over one thousand people every day.

The chief prosecutor reported to the emperor that Fan Zhongyan, chief administrator in Hangzhou, neglected administrative affairs and went in for amusement excessively. He also accused Fan of launching a lot of construction projects draining the wealth of local people. Fan wrote a report to the emperor, listing reasons of holding banquets and starting construction projects. He said that he intended to make use of extra wealth to provide relief to the poor. Every day there were at least tens of thousand people who engaged in commerce, catering industry, construction industry and tourism. To the needed in the famine year, these measures were the best they could hope for. As a result, in the year of famine people in Hangzhou were spared and not a single person in the region led a wandering life in poverty. All these were due to the favor Fan bestowed upon his people.

In recent years a regulation has been stipulated that during the famine year the local government should distribute food to people and promote philanthropic undertakings. Such a regulation can not only provide people with relief, but also make profits for the private sectors. Isn't it the same as virtuous administration carried out by ancient sage kings?

## 205. 行军运粮算法

## 【原文】

凡师行，因粮于敌，最为急务。运粮不但多费，而势难行远。

予尝计之，人负米六斗，卒自携五日干粮，人饷一卒，一去可十八日；米六斗，人食日二升。二人食之，十八日尽；若计复回，只可进九日，二人饷一卒，一去可二十六日；米一石二斗，三人食，日六升。八日，则一夫所负已尽，给六日粮遣回。后十八日，二人食，日四升并粮；若计复回，止可进十三日；前八日，日食六升。后五日并回程，日食四升并粮；三人饷一卒，一去可三十一日；米一石八斗，前六日半，四人食，日八升。减一夫，给四日粮。中七日，三人食，日六升。又减一夫，给九日粮。后十八日，二人食，日四升并粮；计复回，止可进十六日前。六日半，日食八升。中七日，日食六升。后十一日并回程，日食四升并粮。

## 【译文】

行军作战时，设法从敌方取得粮食，是最要紧的事情。自己运粮，不但花费大，而且军队势必难以远程进军。

我计算过：如果每个民夫背六斗米，每个士兵自带五天干粮，一个民夫供应一个士兵，那么单程可以进军十八天；六斗米每人每天吃两升；加上干粮，两人只能吃十八天；如果考虑回程，就只能进军九天。如果两个民夫供应一个士兵，那么单程可以进军二十六天；两个民夫背一石二斗半，三人同吃，每天六升，进军八天，那么一个民夫所背的粮草已完了，给他六天的粮食，让他回去。此后十八天，两人同吃，每天四升，加上干粮可以继续进军。如果计算回程，只能进军十三天；前八天，每天吃六升。后五天进军加上十三天回程，每天加上干粮一共四升。如果三个民夫供应一个士兵，那么单程可以进军三十一天；三个民夫背一石八斗米，前六天半四人吃，每天八升，这时遣返一个民夫，给他四天的粮食。中间七天，三个人吃，每天六升。再遣返一个民夫，给他九天的粮食。后十八天，两个人吃，每天加干粮一共四升；如果考虑回程，就只能进军十六天；前六天半，每天八升。中间七天，每天六升。后两天半及回程，每天加上干粮一共四升。三个民夫供应一个士兵，







## 205. Army Provisions during a War

During a war it is vital to seize army provisions from the enemy. Carrying army provisions all by soldiers themselves will not only cost too much, but also make the army unable to advance a long distance.

According to my calculation, if a rear-service laborer carries six *dou* of rice and is responsible for the food supply of one soldier, and if every soldier carries five-day field rations with him, the army can make one-way advance for eighteen days. (If every man eats two *sheng* of rice per day, six *dou* of rice plus field rations can support two men for eighteen days.) If the return trip is taken into consideration, the army can only march for nine days. (If two laborers are responsible for the food supply of one soldier, the army can make one-way advance for twenty-six days. If two laborers carry 1.25 *dan* of rice, three men will consume six *sheng* of rice per day. After eight days' march, the rice carried by one laborer will be eaten up. To send the laborer back, we have to give him six days' rice. In the following eighteen days, two men will consume four *sheng* of rice per day plus the field rations.) If the return trip is taken into consideration, the army can only march for thirteen days. (In the first eight days, six *sheng* of rice is eaten every day. In the remaining five-day march and the thirteen-day return trip, four *sheng* of rice and field ration will be consumed every day.) If three laborers are responsible for the food supply of one soldier, the army can make one-way advance for thirty-one days. (If three laborers carry 1.8 *dan* of rice, in the first four and a half days, four men will consume eight *sheng* of rice per day. Then we will have to send one laborer back by giving him the rice for four days. In the following seven days, three men will consume six *sheng* of rice per day. After that we will send one more laborer back by giving him the rice for nine days. In the remaining eighteen days, two men will consume four *sheng* of rice plus field rations per day.) If the return trip is taken into consideration, the army can only march for sixteen days. (In the first six and a half days, eight *sheng* of rice will be eaten every day. In the following seven days, six *sheng* of rice will be eaten every day. During the remaining two and a half days and the



## 【原文】

三人饷一卒，极矣。若兴师十万，辎重三之一，止得驻战之卒七万人，已用三十万人运粮，此外难复加矣。放回运夫，须有援卒。缘运行死亡疾病，人数稍减，且以所减之食，准援卒所费。

运粮之法，人负六斗，此以总数率之也。其间队长不负，樵汲减半，所余皆均在众夫。更有死亡疾病者，所负之米又以均之。则人所负，常不啻六斗矣。故军中不容冗食，一夫冗食，二三人饷之，尚或不足。

若以畜乘运之，则驼负三石，马、骡一石五斗，驴一石。比之人运，虽负多而费寡，然刍牧不时，畜多瘦死。一畜死，则并所负弃之。较之人负，利害相半。

## 【译文】

已经是达到顶点了。如果用兵十万，那么押运辎重的士兵要占三分之一，驻守攻占了的地区和作战的士兵只有七万人，而这就得要三十万民夫运粮。这样就很难再增加作战的兵力了。遣返民夫，要有援兵保护。因行军作战中会有病的、死的，所以部队就会减员，这样省出来的一些粮食就抵作援兵的粮食供应了。

民夫运粮的规定，每人背六斗，这是按总人数平均来计算的。其中队长不背，伙夫只背一半，多出来的要平均摊给各个民夫来背。再加上有死亡、疾病的，他们所背的又要分摊。这样每个民夫所背的就不止六斗了。所以军队中不允许有吃闲饭的人。如果有一个人吃闲饭，那么两三个民夫也许还供应不了。

如果用牲口驮运粮草，那么骆驼驮三石，马、骡驮一石五斗，驴驮一石。与人力运输相比较，虽然驮的多而花费少，但是行军中不能按时喂草放牧，牲口往往会瘦弱下去以至死掉。牲口死了就要把它与所驮的粮食一起扔掉。因此与人力运粮相比较，实在是利弊各半啊。



return trip, four *sheng* of rice plus field rations will be eaten every day.) It already reaches the saturation point to have three laborers supply food for one soldier. If the army consists of 100,000 soldiers, one third of them have to be used in providing protection for the food transportation. Only 70,000 soldiers can be thrown into the battlefield or the areas they have newly occupied. Meanwhile 300,000 laborers are needed in the transportation of army provisions. Hence it is really difficult to add more soldiers into the army. (If we send laborers back, we need dispatch troops to protect them. During a war the number of soldiers will decrease because of illness and casualty. So the food saved can be taken as the provisions supplied by the reinforcements.)

The amount of six *dou* of rice carried by every laborer is counted out by averaging the total number of people. Among them, a division chief does not carry food and a cook only carries half. Their portion is to be shared by other laborers. In addition, some laborers may fall ill or die, and their portion is again to be shared by other laborers. Therefore every laborer actually carries more than six *dou* of rice. That is why the army cannot have idle hands. If there is one idle man in the army, the food carried by two or three laborers may not be enough for him.

If animals are used in transporting army provisions, a camel can carry three *dan* of rice, a horse and a mule can each carry 1.5 *dan* and a donkey can carry one *dan*. Compared with manpower, animals carry more and cost less. However, animals cannot be grazed regularly during a war and the heavy burden will often make them exhausted and even die. After their death, food carried by the animals has to be thrown away together with the dead bodies. So transporting army provisions by animals has both advantages and disadvantages compared with manpower.

Translator's note

1 *dan*=10 *dou*=100 *sheng*. 1 *dan* approximately equals 60kg.



## 206. 惩恶务严

### 【原文】

忠、万间夷人，祥符中尝寇掠，边臣苟务怀来，使人招其酋长，禄之以券粟。自后有效而为之者，不得已，又以券招之。其间纷争者，至有自陈：“若某人，才杀掠若干人，遂得一券；我凡杀兵民数倍之多，岂得亦以一券见给？”互相计校，为寇甚者，则受多券。熙宁中会之，前后凡给四百余券，子孙相承，世世不绝。因其为盗，悉诛锄之，罢其旧券，一切不与。自是夷人畏威，不复犯塞。

### 【译文】

在忠州、万州一带的少数民族，在祥符年间曾攻劫掠夺边关百姓。而守卫的边防官员只图用笼络手段息事宁人，派人叫来他们的头领，把领取薪粮的官券送给他们。这以后有人效仿着去抢劫杀人，无法，也用官券去招抚他们。这件事在他们中间发生了纠纷争执，以至有人来说：“像某某人，只杀掠了几个人，就能得到了一张官券，我所杀的士兵和老百姓比他多几倍，怎么能只给我一张官券？”这样的互相比较，干攻劫的事厉害的人，就可以得到许多官券。到熙宁年间汇总统计，前后共给了四百多张官券，得券者子孙继承，代代不绝。后来朝廷趁他们抢劫杀人时，把他们镇压了，并把过去发给他们的官券都作废了，什么都不给他们。从这以后，这些夷人感到害怕了，不再攻劫边塞了。

## 207. 高超巧合龙门

### 【原文】

庆历中，河决北都商胡，久之未塞。三司度支副使郭申锡亲往董作。凡塞河决，垂合，中间一埽，谓之“合龙门”，功全在此。是时屡塞不合。

### 【译文】

庆历年间，黄河在大名府商胡埽决堤，很长一段时间没有能堵住。三司度支副使郭申锡亲自去监督施工。通常堵塞河堤决口。在将要合拢的时候，再放下中间一个埽，叫做“合龙门”，这是能否堵塞决口的关键所在。



## 206. Evil Must Be Punished Severely

Villains of the ethnic minorities in regions around Zhongzhou and Wanzhou often attacked and robbed civilians living in the border regions during Dazhongxiangfu period of the reign of Emperor Zhenzong. To avoid further incidents, officials in charge of border defense won them over with special gifts. They sent for the leader of the villains and gave him official food coupons. Later when others imitated these villains by robbing and killing innocent people at large, the officials there, being unable to control the situation, did the same thing. And this even aroused discords among the villains. One of them said, "The man I knew has only robbed and killed few people, yet he is given one coupon. I have killed several soldiers and civilians. Why do they give me just one coupon?" Through such comparison, those who had robbed and killed more received more coupons. Statistics showed that during Xining period of the reign of Emperor Shenzong altogether over four hundred official coupons had been given away. And those who got the official coupons passed them on to their children and even children's children. Later when they robbed and killed people in the border regions again, the central government suppressed all of them. In addition, all the official coupons given to them were invalidated and nothing was given to them. Since then, these villains of the ethnic minorities were scared and they stopped attacking and robbing civilians in border regions.

## 207. Gao Chao Ingeniously Closes the Dyke Breach

During Qingli period of the reign of Emperor Renzong, the dyke of the Yellow River in Shanghu of Daming Prefecture was breached. For a long period the breach was not blocked. Hence Guo Shenxi, Deputy Chief of the Three Bureaus in charge of the financial affairs, arrived to supervise and direct the work to save the endangered dyke. Usually, at the last stage to block a dyke breach, a huge bundle which contained earth and rocks and was tied up with canes, tree branches and bamboo strips would be pressed into the water. Such a stage was called "closing the dragon gate," which was vital to the success of



### 【原文】

时合龙门埽长六十步，有水工高超者献议，以谓埽身太长，人力不能压，埽不至水底，故河流不断，而绳缆多绝。今当以六十步为三节，每节埽长二十步，中间以索连属之，先下第一节，待其至底，方压第二、第三。旧工争之，以为不可，云：“二十步埽不能断漏。徒用三节，所费当倍，而决不塞。超谓之曰：“第一埽水信未断，然势必杀半；压第二埽，止用半力，水纵未断，不过小漏耳。第三节乃平地施工，足以尽人力处置。三节既定，即上两节自为浊泥所淤，不烦人功。”申锡主前议，不听超说。是时贾魏公帅北门，独以超之言为然，阴遣数千人于下流收漉流埽。既定而埽果流，而河决愈甚，申锡坐谪。卒用超计，商胡方定。

### 【译文】

当时多次堵塞都不能合拢。那时合龙门用的埽长六十步。有一位叫高超的水工进献建议，他认为埽身太长，人力不能将埽压到水底，所以水流截不断，反而拉断了捆吊埽的大部分绳缆。现在应把六十步的埽分成三节，每节长二十步，各节之间用缆索连接起来。先压下第一节，等它到水底之后，再压第二节、第三节。老河工与他争辩，认为这方法不行，他们说：“二十步长的埽，堵不住水流，白白填进去三节，费用会加倍，但是决口还是不能堵住。”高超对他们说：“第一节埽确实不可能堵住水流，但水势必然会减半，到压入第二节埽的时候，只须用一半的力就够了，即使水流还没有截断，剩下的不过是小漏洞罢了。压第三节埽是平地上施工，可以充分使用人力，安放好第三节埽以后，前两节自然被浊泥淤塞，就不用多费人力了。”郭申锡主张采用老办法施工，不肯采纳高超的建议。当时贾昌朝是大名府的最高长官，独自认为高超的建议是对的，便在暗中派遣几千人到下流捞取被水冲下来的埽。按老办法施工，埽果然都被冲走了，黄河的决口更大了。郭申锡因此获罪被贬了官。最终还是采用了高超的建议，才把商胡的决口堵住。





closing the dyke breach. At that time several ninety-two-meter-long bundles had been thrown into the water, but to no avail. Seeing this, a senior worker named Gao Chao said that the bundle was too long to sink to the bottom of the water and because of this the breach was blocked and most ropes tying the bundle were broken. He proposed that the ninety-two-meter-long bundle be divided into three, each being linked with the other by ropes, and three of them be pressed into the bottom of the water one by one. Other workers argued with him, thinking that his suggestion was not feasible. They said, "A thirty-meter-long bundle can never block the water flow. If three of such bundles are thrown into the water, they will be all washed away. The cost will be doubled, but the breach is still unblocked." Gao said to them, "It is true that the first bundle cannot block the breach, but the strength of the water flow will be halved. When the second one is pressed into the water, only half of the strength is needed. Even if the dyke breach is not fully blocked, there will be only small holes left. The third bundle is made on the flat ground, more manpower can be used. When it is pressed into the water, the previous two will naturally be covered with silt and no more manpower is needed." However, Guo did not take Gao's proposal. At that time, Jia Changchao was the governor of Daming Prefecture who believed that the senior worker's proposal was right. Secretly he sent several thousand people to the lower reaches to scoop up the bundles that were washed away. True to the senior worker's prediction, all the bundles were washed away and the breach was wider than ever before. Consequently Guo was removed from his post. The breach in Shanghu was finally closed when the senior worker's proposal was adopted.



## 208. 宋初的盐品及产销

### 【原文】

盐之品至多，前史所载，夷狄间自有十余种，中国所出亦不减数十种。今公私通行者四种：一者末盐，海盐也。河北、京东、淮南、两浙、江南东西、荆湖南北、福建、广南东西十一路食之。其次颗盐，解州盐泽及晋、绛、潞、泽所出。京畿、南京、京西、陕西、河东、褒、剑等处食之。又次井盐，凿井取之。益、梓、利、夔四路食之。又次崖盐，生于土崖之间。阶、成、凤等州食之。唯陕西路颗盐有定课，岁为钱二百三十万缗；自余盈虚不常，大约岁入二千余万缗。唯末盐岁自抄三百万，供河北边余；其他皆给本处经费而已。缘边余买仰给于度支者，河北则海末盐，河东、陕西则颗盐及蜀茶为多。运盐之法，凡行百里，陆运斤四钱，船运斤一钱，以此为率。

### 【译文】

盐的种类非常多。根据以前的史书记载，在偏远的少数民族地区就有十多种，内地所生产的也不少于几十种，现在官营、私营的食盐通常有四种：一种是末盐，也就是海盐。河北、京东、淮南、两浙、江南东西、荆湖南北、福建和广南东西等十一路的民众就吃这种盐。二是颗盐，产于解州盐池和晋、绛、潞、泽几州，供京畿、南京、京西、陕西、河东、褒州和剑州等处的民众食用。三是井盐，是打井开采出来的，供益州、梓州、利州和夔州等四路的民众食用。四是崖盐，出产在土崖间，供阶、成、凤等州的民众食用。只有陕西路的颗盐有一定的税额，每年为二百三十万贯。其余地方的盐税多寡就不一定了，大概每年税收总数有二千多万贯。每年只有从末盐一项中抽出三百万贯，供河北边防地区买粮食之用，其他的都作为本地的经费了。各边防地区购买粮食依赖中央财政机构支付，在河北靠海末盐的税收，在河东和陕西大多依靠颗盐和蜀茶的税收。运盐的收费标准，陆运一百里，每斤收费四文钱，船运一百里每斤一文钱。



## 208. Different Kinds of Salt and Its Production and Sale in the Early Years of the Song Dynasty

There are many kinds of salt. According to previous history books, more than ten different kinds of salt are produced in areas where the ethnic minorities live. What's more, tens of different kinds of salt are produced in the areas of Han nationality. Generally there are four kinds of edible salt produced and sold by public and private sectors. The first kind is the salt from the sea. Such salt is eaten by people in eleven regions including Hebei, Jingdong, Huainan, Liangzhe, East and West of the Yangtze River Delta, North and South of Jinghu Lake, Fujian, East and West of Guangnan. The second is the salt from ponds. It is produced in the salt ponds in Xiezhou as well as in Jinzhou, Jiangzhou, Luzhou and Zezhou, consumed by people in the capital city, Nanjing, Jingxi, Shaanxi, Hedong, Baozhou and Jianzhou. The third is the salt from wells. It is produced by drilling wells, consumed by people in four regions, namely, Yizhou, Zizhou, Lizhou and Kuizhou. The fourth is the salt from rocks. It is acquired from rocks and eaten by people in Jiezhou, Chengzhou and Fengzhou. Only the salt from ponds consumed by people in Shaanxi region has a fixed tax rate, which is about 2.3 million strings of coins every year. In other places the salt tax is not fixed, but the annual total taxation from the salt is about 20 million strings of coins. Every year 3 million strings of coins is taken out from the tax collected from the sea salt for the purchase of food in the border regions in Hebei. Salt taxes in other places are used as local expenditure. The purchase of food in different border regions is mostly paid by the central financial department. In Hebei, the money comes from the taxes collected from the sea salt. In Hedong and Shaanxi the money comes from the taxes collected from the pond salt as well as from the Sichuan tea. The transportation of the salt per *jin* is charged at a rate of four cents by land and one cent by water for every 100 *li*.



## 209. 红光验尸

### 【原文】

太常博士李处厚知庐州慎县，尝有殴人死者，处厚往验伤，以糟截灰汤之类薄之，都无伤迹。有一老父求见曰：“邑之老书吏也，知验伤不见其迹，此易辨也，以新赤油伞日中覆之，以水沃其尸，其迹必见。”处厚如其言，伤迹宛然。自此江、淮之间官司往往用此法。

### 【译文】

太常博士李处厚任庐州慎县知县时，曾有一人被人打死了，李处厚前去验看伤势。他用腌制过的肉块灰汤一类的东西泼洒在死者身上，都不见伤痕显出印迹。有一位长者请求会见，并说：“我是城里的老书吏，知道此次验看伤势不见痕迹。这是很容易辨识的。用新近涂过红油的伞在正午日光下遮掩尸体，再用水浇这具尸体，那伤痕一定会显现出来。”李处厚便照他的话做了，伤痕清楚地显现出来。从这以后，江、淮一带的官署常常用这个方法验尸察迹。

## 210. 钱塘江堤澁柱

### 【原文】

钱塘江，钱氏时为石堤，堤外又植大木十余行，谓之“澁柱”。宝元、康定间，人有献议，取澁柱可得良材数十万。杭帅以为然。既而旧木出水，皆朽败不可用，而澁柱一空，石堤为洪涛所激，岁岁摧决。盖昔人埋柱，

### 【译文】

钱塘江在钱氏时修筑了石堤，堤外又埋下了十多行深水大木桩，人们称它为“澁柱”。宝元、康定年间，有人建议：把澁柱取出来，可以得到几十万根上好的木材。杭帅认为这一建议很好。旧木桩从水里取出后，全都朽烂得不能用了，而澁柱一经取空，石堤就受到洪水波涛的冲击，年年冲毁决口。原来前人埋澁柱就是为了和缓浪涛的冲撞猛势，使石堤能避开



## 209. Autopsy via Red Light

When Li Chuhou, Academician of the Department of Ancestral Temple Affairs, was the county magistrate of Shenxian County of Luzhou, a man was said to be beaten to death. To find out the truth, Li carried out a post-mortem examination. He splashed salted meat soup over the body, but no cuts and bruises were visible. Just then an old man requested to meet with Li, saying, "I am one of the local scholars and I know you haven't yet found any cuts and bruises on the dead body. Actually it is easy to find them out. At noon when the sunlight is the strongest, just put the body under an umbrella which is newly painted with red oil, and splash water over it, the cuts and bruises will certainly reveal themselves." Following his words, Li Chuhou did find the bruises and cuts on the dead body. Since then the governments along the Yangtze River and the Huaihe River often employed this method in the autopsy.

## 210. Flood-Prevention Wood Piles off the Dyke of the Qiantang River

A rock dyke was built during the reign of King Qian Liu. Off the dyke over ten rows of big wood piles were erected into the water, which were called "flood-prevention wood piles." During Baoyuan and Kangding periods of the reign of Emperor Renzong, suggestions were made that if those wood piles were removed out of the water, tens of thousand of good timber would be collected for future use. And these suggestions were adopted by the chief administrator of Hangzhou. However, when the wood piles were removed out of the water, they all decayed and were useless. To make the matter worse, without the protection of the wood piles, the waves began to violently lash the rock dyke, which finally caused the dyke to burst every year. Actually the purpose of erecting these piles off the dyke was to slow down the strong waves



### 【原文】

以折其怒势，不与水争力，故江涛不能为害。杜伟长为转运使，人有献说，自浙江税场以东，移退数里为月堤，以避怒水。众水工皆以为便，独一老水工以为不然，密谕其党曰：“移堤则岁无水患，若曹何所衣食？”众人乐其利，乃从而和之。伟长不悟其计，费以巨万，而江堤之害仍岁有之。近年乃讲月堤之利，涛害稍稀。然犹不若滉柱之利，然所费至多，不复可为。

### 【译文】

江水的直接冲击，自然江涛也就不至于造成危害了。杜伟长任转运使时，有人建议从浙江税场以东，退后数里外的地方改筑一道月牙形的堤岸，用来避开汹涌的江涛。大多数水工都认为这个方法可行，仅有一个老水工认为不可，他暗中告诫自己的同伙说：“要是改筑了江堤，就每年没有水害了，你们还靠什么过日子呢？”大家觉得老水工的话符合自己的切身利益，就听从并且附和他。杜伟长却没有觉察其中的计谋，花费了上万巨款，可是江堤决口的水患仍然年年发生。近些年来才认识到月牙形堤岸的好处，并修筑了起来，江涛的危害才减少了一些。但是终究比不上滉柱的办法好，可是滉柱要耗费的钱物太多，也不可能再办到了。

## 211. 范祥制定“盐钞法”

### 【原文】

陕西颗盐，旧法官自般运，置务拘卖。兵部员外郎范祥始为钞法，令商人就边郡入钱四贯八百售一钞，至解池请盐二百斤，任其私卖，得钱以实塞下，省数十郡般运之劳。异日，犂车牛驴以盐役死者，岁以万计，

### 【译文】

陕西的颗盐，从前的制度是官府自己运送，并设置贸易机构专卖。兵部员外郎范祥最先创立钞法，规定商人到边郡缴纳四贯八百文钱买一张盐票，凭票可以到解池领到二百斤盐，然后自行出卖，而官府用售盐票所得款来充实边塞的府库，也省去了数十郡人民的搬运之劳。过去拉车





and protect the dyke from being directly hit by the waves. In such a way the waves could not breach the dyke and causes any damage. When Du Qi was the governor, some people proposed to build a crescent-shaped dyke at a place several miles to the east of the Zhejiang Salt Production Base so as to avoid the surging waves. Most workers considered this proposal feasible. Only one senior worker objected to it. He secretly told his fellow workers, "If a new dyke is built, no more flood will molest us. Then by what can we make a living?" As the senior worker's words were related to their own interests, the workers all changed their minds and backed him. Not aware of the conspiracy, Du invested over ten thousand strings of cash in repairing the old dyke. However, the dyke was still breached every year. In recent years the advantage of building the crescent-shaped dyke was widely recognized and the new dyke was finally built, which successfully alleviated the damage caused by the flood. However the new dyke is still not as good as those wood piles. As it will cost a huge amount of money to re-erect them, it is now almost impossible to have them again.

### 211. "The Regulation of Salt Coupons" Proposed by Fan Xiang

According to early regulations, the pond salt in Shaanxi was transported by the government and a special trade department was set up to monopolize the sale of salt. Fan Xiang, Counselor of the Board of War, was the first official to propose "the regulation of salt coupons." According to his proposal, a businessman in border regions should first get a salt coupon at the price of 4.8 strings of coins and with this coupon he could receive 100 kilograms of salt in Xiechi. After that he was allowed to sell the salt freely. The money acquired from selling "salt coupons" was collected by the governments of border regions as part of the financial budget. Such regulation also saved the toil of salt transportation by people from tens of different regions. In the past, over ten thousand cattle and donkeys died of the toil of salt transportation every year. In addition countless



### 【原文】

冒禁抵罪者，不可胜数，至此悉免。行之既久，盐价时有低昂，又于京师置都盐院，陕西转运司自遣官主之。京师食盐，斤不足三十五钱，则敛而不发，以长盐价；过四十，则大发库盐，以压商利。使盐价有常，而钞法有定数。行之数十年，至今以为利也。

### 【译文】

的牛、驴因为运盐的劳役而死掉的，每年都有上万头，而犯禁卖私盐而获罪的人，更是无法计数了，到现在这一切都避免了。发行盐票的时间长了，盐价时有高低，于是又在京城设置了都盐院，由陕西转运司自派官员主管。京城的食盐，如每斤卖不到三十五文钱，就只收集而不发售，以便抬高盐价；一旦每斤超过四十文钱时，就将库盐大量发卖，用来压低盐价，防止商贩牟取暴利。为使盐价稳定，而盐票的发行也有定额。这一方法推行了几十年，到现在还觉得便利。

## 212. 河北盐法

### 【原文】

河北盐法，太祖皇帝尝降墨敕，听民间贾贩，唯收税钱，不许官榷。其后有司屡请闭固，仁宗皇帝又有批诏云：“朕终不使河北百姓常食贵盐。”献议者悉罢遣之。河北父老，皆掌中掬灰，藉火焚香，望阙欢呼称谢。熙宁中，复有献谋者。予时在三司，求访两朝墨敕不获，然人人能诵其言，议亦竟寝。

### 【译文】

河北的盐法，曾是太祖皇帝亲笔书写下达的，任由老百姓买卖，只收税钱，不许官府专卖。这以后一些官署机关多次请求禁绝民间贩盐，仁宗皇帝又批示说：“我无论如何不叫河北地区的老百姓常吃高价食盐。”那些进献盐法建议的官员都被罢官遣逐出去了。河北地区的父老乡亲都在手掌中捧着香灰，点火烧香，向着皇帝居住的方位欢呼称谢。熙宁年间，又有人对此事进献禁民间贩盐的建议。我当时在三司官署，求访两朝皇帝亲笔书写的诏令而未得，但人人都能背诵他们的话，于是那些建议也就不再提了。



people were found guilty of illegal salt trade. Now all these have been stopped. After the salt coupons were used for a long period, the salt price fluctuated. Then a salt bureau was established in the capital city and its officials were sent by the Transportation Department of Salt and Food in Shaanxi. When the price of salt in the capital city was lower than 35 cents per *jin*, the department would buy salt so as to boost the price. When the price went up more than 40 cents per *jin*, the department would sell salt on a large scale so as to lower the price and prevent profiteering. To stabilize the salt price, the government also imposed a quota on the issuance of the salt coupons. This regulation has been in use for decades and it is still regarded as convenient and reasonable.

## 212. Regulations about Salt Trade in Hebei

Emperor Taizong made the regulations about salt trade in Hebei all by himself. He allowed ordinary people to engage in trading salt so long as they paid tax and forbade the government to monopolize the salt trade. When hearing that many government departments requested to ban private salt trade, Emperor Renzong wrote a reply, "On no account will I let people in Hebei eat expensive salt." He removed officials wishing to alter the salt regulations from their posts and drove them out of the court. Hearing this, people in Hebei all cheered up. They held incense ashes in their hands and burned incense in the direction where the emperor lived to express their thanks. During Xining period of the reign of Emperor Shenzong, the proposals to alter the salt regulations were made again. At that time I was working in the Three Bureaus. I sought the imperial edicts written by the two emperors in vain. As everybody remembered the emperors' words, the proposals to ban private salt trade were no longer made.



卷十二·官政二

213. 复 闸

【原文】

淮南漕渠，筑埭以蓄水，不知始于何时。旧传召伯埭谢公所为。按李翱《来南录》，唐时犹是流水，不应谢公时已作此埭。天圣中，监真州排岸司右侍禁陶鉴始议为复闸节水，以省舟船过埭之劳。是时工部郎中方仲荀、文思使张纶为发运使、副，表行之，始为真州闸。岁省冗卒五百人，杂费百二十五万。运舟旧法舟载米不过三百石，闸成，始为四百石。其后所载浸多，官船至七百石；私船受米八百余囊，囊二石。自后，北神、召伯、龙舟、茱萸诸埭，相次废革，至今为利。予元丰中过真州，江亭后粪壤中见一卧石，乃胡武平为《水闸记》，略叙其事，而不甚详具。

【译文】

淮南的运粮水道，筑埭用以蓄水，不知是从什么时候开始的。过去传说召伯埭是东晋的谢安修建的。查考李翱的《来南录》，唐朝时这里还是流水，不可能在谢安时已筑成此埭。天圣年间，管理真州排岸司的右侍禁陶鉴才提议设置复闸来控制水位，以省去拖船过埭的费用和劳力。当时，工部郎中方仲荀、文思使张纶任发运使和发运副使，他们向君王奏请建闸，获准施行，才建成真州闸，每年节省多余的士兵五百多人，杂费一百二十五万。过去行船的规定，每条船装载米不得超过三百石；等真州闸建成，才开始装载四百石。这以后所装载的米渐渐多起来。官船可装到七百石，老百姓的船可装米八百多袋，每袋有二石。这以后，北神埭、召伯埭、龙舟埭、茱萸埭都先后废旧革新，改建成复闸，到今天还得到好处。元丰年间，我经过真州，在江边亭子后的污泥中见到一块躺倒的石碑，是胡武平撰写的《水闸记》，简略地记了这件事，但不太详细具体。



## Section Twelve Administrative Affairs (2)

### 213. Ship Locks

Nobody knows when the dam on the watercourse for food transportation in Huainan was built. It was said that the dam in Zhaobo was built by Xie An in the East Jin Dynasty. The study on *Journey to the South* written by Li Ao shows that there was still flowing water in Zhaobo in the Tang Dynasty, so it was impossible for a dam to have been built in the East Jin Dynasty. During Tiansheng period of the reign of Emperor Renzong, Tao Jian, a court official in charge of the Water Conservancy Department in Zhenzhou proposed that a ship lock be built to control the water level and save the expense and toil of tugging ships over the dam. At that time Fang Zhongxun, Vice Minister of the Ministry of Civil Engineering, and Zhang Lun, who is in charge of the management and the production of court handicrafts, were the Director and the Vice Director of the Department of Food Transportation. They presented a memorial to the emperor demanding the construction of the ship lock, which was later approved and the ship lock in Zhenzhou was built. As a result, every year it could spare over 500 soldiers and curtail expenses by 1.25 million strings of cash. According to the former shipping regulations, no ship could load more than 300 *dan* of rice. After the Zhenzhou ship lock was built, a ship may carry 400 *dan* of rice. Since then the loading capacity of the ship was gradually increased. A government-owned ship may carry 700 *dan* while a private ship may carry over 800 bags of grain, each bag weighing 2 *dan*. Later the dams in Beishen, Zhaobo, Longzhou and Zhuyu were discarded and replaced with ship locks one after another, which have brought a lot of benefits to people till today. During Yuanfeng period of the reign of Emperor Shenzong, I passed by Zhenzhou and found a lying stone tablet in the dirty mud behind a pavilion by the river. On it was carved *Records on Ship Locks* written by Hu Su, which briefly recorded the event.



## 214. 张杲卿智识奸妇

### 【原文】

张杲卿丞相知润州日，有妇人夫出外数日不归，忽有人报菜园井中有死人，妇人惊往视之，号哭曰：“吾夫也。”遂以闻官。公令属官集邻里就井验是其夫与非，众皆以井深不可辨，请出尸验之。公曰：“众皆不能辨，妇人独何以知其为夫？”收付所司鞠问，果奸人杀其夫，妇人与闻其谋。

### 【译文】

丞相张杲卿任润州知州时，有一个女子的丈夫外出好几天没有回家。突然有人报信说在菜园子的井中有死人。那女子吃惊地赶到菜园子去看，并连喊带叫地大哭着说：“这是我的丈夫啊。”于是向官府禀报。张杲卿命令手下的官员将那女子家周围的邻居召集到井边，让他们验看是不是那女子的丈夫，众人都认为井太深，不能辨认，请求把井中的尸体取出验看。张杲卿说：“大家都不能辨认，为什么唯独这个女子知道是她的丈夫呢？”便将那女子抓到官府进行审讯，果然是与她通奸的男子杀了她的丈夫，而这个女子也参与了谋杀。

## 215. 范仲淹抑商重农

### 【原文】

庆历中，议弛茶盐之禁及减商税。范文正以为不可：茶盐商税之入，但分减商贾之利耳，行于商贾未甚有害也；今国用未减，岁入不可阙，既不取之于山泽及商贾，须取之于农。与其害农，孰若取之于商贾？今

### 【译文】

庆历年间，有人议论过解除茶、盐的禁令和裁减商税的问题。范仲淹认为不能这样做。他认为：国家取得茶盐和商业税的收入，不过是削减商人的利益罢了，对于商人实行这种制度，并没有很大的损害。现在国家的费用没有减少，因此每年的收入也不能减少。如果不取之于茶盐事业和商人的税利，就必然会从农民那里收取。与其伤害农民的利益，何不如从商人那里收取呢？现在的办法不如先节省国家开支；一旦国家





## 214. Zhang Sheng Outwits an Adulteress

When Prime Minister Zhang Sheng was the Prefect of Runzhou, a woman's husband was reported to be missing for several days. Later a man was found dead in a well in a vegetable garden. Being shocked, the woman went to the garden to have a look. Yelling and crying, she said, "This is my husband." The case was reported to the local government. Hearing the story, Zhang ordered his subordinates to take the woman's neighbors to the well and asked them to identify the dead body. These neighbors all said that the well was so deep that they could hardly recognize the man. They asked to take the body out of the well to have a close look. Then Zhang said, "Nobody can tell who the dead body is. Why does this woman say that it is her husband?" He arrested the woman and interrogated her. Finally the woman confessed that it was her lover who murdered her husband and the woman herself was involved in the murder, too.

## 215. Fan Zhongyan Showing Preference to Farmers

During Qingli period of the reign of Emperor Renzong, there were talks of lifting the ban on the private trade of tea and salt and cutting down the taxes on commerce. Fan Zhongyan did not agree. He believed that the taxes collected from them may decrease the merchants' incomes, but could not bring too much damage to them. As the government budget did not decrease, its yearly income could not be cut down. If the money could not be collected from the trade in tea and salt and from commerce, the government will have to levy it on farmers. It was better to collect taxes from merchants than to harm the interests of farmers. Currently the best way is to cut down the government expenditure. Once the government budget had a favorable surplus, the top priority should be laid on



### 【原文】

为计莫若先省国用；国用有余，当先宽赋役，然后及商贾。弛禁非所当先也。其议遂寢。

### 【译文】

费用有结余，也应当首先放宽农民的赋税和徭役，然后再考虑到商人。因此解除禁令的事情，不应当先办。这样一来，解除茶盐的禁令和削减商人税利的议论也就此停止了。

## 216. 王钦若发迹

### 【原文】

真宗皇帝南衙日，开封府十七县皆以岁旱放税，即有飞语闻上，欲有所中伤。太宗不悦，御史探上意，皆露章言开封府放税过实，有旨下京东、西两路诸州选官覆按。内亳州当按太康、咸平两县，是时会知亳州，王冀公在幕下，曾爱其识度，常以公相期之，至是遣冀公行，仍戒之曰：“此行所系事体不轻，不宜小有高下。”冀公至两县，按行甚详。其余抗言放税过多，追收所税物，而冀公独乞全放，人皆危之。明年，真宗即位，首擢冀公为右正言，仍谓辅臣曰：“当此之时，朕亦自危惧。”

### 【译文】

真宗皇帝还在南衙的日子里，开封府十七个县都因为当年大旱而放宽税收，于是马上就有流言蜚语传到皇帝耳中，想要阴谋诬陷他。太宗很不高兴。御史察看出皇帝的意图，都公开上奏说开封府放税过头了，于是皇帝有旨，令京东、京西两路各州遴选官员重新调查此事。其中亳州应当重新查核太康、咸平两个县。当时曾会任亳州知州，王钦若是他的幕僚，曾会喜爱王钦若的见识，时常用日后当封公相的要求期望他。到此时就派王钦若去办理此事，还告诫他说：“这次前去处理此事所关系的事情利害是不小的，不要稍微有出入。”王钦若到了两个县城，调查情况非常详尽。其他县的调查者都说放税太多，并追收税款钱物，但是王钦若一人请求全部免去税收。人们都认为这是很危险的做法。第二年，真宗即位，第一件事就是提拔王钦若为右正言，还对辅佐大臣说：“在这样的時候，



cutting down the taxation on farmers and alleviating the heavy labour. As Fan did not agree to lifting the ban on the private trade of tea and salt and cutting down the taxes on commerce, talks of this kind died away.

### 216. Wang Qinruo's Rising to Power

When Emperor Zhenzong, son of Emperor Taizong was still the governor of Kaifeng Prefecture, seventeen counties under his jurisdiction cut down the tax rate because of a serious drought. Soon rumors reached the ears of Emperor Taizong, aiming to fabricate a charge against the prefect. Emperor Taizong was unhappy with his son's decision to cut the tax rate. Aware of the intention of the Emperor, Discipline Inspectors all made an oral presentation, saying that Kaifeng Prefecture reduced too much tax. Therefore Emperor Taizong ordered the governments of Jingdong and Jingxi regions to re-investigate the case. And he gave special orders that the tax rate in two counties in Bozhou, namely, Taikang and Xianping, should be re-investigated. At that time Zeng Hui was the Prefect of Bozhou and Wang Qinruo was his personal assistant. Zeng had a preference to Wang's talent, always encouraging him to aim high and become the prime minister in near future. Hence Zeng dispatched Wang to investigate the matter, saying, "Your job concerns many peoples' interests. See to it that you don't make any mistakes." After arriving at the two counties, Wang made a detailed investigation. While investigators in other counties all said that too much tax had been reduced and recovered all the taxes overdue, Wang pleaded for exemption from all the taxes, which was regarded as a risky proposal in the eyes of many officials. However, in the next year Emperor Zhenzong succeeded to the throne. The first thing he did was to promote Wang to be a high-ranking court official. He said to other high-ranking officials, "At that time even I



### 【原文】

钦若小官，敢独为百姓伸理，此大臣节也。”自后进用超越，卒至入相。

### 【译文】

我自己也感到危险和害怕。王钦若是个小官，敢单独替老百姓申张正义，这是大臣的节操啊！”

这以后，王钦若晋升任用超出常规，最后做了宰相。

## 217. 年铸钱数

### 【原文】

国朝初平江南，岁铸钱七万贯。自后稍增广。至天圣中，岁铸一百余万贯。庆历年间，至三百万贯。熙宁六年以后，岁铸铜铁钱六百余万贯。

### 【译文】

本朝初平定江南时，每年铸造钱币七万贯。这以后，数量逐渐增加。到天圣年间，每年铸造钱币一百余万贯。庆历年间，达三百万贯。熙宁六年以后，每年铸造铜、铁钱六百余万贯。

## 218. 吏 禄

### 【原文】

天下吏人，素无常禄，唯以受赇为生，往往致富者。熙宁三年，始制天下吏禄，而设重法以绝请托之弊。是岁，京师诸司岁支吏禄钱三千八百三十四贯二百五十四。岁岁增广；至熙宁八年，岁支三十七万一千五百

### 【译文】

全国的吏人向来没有固定的薪俸，只以收受贿赂为生计，其中常常有因此而大发横财的人。熙宁三年开始制定了全国吏人的薪俸制度，而且规定了严刑峻法来杜绝徇私舞弊。这一年京城各个官署全年支付给吏人的薪俸为三千八百三十四贯二百五十四文钱，以后每年扩大发放范围。到熙宁八年时，每年支付三十七万一千五百三十三贯一百七十八文钱。



myself sensed danger and fear. Wang was only a low-ranking official, yet he dared to seek justice for the ordinary people. He has set a good example for you all to follow.”

Wang was later promoted at an unusual speed and finally became the prime minister.

### **217. Amount of Money Minted Annually**

During the early years of the Song Dynasty when the political situation in the area south of the Yangtze River was stabilized, the amount of money minted was 70,000 strings of coins. Since then such amount gradually increased year by year. During Tiansheng period of the reign of Emperor Renzong, the annual amount of money minted was over one million strings of coins. During Qingli period of the reign of Emperor Renzong, the number increased to three million strings of coins. After the sixth year of Xining period of the reign of Emperor Shenzong, the copper and iron coins minted every year was over six million strings.

### **218. Salary of Public Servants**

Public servants in the whole country had never had fixed salaries, so they often made a living by receiving bribes. In such a way many of them even made a fortune. In the third year of Xining period of the reign of Emperor Shenzong a salary system was worked out for the nation's public servants. In addition harsh laws were made to prevent cheating and bribery. That year the salaries paid to public servants working in different administrative departments in the capital totaled 3,834,254 strings of coins. Since then more public servants had fixed salaries. In the eighth year of Xining period of the reign of Emperor Shenzong, the total salaries were 371,533,178 strings of coins. After that the



### 【原文】

三十三贯一百七十八，自后增损不常，皆不过此数。京师旧有吏禄者，及天下吏禄，皆不预此数。

### 【译文】

从这以后增减没有定数，但是都和这个数目差不多。京城原有的享受薪俸的官员和全国各地的吏人的薪俸，还不包括在此数之内。

## 219. 宋初茶利

### 【原文】

国朝茶利，除官本及杂费外，净入钱禁榷时取一年最中数，计一百九万四千九十三贯八百八十五，内六十四万九千六十九贯茶净利，卖茶，嘉祐二年收十六万四千三百一十一贯五百二十七，除元本及杂费外，得净利十万六千九百五十七贯六百八十五。客茶交引钱，嘉祐三年，除元本及杂费外，得净利五十四万二千一百一十一贯五百二十四。四十四万五千二十四贯六百七十茶税钱。最中嘉祐元年所收数，除川茶钱在外。通商后来，取一年最中数，计一百一十七万五千一百四贯九百一十九钱，内三十六万九千七十二贯四百七十一钱茶租，嘉祐四年通商，立定茶交引钱六十八万四千三百二十一贯三百八十。后累经减放，至治平二年，最中分收上数。八十万六千零三十二贯六百四十八钱茶税。最中治平三年，除川茶税钱外会此数。

### 【译文】

本朝政府经营茶的收入，除去官府的本钱以及其他费用的开支，净收入在官府专卖时取一年的中间数，共计为一百零九万四千零九百九十三贯八百八十五文，其中的六十四万九千零六十九贯是茶的净利，卖茶，在嘉祐二年收入为十六万零四百三十一贯五百二十七文，除去原来的本钱和其他费用外，得到净利为十万六千九百五十七贯六百八十五文。茶商交给专卖机构的钱款，在嘉祐三年，除去原来的本钱和其他费用外，得到净利为五十四万二千一百一十一贯五百二十四文。四十四万五千零二十四贯六百七十文是茶税钱。这一中间数是嘉祐元年所收的数目。其中川茶钱还除外。允许商人自由买卖以后，取一年的中间数，共计为一百一十七万五千一百零四贯九百一十九文钱，其中三十六万九千零七十二贯四百七十一文是茶租钱，嘉祐四年开始通商，制定了茶交引的钱款为六十八万四千三百二十一贯三百八十文。以后经过多次缩减和放宽，到治平二年，中间数就是上面所说的数字。八十万六千零三十二贯六百四十八文是茶税钱。这一中间数是治平三年所收的数目，除去川茶的税钱外，就是这个数了。





total amount of salaries fluctuated slightly around that number, which did not include the original salaries paid to officials in the capital and salaries paid to public servants in other places.

### 219. Profit from Tea Trade in the Early Years of the Song Dynasty

The income from tea trade of the present government was 1,094,993.885 strings of coins. After deducting the cost and other expenses, the number was an average net income by the government monopoly, among which 649,069 strings of coins were the net profits. (The income from selling tea in the second year of Jiayou period of Emperor Renzong was 160,431.527 strings of coins. After deducting the cost and expenses, the net profits were 106,957.685 strings of coins. Among the money paid by tea merchants to the governmental franchised department in the third year of Jiayou period of the reign of Emperor Renzong, the net profits received by the government were 542,111.524 strings of coins.) 445,024.670 strings of coins were the tax from tea. (That average number was taken in the first year of Jiayou period of the reign of Emperor Renzong while the income from the tea monopoly in Sichuan was not included.) After merchants were allowed to engage in tea trade freely, the average net income reached 1,175,104.919 strings of coins, among which 369,072.471 strings of coins were the rent from tea business. (Merchants were allowed to do tea business freely since the fourth year of Jiayou period of the reign of Emperor Renzong, the amount of cash coupons paid to the tea merchants was 684,321.380 strings of coins. After decreasing and increasing for many times, the average number was the above-mentioned one in the second year of Zhiping period of the reign of Emperor Yingzong.) And 806,032.648 strings of coins were the taxes collected from tea business. (This was the average number in the third year of Zhiping period of the reign of Emperor Yingzong while the income from the tea monopoly in Sichuan was not included.)



## 220. 宋初茶法

### 【原文】

本朝茶法：乾德二年，始诏在京、建州、汉、蕲口各置榷货务。五年，始禁私卖茶，从不应为情理重。太平兴国二年，删定禁法条贯，始立等科罪。淳化二年，令商贾就园户买茶，公于官场贴射，始行贴射法。淳化四年，初行交引，罢贴射法。西北入粟，给交引，自通利军始。是岁，罢诸处榷货务，寻复依旧。至咸平元年，茶利钱以一百三十九万二千一百一十九贯三百一十九为额。至嘉祐三年，凡六十一年，用此额，官本杂费皆在内，中间时有增亏，岁入不常。咸平五年，三司使王嗣宗始立三分法，以十分茶价，四分给香药，三分犀象，三分茶引。

### 【译文】

本朝的茶法：乾德二年，开始下诏书在京、建州、汉、蕲口等地各设置榷货务。乾德五年，开始禁止私自出售茶叶，再也不因为重情理而有所松动。太平兴国二年，删定了禁止私自交易的法规条文，开始制订分等定罪。淳化二年，命令商人到园户处买茶，国家在官办茶场张榜令人指射，也就开始了贴射法。淳化四年，开始行使证券的交引法，停止了贴射法。西北地区买进粮食，给交引，是从通利军这一地区开始的。这一年，停止了许多地方的榷货务，不久又恢复过去的做法。到了咸平元年，茶税的收入是以一百三十九万二千一百一十九贯三百一十九文为额度的。到嘉祐三年，共六十一年间，都按这一额度，官府的本杂费用都在其中，这期间常有多也有少，每年的收入不一样。咸平五年，三司使王嗣宗开始使用三分法，以茶的价钱十分，四分付给香药，三分付给犀象，三分付给茶引。



## 220. Laws about Tea Trade in the Early Years of the Song Dynasty

According to the laws about tea trade in the Song Dynasty, in the second year of Qiande period of the reign of Emperor Taizu, a department in charge of tea monopoly was set up respectively in the capital city, in Jianzhou, Hankou and Qikou. In the fifth year of Qiande period, the government started to ban the tea trade by private sectors and would not lift the ban for fearing of hurting other people's feelings. In the second year of Taipingxingguo period of the reign of Emperor Taizong, specific laws and regulations about the ban were worked out and different punishments for different grades of offenses were stipulated. In the second year of Chunhua period of the reign of Emperor Taizong, merchants were ordered to buy tea from tea growers. But the trade had to be conducted at a tea market set up by the government. A list of tea available would be pasted on the billboard and merchants could buy a certain kind of tea by designating its name. Hence such trading method was called "the method of pasting and designating." In the fourth year of Chunhua period of the reign of Emperor Taizong, the cash coupon method was introduced to replace this method. According to the new method, merchants must buy grains in the northwest region and give them to the government. In return they would be paid with a cash coupon. The cash coupon method was first implemented in Tonglijun. In the same year the administrative affairs of tea franchised departments in many places were suspended, but soon the old method was resumed. In the first year of Xianping period of the reign of Emperor Zhenzong, the incomes from tea taxes were set with a fixed quota, which were 1,392,119.319 strings of coins. By the third year of Jiayou period of the reign of Emperor Renzong, the quota, which included the cost and expenses by the government, had been in use for 61 years. However, the yearly income from tea taxes varied. In the fifth year of Xianping period of the reign of Emperor Zhenzong, Wang Sizong, Chief of the Three Bureaus, started to implement the method of "three ways of paying taxes," according to which, payment for tea was divided into three parts. 40% were paid with spices, 30% were paid with rhinoceros horns while the rest 30%



### 【原文】

六年，又改支六分香药犀象，四分茶引。景德二年，许人入中钱帛金银，谓之三说。至祥符九年，茶引益轻，用知秦州曹玮议，就永兴、凤翔以官钱收买客引，以救引价，前此累增加饶钱。至天禧二年，镇戎军纳大麦一斗，本价通加饶，共支钱一贯二百五十四。乾兴元年，改三分法，支茶引三分，东南见钱二分半，香药四分半。天圣元年，复行贴射法。行之三年，茶利尽归大商，官场但得黄晚恶茶，乃诏孙奭重议，罢贴射法。明年，推治元议省吏、计覆官、旬献等，皆决配沙门岛；元详定枢密副使张邓公、参知政事吕许公、鲁肃简各罚俸一月，御史中丞刘筠、入内内侍省副都知周文质、西上阁门使薛昭廓、三部副使，各罚铜二十斤；前三司使李咨

### 【译文】

第二年又改支付六分香药、犀象，四分付茶引。景德二年，允许人们入中交钱帛金银，称这三说。到祥符九年，茶引越来越不值钱，便采用了秦州知州曹玮的建议，到永兴、凤翔两地用官府的钱收购茶引，以救引价，在这以前屡屡增加利钱。到天禧二年，镇戎军地区交纳大麦一斗，本价一律加利钱，共支付一贯二百五十四文钱。乾兴元年，修改三分法，支付茶引三分，东南现钱二分半，香药四分半。天圣元年，又施行贴射法。施行了三年，茶叶贸易的利润全落入大商人手中，官场只得到又老又黄的劣等茶，于是下诏让孙奭重新议定办法，禁止实行贴射法。第二年，追究原议省吏、计覆官及旬献等，都发配到沙门岛；原详定官枢密副使张士逊、参知政事吕夷简、鲁宗道各扣罚薪俸一个月，御史中丞刘筠、入内内侍省副都知周文质、西上阁门使薛昭廓，以及三部副使，各处罚铜二十斤；原三司使李咨



were paid with tea cash coupons. In the next year, 60% were paid with rhinoceros horns and spices while the rest 40% were paid with tea cash coupons. In the second year of Jingde period of the reign of Emperor Zhenzong, merchants were allowed to sell grains to the government at remote regions before going to the capital to receive cash or going to tea market to get tea. They were also allowed to pay cash, silk and gold and silver to the government. Such a method was called “three ways of collecting taxes.” In the ninth year of Dazhongxiangfu period of the reign of Emperor Zhenzong, the tea cash coupon was devalued continuously. The court adopted the suggestion made by Cao Wei, Prefect of Qinzhou. To keep the value of tea cash coupons, the government paid cash to purchase the tea cash coupons in Yongxing and Fengxiang and prior to that it had increased the interest rate for many times. In the second year of Tianxi period of the reign of Emperor Zhenzong, every *dou* of barley given to the central government by people from border regions was paid with a favorable interest, which totaled 1.254 strings of coins for each *dou*. In the first year of Qianxing period of the reign of Emperor Zhenzong, the method of “three ways of paying taxes” underwent a change again. 30% were paid with tea cash coupons, 25% were paid in cash and the rest 45% were paid with spices. In the first year of Tiansheng period of the reign of Emperor Renzong, the method of pasting and designating was again applicable. Three years later, profits from tea business all fell into the hands of major merchants while the governments at different levels only received low-grade tea that was yellow and st<sup>ale</sup>. Hence an imperial decree was issued, ordering Sun Shi to work out a new method. Meanwhile, the method of pasting and designating was banned. In the next year officials directly related to the implementation of the method of pasting and designating were exiled to Shamen Island. Zhang Shixun, the former Vice Chairman of Shumiyuan, Deputy Prime Ministers Lü Yijian and Lu Zongdao, were fined with one-month salary. Liu Jun, Chief Discipline Inspector, Zhou Wenzhi, Vice Director of the Department of Inner Court Affairs, Xue Zhaokuo, a court official, and deputy ministers of three related ministries were all fined with 10-kilogram copper. Li Zi, the former Chief of the Three Bureaus, was



### 【原文】

落枢密直学士，依旧知洪州。皇祐三年，算茶依旧只用见钱。至嘉祐四年二月五日。降敕罢茶禁。

### 【译文】

被免去枢密直学士之职，但仍任洪州知州。皇祐三年，茶税的计算仍只用现钱。到嘉祐四年二月五日，才降下敕令放开茶禁。

## 221. 宋初茶务

### 【原文】

国朝六榷货务、十三山场，都卖茶岁一千五十三万三千七百四十七斤半，租额钱二百二十五万四千四十七贯一十。其六榷货务取最中，嘉祐六年抛占茶五百七十三万六千七百八十六斤半，租额钱一百九十六万四千六百四十七贯二百七十八：荆南府租额钱三十一万五千一百四十八贯三百七十五，受纳潭、鼎、澧、岳、归、陕州、荆南府片散茶共八十七万五千三百五十七斤；汉阳军租额钱二十一万八千三百二十一贯五十一，受纳鄂州片茶二十三万八千三百斤半；蕲州蕲口租额钱三十五万九千八百三十九贯八百一十四，

### 【译文】

本朝有六个榷货务，十三处山场，总计每年卖茶一千零五十三万三千七百四十七斤半，其中付租额钱为二百二十五万四千零四十七贯一十文。那六个榷货务出售的茶叶取中间数，在嘉祐六年得抛占茶五百七十三万六千七百八十六斤半，付租额钱为一百九十六万四千六百四十七贯二百七十八文：荆南府租额钱三十一万五千一百四十八贯三百七十五文，收取潭、鼎、澧、岳、归、陕等各州及荆南府片散茶八十七万五千三百五十七斤。汉阳军付租额钱为二十一万八千三百二十一贯五十一文，收取鄂州片茶二十三万八千三百斤半。蕲州蕲口付租额钱三十五万九千八百三十九贯八百一十四文，





removed from his post of the Acting Imperial Academician in Shumiyuan, though his post of the Prefect of Hongzhou was kept. In the third year of Huangyou period of the reign of Emperor Renzong, the calculation of the tea tax was still made in cash. On the fifth of February of the fourth year of Jiayou period of the reign of Emperor Renzong, an imperial decree was finally issued to lift the ban on private tea trade.

### 221. Tea Affairs of the Present Government of the Song Dynasty

The present government of the Song Dynasty has six franchised departments and thirteen different markets, which sell 10,533,747.5 *jin* of tea every year. And the rent paid totals 2,254,047.01 strings of coins. In the sixth year of Jiayou period of the reign of Emperor Renzong the tea sold from the six franchised departments was averaged to be 5,736,786.5 *jin* and the rent paid was 1,964,647.278 strings of coins. The Jingnan City paid a total rent of 315,148.375 strings of coins and collected 875,357 *jin* of tea from Tanzhou, Dingzhou, Lizhou, Yuezhou, Guizhou, Shanzhou and Jingnan. Hanyang paid a rent of 218,321.051 strings of coins and collected 238,300.5 *jin* of tea from Ezhou. Qikou of Qizhou City paid a rent of 359,839.814 strings of coins.



### 【原文】

受纳潭、建州、兴国军片茶五十万斤；无为军租额钱三十四万八千六百二十贯四百三十，受纳潭、筠、袁、池、饶、建、歙、江、洪州、南康、兴国军片散茶共八十四万二千三百三十三斤；真州租额钱五十一万四千二十二贯九百三十二，受纳潭、袁、池、饶、歙、建、抚、筠、宣、江、吉、洪州、兴国、临江、南康军片散茶共二百八十五万六千二百六斤；海州租额钱三十万八千七百三贯六百七十六，受纳睦、湖、杭、越、衢、温、婺、台、常、明、饶、歙州片散茶共四十二万四千五百九十斤。十三山场租额钱共二十八万九千三百九十九贯七百三十二，共买茶四百七十九万六千九百六十一斤；光州光山场买茶三十万七千二百十六斤，卖钱一万二千四百五十六贯；子安场买茶二十二万八千三十斤，卖钱一万三千六百八十九贯三百四十八；

### 【译文】

潭州、建州和兴国军得到片茶五十万斤；无为军付租额钱三十四万八千六百二十贯四百三十文，收取潭、筠、袁、池、饶、建、歙、江、洪等各州及南康、兴国两军片散茶八十四万二千三百三十三斤；真州付租额钱五十一万四千零二十二贯九百三十二文，收取潭、袁、池、饶、歙、建、抚、筠、宣、江、吉、洪等各州及南康军片散茶二百八十五万六千二百零六斤。海州付的租额钱三十万八千七百零三贯六百七十六文，收取睦、湖、杭、越、衢、温、婺、台、常、明、饶、歙等各州片散茶四十二万四千五百九十斤。十三处山场付租额钱共计二十八万九千三百九十九贯七百三十二文，共买入茶叶四百七十九万六千九百六十一斤；光州光山场买入茶叶三十万七千二百十六斤，出售后得钱一万二千四百五十六贯；子安场买入茶叶二十二万八千零三十斤，出售后得钱一万三千六百八十九贯三百四十八文；商城场买入茶叶四十万五百五十三斤，出售



Tanzhou, Jianzhou and Xingguo collected 500,000 *jin* of tea. Wuwei paid a rent of 348,620.430 strings of coins, and collected 842,333 *jin* of tea from Tanzhou, Junzhou, Yuanzhou, Chizhou, Raozhou, Jianzhou, Shezhou, Jiangzhou, Hongzhou, Nankang and Xingguo respectively. Zhenzhou paid a rent of 514,022.932 strings of coins and collected 2,856,206 *jin* of tea from Tanzhou, Yuanzhou, Chizhou, Raozhou, Shezhou, Jianzhou, Fuzhou, Junzhou, Xuanzhou, Jiangzhou, Jizhou, Hongzhou and Nankang respectively. Haizhou paid a rent of 308,703.676 strings of coins and collected 424,590 *jin* of tea from Muzhou, Huzhou, Hangzhou, Yuezhou, Quzhou, Wenzhou, Wuzhou, Taizhou, Changzhou, Mingzhou, Raozhou and Shezhou respectively. The thirteen markets paid 289,399.732 strings of coins as the rent and purchased 4,796,961 *jin* of tea. Guangshan Market in Guangzhou purchased 307,216 *jin* of tea and got 12,456 strings of coins after the sale. Zi'an Market purchased 228,030 *jin* of tea and got 13,689.348 strings of coins after the sale.



### 【原文】

商城场买茶四十万五千五百三十三斤，卖钱二万七千七十九贯四百四十六；寿州麻步场买茶三十三万一千八百三十三斤，卖钱三万四千八百一十一贯三百五十；霍山场买茶五十三万二千三百九斤，卖钱三万五千五百九十五贯四百八十九；开顺场买茶二十六万九千七十七斤，卖钱一万七千一百三十贯；庐州王同场买茶二十九万七千三百二十八斤，卖钱一万四千三百五十七贯六百四十二；黄州麻城场买茶二十八万四千二百七十四斤，卖钱一万二千五百四十贯；舒州罗源场买茶一十八万五千八十二斤，卖钱一万四百六十九贯七百八十五；太湖场买茶八十二万九千三十二斤，卖钱三万六千九十六贯六百八十；蕲州洗马场买茶四十万斤，卖钱二万六千三百六十贯；王祺场买茶一十八万二千二百二十七斤，卖钱一万一千九百五十三贯九百九十二；石桥场买茶五十五万斤，卖钱三万六千八十贯。

### 【译文】

后得钱二万七千零七十九贯四百四十六文；寿州麻步场买入茶叶三十三万一千八百三十三斤，出售后得钱三万四千八百一十一贯三百五十文；霍山场买入茶叶五十三万二千三百零九斤，出售后得钱三万五千五百九十五贯四百八十九文；开顺场买入茶叶二十六万九千零七十七斤，出售后得钱一万七千一百三十贯。庐州王同场买入茶叶二十九万七千三百二十八斤，出售后得钱一万四千三百五十七贯六百四十二文；黄州麻城场买入茶叶二十八万四千二百七十四斤，出售后得钱一万二千五百四十贯；舒州罗源场买入茶叶一十八万五千零八十二斤，出售后得钱一万零四百六十九贯七百八十五文；太湖场买入茶叶八十二万九千零三十二斤，出售后得钱三万六千零九十六贯六百八十文；蕲州洗马场买入茶叶四十万斤，出售后得钱二万六千三百六十贯；王祺场买入茶叶一十八万二千二百二十七斤，出售后得钱一万一千九百五十三贯九百九十二文；石桥场买入茶叶五十五万斤，出售后得钱三万六千零八十贯。



Shangcheng Market purchased 400,553 *jin* of tea and got 27,079.446 strings of coins after the sale. Mabu Market in Shouzhou purchased 331,833 *jin* of tea and got 34,811.350 strings of coins after the sale. Huoshan Market purchased 532,309 *jin* tea and got 35,595.489 strings of coins after the sale. Kaishun Market purchased 269,077 *jin* of tea and got 17,130 strings of coins after the sale. Wangtong Market in Luzhou purchased 297,328 *jin* of tea and got 14,357.642 strings of coins after the sale. Macheng Market in Huangzhou purchased 284,274 *jin* of tea and got 12,540 strings of coins after the sale. Luoyuan Market in Shuzhou purchased 185,082 *jin* of tea and got 10,469.785 strings of coins after the sale. Taihu Market purchased 829,032 *jin* of tea and got 36,096.680 strings of coins after the sale. Xima Market in Qizhou purchased 400,000 *jin* of tea and got 26,360 strings of coins after the sale. Wangqi Market purchased 182,227 *jin* of tea and got 11,953.992 strings of coins after the sale. Shiqiao Market purchased 550,000 *jin* of tea and got 36,080 strings of coins after the sale.

## 222. 各地岁供米额

## 【原文】

发运司岁供京师米以六百万石为额：淮南一百三十万石，江南东路九十九万一千一百石，江南西路一百二十万八千九百石，荆湖南路六十五万石，荆湖北路三十五万石，两浙路一百五十万石。通余羨，岁入六百二十万石。

## 【译文】

发运司每年提供京城稻米以六百万石为定额：淮南路一百三十万石，江南东路九十九万一千一百石，江南西路一百二十万八千九百石，荆湖南路六十五万石，荆湖北路三十五万石，两浙路一百五十万石。加上多余的部分，每年提供的稻米为六百二十万石。

## 223. 熙宁时废置的州县

## 【原文】

熙宁中，废并天下州县。迄八年，凡废州、军、监三十一：仪、滑、慈、郑、集、万、乾、儋、南仪、复、蒙、春、陵、宪、辽、寘、壁、梅、汉阳、通利、宁化、光化、清平、永康、荆门、广济、高邮、江阴、富顺、涟水、宣化。废县一百二十七：晋州赵城、杭州南新、普州普康、磁州昭德、华州渭南、德州德平、陵州贵平、籍县、忠州桂溪、兖州邹县、广州信安、四会、陕府湖城、硖石、河中西河、永乐、巴州七盘、其章、坊州升平、

## 【译文】

熙宁年间，废弃和合并全国的州县两级地方行政区划。到熙宁八年，共撤销州、军、监一级的地方行政区划三十一处：仪州、滑州、慈州、郑州、集州、万州、乾州、儋州、南仪州、复州、蒙州、春州、陵州、宪州、辽州、寘州、壁州、梅州、汉阳军、通利军、宁化军、光化军、清平军、永康军、荆门军、广济军、高邮军、江阴军、富顺监、涟水军、宣化军。撤销县一级地方行政区划共计一百二十七处：晋州的赵城县、杭州的南新县、普州的普康县、磁州的昭德县、华州的渭南县、德州的德平县、陵州的贵平县和籍县、忠州的桂溪县、兖州的邹县、广州的信安县和四会县、陕府的湖城县和硖石县、河中的西河县和永乐县、







## 222. Annual Amount of Rice Supply from Different Regions

The Department of Food Transportation sets an amount of 6 million *dan* of rice as the yearly quota for the capital city: 1,300,000 *dan* from Huainan Region, 991,100 *dan* from East Jiangnan Region, 1,208,900 *dan* from West Jiangnan Region, 650,000 *dan* from South Jinghu Region, 350,000 *dan* from North Jinghu Region and 1,500,000 *dan* from Liangzhe Region. Considering the fact that there will be extra amount of rice, every year the rice supply to the capital is 6,200,000 *dan*.

## 223. Cities and Counties Abolished during Xining Period of the Reign of Emperor Shenzong

During Xining period of the reign of Emperor Shenzong, administrative divisions in the city and county level were reshuffled. Some cities and counties were abolished while others were merged. By the eighth year of Xining period, 31 cities or city-level areas had been abolished. They were: Yizhou, Huazhou, Cizhou, Zhengzhou, Jizhou, Wanzhou, Qianzhou, Danzhou, Nanyizhou, Fuzhou, Mengzhou, Chunzhou, Lingzhou, Xianzhou, Liaozhou, Douzhou, Bizhou, Meizhou, Hanyang, Tongli, Ninghua, Guanghua, Qingping, Yongkang, Jingmen, Guangji, Gaoyou, Jiangyin, Fushun, Lianshui and Xuanhua. Also by the eighth year of Xining period, 127 counties had been abolished. They were: Zhaocheng County of Jinzhou, Nanxin County of Hangzhou, Pukang County of Puzhou, Zhaode County of Cizhou, Weinan County of Huazhou, Deping County of Dezhou, Guiping County and Jixian County of Lingzhou, Guixi County of Zhongzhou, Zouxian County of Yanzhou, Xin'an County and Sihui County of Guangzhou, Hucheng County and Xiashi County of Shanfu, Xihe



## 【原文】

春州铜陵、北京大名、洹水、经城、永济、莫州莫、长丰、梧州戎城、邛州临溪、梓州永泰、河阳汜水、沧州饶安、临津、融州武阳、罗城、象州武化、归州兴山、汝州龙兴、怀州脩武、武陟、道州营道、庆州乐蟠、华池、瀛州束城、景城、顺安高阳、澶州顿邱、洺州曲周、临洺、丹州云岩、汾川、潞州黎城、琼州舍城、火山火山、横州永定、宜州古阳、礼丹、金城、迷昆、汾州孝义、延州金明、丰林、延水、太原平晋、随州光化、邢州尧山、任县、平乡、秦州长道、达州三冈、石鼓、扬州广陵、赵州隆平、柏乡、赞皇、雅州百丈、荣经、祁州深泽、同州夏阳、嘉州平羌、河南洛阳、福昌、颖阳、缙氏、伊阙、滨州招安、慈州文城、吉乡、成都犀浦、戎州宜宾、绵州西昌、荣州公井、宁化宁化、乾宁乾宁、真定灵寿、井陘、荆南建宁、枝江、辰州麻阳、招谕、陈州南顿、桂州脩仁、永宁、安州云梦、

## 【译文】

巴州的七盘县和其章县、坊州的升平县、春州的铜陵县、北京的大名县、洹水县、经城县和永济县、莫州的莫县和长丰县、梧州的戎城县、邛州的临溪县、梓州的永泰县、河阳的汜水县、沧州的饶安县和临津县、融州的武阳县和罗城县、象州的武化县、归州的兴山县、汝州的龙兴县、怀州的脩武县和武陟县、道州的营道县、庆州的乐蟠县和华池县、瀛州的束城县和景城县、顺安军的高阳县、澶州的顿邱县、洺州的曲周县和临洺县、丹州的云岩县和汾川县、潞州的黎城县、琼州的舍城县、火山军的火山县、横州的永定县、宜州的古阳县、礼丹县、金城县和迷昆县、汾州的孝义县、延州的金明县、丰林县和延水县、太原府的平晋县、随州的光化县、邢州的尧山县、任县和平乡县、秦州的长道县、达州的三冈县和石鼓县、扬州的广陵县、赵州的隆平县、柏乡县和赞皇县、雅州的百丈县和荣经县、祁州的深泽县、同州的夏阳县、嘉州的平羌县、河南的洛阳县、福昌县、颖阳县、缙氏县和伊阙县、滨州的招安县、慈州的文城县和吉乡县，成都府的犀浦县、戎州的宜宾县、绵州的西昌县，荣州的公井县、宁化军的宁化县、乾宁军的乾宁县、真定军的灵寿县和井陘县、荆南府的建宁县和枝江县、辰州的麻阳县和招谕县、陈州的南顿县，桂州的脩仁县和永宁县、安州的云梦县、忻州的定襄县、剑门关的



County and Yongle County of Hezhong, Qipan County and Qizhang County of Bazhou, Shengping County of Fangzhou, Tongling County of Chunzhou, Daming County, Huanshui County, Jingcheng County and Yongji County of Beijing, Moxian County and Changfeng County of Mozhou, Rongcheng County of Wuzhou, Linxi County of Qiongzhou, Yongtai County of Zizhou, Fanshui County of Heyang, Rao'an County and Linjin County of Cangzhou, Wuyang County and Luocheng County of Rongzhou, Wuhua County of Xiangzhou, Xingshan County of Guizhou, Longxing County of Ruzhou, Xiuwu County and Wuzhi County of Huaizhou, Yingdao County of Daozhou, Lapan County and Huachi County of Qingzhou, Shucheng County and Jingcheng County of Yingzhou, Gaoyang County of Shun'an, Dunqiu County of Chanzhou, Quzhou County and Linming County of Mingzhou, Yunyan County and Fenchuan County of Danzhou, Licheng County of Luzhou, Shecheng County of Qiongzhou, Huoshan County of Huoshan, Yongding County of Hengzhou, Guyang County, Lidan County, Jincheng County, Shukun County of Yizhou, Xiaoyi County of Fenzhou, Jinming County, Fenglin County and Yanshui County of Yanzhou, Pingjin County of Taiyuan, Guanghua County of Suizhou, Yaoshan County, Renxian County and Pingxiang County of Xingzhou, Changdao County of Qinzhou, Sangang County and Shigu County of Dazhou, Guangling County of Yangzhou, Longping County, Boxiang County and Zanhuang County of Zhaozhou, Baizhang County and Rongjing County of Yazhou, Shenze County of Qizhou, Xiayang County of Tongzhou, Pingqiang County of Jiazhou, Luoyang County, Fuchang County, Yingyang County, Goushi County and Yique County of Henan, Zhao'an County of Binzhou, Wencheng County and Jixiang County of Cizhou, Xipu County of Chengdu, Yibin County of Rongzhou, Xichang County of Mianzhou, Gongjing County of Rongzhou, Ninghua County of Ninghua, Qianning County of Qianning, Lingshou County and Jingxing County of Zhending, Jianning County and Zhijiang County of Jingnan, Mayang County and Zhaoyu County of Chenzhou, Nandun County of Chenzhou, Xiuren County and Yongning County of Guizhou, Yunmeng County of Anzhou, Dingxiang County of



### 【原文】

忻州定襄、剑门关剑门、汉阳汉川、恩州清阳、熙州狄道、河州枹罕、卫州新乡、卫、渝州南川、虢州玉城、果州流溪、利州平蜀、许州许田、岢岚岚谷、蓬州蓬山、良山、冀州新河、涪州温山、阆州晋安、岐平、复州玉沙、润州延陵。

### 【译文】

剑门县、汉阳军的汉川县、恩州的清阳县、熙州的狄道县、河州的枹罕县、卫州的新乡县和卫县、渝州的南川县、虢州的玉城县、果州的流溪县、利州的平蜀县、许州的许田县、岢岚的岚谷县、蓬州的蓬山县和良山县、冀州的新河县、涪州的温山县、阆州的晋安县和岐平县、复州的玉沙县、润州的延陵县。



Xinzhou, Jianmen County of Jianmenguan, Hanchuan County of Hanyang, Qingyang County of Enzhou, Didao County of Xizhou, Fuhan County of Hezhou, Xinxiang County and Weixian County of Weizhou, Nanchuan County of Yuzhou, Yucheng County of Guozhou, Liuxi County of Guozhou, Pingshu County of Lizhou, Xutian County of Xuzhou, Langu County of Kelan, Pengshan County and Liangshan County of Pengzhou, Xinhe County of Jizhou, Wenshan County of Fuzhou, Jin'an County and Qiping County of Langzhou, Yusha County of Fuzhou, and Yanling County of Runzhou.

## 卷十三·权智

## 224. 陵州盐井雨盘

## 【原文】

陵州盐井深五百余尺，皆石也。上下甚宽广，独中间稍狭，谓之“杖鼓腰”。旧自井底用柏木为干，上出井口，白木干垂绠而下，方能至水。井侧设大车绞之。岁久，井干摧败，屡欲新之，而井中阴气袭人，入者辄死，无缘措手。惟候有雨入井，则阴气随雨而下，稍可施工，雨晴复止。后有人以一木盘，满中贮水，盘底为小窍，酹水一如雨点，设于井上，谓之“雨盘”，令水下终日不绝，如此数月，井干为之一新，而陵井之利复旧。

## 【译文】

陵州有个盐井，深有五百多尺，都是石头。上面、下面都很宽广，唯有中间较窄，被称为“杖鼓腰”。过去从井底用柏木竖起干架，上面出到井口，从井架上面放一根绳子下去，才能碰到水，在井旁用绞车把水绞上来。时间长久了，干架腐烂折断，多次想要更换新的，但井中有一种有毒的气能伤害人，进去的人总是死去，没有办法施工。只有等到下雨，雨水进入井中，有害气体随雨水沉了下去，这时才能施工，天一晴又停止工作。后来有人用一个木盘，盘底下面钻有一些小孔，并在盘中贮满水，水便像雨点般洒出来，把它装在井上，叫做“雨盘”，让水整天不断往下淋。经过几个月，终于全部换上了新的井干，而陵州盐井的利用又和从前一样了。







## Section Thirteen Wisdom in Emergencies

### 224. Water Sprinkler Used in a Salt Well in Lingzhou

There was a 170-meter-deep stone salt well in Lingzhou. As its upper and lower parts were wide and the middle part was narrow, people called it “the slim-waist drum.” In the past a wooden structure made of cypress was erected from the bottom to the mouth of the well. To fetch the brine from the bottom, workers had to lower a rope from the top of the wooden structure and then use a winch by the well to pull it up. As the years wore on, parts of the wooden structure were rotten and broken. Local workers tried for many times to replace them with new ones. However, the well was suffused with a poisonous gas. Whoever went down to the well would die instantly. Thus the repair project had to stop. Only when it rained would the gas sink with the rainwater. And then the repair work would restart. However, when the rain stopped and the sky cleared up, the repair work had to stop again. Later workers there made a round wooden plate and drilled many small holes underneath it. When they poured water onto the plate, they were pleased to see water sprinkling like raindrops. Thus they installed such a plate over the mouth of the well, making it spray water all day long. Through several months’ work, the parts of the wooden structure that had been rotten and broken were all replaced with new ones and the repair project was successfully finished. The salt well in Lingzhou was as productive as ever before.



## 225. 颡叫子

### 【原文】

世人以竹、木、牙、骨之类为叫子，置人喉中吹之，能作人言，谓之“颡叫子”。尝有病暗者，为人所苦，烦冤无以自言。听讼者试取叫子令颡之，作声如傀儡子，粗能辨其一二，其冤获伸。此亦可记也。

### 【译文】

世间有人用竹子、木材、象牙、骨头之类做成哨子，放在人的喉咙里吹，能发出人说话的声音，叫做“颡叫子”。有个人曾经因病致哑，苦于被人冤屈而自己不能说话。审案的人拿来颡叫子，让他放在喉咙口试试，发出的声音像木偶戏中木偶的说话声，粗略能分辨出一部分意思，因而伸了冤。这件事也可以记述下来。

## 226. 驯养山鹧

### 【原文】

《庄子》曰：“畜虎者不与全物、生物。”此为诚言。尝有人善调山鹧使之斗，莫可与敌。人有得其术者，每食则以山鹧皮裹肉哺之，久之，望见真鹧，则欲搏而食之。此以所养移其性也。

### 【译文】

《庄子》中说：“养老虎的人不将整只的或活的动物喂虎。”这种说法是对的。曾有人很会调教山鹧，让它去斗，没有一个山鹧能斗得过它。有人知道了他的方法：每次都用山鹧皮裹肉去喂养它，长此下去，它一见到真的山鹧，便要去捕来吃掉它。这就是用一定的喂养条件改变了动物的生活习性。



## 225. A Man-made Vocalizer

There are whistles which are made of bamboo, wood, ivory and bone, etc. And some of them when being placed inside a man's mouth can produce the human sounds. And they are called "man-made vocalizers." There was a man who was wronged, yet he could not speak as he was dumb because of an illness. To find out the truth, the judge took out a man-made vocalizer and asked the man to place it in his mouth. The man was then able to utter a few words, which sounded like the voice of a puppet in a puppet show. As the basic meaning of his utterances was recognizable, the injustice done to him was redressed. This story is worth recording.

## 226. Training of a Partridge

*Zhuangzi* says: "The man who raises a tiger does not feed it with a whole animal or a living animal." This is quite right. There was a man who was good at training partridges. When his partridge was put into a fight, no other partridges could defeat it. Later his training method was known to others. The man always fed his partridge with meat covered with the skin of another partridge. Being trained in such a way for a long time, his partridge would attack and devour a real one at the sight of it. This shows how the way of feeding can change the habits and characteristics of the partridge.



## 227. 狄青出奇兵

### 【原文】

宝元中，党项犯塞。时新募万胜军，未习战阵，遇寇多北。狄青为将，一日尽取万胜旗付虎翼军，使之出战。虏望其旗，易之，全军径趋，为虎翼所破，殆无遗类。

又，青在泾原，尝以寡当众，度必以奇胜。预戒军中，尽舍弓弩，皆执短兵器。令军中闻钲一声则止，再声则严阵而阳却，钲声止则大呼而突之，士卒皆如其教。才遇敌，未接战，遽声钲，士卒皆止；再声，皆却。虏人大笑，相谓曰：“孰谓狄天使勇？”时虏人谓青为“天使”。钲声止，忽前突之，虏兵大乱，相蹂践死者，不可胜计也。

### 【译文】

宝元年间，党项人侵扰边塞。当时新招募的万胜军，还没有学习过打仗的阵势，遇到敌军常打败仗。狄青担任将领后，一天把万胜军的军旗全拿过来给了虎翼军，派他们出去迎战。敌军一见万胜军的军旗，认为很容易对付，所有的部队一直向前冲，被虎翼军打得大败，几乎没有一人生还。

又有一次，狄青在泾原，曾经以少抵挡多，考虑应当用出人意料的方法取胜。他预先告诫部队，把弓弩全放在一边，都带短兵器。他又命部队听到钲敲一下，就停止前进，再敲响钲，就在严密的戒备下假装撤退，当钲声停止了，就大声叫着突然袭击敌军，士兵们都像他所教的那样去做。刚刚遇到敌军，还没有交战，突然响起了钲的声音，士兵们都停止前行；钲的声音再次响起，士兵们都撤退了。敌人见这一情形，便大声笑起来，相互说：“谁说狄天使勇猛？”当时敌军称狄青是“天使”。当钲声停止了，突然向前猛冲，敌军大乱，相互踩踏而死的人，无法用数字作出计算。



## 227. Di Qing's Ingenious Military Tactics

During Baoyuan period of the reign of Emperor Renzong, the Dangxiang ethnic minority often attacked border regions. As the newly-recruited “triumphant army” was not properly trained, they were often defeated by the enemy. After Di Qing was nominated to be the commander, one day he gave the flag of the “triumphant army” to the “tiger-wing army” and ordered the latter to launch a head-on attack against the approaching enemy. Seeing the flag of the “triumphant army,” the enemy troops thought that they could cope with it easily and they all boldly marched forward. Yet this time they suffered a crushing defeat and almost no one escaped alive.

When Di Qing was in Jingyuan, he fought another battle. As the enemy troops far outnumbered his own, he thought out of an unusual way to overcome them. He ordered his soldiers to put aside the bows and arrows in advance, carrying only short weapons. Then he told them that if they heard the clanging of the gong, they should stop moving forward and that if they heard it again, they should pretend to retreat on a full alert. And he said that when the clanging of the gong stopped, they should suddenly yell loudly and attack the enemies immediately. Di Qing's soldiers all followed his instructions. Hardly had they met the enemy troops and fought against them when the gong thundered. Hence they all stopped moving forward. When the gong thundered again, they pretended to retreat. Seeing this, the enemies burst into laughter. They said to each other, “Who says that Di, the Guardian Angel, is brave?” (At that time Di was nicknamed “the Guardian Angel.”) However, when the clanging of the gong stopped, Di's soldiers suddenly charged at the enemy troops at an incredibly fast speed. As a result, the enemy soldiers were thrown into disarray. They trampled over one another and suffered countless casualties.



## 228. 狄青称疾夺昆仑关

### 【原文】

狄青为枢密副使，宣抚广西。时侂智高守昆仑关。青至宾州，值上元节。令大张灯烛，首夜燕将佐，次夜燕从军官，三夜飨军校。首夜乐饮彻晓。次夜二鼓时，青忽称疾，暂起如内。久之，使人谕孙元规，令暂主席行酒，少服药乃出，数使人劝劳座客。至晓，各未敢退。忽有驰报者云：“是夜三鼓，青已夺昆仑矣。”

### 【译文】

狄青任枢密副使时，曾以宣抚使的名义执掌广西。当时侂智高占据着昆仑关。狄青来到宾州，正巧逢上元节。他便命令大规模地点挂灯烛，第一夜宴请高级军官，第二夜宴请次一等的军官，第三夜用酒食款待下级军士。第一夜通宵欢歌宴饮。第二夜二更时分，狄青突然称自己身体有病，暂时往卧房去休息。过了一段较长的时间，派人告诉孙元规，叫他暂时主持酒宴，过一会儿自己吃了药后就出来。此后，多次派人向座中的军官劝酒慰劳。等到天刚亮，大家都不敢退席，突然有人骑快马传报：“这天夜里三更时，狄青已夺回昆仑关。”

## 229. 曹玮设计破敌

### 【原文】

曹南院知镇戎军日，尝出战小捷，虏兵引去。玮侦虏兵去已远，乃驱所掠牛羊辎重，缓驱而还，颇失部伍。其下忧之，言于玮曰：“牛羊无用，徒糜军。不若弃之，整众而归。”玮不答，使人候。虏兵去数十里，

### 【译文】

曹玮主持镇戎军的时候，曾经出战获得一次小小的胜仗，敌兵退走了。曹玮侦察到敌兵退走得很远了，就赶着敌兵抢掠得来的牛羊和敌军的战斗补给物资，慢慢地赶车回来，队伍有些散落。他的部下对这样的做法十分忧虑，便对曹玮说：“牛羊等物没什么用处，白白地拖累了队伍；不如抛弃了它们，整顿好队伍回去。”曹玮没答理这样的说法，而是派人侦察。敌兵退离几十里后，打探到曹玮贪图牛羊的小利而使得部队乱糟糟的，





### 228. Di Qing Seizing the Kunlun Fortress by Pretending to Be Ill

When Di Qing was Vice Chairman of Shumiyuan, he was concurrently in charge of local administrative and military affairs in Guangxi. At that time, Nong Zhigao, head of a small kingdom established by the Tong ethnic minority, occupied the Kunlun Fortress. Di Qing arrived at Binzhou in the period of the Lantern Festival. He gave orders that lanterns be hung everywhere. He then said he would entertain high-ranking officers on the first night, low-ranking officers on the second night and ordinary soldiers on the third night. On the first night, Di drank to his heart's content and was carried away by wild joy for the whole night. On the second night, Di suddenly claimed to be ill around 10 p.m. and went back to his bedroom. Later he sent someone to tell Sun Mian, his chief assistant, to host the banquet on his behalf and promised that he would come back after taking the medicine. After that, Di sent people to propose toasts on his behalf to the officers present for several times. The banquet lasted until the daybreak of the next morning and officers present all dared not leave. Suddenly a messenger riding a fast horse brought the news: "At midnight Di Qing has seized back the Kunlun Fortress."

### 229. Cao Wei Defeats the Enemy by Setting a Trap

When Cao Wei was in charge of military affairs in Zhenrongjun, he scored a minor victory on the battlefield and forced the enemy troops to retreat. Knowing that the enemy had gone far away, Cao and his troops slowly drove back the cattle and sheep and other military supplies captured from the enemy side. Seeing that the formation of the troops was in disorder, Cao's subordinates were a bit worried. They said to him, "These cattle and sheep are burdensome and of no use to us. We'd better abandon them and make sure that the formation of our troops resumes good order." However, Cao did not listen to their suggestion. He sent soldiers to scout the trail of the enemy instead. After retreating for tens of miles, the enemy troops learned that Cao's troops were busy coveting petty



### 【原文】

闻玮利牛羊而师不整，遽还袭之。玮愈缓，行得地利处，乃止以待之。虏军将至近，使人谓之曰：“蕃军远来必甚疲，我不欲乘人之怠，请休憩士马，少选决战。”虏方苦疲甚，皆欣然，严军歇良久。玮又使人谕之：“歇定，可相驰矣。”于是各鼓军而进，一战大破虏师，遂弃牛羊而还。徐谓其下曰：“吾知虏已疲，故为贪利以诱之。比其复来，几行百里矣，若乘锐便战，犹有胜负。远行之人，若小憩，则足痹不能立，人气亦阑，吾以此取之。”

### 【译文】

就突然掉转队伍袭击曹玮的部队。曹玮的队伍反走得更慢，来到地形有利的地方，才停止前行来等候敌军。敌军已追得很近了，他派人对敌军首领说：“贵军远道追来，一定非常疲劳，我不想利用你们疲倦的机会，请稍微休息一下将士和马匹，过一会儿决战吧。”敌军正苦于太疲劳了，都露出高兴的样子，整理好队伍休息了很长一段时间。曹玮又派人告诉敌军：“休息好了，可以进军啦。”于是，双方各自击鼓进军，曹玮的部队一交战便大败敌军，于是丢掉牛羊回返了。曹玮慢慢地对部下说：“我知道敌军已很疲倦了，所以做出贪图牛羊小利的样子来引诱他们追赶。等到他们重新来追赶时，几乎走了一百里路了。假如此时乘敌军士气旺盛时就决战，还可能出现有胜有负的局面。走远道的人，如停下休息一会儿，就会腿酸脚软，站立不稳，士气也涣散了，我就借此机会而取胜他们。”

## 230. 任 术

### 【原文】

予友人有任术者，尝为延州临真尉，携家出宜秋门。是时，茶禁甚严。家人怀越茶数斤，稠人中马惊，茶忽坠地，其人阳惊，回身以鞭指

### 【译文】

我的朋友中有一个具有随机应变能力的人，他曾任延州临真县的县尉，带家人从宜秋门外出。当时，朝廷茶禁很严。家人中有人怀揣江浙一带的茶叶几斤，在人多处马受惊吓，茶叶突然落在地上，我的那位朋友



gains of cattle and sheep. They decided to turn back and launch a surprise attack against Cao. Knowing this, Cao made his soldiers move even more slowly. After securing a vantage point, Cao ordered his troops to stop to wait for the enemies. When the enemy troops were very close to them, Cao sent a message to the commander of the enemy, saying, "You have come a long way and you must be very tired. I do not want to take the advantage of it. Both your soldiers and horses may take a rest. Then we may fight later." Being very tired, the enemy troops were happy to accept this suggestion. They took a rest for quite a long while. Cao then sent another message to the commander of the enemy, saying, "Now that you have had a good rest, let's fight it out." The battle broke out accompanied by the beating of the drums from both sides. Cao's troops soon defeated the enemies when the two troops came to grips with each other. Then they abandoned those cattle and sheep and went back in great triumph. Cao later told his subordinates, "I knew the enemy troops were very tired, so I pretended to be covetous of the petty gains of cattle and sheep to lure them into our trap. When they caught up with us, they had nearly run for over 100 *li*. If I raged a battle with them right away, we may still suffer a heavy loss as the morale of the enemy troops was still high. For those who had walked a long way, if they stopped for a short rest, they would be limp-legged and were unable to stand still. As the enemy troops lost their morale after taking a rest, I easily defeated them."

### 230. Quick Wit

One of my friends was a man of quick wit. When he was the military commander of Linzhen County of Yanzhou, he once went out the town with his family through the Yiqiu Gate. At that time the government banned illicit tea trade. However, one of his family members carried inside his clothes several *jin* of tea from the Yangtze River Delta. At a crowded place his horse was startled and the tea dropped onto the ground. Seeing that, my friend pretended to be very



## 【原文】

城门鸱尾，市人莫测，皆随鞭所指望之，茶囊已碎于埃壤矣。

监司尝使治地讼。其地多山，险不可登，由此数为讼者所欺。乃呼讼者告之曰：“吾不忍尽尔，当贵尔半。尔所有之地，两亩止供一亩，慎不可欺，欺则尽覆入官矣。”民信之，尽其所有供半。既而指一处覆之，文致其参差处，责之曰：“我戒尔无得欺，何为见负？今尽入尔田矣。”凡供一亩者，悉作两亩收之，更无一犁得隐者。其权数多此类。其为人强毅恢廓，亦一时之豪也。

## 【译文】

见这一情形，假装露出了吃惊的神态，转过身子用手中的鞭子指着城门楼上的鸱尾，街市上的人不知发生了什么，都随着那人鞭子所指的地方望着，而地上的茶叶袋已被踩碎并嵌入泥土中了。

监司曾经派他整顿关于打土地官司的事。这地方山多，并且险峻得无法攀登，也因为这一点，多次被诉讼者欺骗。我的朋友就把诉讼者叫来，并告诉他们：“我不忍心把你们的土地全都算上，可以宽纵你们一半。凡你们名分上的地，两亩只要纳一亩的税，可是小心，不要再耍手段欺骗官府了，如果查实是欺骗的话，就全部由官府据实征收了。”这些人就相信了他，把全部土地的一半用以纳税。过了一些时候，我的朋友指定一处田亩复核，引据条文硬说这儿有差错，斥责田主说：“我告诫你们不要欺骗官府，为什么违背？现在要把你们的田地数完全算在里面了。”这样凡是以一亩田纳税者，都以两亩田纳税，再没有一点土地能隐瞒。他的权术大多数就像上述的这种情况。他的为人刚强坚定而又宽宏为怀，也是一个时期的豪杰啊。



surprised and turned around to point with a whip in his hand at the eagle-shaped decoration on the eaves of the gate tower. Not knowing what happened, people on the street all followed the direction in which his whip pointed. Meanwhile, the tea on the ground was trampled into pieces and mixed into the soil.

The chief prosecutor once sent him to a mountainous area to deal with cases of land litigation. There were many mountains in the area, which were too steep to climb. Because of this, the government had been cheated by litigants for many times. My friend called them in and told them, "I do not have the heart to levy taxes on all your land and I can spare you a half. For all the land belonging to you, every two *mu* of land can be taxed as one *mu*. However, please be careful not to cheat the government again or all your land will be confiscated." The people there believed what he said and half of their land was taxed. Later my friend designated one piece of land for re-examination. He cited laws and regulations, stating that there were statistical mistakes. And he scolded the owner of the land, "I have told you not to cheat the government. Why don't you obey my words? Now I have to levy taxes on all your land." Hence those who claimed that they had one *mu* had to pay taxes for two *mu*. In this way no more land could be hidden from the government. His quick wit and intelligence is just like what is mentioned above. Determined and generous, he is really a hero of his times.

## 231. 王雱辨识獐鹿

### 【原文】

王元泽数岁时，客有以一獐、一鹿同笼以问雱：“何者是獐？何者为鹿？”雱实未识，良久对曰：“獐边者是鹿，鹿边者是獐。”客人奇之。

### 【译文】

王雱才几岁的时候，有位客人指着放在同一只笼子里的一头獐和一头鹿问小王雱：“哪头是獐？哪头是鹿？”王雱其实并不能识别獐和鹿，瞧了一大会儿后回答说：“獐旁边那一头是鹿，鹿旁边那头就是獐。”客人对王雱的回答十分惊异。

## 232. 诈 术

### 【原文】

濠州定远县一弓手，善用矛，远近皆伏其能。有一偷，亦善击刺，常蔑视官军，唯与此弓手不相下，曰：“见必与之决生死。”一日，弓手者因事至村步，适值偷在市饮酒，势不可避，遂曳矛而斗，观者如堵墙。久之，各未能进。弓手者，忽谓偷曰：“尉至矣。我与尔皆健者，汝敢与我尉马前决生死乎？”偷曰：“喏。”弓手应声刺之，一举而毙，盖乘其隙也。

### 【译文】

濠州定远县有一位弓手，善于使长矛，远近的人都佩服他的本事。有一个小偷，也善于用矛击刺，常常蔑视官军，唯独对这个弓手不服气，他说：“要是碰到，一定与他决一死战。”一天，弓手因有事来到码头，正巧碰到小偷在店中饮酒，一场恶斗看来是不能避免了，于是两人就拉过长矛械斗起来，观看的人围成人墙。相持很久，不分胜负。弓手突然对小偷说：“县尉来了。我同你都是勇士，你敢同我在长官马前决一生死吗？”小偷说：“好啊。”弓手应声刺向他，一下子就把小偷刺死了，大概正是乘他的一时疏忽吧。







### 231. Wang Pang Distinguishes a River Deer from a Deer

When Wang Pang, the son of Wang Anshi, was only a small child, a guest pointed to a river deer and a deer in the same cage, asking him, “Which one is the river deer? Which one is the deer?” Actually Wang Pang was too young to know the difference between the two, but he thought for quite a while and gave his reply, “The one beside the river deer is the deer and the one beside the deer is the river deer.” The guest was amazed by his answer.

### 232. Cases of Trickery

There was an archer in Dingyuan County of Haozhou who was good at using a lance. People living far and near all admired his wonderful craft. It so happened that a thief in the county was also skilled in using a lance in a fight. He often looked down upon professional soldiers and was not willing to admit that he was inferior to this archer. He boasted, “If I chance to meet him, I will fight him to the death.” One day when the archer went to the pier on business, he came across the thief who was drinking wine in a pub nearby. A fierce fight was unavoidable. The two men snatched their lances and threw themselves into the fight. Soon they drew a huge crowd on the spot. The fighting lasted for a long time, but neither of them could gain the upper hand. Suddenly the archer said to the thief, “Here comes the commanding officer. We are real warriors. Dare you fight me to the death in front of him?” The thief answered, “OK.” No sooner had he given his reply than the archer stabbed at him to death. It was by taking the advantage of the thief’s momentary negligence that the archer finally won the victory.



### 【原文】

又有人曾遇强寇斗，矛刃方接，寇先含水满口，忽喷其面，其人愕然，刃已搢胸。后有一壮士复与寇遇，已先知喷水之事，寇复用之，水才出口，矛已洞颈。盖已陈刍狗，其机已泄，恃胜失备，反受其害。

### 【译文】

另外，有个人曾碰到强盗拼斗起来。刀矛刚刚相交，强盗事先在口中含满了水，此时突然全吐到那人的脸上，那人一下子愣住了，但矛刃已刺向他的胸膛。后来有一位壮士又与这个盗贼相遇，预先已经知道他喷水的伎俩。盗贼又用这种做法，水刚吐出口，长矛已穿颈而过。已用过的伎俩，天机早已泄露，仅恃能胜而失去防备，结果反而受了这一战术的伤害。

## 233. 雷简夫巧除水患

### 【原文】

陕西因洪水下大石，塞山涧中，水遂横流为害。石之大有如屋者，人力不能去，州县患之。雷简夫为县令，乃使人各于石下穿一穴，度如石大，挽石入穴窖之，水患遂息也。

### 【译文】

陕西因爆发山洪落下大石块，堵塞了山中的河道，河水便横溢变成水患。有的大石块像一座屋子那么大，靠人力不能搬除，州、县的百姓都以之为祸患。此时作为县令的雷简夫，就派人在石块下各挖一个坑，测量出像石块那么大，推石块进入坑，水患也就停止了。



In another case, a man was robbed and had a fight with the robber. Hardly had the fight begun when the robber, who had had a mouthful of water beforehand, spat it all in the man's face. The man was dumbfounded, and the robber had already pierced into his chest. Later another man met the same robber and he had heard of the robber's trick in advance. When the robber played the same old trick, the man immediately pierced through his throat with his lance. From this we get to know that once a trick is being made known, any attempt to use it again is doomed to failure.

### **233. Lei Jianfu Cleverly Solves the Problem Caused by Mountain Torrents**

Mountain torrents rushed down in Shaanxi and huge rocks blocked the river course in the mountain. As a result, the river was blocked and started to inundate. As some rocks were as huge as the size of a house, people were unable to move them. At that time Lei Jianfu was the county magistrate. He sent people to estimate the size of the rocks before digging a pit beneath each of them. This being done, the rocks were pushed into the pits one by one. In such a way the problem caused by mountain torrents was solved.

## 234. 陈秀公巧除隐患

## 【原文】

熙宁中，高丽入贡，所经州县，悉要地图，所至皆造送，山川道路，形势险易，无不备载。至扬州，牒州取地图。是时丞相陈秀公守扬，给使者欲尽见两浙所供图，仿其规模供造，及图至，都聚而焚之，具以事闻。

## 【译文】

熙宁年间，高丽使者前来进贡。凡是他们经过的州县，都要索取地图，所到之处都制作奉送，地图上山川道路、地势的险易，没有不详细记载的。他们又到了扬州，公文到州府索取地图。当时丞相陈秀公镇守扬州，便欺骗他们说，想见见两浙地区所有提供给他们地图，以便仿照着那种规模绘制。等到高丽使者把图送来后，陈秀公就把它们聚集在一起烧掉了，并将此事呈文上报。

## 235. 狄青用兵之道

## 【原文】

狄青戍泾原日，尝与虏战，大胜，追奔数里，虏忽壅遏山踊。知其前必遇险，士卒皆欲奋击，青遽鸣钲止之，虏得引去。验其处，果临深涧，将佐皆悔不击。青独曰：“不然。奔亡之虏，忽止而拒我，安知非谋？军已大胜，残寇不足利，得之无所加重。万一落其术中，存亡不可知。宁悔不击，不可悔不止。”

## 【译文】

狄青驻守泾原的时候，曾经与敌方交战，取得大胜，追击敌兵几里路，敌兵突然拥塞在山脚下。狄青知道前面必定遇到了险境，兵士们都想鼓起劲追击，狄青却立即鸣钲阻止他们，敌兵得以退走。验看敌兵拥塞之处，果然是面临深涧，部将们都懊悔没有追击下去。狄青却与众人不一样，他说：“不对。溃逃的敌兵突然停下来抵抗我们，怎么能知道不是计谋呢？我军已获得大胜，对溃败的敌兵不值得去扩大战绩，再抓获他们也不会使战绩更显著。万一落在他们的计谋之中，生死就不能知道了。宁可懊悔不追击，不可懊悔追击不止。”





### 234. Chen Shengzhi Cleverly Removes Latent Danger

During Xining period of the reign of Emperor Shenzong, envoys from Korea came to pay tribute to the emperor. On their way to the capital, they requested from the local governments maps of the places they passed by. Upon their requests local governments all satisfied their wishes. On the maps given to them, roads, rivers, mountains, terrain and geography were all marked in detail. After arriving in Yangzhou, the Korean envoys again sent a diplomatic note to the local government to ask for a map. At that time Prime Minister Chen Shengzhi was the prefect of Yangzhou. He told Koreans that he wanted to have a look at the maps that Liangzhe region gave to them so that he may make one in imitation of the scale of those maps. However, when the Korean envoys sent him those maps, Chen burnt them all and reported the event to the emperor.

### 235. Di Qing's Military Art

When Di Qing and his soldiers garrisoned Jingyuan, he had a war with enemies and achieved a landslide victory. After chasing them for several *li*, he found that the enemy troops suddenly gathered at the foot of a mountain. Di's soldiers all desired to further pursue and attack the enemies, but Di knew that there was great danger lying ahead. He ordered to beat the gong to call his troops back. After the enemy troops retreated, they went to the place where the enemies gathered and found that it was close to a deep ravine. Di's subordinates all regretted not having launched the attack, but Di thought otherwise and said, "You are mistaken. How can we know it is not a trap when the runaway enemy troops suddenly stop and fight with us? We have achieved a great victory. We don't have to expand it by taking the risk. Even if we capture all the enemies there, the victory cannot be made more brilliant. If by chance we fall into their trap, we will be in great danger. I would rather you regretted not having pursued and attacked the enemies."



### 【原文】

青后平岭寇，贼帅侂智高兵败奔邕州，其下皆欲穷其窟穴，青亦不从，以为趋利乘势，入不测之城，非大将事，智高因而获免。天下皆罪青不入邕州，脱智高于垂死。

然青之用兵，主胜而已，不求奇功，故未尝大败。计功最多，卒为名将。譬如弈棋，已胜敌可止矣，然犹攻击不已，往往大败，此青之所戒也。临利而能戒，乃青之过人处也。

### 【译文】

狄青后来平定岭南叛军，叛军首领侂智高被打败后逃到邕州。狄青的部下都想将侂智高的老窝彻底剿灭，狄青也没有听从大家的意见。他认为顺着大好的气势去追求战绩，进入不知虚实的城市，不是大将要干的事，于是侂智高得以逃脱。天下人们都怪罪狄青不攻入邕州城，而让侂智高临死逃脱。

但是狄青带兵打仗，重在求胜罢了，不追求建立非常的功绩，所以从来没有遭遇大的失败。他立的功最多，终于成为名将。这就好比下围棋，已经战胜了对方就可以不再落子了，但若还是攻击不停止的话，常常会大败，这也正是狄青忌讳的。面对有利的局面却能自己警惕，这正是狄青胜过其他将领的地方啊。

## 236. 潴水为塞

### 【原文】

瓦桥关北与辽人为邻，素无关河为阻。往岁六宅使何承矩守瓦桥，始议因陂泽之地，潴水为塞。欲自相视，恐其谋泄，日会僚佐，泛船置酒赏蓼花，作《蓼花吟》数十篇，令座客属和，画以为图，传至京师，人莫喻其意。自此始壅诸淀。

### 【译文】

瓦桥关北与辽国人的地域相邻，一向没有可资防守的关河险要。往年六宅使何承矩镇守瓦桥关，开始建议利用低洼的地方，蓄水作为边防上的屏障。他想亲自去察看，又怕计谋泄露出去。于是每天会集部属官员，在水中泛船、吃酒、欣赏蓼花，写下《蓼花吟》几十篇，要求同行的客人和诗，并将这一情景画成图，传送到京城，没有人明白他的意图。从此后，何承矩便开始了在塘泊间筑堤蓄水的工程。





Later Di was sent to put down a rebellion in Lingnan region. Being defeated, Nong Zhigao, leader of the rebel forces, fled to Yongzhou. Di's subordinates all wanted to exterminate Nong's lair completely, but Di did not agree. He thought that being a commander he should be cautious, and not pursue further military achievements by entering into a city totally unfamiliar to him. Nong Zhigao finally escaped. Many people blamed Di for not storming into Yongzhou and believed that Di's mistake made it possible for Nong to escape at the verge of death.

As Di attached greater importance to winning the military victory than making an unusual achievement, he never suffered a major defeat. Having reached numerous military achievements, he finally became a famous general. He believed that fighting the enemy was just like playing the chess. If the opponent is defeated, no more chess pieces are needed to be put onto the chessboard. If one continues to attack, it will often result in a big defeat, which is exactly what he tried his best to avoid. Always keeping alert when facing a favorable situation—this is why Di is superior to other generals.

### 236. Water Stored Up As Fortifications

Bordering the state of Liao in the north, Waqiaoguan never had any rivers or passes favorable for military defense. When He Chengju was the local military commander, he proposed to fortify the border area by storing up water in low-lying lands. He wanted to make an inspection of the spot in person, but he feared that his plan might leak out. Therefore he invited his subordinates to go boating, drinking wine and appreciating flowers of knotweeds with him every day. He wrote tens of poems under the title of "Song of Knotweed Flowers" and asked his guests to write poems with the same title. He drew a picture of it and sent it to the capital city, but nobody knew his intention. After that, he started his project of building dykes and storing up water among lakes and ponds.



### 【原文】

庆历中，内侍杨怀敏复踵为之。至熙宁中，又开徐村、柳庄等泺，皆以徐、鲍、沙、唐等河，叫猴、鸡距、五眼等泉为之源，东合滹沱、漳、淇、易、白等水并大河，于是自保州西北沈远泺，东尽沧州泥沽海口，几八百里，悉为潞潦，阔者有及六十里者，至今倚为藩篱。

或谓侵蚀民田，岁失边粟之入，此殊不然。深、冀、沧、瀛间，惟大河、滹沱、漳水所淤，方为美田；淤淀不至处，悉是斥卤，不可种艺。异日惟是聚集游民，刮咸煮盐，颇干盐禁，时为寇盗。自为潞潦，奸盐遂少，而鱼蟹菰苇之利，人亦赖之。

### 【译文】

庆历年间，内侍杨怀敏又跟着这样做。到了熙宁年间，又开挖了徐村、柳庄等水塘，都以徐、鲍、沙、唐等河，叫猴、鸡距、五眼等泉作为水源，东面汇合滹沱河、漳水、淇水、易水、白水等河流，并入黄河，于是从保州西北的沈远泺起、东到沧州泥沽海口，近八百里的地方都成了蓄水的湖泊，开阔处有约六十里，直到现在还作为边防屏障。

有人认为这样做侵占了民田，减少了边境地区每年的粮食收成，这种说法很不对。深州、冀州、沧州、瀛州一带，只有被黄河、滹沱河、漳水浸灌的地方才能成为良田；浸灌不到的地方，都是盐碱地，不能种植。往日只是游民聚集在那里，刮下碱土煮盐，屡屡犯盐禁，有时还成为盗贼。自从成了蓄水的湖泊，私盐也少了，而有了出产鱼蟹、茭白、芦苇的好处，老百姓也就可以依靠它们为生了。



During Qingli period of the reign of Emperor Renzong, Yang Huaimin, a court chamberlain, followed suit. And during Xining period of the reign of Emperor Shenzong, new ponds in Xu and Liu Villages were dug out, of which the source of water came from the Xu River, the Bao River, the Sha River, the Tang River, the Jiaohou Springs, the Jiju Springs and the Five Eyes Springs. These new ponds converged to their east with the Hutuo River, the Zhangshui River, the Qishui River, the Yishui River and the Baishui River, and finally mixed into the Yellow River. As a result, ponds and lakes connected with each other from Shen yuanpo in the northwest of Baozhou to Nigu in Cangzhou in the east, covering an area of 800 square *li*. The widest part of the lake was about 60 *li*. Till today this lake is still acting as a shield for border regions.

Some people complained that storing up water in this way encroached on farmland and decreased the annual yields of the crops in border regions. They were wrong indeed. Around areas in Shenzhou, Jizhou, Cangzhou and Yingzhou only the land irrigated by the Yellow River, the Hutuo River and Zhangshui River was good farmland. The other land was either saline or alkaline, not suitable for farming. In the past only vagrants went there to manufacture salt by boiling the alkaline soil, which was against the law to ban the salt trade. Some of them even became bandits. After these areas were turned into lakes and ponds, illicit salt trade was eliminated and a lot of fish, crabs, wild rice stems and reeds were raised. From then on, the local people were even able to make a living there.



## 237. 罗隐的预见

### 【原文】

浙帅钱镠时，宣州叛卒五千余人送款，钱氏纳之，以为腹心。时罗隐在其幕下，屡谏以谓敌国之人，不可轻信，浙帅不听。杭州新治城堞，楼橹甚盛，浙帅携寮客观之。隐指却敌，佯不晓曰：“设此何用？”浙帅曰：“君岂不知欲备敌邪？”隐谬曰：“审如是，何不向里设之？”浙帅大笑曰：“本欲拒敌，设于内何用？”对曰：“以隐所见，正当设于内耳。”盖指宣卒将为敌也。后浙帅巡衣锦城，武勇指挥使徐绾、许再思挟宣卒为乱，火青山镇，入攻中城。赖城中有备，绾等寻败，几于覆国。

### 【译文】

钱镠任镇海军节度使时，宣州叛军的士兵五千多人跑上门来，钱镠接纳了他们，并把他们当做心腹之人。当时罗隐在钱镠的幕府中，多次向钱镠劝说，认为这都是敌方的士兵，不可以随意相信，但钱镠听不进去。杭州新建城堞，那上面用以瞭望敌军的无顶盖高台很多。钱镠带领手下的人员四处参观。罗隐指着却敌，假装不知道地问：“设置这个东西作什么用？”钱镠说：“你怎么不知道这是想用来防备敌人的呀？”罗隐有意荒谬地说：“考虑得这样周密，为什么不向里面设置呢？”钱镠大笑着说：“本来是想用来抵抗敌人的，设置在里面有什么用？”罗隐回答说：“以我的预见，正是应当设置在里面啊。”他可能是指宣州来的士兵将会成为敌人。后来，钱镠在衣锦城巡行，武勇指挥使徐绾、许再思率领宣州来的士兵一起作乱，用火烧青山镇，并攻击中城。幸亏城里早有防备，徐绾等不久就失败了，钱镠差一点儿被灭亡掉。



### 237. Luo Yin's Prediction

At the end of the Tang Dynasty, Qian Liu was the chief military commander in Zhenhai. Over five thousand soldiers from the rebel army in Xuanzhou went to seek his protection. Qian received them and treated them as trusted subordinates. At that time Luo Yin was his assistant. He persuaded Qian for several times, saying that these soldiers were not trustworthy as they came from the enemy's side. But Qian did not listen to him. One day a new defense work was completed on the city walls of Hangzhou and many high platforms were used as lookouts. Accompanied by his subordinates, Qian made an inspection tour on these facilities. Pointing to one of the newly accomplished platforms, Luo pretended not to know it and asked, "What is it for?" Qian answered, "You do not know that it is built to keep away the enemies?" Luo went on as if he was ignorant, "If it is so, how come it is not facing inward?" Laughing loudly, Qian said, "The platform is built to guard against the enemies. How can we make it face inward?" Luo replied, "In my mind's eye, it should be built to guard against inside enemies." Probably Luo was implying that the soldiers from Xuanzhou might turn into hostile forces one day. Later when Qian went out for an inspection tour in the city of Yijin, Xu Wan and Xu Zaisi, two of high-ranking military officers, raised a rebellion and rebel soldiers were all from Xuanzhou. They burnt Qingshan Town and stormed into the city. Fortunately the city had been on an alert and the rebel army was soon defeated, but Qian was nearly killed.



## 238. 儒将李继隆

### 【原文】

淳化中，李继捧为定难军节度使，阴与其弟继迁谋叛，朝廷遣李继隆率兵讨之。继隆驰至克胡，渡河入延福县，自铁茄驿夜入绥州，谋其所向。继隆欲径袭夏州。或以谓夏州贼帅所在，我兵少，恐不能克，不若先据石堡，以观贼势。继隆以为不然，曰：“我兵既少，若径入夏州，出其不意，彼亦未能料我众寡。若先据石堡，众寡已露，岂复能进？”乃引兵驰入抚宁县，继捧犹未知。遂进攻夏州，继捧狼狈出迎，擒之以归。

抚宁旧治无定河川中，数为虏所危。继隆乃迁县于滴水崖，在旧县之北十余里，皆石崖，峭拔十余丈，下临定水，今谓之啰瓦城者是也。熙宁中所治抚宁城，乃抚宁旧城耳。本道图牒皆不载，唯李继隆《西征记》言之甚详也。

### 【译文】

淳化年间，李继捧任定难军节度使，暗中与他的族弟李继迁密谋叛变。朝廷派遣李继隆带兵讨伐他们。继隆的部队快速来到克胡，渡过黄河便进入延福县，又从铁茄驿连夜进绥州，谋划着下一步进军的方向。继隆想直接袭击夏州，有人认为夏州是叛贼首领所在之处，我方兵力少，恐怕不能攻克收复，不如先占据石堡，凭此观察叛军动向。李继隆认为不能这样，他说：“我方兵力既然少，假如直接攻打夏州，是出乎叛贼的意料之外，他也无法猜测到我方兵力的多少。如果先占据石堡，我方兵力的多少已经暴露，怎么再能进攻？”就带领军队急速到抚宁县，此时李继捧还不知道，我军就直接进攻夏州，李继捧狼狈地出来迎战，被我方活捉后带回来。

抚宁县过去的县府在无定河一带的平地，多次被敌方侵扰，显得不安全。李继隆就将县治迁到滴水崖，在过去的县治北面十多里处。那儿都是石头的山崖，十多丈的山壁高而陡，下临无定河水，现在称这地方叫啰瓦城的就是它了。熙宁年间，所设置的抚宁城，是抚宁的旧城罢了。这一行政区划的方志地图没将这一新的县址记载上去，只有李继隆著的《西征记》说得十分详尽。





### 238. Li Jilong, a Scholar General

During Chunhua period of the reign of Emperor Taizong, Li Jipeng was the chief military commander in Dingnan. As he and his cousin Li Jiqian secretly conspired to raise a rebellion, the emperor ordered Li Jilong to lead an army to crack them down. Li's army quickly arrived at Kehu. Soon they crossed the Yellow River and entered Yanfu County. After leaving Tiejiaiyi, they finally arrived at Suizhou at night and stopped to work out the plan for the next route of march. Li Jilong wanted to launch an immediate attack against Xiazhou, but some of his subordinates disagreed. They argued that being the location of the headquarters of the rebel army, Xiazhou was a hard knot to crack. What's more, the enemy far outnumbered them. Therefore they suggested that they should attack Shibao first. However, Li stood firm and said, "It is true that the rebel army outnumbers us. If we directly attack Xiazhou, it will be quite out of their expectations and they will not be able to know our exact military strength. However, if we occupy Shibao first, our military strength will be revealed. How can we then launch further attacks?" Hence Li quickly led his army to Funing County, from which he directly launched an attack against Xiazhou. Having no idea where they came from, Li Jipeng met Li Jilong's troops head-on and was finally captured alive.

Funing County was located on a small plain near the Wuding River. Being harassed and attacked by the enemies for many times, the location of the county proved to be unsafe. Hence Li Jilong moved the county seat to Dishuiya, which was over ten *li* to the north of its original location. The new county stood on a rock cliff which was more than 33 meters high. Down below was the Wuding River. Nowadays this place is called "Luowa." During Xining period of the reign of Emperor Shenzong, the so-called Funing County was actually the old one. The new location was not marked in the local map. Only *The Records of Marching West* written by Li Jilong made a detailed record about the event.



## 239. 林广拒敌

### 【原文】

熙宁中，党项母梁氏引兵犯庆州大顺城。庆帅遣别将林广拒守，虜围不解。广使城兵皆以弱弓弩射之，虜度其势之所及，稍稍近城。乃易强弓劲弩丛射，虜多死，遂相拥而溃。

### 【译文】

熙宁年间，党项首领的母亲梁氏带兵侵扰庆州大顺城。庆州统帅派部将林广抵抗坚守，敌兵围城不肯离去。林广命令守城的士兵都用次等的弓箭向敌兵射击，敌兵估计箭的力量所能达到的地方，便渐渐向被围的城墙靠近。就在这个时候，林广命令兵士换上强有力的弓箭聚集在一起射击，敌兵被射死很多，其余的敌人互相簇拥着溃逃。

## 240. 长堤——水乡陆途

### 【原文】

苏州至昆山县凡六十里，皆浅水无陆途，民颇病涉。久欲为长堤，但苏州皆泽国，无处求土。

嘉祐中，人有献计，就水中以蘼蓆、刍稿为墙，栽两行，相去三尺。去墙六丈，又为一墙，亦如此。漉水中淤泥实蘼蓆中，候干，则以水车汰去两墙之间旧水，墙间六丈皆土，留其半以为堤脚，掘其半为渠，

### 【译文】

从苏州到昆山县，总共六十里，都是浅水浸漫，没有陆路。人们苦于涉水走路，很久以来想筑一道长堤。但是苏州一带都是水乡，没有地方可以取土筑堤。

嘉祐年间，有人献出了一个想法：在水中用芦席和干草做成墙。把芦席、干草插成两行，之间相距三尺。离这堵墙六丈远的地方，再做一堵墙，做法也是这样。把水中的淤泥填满在芦席墙中，等到芦席墙中的淤泥干了，再用水车车干两堵墙之间的积水。这样，两堵墙之间，六丈宽的地方就都是土了。留下其中的一半土做堤脚，掘它的一半做渠，



### 239. Lin Guang Defeats Enemies

During Xining period of the reign of Emperor Shenzong, Liang, mother of the leader of Dangxiang ethnic minority, attacked Dashun of Qingzhou. The military commander of Qingzhou dispatched General Lin Guang to defend Dashun, which had been besieged by the enemy troops. Lin first ordered his soldiers to shoot at the enemies with second-rate bows and arrows, which could not reach very far. Miscalculating the range of the arrows, the enemy troops moved closer to the city wall, thinking that they would be safe. At this moment, Lin ordered his soldiers to shoot high-quality arrows and instantly killed a large number of them. And this new tactics made the enemy troops flee in panic.

### 240. A Long Bank Built in a Region of Waterways and Lakes

The distance between Suzhou and Kunshan is about sixty *li*, which is all covered with shallow water. As there was no land route to link the two areas, people had to contact each other by wading across the water. They wished for a long bank for a long time, yet areas around Suzhou were dotted with waterways and lakes, and there was virtually no space for people to dig out enough earth to build a long bank.

During Jiayou period of the reign of Emperor Renzong, a detailed plan was made. First, a wall was to be built with reeds and hay among waters. To achieve this goal, local people should stick reeds and hay into water in two columns and keep them at one-meter distance. And they should build another wall twenty meters away from the first wall in the same way. Then silt should be filled into the wall of reeds and hay. After the silt dried up, the bank constructors should make use of waterwheels to remove the water within the two walls. In this way, the twenty-meter-wide space between the two walls was filled with earth only. One half of it was used as the foundation of the bank and the other half was dug



### 【原文】

取土以为堤。每三四里则为一桥，以通南北之水。

不日堤成，至今为利。

### 【译文】

把挖渠挖出的土用来筑堤。再在长堤上每隔三四里就造一座桥，用来让南北的积水流通。

不多久，长堤筑成了，直到现在还提供着来往的便利。

## 241. 雄州北关城来历

### 【原文】

李允则守雄州，北门外民居极多，城中地窄，欲展北城，而以辽人通好，恐其生事。

门外旧有东岳行宫，允则以银为大香炉，陈于庙中，故不设备。一日，银炉为盗所攘，乃大出募赏，所在张榜，捕贼甚急，久之不获，遂声言庙中屡遭寇，课夫筑墙围之，其实展北城也，不逾旬而就，虏人亦不怪之，则今雄州北关城是也。

大都军中诈谋，未必皆奇策，但当时偶能欺敌，而成奇功。时人有语云：“用得着，敌人休；用不着，自家羞。”斯言诚然。

### 【译文】

李允则镇守雄州时，北门外面的民房很多，城中地盘窄小，便想扩展北城，可是因为朝廷与辽人和亲，怕辽人为此而生出事端。

城北门外过去有一座东岳行宫，李允则于是用银做成一个大香炉，放置在庙中，故意不派人看守。一天，银香炉被贼偷走了，他就拿出很高的赏钱，处处张榜缉捕盗贼，过了很久也没有抓获盗贼，李允则于是放出话说，庙中多次被盗，便派民夫筑墙把庙围起来，其实是在拓展北城。不到十天就修好了围墙，辽人也没对这件事责怪，这就是现在的雄州北关城。

军中大多数蒙骗对方的计谋，不一定是奇计，只要一时能起到欺骗敌人的作用，就能建立奇功。当时人有这样的俗语：“用得着，敌人休；用不着，自家羞。”这句话说得对极了。



out to build a ditch. The earth being dug out was used to construct the bank. Furthermore, bridges were built every three or four *li* along the bank to ensure the water to flow in the south-north direction.

Soon a long bank was built. Till today it still plays an important role in the local transportation.

### 241. The Origin of the Northern Part of Xiongzhou City

When Li Yunze and his soldiers were stationed in Xiongzhou City, there were many civilian houses out of the north gate. As the city proper was quite small, Li wanted to expand the city northward. But the central government had a peace agreement with the state of Liao. So Li was afraid that the city expansion might offend the state of Liao and stir up trouble.

There was a temple enshrining the God of the Eastern Mountain outside the north gate. Li purposefully put a big silver incense-burner in it and sent no soldiers to protect it. Soon the silver incense-burner was stolen. Li then offered a handsome reward to capture the thief, hanging wanted circulars everywhere. A long time passed, the thief was still not caught. Under the pretext that the temple needed to be protected as it had been stolen for several times, Li had a wall built to encircle the temple, which was actually meant to expand the northern part of the city. Within ten days a new wall was completed and the state of Liao did not blame him. In such a way the northern part of Xiongzhou City was built.

Actually most schemes used in military affairs are not deep-laid ones, but they may result in wonderful achievements if the enemies are conceived. There is an old saying which best describes the dual function of these schemes: "If they are successful, the enemy will be fooled; if they are not successful, those who devise them will be fooled."



## 242. 陈述古破案

### 【原文】

陈述古密直知建州浦城县日，有人失物，捕得莫知的为盗者。述古乃给之曰：“某庙有一钟，能辨盗至灵。”使人迎置后阁祠之，引群囚立钟前，自陈不为盗者，摸之则无声；为盗者摸之则有声。述古自率同职，祷钟甚肃，祭讫，以帷围之，乃阴使人以墨涂钟。良久，引囚逐一令引手入帷摸之，出乃验其手，皆有墨，唯有一囚无墨，讯之，遂承为盗。盖恐钟有声，不敢摸也。此亦古之法，出于小说。

### 【译文】

枢密直学士陈述古担任建州浦城知县的时候，有人丢了东西，逮捕了一些人却不能确认哪一个是窃贼。陈述古就哄骗这些被抓的人说：“某座庙中有一口钟，辨识窃贼特别灵。”他派人将那口钟迎来安放在后门祭祀它，并让众囚犯站立在钟前面。陈述古向大家说明不做偷盗事的人摸钟不会响，偷盗的人触摸到钟就有声音发出。然后他率领同僚们向钟祷告，样子十分严肃，等祭祀完毕，用布帷将钟围了起来，暗地里派人把墨涂在钟上。过了好一会儿，带领囚犯挨个叫他们用手到布帷中去摸钟，出来后就检验他们的手，都有墨，只有一个囚犯没有墨，讯问此人，他承认东西是自己偷的。大概他怕钟会发出声音，不敢摸钟。这也是古代的做法，从小说中来的。

## 243. 侯叔献治汴堤

### 【原文】

熙宁中，睢阳界中发汴堤淤田，汴水暴至，堤防颇坏陷，将毁，人力不可制。都水丞侯叔献时莅其役，相视其上数十里有一古城，急发汴堤

### 【译文】

熙宁年间，睢阳境内挖开汴河堤引出汴水中的淤泥，用以改土造田，遇到汴河洪水暴涨，河堤坍塌相当严重，眼看就要溃决成灾，人力已经不可控制。





## 242. Chen Xiang Cracking a Theft Case

When Chen Xiang, Acting Imperial Academician in Shumiyuan, was the county magistrate of Pucheng County in Jianzhou, a case of theft remained unsolved. Many people were arrested, but the thief was still not identified. To clear up the case as soon as possible, Chen said to them, “There is a temple bell which is able to identify thieves.” Then he ordered his men to fetch the bell to the back door of the government office and held a sacrificial ceremony there. He first had all the suspects stand in front of the bell and then explained to them that the bell would ring when touched by a thief and it would remain silent when touched by an innocent man. Then he led his colleagues to pray to the bell. After the ceremony was over, the bell was covered with a curtain. And before that Chen had secretly sent his men to smear the bell with ink. When everything was ready, the suspects were led one by one to touch the bell in the dark. When they finished the designated job, Chen immediately had their hands checked. He found that everyone’s hand was stained with ink except one. After being interrogated, the man confessed that he was the thief. Probably he was afraid that the bell might ring, so he dared not touch it. This method had actually been recorded in an ancient story.

## 243. Hou Shuxian Harnesses the Bian River

During Xining period of the reign of Emperor Shenzong, the dyke along the Bian River in Suiyang was breached so as to wash down the muddy deposit and use it to improve the fertility of the farmland. It so happened that the river water suddenly rose to a dangerous height and several parts of the dyke began to collapse. It seemed that the dyke would burst at any moment and the situation was getting worse and worse. At that time Hou Shuxian, Director of Water

### 【原文】

注水入古城中，下流遂涸，急使人治堤陷。次日，古城中水盈，汴流复行，而堤陷已完矣。徐塞古城所决，内外之水平而不流，瞬息可塞。众皆伏其机敏。

### 【译文】

当时，都水丞侯叔献主持这次抗洪工程，他察看了汴河沿岸地形，发现在上游几十里处有一古城，马上叫人将河堤挖开，引洪水流入古城中，于是下游水位降低很多，立即动员人力抢筑堤防。第二天，古城积满了水，汴河水便又流回原河道，但下游坍塌堤防已经修复完毕了。接着，将在古城处挖开的堤口逐渐填塞，这时古城积水和汴河流水，水位几乎相等，水流很慢，如有决口很快就能堵住。大家都佩服他的机智果断。

## 244. 种世衡派间谍

### 【原文】

宝元中，党项犯边，有明珠族首领骁悍，最为边患。种世衡为将，欲以计擒之。闻其好击鼓，乃造一马持战鼓，以银裹之，极华焕，密使谍者阳卖之入明珠族。后乃择骁卒数百人，戒之曰：“凡见负银鼓自随者，并力擒之。”一日，羌酋负鼓而出，遂为世衡所擒。

又，元昊之臣野利，常为谋主守天都山，号天都大王，与元昊乳母白姥有隙。岁除日，野利引兵巡边，深涉汉境数宿，白姥乘间乃潜其欲叛，

### 【译文】

宝元年间，党项侵扰边境，其中明珠族部落首领凶狠蛮横，是边防上的最大祸患。种世衡任将军，想用计擒拿他。听说这个人最喜欢击鼓作乐，于是就造了一个马背上用的持战鼓，镶上银子，装饰得极其华丽，密派间谍把这个鼓卖给明珠族的人。然后挑选了几百名勇敢善战的士兵，秘密告诫他们说：“凡看见有随身带银鼓的，要出死力把他擒拿回来。”有一天，这羌族首领果然背着鼓出来了，即被种世衡活捉。

另外，元昊有个大臣叫野利，是主要谋士，他驻守天都山，号称天都大王。他平时和元昊的奶妈白姥不和睦。有一年除夕，野利领兵巡察边防，



Conservancy Department, was in charge of the anti-flood project. He made an inspection tour along the Bian River and found that an abandoned city was located tens of *li* away in the upper reaches. Immediately he ordered people to breach the dyke and let the water flow into that abandoned city. Soon the water level in the lower reaches fell significantly. Hou then quickly mobilized enough manpower to repair the dyke. The next day the abandoned city was filled with water which then flowed back to the Bian River. Fortunately the repair work of the broken dyke had been completed. Later the breaches made at the dyke were blocked up. As the waterline in the city and the Bian River reached almost at the same level, the water began to flow slowly. If the dyke was breached again, it would be easier to be blocked up. People all admired Hou's quick wit and resolution.

#### 244. Wise and Resourceful Zhong Shiheng

During Baoyuan period of the reign of Emperor Renzong, the Dangxiang ethnic minority often provoked border clashes. Among them the leader of a clan called Mingzhu was most savage and fierce, who became the biggest trouble in border regions. General Zhong Shiheng wanted to carry out a scheme to capture him alive. It was said that the man liked beating drums very much. Zhong then made a drum that could be held on horsebacks and used in battles. Luxuriously ornamented with silver, the drum was sold to the people of Mingzhu clan by a spy secretly sent by Zhong. Then he picked out several hundred soldiers who were courageous and skillful in fighting, and told them secretly, "Try your best to capture anyone carrying a silver drum with him." One day the savage leader came out, carrying a silver drum. He was immediately captured alive.

Ye Li was the minister of Yuanhao, King of the state of West Xia and one of his chief advisers. He and his soldiers were stationed in the Tiandu Mountain. Because of this, he was called "the Lord of Tiandu." Ye was in discord with White Granny, the wet nurse of the king. On New Year's Eve, he made a tour of inspection on the defense affairs of the border regions. He and his soldiers



## 【原文】

元昊疑之。世衡尝得蕃酋之子苏吃曩，厚遇之，闻元昊尝赐野利宝刀，而吃曩之父得幸于野利，世衡因使吃曩窃野利刀，许之以缘边职任、锦袍、真金带。吃曩得刀以还，世衡乃唱言野利已为白姥潜死，设祭境上，为祭文叙岁除日相见之欢。入夜，乃火烧纸钱，川中尽明。虏见火光，引骑近边窥覘，乃佯委祭具，而银器凡千余两悉弃之。虏人争取器皿，得元昊所赐刀，及火炉中见祭文已烧尽，但存数十字。元昊得之，又识其所赐刀，遂赐野利死。野利有大功，死不以罪。自此君臣猜贰，以至不能军。

平夏之功，世衡计谋居多。当时人未甚知之。世衡卒，乃录其功，赠观察使。

## 【译文】

深入汉族境内好几天，白姥乘机诬陷野利想叛变投宋，元昊对他产生了怀疑。种世衡曾抓到一个西夏酋长的儿子叫苏吃曩，用厚礼热情款待他，得知元昊曾赏赐给野利一把宝刀，而苏吃曩的父亲又得到野利的信任，于是种世衡就要吃曩把野利的宝刀偷出来，并许诺他事成后，就留在自己身边做边防官，赐给他锦袍、真金带。苏吃曩得到了宝刀归来，种世衡就到处散布说野利已被白姥陷害死了，并在边境上设坛祭祀，为野利作祭文，叙述除夕那天同野利相见的欢乐。到了夜晚，又替野利焚烧纸钱，把平川照得通明。敌兵见有火光，领着骑兵到附近侦探。种世衡假装抛弃祭器仓猝撤退，把千余两银器都丢在那里。敌兵争先恐后地抢夺那些银器，也捡到了元昊赏赐给野利的宝刀，并在焚纸炉中发现烧过的祭文，上面还残剩下几十个字。元昊得到了这些物证，又认出他所赐的宝刀，立即逼令野利自杀。野利有大功，死也不肯承认自己的罪名。从此以后，西夏国君臣之间互相猜疑，以至于不能出兵打仗。

讨伐平定西夏的功绩，以种世衡献的计谋最多，但当时人们并不很了解，到种世衡死后，朝廷才调查和记载了他的功劳，追赠他为观察使。



went far into the territory of Han nationality for several days. White Granny then seized the chance to lodge a false accusation against Ye. She spread the rumor that Ye planned to surrender to the Song Dynasty, which made Yuanhao on his guard against Ye. Zhong Shiheng once captured Su Chinang, the son of a clan leader in the state of West Xia and treated him with hospitality. Knowing that Yuanhao had bestowed a precious sword on Ye and that Su's father was Ye's confidant, Zhong asked Su to steal the sword from Ye. He promised him if he accomplished the task, he would make him a military officer and award him with colorful silk robes and a gold belt. When Su took the sword back, Zhong spread rumors that Ye had died from a frame-up by White Granny. He even held a memorial ceremony for Ye at the border and delivered a funeral oration to describe the happy meeting between them on New Year's Eve. When night fell, they burnt fake paper money for Ye, which lit up the whole border area. Seeing the fire, the enemy sent cavalry troops to make a scout. Zhong pretended to retreat in a hurry, leaving ceremonial utensils and numerous silver objects behind him. When scrambling for those silver objects, the enemy soldiers also found the precious sword and the funeral oration being half burned in the burner with tens of words still recognizable. After obtaining the hard evidence and recognizing the sword he bestowed upon Ye, Yuanhao immediately ordered Ye to commit suicide. Ye had rendered meritorious service in his lifetime. He refused to admit the accusation against him till his death. Since then, in the state of West Xia the king and his high-ranking officials were often suspicious of each other, which made them unable to launch any attack against Han nationality.

Actually Zhong Shiheng masterminded most schemes during the war against the state of West Xia, but people of that time did not know much about it. It was only after his death that the royal court recorded his achievements and conferred the honorary title of the chief observer on him.



## 245. 欧阳修谈林逋诗

### 【原文】

欧阳文忠常爱林逋诗“草泥行郭索，云木叫钩辘”之句。文忠以为语新而属对亲切。“钩辘”，鸱鸪声也。李群玉诗云：“方穿诘曲崎岖路，又听钩辘格磔声。”“郭索”，蟹行貌也。扬雄《太玄》曰：“蟹之郭索，用心躁也。”

### 【译文】

欧阳修非常喜爱林逋诗中“草泥行郭索，云木叫钩辘”的诗句，欧阳修认为语意清新而上下句对仗十分贴切、恰当。“钩辘”，是鸱鸪的鸣叫声。李群玉诗说：“方穿诘曲崎岖路，又听钩辘格磔声。”“郭索”，是蟹横行的样子。扬雄《太玄》中说：“蟹之郭索，是用心太急躁的缘故。”

## 246. 论对句

### 【原文】

韩退之集中《罗池神碑铭》有“春与猿吟兮秋与鹤飞”。今验石刻，乃“春与猿吟兮秋鹤与飞”。古人多用此格，如《楚词》“吉日兮辰良”，又“蕙肴蒸兮兰藉，奠桂酒兮椒浆”。盖欲相错成文，则语势矫健耳。

### 【译文】

韩愈的文集中《罗池神碑铭》有“春与猿吟兮秋与鹤飞”一句。今审视石刻，是“春与猿吟兮秋鹤与飞”。古人常常用这种格式，如《楚词》“吉日兮辰良”，又有“蕙肴蒸兮兰藉，奠桂酒兮椒浆”。是想使词序倒装





## Section Fourteen Literature and Language (1)

### 245. Ouyang Xiu Comments on a Poem by Lin Bu

Ouyang Xiu appreciated very much the two lines in a poem written by Lin Bu: “In the mire a crab crawls crosswise, / In a towering tree a partridge is merrily singing *gouzhou*.” He commented that the wording is fresh and the antithesis used in the two lines is quite proper. “*Gouzhou*” is the singing of a partridge, as it is mentioned in a poem written by Li Qunyu: “Walking on a zigzagged uphill path, / I heard the sound of *gouzhou* by a partridge.” “Crosswise” describes how a crab crawls, which is mentioned in *Taixuan* by Yang Xiong: “The reason why a crab crawls crosswise is because of its impatience.”

### 246. On Antithetic Lines

In the collected works written by Han Yu, the poem “Inscriptions on a Tablet at the Luochi Temple” contains two lines “Sing with monkeys in the spring, / Fly with cranes in the autumn.” When I study the stone inscriptions, I find that they read as follows: “Sing with monkeys in the spring, / Fly with the autumn cranes.” Ancient poets often wrote antithetic lines in their poems. For example, in *The Verse of Chu*, we have “A lucky day and a pleasant time,” “To bake the meat covering the leaves of the orchid and put it on a mat made of vanilla, / While a kind of liquor fermented with osmanthus flowers and a kind of



### 【原文】

杜子美诗：“红稻啄余鹦鹉粒，碧梧栖老凤凰枝”。此亦语反而意全。韩退之《雪诗》：“舞镜鸾窥沼，行人马度桥。”亦效此体，然稍牵强，不若前人之语浑成也。

### 【译文】

成文，那么语句的气势也更强有力了。杜甫的诗：“红稻啄余鹦鹉粒，碧梧栖老凤凰枝。”这也是词语颠倒而意思完整的做法。韩愈的《雪诗》：“舞镜鸾窥沼，行人马度桥。”也是仿效这种体例，只是稍微勉强了一些，不像上述一些诗人的用语浑然天成。

## 247. 韩愈诗之勘误

### 【原文】

退之《城南联句》首句曰：“竹影金锁碎。”所谓金锁碎者，乃日光耳，非竹影也。若题中有“日”字，则曰“竹影金锁碎”可也。

### 【译文】

韩愈《城南联句》的首句说：“竹影金锁碎。”诗句中所说的“金锁碎”是形容日光的，不是说的竹影。假如诗题中有“日”字，那么说“竹影金锁碎”就可以了。

## 248. 唐人富贵诗

### 【原文】

唐人作富贵诗，多纪其奉养器服之盛，乃贫眼所惊耳。如贯休《富贵曲》云：“刻成笋柱雁相挨。”此下里鬻弹者皆有之，何足道哉！

### 【译文】

唐代人作富贵诗，大多吟诵衣食和用具的丰盛，这不过是穷人眼里感到惊奇的东西罢了。比如贯休《富贵曲》说：“刻成笋柱雁相挨。”



spicy drink are used as sacrificial offerings.” If the line is in inverted order, the strength of the poem will be more successfully conveyed. One of the poems of Du Fu goes as follows: “The parrot pecks the remaining red rice grains, / Green Chinese parasol perches on the old phoenix branches.” It is another example of the poetic lines in inverted order while the meaning remains intact. Han Yu follows suit in his poem “Poem of Snow”: “A phoenix finds itself dancing in a mirror when watching the snow-covered pond, / A horse looks as if it were running in the sky when crossing a high bridge.” However the inversion used in his poem is a bit far-fetched, not as perfect as the ones mentioned above.

### 247. An Explanation of Han Yu’s Poem

The first line of Han Yu’s “Poems Promptly Made in the Southern Part of the City” reads as follows: “The sunlight pierced through the bamboo forest, breaking its shadows into shining pieces.” Actually the phrase “the shining pieces” describes the sunlight piercing through the bamboo, not the shadow of bamboo. If the title of the poem contains the word “sun,” “the shining pieces” can indeed match it.

### 248. The Life of Rich People in the Eyes of Tang Poets

When poets of the Tang Dynasty wrote poems about the life of rich people, they mainly focused on the abundance of their food, clothes and utensils, which would only amaze the poor people. For example, Guan Xiu wrote the following line in his “Song of a Rich Man’s Life”: “The body of the stringed musical instrument *zheng* is marvelously carved with a lot of geese in a file.” However,



### 【原文】

又韦楚老《蚊诗》云：“十幅红绡围夜玉。”十幅红绡为帐，方不及四五尺，不知如何伸脚？此所谓不曾近富儿家。

### 【译文】

这不过是乡里卖唱者都有的东西，哪里值得称道呢！另外如韦楚老《蚊诗》说：“十幅红绡围夜玉。”十幅红绡作成蚊帐，四周不到四五尺，不知怎样伸脚？这就是说未见过豪华场面。

## 249. 诗主人物

### 【原文】

诗人以诗主人物，故虽小诗，莫不埏蹂极工而后已。所谓句锻月炼者，信非虚言。小说崔护题城南诗，其始曰：“去年今日此门中，人面桃花相映红。人面不知何处去，桃花依旧笑春风。”后以其意未全，语未工，改第三句曰：“人面只今何处去？”至今所传此两本，唯《本事诗》作“只今何处去？”唐人工诗，大率多如此。虽有两“今”字不恤也，取语意为主耳。后人以其有两“今”字，只多行前篇。

### 【译文】

诗人作诗是以表现人物故事为主的，所以即使是一首短诗，没有不非常花工夫去锤炼加工润色的。人们所讲的句锻月炼，实在不是假话。小说中曾叙述崔护的《题都城南庄》诗的创作经过。这首诗最初是：“去年今日此门中，人面桃花相映红。人面不知何处去，桃花依旧笑春风。”后来因为诗的意思表达得不完整，语句还不精美，就改第三句为：“人面只今何处去？”今天流传的有这两种版本，而《本事诗》作“只今何处去？”唐朝人对诗所花的工夫，大多都像这样，尽管有两个“今”字，也不顾惜犯忌了，只取要讲的意思为主了。以后的人因为这首诗中有两个“今”字，往往只吟诵前面一篇。



*zheng* is an ordinary musical instrument owned by anyone who makes a living by singing in small towns. In addition, I find a line in Wei Chulao's poem "On Mosquitoes": "Ten-breadths of red silk surround the night jade." A mosquito net made of ten-breadths of red silk could only cover a space of less than 1.3 square-meters, which was not spacious enough for a person to straighten his legs. From the examples quoted above we see that these poets have never seen real luxury.

### 249. Poems Should Describe People and Events

When poets write poems, they should mainly describe people and events. The poet should spend time polishing the poems he writes even if they are short. People often say that a poem needs to be polished time and again every ten days or every month, which is really true. There was a story which recorded how Cui Hu revised his famous poem "Dedication to the Southern Village in the Capital." The original poem went as follows: "On the same day last year inside this door, / The beautiful red face matched the peach blossom. I do not know where the beauty has gone, / But the peach blossom still smiles in the spring breeze." Thinking that the significance of the poem was not fully expressed and the wording was not perfect, the poet changed the third line into "Where is the beautiful face today?" Now both versions of the poem have been handed down. But in *The Stories of the Tang Poets and Their Poems* it is written as "Where is she today." Most poets of the Tang Dynasty spent time polishing their poems like this. In the poem the poet breaks the rule of not using the same word twice. To make the meaning understood by the readers, the poet is not afraid of breaking the rule. However, owing to the fact that the word "today" is used twice, people of later generations only chant the original poem.



## 250. 书之阙误

### 【原文】

书之阙误，有可见于他书者。如《诗》“夭夭是椽”，《后汉·蔡邕传》作“夭夭是加”，与“速速方谷”为对。又，“彼岨矣岐，有夷之行”。《朱浮传》作“彼岨者岐，有夷之行”。《坊记》：“君子之道，譬则坊焉。”《大戴礼》：“君子之道，譬犹坊焉。”《夬卦》：“君子以施禄及下，居德则忌。”王辅嗣曰“居德而明禁”，乃以“则”字为“明”字也。

### 【译文】

书籍的缺漏和讹误，有些可以从其他的书中发现。比如《诗》中的“夭夭是椽”，《后汉书·蔡邕传》中作“夭夭是加”，和“速速方谷”相对偶。又比如“彼岨矣岐，有夷之行”，《朱浮传》中作“彼岨者岐，有夷之行”；《坊记》中的“君子之道，譬则坊焉”，《大戴礼》作“君子之道，譬犹坊焉”；《夬卦》中的“君子以施禄及下，居德则忌”，王辅嗣说“居德而明禁”，是把“则”字写成“明”字了。

## 251. 论古人谐音之说

### 【原文】

音韵之学，自沈约为四声，及天竺梵学入中国，其术渐密。观古人谐声，有不可解者，如“玖”字、“有”字多与“李”字协用，“庆”字、“正”字多与“章”字、“平”字协用。如《诗》“或群或友，以燕天子”；“彼留之子，贻我佩玖”；“投我以木李，报之以琼玖”；“终三十里，十千维耦”；

### 【译文】

关于音韵的学问，从沈约创立“四声”，以及印度佛学传入中国，这门学问日见完备周密了。观察古人在诗中押韵的做法，有不能够理解的。比如“玖”字、“有”字常同“李”字押韵，“庆”字、“正”字，常同“章”字、“平”字押韵。例如《诗》中的“或群或友，以燕天子”；“彼留之子，贻我佩玖”；“投我以木李，报之以琼玖”；“终三十里，十千维耦”；





## 250. Errors Found in Books

Errors in a book can be discovered when reading other books. For example, the line “Misfortune befalls the masses” in *The Book of Songs* has a different version in “The Biography of Cai Yong” in *The Book of Later Han*, which reads as follows: “One misfortune after another befalls the masses.” It parallels with the previous line “Mean characters such as rulers own lots of food.” In *The Book of Songs* there is a line: “Mount Qi is high and precipitous, but there is a smooth road leading to it.” In *The Biography of Zhu Fu*, it is changed into “For those who go to Mount Qi, there is a smooth road leading to it.” The following sentences can be found in *The Book of Rites*: “The doctrine for a gentleman is to keep him away from improper behaviors.” In *Records by the Senior Dai* it is changed into “The doctrine for a gentleman resembles a fence to keep him away from improper behaviors.” The following line can be found in the “Kuai Hexagram”: “It is not proper for a gentleman to regard himself virtuous and great as he has extended benevolence to people who are inferior to him.” Wang Bi states this sentence in another way: “It is not proper to regard oneself virtuous.” Obviously, the meaning of the original sentence is changed.

## 251. On the Use of Rhymes in Ancient Chinese Poetry

Since Shen Yue created the four tones for a Chinese character and the Indian Buddhism was introduced into China, Chinese phonology has been gradually established and perfected. However, the use of rhymes in ancient Chinese poetry is sometimes beyond our comprehension. Ancient Chinese poets often rhymed “玖”(jiu) and “有”(you) with “李”(li), “庆”(qing) and “正”(zheng) with “章”(zhang) and “平”(ping). For example, in *The Book of Songs* we have: “Here in threes, there in twos, /To give pleasure to the son of Heaven.” “People are there detaining those youths, /They will give me jiu-stones for my girdle.” “They presented to me a plum, /And I returned for it a beautiful jiu-gem.” “To sow various kinds of grain all over the thirty li, /Attend to ploughing with ten thousand men in pairs.” “From now on, I will have a bumper harvest every year.



### 【原文】

“自今而后，岁其我有，君子有谷，贻尔孙子”；“陟降左右，令闻不已”；“膳夫左右，无不能止”；“鱼丽于罍，鰋鲤，君子有酒，旨且有”，如此极多。又如“孝孙有庆，万寿无疆”；“黍稷稻粱，农夫之庆”；“唯其有章矣，是以有庆矣”；“则笃其庆，载锡之光”；“我田既臧，农夫之庆”；“万舞洋洋，孝孙有庆”；《易》云：“西南得朋，乃与类行；东北丧朋，乃终有庆”。“积善之家，必有余庆；积不善之家，必有余殃”。班固《东都赋》“彰皇德兮侔周成，永延长兮膺天庆”，如此亦多。今《广韵》中“庆”一音“卿”。然如《诗》之“未见君子，忧心忡忡；既见君子，庶几有臧”；“谁秉国成，卒劳百姓；我王不宁，覆怨其正”，亦是“炳”、“正”与“宁”、“平”协用，不止“庆”而已。恐别有理也。

### 【译文】

“自今而后，岁其我有，君子有谷，贻尔孙子”；“陟降左右，令闻不已”；“膳夫左右，无不能止”；“鱼丽于罍，鰋鲤，君子有酒，旨且有”；像这样押韵的非常多。又例如“孝孙有庆，万寿无疆”；“黍稷稻粱，农夫之庆”；“唯其有章矣，是以有庆矣”；“则笃其庆，载锡之光”；“我田既臧，农夫之庆”；“万舞洋洋，孝孙有庆”；《周易》说：“西南得朋，乃与类行；东北丧朋，乃终有庆。”“积善之家，必有余庆；积不善之家，必有余殃。”班固《东都赋》中的“彰皇德兮侔周成，永延长兮膺天庆”，像这样的也很多。现在《广韵》中“庆”字又读为“卿”。但是像《诗》中“未见君子，忧心忡忡；既见君子，庶几有臧”；“谁秉国成，卒劳百姓，我王不宁，覆怨其正”，亦是“炳”、“正”与“宁”、“平”押韵，不只是“庆”一个字。恐怕是另外有它的规律吧。



If a gentleman does a good deed, his descendants will benefit from it.”“King Wen ascends and descends, /On the left and the right of God. And his fame is without end.”“The chief cook, and my attendants, /They have not refrained on the ground of being unable.”“The fish pass into the basket, /Mud-fish and carp. Our host has spirits, /Good and in quantities.”There are more examples of this kind which are rhymed with each other in Chinese such as: “The man presiding over the sacrificial ceremony is lucky, /He will wish you a long life.” “Broomcorn millet, millet, rice and grain are all put inside, /Farmers are happy to join the celebration.”“As people are talented and boast special skills, /The country can celebrate its promising future.”“He makes the Zhou Dynasty forever blessed, /And his heaven-bestowed throne will always be glorious.” “My farmland has a bumper harvest, /And I invite farmers to celebrate together.”“A grand dancing is presented, /And the man presiding over the sacrificial ceremony prays for the blessing from the god.”The following lines can also be found in *The Book of Change*: “When finding friends in the southwest, /They must be of the same kind; When losing friends in the northeast, /They must be blessed in the end.”“If the family has granted a lot of benevolence to others, /Its descendants will have good luck. If the family has done malevolence to others, /Its descendants will be afflicted with misfortune.”One more example can be found in the “Ode to the Eastern Capital” written by Ban Gu. “Showing the benevolence and the achievements of the king, /Making its reign last forever and blessed by the god.”According to *Common Rhymes*, “庆”(qing, the fallen tone) can be pronounced as “卿”(qing, the level tone). However the following lines are found in *The Book of Songs*: “Before I met the emperor, /I was sad and upset. After I met the emperor, /I hoped to get some reward.” “Who controls the nation? /The people are suffering. The emperor is restless and making complaints.” Among these lines “柄”(bing) and “正”(zheng) are rhymed with “宁”(ning) and “平”(ping). So from this we know that “庆”(qing) is not the only word that is pronounced in different tones. Perhaps there are hidden rules among these words.



## 252. 论小律诗

### 【原文】

小律诗虽末技，工之不造微，不足以名家，故唐人皆尽一生之业为之。至于字字皆炼，得之甚难。但患观者灭裂，则不见其工，故不唯为之难，知音亦鲜。设有苦心得之者，未必为人所知。若字字皆是无瑕可指，语意亦揆丽，但细论无功，景意纵全，一读便尽，更无可讽味。此类最易为人激赏，乃诗之《折杨》、《黄华》也。譬若三馆楷书作字，不可谓不精不丽；求其佳处，到死无一笔，此病最难为医也。

### 【译文】

小律诗虽说是雕虫小技，但写作达不到微妙的境地，还是成不了名家的，所以唐代人都是用了毕生的精力去写它。要做到每个字都精练传神，是非常难的。只怕阅读的人草率从事，也不能体会诗的精妙，所以不仅写诗难，能够真正读懂诗的人也少。假如有人耗费心力写出好诗，也不一定被别人了解。像那种每一个字都琢磨得没有缺陷可以指出来，全诗的意境也光耀华美，但仔细推敲起来，就没有好处可说了，写景抒怀即使周全完备，一读就知晓了，再没有可以讽诵玩味的地方。这种小律诗最容易被人激切叹赏，属于诗中的《折杨》、《黄华》，就好像三馆学子用正楷写字，不能说写得不精巧华美；但寻求这些字的妙笔，到死了也没有一笔，这种毛病是最难医治的了。

## 253. 右文为义

### 【原文】

王圣美治字学，演其义以为右文。古之字书，皆从左文。凡字，其类在左，其义在右。如“木”类，其左皆从“木”。所谓右文者，如“戈”，

### 【译文】

王圣美从事文字学的研究，推衍阐发文字的规律，认为字的右半部分表达字义。古代文字学的书，都认为字的左半部分表达字义。一个汉字，它的类别在左，字义在右。比如表示“木”一类的字，它的左边都是“木”。



## 252. On Regulated Verse

Writing regulated verse, a poem of eight lines of five or seven characters, is a trifling skill of a scribe. However a poet cannot become famous unless his writing is well polished. Poets of the Tang Dynasty spent all their lifetime in writing such verses, for it was extremely difficult for them to make every word in the whole poem vivid and lifelike. A careless reader cannot have a deep understanding of the exquisiteness of the poem. Hence very few poets can write good poems, and very few readers can truly appreciate them. In many cases a poet writes a good poem by racking his brains, but what he writes is not necessarily appreciated by others. Occasionally every word is so well polished that no imperfection can be found out. In addition the signification of the whole verse is florid. However after a close scrutiny there is actually no good point that is worth mentioning. If the description of sceneries or the expression of one's feelings is complete and can be known from the first reading, there will be nothing worth pondering and appreciating in the verse. Such kind of a regulated verse can easily become popular as it resembles folk songs "Zheyang" or "Huanghua." Another similar case is students of imperial libraries learning to write regular scripts. Their handwritings are very delicate and beautiful, but no ingenious strokes can be found in them till their death. Such a mistake is most difficult to be eradicated.

## 253. The Right Part of a Chinese Character Bears Meaning

Being a lexicologist, Wang Zishao studies the history, form and meaning of Chinese characters. He asserts that the right part of a Chinese character bears meaning. The books on Chinese lexicography all state that the left part of a Chinese character is symbolic of meaning. Wang argues that the left part of a character only symbolizes the type it belongs to while the right part bears meaning. For example, Chinese characters representing different types of wood all have "木" (*mu*) as their left part. The right part of the Chinese character "𣎵"



### 【原文】

小也，水之小者曰“浅”，金之小者曰“钱”，歹而小者曰“残”，贝之小者曰“贱”。如此之类，皆以“戈”为义也。

### 【译文】

所谓右文的说法，比如“戈”，是“小”的意思，水之小称“浅”，金之小称“钱”，歹而小称“残”，贝之小称“贱”，像这类的例子，都以“戈”表达字义。

## 254. 王圣美读《孟子》

### 【原文】

王圣美为县令时，尚未知名，谒一达官，值其方与客谈《孟子》，殊不顾圣美。圣美窃哂其所论。久之，忽顾圣美曰：“尝读《孟子》否？”圣美对曰：“生平爱之，但都不晓其义。”主人问：“不晓何义？”圣美曰：“从头不晓。”主人曰：“如何从头不晓？试言之。”圣美曰：“‘孟子见梁惠王’已不晓此语。”达官深讶之曰：“此有何奥义？”圣美曰：“既云孟子不见诸侯，因何见梁惠王？”其人愕然无对。

### 【译文】

王圣美当县令时，还未曾出名，他去拜见一位大官，当时这位大官正在与客人谈论《孟子》，根本没去理会在一边的王圣美。王圣美暗暗讥笑他谈的那些东西。过了很久，这位大官忽然回过头来问王圣美：“你曾经读过《孟子》吗？”王圣美回答说：“平生喜爱这本书，但全不懂它的含义。”大官问：“不懂哪些含义？”王圣美说：“从头就不懂。”大官又问：“怎样从头都不懂？你说说看。”王圣美说：“‘孟子见梁惠王’这句已经不懂了。”大官很惊讶地说：“这有什么深奥难懂的呢？”王圣美说：“既然说孟子不见诸侯，为什么他又去见梁惠王呢？”大官被问住了，连话也答不出。





(*jian*) means small. If the left part is “water” while the right part is “*jian*,” the word means “shallow” (浅). If the left part of a character is “gold” while the right part is “*jian*,” then the word means “money” (钱). If the left part is “evil” while the right part is “*jian*,” then the word means “disabled” (残). If the left part is “shell” while the right part is “*jian*,” then the word means “humble” (贱). From the example cited above, we know that these Chinese characters all use the right part “*jian*” (戔) to convey meaning.

### 254. Wang Zishao Reads *Mencius*

When Wang Zishao was still a county magistrate, he was not yet famous. Once he paid a visit to a high-ranking official, who was talking about *Mencius* with other guests and did not take any notice of Wang. Secretly Wang laughed at what they were talking about. After quite a while, the man suddenly turned his head, asking Wang, “Have you ever read *Mencius*?” Wang replied, “I love this book very much, but I am totally ignorant of its meaning.” “Which part of the book is most difficult to you?” asked the official. “Right from the very beginning,” answered Wang. The official asked again, “How come you do not know its meaning from the beginning? Please tell us.” Wang answered, “I do not even know the meaning of ‘Mencius went to see King Hui of Liang.’” The high-ranking official looked very surprised and said, “What’s so difficult to understand this sentence?” Wang smiled and said, “In other parts of the book, we are told that Mencius is not willing to meet with any king. Why does he go to see King Hui of Liang?” Dumbfounded, the man could not give a reply.



## 255. 《比红儿诗》的流传

### 【原文】

杨大年因奏事，论及《比红儿诗》，大年不能对，甚以为恨。遍访《比红儿诗》，终不可得。忽一日，见鬻故书者有一小编，偶取视之，乃《比红儿诗》也。自此士大夫始多传之。

予按《摭言》，《比红儿诗》乃罗虬所为，凡百篇，盖当时但传其诗而不载名氏，大年亦偶忘《摭言》所载。

### 【译文】

杨大年因为进奏政事时，皇上谈到《比红儿诗》，杨大年不能回答，心里特别感到遗憾。他到处察访《比红儿诗》，始终没得到。突然有一天，见卖旧书的人有一本薄薄的书，便随意拿着翻看，正是《比红儿诗》。从这以后，士大夫们当中有很多人开始传看《比红儿诗》。

我查阅《唐摭言》，《比红儿诗》是罗虬写的，共一百篇。大概当时只流传诗，却没记载作者的姓名。杨大年也偶然忘记了《唐摭言》中的记载。

## 256. 晚唐小诗之误

### 【原文】

晚唐士人，专以小诗著名，而读书灭裂。如白乐天《题座隅诗》云：“俱化为饿殍。”作“孚”字押韵。杜牧《杜秋娘诗》云：“厌饫不能飴。”“飴”乃“饬”耳，若作饮食，当音“飴”。又陆龟蒙作《药名诗》云：“乌啄蠹根回。”乃是“乌啄”，非“乌啄”也。又“断续玉琴哀”，

### 【译文】

晚唐的读书人，专靠小诗出名，读书却粗略草率。例如白居易《题座隅诗》说：“俱化为饿殍。”将“殍”字作“孚”字押韵。杜牧《杜秋娘诗》说：“厌饫不能飴。”“飴”是“饬”之义啊，假如解作饮食，当读作“飴”。另外，陆龟蒙作《药名诗》说：“乌啄蠹根回。”应当是“乌啄”，不是“乌啄”。还有“断续玉琴哀”，药名中只有“续断”，没有



### 255. The Spread of *Love Poems for the Girl in Red*

During a conversation with Yang Yi, the emperor talked about *Love Poems for the Girl in Red*, but Yang failed to give a satisfactory answer. For this Yang felt great pity. He looked for the poems everywhere, but in vain. One day he saw a thin book at a second-hand bookshop. Thumbing it through purposelessly, he found that it happened to be *Love Poems for the Girl in Red*. Since then the book began to circulate among scholar officials.

I consulted *Selected Records in the Tang Dynasty* and found that *Love Poems for the Girl in Red* was written by Luo Qiu and had altogether one hundred poems. Though these poems were spread far and wide, the writer's name was not recorded. Probably Yang did not notice this when reading *Selected Records in the Tang Dynasty*.

### 256. Errors Found in the Poems at the End of the Tang Dynasty

Many scholars at the end of the Tang Dynasty established their fame by writing petty poems, but they often made funny mistakes. For example, an error can be found in Bai Juyi's "Poem Inscribed to the Corner of Seats": "Everybody is starved to death and dead bodies are seen everywhere." The last word is pronounced "*piao*" in Chinese, but it is mistaken as "*fu*." Another example, in Du Mu's "Poem on Lady Du Qiuniang": "Having eaten to one's fill, one cannot eat any more malt sugar." The last word is pronounced "*yi*" in Chinese, which means malt sugar. But actually it means "eating and drinking more" and it should be pronounced as "*si*" accordingly. In addition, some more examples can be found in "Names of Chinese Herbs" by Lu Guimeng. For instance, "A crow pecks back the moth-eaten roots." The two words that mean "crow" and "peck" are pronounced "*wu*" and "*zhuo*" in Chinese, but actually these two words



### 【原文】

药名止有“续断”，无“断续”。此类极多。如杜牧《阿房宫赋》误用“龙见而雩”事，宇文时，斛斯椿已有此谬，盖牧未尝读《周》、《隋书》也。

### 【译文】

“断续”。这种例子非常多。比如杜牧《阿房宫赋》误用了“龙见而雩”的典故，在北周时，斛斯椿已有这种错误出现。看来杜牧没有读过《周书》和《隋书》。

## 257. 拙涩与文风

### 【原文】

往岁士人，多尚对偶为文。穆修、张景辈始为平文，当时谓之“古文”。穆、张尝同造朝，待旦于东华门外，方论文次，适见有奔马，践死一犬。二人各记其事，以较工拙。穆修曰：“马逸，有黄犬遇蹄而毙。”张景曰：“有犬死奔马之下。”时文体新变，二人之语皆拙涩，当时已谓之工，传之至今。

### 【译文】

以往的读书人，多推崇用对偶句写文章。穆修、张景等人开始写散文，当时称做“古文”。穆修、张景曾经一起上朝，在东华门外等待天明，当他们正在议论文章的时候，正好看见有一匹奔跑的马，踏死了一条狗。他们俩各记下了这件事，用来比较行文的优劣。穆修说：“马逸，有黄犬遇蹄而毙。”张景说：“有犬死奔马之下。”当时的文风刚开始发生变化，张景和穆修的话都比较呆板生硬，但在那时已经说是很出色了，一直传到现在。



should be “*wu*” and “*hui*,” meaning a Chinese herb “aconitum carmichaeli.” Another example, “The jade stringed musical instrument sounds sorrowful, though its broken strings have been reconnected.” The two words that mean “broken” and “reconnected” are pronounced “*duan*” and “*xu*” in Chinese, but actually they should be “*xu*” and “*duan*” meaning a Chinese herb “radix dipsaci.” There are many such examples. Du Mu also mistakenly uses a literary quotation in his *Ode to the Efang Palace*, which goes as follows: “It rains when a dragon appears.” In the Northern Zhou Dynasty Hu Sichun also made the same mistake. Probably Du Mu had never read *The Book of Zhou* and *The Book of Sui*.

### 257. Different Styles of Writing

Scholars in previous dynasties liked to use antithesis for every two sentences in their articles. Scholars in the Song Dynasty such as Mu Xiu and Zhang Jing started to write essays without any antithesis. Such a writing style was called “ancient writing.” One day Mu and Zhang went to the court together, waiting to be summoned by the emperor until dawn at the Donghua Gate. When they were talking about writing techniques, they happened to see a racing horse trample a dog to death. Both of them wrote down the event and compared notes with each other. The following was Mu’s record: “When a horse is racing, a yellow dog was kicked to death by its hoofs.” Meanwhile, Zhang wrote what he saw as follows: “A dog died under the hoofs of a racing horse.” At that time the writing style just started to change, so their writing was still relatively obscure. However, compared with the writings of other people, theirs are still better, which have been handed down till today.



## 258. 平王东迁年代考

### 【原文】

按《史记·年表》，周平王东迁三年，鲁惠公方即位。则《春秋》当始惠公，而始隐，故诸儒之论纷然，乃《春秋》开卷第一义也。唯啖、赵都不解始隐之义，学者常疑之。唯于《纂例》“隐公”下注八字云：“惠公三年，平王东迁。”若尔，则春秋自合始隐，更无可论，此啖、赵所以不论也。然与《史记》不同，不知啖、赵得于何书？

又尝见上人石端集一纪年书，考论诸家年统，极为详密，其叙平王东迁，亦在惠公三年，予得之甚喜，亟问石君，云出一史传中。遽检未得，终未见的据。

### 【译文】

按照《史记·十二诸侯年表》，周平王东迁三年时，鲁惠公才就位，那么《春秋》应当从鲁惠公开始，却始于鲁隐公，所以很多学者的解释都不一致，这是《春秋》卷首要解决的第一个问题。唯有啖助、赵匡不解从隐公开始的含义，研究者对此常存疑问。只在《春秋集传纂例》“隐公”下面注有八个字说：“惠公三年，平王东迁。”如果这样，那么，《春秋》自然应当从鲁隐公开始，也就没有什么可以争论的了，这就是啖助、赵匡不加解说的原因。但这与《史记》记载不同，不知啖助、赵匡的说法来源于哪一本书？

我还曾经见到一位读书人石端编辑的一本纪年书，考证论述众多学者制作的年表非常详细周密。其中讲到周平王东迁，也在鲁惠公三年。我得到它后非常高兴，赶忙去问石端，他说出自一本史传中，我马上查找，没能找到，最后还是没有找到确切的根据。





## 258. A Study on the Exact Year of Emperor Ping's Moving the Capital to the East

According to “The Chronological Table for 12 Dukes” in *The Records of the Grand Historian*, three years after Emperor Ping of the Zhou Dynasty moved the capital to the east, Duke Hui of the state of Lu came to his throne. If it was so, *The Spring and Autumn Annals* should start from the reign of Duke Hui, but actually the book started from the reign of Duke Yin. Hence many scholars gave different explanations to it. This is the first unsettled problem at the beginning of *The Spring and Autumn Annals*. However, Dan Zhu and Zhao Kuang, the two authorities of *The Spring and Autumn Annals* in the Tang Dynasty, did not explain why the book started from the reign of Duke Yin, which was often questioned by other researchers. Only in *Collected Essays on the Spring and Autumn Annals* could the following sentence be found under the heading of “Duke Yin”: “In the third year of the reign of Duke Hui, Emperor Ping moved the capital to the east.” If it was true, *The Spring and Autumn Annals* certainly started from Duke Yin and there was no need to argue about it. That was why Dan Zhu and Zhao Kuang did not make any explanations. But this record differed from what was documented in *The Records of the Grand Historian*. I do not know which book Dan and Zhao had consulted before they came to their conclusion.

I also read a book of chronological tables compiled by a scholar called Shi Duan. The book did a careful and detailed textual research on the chronological tables made by many other scholars. As to the year of Emperor Ping's moving the capital to the east, the author stated that it took place in the third year of Duke Hui of the state of Lu. After reading it, I was very happy and I went to ask Shi Duan from which book he got the information. Shi said that he got it from a book of history. I immediately started to look for it, but I did not find it. Till today I still have not found the evidence to prove it.



### 【原文】

《史记·年表》注东迁在平王元年辛未岁，本纪中都说，诸侯世家言东迁却尽在庚午岁。《史记》亦自差谬，莫知其所的。

### 【译文】

《史记·十二诸侯年表》注说东迁是在平王元年辛未岁，而《史记·周本纪》中对此未提及，在《史记》各诸侯世家中却都说东迁在庚午年，《史记》本身也前后有差错，没人知道它以哪一种说法为准。

## 259. 唐人佚诗

### 【原文】

长安慈恩寺塔有唐人卢宗回一诗颇佳，唐人诸集中不载，今记于此：“东来晓日上翔鸾，西转苍龙拂露盘。渭水冷光摇藻井，玉峰晴色堕栏干。九重宫阙参差见，百二山河表里观。暂辍去蓬悲不定，一凭金界望长安。”

### 【译文】

长安慈恩寺塔存有唐代人卢宗回的一首很好的诗，这首诗唐代人的各种诗集中都没有收录，现在记载在这里：“东来晓日上翔鸾，西转苍龙拂露盘。渭水冷光摇藻井，玉峰晴色堕栏干。九重宫阙参差见，百二山河表里观。暂辍去蓬悲不定，一凭金界望长安。”

## 260. 善集句的王安石

### 【原文】

古人诗有“风定花犹落”之句，以谓无人能对。王荆公以对“鸟鸣山更幽”。

### 【译文】

古人的诗中有“风定花犹落”这么一句，认为没有人能对出下句。王安石用“鸟鸣山更幽”为对。“鸟鸣山更幽”本是南朝宋代王籍的一句诗。



The notes to “The Chronological Table for 12 Dukes” in *The Records of the Grand Historian* stated that the relocation of the capital happened in the first year of the reign of Emperor Ping of the Zhou Dynasty, which was the year of *xinwei* (770 BC). In “The History of the Zhou Dynasty” in *The Records of the Grand Historian*, the date was not mentioned. According to the records about history of different dukes in the book, the relocation of the capital happened in the year of *genwu* (771 BC). As there are contradictory records about the date, nobody knows which version is correct.

### 259. A Lost Poem by Lu Zonghui in the Tang Dynasty

Carved inside the pagoda of the Temple of Mother’s Kindness in the capital city of Chang’an is a poem written by Lu Zonghui, a poet in the Tang Dynasty. The poem itself is marvelous, but it is not included in any of the collections of poems in the Tang Dynasty. Here goes the whole poem: “The sun rises from the east, the phoenix flies high, /The stars return from the west gently passing the praying plate of dew. /The cold light of the Wei River is reflected in the patterned ceiling, /The fine scenery of the jade-girl peak is viewed from the floral railing. /The imperial palace stand high and low, /The land of Qin comes into full view. /Forget for a moment the uncertainty of the fate, /While standing in front of the temple to look at the Chang’an gate.”

### 260. Wang Anshi’s Poems Made up of Lines from Various Poets

In one of the ancient poems, there is a line which goes as follows: “Flowers keep falling though the wind has stopped.” It was said that nobody was able to write a line to match with it. Wang Anshi then offered his line: “Mountains sound more tranquil with birds singing.” Actually it was taken from a poem written by Wang Ji in Southern Dynasties. The original pair of antithetical lines



### 【原文】

“鸟鸣山更幽”本宋王籍诗。元对“蝉噪林逾静，鸟鸣山更幽”，上下句只是一意。“风定花犹落，鸟鸣山更幽”，则上句乃静中有动，下句动中有静。荆公始为集句诗，多者至百韵，皆集合前人之句，语意对偶，往往亲切过于本诗。后人稍稍有效而为者。

### 【译文】

原来的对句是“蝉噪林逾静，鸟鸣山更幽”，上下句的词意相同。“风定花犹落，鸟鸣山更幽”，就使得上句静中有动，下句动中有静。从王安石开始作集句诗，其长诗多到百韵，都是将前人的诗句搭配在一起，语意对偶，往往比原诗更有趣，后人渐渐也开始效仿并照着做了。

## 261. 欧阳修之高见

### 【原文】

欧阳文忠尝言曰：“观人题壁，而可知其文章。”

### 【译文】

欧阳修曾经说过：“观看一个人在墙壁上题写的东西，就可以知道他的文章的优劣了。”

## 262. 毗陵女子诗

### 【原文】

毗陵郡士人家有一女，姓李氏，方年十六岁，颇能诗，甚有佳句，吴人多得之。有《拾得破钱诗》云：“半轮残月掩尘埃，依稀犹有‘开元’字。想得清光未破时，买尽人间不平事。”又有《弹琴诗》云：“昔年刚笑卓文君，

### 【译文】

毗陵郡的一户读书人家有一位女孩子，姓李，刚满十六岁，很能作诗，常有一些好的诗句，吴地很多人都见到了这些诗。有一首《拾得破钱诗》写道：“半轮残月掩尘埃，依稀犹有‘开元’字。想得清光未破时，买尽人间不平事。”又有一首《弹琴诗》说：“昔年刚笑卓文君，



goes as follows: “Woods become more silent with cicada chirping, /Mountains sound more tranquil with birds singing.” The two lines bear the same meaning. In the new pair “Flowers keep falling though the wind has stopped, /Mountains sound more tranquil with birds singing,” the first line expresses a sort of motion against a background of stillness while the second line describes a sort of stillness against a background of motion. Wang Anshi developed a hobby to compose new poems by selecting lines from other poets. Some of these newly-made poems ran as long as 100 rhymed lines. Usually these new poems formed good antithesis and expressed the meaning and connotation of the original poems in a better way. Gradually scholars of later generations took Wang as their model and started to compose poems in such a way.

### 261. A Quotation from Ouyang Xiu

Ouyang Xiu once said, “By watching what a man writes on a wall, we can know whether he writes well or not.”

### 262. A Poem Written by a Girl in Piling

There was a girl in Piling, who was born into a scholar’s family and was surnamed Li. Barely over sixteen, she was already good at writing poems. Her poems often contained many good lines, which were widely read by people living in the Yangtze River Delta. One poem “Finding a Lost Worn-out Coin” goes as follows: “The worn-out coin shaped like a half moon is dirty with dust, /But vaguely visible words on it indicate a new start. When the coin was kept intact, /It was used to buy up all the mishaps in the world.” In another poem “Playing a Stringed Musical Instrument,” she wrote: “Last year I just laughed at Zhuo



**【原文】**

岂信丝桐解误身。今日未弹心已乱，此心元自不由人。” 虽有情致，乃非女子所宜。

**【译文】**

岂信丝桐解误身。今日未弹心已乱，此心元自不由人。” 虽然写得很有情感、意趣，但不是一个女孩子所应说的话。





Wenjun, /Not believing her stringed musical instrument should have changed her fate. Today disturbing thoughts are crowding into my mind before I start to play mine, /And my heart is no longer mine.” This poem is very sentimental and meaningful, yet it is not suitable for a girl of her age to write in this way.



卷十五·艺文二

## 263. 音韵学简述

### 【原文】

切韵之学，本出于西域。汉人训字，止曰“读如某字”，未用反切。然古语已有二声合为一字者，如“不可”为“叵”，“何不”为“盍”，“如是”为“尔”，“而已”为“耳”，“之乎”为“诸”之类，似西域二合之音，盖切字之原也。如“𪔐”字文从“而、犬”，亦切音也。殆与声俱生，莫知从来。

今切韵之法，先类其字，各归其母，唇音、舌音各八，牙音、喉音各四，齿音十，半齿半舌音二，凡三十六，分为五音，天下之声总于是矣。每声复有四等，谓清、次清、浊、平也。如“颠、天、田、年”，“邦、降、庞、厖”之类是也。皆得之自然，非人为之。如“帮”字横调

### 【译文】

关于切韵的学说，本来产生在西域。汉朝人解释字，只是说“读如某字”，没用过反切。但是古代已经出现了两个字音合为一个字音的例子，如“不可”读作“叵”，“何不”读作“盍”、“如是”读作“尔”，“而已”读作“耳”，“之乎”读作“诸”等等，类似西域将两字合成一字之音的拼法，或许是反切读字的起源。比如“𪔐”字，字形从“而、犬”，就是反切得音。也可能与字音同时产生，没人知道它的起源。

现在的反切方法，先将字各按它的声母归类，唇音、舌音各八个，牙音、喉音各四个，齿音十个，半齿半舌音二个，共三十六个声母，分为五音，天下的声母都包括在内了。每个声母又有四等，称为清、次清、浊、平。如“颠、天、田、年”，“邦、降、庞、厖”一类就是这样的。这都是自然形成的，不是人有意造成的。如“帮”字横调的五音是：



## Section Fifteen Language and Literature (2)

### 263. A Brief Account of Chinese Phonology

The knowledge of phonology originally came from countries in the west. When people in the Han Dynasty demonstrated the pronunciation of a Chinese character, they could only say that “it sounds like another character” and never resorted to the method of *fanqie*\*. However, in ancient times, there were already examples of combining the pronunciation of two Chinese characters into that of another. For example, the two characters “不可” (*buke*) were read as 叵 (*po*), “何不” (*hebu*) as “盍” (*he*), “如是” (*rushi*) as “尔” (*er*), “而已” (*eryi*) as “耳” (*er*), “之乎” (*zhihu*) as “诸” (*zhu*), etc. This kind of pronunciation resembled the way of combining the pronunciation of the two words into that of another in countries west of China. This might be the origin of reading Chinese characters by way of *fanqie*. For example, the right part of the character “輓” (*ran*) is made up of “而” (*er*) and “犬” (*quan*) and its pronunciation is the combination of the pronunciation of these two characters. Or maybe this character and its pronunciation come into being at the same time. No one knows their origin.

Today’s method of pronouncing a character by way of *fanqie* classifies the Chinese characters into different categories according to the positions of their initial consonants. There are altogether thirty-six such sounds, namely, eight labials and eight sounds related to tongues, four alveolars and four glottals, ten dentals, one semi-dental and one semi-alveolar. They are further classified into five types of consonants and all the initial syllables are included. Each of them is classified into four grades which are called “voiceless” (清), “semi-voiceless” (次清), “voiced” (浊) and “level” (平). For example, “颠、天、田、年” (*dian, tian, tian, nian*) and “邦、降、庞、庞” (*bang, pang, pang, mang*) can best illustrate the four grades mentioned above. They are naturally shaped and are not artificially made. For example, if the initial consonant of the character “帮” is horizontally replaced with the five types of consonants mentioned above, we



## 【原文】

之为五音：“帮、当、刚、臧、央”是也。帮，宫之清；当，商之清；刚，角之清；臧，徵之清；央，羽之清。纵调之为四等：“帮、滂、傍、茫”是也。帮，宫之清；滂，宫之次清；傍，宫之浊；茫，宫之不清不浊。就本音本等调之为四声：“帮、榜、傍、博”是也。帮，宫清之平；榜，宫清之上；傍，宫清之去；博，宫清之入。四等之声，多有声无字者，如“封、峰、逢”，上有三字；“邕、胸”，止有两字；“竦、火、欲、以”，皆止有一字。五音亦然，“滂、汤、康、苍”，止有四字。四声，则有无声，亦有无字者。如“萧”字、“肴”字，全韵皆无入声。此皆声之类也。

所谓切韵者，上字为切，下字为韵。切须归本母，韵须归本等。切归本母，谓之“音和”。如“德红”为“东”之类，“德”与“东”同一母也。

## 【译文】

“帮、当、刚、臧、央”。帮，宫之清；当，商之清；刚，角之清；臧，徵之清；央，羽之清。“帮”字纵调的四等是：“帮、滂、傍、茫”。帮，宫之清；滂，宫之次清；傍，宫之浊；茫，宫之不清不浊。“帮”字本音本等的四个声调是：“帮、榜、傍、博”。帮，宫清之平；榜，宫清之上；傍，宫清之去；博，宫清之入。四等之声母，很多会出现有声无字的情况，如“封、峰、逢”，只有三个字；“邕、胸”，只有两个字；“竦、火、欲、以”，分别都只有一个字。五音也是这样，“滂、汤、康、苍”，只有四个字。至于四声，会出现没这个声调，也没这个字的情况。如“萧”字、“肴”字，全韵都没入声。这都是关于声母的情况。

所说的切韵，上字为切，下字为韵。上字须与被切字声母相同，下字须与被切字韵母相同。上字与被切字声母相同，称为“音和”。如“德红”拼为“东”之类，是因为“德”与“东”同一个声母。字的读音也有重、中重、轻、中轻，



will have “帮、当、刚、臧、央”(bang, dang gang, zang, yang). (Bang being the voiceless sound of gong; dang being the voiceless sound of shang; gang being the voiceless sound of jue; zang being the voiceless sound of zhi; yang being the voiceless sound of yu.) If the initial consonant of the character “帮” is vertically replaced with the four grades of consonants mentioned above, we will have “帮、滂、傍、茫”(bang, pang, bang, mang). (Bang being the voiceless sound of gong; pang being the semi-voiceless sound of gong; bang being the voiced sound of gong; mang being neither the voiceless sound nor the voiced sound of gong.) The four tones of the character “bang” are “bang (帮), bang (榜), bang (傍) and bo (博).” (Bang [帮] being the level tone of the voiceless gong; bang [榜] being the rising tone of the voiceless gong; bang [傍] being the falling tone of the voiceless gong; and bo [博] being the entering tone of the voiceless gong.) Many four grades of initial consonants may have their own phonetic transcriptions, but they may not have enough characters to stand for them. For example, “feng (封), feng (峰) and feng (逢)” have only three characters, “yong (邕) and “xiong (胸) have only two characters. “Song, huo, yu, yi” (竦、火、欲、以) only have one character. The same is true with the five types of consonants. For example, “pang” (滂), “tang” (汤), “kang” (康), “cang” (苍) only have four characters. As to the four tones of a character, we might come across the situation in which neither the tone nor the character can be found. For example, both “xiao” (萧) and “yao” (肴) do not have the entering tone. These are the general information related to the consonants in the initial position of the Chinese characters.

According to *qieyun* (切韵), or the method of using parts of the two characters to represent the pronunciation of a third character, the initial consonant of the first character is taken as “qie” (切) and it must be identical to the initial consonant of the third character. The final vowel of the second character is taken as “yun” (韵) and it must be identical to the final vowel of the third character. If the initial consonant of the first character is identical to that of the third one, it is called “sound harmony.” For example, “de, hong” (德红) is jointly pronounced as “dong” (东), because the initials of “de” (德) and “dong” (东) are identical.



## 【原文】

字有重、中重、轻、中轻，本等声尽泛入别等，谓之“类隔”。虽隔等，须以其类，谓唇与唇类，齿与齿类。如“武延”为“绵”、“符兵”为“平”之类是也。韵归本等，如“冬”与“东”字，母皆属“端”字，“冬”乃“端”字中第一等声，故“都宗”切，“宗”字第一等韵也，以其归“精”字，故“精”微音第一等声。“东”字乃“端”字中第三等声，故“德红”切，“红”字第三等韵也，以其归“匣”字，故“匣”羽音第三等声。又有互用借声，类例颇多。大都自沈约为四声，音韵愈密。然梵学则有华、竺之异，南渡之后，又杂以吴音，故音韵靡驳，师法多门。至于所分五音，法亦不一。如乐家所用，则随律命之，本无定音，常以浊者为宫，稍清为商，最清为角，清浊不常为徵、羽。切韵家则定以唇、齿、牙、舌、喉为宫、商、角、徵、羽。其间又有半徵、半商者。

## 【译文】

但如果出现本等声都散入别等的情况，就称它为“类隔”。虽然隔等，还是要在同一类中相切，指唇音对唇音，齿音对齿音。如“武延”相切为“绵”、“符兵”相切为“平”就是这种情况。下字与被切字韵母相同，如“冬”与“东”字，韵母都属于“端”字，“冬”是“端”母的第一等声，所以“都宗”相切，“宗”字是第一等韵。把它归入“精”母，所以“精”成了微音的第一等声。“东”字是“端”母中的第三等声，所以“德红”相切，“红”字是第三等韵；把它归入“匣”母，所以就成了“匣母”羽音的第三等声。还有相互间借用声母的，这一种例子也很多。大致从沈约创制四声后，音韵趋于精密。但是佛学有中国和印度语音的不同，东晋建立后，又掺杂了南方的语音，所以关于音韵的学说多而杂乱，老师传授的学说有很多不同的系统。至于这些学说对五音的区分，方法也不一样。如音乐家使用的五音，是根据乐律命名，本无定音。常常用浊音为宫，稍清音为商，最清音为角，清浊音不定的为徵、羽。而语音学家却把唇、齿、牙、舌、喉音定为宫、商、角、徵、羽音。





The character can be heavily stressed, half heavily stressed, lightly stressed or half lightly stressed. But if the grade of the initial consonant of a character mixes with a different grade, it is called “*leige*” (类隔). Though they are pronounced a bit differently, the two characters have to stick to their own grade. In other words, labial sounds belong to one group while dental sounds belong to another group. For example, “*wu yan*” (武延) form the pronunciation of “*mian*” (绵) while “*fubing*” (符兵) form the pronunciation of “*ping*” (平). Next the vowel of the second character is identical to that of the third one. For example, the vowels of “*dong*” (冬) and “*dong*” (东) belong to the character “*duan*” (端). The initial consonant of “*dong*” (冬) is categorized as the first-grade initial of “*duan*” (端). Therefore “*dong*” is the combination of “*du*” (都) and “*zong*” (宗). “*Zong*” is categorized as the first-grade vowel. When it is put into “*jing*” (精), “*jing*” (精) becomes the first-grade initial of *zhi* (徵). The initial consonant of “*dong*” (东) is categorized as the third-grade of the initial of “*duan*” (端). Therefore “*dong*” is the combination “*de*” (德) and “*hong*” (红) and the vowel of “*hong*” (红) is categorized as the third-grade vowel. When it is put into “*xia*” (匣), it becomes the third-grade initial of *yu* (羽). There are also examples of borrowing each other’s initial consonants. Since Shen Yue created the four tone system, the Chinese phonology became more and more strict. However so far as Buddhism is concerned, there are differences between the pronunciation of Chinese and that of Indian. Since the founding of the East Jin Dynasty, some dialects from the southern regions also entered into the Chinese sound system. As a result, there were many self-contradictory theories about Chinese phonology. Theories taught by teachers were divided into many different systems. And the methods for the classification of the five tones were also different. For example, the five tones used by musicians were named according to the musical temperament and they did not have the fixed sound. Musicians often used the voiced sound as *gong* (宫), the semi-voiceless sound as *shang* (商), the voiceless sound as *jue* (角), the sounds which are sometimes voiceless, sometimes voiced as *zhi* (徵) and *yu* (羽). In contrast, phonologists fixed the labial, the dental, the alveolar, the tongue and the glottal sounds as



### 【原文】

如“来”、“日”二字是也，皆不论清浊。五行家则以韵类清浊参配，今五姓是也。梵学则喉、牙、齿、舌、唇之外，又有折、撮二声。折声自脐轮起至唇上发，如“𠵼”字浮金反之类是也。撮声鼻音，如“欲”字，鼻中发之类是也。字母则有四十二，曰：阿、多、波、者、那、啰、拖、婆、茶、沙、𠵼、哆、也、瑟吒二合、迦、娑、么、伽、他、社、锁、拖前一“拖”轻呼，此一“拖”重呼、奢、佉、叉、娑多二合、壤、曷撝多三合、婆上声车、娑么二合、诃婆、缙、伽上声、吒、拏、娑颇二合、娑迦二合、也娑二合、室者二合、佗、陀。为法不同，各有理致。虽先王所不言，然不害有此理。历世浸久，学者口深，自当造微耳。

### 【译文】

这当中又出现了半徵、半商音。像“来”、“日”两个字就是这样的，全不论清、浊。五行家用韵学上的清浊相互搭配，就是现在的五姓。梵学在喉、牙、齿、舌、唇音之外，还有折、撮两音。折音从肚脐起到唇上发出，像“𠵼”浮金反字之类就是这样。撮声系鼻音，如“欲”字，就是从鼻腔中发音的类型。它的字母有四十二个，称为：阿、多、波、者、那、啰、拖、婆、茶、沙、𠵼、哆、也、瑟吒二合音、迦、娑、么、伽、他、社、锁、拖前一“拖”轻呼，此一“拖”重呼、奢、佉、叉、娑多二合音、壤、曷撝多三合音、婆上声、车、娑么二合音、诃婆、缙、伽上声、吒、拏、娑颇二合音、娑迦二合音、也娑二合音、室者二合音、佗、陀。采用的方法不同，但各有成立的道理。尽管先王没有讲过，但是也不妨碍这种道理的存在。长时期以来，学者们对它的研究一天天深入了，当然应当细致入微。



*gong, shang, jue, zhi* and *yu*. In addition, some sounds were named as semi-*zhi* and semi-*shang*. For example, “*lai*”(来) and “*ri*”(日) are such sounds. There is no need to tell the difference between voiceless sounds and voiced sounds. Fortune-tellers who specialized in the theory of the five elements used the voiceless sound to match with the voiced sound and categorize all the surnames into five categories. In Sanskrit, besides the glottal, the alveolar, the dental, the tongue, the labial sounds, there are two more sounds called “*zhe*”(折) and “*she*”(摄). *Zhe* is articulated from the belly to the lip. The characters such as “*甬*”浮金反 are articulated like this. *She* is a nasal sound. For example, the character “*he*”(歆) is articulated from the nose. Sanskrit contains forty-two phonemes, which are called *a*(阿), *duo*(多), *bo*(波), *zhe*(者), *na*(那), *luo*(啰), *tuo*(拖), *po*(婆), *tu*(荼), *sha*(沙), *mo*(嚙), *duo*(哆), *ye*(也), *sezha*(瑟吒) (two characters pronounced as one), *jia*(迦), *suo*(娑), *me*(么), *jia*(伽), *ta*(他), *she*(社), *suo*(锁), *tuo*(拖) (the previous one should be unstressed and the latter one should be stressed), *she*(奢), *qu*(佉), *cha*(叉), *suoduo*(娑多) (two characters pronounced as one), *rang*(壤), *heluoduo*(曷撈多) (three characters pronounced as one), *po*(婆) (with a rising tone), *che*(车), *suome*(娑么) (two characters pronounced as one), *hepo*(诃婆), *cuo*(搓), *jia*(伽) (with a rising tone), *zha*(吒), *na*(拏), *suopo*(娑颇) (two characters pronounced as one), *suojia*(娑迦) (two characters pronounced as one), *yesuo*(也娑) (two characters pronounced as one), *shizhe*(室者) (two characters pronounced as one), *tuo*(佗) and *tuo*(陀). Though Chinese and Sanskrit adopt different theories, they both have reasons to exist. Though late emperors never made known their attitudes, this did not hinder their existence. Scholars have made intensive research into it for a long time and their research is progressing with each passing day, so Chinese phonology should certainly become more comprehensive.

Translator's note

\* *Fanqie* is a method of demonstrating the pronunciation of Chinese character by using two other Chinese characters, the first with the same initial consonant and the other with the same final vowel as the character in question.

## 264. 《龙龕手鏡》佚事

### 【原文】

幽州僧行均集佛书中字为切韵、训诂，凡十六万字，分四卷，号《龙龕手鏡》。燕僧智光为之序，甚有词辩。契丹重熙二年集。契丹书禁甚严，传入中国者法皆死。

熙宁中，有人自虏中得之，入傅钦之家。蒲传正帅浙西，取以镂板。其序末旧云：“重熙二年五月序。”蒲公削去之。

观其字音韵次序，皆有理法，后世殆不以其为燕人也。

### 【译文】

幽州的和尚行均将佛经中的字集起来分别注上读音和解释，共十六万字，分为四卷，取名为《龙龕手鏡》。燕地的和尚智光为这本书作序，写得很有说服力。契丹重熙二年编集成书。契丹对图书的外传禁止得相当严厉，凡是将书传到中原地区去的人，按法律都要处以死刑。

在熙宁年间，有人从被俘虏的契丹人中得到了这本书，传入傅钦之家中。当时蒲传正镇守浙西，便将此书拿来刻版印制，该书序言末尾原有：“重熙二年五月序。”蒲传正将它删去了。

看书中的字依音韵的次序排列，都有一定的道理和规则；后世的人大概不会把智光和尚当做燕人看待了。

## 265. 古诗韵学浅述

### 【原文】

古人文章，目应律度，未以音韵为主。自沈约增崇韵学，其论文则曰：“欲使宫羽相变，低昂殊节。若前有浮声，则后须切响。一简之内，

### 【译文】

古代人写文章，自然也顺应一些法则，但没有以音韵为主的。从南朝的沈约重视而崇尚音韵学开始，他评说文章，就说：“要使宫音、羽音互相变换，高低强弱分明。假如前面出现轻扬之声，那么后面就必须有重浊之音。





## 264. Anecdotes about *Longkan Shoujing*

Monk Xingjun in Youzhou transcribed and annotated the characters in Buddhist sutra. He compiled altogether 160,000 characters in the four-volume book entitled *Longkan Shoujing*. Monk Zhiguang, who lived in the territory of the Yan ethnic minority, wrote a very convincing preface to the book. In the second year of Chongxi period of the reign of Emperor Xingzong in the Qidan Dynasty (1033), the book was edited and printed out. At that time, the Qidan people did not allow this book to be circulated out of their region. Any one who took it to the regions where the Han people lived would be sentenced to death.

During Xining period of the reign of Emperor Shenzong, the book was found from a Qidan captive and later it was collected by Fu Qinzhi. Pu Zongmeng was the military commander in the west part of Liangzhe region. He took the book and printed it out by way of block printing. Originally the following sentence was found at the end of the book's preface: "The preface is written in May of the second year of Chongxi period." Pu deleted the sentence when reprinting it out.

Characters collected in the book were arranged in accordance with the order of place of the rhymes and rhythms. And such an arrangement is reasonable. Probably people of later generations would not take Monk Zhiguang for the man from the Yan ethnic minority.

## 265. Rhymes in Ancient Chinese Poems

Ancient people naturally followed a number of rules of writing. However they did not put top priority on rhymes and rhythms. It was Shen Yue, a scholar living in Southern Dynasties, who introduced rhymes and rhythms and advocated the importance of using them in writing. When commenting on articles and poems, Shen said, "*Gong* and *yu* should be alternatively used so as to match the high-pitched with the low-pitched, and the stressed with the unstressed. If the previous words are unstressed and pitched low, the words to



## 【原文】

音韵尽殊；两句之中，轻重悉异。妙达此旨，始可言文。”

自后浮巧之语，体制渐多，如傍犯、蹉对蹉音千过反、假对、双声、叠韵之类。诗又有正格、偏格，类例极多。故有三十四格、十九图、四声、八病之类。今略举数事。如徐陵云：“陪游馥娑，骋纤腰于结风；长乐鸳鸯，奏新声于度曲。”又云：“厌长乐之疏钟，劳中宫之缓箭。”虽两“长乐”，意义不同，不为重复，此类为傍犯。如《九歌》：“蕙肴蒸兮兰藉，奠桂酒兮椒浆。”当曰“蒸蕙肴”对“奠桂酒”，今倒用之，谓之蹉对。如“自朱邪之狼狈，致赤子之流离”。不唯“赤”对“朱”，“邪”对“子”，兼“狼狈”、“流离”乃兽名对鸟名。又如“厨人具鸡黍，稚子摘杨梅”；“当时物议朱云小，后代声名白日长”。以“鸡”对“杨”，

## 【译文】

一章之中，音韵完全不同；两句之内，轻重全不一样。完美地达到了这样的要求，才可以讨论文章。”

从这以后，浮艳工巧的词语，写作方法渐渐地多了起来。如傍犯、蹉对、假对、双声、叠韵等等。诗歌创作中又有正格、偏格，门类非常多，因此有三十四格、十九图、四声、八病之类。现在大略举几个例子来说明。如徐陵写的：“陪游馥娑，骋纤腰于结风；长乐鸳鸯，奏新声于度曲。”又写道：“厌长乐之疏钟，劳中宫之缓箭。”虽两次用“长乐”，因意义不同，不算重复，这就是傍犯的例子。如《九歌》的“蕙肴蒸兮兰藉，奠桂酒兮椒浆”，应当写为“蒸蕙肴”，与“奠桂酒”相对仗，现在颠倒运用，称为蹉对。如“自朱邪之狼狈，致赤子之流离”，不只是“赤”对“朱”，“邪”对“子”，再加上“狼狈”与“流离”是用兽名对鸟名。又如“厨人具鸡黍，稚子摘杨梅”；“当时物议朱云小，后代声名白日长”。以“鸡”对“杨”，





follow must be stressed and pitched high. Within a poem, rhymes and rhythms must be different from each other. Within two sentences, the stress of the words should be different. Only after fulfilling such requirements can we comment on an article or a poem.”

Since then more and more writing techniques and rhetorical devices were applied to writing, such as “*bangfan*” (傍犯), “*cuodui*” (蹉对), “*jiadui*” (假对), “*shuangshen*” (双声), “*dieyun*” (叠韵), etc. In writing poems, rhetoric devices such as normal tonal patterns (正格), deviant tonal pattern (偏格), thirty-four tonal patterns (三十四格), nineteen schemes (十九图), four tones (四声) and eight pitfalls (八病) were widely employed. Here are a few examples. The first is an example of “*bangfan*” (傍犯) which is taken from *Preface to New Verses from Jade Terrace* by Xu Ling, the writer in Southern Dynasties. “The beauty walked in the royal palace, dancing gracefully to the melodious tune. She lived merrily in the imperial court, producing a new song to an old tune.” “The court maids are bored with the ringing of the bell in the Merry Palace and are exhausted by the drip-drip of the queen’s clepsydra.” In the above two sentences, “merrily” and “merry” both mean “*chang le*” (长乐) in Chinese, but they actually belong to different parts of speech and cannot be regarded as repetition. The second is taken from “Nine Hymns” of *The Verse of Chu*. “In orchids and on boneset is steamed meat, / And brewed with cassia is the nectar sweet.” The original two lines should be: “Steamed meat is in orchids and on boneset, / And the nectar sweet is brewed with cassia.” Now the two lines are reversely arranged. An example like this is called “*cuodui*” (蹉对). Here we have one more example. “*Zi zhuxie zhi langbei, / Zhi chizi zhi liuli.*” In these two lines, “*zhu*” (朱) and “*chi*” (赤) both mean “red” and are a pair of antithetical phrases. “*Xie*” (邪) and “*zi*” (子) mean “father” and “son” respectively and they form another pair of antithetical phrases. As “*langbei*” (狼狈) refer to wild animals and “*liuli*” (流离) refer to wild birds, they form one more pair of antithetical phrases. Next in “The cook prepares chicken and rice while the kid plucks the fruit of red bayberries” and “Criticism in those days was as insignificant as red clouds while the fame in later ages will be everlasting as bright days,” chicken



### 【原文】

以“朱云”对“白日”，如此之类，皆为假对。如“几家村草里，吹唱隔江闻”。“几家”、“村草”，与“吹唱”、“隔江”，皆双声。如“月影侵簪冷，江光逼屐清”。“侵簪”、“逼屐”，皆叠韵。诗第二字侧入，谓之正格，如“凤历轩辕纪，龙飞四十春”之类。第二字平入，谓之偏格，如“四更山吐月，残夜水明楼”之类。唐名贤辈诗，多用正格。如杜甫律诗，用偏格者十无一二。

### 【译文】

以“朱云”对“白日”，像这样的一些例子，都是假对。如“几家村草里，吹唱隔江闻”。“几家”、“村草”，与“吹唱”、“隔江”都是双声字。如“月影侵簪冷，江光逼屐清”。“侵簪”、“逼屐”，都是叠韵字。诗的第二字以仄声起句，就叫做正格，比如“凤历轩辕纪，龙飞四十春”之类。如果第二个字是以平声起句的就叫偏格，比如“四更山吐月，残夜水明楼”一类。唐朝有名的诗人写的诗大多采用正格写法。比如杜甫的律诗，用偏格的十首中还不到一二首。

## 266. 文彦博与同甲会

### 【原文】

文潞公归洛日，年七十八。同时有中散大夫程珣、朝议大夫司马旦、司封郎中致仕席汝言，皆年七十八。尝为同甲会，各赋诗一首。潞公诗曰：“四人三百十二岁，况是同生丙午年。招得梁园为赋客，合成商岭采芝仙。”

### 【译文】

文彦博回到洛阳的时候，已七十八岁了。那年，中散大夫程珣、朝议大夫司马旦、以司封郎中退休的席汝言，都是七十八岁。他们曾经结成同甲会，各赋一首诗。文彦博的诗写道：“四人三百十二岁，况是同生丙午年。”



is pronounced as “*ji*” (鸡) in Chinese while red bayberries are pronounced as “*yangmei*” (杨梅). Since in Chinese the pronunciation of “*yang*” can also refer to “*sheep*” (羊), “*ji*” and “*yang*” naturally form a pair of antithetical phrases. Also the phrase “*red clouds*” (朱云) matches with the phrase “*bright days*” (白日). Examples like these are called “*jiadui*” (假对). Furthermore, in “*Ji jia cun cao li, / Chui chang ge jiang wen*,” the initial sounds of “*ji*” (几) and “*jia*” (家), “*cun*” (村) and “*cao*” (草), “*chui*” (吹) and “*chang*” (唱), “*ge*” (隔) and “*jiang*” (江) are examples of “*shuangshen*” (双声). In “*Yue ying qin zan leng, jiang guang bi ji qing*,” “*qin*” (侵) and “*zan*” (簪), “*bi*” (逼) and “*ji*” (屐) are the examples of “*dieyun*” (叠韵). In a five-syllable regulated verse, if the second character of the first line is pronounced in accordance with oblique tones (仄声), it is called “normal tonal pattern” (正格). For example, “*Feng li xuan yuan ji, / Long fei si shi chun*.” Again, in a five-syllable regulated verse, if the second character of the first line is pronounced in accordance with the level tone, it is called “deviant tonal pattern” (偏格). “*Si geng shan tu yue, / Can ye shui ming lou*” is such an example. Famous poets of the Tang Dynasty mostly used “normal tonal pattern” to write poems. For example, among the poems written by Du Fu fewer than one tenth used “deviant tonal pattern.”

## 266. Wen Yanbo and the Association of Elderly People of the Same Age

When returning to Luoyang, Wen Yanbo was already 78 years old. Chen Xiang, senior court official of *zhongsan*, Sima Dan, senior court official of *zhaoyi*, and Xi Ruyan, retired senior official who was once in charge of awarding official ranks and royal titles in the Board of Civil Service, were all 78 years old. Thus they formed the Association of Elderly People of the Same Age. Each was required to write a poem to commemorate the event. The following was Wen’s poem: “We four have lived three hundred and twelve years, / And we were all born in the year of *bingwu*. In the Liang Garden we are writing poems, / We look like celestial beings picking glossy ganoderma in Mount



### 【原文】

清淡颺颺风盈席，素发飘飘雪满肩。此会从来诚未有，洛中应作画图传。”

### 【译文】

招得梁园为赋客，合成商岭采芝仙。清淡颺颺风盈席，素发飘飘雪满肩。此会从来诚未有，洛中应作画图传。”

## 267. 善于用典的江文蔚

### 【原文】

晚唐、五代间，士人作赋，用事亦有甚工者。如江文蔚《天窗赋》：“一窍初启，如凿开混沌之时；两瓦驮飞，类化作鸳鸯之后。”又，《土牛赋》：“饮渚俄临，讶盟津之捧塞；度关悦许，疑函谷之丸封。”

### 【译文】

晚唐、五代时，读书人作赋运用典故也有很精巧的。如江文蔚的《天窗赋》说：“一窍初启，如凿开混沌之时；两瓦驮飞，类化作鸳鸯之后。”另外有一篇《土牛赋》：“饮渚俄临，讶盟津之捧塞；度关悦许，疑函谷之丸封。”

## 268. 咏鹤雀楼的三首绝唱

### 【原文】

河中府鹤雀楼三层，前瞻中条，下瞰大河。唐人留诗者甚多，唯李益、王之涣、畅诸三篇能状其景。李益诗曰：“鹤雀楼西百尺墙，汀洲云树共茫茫。汉家箫鼓随流水，魏国山河半夕阳。事去千年犹恨速，

### 【译文】

河中府的鹤雀楼共有三层，它的前面对着中条山，下面俯视着黄河水，唐代很多人在此留下了诗篇，其中只有李益、王之涣、畅诸的三篇能描摹它的景观。李益的诗说：“鹤雀楼西百尺墙，汀洲云树共茫茫。汉家箫鼓随流水，魏国山河半夕阳。事去千年犹恨速，愁来一日即知长。



Shangling. Chatting in the gentle breeze at the dinner table, /The long white hair drapes over our shoulders like snow. Such a gathering has never been organized, /A painting should be drawn to mark the event.”

### 267. Jiang Wenwei's Use of Literary Allusions

During the Five Dynasties, there were some scholars who were good at using literary allusions in their poems. Jiang Wenwei was one of them. The following is taken from his “Skylight.” “One hole was dug out, just like gouging out the Chaos. /Two tiles flew away quickly, soon turning into mandarin ducks.” Another example is taken from his “Earthen Ox.” “Drinking water near an isle for a while, it suddenly wanted to block the Mengjin River with earth. / Going out of the Hangu Pass, he doubted whether it could be successfully guarded with only a small army.”

### 268. Three Best Poems Describe the Scenery around the Stork Tower

The three-storied Stork Tower in Hezhong faces the Zhongtiao Mountain in the front and overlooks the Yellow River. Many poets in the Tang Dynasty wrote poems about it. Among them only the ones written by Li Yi, Wang Zhihuan, and Chang Zhu best describe the scenery they saw there. Li's poem goes as follows: “A 30-meter-long wall stands to the west of the Stork Tower, / Far are clouds in the sky and near are trees in an isle. The sound of flute and drum in the Han Dynasty fade away with the water flowing, /The mountains and lakes in the state of Wei glow with the sun setting. Though a bygone event for over one thousand years, /I feel it comes too soon. Though sorrow-afflicted



### 【原文】

愁来一日即知长。风烟并在思归处，远目非春亦自伤。”王之涣诗曰：“白日依山尽，黄河入海流。欲穷千里目，更上一层楼。”畅诸诗曰：“迥临飞鸟上，高出世空间。天势围平野，河流入断山。”

### 【译文】

风烟并在思归处，远目非春亦自伤。”王之涣的诗说：“白日依山尽，黄河入海流。欲穷千里目，更上一层楼。”畅诸的诗说：“迥临飞鸟上，高出世空间。天势围平野，河流入断山。”

## 269. 海陵王墓铭

### 【原文】

庆历中，予在金陵，有饗人以一方石镇肉。视之，若有镌刻，试取石洗濯，乃宋海陵王墓铭，谢朓撰并书，其字如钟繇，极可爱。予携之十余年，文思副使夏元昭借去，遂托以坠水，今不知落何处。

此铭朓集中不载，今录于此：

“中枢诞圣，膺历受命。於穆二祖，天临海镜。显允世宗，温文著性。三善有声，四国无竞。嗣德方衰，时唯介弟。景祚云及，多难攸启。载骤轸猎，

### 【译文】

庆历年间，我住在金陵，有一个厨师用一方形石板压肉。我看到这块石头表面好像有雕刻的痕迹，尝试着把它清洗干净，才发觉是南朝宋海陵王的墓铭，系由谢朓撰文并且书写，他的字像钟繇的笔法，非常令人喜爱。我带着这方石块有十多年了，后被文思院的副使夏元昭借去，不久就借口掉入水中，现在不知道它流落在什么地方。

这块石上的铭文，谢朓的文集中没有收录，现在抄录在这里：“中枢诞圣，膺历受命。於穆二祖，天临海镜。显允世宗，温文著性。三善有声，四国无竞。嗣德方衰，时唯介弟。景祚云及，多难攸启。载骤轸猎，





for only one day, /I feel it stays too long. Homesick, I look far into the distance and feel all the more sad.” Next is Wang Zhihuan’s famous poem: “The sun beyond the mountains glows, /The Yellow River seawards flows. You can enjoy a grander sight, /By climbing to a greater height.” Chang Zhu’s poem goes as follows: “The Stork Tower towers into the sky, /Aloof from the mortal world. Though the mountains encircle the vast open country, /The Yellow River thunders in perpetual roar down the valley.”

### 269. An Epitaph for Duke of Hailing

During Qingli period of the reign of Emperor Renzong, I was living in Jinling. One day I happened to see that a square stone-slab with vaguely carvings on it was being used to press onto a piece of meat. After I washed it clean with water, these carvings turned out to be an epitaph for Duke of Hailing in Southern Dynasties, written by Xie Tiao. Beautiful and handsome, Xie’s calligraphy looked like that of Zhong Yao. I took it with me for over ten years until I lent it to Xia Yuanzhao, Vice Director of Imperial Workshop for Arts and Crafts. However, Xia later told me that the tablet had fallen into water and could not be found any more. Now nobody knows its whereabouts.

The epitaph on the stone tablet was not included into the collection of Xie Tiao’s works. Here is the full text of the epitaph: “The sage king was born to lead the central government, and he was sent by the god of Heaven. Oh, his two ancestors were all virtuous, like a clear mirror reflecting the sky and the sea. Being gentle and refined, Emperor Shizong was noble and trustworthy. The Three Good Deeds being accomplished, the country under his leadership was so prosperous and strong that no other nations were able to compete with it. Unfortunately the heritage of the previous emperors was not well kept, for which his younger brother was to blame. The great fortune arrived, though hardships also began. The emperor rode a magnificent carriage, and moved into



### 【原文】

高辟代邸。庶辟欣欣，威仪济济。亦既负宸，言观帝则。正位恭己，临朝渊嘿。虔思宝缔，负荷非克。敬顺天人，高逊明德。西光已谢，东龟又良。龙蠹夕伊，葆挽晨鏘。风摇草色，日照松光。春秋非我，晚夜何长。”

### 【译文】

高辟代邸。庶辟欣欣，威仪济济。亦既负宸，言观帝则。正位恭己，临朝渊嘿。虔思宝缔，负荷非克。敬顺天人，高逊明德。西光已谢，东龟又良。龙蠹夕伊，葆挽晨鏘。风摇草色，日照松光。春秋非我，晚夜何长。”

## 270. “枣”与“棘”

### 【原文】

枣与棘相类，皆有刺。枣独生，高而少横枝。棘列生，卑而成林，以此为别。其文皆从束，音刺，木芒刺也。束而相戴，立生者枣也；束而相比，横生者棘也。不识二物者，观文可辨。

### 【译文】

“枣”与“棘”相类似，都有刺。枣由一主木而生，高而少横枝；棘并排而生，低矮而成灌丛，它们在这一点上有区别。它们的字形都从“束”，读音为“刺”，意为树木上的尖刺。有刺而相互串着，直立而生者是枣，有刺而彼此并列，横向而生者是棘。不认识这两种植物，看它们的字形就可以分辨了。

## 271. 胡恢献诗复官

### 【原文】

金陵人胡恢博物强记，善篆隶。臧否人物，坐法失官十余年，潦倒贫困。

### 【译文】

金陵人胡恢博闻强记，擅长篆书和隶书。喜欢褒贬人物，因犯法而



a new palace. The whole country was happy, and the emperor maintained his solemn pose. Being the emperor, he had to do things in accordance with related rules and etiquettes. He made all the chief officials respect him and was silent and dignified. He piously obeyed the valuable instruction given by the late emperors, knowing it was really difficult to inherit and carry on their undertakings. By following the opinions of the people and the will of the god of Heaven, he maintained to be humble and virtuous. Though the light in the west is gone, the star in the east rises. The dragon flag looks more solemn in the night while the funeral music from the bell sounds sadder in the morning. The wind shakes the shadow of the grass and the sun shines over pine trees. Too much is the vicissitudes of life and too much is the long night.”

### 270. “Jujube” and “Wild Jujube”

Jujube resembles wild jujube, as both have thorns. Growing out of a single trunk, jujube is tall with a few horizontal branches while wild jujube grows in rows and develops into thickets, which is their major difference. The two Chinese characters that represent these two trees both contain the same structural part, which is pronounced as “*ci*” meaning thorns on a tree. With thorns tangling with each other, the one grows upright is jujube while the one grows in horizontal rows is wild jujube. If one does not know the two plants, he may study the structure of the two Chinese characters, which will help him to tell the difference between them.

### 271. Hu Hui Resumes His Official Position with a Poem

A native of Jinling, Hu Hui boasted encyclopedic knowledge and a retentive memory. He was good at writing both seal characters and official script and liked praising or criticizing other people. He had been removed of his official position for over ten years because of a misdemeanor. Living a poverty-



### 【原文】

赴选集于京师。是时，韩魏公当国，恢献小诗自达，其一联曰：“建业关山千里远，长安风雪一家寒。”魏公深怜之，令篆太学石经，因此得复官，任华州推官而卒。

### 【译文】

丢掉官职十多年，穷困潦倒。来到京城听候选拔。当时，韩琦主持国政，胡恢献了一首小诗自通姓名。诗中的一联说：“建业关山千里远，长安风雪一家寒。”韩琦非常可怜他，就叫他到太学，用篆书刻写石经，因此得以恢复官职。他在华州的推官任上逝世。

## 272. 蔡挺的贺诗

### 【原文】

熙宁六年，有司言日当蚀四月朔。上为彻膳，避正殿。一夕微雨，明日，不见日蚀，百官入贺。是日有皇子之庆。蔡子正为枢密副使，献诗一首，前四句曰：“昨夜薰风入舜韶，君王未御正衙朝。阳辉已得前星助，阴沴潜随夜雨消。”其叙四月一日避殿、皇子庆诞、云阴不见日蚀，四句尽之，当时无能过之者。

### 【译文】

熙宁六年，天文官署禀报说四月初一将会发生日蚀。皇上因为这个缘故撤掉御膳，避开正殿。这一晚下了一夜的小雨，第二天没见到日蚀，众官员进宫庆贺。这一天有皇子诞生的喜事。蔡挺任枢密副使，敬献了一首诗。前面四句说：“昨夜薰风入舜韶，君王未御正衙朝。阳辉已得前星助，阴沴潜随夜雨消。”诗中讲到了四月初一皇上避正殿、皇子诞生、云阴暗而不见日蚀。四句把这些事都说全了，当时的诗没有能超过它的。



stricken life, Hu came to the capital city to look for a job. At that time, Han Qi was presiding over governmental affairs. Hu introduced himself to Han by presenting a short poem which contained the following lines: “Jinling is thousands of miles away from Mount Guanshan, / And my family was frozen to death in Chang’an.” Han took great pity on him and appointed him to an official post in an imperial school. Hu’s job was to carve classical works onto the stone tablets with seal characters. Later Hu resumed his official position. Hu finally died as Director General of Department of Punishments of Huazhou.

### 272. The Congratulatory Poem by Cai Ting

In the sixth year of Xining period of the reign of Emperor Shenzong, the officer in charge of astronomical affairs reported that a solar eclipse would occur on the first night of April. Hearing the news, the emperor cancelled the banquet and did not appear at the court on that day. However, it drizzled all night. Seeing that solar eclipse did not occur and a new prince was born, officials all went into court to express their congratulations. Cai Ting, Vice Chairman of Shumiyuan, wrote and presented a congratulatory poem to mark the event. The first four lines went as follows: “The southern wind blew amidst the beautiful music last night, / The emperor did not appear at the court as is required. A new prince is born to assist the king, / The symbol of disaster secretly fades out with all-night rain.” The poem described the emperor’s withdrawal from the administrative affairs at the court, the birth of the royal son, the eclipse being concealed in the rain and clouds. As the first four lines of the poem included all the events, no other poems could surpass it.



## 273. 王向判牒

### 【原文】

欧阳文忠好推挽后学。王向少时为三班奉职，勾当滁州一镇。时文忠守滁州。有书生为学子不行束脩，自往诣之，学子闭门不接。书生讼于向。向判其牒曰：“礼闻来学，不闻往教。先生既已自屈，弟子宁不少高？盖二物以收威，岂两辞而造狱？”书生不直向判，径持牒以见欧公。公一阅，大称其才，遂为之延誉奖进，成就美名，卒为闻人。

### 【译文】

欧阳修喜好推荐扶植后辈学生。王向年轻时曾在三班供职，管辖滁州的一个镇。当时欧阳修任滁州太守。有一个读书人因为学生不奉拜师礼，就亲自去见他。这个学生竟然关门不接待。这个读书人就向王向告状。王向在他的状纸上判道：“按礼仪，只听说学生前来求学，不曾听说先生跑上门去教。先生既然已委屈了自己的身份，学生怎么不把自己略微抬高？何不用夏楚二物，使他威风收敛，哪里用得着为束脩两字来打官司呢？”这个读书人认为王向判决不公道，拿着状纸直接去拜见欧阳修。欧阳修读完状纸上的判语，十分称赞王向的才学，于是替他宣扬提携，使他得到了美名，王向最终成为一个名人。





### 273. Wang Xiang's Judgment

Ouyang Xiu liked recommending and supporting excellent junior officials. When Wang Xiang was young, he was a low-ranking official in charge of a town in Chuzhou. At that time Ouyang Xiu was the chief administrator of Chuzhou. One day a teacher went to see one of his students, as he did not give him dried meat as the gift to show his respect. However, the student shut the door and refused to see him. Hence the teacher brought a lawsuit against the student. After investigating the ins and outs of the matter, Wang wrote his judgment as follows: "I only heard that students would go to the teacher for study, but I have never heard that a teacher goes to the student's house to teach. As this teacher has already lowered his own status, why can't the student raise his own status a bit higher? Why not beat this student with a stick to deflate his arrogance? What is the use to file a lawsuit merely for the dried meat?" Thinking that Wang's judgment was not fair, the teacher went to see Ouyang Xiu to appeal against Wang's ruling. Having read the written judgment carefully, Ouyang admired Wang's talent. He praised him, and helped him gain a good reputation in the end.

## 274. 乌鬼即鸬鹚

### 【原文】

士人刘克博观异书。杜甫诗有“家家养乌鬼，顿顿食黄鱼”。世之说者，皆谓夔、峡间至今有鬼户，乃夷人也，其主谓之“鬼主”，然不闻有乌鬼之说。又，鬼户者，夷人所称，又非人家所养。克乃按《夔州图经》，称“峡中人谓鸬鹚为乌鬼”。蜀人临水居者，皆养鸬鹚，绳系其颈，使之捕鱼，得鱼则倒提出之，至今如此。予在蜀中，见人家养鸬鹚使捕鱼，信然，但不知谓之乌鬼耳。

### 【译文】

有一位读书人刘克广泛地读过很多奇书。杜甫有“家家养乌鬼，顿顿食黄鱼”的诗句。世上解释杜诗的人，都认为夔州、峡州一带至今有鬼户，是指夷人，他们的首领被称做“鬼主”，但没有听说有乌鬼的说法。另外，鬼户，也是夷人的称呼，并不是家中饲养的动物。刘克检索《夔州路图经》，说峡州一带人称鸬鹚为乌鬼。蜀人靠水居住的都养鸬鹚，把绳子系在鸬鹚的颈项处，让它去捕鱼。捕到了鱼就倒提起它，让它把鱼吐出来，直到现在还是这样。我在蜀中时，看见一些人家养鸬鹚让它捕鱼，确实是这样的，但不知道把鸬鹚叫做乌鬼。





## Section Sixteen Language and Literature (3)

### 274. The Cormorant Is Otherwise Known as Black Ghost

Liu Ke was a scholar who had read quite a few unique books. One of Du Fu's poems contains the following lines: "Black ghosts are raised in every family, / Yellow croakers are eaten at every meal." When interpreting this poem, all critics believed that "ghosts" referred to the ethnic minorities in Kuizhou and Xiazhou and these people were still living there. Their leader was called "Chief Ghost," but no one had ever heard of "black ghost." Hence they argued that "ghosts" was a nickname for the ethnic minorities and that it did not mean household animals. However, Liu had his own opinion. He looked up the information in *Maps and Records about Kuizhou* and concluded that people around Xiazhou called cormorants "black ghosts." He argued that native people living by water in Sichuan all raised cormorants. They would tie a rope around the neck of a cormorant and teach it how to catch fish. After the cormorant caught fish, people would lift it upside down, forcing it to let go of the fish from its mouth. Till today local people still use cormorants to catch fish. When I was in Sichuan, I once saw with my own eyes cormorants raised by local people. However, I do not know whether they call cormorants "black ghosts."

## 275. 和凝艳词嫁名韩偓

### 【原文】

和鲁公凝有艳词一编，名《香奁集》。凝后贵，乃嫁其名为韩偓。今世传韩偓《香奁集》，乃凝所为也。

凝生平著述，分为《演纶》、《游艺》、《孝悌》、《疑狱》、《香奁》、《簾金》六集。自为《游艺集·序》云：“予有《香奁》、《簾金》二集，不行于世。”凝在政府，避议论，讳其名，又欲后人知，故于《游艺集·序》实之，此凝之意也。

予在秀州，其曾孙和惇家藏诸书，皆鲁公旧物，末有印记，甚完。

### 【译文】

和凝有一部描写男女情爱的词集，名为《香奁集》。和凝后来地位显贵，就将此书嫁名韩偓。现在世上流传的韩偓《香奁集》，就是和凝所作。

和凝一生的著述，分为《演纶》、《游艺》、《孝悌》、《疑狱》、《香奁》、《簾金》六集。在他自己写的《游艺集·序》中说：“我著有《香奁》、《簾金》二集，没在世上流传。”和凝在朝廷任职，为了避开人们的议论，隐瞒了自己的名字，但又想让后人知晓，所以在《游艺集·序》中如实说明这件事，这是和凝的深意。

我在秀州时，和凝的曾孙和惇家中藏了许多书，都是和凝当时留下的东西，每本书的末尾都盖有印章，非常完整。





## 275. Love Poems by He Ning Under the Name of Han Wo

He Ning wrote a book of love poems entitled *Poems of Sweet-Smelling Makeup Kit*. Later he became an eminent official and published the book under the name of Han Wo. Therefore, *Poems of Sweet-Smelling Makeup Kit*, which was circulating widely among people under the name of Han Wo, was actually written by He Ning.

He Ning's major works are six books: namely, *Yanlun*, *Youyi*, *Xiaoti*, *Yiyu*, *Sweet-Smelling Makeup Kit* and *Yingjin*. He wrote in the preface to *Youyi*: "I have written two books called *Sweet-Smelling Makeup Kit* and *Yingjin*, but they are not published." As a top-ranking official, he concealed his name as the author so as to avoid gossips. However he also wished that people of later generations could know him as the real author, so he mentioned it in the preface to *Youyi*.

When I was in Xiuzhou, I saw that there were an immense collection of books in the house of He Dun, the great grandson of He Ning. These books were all left by He Ning and each book was a complete one and was stamped in the back cover.

## 276. 隐人魏野

### 【原文】

蜀人魏野，隐居不仕宦，善为诗，以诗著名。卜居陕州东门之外，有《陕州平陆县》诗云：“寒食花藏院，重阳菊绕湾。一声离岸橹，数点别州山。”最为警句。所居颇潇洒，当世显人多与之游，寇忠愍尤爱之。尝有赠忠愍诗云：“好向上天辞富贵，却来平地作神仙。”后忠愍镇北都，召野置门下。

北都有妓女，美色而举止生梗，士人谓之“生张八”。因府会，忠愍令乞诗于野。野赠之诗曰：“君为北道生张八，我是西州熟魏三。莫怪尊前无笑语，半生半熟未相谙。”

吴正宪《忆陕郊》诗曰：“南郭迎天使，东郊访隐人。”“隐人”，谓野也。野死，有子闲，亦有清名，今尚居陕中。

### 【译文】

蜀人魏野，隐居而不求取官职，擅长作诗，并凭借诗作闻名。他选择了陕州东门外面的地方居住，有《陕州平陆县》诗写道：“寒食花藏院，重阳菊绕湾。一声离岸橹，数点别州山。”是警绝的佳句。魏野生活得无拘无束，当时的一些有名望的人大多和他有交往，寇准特别喜欢他。魏野曾经有一首给寇准的诗写道：“好向上天辞富贵，却来平地作神仙。”后来寇准镇守北都时，曾召魏野为门下幕僚。

北都有一位妓女，生得很漂亮，有姿色，但她的举止很生硬倔强，士人称她“生张八”。州府举行宴会，寇准叫她向魏野求诗。魏野便赠送了她一首诗：“君为北道生张八，我是西州熟魏三。莫怪尊前无笑语，半生半熟未相谙。”

吴充在《忆陕郊》诗中说：“南郭迎天使，东郊访隐人。”“隐人”说的就是魏野。魏野死后，有儿子魏闲，也有清名，现在还住在陕中。







## 276. Wei Ye, a Hermit

Wei Ye was a native of Sichuan, but he lived in solitude and did not seek an official post. Wei was good at writing poems and was a famous poet far and near. He chose to live in a place outside the east gate of Shanzhou. The following is one of his poems called “Pingu County in Shanzhou”: “On the Cold Meal Festival flowers are hiding in the courtyard, /On the Double Ninth Festival the chrysanthemum is abundant around the bay. With one whisper the boat leaves the port, /And I bid farewell to mountain villages far-away.” All he wrote above have become the widely-quoted beautiful lines of verse. Wei lived a carefree life and celebrities of his time all had contact with him. Among them, Kou Zhun was the one who particularly admired him. Wei once wrote a poem to Kou, describing his life as “Having declined the fortunes bestowed from Heaven, /I live carefree in this mortal world.” Later when Kou went to Daming Prefecture, he invited Wei to be his private adviser.

There was a courtesan in Daming Prefecture, who was very charming and beautiful. However, she often behaved in a rude way, so scholar officials all called her “Wild Lady.” One day at an official banquet, Kou told her to ask for a poem from Wei, who then wrote one for her. The poem went as follows: “You are the wild lady in the north, /I am the mild gentleman in the west. Do not blame me for not giving you a smile, /Our relation is just half wild and half mild.”

Wu Chong also mentioned Wei in his poem “Memory in the Suburban Areas of Shanzhou” which went as follows: “In the southern suburbs I welcome the envoy from the emperor, /In the eastern suburbs I pay a visit to a hermit.” The hermit actually referred to Wei. Wei’s son is called Wei Xian, who also enjoys a good fame and still lives in the central area of Shaanxi.



## 277. 变味的书画藏家

### 【原文】

藏书画者，多取空名，偶传为钟、王、顾、陆之笔，见者争售，此所谓“耳鉴”。又有观画而以手摸之，相传以为色不隐指者为佳画，此又在耳鉴之下，谓之“揣骨听声”。

### 【译文】

收藏书法、绘画作品的人大多博取的是虚有的名声。偶尔传说是钟繇、王羲之、顾恺之、陆探微的真迹，听到的人争着去买进，这就是人们所讲的“耳鉴”。又有人观赏画，用手去触摸画面，他们之中流传这样一种说法：认为画上的颜色被手摸上去没有高低不平的感觉，那就是好画。这又在“耳鉴”以下，称为“揣骨听声”之术。

## 278. 正午牡丹

### 【原文】

欧阳公尝得一古画——牡丹丛，其下有一猫，未知其精粗。丞相正肃吴公与欧公姻家，一见曰：“此‘正午牡丹’也。何以明之？其花披哆而色燥，此日中时花也；猫眼黑睛如线，此正午猫眼也。有带露花，

### 【译文】

欧阳修曾经得到一张古画——一丛牡丹，牡丹下有一只猫。他不知道这幅画的好坏如何。丞相吴育与欧阳修是儿女亲家，他一看见这画就说：“这画的是‘正午牡丹’。怎么知道呢？因为画中的牡丹张口开放，颜色也过于干燥，这是正午时候的花；再看画中猫的眼睛的黑色瞳孔成了一条直线，



## Section Seventeen Calligraphy and Painting

### 277. Funny Collectors of Chinese Painting and Calligraphy

Many collectors of Chinese painting and calligraphy attach great importance to the fame of the artists. Whenever they hear that the real works of famous artists such as Zhong You, Wang Xizhi, Gu Kaizhi and Lu Tanwei are available, they will snap them up without hesitation. This is the so-called "Buying upon Hearing." Some buyers like to touch the painting when they are appreciating it. A word of saying that is very popular among collectors goes as follows: "A good painting is not uneven when touched by hands." This is another way of blind selection, resembling the fortune-teller's art of predicting one's future by "touching his bone and listening to his voice."

### 278. Peony Flowers at Noon

Ouyang Xiu once got an ancient painting, in which there was a thicket of peony flowers with a cat underneath. He did not know whether it was a good painting. Prime Minister Wu Yu was the father of Ouyang's daughter-in-law. He considered it a good painting at the first sight, saying, "This is 'Peony Flowers at Noon.' How do I know it? Because the peony flowers in the painting are in full bloom and their color is a bit dry. All these indicate that they are the flowers at noon. What is more, the black pupils of the cat's eyes become a straight line,



### 【原文】

则房敛而色泽。猫眼早暮则睛圆，日渐中狭长，正午则如一线耳。”此亦善求古人笔意也。

### 【译文】

这是正午时候的猫眼。早上的花带有露水，花房收拢，颜色也润泽；猫眼的瞳孔，早晚呈圆形，接近中午渐变成狭长，正午就成一线的样子。”这也是善于领悟古人的笔意。

## 279. 相国寺壁画评说

### 【原文】

相国寺旧画壁，乃高益之笔。有画众工奏乐一堵，最有意。人多病拥琵琶者误拨下弦，众管皆发“四”字。琵琶“四”字在上弦，此拨乃掩下弦，误也。予以谓非误也。盖管以发指为声，琵琶以拨过为声，此拨掩下弦，则声在上弦也。益之布置尚能如此，其心匠可知。

### 【译文】

相国寺的旧壁画，是高益的作品。有一堵墙上画的是许多乐工在奏乐，特别有情趣。看画的人大多指责画上那个抱琵琶的人错拨了下弦，因为画中所有的管乐器都发“四”字的音，琵琶“四”字在上弦，而这一拨竟遮住了下弦，是画错了。我认为没有错，因为管乐器是以手指离孔而发音，而琵琶则是手指拨过琴弦为声，这一拨遮住下弦，发声却在上弦。高益的构图布局能够这样注意细部，可见他的艺术匠心。



which indicates again it is the noontime. The flowers in the morning are dewy and dwindling and their color is richer. The pupils of the cat are round in the morning and in the evening and will turn narrow and straight when the noon is approaching. At high noon they will turn into a straight line.” Wu’s words showed that he had a good understanding of this ancient painting.

### 279. Mural Paintings in the Xiangguo Temple

The old mural paintings in the Xiangguo Temple were made by Gao Yi. On one of the walls was the painting which depicts vividly musicians playing music together. Many viewers criticized that it was wrong for the girl with *pipa*, a kind of stringed musical instrument, to pluck the lower part of the strings, because all the wind instruments were producing the sound of “*si*” and only the upper part of *pipa* could produce such sound. So they believed that it must be wrongly painted. I do not think so. Wind instruments produce sounds by moving the fingers that are kept to the holes while *pipa* produces sounds after the finger has plucked the strings. Hence the musician’s finger may stay at the lower part when the sound comes from the upper part. Gao reveals this detail in his painting, which shows his artistic talent.



## 280. 书画之妙在画意

### 【原文】

书画之妙，当以神会，难可以形器求也。世之观画者，多能指摘其间形象、位置、彩色瑕疵而已，至于奥理冥造者，罕见其人。如彦远《画评》言王维画物，“多不问四时。如画花往往以桃、杏、芙蓉、莲花同画一景”。予家所藏摩诘画《袁安卧雪图》，有雪中芭蕉，此乃得心应手，意到便成，故造理入神，迥得天意，此难可与俗人论也。谢赫云：“卫协之画，虽不该备形妙，而有气韵，凌跨群雄，旷代绝笔。”又，欧文忠《盘车图》诗云：“古画画意不画形，梅诗咏物无隐情。忘形得意知者寡，不若见诗如见画。”此真为识画也。

### 【译文】

书画作品的奇妙之处，应用心神来领会，难以从画面具体的形象去寻找。世上观赏绘画的人，大多数只能指陈画中的形象、位置、色彩的毛病罢了，对于画家寄托于画中的深刻寓意，能够见到的人就少了。比如张彦远在《画评》中说王维画景物时，“大多不讲究四季的区别。例如他画花，常常把桃花、杏花、芙蓉花和莲花画在同一景中。”我家中藏有王维的《袁安卧雪图》，上有雪中芭蕉，这正是他得心应手，意到便成的画，所以达到非常精妙的地步，入于神韵，妙手天成，这难以同俗人谈论。谢赫说：“卫协的画，尽管不完全具备形象之美，但有气韵，超越了诸多有名的画师，是从来没有的绝妙之笔。”另外，欧阳修的《盘车图》诗说：“古画画意不画形，梅诗咏物无隐情。忘形得意知者寡，不若见诗如见画。”这是真正懂得画的言论。





## 280. The Magic of Paintings Lies in Painting from Nature

The magic of paintings should be tacitly understood, and can hardly be found in the specific scenes. Most people can only criticize the flaws in the brushwork, composition and coloring of a painting, but few can appreciate the implications that the painter places in it. In his *Critical Essays on Paintings*, Zhang Yanyuan commented on Wang Wei's way of dealing with sceneries: "Most of his paintings do not care about the differences of four seasons. When he draws flowers, he will include peach blossoms, apricot blossoms and lotus flowers in the same picture." I collected one of Wang's paintings "Yuan An Sleeping in the Snow," in which a banana tree is drawn. This shows that he has completely mastered this art form and his painting has reached a very high artistic level. This painting contains rich and meaningful implications, which are often ignored by ordinary people. Xie He said, "Though his brushwork is not so perfect, Wei Xie's paintings boast noble spirit, which makes them unprecedented and better than many other famous painters." Ouyang Xiu voiced his opinion in his poem "Panche": "Ancient paintings paint from nature and not from objects, / Plum poems describe objects to reveal emotions. Knowing the meaning while forgetting its form, few know everything in full, / It would be better to treat the poem as the painting itself." These words show that he has a good understanding of paintings.



## 281. 评王维之画

### 【原文】

王仲至阅吾家画，最爱王维画《黄梅出山图》。盖其所图黄梅、曹溪二人，气韵神检，皆如其为人。读二人事迹，还观所画，可以想见其人。

### 【译文】

王钦臣观看我家藏画，最喜爱王维画的《黄梅出山图》。这是因为画上黄梅、曹溪两个人的气质神韵就像他们的平时为人。读了这两个人的事迹，再回来看这幅画，就可以想象出他们是怎样的人了。

## 282. 王维解《按乐图》

### 【原文】

《国史补》言：“客有以《按乐图》示王维，维曰：‘此《霓裳》第三叠第一拍也。’客未然，引工按曲，乃信。”此好奇者为之。凡画奏乐，止能画一声，不过金、石、管、弦，同用一字耳，何曲无此声，岂独《霓裳》第三叠第一拍也？或疑舞节及他举动拍法中别有奇声可验，此亦不然。《霓裳》曲凡十三叠，前六叠无拍，至第七叠方谓之“叠遍”，自此始有拍而舞作。故白乐天诗云：“中序擘騄初入拍。”“中序”即第七叠也，第三叠安得有拍？但言“第三叠第一拍”，即知其妄也。或说尝有人观画

### 【译文】

《国史补》记载：“有位客人拿《按乐图》给王维看，王维说：‘这画的是弹奏《霓裳羽衣曲》第三叠中的第一拍。’客人不以为然，招来乐工演奏此曲，于是才相信。”这是喜欢猎奇的人编造的事。凡是画奏乐图，只能画出演奏一个音的情景，不过金、石、管、弦都同时演奏一字罢了，哪个乐曲中没有这个音，难道只有《霓裳羽衣曲》第三叠的第一拍才有吗？有人猜疑舞蹈动作及乐器演奏的动作和拍法可以证实，这也不对。《霓裳羽衣曲》共有十三叠，前六叠没有拍，到第七叠才叫“叠遍”，从这儿开始才入拍、起舞。所以白居易的诗中写道：“中序擘騄初入拍。”中序就是第七叠，第三叠怎么会有拍呢？只是说“第三叠第一拍”，就知道他说的是错的。



## 281. Wang Wei's Painting

Wang Qinchen once came to my house to watch my collection of paintings. He loved most “Huang Mei Going Out of the Mountain” by Wang Wei, because the disposition and spirit of Huang Mei and Cao Xi look exactly the same as the real men in real life. Looking at the painting again after reading their life stories, every one can think out their images in his mind.

## 282. Wang Wei's Comment on “The Picture of Music Performance”

*A Supplement to the History of the Tang Dynasty* says: “A guest shows Wang Wei ‘The Picture of Music Performance.’ Wang then says, ‘This picture describes musicians playing the first beat in the third repeat of ‘The Melody of Beautiful Garments.’” Not believing Wang’s words, the guest invites musicians to play the melody, which finally proves true Wang’s judgment.” This story is made up by those who takes pleasure in seeking novelty. Any picture about music performance can only portray one note being performed by a band. Different musical instruments including wind and stringed instruments are merely playing the same musical note, which may exist in any melody or music. How can we say that it only exists in the first part of the third repeat of “The Melody of Beautiful Garments?” Some people suspect that it can be proved by the dance movement and the action and the beat of music performance. They are in the wrong. “The Melody of Beautiful Garments” is being repeatedly played for thirteen times and the first six repeats do not have a beat. The seventh repeat is called “full repeat.” It is up to this moment when the beat is introduced and dancers begin to dance. That is why the following line can be found in one of Bai Juyi’s poems: “The seventh repeat starts with a penetrating sound and an initial beat.” So how can the third repeat have a beat? When hearing people say “playing the first beat in the third repeat,” we immediately know it is wrong to



### 【原文】

《弹琴图》，曰：“此弹《广陵散》也。”此或可信。《广陵散》中有数声，他曲皆无，如拨柝声之类是也。

### 【译文】

有人讲，曾经有人看了《弹琴图》这幅画后说：“这是在弹《广陵散》。”这也许是可信的。因为《广陵散》中有几个音是别的曲子所没有的，如拨柝声之类的音就是。

## 283. 中国画之散点透视

### 【原文】

画牛虎皆画毛，惟马不画。予尝以问画工，工言：“马毛细，不可画。”予难之曰：“鼠毛更细，何故却画？”工不能对。大凡画马，其大不过盈尺，此乃以大为小，所以毛细而不可画；鼠乃如其大，自当画毛。然牛、虎亦是以大为小，理亦不应见毛，但牛、虎深毛，马浅毛，理须有别，故名辈为小牛、小虎，虽画毛，但略拂拭而已。若务详密，翻成冗长；约略拂拭，自有神观，迥然生动，难可与俗人论也。若画马如牛、虎之大者，理当画毛，盖见小马无毛，遂亦不摹，此庸人袭迹，非可与论理也。

### 【译文】

画牛和虎时都画出它们的毛，只有画马不画毛。我曾经因为这点不同问过画工。画工说：“马的毛细，不好画。”我反问他：“鼠毛更细，为什么却要画出来？”画工不能回答。一般来说，画马，大不过满一尺，这是把大的画成小的，所以毛细就不能画；鼠是画得像原来的一样大，自然应当画毛。但是牛、虎也是把大的画成小的，照理也应该看不到毛的，但是牛、虎的毛是长毛，马的毛是短毛，按理应有所区别，所以有名的画家在画小牛、小虎时，尽管画了毛，只是略微涂抹几笔罢了。假如力求细密，反而显得芜杂累赘，稍微有些涂抹，自然有神妙意境，显得生动，这是难以同俗人去谈论的。假如画马像画大牛、大虎那样，照理应当画出毛，大概见小马无毛，于是也不画出，这是平庸的画工沿袭旧迹，不可与他们论理。



say so. After watching “The Picture of Music Performance” someone allegedly said, “This is a performance of Guangling Melody.” This is perhaps true, because a few musical notes only exist in Guangling Melody, for example, the sounds produced from a string musical instrument.

### 283. Sporadic Views on Chinese Paintings

When drawing a cow or a tiger, a Chinese painter will draw its hair, but when drawing a horse, he will not draw its hair. Once I asked a painter about this. And here was his answer, “This is because the hair of a horse is thin.” I then asked him, “The hair of a mouse is thinner than that of a horse. Why is it usually drawn in the picture?” The painter was at a loss for words. Generally a horse can occupy a space of no more than one foot in the painting. This is the so-called “turning the big into the small.” So it is difficult to draw the hair when it is very thin. When drawing a mouse, the painter usually makes it lifelike. So its hair is naturally included. Drawing a cow or a tiger is just like “turning the big into the small.” Normally, their hair should not be made visible. However, the hair of a cow and a tiger is long while the hair of a horse is short. When drawing young cows or young tigers, famous artists often sketch their hair with rough brushes. If they draw their hair too distinctly, the painting will look unnatural. In contrast, several rough brushes will add certain vividness to the whole picture, which, unfortunately, cannot be understood by ordinary people. If a painter draws a horse in the same way as he draws a big cow or a big tiger, normally the hair of a horse should be made visible. Most probably it is because he sees that the little horse is hairless, he decides not to draw it. Mediocre painters only follow this tradition. Such an attitude is pernicious indeed.



### 【原文】

又，李成画山上亭馆及楼塔之类，皆仰画飞檐，其说以谓自下望上，如人平地望塔檐间，见其椽桷。此论非也。大都山水之法，盖以大观小，如人观假山耳。若同真山之法，以下望上，只合见一重山，岂可重重悉见，兼不应见其溪谷间事。又如屋舍，亦不应见其中庭及后巷中事。若人在东立，则山西便合是远境；人在西立，则山东却合是远境。似此如何成画？李君盖不知以大观小之法。其间折高、折远，自有妙理，岂在掀屋角也！

### 【译文】

另外，李成画山上亭馆和楼塔之类的景物，都用仰视的角度来画建筑上翘起的屋檐。他的观点是认为从下面朝上望，好像人在平地上望塔檐之间的地方，看见的是塔檐方形的椽子。这种观点是不对的。大多数的山水画法，都是把大的景物看做小的景物，像人看假山一样。假如用看真山的方法，从下向上看只能见一重山，怎么可能重重山峦都看见呢？同时不应看到溪谷之间的情景。又如画房屋，也不会看到中庭和后巷里面的事物。如果人站立在东面，那么山的西面应该是远境；人站立在西面，那么山的东面就应该是远境。像这样怎能画成一幅画呢？李成大概不知道以大观小的方法，这中间处理高低、远近的景物自有绝妙的道理，哪里在掀起屋角呢？

## 284. 佛光之误画

### 【原文】

画工画佛身光，有匾圆如扇者，身侧则光亦侧，此大谬也。渠但见雕木佛耳，不知此光常圆也。又有画行佛，光尾向后，谓之顺风光，此亦谬也。佛光乃定果之光，虽劫风不可动，岂常风能摇哉？

### 【译文】

画工画佛身上的光环，有像扇子那样扁圆的，佛像的身体侧转，那么光环也侧转，这是大大的错误。他只看到用木头雕刻的佛像罢了，不知道这个光环一直是圆的。也有画行走的佛，光环尾随在后面，说是顺风光，这也是大大的错误。佛光是定果的光芒，即使是劫风也不能动摇，哪里是一般的风所能摇动的呢？





In addition, when drawing scenes on the top of a hill such as pavilions and towers, Li Cheng usually paints the upward eaves from an up-looking perspective. Li asserts that a person only sees the square rafters when looking upward at a lower place, which is similar to looking up at the eaves of the tower from the ground. His viewpoint is wrong. Most Chinese landscape paintings are made by way of diminishing the real mountains and lakes into small ones in the way in which people look at the rockery. If a painter resorts to realistic method, he can only see a single layer of mountains when looking up from the bottom. How can he have a panoramic view? What's more, it is impossible for him to see the scene down the valleys. Another example is that the painter cannot see what is going on in the central courtyard and back streets when drawing a house. If a man stands in the east, the mountains in the west should be the distant view, and vice versa. If a painter sticks to the realistic method, how can he include everything in the picture? Probably Li does not know the method of turning the big into the small. There are a lot of fantastic ways of drawing scenes of high, low, distant and close. How can we say that the know-how of a Chinese painting only lies in bending upward the eaves of the house?

#### 284. Mistakes in Drawing the Light of Buddha

When drawing the ring of light of Buddha, some painters make it into the shape of an oval fan. When the body of Buddha turns sidewise, the ring of light also turns sidewise. Actually it is a grave mistake. These painters only see Buddha carved of wood, not knowing that the ring of light is always in the shape of a circle. When some painters draw Buddha at a walk, they make the ring of light of Buddha in its wake, saying that it is a beam of light brought by the tailwind. It is again a grave mistake. The light of Buddha determines man's preordained fate, which cannot be shaken even by the wind of inexorable doom. How can it be shaken by an ordinary wind?



## 285. 释“己”

### 【原文】

古文“己”字从“一”、从“亅”，此乃通贯天、地、人，与“王”字义同。中则为“王”，或左或右则为“己”。僧肇曰：“会万物为一己者，其惟圣人乎？子曰：‘下学而上达。’人不能至于此，皆自域之也。”得“己”之全者如此。

### 【译文】

古文字的“己”字从“一”、从“亅”，这是将天、地、人串连在一起了，与“王”的字义相同。竖笔串在中间则是“王”，串在左边或者右边，就是“己”字。僧肇这样说：“聚集万物为一己的，大概只有圣人吧？孔子说：‘下学而上达。’人不能达到这一境界，完全是自己束缚了自己。”参悟了“己”字全部内涵的人才能这样解释。

## 286. 画格日进秘诀

### 【原文】

度支员外郎宋迪工画，尤善为平远山水，其得意者有《平沙雁落》、《远浦帆归》、《山市晴岚》、《江天暮雪》、《洞庭秋月》、《潇湘夜雨》、《烟寺晚钟》、《渔村落照》，谓之“八景”，好事者多传之。往岁小窑村陈用之善画，迪见其画山水，谓用之曰：“汝画信工，但少天趣。”用之深伏其言，曰：“尝患其不及古人者，正在于此。”迪曰：“此不难耳。汝先当求一败墙，张绢素讫，倚之败墙之上，朝夕观之。观之既久，隔素见败墙之上，

### 【译文】

度支员外郎宋迪善于作画，尤其擅长表现景物宽度的山水画。他的得意作品有《平沙雁落》、《远浦帆归》、《山市晴岚》、《江天暮雪》、《洞庭秋月》、《潇湘夜雨》、《烟寺晚钟》、《渔村落照》，称为“八景”，爱好的人都传颂他的这些佳作。往年小窑村的陈用之也善于作画，宋迪看了他画的山水画后，便对陈用之说：“你的画确实精巧，但缺少自然的情趣。”陈用之非常佩服他的指点，说：“常常怕自己的画比不上古人的地方，正在这一方面。”宋迪说：“这没有什么难解决的。你先寻找一堵破墙，在墙上张挂白色的绢布后，让它贴在破墙上，从早到晚地观察它。



## 285. Explanation of “Self”

The ancient Chinese character “己” which means “self” can be divided into two parts. The vertical stroke connecting the upper and lower parts indicates that heaven, earth and human beings are connected together. If the vertical stroke is in the central position, the word means “king.” If it is shifted to the left or to the right, the word means “self.” Monk Zhao said, “Only a saint can probably embody everything. Confucius says, ‘A man in the lower position can reach the higher position if he studies hard.’ If a man cannot reach such an ideal state, he must be bound up all by himself.” This shows Confucius has had a full understanding of the Chinese character “己,” otherwise he can’t give such an explanation.

## 286. Secrets of Improving Painting Skills

Song Di, Counselor of Ministry of Finance, was good at painting, and was particularly adept at painting large-sized landscape pictures. His masterpieces included “Wild Geese Fall onto the Sands,” “The Sail Returning from Afar,” “Foggy Mountains in Sunny Days,” “Evening Snow beside a River,” “The Autumn Moon above Dongting Lake,” “The Night Rain in Hunan,” “The Evening Bell at a Mountain Temple,” “Sunset in a Fishing Village,” which were called “Eight Fantastic Views” and were praised far and wide by many of his admirers. Chen Yongzhi, who used to live in a poor village, was also good at painting. Having watched Chen’s landscape paintings, Song told him, “Yours are indeed very delicate, but they lack the charm of nature.” Chen was very grateful to Song’s instruction and said, “You are right. It is in this area I always fear that mine are inferior to the paintings of ancient artists.” Song then said, “It is not difficult to solve this problem. First you need to find a broken wall and hang on it a large sheet of white silk. Then you should watch it from morning to night. After a long period, you will discover that the curves and edges covered



### 【原文】

高平曲折，皆成山水之象。心存目想，高者为山，下者为水，坎者为谷，缺者为涧，显者为近，晦者为远。神领意造，恍然见其有人、禽、草、木飞动往来之象，了然在目，则随意命笔，默以神会，自然境皆天就，不类人为，是谓‘活笔’。”用之自此画格日进。

### 【译文】

观察它的时间一久长，那么隔着绢布见到的破墙上面，高平曲折，都成了山水的景象。心中留下破墙映于绢布上的映象，闭目想象其近似于山水的地方：高出的是山，低下去的是水。低洼的是山谷，缺损的是溪涧。明显清楚的是近景，模糊暗淡的是远景。用心去领会，刻意去追求，突然之间会看到那上面有人、禽、草、木飞动往来的景象，清清楚楚地出现在自己的眼前，然后就随着性子落笔，默契得似有特别的悟性，景物自然都是天然造就，不像是人工画的，这就是‘活笔’。”陈用之从这以后画的格调、意境日日有所长进。

## 287. 纠 错 字

### 【原文】

古文自变隶，其法已错乱，后转为楷字，愈益讹舛，殆不可考。如言有口为“吴”，无口为“天”。按字书，“吴”字本从“口”、从“天”，音换非“天”字也。此固近世谬从楷法言之。至如两汉，篆文尚未废，亦有可疑者。如汉武帝以隐语召东方朔云：“先生来来。”解云：“来来，

### 【译文】

古文字从演变成隶书后，它的写法已错乱了。后来又演变为楷体，更加错乱了，原义恐怕是不能考索了。比如说有口的写作“吴”，无口的写作“天”。按字书，“吴”字本来从“口”、从“天”读音为“捩”，不是“天”字！这本来是近代错误地依据楷体的写法来解说的。至于两汉时，篆书还没有废除，也有可以怀疑的。比如汉武帝用隐语叫来东方朔说：“先生来来。”



by the white silk all become the scenery with hills and waters. Bearing this image in your mind and with your eyes closed, you will conceive of a beautiful landscape painting where the protruding part is the mountain and the concave one is the lake; the low-lying part is the valley and the broken part is the mountain stream; the conspicuous part is the close view and the vague part is the distant view. Thinking it over in your mind, you will suddenly form a clear picture of people, birds, grass and woods moving to and fro. Then you can start to draw freely. The scenery painted by you will all look natural. This is called ‘live strokes.’” Chen followed these suggestions and the style and the mood of his paintings progressed day by day.

### 287. Correcting Wrongly Written Chinese Characters

After ancient Chinese characters evolved into official scripts, ways of writing Chinese characters were thrown into chaos. Later official scripts evolved into regular scripts, which caused many more confusions and became really hard to trace the original meaning of a Chinese character. For example, the one with the character “口”(kou) as its upper part is written as “吳”(wu) while the one without the character “口”(kou) is written as “天”(tian). But according to Chinese dictionaries, the character “吳”(wu) originated from “口”(kou) and “𠂔”(which is pronounced as “挨”[lie]), not from “天”(tian). This is a modern mistake which is based on the way of writing regular scripts. People say that in the Western and Eastern Han Dynasties, seal characters were still in use, but I am a bit doubtful of the validity of such a saying. For example, Emperor Wudi of the Han Dynasty once summoned Dongfang Shuo in enigmatic language: “先生来来”(Xiansheng lailai). People explained “来来”(lailai) as a variant



### 【原文】

枣也。”按，“枣”字从“束”音刺，不从“来”。此或是后人所传，非当时语。如“卯、金、刀为劉”、“货泉为白水真人”，此则出于纬书，乃汉人之语。按“劉”字从“卯”音酉，从“金”。如“桺、駟、畱”皆从“卯”，非“卯”字也。“货”从“贝”，“真”乃从“具”，亦非一法，不知缘何如此？字书与本史所记，必有一误也。

### 【译文】

解释的人说：“来来，枣也。”按，“枣”字从“束”读音为“刺”，不从“来”字。这或许是后人的传说，而不是当时的语言。比如“卯、金、刀为劉”、“货泉为白水真人”，这则是出于纬书了，是汉代人的语言。按，“劉”字从“卯”读音为酉，从“金”；如“桺”、“駟”、“畱”都是从“卯”，不从“卯”字。“货”字从贝，“真”字则从“具”，也不一样，不知道为什么这样。字书和原来的史书所记载的，必定有一种是错误的。

## 288. 韩偓的诗稿

### 【原文】

唐韩偓为诗极清丽，有手写诗百余篇，在其四世孙奕处。偓天复中避地泉州之南安县，子孙遂家焉。庆历中，予过南安，见突出其手集，字极淳劲可爱。后数年，奕诣阙献之。以忠臣之后，得司士参军，终于殿中丞。又予在京师见偓送警光上人诗，亦墨迹也，与此无异。

### 【译文】

唐代韩偓写的诗极其清雅秀丽。他有亲手抄写的诗作百多篇，放在他的第四代孙子韩奕那里。韩偓在唐天复年间隐居在泉州的南安县，他的子孙于是就安家在此。庆历年间，我经过南安，看见韩奕出示韩偓的手抄诗集，那上面的字写得非常古朴有力，令人喜爱。几年后，韩奕来到朝廷将此手抄诗集献了出来。以忠臣的后代被任命为司士参军，后来韩奕在殿中丞的官位上去世。另外，我在京城时，见到一首韩偓送给警光上人的诗，亦是用毛笔写的真迹，和手抄诗集上的字没有什么两样。





form of “枣”(zao). Please notice that the root of the Chinese character “枣”(zao) is “束”, (which is pronounced as “刺”[ci]), not “来”(lai). Maybe this explanation is made by people of later generations, as the character was not written in its current form at that time. As for “卯金刀为劉”\* and “货泉为白水真人”\*, these two examples were recorded in the augury books of the Han Dynasty and they were the language used by the people in the Han Dynasty. Please notice that the Chinese character “劉”(liu) originates from “丩”(which is pronounced as “酉”[you]), and from “金”(jin). For example, “柳”(liu), “駟”(liu) and “雷”(liu) all originate from “丩”(you), not from “卯”(mao). The Chinese character “货”(huo) originates from “贝”(bei) while another Chinese character “真”(zhen) originates from “具”(ju). They come from different sources, but I do not know why they are made in their present forms. Either the dictionary or the history book is wrong.

Translator's notes:

- \* The modern Chinese character “劉”(liu) is made up of “卯”(mao), “金”(jin) and “丩”(dao).
- \* The modern Chinese character “泉”(quan) is made up of “白”(bai) and “水”(shui).

### 288. The Manuscripts of Han Wo's Poems

Poems written by Han Wo in the Tang Dynasty were all elegant and delicate. He once copied in person more than one hundred poems of his own, which were preserved later in the house of Han Yi, his great grandson. In Tianfu period of the reign of Emperor Zhaozong in the Tang Dynasty (901-03), Han Wo lived in seclusion in Nan'an County of Quanzhou. Since then his descendants settled down there. During Qingli period of the reign of Emperor Renzong, I passed by Nan'an. Han Yi showed me the manuscripts of Han Wo's poems. The Chinese characters written by Han Wo were all simple and forceful, and were favored by many people. Several years later Han Yi presented to the emperor Han Wo's manuscripts. As a descendant of an upright top-ranking official, he was appointed as the court official in charge of rank of nobility and the emoluments. He finally died as a court official in charge of the daily life of the emperor. When I was in the capital, I also saw a poem Han Wo wrote to Monk Bianguang, which was written with a writing brush and was almost the same as the one I saw in the manuscripts.



## 289. 徐铉创小篆竈匾写法

### 【原文】

江南徐铉善小篆。映日视之，画之中心有一缕浓墨正当其中，至于曲折处，亦当中，无有偏侧处。乃笔锋直下不倒侧，故锋常在画中。此用笔之法也。铉尝自谓：“吾晚年始得竈匾之法。”凡小篆喜瘦而长，竈匾之法，非老笔不能也。

### 【译文】

江南的徐铉擅长写小篆字体。如果将他写的字对着阳光来察看的话，只见笔画的中心，有一缕浓墨恰好在正中；到了笔画曲折的地方，这缕浓墨也在当中，没有一点往边上偏斜的地方。这是他落笔的笔锋笔直下去不往边上偏斜，所以笔锋一直落在笔画的正中。这是用笔的方法。徐铉曾经自己这样说：“我在晚年的时候，才开始懂得竈匾笔法。”一般来说，小篆体的字偏爱瘦而长，竈匾笔法，不是书法中的老手是写不出的。

## 290. 吴道子画佛

### 【原文】

《名画录》：“吴道子尝画佛，留其圆光。当大会中，对万众举手一挥，圆中运规，观者莫不惊呼。”画家为之自有法，但以肩倚壁，尽臂挥之，自然中规；其笔画之粗细，则以一指拒壁以为准，自然均匀，此无足奇。道子妙处，不在于此，徒惊俗眼耳。

### 【译文】

《名画录》一书中记载：“吴道子曾经画佛像，留着佛像头上圆形的灵光不画。在众人聚会的时候，他当着成千上万的人抬起手那么一挥，画的圆如同运用了圆规一样，观看的人没有不惊叹的。”画家画圆自然有妙法，只要用肩头靠着墙壁，放开臂膀挥开去，自然就画得很圆了；他的笔画的粗细，就以一只手指抵墙壁作为标准，自然笔画显得均匀，这没有什么值得奇怪的。吴道子画的神奇不在这里，只是让那些俗人感到吃惊罢了。



### 289. The Unique Lesser Seal Characters Created by Xu Xuan

Xu Xuan, who lives in the area south of the Yangtze River, is good at lesser seal characters. When viewing the characters he writes against the sunshine, we can find a drop of thick ink in the center of the stroke. When he writes curved strokes, his ink still remains in the central position and never inclines to one side. As the tip of his writing brush touches the paper in the vertical direction and does not move sidewise, the drop of the ink always remains in the central position. This is the way Xu uses his writing brush. He once said, "I did not know the way of how to write lesser seal characters until the old age." Generally lesser seal characters are slim and long. Only old hands in calligraphy are able to write in this way.

### 290. The Way Wu Daoxuan Paints the Picture of Buddha

The following story is written in *The Records of Famous Paintings*: "When painting the picture of Buddha, Wu Daoxuan always set aside the space for the light of Buddha. And at a big gathering, he would gently raise his hand and draw it in a circle in the presence of thousands of people. As the circle he drew looked very much like the one drawn with a pair of compasses, this made everybody on the spot greatly amazed." Actually every painter has his own way to draw a circle. By leaning his shoulder against a wall and stretching his arm Wu can draw a full circle. And the thickness of his strokes is measured by his finger that sticks to the wall. Hence it is not surprising to find that in Wu's painting his strokes are all even. Of course, the real charm of Wu's painting does not lie in his way of drawing the circle, but his method indeed amazes ordinary people.



## 291. 晋、宋人墨迹流传之谜

### 【原文】

晋、宋人墨迹，多是吊丧问疾书简。唐贞观中，购求前世墨迹甚严，非吊丧问疾书迹皆入内府。士大夫家所存，皆当时朝廷所不取者，所以流传至今。

### 【译文】

世上流传的晋代和南朝宋时人的书法真迹，大多是吊丧或者询问病情的书信。唐贞观年间，朝廷重金购求前几个朝代的书法真迹很严格，如果不是吊丧或问疾的书信真迹，全部收入朝廷内库。士大夫家中所留存的，都是当时朝廷没有选取的书信，所以流传到现在。

## 292. 鲤文之说

### 【原文】

鲤鱼当肋一行三十六鳞，鳞有黑文如“十”字，故谓之“鲤”。文从“鱼”、“里”者，三百六十也。然井田法即以三百步为一里，恐四代之法，容有不相袭者。

### 【译文】

鲤鱼在肋部有一排鳞，共三十六片，鳞片上有黑色的纹路像“十”字，所以称它为“鲤”。字形从“鱼”、从“里”，就是三百六十。但井田制以三百步作为一里，恐怕四代的法令，或许有不相沿袭的地方。



## 291. Secrets of Circulation of the Authentic Works of the Calligraphers in the Jin Dynasty and the State of Song in Southern Dynasties

The authentic works of the calligraphers in the Jin Dynasty and the state of Song in Southern Dynasties are still in circulation and they are mostly letters of condolences or letters inquiring about people's health. During Zhenguan period of the reign of Emperor Taizong in the Tang Dynasty the royal court stipulated that all the authentic works of the calligraphers in the previous dynasties except letters of condolences or letters inquiring about people's health be stored up in the imperial inner stacks. Therefore, what were kept in the houses of scholar officials were the ones that were not collected by the court. That is why they are still in circulation among the people today.

## 292. The Meaning of the Chinese Character “鲤”(Carp)

There are a range of scales down the pectoral fin of a carp. Altogether there are 36 pieces. As the black veins on the scales resemble the Chinese character “十” which is pronounced as “*shi*” in Chinese (meaning “ten” in English), the fish is called “*li yu*” and written as “鲤” in Chinese (meaning “carp” in English). Since “鲤” is composed of “鱼” and “里,” this indicates that it is 360. However, according to the laws and the farming system in ancient times, 300 steps were taken as one *li* (里). I am afraid that the laws in those days were not properly handed down to later generations.



## 293. 徐、黄画格之别

### 【原文】

国初，江南布衣徐熙、伪蜀翰林待诏黄筌，皆以善画著名，尤长于画花竹。蜀平，黄筌并子居宝、居实、居实，弟惟亮，皆隶翰林图画院，擅名一时。其后江南平，徐熙至京师，送图画院品其画格。诸黄画花，妙在赋色，用笔极新细，殆不见墨迹，但以轻色染成，谓之写生。徐熙以墨笔画之，殊草草，略施丹粉而已，神气迥出，别有生动之意。筌恶其轧己，言其画粗恶不入格，罢之。熙之子乃效诸黄之格，更不用墨笔，直以彩色图之，谓之“没骨图”，工与诸黄不相下。筌等不复能瑕疵，遂得齿院品。然其气韵皆不及熙远甚。

### 【译文】

本朝初年，南唐的平民徐熙，后蜀国的翰林待诏黄筌，都因为擅长作画而闻名一时，他们特别善于画花竹。后蜀被平定后，黄筌和他的儿子居宝、居实、居实，还有他的弟弟惟亮，都成了翰林图画院的成员，一时名声十分显赫。这之后，江南也平定了，徐熙到了京城，将自己的作品送到图画院品评他的画格。黄筌及他的儿子、弟弟画花，妙处在于给花着色，用笔极新奇细致，几乎不见墨迹，只是用淡淡的色彩点染而成，称做写生。徐熙是用墨笔画花的，十分潦草，稍略添上一些丹粉就得了，但花的神态气色完全显露出来，另有一种栩栩如生的意境。黄筌妒忌徐熙超过自己，便说徐熙的画粗俗低劣，不入品，不予器重。徐熙的儿子就效法黄氏父子的画法，完全不用墨笔勾勒，用各种颜色直接画，称为“没骨图”，工巧和黄氏父子不相上下，黄筌也没法挑剔出毛病，于是把他的作品列为画院收藏品。但是那些画的意境和韵味都远远比不上徐熙的画。





### 293. The Difference between the Style of Paintings of Xu Xi and Huang Quan

In the early years of the Song Dynasty, Xu Xi, a civilian in the Southern Tang Dynasty, and Huang Quan, a waiting-to-be-dispatched clerk of the Imperial Academy in the state of Later Shu, were both famous for their paintings. They were particularly good at drawing flowers and bamboo. After the state of Later Shu was conquered, Huang Quan, together with his younger brother Weiliang and his three sons, Jubao, Jucai and Jushi, all became famous members of the Imperial Art Academy. Later, the Southern Tang Dynasty was also conquered. Xu Xi went to the capital city, presenting his paintings to the Imperial Art Academy for evaluation. The paintings of Huang Quan, and those of his brother and his sons were unique in that they put color on flowers. When they did so, they left almost no visible ink except for some light colors. Their brush stroke was creative and detailed, which made their flowers vivid and lifelike. When Xu Xi painted flowers, he used black ink and his strokes were rough. With a little red oil added to them, Xu's paintings fully displayed vividness and charm of the flowers. Jealous of Xu's artistic talent, Huang Quan downgraded Xu's paintings, saying that they were vulgar and unstylish, and refused to attach great importance to him. Xu's son was forced to imitate Huang's painting style. Without making an outline with the ink brush, he directly painted the picture with different colors. Such kind of painting was called "Painting without Making an Outline." The paintings of Xu's son were almost as good as those of Huang's. Unable to pick holes in them, Huang had to list his paintings into the collection of the Imperial Art Academy. However, these paintings could not match those of Xu Xi in terms of artistic taste and flavor.



## 294. 意在笔前

## 【原文】

予从子辽喜学书，尝论曰：“书之神韵，虽得之于心，然法度必资讲学。常患世之作字，分制无法。凡字有两字、三四字合为一字者，须字字可拆。若笔画多寡相近者，须令大小均停。所谓笔画相近，如‘殺’字乃四字合为一，当使‘乂’、‘木’、‘儿’、‘又’四者小大皆均，如‘赤’字乃二字合，当使‘上’与‘小’二者大小长短皆均。若笔画多寡相远，即不可强牵使停。寡在左，则取上齐；寡在右，则取下齐。如从‘口’，从‘金’，此多寡不同也，‘唵’即取上齐，‘釳’则取下齐。如从‘赤’，从‘又’，及从‘口’，从‘胃’三字合者，多寡不同，则‘叔’当取下齐，‘喟’当取上齐。”如此之类，不可不知。又曰：“运笔之时，常使意在笔前。此古人之良法也。”

## 【译文】

我的侄子沈辽爱好书法。他曾说：“字的神采气韵，虽然得之于心，但规律法则必须靠讲解学习。我常忧虑现在的人写字，拆分没有章法。凡由两个字、三四个字结合为一个字的，必须把每个字看成一个可以分拆开来的部分。如果各部分的笔画多少比较接近，必须使它们大小均匀。所谓笔画相近，如‘殺’字，是由四个字合为一个字的，应当让‘乂、木、儿、又’四个字大小均匀。如‘赤’字是由两个字合成的，应当让‘上’与‘小’两者大小长短均匀。如果笔画多少相差比较远，就不必勉强使它们均匀。笔画少的在左，则让它上部对齐。笔画少的在右，则让它下部对齐。如一个字从“口”从“金”，这就是笔画多少不同。‘唵’字就取上部对齐，‘釳’字就取下部对齐。如果一个字从‘赤’从‘又’以及一个字从‘口’从‘胃’三字合成，笔画多少不同，那么‘叔’字应当取下部对齐，‘喟’字应当取上部对齐。”像这样一些字形结构，不可以不知道。他还说：“落笔写字的时候，常常立意在落笔写字之前。这是古人写字的好方法。”



## 294. Forming a Picture in Mind before Writing a Chinese Character

Shen Liao, my nephew, loves the art of calligraphy. He once said, “Though the spirit and charm of a Chinese character come from the calligrapher’s mind, the rules and laws about calligraphy must be taught and learnt. I am often worried about the way people of today learn to write Chinese characters. It seems that they follow no rules of any kind when splitting a character apart. Actually, when writing a character that is composed of two, three or four other minor characters, we must regard the character as the one that is capable of being split apart. If the number of strokes in minor characters is close to each other, great efforts must be made to write each part of them in similar proportion. Here is an example. The character ‘殺’ (meaning ‘to kill’) is composed of four other minor characters, namely, ‘乂、朮、儿、又’ (meaning ‘to cut, method, several in number and again’) which all should be written in similar proportion. In addition, the character ‘尗’ (meaning ‘beans’) is composed of two other minor characters ‘上’ (meaning ‘above’) and ‘小’ (meaning ‘small’), so these two minor characters should be written in similar proportion. If the number of strokes in minor characters differs greatly, there is no need to write them in similar proportion. If the minor character with fewer strokes is on the left, its top should be brought into alignment with the one on the right. If the minor character with fewer strokes is on the right, its bottom should be brought into alignment with the one on the left. For example, the character ‘唸’ (meaning ‘to chant’) is composed of two other minor characters, namely, ‘口’ (meaning ‘mouth’) and ‘金’ (meaning ‘gold’), which differ greatly with each other in the number of strokes. Therefore when writing the character ‘唸’, the top of the minor character on the left should be brought into alignment with the one on the right. When writing the character ‘釦’ (meaning ‘to buckle’), the bottom of the minor character on the right should be brought into alignment with the one on the left. Similarly when writing the character ‘叔’ (meaning ‘uncle’), which is composed of ‘尗’ and ‘又,’ the bottom of the minor character on the right should be brought into alignment with the one on the left. When writing another character ‘喟’ (meaning ‘to sigh’), which is composed of ‘口’ and ‘胃’ (meaning ‘stomach’), the top of the minor character on the left should be brought into alignment with the one on the right.” A calligrapher should know the basic structures of these characters. Shen Liao also said, “Before writing a Chinese character, we should form a picture of its structure in our minds, which is actually a good way applied by ancient people when they wrote Chinese characters.”



## 295. 《乐毅论》轶事

## 【原文】

王羲之书，旧传惟《乐毅论》乃羲之亲书于石，其他皆纸素所传。唐太宗哀聚二王墨迹，唯《乐毅论》石本在，其后随太宗入昭陵。朱梁时，耀州节度使温韬发昭陵得之，复传人间。或曰：“公主以伪本易之，元不曾入圻。本朝入高绅学士家。皇祐中，绅之子高安世为钱塘主簿，《乐毅论》在其家，予尝见之。时石已破缺，末后独有一“海”字者是也。其家后十余年，安世在苏州，石已破为数片，以铁束之。后安世死，石不知所在。或云苏州一富家得之，亦不复见。今传《乐毅论》皆摹本也。笔画无复昔之清劲。羲之小楷字于此始绝。《遗教经》之类，皆非其比也。”

## 【译文】

王羲之的书法真迹，过去传说只有《乐毅论》是他亲自写在石碑上的，其他流传下来的都是写在纸和生绢上的。唐太宗李世民搜集二王书法作品，只有《乐毅论》的石刻还在，后来随唐太宗葬入昭陵。五代后梁时，耀州节度使温韬发掘昭陵，得到了这块石碑，使得《乐毅论》又在人间流传了。有人说公主以摹写的赝品调换了真品，真品本来就没有放进墓穴。在本朝时传入学士高绅的家中。皇祐年间，高绅的儿子高安世任钱塘主簿，《乐毅论》碑还在他家中，我曾经见到过。当时石块已破损了，末尾单独有一个“海”字的便是。他家在后来十多年中，高安世居住在苏州，碑已破碎成几片了，便用铁索将它捆扎起来。后来高安世去世了，这石碑也不知到哪儿去了。有人说它被苏州一个富人家弄到手了，也没有再见过。现在世上流传的《乐毅论》都是临摹本，笔画不再有过过去那么清丽刚劲。王羲之的小楷书法到此也就差不多绝迹了。《遗教经》一类的墨迹，都不能和它相比。



## 295. Anecdotes of “The Story of Yue Yi” by Wang Xizhi

It was said that among all the calligraphy works of Wang Xizhi, “The Story of Yue Yi” was the only one that he engraved on a stone tablet while other works were all written on paper and scrolls of silk. Li Shimin, Emperor Taizong of the Tang Dynasty, had collected many calligraphy works of Wang Xizhi and his son Wang Xianzhi, yet only the stone engraving of “The Story of Yue Yi” was well preserved. Later it was buried into the Zhao Mausoleum when Taizong passed away. During the period of Later Liang of the Five Dynasties (907-23), Wen Tao, chief military commander in Yaozhou, excavated the mausoleum and got the stone tablet, which made Wang’s calligraphy of “The Story of Yue Yi” reappear in the world. It was said that one princess of Emperor Taizong had replaced it with a fake one, so the real one was not put into the mausoleum. In the Song Dynasty this famous calligraphy work fell into the hands of Gao Shen, an imperial scholar. During Huangyou period of the reign of Emperor Renzong, Gao Anshi, the son of Gao Shen, was the chief administrative officer in Qiantang. The stone tablet “The Story of Yue Yi” was kept in his house and I once saw it with my own eyes. By then the inscription had almost worn away, but it was still recognizable as its last character was a single character “海” (meaning “sea”). Later, Gao Anshi moved to Suzhou and lived there for more than ten years. As the stone tablet had been broken into several pieces, he bundled it up with an iron wire. After he died, no one knew the whereabouts of the stone tablet. It was said that it fell into the hands of a rich man in Suzhou, but no one ever saw it again. The calligraphy works of “The Story of Yue Yi” by Wang Xizhi which are in circulation today are all imitation copies. The strokes are not as lucid, elegant and forceful as those in the real one. As a result, the best example of Wang’s “*xiaokai*” (small regular scripts) is almost extinct. Wang’s other calligraphy works such as “Buddha’s Teachings before Nirvana” can never match “The Story of Yue Yi.”

## 296. 王钁杀画工

### 【原文】

王钁据陕州，集天下良工画圣寿寺壁，为一时妙绝。画工凡十八人，皆杀之，同为一坎，瘞于寺西廂，使天下不复有此笔。其不道如此。至今尚有十堵余，其间西廊迎佛舍利、东院佛母壁最奇妙，神彩皆欲飞动。又有鬼母、瘦佛二壁差次，其余亦不甚过人。

### 【译文】

王钁占据陕州，召集全国优秀画工为圣寿寺画壁画。画艺的精致奇妙在当时成为一绝。画工共有十八名，都被杀掉，一并挖了一个墓穴，埋葬在圣寿寺的西边，使天下不再有这样绝妙的画。王钁就是这样残暴。现在圣寿寺还留有十余幅壁画，其中西廊的迎佛舍利画、东院的佛母画作得最奇妙，人物的神态都栩栩如生；还有鬼母、瘦佛两幅，画得比较差一些，其余的画也没有什么过人之处。

## 297. 论董巨之画

### 【原文】

江南中主时，有北苑使董源善画，尤工秋岚远景，多写江南真山，不为奇峭之笔。其后建业僧巨然祖述源法，皆臻妙理。

大体源及巨然画笔，皆宜远观。其用笔甚草草，近视之，几不类物象；远观，则景象粲然。幽情远思，如睹异境。如源画《落照图》，近视无功，

### 【译文】

南唐中主李璟时，有北苑使董源擅长绘画，特别善于画秋天山气蒸腾的远景，大多描摹江南一带真山，不用奇特峭拔的笔势。在他之后，有一位建业的和尚巨然，效法董源画法，都达到了画法的神奇水平。

大体上来说，董源与巨然的画，都适于从远处观看。他们用笔非常粗放，从近处细看他们的画，几乎不成景物；而从远处观看，就觉得景象光彩夺目，含有深远的意境和悠长的思绪，就像亲眼见到奇异胜境。例如董源画的《落照图》，凑近细看，没有什么效果，站在远处欣赏，







## 296. Wang Hong Kills Painters

When Wang Hong, a high-ranking official in the Tang Dynasty, was in Shanzhou, he summoned eighteen excellent painters from different places in the country to paint murals in the Shengshou Temple. The charming and fantastic murals became a wonder at a time. In order to make these murals unique and rare, he killed all the painters and buried them in a big open grave in the west of the Shengshou Temple. This shows how insidious and brutal he was. In today's Shengshou Temple there are more than ten murals drawn by those painters. Among them the best ones are "Welcoming Buddha's Sarira" in the west corridor and "Buddha's Mother" in the east yard. The characters are all painted vividly. However, the two other murals describing the Ghost Queen and the Thin Buddha are not as good as the above-mentioned ones while other murals are all commonplace ones.

## 297. On Paintings of Dong Yuan and Ju Ran

During the reign of King Li Jing of the Southern Tang Dynasty, Dong Yuan, Head of the Northern Garden, was famous for his landscape paintings. He was particularly good at drawing the distant view of misty mountains in autumn. He often drew the mountain scenery south of the Yangtze River in a peculiar way. Later a monk called Ju Ran in Jianye imitated Dong's painting style and accomplished fantastic artistic achievements as well.

Generally speaking, the paintings of Dong Yuan and Ju Ran should be viewed from a distance. Their paintings are of free-style and are made with rough brushes. If we scrutinize them right before our eyes, they can hardly be called landscape paintings. However, if we watch them from a distance, we can feel the splendor and the far-reaching significance of the scenery they depict. It seems as if we have seen the wonderland with our own eyes. Dong's "Sunset" is such an example. When watching it right under our nose, we can hardly find

**【原文】**

远观村落杳然深远，悉是晚景；远峰之顶，宛有反照之色。此妙处也。

**【译文】**

就见村落深远幽暗，完全是一派傍晚的景观；远处山峰的尖顶上，好像有夕阳返照的亮色。这正是它神奇独到的地方！



anything extraordinary. But when watching it at a distance, we can see a tranquil mountain village at dusk and realize that it is a painting about the natural scenery in the evening. At the peak of the far-away mountain there is a glow of the setting sun. What a unique and magic picture it is!

