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"GUIGUZI": A TEXTUAL STUDY AND TRANSLATION

University of Washington

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Guiguizì: A Textual Study and Translation

by

Michael Robert Broschat

A dissertation presented in partial fulfillment
of the requirements for the degree of

Doctor of Philosophy

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1985

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Michael K. Brown

22 March 1985

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University of Washington

Abstract

Guiguzi: A Textual Study and Translation

by Michael Robert Broschat

Chairperson of the Supervisory Committee:

Professor David R. Knechtges
Department of Asian Languages and Literature

The rather obscure early Chinese text Guiguzi is used in this study as a focus for the explication of an overall method of reading a Classical Chinese text. First, the study gives a textual history of this text, tracing its origins as far back as possible and attempting to distinguish between myth and reality. Second, the study subjects the text to textual analysis, specifically through the use of new microcomputer programs for this purpose developed by Vinton A. Dearing. Third, the study offers an analysis of the reading process its author calls "constituent analysis," whereby structural principles that both inform the text and influence its meaning are outlined in general and with specific examples. In the fourth chapter this study presents a translation of the text in accordance with the principles from chapter three and using a text (Appendix A) arrived at in keeping with the findings of chapter two.
# Table of Contents

I. Introduction ..................................................1  
A. Background ..................................................1  
B. Rhetoric As Its Subject Matter .............................2  
C. Problems with the Text and Earlier Research ............5  
D. Textual Analysis ..............................................8  
E. Reading the Text ............................................10  
F. Translating the Text .......................................10  
G. Theoretical and Methodological Foundations .............11  
  1. Xunqu xue ...............................................16  

II. The Textual Transmission of *Guiguizi* ....................19  
A. Evidence of the Text Before the Tang .......................19  
B. Evidence from the Tang to the Song .......................27  
C. From the Ming Through the Qing .........................39  

III. Textual Analysis and Textual Criticism ...................56  
A. The Tradition of Textual Analysis .........................56  
B. The Approach of Vinton A. Dearing .........................60  
  1. Determining the States ..................................71  
     a. States of the Text of *Guiguizi* Used ..............71  
     2. Determining the Variations .........................75  
C. Textual Analysis by Computer ...............................78  
  1. The Future of Computer-assisted Textual .................84  

IV. Constituent Analysis .......................................87  
A. Introduction ...............................................87  
B. Early Chinese Punctuation ................................89  
C. Structure and Meaning ....................................93  
D. Determining Structures ...................................97  
  1. Rhythm ..................................................98  
  2. Parallelism ............................................101  
  3. Rhyme ..................................................103  
     a. The Function of Rhyme ..............................103  
     b. What rhymes? ....................................107  
E. Constituent Analysis ......................................112  

V. A Translation of the Text of *Guiguizi* ...................128  
A. Introduction ...............................................128  
B. First *juan*: Cleaving and Joining .......................130  
C. Second *juan*: Turn Back for Response ...................139  
D. Third *juan*: Inner Barriers ...............................145  
E. Fourth *juan*: Pushing into Crevices .....................150  
F. Fifth *juan*: The Flying Clasp ............................154  
G. Sixth *juan*: Estrangement and Amalgamation .............157  
H. Seventh *juan*: On Measuring .............................161  
I. Eighth *juan*: Probing ....................................166  
J. Ninth *juan*: Evaluation ................................171  
K. Tenth *juan*: Schemes ..................................176  
L. Eleventh *juan*: Decisions ...............................182
Bibliography

A. Bibliography.................................211

Appendices

A. The Text of Guiguzi.........................225
B. Variations Used for Textual Analysis......307
LIST OF TABLES

II-1: Summary of Evidence, pre-Ming....................40
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This dissertation is jointly dedicated to my wife, Shira Lynn, and my parents, Mildred and Roland Broschat, whose combined love has kept this long effort going. I respectfully join that dedication with one to the memory of Noboru Hiraga, friend and teacher, who would have been so happy to see this step completed.
I. Introduction

A. **Background**

*Guiguzi* (GGZ) is an early Chinese text, sometimes belletristic, sometimes philosophical, that can be traced back confidently to at least the fourth century A.D. (see chapter one for details). It derives its name from a person called Guigu xiansheng, who is recorded in the *Shi ji* as having been the teacher of two famous Warring States period persuaders, Su Qin 蘇秦 and Zhang Yi 張儀 (69.2241, 70.2279). Guigu xiansheng or Guiguzi is mentioned occasionally in literature from the Han dynasty through the post Han period, usually as a mysterious hermit-like character.\(^1\) Commentaries to the *Shi ji* begin to pass on information about GGZ, both the book and the person, from the earliest extant commentary (Pei Yin's *Shi ji jijie* [372-451] *Shi ji jijie 史記集解*) through those of the Tang.\(^2\) Thus much of the information accepted by later critics about GGZ the man was based on statements made first, as far as we know, about one thousand years after his supposed lifetime.

\(^1\) He is mentioned in Chen Chong's *Chen ci* (fl. A.D. 3) memorial on Wang Mang (*Hs 99a.4056*), Yang Xiong's *Huang* (53 B.C. – 18 A.D.) *Yuan* (*Huang* 11.34), Guo Fu's *Qin* (276–324) "You xian shi 聞仙詩" (*WX 21.24a*), a story in *Taiping guangji* 4.25, the "Lu yi ji" 魯易記 section of the *Daozang* (327.1.1a), and in a poem by Su Shi 蘇軾 (1036–1101), *Ji ti qingxi si 寄題清溪寺*, *Su Shi shi ji* 1.47, among other places.

\(^2\) See *Shi ji* 69.2241–42, and 130.3293.
B. Rhetoric As Its Subject Matter

The book is written in a difficult, semi-poetic style (discussed in chapter three of this dissertation) that is similar in its difficulties to the Laozi. While the material is difficult to comprehend in detail, the overall concerns are clearly with the subject of persuasion: how to make someone do what you want them to do while they presume they are acting on their own behalf. It is directed sometimes specifically to rulers, but is mostly non-specific, and the translation reflects that tone of general address. The work is unusual in that it does not make its arguments through stories or anecdotes. Proper names occur in only one allusion, and that is "generic," giving no focus to the work the way stories and anecdotes are worked into more "classic" books like Mengzi, Xunzi, Mozi, and the like.\(^3\)

As with the Laozi, GGZ makes its points with a combination of short direct statements and obscure expansions of those statements that I argue in chapter three is achieved through the use of "poetic" structures, calculated to have an effect on an emotional level not a logical one.

The term "rhetoric" can have different connotations, but as I understand it here, it refers to persuasive oratory, transformed into literature. The subject of how

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\(^3\) See GGZ VI.40-45. Allusions to objects are somewhat more common, as in reference to the Teng snake (II.67 and XIII.92).
literature can be made effectively persuasive, how much it depends upon an oratorical tradition, and the mechanisms by which it works are beyond the scope of this dissertation, for they are subjects to be dealt with after the text has been established and made readable. But rhetoric is clearly the subject matter of GGZ. In the Gorgias Socrates calls rhetoric a disgrace and a hindrance to the search for truth. In speaking of rhetoric, which he has managed to have equated with flattery, he says

... flattery ... insinuating herself into each of those branches, pretends to be that into which she has crept, and cares nothing for what is the best, but dangles what is most pleasant for the moment as a bait for folly, and deceives it into thinking that she is of the highest value (quoted in Benson, Readings, p. 20).

The reference to dangling bait might have been written by GGZ. GGZ VIII.14-18 reads:

For those of old who were good at probing, it was like hanging on to the end of a hook and standing over a deep pool. Just by baiting it and throwing it in, they were sure to get fish.

Socrates' argument is that there is no inherent good done through rhetoric, that it is merely a means of persuasion, without regard for the truth or falsity of the course being argued. The passage from GGZ refers to probing, by which it means simply the idea of "stimulating," of provoking. In many other parts of the text, too, GGZ stresses operating without preconceptions, without standards. Make up what you need as you need it, and allow the situation to
determine what is needed. He says that standards only get in the way, although they are helpful when possessed by the "target" of one's persuasion because then you know something about him.

If one wishes to take an extreme view and say that at an early stage of cultural development the West and China took different paths one would have the following observation by K. C. Hsiao with which to begin.

The intent underlying Western thought and learning was to extend knowledge. Chinese thought and learning were based on the idea of practical application. The one whose purpose is to extend knowledge seeks truth, and no matter whether his methodology is inductive or is deductive, is that of analysis or that of synthesis, his argumentation must be free of contradiction and it must take form in a system... The one whose purpose lies in practical applications has implementation as his objective... When something worthwhile comes to mind, it is set forth in words; it need not find its proof in argumentation... (A History of Chinese Political Thought, pp. 7-8, note 13).

The recognition of the value of rhetoric can be found in early Chinese works like the Zuo zhuan (perhaps 4th century B. C.), the Lun yu (perhaps 5th century B. C.), and other later works. In many senses it is seldom absent from any reflective work, for if Hsiao is right, the Chinese chose the path of rhetoric over that of a search for truth at an early stage of their intellectual and cultural development. But GGZ is not a manual of rhetoric. It does not provide, except in the most abstract terms, methods of
persuasion. Ten people reading it as a guide to persuasion would probably come away with ten different methods. What they would share would be their attitude toward the act of persuasion. That, too, is not unique to GBZ. In a book on pre-Qin psychology, Yan Guocai quotes from Sun zi bingfa (third century B.C.): 知彼知己者,百戰不殆. "Know the other person, and know yourself: in one hundred battles you will not lose" (Xian Qin xinli sixiang yanjiu, p. 194). GBZ constantly stresses the importance of learning the "lay of the land," finding out everything about your opponent and situation before you begin. What is unique about GBZ is that it is a work devoted exclusively to the topic of persuasion, or, perhaps more accurately, to persuasion psychology. Although it does not quote from any known earlier work, the terminology and general ideas are common to many pre-Han and Han works. It appears to be, then, a belletristic reflection of thought about the general topic of rhetoric and persuasion in particular.

C. Problems with the Text and Earlier Research

But there are many problems with this text that must be answered before knowledge of it can shed light on the more general literary and cultural milieu in early China. Who wrote it, why, and when? Is it in fact the text mentioned as early as about 400 A.D.? Is it even earlier than that, as many Chinese scholars have claimed? What
does it say? It is to these questions that this dissertation is devoted. Apart from that, I will try to establish a method for answering such questions about any text where questions of authenticity and intent arise.

Chapter one of this study examines the textual history of GGZ. There are two major modern studies on GGZ: Yu Yan's *Guiguzi xin zhu* 費故, and Zhao Tiehan's *Guiguzi kaobian 費考*. In addition, there are of course many smaller scale and more limited studies. Works actually used in this study are listed in the bibliography.

Yu Yan's 1937 study was an ambitious attempt to restore the text of GGZ to its alleged original form. Yu bases his claims on the sense of lines, and to some extent on what he understands to be collateral evidence. It is an approach that is completely unfounded without evidence that the text has in fact become jumbled over the years. But Yu Yan's contribution is the collection of a great number of parallel passages in pre-Qin and Han works that he presumes to be roughly contemporaneous with GGZ. While the connection Yu sees between GGZ and many of the passages he quotes is not always apparent to this reader, the overall impression from his comprehensive study is that most of the general ideas in GGZ share some kinship with those in other "classical" texts. True borrowing can only be allowed,
however, when the language is so similar that coincidence is not likely. Unfortunately, these instances are very rare. Yu reprints the texts of scholarly notes appended to some of the editions of GGZ that have been important to the current study, thus rendering intelligible comments that would have otherwise been unreadable.

Zhao Tiehan was an historian who died on Taiwan in 1976. He evidently did not know of Yu Yan's work since his own 1957 study does not mention it. Like Yu, Zhao presumes that GGZ is a pre-Han text and sets about to prove this in a totally unconvincing way. In making his arguments, however, Zhao mentions a very great deal of secondary scholarship, for which the current work is indebted.

There is as yet no systematic guide to the study of textual history for Chinese works. A recent Chinese overview of the subject is Lai Xinxia 莉新夏, Gudian wuluxue qianshuo 古典學餘論, but what is needed is a clear exposition of the steps to be taken, the theoretical underpinnings of those steps, and of possible pitfalls to avoid, as well as a guide to working with all the significant literature in all relevant languages. Although chapter one represents study of all available literature concerning the textual history of GGZ (not all useful, of course), it would be a deceptive example for dealing with a better known text. P. van der Loon's 1952
study of Guanzi, "On the Transmission of Kuan-tzu," provides an important example of a part of this procedure when dealing with a text that has a richer accompanying scholarship.

D. Textual Analysis

As with most early Chinese texts, we are faced with several different versions of the text, and the relation of one to another is generally not clear. To read a text for which we have several different readings at several critical points, we must decide what reading is most likely to be the reading of the original text. Traditionally, this has been done on a case by case basis. That is, when confronted with different readings the scholar judges which among them is the best, but without great regard for the sources of these readings. Most of the time we rely on the reputation of the editor, or the ease of access (availability, use of punctuation, etc.). This method, for all its practical convenience, is bound to be insufficient for a critical study of a particular text.

The discipline of textual analysis has as its function the determination of the relations of various extant editions of a text to one another and to that original version of the text called the archetype. From that determination, one can then make a reasonable attempt to reconstruct the archetype, and thus have a version of the text that is as
close to the original text as it is logically possible to establish. Chapter two examines theories of textual analysis and adopts one for use in this study. In particular it is that of Vincent Dearing, as presented in his *Principles and Practices of Textual Analysis*. This 1974 book represents Dearing's latest published theory of textual analysis, but it should be noted that an earlier work, *A Manual of Textual Analysis*, was used by Paul Thompson for his reconstruction of the *Shen Tzu* fragments ("The Shen Tzu Fragments," PhD. diss., University of Washington, 1970; pub. as *The Shen Tzu Fragments* [Oxford: Oxford University Press, 1979]). Certain differences in approach are discussed in chapter two.

The results of textual analysis can, in ideal circumstance, provide bases for the choice between variant readings. For example, if a particular edition can be shown to be far from the archetype, and it provides a reading that is attractive but unique to this edition, then that reading can only be correct by accident, which is not logically allowable, or by conflation, that is, by having a source for that reading that is closer to the archetype than any other known edition. Since this is extremely unlikely, the proposed reading can be safely ignored.
E. Reading the Text

The reading of a text, and especially an unpunctuated text in classical Chinese, involves the sometimes conscious, sometimes subconscious division of that text into meaningful units. These are, on the lowest level, clauses, phrases, and sentences. To make sense of the broader extent of the piece as a whole, either of a chapter or subsection, or of the entire work, we must combine those lower units into meaningful larger units. Ten contiguous sentences, perfectly grammatical and complete within themselves but having no perceptible relation to one another do not form a natural meaningful unit. But ten contiguous sentences might be obviously divisible into two separate units with clear relations between the parts of each unit, and some or none between the two units. Chapter three examines some of the ways in which meaningful units are constructed, and these principles are then applied to GGZ.

F. Translating the Text

The remainder of the dissertation is a translation of GGZ, making use of the principles derived in the first three chapters. It is at this stage— one might call it a "reading with commitment," since the reader must commit himself at many places that in the "normal" reading process are left as unanswered or ignored questions— that it becomes appropriate to take advantage of supplementary mater-
ial developed to aid in the reading of classical texts in general. The creators of these supplementary materials are likely to have been unaware of the principles described above, and although these materials have often been influential in their discovery, it is important to establish the text before using these materials. What the preceding chapters have attempted to do is to provide a text with enough integrity that certain kinds of questions do not have to be dealt with in the translation process, questions that might be a part of the traditional methods espoused in the supplementary materials.

G. Theoretical and Methodological Foundations

Of the supplementary materials that have most influenced the reading of GGZ in this dissertation, foremost are the theoretical works of Zhang Shunhui 張舜徽 and Zhou Zumo 周祖謨. Zhang has reinterpreted the conclusions about reading works of doubtful authenticity reached by the Ming scholar, Hu Yinglin 胡應麟 (1551-1602). Zhang’s restatement of these principles may be summarized as follows.

1. Look for mention of the work in the earliest catalogues.

2. Trace the work through the historical bibliographies.
3. In works contemporaneous with it, look for any mention of, or quotation from, the work.
4. Look for any further development of ideas, etc., in later historical or other works.
5. Is its style consistent with its author's time?
6. From content, are facts consistent with the times?
7. Has the author been "chosen from the past?"
8. Find out who first came up with this book, who first "found" it. (see Zhang, p. 288 ff)

Steps one and two apply to chapter one of this study.

Step three has been done by several scholars over the centuries since GGZ first appeared. That information is available in several of the editions of GGZ used in this study. The best collection of collateral evidence is included in Yu Yan's work mentioned above.

Steps four and five are beyond the scope of the present work. Step five especially is not an easy evaluation to make, and would not be acceptable according to the principles adopted here unless a subjective opinion could be "proven" with specific evidence. Step six is an important point that can ultimately determine the earliest date a text or portion of a text could have been composed. The most striking examples of that in GGZ are the two refer-
ences to magnetism, which are discussed in notes to their translation. Point seven would appear to have an unqualified "yes" for an answer. Point eight might be relevant, but is not obviously so. First mention of the text might indeed provide a good clue to the general time of the book's origin, but on the other hand, there has never been any claim to the exclusive discovery of GBZ. At least one chapter can be shown to have its origins from before the Han dynasty (see chapter 12 of the text).

The present study presumes a difference between textual analysis and textual criticism. The former operates on a level different from the reading level, while the latter deals with the problems specific to reading. By textual analysis I intend any means by which something significant can be said about a text before one reads it in a connected way. Dearing's method of textual analysis, for example, presumes a reading sufficient to determine variants and variations. At the same time, however, one is not reading for content. If a particular sentence seems to have nothing to do with what precedes or follows it that is irrelevant to textual analysis, but might be important to textual criticism when one is reading a text critically, which means with regard to its content. The method described in this study called constituent analysis certainly depends upon the sense of words and phrases to reach con-
clusions about the structure of a text, but it does so without immediate regard for what is being said. With both Dearing's methods of textual analysis and constituent analysis, the text could almost be nonsense and still be material for those methods. The analyst is looking for patterns, truths about the text, not necessarily for the ideas expressed, which will be important to the reader or translator.

Traditionally, textual criticism in the field of Classical Chinese has meant such things as comparisons of word usage in related or allegedly related texts, determination of the "best" readings in a variation by presenting evidence of one of the variants, or by simply stating at some point that such-and-such a reading is preferable. All of these approaches and more have their place. For example, if one has three legitimate readings in a particular instance, and textual analysis can offer no significant help in resolving the conflict, then what I am understanding as "textual criticism" begins to be applicable. Traditionally, this has included finding instances in other texts (or in other parts of the text in question) that are clearer in intent and which can be used to shed light on this instance. Or, collateral evidence from another text might quote or paraphrase the phrase in question, providing a different reading that is easier to understand. This is no
guarantee of applicability to the instance in question, but
is one of many types of scholarship that can be applied to
the reading process. At this stage, too, evidence from
phonology might be brought to bear on the problem.

The traditional understanding of textual criticism has
included what I have called textual analysis. 4 My separa-
tion of these two terms into two distinct concepts stems
largely from my desire to include as much objectivity in
the process of reading a text as is possible. If the
methods by which one reads can be first identified and then
codified, it can be seen that some of that process can be
described in terms of consistent rules. If those rules are
then applied to the text in a rigorous manner, it is possi-
ble that some of the errors common to the difficult activi-
ty of reading a Classical Chinese text can be avoided. To
take a theoretical example, if a passage in a text can be
analyzed confidently as consisting of three parallel
phrases, then a reading of the passage that disrupts that
pattern, that reads part of one phrase with another, can be

4. In a review article in HJAS 44.1 (1984): 185-224,
William Boltz discusses textual criticism and some relevant
studies in the field of ancient Chinese literature. The
only difference the present study has with the approach
taken by Boltz is in the attempt to make the results of
textual analysis affect the text before traditional textual
criticism begins. The intent is to apply textual critical
procedures only to those areas that remain problems. If
the controversial areas addressed by Boltz in his review
were determined to be moot by the process of textual analy-
sis, then their resolution would be unnecessary.
presumed incorrect. If patterns are discovered before any "final" attempt to read the text, then the reading or translation is more likely to expend the intellectual effort of understanding in a more effective manner. In fact, the mind can perceive relation where there may be none intended. If relations can be established before the reading process is final, then the perception of relations that we call reading and understanding is more likely to be accurate.

1. Xungu xue

Collections of studies of individual instances, grouped together by the text to which they refer, and published under the name of the particular scholar have come to serve as models for what is generally called xungu xue 訓詁學 ("critical interpretation of ancient texts"). They fall mostly within the field of textual criticism as I have defined it. The tradition most relevant to study of G6Z is the one that concentrates on the works of the "philosophers," and might be best represented by works of the Qing scholars Wang Niansun (1744-1813), Yu Yue 譚越 (1821-1907), Sun Yirang 孫詧 (1848-1908), and most recently by Gao Heng 高亨. It is from this tradition, but certainly not exclu-

5. In the preface to his book, Zhuzi xinjian 諸子新解, Gao Heng notes the tradition to which he considers his own work a continuation. The Qing works are Dushu zazhi
sively, that Zhou Zumo recently summarized the following principles.

1. Look for "internal" evidence of errors; i.e., contradictions and the like.
2. Make use of the commentaries for evidence, especially when they repeat a word or phrase before explaining it.
3. Compare the general sense of a passage to a seemingly inappropriate word.
4. Check any rhymes that might structure portions of the work.
5. Look for quotations from other texts.
6. Compare the very similar lines in other texts, i.e., "unattributed" quotations, either one from the other. ["Guji jiaokan shuli," pp. 124-126]

Item one is not especially relevant to GGZ, except in a general way. A work that does not argue a point logically, as GGZ does not, cannot easily contradict itself. Sometimes GGZ makes use of striking statements, but they are instances of qi 奇, the "unusual," of which GGZ is so fond. Item two is less applicable to GGZ than to many other texts because there is only one commentary, and it is probably of Tang origin. It is not philological in style,

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讀書雜志, Zhuzi pingyi 諸子評議 and 詹yi 札逸, respectively.
but tends to paraphrase or expand with its own interpretation. Nonetheless, it has been useful on occasion for the very reasons Zhou indicates. With content as abstruse as that of GGZ it is often difficult to get a sense of the "inappropriate," but the principle of item three has been kept in mind. As can be seen from chapter three, much attention has been paid to rhyme, in accordance with item four. Item five applies to the earlier discussion of Zhang Shunhui's guidelines, and this applies as well to item six.

When possible, all references in the text and notes are minimal and are intended to refer to fuller citations in the bibliography. As a further step toward minimizing physical production of the manuscript, book titles are commonly abbreviated, after introduction of the full title. Since the Pinyin romanization system is used throughout, those abbreviations are based upon it, but with one variation from normal practice. The words zeng and zheng are distinguished in abbreviations by preserving the retroflex designation. Thus, zeng becomes Z and zheng becomes Zh.
II. The Textual Transmission of Guiguzi

A. Evidence of the Text Before the Tang

The first appearance of Guiguzi in an extant bibliography is in the Sui shu "Jing ji zhi" 隋書經籍志 in the Zongheng 縱横 subsection of what, for want of a better word, we could call the "philosophers" chapter [some have used "masters" to avoid an exclusively intellectual sense]. In this relatively large collection of book titles Guiguzi has the distinction of being the only single entry in a subsection, i.e., there is only one book listed in the Zongheng jia subsection, although it has two "editions." ¹ No author is specifically named, but Guiguzi is described as someone who during the Zhou period (ca. 1100-771 B.C.) secreted himself away in "Ghost Valley."

The Sui shu was compiled during the early 7th century, ² but it is not clear upon what materials the compilers relied. In other words, did they themselves see the two editions of GBZ, or did they base their lists upon

¹. Sui shu, 34.1005. A different commentator is attributed to each of these two editions, both having three juan. Huang-fu Mi 胡傅巿 lived during the third century (ca A.D. 215-282) and nothing is known of Yue Yi 楯壹.
materials that seemed to represent what was available
during the historical period in question? Before looking
at the bibliographic lists and catalogues made at times
earlier than the Tang dynasty, there is less formal infor-
mation available to us in the form of commentaries to
references to GBZ (the person) found in the Shi ji and Han
shu.

The name "Guigu" appeared at least as long ago as the
Shi ji (compiled before about 90 B.C.) where in the biogra-
phies of Su Qin and Zhang Yi it is said that both of these
"heroes" of the Zhanguoce studied under a Guigu xian-
sheng. In Zhang's biography it is claimed that the two
studied together under Guigu, and that Zhang Yi was the

3. Shi ji, 69.2241-2 and 70.2279. The Zhanguoce did not
exist as such at the time of the writing of the Shi ji, but
the materials from which it was formed certainly did. Some
of these constitute part of the textual materials found at
Mawangdui. See Michael Loewe, "Manuscripts Found Recently
in China," and the more recent Mawangdui Han mu.

Although commonly accepted as historical fact even
today, problems with the Zhanguo ce and its cast of charac-
ters have been noted by scholars, both Chinese and foreig-

n, for a long time. See Crump, Intrigues, for a summary of
the scholarship on Su Qin, et al, up to the time of the
writing of Intrigues. Even more recent scholarship, re-
 fleeting work on the Mawangdui manuscripts that reveals
some of the Zhanguo ce materials before they became the
ZhGc, fights with the multitude of internal contradictions
in an attempt to make historical materials out of what were
undoubtedly largely fiction. For an example of mainland
scholarship see Tang Lan's article, "Sima Qian suo meiyou
jianguo de zhengui shiliao." For a Taiwan study of the
same material and with a similar perspective, see Zheng
Liangshu.
acknowledged better of the two. What is of interest is the fact that in the earliest extant commentary to these *Shi ji* passages Pei Yin (A.D. 372-451), in his *Shi ji jijie*, notes that "*Guiguzi* has the chapter(s) *Chuai* 悅 (and) *Mo* 摩" (69.2242). This is the earliest clear indication that there existed a book with the title *Guiguzi*. Our modern text has two chapters, *Chuai* and *Mo*, and Pei Yin might be referring to two as well. In another commentary to the passage in question, Sima Zhen, in his *Suo yin* 蘇隱, quotes Wang Shao 王劭 as saying that the two terms in question are in fact two different chapters in the book *Guiguzi*.⁴

There is more evidence that a text known as *Guiguzi* was in circulation some centuries before the Tang. A catalogue, no longer extant, compiled by Ruan Xiaoxu 阮孝銘 (479-536), called *Qi lu* 七録 (begun in 523) probably listed *Guiguzi*, as it was clearly used in compiling the *Sui shu* chapter and happens to share the same number of entries [two] in the *Zongheng* section.⁵

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⁴ The Wang Shao to whom Sima refers is probably the Wang Shao of the Sui dynasty, who wrote a great deal and who has a biography in the *Sui shu* (69.1601-10). He died before 618.

⁵ *Qi lu* is an important work in the history of Chinese bibliography, although no more than its preface and a list of sections of its contents remain. See Lai Xinxia, pp. 90 ff. *Zi chao* was perhaps the first in a series of textual extracts credited with being the inspiration and, unfortunately, probably the source as well for several later collections that are still extant. What is unfortunate is
Zhongrong 鄭伸容 (476-549) copied passages from various "philosophers" and created his book, Zi chao 子鈔.
Ma Zong’s 馬總 later Yi lin 喜林 is either based upon it or contains selections from it, and GGZ is part of that.
We have no list of contents, however, for Zi chao. The list in the SBBY edition of Zi lue that purports to give the contents of Zi chao simply duplicates the works cited in Yi lin.

There have been efforts for hundreds of years to prove that GGZ existed before the Han dynasty. The more naive simply assume that since Guigu Xiansheng is said to have been the teacher of Su Qin and Zhang Yi (of the Warring States period, approximately mid fifth century B.C. to late third century B.C.) the book of said teacher ought to have been written before his death. If so, and if we have it today, why was it not listed in the Han shu "Yi wen zhi"? The assumption is usually that it was so listed but either under another name or as part of another work. Logically speaking, if someone claims that an extant book is actually one not known to be still extant, then it cannot be "proved" that this statement is either true or false. All that the "authors" of these collections may not have taken their quotations directly from extant editions of the texts in question, but might have simply copied previous quotations, never having seen an actual edition of, for example, Guiguizi. See Yao Zhenzong, "Sui shu" 'Jingjizhi' kaozheng pp. 484-85 for quoted acknowledgements by later extractors of the role of Zi chao (written both and ).
we can do is present relevant evidence and draw a conclusion with which the reader may or may not agree.

One proposition is that BGZ is actually Gui rong qu 鬼容区, and an interesting case can be made for the possibility. In the first place the two first characters are identical. Secondly, the second characters have a graphic similarity and copying errors have arisen through less similarity than that which is between these two graphs. But the case is strengthened somewhat by the original Han shu note, which explains that this person was a minister of Huang Di, and the book has been attributed to him (30.1760). There is no Gui Rong 容 Qu associated with Huang Di, but there is a Gui Yu 宥 Qu.6 The specific graphic difference is not mentioned in the Liu Xiang/Ban Gu note, the latter having "written" the two earlier references to Gui Yu Qu, so technically neither was explicitly saying that rong=qu but the conclusion seems perfectly justified.

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6. Gui Yu Qu figures in a story about Huang Di that first appears in Shi ji (20.1393) and is then repeated in a similar chapter of Han shu (25a.1228). The connection is made by commentators Li Qi 厲奇 [unidentified] and Yan Shigu 颜师古 (581-645). Since Li's comments appear due to preservation by Yan, we may presume Li Qi made the first explicit connection. To further confuse matters, it is interesting to note that the Zheng yi refers to Gui Rong Qu bing fa as the title of the book in question, which appears in the received Han shu in the Yin yang section (30.1759-60).
The next question has to do with phonology. Is the identification a reasonable one? This inquiry involves two stages: first, Gui yu qu (as the earliest form of the projected identification) to Gui rong qu (the book title listed in Han shu), and Gui rong qu to Gui gu zi.

Yu 也许 may be reconstructed as *gwjeg (of the hou rhyme group) and rong may be reconstructed as *gwjung (of the dong rhyme group). These are virtually identical, save for the nasal final. As Li points out [1] (p. 278), dong is the nasal counterpart of the hou rhyme group. There is a close affinity between them.

Qu 也许 may be reconstructed as *khug or as *khjeg, whereas zi 子 can be reconstructed as *tsg. Qu is of the hou rhyme group and zi is of the zhi group. By the Han dynasty, the hou group had merged with the yang group. One interesting passage from Lao zi rhymes zhi, hou, and yu.

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7. Karlsgren [1] was perhaps the first to point out the phenomena of inter-rhyme group rhyming of non-Shi jing texts. See particularly p. 21 for evidence of hou/zhi rhyming. My own studies of the Mawangdui Lao zi manuscripts show much evidence that rhyming is probably not as simple a matter in "old" texts as determining whether or not the rhyme words in question occur in the same Shi jing rhyme group.
[Traditional chapter #80, text a la Mawangdui]

1. 使人復結繩而用之  
2. 甘其食  
3. 美其服  
4. 樂其俗  
5. 宜其居  

This is evidence that by the beginning of the Han, at least, the three categories could sometimes rhyme. Even if that gives us sufficient basis for positing similar finals, there is the problem of the initials. *Tsoŋ has an affricate initial, but the *xieszeng series understood by Xu Shen in Shuo wen to share *zi as phonetic, has contacts with certain velars: 李 (*gl-) and 疑 (*ng-). The series of which *kh(j)uŋ is a member has all velars and laryngeals. The evidence is scanty, and if the correspondence could ever be proved valid would probably be found to involve other factors than pure phonological ones (like taking the first two characters as a surname, and adding the "master" suffix to that).

Other evidence that would lend some support to the contention concerns the fact that the Han shu listing of Guirong ao gives its size as "three pian," which is the size of Guiguizi in its first appearance in an extant bib-

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8. See the page 226. the appendix that is the text of Guiguizi. for an explanation of the rhyming categories.
liography (the Sui shu). Also, while the extant Han shu lists Guirong qu in the Yin yang section, it is referred to (apparently) by a Tang commentator as being the Guirong qu bingfa. As we saw in the quotation from Sun zi bingfa in the introduction, the content of Guiguzi is sometimes like that of the so-called military texts. A look at chapter one, "Bai he", shows immediately that it could also fit neatly into the category of Yin yang literature as well.

On the other hand, there can be no way to prove that these facts are any more than coincidences. That proof would need strong indications that first, the extant Guiguzi could be of Han or earlier date, and secondly, that there is some demonstrable connection between these two genuine historical texts.

By far the most common argument is that GBZ is a blending of the two works Su zi and Zhang zi that are listed in the Han shu bibliography. The connections are obvious but there is no evidence to support the claim. Fragments of a Su zi have been collected by Ma Guohan in his Zonghengjia vishu jiben qi zhong, but not only do they bear no resemblance to GBZ as we know it, but Jiang Boqian has claimed that this Su zi is a work of the post-Han period anyway. See his Zhuzi tongkao, pp. 516-20.

B. Evidence from the Tang to the Song

According to the Sui shu "Jingjizhi" listing and description, at least by the Sui period consisted of three juan. Liu Zongyuan 柳宗元 (773-819) devoted an entire essay to a refutation of the book ("Bian Guiguzi" 辯) and in so doing provided a first hand account of the text. He specifically mentions what we now know as the third juan ("Benjing yinfu qishu" 本經陰符七術), describing it as having "appeared later," by which he surely meant that either the style or content or both were strikingly different from what preceded that section. While more moral than bibliographic, his essay makes it clear enough that he is referring to a text that bears strong resemblance to our current version.

The next official bibliography to list an edition of GGZ was the bibliographic section of the Song shi 宋史, the official history of the Northern Song dynasty, where it is listed simply as being in three juan. No author or commentary is mentioned. But the Song shi was compiled around the year 1346, after the fall of the Song, and there is earlier evidence for the existence of GGZ during the period after Liu Zongyuan.

Ma Zong's *Yilin*, compiled around the beginning of the
ninth century, preserves a few lines from *GGZ*, as well as
part of an introduction. The introduction is from a com-
mentary not extant today, and might be from an edition Ma
Zong was using, or, in the worst case, from an edition that
was quoted by Yu Zhongrong [see above]. In other words,
Ma, who was admittedly basing his own book upon the *Zi chao*
of Yu, might have simply copied Yu Zhongrong's extracts,
rather than make his own.\(^{11}\) Gao Sisun, in his later [12
C.] *Zi lue* 十略, quotes the same line from the "intro-
duction" as does Ma Zong. He also shares with *Yilin* a
line that does not appear in the extant *GGZ*. However, Gao
Sisun, though preserving much less of *GGZ* than does Ma
Zong, also has text attributed to the "Qi shu" chapter that
Ma Zong does not quote.

By the Song period Chinese cultural influence had
given rise to at least one bibliographic enterprise in
Japan of which we have record and which has some bearing on
the issue at hand. Fujiwara no Sukeyo 藤原佐世 (ob.
898) compiled a catalogue of books extant in Japan during
his lifetime. This work, *Nihonkoku genzaisho mokuroku*,
listed a *GGZ* in three *juan* with Huangfu Mi as

\(^{11}\) For a discussion of the relations among the series of
works that extracted gems from the philosophers, see the
entry on *Yilin* in *SKGS*ZhMTY pp. 2579-80.
commentator.\textsuperscript{12}

Although the question of commentators is a difficult one, and the case of Huangfu Mi is particularly troublesome, this would seem to be adequate evidence that there was at least one "edition" of GGZ existing in China, and later Japan, with commentary attributed to Huangfu Mi. The problem is that, coincidentally or not, Huangfu Mi and Tao Hongjing (ca. 455–536, both Qi and Liang dynasties) had quite established reputations as delvers into the exotic and were excellent choices as the pseudo-authors/commentators of any works that were both exotic and otherwise unattributed, or that were authored by persons of whom no particular notice would be taken. With that distinct possibility in mind we cannot say that just because the name of Huangfu Mi is linked with GGZ in both the Sui shu catalogue and the Fujiwara catalogue, that therefore GGZ goes back at least to the mid-3rd century when Huangfu lived. Nevertheless, because the Huangfu Mi "edition" disappeared so quickly from the scene, it is quite likely that the Japanese version was the same as the version seen by the editors of the Sui shu, or more likely by the compilers of whatever bibliographic materials those Tang time people used for the Sui bibliography chapter.

\textsuperscript{12} For information on this source see van der Loon, 369.
Although the bibliographic section of the Jiu Tang shu was not compiled until about 945, van der Loon maintains that it probably made use of a work that had been done in 721 (p. 368). In it three versions are cited: one in two juan with "Su Qin" as author, one in three juan with Yue Yi as commentator, and one in three juan with Yin Zhizhang as commentator (fl. ca. 700; see van der Loon, 370 ff.). That Yin was a genuine commentator of this work appears likely. GGZ and Guanzi share a chapter called "Fu yan" in GGZ and "Jiu shou" in Guanzi. To Yin Zhizhang is attributed one of the standard extant commentaries on Guanzi, and since the two books share a chapter, it is presumed that the commentaries to each would reflect the fact that they were written by one and the same person. That is not the case, and the most common explanation has been that Yin Zhizhang could not therefore have written the commentary to GGZ. The choice of his commentary on GZ over that of the commentary to GGZ appears to be based solely on the more important position of the text of GZ in the Chinese philosophical corpus. But van der Loon has argued convincingly that this is probably not the case, that Yin Zhizhang is not at all likely to be the author of the GZ commentary (p. 370 ff).

13. See the first note to the translation of this chapter (chapter twelve).
There is, then, greater likelihood that Yin wrote the GGZ commentary than if Yin could have been reasonably attributed with the GZ commentary.

The Xin ("New") Tang shu was done about one hundred years after the "old" version, but its bibliographic sources are more obscure than those of its predecessor. The entry for GGZ is the same as for the earlier history, except that the name of Yin Zhizhang no longer appears as commentator. But according to a note appended to the entry, the text is that of Yin Zhizhang, but without his name. The compilers of the later history evidently felt that since they knew of two commented-upon versions of GGZ and one had the name of Yue Yi, then the other, otherwise nameless, would have to have been that of Yin Zhizhang. If this is true, and if Yin Zhizhang is more likely the author of the extant commentary than Tao Hongjing, as I will later contend, then the general absence already by mid-Song of Yin's name on his commentary might well be the reason his name became less and less connected with GGZ, and that of Tao Hongjing, far better known for arcane pursuits, became more and more associated with it.

An official bibliographic project of the Song dynasty resulted in the Chongwen zongmu, completed around 1040. Fragments of this otherwise lost work were collected in the Qing dynasty, and one tells us that GGZ was available in
three juan.\textsuperscript{14}

Another bibliographic work of the Song was the well known \textit{Junzhai dushuzhi}, by Chao Gongwu (preface dated 1151). Chao lists GGZ as having thirteen zhang ("chapters") in all that talk of the techniques of "bai he" (title of chapter one), and three pian listed as "Ben jing," "Chi shu," and "Zhong jing," which describes very accurately the structure of the text as we know it today. One difference is that there are twelve "chapters" in the first two juan, with the titles of two others given at the end as having been lost. It is the twelfth chapter that is shared with \textit{Guanzi}, and the thirteenth is known to have been identical with a chapter of \textit{Zhuangzi}.\textsuperscript{15} Since reports from about this time on vary as to a count of twelve or thirteen, we might assume that this chapter was either still a part of GGZ when the count was thirteen, or that it was counted on the basis of title and reputation rather than because it was physically there. Chao gives Tao Hongjing of the Liang as commentator, a period correct for Tao. If we allow \textit{Junzhai} to stand before \textit{Zi Iue} (below), then this is the first mention of Tao Hongjing as commenta-

\textsuperscript{14} For the place of this work in the history of Chinese bibliography see Lai Xinxia, \textit{Gudian muluxue qianshuo}, 118 ff.

\textsuperscript{15} See the discussion of the \textit{Zhuangzi} chapter in the modern commentary to the end of the second juan in the 1805 edition of GGZ.
tor of the GGZ. If true, Tao's edition would have to have been discovered after several hundred years absence, a likelihood I am hesitant to accept. Chao Gongwu himself notes that it is not clear just who wrote GGZ and who was a/the commentator to it.

In his Zi lue, Gao Sisun continued the tradition mentioned earlier of extracting from the writings of early philosophers, although in the case of GGZ he is more interested in moral judgement and quotes little from the text. He does specifically mention sections from the curious last juan (see chart below). His quotations, as noted above, are very similar to those of the Yilin (see SKQS5HMTY op. cit.) and might in fact be identical with them, if, as Zongmu tiyao points out, our extant Yilin is not the complete Yilin. We know from collateral evidence, however, that GGZ was certainly available in Gao's time, whether or not he actually saw a copy.

Perhaps a little over a hundred years after Gao Sisun, Wang Yinglin 王應麟 (1223-1296), one of the great names in scholarship of the later Song, was very active and had much to report about GGZ. Wang wrote three major works that touch in some way or another on the field of bibliography. The first we mention is the Han shu "Yi wen zhi" kao zheng, a comprehensive study of the Han time bibliography, where Wang argues that the Suzi listed in that origi-
nal work was really what we know as GGZ. Wang then quotes Chao Gongwu's *Junzhai* comments about GGZ, adding (both here and in his *Kunxue*, below) the name of Yin Zhizhang as author of the "preface" from which a passage is quoted. In the extant *Junzhai* this passage is unattributed. A note, probably by Wang, to this *Junzhai* quotation points out that one edition reads "twelve" for "thirteen," and that the titles of the third *juan* given by Chao, which we discuss above, are replaced by the titles of the two "missing" chapters. Another note of commentary quotes a line from *Shuo yuan* 說苑 that is shared by GGZ, which would put the date of GGZ back toward the Han more comfortably than is now possible, but that quotation is not present in the extant *Shuo yuan*.

Another well known work by Wang Yinglin is his *Kunxue jiwên* 学記聞. In it he quotes a line from chapter six of GGZ, which happens to be identical with a TPYL quotation that in turn differs significantly from the passage in any other edition or source. The conclusion, especially since TPYL had been done before A.D. 1000, is that Wang was quoting GGZ via TPYL. Either that or the edition he used was very similar to that used by the compilers of TPYL and which subsequently disappeared. A good case could be made for the possibility that either TPYL or Wang or both were using an edition not available to us.
today when one notices that the commentary appended to the TPYL quotations is not that of the extant version. Since a Japanese edition of GGZ still extant lists only Yin Zhizhang as commentator but has the identical text as the current "Tao Hongjing" text, and, since it is my contention that Yin Zhizhang is more likely to have been the commentator of the currently extant edition of GGZ, then "the other" edition of GGZ in circulation during parts of the Song is likely to have been that of Yue Yi. The commentary preserved in TPYL is thus likely to be the remnants of the Yue Yi edition of GGZ first mentioned in the Sui shu bibliography.

It is in his Yu hai 玉海 that Wang gives us the fullest description of the editions of GGZ available to him. Wang appears to have seen two three-juan editions of GGZ, and in addition mentions the Tang shu citation of a two-juan edition "written by Su Qin." He tells us more about Yue Yi than we know from other sources (that he was from Lu commandary and had the style name "Zheng 正"), but we wish he had included mention of his own sources. He

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16. The TPYL and the value of its contents have been subjects of much study; see for example J.W. Haeger. It is clear from those items noted in it as being "from GGZ" that the attribution is not always accurate. But enough can be verified to warrant serious attention for what it does attribute to GGZ, and more work should be done to identify the sources, real or probable, for those passages that are not part of our extant GGZ.
mentions specifically certain chapters (see table below), but of great interest to our current search for evidence regarding the condition of the text, he compares the two three-juan editions. There he notices that one edition is said to have the commentary of Tao Hongjing from beginning to end, which I take to mean that each juan included Tao's name, much in the fashion of standard Song and later printings. The second edition has no attribution for its commentary. Although that commentary is identical in the second and third juan with that of the edition marked as being from Tao Hongjing, the commentary of the first juan is completely different. We must conclude then that already by the Song the manuscripts (there is no evidence of printing GGZ until the Ming) had not been transmitted intact and that there was confusion as to who had authored a particular commentary.

Another well known bibliographic work of the Song, Chen Zhensun's Zhizhai shulu jiati 交際書錄解題, probably done around 1200, is in poor condition and for our purposes only notes that the "current edition lists Tao Hongjing as commentator." His statement is less than explicit, saying something like "purports to be," so it is possible that he either did not actually see a copy, that he doubted the attribution, or that someone said that Tao wrote the commentary.
Ma Duanlin's Wenxian tongkao, written actually only after the fall of the Song, provides only quotations from the works discussed above, which add nothing to our search.

In summary, Table 1 provides a listing of the evidence for the existence of GGZ through the Song dynasty. There is ample evidence for the existence of the text from about the fifth century when Fei Yin first refers to it. If we accept the identification of Huangfu Mi as commentator, then the earliest date for the text could be pushed back to the second or third century, depending upon whether or not Huangfu wrote GGZ himself, a possibility about which the wisest Chinese scholars have cautioned. I am personally suspicious enough of the connection of Huangfu with this text to doubt that his connection proves anything positive, but I still reserve the possibility that the text is indeed older than the fifth century.

Although far from complete, the evidence points to the relative stability of the text of GGZ from the time of its first mention to today. Points that detract from this conclusion include the fact that there are quotations allegedly from GGZ that are no longer in the current text, as well as the fact that at least one and perhaps more chapters are or were identical with those of other works.

17. See Zhang Shunhui's restatement of Hu Yinglin's precepts for determining the authenticity of ancient texts (p. 288) and the introduction to this dissertation.
Regarding the first point, several of the GGZ quotations do seem reasonable, that is, "GGZ-like." But others are clearly referring to the figure of the legendary GGZ or to that of Su Qin, that is, are third person narratives about him. This is totally out of character with the text as we know it. Once we claim that some quotations are hardly likely, then it seems more prudent not to admit any others, unless claims for their inclusion can be justified. One possible source of justification would be a measure of adherence to the internal structure revealed by a process similar to that I call "constituent analysis" in the next chapter.

As for the second point, that chapters are shared with other texts, it is not reasonable to allow that as a qualification. Very few texts extant today from the classical period can be shown conclusively to have been the sole effort of one author or to have been written during a particular narrow time period (the lifetime of an alleged author). Early "books" were often collections of pieces that had circulated separately, either with explicit claims to be the work of a certain author or with content that seemed to some editor to be like that a certain author would have produced. Therefore, we cannot assume that even an "authentic" GGZ was written by the teacher of Su Qin sometime before 300 B.C. Ideally, we want to know the
time or times at which the pieces came together, if that is
the "book's" origin, and of course the time and conditions
under which the pieces were composed. Few of these facts
will ever be known, despite sometimes exciting archeologi-
cal finds, but their discovery remains the goal of the
bibliographic "arm" of textual studies.

C. From the Ming Through the Qing

Although contemporary accounts from the Ming period
give one the impression that GGZ was enjoying a kind of
revival, probably mostly because of its curious nature, the
text was not handled very carefully. Whatever the true
identity of the commentator: Tao Hongjing, Yin Zhizhang, or
whoever, it would appear to have been the only commentary
to exist at the beginning of the Ming, but that in itself
was so rare that no Ming printing of GGZ included commen-
tary, and the juan count in bibliographies, including the
huge Siku quanshu project, was reduced to one. Although
frequently anthologized, great liberties were taken with
the text, both with text included and with text excluded.
Sometimes chapter divisions were still respected, even
though chapter content might be heavily altered, and some-
times lines were offered in isolation.

There is little doubt that the impression one gets of
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<td>450</td>
<td>CHUAI, MO</td>
<td></td>
<td>NAME COULD BE JUST ONE CHAPTER</td>
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<td>QI LU</td>
<td>525</td>
<td></td>
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<td>1185</td>
<td>SHEN SHEN, YUE YI, YAO, YANG ZHI, HONGZING, YIN ZHIHANG, HUANGFU MI</td>
<td>QUOTES FROM WU HE; COUNTS 13 PIAH IN ALL</td>
<td></td>
</tr>
<tr>
<td>WANG YINGLIN</td>
<td>1290</td>
<td>XIUAN YUAN, BENI YIN ZHIHANG, JING, CHI SHU, YUE YI, YAO</td>
<td>IN QUOTING JUNZAI SAYS 12 IN</td>
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<td>FEI QIAN AND CHUAI MO ARE MENTIONED</td>
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Table II-1: Summary of Evidence, pre-Ming
more interest in GGZ during the Ming than during the Song is based largely on the fact that so much more survives from the later period. Many of the Ming works that preserve portions of the text are valueless in any but a historical sense, and similar works are not likely to have survived the Song dynasty. Looking at the worthiest of notices it received during the Ming period, one should first mention Song Lian's 宋廉 (1310-1381) Zhuzi bian, which discusses the moral worth of what GGZ had to say, especially in the context of the other philosophers of Chinese history. 18

Much later in the dynasty came a work very influential in creating the kind of scholarship that was to characterize the later Qing dynasty, the Sibu zhenge 四部正 謳 by Hu Yinglin (1551-1602), to which I refer in the introduction. In the section on GGZ Hu tells us that interest still persists in GGZ, even in his time. He mentions Yang Shen's 杨慎 (1488-1559) contention that GGZ is really the Han shu's Gui Rong qu, a point of view

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18. Song Lian quotes a passage of GGZ that is not in our extant edition, although its last part is very close to the beginning of chapter 7, "Chuai pian." Our interest in the possibility that Song was looking at a text that did not last long past his own life is frustrated by the fact that the other passages he quotes are also quoted in the encyclopedias. This raises the possibility, not a new one, that the author of a comment on the text was not writing of first hand knowledge of the text but of the text in a quoted form.
taken at least as early as Yan Shigu, but which Yang based upon phonological grounds. Hu is known to have admired Yang Shen, but Wang Shizhen 王世貞 (1526-1590), a noted Ming figure, and Qian Qianyi 錢謙益 (1582-1654), an early Qing scholar, are quite critical of Yang's scholarly abilities. Hu did not, however, think much of the zi 子 equals qu 全 argument. In general, Hu felt that GGZ was of a later date than the Warring States period that would be warranted by an attribution to an "authentic" Guiguizi. He suggests that it might be a combination, somehow, of the Zhangzi and Suizi listed in the Han shu bibliography.

Since his Shigu tang 述古堂 library figures so prominently among the Qing evidence for the textual transmission of GGZ, mention should be made of Qian Zeng's notes on the subject. Qian Zeng 錢曾 (1629-after 1699) compiled various catalogues of his voluminous holdings and in addition wrote a work he called Dushu minqiujì 讀書敏記 in which he collected his observations on various texts. It is important to notice that Qian's listing of GGZ is in three-juan with commentary by Tao Hongjing, that is, essentially the same structure as that we have today. In fact notes to the Zhang Yu edition of Minqiujì claim that the three-juan edition Qian describes is none other than the three-juan edition later owned by Bao Tingbo 鮑廷博, owner of the Zhibuzu zhai 知不足齋 in
Hangzhou, about which more later. But accurate or not, these notes (specifically by Lao Quan, see below) have no means of verification and were just hearsay passed on from the Qianlong era scholars to the later generations. Zhang Yu, collector and publisher of fragments, copies, etc. of Qian Zeng’s *Minqiují* manuscript, says that Qian Zeng’s Shugu tang catalogue lists a six-juan manuscript with commentary. Unfortunately, the uniqueness of this statement and lack of verification do not allow us to make much of the information.

Assuming that the *Minqiují* entry is an accurate reproduction of the original work of Qian Zeng, and not a "backward cast" based on later information, then we can see that Qian had a work that appears to have been generally unavailable during the preceding dynasty and that submerged quickly enough after his death that the *Siku quanshu* project could come up with only a one-juan edition when it called for a collection of all the books of the empire. I am definitely not implying that the three-juan edition with commentary that we have today is later than Qian Zeng. Sometimes the more information we have about editions, the more we want to know, and the more questions that are raised.

Mention of the *Siku quanshu* project brings us to the focus of the next stage of the investigation. We go from
speculation based upon accounts, published or not, of bibliophiles (who in their zeal or general disinterest might be either saying more about a book than they have justification to or might be saying far less than they have a right to) to a chain of events that have a greater sense of immediacy for us. The reason is simple: the notes of the various scholars who worked on the editions and manuscripts we will next discuss are preserved largely because they are written or printed on the various manuscripts and printed editions that we can hold in our hands today (although, at a "photograph's length").

Although the SK José project does not figure directly in our investigations its influence is unmistakable. There are certain facts to consider: the Siku project was begun in 1773 and continued in some way or another for about ten years after that, although the early years saw the real effect of the new interest in book collecting; the family of Bao Tingbo, along with three other families, was rewarded by the emperor for having submitted more than five hundred books to the project; the Siku project only collected a one-juan edition of BBZ, without commentary and without the material that appears as our modern third juan [what the Siku catalogues describe is identical with the most complete Ming printings I have seen]. The situation before the period we are about to explore was one in which
GGZ had nearly disappeared. Although it had been printed by this time, the only Ming printings known contained no commentary, and perhaps none had what we now know of as the third juan.

One of the reasons I believe that Siku had much to do with the "discovery" of what I am quite certain is a more complete version of GGZ than was commonly available in the Ming is that the apparent first figure in the interrelated series of events described below was none other than Bao Tingbo. Now we have seen that Bao was responsible for an enormous number of submissions to the Siku project. Whether any version of GGZ was among them we do not know.

However, we have a collation note from one Zhou Guangye 周廣業 (1730-1798) of Haining (in modern Guangdong Province) in which he tells us that Bao Tingbo had [recently?] obtained a copy of GGZ that from appearances might be Tang or earlier.¹⁹ He goes on to discuss the question of who wrote the commentary, attributed to Tao Hongjing on that (presumably manuscript) copy but with enough inaccuracies to make Zhou argue eloquently against the likelihood of such an attribution.

The manuscript to which Zhou refers is clearly the manuscript that later scholars would refer to as the Shugu-
tang manuscript. It would be difficult to imagine that Bao Tingbo held this back from the Siku project since there has never been any reason to believe that GGZ was afforded any particular value by the many who went on to edit the various manuscripts and editions. Surely, Bao donated (for copying) works of greater intrinsic value than this one. Therefore, I believe that the manuscript "became available" sometime after his well publicized contributions to the Siku project. Very likely, it was offered to him when its owner realized that there was a market for sufficiently rare "books". The history of Chinese libraries reads like a old proverb I heard many times while living in Taiwan. The sense is something like: what fortune one generation can amass will certainly be gone by the end of the third. Libraries were both a result of fortunes and one of the first victims of their decline. It seems quite likely that the previous owner of the GGZ manuscript, whether the original acquirer of the manuscript in his

20. Nancy Swann's article, "Seven Intimate Library Owners," gives one a close look at a very small but important group of collectors, who must have been typical of what was going on in private libraries throughout "civilized" China, although the area in which they lived—Hangzhou—was clearly special in regard to this kind of activity. Putting together the pieces in ECCP can also provide a very interesting picture on a somewhat broader scale. There has been a good deal of work on the subject in China recently, as well. See Li Ximi, et al, Zhongguo gudai cangshu yu jindai tushuguan shi liao; Liu Guojun, et al, Zhongguo shushi jianbian; Lai Xinxia, Gudian muluxue qianshuo; Chen Yuanhui, Zhongguo gude de shuyuan zhidu.
family or not, sought out Bao when circumstances made that necessary, and that Bao bought GGZ, perhaps even as part of a much larger deal, after he had made his notable and major contributions to the Siku project. It is interesting to note that he apparently never offered it to the project, even though the project continued on after 1781, the date of Zhou Guangye's note. More interestingly, Bao never printed it in his famous Zhibuzu zhai congshu series in which he reprinted many of the best or rarest works that came his way as a collector of fine books.21

The value of the GGZ manuscript to Bao Tingbo will never be known unless his words to that effect are found some day. What we do know is that the existence of another GGZ "edition," clearly different and by description alone potentially more valuable than the copy accepted by the Siku project, was not known by Qin Enfu (1760-1843) and Sun Xingyan (1753-1818) when their collaborative effort produced the first printing of the text of GGZ with commentary (outside of the Daozang, details of which follow) in 1789.

The story of this first printing of GGZ is told in

21. That series was continued long past his death by family members, but according to the tables of contents I have seen, GGZ was never included. However, there is a curious note in the pre-WWII catalogue of the Jiangsu provincial library that claims to have a Zhibuzu zhai printing of Bao Tingbo's collation of a Qin Enfu printing of GGZ. I have found no other evidence of this.
Qin's preface to that 1789 edition (preserved today in the SBBY, which is a reproduction of that edition). Put simply, Sun Xingyan copied the version of GGZ that had been printed in the Zhengtong Daozang. He did this at a Daoist temple in Huayin [between Xi'an and Loyang], probably on his way to Kaifeng with the noted scholar/official Bi Yuan (1730-1797), for whom Sun appears to have served as a kind of secretary.

While Sun Xingyan was a native of present day Wujin [between Yangzhou and Suzhou] his friend, Qin Enfu was from modern Yangzhou [referred to as Jiangdu during the Qing]. They might have been classmates or "testmates." We know that they were together in Beijing from 1787, when Sun became a jinshi and Qin was working as a compiler in the Hanlin Academy. Qin did the actual publishing in 1789 upon returning to Beijing from a home visit. Their contribution to the DZ text was collation against quotations from GGZ in other works and in collecting testimony to the existence of the text. Although the DZ version commentary is unattri-

22. General knowledge of the Daozang as a source of non-Daoist texts probably became commonly known during the Siku project, where various texts connected with the Daozang were examined by the committees and published in, for example, the main catalogue. See article by Steve Durrant. In the case of Sun Xingyan, there would seem to be other possible reasons for looking into the Daozang in the first place. His wife was very much interested in Daoism and he was apparently quite influenced by her. Sun himself had studied at a Buddhist monastery.
buted, Sun argued that it was Tao Hongjing on the basis of a remark in the commentary that, unknown to Sun, had been the basis for an argument against authorship by Tao Hongjing by Zhou Guangye a few years before. Qin concurred on the basis of bibliographic information and the edition was actually entitled *Tao Hongjing zhu Guiguzi*.

It is difficult to know to what extent the scholarly world was excited about the "find" of Qin Enfu and Sun Xingyan. Certainly, the effect of that first printing has been influential on later *GGZ* studies. When the two great 20th century compendia of ancient works, *SBBY* and *SBCK*, chose their versions of *GGZ* they both chose the 1789 Qin printing. Not only is it inferior to that of the 1805 printing, but four or five years after its printing in Yangzhou, a young (evidently rich) scholar by the name of Yan Yuanzhao 嚴元照 (1773-1817) of the same city had not yet seen it. While one might argue that he might not have had any interest in looking for it, in fact, in 1792 Yan bought an apparent Ming manuscript from a family near Suzhou, who claimed that it had originally been the property of Wen Zhengming 文徵明 (1470-1559), a famous calligrapher/artist of Suzhou. The manuscript has a 1545 date on it, but with an addendum of 1571. It is attributed to Zhu Yunming 祝允明 (1461-1527), a famous calligrapher and friend of the Wen family. The importance of the
manuscript is that it was a "complete" GGZ, all known chapters and commentary intact. The actual date of this manuscript, happily preserved for us even to today (in Taiwan's National Palace Museum, published by Shijie), is of course impossible to determine since anyone could have written any date he wanted and there is no mention of study of the seals upon it. But that it is at least a copy of a copy[ies] of a Ming manuscript seems unarguable. One of the calligrapher producers of the manuscript notes that he made the copy in the first place because all other versions available [in the Ming] were missing much and had no commentary. The results of its collation against the 1805 edition are given in the second chapter of this dissertation.

In 1794, when Yan found he had no access to the printed edition [this seems incredible] he sent his newly acquired manuscript to the well known scholar Lu Wenchao 魯文弨 (1717-1796), a native of Hangzhou (south of Suzhou, and thus of Yangzhou) who was in residence at the Longcheng Academy in Changzhou (between Yangzhou and Suzhou, near Wujin) at this time. Lu collated it against the Qin 1789 edition. The Ming manuscript was found to

23. The movements of (to us, at least) famous scholars among the various academies of the time and the significance of these academies on the history of Chinese education is the subject of Chen Yuanhui's Zhongguo gudai de shuyuan zhidu.
have about ten characters that were omitted from the 1789 printing.

In the summer of 1794, after Lu Wenchao had finished his look at the manuscript and 1789 edition, Yan went to visit Bao Tingbo at his Zhibuzu zhai in Hangzhou. Whether he went there because word had finally gotten out that Bao had yet another manuscript of GGZ, or whether Yan just happened to be visiting and mentioned his current interests, is not noted, but Yan left the Zhibuzu zhai with what Bao Tingbo claimed was a manuscript from the very famous Shugu tang studio of the early Qing scholar, Qian Zeng. This is the manuscript that, apparently unknown to the various scholars who had been collating or printing GGZ for some years in virtually the same area, Zhou Guangyé had worked on and commented upon some ten years before. Yan notes that he was suspicious of the Shugu tang claim but became a believer\(^{24}\), at least in the quality of the manuscript, upon collating it against both the printed edition and his own Ming manuscript. He reflects upon the vagaries of circumstance, and notes that the "Shugu tang" manuscript

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\(^{24}\) Yan's suspicions are to be congratulated. Despite being completely won over to the quality of the text, he never actually declares a belief that it was once itself physically resident at the Shugu tang, or more importantly, that even if it had been (only about a hundred years earlier, anyway) that it was then necessarily a Song manuscript. For others working after him, the manuscript became unquestionably "Shugu tang" and for some even "Song."
was quite unimposing in appearance. If he (and others) had not actually compared it closely against other existing versions, its true worth would never have been known and it might soon have been lost. One might argue that in fact it is that disposition to "compare closely" that characterizes "Qing scholarship" as we use the term today. It is this simple change in attitude that we most respect in the good scholars of the era, and which we try to carry on in our work today.

Yan took the "Shugu tang" manuscript back to Yangzhou with him, where Lu Wenchao soon visited and took it away. The difficulties of collation, an incredibly simple task of comparing one thing to another to see if is the same, can be sensed in Yan's lament upon seeing Lu Wenchao's effort at exactly the same task he himself had just performed:

I had already obtained the "valued" edition and collated it once, leaving still some errors, when in September/October [1794] Lu Wenchao came here and took [the manuscripts] away for collation. He pointed out more areas that should be corrected. Alas. I am only 22, unrefined and careless, as far apart from Lu Wenchao as Heaven from Earth.

Yan would have been consoled when, a few years later, Lao Quan [d. ?1870] looked at all the work that had been done to that point and found Lu Wenchao's work lacking as well.

In 1795 one Xu Kun (? after 1800), later to work under Ruan Yuan 阮元 and with Yan Yuanzhao on the
Jingji zuangu 經籍纂 話 dictionary, also collated the various manuscripts. It is, in fact, his work that Lao Quan prais es over that of Lu Wenchao.

Ruan Yuan, who came to the Yangzhou area in 1795, created the Jingji zuangu project that employed, and perhaps drew together, several scholars of the region. He has a note included in both the 1789 and 1805 editions of GGZ printed by Qin Enfu, and perhaps spoke of the GGZ activity going on in Yangzhou to Qin Enfu, with whom he appears to have been connected even before his [Ruan Yuan] fame had spread. For whatever reasons, Qin Enfu did reprint GGZ, this time using the "Shugu tang" manuscript as the base edition and Lu Wenchao's comments for editorial material. 25

The Lao brothers, Ge and Quan 劳格, 權, whose father appears to have been a close friend of Yan Yuanzhao, were perhaps the next owners of the Ming manuscript, since Quan added his comments to that manuscript in 1857 [Ge, the only one for whom we have dates, lived from 1820 to 1864]. Lao felt that "certain phrases could be better read with a careful look at this [the Ming] copy," but his judgment might have been colored by his ownership of the Ming manu-

25. The East Asia Library of the University of Washington has a copy of the original 1805 printing. It is beautifully done, on paper that gives little trace of its 175 years. The "frontpiece" title is signed by one Dongshan 東山, probably Jin Menzhao 金門詔, an otherwise almost unknown scholar of Yangzhou who might have been a generation older than Qin Enfu.
script rather than of the "Shugu tang" manuscript.

The whereabouts of the "Shugu tang" manuscript have been unnoted since testimony to its possession by Bao Tingbo. The Bao family library was unusually longlived, selections from it being printed into the 1880s and such a complete disappearance is especially unfortunate, having gotten so far.

A note by Miao Quansun 穆荃孫 (1844-1919) tells more of the transmission of the GBZ texts:26

In 1912 Fu Zengxiang 傅增湘 (1872-1950) lent me the Ming manuscript to look at... In 1796 Xu Kun 許珊 made a copy, which is now with Kuang Zhouryi 柯周頤 (1859-1926) [from Guilin, a classical scholar]...

Miao was the chief agent in the transfer of the library of Ding Bing 丁丙 (1832-1899) of Hangzhou to what became the Jiangsu Provincial Library of the 20th century. Although quite likely to have included some of the contents of the Bao family library, no note on the "Shugu tang" manuscript is found among records of the Jiangsu library.

26. Miao’s note is part of an appendix that appears in the Guangwen (Taipei) photographic reprint of a block for block reprint of Qin Enfu’s 1805 edition. The person responsible for the reprint is not clear. In Yu Yen’s Guiguzi xin zhu he reprints the Miao Quansun collation note as being from an edition by Chen Naiqian 陳乃乾, a prolific modern scholar. No such name appears in the photographic reprint, the place for it being simply blank. However, Chen Naiqian was a mainland scholar, i.e., he remained on the Chinese mainland after the 1949 revolution. It is possible that his name was removed from the Taiwan reprint of what was in fact his reprinting of the Qin Enfu plates.
[for the catalogue of which, see Teng & Biggerstaff].

There is much information about libraries and their holdings, especially those of the Hangzhou area, that this dissertation has not attempted to use. Those interested should consult ECP and the modern works from China on the subject.

In the final analysis the extant editions of GGZ that can be said to have some antiquity to them are three: the Daozang version, printed in the Zhengtong Daozang, the Ming manuscript, reprinted by Shijie shuju of Taiwan [and earlier, while still on the mainland], and the 1805 edition, which admittedly is only based upon the "Shugutang" manuscript. The extent to which it deviates from that manuscript can of course never be known unless "Shugutang" reappears some day.

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27. Compilation of this Ming dynasty printing of the Daozang was begun in 1406 and printing had been completed by 1445. Unfortunately, it cannot be determined whether the GGZ included in that Zhengtong Daozang appeared as well in earlier collections.
III. Textual Analysis and Textual Criticism

A. The Tradition of Textual Analysis

Now that the historical background for the text has been described, the next step to be taken is that of textual analysis, more commonly referred to as textual criticism. In this dissertation I use "textual analysis" to refer to a process of analysis that deals with the text before it is read. Although the text must be "read" to provide the material for the analysis, no attention is paid to correct readings until after the process has been completed. Then, armed with the results of the textual analysis, textual criticism is applied to the text.

What is meant by the more general sense of textual criticism? The following excerpt from the current edition of the Encyclopedia Britannica explains well.

Textual criticism is the technique of restoring texts as nearly as possible to their original form... Textual criticism, properly speaking, is an ancillary academic discipline designed to lay the foundations for the so-called higher criticism, which deals with questions of authenticity and attribution, of interpretation, and of literary and historical evaluation... In practice the operations of textual and "higher" criticism cannot be rigidly differentiated... The methods of textual criticism, insofar as they are not codified common sense, are the methods of historical inquiry. Texts have been transmitted in an almost limitless variety of ways, and the criteria employed by the textual critic... are valid only if applied in awareness of the particular set of historical circumstances governing each case (p. 189).
This view of the truly ancient practice of textual criticism makes at least two important points: that we are intending to find the "true" version of the text with which we are concerned, and that we must be aware of the history of the process by which that original text, the one produced by the author(s), became the one or many texts we have today that purport to be that original text. This seems common sense when we read it, but in fact, as the author goes on to say

Most men are apt to take texts on trust, even to prefer a familiar version, however debased or unauthentic, to the true one (p. 189).

Those of us who are interested in the writings of ancient China have seen an excellent example of this tendency in an outcry against the text of Laozi, occurring in two states, that was found at Mawangdui, and which is in fact several hundred years earlier than the otherwise earliest extant text of the Laozi. Some scholars have chosen the familiarity of the received texts over the often divergent text of the silk manuscripts.¹

In fact, if all scholars felt they had to do a critical textual study of the text in which they were interes-
ted, very little would have been said about ancient Chinese writings over the last several hundred years. Then again, to the extent that what any scholar has said about a text is dependent upon a part of the text that is of questionable authenticity, what he has said is of lessened value. It may, in fact, be more than harmless if it gives an unsuspecting reader no cause to believe that what he reads is suspect, and therefore originates or perpetuates an idea that simply has no defensible foundation. Our job is to discover what can be truly known about something, and what must be conjectured, and if the latter, the extent of the conjecture. Then, whenever a later scholar doubts our conclusions, he can easily follow the reasoning that led to those conclusions and be thereby convinced of our correctness or determine where we went wrong.

Textual criticism is one way of removing doubt from conclusions or observations that are based upon the readings of texts, and this is effectively to include virtually all traditional scholarship in studies of ancient China. This particular study of the ancient text Guiguizi is intended to discover as much as possible about that text in order that we may know the degree of certainty for anything we have to say about it. I have chosen to handle the necessary first step, that of textual analysis, from the particular approach of Vinton Dearing, specifically as
represented in his 1974 book, *Principles and Practice of Textual Analysis*, and must first place Dearing’s work in the field of textual criticism as a whole.

The author of the *Encyclopedia Britannica* article tells us more about textual criticism: "The premise of the textual critic’s work is that whenever a text is transmitted, variation occurs" (p. 189). It is the fact of these variations that determines how a textual critic deals with his problems. He understands, perhaps implicitly, that "a text is not a concrete artifact... but an abstract concept or idea" (p. 189). Therefore, he can choose to regard the actual concrete reality of particular texts in one of two general ways. The traditional way has been called the "genealogical" or "stemmatic" approach. This attempts to determine the relations of various actual manifestations of the text, what we will later call 'records,' by observing certain features in each and making judgments about the necessary origins of each record so that the observed phenomena can be true. For example, if one record differs from certain others by inclusion of a fact we know to be anachronistic, then any other texts sharing that anachronism must be more intimately related to each other than to texts not having that feature. If one can then date at least some of the records, a diagram might result that would show the general influences of the various records on
one another, and more importantly, would show when certain readings are in fact not possibly correct. If, in that group of anachronistic texts, there is one with a reading that differs from all "non-anachronistic" texts, and does not agree with all anachronistic texts, then the only possibility that the original text had that reading is if all other texts descend from this one anachronistic text, in other words, that this one text was the last text to have the true reading. If it can be shown that this is either impossible or highly unlikely, then that reading, no matter how attractive, cannot be true.

In actual practice, some scholars have found the stemmatic approach to be unsatisfactory. Theoretically, it depends upon the "vertical" descent of texts, that is, that each text has only one direct predecessor or source. If, as we know actually happens, a text is copied from two or more texts, the logical relations upon which stemmatic reasoning is premised are upset, and the results are inaccurate.

B. The Approach of Vinton A. Dearing

It was dissatisfaction with the stemmatic approach that led critics such as Dearing to try to reason along more abstract lines. This approach has been called by the author of the Britannica article, the "textual" or "distributional" approach.
In the alternative method, the text and the textual vehicle are dissociated; the emphasis is on the analysis of the variants themselves and their distribution rather than on the character of the text as presented by individual witnesses. . . Two theoretical advantages are suggested for this approach. First, objectivity: no judgments of value are entailed, whereas the genealogical method calls for decisions as to the correctness of readings or textual states. Secondly, the possibility of mechanization: long and elaborate calculations involving thousands of variants may be performed by a computer (p. 191).

As will soon be seen, Dearing's approach is clearly in the "textual" camp. Our Britannica author makes it clear that this approach does not solve all problems.

In practice, however, these advantages are to a large extent illusory. . . The critic cannot abrogate his critical function, which implies discrimination, at the very beginning of the critical process.

This author writes without knowledge of Dearing's latest application of computer methods to the act of "textual analysis" (as Dearing calls it), but on the basis of my experience with the GGZ text I can attest to the degree of critical activity that is still necessary in the preparations for this otherwise "automatic" method of textual analysis.

Vinton Dearing seems to be best known to textual critics by his 1959 book, A Manual of Textual Analysis.2

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2. As I have noted, the Manual is cited in the Britannica article. It is used as a theoretical base by Harold Roth in his article "Filiation Analysis and the Textual Criticism of the Huai Nan Tzu," p. 74, even though Roth earlier cites Principles and Practice (p. 64). Looking for a
The methods in this book heavily influenced the work of Paul Thompson in his reconstruction of the lost Shenzi. More recently, Harold Roth has applied the methods of textual criticism to a study of Huaīnaanzi, and has also used Dearing's Manual. In *Principles and Practice*

Dearing proposes the distinction between textual analysis (TA) and bibliography that I follow here. Dearing's view of TA is that it "... determines the genealogical relationships between different forms of the same message... but not the relationships between the transmitters of the different forms [i.e., the particular manuscripts or editions]" (p. 1). For him, then, 'textual' is a somewhat abstract term and does not have the bibliographic sense of text as a particular phenomenon. Of course, one must look at a particular text in order to say anything about it, but Dearing's point is that the bibliographer looks at his subject as a physical object, and is concerned about how the text came to be the way it is.

To the textual analyst, as Dearing sees it, the causes for a text to be in its current condition are not important to the study of textual analysis in the narrow sense. The

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review of *Principles and Practices*, I could find only one: R. L. Widmann, *Computers and the Humanities* 9, 197-8 (1975), which is concerned only with the computer aspect of the book, not the theory behind it.

textual analyst works with the text as given and proceeds to discover what he can about it by taking it as the whole it actually is at the moment, by noting differences with other states, and then by subjecting those states to logical principles that will tell as much about relations between the various states as can be known with certainty.

"In this form, textual analysis determines the genealogy of the variant states of a text... but not the genealogy of their records" (p. 1). This seems to be simply a refinement of earlier views of the intent of textual analysis, for in all cases it has truly been the "text" without the accidents of its existence that researchers have sought. Dearing has observed that when the proper distinction between TA and bibliography is not maintained the realities of bibliographic problems obstruct the more logical search for the "true" text. But of course the goal will need another step past TA to present a reasonable facsimile of the earliest recoverable state of the text in question. That last step is emendation.

Emendation of texts is not a part of textual analysis itself; rather it operates upon the results of textual analysis to produce textual states that are in all respects the closest we can approach to the author's original intentions. But the same kind of reasoning sometimes allows us to tell with the same relative certainty when one state of a text is descended from another, and such conclusions are important to textual analysis (p. 3).

Textual analysis did not of course begin with Dearing. The
traditional approach to textual analysis Dearing calls the "eclectic" approach, one that compares states of texts and decides, when variations are encountered, upon a "correct reading." Dearing maintains that "... in most places where states of a text differ, no state is on the face of it preferable" (p. 4). The well known Qing dynasty textual critics, Wang Niansun and his son, Wang Yinzhi, estimated that of the work they had seen during their own endeavors probably half of the proposed corrections were errors themselves.  

The usual criteria one employs in making decisions about the validity of a given reading may be given as: 1) the relative antiquity of the records 2) the number of states in agreement 3) the correctness of the states in places where their correctness is immediately determinable 4) their conformity to the style of that part which is the same in all states 5) their aesthetic or other appeal at individual places or in general. Dearing goes on to say that

Textual critics of the eclectic school do not attempt to justify each of the many decisions of this kind which they may make... Some eclectics then resort to counting the noses of other eclectics... Textual analysis never has to depend upon nose counting, but it may sometimes have to avail itself of the better kinds of reasoning used in the eclectic method (p. 5).

Dearing traces the development of textual analysis past the eclectic method to Karl Lachmann's great advance in developing rules for textual genealogy. In Dearing's restatement, the most important principles may be stated thus:

... states of a text having a common error have a common ancestor from which they have derived the error; that when there are no common errors, states agreeing in a striking way have a common ancestor from which they have derived their striking agreement; and that when there are no striking agreements, states often agreeing have a common ancestor from which they have derived these agreements (p. 5).

This was the development in textual analysis that produced critical texts, wherein all variants from a (more or less arbitrarily chosen) "copy text" are listed below the relevant section. Instead, then, of simply altering a text when one feels it is in error, in this first stage, the stage of pure analysis, one lists all variants in all the states of the text that one has chosen to compare. In this way, the choice of the copy text is not as important as it might appear. One does not have to decide at the outset that one text looks better than the rest. That determination will be made most accurately after the process of analysis has been completed.

The result of analysis conducted in the manner described above, together with logical rules of relation, produce a "tree" diagram which then purports to show the
relation of the various texts both to one another and to certain necessarily postulated intermediaries ("inferential intermediaries"). To take an example: if it were determined that there existed four states of a text A, B, C, and D such that A and B shared an ancestor and C and D shared another, that relationship could be diagrammed like so:

```
  \ /
 /  \
/   \
A---B---C---D
```

If A and C, for example, were to agree on a reading, then the archetype must have had that reading, since that reading could only have come from a time when A, B, C, and D did not exist. In the same situation, if either one of the four states has a reading not shared by any other, the archetype could not have had that reading since the other three share no common ancestor.

But advance though it was, the Lachmann rule has not been the last word in TA theory.

Besides failing to locate the archetype satisfactorily, the loose phrasing of the Lachmannian rule allows the textual critic to choose among the variations from which to reason about his trees. . . Whenever a textual critic parcels out the states of his text into groups and without further ado assigns to each group an inferential ancestor and an archetype as the ancestor of the groups' ancestors, he is a Lachmannian (p. 8).

The thread Dearing seems to see running through the development of TA has been the application of logical
rules in an increasingly strict manner in an attempt to remove as much of the unnecessary subjectivity to which textual analysis is prone. (I say 'unnecessary' because, as Dearing himself says above, there is always a need for judgment at critical stages of the process.) The next stage appeals to the rules of formal logic itself, and was a step taken by Walter Greg in his work *Calculus of Variants*. His greatest achievement was in regard to "simple" variants, i.e., two variants, in which situation he postulated two possibilities:

1. one state stands alone against a "true" group of others

2. there are two "true" groups.

The groups established in this first step of analysis are always terminal, and must all be taken into account.

'Terminal' means a state of the text that is unique.

In short, the terminality established by a simple variation is not with respect to the archetype but with respect to the other group in the variation. Greg thus demonstrated that textual analysis is a two-stage process. First one establishes the terminality of the groups and then one locates the archetype... [As with Lachmann, Greg] was aware of the effect of directional variations, as they are called, in which one variant can be recognized as certainly descended from another. Only states agreeing in variants certainly descended from other variants, that is, only states sharing what are called later, worse, or less authoritative readings, need have ancestors of their own which are not the archetype. Then, by holding the number of ancestors to a minimum (applying the principle of parsimony [i.e., only allowing the
least possible number of ancestors), we locate the archetype (p. 10-11).

Dearing had himself contributed to the theory of TA in earlier work. One principle he calls "exclusion" which

... determine[s] not only when groups in complex variations [more than two] are terminal but also when groups not actually appearing in any variation are terminal. If the lines of descent for each variant in a variation must be entirely separate, as we have said, then the members of a group in any variation exclude all the other extant states and any unrecorded states intermediary between them from being intermediary between any members of the group. As the term 'intermediary' is used [by Dearing]... an ancestor is intermediary between its immediate descendants (p. 13).

In the reality of the process there are naturally complications. One needs only to imagine the conditions and process by which manuscripts and editions come into being to envision some of those complexities. In one case, for example, a state (or record, too) might have been copied from two or more states. The genealogies would require rings to be depicted accurately, if that in fact were possible. A ring is a diagram like this:

```
     A -- B
    /     \
   C       D
  / \     / \ \\
 E   \ 
```

where the different states are connected by more than one path. The problem this poses in the search for origins is that

"... no method can be devised to determine the genealogy of the records or states of a text is
some of them may have more than one immediate ancestor and all ancestries are to be accounted for" (p. 16).

The method of textual analysis used in this dissertation is the method Dearing has developed specifically for computer use, and based upon what he calls the axiom system of textual analysis. These axioms are derived from the understanding of TA discussed above and may be stated quite simply.

1. A state A that has a reading w which another state B also has must be connected to B by a line uninterrupted by any state that has no such reading, or that has a reading that A lacks.

   1a. States must not be connected in a ring.

   1b. States are to be inferred with readings as necessary to provide the connections.

   1c. In instances where it is impossible to avoid a ring by inferring states, the weakest connection making up the ring is to be set aside.  

2. When a reading w can be recognized as having given rise to a reading x some state having w must stand

5. By 'weakest' is meant the fewest number of connections. In the process of evaluating variations the analyst (or computer) keeps track of the number of times a given relation occurs. If A shares a reading with B 1000 times and shares a reading with C 10 times, then, if the three are found to be connected in a ring, the connection between A and C is disregarded for the purposes of breaking the ring.
above all states having \( x \) in the textual tree.

2a. If necessary a state having the reading \( w \) is to be inferred.

2b. The archetype must not have a reading \( x \) when a state having a reading \( w \) must stand above all states having \( x \).

Perhaps the truly revolutionary aspect of Dearing's axiom method is that by reducing the principles to rules of symbolic logic a procedure can be developed such that by entering certain information into a computer program one can learn the genealogical relations of the texts treated without having to perform the often involved calculations oneself. Dearing has provided these programs to the public domain, and they have been used in this study.

Dearing proposes that a textual problem approached from the view of textual analysis has seven steps to its solution. I will deal with the first two here, after which the text of GBZ itself can serve as illustration of the remaining steps. It is these first two steps that one must take in order to find the information necessary to the computer programs. We must first decide on the states we will work with, and then on the variations. Neither step is wholly simple and a discussion of each is necessary to justify the conclusions.
1. Determining the States.

In determining the states with which to work we need to know what records are available. In addition, we must try to examine every extant text, if that is possible, and if it is not possible, we must be aware that our results might have been different if more of the available texts had been considered. For the purposes of this study I have allowed the resources readily available to me to limit the number of states examined. As has been seen in the bibliographic study that precedes this textual study, there are more editions of the Guìgùì extant in the world than I have been able to use here. Nevertheless, it is unlikely that any study of any text will be able to say unequivocally that it has considered all extant texts. We must hope that our decision to limit the states considered does not give a misleading picture. Dearing notes that with the advent of the computer there will be fewer excuses for not considering all extant texts, but those texts must still be entered into the computer's storage facilities, and in the case of Chinese texts, that possibility is clearly not yet at hand.

a. States of the Text of Guìgùì Used in This Study

Following is a list and brief description of the states considered in this study. It specifies the state designation by which the variants are noted in the critical
edition of the text given as appendix A.

1805 = A

Qin Enfu's 1805 printing of GGZ will act as copy text. This is the most complete text known as it includes more text than any other state. It is therefore the easiest to use as a copy text. One complication for the process of TA is that the text as printed has been edited. Although many, and even perhaps most, of the emendations have been noted in the textual notes, we cannot be sure that all have been so noted. Therefore, in accordance with my understanding of Dearing's principles, the text shall simply be taken as is.

MK = B

Minagawa Ken's 26/28 edition is important for two reasons. It is the first known printing of the GGZ with commentary, having been printed in 1774, several years before Qin Enfu's 1789 printing (see chapter one for a discussion of the two Qin printings). Secondly, it could possibly represent an otherwise lost tradition preserved in Japan, as has been true for some important Chinese classical works.

SB = C

The Sibu beiyao (SBBY) edition was set from Qin's 1789 printing, the first Chinese printing of the full text. As a state it is considered as SBBY, not as the 1789 edition.
MAN = D

The "manuscript" is a manuscript upon which several famous scholars have commented, and whose notes on the manuscript itself help make clearer the bibliographic history of the Ching dynasty activities regarding the editing and publication of GGZ. This manuscript was not the source of the first Chinese printing nor that of the 1805 printing. In some cases the collation notes have not been clearly distinguished from the actual text (especially concerning manuscript "omissions"). Where there is physical evidence of alterations (obvious additions, etc.), those alterations have been ignored. A photographic reprint is included in Guiguzi deng jiuzhong.

DZ = E

Another important text is that from the Dao zang, or Taoist Canon. Bibliographic evidence suggests that it was the basis for the 1789 printing (and perhaps the Japanese 1774 printing as well), so its variations with those texts are interesting to see.

The Ming texts have been the most difficult to deal with. Although no Ming printing preserves the entire text with commentary it is nevertheless possible that one or more Ming records could preserve a state independently transmitted from either a time at which the commentary was intentionally removed from the complete text, or, and more
importantly, it could preserve a state extant before the current commentary was written. More simply, it might represent a tradition or traditions parallel to the one [if only one] to which the commentary state(s) bear witness. I have checked all Ming printings available to me, but have not been able to justify inclusion of all of them in this textual study. I have chosen the most complete among them, and although confident that the others do not represent valuable unconsidered information, realize nonetheless that I am violating one of the principles outlined above.

\[ HH = F \]

This version of GGZ appears in the Zhuzi huihan 諸子匯瀚. See Thompson, pp. 188-189. Neither F nor G includes any of the material past the eleventh chapter. Also stops at chapter eleven.

\[ ShJZ = G \]

This refers to the edition of GGZ in Ershijiuzi pinhui shiping 二十九子品彙釋評, printed in 1612.

\[ YL = H \]

Yilin includes several quotations from GGZ. See Thompson, pp. 79-84.

\[ TPYL = I \]

Taiping yulan also includes GGZ quotations. See Thompson, pp. 92-96.
ZL = J

Zi lue has a few quotations from GGZ.

YWUJ = K

Yiwen leiju also has a few quotations from GGZ. See Thompson, p. 207.

A well known Ming collection called the Shuo fu has not been considered here due to serious doubts raised concerning the likelihood that the original contents of the collection (compiled mid-14th century) are the contents of the extant version(s). 6

2. Determining the Variations.

The problem of determining variations is probably the most difficult task in Dearing’s method. The results of one’s efforts will directly determine the outcome, that is, the portrayal of relations between states. Accordingly, his examples and principles for determining variations are thorough and complex. In the Western languages with which he has dealt, there are many possibilities that depend simply upon the grammar of the language. If one state reads an "idea" in a different tense or case, then it might have fewer or more words than the rendering in another state, those added or missing words being grammatical words. The absolute value of the idea is the same in both

readings, but due to grammatical considerations one reading has a different number of separate words. Those separate words might take on an existence of their own, through later confusion about their function. A grammatical word, existing only because of its reflection of time, number, or gender, might be taken for an independent word, and so begin its own chain of variations. In deciding what constitutes a variation, one has to pay close attention to the scope of a variation. Just because one reading has three words where another has one does not mean that there are three variations, but that there is probably only one.

Complications from the example above might be very difficult to follow, but the textual critic is obliged to make his analysis of the conditions of the variations as clear as possible, under the assumption that his resulting relational diagram will be formed on the basis of that analysis.

Fortunately, Chinese texts do not present the extremes of difficulty in their variations. Grammatical features seldom complicate the situation as often happens with Indo-European languages. I have found in my work with GGZ that the underlying principle for determining a variation must be that the variant is not likely to be assumed to be such. If, for example, a scribe has written a character in a certain manner that is distinct from all other states, that
character should only be considered a variant if it is likely that anyone copying his text could not recognize his character as a legitimate allography. There are many variations in calligraphy, and many ways of abbreviating characters. But unless it is not likely that these variations can be seen to be simple allographs, then what appears in, for example, the apparatus to the text of GGZ as presented in appendix A as a variant is not necessarily considered in compiling data for Dearing's method of textual analysis. Appendix B contains all data used in the determination of the relations of the states of GGZ. One advantage to the use of computers in processing these data is that reprocessing, to reflect a different understanding of the variations, for example, is essentially a trivial matter.

The first output of Dearing's method is what he calls a preliminary diagram. This indicates the necessary relations among the various states, but posits none as supreme. In other words, there is no archetype indicated at this stage. In order to produce that archetype, and more importantly the hierarchical order that results from establishing one branch of a tree structure as the trunk, the critic needs to determine directional variants. A directional variant is one that indicates a necessary direction in the relation. If reading \( \nu \) had to have come after reading \( \nu \) for some reason, then that indication of direc-
tion might be enough to affect relations that are not explicitly indicated in the directional variant. By first establishing necessary relations, and then adding some measure of direction to at least one or some of those relations, one can produce a diagram that orders the various states in a hierarchy. The necessary determination of direction in a variant is an extremely difficult step, and one in which subjective considerations can harm the results. But here, too, the availability of the computer allows us to try any number of possibilities. As long as we clearly state the assumptions that underly the calculations, the observer can decide for himself whether or not the critic is justified in his conclusions.

C. Textual Analysis by Computer

Analysis by computer consists of several distinct steps. The first is to gather all variations that the researcher considers significant. These have been provided in an appendix for reference. They must then be entered into the first program, STOR, which makes certain the variations are in a form readable by the computer, and which then processes the correctly entered variations into the "stripped" form used by the remaining programs.

There are several practical problems that can and have arisen in this study. The two Ming texts are incomplete. One (HH) does not reproduce several chapters, and neither
has material past chapter ten. The computer programs, however, must consider all states with which the study began. This means that when text F or G is not present, each variation occurring in their absence must include the information that one or both is missing. This forces the computer to consider what is actually a simple variation (text A differs from all the others, which all agree) into a complex variation (A differs from B, et al, which differ from unknown F,G). It is essential to include the information from the Ming texts whenever present, so I have compromised by considering the seven texts A,B,C,D,E,F,G through the "natural" division of chapters one through twelve (juan one and two). Then, having obtained the relative positions of F and G, I eliminated their presence in the same variations already processed, and extended that data by including variations through the remainder of the book. This produced a diagram for A,B,C,D, and E that reflected their relative positions when the book is considered as a whole, but without considering the Ming editions at the same time. As expected, the computer had trouble determining the diagram when it had to deal with so many effective lacunae. When considering the five texts alone, however, it quickly and easily produced a clear result. It is obvious that this process could be made smoother, and probably more accurate, if the analytical process could be
made to deal with the texts that are present at any one
time as a unit. Then, other units representing fragmentary
material could be processed separately and the results
could be combined.

The computer prints out its result in a somewhat
cryptic form. For example, the results of the
A, B, C, D, E, F, G states on material through chapter twelve
produced this result:

-0001 -0002 -0003 -0004 -0005 -0005 -0005
E F G A -0002 -0001 D -0003 -0004 C

This is to say, that to include the seven states in a
preliminary tree diagram, one must assume the presence of
five hypothetical intermediaries, numbered as above. The
drawing of the actual diagram is up to the researcher. At
this stage it may be drawn in any manner that does not
violate or alter the relations determined by the program.
For the sake of illustration, I have included one version
below.

At this stage, nothing more is implied than the relations
of one state to another. None is precedent over another.
The result of running the entire set of variations through without the information from F and G produced the following preliminary diagram:

\[-0001 -0001 -0002 -0002 -0003 -0003 -0003\]
\[\mapsto A \quad C \quad B \quad E \quad -0001 \quad -0002 \quad D\]

One representation of that information might be:

```
        B
       /\  
      /  \  
     /    \  
A ---- 1 ---- 3 ---- D
      \  /     /  
      C -2- E
```

The next step is to try to determine the archetype from the information already produced. For this, one can run Dearing's ARCHETYP program after suitable rearrangement of the necessary data, or, as in this study, apply the manual procedure outlined in Principles and Practice.

The most important task before the researcher at this point is to determine which variations indicate direction. That is to say, which variations show a definite "cause" and "effect." This is extremely difficult. My impression, expressed above, that Chinese is easier than Western languages in the determination of variations process turns completely around. Although Dearing makes it clear that this is a difficult process in any case, his examples give some reason to believe that direction can be found in works
in Western languages. Few of the examples he gives appear to be applicable to Chinese texts. It is in this area that more work needs to be done: when can we confidently say that such-and-such a variant probably derived from such-and-such a reading.

The only criteria I have felt it possible to consider in this study are the criteria of "add-omission" and transposition. It is important to remember that their adoption makes a certain presumption about the way the texts evolved: the extra material included only in the 1805 text, judged to be in keeping with structural and contextual principles with the rest of the text, indicates that omission of that material is a reduction of the original material. Therefore, the direction of the variation can be taken as A > the others. Furthermore, since all texts agree against B in many instances of transposition, the evidence in B of transposition indicates B < the others.

Applying this directionality in accordance with Dearing's instructions (pp. 78-79), and bringing in the more sophisticated preliminary diagram (that included all seven states)\(^7\), we can obtain the following tree, which

\(^7\) The diagram based upon only five states but including the entire text of GGZ provides essentially the same set of relations as did the first, less textually comprehensive diagram. In order to find the proper place for F and G, I compared the two diagrams and combined their information. The result indicated more intermediaries than did the second attempt, certainly because of the necessity to
provides the clearest picture of the descent of the extant texts of GGZ possible considering information that is available to us.

It should not be assumed from this diagram that we can therefore say that the 1805 edition descended directly from the archetype. What it shows is that, given the extant texts and the variations thereof, the preceding diagram is all that is necessary to indicate the relative relations among those extant texts. If bibliographic evidence indicates, as it does, that there was certainly a text between the 1805 state and the archetype (i.e., the so-called Song manuscript), then we can see where it would belong if evidence of its textual existence were found: somewhere on the line between the 1805 state and the archetype, but on the 1805 side of anything that produced HH and ShJJZ.

With the end of this analysis of the descent of the consider significantly more relations.
extant states of SBBY we can say that we now know something of the relations between those states. The position of 1805, achieved largely because of the interpretation of directionality discussed above, indicates that its use as a copy text in the study that follows is the best situation we can hope for. This does not rule out emendation if the best practice of traditional textual criticism suggests it, especially since the 1805 state is not the archetype.

A curious feature of the diagram is the apparent impossibility of the descent of SBBY, the manuscript, and the Minagawa text directly from the Daozang. One explanation might be that if in fact these texts depended upon the Daozang for their source (and the line of descent puts them all together in this respect) they might not have done so directly. That is, the diagram could then be interpreted to mean that each was derived from (at least) one copy of the text taken from the Daozang exemplar. It might even be a mistake to consider the Daozang as an exemplar, since there could have been variations from one "edition" of the Zhengtong daozang to another.**

1. The Future of Computer-assisted Textual Analysis

Computer-assisted textual analysis is in its relative infancy. With publication by University Microfilms, the present study will become the first known published computer-assisted study of a Chinese language text. There are
others currently working to apply these methods, at present only through the approach of Vinton Dearing, and in fact one researcher in Canada has prepared a long study of editions of the poetry of the Tang poet Meng Haoran.  

Paul Thompson, working in England, and Harold Roth, working chiefly in Canada, are also known to be carrying out computer-assisted research on Chinese texts. Much can be done at this stage before the Chinese language has been adequately incorporated into the languages of computers simply by taking a step of abstraction before entering the data into the computer. much as this study has done to use Dearing's method. But the best results will not come until texts can be entered into computer memory in their "original" form, just as English language texts are handled today. When that is common studies can then be made on aspects of the text not possible when those texts must be first "digested" by the researcher. It will be then that the integrity of Classical Chinese texts is on a par with texts in Western languages, and then when definitive edi-

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8. Although I became aware of it too late for inclusion among the materials used in writing this chapter, mention should be made of the excellent article, yet unpublished, by Daniel Bryant of the University of Victoria, Canada, "Computer-assisted Establishment of Textual Genealogy in Chinese Literature." Bryant studies the texts of the poems of Meng Haoran using the first series of computer programs produced by Dearing during the 1970s. Bryant has recently begun work using the newer microcomputer programs used in this study.
tions of classical language texts can be available without the dangers of variation inherent in any means of reproduction.

** After looking at the results of the application of Dearing's programs to the states of the text of Guiguzi and seeing what appeared to be a contradiction with the results of her own studies, Judith Boltz, author of *A Survey of Taoist Literature, 16th--17th Centuries* (Berkeley: Institute of East Asian Studies, forthcoming) has reexamined materials relating to the textual history of the Zhengtong Daozang. There is evidence that the edition of this currently available represents a state of the Daozang text later than the one that Sun Xingyan would have seen when he made the first copy of GGZ at the Huayin temple. This could mean that the text of the Zhengtong Daozang underwent alteration in a way previously unsuspected by scholars of Daoist texts.
IV. Constituent Analysis

A. Introduction

While I will argue shortly that some form of punctuation was used in Chinese texts as early as bone script, there is no doubt that what is used as punctuation in modern printings of Classical Chinese is a modern addition. In fact, it is largely an addition with a strong Western influence. Other written languages of the world share this characteristic at similar stages of their development. Since punctuation has been added later than the time of creation, and obviously by someone other than the author, how is it that it has come to be used in the ancient texts as it has? How do we know where an ancient author would have put a certain kind of punctuation if he or she had known of its possibilities?

Punctuation is a means by which to indicate significant parts of a larger structure, usually the sentence. Punctuation like commas and semicolons, and other graphic conventions like capitalization and quotation marks, serve to relate the parts of a text they demarcate to other parts. Paragraphing, too, is a form of punctuation, be it by indentation or line spacing. The only requirement is that is be recognized as such.

Sentences and paragraphs are elements of textual structure. There are others, usually more subtle. For
example, in the sentence "I have a book, a pen, two coins, and a fountain pen," we recognize subconsciously that this is a short form for the more complex series of ideas that might be expressed "I have a book," "I have a pen," "I have two coins," etc. The former sentence draws those items together and lets them share the same subject and verb (in time, as well as in logic).

In reading Classical Chinese, a language no longer native to anyone, the abbreviated condensed sentence structures (and higher levels, too) must sometimes be carefully expanded, since the "abbreviations" can render them unintelligible to us "foreign" speakers. The reading process requires that we make many decisions regarding sentence and paragraph structure. This is probably more important in translation than in individual reading, since even in our native language we usually take only a vague impression along with us of the structure of the piece we are reading as we read. When translating we are forced to look more closely at structures and to make clear the relations we discern between elements of those structures.

Deciding how a structure is constituted is prerequisite to determining how to present that structure in translation. I call the process by which I analyze the structure of a text "constituent analysis." By this I mean an analytic process in which significant constituent parts are
identified, their relations to other parts are identified and specified, and the general effect of these constituents and their structural inter-relations on the meaning of the whole text is considered.

B. Early Chinese Punctuation

Punctuation of sorts appears already in the Chinese oracle bone inscriptions, but only minimally. There is a simple sign to indicate when a graph is to be understood as having been written twice (a custom carried on long after bones ceased to be fashionable writing materials). There is also spacing, perhaps the simplest form of punctuation. Units of meaning (individual events, or a particular day’s activities), will often be separated from each other by using blank space. In contrast, when one looks at the often striking symmetry of inscriptions on bronze ceremonial objects one does not see any evidence of either spacing as punctuation or other symbols of punctuation. In anticipation of arguments yet to come, I suggest that in fact the very construction of such inscriptions might have depended upon the form they were to take, rather than the sentiment they expressed.¹

¹ I have studied bronze inscriptions only casually but recall one instance when the number of a very few "missing" graphs (chiefly grammatical "particles") corresponded exactly with the number of graphs that would have had to be removed to allow for a perfect matrix. If a written statement is to occupy a space ten graphs in width and/or height, then to form a matrix there must be a full row or
There have been many significant discoveries of so-called "soft texts" in China during this century that have given us a good look at the kind of documents that came into being after bones and bronzes had lost their primary positions. We see texts that we can be quite sure are representative of everyday functional writing. There are, too, the religious or otherwise ceremonial writings. Both the common everyday documents of business and the possibly religious Lao zi texts buried with an aristocrat at Mawangdui in the second century B.C. show much evidence of the use of punctuation, both in spacing and in overt markings. This use of punctuation is all the more startling in contrast to the virtual absence of it after the advent of printing (in practice on a great scale by the Song dynasty [960-1279]). But often, when one gets the chance to see a printed text that had been actually used by

column of graphs to complement the row or column that is considered as the base. If, for example, there are ten columns and ten rows, then there will be a total of one hundred graphs. If what is to be said uses 102 or 98, was there a tendency to reform the matrix to better accommodate that total number, or, in the same vein, did the author remove graphs or pad the text to fit a matrix? My observations have suggested that there was such a tendency, and a more rigorous study would complement the arguments of this chapter.

2. A fairly recent account of the Mawangdui find is He Jiajun, et al, Mawangdui Han mu, done in 1982. Among the many photographs of articles found in the tombs are some of the silk manuscripts, on which one can see some punctuation. Of course, the finest reproduction of these documents is found in the series Mawangdui Han mu boshu begun in 1980.
some ancient scholar, it is not uncommon to see punctuation added to it with a brush.\(^3\)

While the Mawangdui manuscripts, with their versions of the *Lao zi* and sections of what we know as the *Zhanguo cao*, are very interesting for their content, the more recent finds of bamboo strips dating from the Qin dynasty show us a far more varied range of punctuation, including squares and circles evidently representing various levels of independence or subordination. To the best of my knowledge no studies have been published dealing with this aspect of these documents.\(^4\) While the subject of punctuation has interested some modern scholars, the most thorough study of

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3. One of the requirements for an advanced degree in Chinese literature from National Taiwan University is the hand punctuation of the entire set of the thirteen classics. The intention of this requirement is evidently to prove one’s familiarity with the texts.

4. The extremely important finds at Mawangdui, Yunmeng, and elsewhere during the 1970s were accompanied by a wealth of publications concerning those finds. Unfortunately, the finds were first considered politically [thus, historically] important by the government then in the wake of the Cultural Revolution, and only secondarily academically so. The authors of many of the articles dealing with these finds read the contents of the documents more with an eye toward historical correctness than with attention to actual linguistic content. As China has turned its attention to other more practical matters the scholarship on these discoveries that was beginning to surface has had to take a secondary position, and indications are that publication of their research will be much slower coming than in the past. There is every reason to believe, though, that it will be generally superior in quality. For a bibliography of works concerning the Qin bamboo strips, see *Yunmeng Qin jian yanjiu* (1981), pp. 358–363. The strips themselves were photographically reproduced by Wenwu Press, *Yunmeng Shui-hudi Qin mu zhujian*, 1977.
punctuation appearing on "soft texts" is that of Chen Mengjia as part of the publication of Han time documents discovered in the 1950s under the title *Wu Wei Han jian.* 5

The purpose of punctuation is to provide a guide to the reader. The reader uses that guide to help him interpret first the meanings of words then the significance of the clauses in which the words occur, and finally the relations of the clauses to whatever greater unit those clauses are seen to constitute. In strict prose writing, where we write in sentences that we pattern largely upon our speech, it is convenient to speak of sentences as basic units of meaning. A sentence minimally expresses the relation of some object to some action. But in much early Chinese prose, elements that are flatly poetic make it difficult to speak of a strict prose style. A structure such as "As for the rites, let them ring throughout the valleys, thunder throughout the heavens, resound throughout the meeting halls..." could go on forever. If thought of only in terms of the sentence that they technically constitute, the truly important elements, the clauses that

5. For other approaches to the subject of punctuation, see Lü Simian, *Zhangju lun;* and Yang Shuda, *Gu shu judu shili.* Lü Simian writes about the concept of *zhangju,* which is usually thought of as "punctuation." He feels that although it began as a word for what we have been considering here as punctuation, it became by Han times an extension of that, in fact, linked to commentary and philosophical speculation (p. 2-3).
we would call "poetic," would not receive the attention due their actual effect on the reader. Therefore, while sometimes the concept of a sentence will work quite well as a basic unit of meaning, I will often treat clauses with equal respect.

It is a contention of this chapter that punctuation is an overt act performed on a physical text, the underlying function of which may be substituted for by a mental operation performed while reading or reciting. Although punctuation seems to have effectively disappeared from Chinese texts by the Han dynasty, there remained mechanisms by which the effect of punctuation was obtained without overt markings.

C. Structure and Meaning

To put it as simply as possible, meaning is the perception of relation. When someone is a stranger to you he has no connection with you. When at last you establish a relationship with someone that person now has "meaning" for you, and the more complicated the relationship becomes the more meaningful that person is to you, be it valued or distasteful.

The process of perception works similarly. Something that is strange to you has no relation to you. When something becomes known it becomes related to the other things that you already know.
Structure provides relations. If there is a structure to anything, then something within that structure is on the top, something on the bottom. The very ideas of top and bottom have no meaning without structure. The clearest exposition of a subject relates not just the beginning to the end but begins that process of relating at the beginning and carries it through to the end. Each piece has its place.

In the field of ancient Chinese literature it is not difficult to find prose essays that are well formed, that have as their basic structure the exposition of an idea, a train of thought. One thinks of some of the chapters of Mozi, which if often tedious are nonetheless clear in intent. Much of Xunzi and Mengzi are similarly well formed. The latter two even use interesting examples to illustrate their points. Some works, like Zhuangzi, seem to sacrifice the points for the illustrations, but that might be because they are collections of pieces by many authors. Certainly, the Laozi has been characterized that way, and the text in question, the Guiguzi, is far from being a prose exposition the likes of Xunzi.

What is it that gives one impressions like those I have just mentioned? Probably, it is the perception (or lack of perception) of structure due to logical progression: a point is made, it is related to another point,
which is in turn related to another point, all of which makes the final point related to the first, although the strength of this relation might vary considerably. Let us look at an example. The combination consisting of the sentences "Sally likes cookies" and "Dick sleeps all day" has no unitary meaning. There is no connection between the two sentences apart from random connections one might imagine if forced by a context to treat these as a meaningful unit. On the other hand, the unit composed of "Sally likes cookies" and "She bakes them every day" does have meaning as a unit: in this case two pronouns in the second sentence depend upon the first sentence for identification. One could even tie the first unit together by adding a third sentence to it: "Sally likes cookies. Dick sleeps all day. Therefore, Sally eats cookies during the day alone."

A unit of separable parts has meaning when it has a structure, because that structure provides a way for the listener or reader to perceive relations. In the kind of structure most common in prose, as illustrated in the Sally and Dick unit, a clause or sentence [themselves of course the results of grammatical relations] being perceived is given meaning by relating to some previous clause or sentence that is still in memory. In turn, the clause or sentence that is still in memory gains a measure of relation to that which is being perceived.
When reading, punctuation helps us to understand the place of phrases or clauses within larger structures. It therefore increases the perception of meaning.

Classical Chinese prose can have all the features we normally connect with prose structure, as illustrated in the Dick and Sally example. We might think of this as "linear" structure, based on the notion that ideas lead to or refer back to one another. Of course, in the sense that all perceptions must appear in the mind sequentially and thus linearly in time, all structures could be called linear. But with written materials we encounter a new dimension. A reader can glance back or ahead, up or down, as he is so stimulated. He may pause and reflect on something, then read it again, this time with a different awareness of the relations involved. Literary style plays with these relations, making them sometimes explicit, sometimes obscure. Structures might even work to affect human consciousness on a level other than that of immediate perception. Poetry often uses its structures to affect emotions, frequently in a way that cannot be either described with language nor clearly understood.

It is this difficulty with clearly understanding poetic texts that has suggested the need to pay greater attention to the structure of Classical Chinese texts. Texts in Classical Chinese can often consist of reasonably clear
individual words or phrases. Yet in many places, and especially in certain kinds of texts, the meaning of the sentences, and then the units composed of those sentences, is frustratingly difficult to comprehend. It seems possible that closer attention to existing structures in Classical Chinese texts will favorably affect their comprehension.

D. Determining Structures

Prose texts of any language are usually considered devoid of structure except on the level of overall organization--stating topics, perhaps illustrating them, saying something about them, etc. But the structure with which I am concerned here is on the more immediate level of the clause, the sentence, and what we will call the "paragraph." As we have said above, the reason this "lower" level becomes important for some texts is that we find it difficult to understand the sense of a piece when we try to read it with ordinary "prose consciousness."

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6. While the sentence has been well studied in most languages as the basic unit of the expression of meaning, to the best of my knowledge, the concept I label here "paragraph" has been less so. The difficulties are obvious: in our own writing how many of us are conscious of why we end a paragraph at one point and begin at another. In general there seems to be a feeling that we have finished writing of one point and want to continue to another. That other may in fact be quite closely connected to the preceding paragraph or remotely so. In both extremes one can find the use of "therefore," in Classical Chinese "prose." Other aspects of the "extra-sentence" level of "prose" construction will be dealt with below.
Individual clauses and sentences seem perfectly understandable; even poetic, but the sense of the whole is obscure. We must always allow for the possibility that a particular work is poorly written, that it intends to be a "straightforward" prose piece and simply fails. But if we also get a sense of a poetic quality to the piece with which we are having difficulty, it is worthwhile to consider the following possibilities.

1. Rhythm

The underlying foundation of structure is rhythm. Rhythm refers to a perceptible repetition. It is the pattern of repeated identical time units and can occur anywhere in life--a reel-type lawnmower, a "measured" pace while walking or running, the beating of the heart. We are used to the idea of rhythm in music, and in poetry, where it is known as meter.

The impulse toward the metrical organization of assertions seems to partake of the more inclusive human impulse toward order. Meter is what results when the natural rhythmic movements of colloquial speech are heightened, organized, and regulated so that pattern--which means repetition--emerges from the relative phonetic haphazard of ordinary utterance. . . The other poetic techniques of order--rhyme, line division, stanzaic form, and over-all structure--are all projections and magnifications of the kind of formalizing repetition which meter embodies. They are meter writ large (Paul Fussell, pp. 4-5).

As Fussell notes, it is rhythm that produces pattern, and it is pattern that provides the kind of relation I proposed
above as the basis for meaning. As Benjamin Hrushovski points out in talking about free-verse poetry:

If, in reading a poem, we try to listen to its rhythm, we cannot fail to see the participation of the... rhythmic role in the creation of meaning (p. 180).

I would contend that much of Classical Chinese prose corresponds to our modern idea of free-verse poetry. Indeed, the meter is often none too free.

Let us look at an example from GGZ.

I.16 是故聖人一守習其門戶
I.17 富察其所先後
I.18 度權量能
I.19 校其伎巧短長

Shi gu, like the isolated gu mentioned earlier, serves to connect the following line or lines to what precedes it. Often the connection is not easily demonstrated. We take it as a rule that no totally independent clause or sentence (like the opening line of a chapter) may start with gu or shi gu. The structure of the remainder of the clause is Subject Verb Object. Lines 17-19 take that subject as their own and provide a new verb and object structure for it. We might translate the passage as:

For this reason the Sage unvaryingly watches over the passageways, carefully examines that by which things precede or lag behind, takes measure of
quantity and abilities, and evaluates cleverness and strengths and shortcomings.

As a complete sentence, each of these lines would have meaning and would be totally self-sufficient, but we cannot help but notice the rhythm that has been set up by the threefold repetition of the verb/object construction. The structure that results gives an identity to its members that renders them distinct in some way from what has preceded and what follows. We can even go so far as to say that one cannot look at any four consecutive lines that repeat their individual structuring without presuming that the intent or meaning of the passage as a whole is being defined as much by the unit as by the individual lines.

This is very important to the reading of a text. If we can say that there is meaning in a structural unit that is apart from the individual elements of that unit, then it must be admitted that the meaning of the individual line or element has been altered. Strictly speaking, one cannot then extract one line from an identifiable unit and claim that the meaning of the line, its value to the text as a whole, is the same as the meaning of an identical line occurring outside of the unit. The importance of a clause or sentence tends to diminish as the repetition increases, because the more frequently a pattern is reinforced the more anticipated the pattern becomes. The more anticipated
the pattern becomes the more attention is given the
structure. But the stronger the perception of the pattern,
the more weight is given to the unit as a whole, and the
less value each element in it has.

In its repetition rhythm has given rise to a pattern,
but just as much music, especially modern music, uses
rhythm without actually fitting itself into the actual
lines marking that rhythm (the strict beat), so the pattern
of lines 16-19 is less than a perfect match line for line.
It is not necessary to explicate the many possible rela-
tions formed within lines 16-19 to make the point here
about the relation of structure to meaning but there are
important general aspects of structure reflected in these
lines that must be discussed.

2. Parallelism

While by parallelism I mean essentially the patterning
discussed above, it can be more specifically described.
After all, if, in patterning, something is repeated and
that something cannot be the words used (or the lines would
simply be identical) then what is it that is repeated? The
answer of course is the syntactic structure. Parallelism
is often thought of as the word-for-word repetition that
characterizes the Shi jìng, for example. But it seems

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7. George Kennedy made a strong point of reconciling the
apparent exceptions to strict metrical parallelism in Shi
jìng. In his view most, if not all, exceptions to (usual-
more realistic to think of what I term "unit parallelism," in which what is repeated is a more abstract notion than a word-for-word implementation. In line I.16 a two character verb phrase precedes qi READY ["their," "its"] and then a two character object phrase. Already in line I.17 that strict pattern is interrupted with an additional element, the suo READY. But the basic parallelism is still clear. In line I.19 the pattern is further altered, having now a double object phrase. Line I.18 does not even have the qi. But it does have an example of the practical effect of parallel structuring: we must choose to interpret the syntax of this line either in terms of the pattern as we perceive it or in contradiction to it. The four characters of this line are an example of ambiguity. Syntactically speaking, one could read this line as "evaluate authority, estimate ability" or as "evaluate capability," that is, as verb/object verb/object or as verb/verb object/object. The pattern would tend to encourage the latter, which is how I have translated it. In this case the author could very well have intended the ambiguity, playing then upon the existence of the pattern, or foundation for parallelism. As Paul Fussel said, ". . . meter can 'mean' . . . by varying

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l) four character parallel structure can be explained by the diminished value of certain words (usually words of negation). See his "Metrical Irregularity in the Shih-ching."
from itself" (p. 12). What is important is the recognition of the pattern, not the strict implementation of it.

Parallelism is an important interruption in the prose style. It essentially backs up on the normal logical progressive flow to diminish the value of its specific statements in favor of the effect of a unit made up of the repeating elements. The listing or cataloging so common in "prose" forms like  

Again, Paul Fussel:

As Theodore Roethke observes, the technique of enumeration or catalog has been standard in free verse since early Hebrew practice... (pp. 77-78).

... free-verse lines, deprived of pattern in one dimension, the metrical, tend to compensate by employing another kind of pattern, conspicuous repetition of phrases or syntactical forms (p. 79).

Where we have seen a tendency to be loose about strict adherence to an implied metric or rhythmic structure, the specific idea of (in our example lines) verb object phrasing is strictly adhered to, and even in the completely different examples of it in lines 16-19 the basic verb object pattern is strengthened.

3. Rhyme
a. The Function of Rhyme

Rhyme is a very common phenomenon in the oral and written cultures of probably all the world's civilizations. It has been much studied in poetry and song (in its written
form often indistinguishable from poetry) but seldom in prose. And for good reason, since the notion of rhyme is intricately bound with our notion of poetry. For many people, detection of rhyme in prose would be enough to move the piece in question to the realm of poetry. Before I presume to make that claim let us look more closely at the function of rhyme in general.

One function of [rhyme]... is to fix or cement the meaning in a more unified and aesthetically satisfactory way than could occur by mere juxtaposition. But in its lexical function, rhyme, like metaphor or epithet, limits meaning by asking us to consider suddenly the connection of two things whose sound shapes happen to be resemblant (Seymour Chatman, p. 153).

So rhyme can be seen to be another form of providing relations, of constituting structure. To use first a fairly clear example from classical Chinese literature, here is a passage from the Laozi, a book whose status as prose or poetry is controversial. The following lines would be from chapter 41 of the traditional text, but the reading here is taken from the Mawangdui manuscripts.
Line 1 may be considered as an introductory clause with the remainder of the text as the unit introduced. We can easily see the almost perfectly parallel construction of lines 2 through 10. If we then look closely at the phonetic makeup of the last characters in each line we see that in lines 2 through 4 are words from the same Old Chinese rhyme group [微 *-yd] and that in lines 5-10 are words from group 侯 [*-ug]. Appropriating the notion of Chatman's passage above, we can see how, to the speaker whose language made those distinctions, 2-4 would form a unit that despite an identically parallel structure with

8. This chapter, or part of it, has examples of many of the more intricate structures to be found in the Laozi. It is my feeling that line 10 performs an interesting transition to the next section, lines 11-14 and possibly including 15. It does this by keeping the rhyme of 5-10 but by changing its line structure to that of the less cohesive 11-14.
the 5-10 unit to follow, would remain somehow distinct.\footnote{9} The quotation from Chatman contains the germ of another point that should be brought out here as a principle that ought to be constantly kept in mind when one is analyzing the effects of structure on meaning. He says that rhyme "limits meaning by asking us to consider suddenly the connection of two things whose sound shapes happen to be resemblant." My interpretation of this is that because the sound of a word becomes suddenly important, the meaning of the word becomes less so. It is the same principal proposed earlier, that the more often a pattern is repeated the more important the pattern becomes and the less important becomes the individual instance of that pattern. One of the most compelling reasons for analyzing the structure of a piece of writing, be it through what I am calling constituent analysis or some other approach, is that the meaning of an instance of writing is a function of the sum of its parts, when it has parts. If we consider "ideal" prose style to be essentially linear in development we might say that it has no parts. But when a piece departs from linear structure, as

\footnote{9} This section of chapter 41 has been chosen to provide uncontroversial examples of rhyming. The real situation, both throughout the rest of Laozi and classical Chinese prose as a whole, is far more complex [see the following discussion], and there are times when we might argue for the identity of these two rhyme groups.
I would argue much of classical Chinese prose does, it approaches the poetic, where the meaning of a piece depends more and more on the effects generated by its structures. Only when those structures, and thus their effects, are as clear as possible, can the reader presume to have a good understanding of the author’s intentions. If too much value is afforded the literal meaning of a clause, line, sentence, whatever, when in fact its meaning is meant to be influenced by structure, then the intent of said element will be misunderstood. This is exactly what we mean by "taking something out of context," although in the case of much classical Chinese writing, that context takes work to discover.

Suggestions for dealing with rhyme in the analysis of pseudo-prose works or passages follow in the discussion of the actual practice of constituent analysis. Before that can begin, however, some attempt must be made to clarify the situation regarding the attribution of rhyming status to any group of characters.

b. What rhymes?

There is usually only one answer to that question given in studies of the problem:

... the regular appearance of the same final sound in the last syllable of a number of rhythmically construed lines... according to a definite sequence and pattern (Serruys, p. 11).

In practice the determination of the final sounds for
characters has to do with the reconstructed phonology of the language as it might have been spoken at the time a given document was written. For Old Chinese, used in this dissertation as a convenient reference point, not a statement that SGZ or Laozi were written in "Old Chinese," the reconstruction process begins by determining the groups of final sounds as distinguished in the Shijing, the oldest Chinese literary work known, and generally acknowledged to have been collected or perhaps "unified" in some way around 600 B.C. The procedure since the Qing dynasty has been to group the characters together that rhyme together in the Shijing. Then, by applying the principle of xie sheng (which presumes that all characters with the same phonetic element were at some time pronounced similarly and belonged to the same Shj rhyme group) the vast majority of Chinese characters can be grouped according to final sounds.

A problem from the beginning has been that even within the Shijing, characters can be grouped differently. 10 Another question, as Serruys asks in his Fang Yan, is just what characters are we dealing with anyway? If we grant that the Shijing does in fact represent the speech of, for example, the fifth century B.C., how can we be sure that

10. Wang Li's 1980 Shijing yundu puts his interpretation into an easy to read and study form with some theoretical background as well (Shanghai: Guji).
the characters used to write the Shijing in the version we use accurately represent that speech? In other words, since the principle of xie sheng is so important, if the characters that we use to form the nucleus of xie sheng contacts do not correctly represent the groupings as of the time of the "compilation" of the text, but instead represent the sounds of the language at the time the version we see was written down, then the information we glean about the sound system of the language of the Shijing has been heavily influenced by that later language. One could go so far as to suggest that strictly speaking a reconstruction of Old Chinese, based as it must be on Shijing rhymes as transmitted through the Mao tradition, represents a stage of the Chinese language much later than the sixth century B.C.\textsuperscript{11} Han and later Chinese will have a more discoverable phonology, since the characters upon which reconstruction is based are more likely to be the ones actually written at the time of the creation of a given document. But the

\textsuperscript{11} It is likely that continued discoveries of old written materials will, upon their publication, have a great influence on the reconstruction of older stages of Chinese. One fairly late example, a late Han mirror inscription described and transcribed in \emph{Hen Wu} 1980.6, p. 80, preserves a Shijing poem we know as #57 in the Mao tradition. Several of the characters differ from the extant Mao tradition version we know today. Serruys has told me he believes it to be an example of an illiterate carver, but it seems at least as likely that the version used for the inscription was simply not the one we know as the Mao tradition. It is also believed that other archeologically derived Shijing fragments have not been published.
number of rhyming documents is much greater, and questions of authenticity, dialect, etc., must always qualify the results.

All of the above is in anticipation of an acknowledgment of the fact that all that one might claim to rhyme within a certain classical Chinese document cannot always be justified on the basis of its reconstruction. Happily, even Jiang Yougao 江有詒 (d. 1851) found rhymes in many classical works, including GBZ, that do not fit standard Shi jing rhyme groupings, and published his findings in Yinxue shishu 車學十書. A more modern effort by Bernard Karlgren, "The Poetical Parts of Lao Tzu" (1932), looks at the problem more specifically, and attempts to find some phonological common ground among words that seem to rhyme in several pre-Han texts. He concludes that there is a loose sense of rhyming in many prose texts, that in other words characters do not have to have exactly the same final sounds to be considered rhymes. By including texts other than poetry as rhyming materials Karlgren made a contribution that has not always been appreciated. The reason for this would seem to be a practical one: if you do not give a set of rules that cover all rhyming situations there is no consistent principle to follow when determining rhyme. Therefore, most scholars would seem to have simply avoided the problem and claimed rhyme only when proposed
rhyme words correspond to rhyme groups of identical final sounds as defined for particular historical periods.\textsuperscript{12}

This caution is commendable, for as we have noted, one is otherwise working without usable principles. But I would suggest another way. If in the process of determining structures one feels that certain characters are being used as rhymes, those characters should be noted as possible rhymes and records should be kept against the time when all proposed rhymes in all classical texts can be compared. Perhaps something concrete will be determined and rhyming in prose texts could become an aid toward determining the time of composition.

The actual determination of rhyming status is probably impossible in any absolute sense. An important corollary of the principles described above helps to render that less important than might otherwise be so. If we say that an author has rhymed two or more lines, then we are saying that he consciously manipulated the rhyming words of at

\textsuperscript{12} The major works describing the phonology of particular historical periods of which I am aware and which have been consulted in the writing of this dissertation are, for the Old or Archaic period B. Karlsgren's \textit{Grammata Serica Recensa} and Li Fanggui's "Studies on Archaic Chinese" (the latter used as a basis for all reconstructions); for the Han period, Luo Changpei and Zhou Zumo, \textit{Han Wei Jin} . . .; for the Wei-Jin period, Ding Bangxin, \textit{Chinese Phonology} . . . and Zhou Zumo, "Wei Jin yin yu Qi Liang yin"; for the crucial period of the \textit{die yun} (ca. A.D. 600), Karlsgren's reconstructions are generally accepted although many, including Li, make minor adjustments.
least one line (or all but one, depending on the number of rhyming lines and excluding the first word, which can be totally arbitrary). If he rhymes "closely" he is still manipulating the close-rhyming words (the words used are not arbitrary, but must sound "like" the lead word). The key here is manipulation. When a word is used to express something for reasons other than or in addition to its meaning, then the meaning of the word is of less importance than when the word is used without concern for its sound (or other quality). Once again, we see that when structure affects the choice of words an author uses, that structure must be taken into account when seeking the meaning of the piece as a whole.

E. Constituent Analysis

We have seen that the structure of a prose work like that of GGZ can have an effect on its meaning, indeed may be said to be responsible for its meaning. To make that structure known we need to have a consistent approach to determining its make-up, so that our analysis of its effect on meaning, that is, how we in fact read the piece, can be justified in so far as structure plays a role above the level of the clause or sentence. As an example of one approach to this process I append the text of GGZ divided into "lines" as a first step in this process.

By "lines" I mean divisions in an otherwise uninter-
ruptured text such that certain features are made explicit. Ideally, we might say that each line is a sentence, but as I have already mentioned, the prose style to which GGZ, Laozi, parts of Xunzi, Hanfeizi, and many others belong often complicates the sentence until it becomes just too large a unit to be always helpful. Of course, there will be times when a line will equal a sentence, but often the line will represent a clause of a sentence, or even two or more clauses. The absolute value of the line is not important. It is important to provide the means by which to examine the structure of a certain section of a piece. If that section can be analyzed clearly when each line is a sentence then they shall be. When something less than a sentence is significant and convenient to use, then that will be the contents of a line. When rhyme is involved, the line serves most often as a vehicle to isolate the rhyme word at the end of it. But in many cases, especially in the Laozi, there is significant internal rhyme as well, like

I see the fox and grapes,
lox and crepes, . . . (not a line from LZ).

In GGZ I.1 and I.2, I have used two lines for the convenience of transcription. With the final ye one could easily see these two lines as one sentence: "When we look into the past, the way the Sage is between Heaven and Earth
is that he is foremost among living things" (to be literal). But in I.3 through I.7 we see a very clear patterning: verb, object phrase containing zhi. The understood subject must be sheng ren to make sense, but that is less than clear grammatically because sheng ren is "bound" to the first line with zhi. When the lines have been written as they have here one tends to look for the strongest affinities first. That comes in the unit that is formed from I.3 through I.7 (with I.8 as a change in pattern but bound to what precedes by the particle er and the need for a subject). Still on the subject of lines, the material in these "lines" does not form individual sentences, but rather forms clauses in a sentence that grammatically must be seen to extend from I.1 through I.8.

With the tight and clear unit of I.3-7 as a kind of nucleus, I would draw an inclusive bracket at the side to indicate that this is a unit. Another bracket would indicate the inclusion of I.8 but with a different degree of tightness, since it does not share in the same parallel patterning as 3-7. The result would look something like:
Grammatical functions often serve to connect units even when the "sense" is somewhat weak. Line 9 begins with gu, which I have already said may not appear without the possibility of referring to something before it. However, the sense of "therefore" with which it most often associated is simply inappropriate when in the Chinese it merely indicates the beginning of the "next" section. In the case of line 9 the "therefore" is warranted as long as the argument "his Way has been one (whole, etc.) from the old days until the present" is seen to be a conclusion of the unit I.1-8.

It is generally convenient to indicate levels of sub-ordination with indentation. The actual degree of indentation is not important. One is often restricted by room with which to work, and, too, it is most convenient to indicate parallel grammatical structures by displaying the lines with the most significant elements aligned. Some-
times a true "therefore" will seem best placed further indented from the conditions of the argument, which precede it. However, space often becomes a limiting factor and the indentation can then be reversed, the line going to the left—anything to show that it is structured differently from the lines that precede it.

The possible rhyme relations in just this one section are intriguing and complex, but no less so than those of many other sections. Lines 1 and 2 end (effectively) in nasal "final sounds," specifically the 元 (*-an) and 文 (*-2n) rhyme groups respectively. While one may not want to acknowledge a rhyme here, the sounds contrast completely with the non-nasal final sounds in lines 3-9. Similar wen/yuan groupings occur in Laozi 5, 15, 65.13

In line 3 the occurrence of the last four characters is striking because it seems unnecessary and certainly extraneous to the pattern of this unit. However, it is

13. If we check the results of studies of rhyming for periods between the Old and Middle Chinese stages we find some help for some situations. These two rhymes are within the yuan group, for example, in Ding Bangxin’s study of Wei and Jin rhyming (in Chinese Phonology of the Wei-Chin Period). If one could be sure that "prose" and poetry were playing by the same rules it would be worth the effort to check all possible rhymes against the various categories set up for each period. Ding’s chart, pp. 238-247, of the development of linguistic rhyme categories from Old through Middle (Ancient) periods gives the most help in aiding the non-linguist look for the makeup of rhyme categories in those periods if one has first determined the Middle Chinese rhyme category from gie yun. It is, however, far from convenient for our purposes.
interesting to note the ru sheng ending of both the word that would be the final sound of the line (according to the pattern) and the word that is the final sound. Even if it could be proven that this phrase was added by a later hand, the similarity of the sounds gives it some measure of connection with the "pattern" part of the line.

The section beginning with line 11 has no connection with what precedes until line 16 when mention of sheng ren implies that 11-15 refer to the reasons why the Sage watches over his portals, and the essential repetition of line 8 increases the effect. Lines 12-15 form a clearly seen unit on the basis of their parallel structure. End rhyme in three of the lines aids in the unity of the section, which is a comment upon or expansion of the topic sentence of line 11. The section is drawn to a close with another shi qu, this time with the three line strengthening of the predicate clause of line 16 that we saw as an earlier example.

Although there is no reason to want to force a rhyme in line 14 (the only non-\( \frac{2}{2} \) rhyme in the 12-15 unit) it is a good point at which to mention that experience has

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14. The rhyme groups are not the same: 葉 (*-ap) and 微 (*-\( \gamma \)) respectively, but my observations of possible rhyming in LZ have suggested that often ru sheng status alone is sufficient for a "rhyme." This seems, too, to be the point of Serruys' reference to Chang Cheng-ming's work on rhyme sometimes depending on consonance (p. 11 and note 2, p. 250).
shown that coupling of opposites has higher priority than rhyming as a unifying technique in both Laozi and GGZ. Where structural processes are at work, and where, as we have contended, one can expect words to be used in compliance with that structural processing, authors tend to choose an antonym over a rhyme for opposing lines if the resultant pair is "common." Words like 'in/out,' 'up/down,' etc., will usually take precedence over rhyme.

This unit of lines 11-19, itself with internal relations to be noted, could be connected to the previous unit of lines 1-10. On the basis of the relations between these larger units (one could call them 'paragraphs' if determining the exact definition of a paragraph is not allowed to determine one) one might then judge the relation of a unit to the section or work as a whole when that unit has no clear connection to anything else. This might be the basis, for example, of providing a subject that is otherwise not clear. Lines 20-36 form a unit that can be interrelated in the same way we handled the previous lines, but the subject, the doer of the action or he to whom the description is applied, must be supplied from outside the unit. While that subject might sometimes be clear or clear enough without this kind of close analysis, more often than not this process of constituent analysis will allow justifiable conclusions regarding matters like that, or will
show better the degree of ambiguity that exists.

The following observations on the possible contributions of constituent analysis are presented in reference to examples from the text of GGZ.

I.21 乃可撘乃可閤
I.22 乃可進乃可退
I.23 乃可賤乃可貴

"By that can you cleave, by that can you join,
in that way promote, in that way demote,
thereby demean, and thereby ennoble."

An example of perfect parallelism. 22 and 23 even rhyme. 21 might have as well, but bai and he are an important pair of "opposites."

I.31 或開而不之
I.32 或闔而閉之
I.33 闔而開之者同其情也
I.34 闔而開之者異其誠也

"Sometimes open up and and be revealing with them,
sometimes close up and be guarded with them.
Being open and expansive with them is to share the same sentiments.
To be close and guarded with them is to differ from their intentions."

Shows what we might call "commentary" subordination, where the unit is a clear example or commentary to the
unit's topic sentence. As a unit subordinated to 31-32, 33-34 uses the grammatical particle zhe 著, the nominalizing word, to make 31-32 explicit topics for the contributions of 33-34.

I.35 可與不可
I.36 審明其計謀以原其同異

"As for what may and may not be done, be thoroughly clear about their plans and schemes so that you can find the basis of your similarities and differences."

This is an independent unit, as viewed from that immediately preceding. But the use of 同 and 異 shows it clearly as connected with what precedes.

I.38 即欲 捕之貴同
I.39 即欲 闢之貴密
I.40 同密之貴微而與道相迫
I.41 捕之者料其情也
I.42 闢之者結其誠也

"If you want to cleave them, give value to openness.

If you want to join them up, give value to secrecy.

Openness and secrecy value being subtle and proceeding in tune with the Dao."
To cleave someone is to measure his feelings, and to join him up is to bind his affections."

This unit also shows different levels of subordination. While not always using zhe, the effect of 40-42 is a nominalizing of parts of 38-39. 38-39 do not need 40-42. Strictly speaking, 40-42 do not need 38-39. But once they have been joined, the role of 40-42 as a unit subordinate to 38-39 is clear and the meaning of the larger unit changes the value of the smaller unit.

I.47 故掉者或掉而出之

"So it is that in cleaving open you sometimes cleave and release things..."

A good example of as non-conclusive. The lines it begins are not necessary conclusions of what precedes. Nevertheless, it serves a connecting function.

I.89 可以說人
I.90 可以說家
I.91 可以說國
I.92 可以說天下

"You can persuade people, you can persuade families, you can persuade states, and you can persuade the world."

When a pattern is established, on no matter what grounds, it cannot be broken or interrupted except
conspicuously. The effect of this can be used, as in these lines, to emphasize the interruption. The pattern is the first three words, not the grammatical function of those words (as is most often the case). Since the actual words are being repeated, when the expected word, the last character in the line, is different the effect is to emphasize that word.

I.101 阳 還 是 阴
I.102 阴 極 反 阳

"Yang returns, which brings an end to yin;
yin reaches its peak, and there is return to yang."

Although we have seen in chapter one that textual analysis can give us distinct guidelines by which we can judge the possibility of the contributions a given version of a text can make toward reconstruction of an archetype, in cases where such evidence is lacking or inconclusive, CA will sometimes provide a guideline. The 1805 text reads 阴 where all others read 阴移. Looking at the patterns established in this unit, one might choose the 1805 reading on the basis of better correspondence with that pattern.
"As for the ways of probing, there are pacifying, rectifying, making happy, making angry, naming, taking action, being honest, being trusting, benefitting, and assuming inferiority.

This list of actions is typical of "listing" passages (whether of individual words or whole clauses) in much of ancient Chinese literature in that it "appears" to have a strict structure--sets of coupled words, apparently rhymed--that cannot be satisfactorily analyzed. Lines 37-38 and 43-44 are clearly opposing terms, linked to each other but separated from the rest by that opposition. Neither pair rhymes (in the strict sense), but as we said in the previous chapter, accepted groupings (usually coupled opposites) have precedence over the necessity of
rhyming. With these four lines giving strong evidence of the pattern one looks to the other lines for confirmation, but it is not clearly there. A principle of constituent analysis is that a contextual pattern may be interrupted through the needs of rhyming. Therefore, if we can find evidence of rhyming, the breakup of a strict contextual pattern can be understood without the need to abandon the idea of a structuring principle informing a particular section.

Lines 35-36 rhyme, lines 37-38 are 色 and 魚. rhyme groups respectively, lines 39-40 are 耕 and 陽, 41-42 are 諮 and 真, and lines 43-44 are 脳 and 佳. What is immediately obvious is that although few of these pairings can be called "rhymed" in the strict sense, the sound of each "rhyme" word in the pair is much closer to its counterpart than to any other "rhyme" word in its vicinity. If the prosodic function of rhyme is to associate "nearby" words through a perception of their similar sounds, then the function of rhyme is served nearly as well by "close" rhyme as by perfect rhyme, as long as that close rhyme is sufficiently unlike other sounds around it. If this passage is then considered "rhymed," the fact that its paired words are not exact opposites (if that is the prevailing pattern) or "ideally" paired (if some quality other than opposition is in effect) can be understood by that need to
rhyme. Therefore, any word appearing in a "rhymed" position has to be considered in terms of that positioning as well as by its individual meaning.

IX.1 説之者說之也
IX.2 說之者資之也
IX.3 言之者假之也
IX.4 假之者益損也
IX.5 應對者別辭也
IX.6 別辭者輕論也
IX.7 輕論者明之也
IX.8 明之者符黜也

"Persuasion is the persuasion of someone.
To persuade someone provide him with something.
To embellish speech is to make use of it.
You use it to [present] advantage and disadvantage.
Reaction and response should use facile words.
Facile words lighten discussion.
When you have reached a consensus clarify it.
To clarify it verify it."

If the pattern established in this unit is a valid one, then the reading of MK, Man, and DZ for the first line [說之者 for 說之] is probably incorrect.
The preceding examples show something of the effect constituent analysis can have on determining the structures that are defining relations for the elements within a text. While the basic premise is to look first at the value of the structure to avoid being incorrectly influenced by the value of a word (which can change in different contexts), in practice one finds oneself evaluating both of these aspects in difficult circumstances. When a pattern is not strong enough to determine on its own the "punctuation" of a sentence or larger unit, we must rely solely on the linear structure, that is, a normal prose reading. There will still be parts of a text that will remain ambiguous, whether because of insufficient knowledge on the part of the reader, poor transmission of the original text, ambiguity inherent within the language, or by design of the author.

We began this chapter with a discussion of punctuation and have proceeded to outline possible ways in which the function of punctuation can be taken over by making more explicit the structure principles inherent in the natural language. We must recognize those principles as best we can if we are to feel we have correctly understood a given text. The principles underlying constituent analysis have been largely developed in work on Laozi, where suggested readings can be easily compared to existing readings,
whether via translations or modern punctuation. It is that experience that provides more confidence in this way of looking at the reading process than would the same approach were it based solely on work with BBZ. 15

15. My review of Ch'en Ch'i-yun's Hsun Yeh and the Mind of Late Han China in Early China 7 (1981-82), pp. 71-74 largely consists of differences between Professor Ch'en's "traditional" reading of Shen jian and my own based upon constituent analysis.
V. A Translation of the Text of Guīguī

A. Introduction

Guīzu is a difficult text to read and even more so to translate. When reading we can often let difficulties slip by, especially since we are able to keep ambiguities in our minds until they gradually disappear as they are either resolved or replaced by new ones. The translator must make very definite decisions about the reading of a passage. He or she must determine how much a given passage relates to the rest of the text. To this end there are the aids discussed in the previous chapter, as well as the more general contribution of experience. In the translation that follows, the rendering is perhaps only one of several possible.

The overall guideline to making this translation has been adherence to the principles of structure in so far as the translator has been able to determine them. In its traditional form the text is punctuated only to the degree that the "pseudo-Tao Hongjing" commentary breaks up sections. The effect of this minimal structuring can be quite influential. One naturally breaks at the points of its inclusion, and it is reasonable to assume that pseudo-Tao was not breaking in mid-sentence, although this is not true
of the later editions that add more philological or textual information.

The pseudo-Tao commentary is important in that it is the only pre-Qing commentary known for this text. Unlike some other Tang commentaries, presuming that pseudo-Tao is more likely to be Yin Zhi-zhang (see chapter one), this one is essentially not philological. It rarely glosses a character. Instead it offers a paraphrase of the passage in question. This certainly gives one person's view of how to read the text. But pseudo-Tao is not without his critics. Sun Yirang is critical (Za yi 6.Bb), Yu Yue is often critical (Zhuzi pingyi bulu 13.102-115, and Zhao Quanbi often ignores the Tao reading (Guigu zi zhushi).

This study has looked at the Tao readings but has been influenced more by its attempt to look at the text on its own terms, to analyze its structure and look at its language in light of other examples in texts roughly contemporaneous with it (third or fourth century A.D. or before). Remarks by GGZ scholars from pseudo-Tao to Zhao Quanbi have often been helpful, but, as will frequently be the case with texts so difficult, they have often been contradictory as well. At these points and others, the translator has chosen his own, perhaps unique, path.
B. First Juan: Cleaving and Joining

I.1 If we investigate the past, we find that the position of the Sage between Heaven and Earth has been foremost among all living things. Observing the opening and closing of yin and yang, he has ordained things with names. He knows the passageways of preservation and

1. The first four characters are a phrase also found in the first line of the "Yao dian" 燕 燕 chapter of the Shang shu. In the arrangement we have today, that is therefore the first line in the Shang shu. Although the extant edition of ShSh reads  for the 聞 in GGZ, there is much evidence to indicate that the same word is intended. ShW says 聞 [*grjat] is or means 聞 [*gwjag]. Various commentaries on ShW and ShSh point out interchangeable usage with  [*grjat] and 聞 [*grjat], the current ShSh reading. Yue and 聞 [*nggrjag/k] may well constitute a phrase, of which there are several examples in ShSh. At one point, Qu Wanli equates 聞 with 聞 (p. 176), which we have seen already as interchangeable with yue. Since archaisms like this are rare in GGZ (perhaps unique in this example) it seems most likely that the phrase has been borrowed from an exalted ancient work to provide some "class" for the opening of GGZ.

Pseudo-Tao ends the first sentence at the end of the first line. I take line 1 as the topic of the sentence that ends with line 2.

The term sheng ren 聞人 does not appear in the ShSh, but occurs twice in Shi jing [Mao 198, 257]. In the ShJ usages and in the many subsequent appearances in texts of all persuasions it has the definite sense of a person with greater than normal perception, someone able to see or sense things that normal people cannot. I use "Sage" here not to align GGZ with any particular school, although certain "Confucian" principles are singled out for "use" in persuasion (see III.64-66 for one example), but simply as a convenience for consistent usage.

2. I do not translate yin and yang. The text makes it clear how these fundamental principles are intended. The reader will note heavy dependence on this concept throughout this chapter, but also its virtual disappearance afterward. This chapter seems to accept yin yang as an under
destruction, has calculated the cycles of all things, and has understood the rationale of men's hearts. He has seen the indications of transformation in all these things, and has kept guard over their passageways. So it is that from ancient times until today, the Way of Sages in the world has been one.

1.11 Although transformation is endless, each thing has that to which it returns. Sometimes things are yin, yin yang in the Yi Jing commentaries, calling it "an assumed presupposition (p. 64)."

See Creel, Shen Pu-hai, p. 351, for this understanding of "ordain."

1805 is alone in reading ming ming wu 名命物, the others reading ming ming wu 名命物. Ming wu 名物 by itself is a common phrase in early texts, meaning apparently "to distinguish individuals from a group" [Zhouli 1, 天官冢宰 (Zhouli jin zhu jin yi, p. 36)] and "to transform name and reality" [Guanzi 32, 小擁 (Guanzi zhu yi, p. 307)]. The double ming is unusual (but without wu not unknown: Moroha-shi 3297.290).

3. 門戶, translated here as passageways, are more literally two ways of referring to doors and/or gates, or as one commentator has it, doors and shutters. It is used here, as in other texts, as a metaphor for mechanisms for control. In Guanzi 13, 入觀, for example, 宮城毁慢, 門戶不開, .. 則 ..., (p. 114) "If palace walls crumble and crack, if doors and shutters are not barred, then, ..", where the subject is how to keep people in the places they belong. This concept of doors as mechanisms for control or for obstruction will be important for understanding bai 點 and he 圓, which discussion see below.

4. The concept of "transformation," is intimately connected with the Yi Jing, or more correctly, with its commentary. A simple explanation is given by Bao Heng [Zhou yi da zhuan jin zhu, p. 55] who explains it as changes in the state of a natural phenomenon, such as the seasons, the day, wind and rain, light and dark, temperature, etc. The
sometimes they are yang; at times they are weak, at times strong; sometimes they open, sometimes they close; at times they are slack, and at others are tense. For this reason the Sage unvaryingly watches over the passageways, carefully examines that by which things precede or lag behind, takes measure of quantity and abilities, and evaluates cleverness and strengths and shortcomings.

I.20 There are differences in humaneness and righteousness between the worthy and the unworthy, the intelligent and the stupid, the brave and the cowardly. By that can you cleave, by that can you join, in that way promote, in

philosophical principle for which that natural phenomena serves as basis would seem not far removed from its origins.

Gerald Swanson devotes part of a chapter of his dissertation, "The Great Treatise: Commentatory Tradition to the Book of Changes," (University of Washington, 1974) to a discussion of bian hua. Swanson notes that in the "Xi ci" commentary to the Yijing [=the Great Treatise], the term bian hua is understood in some of its occurrences as two different concepts, alternation and transformation. There is no question but that some commentators have considered this to be so. While some might argue that seeing the two words as two separate ideas is reading more of what Swanson has called "polarity" into the text than is deserved, in the context of the Yijing commentaries and their own close in time Han commentaries, Swanson makes a persuasive argument. Outside of that context, as in GGZ, I will use the simpler idea of "transformation" for the two words considered as one term.

5. Bai and he, origins of the chapter title, refer to "cleaving" and "joining" or "closing up," respectively, and are usually explained as "open" and "close," which terms are used throughout this chapter in relation to bai and he. But something more is intended, or just "open" and "close" would have been used.

In his cognate dictionary, Tongyuan zidian, Wang Li maintains that bai is cognate with 開 and 関, and these
that way demote, thereby demean, and thereby ennoble.

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in turn are related to "and (p. 117). Bai may be reconstructed as *prig, *pik, but *pik, with a modern pronunciation of *pik, is evidently a very recent character. I have found it no earlier than the Gwoyeu 

*tsyrdean (1947), although examples in that dictionary indicate that *pik was an established word in certain phrases. *pik may be reconstructed as *bik and *bik as *bik, as well.

Evidence that Wang has accumulated concerning the usage of these terms indicates that the probable basic meaning of the root has to do with separating or splitting something, especially forcibly, with one's hands, or perhaps (as in the modern sense given in Chinese-English for "bait" with one's fingers). ShW defines "to strike with two hands," but the word for "to strike" (kik) is very common in ShW definitions of words having the hand radical, and I suspect that its real sense is that of "forceful motion," something like the "da" in modern Chinese.

There are a few examples of the use of "he" in Tang and later texts which are clearly intended as expressions for "to open and close." See PWYF, p. 4166, the section on he "he", especially under all the relevant possible cognates of "he". But there are two earlier examples of the use of "he" in WX (compiled around A.D. 526; see Knechtges, p. 10) that are not so clear and bear closer scrutiny.

The two uses of "he" in WX are by authors of a similar time, Zuo Si [A.D. 250-305] "he", WX 5.19b) and Zhang Xie [fl. 300] "he", WX 35.9a), and have one remarkable feature in common: they share not only the word "he" but three others as well. In both passages, the words "he", "he", and "he" appear also. While a complete analysis of the relations of each character to the other would be too lengthy for this too long note, the conclusion is that all can be linked by the definition, as "to open (a door or gate)" could be understood as the (momentary) separation of either one or two panels, the ShW definition of "he" and "he", respectively. As a metaphor, "he" would then be important when considered in light of the many references to "pushing into crevices (=opportunities) in GGZ. He could be seen as "closing up (opportunities)" to others.

"he" could also be an allusion to the "Xi ci zhuan" commentary to the Yijing, which defines change (change) as "once closing up, once cleaving" (Gao Heng, pp. 536-37), where "cleaving" is written as "he".
I.24 Watch over them by non-initiation. Carefully ascertain what is and what is not, together with their substance or lack of it. Go along with their tastes and desires in order to see their intentions. Subtlety give back what they have said, while reversing it out of context in order to see what they really mean. Value the gain of what they indicate should be joined, while cleaving it open to thereby profit from it.

I.31 Sometimes open up and and be revealing with them, sometimes close up and be guarded with them. Being open and expansive with them is to share the same sentiments. To be close and guarded with them is to differ from their intentions. As for what may and may not be done, be

It is likely that the choice of bai he as a technical term in BGZ was due to even more than the possibilities discussed above, but center on both the meanings of the roots and previous usage.

6. Wu wei 莫 is a difficult phrase to understand, and has been translated variously by Western scholars. Probably the greatest obstacles to understanding its sense and place in the history of Chinese thought have been the problems associated with the texts in which it is used: when were they written, by whom, and for what purposes. H.G. Creel’s essay "On the Origin of wu-wei" (Taoism, 48-78) is an interesting discussion of the background of the problem. If clearly datable texts can make the contribution they must, then our best hopes for understanding the ideas in Laozi, Zhuangzi, Guanzi, and the many others, that have come to represent the basis for distinctions like "Legalism" and "Daoism" lie with accurate analysis of texts recovered archeologically. This work remains largely undone.

7. I take this line (I.34) to mean that as long as you do not tell anyone what you feel you can safely hold different opinions. The lack of clarity in this line, and perhaps even its reason for existing, have to do with the
thoroughly clear about their plans and schemes so that you can find the basis of your similarities and differences.

I.37 Reserve your disaffection and accord, and first comply with their intentions. If you want to cleave them, give value to openness. If you want to join them up, give value to secrecy. Openness and secrecy value being subtle and proceeding in tune with the Dao. To cleave someone is to measure his feelings, and to join him up is to bind his affections.

I.43 When all have shown their relative weights by balance, then is it that you measure the quantities. The Sage considers according to this. When the balance and measurements have not been accurate, then is it that the Sage considers his own part.

I.47 So it is that in cleaving open you sometimes cleave and release things, sometimes cleave and capture things. When closing up, you sometimes close up and obtain things, sometimes close up and dispel them.

I.51 Cleaving and closing up are the Way of Heaven and Earth. Cleaving and closing up stimulate by change, just as yin and yang and the four seasons transform all things by opening and closing, everywhere producing again and again, toppling again and again, to obstruct over and

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constraints of the parallel structure and rhyme scheme. Here is a good example of parallelism emphasized by opposites and further strengthened by strong rhyme (I.27-34).
over again. It must be this way.

1.56 Cleaving open and closing up are the great transformations of the Dao, as well as the permutations of persuasion. One must prepare and examine carefully these transformations and permutations, for fortune, calamity, and fate are connected to them.

1.60 The mouth is the passageway of the heart. The heart is the master of the spirit. Intentions, ideas, pleasure, desires, thoughts, cares, wisdom, and schemes all pass in and out through this passageway. Therefore, restrict it using cleaving and closing up, and control it by means of what passes in and out.

1.66 Cleaving things has to do with opening, with speaking, with yang. Closing things up has to do with concealing, with silence, with yin. When yin and yang are in harmony, the cycle of things is proper. Therefore, to speak of long life, happiness, prosperity, respect, reputation, love, wealth, satisfaction, and expectations is act as yang and is called ‘beginning.’ And so, to speak of death, misfortune, poverty, discredit, rejection, financial

8. I read yin yang as the first part of line 53, but this reading is not certain. Some scholars read it at the end of 52. One would then read dong 了 6 as transitive acting on yin and yang: "... to stimulate yin and yang." It seems unlikely that anything could stimulate the two natural forces of yin and yang. Also, some read zong heng 情 情 as part of line 54. This is also difficult to decide. Having less trouble with the reading as given, I have chosen it over this latter possibility.
loss, disappointment, personal harm, corporal punishment, and official censure is to act as yin and is called ‘ending.’

I.76 All references modeled upon yang are called ‘beginning,’ for to speak of good is to begin an action. All references modeled upon yin are called ‘ending,’ because to speak of the bad is to bring an end to a plan.

I.80 That a way is cleaving or closing up may be tested by its [nature as] yin or yang. Therefore, when one is speaking in reference to yang rely upon the lofty and high. When speaking in reference to yin do so in accordance with the lowly and small.

I.83 Seek the small below and the large above. If you speak in this way there is nothing that will not come forth, nothing that will not take hold, nor anything that cannot be done. You can persuade people, you can persuade families, you can persuade states, and you can persuade the world. In acting small, let nothing be smaller; in acting large, let there be nothing bigger.

I.95 Advantage and disadvantage, rejecting and accepting, and denying then changing,⁹ all have their actions

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⁹ These three phrases are further examples of the alteration of states concept integral to this chapter. The structure of the first two, in the clear opposition of their elements, help us understand the third, which is not at first obvious. The more common sense is "to revolt" or perhaps "be contentious" [LShChΩ 9.11a] but that does not have the alteration of states concept. Therefore, I have
controlled by yin and yang. Yang stirs and there is movement; yin stops and there is storing away; yang moves and there is production; yin obscures and there is retention; yang returns, which brings an end to yin; yin reaches its peak, and there is return to yang. 10

I.103 When things are moved by yang virtue is produced along with it. When things are made quiet by yin form is constituted along with it. To seek yin with yang is to encompass with virtue. To connect yang with yin is to act with force. Yin and yang may be sought together with cleaving and closing up. This is the way of yin and yang in Heaven and Earth and the method by which to persuade people.

I.110 As that which is foremost among all things it is called passageways both round and square.

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chosen to see it as "first, turn one's back on, then, come back into the fold," with "fan" having the sense of "returning" rather that that of "going against." Compare line 102.

10. This idea of the cyclic movements of yin and yang is perhaps closest to that reflected in the Han work Taixuan jing 太玄经 by Yang Xiong (53 B.C.-18 A.D.), where the entire piece [described by Knechtges, p. 35, as an "abstruse philosophical treatise"] is structured upon the movements of yin and yang each rising to its peak as its counterpart reaches its lowest point. Taixuan jing has been recently translated into English. See Derek Walters, The T'ai Hsüan Ching (Willingborough, Northamptonshire: The Aquarian Press, 1983). An earlier Japanese translation is by Suzuki Yoshijiro 鈴木由次郎, Taigenkyo 太玄 經 (Tokyo: 明徳, 1972). An attempt at the history of yinyang (and wu xing五行) is Li Hansan's Xian Qin liang Han ji yinyang wuxing xueshuo.
C. Second juan: Turn Back for Response

II.1 The great transformations of old came about together with formlessness. One turns back in order to observe the past, turns forward in order to verify the future, turns back to know antiquity, turns forward to know the present, turns back to know the other, and turns forward to know the self.

II.5 When the inner principles of movement and quiescence, emptiness and substance do not accord with the present, turn back to the past and seek them. It is the intention of the Sage that an affair for which one has looked back will result in going forward, and this must be pursued.

II.10 The words of others are movement. Your own silence is quiescence. Follow what they say, listen to their words. When the words do not come together, seek them in reflection. There is certain to be a response.

II.15 A word has its manifestation. An event has its

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11. Da hua 大化 occurs in other texts. In the "Tian lun" 天論 chapter of Xunzi (j. 11, pian 17.206) there is the line 西時代御，陰陽大化 "The four seasons take turns at controlling, yin and yang make the great transformations." In the nominative, and with subjectless verbs following, one is tempted to translate this as "the great transformers," but it would be forced. The fan and 轉 of the next sentences are probably examples of this "taking of turns."
counterpart. 12 By their having manifestations and counterparts may we observe their progression. Manifestations mirror their events, and counterparts parallel their words. 13

II.19 Seek sound by means of formlessness. When "angling words" accord with an affair, one may know the real nature of someone. It is like setting out nets to capture animals. Set out as many opportunities as possible and watch over them. When this path combines with their business the target will himself come out with it. This is the net with which to "angle" for people. Regularly maintain this net and drive [people toward] it. If they do not speak there is no counterpart, 14 so make them change course. Stimulate them with [your words] so they will

12. This terminology appears to be unique to GBZ and is difficult to express clearly in this semi-poetic environment. Xiang 象, as the manifestation of a word is the "real" expression of that word, which itself is prior to the expression and is always "unreal" or mental. Actions, too, are real manifestations of an abstract sense of "events." The word used for the manifestation of an event or shì 事 is bí 彼, which is probably being used in an extended sense of its meaning as "counterpart." Counterpart is the real world equivalent of the idea of an event in whatever, probably mental, world "events" exist.

It is possible that the author also has the "Xi ci" chapters of the Yi jing commentary in mind, since xiāng is an important concept therein. Shi is used as well, although neither term appears to be used similarly in the two texts.

13. Lines 15 and 16, 17 and 18 rhyme in Old Chinese, and it is possible that the difficulty of the terminology here is related to that decision to rhyme.

14. That is, no manifestation of their inner thoughts by which to know those inner thoughts and desires.
announce what is in their hearts.

II.30 When you have seen their feelings, follow along and nurture them. When you cast back to the past they will turn forward to the future.\(^{15}\) When words have manifestations and counterparts, follow them and establish your base. Build upon it, attach to it, turn it around, then turn it back again. In a myriad events your words will never fail you, and there will be no doubts about all affairs where the Sage induces both the stupid and the wise.

II.39 Thus, those who are good at reflecting upon what they have heard could even stimulate ghosts and spirits,\(^{16}\) and learn their feelings. When their stimulus is to the point their control is thorough. When control has not been thorough, there is an unclear idea of the feelings involved, and when that happens the base established is not complete.

II.44 When you vary manifestations and counterparts there are certain to be words in reaction. Listen to them as they return to you. If you wish to hear a sound, be

\(^{15}\) That is, they will give indications of what their plans or desires are.

\(^{16}\) Fan ting 反聽, a use of fan in the sense of "reflection," occurs also in a passage in the Shi ji biography of Lord Shang 高辛 (68.2233): 反聽之謂聰, 内視之謂明, 白腹之謂彊. "To reflect upon what is heard is called "astute;" to see within is called "perspicacious;" to take control of oneself is called "strong.""
quiet in contrast. If you wish tension, be composed in contrast. If you wish height, prepare with shortness. If you wish to obtain, begin with giving.

II.49 Those who would open up feelings, make them manifest and give them counterparts in order to nurture the relevant words. Similar sounds call out to each other. Substance and principle come together. Sometimes they follow this one, at other times that one, sometimes serving the noble, sometimes controlling the lesser. This is all to hear the true and the false, to know what is similar and what is different, and to understand true feeling and falsity. One's movements and actions, speech and silence, alternate according to this principle, and joy and anger in this way reveal their patterns. They all make their rules and principles through prior stipulation. By turning back seek a turning forward, and one may observe that on which [true feelings] rest.

II.59 Therefore, those who would use these principles pacify and calm their own desires in order to hear what is said, to examine activities, to discuss all things, and to distinguish male from female. Although these things are

17. Another use of fan here that is difficult to translate. The sense is "reaction," "counter with," but the intent is to do it before, or in other words to promote reaction.

18. These last two clauses should probably not be taken too literally, but should be understood as "making conversation" or the like. While the structure of lines 59-62 is
not the matter at hand, by seeing the subtle you shall know the greater significance.

II.64 If in probing other people you can reach within them, evaluate their abilities, determine their intentions, then confirmation will not be lost. Just like the way the Teng snake points, and the way Yi aims his arrows.

II.70 Therefore, to know things, begin with oneself. Know yourself first, then know about others. This two-part understanding is like the paired-eyes fish. The appearance it takes on is like light with shadows. And in the scrutiny of what is said, nothing is missed. It is

not prose-like, rhyming would be difficult to justify. Nevertheless, the phrases should be understood as rhetorical devices.

19. Mention of the Teng snake is common in literature from before the Han period but there is no evidence for why it should be considered an accurate or effective "pointer." For a quick look at the importance of phonology in reading ancient texts look at Wang Li’s entry for teng 螭 in his cognate dictionary, Tongyuan zidian, p. 253. Then look at the entry in CI tong (p. 777) for teng 螭蛇. One will find in CI tong not only several possible graphs for the same word, but explanations of the Teng snake that often echo very closely the cognates noted in Wang’s book. There is an interesting anecdote in HFZ “Shi guo 夏国”, pp. 86–87, in which Teng snakes play a part in a scene that illustrates a ruler’s inability to "hear" what is really going on.

It should also be noted that lines 67 and 68 rhyme, and if shi 失 in 69 is the dominant word, zhi 蜘 is not necessarily to be taken literally.

20. Yi is a legendary figure associated with archery.

21. Paired-eye fish are now thought to be flatfish, considered anciently to be individually one-eyed and unable to see unless traveling in pairs. It is a common metaphor for cooperation.
like lodestone attracting a needle, and the tongue seeking barbequed ribs.

II.76 Be subtle with others. Be quick to sense feelings. Like yin is with yang and round with square. When things have not yet appeared, be encompassing in approaching them. Once seen, be direct in dealing with them.22

II.82 By advancing, then retreating, then left, then right: that is how one manages things. But if you do not first establish yourself your control of others will not be right. If affairs are handled unskillfully, that is what we call neglecting feelings and losing the way. Carefully establish yourself first to control others. When prodding without apparent purpose no one will see the opening. That is what is called spirits from Heaven.

22. 'Encompassing' and 'direct' are used for the same words translated as 'round' and 'square' above, 如 and 方, respectively.
D. Third juan: Inner Barriers

III.1 There is both the distant and intimate, close and estranged in the affairs of rulers and ministers, greater and lessers. One approaches someone and is not used, but upon leaving him is summoned back. One daily is in someone's presence but is not employed, but hearing of his reputation from afar, he thinks upon him.  

III.7 There are inner barriers in all matters, common-ground connections from the beginning. Sometimes the connection is by way of virtues and morality, sometimes by affiliation and friendship, sometimes via wealth or material goods, and sometimes by physical appearance.

III.12 Make use of this idea and enter wherever you wish to, depart from anywhere you like, be intimate or distant anytime you choose, accept and reject anything or anyone you wish, and dare to consider anything at all. Like the female trapdoor spider following her offspring, she

23. These clauses are examples of the topic sentence, i.e., how the seemingly impossible is in fact true.

24. The two difficult terms here are nei jian 内接 and su jie 营接. The sense of nei jian as used in the "Geng sang chu" 任桑楚 chapter of Zhuangzi (Zhuangzi jishi, 23.341; Watson, p. 252) seems closest to our usage here. That is the idea of a barrier that one places within one's own mind against incursions from the outside. In this line, it is probably sufficient to understand "internal barriers." The term is expanded later. By su jie is meant connections that are "plain," without complications, direct, and which I understand as "common grounds."

25. There are two conflicting traditions that depend
appears where there is no opening, enters where is no crack. Passing back and forth alone, no one can stop her.

III.26 ‘Inner’ [of inner barriers] means to put forward suasive discourse, and ‘barriers’ means to fortify what is being planned. Those who would persuade should strive to

upon the reading of this insect name. 1805 and SBBY read tie 螟, the only editions to do so. The rest read fu 螟. The commentary clearly intends tie for the following reasons. Er ya is rare among old lexicons is providing an instance of tie in the entry wang tie yi 王蟷 螟 (Er ya, 释文, 15.16a), which Guo Pu then expands, providing a similar writing 即壁牆 螟 (zhi dang). The GGZ commentary quotes this definition, which can be identified through Ci hai as latouchia davidii, and which I understand to be one of many spiders that are called "trapdoor spiders." See Read, Materia Medica, pp. 91-92, for an interesting synopsis of information on the zhi dang as of his publication date (1941).

This makes the most sense of the passage as a whole (lines 21-25) but is weak on the "following of offspring." A more common creature in old texts is fu 螟, which has a Shuo wen entry and is described as a water insect. This would appear to have little connection with our illustration. But, ShW also says that it "returns money." Although literal readings of ShW definitions must be undertaken with care due to the common blending of phonological and lexical information in the "definitions," the literal meaning is confirmed by a story in the Sou shen ji (p. 99) about the creature called qing fu 青蟷. It says that when blood of the mother of this insect is smeared on 81 pieces of money and blood of its offspring is smeared on 81 other pieces no matter how one group of this money is then spent, it will eventually return to the owner of the other group. The implication from the story is that the mother insect is extraordinarily possessive of its young. Despite possible Buddhist influence (the number 81), this account affords well with the brief numberless ShW phrase and is said to be discussed in or by Huainanzi (not found). Duan Yucai prefers this explanation, calling tie a mistake. It makes far more sense of the "mother and offspring" line but does not fit as well into the sense of argument. As intriguing as the story is and until more proof is available, I choose the usually preferable 1805 reading.
evaluate unnoticed. Those who would plan affairs should strive to be compliant. Consider to yourself whether something should be done or not. Speak out clearly about plusses and minuses to direct your target’s intentions. In the future adapt to the situation to fit in with his plans. If you think carefully of the future and block the past your adaptations will be on the mark.

III.35 When there are contradictions within one cannot go ahead with actions. Measure closely the right moment. Follow up what presents itself to seek a change in your target, and use that change to seek input like a tube accepting a stopper.

III.39 When speaking of the past give precedence to compliant words. When speaking of the future speak to alter. Those who are good at altering know well the lay of the land. Thus, they are conversant with Heaven so as to transform the four seasons, they make ghosts and spirits conform to yin and yang, as they guide the people, perceive their plans and activities, and know their intentions and aspirations.

III.47 Where there are activities that do not conform [to their expectations] it is when they do not know enough about them. When there are things that conform, but with which they cannot make connections, they are close by yang but distant via yin. Where events do not conform, it has
not been a Sage who has made the plans.

III.50 Therefore, where someone has been distant but made close, there is the virtue of yin. Where someone has been close but made distant, one's intentions have not been in harmony. Where one has approached but not been used, his schemes have not been effective. Where someone has been rejected but has been summoned back, then his service will better fit the future. Where one daily comes forward but is not received, his proposals are not in accord. When someone's fame is heard from afar and longed for, that means that he accords with plans and is needed to resolve matters.

III.57 So it is said, those who act while not seeing the overall structure will be thwarted. Those who attempt to persuade without understanding the feelings of the target will fail. If you can understand his feelings then you have mastered the skill. By use of this principle you may come and go at will, and may fortify or break open.

III.62 Therefore do Sages conduct their business by means of this. First understanding then blocking all things. Scheming by means of Morality and Virtue, Humane-ness and Rightness, the Rites and the Music, Loyalty and Trustworthiness. 

26. The words used here are common "Confucian" terms of value.
ments. Throw in talk of advantage and disadvantage. Discuss at length rejection and acceptance.

III.69 When you wish to get close, make use of intimacy. When you wish to reject, use exclusion. For exclusion and intimacy you must be clear about the principles by which to proceed, measure and determine that which is to be, resolve any suspicions, make plans that cannot miss, and get merit for contributions.

III.76 When you become involved with an operation and have a reputation for management, that is called blocking out and coordinating within. When the higher levels are dim and do not govern well, and when subordinates are disorderly and there is no enlightenment, fortify and reverse the situation.

III.80 What is within will work on its own and that which is extraneous will not remain. Persuade and take by surprise.

III.83 If fate brings on something of itself, you welcome and take it over. If you wish to dispel something, put it into danger. Revolve and rotate following the transformations. No one will know how something is done. Backing off is a great tool.

27. The idea seems to involve the concept of keeping out "outside" influences and working on what is already "there."
28. Lines 83–84 and 85–87, respectively, all rhyme.
E. Fourth juan: Pushing into Crevices

IV.1 Objects are self-actuating. In events there are both combination and separation. There are situations that are close yet cannot be seen, those that are distant but may yet be known.

IV.5 Those that are close yet cannot be seen, it is because their words have not been looked at. When distant but still known, that which has past has been reflected upon to prove the future.

IV.7 A crevice is a rift. A rift is a cleft. To make a cleft is to make a large crack. When a crevice is barely perceptible, you can push in and block it up, push in and break off, push in and extinguish, push in and hide, push in and gain. This is called the principle of

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29. These four words: crevice, rift, cleft, and crack are 隙 (*hjiar/hjiag), 亻裂 (*gwrak), 山裂 (*kriian), 隙 (*khjak), respectively. For the probable origins of two of them, see Wang Li, p. 279, p. 549. Reconstructions are tentative, and based primarily on phonetic elements for the first three. 山裂 does not occur in any dictionary except 捷 yun, which says it is the same as 捷, "a moving stream between two mountains." The equation would not seem valid based on GGZ's usage. Whether valid characters or not, the sense intended is clear enough without parallel usage in other texts.

30. The character translated as "push in" here is 抵 di. It sometimes has the sense of "elbow in, "push aside," etc.

31. Lines 10-14 rhyme, which lessens the importance of the rhyme words. The point of the passage is that once one finds an opportunity, one should take it, and should therefore be able to accomplish anything.
"pushing into crevices."

IV.16  The Sage knows the fragile points in an affair. Watching out for himself he speaks to an affair according to its changes. He is thoroughly conversant with plans and schemes in order to recognize the minutia and subtleties. Beginning with the tip of a hair of autumn down he produces from it the base of Mt. Tai. As things give out indications, they are the budding stumps of schemes, all done according to "pushing into crevices." The cracks made by pushing into crevices are to be used by techniques of the Dao. 32

IV.25  The world is in confusion. There are no enlightened rulers in the upper levels, and lords and nobles are without morality and virtue. So it is that the little man is slanderous and injurious, the worthy person goes unemployed, the Sage is in hiding, the avaricious and deceitful are on the rise, there is suspicion between ruler and minister, utter disorder and open warfare, division between father and son, and betrayal and quarrels. These are all called the budding crevices and rifts. When the Sage sees

32. Dao shu, here "techniques of the Dao," is used in many early texts but its exact meaning is not clear. See Moro-hashi, Mi:39010.252. It may be as simple as "means and techniques," as dao is translated below. Han shu, 地理 28b.1661, has 初 太 公 治 萃, ,修道術, 尊爵 景, 勢 有 功 . . . "In the beginning, Tai Gong ruled Qi, practicing the techniques of Dao, revering the worthy and knowledge, rewarding merit, . . ." See also GGZ, X.49.
the budding crevices and rifts he uses methods to push into them.

IV.38 If the particular time may be managed, push in and block it off. If it cannot be managed, push in and gain from it. Push in sometimes by this method, sometimes by that one. Sometimes push in and take it in, sometimes push in and expel it. When there is good government, push in and block it up. Even in ideal times, push in and gain from them. The many lords obstruct each other without end, and at these times one might push in and be a confidant.

IV.48 Stemming from the joining and separation, ending and beginning between Heaven and Earth, there are certain to be crevices and cracks. They must be investigated. Investigate them by means of splitting open and closing up. He who is able to use this means is a Sage. The Sage is the catalyst of Heaven and Earth.

IV.53 When there are no means by which a particular time may be pushed into then hide deeply away and await the right time. One may align with upper levels, or one may

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33. As in line 38, "block it up" seems to refer to a "good" action, perhaps in the sense of "protect against outside influences." "Good government" is a reference to the times of various combinations of five legendary rulers. "Ideal times" is my translation of , usually considered to refer to the greatest kings of the Xia, Shang, and Zhou dynasties. 'Block' and 'gain' rhyme here.
gather together the lower. The ability to go along with, the ability to be compliant, will maintain one’s spirit for Heaven and Earth.
F. Fifth Juan: The Flying Clasp

V.1 All evaluation of power, estimation of ability is in order to attract that which is distant, bring even closer that which is near. To set up favorable circumstances and take control of things, one must first look into their differences and similarities. Distinguish talk that is true from that which is false. Perceive those words that are internal and those that are external. Know the principles of 'having' and 'not having.' Determine safe plans and those that are risky. Decide on those affairs that are intimate and those that are more distant. Only then should you evaluate and estimate these things. When there are means for correction, then can you summon, then can you seek, then can you utilize.

V.13 Introduce words that entice and clasp, then quickly clasp your target.

V.15 As for speech that entices and clasps, the words that are used in persuasion are suddenly agreeing, then suddenly differing. When you cannot best someone, some-

34. From the basic meaning of 'hook,' 蚀 has the sense of 'to bait,' 'entice,' etc. 其, part of the title of this chapter, has the meaning of 'to pinch,' 'to grasp between.' Taking 飛, literally 'to fly,' as meaning 'on the fly,' or 'quickly,' GBZ seems to be creating a technique called "the flying clasp." The idea would appear to be simply the rapid consolidation of any advantage one is afforded.
times first summon and then encumber and entangle them; sometimes first encumber with entanglements, finally destroying them, sometimes consider the entangling and encumbering as destroying, and sometimes consider destroying as encumbering and entangling. 35

V.22 As for its implementation, sometimes praise wealth and material goods, the rare and magnificent, brilliance and luster, tribute, and coloration to serve the cause. Sometimes evaluate ability and set up favorable circumstances to bait them. Sometimes just await perception of a cleft and clasp them.

V.28 To act, employ "pushing into crevices." If you wish to employ it throughout the world you must be sure to take measure of abilities. Observe the waxing and waning of Heaven's timing, control the breadth of terrain, the difficulties of obstacles, the degree of people's material wealth, interaction between the titled: who is intimate, who estranged, who admired, who detested.

V.38 As to consideration of emotional content, sympathetically examine its significance. Know what it is your target is fond of or detests, then proceed to speak to that he values. Bait what he is fond of through words that are

35. While the ideas here of entangling, encumbering, and destroying are important in themselves as keys to GB2's methods, of equal importance is the way three individual techniques are manipulated in different ways to provide more than three applications.
"quick to clasp." Then work on him by clasp.

V.42 When you use this technique among men, evaluate intellectual capability, measure power from wealth, and estimate spirit and momentum. Become a pivotal force to them in order to greet them, to follow along with them, to join with them by pincer techniques, to buoy them up with ideas. This is the consolidating [effect] of "quick clapping." If you employ it among men the empty will pass and the substantial will arrive: consolidate and do not miss it.

V.52 By getting to the bottom of your target's words you may clasp and follow along, or you may clasp and move in another direction. You may lead on to the east, to the west, to the south, or to the north. You may lead backward or forward. Though forward, you can still go back if you have not mistaken your evaluations.
6. Sixth juan: Estrangement and Amalgamation

VI.1 In all cases of either moving toward amalgamation or moving away from, there will be suitable plans for them. As changes alter from one state to link to another, each has its particular circumstance. Back and forth, each leading into the other: gain control by compliance with this activity.

VI.4 Therefore, as the Sage dwells between Heaven and Earth, he establishes himself, manages the world, extends teaching, fosters a reputation, and clarifies names. He must observe the appropriateness of Heaven's time in the coincidence of actions and objects. And he must first know that in accordance with whatever knowledge he has, and then alter and change with those things.

VI.10 The times have no constant value. Affairs have no constant leader. The Sage has no constant interaction, no situation in which he will not interact, nothing to which he will always listen, nor anything to which he will not. Coming to fruition with the event, and it coinciding with plans and schemes, he joins with it as its master. Joining with one and separating from another, the plans and schemes will not have two loyalties.

VI.20 There must be reversion and estrangement. 36

36. I have interpreted 反 前 before as "reflection."
Reversion to this, estrangement from that. Estrangement from this, reversion to that. As for its techniques, if you use them throughout the world be sure to evaluate the world before interacting with it. If you use it within a state, be sure to evaluate the state before you interact with it. If you use it within a family, be sure to evaluate the family before you interact with it. If you use it on a person be sure to evaluate his abilities and circumstances before interacting with him. Whether great or small, advancing or retreating, its use is uniform: you must first conceive and establish plans, and only then put them into action using the techniques of the "flying clasp."

VI.35 Those of antiquity who excelled at taking different positions\(^\text{37}\) in harmonizing\(^\text{38}\) all within the four

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Here the sense of 转 intended seems to be "to go back to," "to return." 增, seen earlier in I.54, has a basic meaning of "to go against," "to run contrary to." In light of the topic of this chapter as presented in the first sections, we should be looking for the ideas of joining up and separating. As "technical terms," then, I translate as presented here.

37. The specific meaning of 转 and 转向 here is "behind" and "ahead." They have precedence for an extended sense of "positions," which I have expanded to include "taking positions." An excellent example of the use of these two characters that includes several other important terms to GGZ is the editorial comment in the military section of the Han shu bibliography. See HSh 30.1759.

38. 轉, is defined by Shuo wen as 同心之和, a "harmony of like minds." An easy translation would be "unify," but would imply too much.
seas, and embracing the various nobles, and [where there are] grounds for contradiction or agreement, to transform them by change. Then, they sought their conjoining.

VI.40 So it was that Yi Yin five times approached Tang, five times approached Jie, but was not able to be understood. Finally, he joined with Tang.39

VI.43 Lü Shang three times approached King Wen, three times did he enter Yin but could not achieve recognition. Finally, he joined with Wen.40

VI.46 Thus can you know the clasping of fate. Therefore, accept it without hesitation.

VI.48 If he is not an accomplished Sage, conversant with subtleties, he will not be able to control the times. If he is not hard working and hard thinking, he will not be

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39. Yi Yin was a Xia dynasty minister who wanted to serve the succeeding Shang dynasty king, Tang. Jie was the "evil" king of that fading Xia dynasty. At least one version of the legend surrounding him has Yi Yin approach Tang five times before eventual acceptance. This is in Meng zi, Yang Bojun edition: 12.6, p. 284. D. C. Lau points out the contradictions in the Meng zi account of Yi Yin, see his pp. 230-232. The Shi ji account, 3.94, has Yi Yin refusing Tang five times.

Just as the story of Yi Yin was retold in many different ways to make many different points, GGZ has used a version that implies Yi Yin would have worked for either the evil king or the good one, whichever first recognized his worth.

40. Lü Shang is also known as Tai Gong Wang 太公望 . His name also appears as just Tai Gong, as in the book title recorded in the Han shu bibliography. I can find no reference to his three attempts at anything. He lived at the end of the Shang dynasty (capital at Yin), left the service of the evil King Zhou, and then took up with King Wen of the new Zhou dynasty.
able to find the source of affairs. If he is not careful and sympathetic, he will not be able to gain a name. If his talent and abilities are not sharp, he will not be able to employ troops. If his loyalty and sincerity are not genuine he will not be able to understand others. 41

VI.53 Therefore, in the way of contradiction and agreement, one must have already self-evaluated ability and intelligence, measured strengths and perspective. If someone is not up to it, then may you advance, then may you step back, then may you go this way, then may you go that way. 42

41. Lines 48-52 show near perfect Old Chinese rhyme within each line, i.e., the last character in the first clause rhymes with the last character in the line.
42. "This way" and "that way" are zong and heng, the two words that in combination form the general title of the "school of philosophy" to which GGZ has been linked. More literally, they are "vertical" and "horizontal," respectively.
H. Seventh jüan: On Measuring

VII.1 Those in the past who were good at making use of the world were certain to evaluate the power of the world and to measure the feelings of the nobles. 43 If that evaluation were not thorough, they would not know the balance of strength and weight. If that measurement of feelings were not thorough, they would not know the movement and quiescence of subtle and hidden transformations.

VII.7 What is it that we call evaluation and measurement? It is taking the extent of large and small; taking heed of the many or the few; weighing the amount of material goods available; determining the possessions of people (how much is lacking between impoverishment and abundance); 44 determining the relative difficulty of terrain

43. The word translated here as "measure" is chuai 處. It is tempting to find a different English expression for each unique term used to represent the idea of "measure," or "evaluate" in GGZ, but that has not been done. To translate too literally would presume that each term is in fact meant to represent a certain way of "measuring." That does not appear to be the case, so the illusion has not been created that it is so. There could be many reasons for using different words to represent the same idea, such as different authors of chapters (chuai, for example, is confined almost exclusively to this chapter), a set of terms that represent a certain kind of vocabulary (chuai, among others in GGZ, tend to be associated with disputation or persuasion in the many pre-Han and Han texts it which it appears), and the like.

44. Constituent analysis shows that line 12 is not part of the general pattern of lines 8-13 so I have included it in parentheses as an "expansion" of line 11. Notice, however, that it resembles the pattern beginning with line
(which is advantageous, which is harmful), and of schemes
and deliberations, which are strong, which are weak;\textsuperscript{45}
investigating the relative intimacy with lords and mini-
sters, which are worthy, which are not; learning first hand
the intelligence of "guests,"\textsuperscript{46} who has less, who more;
observing the relative fortune of Heavenly timing (which
are good, which are bad), interaction between lords (who is
made use of, who is not), the preferences and changes
therein among the common people (who are safe, who are
dangerous, what is welcome, what is disliked), and amid
constant fluctuation,\textsuperscript{47} who is making the distinctions?
The ability to know all this is what is called evaluation

\textsuperscript{13}, but without the grammatical "which is. . ."

45. The pattern in this section is very strong and goes
verb/ noun phrase / \underline{L} / object. Line 15, with its simple
noun or verb phrase (depending on interpretation), is out
of place. Since it also preserves the "which is. . . which
is. . ." in the following line, I have tried to maintain
the pattern structure of the section by taking the verb for
line 15 from line 13, and have softened somewhat the com-
plexity of the result by including line 14 as a parentheti-
cal aside.

46. "Learning first hand" is my interpretation of the odd
use of \textit{yu 娶} as a full verb in this situation. Literally,
it would mean "become involved with," "get close to," etc.
"Guests" could mean all sorts of things, from the private
armies kept during the Han dynasty to a more figurative
sense of people who do not actually "belong" in a given
situation.

47. "Constant fluctuation" for \textit{fan ce 反側} comes from
Lin Geng, \textit{Tian wen lunjian}, p. 80. The "questioning"
aspect of this pattern reminds one of "Tian wen," so the
coincidence of the occurrence of this term in that piece
makes its use there all the more interesting. \textit{天問反側}
何問何依 "As for fate's constant fluctuations,
what after all is it punishing, what is it blessing?"
and measurement.

VII.30  In the case of measuring feelings, one should proceed when the target is at his happiest and [measure] the extreme of his desires, for when he has desires he cannot hide his feelings. One should also proceed when he is at the moments of greatest dread, for when he has dis-likes he cannot hide his feelings. Feelings and desires are certain to give evidence of their changes. If having tried to influence someone you are unaware of any changes, you may temporarily put aside that person.

VII.39  Without engaging in conversation, repeatedly inquire about what he admires and know what calms him. When feelings change within there will be evidence outside. Therefore, as a rule you can know what is hidden by what is manifested, and this is what is called "plumbing the depths to measure feelings."

VII.44  Therefore, those who would plan a state’s affairs should thoroughly investigate power and ability. Those who would persuade the ruler of a people should thoroughly measure feelings. Schemes and deliberations, feelings and desires will be certain to be evident this way. Then can you praise, then can you demean, then can you take seriously, then can you treat lightly, then can you profit, then can you harm, so can you succeed, and so can you fail. The principle for all is the same.
VII.52 Therefore, though you have the way of the former kings, the schemes of the sage and wise, without measuring feelings and the hidden and hiding, you cannot follow them. This is the great basis of planning and is the pattern for persuasion.

VII.57 Be regular in having something to do with others and others cannot precede you. To be first in acting while being productive—this is the most difficult thing to do. So it is said, "Measuring feelings is the most difficult thing to maintain. Words must be timed to their strategems and deliberations."

VII.61 Therefore, observe the fluttering and wriggling; everything has either benefit or harm, and may precipitate action. [Those innocuous events] good at precipitating action are the timely opportunities of an affair. For

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48. The phrase yuan fei run [following Zhou Zumol dong 蝎 maneuvers] seems to appear only in Han time texts. It occurs in Huainanzi twice and once each in Wenzi, Baishi-tong, Xinyu, and Han shi waizhuan (HNZ 1.28.119; WZ, SBBY, B.20a-20b; BHT, HWCSH A.26a; XY 1.1; HSHWZh 7.11a). The two characters are in a line in "Shao si ming" of the Nine songs (ChC, SBBY, 2.17a. The first character in the phrase is represented by the following four graphs, which are presumed to refer to the same word: *gwian], 蝎 [*?wian], 蝎 [*?wian]. 蝎, often incorrectly read ru because of its variant writing, can be reconstructed as *ngrian.

Taking the HNZ passages as the exemplar in the Wenzi passage is a virtual quotation of HNZ, or vice versa! the sense is of "natural" motion, possibly of animals, but more to the point, motion without direction or a director. Its use in GGZ, then, is to represent seemingly irrelevant action.
these, measure the feelings, embellish your speech, write out a document, and then discuss it.
I. Eighth juan: Probing

VIII.1 Probing is a technique of measurement. Verification is the goal of measurement. Though its use be with purpose, that purpose must be hidden. Probe your target with what he desires, then measure and search it out. Verification will be certain to be the response, and that response can certainly be acted upon. Therefore, [appear to] make little of it and dismiss it. This is called "closing up the openings, concealing all traces, hiding all aspects, and shirking all feelings," while the other person is unaware. Thus can you succeed in your endeavor while avoiding trouble.

VIII.12 Probe into one thing and there will be reaction elsewhere. If you follow up on and use that reaction, all things are possible.

VIII.14 For those of old who were good at probing, it was like hanging on to the end of a hook and standing over a deep pool. Just by baiting it and throwing it in, they

49. The basic sense of mo 摸 is to probe, to know something by feeling it out. I translate fu ying 焚应 as "verification" because its more literal meaning is "totally within," and the idea seems to be the stimulus of a verification of the persuader's probing by a telling reaction on the part of the person being persuaded.

50. While dao 道 is too encompassing a word to be consistently translated successfully, there are times when one of its senses adequately covers its current context and presents a more effective reading than its use transliterated.
were sure to get fish. So it is said, "Manage affairs such that they are constantly successful, and no one will know. Manage troops so that they are constantly victorious, and no one will be frightened."

VIII.19 The Sage probes in obscurity. So that is called "divine."51 But he is successful in the open, and so is called "brilliant."

VIII.23 What is called "managing affairs to be constantly successful" is owing to much virtue,52 and people are secure in it. They do not know how it is by which they profit, but it is owing to much skill, and people follow it. While they do not know how it is these things happen, the world understands it as "spirits" and "brilliance."

VIII.29 What is called managing troops such that they are constantly victorious is to make it a practice to fight through non-contention and non-expenditure, and therefore people do not know how it is they are subdued and do not know what there is to fear. Thus, the world understands it as "spirits" and "brilliance."

51. I do not think the intention here is to say that all things in the world that are explained as the work of spirits are actually the work of persuading sages, but rather when he does operate, since his own actions are unnoticed, whatever is observed as happening is or can be explained as the work of spirits.

52. An accurate translation of 德 is perhaps more difficult to arrive at than one for dao. The use of "virtue" has the advantage of being well-known, and the reader is less likely to dwell on whatever "virtue" might really mean and just know that 德 is being used.
VIII.34 As for the ways of probing, there are pacifying, rectifying, making happy, making angry, naming, taking action, being honest, being trusting, benefitting, and assuming inferiority.


VIII.55 Therefore, what the Sage is alone in using [this technique] is what everyone else already possesses. This being so, to be unsuccessful would mean its use has been faulty.

VIII.59 Therefore, in measuring there is nothing more

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53. 'To flatter,' here, is chan. Most editions read tao. This is probably not a case, however, of discovering which alternative is the original reading. Tao is a rare character. In Zuo zhuan 26 (p. 1479) Yang Bojun has chan where Takezoe writes tao (p. 54). Yang evidently does not accept Takezoe's comments about tao (that it is the same as 喜 and 悟, all of which would mean "unmoving," "slow," or "hesitant"), but quotes Du Yu's 杜預 (222-284) comment that is the basis for them, and accepts a pronunciation for chan that is not chan but tao. This confusion is widespread, and Huang Zhuo's discussion of the Jingdian shiwen entry for tao (juan 29) shows that the confusion goes back at least as far as the Tang time Jingdian shiwen (Huijiao, p. 250).

Since just knowing the original orthography of this character does not guarantee knowing the sense in which it was intended, I have chosen "to flatter" as the most likely, thereby assuming a basic word chan.
difficult than the dense and dispersed. In persuasion there is nothing more difficult than a thorough listening. In acting there is nothing more difficult than the need to succeed. Only a Sage can take responsibility for these three things.

VIII.63 Therefore, in measuring [the Sage] must desire density and dispersion. He must choose that with which he is most conversant for persuasion. Thus it is said, sometimes join together and allow no openings. For an action to be successful it must be according to principles. Therefore it is said that the principles of progression are partners with timing. For persuaders, listening must accord with the feelings involved. Therefore, it is said that hearing is the coincidence of feelings.

VIII.70 So it is that all things return to their kind. When you put firewood on a fire, the driest is first to ignite. If you pour water out onto level ground, the wettest places will be first to be soaked.\textsuperscript{54} This is an example of things and their kinds reacting mutually to circumstances. It says that verification as reaction to external probing is just like that.

VIII.76 Therefore it is said, probe it with its kind and

\textsuperscript{54} This illustration appears in other early texts, most notably in the first juan of Xunzi (Xunzi jianshi, p. 4). The point being made in both texts is similar. Xunzi goes so far as to claim that personal laxity will bring misfortune.
where could there not be reaction? Then probe it using his
desires and where could there not be attention paid [you]? VII.30 And so it is called the only way by which to
proceed. The early signs will not be missed; when success-
ful there will be no restraint; and, in time, transforma-
tions will be complete.
J. Ninth juan: Evaluation

IX.1 Persuasion is the persuasion of someone. To persuade someone provide him with something. To embellish speech is to make use of it. You use it to [present] advantage and disadvantage. Reaction and response should use facile words. Facile words lighten discussion. When you have reached a consensus clarify it. To clarify it verify it. Words sometimes flip-flop. Desires retreat with them. A dilemma stifles conversation. Stifled conversation is an opportunity for enticement.

IX.12 Flatterers, in being obsequious, transgress against loyalty. Fawners, in their exaggeration, violate wisdom. Boasters are disruptive and contradict courage. Pessimists, in being judgmental, violate trust. Those who remain quiet are contrary and contradict success.

IX.17 Obsequiousness is trying to anticipate the desires of higher-ups. Exaggeration is making abundant

55. The 1805 edition and MK agree in reading gan 干 for what the other editions write as yu 于. Yu Yue, evidently following the earlier Qin Enfu edition, reads yu as wei 为 (p. 108), for which identity he offers much evidence. But the others, including pseudo-Tao, read gan in the sense of "to seek." Gan has several possible meanings, but I follow here the ShW reading of 干犯 乾, "to violate, to transgress against." GGZ might simply be enumerating the ways in which one can overcome the effects of loyalty, wisdom, etc.

56. This phrase in GGZ, 先意承欲, is echoed in HFZ "入妙" (jiaozhu, 9.74), 先意承欲, which may be translated as in GGZ.
use of words. Decisiveness is to be unfettered and unhesitating. Evaluation is selection of plans and recommendations of schemes. Contrary is [determining when] the other side is not up to blocking objections.

IX.23 Therefore, the mouth is a mechanism. It is the means by which to block and close off feelings and ideas. Eyes and ears are the assistants and aids to the heart. They are the means by which to ferret out evil and vileness. Thus it is said, that the three coordinate in response and move toward that which benefits. Thus, that one does not become confused in spite of prolix speeches, one does not become lost in spite of soaring flights, and does not become imperiled in spite of changes and shifts, is because he observes the essential and understands the principles.

IX.33 Therefore, when without eyes, a person cannot be shown the five colors. Without ears, a person cannot be informed with sound. So it is that when something cannot be advanced it is because there is no opening for it. When something cannot be taken in, it is because there are no

57. This passage is quoted in several "encyclopedias" (leishu 麟書), among which are TPYL (367.9a) and YH LJ (17.316). A recent discovery of a previously unknown example can be found in the documents of the Qin tomb find at Shuihudi 戰虎地. See Shuihudi Qin mu zhujian, p. 295. There, the two words that I translate here as "mechanism" are split, the first referring to the mouth, the second to the tongue. Hulswe dates the tomb to about 217 B.C. See his "The Ch'in Documents Discovered in Hupe in 1975."
means by which to receive it. When there are things with which one cannot communicate, the Sage therefore does not act.

IX.38 The ancients had a saying: When the mouth can eat but cannot be used for talking, then there is something to avoid. Many mouths can fuse metal. That is because words can be twisted.

IX.43 When words come out because of a person's feelings, then his desires may be known. When he begins to act, it is to fulfill his desires. For that reason, those who are wise do not use that in which they are weak, but use that which the stupid find strong. They do not use that at which they are clumsy, but rather that at which the stupid are skilled. Therefore, there is no impasse. When you are speaking of benefits, go with the strengths. When speaking of harm, avoid the shortcomings. Therefore, the defense of shelled creatures is certain to be rigidity and thickness. The actions of poisonous insects is certain to be poisoning and stinging. So it is that animals know how to use their strengths, just as speakers also use them according to their knowledge.

IX.57 Therefore, it is said that there are five kinds

58. This phrase, or one like it, is attributed by many early texts to "an old saying." See, for example, Guo yu, 国語下 (3.131), 故謂曰: 肺心, 射城, 腹口.
of speech and words: of illness, of fear, of anxiety, of anger, and of joy.

IX.60 Illness is when feelings have declined and are not invigorated.59 Fear is when one's stamina is down and there is nothing in control.60 Anxiety is when there is obstruction without relief. Anger is when there is undisciplined movement without direction. Joy is when there is expansiveness and relaxation without threat. Use these five things when opportune, implement them when advantageous.

IX.67 Therefore, when you speak with the wise depend on erudition. When speaking with the erudite depend on argumentation. When speaking with the argumentative depend on essentials. When speaking with those who are high in status depend on circumstance. When speaking with those who are wealthy depend upon that which is high. When speaking with the impoverished depend upon profit. When speaking with the lowly depend upon modesty. When speaking with the brave depend upon daring. When speaking with the stupid depend upon sharpness. Although these are the

59. See also Ruan Ji 阮籍 (210-263), in his "Discourse on Music" (Quan Sanguo wen 46.4b), where he wrote "Music allows a calming of one's spirit, weak vapors cannot enter, . . . ."

60. "Stamina" is my translation of what is literally "guts." It, too, has wide ranging meaning in the Chinese conception of health.
[true] techniques, people often go counter to them.

IX.77 Therefore, when speaking with the wise, enlighten them with this, and when speaking with those who are not wise, instruct them by means of this. But this is very difficult to do.

IX.82 Therefore, there are many kinds of speech and there are many changes in affairs. Thus, if you always speak so as not to lose the right category, affairs will not fall into disorder. If you never alter you will not lose control.

IX.86 Therefore, as knowledge values not forgetting, listening values a sharp ear, and wisdom values clarity, so do words value the unusual.
K. Tenth juan: Schemes

X.1 All schemes have a true way. You must know what is dependent upon what to be able to discover a target's feelings. Be completely clear about his feelings, and then establish the three standards. These three standards are called "top," "middle," and "bottom." The triad having been established, how is the unusual generated? The unusual is when it is not known how something obstructs, but which is still what the ancients followed.

X.8 Therefore, the way the people of Zheng obtain jade is to ride in a south-pointing carriage so they will not lose their way. Evaluation of ability, survey of

61. When it is possible to determine how the commentator or scholar has understood line X.5, it is always with the yan 燕 in a postposition, the phrase 以 燕 forming a clause that finishes the sentence. I have translated it in the manner above because I feel that the grammar is otherwise quite clumsy. The meaning should be that since everything has been placed in one of the three positions, how can anything surprise by being out of position. The following line is less clear, possibly because of textual problems (see 1805, 2.12a), possibly because of the X.6 and X.7 rhyme.

62. This reference to a south-pointing carriage is perhaps the most famous line in GGZ. The idea, admittedly a very curious one, of a carriage that will always point south has fascinated Chinese for centuries, and then Westerners as well. The best account of the evidence and its significance is in Needham, vol. 4, part 1, several references, but especially beginning p. 252. The interested researcher should also read Li Shuhua, The South-Pointing Carriage and The Mariner's Compass. While the question of what a south-pointing carriage might have been is indeed an interesting one, of more relevance to our current problem is how it might relate GGZ to other literature. Disre
capability, and measurement of feelings are similarly
south-pointers for affairs. 63
X.12 Therefore, in the case of sharing common feelings
and having mutual affinity, there will be mutual success,
but in the case of sharing common desires, when there is
estrangement, one side will suffer harm. To share dislikes
and thereby become intimate is to share harm. To be separ-
at ed by mutual dislikes is a one-sided harm. Therefore,
when there is mutual advantage there is affinity, and when
there is mutual disadvantage there is distance, which is
that principle in practice. This is how to investigate the
distinctions between things. Therefore, a wall collapses
at the cracks in it, and wood breaks at its joints. This

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garding GGZ for the moment, the first reference to a south-
pointing carriage seems to have been the Gu jin zhu 古今注
(ca. A.D. 300), but the authenticity of the extant edition
is in dispute (Heishu tongkao vrs. Ci yuan). Then, there
are two references in Pei Songzhi's (372-451) commentary to
the Sanguo zhi (3.105, 29.807). The Song shu of Shen Yue
(441-513) expands on the legend of the carriage and refers
to GGZ (18.496). It also tells us that Zhang Heng (78-139)
made one in the Han, but there is no evidence of that from
earlier sources. No one ever explains what the Zheng
people have to do with this, nor why they are particularly
associated with looking for jade. In general, then, refer-
ences to the south-pointing carriage can be traced back no
further than the origins of GGZ itself.

63. "South-pointing" would appear to refer to an estab-
lished concept here, although logically it is possible to
credit coincidence with GGZ's extraction of the south-
pointing idea for carriages to a concept of "guidance" and
the parallel concept derivative of magnetic action. If one
follows the former interpretation, this chapter of GGZ (at
least) must postdate the relatively common knowledge of
magnetism.
is due to the distinctions.

X.23 Therefore, change gives rise to affairs, affairs give rise to scheming, scheming gives rise to planning, planning gives rise to discussion, discussion gives rise to persuasion, persuasion gives rise to presentation, presentation gives rise to withdrawal, withdrawal gives rise to control. Follow this to the next step of control over affairs. Therefore, even a hundred affairs have one true way, and a hundred evaluations have one principle.

X.33 The humane person makes light of material goods. You cannot entice him with profit, but you can make him spend. The brave soldier makes light of difficulties. You cannot worry him with fear, but you can make him take risks. The wise are knowledgeable about principles, they are clear in reasoning. You cannot deceive them with insincerity, but you can present them with sound reasoning and make them do things for the public good. These are the three kinds of talented people.

X.45 Therefore, the stupid are easily deceived, the worthless are easily intimidated, and the greedy are easily enticed. These you may cut off as the situation warrants.

X.49 Therefore, strength is an accumulation of weakness. The straight is an accumulation of the crooked. A surplus is an accumulation of shortages. These are the methods of the true way in action.
X.53 So it is that when intimate with the outside but distant with the inside, speak to the inside. When intimate with the inside and distant from the outside, speak to the outside. 64

X.55 Therefore, transform him by using his doubts. Agree with him according to what he sees. Get his trust and regard by going along with what he says. Unite with him by keeping to the situation. Evaluate him according to his dislikes. Repel him according to his anxieties.

X.61 By probing make him apprehensive. Motivate him with exaltation. Rectify him with subtlety. Respond with verification. Surround and block him up, confound and confuse him. This is called planning and scheming.

X.68 As for the implementation of planning and scheming, public interest is not as good as private interest. Private interest is not as good as collusion, because when the collusion is tight there are no openings. What is regular is not as good as the unusual, because the unusual flows without stopping. Therefore, when persuading a ruler of people one must speak with him of the unusual. When persuading a public official one must speak with him of private interests.

64. The general idea here, as illustrated above, is to not worry about that which is already taken care of or which can easily be handled. Concentrate on the difficult things.
X.76 When one speaks apart from what one is involved in, that is too distant. When one speaks deeply of what is apart from one, that is dangerous. 65 Do not try to force something upon someone that he does not desire. Do not try to teach something to someone that he does not understand. Study what it is that people are fond of and then go along with it. Avoid what people dislike and do not speak of it. Thus, keep your ways concealed and you can achieve your goals openly.

X.84 Therefore, when something has been rejected, follow it up. By following it up you can take advantage of it.

X.86 One's appearance should not be beautiful nor yet ugly. Thus, the greatest feelings can be entrusted to it. 66

X.88 What is understood may be used. What is not understood is not used by the schemer.

X.90 Thus it is said that with affairs, value the control of others, and place no worth on being controlled by others. Those who would control others grasp authority.

65. Pseudo-Tao and Yu Yue (p. 110) each have differing views on this difficult passage. The tendency, as they each have done, is to see yan 燕 as a noun. But if yan is seen as a verb, as in the preceding sentence, then the passage seems more coherent.

66. It is not really clear whether GGZ is referring to physical appearance or something more abstract. I have used "it" instead of "him" so the emphasis is still on the appearance.
Those who are controlled by others obey commands.

X.94 Thus, the ways of the Sage are obscure and those of the fool are clear. The wise get involved with the easy and the unintelligent take up the difficult. Viewing it in this way, what perishes cannot be preserved and danger cannot be considered safe. This being so, be non-initiating and value intelligence.

X.101 As for intelligence, employ it in ways that the average person cannot understand and you will be able to operate where the average person cannot see. Having used it, one sees what is permissible and what is not, chooses an action and does it. That is how one acts for oneself. Seeing what is not permissible, choose the action and do it. That is how one acts on behalf of others.

X.109 Thus, the way of the former kings was obscure. There is a saying that goes: the changes in Heaven and Earth are both high and deep. The Sage’s control of his ways is in shadow and seclusion. It is not loyalty, trust, humanity, and justice alone, but just integrity.

X.115 When the principles of the way have been attained to this degree, then may you engage in conversation. When your ability can reach this, then may you nurture far reaching enticements.
L. Eleventh juan: Decisions

XI.1 In all [efforts to] decide matters, you must rely upon those things that are doubtful. 67 Appreciate good fortune and detest bad. When appreciation has become an enticement there will finally be no suspicion or partiality.

XI.6 If there is profit in something, and you dismiss that profit, then you will not be received, which is to have relied on the extraordinary [rather than the doubtful].

XI.8 If there is something to be gained from appreciating, but you indecisively rely on detesting, then you will not be received, and there will be a great distance [between you]. Therefore, in cases where benefit is caused to be lost or where harm is brought on, these are mishandled affairs. 68

XI.13 There are five ways in which a Sage can

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67. The idea seems to be that it is the persuader who resolves the doubts, and you do so in either a positive or negative manner. In general, the intention is to be as agreeable and sympathetic as possible.

68. The overall sense of this difficult opening passage appears to be that when the object of the persuasion is happy, whatever you have to say will be well received. Your job, then, is to make him happy, and when the situation appears doubtful, to erase those doubts in favor of a positive viewpoint. Compare Zhao Quanbi, 60Z zhushi, p. 60, for a clear [he works in paraphrase] but differing interpretation.
accomplish his tasks: he can be openly virtuous about it, he can secretly be illicit about it, he can accomplish it with sincerity, he can do it clandestinely, or he can do it on the basis of the plain and ordinary.

XI.19 Openly encourage with consistent words. Secretly encourage with double talk. The plain and ordinary is the pivotal force in the use of the other four. Apply it with subtlety. Then, evaluate what has just happened. Test for what will happen. Compare it with the plain and ordinary. If everything is alright, make the determination.

XI.27 The affairs of kings, lords, and important people are dangerous but glamorous. If everything is alright, determine them. Those things that may be easily accomplished without effort: if everything is alright, go ahead and determine them. Those things that must be done regardless of the effort and hardship, do them when everything is alright. When getting rid of calamity, do so when everything is alright. When following after good fortune, do it when everything is alright.

XI.39 Therefore, that determination of feelings and laying aside of doubts is the basis of all activities to straighten out confusion and determine those things the outcomes of which are difficult to accomplish. Therefore, the early kings used yarrow stalks and turtles to determine
their own feelings. 69

69. "Yarrow" and "turtles" refer to the use of oracles, such as those associated with the Yijing and the earlier use of turtle shells for reading heat crack patterns.
XII.1 Calm and reposed, upright and reserved, with an exterior of integrity, polite and well-rounded, be good.

70. This chapter will be translated as it appears in GGZ. It should be known, however, that it is virtually identical with juan 55, "大守," of Guanzi. Not only that, but the basic text has been recognized since the 1930s as a seminal text in Chinese philosophy, the first truly "legalist" text, according to Haloun. The great questions and possibilities raised by the same text being preserved in whole by at least two different "books," as well as fragmentarily in many other works, will not be pursued here for one very important reason. The text that forms this chapter has also been found to have been included in the bamboo strips uncovered at Yinque shan. These strips date from at least the Qin dynasty and their importance both to understanding the origins of this text and for providing a "ruler" by which to measure the changes it has taken through the centuries cannot be overestimated. According to the Chinese scholar Qiu Xigui, this text, known as "Liu tao" after another of its manifestations, will not be published until 1985 (this information by personal communication). Until that time, the text should be read as it was intended by the "editor" of GGZ. Some of the differences between the GGZ version and others are substantive and quite possibly reflect intentional changes. For a thorough, but not necessarily convincing, description of the state of what he calls "the Glass of Government," see Haloun, "Legalist Fragments." Van der Loon refutes certain points made about the Guanzi. See his article, "On the Transimsson of Kuan-tzu."

71. I take the four characters 先肉 as a phrase made up of two two-character clauses. Neither two-character phrase is known to appear elsewhere in literature, so the meaning of each must be gathered from its parts. 被 先肉 "The ji [hairpin] has a black exterior and light red interior." 先肉 can mean "moral integrity," as in 倍積, 成 15, p. 873, 倍積 ... "The wise attain moral integrity." In most other versions of the "Glass" 先肉 is 先肉, where it appears to mean "composed." Although highly likely that either 先 or 肉 is a graphic error for the other, we stay with 肉 here. 肉 is used as a
at interaction, at which time do not be overly quiet. With a receptive mind and settled intentions, await collapse and destruction.

XII.4 The above concerns "position."

XII.5 The eyes value brightness, the ears acuity, and the mind knowledge. If one sees with the eyes of the world then everything will be apparent. If one listens with the ears of the world then everything will be heard. If one thinks and considers with the mind of the world then everything will be known. Like spokes to a hub, everything comes together, and the brightness cannot be blocked off.

XII.15 The above concerns "brightness."

XII.16 Of the techniques of virtue is said, by not being rigid cut him off. If you allow him, then be on the defensive. If you cut him off, then block off openings. One may look up to see the extent of a high mountain, and one may measure to determine the depth of an abyss. The divine techniques of virtue are upright and reserved. No one can see their extent.

XII.22 The above concerns "virtue."

XII.23 In implementing rewards, value trust. In meting

description for music, as in 禮記, 樂記, jinzhu jinyi p. 522, 使其曲直, 齊整, 廉肉; ...; which commentators describe variously as "full," "crisp," "rounded," etc. I read the phrase, then, as "polite and well-rounded," where it might be understood as "anticipating [wishes, etc.]."
out punishment, value justice. When giving out rewards and
valuing trust, you must go by what your ears and eyes have
heard and seen. Then those you not heard and seen will all
transform unseen. Sincerity will have spread throughout
the world and to divinities, so how will self-seekers
obstruct the ruler.?72

XII.30 The above governs "reward."

XII.31 One is called making it like Heaven. The second
is called making it like Earth. The third is called making
it like Man. Regarding the four directions, up and down,
left and right, and front and back, where is Mars
located?73

XII.35 The above governs "questioning."

XII.36 The heart is the controller of the body's nine
openings. The ruler is the leader of the five offices.

When someone does well, the ruler rewards them. When
someone does wrong, the ruler metes out punishment. The
ruler goes along with the way they have sought to be. In
compliance he interacts with them, thus making no effort.
The Sage employs them. Therefore, if he is able to reward

72. Interpretation of this section largely follows Zhao
Quanbi, p. 64.

73. Haloun refuses to translate "his" version of this
section and I cannot blame him, but it is intriguing. If
the GOZ is a conscious adaptation of an existing text, then
there is greater possibility that "Mars" should be under-
stood as "confusion," giving a line ", then where lies
confusion?" Ying is written variously 耕 and 耘.
them, he goes along with them in accordance with the principles. He thrives long in stability and ability.

XII.45 The above concerns "compliance." 74

XII.46 A ruler of the people cannot but be far-reaching. If the ruler is not far-reaching the many officials will stir up rebellion, and a family in this situation would have no standards. 75 If outside and inside are not communicating, how can one know how to open? If one is not good at opening and closing, one cannot see origins.

XII.52 The above concerns "far-reaching."

XII.53 The first is called "long distance eyes." The second is called "flying ears." The third is called "nurtured brilliance." 76 To know clearly that beyond a thousand lī and that within the depths of obscurity is called

74. I translate as "compliance" to choose just one interpretation of the word yìn that can mean variously "to go along with," "in accordance with," "following," etc.
75. The rendering of this line makes the best of a very bad situation. Once again, the variant readings among the many versions of this text are fascinating to behold, especially since one can always sense a unifying thread running through them. Although partly "content," that thread appears to be the phonological and graphic resemblances among the various readings.
76. "Long distance eyes" and "flying ears," 長 見 and 飛 聴, respectively, have precedence in texts other than the "Glass." They refer there as here to "long range perception," "far reaching vision (figurative)." Shū míng 明, translated here as "nurtured brilliance," is not otherwise known until Tang times. I take it to mean the result, as it were, of the "long range perception," an understanding brought forth through application of that perception.
penetrating the world. All deceit transforms in obscurity.

XII.59 The above concerns "respect."

XII.60 When substance is in accordance with naming, there is peace and completeness. Names and substance arise together. When things are contrary to this, the two create feelings. Therefore, it is said that when names are correct they have arisen from substance. Substance arises from principle. Principles come from the virtue of name and substance. Virtue is produced by harmony. Harmony comes from appropriateness.
VI. Thirteenthjuan: The Fundamental Classic:

Seven Techniques from Secret Tallies

XIII.1 The full spirit is patterned on the five dragons. 77

XIII.2 There are five vapors within the flourishing spirit. 78 The spirit, or soul, is the master, the heart is the dwelling place for them, and virtue makes them great. 79 The areas in which the spirit is fostered can be traced back to the Dao. The Dao is the origin of Heaven

77. To the extent that the material in this chapter refers to Daoist practices, or to other non-"classical" disciplines, I cannot hope to offer elucidation. Rather, I will try to point out any material that be identified in other "mainstream" works, to the extent that standard references materials and other editions make that possible. The concept of a "full spirit" or "soul," for example, would seem likely material for "religious" views, but I have found it only in HNZ, "精神訓," (7:100-101). There it is described in relation to the body and the five "viscera." Whether "dragons" here is somehow supposed to refer to viscera or not is not clear. Although references to "five dragons" are numerous (see Morohasi 257:1096), they are to gods or people, as in the commentary that accompanies the extant version of GOZ. Clearly, gods or spirits are not intended here, but rather some concept of a soul, or life-force.

78. Zhou li, "天官喪醫," (2:46) refers to "five vapors," there understood as the outward manifestations of the five viscera. The Chinese, qi气, appears quite frequently alone in this chapter, as well as together with "five." When it is part of the phrase "five qi" I translate it as "vapors," but when it occurs alone, as in "fostering qi" (line 74) I leave it as qi, following the example of D.C. Lao in his translation of Mengzi.

79. "Virtue" should be understood here in its sense of "power."
and Earth, and its structural thread is everywhere.\footnote{80}

XIII.9  [The Dao] is the way things are created, the way Heaven came into being, encompasses vastness yet is without form; transforming \( \text{qi} \), it came together before Heaven and Earth. No one has seen its form, no one knows its name. It is called the divine numen.\footnote{81}

XIII.16  Therefore, the Dao is the origin of "spiritual brilliance."\footnote{82} It unifies the extent of transformations. This is fostering the five vapors with virtue. When the heart can obtain unity, its techniques come into being. Techniques are the Dao of the heart's qi.\footnote{83}

XIII.21  What is resident [in the body] is made to act by the spirit. The nine openings and the twelve lodges\footnote{84} are

\footnote{80} A more literal translation of \( \text{其} \) \( \text{丝} \) \( \text{络} \), "its structural thread is everywhere," would be "its structural thread is oneness," but it is preferable, when it is also reasonable, to be more specific if you do not feel the Western metaphysical tone of "oneness" is appropriate.

\footnote{81} Compare Laozi, 25, with this passage. There are no "quotations," but the tone and several terms are similar. Divine numen" is a translation of 神靈. See \( \text{Ci yuan} \) entry for the wide range of usages to which this phrase has been put.

\footnote{82} "Spiritual brilliance" is the translation of used earlier in GGZ, and is used here to show that the term has appeared earlier in GGZ. But this should not be taken as "proof" that this chapter "knows" of the earlier chapters. Shen ming, like so many of the words and phrases used in this chapter, has an independent existence in many other texts.

\footnote{83} Qi here seems to reflect an idea of the force emanating from the heart. It would seem to be the acting force or agent of the otherwise stationary heart.

\footnote{84} Although 'twelve' is a common number in various phrases throughout early Chinese literature, GGZ appears to have the only example of "lodges" \( \text{里} \).
the passageways of qi and are the collective aids to the heart.

XIII.25  When still living and yet accepted by Heaven, that person is called an attained person. The attained person is one with Heaven.

XIII.27  He who is inwardly refined and studied, and who knows things, is called a Sage. The Sage know things by their type. Therefore, men are given life in unity, and are produced through the changes in things.

XIII.32  [The Sage] knows types as they are outside his openings. 85  When he has doubts or is confused, he clears the openings by using the techniques of his heart. 86  If the heart is without its techniques there is certain to be that which is not understood. If there is understanding, then the five vapors will have been nourished.

XIII.37  Strive to make a dwelling for the spirit. This is what is called "change." When the five vapors are in change, there is intention, consideration, spirit, and virtue. Spirit is the overall leader.

XIII.42  Tranquility and harmony nourish the qi. When the qi has been harmonized, the four [conditions above] do not

85. This translation presumes that the openings refer loosely to the senses. The Sage would then be working with more than just sight, as in fact has been mentioned several times before.
86. See lines 19-20 above. By "clearing the openings" the Sage can perceive things.
decline. When there is power and influence all around, all should be preserved and given residence. That is called spirit transformations. When they have returned to the person, the person is called "attained."

XIII.48 The attained person is together with Heaven and joined with the Dao. He grasps unity and nourishes and produces all categories of things. He embraces the heart of Heaven. He implements the nurturing of virtue. He does not initiate, thus preserving his intentions. Keeping his ideas in mind, he practices power and influence.

XIII.55 Masters perceive and understand this. When the spirit is flourishing, then can it foster resolution.

XIII.57 Fostering resolution is patterned on efficacious turtles. 

XIII.57 Fostering resolution is when the thoughts of the heart's forces have not yet been effective. When you have desires and resolutions, preserve and consider them. Resolution is the agent of desire. When there are many desires the heart disperses. When the heart disperses, resolutions

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87. Shi normally refers to a particular rank of "Confucian" society, or even to soldiers of a higher rank. It would appear to be used here as in the phrase Dao shi, "Daoist Master" or "Daoist Priest."

88. "Efficacious turtles," or 龜 龜, could refer either to long-lived turtles or to oracular turtles, that is, to the practice of divining using heat cracks on turtle shells. The latter, considered generally, is preferable here.
weaken. When resolutions weaken, thought cannot reach them.

XIII.64 Therefore, when the heart's forces are as one, desires do not wander. When desires do not wander resolutions and intentions do not weaken. When resolutions and intentions do not wander thoughts and reason can work. When reason is working harmony prevails. When harmony prevails random forces do not trouble one's mind. 89

XIII.69 Therefore, foster resolution within. Externally, take care of other people. If you foster resolution the heart will prevail. If you understand others the various areas of knowledge will be clear.

XIII.73 If you are going to make use of your desires among other people, you must be sure to know beforehand of their fostering of qi and resolution. 90 If you know when a person's qi is strong or weak and [how he] fosters his

89. If, as seems clear, the heart is considered to be what we think of as the brain, that is, the center of thought and feeling processes, there perhaps this reference, literally, to "inside the breast" may be more reasonably translated as "in the mind."

90. Although we have seen qi several times before, never has it occurred together with "to foster." The general idea of "fostering" all sorts of things is a trademark of the Daoist religion and probably colored thinking during those times when religious Daoism was most active. But the phrase "foster qi" is first found in Mengzi, and commonly connected with him (Yang Bojun edition, p. 62, for example). In fact, the idea of the relation of the heart to qi is presumed, at least, in Mengzi as well. Even in the Song dynasty, Cheng Yi (1033-1107), a founder of the Neo-Confucian school, said, "If one fosters qi then one's resolution has a leader" (quoted in Ci hai under yang qi).
resolution and qi, then investigate with what he is comfortable to know of what he is capable.

XIII.78 If resolution is not fostered the qi of the heart is not steady. If the qi of the heart is not steady then thought and considerations will not be attained. When thought and considerations are not attained resolution and intention will not be genuine. When resolution and intention are not genuine response will not be decisive. When response is not decisive then resolution will falter and the qi of the heart will be empty. When resolution falters and the qi of the heart is empty, this destroys the spirit. When the spirit is destroyed there is aimlessness. When there is aimlessness, consolidation is incomplete.

XIII.88 The beginnings of the fostering of resolution are in striving to settle oneself. When you yourself are settled, resolution and thought are genuine and firm. When resolution and thought are genuine and firm, power and influence will not be dispersed. Regularly keep spiritual brilliance steady and secure, and you will be able to dissipate [power and influence].

XIII.92 Substantial intentions are patterned on the Teng snake. 91

XIII.93 Substantial intentions are the considerations of

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91. See II.67 for first mention of this animal.
qi. The heart desires calm and tranquility, consideration desires depth and distance. When the heart is calm and tranquil, inspired plans arise. When consideration is deep and far reaching, plans and schemes are successful. When inspired plans arise, resolution cannot be confused. When plans and schemes are successful, one’s efforts cannot be divided. When intentions and considerations are fixed, the heart is subsequently calm. When the heart is subsequently calm, what is enacted does not err, and the spirit is satisfied. When satisfied it is concentrated.

XIII.103 When the qi of knowledge is entrusted to villainy it goes along with it. When entrusted to deceptive scheming it is fooled by it, and speech is not according to the heart.

XIII.107 Therefore, trust in the techniques of the heart. Maintain the unity of integrity and do not change. Wait until a person’s intentions and considerations have come together before listening to them.

XIII.111 Plans and schemes are the mechanism of preservation and dissolution. When considerations are not consolidated then they will not receive a thorough hearing. Waiting for that to happen will avoid the misfiring of plans and schemes. Otherwise, intentions will not be trusted. They will be empty and without substance. Therefore, in the consideration of plans and schemes, strive for substan-
tial intentions. Substantial intentions must begin with the techniques of the heart.

XIII.117 In a non-initiating manner seek to make calm and tranquil the five organs. Harmonize throughout the six viscera. The spirits and departed souls are thus respected and do not agitate. Then may one look within and reflect on what has been heard.

XIII.122 The vacuity in determining resolutions and considerations awaits the spirit to inhabit it.

XIII.124 By watching the openings and closings of Heaven and Earth you will know how the many creatures come into being, you will see the ending and beginning that are yin and yang, and you will see to the base of the governing principles of the affairs of men. Not even going out of

92. These organs are understood to be the spleen, lungs, kidney, liver, and heart.
93. The six viscera include the gallbladder, stomach, large and small intestines, the urinary bladder, and the three visceral cavities housing the internal organs.
94. I take both jing shen and hun po as noun phrases, the former referring to the spirit or soul that is part of life, the latter to that which comes into being after death. It is not clear from this passage that hun po does refer to the soul after death, but usage is quite established for that meaning of the phrase. See Zuo zhuan, 春秋 7 (Yang Bojun, p. 1292), and especially Yang's excellent commentary to that passage.
95. "Vacuity," 太虚, is used in Zhuangzi (Zhuangzi jijie, 6: 22.143), probably as a "place" name [Watson translates "Great Void," (p. 244)]. Nothing so grand would seem warranted here. Zhang Zai (1020–1077) used tai xu (vacuity) and qi as basic elements of his philosophy, which concept may have had roots in the tradition GBZ is reflecting here.
doors, you will know the world. Not even looking out the window you will know the way of Heaven. Orders will be given unseen and will be effected without implementation. This is called the knowledge of Dao, by which to infuse spiritual brilliance, get response from nowhere, and in which the spirit dwells.

XIII.134 Divided powers are patterned on the crouching bear.97

XIII.135 Divided powers are a cover over the spirit. Therefore, make tranquil your intentions and firm your resolution. When the spirit returns to its dwelling place the cover over power will be full. When the cover over power is full then inner substance will be strong. When inner substance is strong nothing can reach it. When nothing can reach it you can divide the powers of others and affect circumstances just like Heaven. Seek emptiness with substance, seek nothing with something, just like calling shu by the name yi.98

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97. There are intriguing references to the "crouching bear" motif in both Hou Han shu and Tang shu (see Morohashi 438:210,211), but nothing clear enough to make sense of this line. Other crouching animals appear occasionally, and Matthews' dictionary says that a crouching tiger is both a Buddhist and Daoist symbol, but no reference is given.

98. These are two ancient units of weight, descriptions of which vary with text and commentary. However, they seem to be about equal. Evidently, GGZ does not follow this. See Cì hai entry under each.
XIII.144 Therefore, motion must be in concert, and singing must be in harmony. Stir up something once as an example and you will see in it the other times it will happen. Stimulating changes makes things appear, and nothing can interfere. Look closely into singing harmonies to differentiate that which has been differentiated. Stimulating changes clarifies, and power can be divided. If you would like to stimulate change, you must first foster resolution. Subvert your intentions so you can watch for cracks. Those who understand firm substance foster themselves. Those who give way to others foster others. Therefore, when the spirit has been preserved and the troops have vanished, create your own situation.

XIII.154 Dispersing momentum are patterned on the birds of prey.

XIII.155 Dispersing momentum is the agent of the spirit. To make use of it, be certain to move following along cracks. When power is serious, its interior is full. Push open cracks and operate on it, and the momentum will disperse.

XIII.159 That dispersion of momentum is when the heart is empty and resolution is overflowing. When intentions have weakened and power has dissipated the animate spirit is not
concentrated. Speech is off the point and changes frequently.

XIII.162 Therefore, observe his resolution and intentions as a principle of measure, by which to sound out his words and plan the matter. Combine the circle and the square, even up the long and short. Without cracks there will be no dispersion of momentum. Await cracks before acting. Move then and momentum will be dispensed. Therefore, those who would conceive cracks must internally enliven the five vapors and externally watch for emptiness and substance. To act without failing is the substance of dispersion. When you act, follow your resolution and intentions, know your plans and schemes. Momentum is the channeling of advantage and disadvantage and the power of authority and change. Those defeated by momentum did not seriously investigate their spirit.

XIII.177 Spinning spheres are patterned on fierce animals.99

XIII.178 Spinning spheres are limitless plans. To be limitless you must have the heart of a Sage to find the source of unfathomable knowledge. And, to permeate the techniques of the heart and the fact that the spirit and

99. Neither of these two curious phrases has any precedent that would give added significance to its literal meaning.
Dao are integral parts of a unity. And to discuss all things by way of their changes. The principles of persuasion are limitless.

XIII.185 Resourcefulness, sagacity, planning, and scheming each has its appearance. Sometimes round, sometimes square, sometimes yin, sometimes yang, sometimes good fortune, sometimes bad; types of affairs are different. Therefore, Sages hold to this, making use of spinning spheres to seek adherence.

XIII.190 Therefore, be a beginning, like the process of creation. Movement and actions alike should all encompass the great Dao, in this way to view the realm of spiritual brilliance. Heaven and Earth are infinite. The affairs of man are limitless. Each constitutes its own kind.

XIII.196 To see plans and schemes you must be sure to understand their good and bad fortune, and the ways of success and failure. The spinning sphere sometimes spins to good fortune, sometimes spins to bad. By means of Dao the Sage knows beforehand preservation and loss. Thus, understand the spinning sphere and follow what comes up. When things are round, that is to bring words together. When square, that is to bring affairs together. Revolving and changing, that is to observe plans and schemes. Getting close to things is the way by which to observe the intentions to advance and back off. When all have had
their chance, connect that which is important to take on
the persuasion.

XIII.208 Injuring and pleasing are patterned on the divine
yarrow. 100

XIII.209 Injuring and pleasing are ways to resolve
critical moments. Affairs have an appropriateness, and
things have successes and failures. The movements of
critical moments must be investigated.

XIII.212 Therefore, the Sage awaits virtue with non-initia-
tion, speaks and investigates words with non-initiation,
and accords with affairs by non-initiation. Pleasing un-
derstands this, and injuring practices it. To injure some-
one, persuade him. 101 When there are things that should
not be, the Sage does not do them. Therefore the wise do
d not miss the words of other people by [their own] words.

XIII.220 Therefore, his words do not irritate and his

100. Literally, sun 損 means "to lose," but the sense of
"injuring" is not uncommon. Its choice here was determined
by my interpretation of duì 資 as "to please." Duì has
several different meanings, none particularly persuasive
here. One meaning, "to exchange," was tempting but is too
modern, examples going back only to the Song. The sense of
duì should be complementary to that of sun, and Yu Yan's
choice of the Yi jing hexagram duì with its sense of "joy,"
"pleasure" is preferable here, especially as Gao Heng ar-
gues that it should be in the causative sense (Gao Heng, p.
461 ff).

101. Unfortunately, the English word "persuade" has the
success built in. The Chinese word means "attempt to
persuade," "undertake persuasion."
heart is not empty. His resolution has not gone astray and his intentions are not villainous. He makes plans for something only after knowing its degree of difficulty. He follows the natural way as truth. That which is round does not roll, the square does not stay put. This is called great achievement.

XIII.226 Add to them, subtract from them—create words for everything. Use the authority of dividing power and dispersing momentum to see his pleasure. Give power to the critical moment and resolve it.

XIII.231 So it is that for those who would injure and please it is like channeling a river through a very high dike, or rolling a round boulder into a very deep gorge. For those who can accomplish this, circumstances will surely go their way. 102

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102. Although the first example is none too clear, the intent must be that when something finally gets going it will do so on its own quite handily.
VII. Fourteenth juan: Grasping the Key

XIV.1 "Grasping the key" means birth in spring, growth in summer, harvest in fall, and storage in winter. This is the correct way of Heaven, and one may not obstruct and subvert it. Those who subvert it, though at first successful will certainly fail.

XIV.6 So it is that people and their leaders also have the heavenly key of "birth, fostering, fruition, and storage." And neither may this be obstructed nor subverted. As for subverters, though they first flourish they will be sure to wane. This is the great framework of the heavenly way and people and their leaders.

103. Shu 槐 actually means "hinge," and from there "the key to something," etc.
VIII. Fifteenth juan: Inner Classic

XV.1 By the "inner classic" we mean to be quick to aid those in straits.\textsuperscript{104} Implement it and you will be able to speak to those people with extensive virtue.

XV.3 When you rescue hostages, those in straits do not forget the favor you have done. When you are able to speak, broadly praise, widely favor. When doing favors for those with virtue, comply with the Dao, and when rescuing hostages cultivate the use of lesser people.

XV.7 Probably, the \textit{shī}\textsuperscript{105} who encounters a hostile world and dangerous times sometimes should go along with it

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\textsuperscript{104} One meaning of \textit{zhōng jīng}, here "inner classic," is as the middle of a set having \textbf{大} before it and \textbf{下} after. Although possible here, too, if this chapter had a separate existence in addition to inclusion in GBZ, I have chosen instead the sense of "inner" that implies something available only to the initiated, not for public eyes.

There is ample evidence that \textit{zhēn qióng} 振窮 means "come to the aid of the poor," but taken literally, that seems unlikely here. Yu Yan quotes interesting passages from \textit{Guan zī} and \textit{Shuo yuan} that point to a probable shared source for the basic idea of this phrase, but once again, as with the "Fu yán" chapter before, this version might only be playing with the source language, making new meanings based on the old usage. With this possibility in mind I have taken \textit{zhēn} as "to aid," and \textit{qióng} as "in straits." For \textit{qu jī} 背急, it is more in character to read \textit{qu} as "to urge, to press" and \textit{jǐ} as "in difficulty," thus preserving the dichotomy that has characterized this work throughout: rescue someone from difficulty when it is to your advantage, or put them into difficulty, if that would better serve your needs.

\textsuperscript{105} \textit{Shī} is left untranslated here due to the multiplicity of types of people to whom it could refer.
to avoid filling in pits,¹⁰⁶ sometimes should strike out against, sometimes should abandon principle and become a warrior,¹⁰⁷ sometimes should be repressive and commit crimes, sometimes should be happy and pleased with himself, and sometimes should be serious¹⁰⁸ and self-seeking.

XV.14 Therefore, the Dao values controlling others, and does not value being controlled by others.¹⁰⁹ Those who control others will be grasping authority. Those who are controlled by others will die.

XV.17 Therefore, visible form is appearance and physical manifestation is demeanor. By hearing sounds you know tones, resolving enmity struggle recedes. Stop and dismiss stifling speech,¹¹⁰ concentrate¹¹¹ and keep to principles.

XV.20 In recording affairs [the chapter] "Ben jing" records the principles of the Dao.¹¹² The essentials of

¹⁰⁶. This is possibly a reference to the Qin emperor’s "pitting" of scholars.
¹⁰⁷. Admittedly a guess, this interpretation of the line is at least possible.
¹⁰⁸. I can find no other instance of bai bai 走敗. Zì lǐ 自立 is used in the Lì jì to mean "by one’s own effort. (40.778)"
¹⁰⁹. See also X.90.
¹¹⁰. Compare IX.10-11.
¹¹¹. The only example of the use of she xin 摘心 given in Morohashi indicates that it is a Buddhist term for roughly what I have translated. Literal senses of each character give the same general meaning, as well.
¹¹². Each phrase in this section, ben jing, chi shu, and zhong jing, could possibly have references outside of BBZ, that is, could refer to their meanings rather than to their significance as BBZ chapter titles. The coincidence is too
changes are in "Chi shu" and "Zhong jing."

XV.22 Visible form as appearance and physical
manifestation as demeanor are called yao, and give life to
[persuasion].113 One may be sensitive to appearance
and demeanor and thereby be successful.114

XV.27 For the person who is sticking [to principles],
the eye does not look upon what is false, nor does the ear
hear what is villainous. One's speech must be of the Shi
jing and Shang shu, and one's conduct must not be perverse.
Appear as according to the Dao, and have the demeanor of
virtue. One's deportment should be imposing, but manner
should be warm. One cannot be successful on appearance
alone. For this reason, hide your feelings, and stopping
up all cracks get rid of them.

XV.34 As for the hearing of sounds and the knowing of
tones, this is because the qi of sounds are not all the
same, favor and affaction do not meet. Therefore, the

compelling, however, and I have assumed that they refer
somehow to this book. Their place here, whether as
mistaken commentary, as Yu Yan presumes, or as genuine
text, is problematical.

113. Yao 羡 appears to have no other meaning than as the
name for the horizontal lines in tri- and hexagrams. These
lines, either yang or yin, in combination are understood to
represent things in the physical world. See Gao Heng, p.
30 ff.

114. Yu Yan quotes an excellent parallel passage from
Huaianzi, " 祥 " (HNZ, 18.155), that says in
essence, where persuasion will not succeed appearance
might, where appearance will not succeed, perhaps emotion
will.
shang and jiao tones do not come together, and the zheng
and yu notes do not harmonize. Only gong can govern those
four tones. So it is that when tones are not in harmony
it is sorrowful. Therefore, when sounds are mournful and
dissonant, speech is certain to be abrasive to the ear.
Even with proper conduct and a good reputation you will not
be able to be a close associate. This is because the qi
involved will not be in harmony, nor the tones harmonious.

XV.47 By resolving enmity and struggle receding, we
mean resolving enmity that is dissipating and demanding.
Struggle receding is struggle strengthening, because when
strength has receded there is struggle.
XV.50 He who is pronounced victorious will have made
his achievements and the most of his situation. The
weak mourn their losses, are hurt by their weakness,
ruined by their reputations, and embarrassed in front of

115. Shang and jiao are adjacent tones on the pentatonic
scale, as are zheng and yu. Gong is in the center of the
scale considered as a sequence of tones, but is considered
its starting point. See Liao Fushu, Zhongguo gu dai yinyue
jianshi, p. 18-19.

116. The 1805 edition is alone in reading zhi 贽 where
the other texts read jie 解. But the pattern for this
section is quite clear: a phrase is repeated that has
occurred earlier and is then enlarged upon. The phrase in
question here clearly reads jie over zhi, although zhi
occurs elsewhere, which probably caused the error reflected
in the 1805 edition. The 1805 reading of zheng over
wei 微 in this line is preserved since it can be rela-
tively easily understood. Note that the commentary appears
to have seen jiao/yao 微 in this place, and one meaning of
that, especially in the yao reading, would be close to my
translation (to take, or demand).
their ancestors. Therefore, the victorious, when hearing of their achievements and situation, casually advance and do not think of retreating. The weak, when hearing their mourning of loss and seeing their weakness, then strengthen themselves with great force and fight to the death. If a retreat is without great energy and resistance of no great force, then all can restrain themselves and band together. XV.60 To stop and dismiss means to put a stop to your own contributions, to allow opportunity for much thought. Therefore, when you encounter those who are sincere praise their behavior, then study their resolution. One can make promises, one can keep them, and it is a happy occasion when the two combine. In order to lead others hopefully on, prove yourself with past accomplishments. Be clearly sincere and dismiss [stifling speech].

XV.68 As for stifling speech, be on the lookout for shortcomings. Therefore, when there is a lot of talk there are sure to be many instances of shortcomings. Be aware of them and inspect them. Promote them with prohibitions, expose them with taboos. [Your target] will be fearful and anxious. Then, gain his confidence by comforting him. Take in what he has to say, store it away, then put holes in it. Do not show what you are incapable of to learned people.

XV.78 To concentrate means, that when you happen upon
someone who is fond of studying skills and tricks, then
praise him far and wide, but as you are confirming this,
startle with the unusual. People's attention will be drawn
to you. Present him to the others, justify his dismissal,
and diffuse earlier resistance. This will bring back trust
in you.

XV.85 Should you run into a profligate, work your
tricks on him. Music will move him. Make him eventually
agree with you by using the sorrow of certain death and few
days of life, by pleasing him with things he has never
heard of, and with a promise of looking forward to a vast,
unbounded fate.

XV.91 By keeping to principles is meant probing inside
people to bring them in line, and that with a deep probing
of the heart you can master someone. Rule the inside from
the outside. When there are convolutions to an affair
follow them. Therefore when the small man is nearby, go to
crooked heterodox practices and make use of him. The very
capable can ruin a family and take over a state, but if
they are not worthy and wise they cannot maintain the
family by principle, nor preserve the state by the Dao.
The way the Sage passes on the Dao so subtly and
delicately is that, with sincerity he makes peaceful that
which can be transformed from the dangerous, and rescues
what is lost and allows it to be preserved.
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A. The Text of Guiguiz

The text of GBZ that follows represents an attempt to create a definitive edition of the text. It is based upon the 1805 edition of Qin Enfu as discussed in earlier chapters. In accordance with the results of the textual analysis of chapter two, this 1805 text is as close as we can come to the archetype without emendation. The focus of this rendering, however, has been on presenting the text with the 1805 reading mainly intact but with the addition of certain features discussed in chapters three and four. The text is written out with line numbers, where those numbers correspond to the translation that precedes this chapter. A full apparatus is provided, with some additional notes. An explanation of the basis for choosing editions and other factors is part of chapter two.
Information about possible rhyming is indicated in the following manner. Old Chinese rhyme categories are assigned a number preceded by 'R'. The categories are according to the division by Li Fanggui [1].

| R1 | 之 | -ak, -ag |
| R3 | 巫 | -awk, -agw |
| R5 | 績 | -ap, -ab |
| R7 | 微 | -at, -ad |
| R9 | 祭 | -at, -ad |
| R11 | 元 | -an |
| R13 | 談 | -am |
| R15 | 陽 | -ang |
| R17 | 脂 | -it, -id |
| R19 | 佳 | -ik, -ig |
| R21 | 候 | -uk, -ug |
| R2 | 蒸 | -ang |
| R4 | 中 | -angw |
| R6 | 侵 | -am |
| R8 | 文 | -an |
| R10 | 歌 | -ar |
| R12 | 葉 | -ap |
| R14 | 魚 | -ak, -ag |
| R16 | 翠 | -akw, -agw |
| R18 | 真 | -in |
| R20 | 種 | -ing |
| R22 | 東 | -ung |
A. CHAPTER ONE: Bai he

1.1 雖若稽古聖人之在天地間也 R11
1.2 為衆生之先 R8
1.3 觀陰陽之開闔以名命物 R12,R7
以名命物: 1805; 以命物 MK,SB,Man,DZ,HH,ShJZ
1.4 知存亡之門戶 R14
1.5 築策萬類之終始 R1
1.6 通人心之理 R1
1.7 見變化之朕焉 R14

戶: 1805,MK,SB,Man,DZ,HH; 門: ShJZ
1.8 而守司其門戶

1.9 故聖人之在天下也 R15
1.10 自古及今甚道一也 R15
及: 1805; 之: SB; 至: MK,Man,DZ,ShJZ,HH
1.11 變化無窮各有所歸 R15
1.12 或陰或陽 R15
1.13 或柔或剛
或柔或剛: 1805,SB,Man,DZ,ShJZ,HH,YL;
transposed MK (YL fragment begins here)
1.14 或閉或開 R17
1.15 或弛或張 R15
I.16 是故聖人一守其門戸

是故 \(1805, MK, SB, Man, DZ, HH; \) 是以 \(YL\)

一 \(1805, MK, SB, Man, DZ, HH; \) omit \(YL\)

I.17 審察其所先後

所 \(1805, MK, SB, Man, DZ, HH; \) omit \(YL\) (which frag. ends)

I.18 度權量能

R2

I.19 校其伎巧短長

校 \(1805, MK, SB, Man, DZ; \) 較 \(ShJZ, HH\)

R15

I.20 赤賢不肖智愚勇怯仁義有差

I.21 乃可排乃可闘

R12

I.22 乃可進乃可退

R12

I.23 乃可賜乃可貴

R12

I.24 無為以牧之

I.25 審定有無與其實虛

與 \(1805, MK, Man, ShJZ, HH; \) 以 \(SB, DZ\)

R14, R14

I.26 隨其嗜欲以見其志意

欲 \(1805, MK, SB, Man, DZ; \) 愿 \(ShJZ, HH\)

R21, R1

I.27 微排其所言而掉反之

I.28 以求其實

R17

I.29 質其指聞而掉之

質 \(1805, MK, SB, Man, DZ, HH; \) 質 \(ShJZ\)

指 \(1805, MK, SB, Man, DZ, HH; \) 指 \(ShJZ\)

R17

I.30 以求其利

R17

I.31 或闢而示之

R17

I.32 或關而閉之
開而未之者同其情也
開而開之者異其誠也
可與不可
察明其計謀以原其同異
鰲合有守先從其志
志

即欲攘之貴周
即欲闢之貴密而與道相追
挾之者料其情也


見其權衡輕重乃為之度數

聖人因而為之慮
其不中權衡度數
聖人因而自為之慮
故挾者或挾而出之
或挾而內之

內

閤者或閤而取之
或閤而去之
挾閤者天地之道
挾閤者以變動
陰陽四時開閉以化萬物縱横
反出反覆反忻
I.55 必由此矣
I.56 條闊若道之大化
若 1805, MK, SB, DZ, ShJZ, HH; omit Man
I.57 變之變也
變 1805, MK, SB, Man, DZ, ShJZ; 故 HH
I.58 必務密其變化
I.59 吉凶大兮繫焉
(whole line) 1805; omit (but in comm.) MK, SB, Man, DZ;
omit ShJZ, HH (which do not provide commentary)
I.60 口若心之門戶出
[YL begins again]
I.61 心若神之主也
也 1805, MK, SB, Man, DZ, ShJZ, HH; omit YL
I.62 吉惠意欲思慮智謀
I.63 此若由門戶出入
both lines: 28–29 1805, MK, SB, Man, DZ, ShJZ, HH;
YL: 智謀智從之出
此 1805, MK, Man, DZ, ShJZ, HH; omit SB, [YL]
[YL fragment ends with this]
I.64 故闖之以條闊
以 1805, MK, Man, ShJZ, HH; omit SB, DZ
I.65 制之以出入
I.66 條之若闖出言出陽也
I.67 闖之若闖出默也陰也
I.68 陰陽其和

I.69 終始其義
I.70 故言長生安樂富貴尊榮顯名
    多聞
I.71 愛好財利得意喜欲
I.72 為陽曰始
I.73 故言死亡憂患貧賤苦辱棄損
    多聞
I.74 使利失意有窢刑戮誅罰
    與其
I.75 為陰曰終
I.76 謂言法陽之類若皆曰始
    类若
I.77 言善以始其事
I.78 謂言法陰之類若皆曰終
    类若
I.79 言惡以終其謀
    其
I.80 指聞之道以陰陽迫之
I.81 故與陽言者依崇高
I.82 與陰言者依卑小
I.83 以下求小
I.84 以高求大
I.85 由此言之
I.86 無所不出
I.87 無所不入
232

I.88 無所不可
     不可 j 1805, MK, SB, Man, ShJZ, HH; 不言可 DZ
I.89 可以說人
I.90 可以說家
I.91 可以說國
I.92 可以說天下

lines 89-22] 1805, SB, Man, DZ, ShJZ, HH;
written as commentary (just before the commentary
shared with 1805, SB, Man, DZ) MK

I.93 為小無內
I.94 為大無外
I.95 益損就信反
     就 j 1805; 去就 MK, SB, Man, DZ, ShJZ, HH
I.96 當以陰陽御其事
I.97 陽動而行 R15
I.98 陰止而藏 R15
I.99 陽動而出 R7
I.100 陰陰而入 R5
     隨 j 1805; 隨 MK, SB, Man, DZ, ShJZ, HH
I.101 陽還終陰
     隨 j 1805; 隨 MK, SB, Man, DZ, ShJZ, HH
I.102 陰極反陽
     極 j 1805, SB, Man, DZ, ShJZ, HH; 極而 MK
I.103 以陽動者德相生也 R20
I.104 以陰靜者形相成也 R20
I.105 以陽尤陰苞以德也
苞以德也] 1805, SB, Man, DZ, ShJZ, HH; 芭 MK

I.106 以陰結陽施以力也
entire line] 1805, SB, Man, DZ, ShJZ, HH; omit MK

I.107. 陰陽相未由神闕也
陰陽相未由] 1805, SB, Man, DZ, ShJZ, HH; 由 MK
[therefore, MK omits 15 consecutive characters, 29
including commentary]

I.108 此天地陰陽之道而
天地陰] 1805, MK, Man, DZ, ShJZ, HH;
天地之陰  SB

I.109 謂人之法也

I.110 為萬事之先
為] 1805, MK, SB, Man, DZ, HH; 盖 ShJZ

I.111 是謂圍方之門戶
II.1 古之大化者乃與無形俱生
II.2 反以觀往覆以驗來
來] 1805,SB,Man,ShJZ,HH; 今 MK,DZ
II.3 反以知古覆以知今
II.4 反以知彼覆以知此
此] 1805; 己 MK,SB,Man,DZ,ShJZ,HH
II.5 動靜虛實之理
動靜] 1805,SB,Man,DZ,HH; transposed ShJZ
II.6 不合於今反古而未之
於今] 1805; 來今 MK,SB,Man,DZ,ShJZ,HH
II.7 事有反而得覆者
覆] 1805,SB,Man,DZ,HH; 他 ShJZ (not considered thereafter)
II.8 聖人之意也
II.9 不可不察也
II.10 人言者動也
動] 1805,SB,Man,ShJZ,HH; 重 DZ
II.11 已默者靜也
II.12 因其言聽其解
II.13 言有不合者反而未之
II.14 其應必出
II.15 言有象事有此
II.16 其有象此以觀其次
II.17 妄象其事
II.18 悖若比其辭也
II.19 以無形求有聲
II.20 其鈎語合事得人實也
II.21 其猶張罝綿而取獸也

猶[1805; omit MK,SB,Man,DZ,ShJZ,HH]

II.22 多張其魯而司之
司[1805, MK, SB, DZ, ShJZ, HH; 同 Man]

II.23 道合其事
II.24 彼自出之此鈎人之綿也
II.25 其持其綿驅之
II.26 其不言無以
不言[1805; 言 MK, SB, Man, DZ, ShJZ, HH]

II.27 乃為之變
II.28 以象動之
II.29 以報其心
II.30 見其情隨而牧之
II.31 己反往覆言
II.32 彼有象定基
II.33 因之覆之
II.34 反而覆之
II.35 故事不所皆
II.36 論事
II.37 謂不失其辯
II.38 謹不疑
II.39 故善反聽者乃變鬼神
故 1805; 古 MK, SB, Man, DZ, ShJZ, HH

II.40 以得其情
II.41 其變當也而牧之富也
II.42 牧之不富得情不明
II.43 得情不明定基不富

II.44 鬼象此必有反辭以還聽之
II.45 欲聞其聲反默
II.46 欲張反欬

II.47 欲高反下
II.48 欲取反與
II.49 欲聞情者象而必之以牧其辭

II.50 同聲相呼
II.51 實理同歸
II.52 或因此或因此
II.53 或以通上或以通下
II.54 此聽真偽知同異得其情詐也

II.55 動作言默與此出入
II.56 喜怒由此以見其式
II.57 命以先定為之法則

R10, R1, R14, R5, R1
II.58 以反未發觀其所託
託 1805, MK, SB, Man, DZ; 共 ShJZ, HH

II.59 故用此蓍已欲平靜以聽其辭
其事 論萬物 R1

II.60 察其事

II.61 論萬物 R7

II.62 別雄雌 R19

II.63 雖非其事見微知著

II.64 若探人而居其內

II.65 號其能

II.66 射其意

II.67 忠應不失
忠應 1805, MK, SB, Man, DZ, ShJZ; 反應 HH

II.68 如臘蛇之所指
如臘蛇之所指 R17

II.69 若羿之引矢
若羿之引矢 R17

II.70 故知之始已自知而後知人也

II.71 其相知也若比目之魚
知如 1805, MK, SB, DZ, ShJZ, HH; 知若 Man R19, R14

II.72 其見形也若光之與影
見 1805; omit MK, SB, Man, DZ, ShJZ, HH
影 1805; 影也 MK, SB, Man, DZ, ShJZ, HH

II.73 其言也不失

II.74 若磁石之取銅
II.75 加舌之取燔骨

II.76 其與人也微

II.77 其見情也疾

II.78 加陰與陽

II.79 加圖與方

II.80 未見形圖以道之

II.81 既見形方以事之

II.82 進退左右以是司之

II.83 己不先定牧人不正

II.84 專用不巧是謂忘情失道

II.85 己審先定以牧人

II.86 策而無形容莫見其門

II.87 是謂天神
C. Chapter Three: Nei Jian

III.1 君臣上下之事有遠而親

III.2 就之不用

III.3 去之反求

III.4 日進前而不御

III.5 遠聞聲而相思

III.6 遠聞聲而相思

lines 5 and 6 ] 1805, MK, SB, Man, DZ, ShJJ, HH; YK begins

and ends a fragment with these two lines, transposing and paraphrasing: 或遠聞而相思或近進而不御

III.7 事皆有內捷素結本始

III.8 或結以道德

III.9 或結以義友

III.10 或結以財貨

III.11 或結以采色

III.12 用其意

III.13 欲入則入

III.14 欲出則出

III.15 欲親則親

III.16 欲疏則疏

III.17 欲去則去

III.18 欲求則求

III.19 欲思則思

III.20 欲思則思
III.21 若妖母之從其子也

III.22 出無間

III.23 入無朕

III.24 獨往獨來

III.25 莫之能止

III.26 內若進說辯也

III.27 捷者捷所謀也

III.28 欲說若誰隱度

III.29 計事若務循順

III.30 陰慮可否

III.31 明言得失以御其志

III.32 方來應時以合其謀

III.33 詳思來捷往

III.34 應時當也

III.35 夫內有不合一時宜

III.36 乃恬切時宜

III.37 從便所為以求其變

III.38 以變為內若若管取捷

III.39 言往若先順辯也

III.40 言往若先順辯也

III.41 言往若先順辯也

III.42 言往若先順辯也
III.43 使鬼神合於陰陽

III.44 而牧人民

III.45 见其謀事

III.46 知其志意

III.47 事有不合若有所未知也

III.48 会而不合若陽親而隂疏

III.49 事有不合若聖人不為謀也

all lines from II.28 through III.49 ] 1805;

omit MK, SB, Man, DZ, ShJZ, HH

III.50 故遠而親者有陰德也

III.51 近而疏者志不合也

III.52 無而不用者志不得也

III.53 去而反求者事中出也

中 ] 1805, MK, SB, DZ, ShJZ, HH; 不中 Man

III.54 日進前而不御者施不合也

III.55 遠聞聲而相思者合於謀

III.56 穀決事也

III.57 故曰不見其類而為之者見逆為之 ] 1805, MK, DZ; 謌之 SB, Man, ShJZ, HH

III.58 不得其情而説之者見非

III.59 得其情乃制其術

III.60 此用可出可入

III.61 可撓可開

III.62 故聖人立事以此
III.63  先知而接萬物

物] 1805, MK, SB, Man, DZ; 物色 ShJZ, HH

III.64  由夫道德仁義禮樂

忠信計謀 R1

III.65  忠信 1805; omit MK, SB, Man, DZ

先取詩書 R14

III.66  混說損益 R19

議論去就 R3

III.67  議論去就] 1805, Man, SB; 議去論就 MK, DZ

III.68  欲合者用內

欲去者用外 R9

III.69  外內者有明道數

斷策未車 R21

III.70  見疑決之 R1

決] 1805, SB; 訣 MK, DZ, Man

III.71  策無失計 R17

III.72  立功建德 R1

III.73  治名入產業

名] 1805, SB; 明 MK; 尺 Man, DZ

III.74  口捷而內合 R5

III.75  上暗不治 R1

III.76  下亂不癈 R14

III.77  捷而反之 R1

III.78  内自得而外不留 R3

III.79  謂而應之 R1

III.80  謂而應之 R1
III.83 若令自来已迎而御之
III.84 若欲去之因危望之
III.85 環轉因化
III.86 莫知所為

知 ] 1805, SB, Man; 之 MK, DZ

III.87 退為大儀
D. CHAPTER FOUR: Di xì 扶山屢

IV.1 物有自然
IV.2 事有名髄
IV.3 有近而不可見
IV.4 有表而可知

有 j 1805; omit MK,SB,Man,DZ,ShJZ,HH
知 j 1805, MK, SB, Man, DZ, HH; 知者 ShJZ

IV.5 近而不可見者不察其髄也
IV.6 遠而可知者反往以驗来也

知者 j 1805, MK, SB, Man, DZ, HH; 知者 ShJZ

IV.7 屢者層也
IV.8 屢者層也
IV.9 屢者層也 大屢也

層也 j 1805, SB, Man, DZ, ShJZ, HH; 屢 MK

IV.10 屢者有聯可折而塞 屢 j 1805, MK, SB, Man, DZ, ShJZ, HH; 屢者 TPYL

[TPYL has a fragment including lines 10-11]

IV.11 可折而卻

卻 j 1805, ShJZ; 却 MK, SB, Man, DZ, TPYL; HH

IV.12 可折而息

entire line j 1805, SB, Man, DZ, ShJZ, HH; omit MK

IV.13 可折而屈
IV.14 可折而得
IV.15 此謂抵屢之理也
IV.16 事之危也聖人知之
IV.17 獨保其身
自 1805; 用 MK, SB, Man, DZ, ShJZ, HH, TPYL

[TPYL fragment starts here]

IV.18 因化設事
化 1805, MK, SB, Man, DZ, ShJZ, HH; 作 TPYL [ends here]

IV.19 通達計謀以訶細微
達 1805, MK, SB, Man, DZ, HH; 通 ShJZ

IV.20 經起秋毫之末
末 1805, MK, SB, Man, ShJZ; 未 DZ, HH

IV.21 揮之於太山之本

IV.22 其施外非崩牙裂之謀
崩牙裂 1805; 崩牙裂 MK; 崩牙裂 SB, Man, DZ;

崩牙裂 ShJZ, HH [not further noted]

IV.23 化由析崖

IV.24 析崖之隙為遂術用
析崖之隙 1805; omit之 MK, SB, Man, DZ;

omit 析崖之 ShJZ, HH
術用 1805; 術 MK, SB, Man, DZ, ShJZ, HH

IV.25 天下紛錯
紛 1805; 分 MK, SB, Man, DZ, ShJZ, HH

IV.26 上無明主

IV.27 公侯無道徳

IV.28 則小人讒賊人不用

IV.29
IV.30 聖人窺匿受利詐僞著作
IV.31 君臣相惑土崩瓦解而相伐射
IV.32 父子離散
IV.33 我反亂目
IV.34 1805, SB, Man, DZ, SHJZ, HH; 我反亂目
IV.35 是謂萌芽齧萃
IV.36 世可以治則治而塞之
IV.37 不可治則治而得之
IV.38 或治如此
IV.39 或治如彼
IV.40 或治反之
IV.41 或治覆之
IV.42 五帝之事治而塞之
IV.43 三王之事治而得之
IV.44 諸侯相治不可勝數
IV.45 當此之時能治為右
IV.46 白天地之命離離絳絳有虗隙
IV.47 不可不窺也
IV.48 窺之以辨闇
IV.49 能用此道聖人也
IV.50 1805, MK, SB, Man, DZ, HH; 虛隙
IV.51 1805, MK, SB, Man, DZ, HH; 虛隙
IV.52 聖人者天地之使也
聖人者 1805, MK, SB, Man, DZ, HH; 聖人 ShJZ
IV.53 世無可折則深隱而待時
IV.54 時有可折則為之謀
IV.55 可以上合
IV.56 可以下接
IV.57 能因能循
IV.58 為天地守神
E. CHAPTER FIVE: Fei qian

v. 1 乃度權量能所以施遠来近
v. 2 立勢而制事必先察同異
v. 3 則是非之語
v. 4 見內外之辭
v. 5 知有無之數
v. 6 決安危之計
v. 7 定親疏之事
v. 8 然後乃權量之
g. 9 其有隆枯
v. 10 乃可徵
v. 11 乃可求
v. 12 乃可用
v. 13 引鈎籍之辭
v. 14 僻而籍之
v. 15 鈎籍之語
v. 16 其說辭也各同書異
v. 17 其不可善著

[End of page]
或稱財貨璽璽珠玉
或稱財貨璽璽珠玉
壁帛采色
壁帛 1801；壁白 MK, SB, Man, DZ, HH；壁 ShJZ
以率之
或量能立勢以率之
或量能立勢以率之
其事用詭僞
其事用詭僞
將欲用之於天下

於天下 1805, MK, Man, DZ, HH；於天下 ShJZ；omt於 SB
必度權量能
量能 1805, SB, Man, DZ, ShJZ, HH；度能 MK
必度權 1805, MK, SB, Man, DZ, HH；必權 ShJZ

是天時之盛衰
是天時之盛衰
制地形之廣狭
制地形之廣狭
山嶺之難易
山嶺之難易
人民貨財之多少
人民貨財之多少
諸侯之交
諸侯之交
親信勢族
親信勢族
心意之慮懽喜其意
心意之慮懽喜其意
知其所好惡乃就說其片善
知其所好惡乃就說其片善
v.40 以能善之辞喻其片好
v.41 乃以辞求之

乃 1805; omit MK, SB, Man, DZ, ShJZ, HH

v.42 用之於人则量皆能

於人 1805, MK, SB, Man, DZ, ShJZ; 于人 HH

v.43 權材力

材 1805, MK, SB, Man, DZ, HH; 才 ShJZ

v.44 料氣勢

v.45 為之軌模

v.46 以迎之随之

v.47 以随和之

v.48 以意宣之

宣 1805, Man; 宜 SB, MK, DZ, ShJZ, HH

v.49 此僂諧之譏也

譏 1805, MK, SB, Man, DZ; 非 ShJZ, HH

v.50 用之於人則空往而實來

用之於人 1805; 用於人 MK, SB, Man, DZ, ShJZ, HH

v.51 紳而不失

v.52 以究其辭

v.53 可韜而從

從 1805, MK, SB, Man, DZ; 隨 ShJZ, HH

v.54 可韜而橫

v.55 可引而束

v.56 可引而束
F. CHAPTER SIX: Wu he

[HH no longer appears in the apparatus as it includes no part of the next two chapters of GGZ]

VI.1 飾合宜反計有適合
VI.2 化轉環屬各有所勢
VI.3 反覆相未因事為制
VI.4 是以聖人居天地之間
VI.5 立身御世施教揚聲明名也
教] 1805, MK, SB, DZ, ShJZ; 之 Man
VI.6 必因事物之會觀天時之宜
VI.7 因知所多所少
知] 1805, ShJZ; 之 MK, SB, Man, DZ
VI.8 以此先知之
VI.9 與之轉化

[YL and ZL both include lines 10-11]

VI.10世無常貴
貴] 1805, MK, SB, Man, DZ, ShJZ, YL; 貴 ZL
VI.11 事無常師
VI.12 聖人無常與
無常與 1805; 常為 MK, SB, Man, DZ, ShJZ
VI.13 無不與
無不與 1805; 無不為 MK, SB, Man, DZ, ShJZ
VI.14 無所聽
無所聽，１８０⑤；所聽，MK, SB, Man, DZ, ShJZ

VI.15 無不聽

VI.16 成於事而合於計謀

VI.17 與之為主

VI.18 合於彼而離於此

VI.19 計謀不兩志

VI.20 必有反忤

VI.21 反於是忤於彼

於是，１８０⑤，MK, SB, Man, DZ；此，ShJZ

VI.22 忤於此反於彼

VI.23 其術也

VI.24 用之於天下

於，１８０⑤，MK, SB, Man, DZ, ShJZ

VI.25 必量天下而與之

VI.26 用之於國

於，１８０⑤，MK, SB, Man, DZ, ShJZ

VI.27 必量國而與之

VI.28 用之於家

於，１８０⑤，MK, SB, Man, DZ, ShJZ

VI.29 必量家而與之

VI.30 用之於身

於，１８０⑤，MK, SB, Man, DZ, ShJZ

VI.31 必量身材足氣勢而與之

VI.32 大小進退壹同一也
VI.33 必先謀慮計定
       而後行之以飛越之術
VI.34 歷文善背西若乃協四海
VI.35 包諸侯
VI.36 悪令之地
VI.37 之  j 1805,SB,Man,DZ;  天 MK,ShJZ
       而化轉之

       然後末令
       然後末令  j 1805;
       然後以之末令 MK,SB,Man,DZ;
       然後以之末令 ShJZ

[TPYL quotes lines 40-41]

VI.40 故伊尹五就湯

       湯  j 1805,MK,SB,Man,DZ,ShJZ;  條 TPYL
VI.41 五就湯而不能有所明

       而不能有所明  j 1805;  omit MK,SB,Man,DZ,ShJZ,TPYL

VI.42 然後合於湯

      j 1805,MK,SB,Man,DZ,TPYL;  于 ShJZ

VI.43 吕尚三就文王

       就文王  j 1805,MK,SB,Man,DZ,ShJZ;  入殷朝 TPYL
       尚  j 1805,MK,SB,Man,DZ,TPYL;  望 ShJZ

VI.44 三入殷而不能有所明

       入殷  j 1805,MK,SB,Man,DZ,ShJZ;  就文王 TPYL

       而不能有所明  j 1805,MK,SB,Man,DZ,ShJZ;  omit TPYL
VI.45 然後合於至王

VI.46 此知天命之籍
知天命之籍 ] 1805, MK, SB, Man, DZ, ShJZ;  
天知之至 ] TPYL

VI.47 故歸之不疑也
故，也 ] 1805, MK, SB, Man, DZ, ShJZ; omit TPYL

[TPYL fragment ends after line 11]

VI.48 非至聖遠奧不能御世  R3, R9
聖 ] 1805;  聖人 ] MK, SB, Man, DZ, ShJZ

VI.49 非心志思不能原事  R1, R1
非 ] 1805;  不 ] MK, Man, ShJZ; omit SB, DZ

VI.50 不患心思情不能成鬼  R20, R20

VI.51 材質不患，不能用兵  R18, R18
材質 ] 1805, MK, SB, DZ, ShJZ;  材 ] Man

VI.52 忠賢無真，不能知人

VI.53 故悖合之道已，必自度材能知睿  R18, R18
知 ] 1805, MK, SB, Man, DZ;  知 ] ShJZ

VI.54

VI.55

VI.56 乃可以進

VI.57 乃可以退

VI.58 乃可以縱

VI.59 乃可以橫
G. CHAPTER SEVEN: Chuai pian

[Lines 1-10 are an obvious addition to the main DZ text.]

The assumption here is that the addition is merely a correction of an error made during the initial copying and that it was not done in reference to any but the original copy text.]

VII.1  古之善用天下者
VII.2  必量天下之權而拂諸侯之情

情  j 1805,MK,SB,Man,DZ;  分 ShJZ

VII.3  量權不審
VII.4  不知強弱輕重之稱

lines 3-4] 1805,MK,SB,Man,DZ;  omit ShJZ

VII.5  煞情不審
VII.6  不知陰陽變化之動靜

VII.7  何謂量權
VII.8  曰度於大小
VII.9  謀於眾寡
VII.10  稱貨財有無之數

有無之數  j 1805;  之有無 MK,SB,Man,DZ;

有無  ShJZ

VII.11  料人民多少
VII.12  饒之有餘不足數何
VII.13  預地形之險易
VII.14  熟利熟害

R16  R10  R19  R19
VII.15 謀慮
VII.16 竭長熟短
熟短 1805, MK, SB, Man, DZ; 短 ShJZ
VII.17 排君臣之親疏
排 1805; omit MK, SB, Man, DZ, ShJZ
VII.18 敷覽孰不肖
不肖 1805, SB, Man, DZ; 否 MK; 不賢 ShJZ
VII.19 興高客之智慧
慧 1805, MK, SB, Man; 聰 DZ, ShJZ
VII.20 敷少孰多
VII.21 觀天時之禍福
VII.22 疏吉孰凶
VII.23 該侯之交
交 1805; 親 MK, SB, Man, DZ; 親信 ShJZ
VII.24 敷用孰不用
VII.25 百姓之心去敷變化
VII.26 疏عبد論危
VII.27 疏好孰憎
VII.28 反倒熟辨
辨 1805; 便 MK, SB, Man, DZ, ShJZ
VII.29 能知此者是謂量權
能知此者 1805, ShJZ; 能知此者 MK;
能知此者 SB, Man, DZ
量權 1805; 權 MK; transposed SB, Man, DZ, ShJZ
VII.30 揣情若必以其甚喜之時
VII.31 往而極其欲也
VII.32 其有欲也不能隱其情
VII.33 必以其甚懼之時
VII.34 往而極其惡也
VII.35 其有惡也不能隱其情
VII.36 情欲必出其變

出：1805; 且 MK, SB, Man, DZ, ShJZ

VII.37 感動而不知其變者
VII.38 乃且錯其人
VII.39 乃與之而更問其所親

莫：1805; 被 MK, SB, Man, DZ, ShJZ

VII.40 乃知其所守

VII.41 夫情變於內者形見於外

於：1805, MK, SB, Man, DZ; 于 ShJZ

VII.42 故常必以其見者而知其隱者
VII.43 此所以謂測深探情

以：1801, SB; 被 MK, Man, DZ, ShJZ

探：1801; 措 MK, SB, Man, DZ, ShJZ

VII.44 故計國事者則當審權量
VII.45 話人主則當審機情
VII.46 謀虛情欲必出於此
VII.47 乃可貴乃可賤
VII.48 乃可重乃可輕

...重...輕：1805, SB, Man, DZ, ShJZ; transposed MK
VII.49 乃可利乃可害
VII.50 乃可成乃可敗
VII.51 其數一也
VII.52 故齧有先王之道
VII.53 聖智之謀
VII.54 非揣情陰匿無可索之
VII.55 此謀之大本也
VII.56 而說之法也
VII.57 常有事於人人聖能先
VII.58 先事而生此最難為
VII.59 故曰揣情最難守司
VII.60 言必時其謀慮
VII.61 故觀變僕變動
VII.62 無不有利益
VII.63 可以生事
VII.64 陳生事者敵之勢也
VII.65 此揣情師言成之事
VII.66 而後論之也
H. CHAPTER EIGHT: No pian

[VIII.1 禰着境之術也，

VIII.2 用之有道其道必陰

VIII.3 用之以其所欲

VIII.4 巖之也

VIII.5 测而探之于於必有之

VIII.6 其所必有为之

VIII.7 陰而盡之

VIII.8 是謂塞而圖

VIII.9 陰蔽變情

VIII.10 人不知

VIII.11 故能成其事而無患

VIII.12 禰之在此於應在彼

VIII.13 從而用之不無可]
VIII.14 古之善摩者
VIII.15 如操鉤而臨深渊
VIII.16 餈而投之必得魚焉
VIII.17 故曰主事日成而人不知

人 J 1805, MK, SB, Man, DZ, HH; omit ShJZ

VIII.18 主矣日勝而人不見也
VIII.19 聖人謀之於陰
VIII.20 故曰神
VIII.21 成之於陽
VIII.22 故曰明
VIII.23 所謂主事日成者
VIII.24 積德也而民安之
VIII.25 積善也而民道之
VIII.26 不知其所以致
VIII.27 神明也
VIII.28 主矣日勝者
VIII.29 常戰於不勝不負
VIII.30 而民不知所以服
VIII.31 不知所以是
VIII.32 而天下息之神明
VIII.33 明 J 1805, MK, SB, Man, DZ; 明也 HH, ShJZ
VIII.34 惟庸者
VIII.35 有以平

R18 R11 R19 R7 R6 R18 R15 R15
VIII.36
有以正
有以喜
有以怒
有以名
有以行
有以富
有以信
有以利
有以卑
有以靜
也

R20

R1

R14

R20

R15

R13

R18

R17

R19

VIII.45
正 若 宜 也

宜 1805; 畫 MK,SB,Man,DZ,ShJZ; 南 HH

VIII.47
喜 若 悅 也

VIII.48
怒 若 動 也

VIII.49
名 若 發 也

VIII.50
行 若 成 也

entire line] 1805.MK,SB,Man,DZ; omit HH,ShJZ

VIII.51
廉 若 潔 也

VIII.52
信 若 期 也

期 1805; 明 MK,SB,Man,DZ,HH,ShJZ

VIII.53
利 若 正 也

VIII.54
卑 若 誠 也

VIII.55 故 僑 人 所 以 獨 用 著

聖 人 1805.SB,Man,HH,ShJZ; 聖 MK,DZ

以 1805; omit MK,SB,Man,DZ,HH,ShJZ
VIII.56 衆人皆有之
VIII.57 然無成功者
VIII.58 其用之非也
VIII.59 故謀莫難於周密
於 1805, MK, Man, DZ, HH; 於 SB, ShJZ
周 1805, MK, SB, Man, DZ; 固 HH, ShJZ
VIII.60 說莫難於悉聽
VIII.61 事莫難於必成
於 1805, MK, SB, Man, DZ, HH; 於 ShJZ
VIII.62 此三者維聖人然後能任之
聖人 1805; omit MK, SB, Man, DZ, HH, ShJZ
任 1805; omit MK, SB, Man, DZ, HH, ShJZ
然後 1805, MK, SB, Man, DZ; 態然後 HH, ShJZ
VIII.63 故謀必合周密
密 1805, SB, Man, DZ, HH, ShJZ; 密 MK
VIII.64 心釋其所與通者說也
VIII.65 凡口之結而無隙也
VIII.66 夫事成必合於數
於 1805, MK, SB, Man, DZ, HH; 於 ShJZ
VIII.67 故口道數與時相偶者也
VIII.68 說者聽必合於情
於 1805, MK, Man, DZ, HH; 於 SB, ShJZ
VIII.69 故曰情合者聽
聽 1805, MK, SB, Man, DZ, HH; 必聽 ShJZ
VIII.70 故物歸類
歸 [1805, MK, SB, Man, DZ, HH; 埔 ShJZ]
[YL has lines 71-73]

VIII.71 抱薪趨火爆若先然
趨 [1805, MK, SB, Man, DZ, HH, ShJZ; 趨 YL

VIII.72 平地注水濕若先濡
濡 [1805, SB, Man, DZ, HH, ShJZ, YL; 濡 MK

VIII.73 此物類相應於勢
entire line [1805, MK, SB, Man, DZ, HH, ShJZ;

此類相應也 [YL

物類 [1805, MK, SB, Man, DZ, HH; 類類 ShJZ

VIII.74 畦猶是也
VIII.75 此言內符之應外摩也如是
VIII.76 故曰摩之以其類
VIII.77 焉有不相應者
VIII.78 乃摩之以其欲
VIII.79 焉有不聽者
VIII.80 故曰獨行之道
VIII.81 故曰致者不晚

夫 [1805, SB, Man, DZ, HH, ShJZ; 夫 MK

VIII.82 成而繼不拘
拘 [1805, MK, SB, Man, DZ, HH; 抱 ShJZ

VIII.83 久而化成
I. CHAPTER NINE: Quan pian

[HH has no more of the BDZ text]

IX.1 說者說之也
說者] 1805, SB, ShJZ; 說之者 MK, Man, DZ

IX.2 說之者賢之也

IX.3 飾言者假之也

IX.4 假之者益掩也

IX.5 應對者利辯也

IX.6 利辯者輕論也
 辯者] 1805, MK, SB, DZ, ShJZ; 辯者 MK, Man
 輕論也] 1805, MK, SB, DZ, ShJZ; 輕也 Man

IX.7 成義者明之也

IX.8 明之者符鑒也

IX.9 言或反覆欲相卻也

entire line] 1805; omit MK, SB, Man, DZ, ShJZ [included as commentary to preceding line, except ShJZ]

IX.10 難言者卻論也
 難] 1805, MK, SB, Man, DZ; 卻 ShJZ

IX.11 卻論者鉤殺也
 卻] 1805, MK, SB, Man, DZ; 卻 ShJZ

IX.12 信言者詔而干忠
 信] 1805, MK; 于 SB, Man, DZ; 不 ShJZ
IX.13 謂言若博而干智
干] 1805, MK; 于 SB, Man, DZ, ShJZ
IX.14 未言若決而干勇
平] 1805; 平 MK, SB, Man, DZ, ShJZ
干] 1805, MK; 于 SB, Man, DZ, ShJZ
IX.15 威言若權而干信
干] 1805, MK; 于 SB, Man, DZ, ShJZ
IX.16 靜言若反而干勝
干] 1805, MK; 于 SB, Man, DZ, ShJZ
IX.17 失意承欲若詭也
取] 1805, SB, Man, ShJZ; 成 MK, DZ
IX.18 繼稱文辭若博也
IX.19 繼舍不疑若決也
lines 18-19 ] 1805; transposed MK, SB, Man, DZ, ShJZ
疑] 1805, MK, SB, ShJZ; 宜 Man, DZ
舍] 1805, MK, SB, DZ, ShJZ; 挈 Man
IX.20 策選進諍若權也
IX.21 他分不足以窒非若他
他] 1805; 先 MK, SB, Man, DZ, ShJZ
以] 1805, SB; 而 MK, Man, DZ, ShJZ
IX.22 反也
[TPYL and YWLJ quote lines 23-24]
IX.23 故口若機關也
機] 1805, MK, SB, Man, TPYL, ShJZ; 威 DZ, ShJZ
關] 1805, MK, SB, Man, DZ, ShJZ, YWLJ; 開 TPYL
所以閉閉情意也
閉閉 1805; 閉 MK, SB, Man, DZ, ShJZ;
閉閉 TPYL; 閉閉 YWLJ

耳目吾心之佐助也

所以尋覓於邪
閉 1805; 門 SB, Man, DZ, ShJZ; 門見 MK

故曰夢詞而應

故繁言而不亂
繁 1805, MK, SB, Man, ShJZ; 繼 DZ

翱翔而不逺

變易而不危考

觀覩得理
觀 1805; 觀 MK, SB, Man, DZ, ShJZ
理 1805, MK, SB, Man, DZ; 其理 ShJZ

故無目者不可御以五色
無耳者不可告以五音
故不可往者無所聞之也
聞之 1805, MK, SB, Man, DZ; 聞 ShJZ

不來者無所受之也

物有不通者聖人故不事也
不事也 1805, SB, Man, DZ, ShJZ; 不事事也 MK
聖人 1805; omit MK, SB, Man, DZ, ShJZ

古人有言曰
IX.39 口可以食不可以言为
以言者 ] 1805; 以言者 MK,SB,Man,DZ,ShJZ

[TPYL and YWLJ quote line 39 but not fully]

IX.40 有籍居也
IX.41 炎口爍金
IX.42 言者曲故也
IX.43 人之情出言则欲鷑
IX.44 輔事則欲成

[YL quotes lines 41-44]

IX.45 是故智者不用其所短
IX.46 而用愚人之所有長
長 ] 1805, MK, SB, Man, DZ, ShJZ; 長也 YL
IX.47
omit ] 1805, MK, SB, DZ, ShJZ, YL; 智者 Man
IX.48 而用愚人之所有工
工 ] 1805, SB, Man, DZ, ShJZ, YL; 愚人 YL
IX.49 故不因也
IX.50 言其有利者從其所長也
IX.51 言其有害者避其所短也
IX.52 故有眾之捍也必以堅厚
捍 ] 1805, SB, ShJZ; 捍 MK, Man, DZ
IX.53 堅眾之則也必以蚤聶
IX.54 故禽獸知用其長
知 [1 1805, SB, ShJZ; 之 MK, Man, DZ
IX.55 而談者不知其用
不知 [1 1805; omit MK, SB, Man, DZ, ShJZ
IX.56 而用也
54-55: as above [1 1805; 知用其用也 MK, SB, Man, DZ;
知用其短 ShJZ
IX.57 故曰辯言有五
辯言 [1 1805, SB, Man, DZ, ShJZ; transposed MK
有五 [1 1805, ShJZ; 五 MK, SB, Man, DZ
IX.58 而痛曰怒曰愛曰怒
恐 [1 1805, ShJZ; 怨 MK, SB, Man, DZ
IX.59 而喜
entire line [1 1805, ShJZ;
written/printed within commentary MK, SB, Man, DZ
IX.60 病善感氣氣而不神也
omit [1 1805; 故曰 precedes other text on this line MK, SB, Man, DZ, ShJZ
IX.61 恐者腸絞而無主也
恐 [1 1805, SB, ShJZ; 怨 MK, Man, DZ
IX.62 愛者閉塞而不泄也
IX.63 怨者事動而不適也
IX.64 宜著宜散而無爭也
宣 1805,SB,Man,DZ; 宜 MK,ShJZ
雪 1805,MK,SB,DZ,ShJZ; 今 Man
IX.65 此五者精則用之
IX.66 則則行之 R22
IX.67 故與智者言位於博
博 1805; 博 TPYL; 扦 MK,SB,Man,DZ,ShJZ
IX.68 與博者言位於辯
辯 1805,MK,SB,DZ,ShJZ; 辯 Man,TPYL
IX.69 與辯者言位於
辯 1805,MK,SB,DZ,ShJZ; 辯 Man,TPYL
IX.70 與貴者言位於勢
IX.71 與富者言位於高
IX.72 與貧者言位於利
IX.73 與賤者言位於謙
IX.74 與勇者言位於毅
IX.75 與愚者言位於恥
愚 1805; 迴 MK,SB,Man,DZ,ShJZ
IX.76 此其術也而人常反之
術 1805,MK,SB,Man,DZ,ShJZ; 說 TPYL
IX.77 是故與智者言將以
IX.78 此明之
77-78: 以此 1805; 此以 MK,SB,Man,DZ,ShJZ
IX.79 與不知者言鮮言
言；1805,SB,Man,DZ,ShJZ；語MK
IX.80 以此教之
以此；1805；以此術MK；此以SB,Man,DZ,ShJZ
IX.81 而甚難為也
而甚；1805,SB,Man,DZ,ShJZ；然人MK
IX.82 故言多類事多變
IX.83 故終日言不失其類
IX.84 而事不亂
而事；1805；故事MK,SB,DZ,ShJZ；故此Man
IX.85 終日不變而不失其主
IX.86 故皆貴不妄
妄；1805；妄MK,SB,Man,DZ,ShJZ
IX.87 聽貴聰
IX.88 聰貴明
IX.89 聰貴奇
J. CHAPTER TEN: Hou pian

X.1 凡謀有道
omit j 1805; 為人 precedes line MK,SB,Man,DZ,ShJZ

X.2 必得其所因以未其情

X.3 寶得其情乃立三儀
寶得 j 1805,SB,Man,DZ,ShJZ 寶 MK

X.4 三儀若曰上中曰下

X.5 爲以上下以生奇

X.6 奇不知其所壅

X.7 始於古之所從

[YWLJ has lines 8-9]

X.8 故鄭人之取王也

X.9 賴司命之車為其不惑也

X.10 夫虞於量能察情者

X.11 本事之司命也

X.12 故同情而相親者其成也

X.13 同欲而相疏者其偏害者也

X.14 同惡而相親者其偏害者也

X.15 同惡而相疏者 偏害者也

X.16 故相益則親
相損則疏
其數行也

此外今異同之分也
異同 \( i \) 1805, SB, Man, DZ; transposed MK, ShJZ
之分也 \( i \) 1805; 之分熱一也 MK, SB, DZ;
之分其顯一也 Man, ShJZ

[YL has lines 20-21]

故塡塡於其隷
其隷 \( i \) 1805, Man, ShJZ; 際 MK, SB, DZ; 有隷 YL

木毀於其節
木 \( i \) 1805, SB, Man, DZ, ShJZ; 水 MK
其 \( i \) 1805, MK, SB, Man, DZ, ShJZ; 有 YL
於 \( i \) 1805, MK, SB, DZ, ShJZ; 於 Man

斯蓋異分也

故蠱生事
生事 \( i \) 1805; 生於事 MK, SB, Man, DZ, ShJZ

事生謀
謀生計
計生議
議生說
說生進
進生退
退生制
因以制於事

故百事一道而百度一數也
x.33 夫仁人輕貨
x.34 不可誘以利
x.35 可使出費
x.36 豪士輕難
x.37 不可懼以惠
x.38 可使據危
x.39 恭者達於數
x.40 明於理
x.41 不可欺也不誠

欺[1805,MK,SB,DZ,ShJZ; 頌 Man
不誠[1805; 誠 MK,SB,Man,DZ,ShJZ
x.42 可不以道理
x.43 可使立功
x.44 是三才也

才[1805,MK,SB,Man,DZ; + ShJZ
x.45 故愚者易蔽也
x.46 不肖者易懼也
x.47 貧若易誘也
x.48 是因事而裁之

而[1805,MK,SB,Man,DZ; omit ShJZ
x.49 故為强者積於弱也

於[1805,SB,Man,DZ,ShJZ; 于 MK
x.50 為直若積於曲也

entire line [1805; omit MK,SB,Man,DZ,ShJZ
x.51 有餘者積於不足也
於 1805; SB, Man, DZ, ShJZ; 于 MK
x.52 此其道術行也
x.53 故外親而內疏者說內
x.54 內親而外疏者說外
x.55 故因其疑以變之
x.56 因其見以然之
x.57 因其說以要之
x.58 因其勢以成之
x.59 因其惡以撻之
x.60 因其患以斥之
x.61 摩而恐之
x.62 高而動之
x.63 微而譏之

註 1805; 正 MK, SB, Man, DZ, ShJZ
x.64 符而應之
x.65 擁而盡之
x.66 無而惑之
x.67 是謂計謀
x.68 計謀之用
x.69 公不知私
x.70 私不知結
x.71 結必而無隙者也

註 1805; omit MK, SB, Man, DZ, ShJZ
x.72 正不如奇
x.73 奇流而不止考也
x.74 故說人主若必與之言奇
x.75 奇人臣若必與之言利
x.76 其身內其言外者疏
x.77 黻身外其言深者危
x.78 [blank]
x.79 無以人之外不欲而強之於人
人之所為 1805; 人之為所 MK,SB,Man,DZ,ShJZ
x.80 無以人之所以不知而教之於人.
x.81 人之有好也謂而順之
x.82 人之有惡也避而諱之
x.83 故陰道而陽取之
取之 1805; 取之也 MK,SB,Man,DZ,ShJZ
x.84 故去之若從之
從 1805; 從 MK,SB,Man,DZ,ShJZ
x.85 從之若乘之
從 1805; 隨 MK,SB,Man,DZ,ShJZ
x.86 故若不美又不惡
不美 1805,SB,Man,DZ; 美 ShJZ
x.87 故至情誡焉
誡 1805,SB; 托 MK,Man,DZ,ShJZ
x.88 可知若可用也
x.89 不可知者謙若不用也
x.90 故曰事貴制人
x.91 較不貴見制於人
X.92 制人者握權也
X.93 見制於人者制立也
制 [1805, MK, SB, Man, DZ; 失 ShJZ]
Lines 94-100 are omitted in ShJZ]
X.94 故聖人之道陰
X.95 遇人之道
X.96 而不可易而不易事難
X.97 以此觀之
X.98 亦不可以為存
X.99 而危不可以為本
X.100 然而無為而貴智矣
X.101 曰用於眾人之所不能知
能知 [1805, SB, Man, DZ, ShJZ; 知 MK]
X.102 而能用於眾人之所不能見
[ShJZ omits lines 103-108]
X.103 既用是可否
X.104 擇事而為之
X.105 所以自為也
X.106 是可
X.107 擇事而為之
X.108 所以為人也
X.109 故其言之之道陰
X.110 言有之曰
X.111 天地之化在高與深
X.112 地人之制道在陰與匿
x.113 非獨忠信仁義也
x.114 中正而已矣

[Sh.JZ inclusion of G6Z material ends here]

x.115 道理達於此之義
之義] 1805; 義之 MK,SB,Man,DZ
x.116 則可與語
語] 1805; 言 MK,SB,Man,DZ
x.117 由能得此
x.118 則可以素遠近之説
説] 1805; 謂 MK,SB,Man,DZ

R10  
R14  
R19  
R1
K. **CHAPTER ELEVEN: Jue pian**

XI.1 凡決物必託於疑者
omit [1805; 為人 precedes MK,SB,Man,DZ]
託 [1805; 托 MK,SB,Man,DZ]

XI.2 善其用福
善其用福 [1805, MK, Man, DZ]; 用其善福 SB

XI.3 萬其有患

XI.4 善至於誘也
善 [1805; 害 MK, SB, Man, DZ]

XI.5 警無惑師

XI.6 有利焉去其利

XI.7 則不愛也乎之所致
於 [1805, SB, Man, DZ]; 托 MK

XI.8 若有利於善者陰託於惡
於 [1805, SB, DZ]; 托 MK, Man

XI.9 則不愛而致疏遠

XI.10 故其有失利者
利者 [1805; 利 MK, SB, Man, DZ]

XI.11 有使離害者
有 [1805; 其有 MK, SB, Man, DZ]

XI.12 此之失

XI.13 聖人所以能成其事者有五

XI.14 有以陽德之者

XI.15 有以陰贓之者
XI.16 有以信成之者

成之者 1805,SB,Man; 誠 MK,DZ

信成之者 1805,SB,Man; 誠 MK,DZ, omit Man

XI.17 有以蔽匿之者

XI.18 有以平素之者

XI.19 阳劦於一言

XI.20 陰劦於二言

XI.21 平素樞機以用四者

XI.22 微而施之

XI.23 於是度之往事

之 1805; 以 MK,SB,Man,DZ

XI.24 驗之來事

XI.25 習之平素

XI.26 可則決之

XI.27 王公大人之事也

王公 1805,Man; 公王 MK,SB,DZ

XI.28 危而美名者

XI.29 可則決之

XI.30 不用費力而易成者

XI.31 可則決之

XI.32 用力可勒善

XI.33 然不得已而為之者

然 1805; 然而 MK,SB,Man,DZ

為之 1805,SB,DZ; 得之 Man
XI.34 可則決之
可則 J 1805, MK, SB, Man; 則可 DZ
XI.35 去惡若
XI.36 可則決之
XI.37 從福若
XI.38 可則決之
XI.39 故夫決情定疑
XI.40 基準之基
基 J 1805; 採 MK, SB, Man, DZ
XI.41 以正治亂
治亂 J 1805; transposed MK, SB, Man, DZ
XI.42 決成敗難為著
XI.43 故先王乃用善龜者以自決也
L. CHAPTER TWELVE: Fu yan

XII.1 安徐正静其被节失肉
先] 1805; 無不 MK,SB,Man,DZ

XII.2 善與而不靜

XII.3 心平意

XII.4 以待傾損 右立位
待] 1805,SB,Man,DZ; 庶 MK

[All section titles are 右X X in 1805, 有X X in MK,SB,Man,DZ. Titles all appear at end of relevant section.]

XII.5 目貴明

XII.6 耳貴聰

XII.7 心貴智

XII.8 以天下之目視者

XII.9 則無不見

XII.10 以天下之耳聽者

XII.11 則無不聞

XII.12 以天下之心思慮者
思慮] 1805; 慮 MK,SB,Man,DZ

XII.13 則無不知
知] 1805,SB,Man,DZ; 通 MK

XII.14 輾轆並進
轆] 1805,MK; 漬 SB,Man,DZ
XII.15 則明不可塞，右主明
則明：1805, SB, Man, DZ; 則門：MK

XII.16 德之術曰

XII.17 勿壑而拒之

XII.18 許之則防守

XII.19 拒之則開塞

XII.20 高山仰之可極

XII.21 深淵度之可涉

XII.22 神明之德術正靜其莫之極/右主德

神明之德術：1805; 神明之位：MK, SB, Man, DZ

極：1805; 極數：MK; 極蛟：SB, Man, DZ

XII.23 用賞貴信

XII.24 用刑貴正

XII.25 賞罰貴信

XII.26 必驗耳目之外聞見

聞見：1805; transposed MK, SB, Man, DZ

XII.27 其所不聞見者

聞見：1805; transposed MK, SB, Man, DZ

XII.28 莫不聞化矣

XII.29 誠暢於天下神明

XII.30 而況若千君右主賢

XII.31 一曰天之

XII.32 二曰地之

XII.33 三曰人之
XII.34 四方上下左右前後
左右 前後 1805, SB, Man, DZ; transposed MK
XII.35 感惑之處安在 右主問 感 1805; 感 MK, SB, Man, DZ
XII.36 心為九族之治
XII.37 君為五官之長
XII.38 為善者君與之賞
XII.39 為非者君與之罰
XII.40 君因其所以求
其 1805; 求政之 MK, SB, Man, DZ
XII.41 因與之則不勞
XII.42 聖人用之
XII.43 故能賞之
XII.44 因之循理
XII.45 因能久長 右主因
因 1905, SB, DZ; 故 MK, Man

[MK continues with material the others have in comm.]
XII.46 人主不可不問
XII.47 人主不可不問則君臣生亂
XII.48 家於其無常也
XII.49 外外不通
XII.50 家知所問
XII.51 開閉不善
XII.52 不見原也 右主問
XII.53 一曰長目
XII.54 二曰無耳
XII.55 三曰樹明
XII.56 明知千里之外
    明 1805;  omit MK,SB,Man,DZ
XII.57 隱微之中名主恭
XII.58 是謂天子恭
XII.59 萬不闕變
    變 1805;  變更 MK,SB,Man,DZ
XII.60 循名而為賞
XII.61 賞而定
XII.62 名賞相生
XII.63 反相為情
    反 1805,SB,Man,DZ; 及 MK
XII.64 故曰
XII.65 名賞則生於賞
XII.66 賞生於理
XII.67 理生於名賞之德
XII.68 德生於和
XII.69 和生於賞主名
M. CHAPTER THIRTEEN: Benjing yinfu qishu

XIII.1 盛神法五龍
XIII.2 盛神中有五氣
XIII.3 神為之長
XIII.4 心為之舍
XIII.5 德為之大

XIII.6 習神之所歸諸道
XIII.7 道著天地之好
XIII.8 一其紀也

XIII.9 物之所造
XIII.10 天之所生
XIII.11 包宏無形
XIII.12 化氣先天地而成
XIII.13 摧見其形
XIII.14 堅知其名
XIII.15 謂之神靈
XIII.16 故道著神明之源
XIII.17 一其化端
XIII.18 是以德著五氣
XIII.19 心能得一乃有其術
XIII.20 術著心氣之道
XIII.21 所有會著神乃為之使

所有 1805; 所由 MK, SB, MAN, DZ
XIII.22 九家十二金者
XIII.23 氣之門戶
XIII.24 心之總攝也
XIII.25 生受於天謂之真人
   於] 1805; 之 [MK,SB,Man,DZ
XIII.26 真人者與天為一
XIII.27 人修鍊而知之
   者 [1805]; 而知之 [precedes MK,SB,Man,DZ
   鍊 [1805]; 鍊 [MK,SB,Man,DZ
XIII.28 謂之聖人
XIII.29 聖人者以類知之
XIII.30 故人與一生
   一生 [1805]; transposed MK,SB,DZ; 生生一 [Man
XIII.31 出於物化
   物化 [1805]; transposed MK,SB,Man,DZ
XIII.32 知類在象
XIII.33 有所疑惑通於心術
XIII.34 心無其術
   心無其 [1805]; omit MK,SB,Man,DZ
XIII.35 心有不通
XIII.36 其通也五氣得養
XIII.37 謂在舍神
XIII.38 此謂之化
   此謂之化 [1805]; 之謂化 [MK,SB,Man,DZ
XIII.39 化有五氣者
XIII.40 志也思也神也德也
神其一長也
XIII.41 氣得其和四者不衰
氣 1805; 氣 MJ,SB,DZ; 之氣 Man
XIII.42 四邊威勢
無不為存而全之
XIII.43 真人者 與道而養之
真人者 同天而養之 異類
XIII.44 真人者 同天而養之 畢類
XIII.45 思 1805,SB,Man,DZ; 志 MK
XIII.46 神旺 乃能養志
XIII.47 养志法靈龜
XIII.48 养志法靈龜
XIII.49 有外欲志存而思之
XIII.50 志若欲之使也
XIII.51 欲多則心散
欲多 1805,MK; 欲多 SB,Man,DZ
XIII.62 心散則志衰
XIII.63 志衰則思不遂
達 1805；達也 MK,SB,Man,DZ
XIII.64 故心氣一則欲不獲
不獲 1805, MK, SB, DZ [see next note]；不獲則 Man
XIII.65 欲不獲則志意不興
64-65: 傺 1805；恊 MK,SB,Man,DZ
XIII.66 志意不興則思理達矣
XIII.67 理達則和通
XIII.68 和通則氣氣不煩於胷中
XIII.69 故内以養志
志 1805；氣 MK,SB,Man,DZ
XIII.70 外以養人
養 1805；知 MK,SB,Man,DZ
XIII.71 養志則心通矣
XIII.72 知人則職分明矣
職分 1805; transposed MK,SB,Man,DZ
XIII.73 將欲先之於人
XIII.74 心先知其養氣志
其養 1805, MK, Man, DZ；養其 SB
氣 1805, SB, Man, DZ；omit MK
XIII.75 知人氣盛衰而
XIII.76 養其志氣
志氣 1805; transposed MK, SB, Man, DZ
XIII.77 養其所安以知其外能
志不義則心氣不固

則 1805; omit MK, SB, Man, DZ

心氣不固則思慮不遠
思慮不遠則志意不實
志意不實則應對不猛
應對不猛則志失

志失 1805; transposed MK, SB, Man, DZ

而心氣虛

虛 1805, SB, Man, DZ; 應 MK

志失而心氣虛則
赴其神矣
神喪則鬱鬱
鬱鬱則夾會不一

養志之始務在守己
己守則吉而宜
志宜常固守乃能分之

實意若騰蛇
實意若氣之慮也

心欲守靜慮欲深遠

策生 1805; 明策 MK, SB, Man, DZ

慮深遠則計謀成
XIII.97 神策生則志不可測
策生 1805；明策 MK,SB,Man,DZ
XIII.98 計謀成則功不可問
XIII.99 意慮定則心遂安
XIII.100 心遂安則所行不敗
心遂安 1805； omit MK,SB,Man,DZ
所 1805；其所 MK,SB,Man,DZ
XIII.101 神自得矣
神自得矣 1805；神若 MK,SB,Man,DZ
XIII.102 得而凝
XIII.103 識氣寄
XIII.104 識形而僞之
而 1805；得而 MK,SB,Man,DZ
XIII.105 誠僞而惑之
而 1805；得而 MK,SB,Man,DZ
XIII.106 言無由心受
XIII.107 此信心術
XIII.108 守真一而不化
XIII.109 待人意慮之交禽
XIII.110 聽之僞也
僞 1805；僞之 MK,SB,Man,DZ
XIII.111 計謀者在亡之極權
之 1805； omit MK,SB,Man,DZ
XIII.112 慮不念則聽不審矣
XIII.113 僞之不得計謀失矣
XIII.114 仙意無所信虛而無實
XIII.115 故計謀之處移在實意
XIII.116 實意必從心術始

[lines 115-116 appear in MK, SB, Man, DZ only in the
attached commentary. However, the relevant portion of the
commentary is not contiguous with the main text, i.e.,
other commentary appears before the lines in question.]

XIII.117 無為而必安靜五職
XIII.118 知通六臓
XIII.119 精神魂魄
XIII.120 固守不郵
XIII.121 乃能內視反聽
XIII.122 定志慮之太虛

大 1805, MK, SB; 大 Man, DZ
慮 1805; 思 MK, SB, Man, DZ

XIII.123 待神往來
XIII.124 以觀天地開闢
XIII.125 知萬物所造化
XIII.126 見陰陽之終始
XIII.127 原人事之政理
XIII.128 不出戶而知天下
XIII.129 不窺牖而見天道
XIII.130 乃至不見而令不行而至
XIII.131 是謂道知以應於無方
XIII.132
而神宿矣

分威法伏熊
分威若神之覆也
故静意固志

神歸其金，威覆盛矣

內聖堅則內聖堅
內聖堅則莫當

莫當則能以分人之威

而動其勢如其天

以實取虛以有取無

若必錫鍔鉞

故動者必隨唱者心和
接其一指觀其餘次
動變見形無能閉著
富於唱和以閉見問
動變明而威可分也

將欲動變心先養志
仗意以視問
知其固實者自善也
XIII.152 論己者養人也
XIII.153 故神存亡乃為之形勢
XIII.154 散勢者盡鳥
XIII.155 散勢者神之使也
XIII.156 用之必循問而動
XIII.157 威肅內盛
XIII.158 推聞而行之則勢散
XIII.159 散勢者心虛志溢
XIII.160 意衰威失精神不專

意衰威失 1005; 意失威勢 MK,SB,Man,DZ

XIII.161 莫言外而多變
XIII.162 故觀其意志為度數
XIII.163 乃以揣誦圖事
XIII.164 盡圖方
XIII.165 短短 1005,MK; 長短 SB,Man,DZ

XIII.166 無聞則不散勢若
問 1005; omit MK,SB,Man,DZ [see next line]

XIII.167 待聞而動
omit 1005; 動散者 SB; 動勢者 MK,Man,DZ

XIII.168 動而勢分矣
而 1005,Man; omit MK,SB,DZ

XIII.169 故思問若必內精正氣
XIII.170 外視應案
XIII.171 動而不失分寸之實
寶 [1805, MK, SB, DZ; 散 Man]

XIII.172 動則隨其志處

XIII.173 知其計謀

XIII.174 惡者利害之決

XIII.175 權變之威

XIII.176 勢敗若不以神甫察也

XIII.177 轉圜法猛戰

XIII.178 轉圜者無窮之計也

計如 [1805, Man; 計 MK, SB, DZ]

XIII.179 無窮者必有聖人之心

XIII.180 以虛不測之智

XIII.181 而通心術

omit [1805; 以不測之智 MK, SB, Man, DZ]

XIII.182 而神道混沌為一

XIII.183 以變論萬類

萬類 [1805; 價義類 MK, SB, DZ; 價易類 Man]

XIII.184 譽義無窮

XIII.185 畫完計謀各有形象

XIII.186 或圓或方或陰或陽

XIII.187 或吉或凶事類不同

XIII.188 故聖人懷此

此 [1805; 此之 MK, SB, Man, DZ]

懷 [1805, MK, SB, DZ; 懼 Man]

XIII.189 用轉圜而未其合
XIII.190 故與造化者為始動作
安 1805; 無 MK, SB, Man, DZ
XIII.191 無不包大道
XIII.192 以觀神明之域
XIII.193 天地無極
XIII.194 人華無窮
無窮 1805, SB, Man, DZ; omit MK
XIII.195 名以成其類
XIII.196 見其計謀必知其吉凶
XIII.197 成敗之所終
終 1805; 終之 MK, SB, Man, DZ
XIII.198 轉國者或轉而吉
XIII.199 或轉而凶
XIII.200 聖人以道先存亡
XIII.201 乃知轉國而從之
XIII.202 國者所以名語
XIII.203 方名所以錯事
XIII.204 轉化者所以觀計謀
XIII.205 接物者所以觀進退之意
接物者 1805, SB, Man, DZ; 接物 MK
XIII.206 名見其資
XIII.207 乃為要結以接其說也
XIII.208 損元法靈善
XIII.209 損名若救危之決也
XIII.210 事有適然物有成敗
XIII.211 機危之動不可不察
機 j 1805; 機 MK,SB,Man,DZ
XIII.212 聲聖人以無為待有德
XIII.213 聲言察之
XIII.214 合於事
XIII.215 史若知之也
XIII.216 损若行之也
XIII.217 损之誠之
XIII.218 物有不可者聖人不為之
之 j 1805; 聲言 MK,SB,Man,DZ
XIII.219 故惡者不以言失人之言
XIII.220 故辭不順而心不義
義 j 1805,SB,Man,DZ; 虚 MK
XIII.221 志不亂而意不邪
XIII.222 當其難易而後為之謀
XIII.223 故自然之道以為實
因 j 1805; omit MK,SB,Man,DZ
XIII.224 圓者不行方者不止
XIII.225 是謂大功
XIII.226 畢之損之皆為之辭
XIII.227 論之損之皆為之權
XIII.228 威其損之為其患
XIII.229 威其損之為其患
XIII.230 故善
XIII.231 故善
XIII.232 障若決水於千仞之壩
XIII.233 轉園石於萬仞之嶺
XIII.234 而能行此者
XIII.235 形勢不得不然也

[lines 234-235 omitted MK,SB,Man,DK]
N. CHAPTER FOURTEEN: Chi shu

XIV.1 持樞謂養生養長
XIV.2 散牧放藏
XIV.3 天之正也
XIV.4 不可不而逆之
XIV.5 逆之者難成心敗

考: J 1805, SB, Man, DZ; omit MK

XIV.6 故人君必有天樞生養成藏
XIV.7 亦不可不而逆之

考: J 1805; 亦復 MK, SB, Man, DZ

XIV.8 逆之者難成必衰

考: J 1805; omit MK, SB, Man, DZ

XIV.9 此天地人君之大總也
0. CHAPTER FIFTEEN: Zhong Jing

XV.1 中經謂振窮救急

XV.2 施之能言厚德之人

XV.3 救貧執窮者不忘恩也

XV.4 能言者得善博惠

XV.5 施德人

XV.6 而救粵執養善使小人

XV.7 盖士遭世罪時危

XV.8 或當因色塗坑

XV.9 或當伐木能言

XV.10 或當凝德為雄

XV.11 或當抑抑成罪

XV.12 或當威威自善

XV.13 或當感感自立

XV.14 故道貴制人不貴制於人也

XV.15 制人者握權
xv.16 制器人者失正
xv.17 是以見形為容象體為能
xv.18 開聲為言解仇闗卻

知 j 1805; 和 MK,SB,Man,DZ
却 j 1805; 都 MK,SB,Man,DZ

xv.19 去去却言攝心守義
xv.20 本經紀事考紀道數
紀 j 1805,SB,Man; 記 MK,DZ

xv.21 其時雪在持樞中經
xv.22 見形為容
xv.23 象體為能者

象體 j 1805,SB,Man,DZ; transposed MK

xv.24 謂文為之生也
生 j 1805,MK,Man,DZ; 主 SB

xv.25 可以影響形容象體
xv.26 而得之也
xv.27 有守之人且不視非
xv.28 耳不聽邪
xv.29 言必著書行不淫僻
淫僻 j 1805; transposed MK,SB,Man,DZ

xv.30 以道為形以德為容
xv.31 無莊色溫
xv.32 不可象貌而得之
之 j 1805; 也 MK,SB,Man,DZ

xv.33 如是陰情塞鄙而去之
XV.34  門聲知言者
    知言不二合
    謂之1805；和言MK,SB,Man,DZ

XV.35  謂聲氣不同
    謂之1805,SB,Man,DZ；認為MK

XV.36  愛愛不接
    omit之1805；則precedes lineMK,SB,Man,DZ
    愛之1805,SB,Man,DZ；愛Man

XV.37  故盡角不二合
    微羽不相配
    R5

XV.38  微羽不相配
    能為四聲主者
    R7

XV.39  能為四聲主者
    其唯宮中
    R21

XV.40  其唯宮中
    故言不知則悲
    R14

XV.41  故言不知則悲
    悲之1805；和MK,SB,Man,DZ
    不悲之1805；不悲SB,Man,DZ

XV.42  是以聲散傷醉害者
    R7

XV.43  言必逆於耳也
    雖有美行盛譽
    R5

XV.44  雖有美行盛譽
    會Man

XV.45  不可以自言聲相煩也

XV.46  此乃氣不和言不調者也

XV.47  故伏闗卻謂解解微之伏
    故之1805；解MK,SB,Man,DZ
    微之1805；微MK,SB,Man,DZ

XV.48  故伏闗卻謂解微之伏
    解之1805；和MK,SB,Man,DZ

XV.49  故伏闗卻謂解微之伏
    解之1805；和MK,SB,Man,DZ
XV.50 稽勝考其功
XV.51 盛其勢也
勢也 1805; 處  MK,SB,Man,DZ
XV.52 弱者衰其負傷其卑
XV.53 汗其名耻其辱
汗 1805,SB; 行  MK,Man,DZ
XV.54 故勝者聞其功勢
聞 1805;  已  MK,SB,Man,DZ
XV.55 前進而不知退
XV.56 故若聞哀見其傷
哀 1805; 哀其  MK,SB,Man,DZ
XV.57 則強大有力而死若是也
若 1805; 為  MK; 而  SB,Man,DZ
XV.58 都無強大懦無強大
強(first); 1805;  極  MK,SB,Man,DZ
XV.59 則皆可去而弗
XV.60 偽去考謂絕已之長言
XV.61 使有餘思也
XV.62 故接親信者稱其行
XV.63 屬其志
XV.64 言可為可復會之期矣
XV.65 以他人為引
人 1805; 人之  MK,SB,Man,DZ
XV.66 驗以結往
XV.67 明歎歎而去之
歎 j 1805; 疑 MK,SB,Man,DZ
XV.68 卻語者察自短也
卻 j 1805,SB; 卻 MK,Man,DZ
XV.69 故言多必有數短之虞
言 j 1805,SB,Man; omit SB,DZ
XV.70 識其短驗之
識 j 1805,SB,Man,DZ; 誠 MK
短 j 1805,SB,Man,DZ; omit MK
XV.71 動以忌諱
動 j 1805,MK,SB,DZ; 動未Man
XV.72 不以時葉
XV.73 其人恐眾
entire line j 1805; omit MK,SB,Man,DZ
XV.74 然後結信以安其心
信 j 1805,SB,Man,DZ; omit MK
XV.75 敦謂蓋藏而卻之
卻 j 1805,SB; 却 MK,Man; 却 DZ
XV.76 無見己之所不能
XV.77 於多方之人
XV.78 攝心者謂達好學伎術者
XV.79 則為之稱達
XV.80 方驗之道驚以奇怪
道 j 1805; omit MK,SB,Man,DZ
怪 j 1805,SB,Man,DZ; 怪之MK
XV.81 人歸其心於己
XV.82 故之故人
 故 1805, SB, Man, DZ; 故 MK
 人 1805, MK, SB, Man; 驚 DZ
XV.83 驚去反其前
XV.84 去歸誠於己
 誠 1805, SB, Man, DZ; 於誠 MK
XV.85 遠淫酒色者為之術
 酒色 1805; transposed MK, SB, Man, DZ
XV.86 官舉動之
XV.87 以为必死生日少之憂
XV.88 肆以自所不見之事
XV.89 常可以觀濁潤之令
XV.90 使有後會
XV.91 守韻者謂
XV.92 以人探其在內以合也
 entire line 1 1805;
 守以入騂探心在內以合 MK;
 守以入騂探心在內以合 SB, DZ;
 守以人騂探心在內以合 Man
XV.93 探心深得其主也
 主 1805, SB, Man, DZ; 生 MK
XV.94 從外制內
XV.95 事有騂曲而隨之
 驚曲而隨之 1805; 驚曲而隨也 MK, SB, Man, DZ
故小人以人則左道而用之
至能敗家奪國
非賢哲不能守家以義
不能中國以道
聖人所遠道微妙者
誠以其可以轉危為安
故亡使其存也
B. Variations used for textual analysis

The following figures refer to the line numbers of the text of *Guitzu* indicating which lines contained variations considered significant enough for use.

| I.3, a:bcdefg       | II.66, a:bcdefg |
| I.10, a:bcdefg     | II.67, f:abedefg |
| I.13, b:acdefg     | II.71, d:abedefg |
| I.16, h:abedefg    | II.72, fg:bcdefg |
| I.19, fg:abcde     | II.72, ab:bcdefg |
| I.25, ce:abdfg     | II.75, ab:bcdefg |
| I.29, cdef         | II.77, d:abedefg |
| I.29, g:abcde      | II.78, ab:bcdefg |
| I.37, g:abcde      | II.79, ab:bcdefg |
| I.43, d:abcefg     | II.81, ab:bcdefg |
| I.48, afg:bcde     | III.6, h:abedefg |
| I.56, d:abcefg     | III.21, ab:bcdef |
| I.57, f:abcde     | III.22, g:abcdef |
| I.59, ab:bcdefg    | III.26, ab:bcdef |
| I.63, h:abedefg    | III.28, ab:bcdef |
| I.64, ce:abdfg     | III.53, d:abcefg |
| I.70, d:abcefg     | III.57, ab:cdeg |
| I.73, ce:abdfg     | III.63, fg:abce |
| I.74, b:acdefg     | III.65, ab:bcde |
| I.76, b:acdefg     | III.68, be:acd |
| I.78, bce:adfg     | III.73, ac:be |
| I.79, ab:bcdefg    | III.76, ba:cd |
| I.88, e:abcefg     | III.86, be:acd |
| I.92, b:acdefg     | IV.4, ab:bcdefg |
| I.95, ab:bcdefg    | IV.4, g:abedef |
| I.100, a:bcdefg    | IV.6, g:abedef |
| I.101, a:bcdefg    | IV.9, b:acdefg |
| I.102, b:acdefg    | IV.10, h:abedefg |
| I.105, b:acdefg    | IV.17, ab:bcdefg |
| I.106, b:acdefg    | IV.18, h:abedefg |
| I.108, c:abdefg    | IV.19, g:abedef |
| I.110, g:abdefg    | IV.22, b:acdefg |
| II.2, be:acdfg     | IV.24, a:fg:bcde |
| II.4, ab:bcdefg    | IV.24, ab:bcdefg |
| II.5, g:abedefg    | IV.25, ab:bcdefg |
| II.6, ab:bcdefg    | IV.35, ab:bcdefg |
| II.21, a:bcdefg    | IV.36, ab:bcdefg |
| II.22, d:abcdefg   | IV.48, g:abedef |
| II.26, ab:bcdefg   | IV.52, g:abedef |
| II.39, ab:bcdefg   | V.17, d:abcefg |
II. 58, fg: abcde
V. 29, c: abdefg
V. 30, b: acdefg
V. 30, g: abcdfe
V. 32, g: abcdef
V. 33, g: abcdef
V. 34, g: abcdef
V. 41, a: bcddefg
V. 48, ad: bcefg
V. 49, fg: abcde
V. 50, a: bcddefg
V. 53, fg: abcde

VI. 5, d: abceg
VI. 7, ag: bcde
VI. 10, j: abcdegh
VI. 12, a: bcdegh
VI. 13, a: bcdegb
VI. 21, g: abcde
VI. 24, a: bcdegb
VI. 26, a: bcdegb
VI. 28, a: bcdegb
VI. 30, a: bcdegb
VI. 37, bg: acde
VI. 39, aig: bcde
VI. 40, h: abcdegb
VI. 41, h: abcdegb
VI. 42, h: abcdegb
VI. 43, h: abcdegb
VI. 43, g: abcdegh
VI. 44, h: abcdegb
VI. 46, h: abcdegb
VI. 48, a: bcdegb
VI. 49, a: ce: bdg
VI. 51, d: abcde
VI. 53, g: abcde
VI. 58, b: acdegb

VII. 2, g: abcde
VII. 10, aig: bcde
VII. 13, d: abcdeq
VII. 16, g: abcde
VII. 17, a: bcdegb
VII. 18, b: g: acde
VII. 19, eg: abcd
VII. 19, a: bcdegb
VII. 23, aig: bcde
VII. 28, a: bcdegb
VII. 29, b: ag: cde
VII. 29, a: b: cdegb

V. 24, aig: bcde
VII. 43, ac: bdegb
VII. 43, a: bcdegb
VII. 48, b: acdegb
VII. 54, a: bcdegb
VII. 55, b: acdegb
VII. 57, a: bcdegb
VII. 58, a: bcdegb
VII. 58, g: abcde
VII. 65, g: abcde
VII. 66, a: bcdegb

VIII. 1, aig: bcde
VIII. 4, aig: bcde
VIII. 6, a: bcdegb
VIII. 11, aig: bcde
VIII. 12, a: bcdegb
VIII. 13, a: bcdegb
VIII. 17, g: abcdef
VIII. 33, fg: abcde
VIII. 34, fg: abcde
VIII. 46, aif: bcdegb
VIII. 50, fg: abcde
VIII. 52, a: bcdegb
VIII. 55, be: acdefg
VIII. 55, aig: bcdegb
VIII. 59, fg: abcdg
VIII. 62, a: bcdegb
VIII. 62, a: bcdegb
VIII. 62, fg: abcde
VIII. 63, b: acdegb
VIII. 69, g: abcde
VIII. 70, g: abcde
VIII. 71, h: abcdegb
VIII. 72, b: acdefg
VIII. 73, h: abcdegb
VIII. 73, g: abcdegb
VIII. 81, b: acdefg
VIII. 82, g: abcdegb

IX. 1, acg: bde
IX. 6, d: abcdeq
IX. 6, d: abcdeq
IX. 9, a: bcdegb
IX. 12, g: ab: cde
IX. 13, ab: cdegb
IX. 14, ab: cdegb
IX. 14, ab: cdegb
IX. 15, ab: cdegb
IX. 16, ab: cdegb
<table>
<thead>
<tr>
<th>Page</th>
<th>Text</th>
</tr>
</thead>
<tbody>
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Biographical Sketch

The author was born in Palo Alto, California in 1947. He lived in North Dakota until 1959 when the family moved back to California. He attended San Jose State College for two years before transferring to the Santa Cruz campus of the University of California in 1967, where he met and married Shira Lynn Tokuno. Although finishing in 1969 with an A.B. in philosophy, he had begun the study of Chinese with Ching-yi Dougherty while there and went on to study further while in the Air Force. In 1973 he began graduate study at the University of Washington where his interests developed in the ancient language and its literature. He spent two years on Taiwan, where his primary tutor was Liu Chi-hua. Returning in 1978 he further developed an interest in early forms of Chinese writing and became particularly interested in works then being excavated in mainland China. Computer fever struck in 1983. This dissertation reflects the influence of all the factors described above.