

Kong Yingda's Woven Commentary: Between Hermeneutical Discussion and Strategies of Absorption

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“Orthodox commentarial tradition”

Sire Mao 毛氏 (Han antérieurs)

Zheng Xuan 鄭玄 (127-200)

Kong Yingda 孔穎達 (574-648)

Other commentaries

Older commentaries:

Écoles de Qi 齊, Lu 魯 et Han 韓.

Famous alternative commentaries:

Ouyang Xiu 歐陽修 (1007-1072)

Zhu Xi 朱熹 (1130-1200)

Ma Ruichen 馬瑞辰 (1777-1853)

Glosses for pronunciation:

Lu Deming 陸德明 (ca. 550-630)

Commentaries of encyclopedic nature :

Lu Ji 陸璣 (d.i.)

Cai Bian 蔡卞 (ca. 1058-1117)

Mao Jin 毛晉 (1599-1659)

Kong Yingda 孔穎達 (574-648)
Maoshi Zhengyi 毛詩正義 (653)

1. A Text by Kong Yingda
2. The Art of Storytelling
3. Under an Argumentative Structure
4. Based on Numerous Quotes

A Text by Kong Yingda

Mise en page

- PREFACE
 - Mao
 - (Zheng Xuan)
 - Kong Yingda
- INTERSPERCED COUPLETS WITH COMMENTARIES, commentaries by:
 - (Mao)
 - (Zheng Xuan)
 - Kong Yingda

« Maoshi Zhengyi » 毛詩正義 in *Wuying Shisan Jing Zhushu* 武英殿十三經注疏, excerpted from ctext

匏有苦葉四章章四句

序 谷風刺夫婦失道也。衛人化其上，淫於新昏而棄其舊室。夫婦離絕，國俗傷敗焉。**圖** 新昏者，新所與為

昏禮。

音義

谷。古木反。

疏

正義曰：作谷風詩者，刺夫婦失其相與之道，以至於離絕。言衛人由

化效其上，故淫於新昏而棄其舊室。是夫婦離絕，致令國俗傷敗焉。此指刺夫接其婦不以禮，是夫婦失道。非謂夫婦并刺也。其婦既與夫絕，乃陳夫之棄己，見遇非道，淫於新昏之事。六章皆是。

習習谷風，以陰以雨。

傳

興也。習習，和舒貌。東風謂之谷

風。陰陽和而谷風至。夫婦和則室家成，室家成而繼嗣生。黽勉同心，不宜有怒。

傳

言黽勉者，思與君子同心也。

箋 云：所以黽勉者，以為見譴怒者，非夫婦之宜。采芣采

詩經 n°35: 谷風 (first stanza)

習習谷風，以陰以雨。

黽勉同心，不宜有怒。

采葑采菲，無以下體。

德音莫違，及爾同死。

Whistles the wind in the valley,

At times it darkens, at times rains.

Let us be good to each other,

We should not get angry.

When we pluck the crucifer,

We might not need its lower part.

We shall not turn away from our
righteous vows:

Shall be together until death.

詩經 n°35 : 谷風(second stanza)

行道遲遲，中心有違。

不遠伊邇，薄送我畿。

誰謂荼苦？其甘如齊。

宴爾新昏，如兄如弟。

Slow along the road,
Resisting within.

Not far, so close,

Just accompanied me to the sill.
Who said milkweed was bitter?

As sweet as water chestnut it is.
Off you celebrate your new bride,
As [close] as brothers.

詩經 n°35 : 谷風(third stanza)

涇以渭濁，湜湜其沚。

宴爾新昏，不我屑以。

毋逝我梁，毋發我笱。

我躬不閱，遑恤我后。

The Jing meeting the Wei is turbid,
Transparent its islets.

Off you celebrate your new bride,
Treating me with dishonesty.

No one should approach my dam,
No one should touch my pot.

Once my body is [no more] pleasurable,
Care at leisure for my descendance.

Mao's commentary: overview (stanza 3)

涇渭相入而清濁異。(Mao-c-s03e1)

When the Jing and the Wei merge with one another, clear and turbid are distinguished.

屑，絜也。(Mao-c-s03e2)

'Xie', or honest.

逝，之也。梁，魚梁。笱，所以捕魚也。(Mao-c-s03e3)

'Shi', to go. 'Liang', fish dam. 'Gou', used to catch fish.

閱，容也。(Mao-c-s03e4)

'Yue', to bear.

Zheng Xuan's commentary: overview (s.3)

小渚曰沚。涇水以有渭，故見渭濁。湜湜，持正貌。喻君子得新昏，故謂己惡也。己之持正守初，如沚然，不動搖。此絕去所經見，因取以自喻焉。(ZX-c-s03e1)

Small islets are called 'zhi'. The Jing River is continued by the Wei, thus we see that the Wei is turbid. Clear, constant righteousness. [This image] represents the lord who managed to remarry and thus tells her that she is distasteful. She keeps to rectitude from the beginning, she is as clear, she hasn't moved. She seizes what she sees when she leaves for separation and uses it to represent herself.

以，用也。言君子不復絜用我當室家。(ZX-c-s03e2)

'Yi', to use. It means that my lord doesn't honestly employ me to manage the household.

毋者，諭禁新昏也。女毋之我家，取我為室家之道。(ZX-c-s03e3)

The 'don't' warns that new marriage is forbidden. You (girl?) don't come to my home, [don't try to] cut me from engaging in the [righteous] way of the household.

躬，身。遑，暇。恤，憂也。我身尚不能自容，何暇憂我後所生子孫也。(ZX-c-s03e4)

'Gong', the body. 'Huang', at leisure. 'Xu', worried. My body can no more take it/use make up, what's the point of worrying in vain for my sons and grandsons to come (the sons and grandsons to whom I would give birth later)?

Kong Yingda's commentary: overview (s.3)

KYD-c-s03: 婦人既言君子苦己，又本己見薄之由，言涇水以有渭水清，故見涇水濁，以興舊室以有新昏美，故見舊室惡。本涇水雖濁，未有彰見，由涇渭水相入而清濁異，言己顏色雖衰，未至醜惡，由新舊並而善惡別。新昏既駁己為惡，君子益憎惡於己。己雖為君子所惡，尚泯泯然持正守初，其狀如汙然，不動搖，可用為室家矣。君子何為安樂汝之新昏，則不復絜(parfois潔)飾用我，己不被絜(parfois潔)用事，由新昏，故本而禁之。言人無之我魚梁，無發我魚笱，以之人梁，發人笱，當有盜魚之罪，以興禁新昏，汝無之我夫家，無取我婦事。以之我夫家，取我婦事，必有盜寵之過。然雖禁新昏，夫卒惡己，至於見出。心念所生，己去必困。又追傷遇己之薄，即自訣：言我身尚不能自容，何暇憂我後所生之子孫乎？母子至親，當相憂念，言己無暇，所以自怨痛之極也。

KYD-c-s03e1-Mao: 《禹貢》云：「涇屬渭汭。」注云：「涇水、渭水發源皆幾二千里，然而涇小渭大，屬於渭而入於河。」又引《地理志》云：「涇水出今安定涇陽西開頭山，東南至京兆陽陵，行千六百里入渭。」即涇水入渭也。此以涇濁喻舊室，以渭清喻新昏，取相入而清濁異，似新舊相並而善惡別，故云「涇渭相入」，不言渭水入涇也。

KYD-c-s03e1-ZX: 此婦人以涇比己，箋將述婦人之心，故先述涇水之意。涇水言以有渭，故人見謂己濁，猶婦人言以有新昏，故君子見謂己惡也。見渭濁，言人見渭/謂己涇之濁，由與清濁相入故也。定本「涇水以有渭，故見其濁」。《漢書·溝洫志》云：「涇水一碩，其泥數斗。」潘岳《西征賦》云「清渭濁涇」是也。此己絕去，所經見涇渭之水，因取以自喻也。《鄭志》張逸問：「何言絕去？」答曰：「衛在東河，涇在西河，故知絕去，不復還意。」以涇不在衛境，作詩宜歌土風，故信/言絕去。此婦人既絕，至涇而自比己志。邠人為詩得言者，蓋從送者言其事，故詩人得述其意也。禮，臣無境外之交。此詩所述，似是庶人得越國而昏者。《左傳》曰：「大夫越境逆女，非禮。」即士以下不禁，故《士昏禮》云：「若異邦，則贈丈夫，送者以束錦。」是士得外娶，即庶人得越國娶明矣。

KYD-c-s03e2-Mao: 絜(v.潔)者，飾也。謂不絜(v.潔)飾而用己也。

KYD-c-s03e3-Mao: 此與《小弁》及「敝笱在梁」皆云笱。笱者，捕魚之器，即梁為魚梁明矣。《何人斯》云：「胡逝我梁。」我者，己所自專之辭，即亦為魚梁也。《有狐》云：「在彼淇梁。」傳曰：「石絕水曰梁。」《候人》云：「維鵜在梁。」傳曰：「梁，水中之梁。」《鴛鴦》云：「鴛鴦在梁。」箋云：「石絕水之梁。」《白華》亦云：「有鴛在梁。」又云：「鴛鴦在梁。」皆鳥獸所在，非人所往還之處，即皆非橋梁矣，故以「石絕水」解之。此石絕水之梁，亦是魚梁，故《王制》云：「獺祭魚，然後虞人入澤梁。」注云：「梁，絕水取魚者。」《白華》箋云：「鴛也，鵜也，皆以魚為美食者也。鴛之性貪惡，而今在梁。」《表記》注云：「鵜洿澤，善居泥水之中，在魚梁。」是梁皆魚梁明矣。其制（周制？），《獻人》「掌以時獻為梁」，鄭司農云：「梁，水堰，堰水而為闕空，以笱承其空。」然則梁者為堰，以郭水，空中央承之以笱，故云「笱，所以捕魚也」。然則水不絕，云「絕水」者，謂兩邊之堰是絕水，堰則以土，皆云石者，蓋因山石之處，亦為梁以取魚也。《月令》「孟冬謹闕梁」，《大明》云「造舟為梁」之類，皆謂橋梁，非絕水，故《月令》注云「梁，橫橋」，是也。

KYD-c-s03e3-ZX: 以毋，禁辭，禁人無逝我梁，是喻禁新昏無乃之我家也。故《角弓》箋云：「毋，禁辭」。《說文》云：「毋，從女象，有奸(v.)之者。」禁令勿奸(voir)，故毋為禁辭。

KYD-c-s03e4-ZX: 以此婦人去夫，故知憂所生之子孫也。時未必有孫，言之協句耳。《小弁》云大(v.太)子身被放逐，明恐身死之後，憂其父更受讒，故文同而義異。

Number of characters (distribution)

	Mao	Zheng Xuan	Kong Yingda
preface	40	12	116
commentary	222	732	3726
total	262	744	3842

Mao's commentary: overview (stanza 3)

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屑，絜也。(Mao-c-s03e2)

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小渚曰沚。涇水以有渭，故見渭濁。湜湜，持正貌。喻君子得新昏，故謂己惡也。己之持正守初，如沚然，不動搖。此絕去所經見，因取以自喻焉。(ZX-c-s03e1)

Small islets are called 'zhi'. The Jing River is continued by the Wei, thus we see that the Wei is turbid. Clear, constant righteousness. [This image] represents the lord who managed to remarry and thus tells her that she is distasteful. She keeps to rectitude from the beginning, she is as clear, she hasn't moved. She seizes what she sees when she leaves for separation and uses it to represent herself.

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毋者，諭禁新昏也。女毋之我家，取我為室家之道。(ZX-c-s03e3)

The 'don't' warns that new marriage is forbidden. You (girl?) don't come to my home, [don't try to] cut me from engaging in the [righteous] way of the household.

躬，身。遑，暇。恤，憂也。我身尚不能自容，何暇憂我後所生子孫也。(ZX-c-s03e4)

'Gong', the body. 'Huang', at leisure. 'Xu', worried. My body can no more take it/use make up, what's the point of worrying in vain for my sons and grandsons to come (the sons and grandsons to whom I would give birth later)?

Kong Yingda's commentary (s.3-e01-Mao)

KYD-c-s03e1-Mao: 《禹貢》云：「涇屬渭汭。」注云：「涇水、渭水發源皆幾二千里，然而涇小渭大，屬於渭而入於河。」又引《地理志》云：「涇水出今安定涇陽西開頭山，東南至京兆陽陵，行千六百里入渭。」即涇水入渭也。此以涇濁喻舊室，以渭清喻新昏，取相入而清濁異，似新舊相並而善惡別，故云「涇渭相入」，不言渭水入涇也。

KYD-c-s03e1-Mao-engl: The "Yugong" chapter [of the *Shangshu*] reads: "The Jing unites with the Wei to mingle its waters". The commentary goes: "The source of the Jing River and the Wei River are separated by some two thousand leagues. This being said, the Jing is small and the Wei big. [The Jing] unites with the Wei which [in turn] merges with the [Yellow] Stream." It also quotes the "Dilizhi" chapter: "The Jing River appears in the Kaitou Mountain, West of Jingyang in today's Anding. It runs South-East until it reaches Yangling in Jingzhao. After a course of one thousand and six hundred miles it merges with the Wei." Thus we know that the Jing River merges into the Wei. Here, the turbidity of the Jin is used as comparison to the old household, and the limpidity of the Wei as comparison to the new marriage. When they encounter one another, clear and turbid are distinguished. Similarly, when the new and the old are next to each other, the good and the distasteful are separated. Therefore, [Mao] says 'the Jing and the Wei merge', not 'the Wei River enters the Jing'.

Poem 35: Preface stratum (1/2)

Mao

《谷風》，刺夫婦失道也。衛人化其上，淫於新昏而棄其舊室，夫婦離絕，國俗傷敗焉。

« The Wind in the Valley » denounces when husband and wife lose the way. A man of Wei imitating his leaders, indulged in a new marriage, husband and wife turned their back to each other. The customs of the kingdom were affected by such behavior.

Zheng Xuan

新昏者，新所與為昏禮。

A new marriage is when the one with whom the rite of marriage is performed is a newcomer.

Poem 35: Preface stratum (2/2)

作《谷風》詩者，刺夫婦失其相與之道，以至於離絕。言衛人由化效其上，故淫於新昏，而棄其舊室；是夫婦離絕，致令國俗傷敗焉。此指刺夫接其婦不以禮，是夫婦失道，非謂夫婦並刺也。其婦既與夫絕，乃陳夫之棄已，見遇非道，淫於新昏之事。六章皆是。

He who composed « The Wind in the Valley » denounced when husband and wife, losing the way of togetherness to the point they turned their back to each other. He tells how a man of Wei, imitating his leaders, indulged in new marriage while abandoning his old household. Husbands and wives, turning their back to each other, affected the customs of the kingdom. This poem blames a husband who doesn't behave with his wife as rites command. This couple has lost the way. The poem is not blaming both husband and wife. When the wife turns her back against her husband, she explains how her husband abandoned her and shows how they are away from the way, how he indulged in a new marriage. All six stanzas deal with this topic.

The art of storytelling

Kong Yingda's addition at the stanza level

KYD-c-s01: 習習然和舒之谷風，以陰以雨而潤澤行，百物生矣，以興夫婦和而室家成，即繼嗣生矣。言己黽勉然勉力思與君子同心，以為夫婦之道不宜有譴怒故也。言采葑菲之菜者，無以下體根莖之惡，並棄其葉，以興為室家之法，無以其妻顏色之衰，並棄其德。何者？夫婦之法，要道德之音無相違，即可與爾君子俱至於死。何必顏色斯須之有乎？我之君子，何故以顏色衰而棄我乎？

KYD-c-s02: 毛以為，婦人既已被棄，追怨見薄。言相與行於道路之人，至將離別，尚遲遲舒行，心中猶有乖離之志，不忍即別，況己與君子猶是夫婦。今棄己訣別之時，送我不遠，維近耳，薄送我於門內而已。是恩意不如行路之人也。又說遇己之苦，言人誰謂荼苦乎？以君子遇我之苦毒比之荼，即其甘如薺。君子苦己，猶（v.由）得新昏，故又言安愛汝之新昏，其恩如兄弟也。以夫婦坐圖可否，有兄弟之道，故以兄弟言之。鄭唯「有違」為異，以傳訓為「離」，無眷戀之狀，於文不足，故以違為徘徊也。

KYD-c-s03: 婦人既言君子苦己，又本己見薄之由，言涇水以有渭水清，故見涇水濁，以興舊室以有新昏美，故見舊室惡。本涇水雖濁，未有彰見，由涇渭水相入而清濁異，言己顏色雖衰，未至醜惡，由新舊並而善惡別。新昏既駁己為惡，君子益憎惡於己。己雖為君子所惡，尚湜湜然持正守初，其狀如沚然，不動搖，可用為室家矣。君子何為安樂汝之新昏，則不復絜(v.潔)飾用我，己不被絜(v.潔)用事，由新昏，故本而禁之。言人無之我魚梁，無發我魚笱，以之人梁，發人笱，當有盜魚之罪，以興禁新昏，汝無之我夫家，無取我婦事。以之我夫家，取我婦事，必有盜寵之過。然雖禁新昏，夫卒惡己，至於見出。心念所生，己去必困。又追傷遇己之薄，即自訣：言我身尚不能自容，何暇憂我後所生之子孫乎？母子至親，當相憂念，言己無暇，所以自怨痛之極也。

Kong Yingda's addition at the stanza level

KYD-c-s01: 習習然和舒之谷風，以陰以雨而潤澤行，百物生矣，以興夫婦和而室家成，**即**繼嗣生矣。言己黽勉然勉力思與君子同心，以為夫婦之道不宜有譴怒故也。言采葑菲之菜者，無以下體根莖之惡，並棄其葉，以興為室家之法，無以其妻顏色之衰，並棄其德。**何者？**夫婦之法，要道德之音無相違，**即**可與爾君子俱至於死。**何必**顏色斯須之有乎？我之君子，**何故**以顏色衰而棄我乎？

KYD-c-s02: **毛以為**，婦人既已被棄，追怨見薄。言相與行於道路之人，至將離別，尚遲遲舒行，心中猶有乖離之志，不忍即別，**況**己與君子猶是夫婦。今棄己訣別之時，送我不遠，維近耳，薄送我於門內而已。是恩意不如行路之人也。又說遇己之苦，言人誰謂荼苦乎？以君子遇我之苦毒比之荼，**即**其甘如薺。君子苦己，猶（v.由）得新昏，**故又言**安愛汝之新昏，其恩如兄弟也。以夫婦坐圖可否，有兄弟之道，**故**以兄弟言之。**鄭**唯「有違」為異，以傳訓為「離」，無眷戀之狀，**於文不足**，**故**以違為徘徊也。

KYD-c-s03: 婦人既言君子苦己，又本已見薄之由，言涇水以有渭水清，**故**見涇水濁，以興舊室以有新昏美，**故**見舊室惡。本涇水**雖**濁，**未**有彰見，**由**涇渭水相入**而**清濁異，言己顏色雖衰，未至醜惡，由新舊並而善惡別。新昏既駁己為惡，君子益憎惡於己。己雖為君子所惡，尚湜湜然持正守初，其狀如沚然，不動搖，可用為室家矣。君子何為安樂汝之新昏，則不復絜（v.潔）飾用我，己不被絜（v.潔）用事？由新昏，**故**本而禁之。言人無之我魚梁，無發我魚笱，以之人梁，發人笱，當有盜魚之罪，**以興**禁新昏，汝無之我夫家，無取我婦事。以之我夫家，取我婦事，必有盜寵之過。**然雖**禁新昏，夫卒惡己，至於見出。心念所生，己去必困。又追傷遇己之薄，**即**自訣：言我身尚不能自容，何暇憂我後所生之子孫乎？母子至親，當相憂念，言己無暇，**所以**自怨痛之極也。

Under an argumentative structure

Poem 35: Preface stratum (KYD)

作《谷風》詩者，刺夫婦失其相與之道，以至於離絕。言衛人由化效其上，故淫於新昏，而棄其舊室；是夫婦離絕，致令國俗傷敗焉。此指刺夫接其婦不以禮。是夫婦失道，非謂夫婦並刺也。其婦既與夫絕，乃陳夫之棄已，見遇非道，淫於新昏之事。六章皆是。

He who composed « The Wind in the Valley » denounced when husband and wife, losing the way of togetherness to the point they turned their back to each other. He tells how a man of Wei, imitating his leaders, indulged in new marriage while abandoning his old household. Husbands and wives, turning their back to each other, affected the customs of the kingdom. This poem blames a husband who doesn't behave with his wife as rites command. This couple has lost the way. The poem is not blaming both husband and wife. When the wife turns her back against her husband, she explains how her husband abandoned her and shows how they are away from the way, how he indulged in a new marriage. All six stanzas deal with this topic.

Poem 35 s.1-1st couplet: Mao and Kong Yingda

Mao: 興也。習習，和舒貌。東風謂之谷風。陰陽和而谷風至，夫婦和則室家成，室家成而繼嗣生。

Kong Yingda: 「東風謂之谷風」，《釋天》文也。孫炎曰：「谷之言穀。穀，生也。谷風者，生長之風。」陰陽不和，即風雨無節，故陰陽和乃谷風至。此喻夫婦，故取於生物。《小雅·谷風》以喻朋友，故直云「潤澤行，恩愛成」而已。

Based on numerous quotes

Most frequently quoted references (approximate figures: preliminary results)

爾雅	796
春秋左傳	591
詩經 (internal references)	362
禮記	356
說文解字	343
韓式外傳	214
春秋	154
論語	115
春秋公羊傳	90

Most frequently quoted individuals (approximate figures: preliminary results)

鄭玄	2430
郭璞	650
陸機 (=陸璣)	401
王肅	210
孫炎	205

詩經 n°35 first stanza (e3): Mao and Zheng Xuan

Mao: 葑，須也。菲，芴也。下體，根莖也。

葑 is turnip. 菲 is brassica. The lower part of the body corresponds to the stem and roots.

Zheng Xuan: 此二菜者，蔓菁與菘之類也，皆上下可食。然而其根有美時，有惡時，采之者不可以根惡時並棄其葉，喻夫婦以禮義合，顏色相親，亦不可以顏色衰，棄其相與之禮。

Both of the plants that are mentioned belong to the family of crucifer and brassica. Both higher and lower parts can be eaten. However, there is a good season to eat its roots, and a bad season. He who gathers it cannot, when the roots are not good, simply throw the whole plant away with both roots and leaves. This illustrates how husband and wife should come together according to propriety and rite: [good] appearance might bring them closer to one another. However, one cannot, because of the other's decaying appearance, get rid of the rite (marriage) that unites the couple.

Kong Yingda about plants (1st stanza-e3-Mao)

《釋草》云：「須，葍蓂。」孫炎曰：「須，一名葍蓂。」《坊記》注云：「葍，蔓菁也。陳、宋之間謂之葍。」陸機云：「葍，蕪菁。幽州人或謂之芥。」《方言》云：「藟蕘，蕪菁也。陳、楚謂之藟。齊、魯謂之蕘。關西謂之蕪菁。趙、魏之郊謂之大芥。」藟與葍字雖異，音實同，即(v.則)葍也，須也，蕪菁也，蔓菁也，葍蓂(v.蕪菁)也，蕘也，芥也，七者一物也。《釋草》又云：「菲，芴也。」郭璞曰：「土瓜也。」孫炎曰：「菑類也。」《釋草》又云：「菲，蔥菜。」郭璞曰：「菲草，生下濕(v.溼)地，似蕪菁，華紫赤色，可食。」陸機云：「菲似菑(i.e.菑)，莖粗(v.麤)，葉厚而長，有毛。三月中烝鬻為茹，滑美。可作羹。幽州人謂之芴，《爾雅》謂之蔥菜，今河內人謂之宿菜。」《爾雅》菲「芴」與「蔥菜」異釋，郭注似是別草。如陸機之言，又是一物。某氏注《爾雅》二處，引此詩，即菲也，芴也，蔥菜也，土瓜也，宿菜也，五者一物也。其狀似菑而非菑，故云「菑類也。」箋云「此二菜者，蔓菁與菑之類」者，蔓菁謂葍也，菑類謂菲也。

On the beginning of the third stanza (similarly)

- On Mao: 《禹貢》云：「涇屬渭汭。」注云：「涇水、渭水發源皆幾二千里，然而涇小渭大，屬於渭而入於河。」又引《地理志》云：「涇水出今安定涇陽西開頭山，東南至京兆陽陵，行千六百里入渭。」即涇水入渭也。此以涇濁喻舊室，以渭清喻新昏，取相入而清濁異，似新舊相並而善惡別，故云「涇渭相入」，不言渭水入涇也。

« Yugong » says... The commentary explains... It also quotes from the « Dilizhi »... Thus, The Jing river enter the Wei. This is a way of representing the old house with the Jing becoming turbid, and the new marriage with turbidity and clarity. If marrying is merging, clear and turbid are distinguished, and similarly whereas the new and the old coexist, the good and the bad are separate. Therefore [Mao] says 'the Jing and the Wei merge', not 'the Wei river enters the Jing'.

- On Zheng Xuan: 此婦人以涇比已，箋將述婦人之心，故先述涇水之意。涇水言以有渭，故人見謂已濁，猶婦人言以有新昏，故君子見謂已惡也。見渭濁，言人見渭已涇之濁，由與清濁相入故也。定本「涇水以有渭，故見其濁」。《漢書·溝洫志》云：「涇水一碩，其泥數斗。」潘岳《西征賦》云「清渭濁涇」是也。此已絕去，所經見涇渭之水，因取以自喻也。《鄭志》張逸問：「何言絕去？」答曰：「衛在東河，涇在西河，故知絕去，不復還意。」以涇不在衛境，作詩宜歌土風，故信絕去。此婦人既絕，至涇而自比已誌。邠人為詩得言者，蓋從送者言其事，故詩人得述其意也。禮，臣無境外之交。此詩所述，似是庶人得越國而昏者。《左傳》曰：「大夫越境逆女，非禮。」即士以下不禁，故《士昏禮》云：「若異邦，則贈丈夫，送者以束錦。」是士得外娶，即庶人得越國娶明矣。

The wife compares herself with the Jing. As a consequence, Zheng Xuan first describes the meaning of the Jing River as he prepares to describe the heart of the woman. The Jing River is said to be continued by the Wei, and this people call it turbid. Similarly, the wife is said to be followed by a new bride, and thus her lord calls her distasteful/corrupt...

Kong Yingda's commentary (s.3-e01-Mao) - Q

KYD-c-s03e1-Mao: 《禹貢》云：「涇屬渭汭。」注云：「涇水、渭水發源皆幾二千里，然而涇小渭大，屬於渭而入於河。」又引《地理志》云：「涇水出今安定涇陽西開頭山，東南至京兆陽陵，行千六百里入渭。」即涇水入渭也。此以涇濁喻舊室，以渭清喻新昏，取相入而清濁異，似新舊相並而善惡別，故云「涇渭相入」，不言渭水入涇也。

KYD-c-s03e1-Mao-engl: The "Yugong" chapter [of the *Shangshu*] reads: "The Jing unites with the Wei to mingle its waters". The commentary goes: "The source of the Jing River and the Wei River are separated by some two thousand leagues. This being said, the Jing is small and the Wei big. [The Jing] unites with the Wei which [in turn] merges with the [Yellow] Stream." It also quotes the "Dilizhi" chapter: "The Jing River appears in the Kaitou Mountain, West of Jingyang in today's Anding. It runs South-East until it reaches Yangling in Jingzhao. After a course of one thousand and six hundred miles it merges with the Wei." Thus we know that the Jing River merges into the Wei. Here, the turbidity of the Jin is used as comparison to the old household, and the limpidity of the Wei as comparison to the new marriage. When they encounter one another, clear and turbid are distinguished. Similarly, when the new and the old are next to each other, the good and the distasteful are separated. Therefore, [Mao] says 'the Jing and the Wei merge', not 'the Wei River enters the Jing'.

TOOLS

- Translation of previous commentators
- Use of plain language
- Storytelling
- Introducing a large bibliography
- Argumentation based on confrontation of different resources

GOALS

- Disseminate an orthodox understanding of the *Maoshi Zhengyi* (under imperial request)
- Transmit an intellectual culture: broad scholarship, use of referenced quotes, argumentation

SCOPE

- The Classical Anthology
- And beyond: An intellectual culture

FOR FURTHER RESEARCH

- Raises the question of sources of authority
- Embodies transformations in intellectual practices/standards (origins)

Thank you for your attention.

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