

**Commentaries as nexus of information:
How transmitted classical texts carried
sets of knowledge along with
hermeneutics**

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

1. Kong Yingda as a translator
2. Kong Yingda's focus on technical knowledge
3. Kong Yingda's efforts to associate knowledge with concrete understanding
4. The influence of Kong Yingda's dissemination strategy of knowledge

Kong Yingda as a translator

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)

Poem 35: Preface by Kong Yingda

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: Preface by Kong Yingda

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.

Number of characters (distribution)

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

Kong Yingda's focus on technical
knowledge

Poem 35: Similarities (KYD and Mao)

Source place (Mao)	Source text (Mao)	Target place (Kong Yingda)	Target text (Kong Yingda)	Lenght	Ratio
56	遲遲舒行貌	556	遲遲舒行	4	0,8
38	思與君子同心	41	思與君子同心	6	1
51	下體根莖也	69	下體根莖之惡	6	0,666
7	東風謂之谷風	145	東風謂之谷風	6	1
75	涇渭相入而清濁異	811	由涇渭水相入而清濁異，言己顏色雖衰，未至醜惡	8	1
75		1120	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	6	0,75
75		1137	故云「涇渭相入」，不言渭水入涇也。	4	0,5
92	笱所以捕魚也	1682	笱所以捕魚也	6	1

Poem 35: Similarities (KYD and ZX, selection)

Source place (Zheng Xuan)	Source text (Zheng Xuan)	Target place (Kong Yingda)	Target text (Kong Yingda)	Lenght	Ratio
51	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 。	75	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？	8	0,625
102	夫婦之言，無相違者，則可與女長相與處至死。 顏色斯須之有 。	124	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？	6	1
112	行於道路之人，至將於別，尚舒行，其心徘徊然，喻君子於已不能如也。	545	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，況已與君子猶是夫婦	24	0,583
151	邇，近也。言君子與已訣別， 不能遠，維近耳，送我裁於門內，無恩之甚 。	591	今棄已訣別之時， 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。	20	0,55

General observations on similarity results

君子何所有乎？何

所亡乎？ (Zheng Xuan)

我之君子，何故以

顏色衰而棄我乎？

(Kong Yingda)

喻君子得新昏，故謂已惡也。(ZX S3-E1)

- 君子苦已猶得新昏，故又言安愛汝之新昏，其恩如兄弟也。(KYD-S2)
- 婦人怨其惡已，得新昏而見棄，故稱人言我有美菜，蓄之亦以禦冬月乏無之時，猶君子安樂汝之新昏，本亦但以我禦窮苦之時而已。(KYD-S6)
- 得新菜而棄旨蓄，猶得新昏而棄已。又言已為之生有財業，故云「至於富貴」也。(KYD-S6-E2-ZX)

Mao's commentary: overview

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。

言黽勉者，思與君子同心也。

葑，須也。菲，芴也。下體，根莖也。

遲遲，舒行貌。違，離也。

畿，門內也。

荼，苦菜也。

宴，安也。

涇渭相入而清濁異。

屑，絜也。

逝，之也。梁，魚梁。笱，所以捕魚也。

Zheng Xuan's commentary: overview

興所以黽勉者，以為見譴怒者，非夫婦之宜。

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。

莫，無。及，與也。夫婦之言，無相違者，則可與女長相與處至死。顏色斯須之有。

違，徘徊也。行於道路之人，至將於別，尚舒行，其心徘徊然，喻君子於已不能如也。

邇，近也。言君子與已訣別，不能遠，維近耳，送我裁於門內，無恩之甚。

荼誠苦矣，而君子於已之苦毒又甚於荼，比方之，荼則甘如薺。

小渚曰沚。涇水以有渭，故見渭濁。湜湜，持正貌。喻君子得新昏，故謂已惡也。已之持正守初如沚然，不動搖。此絕去所經見，因取以自喻焉。

以，用也。言君子不復絜用我當室家。

毋者，諭禁新昏也。女毋之我家，取我為室家之道。

躬，身。遑，暇。恤，憂也。我身尚不能自容，何暇憂我后所生子孫也。

Mao and Zheng Xuan about plants (1st stanza)

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 part 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 (commentary 1st stanza)

正義曰：《釋草》云：「須，葍蕒。」孫炎曰：「須，一名葍蕒。」
《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：「豐蕘，蕪菁也，陳、楚謂
之豐，齊、魯謂之蕘，關西謂之蕪菁，趙魏之郊謂之大芥。」**豐與葍
字雖異，音實同，既葍也，須也，蕪菁也，蔓菁也，葍蕒也，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：「菴類也。」《釋草》又云：「菲，蔥菜。」郭璞曰：
「菲草，生下溼地，似蕪菁，華紫赤色，可食。」陸機云：「菲似菴，
莖麤葉厚而長有毛，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，引此詩既菲也，芴也，蔥菜也，土瓜也，宿菜也，五者一物也。
其狀似菴而非菴，故云「菴類也。」箋云「此二菜者，蔓菁與菴之類」
者，蔓菁謂葍也，菴類謂菲也。**

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

Kong Yingda's efforts to associate
knowledge with concrete
understanding

On the beginning of the second stanza

- Base text: 行道遲遲，中心有違。(S2-E1)

- Mao: 遲遲，舒行貌。違，離也。

遲遲, or progressing slowly. 違, or holding back

- Zheng Xuan: 違，徘徊也。行於道路之人，至將於別，尚舒行，其心徘徊然，喻君子於已不能如也。

違, with hesitation. The person who hits the road, when it comes to say good-bye, happens to move slowly: his heart is hesitating. [This depiction] suggests the lord, at the end, cannot go.

- Kong Yingda: 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，況已與君子猶是夫婦。

Mao considers that the wife, when [the relationship] has ended and that she is thrown out, is left with little but her resentment. [The poem] says that the person who accompanies her on the road, when it comes to say good-bye, proves lingering and slow on his way: in his heart still remains a little reluctance, he cannot stand to part. When it comes to ending [the relation] with her lord, how much more this is true for this wife! (or, changing commonly accepted punctuation: he cannot stand to part, how much more to end! Understand she with this lord as this wife and her husband)

On the beginning of the third stanza (1/2)

- Base text: 涇以渭濁，湜湜其沚。

The Jing meeting the Wei's turbidity, Clear the water of its islets.

•

- Mao: 涇渭相入而清濁異。

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

- Zheng Xuan: 小渚曰沚。涇水以有渭，故見渭濁。湜湜，持正貌。喻君子得新昏，故謂已惡也。已之持正守初如沚然，不動搖。此絕去所經見，因取以自喻焉。

Small islets are called 沚. The Jing River is continued by the Wei, thus we see that the Wei is turbid. Clear, constant righteousness. [This image] represent the lord who managed to remarry. This is why it is said that she feels bad. She keeps to rectitude since 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.

On the beginning of the third stanza (2/2)

- 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。

This wife is compared with the Jing. Zheng Xuan's commentary describes the heart of the woman. Therefore, it first explains the meaning of the Jing River. The Jing river is said to be continued by the Way, and thus people consider it turbid already, as the wife is said to be remarried, and thus people consider her corrupt already...

The influence of Kong Yingda's
dissemination strategy of knowledge

詩經 n°35 (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 crucifers,

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 first stanza: commentaries

- 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 part 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 could, 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 appearing, get rid of the rite (marriage) that unites the couple.

詩經 n°35 : KYD's sub-commentary (1/2)

正義曰：《釋草》云：「須，葑菹。」孫炎曰：「須，一名葑菹。」《坊記》注云：「葑，蔓菁也，陳、宋之間謂之葑。」陸機云：「葑，蕪菁，幽州人或謂之芥。」《方言》云：「豐蕘，蕪菁也，陳、楚謂之豐，齊、魯謂之蕘，關西謂之蕪菁，趙魏之郊謂之大芥。」豐與葑字雖異，音實同，既葑也，須也，蕪菁也，蔓菁也，葑菹也，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，生下溼地，似蕪菁，華紫赤色，可食。」陸機云：「菲似菑，莖羸葉厚而長有毛，三月中烝嚮為茹，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，引此詩既菲也，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，蔓菁謂葑也，菑類謂菲也。

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: KYD's sub-commentary (2/2)

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，以為大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？

The poems says that he who gathers *feng* and *fei* should not get rid of the leaves because the roots and stems - the lower part of the body - is bad. This suggests a rule for his household: he should not get rid of his wife's virtue when her appearance decays.

《秦女卷衣》 attributed to Li Bai 李白 (701-762)

天子居未央，妾侍卷衣裳。

顧無紫宮寵，敢拂黃金牀。

水至亦不去，熊來尚可當。

微身奉日月，飄若螢火光。

願君採葑菲，無以下體妨。

His Highness dwells in the Palace of the Unfinished,

Your maid rolls up the clothes:

Now that the favors of the Purple Palace are gone,

I shall allow myself to pat the bed of yellow gold.

When the waters came, [Lady of Qi] remained,

When the bear approached, [Lady Feng] stepped in.

My frail body, faithful to the luminous stars,

Flutters like a firefly near the flame.

How I would like that, picking the crucifers,

You didn't think the bottom was too inconvenient.

Li Mengyang's 李夢陽 (1475-1531) 《葑菲歎》

菁菁田中葑，與與疆上菲。

托根豈誠異，敷葉為誰美。

采掇女心嘆，遵路勞情理。

鮮莖入素手，終朝不盈筐。

置之獨長惋，拭淚沾衣里。

白華肇卑薄，谷風啟怨誹。

色衰使交離，棄美因下體。

空瞻寸晷旋，倏見嚴飆起。

徒持履霜戒，誰念禦冬旨。

吟嘆非貞喻，托物聊在地。

In short

- The Classic, at the crossroad of life and writing
- Kong Yingda's approach asserts the importance of the Classic as a means to understand the world
- Prestigious references meet with modern scholarship
- He gathers pieces of information through a large bibliography
- He translates previous texts and commentators
- He explains the impact of a word for the understanding of a verse
- The *Maoshi Zhengyi* is a vessel of dissemination of the Classic, sets of knowledge and a type of meticulous scholarship

Thank you for your attention.

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<https://gitlab.huma-num.fr/chi-know-po/shijing-net>