A New Practical Primer of Literary Chinese

Harvard East Asian Monographs 276

Printed in the United States of America

The Harvard University Asia Center publishes a monograph series and, in coordination with the Fairbank Center for East Asian Research, the Korea Institute, the Reischauer Institute of Japanese Studies, and other faculties and institutes, administers research projects designed to further scholarly understanding of China, Japan, Vietnam, Korea, and other Asian countries. The Center also sponsors projects addressing multidisciplinary and regional issues in Asia.

Library of Congress Cataloging-in-Publication Data

Rouzer, Paul F.
A new practical primer of literary Chinese / Paul Rouzer.
p. cm. (Harvard East Asian monographs ; 276)
Includes bibliographical references and index.
ISBN-13: 978-0-674-02269-0 (cl : alk. paper)
ISBN-10: 0-674-02269-6 (cl : alk. paper)
ISBN-13: 978-0-674-02270-6 (pbk : alk. paper)
ISBN-10: 0-674-02270-X (pbk : alk. paper)
1. Chinese language—Readers. 2. Chinese language—Textbooks for foreign speakers. I. Title.
PL1117.R68 2007
495.1'82421—dc22
2006029565

Designed and typeset by Pinnacle Design, New York City

♾ Printed on acid-free paper

Last figure below indicates year of this printing
16 15 14 13 12 11 10 09 08 07

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Introduction

Though most students who have picked up this reader already know why they are doing so—they have specific goals in mind and know what sort of texts they will be reading—it may be appropriate here to say a few things about the nature of literary Chinese and how that nature affects the presentation of the rules in the textbook and the philosophy that went into composing it. Whereas this textbook in many ways shares the assumptions and methods of previous ones, there are a few issues that I have thought particularly important in my own teaching methods and so I will mention them here also.

The Nature of Literary Chinese

Literary Chinese was the principal language of written communication in East Asia from ancient times until the early twentieth century. It grew first out of the earliest examples of written language in China—the oracle bone inscriptions of the Shang 商 dynasty and the bronze inscriptions of the Shang and early Zhou 周 dynasties—and can be read in archaic form in the earliest strata of the "Confucian" classics. By the fifth century B.C.E. the language had begun to stabilize and to develop standardized syntactic and grammatical rules. Over the next two centuries the first great flowering of Chinese writing occurred, exemplified in the compendia of the great philosophers (e.g., *Mencius* 孟子, *Xunzi* 荀子, *Zhuangzi* 莊子, and *Han Fei zi* 韓非子) and the early historical narratives (e.g., *Zuo zhuan* 左傳, *Guoyu* 國語, and *Zhanguo ce* 戰國策).

Because of the complexity of the character-writing system, literary Chinese evolved a flexible and open-ended grammar with few rules and essentially no inflections.[1] Understanding a passage depends not on the previous mastery of a grammatical system but on the ability to intuit the thrust of an argument or a narrative as well as the knowledge of the past usage of particular characters. Consequently, in premodern times, learning literary Chinese

never involved learning a grammatical "system" (as learning Latin or Sanskrit did, for example); rather, it involved memorizing "classic" texts and absorbing their rhythms. These ancient texts formed templates for later composition.

One can say, then, that reading literary Chinese is largely a matter of semantic mastery (i.e., a knowledge of character meanings and which meanings occur in which situations). It only takes a few weeks to learn the basic rules of literary grammar, but it takes many years of work to become comfortable with how characters are used. This is one of the reasons why using dictionaries when reading literary Chinese is both necessary and frustrating: You will need to know a wide range of meanings for each character, but in many cases you will have no idea which possible meaning is applicable to the sentence you are reading. The larger and more sophisticated the dictionary you use, the more likely it is that you will find the meaning you need—but also the more likely it is that the number of meanings you can choose from will multiply. In many cases, you will discover that reading literary Chinese involves guesswork—if you can guess what the sentence is most likely *going to say*, you can then check to see whether any meanings for the character in question make sense in that context.

There are some further consequences that arise from these characteristics:

First, grammatical rules tend not to be treated as rules—that is, there is no sense that certain grammatical rules *must be obeyed* for a sentence to be correct. Quite a few modern scholars have observed that grammatical rules were customarily followed during the so-called classical period of literary composition, from the fifth to the second centuries B.C.E. After that, it seems that writers were often unconscious of grammatical rules and wrote "ungrammatically" if the rhythm of the language demanded it; in fact, in many cases writers ceased to understand how certain classical particles and language structures worked. This means that you must keep the rules in mind but also retain a healthy degree of skepticism—not every sentence is going to be analyzable in a "classic" way.

Second, the various meanings of a character tend to congregate around certain kinds of writing; the same character may appear in a legal document, a poem, a philosophical essay, a Buddhist sutra, and a medical treatise, but it will have a different meaning in each of those texts. One might say, as a result, that there is not one coherent language—literary Chinese—but rather a proliferation of dialects distinguished by type and style. You may very well find when you confront a new type of text that it suddenly becomes opaque—you can more or less figure out how the rhythms and syntactical structures of the text work, but you have no idea what it means. As you confront each new type of writing, some patience is required while you master the new semantic range for the type of writing you are reading.

The question then remains: How does one begin the study of such an open language? Wouldn't it make more sense to have as many introductory textbooks as there are varie

ties of the language? To some extent, it would (beyond the impracticality). For example, medical language and Buddhist theological argumentation are so far beyond other forms of literary Chinese as to make them good examples of self-contained "dialects," and they would perhaps be best learned on their own (as they are often taught in advanced university seminars today). However, teachers generally agree that it is useful for all students of the different literary "dialects" to begin from one common ground: classical prose of the "classical" and early imperial (second century B.C.E. to second century C.E.) periods. There are two good reasons for beginning here. First, classical-prose texts of that era do provide a good grounding in the handful of grammatical rules that tend to be followed, to a greater or lesser extent, in later texts. Second, they introduce the reader to the style of prose most typical in what has been identified (justifiably or not) as the "mainstream" of premodern Chinese literature: the essay, the historical/fictional narrative, and the philosophical treatise (poetry could be included here as well, with some reservations). It can be assumed that any writer in these genres from the second century C.E. on will have read and absorbed the works of the early period to some extent and will be either consciously imitating them or subconsciously repeating their rhythms and manner of expression.

This textbook thus follows the consensus in stressing early texts. First, a series of excerpts from a first-century-B.C.E. anthology (the *Garden of Stories* 說苑) provides lessons in the basic grammar rules. After that, it introduces the historical text (*Shiji* 史記 in Unit 2) and the two philosophical texts (*Mencius* 孟子 in Unit 4 and *Zhuangzi* 莊子 in Unit 6) thought to be most influential on later literary style. In addition, I have included two biographies from the *Biographies of Noted Women* 烈女傳 (Unit 3), both for their cultural and stylistic importance and for the insights they give on the lives of women (who are largely absent from the other texts). Finally, for variety's sake, I include two narratives—one prose, one poetic—from later centuries (Unit 5) to give readers an introductory view of how the language began to change.

Literary Chinese as an International Language

There is one important assumption underlying this textbook: Even though literary Chinese is best begun through a study of classical texts from China, the language itself is an international written language of East Asia and consequently must not be taught as or considered to be merely an "earlier stage" of Mandarin or of the other modern Chinese dialects.

Literary Chinese had one major advantage as a written form of communication outside China: because it was not a phonetically based language and provided a rich vocabulary for representing complex ideas, it could be adopted by different emerging cultures as a system of signification that defined cultural literacy and even made intercultural communication possible (in this sense, it played to a much greater extent the same role Latin did in the medieval and Renaissance West). Ultimately, most educated men and women in Korea, Japan,

the Ryukyu Islands, and Vietnam before the twentieth century could read (and often write) literary Chinese to some extent. In addition, and what is perhaps more significant, literary Chinese came to influence the vocabulary and style of the vernacular languages as well, in spite of its alien syntax.

Unfortunately, the developments in East Asian education during the "modernization" period from the end of the nineteenth century have inclined toward limiting literary Chinese: Chinese intellectuals have tended to claim it as China's own, distinctive, premodern form of self-expression (often dismissing its composition outside of China as pale imitation), while the other countries have often excluded native writings in literary Chinese from their canons, seeing them as alien and artificial, the symbol of their countries' servitude to a foreign tradition. Recently, however, an increased sensitivity to the links that bring the societies of East Asia together into a shared cultural space has suggested that the study of literary Chinese independent of the study of the modern Chinese language may be of great advantage for the next generations of scholars and students.

This philosophy is reflected in two ways in the present text. First, I have refrained in most cases from explaining literary structures and meanings in terms of their Mandarin equivalents—except in certain cases where it is likely that the Mandarin student will confuse a Mandarin meaning with a literary meaning (a typical example: 走 = literary "to run," Mandarin "to walk"). Though the habit of translation back and forth between Mandarin and literary Chinese may prove a useful exercise for some (particularly those who are learning literary in order to master written Mandarin style), it can prove misleading for students who are dealing with the language as an independent form of communication.[2] This text assumes that students will be working back and forth between literary Chinese and English—not because English has any inherent superiority, but because it simply is the only common ground for every student in the English-speaking academy.

Second, I have provided multiple pronunciations for the vocabulary: Mandarin, Japanese, and Korean. Pronunciation is a complicated issue with literary Chinese, and some further explanations may be needed here:

1. Literary Chinese was pronounced in whatever language or dialect the speaker spoke—in other words, there is no "authentic" way of pronouncing literary Chinese. However, it is usually easier for students to learn a character when they have a sound they can associate with it. So, it is strongly recommended that you learn the character in the language/dialect with which you yourself are most familiar.

2. Of course, literary Chinese as originally read in the early dynasties would have sounded quite different than it does when read in Mandarin (in fact, modern Fujianese and Cantonese speakers—with some good reason—often assert that earlier literary pronunciation is closer to their own dialects). There is no particular reason for assum-

ing that Mandarin is the best language to use when reading literary Chinese, except as a matter of convenience. However, all students (including those who know Japanese or Korean) should take the time to learn the spelling of proper names in their Mandarin romanization—for no other reason than that Western language scholarship tends to use the Mandarin version.

3. At the end of the textbook I have provided complete character indexes for both Mandarin and Korean.

4. Japanese pronunciation is a difficult matter. Because Japanese readers only read literary Chinese through a series of syntactic rearrangements known as *kanbun*, one cannot determine how a Chinese character will be read until the *kanbun* rearrangement has been made. I have provided some of the most common readings for each character, or at least have given how the character is read in one possible *kanbun* arrangement (with *kun* readings italicized). Considering the complexity of the issue, however, I have found it impracticable to provide a pronunciation index in Japanese. Instead, I have given romanized *kanbun* readings of all of the texts (except those in Unit 5), based on good twentieth-century Japanese editions. For Korean pronunciation I follow the Revised Romanization of Korean (National Academy of the Korean Language: 2000).

5. I apologize for not providing Vietnamese pronunciations—my work has been based on the needs of my own students over the past decade or so, and the number of students of Vietnamese culture with an interest in the literary Chinese heritage I have encountered has been relatively low thus far. Perhaps I can rectify the lack of a Vietnamese index in a future edition.

Some Further Comments on Pedagogy

This textbook is "practical" because it attempts to avoid some of the more complicated issues surrounding literary Chinese interpretation for the sake of introducing students to the basics of the language. As I have said above, unlike highly inflected Indo-European classical languages (Latin, Greek, and Sanskrit), literary Chinese did not require first learning complicated grammatical rules to make it comprehensible. Until the twentieth century, students used memorized texts as guides for composition. This means that the very rules that govern literary Chinese—whether they have been followed or not—were not clearly articulated by early writers and are still open to debate among modern scholars, who often disagree quite sharply over how certain particles or sentence structures should be interpreted. In addition, we must face the problem of the "historicity" of interpretation. Careful historical linguistic analysis, using modern scientific methods, may allow us to figure out what Zhuangzi originally meant (or at least to get closer to it), but this is only partially

useful, because such an interpretation may differ significantly from how most East Asian readers have read him for the past two thousand years. This does not mean that we should champion one reading over another; it simply means that we have to be aware that basic matters of "understanding" may imperceptibly shade into more complex problems of "philosophical interpretation."[3]

All of these complexities may produce a problem for you—especially if you are a student mostly of a modern spoken language, and you have received very little training in grammatical and syntactic analysis from the beginning. Except for some of the most basic terms (noun, verb, adverb, etc.) you may have little sense of how a sentence may be parsed, or what differences may be implied by syntactic transformations. To subject you to the full brunt of scholarly debate on how literary Chinese should be analyzed and interpreted may merely confuse you unnecessarily. However, you may find that you do need guidelines for reading, and you will need a sense of basic grammar. Although my "practical" solution here may be unscientific in that it is not rigorous from a linguist's point of view, I hope it succeeds in walking a middle path. As you become more comfortable with the material and the ways of structuring thought, you can deal with more complicated issues and come to understand how sophisticated grammatical and syntactic debates might deepen and complicate our reading. Regardless, I hope that all students will soon make an effort to consult Edwin Pulleyblank's *An Outline of Classical Chinese Grammar*, which is the most lucid description of pre-imperial literary language in English currently available.

How to Use This Textbook

This textbook is divided into six units:

Unit 1 (Lessons 1–10): a series of brief anecdotes introduces the grammar of the language, and exercises help you to internalize standard linguistic patterns.

Unit 2 (Lessons 11–18) and Unit 3 (Lessons 19–21): a substantial selection from chapter 86 of Sima Qian's 司馬遷 *Shiji* 史記 (also called *Records of the Historian*) and two biographies from Liu Xiang's 劉向 *Biographies of Noted Women* 烈女傳 will further accustom you to standard prose style.

Unit 4 (Lessons 22–30) introduces philosophical language through selections from the *Mencius* 孟子.

Unit 5 (Lessons 31–32) gives two accounts of "warrior women" and introduces you to later, more "fictional" (and poetic) narrative.

Unit 6 (Lessons 33–40) presents a complete chapter from the *Zhuangzi* 莊子, "Autumn Waters" 秋水.

The textbook is designed to take a full academic year to complete. The most challenging element for you will probably be the mastery of characters. Altogether, 1,374 characters are introduced in the course of the reading.

Structure of the Lessons

Each lesson is composed of the following:

1. The original Chinese text.
2. New vocabulary items for that text:

   a. Every new character is assigned a consecutive number. Multicharacter items are assigned a number based on the first character of the compound, with letter designations in order of appearance, for example, 三 (*260*; first appears in Lesson 8); 三王 (*260a*, first appears in Lesson 33); and 三代 (*260b*, first appears in Lesson 35).

b. Each entry is followed by pronunciations in Mandarin Chinese, Japanese, and Korean.

c. Under the pronunciations, definitions are listed. All definitions for the character in all of its appearances in the textbook are given, and sometimes significant definitions that do not occur in the lesson texts. If the definitions are drastically different from one another, or if they are pronounced differently according to the rules of modern Mandarin (see 2.7 below), they are listed under separate numbers. In that case, an asterisk (*) is placed next to the definition applicable to that particular lesson.

d. Additional information concerning the character or compound may then be given.

e. The character's radical under the classic dictionary system is provided.

3. A detailed commentary follows the vocabulary list. In the earlier lessons, this includes notes on basic grammar and syntax, and it may also include exercises. In later lessons, the commentary explains confusing or dubious passages of the text.

4. After Lesson 6, "vocabulary hints" sections give you the identification number for old characters that occur in the lesson but whose meaning you may have forgotten; they also specify new meanings for old characters.

5. Finally, the lesson closes with a comprehensive list of all new characters encountered in it. The new characters are divided into four categories, which are based on frequency lists compiled by E. Bruce Brooks and A. Taeko Brooks in *Chinese Character Frequency Lists* (n.p.: SinFac Minor, 1976). The Brooks lists are based on a survey of a wide range of important literary Chinese texts: category I includes the 871 most common characters of literary Chinese; category II the next 734; and category III the next 639. Category IV is everything else. Though which characters you encounter will be determined somewhat by the kind of text you are reading, these category breakdowns should give you some sense of what are the most commonly occurring characters overall.

Vocabulary Learning

You may wonder why I have not given the vocabulary lists solely based on the meanings encountered in the individual lessons—that is, I have not given vocabulary glosses, repeating characters encountered before when they have new meanings in the individual lesson. There is a very good reason for this: If you are forced to think through what a character may mean in an individual context out of a choice of different meanings, you will develop the peculiar skills you need for understanding literary Chinese. Moreover, you may occasion-

ally be forced to track down an old character through looking it up in the glossary—and this will accustom you to using dictionaries. However, the "vocabulary hints" sections should help you and make the task somewhat easier. Also, the comprehensive glossary at the end of the book identifies the first lesson in which each meaning of a character occurs.

Dictionaries

I am asked constantly: What dictionaries should I use for studying literary Chinese? There is unfortunately no reasonable answer to this. Part of the problem is rooted in the process of learning the language; until the student becomes accustomed to how words are used and to intuiting the gist of a passage, any dictionary, no matter how good it is, can potentially mislead. When you look up a character, you may be confronted by a dozen or so meanings, and you may have no clue as to which one is most appropriate.

All of the major East Asian languages have produced dictionaries of greater or lesser size to assist in the reading of literary Chinese texts. This is especially true in China and Taiwan, where the publication of little handbooks of literary usage runs into hundreds of volumes, of varying quality. If you're a fluent reader in an East Asian language, my advice is to explore and see what you can find, and to use good sense.

As your literary Chinese abilities improve, you'll soon be able to use the big, scholarly dictionaries that have their definitions written in simple literary Chinese. But, you will probably need to work for at least a year on your abilities before this becomes an option. The two most important dictionaries are the *Hanyu da cidian* 漢語大辭典, now generally considered the OED of Chinese dictionaries (and easily available in CD-ROM format), and Morohashi's older *Dai Kanwa jiten* 大漢和辭典, which provides definitions in Japanese and (usually) literary Chinese as well. You may also find useful the Taiwan-produced *Zhong-wen da cidian* 中文大辭典, which is a literary Chinese translation (with some changes) of Morohashi's dictionary.

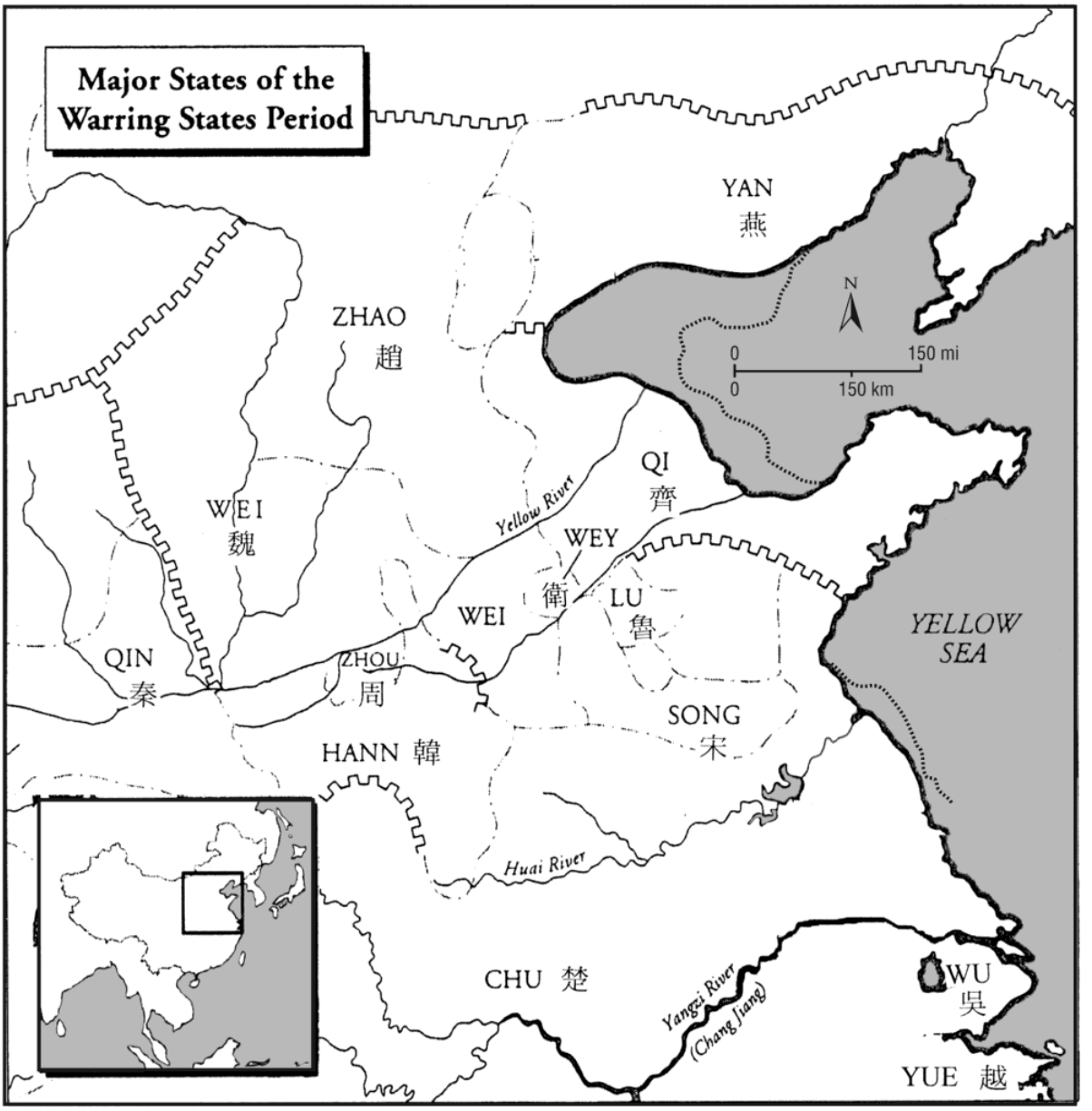
As for Chinese-English dictionaries, some scholars say there is no such thing as an adequate Chinese-English dictionary for literary Chinese. This is true in a sense. But if you need a transitional dictionary until you're ready to use the native-language dictionaries, your best choice is still *Mathews' Chinese English Dictionary* (Harvard University Press, revised American edition, 1943; still in print). *Mathews'* has many problems: It is far too short, it is geared largely to literary Chinese usage as it was practiced in the 1930s and 1940s, and the entries give no sense of the history of usage (i.e., they don't tell you when a meaning first appears for a particular character). It also organizes characters by pronunciation based upon the Wade-Giles system of romanization, which has been largely replaced by pinyin. Nevertheless, it is still a great resource for beginning students. A leaky lifeboat is better than no lifeboat at all.

Endnotes

1. By "inflections" I mean systems of suffixes and/or prefixes that indicate tense, number, case, mood, and so forth.

2. From my own experience, there are some other inherent disadvantages of asking English-speaking students of Mandarin to work on literary Chinese in the context of Mandarin: first, students in the first few years of Mandarin study may not be able to understand Mandarin grammar rigorously enough to appreciate why certain Mandarin language structures are said to be "equivalent to" their literary counterparts; second, it encourages them to see literary Chinese as merely a cultivated and somewhat superfluous supplement to their Mandarin knowledge, rather than as a much older and much more widespread form of communication; and third, it allows them (in translation exercises) to move ill-understood classical vocabulary from a literary sentence pattern to a Mandarin sentence pattern, without confronting what the sentence is actually saying.

3. The English reader can get a basic sense of the problems involved by comparing, for example, A. C. Graham's translation of the *Zhuangzi* to Burton Watson's.



Note: It is the habit in scholarship to romanize the state of 韓 as "Hann" to distinguish it from 漢 (in Sichuan, and later the name of a dynasty), and 衛 as "Wey" to distinguish it from 魏. In an earlier period, the states of Wei 魏, Zhao 趙, and Hann 韓 constituted the state of Jin 晉. By the time this map becomes current (fourth century B.C.E.), the territory of Wu 吳 and Yue 越 had been absorbed by Chu 楚.

A New Practical Primer of Literary Chinese

Unit 1

Lessons 1–10

Proverbs and Anecdotes from the *Garden of Stories*

The *Garden of Stories* 說苑 was compiled by Liu Xiang 劉向 (79–8 B.C.E.), a scholar who worked in the imperial library. One of his tasks was to compile and edit texts of various kinds and make copies of them for storage. In the course of his work, he produced a series of anthologies of useful and interesting anecdotes, and this is one of them.

The purpose of this text is to provide illustrative stories about politics and administration, and in particular the relationship between the ruler and his ministers. Many of the stories are found in earlier philosophical works, whereas others come from books that have since disappeared. In most cases, Liu Xiang seems to have streamlined the style of the texts, often simplifying or "correcting" passages that he found difficult to understand. For that reason, this seems an ideal place to begin our study of literary Chinese.

Lesson 1

A Few Proverbs

Text #1

知命者不怨天，知己者不怨人。

Text #2

禍生於欲得，福生於自禁。聖人以心導耳目，小人以耳目導心。

Text #3

爲善者天報以德。爲不善者天報以禍。

Vocabulary (1–27)

1. 知　M:　zhī　J:　chi, *shiru*　K:　ji
To know, to understand; to know how to; knowledge.
Radical 111 (矢, "arrow").

2. 命　M:　ming　J:　myō, mei, *inochi*　K:　myeong
1. *To command; a command.*
2. *Fate; life span.**
Note: What Heaven or the gods *command* for you is your *fate*. They also *command* your *life span*. Radical 30 (口, "mouth").

3. 者　M:　zhě　J:　sha, *mono*　K:　ja
[A grammatical particle; see 1.3 and 7.4 for explanations.]
Radical 125 (老, "old").

4. 不　M:　bù, bú　J:　fu, *-nai*, *-zu*　K:　bu
Not.
不 always negates verbs or adjectives, so always expect a verb or adjective following it (although see also 1.1 below). Radical 1 (一, "one").

5. 怨　M:　yuàn　J:　en, on, *uramu*, *urameshii*　K:　won
To resent; resentment, grievance.
Characters with the heart radical are often verbs of emotion or thinking. 怨 usually describes the bitterness, sadness, and anger that result from being treated unfairly. Radical 61 (心, "heart").

6. 天 M: tiān J: ten, *ame* K: cheon
Sky, heavens; *"Heaven."*
This character is often used in a generalized sense for the Powers That Be. Radical 37 (大, "big").

7. 己 M: jǐ J: ko, ki, *ono*, *onore* K: gi
Oneself; self, ego.
This character usually appears as the direct object of a verb (as in the text of this lesson) or as a possessive adjective (i.e., 不怨己命, "to not resent one's own fate"). Do not confuse it with 已 (*247*; "already," "to end"). Radical 49 (己).

8. 人 M: rén J: jin, nin, *hito* K: in
1. *Person, people, human beings.**
2. *Others, other people.**
Antonym (meaning #2): 己 (*7*). Radical 9 (人).

9. 禍 M: huò J: ka, *wazawai* K: hwa
Disaster, misfortune, bad luck.
Note the compressed version of the radical on the left side. Characters with this radical frequently have something to do with religious ceremonies or phenomena with a supernatural agency. Radical 113 (示, "to show").

10. 生 M: shēng J: shō, sei, *ikiru*, *umu*, etc. K: saeng
1. *To be born, to arise from; to give birth to; to be alive; to raise; to grow; alive; life.**
2. *Master, Mister. [polite suffix]*
Note that the subject of the verb can be the thing that produces *or* the thing that is produced. For example: 人生, "A person is born" (or "a person lives/is alive"); 怨生禍, "Resentment gives birth to disaster." Radical 100 (生).

11. 於 M: yú J: o, *ni oite* K: eo
[A multipurpose preposition.]
This is one of the most common characters in literary Chinese; another character, 于 (*344*), is often used interchangeably with it. Translate based on the context (see 1.4). Radical 70 (方, "square").

12. 欲 M: yù J: yoku, *hossuru*, *hoshii* K: yok
To desire, to want, to want to; desires, wants.
In later literary Chinese, this character could also mark a future action ("about to"). For that

reason, 欲生 would come to mean (for example) "wish to give birth" or "was about to give birth." Radical 76 (欠, "to owe").

13. 得 M: dé J: toku, *eru* K: deuk
1. *To get, to obtain; gain, profit.**
2. *To succeed in, to be able to (accompanies other verb).*
Example of meaning #2: 得生, "to succeed in being alive," "to succeed in being born." (Compare this to the vernacular English "Did you get to go to the store yesterday?") Radical 60 (彳, "to step with the left foot").

14. 福 M: fú J: fuku K: bok
Good fortune, prosperity.
Antonym: 禍 (*9*). Radical 113 (示).

15. 自 M: zì J: shi, ji, *mizukara* K: ja
1. *Oneself; personally, naturally, spontaneously.**
2. *From (used to indicate movement away from).*
In meaning #1, 自 is sometimes used to put special emphasis on the subject. For example, 自知 usually means "to know [something] oneself." Contrast this with 知己, "to know oneself" (although see also *1a,* Lesson 14). Writers are sometimes rather vague about using 自 and 己; context should be your guide. Meaning #2 (usually translated into English as the preposition "from") is actually a kind of *coverb* (see 1.5 for an explanation of this term). Radical 132 (自).

16. 禁 M: jìn J: kin K: geum
To control, to prohibit, to restrain.
Radical 113 (示).

17. 聖 M: shèng J: shō, sei, *hijiri* K: seong
Sage, wise person, saint; sagely; wise.
In Confucianism, the word is applied to the greatest men, Confucius especially. In Buddhism, it can refer to the Buddha or to Bodhisattvas. Radical 128 (耳, "ear").

18. 以 M: yǐ J: i, *motte* K: i
1. *With, by means of. [coverb]**
2. *In order to. [conjunction]*
For more on this very common and troublesome character, see 1.5 and 1.6 below. Radical 9 (人).

19. 心 M: xīn J: shin, *kokoro* K: sim
Heart, mind, state of mind, attitude.
In Chinese culture, the heart is the source of both emotions and thinking. Radical 61 (心).

20. 導 M: dǎo J: dō, *michibiku* K: do
To lead.
This character could be interpreted as the verbal equivalent of 道, "road," "path"—in other words, "to show [someone] the road." Radical 41 (寸, "thumb").

21. 耳 M: ěr J: ji, *mimi* K: i
1. *Ear.**
2. *"And that is all"; "and that is the end of it." [sentence completion particle]*
The second meaning is a "phonetic fusion" of the two characters 而已; this usage will be encountered later. Radical 128 (耳).

22. 目 M: mù J: moku, *ma*, *me* K: mok
Eye; to look at, to glare at.
Radical 109 (目).

23. 小 M: xiǎo J: shō, *chiisai* K: so
Little, petty, insignificant; to consider small, to scorn.
The expression 小人 (found frequently in Confucian writing, but in other places as well) refers to a person with mean, egotistical instincts who cares only about himself and his own comforts. Radical 42 (小).

24. 爲 M: wéi (1, 3); wèi (2) J: i, *naru*, *nasu*, *suru*, *no tame* K: wi
1. *To do, to make, to be, to become.**
2. *For the sake of, because of, on behalf of (see 4.2).*
3. *[Marks a passive sentence pattern; see 31.11.]*
This character is one of the most common in literary Chinese. Meanings #2 and #3 will be encountered and explained later, so don't worry about them now! Radical 87 (爪, "claw").

25. 善 M: shàn J: zen, ii, *yoku suru, yoshi* K: seon
1. *Good, excellent, virtuous; good [thing]; excellent [thing].**
2. *To be good or skilled at [something].*
This character refers either to virtuous, moral behavior or to talent and skill. Don't confuse it with 喜 (*46*). Radical 30 (口).

26. 報 M: bào J: hō, *mukuiru* K: bo
1. *To repay, to reward; repayment.**
2. *To avenge; revenge.*
3. *Report; to report.*
Whereas generally referring to the idea of repayment, this character can imply either reward for good things or forms of revenge or vengeance. It often refers to heavenly justice. Radical 32 (土, "earth").

27. 德 M: dé J: toku K: deok
1. *Virtue, power.**
2. *Good deed; to do a good deed.*
Although in most literary Chinese texts this character refers to the modern sense of "virtue," in early texts it sometimes implies inner (almost magical) power or charisma. Some scholars have argued that it is the power one possesses to make another obliged or grateful to oneself (and this in turn led to meaning #2). One of the names of the *Lǎozǐ* 老子 is *Dàodéjīng* 道德經, "Classic of the Way and Its Power." Radical 60 (彳).

Commentary

1.1. Parts of speech: In the commentary, I will occasionally be using terms such as noun, adjective, pronoun, verb, or adverb to explain how words are functioning in a sentence. However, writers sometimes employ a single word in a variety of grammatical functions if it sounds right to them. This cannot be done arbitrarily with any word, but it *is* fairly common. For example:

欲 can mean "to want" (verb):
人欲耳: People want ears.
or it can mean "to want to" (auxiliary verb):
天欲報聖人: Heaven wants to reward the wise person.
or it can mean "desire" (noun):
善人怨欲: The good person resents desire.
知 can mean "to know," "to understand" (verb):
小人不知德: The petty person does not know/understand virtue.
or it can mean "to know how to" (auxiliary verb):
天知報聖人: Heaven knows how to reward the wise person.

Also: sometimes an adverb + verb can be taken together as a noun idea. For example, 不知 means "not know," but it can also mean "ignorance." 自禁 means "to control oneself," but it can also mean "self-control." In the third proverb, 不善 means something like "evil," "wickedness."

Although I will mention many different meanings for a word in the vocabulary lists, always expect words to be flexible and to have unmentioned meanings!

There is another factor to be taken into consideration: Characters are often pronounced slightly differently or with a different tone if they shift in grammatical function. I will note these differences (if they are still observed today; see 2.7 for further details).

1.2. Number and tense: Although there are some characters that mark the plural (and we will see them later), usually the writer lets context decide if something is singular or plural. Sometimes it's up to the reader to decide; sometimes the context will make it obvious. The same is true of tense. When I translate the examples below, I often choose what I think makes best sense, but sometimes it's not the only possibility.

1.3. 者: In its simplest usage, this is added to a verb or verb phrase and indicates the person or thing carrying out the action. See 7.4 for further details.

知者: one who knows
怨者: one who resents
導者: one who leads
導人者: one who leads people
生耳者: one who grows ears
爲禍者: one who creates disaster
不命者: one who does not command

PRACTICE: Put the following into literary Chinese:

1. one who desires
2. one who knows the heart
3. one who wants eyes
4. one who rewards the person
5. one who leads Heaven

1.4. 於: This is a vague, multipurpose preposition usually placed between a verb and a noun. The noun that follows it is often the location of the action, but the relationship can also be more abstract. 於 can *only* be translated by seeing the context of the sentence and understanding how its accompanying verb is being used. Most frequently it means "in," "from," or "by."

聖人得目於天。 The wise person obtains eyes from Heaven.
聖人導小人於禍。 The wise person leads the petty person from disaster.

Note: If you think that the wise person is not very compassionate, you can translate it

as "The wise person leads the petty person *into* disaster." Context and interpretation are everything!

小人生於禍。 The petty person arises from disaster.
知己者得報於天。 The person who knows himself obtains reward from Heaven.

PRACTICE: Put the following into literary Chinese:

1. One who does good leads the heart (away) from disaster.
2. The heart is born from the good.
3. The person got ears from Heaven.

1.5. 以: This is one of the most frequently used characters in literary Chinese, and it has a very wide application. It was originally a verb meaning "to take," "to use." Eventually, it started to be used in combination with other verbs (what English language scholars often call a coverb). It serves the same purpose as English prepositions like "with," "by means of," and "through." It usually comes *before* the main verb, and it is followed by its own special object:

天以禍報爲不善者。 Heaven repays with disaster the person who does evil.

In this example, 報 is the *main verb*, and 爲不善者 is its *object*. 以 is the *coverb*, and 禍 is the *object of the coverb*.

Other examples: Identify the object of the coverb in each case:

聖人以德導小人。 *The wise person leads the petty person with virtue.*
自禁者以德導欲。 *The person who restrains herself leads her desires with virtue.*

1.6. Shifting the coverb position: However, if a writer wants to put special emphasis on the thing that gets used (as in text #3), he or she will place the coverb and its object *after* the main verb:

小人導心以耳目: The petty person leads his heart with his *ears and eyes*.

Another, more awkward way of expressing the same sense: "It is with his ears and eyes that the petty person leads his heart."

知己者報人以善: It is with good that the one who knows herself rewards others.
小人報天以怨: It is with resentment that the petty person rewards Heaven.

PRACTICE: Put the following into literary Chinese:

1. It is with disaster that [our] eyes and ears repay ignorance.
2. Virtue arises from the good person through his *heart*.
3. It is through self-control that the one who knows herself commands Heaven.

1.7. Putting the object first: Sometimes a writer will place a direct object at the beginning of a sentence in order to contrast how it receives the action in comparison to other things. Look at the following English sentences:

As for those books, put them in the chest. As for the magazines, throw them out.

Somebody has asked us, "What do you want me to do with these books and magazines?" We reply, contrasting the two groups of items and saying what we want done with each. This means that the first thing in a sentence will not necessarily be the subject; look carefully for the sense of a sentence before you interpret.

In our lesson, sentence #3 has displaced the object to the first thing in the sentence (爲善者), and has followed it with the subject (天).

Character List

i. 不 人 以 命 善 報 天 小 己 得 德 心 怨 於 欲 爲 生 目 知 禁 禍 福 者 耳 聖 自 (26)
iii. 導 (1)

Lesson 2

Yet More Proverbs

Text #1

君子有終身之憂，而無一朝之患。順道而行，循理而言。喜不加易，怒不加難。

Text #2

天下失道，而後仁義生焉。國家不治，而後孝子生焉。民爭不分，而後慈惠生焉。道逆時反，而後權謀生焉。

Vocabulary (28–70)

28. 君　M:　jūn　J:　kun, *kimi*　K:　gun
1. *Ruler, lord.**
2. *[Polite second person pronoun; compare Elizabethan English "My Lord . . . ."]*
Radical 30 (口).

29. 子　M:　zǐ　J:　shi, *ko*　K:　ja
1. *Son, child.**
2. *Master. [polite suffix, like* 生 *(10-2)]*
3. *You. [pronoun]*
4. "*Viscount" (a feudal title; see 4.1 below).*
Radical 39 (子).

28a. 君子　M:　jūn zǐ　J:　kunshi　K:　gun ja
Son of a lord; a gentleman, a superior man.
From the time of the *Analects*—a text purporting to record the sayings of Confucius—this term increasingly came to refer to men of superior moral standards and intellect. Often used as an *antonym* to 小人.

30. 有　M:　yǒu　J:　yū, *aru*　K:　yu
1. *To possess, to own, to have; possession.**
2. *Being, existence; to exist, to be [in a place or among a group].*
The second group of meanings represents the existence of something within a group or

at a location. For example: 有憂 could be translated simply as "there is worry"; 君子有善人 could be translated as "among gentlemen there are virtuous men." Radical 74 (月, "moon").

31. 終 M: zhōng J: shū, *owaru*, *oeru*, *owari*, *tsuini* K:: jong
To end, to die; ending; finally.
When meaning "to die," this word usually implies by natural causes, after a full life (e.g., 君得終, "the ruler succeeded in living out his natural life span"). Radical 120 (糸, "silk floss").

32. 身 M: shēn J: shin, *mi*, *karada* K: sin
Body, the self, oneself; personally, on one's own.
Sometimes it is difficult to tell with this character whether the author intends an emphasis on the physical body one possesses or whether he/she intends an abstract sense. *Synonym ("oneself")*: 自 (*15*). Radical 158 (身).

31a. 終身 M: zhōng shēn J: shūshin K: jong sin
All one's life, to the end of one's life.

33. 之 M: zhī J: shi, *no*, *kare*, *yuku* K: ji
1. *[A particle that connects nouns or noun clauses; see discussion in* 2.1.*]**
2. *Him, her, it, them. [direct object pronoun]*
3. *To go.*
This is easily *the* most common character in literary Chinese. It has three chief uses, all of which you should learn thoroughly. *Beware!* Meaning #3 is fairly common, but rare compared to the other two meanings. Consequently, it is quite typical for readers to overlook it when it occurs (it occurs for the first time in our texts in Lesson 6, and once each in Lessons 25 and 27). Radical 4 (丿).

34. 憂 M: yōu J: yū, *ureeru*, *uki*, *urei* K: u
Worry, anxiety, concern; to worry [about].
Radical 61 (心).

35. 而 M: ér J: ji, *shikashite*, *sōshite*, *shikamo*, etc. K: i
But, and, then.
This word *only* connects two verbs. Its meaning is often very vague; see 2.3. Radical 126 (而).

36. 無 M: wú J: mu, *nai* K: mu
1. *To not have; nonpossession.**
2. *Nonexistence, nothingness; to not exist.*
3. *"Don't . . . ." [negative imperative]*
This verb is the opposite of 有. Note that unlike 不, which is only an adverb and must precede a verb, 無 (in meanings #1 and #2) is a verb in itself. Meaning #3 is actually a substitute for the "proper" negative imperative, 毋. This usage will not occur until Lesson 23. Radical 86 (火, "fire").

37. 一 M: yī J: ichi, *hitotsu* K: il
One; first; once.
Literary Chinese usually does not make a distinction between ordinal and cardinal numbers. Context will tell you how to read this character. Radical 1 (一).

38. 朝 M: zhāo (1–2); cháo (3) J: chō, *asa*, *ashita* K: jo
1. *Morning, dawn.**
2. *First day of the lunar month.*
3. *[Royal or imperial] court; to hold court, to go to court, to summon to court.*
Radical 74 (月).

37a. 一朝 M: yīzhāo J: itchō K: il jo
Right away, immediately, in a brief period of time.

39. 患 M: huàn J: gen, kan, *wazurau*, *urei* K: hwan
Grief, misfortune, disaster; to suffer, to worry about [a crisis].
Note that the text is contrasting this more serious character with the milder 憂. Radical 61 (心).

40. 順 M: shùn J: jun, *shitagau* K: sun
To act in accordance with, to agree with, to obey; favorable.
Radical 181 (頁, "leaf of a book").

41. 道 M: dào J: dō, *michi* K: do
1. *Road, path; skill, method; philosophy; the right way to live.**
2. *To speak, to say.*
You probably already know the cultural significance of 道. Although it gave its name to the Taoist (Daoist) religion and philosophy, all Chinese philosophies and religions use "the Way" to indicate the proper path in life. Radical 162 (辶, "walking").

42. 行 M: xíng (1); xìng (2) J: kō, gyō, *iku*, *okonau*, etc. K: haeng
1. *To go, to walk; to act; to conduct [affairs]; to carry out [an action]; to circulate [information, currency, etc.]; to practice, to put into practice.**
2. *Behavior; conduct.*
行 is one of the most common characters in literary Chinese, and it is used for many actions. Most importantly, the basic meaning "to go" extends to ideas of behavior and conduct. Radical 144 (行).

43. 循 M: xún J: jun, *shitagau* K: sun
To follow, to comply with.
This character is a near synonym for 順 (*40*). The text uses it here for variety's sake. Radical 60 (彳).

44. 理 M: lǐ J: ri, *kotowari* K: li, i
Principles; pattern, rationale; to straighten, to arrange, to put in order.
In much later Chinese philosophy—the Neo-Confucianism that began in the eleventh century—this character was used to represent the cosmic order and the pattern of things. In the early period, its meaning is somewhat more modest and can be anything from the stripes on a tiger to the right way to do something. It originally meant "to polish gems in accordance with their veins." Radical 96 (玉, "jade").

45. 言 M: yán J: gen, gon, *iu*, *kotoba* K: eon
To speak, to say; words, speech.
When 言 takes an object, it usually is the topic of speech. For example: 人言禍, "People talk about disaster." Radical 149 (言).

46. 喜 M: xǐ J: ki, *yorokobu* K: hui
To be happy, to be delighted; to enjoy [something]; joy, pleasure.
Do not confuse this character with 善 (*25*). Radical 30 (口).

47. 加 M: jiā J: ka, *kuwawaru*, *kuwaeru* K: ga
1. *To increase.*
2. *To participate [in], to be of benefit.*
3. *Increasingly, more.**
4. *To apply [to].*
5. *Advantage, gain.*
The adverbial usage ("increasingly, more") may seem a little odd. It functions as a way to express "comparatives" (*-er* adjectives in English). Examples: 君子不加小, "The gentle-

man does not become any smaller"; 小人不加聖, "The petty person does not become any wiser." Radical 19 (力, "strength").

48. 易 M: yì J: eki, *yasui* K: i
1. *Easy; easily.**
2. *Change; to change, to exchange; the* Book of Changes *(a Chinese classic).*
The first use is often in conjunction with another verb to express the idea "easy to . . ." For example: 易導, "easy to lead"; 易行, "easy to carry out." See also 7.3. Radical 72 (日, "sun").

49. 怒 M: nù J: do, nu, *ikaru*, *okoru* K: no
Angry; anger.
Radical 61 (心).

50. 難 M: nán (1); nàn (2) J: nan, *katai*, *muzukashii* K: nan
1. *Difficult, hard to deal with.**
2. *Difficulty, problem.*
Meaning #1 is often used with a verb to express the idea "difficult to . . ." For example: 難導, "difficult to lead"; 難行, "difficult to carry out" (compare 易 [*48*]; see also 7.3). Radical 172 (隹, "short-tailed bird").

51. 下 M: xià J: ka, ge, *shita*, etc. K: ha
Under, below; to go down, to descend, to put down; social inferiors; to give to a social inferior.
This character can refer to anything "below" something else, or any movement from above to below. Radical 1 (一).

6a. 天下 M: tiān xià J: tenka K: cheon ha
"Under Heaven" (i.e., the world).
Chinese writers tended to use this term to represent all territory under Chinese control, not necessarily every place in existence. The scholar A. C. Graham has rendered it as "the empire." Constrast it with 國 (*57*).

52. 失 M: shī J: shitsu, *ushinau* K: sil
To lose, to be remiss, to neglect; loss, failure.
Radical 37 (大).

53. 後 M: hòu J: go, kō, *ushiro*, *ato ni*, etc. K: hu
1. *Behind, later, subsequently, afterward; to follow behind; to consider of lesser importance.**
2. *Posterity, successor, heir.*
This character can generally refer to anything that is behind something else, or (verbally) a movement toward the rear or a dismissal of something as "secondary" or "less important." Radical 60 (彳).

35a. 而後 M: ér hòu J: *ato ni . . . nomi* K: i hu
And then, only then.
This phrase emphasizes that a first event must happen before a second event can occur.

54. 仁 M: rén J: jin K: in
Kindness, benevolence.
One of the most important Confucian virtues. Radical 9 (人).

55. 義 M: yì J: gi K: ui
1. *Righteousness, justice; righteous, just.**
2. *Principles, ethical principles; principled, upright.*
3. *Meaning, significance, main point.*
In Confucian philosophy the first meaning is often linked with 仁; one represents the "softer," more compassionate side of virtue, the other one the "harder," more upright side. The second meaning has the broader sense of moral standards or ideals (as in English, when we say "she is a principled person"). The third usage (which developed later than the others) has the vaguest meaning of all, and in this sense the character is sometimes used interchangeably with 意 (*556*). Radical 123 (羊, "sheep").

56. 焉 M: yān J: en K: eon
1. *[An object pronoun.]**
2. *How. [question word]*
In meaning #1 (by far the more common), this word generally represents a combination of 於 + object pronoun (e.g., "from him," "to her," "toward it," etc.). Sometimes it's best to translate it as a location pronoun: *here* or *there*. In this text, "here" or "from this" would be most appropriate. Meaning #2 will not occur until Lesson 27. Radical 86 (火).

57. 國 M: guó J: koku, *kuni* K: guk
Country, state, capital city.
In ancient China, this character could apply to different concepts. Before the unification of

China under the Qin 秦 empire (221–207 B.C.E.), independent states were called 國. However, at the earliest stage, the term could be applied to the "capital city" of a state (and, in fact, states in the early period were more like Greek city-states—metropolises with vaguely defined territory around them). In the imperial period, 國 could apply to territory controlled by a member of the royal house or a loyal retainer ("fiefdom"). Basically, all 國 taken together constitute 天下 (*6a*). Radical 31 (口, "enclosure").

58. 家 M: jiā J: ka, ke, *ie* K: ga
1. *House, household, family.**
2. *School of thought.*
In the early period, the term 國家 as a combination word meaning "country" had not quite evolved yet. Rather, 家 is contrasted with 國 to represent either the private realm (family, as opposed to country), or the noble families and clans that ruled the 國. The character itself represents a domestic animal under a roof. Radical 40 (宀, "roof").

59. 治 M: chí (1); zhì (2) J: chi, ji, *osameru* K: chi
1. *To govern well, to put in order.**
2. *Government, administration.*
For a discussion of the literary Chinese pronunciation of this character, see 2.7 below. Radical 85 (水, "water").

60. 孝 M: xiào J: kō K: hyo
Filial; filiality, filial piety.
Another one of the most important Confucian virtues. 不孝 means "unfilial" or "unfiliality." Radical 39 (子).

61. 民 M: mín J: min, *tami* K: min
The common people.
This character usually describes the people as a group; it is rare to see an individual called a 民, unless his commoner status is being stressed. Radical 83 (氏, "clan," "family").

62. 爭 M: zhēng J: sō, *arasou* K: jaeng
1. *To vie, to compete, to struggle, to fight.**
2. *To try one's hardest, to be eager to, to vie [with others to accomplish something].*
The second use accompanies another verb and represents the eagerness of people to do something. For example: 民爭爲善, "The people struggle to/compete to do good" (i.e., they are all extremely eager to do good). Radical 87 (爪).

63. 分 M: fēn (1); fèn (2) J: bun, fun, bu, *wakeru* K: bun
1. *To divide up, to apportion, to share.**
2. *Share, lot, fate.*
Note that the knife radical suggests the character's original meaning: cutting something into pieces and dividing it. Radical 18 (刀, "knife").

64. 慈 M: cí J: ji, *itsukushimu* K: ja
Compassion, sympathy; compassionate.
Radical 61 (心).

65. 惠 M: huì J: kei, e, *megumu* K: hye
Compassion; compassionate.
慈惠 is an example of a synonym compound—two words with roughly the same meaning put together, sometimes for emphasis, sometimes to create a symmetrical rhythm. Up to this point in the lesson text, the expression 而後 has been followed by a two-character phrase: first 仁義, then 孝子. Although the author could express his meaning here with only the character 慈, the symmetry of the phrases forces him to insert a synonym. Radical 61 (心).

66. 逆 M: nì J: gyaku, geki, *sakarau* K: yeok
To go against [the right], to be perverse, to go awry.
Radical 162 (辶).

67. 時 M: shí J: ji, *toki* K: si
Time, the times, the era.
(之) 時 is often used to mark a temporal clause. For example, 聖人治天下之時，民爭爲善, "When a sagely person governs the world, then the people vie to do good." Radical 72 (日).

68. 反 M: fǎn J: han, *kaeru* K: ban
1. *To revolt; to go astray; to be perverse.**
2. *To return.*
3. *On the contrary, contrary to expectations.*
In all meanings, the idea of a countermotion is implied by this character. Radical 29 (又, "again").

69. 權 M: quán J: gon, ken K: gwon
1. *To weigh, to balance [physical objects].*
2. *Circumstances, contingencies, temporary situation.**
3. *Influence, authority, power.*
Radical 75 (木, "tree").

70. 謀 M: móu J: bō, mu, *hakaru* K: mo
Plans, schemes, strategy; to plot, to plan; resourceful.
This word can have either a positive connotation (to make strategies, to consult, to plan) or a negative one (to scheme, to plot). As a verb, it takes as its object either the thing that is being planned (聖人謀善, "The wise person plans a good thing") or the thing that is being plotted against (小人謀國, "The petty person plotted against the state"). Radical 149 (言).

69a. 權謀 M: quán móu J: kenbō K: gwon mo
Grand strategies, provisional plans; resourcefulness.
This compound obviously derives from the idea of the plans 謀 one develops in certain circumstances 權.

Commentary

2.1. The particle 之: Our text gives us the first, and probably the most common, of several uses for this character. It connects two nouns or noun phrases; its use is often optional and it tends to occur when clarification is needed. It can represent either possession or description:

君之謀: the ruler's schemes
天下之國: the states of the world
聖人之時: the era of a wise person
小人之家: the petty person's house
君子之後: behind the gentleman

2.2. Longer descriptive phrases: You will probably have most difficulty with 之 when it connects a whole sentence to a noun. In literary Chinese, one does not say "the ruler *who* plots against the state." One says "the plot-against-state ruler" 謀國之君. Other examples follow:

爲善之家: a family that does good
爭得道之民: a people that vies to obtain the Way
逆善人之謀: a plot that goes against good people
以福報國之天: a Heaven that rewards a state with good fortune

One of the consequences of this type of structure is that it is sometimes difficult to tell whether a verb is the main verb of a sentence or instead part of the description of the noun. For example:

君欲得道之聖人

At first, you might see the characters 欲得道 as a group and begin to read the sentence as "Rulers want to obtain the Way . . . ." But suddenly, you are confronted with 之. What to do now? If you look at the sentence carefully, you'll see that the main verb of the sentence is 欲, whereas 得 is part of a phrase describing 聖人. The true meaning: "The ruler wants wise men who have obtained the Way."

PRACTICE: Translate the following (some may be correctly interpreted in different ways):

1. 謀惠之時
2. 反道之患
3. 以仁義導民之孝君
4. 知順君之善民
5. 孝子不失有義之家理。
6. 天下順行德之君。
7. 天下爭順行德之君。
8. 天下爭順以仁義行德之君。
9. 怒子不知順君子之言。
10. 民無行慈惠之謀。

PRACTICE: Put the following into literary Chinese:

1. A wise ruler who talks about virtue
2. A difficult principle that goes against the family
3. An era that obeys the gentleman
4. An angry son who loses benevolence
5. A good man who governs with compassion
6. The people speak about a ruler who governs his country.
7. Filial sons obtain reward from a Heaven that follows the Way.
8. Unfilial rulers go against wise men who possess righteousness.

2.3. The conjunction 而: This is an extremely vague word that usually connects two verbs. How it should be interpreted depends on the context. Some examples:

小人逆道而反德。

In this case, the two actions of the 小人 are both bad and do not seem to be contrasting or contradictory. Consequently, we translate with a simple "and": "The petty person goes against the Way and opposes virtue."

聖人自禁而不禁人。

This case is open to debate, but the writer's point here seems to be that a wise person, although careful of his/her own behavior, will not try to force that behavior on others. Consequently, we might translate with "but": "The wise person controls him/herself but does not control others."

君行仁義而治國。

Sometimes 而 seems to emphasize temporal sequence or the preconditions that are necessary for some second action to occur. A character-by-character translation would be "The ruler practices kindness and justice and governs the state." Most would read here the implication that practicing kindness and justice brings about the governing. "The ruler practices kindness and justice and so governs the state."

The important point here is that you should look carefully at the overall tendencies of the sentence before you interpret 而.

2.4. Stative verb: This is a term used by English-speaking scholars of Chinese to describe an adjective functioning as a verb. In English, a stative verb typically consists of the verb "to be" followed by what is termed a "predicate adjective": *She is angry, it is small, they are kind.* In literary Chinese, you don't need the verb *to be*: 君怒, "the ruler is angry"; 子小, "the son is small"; 聖人慈, "the wise person is kind." Notice that when you reverse the characters, you have an adjective-noun phrase rather than a complete sentence: 怒君, "angry ruler"; 小子, "small son"; 慈聖人, "kind wise person." Always be careful to observe word order when interpreting a sentence!

2.5. Passive structures: There is a simple way to distinguish the "active voice" and the "passive voice" in sentences. If the subject of the sentence carries out the action of the verb, it's the active voice; if it receives the effects of the verb, it's the passive voice. For example:

The filial son killed the rat. *This is active voice.*

The rat was killed by the filial son. *This is passive voice.*

There are a number of special ways to indicate the passive voice in literary Chinese, and we'll examine them as we encounter them (7.3, 9.2, 9.3, and 31.11). However, it's not unusual for a writer to use the passive voice without any special indication of such when the meaning of the sentence would make it clear. In the second proverb above, 國家不治 should be read passively; although in English we *could* say that a state or a family governs, usually in Chinese these are recipients of governing. So, "the state and family are not [well] governed" would be correct.

2.6. Implied compound sentences: As we shall see, literary Chinese does have words for

constructing multiclause sentences, like "if," "when," "then," "although," and so forth. However, it is just as likely that a writer will leave these out if the meaning is clear without them. For example, in the sentence 天下失道，而後仁義生焉, the expression 而後 means "only then," which suggests that the first phrase has an implied "if" or "when."

More difficult are these two phrases from proverb #1:

喜不加易，怒不加難。

Chinese writers tend to have a fondness for four-character phrases and that may be why this is put the way it is. It would have been somewhat easier if we had:

喜而不加易，怒而不加難。

See if you can now translate these difficult sentences.

PRACTICE: Put the following into literary Chinese:

1. The common people struggle to obtain life and do not follow the ruler.
2. The petty man talks about kindness and justice but he does not practice virtue.
3. When the world is not governed, only then do the people struggle to obtain the Way.
4. The son practices filial piety and governs his family.
5. Although she is angry she does not resent the ruler.
6. When the ruler does not speak, only then do the people plot against virtue.

2.7. "Reading pronunciations" (讀音) in literary Chinese: You may have noticed (if you know some modern Mandarin) that the character 治 (*59*) was given a pronunciation of *chí* when it functions as a verb even though such a pronunciation does not exist at all in modern spoken Mandarin. Such pronunciations are sometimes called "reading pronunciations"; the rationale behind them is worth discussing for a moment.

As the different Chinese dialects evolved, they came to pronounce characters differently, even though the characters preserved their essential meanings. Obviously, modern Mandarin Chinese also sounds quite different from the Chinese of very ancient times, or even later times such as the Tang 唐 dynasty (618–907 C.E.). Moreover, ancient Chinese was "tonal" like the modern dialects, but the tones were different (just as they are different in Mandarin, Cantonese, Taiwanese, etc.).

Later readers in China (I am referring to the period from roughly the eleventh century to the early twentieth century) tended to use Tang dynasty Chinese as their standard for identifying the tones of literary Chinese. This does not mean that they *pronounced* literary Chinese the way Tang dynasty Chinese had. It merely means that they tended to list a character's tone in Tang terms, not in modern Chinese terms. But what does this mean exactly?

Tang Chinese had four tones, but these were *not* the four tones of modern Mandarin. They were called "level" 平, "rising" 上, "departing" 去, and "entering" 入. When modern Mandarin started to develop after the twelfth century, it divided "level" tone characters between modern tones one and two; "rising" became modern third tone and "departing" became modern fourth tone. The "entering tone" (characterized by a "glottal stop" ending—like words in modern Cantonese that end in –k, –p, or –t sounds) disappeared from Mandarin altogether, and characters with such tones were redistributed among the other tones. (This is a very rough description, and there are many exceptions.) Old entering tones can be traced very easily in Japanese; they are characters that have two-syllable *on* readings (*doku*, *batsu*, etc.).

The respect later imperial scholars had for the Tang era meant that they continued to identify characters by their Tang tones, even as their own spoken tones changed. This could be a particularly difficult problem in poetry—since certain kinds of Chinese poetry prescribe the tones of the characters used in certain places, poets of later times had to compose using the rules of Tang tones, even though the poets themselves had never spoken that way at all.

This would be an academic issue, were it not for the problem of characters with multiple pronunciations. I commented above in 1.1 that characters sometimes have different pronunciations if they have different meanings (and if you know modern Mandarin, you have probably seen that already in the characters 爲, 長, and 聽). These tone differences were present in Tang Chinese as well, though of course they *sounded* different from the way they are pronounced in Mandarin. In fact, there were many tone differences in Tang Chinese that subsequently died out in Mandarin altogether.

Later Mandarin speakers, when reading literary texts aloud, sometimes tried to preserve these differences by giving characters different pronunciations even when such distinctions had disappeared from speech. Thus, a proper literary Chinese reader is supposed to read 治 as *chí* when it is a verb in order to preserve a similar tone distinction that had existed in Tang times.

There are a few other cases where scholars clung to an older pronunciation of the character, because they felt that the evolving spoken pronunciation of the character was "vulgar." There are two particularly notable examples of this: the character 車, which is supposed to be pronounced *jū* in literary Chinese (as opposed to spoken *chē*), and 白 and 百, which are supposed to be pronounced *bó* (as opposed to *bái* and *bǎi*).

All of these are "reading pronunciations." I rather suspect that as time goes on, even scholars will cease to observe these distinctions when reading aloud, even though they will be aware of the Tang differences. When I started studying literary Chinese, most Western scholars pronounced the name of the famous Tang poet 李白 as Lǐ Bó (Li Po in old Wade-

Giles romanization), because that was the "correct" 讀音 for his name. However, these days most native listeners would be confused if a speaker called him thus.

There is one further thing to note about these pronunciation differences, and this will prove important later on for you: Traditional Chinese commentators had a habit of giving you a clue about what a character meant simply by identifying its Tang tone. For example, when the character 治 appears in a text as a verb, a commentator might simply note underneath 平聲, "level tone." This is because the special *chí* pronunciation of this character was a level tone in Tang Chinese. This type of information can be helpful to you in understanding text—but only if you already know about the Tang tone differences.

Character List

i. 一 下 之 仁 分 加 反 君 喜 國 失 子 孝 家 後 怒 患 惠 憂 易 時 有 朝 權 民 治 焉 無 爭 理 終 義 而 行 言 謀 身 道 難 順 (40)

ii. 循 逆 (2)

iii. 慈 (1)

Lesson 3

Yet One More Proverb

萬物得其本者生，百事得其道者成。道之所在，天下歸之。德之所在，天下貴之。仁之所在，天下愛之。義之所在，天下畏之。屋漏者，民去之。水淺者，魚逃之。樹高者，鳥宿之。德厚者，士趨之。有禮者，民畏之。忠信者，士死之。

Vocabulary (71–101)

71. 萬　M:　wàn　J:　man, ban　K:　man
Ten thousand.
Radical 140 (艸).

72. 物　M:　wù　J:　butsu, motsu, *mono*　K:　mul
Thing; physical object.
萬物, "the ten thousand things," is a common expression for all the things in the world. Radical 93 (牛, "cow").

73. 其　M:　qí　J:　ki, *sore*, *sono*　K:　gi
1. *This; that; these; those; its; his; her; their. [possessive and demonstrative adjective]**
2. *Perhaps, probably, should. [vague modal adverb]*
This character is extremely common in literary Chinese constructions. For details of the first meaning, see 3.1. The second meaning will be encountered and explained later (11.6). Radical 12 (八, "eight").

74. 本　M:　běn　J:　hon, *moto*　K:　bon
[Tree] root; fundamental; basics.
In Chinese philosophy, 本 is often used to express important things, first things, or the essential nature of things. Radical 75 (木).

75. 百　M:　bǎi　J:　byaku, hyaku, *momo*　K:　baek
One hundred.
Radical 106 (白, "white").

76. 事 M: shì J: ji, *koto*, *tsukaeru* K: sa
1. *Thing, matter, affair, occupation, job.**
2. *To serve, to work for; to employ, to have as a servant.*
In modern Mandarin Chinese, 物 (*72*) tends to apply to physical objects, whereas 事 applies to matters, affairs, and abstract things. This holds true to a certain extent in literary Chinese, but there is some confusion of the terms. Radical 6 (丿).

77. 成 M: chéng J: sei, jō, *naru*, *nasu* K: seong
To complete; to accomplish; to perfect; to become.
This character is quite common in both transitive use (君成德, "The ruler perfects his virtue") and intransitive use (德成, "Virtue comes to perfection"). Radical 62 (戈, "spear").

78. 所 M: suǒ J: so, sho, *tokoro* K: so
1. *Place, location.*
2. *[Grammatical particle: turns a verb into a direct object.]**
The second use of this character is fairly complicated and will probably cause you some difficulty. For details, see 3.3 below. Radical 63 (戶, "door").

79. 在 M: zài J: zai, *aru* K: jae
To be located in [a place]; to be at [a place]; to exist, to be living.
Radical 32 (土).

80. 歸 M: guī J: ki, *kaeru*, *kaesu* K: gwi
To go home; to give allegiance to; to find refuge with.
This character expresses the action of going to where one "belongs" (in traditional conception). Rivers 歸 to the sea. Vassals 歸 to their lord. Women 歸 to their husbands' homes when they get married. Radical 77 (止, "to stop").

81. 貴 M: guì J: ki, *tōtobu*, *tōtoi* K: gwi
Valuable, expensive; to value; to treasure.
In other, later texts, this character indicates members of the nobility and aristocracy. Radical 154 (貝, "cowrie shell"—once used for currency).

82. 愛 M: ài J: ai, *aisuru*, *oshimu* K: ae
To love; to cherish; to begrudge.
This character usually does not imply "romantic love" in literary Chinese, as it does in the modern East Asian languages. Radical 61 (心).

83. 畏 M: wèi J: i, *osoreru*, *kashikomu* K: oe
To fear; to be in awe of; to respect.
Radical 102 (田, "field").

84. 屋 M: wū J: oku K: ok
House, room.
Radical 44 (尸, "corpse," "body").

85. 漏 M: lòu J: rō, *moru*, *moreru*, *morasu* K: lu, nu
To leak.
Radical 85 (水).

86. 去 M: qù J: kyo, ko, *saru* K: geo
1. *To leave, to abandon. [transitive]*
2. *To leave, to depart. [intransitive]*
Radical 28 (厶).

87. 水 M: shuǐ J: sui, *mizu* K: su
Water.
Sometimes this character is used poetically for "river" (like "the waters of the Nile" in English). Radical 85 (水).

88. 淺 M: qiǎn J: sen, *asai* K: cheon
Shallow.
As can the English word for this meaning, this character can be used literally ("shallow water") or metaphorically ("shallow feelings"). Radical 85 (水).

89. 魚 M: yú J: gyo, *uo*, *sakana* K: eo
Fish.
Radical 195 (魚).

90. 逃 M: táo J: tō, *nigeru* K: do
To flee, to escape.
Radical 162 (辶).

91. 樹 M: shù (1); shǔ (2) J: ju, *ki* K: su
1. *Tree.**
2. *To plant [a tree], to establish.*
Radical 75 (木).

92. 高 M: gāo J: kō, *takai* K: go
High, lofty.
Radical 189 (高).

93. 鳥 M: niǎo J: chō, *tori* K: jo
Bird.
Radical 196 (鳥).

94. 宿 M: sù J: shuku, *yadoru*, *yadosu*, *yado* K: suk
1. *To roost; to lodge, to spend the night; lodging, inn.**
2. *Previous, former.*
As one might conclude from the usages above, the character can refer both to animals roosting for the night and to humans spending the night somewhere (often temporarily). From there, the meaning of "inn" or "lodging" developed. Radical 40 (宀).

95. 厚 M: hòu J: kō, *atsui* K: hu
Thick; generous.
Radical 27 (厂, "cliff").

96. 士 M: shì J: shi, *samurai* K: sa
Knight; military officer; gentleman; gentry.
The meaning of this character changes depending on the historical period. At the time of this text, it often referred to a land-owning "middle class," sometimes warriors, sometimes scholars. Many of these people were literate, and most of the literature and philosophy of the time was produced by them. Socially, they were located between the aristocrats and the rulers on the one side, and the common people on the other. Radical 33 (士).

97. 趨 M: qū J: sū, shu K: chu
To hurry; to hasten.
Radical 156 (走, "to run").

98. 禮 M: lǐ J: rai, rei K: ye
Rites, ceremonies; politeness, etiquette, courtesy; polite, courteous.
Another very important term in Confucian thinking, although English translations often fail to convey this. Radical 113 (示).

99. 忠 M: zhōng J: chū K: chung
Loyal, faithful; loyalty.
Radical 61 (心).

100. 信 M: xìn J: shin K: sin
1. *Trustworthy, sincere; to believe; faith, trustworthiness.**
2. *Truly, actually.*
Radical 9 (人).

101. 死 M: sǐ J: shi, *shinu* K: sa
Death; to die.
For this character's special use in this lesson's text see 3.4 below. Radical 78 (歹, "bad," "vicious").

Commentary

3.1. The possessive/demonstrative adjective 其—and pronouns in general: Although 其 will have some other important functions that we will note later, its most common is to signify "demonstrative" functions (*this, that, the*) or possession. Thus, depending on the context, 其魚 could mean "this fish," "that fish," "the fish [we have been talking about]," "her fish," "his fish," "its fish," or "their fish." Do not confuse it with 之:

君(之)心: the ruler's mind 其心: his mind

If you wish to say "your mind" or "my mind," you use an optional 之 particle with a first or second person pronoun: 我(之)心, 子(之)心.

Generally speaking, Chinese writers rarely used subject pronouns in the third person. So instead of expressing "she," "he," "it," or "they," the text will simply have nothing at all:

君得民心而後得其信。 The ruler obtains the people's hearts, and only then will *he* obtain their trust.

3.2. Partitive structure: This is an interesting and common pattern that often confuses students. Pay careful attention to the following discussion.

We have already seen in 2.2 how a long verbal phrase can modify a noun:

不信其君之民: a people who do not trust their ruler

However, if you want to put particular emphasis on such people—to see them as a special subgroup of *peoples* in general (the subgroup of those who don't trust their ruler), then you use a new pattern, characterized by:

NOUN + 之 + VERBAL PHRASE + 者

So, our earlier sentence could be rewritten as:

民之不信其君者

Literally, this is saying "peoples' not-trust-their-rulers ones." The effect might be expressed in better English as "those among the peoples who do not trust their ruler."

Even extremely simple sentences can use this structure for the sake of emphasis:

小樹: small tree/trees 樹之小者: [those] trees that are small

The difference here may seem unimportant, but the *flavor* of the second suggests that the writer wants to distinguish special characteristics of small trees and tell us something about them.

Other examples:

人之逃禍者: [those] people who flee disaster
國之不循天者: [those] states that do not obey Heaven
鳥之不宿樹者: [those] birds that do not nest in trees
聖人之自禁者: [those] sages who control themselves

One final warning: The 之 particle in this structure is optional, so don't expect it always to be there. In the opening of this lesson, we have 萬物得其本者. This is the same as 萬物之得其本者. All the other uses of the partitive in this lesson are the same.

PRACTICE: Translate the following:

1. 人之不宿屋者
2. 君之怨患者
3. 士之不信天者
4. 樹之小者，其本不成。
5. 士之不自愛者不憂命。
6. 魚之不逃淺水者，人得之。
7. 鳥之成家於高樹者，其屋漏。

PRACTICE: Put the following into literary Chinese. Be sure to use partitive structures! After you have finished, try rewriting your sentences in nonpartitive forms.

1. Petty people who are not at home
2. Fish who do not have rulers
3. Knights who abandon the water

4. As for rulers who perfect the Rites, the people will give allegiance to them.
5. As for valuable people who do not love fish, their hearts are shallow.
6. As for knights who die in the water, rulers compete in loving them.
7. As for birds that hasten to obtain the Way, knights honor their virtue.

3.3. The particle 所: Placed before a verb or verb phrase, this character "nominalizes" it (turns it into a noun). But unlike 者, this noun *receives* the action of the verb, rather than *performing* it.

愛者: one who loves 所愛: that which/what is loved
逃者: one who flees 所逃: that which/what is fled
成者: one who completes 所成: that which/what is completed

If the verb in a 所 structure takes a location as its object, then you may need to translate 所 as "place":

去者: one who abandons 所去: the place that is abandoned
歸者: one who returns 所歸: the place that is returned to
在者: one who is present/exists 所在: the place where [someone] is located

The person or thing carrying out the action in the 所 structure is placed in a modifying position in front of the character, often connected to it by 之:

士(之)所愛: that which/what the knight loves
聖人(之)所逃: that which/what the wise person flees
魚(之)所成: that which/what the fish completes
鳥(之)所去: the place that the bird abandons
君(之)所歸: the place that the ruler returns to
道(之)所在: where the Way is located

PRACTICE: Translate the following:

1. 民之所貴
2. 魚所怨
3. 鳥所宿
4. 士不愛民之所愛。
5. 君之所去，小人爭趨之。

We will see other ways of using the 所 particle in the lessons ahead.

3.4. Idiomatic usages of some vocabulary items: No matter how thoroughly you learn the grammar of literary Chinese, or how frequently you practice characters, there will always be some ways of using specific characters that you won't be able to anticipate. Sometimes

these usages aren't even mentioned in dictionaries. You must be patient and pick up this information as you go along, and you must not get frustrated.

Case in point: The verb 死 ("to die") is normally intransitive (i.e., it doesn't take a direct object—you can't "die someone"). But in this lesson, it is followed by the direct object pronoun 之. Perhaps you might guess that 死 should be interpreted as "to kill" in this case—*but you would be wrong.* In fact, 死 can take as its object the person for whom one dies (in an act of loyalty); this is usually one's ruler or lord.

Character List

i. 事 信 其 厚 去 在 士 宿 屋 忠 愛 成 所 本 樹 歸 死 水 淺 物 畏 百 禮 萬 貴 高 魚 鳥 (28)

ii. 漏 趨 逃 (3)

Lesson 4

Guan Zhong Shows Up Late

齊桓公爲大臣具酒，期以日中。管仲後至。桓公舉觴以飲之。管仲半棄酒。桓公曰：「期而後至，飲而棄酒。於禮可乎？」管仲對曰：「臣聞：酒入舌出。舌出者言失，言失者身棄。臣計棄身不如棄酒。」桓公笑曰：「仲父起就坐！」

Vocabulary (102–134)

102. 齊　M:　qí　J:　sei　K:　je
1. *The state of Qi.**
2. *To be equal, to be the same.*
Regarding meaning #1: 齊 was a state in pre-imperial China, occupying part of the area of Shandong 山東 province. This is the first of a number of state names you will learn. Because so much of traditional Chinese culture refers back to the early period, you should become familiar with them. Radical 210 (齊).

103. 桓　M:　huán　J:　kan　K:　hwan
Martial, military.
This is a relatively uncommon character, used most often in proper names and titles (as in this case). Radical 75 (木).

104. 公　M:　gōng　J:　kō, *kimi*　K:　gong
1. *"Duke" (a feudal title).**
2. *Gong. [a surname; see Lesson 6 for an example]*
3. *Master. [polite suffix, similar to* 生 *(10-2) and* 子 *(29-2)]*
4. *You, Sir. [polite second person pronoun, similar to* 子 *(29-3)]*
For details on feudal titles, see 4.1. Meanings #3 and #4, though quite common, do not occur in our lesson texts. Radical 12 (八).

102a. 齊桓公　M:　qí huán gōng　J:　sei kan kō　K:　je hwan gong
Duke Huan of Qi.
He reigned from 685 to 643 B.C.E. As with the names of the states, you should familiarize yourself with some of the more famous rulers and historical figures of the pre-imperial period. For more on the importance of Duke Huan, see 25.1.

105. 大 M: dà J: tai, dai, *ōkii*, etc. K: dae
Great, large, important.
Radical 37 (大).

106. 臣 M: chén J: shin, *omi* K: sin
1. *Minister; subject [of a ruler].**
2. *[First person pronoun when addressing a superior.]**
Pay special attention to the pronoun use. This is comparable to archaic English usages like "Your Humble Servant." Radical 131 (臣).

107. 具 M: jù J: gu, *sonawaru*, *sonaeru* K: gu
1. *To prepare.**
2. *Utensil, tool.*
3. *All, the whole, every. [adverb]*
Radical 12 (八).

108. 酒 M: jiǔ J: shu, *sake* K: ju
1. *Alcoholic beverage.*
2. *Banquet. [figurative usage]*
This character has usually been translated as "wine," but you should keep in mind that alcoholic beverages at this time were probably brewed from grains—that is, they were closer to beer. Fermented rice beverages (like Japanese sake) and strong distilled beverages were not made until much later. Radical 164 (酉, "fermented millet").

109. 期 M: qī J: ki, go K: gi
1. *To set an appointment, to choose a time, to set or determine.**
2. *To expect, to wait for.*
Radical 74 (月).

110. 日 M: rì J: jitsu, nichi, nitsu, *hi* K: il
Sun; day, daily.
Radical 72 (日).

111. 中 M: zhōng (1); zhòng (2) J: chū, *naka*, *uchi* K: jung
1. *Middle, midst.**
2. *To hit on target, to strike the middle of.*
Note the change of tone in the second, verbal meaning (which is often used in discussions of archery). Radical 2 (丨).

110a. 日中 M: rì zhōng J: nitchū K: il jung
Noon ("middle of the day").

112. 管 M: guǎn J: kan, *kuda* K: gwan
Tube; pipe, flute.
In this anecdote the character is being used as a person's surname. In the course of this textbook you'll find that you'll have to learn many characters even though they may only occur as names in the lesson texts. Radical 118 (竹, "bamboo").

113. 仲 M: zhòng J: chū K: jung
The second in order of birth.
This character is used most often to differentiate the middle of three siblings, or to indicate an uncle's age in relation to other uncles. See 仲父 (*113a*). However, in this anecdote it is a personal name. Radical 9 (人).

112a. 管仲 M: guǎn zhòng J: kan chū K: gwan jung
Guan Zhong.
A prominent minister of 齊桓公, he became famous as a model adviser and strategist, and many anecdotes are told about him. A book of political advice, the *Guanzi* 管子, is attributed to him, but it was probably composed after his death.

114. 至 M: zhì J: shi, *itaru* K: ji
1. *To arrive.**
2. *To go so far as; to reach the point of.*
3. *When, when the time came that.*
4. *The ultimate, the most, the perfect.*
This is an especially common character. In addition to its straightforward verbal usage, it has a number of more abstract uses. The second meaning can be used in expressions representing the extent to which an action may be carried out. For example: 報至死, "he took revenge to the extent of death"—he took revenge even to the extent that he risked death or killed his enemy. The third meaning can be used as a simple time marker. For example: 至行齊, "when he went to Qi . . . ." The last meaning is used as an adverb to represent the superlative degree of some quality. For example: 至善, "the most perfect good," "the highest degree of good." Radical 133 (至).

115. 舉 M: jǔ (1); jù (2) J: kyo, *ageru*, *agaru* K: geo
1. *To raise, to lift; to mobilize [troops]; to light [a fire].**
2. *All, entire, every.*
Radical 134 (臼).

116. 觴 M: shāng J: shō K: sang
Cup, goblet, drinking cup; to offer a toast.
The radical suggests that this character originally indicated a drinking vessel carved from the horn of an animal. Radical 148 (角, "animal horns").

117. 飲 M: yǐn J: in, *nomu* K: eum
To drink.
In this anecdote the character is *causative*: "to make drink." See 4.3 below. Radical 184 (食, "to eat").

118. 半 M: bàn J: han, *nakaba* K: ban
Half.
Radical 24 (十, "ten").

119. 棄 M: qì J: ki, *sutsu*, *suteru* K: gi
To abandon, to cast aside, to reject.
Radical 75 (木).

120. 曰 M: yuē J: etsu, ochi, *iwaku* K: wal
1. *To say, to speak.**
2. *To be named, to be called.*
Do not confuse this character with 日 (*110*), which is thinner. This verb appears most commonly as an introducer of direct speech, but the second usage is common when introducing names. See 4.4. Radical 73 (曰).

121. 可 M: kě J: koku, ka, *ii*, *yoshi*, *-beshi* K: ga
To be feasible, to be allowable, to be permissible.
Although this character commonly appears by itself, it typically occurs with a verb as well (see 7.3). Radical 30 (口).

122. 乎 M: hū J: ko, *ya*, *ka* K: ho
1. *[Question particle: ends a sentence, indicating a question.]**
2. *[An exclamation particle, indicating surprise or emphasis.]*
3. *[A dialect substitution for the multipurpose preposition 於.]*
For the first (and most typical) meaning, see 4.5 below. The other usages are fairly common as well (#2 is first encountered in Lesson 7, #3 in Lesson 21), making this a somewhat confusing character for beginning students. Radical 4 (丿).

123. 對 M: duì J: tai K: dae
To reply, to answer.
Radical 41 (寸).

124. 聞 M: wén J: bun, mon, *kiku* K: mun
1. *To hear.**
2. *To smell.*
3. *Learning, fame, reputation (i.e., "what is heard").*
This is by far the most common verb for hearing. It is also commonly used (as in this case) to introduce a proverb or a common saying: "I have heard . . . ." Radical 128 (耳).

125. 入 M: rù J: nyū, ju, *iru*, *hairu* K: ip
To enter.
Do not confuse this character with 人 (*8*). Radical 11 (入).

126. 舌 M: shé J: zetsu, *shita* K: seol
Tongue.
Radical 135 (舌).

127. 出 M: chū J: sui, shutsu, *deru*, *dasu* K: chul
To go out, to come out, to emerge; to produce, to make come out.
Radical 17 (凵, "receptacle").

128. 計 M: jì J: kei, *hakaru* K: gye
To plan, to calculate; plans, calculations.
Radical 149 (言).

129. 如 M: rú J: jo, nyo, *gotoku* K: yeo
1. *To resemble, to be like.**
2. *To go [to].*
3. *If, supposing.*
Note that this character has a number of radically different meanings. Radical 38 (女, "female").

4a. 不如 M: bù rú J: funyo K: bul yeo
To be not as good as, to not come up to.
See 4.6 for details on this very common idiomatic expression.

130. 笑 M: xiào J: shō, *warau*, *emu* K: so
To laugh; to smile.
Often, literary Chinese clarifies which meaning is meant by using 大笑 for "laugh" (which will appear in Lesson 6). As a transitive verb, 笑 means "to laugh at [someone/something]."
Radical 118 (竹).

131. 父 M: fù J: fu, *chichi* K: bu
Father.
Radical 88 (父).

113a. 仲父 M: zhòng fu J: chūfu K: jung bu
Uncle.
Applied to a "middle" uncle (neither the oldest nor youngest). In this text, 齊桓公 uses it as a term of respect and affection to his minister, who was "like an uncle" to him. This usage implies that 管仲 was old enough to be his uncle, but not excessively old. It is probably coincidental that 管仲's personal name was 仲.

132. 起 M: qǐ J: ki, *okiru* K: gi
To rise; to get up [from sleep].
Radical 156 (走).

133. 就 M: jiù J: shū, ju, *tsuku* K: chwi
1. *To proceed to, to go to.**
2. *To carry out, to accomplish.*
Radical 43 (尢, "lame").

134. 坐 M: zuò J: za, *suwaru* K: jwa
1. *To sit; seat, place [at a banquet or meeting].**
2. *To try [someone] on criminal charges; to be brought to court [on a charge].*
Until the Song 宋 dynasty (960–1279 C.E.) and the widespread use of chairs in China, the Chinese sat cross-legged on mats (as the Japanese often still do). This verb is used *only* for cross-legged sitting. Meaning #2 (encountered in Lesson 10) is relatively rare. Radical 32 (土).

Commentary

4.1. Rulers and their names: When the Zhōu 周 rulers took control of China from the Shāng 商 dynasty in the eleventh century B.C.E., they distributed territories to relatives and allies who were to administer those areas in the name of the ruling house. As the centuries went by, these territories became increasingly independent. At first there were over a hundred such territories, but the stronger conquered the weaker, and by the fifth century B.C.E. there were only seven major states and a few remaining minor ones.

The 周 rulers granted their subordinates feudal titles that have been translated into English using certain traditional Western terms: 公 = duke; 侯 = marquis; 伯 = earl; 子 = viscount; and 男 = baron. However, by the fifth century B.C.E. most of the rulers had appropriated for themselves the title of "king" 王, which supposedly should have been used only by the 周 rulers.

While a ruler was living he did not have any specific reigning title—he was simply referred to by respectful terms, such as "Your Majesty" and so forth. Once he died, he received an honorary posthumous title and was subsequently identified by that name (as in this case "Duke Huan" 桓公). In addition, as a matter of respect, many feudal rulers, no matter what their level (baron or marquis or viscount or whatever) were usually called "duke" after their death. That means that you'll find 公 in texts far more often than any of the other titles. When giving the full name of a ruler, first the state name is given, then the posthumous name, then the feudal title. Hence, 齊桓公 is Duke Huan of Qi.

4.2. The coverb 爲: We have seen one coverb so far, 以 (1.5). 爲 is the second most common coverb; notice that it is read in the fourth tone in Mandarin. It means "on behalf of" (usually) or "because of" (sometimes), and it occurs in the opening sentence of our lesson text. Some other examples:

君爲民行德。 The ruler practices virtue on behalf of the people.
子爲其父棄酒。 The son gave up ale for the sake of his father.
臣爲公就坐。 The minister proceeded to his seat for the sake of the duke.