The Afterlife of Before Confucius: Studies in the Creation of the Chinese Classics

孔子之前：中國經典誕生的研究

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Studies with Aisin-gioro Yuyun
愛新覺羅毓鋆, Taipei, 1974-77
With Yu-lao 毓老 in 2005 celebrating his 100th birthday
https://www.youtube.com/watch?v=xsaAWiMMqT4&list=PLirA7Qig0v1n2qdTdU39TUz0AQuxdRM1A&index=2
<table>
<thead>
<tr>
<th>章节</th>
<th>页码</th>
</tr>
</thead>
<tbody>
<tr>
<td>再版序</td>
<td>001</td>
</tr>
<tr>
<td>中译本序</td>
<td>001</td>
</tr>
<tr>
<td>导论</td>
<td>001</td>
</tr>
<tr>
<td>结婚、离婚与革命</td>
<td></td>
</tr>
<tr>
<td>---《周易》的言外之意</td>
<td>014</td>
</tr>
<tr>
<td>武王克商的“新”证据</td>
<td>028</td>
</tr>
<tr>
<td>《竹书纪年》的真实性</td>
<td>062</td>
</tr>
<tr>
<td>周公居东与中国政治思想中君臣对立辩论的开端</td>
<td>091</td>
</tr>
<tr>
<td>大保夷在周王朝的巩固中所扮演的角色</td>
<td>121</td>
</tr>
<tr>
<td>由颂辞到文学</td>
<td></td>
</tr>
<tr>
<td>---《诗经》早期作品的仪式背景</td>
<td>141</td>
</tr>
<tr>
<td>《乾》与《坤》的书写</td>
<td></td>
</tr>
<tr>
<td>---论《周易》里的卦象</td>
<td>162</td>
</tr>
<tr>
<td>女性诗人何以最终烧毁王室</td>
<td>181</td>
</tr>
</tbody>
</table>
List of Illustrations

Introduction

1. Marriage, Divorce and Revolution: Reading between the Lines of the Book of Changes 13

2. “New” Evidence on the Zhou Conquest 31

3. On the Authenticity of the Bamboo Annals 69


5. The Role of Grand Protector Shi in the Consolidation of the Zhou Conquest 137


7. The Composition of "Qian" and "Kun" Hexagrams of the Zhouyi 197

8. How the Poetess Came to Burn the Royal Chamber 221

Selected Bibliography of Secondary Works 239

Index 247
When I told him that I hoped to use oracle-bone inscriptions to study the *Yi ying* 易經 *Classic of Changes* for my doctoral dissertation, he said this was mis-guided, that what was important now was to study unearthed textual materials, and to disregard the Chinese Classics.
On the other hand, in 2005, talking with Yu lao about the just published Shanghai Museum manuscript of the Zhou Yi 周易 Zhou Changes, he raced across the room to get the volume, brought it back and threw it on the floor, proclaiming that it was not Confucius’s Zhou Yi.
The Composition of Qian 乾 and Kun 坤 Hexagrams
（《〈周易〉乾卦六龍新解》）

乾：元亨，利貞。

初九：潛龍。勿用。
九二：見龍在田。利見大人。
九三：君子終日乾乾。夕惕若厲。无咎。
九四：或躍在淵。无咎。
九五：飛龍在天。利見大人。
上九：亢龍有悔。
用九：見群龍無首。吉。

坤：元亨，利牝馬之貞。君子

有攸往，先迷後得主，利西南得朋，東北喪朋。 安貞吉。

初六：履霜，堅冰至。
六二：直方大，不習。无不利。
六三：含章。可貞。或從王事，

无成有終。
六四：括囊。无咎无譽。
六五：黃裳。元吉。
上六：龍戰於野，其血玄黃。
用六：利永貞。
The Composition of *Qian* 乾 and *Kun* 坤 Hexagrams

(《〈周易〉乾卦六龍新解》)

乾 : 元亨，利貞。

初九 : 潛龍。勿用。

九二 : 見龍在田。利見大人。

九三 : 君子終日乾乾。夕惕若厲。无咎。

九四 : 或躍在淵。无咎。

九五 : 飛龍在天。利見大人。

上九 : 亢龍有悔。

用九 : 見群龍无首。吉。

*Qian*: First receipt; beneficial to determine.

First Nine: Submerged dragon; don’t use.

Nine in the Second: See the dragon in the fields; beneficial to see a great man.

Nine in the Fourth: And now jumping in the depths; no trouble.

Nine in the Fifth: Flying dragon in the heavens; beneficial to see a great man.

Top Nine: Throated dragon; there is regret.

Use the Nine: See the flock of dragons without heads; auspicious.
The Composition of *Qian* 乾 and *Kun* 坤 Hexagrams
（《〈周易〉乾卦六龍新解》）

坤：元亨，利牝馬之貞。 君子
有攸往，先迷后得主，利西南得朋，東北喪朋。 安貞吉。

初六：履霜，堅冰至。
六二：直方，大不習。無不利。
六三：含章。可貞。或從王事，
無成有終。
六四：括囊。無咎無譽。
六五：黃裳。元吉。
上六：龍戰於野，其血玄黃。
用六：利永貞。

First Six: Stepping on frost: Hard ice will come.
Six in the Second: Examining the borderlands.
Six in the Third: Possessing a pattern.
Six in the Fourth: Tying the sack.
Six in the Fifth: Yellow skirts.
Top Six: Dragons battling in the wilds; their blood is black and yellow.
The “Dragon” 蒼龍 Constellation in Chinese Astronomy

图 7.1 星群中的龙
Qian First Nine: Submerged dragon; don’t use.
Qian Nine in the Second: See the dragon in the fields

图 7.3 “见龙在田”
（公元前 800 年 3 月初黄昏龙形天体的位置）
Qian Nine in the Fourth: And now jumping in the depths
Qian Nine in the Fifth: Flying dragon in the heavens

图 7.6 “飞龙在天”
（公元前 800 年夏至黄昏龙形天体的位置）
Qian Top Nine: Throated dragon
Use the Nine: See the flock of dragons without heads

图 7.7 “亢龙”, “见群龙无首”
（公元前 800 年 8 月中黄昏龙形天体的位置）
Kun Top Six: Dragons battling in the wilds; their blood is black and yellow.

《說文解字》：“壬”位北方也，陰極陽生。故《易》曰：“龍戰于野”。戰者，接也，像人裹妊之形，承亥壬以子，生之叙也。

Shuo wen jie zi: Ren is located in the north, where yin culminates and yang is born. Therefore, the Changes says: “Dragons battling in the wilds.” “To battle” is to interlock. It resembles the shape of someone who is pregnant. Followed by hai, ren gives birth, the narrative of life.
**Kun Top Six:** Dragons battling in the wilds; their blood is black and yellow.

《爾雅翼》：介潭生先龍，先龍生元鼋。
*Erya yi:* The great pond gives birth to the Foremost Dragon, and the Foremost Dragon gives birth to the Prime Turtle.

《石氏星經》：北方玄武七宿斗，有龍蛇蟠接之象。
*Mr. Shi’s Star Classic:* The northern quadrant is the seven lodges of the Black Warrior and the Dipper, having the image of the Dragon and the Snake coiling together.
坤上六：龍戰於野，其血玄黃。

*Kun Top Six:* Dragons battling in the wilds; their blood is black and yellow.
“Ru fen”, the influence of the dao acts. King Wen’s influence acts throughout the countries of the banks of the Ru; the wife is able to sympathize with her husband and also to encourage him to be upright.
遵彼汝墳，
伐其條枚，
未見君子，
惄如調飢。

遵彼汝墳，
伐其條肄，
既見君子，
不我遐棄。

魴魚赬尾，
王室如燬，
雖則如燬，
父母孔邇。
“魴魚赬尾”
The bream-fish has a ruddy tail

《毛傳》：“魚勞則尾赤”。
Mao Zhuan: When a fish labors then its tail turns ruddy.

《鄭箋》：“君子仕于亂世，其顔色瘦病，如魚勞則尾赤”。
Zheng [Xuan] Commentary: “When a gentleman serves in a disordered world, then his complexion is lean and sickly, just as when a fish labors then its tail turns ruddy.
聞一多（1899-1946），《詩經新義》
Wen Yiduo (1899-1946): New Meaning of the Classic of Poetry

未見君子，惄如調飢
Not having seen the gentle-son
Yearning like the hunger of dawn.

既見君子，不我遐棄
Now having seen the gentle-son
He did not leave me behind.

“hunger” as sexual longing

伐其條枚
Chopping up its twigs and stems.

伐其條肄
Chopping up its twigs and shoots.

firewood as a metaphor for the heat of romance
“愁如調飢”
Yearning like the hunger of dawn.

彼侯人兮，何戈與祋。 Oh, those men at waiting, Bearing spears and halberds.
彼其之子，三百赤芾。 Those young men over there: Three hundred red knee-pads.

維鵜在梁，不濡其翼。 There’s a pelican on the bridge, Who doesn’t wet his wings.
彼其之子，不稱其服。 That young man over there, Doesn’t match his clothing.

維鵜在梁，不濡其咮。 There’s a pelican on the bridge, Who doesn’t wet his beak.
彼其之子，不遂其媾。 That young man over there, Doesn’t pursue his date.

薈兮蔚兮，南山朝隮。 Oh, how dense; oh, how lush, South Mountain’s morning mist.
婉兮孌兮，季女斯飢。 Oh, how cute; oh, how charming, Is this hunger of the young girl.
野有死麕，白茅包之，
有女懷春，吉士誘之。

In the wilds there is a dead doe, With white rushes we blanket her. 
There is a girl cherishing spring, A lucky guy enticing her.

林有樸樕，野有死鹿，
白茅純束，有女如玉。

In the woods there are bushy shrubs, In the wilds there is a dead deer. 
With white rushes we bind it round. There is a girl who is like jade.

舒而脫脫兮，無感我帨兮，
無使尨也吠。

Slowly, oh be gentle, gentle, Oh, please don’t you touch my girdle, 
Don’t get the dog to barking.
The king’s chamber’s as if ablaze.

From the Warring States period into the Han, the way of writing changed:

In the text *Su nü jing* Classic of the Pure Maiden, the vulva is referred to as “Jade Gate” or “Jade Window”, and the uterus as “Red Chamber”
如果我們特別考慮到當時正在發展中的道德、政治經經學傳統，就至少可以設想當《詩經》定型為現在這個樣子的時候(無論是在孔子的時代還是晚至漢朝)，《汝墳》中原本的“玉”可能並沒有改變過，但被人有意無意地讀成了“王”。

Particularly considering the developing political-moral exegesis of the Classic of Poetry, it is at least conceivable that when the text achieved its present form (whether at the time of Confucius or as late as the Han dynasty), an original yu 王 “jade” might have been—advertently or inadvertently—left unchanged such that it was read wang 王 “royal.”
In conclusion then, modern scholars are justifiably excited whenever a bronze vessel bearing an inscription is unearthed. But earth is not the only thing that can bury authentic records. In the case of this “Shi fu” text, Confucian idealism has been nearly as obscurant. Let us not succumb to our own prejudices against “unattested” evidence, but instead examine this text just as we would a newly discovered bronze inscription. Whether in terms of chronology, military affairs, or court ritual, it has much to tell about the very early Zhou.
謝謝