

The Han Yu Demon Texts

A Workbook

韓愈驅鬼諸文

Five texts of naming, charging, and dispatch

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How this workbook is arranged

Each chapter takes one text and moves through it in five parts, in the same order every time.

One, the text. The whole thing in Chinese, with no English above it. **Two, vocabulary.** The graphs worth having before you start, with pronunciation and gloss. **Three, the march through.** Unit by unit, with pinyin and a note on what the grammar is doing — each chapter has a grammatical focus that runs its length. **Four, passages to work.** Selected stretches, printed without pinyin, with ruled space to translate by hand. **Five, the English.** At the back of each chapter, where it will not be glimpsed while you are working.

The English is a floor to translate from, not a finished rendering. It stays literal where the Chinese is odd and leaves the seams showing on purpose.

Where the witnesses disagree about a graph, the reading adopted here is stated with its grounds and the alternative is named. Some of those cruxes will never be settled; the note is the finished answer, not a placeholder.

The five chapters correspond to the five chapters of the essays, and can be worked in any order. The owl is the shortest.

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Chapter One · The Life of Fur Tip

毛穎傳 Máo Yǐng zhuàn · Hán Yù

A word before you start. This is my own biography, so you will forgive me if I say that it is the easiest of the five and the hardest. Easiest, because it is a Han dynasty biography and moves the way one is supposed to move — ancestry, capture, service, dismissal, verdict — and once you have the shape you can feel where you are. Hardest, because nearly every sentence is doing two things at once, and the second thing is a joke about a brush. Read the text through before you look at anything else. The grammar to keep your eye on is the passive 見.

ONE · THE TEXT

一、先世

毛穎者，中山人也。其先明視，視佐禹治東方土，養萬物有功，因封於卯地，死為十二神。嘗曰：「吾子孫神明之後，不可與物同，當吐而生。」已而果然。

明視八世孫黶，世傳當殷時居中山，得神仙之術，能匿光使物，竊姮娥、騎蟾蜍入月，其後代遂隱不仕云。居東郭者曰璈，狡而善走，與韓盧爭能，盧不及。盧怒，與宋鵲謀而殺之，醢其家。

二、獵獲

秦始皇時，蒙將軍恬南伐楚，次中山，將大獵以懼楚，召左右庶長與軍尉，以《連山》筮之，得天與人文之兆。筮者賀

曰：「今日之獲，不角不牙，衣褐之徒，闕口而長須，八竅而趺居，獨取其髦，簡牘是資。天下其同書，秦其遂兼諸侯乎！」

遂獵，圍毛氏之族，拔其豪，載穎而歸，獻俘於章臺宮，聚其族而加束縛焉。秦皇帝使恬賜之湯沐，而封諸管城，號曰管城子，日見親寵任事。

三、任事

穎為人強記而便敏，自結繩之代以及秦事，無不纂錄。陰陽、卜筮、占相、醫方、族氏、山經、地誌、字書、圖畫、九流、百家、天人之書，及至浮圖、老子外國之說，皆所詳悉。又通於當代之務，官府簿書、市井貨錢注記，惟上所使。

自秦皇帝及太子扶蘇、胡亥、丞相斯、中車府令高，下及國人，無不愛重。又善隨人意，正直、邪曲、巧拙，一隨其人，雖見廢棄，終默不泄。惟不喜武士，然見請，亦時往。

累拜中書令，與上益狎，上嘗呼為「中書君」。上親決事，以衡石自程，雖宮人不得立左右，獨穎與執燭者常侍，上休，方罷。穎與絳人陳玄、弘農陶泓及會稽褚先生友善，相推致，其出處必偕。上召穎，三人者不待詔輒俱往，上未嘗怪焉。

四、見疏

後因進見，上將有任使，拂拭之，因免冠謝。上見其髮禿，又所摹畫不能稱上意。上嘻笑曰：「中書君老而禿，不任吾用。吾嘗謂君中書，君今不中書邪？」對曰：「臣所謂盡心者也。」因不復召，歸封邑，終於管城。

其子孫甚多，散處中國夷狄，皆冒管城，惟居中山者，能繼父祖業。

五、太史公曰

太史公曰：毛氏有兩族。其一姬姓，文王之子封於毛，所謂魯、衛、毛、聃者也，戰國時有毛公、毛遂。獨中山之族，不知其本所出，子孫最為蕃昌。《春秋》之成，見絕於孔子，而非其罪。

及蒙將軍拔中山之豪，始皇封諸管城，世遂有名，而姬姓之毛無聞。穎始以俘見，卒見任使，秦之滅諸侯，穎與有功，賞不酬勞，以老見疏，秦真少恩哉！

TWO · VOCABULARY

明視	<i>míng shì</i>	Bright-Eyes — the ritual name for the hare, from the <i>Liji</i> 禮記·曲禮: 兔曰明視. A name, not a description.
佐	<i>zu</i> ■	to assist, to serve under. 佐禹 = served under Yu.
卯	<i>m</i> ■ <i>o</i>	the fourth earthly branch; by that reckoning the east, and the hare among the twelve.
吐而生	<i>t</i> ■ <i>ér sh</i> ■ <i>ng</i>	to give birth through the mouth — an old belief about hares (王充, 論衡·奇怪).
𪛗	<i>náo</i> (also <i>nóu</i>)	a newborn hare. Here a personal name: Nao.
匿光使物	<i>nì gu</i> ■ <i>ng</i> <i>sh</i> ■ <i>wù</i>	to hide his form in the light and set things moving at his command.
姮娥	<i>Héng é</i>	Heng E, the moon-woman (later 嫦娥, the taboo-avoiding form).
蟾蜍	<i>chán chú</i>	the toad — the moon's other creature.
𪛗	<i>q</i> ■ <i>n</i> (also <i>jùn</i>)	a swift hare. Here a name: Qun. Cf. 東郭逡 in 新序.
韓盧	<i>Hán Lú</i>	Han Lu, the proverbial hound of Han.
宋鵲	<i>Sòng Què</i>	Song Que, the proverbial hound of Song.
醢	<i>h</i> ■ <i>i</i>	minced meat; here a verb — to mince, to make paste of.
次	<i>cì</i>	to halt, to encamp. A campaign verb.
庶長	<i>shù zh</i> ■ <i>ng</i>	Shuzhang — senior Qin rank, left and right.

連山	<i>Lián Sh■n</i>	the <i>Lianshan</i> , the divination system ascribed to the Xia.
筮	<i>shì</i>	to divine by milfoil stalks. 筮者 = the diviner.
兆	<i>zhào</i>	the crack in the shell; the omen it reads as.
衣褐	<i>yì hè</i>	to wear coarse cloth. 衣 here is a verb, read yì.
闕口	<i>qu■ k■u</i>	a gapped mouth — the split lip.
八竅	<i>b■ qiào</i>	eight orifices (nine was the count for other beasts).
趺居	<i>f■ j■</i>	to sit with the legs folded under.
髦	<i>máo</i>	the long hair; by extension the finest of its kind.
簡牘	<i>ji■n dú</i>	bamboo slips and wooden boards — writing material.
是資	<i>shì z■</i>	inverted object: 資簡牘 → 簡牘是資, "it is the slips that are supplied."
豪	<i>háo</i>	a champion — and, in the second ear, 毫, a long hair.
俘	<i>fú</i>	a captive; to present captives.
湯沐	<i>t■ng mù</i>	hot water and washing; the bath granted before audience, and the fief that pays for it.
束縛	<i>shù fù</i>	to bind fast.
強記	<i>qiáng jì</i>	a retentive memory.
便敏	<i>biàn m■n</i>	handy and quick.
結繩	<i>jié shéng</i>	knotted cords — the record before writing.

纂錄	zuǎn lù	to compile and set down.
浮圖	fú tú	the Buddha; Buddhism.
簿書	bù shū	registers and files.
狎	xiá	to be on close, unceremonious terms.
衡石	héng shí	balance and stone-weight — the emperor weighed his daily documents.
自程	zì chéng	to set oneself a quota.
出處	chū chù	coming out and staying in — service and retirement.
偕	xié	together, in company.
拂拭	fú shì	to dust off, to wipe clean — a gesture of favour.
免冠	miǎn guān	to take off the cap (in thanks, or in apology).
摹畫	mó huà	to trace and draw.
稱	chèn	to match, to answer to. 不能稱上意 = did not answer to what the emperor wanted.
邪	yé	final interrogative particle, = 耶.
冒	mào	to claim falsely; to pass oneself off as.
夷狄	yí dí	the outer lands.
蕃昌	fán chāng	to multiply and flourish.
見絕	jiàn jué	to be cut off. Passive 見 + verb.

少恩

shǎo ēn

sparing of kindness.

THREE · THE MARCH THROUGH

GRAMMAR FOCUS: the passive. 見 + verb, and its full frame 見 + verb + 於 + agent; alongside it, 所 + verb making a nominal. Both run the length of the piece, and they are not decoration — they are the argument. Watch who is the subject of the sentence each time something happens to Fur Tip, and watch where 見 is the plain verb "to see" instead.

一、先世

毛穎者，中山人也。

Máo Yǐng zhě, Zhōngshān rén yě.

The 者...也 judgment sentence — the opening move of every Han biography, and no verb required. 者 marks off the topic, 也 closes the assertion. Han Yu is copying 史記 exactly (廉頗者，趙人也). The joke is running before the second sentence:

Zhongshan was where the best hare-hair brushes came from.

其先明視，視佐禹治東方土，養萬物有功，因封於卯地，死為十二神。

Qí xīn Míng Shì, Shì zuǒ Yǔ zhì dōngfāng tǔ, yǎng wànwù yǒu gōng, yīn fēng yú Mǎo dì, sǐ wéi shí'èr shén.

其先 = "his ancestor was" — again the biography formula. The repeated 視 picks the name up as subject of what follows; some witnesses compress it, this one keeps the repeat. 因 = "on that account." 封於 = enfeoffed at. 死為 = "at death became." A hare has been given a civil service record.

嘗曰：「吾子孫神明之後，不可與物同，當吐而生。」已而果然。

Cháng yu■: "Wú z■s■n shénmíng zh■ hòu, bùk■ y■ wù tóng, d■ng t■ ér sh■ng." Y■ ér gu■rán.

嘗 = "once." 物 here is beasts, so 與物同 = "be the same as the animals." 當 is prescriptive — not "will" but "ought to." Then 已而果然, "and afterwards it was indeed so," which reports a piece of folk zoology in the register of confirmed history and does not blink.

明視八世孫翫，世傳當殷時居中山，得神仙之術，能匿光使物，竊姮娥、騎蟾蜍入月，其後代遂隱不仕云。

Míng Shì b■ shì s■n Náo, shì chuán d■ng Y■n shí j■ Zh■ngsh■n, dé shénxi■n zh■ shù, néng nì gu■ng sh■ wù, qiè Héng é, qí chánchú rù yuè, qí hòudài suì y■n bù shì yún.

世傳 = "tradition has it." 當...時 = "in the time of." The 云 at the very end is the historian's hedge — "so it is said" — and it is doing real work: the moon-hare legend is being filed as family history with a footnote. 隱不仕 = withdrew and did not serve, the standard phrase for a recluse.

居東郭者曰獒，狡而善走，與韓盧爭能，盧不及。盧怒，與宋鵲謀而殺之，醢其家。

J■ d■nggu■ zh■ yu■ Q■n, ji■o ér shàn z■u, y■ Hán Lú zh■ng néng, Lú bù jí. Lú nù, y■ Sòng Què móu ér sh■ zh■, h■i qí jì■.

居...者 is a headless relative: "the one who lived at the east wall." 善走 = good at running. 爭能 = contended in ability, and 不及 = did not match him. Then the hound takes counsel with another hound and the whole family is minced. Note what has happened: the first thing we learn about this lineage after its divine origin is that excelling got it killed.

二、獵獲

秦始皇時，蒙將軍恬南伐楚，次中山，將大獵以懼楚，

Qín Shí huáng shí, Méng jiāng jūn Tián nán fá Chū, cì Zhōngshān, jiāng dà liè yǐ jù Chū,

蒙將軍恬 — surname, title, then personal name, the standard split. 南 is adverbial, "southward." 將 = about to. 以 marks purpose, and 懼 is causative here: not "feared Chu" but "made Chu afraid." The hunt is a military demonstration before it is anything else.

召左右庶長與軍尉，以《連山》筮之，得天與人文之兆。

Zhào zuǒ yòu shùzhǎng yǔ jūnwèi, yǐ Lián Shān shì zhī, dé tiān yǔ rén wén zhī zhào.

以...筮之 = divined it by means of the *Lianshan*. 天與人文 echoes 周易·賁 (觀乎天文...觀乎人文), the celestial pattern and the human one. The capture of a rabbit is being authorised by the state apparatus of divination, with the officers assembled.

筮者賀曰：「今日之獲，不角不牙，衣褐之徒，闕口而長須，八竅而趺居，獨取其髦，簡牘是資。天下其同書，秦其遂兼諸侯乎！」

Shì zhě hè yuē: "Jīnrì zhī huò, bù jiǎo bù yá, yì hè zhī tú, qū kǒu ér cháng xū, bā qiào ér fā jū, dú qí qí máo, jīn dú shì zī. Tiānxià qí tóng shū, Qín qí suì jīn zhī hóu hū!"

An oracle in the shape of a riddle: four-character runs, no name given, the reader supplies "hare." 衣 is a verb here, read yì. 簡牘是資 inverts the object with 是 — 資簡牘 becomes 簡牘是資, "it is the slips that are supplied." Both 其 in the last sentence are the modal particle, "surely, it may be" — not the possessive. And that last sentence, 天下其同書, is the one the rest of this book leans on: unify the writing and the empire follows.

遂獵，圍毛氏之族，拔其豪，載穎而歸，獻俘於章臺宮，聚其族而加束縛焉。

Suì liè, wéi Máo shì zhī zú, bá qí háo, zài Yǐng ér guī, xiàn fú yú Zhāngtái gōng, jù qí zú ér jù shù fù yǐn.

Six verbs in a row with almost nothing between them — the pace of a campaign dispatch. 拔其豪 is the hinge of the pun: 豪 the champion, 毫 the long hair, and one act of plucking for both. 獻俘於 = presented the captives at. 焉 closes the sentence with "there, upon them." Binding the clan is binding the bristles.

秦皇帝使恬賜之湯沐，而封諸管城，號曰管城子，日見親寵任事。

Qín huángdì shǐ Tián cì zhī tāng mù, ér fēng zhū Guānchéng, hào yuē Guānchéng zǐ, rì jiàn qīn chǒng rèn shì.

使 is causative: "had Tian bestow." 諸 = 之於, "him at." 日 is adverbial, "day by day." And here is the first 見: 見親寵, "was favoured and petted." Mark it. Every advancement in this life arrives in the passive voice, and the bath before audience is also the hot water the hairs are washed in.

三、任事

穎為人強記而便敏，自結繩之代以及秦事，無不纂錄。

Yǐng wéi rén qiáng jì ér biàn mǐn, zì jié shéng zhī dài yǐ jí Qín shì, wú bù zuān lù.

為人 = "in character," the biography's character-clause, and read wéi. 自...以及... = "from ... down to ...". 無不 is the double negative: there was nothing he did not compile. It sounds like praise of a scholar and describes a tool that writes whatever is put to it.

陰陽、卜筮、占相、醫方、族氏、山經、地誌、字書、圖畫、九流、百家、天人之書，及至浮圖、老子外國之說，皆所詳悉。

Y■n yáng, b■ shì, zh■n xiàng, y■ f■ng, zú shì, sh■n j■ng, dì zhì, zì sh■, tú huà, jì■ liú, b■i jì■, ti■n rén zh■ sh■, jí zhì fú tú, L■oz■ wàiguó zh■ shu■, jì■ su■ xiáng x■.

Fourteen items; read it aloud and hear it sweep. 及至 = "and even as far as." 皆所詳悉 is 所 + verb making a nominal — "all were what he had in detail." Now read the list again and notice what is not in it. No 經書, no 六經. The instrument copies everything except the canon it exists to serve.

又通於當代之務，官府簿書、市井貨錢注記，惟上所使。

Yòu t■ng yú d■ngdài zh■ wù, gu■nf■ bù sh■, shìj■ng huò qián zhù jì, wéi shàng su■ sh■.

通於 = versed in. Then 惟上所使 — 所 again, and this time the frame 惟...所... fixes his whole status: "only what his lord had him do." Court registers and market account-books in one breath, because to a brush there is no difference between them.

自秦皇帝及太子扶蘇、胡亥、丞相斯、中車府令高，下及國人，無不愛重。

Zì Qín huángdì jí tài■ Fús■, Húhài, chéngxiàng S■, zh■ng ch■ f■ lìng G■o, xià jí guórén, wú bù ài zhòng.

自...下及... = "from ... down to ...", here running down the ranks. Names are given by office plus personal name: 丞相斯 is Chancellor [Li] Si, 中車府令高 is Zhao Gao. 無不 again. The reader who knows the Qin knows he has just been handed the roster of the men who brought the dynasty down, and everyone on it loved him.

又善隨人意，正直、邪曲、巧拙，一隨其人，雖見廢棄，終默不泄。

Yòu shàn suí rén yì, zhèng zhí, xié q■, qì■o zhu■, y■ suí qí rén, su■ jiàn fèi qì, zh■ng mò bù xiè.

The keystone. — is adverbial, "in every case, uniformly" — 一隨其人, it follows the man, whoever the man is. Upright or crooked, skilled or clumsy: the brush supplies no resistance. 雖見廢棄 is 見 passive again, "though discarded." 泄 = to leak. He never tells what he was made to write, which is loyalty when a minister does it and a property of the object when a brush does.

惟不喜武士，然見請，亦時往。

Wéi bù xī wū shì, rán jiàn qǐng, yì shí wǎng.

見請 = "being invited" — the passive once more, and here almost courteous. 時 is adverbial, "on occasion." A short sentence, and the only preference he is ever recorded as having.

累拜中書令，與上益狎，上嘗呼為「中書君」。

Lěi bài zhōng shū lìng, yǔ shàng yì xiá, shàng cháng hū wéi "Zhōng shū jūn."

累拜 = promoted by stages, and 拜 is itself received-voice: one is appointed, one does not appoint oneself. 益 = increasingly. 呼為 = called him. Store 中書 somewhere you can find it again — it comes back at the end and ends his career.

上親決事，以衡石自程，雖宮人不得立左右，獨穎與執燭者常侍，上休，方罷。

Shàng qīn jué shì, yǐ héng shí zì chéng, suī gōng rén bù dé lì zuǒ yòu, dú Yǐng yǔ zhí zhú zhě cháng shì, shàng xiū, fāng bà.

The detail is from 史記·秦始皇本紀: the First Emperor weighed his daily paperwork and would not rest until he had got through the weight. 不得 = not permitted to. 方 = "only then." Of everyone at court, the two allowed to remain are the brush and the man holding the candle — which is to say, the equipment stays.

穎與絳人陳玄、弘農陶泓及會稽褚先生友善，相推致，其出處必偕。

Y■ng y■ Jiàng rén Chén Xuán, Hóngnóng Táo Hóng jí Kuàij■ Ch■ xi■nsheng y■u shàn, xi■ng tu■ zhì, qí ch■ ch■ bì xié.

Ink, inkstone and paper, each given the place that really did send them as Tang tribute, and a surname that is the substance itself: 玄 black, 陶 fired clay, 褚 for 楮 the paper mulberry. 相 is reciprocal, "recommended one another." 出處 is coming out and staying in, service and retirement — and for these four it means being taken up and being put away.

上召穎，三人者不待詔輒俱往，上未嘗怪焉。

Shàng zhào Y■ng, s■n rén zh■ bù dài zhào zhé jù w■ng, shàng wèi cháng guài y■n.

輒 = straightway, as a matter of course. 未嘗 = never once. At court, going in without being summoned is presumption; with writing equipment it is simply what happens when you send for a brush. The joke works only if you know both facts at once.

四、見疏

後因進見，上將有任使，拂拭之，因免冠謝。

Hòu y■n jìn jiàn, shàng ji■ng y■u rèn sh■, fú shì zh■, y■n mi■n gu■n xiè.

因 appears twice in different senses — "on the occasion of" and then "thereupon." 拂拭 is to dust someone off, a recognised gesture of imperial favour, and also exactly what you do to a brush before using it. 免冠謝 = took off his cap and gave thanks; a brush uncapped is a brush about to write.

上見其髮禿，又所摹畫不能稱上意。

Shàng jiàn qí fà t■, yòu su■ mó huà bù néng chèn shàng yì.

This 見 is the plain verb, "saw" — the one place in the passage where the emperor does the seeing and Fur Tip is the thing seen. 所摹畫 = "what he traced and drew," 所

nominalising again. 稱 is read *chèn*, to match, to answer to. He has gone bald and his line has gone bad, which for a worn brush is one fact stated twice.

上嘻笑曰：「中書君老而禿，不任吾用。吾嘗謂君中書，君今不中書邪？」

Shàng x■ xiào yu■: "Zh■ng sh■ j■n l■o ér t■, bù rèn wú yòng. Wú cháng wèi j■n zh■ng sh■, j■n j■n bù zh■ng sh■ yé?"

The sentence the whole piece was built to reach. 中書 read one way is the office, "of the Secretariat"; read the other way it is 中 *zhòng*, to hit the mark, to be fit for, plus 書, writing. "I once called you fit-to-write. Are you now not fit to write?" 不任吾用 = not equal to my use. Some witnesses give 吾嘗謂中書君, which flattens the pun by keeping the title in both halves; this text follows 謂君中書, and the joke needs it.

對曰：「臣所謂盡心者也。」

Duì yu■: "Chén su■ wèi jìn x■n zh■ y■."

所謂...者也 = "I am the one who is called...". 盡心 is to give one's whole heart, the phrase a loyal minister would use — and the 心 of a brush is the core of hair inside the sheath. He is not protesting. He is saying: I am used up because I did the work completely. Eight graphs, and the reply is his only line of dialogue in the whole biography.

因不復召，歸封邑，終於管城。

Y■n bù fù zhào, gu■ f■ng yì, zh■ng yú Gu■nchéng.

Three clauses, eleven graphs, an entire career closed. 不復 = never again. 終於 = ended his days at. Notice there is no scene, no reproach and no farewell; the narrative simply stops summoning him, which is precisely how a brush is retired.

其子孫甚多，散處中國夷狄，皆冒管城，惟居中山者，能繼父祖業。

Qí z■ s■n shèn du■, sàn ch■ Zh■ngguó yí dí, jì■ mào Gu■nchéng, wéi j■ Zh■ngsh■n zh■, néng jì fù z■ yè.

散處 = scattered and dwelling. 冒 = to claim falsely, to pass oneself off as. Brushes everywhere are sold under the Guancheng name and only the Zhongshan ones are the real article — a complaint about trade descriptions, delivered deadpan as genealogy.

五、太史公曰

太史公曰：毛氏有兩族。其一姬姓，文王之子封於毛，所謂魯、衛、毛、聃者也，戰國時有毛公、毛遂。

Tài sh■ g■ng yu■: Máo shì y■u lì■ng zú. Qí y■ J■ xìng, Wén wáng zh■ z■ f■ng yú Máo, su■ wèi L■, Wèi, Máo, D■n zh■ y■, Zhànguó shí y■u Máo G■ng, Máo Suì.

太史公曰 is Sima Qian's own closing formula, the signature of the *Shiji*, and appropriating it is the largest joke in the piece and the most serious. 所謂...者也 again. The Zhou Mao are real; the enfeoffment at Mao is in the 左傳. Everything in this paragraph is genuine except the subject.

獨中山之族，不知其本所出，子孫最為蕃昌。《春秋》之成，見絕於孔子，而非其罪。

Dú Zh■ngsh■n zh■ zú, bù zh■ qí b■n su■ ch■, z■ s■n zuì wéi fán ch■ng. Ch■nqì■ zh■ chéng, jiàn jué yú K■ngz■, ér f■i qí zuì.

Here is the full passive frame at last: 見 + verb + 於 + agent. 見絕於孔子 = "was cut off by Confucius." When the *Chunqiu* was finished Confucius laid the brush down and wrote no more, and this sentence goes out of its way to enter a defence — 而非其罪, and it was not his fault. Also 本所出, "where he originally came out from," 所 doing its work one more time.

及蒙將軍拔中山之豪，始皇封諸管城，世遂有名，而姬姓之毛無聞。

Jí Méng jiāng jūn bá Zhōngshān zhī háo, Shǐ huáng fēng zhū Guǎnchéng, shì suì yǒu míng, ér Jī xìng zhī Máo wú wén.

及 = when it came to. 諸 = 之於 again. 無聞 = went unheard of. Set the two branches side by side: the ancient noble line vanishes from the record, and the line that was hunted down and put to work is the one the world remembers. Being seized is what made the name.

穎始以俘見，卒見任使，秦之滅諸侯，穎與有功，賞不酬勞，以老見疏，秦真少恩哉！

Yǐng shǐ yǐ fú jiàn, zú jiàn rèn shǐ, Qín zhī miè zhū hóu, Yǐng yù yǒu gōng, shǎng bù chóu láo, yǐ lǎo jiàn shū, Qín zhīn shǎo ēn zāi!

Three 見 in one sentence, and the grammar focus pays out: 以俘見, was brought forward as a captive; 見任使, was employed; 以老見疏, was pushed aside on grounds of age. 始...卒... = at first ... in the end 與 is read yù, took part in. 賞不酬勞 = the reward did not answer the labour. 哉 closes on the exclamation. Count the passives across the whole biography and you have the argument without needing any commentary: he is captured, washed, enfeoffed, favoured, discarded, employed, set aside. He acts once, and it is to speak eight graphs.

FOUR • PASSAGES TO WORK

Four passages, chosen because the chapter's argument turns on them. Pinyin is left off deliberately — these are the lines you work cold. Translate onto the ruled lines. The English is at the back, and it is worth more to you if you do not look first.

A · The diviner's prophecy — 二、獵獲

筮者賀曰：「今日之獲，不角不牙，衣褐之徒，闕口而長須，八竅而趺居，獨取其髦，簡牘是資。天下其同書，秦其遂兼諸侯乎！」

B · What kind of servant he is — 三、任事

又善隨人意，正直、邪曲、巧拙，一隨其人，
雖見廢棄，終默不泄。

C · The dismissal — 四、見疏

上見其髮禿，又所摹畫不能稱上意。

上嘻笑曰：「中書君老而禿，不任吾用。

吾嘗謂君中書，君今不中書邪？」

對曰：「臣所謂盡心者也。」

D · The verdict — 五、太史公曰

穎始以俘見，卒見任使，秦之滅諸侯，穎與有功，
賞不酬勞，以老見疏，秦真少恩哉！

FIVE · THE ENGLISH

A rendering to check yourself against, not a finished translation. It stays literal where the Chinese is strange, and leaves the seams showing on purpose — a smoothed English hides exactly the places worth arguing about.

一、先世 **Ancestry**

Fur Tip was a man of Zhongshan. His ancestor was Bright-Eyes. Bright-Eyes assisted Yu in ordering the lands of the east, and having merit in the nurture of the myriad things was on that account enfeoffed in the region of Mao, and at his death became one of the twelve spirits. He once said: “My descendants are the posterity of divine intelligence and must not be the same as the other creatures. They ought to be born from the mouth.” And afterwards it was indeed so.

Bright-Eyes’ descendant in the eighth generation was Nao. Tradition has it that in the time of Yin he lived at Zhongshan, obtained the arts of the immortals, could hide his form in the light and set things moving at his command, stole away Heng E and rode the toad into the moon; after which his line withdrew and did not serve — so it is said. The one who lived by the east wall was called Qun. He was cunning and a fine runner, and contended in ability with Han Lu, and Han Lu could not match him. Han Lu, enraged, took counsel with Song Que and killed him, and minced his household.

二、獵獲 **The Hunt**

In the time of the First Emperor of Qin, General Meng Tian marched south against Chu, halted at Zhongshan, and was about to hold a great hunt in order to strike fear into Chu. He summoned the Shuzhang of the left and right together with the commandants, and divined the matter by the *Lianshan*, obtaining the omen of the celestial and the human patterns. The diviner offered congratulation, saying: “Today’s take has no horns and no fangs; it is of the sort that goes clothed in coarse cloth; its mouth is gapped and its whiskers long; it has eight orifices and sits with its

legs folded under. Take only its long hair, and the slips and boards will be supplied. The world will surely write alike, and Qin will surely go on to annex the feudal lords!”

So they hunted. They surrounded the clan of Mao, plucked out its champions, loaded Fur Tip and returned, presented the captives at Zhangtai Palace, gathered the clan together and bound them fast. The Emperor of Qin had Meng Tian bestow on him hot water and washing, and enfeoffed him at Guancheng, styling him Viscount of Guancheng; and day by day he was favoured, petted, and put to employment.

三、任事 **In Service**

Fur Tip was by nature retentive of memory and quick to hand. From the age of knotted cords down to the affairs of Qin, there was nothing he did not compile and set down. Yin and yang; divination by shell and by stalk; physiognomy; medical prescriptions; clan genealogies; the mountain classics; the geographies; the character-books; the pictures; the nine streams; the hundred schools; the writings of heaven and man; and as far as the Buddha and the foreign doctrines of Laozi — all of it was what he had in full detail. He was versed too in the business of the present age: the registers and files of the offices, the notations of goods and cash in the markets — only ever whatever his lord had him do.

From the Emperor of Qin and the heir apparent Fusu, Hu Hai, the Chancellor Si and the Director of the Imperial Carriages Gao, down to the people of the state, there was none who did not love and value him. He was good, too, at following a man’s intention: upright or crooked, deft or clumsy, in every case he followed the man he was with. Though he was discarded, to the end he kept silent and let nothing leak. Only he did not care for military men — yet if he was invited, he went from time to time all the same.

By stages he was promoted to Director of the Secretariat. He and his lord grew ever more familiar, and his lord used to call him Lord of the Secretariat. When the

Emperor decided affairs in person, setting himself a quota by balance and stone-weight, even the palace attendants were not permitted to stand at his side; only Fur Tip and the man holding the candle were in constant attendance, and only when the Emperor rested did they stop. Fur Tip was on good terms with Chen Xuan, a man of Jiang, with Tao Hong of Hongnong, and with Master Chu of Kuaiji. They recommended one another, and in coming forth and staying back they were always together. When his lord summoned Fur Tip, the three of them would go along without waiting to be called, and his lord never once thought it strange.

四、見疏 **Dismissal**

Later, on the occasion of an audience, when his lord was about to give him a commission, he dusted him off, and thereupon Fur Tip removed his cap and gave thanks. His lord saw that his hair had gone bald, and that what he traced and drew could no longer answer to his lord's intention. His lord laughed and said: "The Lord of the Secretariat is old and bald and is not equal to my use. I once called you fit to write — are you now not fit to write?" He answered: "Your servant is what is called one who has given his whole heart." Thereupon he was not summoned again, and returned to his fief, and ended his days at Guancheng.

His descendants were very many, scattered and dwelling through the Central Lands and the outer regions, and all of them claim Guancheng; but only those who live at Zhongshan are able to carry on the business of their fathers and forefathers.

五、太史公曰 **The Grand Historian's Verdict**

The Grand Historian says: The Mao have two branches. One of them is of the Ji surname — a son of King Wen was enfeoffed at Mao, and these are what are called Lu, Wei, Mao and Dan; and in the Warring States there were Lord Mao and Mao Sui. Only of the Zhongshan branch is the origin unknown, and its descendants are the most flourishing of all. When the *Chunqiu* was completed, he was cut off by

Confucius — and it was not his fault.

When General Meng plucked out the champions of Zhongshan and the First Emperor enfeoffed them at Guancheng, the line at last had a name in the world, while the Mao of the Ji surname went unheard of. Fur Tip first appeared as a captive and in the end was taken into employment. When Qin destroyed the feudal lords, Fur Tip had a part in the merit of it; yet the reward did not answer the labour, and on grounds of age he was set aside. Qin was truly sparing of kindness!

One thing to carry away. I do not get the last word here — the Grand Historian does. What I get is eight graphs in the middle of a joke about my own baldness. So when you have worked the passages and read the English back, go and look at the first sentence again: 毛穎者，中山人也. A man of Zhongshan. Everything this piece does, it does by declining to say what I am.

Chapter Two · Shooting the Screech-Owl

射訓狐 · Han Yu (768-824)

“A short one, and the machine at its plainest. A thing is named, it is charged, it is destroyed — no deal, no delay. Read the Chinese first. Do not look at my English until you have made your own; it is at the back of the chapter, and it will keep.”

1 · THE TEXT

有鳥夜飛名訓狐，矜兇挾狡誇自呼。
乘時陰黑止我屋，聲勢慷慨非常粗。
安然大喚誰嗟忌，造作百怪非無須。
聚鬼征妖自朋扇，擺掉拱桄頽墜塗。
慈母抱兒怕入席，那暇更護雞窩雛。
我念乾坤德泰大，卵此惡物常勤勦。
統之豈即遂有害，鬥柄行拄西南隅。
誰謂停奸計尤劇，意欲唐突玃和烏。
侵更歷漏氣彌厉，何由僥幸休須臾。
咨余往射豈得已，候女兩眼張睡盱。
梟驚墮梁蛇走竇，一夫斬頸群雛枯。

2 · VOCABULARY

訓狐	xùn hú	the screech-owl; also 鵞鴟 xiūliú, 梟 xiāo
自呼	zì hū	calls out its own name — the cry was heard as the bird's name
朋扇	péng shān	朋 faction + 扇 to fan → to whip up into a faction
拱桷	gǒng jué	bracket-arms and square rafters (variant 角)
頽墜塗	tuí jì tú	the daubed plaster crumbles (墜 read as 济 jì)
那暇	nǎ xiá	“what leisure?” — rhetorical: how could she possibly
雞窩雛	jī kē chú	the chicks in the coop (窩 nest, 雛 chick)
卵	luǎn	noun as verb: to let hatch, to indulge into being
勤劬	qín qú	to labor at, take pains over
鬥柄	dǒu bǐng	the handle of the Dipper (the Plough's three tail-stars)
行拄	xíng zhǒu	swings round to prop, comes to brace against
西南隅	xī nán yú	the southwest corner
停奸	tíng jiān	stopped-up treachery — contestable; see the march
唐突	táng tū	to affront, to rush rudely upon, to profane

𦏧和烏	Xī hé wū	the sun-crow of Xihe — Xihe drives the sun-chariot
侵更歷漏	qīn gēng lì lòu	trespasses the watches, runs out the water-clock (漏 the clepsydra)
僥幸	jiǎo xìng	to be spared by luck, to get off
須臾	xū yú	an instant, a moment
咨	zī	ah! — a sigh of grief or of resolve
睡盱	suī xū	wide-eyed, glaring; both eyes stretched open
梟	xiāo	the owl — and the verb “behead and hang up the head” (梟首)
一夫	yì fū	one man; a real variant reads 一矢 “a single arrow”

3 · THE MARCH THROUGH

This chapter's grammar job: the seven-syllable line's stacked verb-object pairs, and the battery of rhetorical questions that actually drives the poem. Six of them in twenty-two lines — 誰嗟忌 · 那暇 · 豈即 · 誰謂 · 何由 · 豈得已. Track them and you have the argument: each question moves the case forward a step without ever stating a premise.

Unit 1

有鳥夜飛名訓狐，矜兇挾狡誇自呼。

yǒu niǎo yè fēi míng xùn hú, / jīn xiōng xié jiǎo kuā zì hū.

Existential 有 opens the scene; 名 is a verb, “is named.” The second line stacks three verb-object pairs (矜兇 · 挾狡 · 誇[自呼]) with no connectives — that compression is what the seven-syllable line is for. Note the rhyme 狐 hú / 呼 hū: the sound is the hoot.

Unit 2

乘時陰黑止我屋，聲勢慷慨非常粗。

chéng shí yīn hēi zhǐ wǒ wū, / shēng shì kāng kǎi fēi cháng cū.

非常 is “beyond the normal,” not the modern compound “unusual.” 慷慨 normally carries a hero's ardor; turned sour here it is bluster. 止我屋 puts the speaker in the case.

Unit 3

安然大喚誰嗟忌，造作百怪非無須。

ān rán dà huàn shuí wèi jì, / zào zuò bǎi guài fēi wú xū.

First rhetorical question, and it works as an assertion: 誰嗟忌 “whom does it dread?” = it dreads no one. Then the double negative 非無須, “not without need” — the tricks have a purpose, which plants the treachery charge seven couplets early. [?] 須 is arguable.

Unit 4

聚鬼征妖自朋扇，擺掉拱桃頰墜塗。

jù guǐ zhēng yāo zì péng shān, / bǎi diào gǒng táo jiá zhuì tú.

The charge proper, and note what it charges: not haunting but ORGANISING — 聚鬼征妖, it musters a following. Han Yu's taste for hard technical nouns is on show (拱桷, 墍塗); compare the carpentry list in 進學解.

Unit 5

慈母抱兒怕入席，那暇更護雞窩雛。

cí mǔ bào ér pà rù xí, / nǎ xiá gèng hù jī kē chú.

Second rhetorical question. 那暇 “what leisure to...” and 更 “further, on top of that.” The menace has reached the hearth: too frightened for the child to mind the poultry.

Unit 6

我念乾坤德泰大，卵此惡物常勤勦。

wǒ niàn qián kūn dé tài dà, / luǎn cǐ è wù cháng qín qú.

卵 is the gem: a noun (“egg”) pressed into service as a verb — to let hatch, to indulge into being. And 惡物, “evil creature,” is the classification word; hold it, because the crocodile is pre-filed under the same term.

Unit 7

統之豈即遂有害，鬥柄行拄西南隅。

誰謂停奸計尤劇，意欲唐突玃和烏。

zòng zhī qǐ jí jù yǒu hài, / dòu bǐng xíng zhǒu xī nán yú. / shuí wèi tíng jiān jì yóu jù, / yì yù táng tū Xī hé wū.

Two more questions, and the hinge of the poem. The Dipper line is the hardest thing here: the handle of the Dipper points to different

quarters through the year, and southwest marks a season, so the sense is “the hour is passing anyway” — delay looked safe. Then the escalation that licenses force: a night-creature meaning to affront the SUN. Not a pest now but a rebel against the cosmic order. [?] 停奸 is contestable — possibly “its treachery does not stop.” [?] 鬥柄: the standard graph for the Dipper is 斗; 鬥 here is printed as the witnesses have it.

Unit 8

侵更歷漏氣彌厉，何由僥幸休須臾。

qīn gēng lì lòu qì mí lì, / hé yóu jiǎo xìng xiū xū yú.

Fifth question. 侵更歷漏 — it violates the ordered divisions of the night, the watches and the clepsydra. Watch the ladder the charge has climbed: roof, mother, sun, and now the measure of time itself. By this couplet force is already inevitable.

Unit 9

咨余往射豈得已，候女兩眼張睡盱。

zī yú wǎng shè qǐ dé yǐ, / hòu rǔ liǎng yǎn zhāng suī xū.

Sixth and last question: 豈得已 “how could it be helped” — the reluctant-executioner note that keeps this from bloodlust. 女 = 汝: he stops describing the bird and addresses it. 睡盱 is a binome you should say aloud; it is the stare down the arrow.

Unit 10

梟驚墮梁蛇走竇，一夫斬頸群雛枯。

xiāo jīng duò liáng shé zǒu dòu, / yì fū zhǎn jǐng qún chú kū.

The disposal, pure force, down to the last chick. Two things to catch. 墮 (the owl falls, struck, downward) against 走 (the snake flees, sideways, and gets away) — and the snake has appeared nowhere before, so it reads as a confederate of the ringleader charged in couplet four. Then 梟 itself: the word for this bird is also the verb for beheading and displaying the head. The poem closes on a graph that contains its own sentence.

4 • PASSAGES TO WORK

No pinyin and no English here on purpose. Render each passage in your own hand, then compare with the back of the chapter.

A • The naming

The machine cannot start until the thing has a name. Render this couplet, and mark what the naming does that a description would not.

有鳥夜飛名訓狐，矜兇挾狡誇自呼。

B • The charge, and the escalation

The indictment and the step that licenses killing. The Dipper line is the hardest in the poem — give it your own reading before you look at mine.

聚鬼征妖自朋扇，擺掉拱桃頹墜塗。

紆之豈即遂有害，鬥柄行拄西南隅。

誰謂停奸計尤劇，意欲唐突彛和烏。

C • The disposal

Name, charge, dispose — and here is dispose. Watch the two verbs of motion, and watch what the last graph of the poem also means.

梟驚墮梁蛇走竇，一夫斬頸群雛枯。

5 • THE ENGLISH, AT THE BACK

There is a bird that flies by night; its name is the screech-owl. It preens on its ferocity, harbors its cunning, and brags out its own name for a call.

It waits for the black of night to settle on my roof, and the swagger of its voice is coarse beyond measure. Calm as you please, it shrieks — who is there to fear? — and the hundred uncanny tricks it works are not for nothing.

It gathers ghosts and marshals demons, whipping them into a faction of its own; it rattles the bracket-beams till the plaster crumbles from the roof.

A loving mother clutches her child, afraid to come to the table — what leisure has she to guard the chicks in the coop?

I consider that Heaven and Earth are vast in their virtue, and so I have long taken the trouble to let this evil creature hatch and live.

To let it be — surely that brings no immediate harm; the handle of the Dipper swings round and props the southwest corner. But who would have said its schemes of stopped-up treachery would grow worse still — that it means to rush and assault the sun-crow of Xihe itself?

Night after night it trespasses the watches and drains the water-clock; its malignant air grows fiercer, and there is no way to be spared it even for a moment.

Ah — that I should go and shoot it is hardly what I wished; I lie in wait for you, both my eyes stretched wide and staring.

The owl startles and falls from the beam; the snake flees down its hole. One man cuts through the necks, and the whole brood withers dead.

“Twenty-two lines, and the whole machine: named in the first couplet, charged in the fourth, sentenced in the seventh, executed in the eleventh. The crocodile gets three days, then five, then seven. Ask yourself why the owl got none — that is the first thing we take up next.”

Chapter Three · A Notice Served on the Crocodiles

祭鱷魚文 · Han Yu, Chaozhou, 819

“The owl got an arrow with no warning. This patient gets a letter — a dated document, a precedent, three days to leave, and only then the arrows. Same machine, full dress. Read it as what it is: a legal brief. And notice it is addressed to reptiles but written for the capital to read.”

1 · THE TEXT

維年月日，潮州刺史韓愈，使軍事衙推秦濟，以羊一豬一，投惡溪之潭水，以與鱷魚食，而告之曰：

昔先王既有天下，列山澤，罔繩擗刃，以除蟲蛇惡物為民害者，驅而出之四海之外。

及後王德薄，不能遠有，則江漢之間，尚皆棄之，以與蠻夷楚越，況潮嶺海之間，去京師萬里哉！鱷魚之涵淹卵育於此，亦固其所。

今天子嗣唐位，神聖慈武，四海之外，六合之內，皆撫而有之；況禹跡所揜，揚州之近地，刺史縣令之所治，出貢賦以供天地宗廟百神之祀之壤者哉？鱷魚其不可與刺史雜處此土也。

刺史受天子命，守此土，治此民，而鱷魚睥然不安溪潭，據處食民畜、熊、豕、鹿、獐，以肥其身，以種其子孫；與刺史亢拒，爭為長雄。

刺史雖驚弱，亦安肯為鱷魚低首下心，忸忸睚睚，為民吏羞，以偷活於此邪！且承天子命以來為吏，固其勢不得不與鱷魚辯。

鱷魚有知，其聽刺史言：潮之州，大海在其南，鯨鵬之大，蝦蟹之細，無不容歸，以生以食，鱷魚朝發而夕至也。今與鱷魚約：盡三日，其率醜類南徙於海，以避天子之命吏；三日不能，至五日；五日不能，至七日；七日不能，是終不肯徙也。

是不有刺史，聽從其言也；不然，則是鱷魚冥頑不靈，刺史雖有言，不聞不知也。夫傲天子之命吏，不聽其言，不徙以避之，與冥頑不靈而為民物害者，皆可殺。刺史則選材技吏民，操強弓毒矢，以與鱷魚從事，必盡殺乃止。其無悔！

2 · VOCABULARY

維年月日	wéi nián yuè rì	“on such a year, month and day” — the dating formula that opens an official document, not a private lament
軍事衙推	jūnshì yá tuī	military judicial officer — the subordinate, Qin Ji, sent to deliver it
投	tóu	to cast into water — the recognised channel to a spirit, the same verb as 投龍
惡溪	Èxī	the Bad Stream; later renamed 韓江, the Han River, after the man who wrote this
列山澤	liè shān zé	cleared the mountains and marshes (列 here = 烈, to clear by burning)
罔繩擗刃	wǎng shéng chuò rèn	nets, ropes and pronged blades (罔 = 網; 擗 to stab)
惡物	è wù	evil creature — the classification word; you met it on the owl
德薄	dé bó	virtue grown thin — the mark of the lesser later kings
不能遠有	bùnéng yuǎn yǒu	could not hold what lay far off — the frontier lapse; hold this phrase
涵淹卵育	hán yān luǎn yù	to lurk submerged and to hatch and rear (涵淹 lie hidden in water)
亦固其所	yì gù qí suǒ	was indeed its proper place — the concession, granted in order to be revoked

六合	liùhé	the six directions — the four quarters plus up and down; all space
撫而有之	fǔ ér yǒu zhī	soothed and held — the language of reconquest, and the exact reversal of 不能遠有
禹跡所揜	Yǔ jì suǒ yǎn	where Yu's footprints reached (揜 to cover, extend over) — the sage-mapped realm
雜處	zá chǔ	to dwell mixed together — what the crocodile may NOT do with the Prefect
睥然	hàn rán	goggle-eyed, bulging — glaring and defiant
爭為長雄	zhēng wéi zhǎng xióng	to contend to be the dominant male — the croc charged as a rival sovereign
駑弱	nú ruò	a plodding weakling (駑 a worn-out nag) — the Prefect's mock-modesty
忸忸覲覲	xǐn xǐn xiàn xiàn	timid-timid, blinking-blinking — a reduplicative binome; say it aloud
固其勢不得不	gù qí shì bùdé bù	by the very force of his position he cannot but — the office compelling the act
冥頑不靈	míng wán bù líng	dull, stupid and unresponsive — lacking 靈; the disqualifying condition
率醜類	shuài chǒu lèi	lead your ugly kind
南徙於海	nán xǐ yú hǎi	remove south to the sea (徙 to relocate) — the prescribed remedy

盡三日	jìn sān rì	to the full of three days — then 五日, then 七日
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強弓毒矢	qiáng gōng dú shǐ	strong bows and poisoned arrows — the force held back until the end
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其無悔	qí wú huǐ	let there be no regret — “do not say you were not warned”
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3 • THE MARCH THROUGH

This chapter's grammar job: the machinery of formal argument in prose. Three things carry it. The escalating comparison 況...哉 (“how much more...!”), used twice to move from a conceded case to an unanswerable one. The instrumental 以, everywhere, threading purpose through action. And the graduated conditional 三日不能, 至五日 — a deadline built as a descending staircase, which is the single most imitated structure in the whole corpus.

Unit 1

維年月日，潮州刺史韓愈，使軍事衙推秦濟，以羊一豬一，投惡溪之潭水，以與鱷魚食，而告之曰：

wéi nián yuè rì, Cháo zhōu cì shǐ Hán Yù, shǐ jūn shì yá tuī Qín Jì, yǐ yáng yī zhū yī, tóu è xī zhī tán shuǐ, yǐ yǔ è yú shí, ér gào zhī yuē:

Two structural things before the argument starts. He SENT a deputy — 使...秦濟 — so the rite may work by delegation, the office and the paper rather than the man's body. And 投...潭水, casting into the pool, is the established postal route to a water spirit. Watch

告之曰, the serving-notice verb; the poverties will parody it. The sheep and pig look like an offering, but read on and ask whether they are propitiation or simply a way to CONVENE the defendants — you cannot serve papers on an absent party.

Unit 2

昔先王既有天下，列山澤，罔繩擗刃，以除蟲蛇惡物為民
害者，驅而出之四海之外。

xī xiānwáng jì yǒu tiānxià, liè shān zé, wǎng shéng chuò rèn, yǐ chú chóng
shé è wù wéi mín hài zhě, qū ér chū zhī sìhǎi zhī wài.

He opens on precedent: the sage-kings already did exactly this.

Note the grammar of the long object — 以除...者, “in order to remove those which...”, with 者 closing a whole relative clause (蟲蛇惡物為民害, creatures that harm the people). The classical commentary catches the design: 正議發端，便不可犯, state the upright argument first and it cannot be gainsaid. The crocodile is pre-filed as 惡物 before any charge is laid.

Unit 3

及後王德薄，不能遠有，則江漢之間，尚皆棄之，以與蠻
夷楚越，況潮嶺海之間，去京師萬里哉！鱷魚之涵淹卵育
於此，亦固其所。

jí hòuwáng dé bó, bùnéng yuǎn yǒu, zé Jiāng Hàn zhī jiān, shàng jiē qì
zhī, yǐ yǔ Mán Yí Chǔ Yuè, kuàng Cháo lǐng hǎi zhī jiān, qù jīngshī wàn lǐ
zāi! èyú zhī hán yān luǎn yù yú cǐ, yì gù qí suǒ.

First 況...哉: if the empire gave up even the Yangtze-Han region, how much more a district ten thousand li out. The rhetorical move

grants the crocodile its foothold — 亦固其所, it was indeed its proper place. The commentary: 先歸咎後王，故意放寬一步。妙。 He blames the later kings and deliberately gives the creature a step's slack. The concession exists to be revoked.

Unit 4

今天子嗣唐位，神聖慈武，四海之外，六合之內，皆撫而有之；況禹跡所揜，揚州之近地，刺史縣令之所治，出貢賦以供天地宗廟百神之祀之壤者哉？鱷魚其不可與刺史雜處此土也。

jīn tiānzǐ sì Táng wèi, shénshèng cí wǔ, sìhǎi zhī wài, liùhé zhī nèi, jiē fǔ ér yǒu zhī; kuàng Yǔ jì suǒ yǎn, Yángzhōu zhī jìn dì, cìshǐ xiànlìng zhī suǒ zhì, chū gòngfù yǐ gōng tiāndì zōngmiào bǎishén zhī sì zhī rǎng zhě zāi? èyú qí bùkě yǔ cìshǐ zá chǔ cǐ tǔ yě.

The hinge of the whole piece. 皆撫而有之 reverses 不能遠有 exactly: the lapse is over, the centre holds the far country again, so the foothold conceded a moment ago is revoked. Expelling the crocodile COMPLETES a reconquest. The commentators marked both halves — 能遠有矣 against the earlier lapse, and 此句是一篇綱領, this sentence is the linchpin of the piece. They also left a grammar instruction worth obeying: 二十四字作一句讀, read those twenty-four characters as ONE sentence. The whole 況禹跡...壤者哉 is a single rhetorical question.

Unit 5

刺史受天子命，守此土，治此民，而鱷魚睥然不安溪潭，
據處食民畜、熊、豕、鹿、獐，以肥其身，以種其子孫；
與刺史亢拒，爭為長雄。

cìshǐ shòu tiānzǐ mìng, shǒu cǐ tǔ, zhì cǐ mín, ér èyú hàn rán bù ān xītán,
jù chǔ shí mín chù, xióng shǐ lù zhāng, yǐ féi qí shēn, yǐ zhǒng qí zǐsūn; yǔ
cìshǐ kàng jù, zhēng wéi zhǎng xióng.

The charge, and note what it charges. Not appetite — sovereignty.
爭為長雄, contending to be the dominant male, makes the creature a
rival lord disputing jurisdiction with the Son of Heaven's officer,
which reframes pest control as a contest of legitimate rule. Two
instrumental 以 clauses give the purpose of the eating:
以肥其身，以種其子孫 — to fatten itself and to breed. It is not raiding,
it is colonising. 守此土治此民 travels: the Fujian dispatches of 975 lift
it verbatim.

Unit 6

刺史雖驚弱，亦安肯為鱷魚低首下心，忸忸睚睚，為民吏
羞，以偷活於此邪！且承天子命以來為吏，固其勢不得不
與鱷魚辯。

cìshǐ suī nú ruò, yì ān kěn wéi èyú dī shǒu xià xīn, niǔ niǔ yá yá, wéi
mín lì xiū, yǐ tōu huó yú cǐ yé! qiě chéng tiānzǐ mìng yǐ lái wéi lì, gù qí shì
bùdé bù yǔ èyú biàn.

安肯...邪 is a rhetorical question doing the work of a refusal. Then
the sentence that explains the entire genre: 固其勢不得不, by the
very force of his position he cannot but. The double negative
matters — it is not that he wants to, it is that the role leaves him no

choice. The office acts through the man. And 佻佻睨睨 performs its meaning in sound; texts vary between 辯 (argue it out) and 辨 (distinguish).

Unit 7

鯉魚有知，其聽刺史言：潮之州，大海在其南，鯨鵬之大，蝦蟹之細，無不容歸，以生以食，鯉魚朝發而夕至也。今與鯉魚約：盡三日，其率醜類南徙於海，以避天子之命吏；三日不能，至五日；五日不能，至七日；七日不能，是終不肯徙也。

èyú yǒu zhī, qí tīng cìshǐ yán: Cháo zhī zhōu, dàhǎi zài qí nán, jīng péng zhī dà, xiā xiè zhī xì, wú bù róng guī, yǐ shēng yǐ shí, èyú zhāo fā ér xī zhì yě. jīn yǔ èyú yuē: jìn sān rì, qí shuài chǒu lèi nán xǐ yú hǎi, yǐ bì tiānzǐ zhī mìng lì; sān rì bùnéng, zhì wǔ rì; wǔ rì bùnéng, zhì qī rì; qī rì bùnéng, shì zhōng bù kěn xǐ yě.

The deadline, and the structure everyone copied.

三日不能，至五日；五日不能，至七日 — each failure renews the offer and tightens the case. The sea is described generously first (whale and roc, shrimp and crab, room for all) so that refusal cannot be pleaded as hardship. And the opening conditional 有知 is a trap: if you can understand, obey; if you cannot, that itself proves the next paragraph's charge. Either branch convicts.

Unit 8

是不有刺史，聽從其言也；不然，則是鱷魚冥頑不靈，刺史雖有言，不聞不知也。夫傲天子之命吏，不聽其言，不徙以避之，與冥頑不靈而為民物害者，皆可殺。刺史則選材技吏民，操強弓毒矢，以與鱷魚從事，必盡殺乃止。其無悔！

shì bù yǒu cìshǐ, tīngcóng qí yán yě; bùrán, zé shì èyú míng wán bù líng,
cìshǐ suī yǒu yán, bù wén bù zhī yě. fū ào tiānzǐ zhī mìng lì, bù tīng qí yán,
bù xǐ yǐ bì zhī, yǔ míng wán bù líng ér wéi mín wù hài zhě, jiē kě shā.
cìshǐ zé xuǎn cái jì lì mín, cāo qiáng gōng dú shǐ, yǐ yǔ èyú cóngshì, bì jìn
shā nǎi zhǐ. qí wú huǐ!

The sentence, and the concept that licenses it. 靈 is numinous responsiveness, the capacity to hear and heed; to lack it is to fall outside the order of things that can be reasoned with, and THAT is what makes killing lawful. Responsiveness itself is the test. 皆可殺 also travels — it reappears in the Fujian dispatches. Zeng Guofan judged this piece to carry the force of Sima Xiangru's 〈諭巴蜀檄〉, a military proclamation: a sacrificial wrapper with a war-summons inside.

4 · PASSAGES TO WORK

No pinyin and no English here on purpose. Render each passage in your own hand, then compare with the back of the chapter.

A · The lapse, and the reconquest

The essay's spine is here and nowhere else: a phrase in the third section reversed exactly in the fourth. Render both, and mark the two clauses that mirror each other.

及後王德薄，不能遠有，則江漢之間，尚皆棄之，
以與蠻夷楚越，況潮嶺海之間，去京師萬里哉！
今天子嗣唐位，神聖慈武，四海之外，六合之內，
皆撫而有之。

B • The graduated deadline

The most copied structure in the corpus. Keep the staircase visible in your English — the repetition is not clumsiness, it is the legal record being built.

今與鯀魚約：盡三日，其率醜類南徙於海，以避天子之命吏；三日不能，至五日；五日不能，至七日；七日不能，是終不肯徙也。

C • The condition that licenses killing

□□□□ is the hinge of the whole book. Give it your own rendering before you look at mine, and decide what you think □ is doing.

夫傲天子之命吏，不聽其言，不徙以避之，與冥頑
不靈而為民物害者，皆可殺。

5 • THE ENGLISH, AT THE BACK

On such-and-such a day, Han Yu, Prefect of Chaozhou, sent his military judicial officer Qin Ji to cast one sheep and one pig into the deep water of the Bad Stream, as food for the crocodiles, and to announce to them, saying:

In old times, when the former kings held all under heaven, they cleared the mountains and marshes, and with nets, ropes and pronged blades drove out the reptiles, snakes and evil creatures that harmed the people, casting them beyond the four seas.

But when later kings came, their virtue thinned; they could not hold what lay far off, and so even the land between the Yangtze and the Han they abandoned to the Man, the Yi, the Chu and the Yue — how much more this stretch of Chaozhou, between the ranges and the sea, ten thousand li from the capital! That the crocodiles should lurk and breed here was, back then, only fitting.

But today the Son of Heaven has succeeded to the Tang throne — sagely, holy, kind and martial. Beyond the four seas, within the six directions, all is soothed and held. How much more the ground where Yu's own footprints reached, the near country of Yangzhou, governed by prefects and magistrates, land that yields tribute and tax to supply the sacrifices to Heaven, Earth, the ancestral temples and the hundred gods! The crocodiles most certainly may not share this soil with the Prefect.

The Prefect has received the Son of Heaven's command to guard this land and govern this people. But the crocodiles, goggle-eyed, will not rest quiet in their creek: they seize and settle, devour the people's livestock — bears, pigs, deer, roebuck — to fatten themselves and breed their young; they stand against the Prefect and contend to be the stronger lord.

The Prefect, though weak and plodding, how could he bow his head and cringe before crocodiles — timid and blinking, shamed before his people and clerks — and steal a living here? Holding the Son of Heaven's command and come here as an officer, by the very force of his position he cannot but have it out with the crocodiles.

If the crocodiles have sense, let them heed the Prefect's words: to the south of Chaozhou lies the great sea, which takes in all, from the whale and the roc to the shrimp and the crab, all finding room to live and feed there. The crocodiles could reach it between morning and evening. Now the Prefect makes this pact with them: within three days, lead your ugly kind south and remove to the sea, and so give way to the Son of Heaven's appointed officer. Three days failing, then five; five failing, then seven; seven days failing means you truly will not go.

Either you do not acknowledge the Prefect and will not heed his words; or else you are dull, stupid and unresponsive, so that though the Prefect speaks, you neither hear nor understand. Now one who defies the Son of Heaven's officer, will not heed his words, will not remove out of his way — together with the dull,

stupid, unresponsive creature that harms the people and other beings — all may be killed. The Prefect will then pick skilled officers and men, take up strong bows and poisoned arrows, and settle the matter with the crocodiles: he will not stop until he has killed them all. Do not say you were not warned!

“There is the full procedure, done properly. The owl was named, charged and shot in twenty-two lines. The crocodile gets a dated document, a precedent, a concession, a reconquest, an indictment, a graduated deadline, and only then the poisoned arrows. Same machine — name, charge, dispose — but here you can watch every gear turn. And the river is now called the Han River, after the man who wrote them this letter. Next, a patient you cannot gather with a pig.”

Chapter Four · A Reprimand to the Fever-Demon

譴瘧鬼 · Han Yu (768-824)

“This patient cannot be gathered with a pig. It is a fever, and Han Yu treats it as a demon with a name, a father and bad manners. Watch three things: the pedigree handed to it, the four kinds of healer who try and fail before he steps in with nothing but words, and a send-off that does not kill it but sends it home to live decently. Five-character lines. Read them aloud.”

1 · THE TEXT

屑屑水帝魂，謝謝無餘輝。
如何不肖子，尚奮瘧鬼威。
乘秋作寒熱，翁嫗所罵譏。
求食歐泄間，不知臭穢非。
醫師加百毒，熏灌無停機。
灸師施艾炷，酷若獵火圍。
詛師毒口牙，舌作霹靂飛。
符師弄刀筆，丹墨交橫揮。
咨汝之胄出，門戶何巍巍。
祖軒而父瑱，未沫於前徽。
不修其操行，賤薄似汝稀。

豈不忝厥祖，覲然不知歸。
湛湛江水清，歸居安汝妃。
清波為裳衣，白石為門畿。
呼吸明月光，手掉芙蓉旗。
降集隨九歌，飲芳而食菲。
贈汝以好辭，咄汝去莫違。

2 · VOCABULARY

屑屑	xiè xiè	fretful, worn-down, petty-busy — of a diminished spirit
水帝	shuǐ dì	the Water Emperor, i.e. 顓頊 Zhuanxu, god of water and of the north — the demon's line
謝謝	xiè xiè	fading, waning (謝 to wither, decline) — and it chimes with 屑屑 above it
不肖子	bù xiào zǐ	an unworthy son — one who does not resemble (肖) his forebears
奮…威	fèn...wēi	to work up, to brandish its menace
乘秋	chéng qiū	riding the autumn — the season the fever comes on
寒熱	hán rè	cold-and-heat — the alternating chill and fever of the ague
翁媼	wēng yù	old man and old woman — the afflicted common folk
歐泄	ōu xiè	vomit and flux (歐 = 嘔) — the sick body's discharges, where the demon feeds
臭穢	chòu huì	foul and filthy — what it cannot tell from clean
熏灌	xūn guàn	to fumigate and to dose — the physician's smoke-and-draught treatment
艾炷	ài zhù	cones of mugwort, burned on the skin — the moxa-master's method

霹靂	pī lì	a thunderbolt — what the curse-master's tongue looses
刀筆	dāo bǐ	knife-and-brush — the talisman-master's tools for cutting and inscribing charms
胄出	zhòu chū	the stock you issue from (胄 lineage, scion)
巍巍	wēi wēi	lofty, towering — said of the gate and house, with mock awe
祖軒而父 頊	zǔ Xuān ér fù Xū	grandfather Xuanyuan (the Yellow Emperor), father Zhuanxu
未沫於前 徽	wèi mèi yú qián huī	the former lustre not yet effaced (沫 = 昧 to dim; 徽 fine repute)
操行	cāo xíng	conduct, moral bearing — which this heir does not cultivate
忝厥祖	tiǎn jué zǔ	to shame your ancestors (忝 to disgrace; 厥 = 其) — high classical diction
覲然	tiǎn rán	brazen-faced, showing one's face without shame
不知歸	bù zhī guī	does not know enough to go home — the core reproach, and the diagnosis
湛湛	zhàn zhàn	deep-and-clear — the water music; the send-off begins on this binome
門畿	mén jī	gate and threshold-ground (畿 the bounds by a gate)
芙蓉旗	fúróng qí	a lotus banner

九歌	Jiǔ Gē	the Nine Songs — the 楚辭 shaman-hymns of the Chu south
好辭	hǎo cí	good words, fine language — the literatus's weapon, and the poem's thesis
咄	duō	off with you! — an expelling shout (some texts read 出)

3 • THE MARCH THROUGH

This chapter's grammar job: the five-character line, and the language of direct address. Two things to track. The REDUPLICATIVE BINOMES — 屑屑, 謝謝, 巍巍, 湛湛 — which do work no single graph can, and which the Fujian dispatches later imitate by the handful. And the APOSTROPHE: from 咨汝 onward the poem stops describing and starts speaking TO the demon, ending on a bare imperative (咄汝去莫違). Notice also the equational 為 in 清波為裳衣 — “let the clear waves BE your robes” — which is how the send-off furnishes a house out of a river.

Unit 1

屑屑水帝魂，謝謝無餘輝。

如何不肖子，尚奮瘡鬼威。

xiè xiè shuǐ dì hún, xiè xiè wú yú huī. / rú hé bù xiào zǐ, shàng fèn nuè guǐ wēi.

The poem opens by NAMING the demon's divine descent and belittling it in the same breath: the worn-down soul of the Water

Emperor, a great god's degenerate offspring. 屑屑 and 謝謝 chime — xiè xiè, xiè xiè — so the fading is audible before it is stated. 如何 opens a scolding-parent question: how can a son of such a house behave like this? The pedigree is raised in order to SHAME, which is what makes the eventual remedy send-home rather than kill.

Unit 2

乘秋作寒熱，翁媼所罵譏。

求食歐泄間，不知臭穢非。

chéng qiū zuò hán rè, wēng yù suǒ mà jī. / qiú shí ǒu xiè jiān, bù zhī chòu huì fēi.

The charge. 所 marks the passive-ish construction 翁媼所罵譏, “cursed by the old folk.” Note what the last line makes the defining fault: 不知臭穢非, it cannot tell foul from not-foul — a failure of DISCRIMINATION. That is a pointed accusation from a poet whose whole authority rests on sorting things correctly.

Unit 3

醫師加百毒，熏灌無停機。

灸師施艾炷，酷若獵火圍。

詛師毒口牙，舌作霹靂飛。

符師弄刀筆，丹墨交橫揮。

yī shī jiā bǎi dú, xūn guàn wú tíng jī. / jiǔ shī shī ài zhù, kù ruò liè huǒ wéi. / zǔ shī dú kǒu yá, shé zuò pī lì fēi. / fú shī nòng dāo bǐ, dān mò jiāo héng huī.

Four healers, one to a couplet, in strict parallel: 醫師, 灸師, 詛師, 符師 — drug-man, moxa-man, curse-man, charm-man. As a historical

snapshot this is the treasure of the poem, a whole professional field named in eight lines, running from pharmacy through spoken malediction to written talisman. And every one of them FAILS. Han Yu lists the competition precisely so that he can beat it. Note that the 符師 is already using 刀筆, the writing tools — but wielded as charm, not as 好辭.

Unit 4

咨汝之胄出，門戶何巍巍。

祖軒而父瑱，未沫於前徽。

zī rǔ zhī zhòu chū, mén hù hé wēi wēi. / zǔ Xuān ér fù Xū, wèi mèi yú qián huī.

The pedigree stated grandly, and the point at which the poem turns to address the creature directly (咨汝). This is the GENEALOGY move you met on me in the first chapter — give the thing ancestors — but turned to a different purpose: there it filed the brush into history, here it is a lever of shame. Do not get lost in the theogony; what matters is the manoeuvre, not the family tree.

Unit 5

不修其操行，賤薄似汝稀。

豈不忝厥祖，覩然不知歸。

bù xiū qí cāo xíng, jiàn bó sì rǔ xī. / qǐ bù tiǎn jué zǔ, tiǎn rán bù zhī guī.

The indictment's heart, in the register of a Confucian family reproach applied to a disease. 豈不..., “do you not...”, expects the answer yes. And then the hinge of the whole poem: 不知歸, it does not know to go home. The crime is being OUT OF PLACE — a god's

son slumming in sickrooms — so the remedy must be relocation.
Same logic as the crocodile's 南徙於海. The punishment fits the
crime because the crime is defined as displacement.

Unit 6

湛湛江水清，歸居安汝妃。

清波為裳衣，白石為門畿。

呼吸明月光，手掉芙蓉旗。

zhàn zhàn jiāng shuǐ qīng, guī jū ān rǔ fēi. / qīng bō wéi cháng yī, bái shí
wéi mén jī. / hū xī míng yuè guāng, shǒu diào fúróng qí.

Watch the tone flip. The indictment was clinical and scolding; the
send-off is lush and generous, furnishing an estate out of a river by
three equational 為 clauses — clear waves for robes, white stone for
a gate. This is persuasion, not force: you send a wayward noble
home in style. Say 湛湛...清 against the harsh 百毒 and 霹靂 of the
healers and you can hear the poem's sound turn from grating to
flowing exactly where the remedy replaces the assault.

Unit 7

降集隨九歌，飲芳而食菲。

贈汝以好辭，咄汝去莫違。

jiàng jí suí Jiǔ Gē, yǐn fāng ér shí fěi. / zèng rǔ yǐ hǎo cí, duō rǔ qù mò
wéi.

The close, and the four graphs the whole book turns on. 贈汝以好辭
— I make you a GIFT of good words. Drugs failed, fire failed, curses
failed, charms failed; the literatus succeeds with elegant language,
and the dispatch names its own instrument out loud. Then

降集隨九歌 does something quieter and larger: it folds the fever into the 楚辭 world, the shaman-hymns of the Chu south. He does not merely expel it — he re-files it into a literary cosmology he commands. And the last line drops all courtesy: 咄, off with you.

4 • PASSAGES TO WORK

No pinyin and no English here on purpose. Render each passage in your own hand, then compare with the back of the chapter.

A • The four healers

Eight lines, four professions, strict parallel — and all four fail.
Render the roster, and mark what each specialist's instrument is.

醫師加百毒，熏灌無停機。

灸師施艾炷，酷若獵火圍。

詛師毒口牙，舌作霹靂飛。

符師弄刀筆，丹墨交橫揮。

B • Pedigree turned to shame, and the hinge

The genealogy move and the diagnosis it sets up. 門戶 is the phrase the remedy hangs on — give it your own English.

咨汝之胄出，門戶何巍巍。

祖軒而父頊，未沫於前徽。

不修其操行，賤薄似汝稀。

豈不忝厥祖，覩然不知歸。

C • The gift of good words

The thesis of the corpus in four graphs. Render the couplet, then decide how much of 卍 you can carry into English without losing it.

降集隨九歌，飲芳而食菲。

贈汝以好辭，咄汝去莫違。

5 • THE ENGLISH, AT THE BACK

Worn-down soul of the Water Emperor, faint and all but out of light — how is it that so unworthy a son still works the fever-demon's menace?

Riding the autumn, it brings the cold-and-heat; the old man and old woman curse and revile it. It seeks its food amid the vomit and the flux, not knowing foul from clean.

The physician piles on a hundred poisons, fumigating and dosing without a pause. The moxa-master lays on his cones of mugwort, fierce as a ring of hunting-fire. The curse-master poisons tongue and teeth, his tongue loosing thunderbolts. The talisman-master plies his knife-and-brush, cinnabar and ink slashing crosswise.

I question the stock you come from — how lofty your gate and lineage! Your grandfather was Xuanyuan, your father Zhuanxu; the ancestral lustre has not yet faded from before you.

Yet you do not cultivate their conduct; base and mean, few are so low as you. Do you not shame your forebears? Brazen-faced, you do not know to go home.

Clear, clear are the river's pure waters — go back and settle your consort there in peace. Let the clear waves be your robes, the white stones your gate and threshold. Breathe in the light of the bright moon; in your hand wave a lotus banner.

Come down and join the Nine Songs; drink the fragrant, feed on the flowering herbs. I give you these good words as a gift — off

with you now, and do not disobey!

“There is the fever, sent home. The pattern holds across all three so far: name and pedigree, then the charge, then a remedy that fits the fault. The owl was out of the sky's order and was killed. The crocodile squatted on the emperor's soil and was relocated. The fever is a noble son gone slumming, and is sent home to the river to live decently. And note what beat the four specialists — not a stronger poison, but better words. Next, the strangest patient of all: one Han Yu tries to expel and cannot.”

Chapter Five · Sending Off the Poverties

送窮文 Sòng qióng wén · Hán Yù

Last chapter, and the one the book has been walking toward. By now you know how the machine works: name the thing, fix its category, order it out. Here it does not work — the demons out-argue the host, and he ends by burning the transport he built for them and seating them in the place of honour. Read it once for the comedy, which is real, and once for the argument, which is not a joke at all. The grammar to keep your eye on is the fronted object. When this text wants something emphasised it puts it in front of its verb, and what goes in front is nearly always 子 — you.

ONE · THE TEXT

一、送 The sending-off

元和六年正月乙丑晦，主人使奴星結柳作車，縛草為船，載糗輿粳，牛繫輓下，引帆上檣。

三揖窮鬼而告之曰：「聞子行有日矣，鄙人不敢問所塗，竊具船與車，備載糗粳，日吉時良，利行四方。子飯一盂，子啜一觴。攜朋挈儔，去故就新。駕塵穢風，與電爭先。子無底滯之尤，我有資送之恩。子等有意於行乎？」

二、鬼言 The ghost answers

屏息潛聽，如聞音聲，若嘯若啼，若歎若嚶。毛髮盡豎，竦肩縮頸。疑有而無，久乃可明。若有言者曰：

「吾與子居，四十年餘。子在孩提，吾不子愚。子學子耕，求官與名，惟子是從，不變於初。門神戶靈，我叱我呵，包羞詭隨，志不在他。子遷南荒，熱爍濕蒸，我非其鄉，百鬼欺陵。太學四年，朝齋暮鹽，惟我保汝，人皆汝嫌。

自初及終，未始背汝，心無異謀，口絕行語。於何聽聞，云我當去？是必夫子信讒，有間於予也。我鬼非人，安用車船，鼻齏臭香，糗粳可捐。單獨一身，誰為朋儔？子苟備知，可數已不？子能盡言，可謂聖智，情狀既露，敢不迴避。」

三、名 The host names them

主人應之曰：「子以吾為真不知也耶！子之朋儔，非六非四，在十去五，滿七除二，各有主張，私立名字，捩手覆羹，轉喉觸諱，凡所以使吾面目可憎、語言無味者，皆子之志也。

其名曰智窮：矯矯亢亢，惡圓喜方，羞為奸欺，不忍害傷；其次名曰學窮：傲數與名，摘抉杳微，高挹群言，執神之機；又其次曰文窮：不專一能，怪怪奇奇，不可時施，祇以自嬉；又其次曰命窮：影與形殊，面醜心妍，利居眾後，責在人先；又其次曰交窮：磨肌戛骨，吐出心肝，企足以待，寘我仇怨。

凡此五鬼，為吾五患，飢我寒我，興訛造訕，能使我迷，人莫能間，朝悔其行，暮已復然，蠅營狗苟，驅去復還。」

四、鬼對 The five reply

言未畢，五鬼相與張眼吐舌，跳踉偃仆，抵掌頓腳，失笑相顧。徐謂主人曰：

「子知我名，凡我所為，驅我令去，小黠大癡。人生一世，其久幾何，吾立子名，百世不磨。小人君子，其心不同，惟乖於時，乃與天通。攜持琬琰，易一羊皮，飫於肥甘，慕彼糠糜。天下知子，誰過於予。雖遭斥逐，不忍於疏。謂予不信，請質詩書。」

五、結 The seating

主人於是垂頭喪氣，上手稱謝，燒車與船，延之上座。

TWO · VOCABULARY

晦	<i>huì</i>	the last day of a lunar month (opposite of 朔). 正月乙丑晦 = the last day of the first month, a <i>yichou</i> day.
奴星	<i>nú Xīng</i>	his servant Xing — 奴 the status, 星 the name.
糗	<i>qiǔ</i>	dry parched grain, travelling rations.
糒	<i>zhì</i>	provisions, grain for a journey.
軛	<i>è</i>	the yoke across the ox's neck.
檣	<i>qiáng</i>	the mast.
揖	<i>yī</i>	to bow with hands clasped. 三揖 = three bows, the formal send-off.
所塗	<i>sū tú</i>	the road taken; 塗 = 途.
鄙人	<i>bǐ rén</i>	"this rustic" — self-deprecating first person.
啜	<i>chuò</i>	to sip, to drink.
觴	<i>shāng</i>	a wine cup.
挈儔	<i>qiè chóu</i>	to lead one's companions along. Some witnesses read 摯 for 挈.
彊	<i>guāng</i>	to draw a bow to full stretch. 駕塵彊風 = ride the dust, draw the wind taut.
底滯	<i>dǐ zhì</i>	to be stuck fast, held up.
尤	<i>yóu</i>	a grievance, a thing to blame.
資送	<i>zī sòng</i>	to furnish a departure; the outfitting given a bride or a traveller.

屏息	bíng xī	to hold the breath.
砉歔嚅 嚅	huā xū yū yū	four sound-graphs for a noise that will not resolve. The run is unstable across witnesses — expect variants.
竦肩縮 頸	sǒng jiān suō jǐng	shoulders hunched, neck drawn in.
孩提	hái tí	infancy, the age of being carried.
詭隨	guǐ suí	to go along dishonestly, to comply against one's judgment (from 詩經·大雅).
叱呵	chì hē	to shout down, to scold away.
爍	shuò	to scorch, to melt.
欺陵	qī líng	to bully and override.
朝齏暮 鹽	zhāo jī mù yán	pickle at dawn, salt at dusk — the set phrase for a scholar's poverty.
行語	xíng yǔ	talk of leaving.
有間	yǒu jiàn	to have a rift with, to be estranged from. 間 read jiàn.
嗅	xiù	to smell (= 嗅).
捐	juān	to discard, to do without.
已不	yǐ fǒu	"or not?" — 不 read fǒu, = 否, closing a question.
情狀	qíng zhuàng	the true condition, what a thing actually is.

揆手覆羹	liè shu fù gng	to twist the hand and upset the soup — clumsiness at the exact wrong moment.
觸諱	chù huì	to blunder onto a taboo name or subject.
矯矯亢亢	jǐo jǐo kàng kàng	stiff-necked and unbending.
摘抉	zhǐ jué	to pick out and prise open.
杳微	yǎo wēi	the dim and the minute.
高挹	gāo yì	to ladle from a height — to draw on all schools from above.
時施	shí shī	usable in the present age.
祇	zhǐ	merely, only.
妍	yán	beautiful.
戛	jiá	to scrape, to grate.
企足	qǐ zú	to stand on tiptoe (in expectation).
寘	zhì	to place, to set down (= 置).
興訛造訛	xīng é zào shàn	to start false reports and manufacture slander.
蠅營狗苟	yíng yíng gōu gōu	fly-buzzing and dog-cringing — Han Yu's coinage, and it entered the language.
跳踉偃仆	tiào liáng yǎn pū	leaping about and falling over backwards.

抵掌	dī zhǎng	to slap the palms together.
黠	xiá	clever, sharp. 小黠大癡 = small cleverness, large folly.
琬琰	wǎn yǎn	fine jade tablets.
飫	yù	to be sated with.
糠粿	kāng guǒ	chaff gruel.
乖	guāi	to be at odds with, out of step. 乖於時 = out of step with the age.
斥逐	chì zhú	to be driven out, expelled.
質	zhì	to put to the test against, to verify by.
垂頭喪氣	chuí tóu sàng qì	head down, spirit gone.
上手稱謝	shàng shǒu chēng xiè	to raise the hands and give thanks.
延	yán	to usher in, to invite forward. 延之上座 = seated them in the place of honour.

THREE · THE MARCH THROUGH

GRAMMAR FOCUS: the fronted object. Three ways it happens here — 惟...是... (惟子是從), fronting under negation (吾不子愚, where 子 stands before the verb because the clause is negative), and the 凡所以...者 frame that gathers a whole clause into a noun. Alongside them, the rhetorical negative question: 敢不迴避, 誰過於予, 可數已不. None of this is ornament. This is a text in which two parties argue, and the

winner is the one whose grammar puts the other party in front.

一、送

元和六年正月乙丑晦，主人使奴星結柳作車，縛草為船，載糗輿粳，牛繫輶下，引帆上檣。

Yuánhé liù nián zhēngyuè yīchū huì, zhǔ rén shǐ nú Xīng jié liǔ zuò chē, fù cǎo wéi chuán, zài qī yú zhēng, niú xì è xià, yīn fēn shàng qiáng.

A dated opening, like a document — 元和六年 is 811, and 晦 is the last day of the month. 使 is causative: had his servant do it. Then five parallel four-graph clauses building a car and a boat out of willow-withes and straw. This is a real folk custom, the fifth-of-the-month sending-off of the poverty-ghost; Han Yu is performing it exactly, at full ritual scale, in his own house.

三揖窮鬼而告之曰：「聞子行有日矣，鄙人不敢問所塗，竊具船與車，備載糗粳，日吉時良，利行四方。」

Sān yī qióng guǐ ér gào zhǔ yuē: "Wén zǐ xíng yǒu rì yǐ, bǐ rén bù gǎn wèn suǒ tú, qiè jù chuán yǔ chē, bèi zài qī zhēng, rì jí shí liáng, lì xíng sì fāng."

三揖 is the full formal bow, three times — the courtesy owed to a departing guest, given to a demon. 行有日矣 = "your going has its day set," a polite fiction: nobody has said they are leaving. 鄙人 is the humble self-reference. 竊 = "presumptuously, in private," another courtesy word. The whole speech is a host easing out someone who has not announced any intention of going.

子飯一盂，子啜一觴。攜朋挈儔，去故就新。駕塵曠風，與電爭先。

Zǐ fàn yī yú, zǐ chuò yī shāng. Xié péng qiè chóu, qù gù jiù xīn. Jià chén guāng fēng, yǔ diàn zhēng xiān.

飯 is a verb here, "eat a bowl." The repeated 子 at the head of each clause is the send-off's rhythm and its pressure. 去故就新 = leave the old, take up the new.

駕塵曠風: ride the dust, draw the wind taut like a bow — 曠 is the graph that drops out of several witnesses, leaving a limping three-graph clause; restore it and the four-four parallel with 與電爭先 stands up.

子無底滯之尤，我有資送之恩。子等有意於行乎？」

Z■ wú d■ zhì zh■ yóu, w■ y■ u z■ sòng zh■ ■n. Z■ d■ ng y■ u yì yú xíng h■?"

A balanced pair — 子無...之尤 against 我有...之恩 — and the balance is the argument: you have no grievance, I have done you a kindness. Then 乎 turns it into a question that is not really a question. Notice he has provisioned them generously. That generosity is what he burns at the end.

二、鬼言

屏息潛聽，如聞音聲，若嘯若啼，若歛嘍嚶。毛髮盡豎，竦肩縮頸。疑有而無，久乃可明。

B■ ng x■ qián t■ ng, rú wén y■ nsh■ ng, ruò xiào ruò tí, hu■ x■ y■ u y■ ng. Máofà jìn shù, s■ ng jì■ n su■ j■ ng. Yí y■ u ér wú, jì■ n■ i k■ míng.

如...若...若... — a stack of hedges: as if, like, like. The four sound-graphs 若歛嘍嚶 are not words so much as a noise written down, and the witnesses disagree about which graphs they are, which is what tends to happen to sounds. 疑有而無 = you doubt whether it is there at all. 久乃可明, "only after a long while could it be made out" — 乃 marking the delay.

「吾與子居，四十年餘。子在孩提，吾不子愚。子學子耕，求官與名，惟子是從，不變於初。」

"Wú y■ z■ j■ , sìshí nián yú. Z■ zài hái tí, wú bù z■ yú. Z■ xué z■ g■ ng, qiú gu■ n y■ míng, wéi z■ shì cóng, bù biàn yú ch■."

Here is the grammar focus, twice in four clauses. 吾不子愚 — the object 子 stands in front of the verb 愚 because the clause is negative: not 不愚子 but 不子愚, "did not treat you as a fool." Then 惟子是從: 是 fronts the object under 惟, "it is you alone that

I followed." Compare 簡牘是資 in Chapter One and you have the same construction doing the same work. The demon opens by putting Han Yu grammatically in front of himself, and does not stop.

門神戶靈，我叱我呵，包羞詭隨，志不在他。

Ménshén hùlíng, wǒ chì wǒ hē, bāo xiū guǐ suí, zhì bù zài tā.

Four-graph verse now, and it runs to the end of the speech. 門神戶靈 = door-gods and hearth-spirits; 我叱我呵 = "at me they shout, at me they scold" — the demon is driven off by the household gods and comes back anyway. 包羞 = to swallow the shame. 志不在他 = his mind was on nothing else. The claim being staked is fidelity, and it is being staked in the vocabulary of a loyal retainer.

子遷南荒，熱爍濕蒸，我非其鄉，百鬼欺陵。

Zǐ qiān nán huāng, rè shuò shī zhēng, wǒ fēi qí xiāng, bǎi guǐ qī líng.

遷 = to be transferred, the word for an official posting and for exile both. 南荒 is the southern waste — Yangshan, and later Chaozhou, which you met in Chapter Three. 我非其鄉 = "it was not my country," said by a ghost who went anyway. He is claiming to have shared the exile.

太學四年，朝齏暮鹽，惟我保汝，人皆汝嫌。

Tàixué sì nián, zhāo jī mù yán, wéi wǒ bǎo rǔ, rén jī rǔ xián.

朝齏暮鹽 — pickle in the morning, salt at night, the standing phrase for scholarly hunger. Then the pointed pair: 惟我保汝 against 人皆汝嫌, "only I protected you / everyone else found you objectionable." And 汝嫌 fronts the object again. Poverty is arguing that it was the only thing that stayed.

自初及終，未始背汝，心無異謀，口絕行語。於何聽聞，云我當去？是必夫子信讒，有間於予也。

Zì chū jí zhōng, wèi shǐ bèi rǔ, xīn wú yì móu, kǒu jué xíng yǔ. Yú hé tīng wén, yún wǒ dāng qù? Shì bì fūzǐ xìn chán, yǒu jiàn yú yú yě.

未始 = never once. 口絕行語 = his mouth cut off all talk of leaving. Then the accusation, and it is the accusation of a slandered minister: 信讒, "you have believed a slanderer." 有間 = there is a rift, 間 read jiàn. He is not pleading. He is filing a grievance.

我鬼非人，安用車船，鼻嗅臭香，糗糧可捐。

Wǒ guǐ fēi rén, ān yòng chē chuán, bí xiù chòu xiāng, qiǒu liáng kě juān.

安用 = "what use is...?" — 安 as interrogative adverb, "how, wherein." The demon dismantles the preparations point by point: a ghost has no body, so no cart; a ghost smells rather than eats, so keep your rations. The elaborate ritual has been answered with a practical objection, which is funnier and more damaging than a refusal.

單獨一身，誰為朋儔？子苟備知，可數已不？

Dān dú yī shēn, shuí wéi péng chóu? Zǐ gǒu bèi zhī, kě shù yǐ fǒu?

苟 = if, supposing. 備知 = know completely. 可數已不 — 不 is read fǒu here and is doing the work of 否: "can you count them, or not?" This is the challenge the rest of the piece turns on, and it is issued as a dare. The host said "you and your companions"; the ghost says name them.

子能盡言，可謂聖智，情狀既露，敢不迴避。」

Zǐ néng jìn yán, kě wèi shèng zhì, qíng zhuàng jì lù, gǎn bù huí bì.

The rule of the whole corpus, stated outright by the demon himself. 能...則 is implied without 則: "if you can name it exhaustively, that is sagely knowing." 既 = once, given that. 敢不迴避 is the rhetorical negative — "dare we not withdraw?" — which is a promise in the shape of a question. A named thing must go. Every text in this book has

assumed it; only here does the demon say it aloud, and he says it because he is confident.

三、名

主人應之曰：「子以吾為真不知也耶！子之朋儔，非六非四，在十去五，滿七除二，

Zh■rén yìng zh■yu■: "Z■y■ wú wéi zh■n bù zh■y■ yé! Z■ zh■ péng chóu, f■i liù f■i sì, zài shí qù w■, m■n q■ chú èr,

以...為... = to take X for Y. 耶 closes an indignant question. Then four clauses that all say "five" and none of which says it: not six, not four; from ten take five; from seven remove two. He is showing off before he names them, which is exactly the wrong tone to take with a creature that has just told you naming is the only thing that works. Note: several witnesses open this speech 予以吾為..., which puts two first-person pronouns in one clause and makes nonsense; 子 is what the sense wants and what the commentaries quote. Flagged rather than fixed silently — it is contestable.

各有主張，私立名字，揜手覆羹，轉喉觸諱，凡所以使吾面目可憎、語言無味者，皆子之志也。

Gè y■u zh■zh■ng, s■ lì míngzì, liè sh■u fù g■ng, zhu■n hóu chù huì, fán su■y■ sh■ wú miànmù k■ z■ng, y■yán wú wèi zh■, jī z■ zh■ zhì y■.

私立名字 — they gave themselves their names privately, which is the point: he did not name them, they did. 揜手覆羹 and 轉喉觸諱 are two small physical disasters, the hand that upsets the soup and the throat that says the forbidden thing. Then the frame: 凡所以...者，皆... — "everything by means of which X, all of it is Y." 所以 gathers the whole clause into a noun and 者 closes it. The phrase 面目可憎、語言無味 is Han Yu's, and it has been describing tiresome people ever since.

其名曰智窮：矯矯亢亢，惡圓喜方，羞為奸欺，不忍害傷；

Qí míng yu Zhì Qióng: jiǎojiǎo kàngkàng, wù yuán xī fāng, xiū wéi jiān qī, bù rěn hài shāng;

Poverty-of-Wit. 惡 is read wù, to dislike. Round is what gets along; square is what will not turn. 羞為 = ashamed to act as. Every one of the five is described in four four-graph clauses, and every description is a virtue. That is the joke and also the whole argument. On the graphs: 圓 not 園 (a garden makes no sense against 方), and 不忍害傷 not 不忍傷害 — the rhyme is 方 fāng / 傷 shāng, so the received inversion breaks it.

其次名曰學窮：傲數與名，摘抉杳微，高挹群言，執神之機；

Qí cì míng yu Xué Qióng: ào shù yǔ míng, zhāi jué yǎo wēi, gāo yì qún yán, zhí shén zhī jī;

Poverty-of-Learning. 傲 = to hold in disdain; 數與名 are calculation and nomenclature, the technical trades. 摘抉杳微 = picking out and prising open what is dim and minute. 執神之機 = to grasp the trigger of the numinous. This is a scholar who goes past the useful into the recondite, described as if by an admirer.

又其次曰文窮：不專一能，怪怪奇奇，不可時施，祇以自嬉；

Yòu qí cì yu Wén Qióng: bù zhuān yī néng, guàiguài qíqí, bùkě shí shī, zhī yǐ zì xī;

Poverty-of-Letters. 怪怪奇奇 doubles both graphs — strange-strange odd-odd. 不可時施 = cannot be applied to the present age. 祇以自嬉, "merely to amuse himself." Han Yu is describing his own prose, including the piece you are reading, and he is describing it accurately.

又其次曰命窮：影與形殊，面醜心妍，利居眾後，責在人先；

Yòu qí cì yu■ Mìng Qióng: y■ng y■ xíng sh■, miàn ch■u x■n yán, lì j■ zhòng hòu, zé zài rén xi■n;

Poverty-of-Fate. 影與形殊 — the shadow differs from the shape, which is the one impossible thing in the list and so states the injustice exactly: what he looks like is not what he is. 面醜心妍 = ugly of face, lovely of mind. Then the pair 利居眾後 / 責在人先, last for reward and first for blame. Read 形 not 行 and 面 not 而 — the couplet needs a body and a face to set against the shadow and the mind.

又其次曰交窮：磨肌戛骨，吐出心肝，企足以待，寘我仇怨。

Yòu qí cì yu■ Jī■o Qióng: mó j■ jiá g■, t■ ch■ x■ng■n, q■ zú y■ dài, zhì w■ chóuyuàn.

Poverty-of-Friendship. 磨肌戛骨 = grinding the flesh and scraping the bone, what he gives to a friendship. 吐出心肝 = spitting out heart and liver, holding nothing back. 企足以待 = standing on tiptoe waiting. And what it earns is 寘我仇怨, enmity set down in his lap. The last of the five is the one that hurts, and it is placed last.

凡此五鬼，為吾五患，飢我寒我，興訛造訕，能使我迷，人莫能間，朝悔其行，暮已復然，蠅營狗苟，驅去復還。」

Fán c■ w■ gu■, wéi wú w■ huàn, j■ w■ hán w■, x■ng é zào shàn, néng sh■ w■ mí, rén mò néng jiàn, zh■o hu■ qí xíng, mù y■ fù rán, yíng yíng g■u g■u, q■ qù fù huán."

飢我寒我 — both causative and both with the object behind, "starve me, freeze me."
人莫能間 = no one can come between us, and 間 is the same graph the demon used to accuse him of a rift. 朝...暮... = by morning... by evening..., the shape of a habit that will not break. 蠅營狗苟 is Han Yu's coinage and survived into ordinary speech: buzzing like a fly, cringing like a dog. 驅去復還, driven off and back again — and 還 huán is the rhyme (訕/間/然/還), which is why the 返 of some witnesses cannot be

right.

四、鬼對

言未畢，五鬼相與張眼吐舌，跳踉偃仆，抵掌頓腳，失笑相顧。徐謂主人曰：

Yán wèi bì, w■ gu■ xi■ng y■ zh■ng y■n t■ shé, tiào liáng y■n p■, d■ zh■ng dùn ji■o, sh■ xiào xi■ng gù. Xú wèi zh■rén yu■:

未畢 = before he had finished. 相與 = together, in concert. Then four clauses of pure physical comedy — goggling, tongues out, leaping and falling over, slapping palms and stamping. 失笑 is laughter that escapes you. And then 徐, "unhurriedly" — the single adverb that turns the scene. They stop laughing and answer him slowly, and from here they do not lose.

「子知我名，凡我所為，驅我令去，小黠大癡。人生一世，其久幾何，吾立子名，百世不磨。」

"Z■ zh■ w■ míng, fán w■ su■ wéi, q■ w■ lìng qù, xi■o xiá dà ch■. Rénsh■ng y■ shì, qí jī■ j■ hé, wú lì z■ míng, b■i shì bù mó."

They concede the naming at once — 子知我名, you know our names, you have done it properly. And then refuse to leave, which is the crack in the machine the whole book has been walking toward. 小黠大癡 = clever in the small thing, a fool in the large. 其久幾何 = "and how long is that?" Then the offer: 吾立子名，百世不磨 — we will set up your name and it will not wear away in a hundred generations. 磨 is wearing-down by friction, the verb for a stone inscription going smooth.

小人君子，其心不同，惟乖於時，乃與天通。

Xi■orén j■nz■, qí x■n bù tóng, wéi gu■i yú shí, n■i y■ ti■n t■ng.

The philosophical centre of the piece, in sixteen graphs. 惟...乃... = it is only when... that then.... 乖 is to be out of joint, at odds. Being out of step with your age is not the cost of being in communion with Heaven; it is the same fact described from the other

side. Everything the five poverties are said to have inflicted is re-read here as evidence.

攜持琬琰，易一羊皮，飫於肥甘，慕彼糠糜。天下知子，誰過於予。雖遭斥逐，不忍於疏。謂予不信，請質詩書。」

Xié chí wǎn yǎn, yì yáng pí, yù yú féi gān, mù bǐ kǎng mí. Tiānxià zhī zǐ, shuí guò yú yú. Sū zǎo chī zhú, bù rěn yú shū. Wèi yú bù xìn, qǐng zhì Shī Shū."

Two images of a bad trade, or a good one depending where you stand: carrying jade tablets and swapping them for a sheepskin; full of rich food and longing for chaff gruel. 誰過於予 = "who surpasses me?" — the rhetorical negative again, and the comparative 於. 不忍於疏 = we could not bear to keep our distance. Then 請質詩書, "put it to the test against the Odes and the Documents" — the demons close by citing the canon, which is the last thing a demon in this book should be able to do, and it wins the argument.

五、結

主人於是垂頭喪氣，上手稱謝，燒車與船，延之上座。

Zhǔ rén yúshì chuí tóu sàng qì, shàng shǒu chēng xiè, shāo chē yǔ chuán, yán zhī shàng zuò.

Four verbs, sixteen graphs, and the machine reverses. He hangs his head; he raises his hands and gives thanks; he burns the cart and the boat; he seats them above him. Note that both vehicles burn — some witnesses have only the boat, and losing the cart loses the point, which is that after this there is no leaving by land or by water. He has not been defeated into keeping them. He has been argued into it, thanked them for it, and destroyed the means of ever undoing it. This is the fourth disposition, and there is no other text in the corpus where it happens.

FOUR · PASSAGES TO WORK

Four passages, chosen because the chapter's argument turns on them. Pinyin is left off deliberately — these are the lines you work cold. Translate onto the ruled lines. The English is at the back, and it is worth more to you if you do not look first.

A · The rule, stated by the demon — 二、鬼言

單獨一身，誰為朋儔？子苟備知，可數已不？

子能盡言，可謂聖智，情狀既露，敢不迴避。

B · Two of the five named — 三、名

其名曰智窮：矯矯亢亢，惡圓喜方，羞為奸欺，不忍
害傷；

又其次曰命窮：影與形殊，面醜心妍，利居眾後，責在人先。

C · Why they will not go — 四、鬼對

人生一世，其久幾何，吾立子名，百世不磨。

小人君子，其心不同，惟乖於時，乃與天通。

D · The seating — 五、結

主人於是垂頭喪氣，上手稱謝，
燒車與船，延之上座。

FIVE · THE ENGLISH

A rendering to check yourself against, not a finished translation. It stays literal where the Chinese is strange, and leaves the seams showing on purpose.

一、送 The sending-off

On the last day of the first month of the sixth year of Yuanhe, a *yichou* day, the host had his servant Xing plait willow into a cart and bind straw into a boat, load them with parched grain and provisions, tie the ox beneath the yoke and raise the sail on the mast. He bowed three times to the Poverty-demons and addressed them, saying: “I hear your going has its day appointed. This rustic does not presume to ask your road, but has quietly got ready a boat and a cart and loaded them with rations. The day is auspicious and the hour is good; it is favourable to travel in any of the four directions. Eat a bowl, sirs; drink a cup, sirs. Take your friends and lead your companions along, leave the old and take up the new. Ride the dust and draw the wind taut, and race the lightning to be first. You have no grievance of being held back here; I have the kindness of furnishing your departure. Have you gentlemen a mind to go?”

二、鬼言 The ghost answers

He held his breath and listened in secret. It was as though he heard a voice — like a whistling, like a weeping, a hiss and a catch and a whine and a whimper. His hair all stood on end, his shoulders hunched and his neck drew in. It seemed to be there and not there, and only after a long while could it be made out. There seemed to be one speaking, who said:

“I have lived with you forty years and more. When you were a child at the breast I did not treat you as a fool. You studied, you ploughed, you sought office and a name; it was you alone I followed, and I did not change from the first. The door-gods and hearth-spirits shouted at me and scolded me; I swallowed the shame and went crookedly along, and my mind was on nothing else. When you were transferred to the

southern waste, scorching heat and steaming damp, it was no country of mine, and a hundred demons bullied me there. Four years at the Imperial Academy, pickle at dawn and salt at dusk — only I protected you, when everyone else found you objectionable.

From first to last I never once turned my back on you. My heart harboured no other plan, my mouth cut off all talk of leaving. From what quarter did you hear it said that I ought to go? It must be that you, sir, have believed a slanderer, and that there is a rift between us. I am a ghost, not a man: what use have I for cart or boat? My nose smells the foul and the fragrant — you may keep your rations. I am one body, alone: who are these friends and companions? If you really know the whole of it, can you count them, or not? If you can name them exhaustively, that may be called sagely knowing; and once our true condition is exposed, dare we not withdraw?”

三、名 **The host names them**

“Do you take me for one who truly does not know? Your companions are not six and not four: from ten take five, from seven remove two. Each has his own line of business, and they gave themselves their names in private. They twist the hand and upset the soup; they turn the throat and blunder onto a taboo. Everything by which my face is made offensive and my speech made flavourless — all of it is your doing.

The first is named Poverty-of-Wit: stiff-necked and unbending, hating what is round and delighting in what is square, ashamed to practise deceit, unable to bear doing harm. Next is named Poverty-of-Learning: disdainful of calculation and nomenclature, picking out and prising open what is dim and minute, ladling from the whole body of doctrine, laying hold of the trigger of the numinous. Next after him is Poverty-of-Letters: mastering no single useful art, strange upon strange and odd upon odd, not to be applied to the present age, and serving only to amuse himself. Next after him is Poverty-of-Fate: his shadow at odds with his shape, ugly of face and lovely of mind, last among the crowd for profit and first among men for blame. Next

after him is Poverty-of-Friendship: grinding his flesh and scraping his bone, spitting out his heart and liver, standing on tiptoe in expectation — and getting enmity laid in his lap.

These five demons are my five afflictions. They starve me and freeze me, start false reports and manufacture slander. They can lead me astray, and no one can come between us. In the morning I repent of my conduct and by evening I am at it again. Buzzing like flies and cringing like dogs, driven off, they come back.”

四、鬼對 **The five reply**

Before he had finished speaking, the five demons together goggled their eyes and stuck out their tongues, leapt about and fell over backwards, slapped their palms and stamped their feet, and looked at one another helpless with laughter. Then, unhurriedly, they said to the host:

“You know our names, and everything we have done; and you drive us out and order us away. That is small cleverness and large folly. A man lives one age — and how long is that? We will set up your name, and for a hundred generations it will not wear away. The small man and the gentleman are not of one heart. It is only in being out of step with the age that one is in communion with Heaven. To carry fine jade tablets and trade them for a single sheepskin; to be sated with the rich and the sweet and to long for chaff gruel — in all the world, who knows you better than we do? Though we have been driven out and expelled, we could not bear to keep our distance. If you say we are not to be believed, put it to the test against the Odes and the Documents.”

五、結 **The seating**

At this the host hung his head and his spirit went out of him. He raised his hands and gave thanks, burned the cart and the boat, and ushered them to the seat of honour.

So that is the end, and you will notice what it costs him. Four texts in this book named a thing and got rid of it. This one names the thing correctly, is told outright that correct naming compels withdrawal, and then watches the demons decline to withdraw and win the argument on the canon's own ground. He does not merely let them stay. He burns the cart and he burns the boat, so that leaving is no longer possible, and then he puts them above him at table. Look back at 燒車與船 and count what is destroyed. Both. That is the whole of it — and it is where I leave you.