SONGS THAT TOUCH OUR SOUL

A COMPARATIVE STUDY OF FOLK SONGS IN TWO
CHINESE CLASSICS: SHIJING AND HAN YUEFU

by

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for the degree of Master of Art
Graduate Department of the East Asian Studies
University of Toronto

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Abstract

The subject of my thesis is the comparative study of classical Chinese folk songs. Based on Jeffrey Wainwright, George Lansing Raymond, and Liu Xie’s theories, this study was conducted from four perspectives: theme, content, prosody structure and aesthetic features. The purposes of my thesis are to trace the originality of 160 folk songs in Shijing and 47 folk songs in Han yuefu, to illuminate the origin of Chinese folk songs and to demonstrate the secularism reflected in Chinese folk songs.

My research makes contribution to the following four areas: it explores the relation between folk songs in Shijing and Han yuefu and compares the similarities and differences between them; it reveals the poetic kinship between Shijing and Han yuefu; it evaluates the significance of the common people’s compositions; and it displays the unique artistic value and cultural influence of Chinese early folk songs.
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Chapter 1
Introduction

1.1 Brief Introduction of Theoretical Background

The focus of this comparative study is on classical Chinese poetry, in particular, folk songs from *Shijing* 詩經 and Han *yuefu* 漢樂府. It involves the comparison of folk songs of two dynasties, Zhou Dynasty (1046–256 BC) and Han Dynasty (206 BC – 220 AD) in an attempt to research into the similarities and differences between folk songs of the two dynasties. There are three major trends that scholars and critics employ in the research or in the comparative study of classical Chinese poetry. The first major trend based on Jeffrey Wainwright’s poetic theory, which is stated in *The Basics: Poetry*,¹ is to search for the basic structure of ancient Chinese songs and poems. As for this research, it mainly demonstrates the basic elements of Chinese poetry, including the tones of voice, verse line, rhyme, stanza, and image. Those scholars and critics of this trend believe that the basic structure of songs and poems fundamentally is based on poetic language and the poetic language is usually marked as sounds of words. They thus discover poetry’s oral roots and measure the length of syllable, musical beat and rhythm in constitution of the cadence of the words which is a device working on human acoustical senses.²

The *bell and the Drum* by C. H. Wang and *In the Voice of Others* by Joseph R. Allen are use such theoretical trends in practice. The two researches focus on the poetic language. In *the bell and the Drum*,³ C. H. Wang considers *Shijing* as formulaic poetry which originates from the Chinese oral tradition and identifies its roots in cadential unity that is instituted by acoustic “stock phrases”. Joseph R. Allen in his *In the Voice of Others* also supposes that *yuefu* poetry is a product of intertextuality, in other words, *yuefu* poetry is “the diachronic dynamics of the intratextual set” which is similar acoustic models along with similar poetic themes shared by composers and listeners or readers. However, C. H. Wang and Joseph R. Allen pay more attention to basic acoustic structure of poetry, ignore the essence of ancient Chinese songs and poems that is the true voices from ancient Chinese people, refracting reality of that time. The second major trend based on a comparative aesthetic theory which is discoursed by George

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²Ibid, pp. 6.
Lansing Raymond (1839-1929) in his *Poetry as A Representative Art*,⁴ is to manifest the relationship between the psychical concepts and the physical expressions in rhythm and harmony. The scholars and critics of this trend attempt to trace the relation between human’s thoughts and poetic language which is believed to exist in poetry by George Lansing Raymond. Those scholars and critics thus analyze various melodies of songs, recognize poetic language or musical sounds because they believe that music and poetry are an instinctive unity which is “a primitive ejaculation form of utterance in any sense”, corresponding with man’s thoughts when sounds are developed into the forms of poetry.⁵ Therefore, the scholars and critics of the second trend work on poetic structure as the first trend does, but they mostly focus on distinction and comparison of poetic sounds in order to understand the themes from poems and songs and finally grasp man’s true thoughts. *The Making of Early Chinese Classical Poetry* by Stephen Owen⁶ and the *Popular Songs and Ballads of Han China* by Anne Birrell,⁷ are probably considered as executing George Lansing Raymond’s aesthetic principles and practice as such. In *The Making of Early Chinese Classical Poetry*, Stephen Owen traces the derivation of the elements of forms from ancient Chinese poems to summarize early Chinese classical poetry as “composition by theme”. Anne Birrell in her *Popular Songs and Ballads of Han China* regards Han songs and ballads as social documents which tell of the lives, thoughts and feelings of the common people. Stephen Owen and Anne Birrell all emphasize poetic sounds that can reflect ancient Chinese’s innermost thoughts because poetic themes are determined by poetic language. Obviously, both of them pay more attention to unique Chinese aesthetic tendency which is embedded in Chinese poetry but consider less that poetry is communication of human soul with the external world. The third major trend based on Mao Da Xu 毛大序, the “Great Preface”⁸ and Confucius’ (554-479 BC) criticism about *Shijing*, is to explore the traditional Chinese artistic features. Those celebrated scholars and authoritative critics, such as Zhong Rong鐘嶸 (?-505 A.D), Yang Zai揚載 (1271-1323), Zhu Xi朱熹 (1130-1200), and Liu Xie劉勰 (465-522AD) of this trend, discover Chinese literary concepts *fu*賦, *bi*比, *xing*興, and conclude that *fu, bi, xing* are also

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⁴George Lansing Raymond (1839-1929), *Poetry as A Representative Art* (New York: G.P.Putnam’s Sons, 1899)  
⁵ibid, pp.95.  
⁸Mao Da Xu 毛大序, the “Great Preface” was placed as the interpretation to the first song Guan jue 关雎 (“Cry the Ospreys”) of *Shijing* in the *Orthodoxy of Mao Shi*. It is the most authoritative statement on the nature and function of poetry in traditional China.
modes of expression in Chinese classical poetry. Zhong Rong gave the definition to \( fu \), \( bi \), \( xing \) in his Preface of \( Shi \) \( pin \) (the \( Appreciation \) of \( Poetry \)):

故詩有六義焉：一曰興，二曰比，三曰賦。文已盡而義有餘，興也；
因物喻志，比也；直書其事，寓言寫物，賦也。

There are thereby six meanings in poetry: \( fu \) (narrative), \( bi \) (similar, metaphor), \( xing \) (stimulation, associative). \( Xing \) entails the use of language in such a way that when much has been said, but more has been left to be pondered over; \( bi \) is that which expresses thought by means of objects; \( fu \) is that which narrates things directly and deposits things within description.\(^9\)

Zhong Rong and then clarifies \( fu \), \( bi \), \( xing \) and summarizes their functions when they are used in composition. \( Fu \), \( bi \), \( xing \) are also a criteria of literary criticism. Yang Zai thus sums up the significance of \( fu \), \( bi \), \( xing \), “They are the proper source of poetics and the criteria upon which literary standards are formed”.\(^{10}\) But, Zhu Xi argues about \( xing \) in his \( Shi \) \( jing \) \( jizhu \) 詩經集注, “…\( xing \) is to say something else first so as lead to what the poet is going to sing”.\(^{11}\) It is clear that \( xing \) is employed in \( Shijing \) to start a song mostly. Both commenters Zhong Rong and Zhu Xi apparently recognize “\( xing \) as a heuristic and mode of expression which stresses inspirational and associational affect.”\(^{12}\) However, Liu Xie offers the most comprehensive account of \( bi \) and \( xing \) in his \( Wenxin \) \( diaolong \) 文心雕龍 (Literature Mind and the Carving of Dragons):

\( Bi \) involves reasoning by analogy, and \( xing \) response to a stimulus. When we reason by analogy, we group things by comparing their general characteristics; and when we respond to stimuli, we formulate our ideas according to the subtle influences we receive. The \( xing \) is the result of our responding to a stimulus, and the \( bi \) consequences of reasoning by analogy. Formally, the \( bi \) is a linguistic expression charged with accumulated indignation, and the \( xing \) is an admonition expressed through an array of parables.\(^{13}\)

The arguments of the above four authorities on \( fu \), \( bi \), \( xing \) are not concerned with poetic structures but mainly focus on Chinese poems images which are created or stimulated by \( fu \), \( bi \),

\(^9\)Zhong Rong 鍾嶸, \( Shi \) \( pin \)詩品 （Shanghai: Shanghai Classics Publisher）, 1994.pp. 39
\(^{11}\)Cited from Ming Dong Gu’s notes 2, the sentence: “先言他物以引起所詠之辭也.” Pp.67
\(^{12}\) ?? Missing note
\(^{14}\)Cited from Ming Dong Gu’s notes 13. Pp.68.
xing. Fu, bi, xing thus are considered as a significant Chinese aesthetic principle, working on both composition and criticism.

All literatures of the three trends point to the common underlying factors behind folk songs from Shijing and Han yuefu which will be used as references in this thesis. Thus, my research based on the three poetry theoretical assumptions by Jeffrey Wainwright, George Lansing Raymond, and Liu Xie, attempts an interdisciplinary study to work on analysis and comparison of the theme, content, prosody structure and aesthetic features between folk songs in Shijing and in Han yuefu, displaying the uniqueness and humanity of ancient Chinese folk songs and poems.

1.2 Background of Shijing and Han Yuefu

Shijing, as the classic of Chinese poetry, is the earliest collection of Chinese poems and songs dating from 10th BC to 7th century BC which can be sung as songs with different English versions such as the Book of Songs, the Book of Poetry, or the Book of Odes. It comprises 305 poems and songs and is divided into three sections according to their poetic genre and musical style: feng (Airs or folk songs of fifteen states) including 160 songs; ya (festal songs) including 105 poems; song (hymns and eulogies) including 40 songs. Ya and song consist of court poems and legendary songs which praise the founders of the Zhou Dynasty. They were used in sacrificial rites and sung to ancestors at ceremony banquets. The 105 songs of ya and 40 songs of song are not discussed in this thesis. This thesis mainly focuses on feng, the 160 ancient folk songs which record the voice of the common people. They are said to be originally collected from fifteen states and include Odes of South of Zhou, Odes of South of Shao, Odes of Bei, Odes of Yong, Odes of Wei, Odes of Wang, Odes of Zheng, Odes of Qi, Odes of Wei, Odes of Tang, Odes of Qin, Odes of Chen, Odes of Kuai, Odes of Cao, and Odes of Bin.

All these songs were composed in lyrics, simple language, sung by anonymous common people, and concerned with basic human issues such as love,

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marriage, work, and war. They often describe the common people’s daily life that contains secular love and courtship, longing for a lover, soldiers on military mission, farming, housework, and even satire to politics, as well as protest to the reality. This phenomenon that “hungers cry for food, laborers complain with work” has formed realism and contribute itself as a major principle to Chinese literature since its infancy. Most of 160 folk songs in Shijing are written in a four-character line meter with a slight caesura between the second and third words. This style later became known as the "Poetry" style for much of Chinese history. Nearly all of 160 folk songs are rhymed generally with rhyme patterns AAOA, OAAA, AABA, and ABAB. These rhyme patterns have structured harmonious musical tunes in Chinese traditional poems and songs, and also have become crucial to reconstruction of literary Chinese poetry pronunciation. In general terms, the free composition of description of the common people’s daily life with standard early poetic style has set 为风 as the guiding principles of early Chinese literature in the canonical sense, to mirror the entire real society during Zhou Dynasty; to understand ancient Chinese common people’s thoughts and sentiments; to study musical features of early oral Chinese songs; to identify secular aesthetic features of early Chinese poems and songs. However, on the other hand, according to the tradition, the various poems and songs of Shijing are partly collected by the appointed officials whose duties are collecting poems and songs from the fields of fifteen states during spring and harvest times, which is called 采诗. Confucius (554-479 BC) was said to have complied the 305 poems out of a larger body of these collected pieces. In the Analects and a recently excavated manuscript from 300 BC entitled "Confucius' Discussion of the Odes", Confucius highly appreciated 305 songs, particularly, the 160 folk songs due to their thinking without depraved thoughts and their musical tone which is always harmonious. Since Shijing is regarded as an unprecedented masterpiece and held as a sacred text by Confucius for all purposes, Shijing has been annotated and

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17 He, Xiu 何休 (129-182), Chun qi Gongyang jing zhuan jie gu春秋公羊經傳解詁 (Beijing: Zhonghua Book Company, 1988) vol6, pp7 The sentence “hungry cry for food, laborers complain with work” 饑者歌其食,勞者歌其事.
commented on numerous times throughout Chinese literature history, as well as in this case providing a model to encourage future poetic works.\textsuperscript{19} During Han Dynasty, there were four different versions of \textit{Shijing} which each belonged to different hermeneutic traditions.\textsuperscript{20} They are \textit{Mao shi} 毛詩 (Mao Poetry), \textit{Lu shi} 魯詩 (Lu Poetry), \textit{Qi shi} 齊詩 (Qi Poetry), and \textit{Han shi} 韓詩 (Han Poetry). However, during Eastern Han period, scholars Mao Heng 毛亨 (?:?) and Mao Chang 毛萇 (?:?), namely \textit{Mao} school, might have triumphed over the other three schools, and thus the \textit{Mao} Poetry had gradually become the authoritative version in use today.\textsuperscript{21}

Consequently, \textit{Mao} school’s commentary of the Book of Songs is sometimes referred to as “Mao shi” (毛詩).\textsuperscript{22} In this thesis I mainly use \textit{Mao Shi Zhengyi} 毛詩正義 (Orthodoxy of Mao Shi)\textsuperscript{23} or “Mao shi” and \textit{Shijing Yi Zhu} 詩經譯注 (Annotation of \textit{Shijing})\textsuperscript{24} as original citations to study 160 folk songs, and then I analyze their original voice, musical features, and aesthetic characteristics based on such a study, and finally I compare 160 folk songs in the \textit{Shijing} with 47 folk songs in two categories of \textit{Xianghe ge ci} 相和歌辭 and \textit{Guchui qu ci} 鼓吹曲辭 in Han \textit{yuefu} 漢樂府.

\textit{Yuefu} 漢樂府 (Music Bureau) was first used in Qin Dynasty (221 BC- 206 BC). Yue (樂) means "music", fu (府) means "bureau": put together \textit{yuefu} means "Music Bureau". \textit{Yuefu} is particularly associated with the Han poetry of the Han Dynasty, and became a royal musical government institution in 112 BC during the reign of Emperor Wu 漢武帝 (156-87 BC). Its duties involve in music management such as collecting, writing or performing folk songs and ballads.\textsuperscript{25} Afterwards, people called poems composed in this folk song style \textit{yuefu}. The name of the institution thus became the term \textit{yuefu}, generically referring to this poetic genre. This folk song style \textit{yuefu} was mainly prevalent in the Han Dynasty, in this particular sense it is usually

\textsuperscript{21} Ibid. pp99-101.
\textsuperscript{22} Wu Wanzhong, \textit{Cong Shi Dao Jing} 從詩到經 “From the Poetry to the Classics”, (Beijing: Zhonghua Book Company,2000). pp1-10
\textsuperscript{23} Mao Heng 毛亨, Zheng Xuan鄭玄(127–200), Kon Yingda孔穎達(574-648), \textit{Mao Shi Zhengyi} 毛詩正義 (Shisanjing zhushu十三經注疏) (Hong Kong: Zhonghua Book Company, 1964)
\textsuperscript{24} Zhou Zhenfu 周振甫 (1911-2000), \textit{Shijing Yizhu} 詩經譯注 (Beijing: Zhonghua Book Company, 2002)
called Han yuefu 漢樂府. Han yuefu inherited the realism tradition from Shijing and freely composed “feeling of funeral music, causes behind the affairs” to mirror every part in society at that time. Han yuefu covers original folk songs, court imitations and versions by some known poets. The original folk songs are more of an authentic anonymous folk verse collected by the Music Bureau; the imitation verses are written deliberately in this style, referred to as "literary yuefu". The lines of Han yuefu can be of uneven length, reflecting its origins as a type of fixed-rhythm verse derived from now lost folk songs and ballad tunes. However, later, the five-character fixed-line length became common. The topics of Han yuefu are conventional topics which are the same as the topics of folk songs in the Shijing. Most of folk songs in Han yuefu focus on the secular daily life of the common people whose are farmers, hunters, soldiers, housewives, lovers, and orphans, and so forth. Their songs are spoken in the voice of a persona. Some songs mirrored the laboring people’s poverty-stricken life; some songs exposed the misery caused by wars; some songs manifested feudal marriage custom and the pursuit for true love; and some songs revealed the aristocrats and ruling class’ decadent life as well as the darkness of the society. In general terms, folk songs in Han yuefu, the same as folk songs in Shijing, describe the real secular life of the common people in continuity of the realism tradition, but, synchronously, they contribute the five-character line, the new verse style and the voice of a persona to Chinese literature. Such new poetic form and significant features of Han yuefu, have inspired subsequent poets to imitate this classical poetic form throughout several dynasties. Yuefu, this unique poetic form, thus survives in Chinese literature. The songs and poems used in this yuefu form from Han Dynasty to Song Dynasty (960-1127) were collected in the Yuefu Shiji 漢樂府詩集 (YFSJ, Anthology of Yuefu Poetry) which was compiled by Guo Maoqian 郭茂倩 (1041－1099AD) in the 12th century. Guo Maoqian had gathered yuefu songs and poems from various sources, such as Songsdu. Yuzhi宋書.樂志 (Music History of the Lui Song Dynasty) which was compiled by Shen Yue 沈約 (441-513) and the Yutai Xin Yong 玉臺新詠 (New Songs from a Jade Terrace) collected by Xu Ling 徐陵 (507-582). Yuefu Shiji is another literary masterpiece after Shijing and is the first collection of Music Bureau Poems in Chinese history.

27Anne Birrell, Popular Songs and Ballads of Han China. (London: Unwin Hyman, 1988).pp.25
28ibid, pp1-2
even though the melodies accompanying these songs were lost\textsuperscript{29}. \textit{Yuefu Shiji} has 100 chapters arranged into 12 categories: Jiaomiao ge ci (Hymns for suburban and ancestral temple ritual; chapters 1 - 12); Yanshe ge ci (State Banquet Songs; chapters 12 - 15); Guchui qu ci (Songs accompanied by drums and wind instruments; chapters 16 - 20); Hengchui qu ci (Songs accompanied by horizontal flutes; chapters 21 - 25); Xianghe ge ci (Matching Songs; chapters 26 - 43); Qingshang qu ci (Songs in the qingshang mode; chapters 44 - 51); Wuqu ge ci (Dance songs; chapters 52 - 56); Qinqu ge ci (Songs for the lute; chapters 57 - 60); Zaqu ge ci (Miscellaneous songs; chapters 61 - 78); Jindai qu ci (Songs of recent times; chapters 79 - 82); Za geyao ci (Miscellaneous songs and \textit{Shijing}; chapters 83 - 89); Xin yuefu ci (New \textit{Yuefu} poems; chapters 90 - 100)\textsuperscript{30}. Among 12 categories, Guchui nao ge represents \textit{yuefu} with northern regional musical features; Xianghe ge ci represents \textit{yuefu} with southern regional musical features. Both Guchui nao ge and Xianghe ge ci collected folk songs composed by anonymous ordinary people and some known literati. Folk songs from both Guchui nao ge and Xianghe ge ci have significant value in Chinese poetry. This thesis only focuses on 47 folk songs collected in the Guchui nao ge and Xianghe ge ci, the two categories in Han \textit{yuefu} sung by the common people of Han from the \textit{Yuefu Shiji}. \textit{Yuefu Shiji} is used as a primary reference and also as original songs citation in this thesis. Through study of 47 folk songs from two categories in Han \textit{yuefu}, analysis of the musical features, aesthetic features of Han \textit{yuefu}, and comparison with the musical features and aesthetic features of 160 folk songs in \textit{Shijing}, the comparative study will be done in this thesis.

\section*{1.3 Purpose of the Comparative Study}

\textit{Shijing} and Han \textit{yuefu} have been many things to the Chinese people over the long centuries of Chinese history since both are considered masterpieces. As for \textit{Shijing}, the hymns were offered to ancestral spirits and ancestor worship; the folk songs belonged to Zhou common

\textsuperscript{29}Peiheng Zhang, Yuming Luo, \textit{The History of Chinese Literature} (Shanghai: Fudan University Press, 2007), vol.1, pp231-235.

people, describing Zhou people’s daily life, expressing their pleasure during festive gatherings, advancing their true love, hearing for their political criticisms, venting their internal grief.\textsuperscript{31} As for Han \textit{yuefu}, the hymns hint at the pageantry of seasonal religious processions; the folk songs reflect the aspects of secular life of the ordinary people in the city and country in Han Dynasty, such as describing people for pursuit of real love, picturing people’s penury in the home, revealing people’s complaint to the conscription of war, exposing people’s criticisms to the corrupt government, and portraying the grim and harsh reality that death and destruction pose a constant threat to innocents.\textsuperscript{32} However, \textit{Shijing} was said to be compiled by Confucius, who made clear that what he valued in \textit{Shijing} mainly was its moral and didactic elements. From that time, Confucius scholars have seen songs and poems in \textit{Shijing}, even songs and poems in Han \textit{yuefu}, as playing a vital role in the ordering of the states or nation, seeing songs and poems as an effective vehicle through which the officials and common people might praise the virtue of a just ruler, or decry the hardship inflicted by an unjust one. By this view of poetry, Confucian scholars thus considered folk songs in \textit{Shijing} and in Han \textit{yuefu} as media of social and political complaint.\textsuperscript{33} Thus, Confucian scholars were fond of discovering political meaning in places where it is almost certainly never intended. They interpreted the simple love or courtship songs in \textit{Shijing} as allegories of the loyal minister’s devotion to his sovereign, or made a model of virtue for moral purposes. For example, the lady in Guan ju 關雎 (‘Cry the Ospreys’ ) was interpreted as a virtue princess by the Mao school.\textsuperscript{34} As a result, 160 folk songs in \textit{Shijing} are interpreted to have political significance by commentators and annotators over many centuries. But their primary features as real ancient folk songs, which are the essence of 160 folk songs, were neglected. Yet, in fact, for the Chinese poetic tradition, there are two things to be kept in mind. One is its great uniqueness, another is its continuity.\textsuperscript{35} By these reasons, folk songs in Han \textit{yuefu} absolutely inherited the primary features of folk songs from \textit{Shijing} so that they preserved Chinese poetry in uniqueness and continuity. However, the same as folk songs in \textit{Shijing}, folk songs in Han \textit{yuefu} are less discussed by scholars and researchers for their primary features as early folk songs; instead, songs serving for political purpose and moralization are emphasized by

most scholars, researchers, and critics over centuries. In general, the primary features of early folk songs as the uniqueness of Chinese poetry are misrepresented deliberately or inadvertently as popular didactic elements. Especially, the early poetic kinship between folk songs in Shijing and in Han yuefu is unexposed as a unity in the continuity of Chinese poetry. Therefore, it is necessary to research the primary features of folk songs in both Shijing and Han yuefu in order to make a comparative study of folk songs between them. Through detailed textual investigation within 160 songs in Shijing and 47 folk songs in Han yuefu, the primary features of folk songs are found. They features include originality, and musical and aesthetic features in song composition and musical performance.

Based on the understanding of the originality, musical and aesthetic features as the primary features owned by folk songs, a comparative study can be made between folk songs in Shijing and in Han yuefu. Through such a comparative study, three purposes will be achieved. First, by comparison of the similarities and differences of original features in folk songs in both collections, key factors that fundamentally determine early Chinese poetry and its original voice can be traced. Because folk songs in Shijing and in Han yuefu are woven into the daily life of the common people, they are essentially nurtured by experiences of people. In fact, people’s experiences intimately are associated with their current society in a unity containing current sociopolitical forces and traditional cultural factors. The current sociopolitical forces and traditional cultural factors which exercised their influence on the common people together with the common people’s demands for expressing their internal emotions result in a universal appeal to the birth of folk songs. The birth of 160 folk songs in Shijing and 47 folk songs in Han yuefu is prime evidence. For this reason, the key factors consist of the experiences from common people and the influence from current society, determining the fidelity of early Chinese songs and poems, in particular, folk songs. Second, by comparison of the similarities and differences of musical features in folk songs in both collections, the assumption that early Chinese poetry originated from music is illuminated. There are two factors which play decisive roles in Chinese poetry origination. One is the primitive performance, another is Chinese tonal language. From ancient custom, Chinese ancestors held the primitive performance for religious and secular purposes, they sang songs, performed dances, and played musical instruments at the same time, and such performances were primitively set to music composition. In this way, music is unquestioned to inspire songs composed in spontaneity. Furthermore, a certain tonal language is
a vital factor for structures of prosody either in oral songs or in written poems. Chinese language has a unique linguistic prosody that is a euphonic device because its characters contain four tones that are classified into the level tones and oblique tones. The level tones and oblique tones came to follow rules for tonal regulation or for tonal parallelism.\(^{36}\) In other words, the level tones and oblique tones coincide with rhythm, corresponding with musical regulation. In general, Chinese early performances accompanied with Chinese tonal language gave birth to music, and Chinese early songs and poems originated from such music. 160 folk songs in *Shijing* and 47 folk songs in *Han yuefu* are sufficient to attest this perspective. Third, by comparison of the similarities and differences of aesthetic features in folk songs in both collections, secularism in early Chinese poetry is demonstrated. 160 folk songs in *Shijing* and 47 folk songs in *Han yuefu* are composed by common people, describing their secular life, including individual various experiences, such as love, marriage, work, entertainment, war, and others as songs’ themes and contents. Such songs have direct personal voices for speaking of immediacy and concrete experience, and their functions are as a vent through which the internal world of a person is expressed to escape from the horrors of reality, to find the happiness of a dream realm. From the themes and contents of 160 folk songs in *Shijing* and 47 folk songs in *Han yuefu*, it is clear that the spiritualized society that the early hymns described was replaced by a secular, humanistic real world that folk songs verbalized. In this way, 160 folk songs in *Shijing* and 47 folk songs in *Han yuefu* contribute to an understanding of the rise of secularism in Chinese poetry and Chinese aesthetics.

**Chapter 1.1. Outline of the Comparative Study**

This thesis is divided into four chapters. Chapter 1 focuses is the Introduction. The Originality of folk songs in *Shijing* and in *Han yuefu* is traced in Chapter 2. Chapter 3 is devoted to the analysis of the musical features of folk songs from *Shijing* and *Han yuefu*. The aesthetic features of folk songs from *Shijing* and *Han yuefu* are analyzed in Chapter 4. Chapter 1(1.1-1.4) consist of four sections. Section one (1.1) is the brief introduction of theoretical background, which introduces three research trends. Section two (1.2) is the background of *Shijing* and *Han yuefu*. Section three (1.3) is the purpose of the comparative study, which can be traced from the perspectives of originality, music, and secularism. Section four (1.4) is the outline of the comparative study.

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\(^{36}\) Missing note (You should mention that the formal rules of tonal balancing were not codified until the Southern Dynasties.)
Chapter 2 includes five sections (2.1-2.5). Section one (2.1) introduces the tradition of *cai shi* (the song and poem collection); section two (2.2) is the comparison of the practice of *cai shi* between Zhou and Han two dynasties; section three (2.3) focuses on the originality of folk songs in *Shijing*; section four (2.4) focuses on the originality of folk songs in Han *yuefu*; section five (2.5) is the summary of this chapter. This chapter questions why Zhou music officials and the Han Music Bureau collected songs and poems from ordinary people. Both Zhou and Han rulers believed that folk songs were composed and sung by common people, so that they directly described people’s secular daily life and truly reflected the common people’s current situation and feelings; thus folk songs could be used as references for governance. For example, Confucius considered that the 160 folk songs could serve the purposes of education and politics.\(^{37}\) Based on the understanding of the tradition of *cai shi*, as well as its purposes, the originality of folk songs either in *Shijing* or in Han *yuefu* has to be examined. By comparison, three differences and one similarity are found between the practices of *cai shi* in two dynasties. The similarity of the practices shared in common by both dynasties is the purposes of collecting poems and songs. However, the three differences between the practices of *cai shi* in two dynasties are: the reliability, way of transmission, and the identity of the song collectors. In this chapter, Guan ju "Cry the Ospreys" (Mao 1), Jiangyousi “江有汜” (Mao 22) Zhenwei “溱洧” (Mao 95), Fatan “伐檀” (Mao112), Wuyi “無衣” (Mao122), Qiyue “七月” (Mao154), Dongshan “the Eastern Mountains” (Mao 156) are used as examples in examination of folk songs from *Shijing* or used in comparison with songs from Han *yuefu*. Shang xie “Heaven, alas!” (Guchui nao ge), Wu sheng “Life of Crow” (Xianghe ge ci), Shiwu congjun zheng “Aged fifteen I went to war” (Guchui nao ge) You suo si “There is Someone in My Thoughts” (Guchui nao ge), Zhangchengnan “Fighting South of the Wall” (Guchui nao ge), Guer xing “the Orphan” (Xianghe ge ci) are used as examples in examination of folk songs from Han *yuefu* or used in comparison with songs from *Shijing*.

\(^{37}\)Confucius, English translated by Pan Fuan & Wen Shaoxia, *Analects* 17.9: “子曰: 小子何莫學夫《詩》《詩》，可以興，可以觀，可以群，可以怨。邇之事父，遠之事君；多識於鳥獸草木之名”。《論語.陽貨篇第十七》. The phrase “Confucius said: why do you not learn poetry? As to Poetry, (you) by means of it to stimulate, (you) by means of it can observe, (you) by means of it can analyze, by means of it can complain. (Poetry can) be used in the service of a father at home, (Poetry can) be used in the service of a lord abroad; (Poetry can) also be used to learn the names of birds, animals, plants.” (Jinan: Qi Lu Press, 1993), pp210-211.
Chapter 3 includes four sections (3.1-3.4). Section one (3.1) is about the musical features of folk songs of *Shijing*; section two (3.2) is about the musical features of folk songs of Han *yuefu*; section three (3.3) is the comparison of similar and different music features of folk songs between *Shijing* and Han *yuefu*; section four (3.4) is the summary. This chapter mainly focuses on analysis of the musical features of folk songs in *Shijing* and in Han *Yuefu*. According to the earliest treatises such as *Shang Shu* (the Book of Shang), Mao “Great Preface”, and *Wenxin Diaolong* (The Literary Mind and Carving of Dragons), the theory of Chinese poetry is that poetry originates from music, in other words, poetry is homologous with music. *shi* (poetry) and *ge* (song) are the same subject mentioned together in *Shang Shu*:

詩言志，歌永言：聲依永，律和聲。八音相諧無相奪，神人以和。

Poetry verbalizes intents; song intones the verbalization; notes comply with the intonation; and musical rules regulates the notes. The eight sounds are accordant, not to interfere with one another; spirits and men are thereby in harmony.\(^{38}\)

This passage suggests that poetry originates from music and they both assist each other. In *Wenxin Diaolong*, Liu Xie further pointed out the functions of poetry and music which work together in the Han *yuefu*, “while a poem is delighting people’s hearts, a song is entertaining people’s physical bodies”.\(^{39}\) However, after the traditional homologous theory between poetry and music is traced, it is necessary to analyze song composition. According to musical theory, the different literal structures primarily form protean acoustic patterns, and musical tones thus basically depend on syllable length.\(^{40}\) In the practice of song composition, songs in *Shijing* generally employ four-character line and this quadrasyllabic line constitutes two musical beats in each line, while songs in Han *yuefu* usually employ a five-character line and this pentasyllabic line constitutes three musical beats in each line. The two similar musical features shared in common by folk songs in both collections are that the musical tune is coordinated with Chinese unique linguistic prosody structure and the four syllables structure a stock phrase of repetition. The three musical features of folk songs shared between *Shijing* and Han *yuefu* are the metrical regularity, the length of musical movements, and the musical instruments. From *Shijing*, Guan ju

關雎 “Cry the Ospreys” (Mao 1), Fu yi 苋苣 “Semen Plantaginis” (Mao 8), Cai ge 萌葭 “Picking Kudzu” (Mao 72), Jian jia 麟葭 “Reed” (Mao 129) are used as examples in comparison. From Han yuefu, Jiangnan 江南 “South of the Yangtze River” (Xianghe ge ci), Shang xie 上邪, “Heaven, alas!” (Guchui nao ge), Zhangchengnan 戰城南, “Fighting South of the Wall” (Guchui nao ge), Ping-lin dong 平陵東 “East of Ping-lin” (Xianghe ge ci), and Wu sheng 烏生, “Life of a Crow” (Xianghe ge ci) are used as examples in comparison. Chapter 4 includes four sections (4.1-4.4). Section one (4.1) is the aesthetic features of folk songs in Shijing; section two (4.2) is the aesthetic features of folk songs in Han yuefu; section three (4.3) is a comparison of the similar and the different aesthetic features of folk songs between Shijing and Han yuefu; section four (4.4) is the summary. In this chapter, the secular aesthetic features of folk songs in both collections are mainly discussed. By criticism from Confucius and other authorities, the secular aesthetic features of folk songs in both collections are proved in inference. For example, Confucius once highly praised Odes of South of Zhou and Odes of South of Shao but appreciated Odes of Zheng less because the folk songs from Zheng sounded more erotic.

子謂伯魚曰：“女為《周南》, 《召南》矣乎? 人而不為《周南》,《召南》, 猶正牆而立也與?”

The Master said to Boyu, “Have you studied Zhounan and Shaonan yet? The man who has not studied Zhounan and Shaonan is as though he stands with his face against a wall!”

子曰: “……放鄭聲，遠佞人。鄭聲淫，佞人殆。”

The Master said, “……Banish the tunes of Zheng, and keep far away from the men who have a glib tongue. The tunes of Zheng are licentious; men who have a glib tongue are dangerous.”

Confucius’s comparison suggests that different regions produce different secular aesthetic features of folk songs. For this reason, folk songs are classified into five schools according to their own aesthetic features and artistic styles. The five schools are Zhounan and Shaonan 周南召南 (Odes of South of Zhou and Odes of South of Shao), Zheng Wei 鄭衛 (Zheng and Wei), Qin Bin 秦豳 (Qin and Bin), Wei Tang 魏唐 (Wei and Tang), and Qi Cao 齊曹 (Qi and

Cao. According to *Han Shu* Hähu (History of Han), folk songs in Han *Yuefu* also have different geographical aesthetic features:

自孝武立傍府而採歌謠，於是有趙，代之謳，秦，楚之風，
皆感於哀樂，緣事發。亦足以觀風俗，知薄厚雲。43

Since Emperor Wu of Han established Music Bureau and collected songs and ballads, there were tunes of Cao and Dai as well as melodies of Qin and Chu. All of them originated from sadness or happiness which was triggered by external events. They suffice for observing folklore, learning satisfaction and complaint (that came from the common people).

By the number shown in the charts (Table 3, 4, 5) concerning the classification of such themes as love, marriage, work, entertainment, war, and so forth, the similar and different aesthetic features of folk songs between *Shijing* and Han *yuefu* are analyzed. And then the reason why there are such differences and similarities of folk songs between *Shijing* and Han *yuefu* is explored. A comparative research thereby is made with detailed textual analysis. Such comparative research reveals that there are three similar and three different aesthetic features of folk songs found between *Shijing* and Han *yuefu*. The three similarities of aesthetic features shared in common by folk songs in both collections, are *fu*, *bi*, *xing* as modes of expression used in folk songs composition; 160 folk songs in *Shijing* and 47 folk songs in Han *yuefu* are rooted in secular lives of the ordinary people and the expression of people’s real emotions and feelings about love, marriage, work, entertainment, war and other matters; the true feelings and emotions are expressed freely by the common people. The three differences of aesthetic features between folk songs in *Shijing* and in Han *yuefu* are: *xing* is mostly employed to start a song in folk songs of *Shijing*, distinguishing from *fu* that is used to narrate a story in folk songs of Han *yuefu*; the aesthetic tendency of folk songs in *Shijing* is diverse, different from the prevalent sorrow which is the only aesthetic tendency of folk songs in Han *yuefu*; the secular aesthetic features of folk songs in *Shijing* is pursuit of a harmony between human, nature and society, differing from the secular aesthetic feature of folk songs in Han *yuefu* that tends to expose the conflict between individual human beings and larger society. The songs from *Shijing*, such as Guanju 关雎 (Mao 1), Juaner 髻耳 (Mao 3), Taoyao 桃夭 (Mao 6), Hanguang 漢廣 (Mao 9), Caochong 草蟲 (Mao 14), Yinqlei 殷其雷 (Mao 19), Biao You Mei 摹有梅 (Mao 20), and Ye You Sijun

43Ban Gu 班固, *Han Shu. yiwenzhi* 漢書.藝文誌 (Jiu long: Zhonghua Book Company, 1970),vo6, pp.1708
This quotation also cited from Xiao Difei Shu Yuefu 蕭滬非説樂府“Difei Xiao talks about Yuefu” (Shanghai Classics Publisher ,2002), pp22
野有死麕 (Mao 23), Mu Gua 木瓜 (Mao 64), Jiao Tong 狡童 (Mao 86), Meng 民 (Mao 58), Dong Shan 東山 (Mao 156), Qi Yue 七月 (Mao 154), Shuo Shu 硕鼠 (Mao 113), Gao Qiu 羔裘 (Mao 120), Xuan 還 (Mao 97), and Fu You 蜩螗 (Mao 150), are used in the investigations and comparisons in this chapter. The songs from Han yuefu, such as Baitou yin 白頭吟, “Song of White Hair” (Xianghe ge ci), Zhangchengnan 戰城南, “Fighting South of the Wall” (Guchui nao ge), Wu sheng 烏生, “Life of Crow” (Xianghe ge ci), You suo si 有所思, “There is Someone in My Thoughts” (Guchui nao ge), Jiangnan 江南, “South of the Yangtze River” (Xianghe ge ci), Guer xing 孤兒行, “The Orphan” (Xianghe ge ci) Dongmen xing 東門行, “The Eastern Gate” (Guchui nao ge), Longxi xing 墟西行, “Western Mound” (Guchui nao ge), and Yanmen taishou xing 雁門太守行, “Satrap of Yanmen” (Guchui nao ge), are used as examples of comparison in this chapter.
Chapter 2
The Originality of Folk Songs in Shijing and in Han Yuefu

Chapter 2.1. Tradition of the Poem Collection (cai shi 採詩)

Shijing as a means of preserving Chinese civilization in the past has been widely recognized, since it is said to be compiled by Confucius who made clear that what he valued in poetry was its educational function. 160 folk songs in the compilation carry feelings and sufferings of the common people of Zhou and have been interpreted and re-interpreted by many commentators and Sinologists from generation to generation. A question arises here as to how those folk songs first were collected and transmitted to the Zhou music court, and where they were recorded. To answer these questions, the Preface to the Tradition of the Poetry Corpus by Zhu Xi must be reviewed first. In this treatise, Zhu Xi pointed out that the feng of fifteen states (folk songs of Shijing) were primarily composed and sung by ordinary people who came from streets and alleys:

吾聞之，凡《詩》之所謂《風》者，多出於裡巷歌謠之作，所謂男女相與詠歌，各言其情者也。

I heard that those poems so-called feng in Shijing, most of them are songs and ballads, coming from streets and alleys, they are sung by men and women with each other, and each singer expresses his or her own emotion. 45

Because 160 folk songs in Shijing were composed and sung by the common people of Zhou, these songs basically described people’s situations, lives, and expressed individuals’ emotions and feelings, so that they could be considered as a huge “mirror” which reflected every part of Zhou society. Meanwhile, they also have a significant influence on different social classes. Mao’s Great Preface said, “feng is influence, it is to teach. By influence it stirs people; by teaching it transforms people.” And “by feng the superior influences the inferior; by feng the inferior criticizes the superior…the one who speaks it has no culpability, yet it remains adequate to warn those who hear it.” 46 Moreover, feng is a way for people to sing, to dance, to entertain

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46 Mao Heng毛亨 (?-?), Zheng Xuan鄭玄 (127–200), Kon Yingda孔穎達 (574-648), Mao Shi Zhengyi 毛詩正義 ,Shisanjing zhushu 十三經注疏The phase: “風也。教也。風以動之.”
themselves, and to educate themselves. Xun Zi (312-230 BC) believed that “sound and music go to mankind’s heart deeply, so that it can further rectify mankind.” Besides being such social “mirror” and entertainment tool, the vital function of *feng* (folk songs of fifteen states) is to help Zhou rulers to know their successes and failures, and to inspect how their ruling principle works. For this purpose, the Zhou government probably established a system of collecting poems and songs, and gave musical officials the title Tai Shi (Great Master). The duties of the Tai Shi are to catalogue poems and songs that were collected from populace, to accompany those songs with melodies, and finally to offer songs to Kings of Zhou for the purpose of both political supervision and entertainment. Ban Gu summarized the process of collecting songs in his *History of the Han*. “Monograph of Shi Huo Zhi”:

孟春之月，群居者將散，行人振木鐸徇于路，以采詩，獻之大師，其音律，以聞於天子。故曰王者不窺牖戶而知天下。

In the early spring, while the crowds were going to disperse, Xingren [poems and song collectors] raised wooden bells, following people along roads in order to collect poems, and then presented those poems to Great Masters, set those poems to melodies to let the Son of Heaven [the ruler] listen to [songs] by means of this. Thus, the Son of Heaven did not need to peep out a window nor a door but knew everything under Heaven.

In the *Commentary of the Gongyang Tradition of the Autumns and Springs*, He Xiu further speculated how songs were composed and gathered and what the purposes they were used for during the Zhou period:

男女有所怨恨，相從而歌，飢者歌其食，勞者歌其事。男年六十，女年五十，無子者，官衣食之，使之民間求詩。鄉移於邑，邑移與國，國以聞于天子。故王者不出牖戶，知盡天下所苦；不下堂，而知四方。

Because men and women suffer bitterness, they sing songs with each other in unison. The hungry sing for food; the workers sing for jobs. The government offers sixty-year-old men and fifty-year-old women who have no children food and clothes and dispatches them to...
collect poems from the people. Therefore those collected poems are transmitted from countryside to cities, and then poems are moved from cities to the capital. Finally the Son of Heaven can hear them from the capital. Thus, kings do not need to walk out of the door but learn all people’s sufferings; kings also do not need to leave their royal court but understand his entire realm.

Zhu Xi confirmed such a process of collecting poems and songs in Zhou Dynasty. He said:

“國”者，諸侯所封之城；而 “風”者，民俗歌謠之詩也。……是以諸侯采之以貢于天子，天子受之而列於樂官，於以考其俗尚之美德，而知其政治之得失焉。52

The so-called “capitals” are cities that are conferred to vassals; the so-called “feng” is poems that are folk songs... they are collected by vassals to offer to the Son of Heaven, the Son of Heaven accepts them and lets those folk songs be catalogued by musical officials in order to inspect people’s virtue, as well as to learn the success or the failure of his politics.

These treatises by Zhu Xi, He Xiu, and Ban Gu together attest an old Chinese tradition that is cai shi, "collecting poems". This process of collecting folk songs was practiced in fifteen states during the Zhou period. Yet, such a practice cannot be confirmed by certain evidence even though it was said to be prevalent among fifteen states at that time. “It is possible that the Han Dynasty’s accounts of the processes were meant to provide precedence for the Han practice of collecting popular songs, to aid the adoption of a process like that, which was critical for the emperor and his court.”53 However, research on collecting folk songs by authoritative commentators attests that 160 folk songs in Shijing originated from the lower classes of Zhou, and were composed and sung by ordinary people. Therefore, these songs not only entertain the common people themselves, but help them to release their internal emotions and feelings; yet they also serve Zhou rulers for learning the populace’s customs, complaints, and sufferings in an attempt to improve governance. For these reasons, it can be assumed that there probably is a way of transmitting folk songs between the original places where 160 folk songs are composed and sung by the common people and the final Zhou court. For example, it is striking that those featured from the lands of Zhounan and Shaonan were identified as a southern region which was deprecated as a barbaric place at the very beginning of Zhou, consequently, songs from Zhounan

and Shaonan were claimed to be older than other songs in Shijing.\textsuperscript{54} This could be an evidence of that there might be a way of transmitting and preserving folk songs existing in Zhou Dynasty.

If the practice of gathering poems and songs of Zhou is compared with such practices in the Han, the practice of Zhou has not been clearly determined, but in the Han Dynasty, this tradition of collecting poems and popular songs was definitely confirmed by Ban Gu in his \textit{History of Han}. “Monograph on Rite and Music”:

\begin{quote}
至武帝定郊祀之禮，乃立樂府，採歌夜詠。有趙，
代，秦，楚之謳。以李延年為協律都尉。\textsuperscript{55}
\end{quote}

When Emperor Wu instituted the rite of the suburban sacrifices offering, the Music Bureau thereby was established in order to collect songs for singing at nights. Thus, there were popular songs from Zhao, Dai, Qin, and Chu. And Li Yannian was appointed as musical official.

According to the treatise by Ban Gu, Emperor Wu of Han established the Music Bureau, and let it gather and regulate popular songs and ballads. It might not just seek \textit{dolcevita} with music and songs at night, but it also tried to pay close attention to the daily life of the common people through listening to folk songs and ballads as the Zhou rulers did before. Because popular songs or ballads were composed by the common people, they basically described people’s real lives, as well as expressed people’s internal emotions and feelings, so that those songs could help Han rulers to observe various customs of different regions, and to know the suffering of the masses. Liu Xin 刘歆 (50B.C?-23A.D) further explained how Eastern Han rulers collected folk songs and ballads in an effective way.

\begin{quote}
詔問三代、周、秦軒車使者、遒人使者，以歲八月巡路，求代語、童謠、歌戲。
\end{quote}

[The King ordered the Music Bureau] to learn from the former collectors in Zhou, Qin, and Western Han Dynasty, dispatching royal court envoys to patrol on roads in each August, asking for folk songs, children ballads and even dramas.\textsuperscript{56}

Furthermore, in the Eastern Han Dynasty, the tradition of collecting songs and poems was transformed into a policy called “collecting ballads and rumors”, to examine government and

\textsuperscript{54} Ibid, pp104-105.
\textsuperscript{55} Ban Gu 班固, \textit{Han Shu}. Li Le Zhi漢書. 禮樂志(Jiu long: Zhonghua Book Company, 1970), vol 4, pp1045.
officials’ achievement or failures. Fan Ye 范晔 (398-445 A.D) recorded this policy in his *Hou Han Shu* 后漢書 (*History of the Latter Han*):

和帝即位，复遣使者，皆微服单行，各至州縣，觀採風謠。……三公听採長吏臧否，人所疾苦, 条奏之。57

Emperor He of Han took the throne, and then dispatched the royal court envoys again. The envoys all were in incognito and went alone to each state and country, inspected, and collected folk song and ballads. …… San Gong listened to the collected songs and ballads about judgment on governing officials, as well as the common people’s sufferings, and then reported them to the royal court one by one.

Therefore, from the above discussion, it is clear that the practice of collecting songs and ballads existed in the Eastern Han and it was used to serve political purposes. However, in either Western Han or Eastern Han, the Music Bureau primarily attempted in efforts to meet with the purposes of politics and entertainment by means of gathering poems and songs. Consequently, the Music Bureau ultimately preserved those songs and ballads that were sung by anonymous singers during Han Dynasty. According to the statement by Ban Gu, the Music Bureau had collected one hundred and thirty-eight popular songs and ballads from Yellow River Valley and Yangtze River Valley which include the Wu, Chu, Nulan, Yanming, Yunzhong, Longxi, Handan, Hejian, Qi, Zheng, Huailan, Zuofengping, Jingzhaoyi, Hedong, Pufan, Luoyang, Zhou, and Nanjun aeras.58

Chapter 2.2. Comparison of the Practice of cai shi採詩 between Zhou and Han

By comparison of the practice of collecting folk songs of Zhou with that of Han, it is found that there are similarities and differences between the practices of two dynasties. As to the similarities, by observing the collected poems and songs, the king of Zhou or the king of Han could understand the current situation of the common people because the folk songs sung by the common people were deemed to be the best gauge of their feelings and conditions, and thus the king of Zhou or the king of Han could learn of whether his ruling policy was in accordance with the people’s needs. However, there are three differences between the practices of two dynasties. First, the reliability of the practice of collecting poems and songs is different. The practice of

gathering poems and songs in Zhou Dynasty could not be confirmed by indubitable historical records or by valid archaeological materials. In contrast, the practice of gathering poems and songs in Han Dynasty was determined in certain discourses or in historical books, such as *History of Han* by Ban Gu and *History of Later Han* by Fan Ye, so that the practice of collecting poems and songs in Han dynasty is much more reliable than the practice of Zhou Dynasty.

Second, the way to the practice of collecting poems and songs is different between Zhou and Han. In Zhou Dynasty, according to *History of Han*, “Shi Huo Zhi”, Ban Gu described that there was a custom prevalent in Zheng and some other states. In annual spring, Zhou people gathered together and entertained themselves. They sang songs spontaneously or sang songs with each other in an antiphonal performance. Thus, *xingren* 行人 were sent by the Zhou court to collect these songs. They raised wooden bells to call for songs from any people during this season. *Zhou Li* 周禮 (*Rite of Zhou*) and *Tradition of the Poetry Corpus* by Zhu Xi also pictured such festivals held by Zhou and narrated how poems and songs were gathered by songs collectors. Consequently, the singing performances during “Spring Gathering” contributed a great number of original love songs to *Shijing*. Zhenwei 濯 (Zhen River and Wei River) (Mao 95, see Appendix 4) is an example. Zhenwei 濯 was sung by a young man and a young woman. Both of them went to the banks of Zhen River and Wei River together, watching indigenous custom show. According to Zhu Xi, in order to ward off omens, young men and women of Zhou accompanied each other on the morning of a certain day in March to travel to the Zhen River and Wei River, picking up hawkweed from the water, singing, and playing together. Those songs were collected by song collectors. Therefore, such “Spring Gatherings” and indigenous custom shows not just satisfied songs demand of Zhou music court, but also became the paths of collecting poems and songs of Zhou. But, in contrast, in the Han Dynasty that men and women entertained each other in such “Spring Gatherings”, enjoyed local custom shows and original

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songs were collected in original places directly was not clearly stated by any authorities in any discourses and books. It might be a reason why the number of love songs and ballads in Han yuefu is fewer than love songs in Shijing; and those love songs in Han yuefu sound much less romantic and canorous than those love songs in Shijing. Third, the song collectors of the practice of cai shi are different between Zhou Dynasty and Han Dynasty. In case of practice of cai shi of Zhou, He Xiu and Zhu Xi both considered 160 folk songs were collected by amateurs and some professional song collectors, but, most of 160 folk songs perhaps were gathered by aged, illiterate men and women who were amateurs. These amateurs might transmit the folk songs without revision at the first stage of the collecting process, but the songs probably were likely modified at the last stage of the collecting process by Zhou Great Music Masters called Da Si Ye 大司樂,\(^61\) who were responsible for scoring songs to be played with instruments and adapted the melodies. But in *History of Han*, “Monograph on Rite and Music”, Ban Gu noted there were a total of 829 people who served for Han Music Bureau during the reign of Emperor Cheng of Han (51BC-7 BC), and 441 members among the total of 829 were for collecting songs in Zheng, Qin, Chu, Ba, Zhao, Cai, and Qi regions.\(^62\) For this reason, those song collectors who were dispatched by Han Music Bureau apparently had more training and clearly knew how to do their duties in an attempt to serve the political purpose through obtaining real voices of the ordinary people. Those experienced song collectors perhaps kept songs and ballads in their various forms and in original voices. Consequently, songs and ballads in Han yuefu have more personal voices and unique individual tones than folk songs in Shijing. “Life of Crow” (烏生), and “Aged Fifteen I Went to War” (十五從軍征) are examples here. “Life of Crow” (烏生) is a fable in verse form and tells a tragic story about a crow family. A crow mother gave birth to nine young crows and led her all young crows to move from South Mountains to Qin’s Garden. But the debauchee Qin killed her nine young crows one by one. The voice from the mother of the crow victims is sad and helpless.\(^63\) “Aged Fifteen I Went to War” (十五從軍征) narrates a story about a soldier who went to wars at age fifteen but returned home at age eighty and his homestead was already in ruins. The song of this aged soldier sounds deeply sorrowful.\(^64\) The above two songs, either

\(^61\)Xiao Difei萧濤非, *Han Wei Liuchao Wenxue Shi* 漢魏六朝文學史, “History of Literature of Hanwei Six Dynasties” (Beijing: People Literature Publisher, 1984), pp. 5.


\(^64\)Ibid, pp.251-259.
“Life of Crow” (鳥生) or “Aged Fifteen I Went to War” (十五從軍征), genuinely describe what the reality of Han society is and what Han common people are suffering. The voices from the crows’ mother and from the old soldier are resentful and lamentable, distinguishing themselves from the voices of folk songs in Shijing which are determined by those song collectors’ different attitudes.

Chapter 2.3. The Originality of Folk Songs in Shijing

Based on the principle of collecting songs as above, most of the 160 folk songs in the Shijing thus are considered to have been gathered directly from the lower class, and 160 songs are composed by ordinary people spontaneously in an individual way or in a group performance way. Furthermore, 160 songs of Shijing are theoretically defined as folk songs due to the fact that they came from streets and alleys; their original voices belonged to any kind of individuals, such as workers, soldiers, lovers, housewives, and so forth. In addition, 160 folk songs were sung by the common people everywhere in the fifteen states, and the song collectors of each state are also regarded as first listeners or as first recorders who attended at the scene of the singing performances. A question thereby arises here is that whether the 160 folk songs were kept in original voices or were changed during the process of the song transmission. Most scholars incline to agree that to some extent the 160 folk songs are transformed from the vulgar, unshaped songs into the graceful, tuneful, four-character line by music masters at the final stage of the song transmission. According to the discourses by He Xiu and Zhu Xi, the first stage of the process of collecting songs was taken by those unlettered, aged men and women in each state. Therefore, under such assumption, those song collectors might be unable to write down lyrics as well as melodies whereas they transmit songs into oral forms with different dialects and diverse indigenous phonetic systems. Yet, in fact, most of 160 folk songs in Shijing have the same syllables in a line and the same rhythmic pattern in a stanza. Among the 160 folk songs--except some such as Jiangyousi (江有汜), Zhenwei (溱洧), Fatan (伐檀), Wuyi (無衣), Qiyue (七月), and so forth from Zhaonan, Zheng, Wei, Tang, and Bin, are in irregular verse form--most folk songs in Shijing are primarily written in a four-character line as their basic verse form. As for rhyme scheme in a stanza, the same rhyme pattern is used in most stanzas in folk songs. According to notable Chinese philologist Duan Yucai (段玉裁) (1735-1815), the level-tone and co-rhyme are a

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major rhyme scheme used in the *Shijing*. Another modern philologist Wang Li 王力 (1900-1986) further named such rhyme pattern Fuyun 復韻, “double rhymes” (co-rhyme). Fuyun 復韻 consists of a major rhyme with the following caesura (paeon) together in a line. The caesura like “zhi之”, “xi兮”, “ye也”, “zhi止”, and so forth is a function word to help rhyme forming in Fuyun, as well as creating a harmonics tone. *Guan ju* 關雎（“Cry the Ospreys”）is one example:

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關關雎鳩，在河之洲。
窈窕淑女，君子好逑。

參差荇菜，左右流之。
窈窕淑女，寤寐求之。
求之不得，寤寐思服。
悠哉悠哉，輾轉反側。

參差荇菜，左右采之。
窈窕淑女，琴瑟友之。
參差荇菜，左右芼之。
窈窕淑女，錦鼓樂之。]
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‘Fair, fair’s cry the ospreys
On the island in the river,
Lovely is this noble lady,
Fit bride for our lord.

In patches grows the water mallow;
To left and right one must seek it,
Shy was this noble lady;
Day and night he sought her.
Sought her and could not get her;
Day and night he grieved.
Long thoughts, oh, long unhappy thoughts,
Now on his back, now tossing on to his side.
In patches grows the water mallow;
To left and right one must gather it.
Shy is this noble lady;
With great zither and little we hearten her.

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In the above stanzas, Chinese characters as “liuzhi 流之”, “qiužhi 求之”, “caizhi 採之”, “youžhi 友之”, “maozhi 茅之”, and “lezhi 樂之” are double rhymes, forming euphonious sounds. Certainly, such level-tones and co-rhymes contribute to a unique but unanimous tune of *Shijing* that is harmonious and moderate shared by the folk songs of fifteen states. However, in fact, *Shijing* is the earliest existing collection of Chinese poems and songs, collected from the fifteen territorial states of Zhou, roughly spanning the Yellow River Valley and part of Yangtze River Valley. Thus, such an original poem and song collection inevitably spans a long time frame and vast geographical areas, resulting in various linguistic structures and uneven stanzas with diverse dialects and different acoustic tones. But 160 folk songs feature the regular four-character line verse form, level-tone, as well as co-rhyme pattern so that they might be converted from their diverse regional dialects into standard literary language, irregular form into regular four-character line verse form, and were scored by music masters of the royal court. For this reason, 160 folk songs in *Shijing* might be kept in original voices at the first stage of the process of song collection but probably were edited and reshaped at the last stage. To take consideration of the regular four-character line, standard verse language, and harmonious melodies, the voices of 160 folk songs are less original than the voices of folk songs in Han *yuefu*.

**Chapter 2.4. The Originality of Folk Songs in Han *Yuefu* **

Since Emperor Wu of Han established Han Music Bureau as an authoritative musical department to collect folk songs, more than four hundred song collectors of Han did their duties on gathering songs from countryside for serving emperors to gauge people’s sentiments and sufferings through listening to the common people’s voices. Therefore, those trained Han song collectors were clearly aware of keeping folk songs and ballads in original, unsophisticated voices, as well as in various verse forms. Hu Yinglin 胡應麟 (1551-1602), in his *Shi Shu* 詩籔, summarized such phenomenon:

漢樂府採摭閭閻,非由潤色,然質而不俚,淺而能深, 近而能遠。。

Han Music Bureau collected [songs] from the common people; those songs were not changed and polished; whereas they are rustic but not countrified, they are plain in form but deep in meaning; they are close to people’s daily life but far reaching……

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70 Cited from Xiao Difei 蕭滌非, *Han Wei Liuchao Wenxue Shi* 漢魏六朝文學史, “History of Literature of Hanwei Six Dynasties” (Beijing: People Literature Publisher, 1984), pp. 60.
Yet, by reviewing folk songs that are composed by anonymous singers in the Han, people can find some folk songs such as “Mulberry by Road” (陌上桑), and “Peacocks Fly Southeast” (孔雀東南飛) obviously retouched by literati. They take on a regular five-character line and are more polished and probably were revised early when those educated song collectors began to assert their own artistic impulses in their translations and editions of songs. But, most of folk songs and ballads such as “Heaven Above” (上邪), “Fighting South of the Wall” (戰城南), “The Orphan” (孤兒行), “There is Someone in My Thoughts” (有所思) are still transmitted similarly to the original. The length of songs is uneven which is the same as the original oral linguistic structures, the rhymes in stanzas are unfixed which is the same as the original oral expression styles, and even interjections and slangs are employed to express personal emotion. “There is Someone in My Thoughts” (有所思) is an example:

有所思，
乃在大海南。
何用問遺君?
雙珠玳瑁簪，
用玉紹繚之。
聞君有他心，
拉雜摧燒之！
摧燒之，
當風揚其灰！
從今以往，
勿復相思！
相思與君絕。

雞鳴狗吠，
兄嫂當知之。
妃呼豨，
秋風肅肅晨風飔，
東方須臾高知之。  

The one I love
Is south of the sea.
What gift can I send him?—
A hair-clasp of tortoise shell,
Set with paired pearls,

And wound all about with jade. 
Then I heard that his heart had changed, 
I broke it and burned it in a pile, 
Broke and burned it, 
Threw the ash to the wind. 
From this day on, 
No more longing, no more love, 
My love for him is done. 
When roosters crow and the dogs all bark, 
Tra-la-la, 
The autumn winds howl, the pheasants shrill, 
Soon the east will grow bright and all will be known.  

In the stanzas above, every line is simple and colloquial, similar to daily spoken language that is used by ordinary people, and only two lines adopted the double rhyme “shaozhi” 燒之 to form duplicated linking-verses in order to strongly express the woman’s embittered emotion. Furthermore, to consider different regions with different acoustic structures and linguistic systems, as well as folk songs composed from the Yellow River Valley to Yangtze River Valley, thus, we assume that Han music masters attempted in efforts to score folk songs with appropriate melodies, so that they thereby perhaps have changed some awkward dialects into smooth spoken language in a minimal degree at the final stage of the process of song collection. Consequently, folk songs in Han yuefu were kept in original voices to a large degree. Meanwhile, it is possible that to some extent folk songs in Han yuefu transformed elusive dialects into clear verse language in order to be sung. By analysis of verse language and rhythm, it suggests that folk songs in Han yuefu are the original voices of the common people due to Han song collectors’ intentions of keeping the common people’s original voices as much as possible.

Chapter 2.5. Summary

The tradition of collecting songs and poems, which was prevalent during both Zhou and Han Dynasties, is an important way to obtain public opinion at those times. This tradition fundamentally shapes Chinese literature as giving close attention to ordinary people, and founds the principles of Chinese poetry as well. Based on the same poetic principles, the purposes of collecting songs and poems are the same in both Zhou and Han Dynasties. Thus, either in Zhou period or in Han period, song collectors and music masters have the same political purpose and

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meet the same entertainment demand through gathering and retouching folk songs respectively. But there are three differences found in the practice of collecting poems and songs between the two dynasties. First, the reliability of the practice of collecting poems and songs is different between Zhou and Han. The record of the practice of collecting poems and songs in Han period is much more reliable than in the Zhou period due to it being recorded by authorities in their historical books, such as *History of Han* by Ban Gu and *History of Later Han* by Fan Ye, whereas, the practice of song collection has not attested in certain discourses. Second, the way to the practice of song collection is different. During Zhou times, the “Spring Gatherings” and indigenous custom shows were held frequently, resulting in diverse ways for gathering songs, which is distinguished from the single way of collecting songs in Han times. Third, the song collectors of the practice of song collection are different between Zhou Dynasty and Han Dynasty. Most of 160 folk songs were collected by amateurs who were aged, illiterate men and women, differing from the well-trained song collectors of Han. The different executants of the practice of collecting poems and songs might determine the original voices of folk songs in *Shijing* are less in fidelity than the voices in Han *yuefu*. By comparison of the practice of collecting poems and songs between Zhou and Han dynasties, the same purpose of collecting songs and poems keeps such tradition in continuity from Zhou period to Han period. The different ways of the practice of song collection contribute to love songs with different tunes and melodies; the different song collectors determine whether to keep songs in original voices. Furthermore, through investigation of poetic language, verse form, and rhyme scheme, folk songs in *Shijing* might be more retouched than folk songs in Han *yuefu*, so that songs in *Shijing* are more lyrical than songs in Han *yuefu*, but songs in Han *yuefu* have more personal voices. In conclusion, while the practice of collecting poems and songs was prevalent during Zhou and Han times, it signifies an important change in the Zhou ruling class, in that it had averted its primary attention from “Heaven” to real humankind society, so that its interests had moved from religious hymns and historical odes to the common people’s folk songs. It also means that themes in Chinese literature about spiritualized framework had been replaced by secular daily life. In addition, because 160 folk songs were probably retouched by Zhou music masters at the final stage of the process of songs transmission, they formed a voice which is joyful but not

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 licentious, grievous but not heartbreaking. But folk songs in Han yuefu were less reshaped and intentionally kept songs in individuals’ original voices at large. This difference between Shijing and Han yuefu implies that Chinese poetry has gradually improved from a similar and collective-lyric voice represented by Shijing which expresses one’s emotions in general to different individual voices represented by Han yuefu, which express individualized internal emotion and feeling.

Chapter 3
Musical Features of Folk Songs from Shijing and Han Yuefu

Chapter 3.1. Musical Features of Folk Songs of Shijing

Early Chinese poems – Shijing primarily are songs which have various melodies sung by music masters or by ordinary people with different musical tones, so that a significant value drawn from Shijing is that Chinese poetry is inseparable from Chinese music. Some scholars even argue that Shijing might originate from music. Although the accompanying melodies and music tunes of those songs were lost, the track of close relation between music and poetry still can be found from Chinese early texts and treatises. In fact, the melodies of 305 songs could not be heard after they were lost, but Confucius’s claim about categories of 305 songs relating to their music tunes could be a pivotal evidence of music features of Shijing. Confucius once said: “since I came back to Lu from Wei, I have reformed music and then ya (festal songs) and song (hymns) were properly sorted and given their proper places.” Furthermore, when Confucius first heard the poem of Guan ju 关雎 (“Cry the Ospreys”) sung by music masters, he exclaimed: “how magnificently it filled the ears!” Based on such discourses from Confucius, it can be assumed that feng, ya, and song are initially classified according to their music melodies, and the three categories of songs probably reflected difference in their musical tunes rather than difference in their contents. In the Orthodoxy of Mao Shi, Konh Yingda 孔穎達 (574-648) further classified feng, ya, song into musical types:

詩各有體，體各有聲，大師聽聲得情，知其本義。
……然則《風》《雅》《頌》者，詩篇之異體。

A poem has its own poetic style; each poetic style has its own musical tone, and great music masters listen to musical tone and then know the emotions embodied by such music, learn the essential meaning of poems…… as for feng, ya, and song, they are variants of poems.

76Confucius, Analects 9 《論語·子罕篇第九》. The sentence is in Chinese as following: “子曰：‘吾自衛反魯，然後樂正，雅頌各得其所。’” (Jinan: Qi Lu Press, 1993) pp.94.
77Confucius, Analects 8泰伯《論語·泰伯第八》. The sentence is in Chinese as following: “……洋洋乎盈耳哉！” (Jinan: Qi Lu Press, 1993) pp.84.
Huang Zongxi 黃宗羲 (1610-1695) also held a similar opinion with Kong Yingda in his Yuefu 樂府廣序序:

原詩之起，皆因於樂，是故《三百篇》即樂經也。儒者疑別有樂經，秦火之後無傳焉，此不知詩者之言也。79

Original poems all originate from music, thus, “Three-hundred Poems” is a musical sacred book. Confucians supposed there might be another musical sacred book but it could not be handed down after Qin burnt it. Such talk might be from those who know little about true poetry.

From the above discussions and the unique poetic constructive forms of the songs in Shijing, a number of scholars thus identify that songs in Shijing were categorized by musical classification: feng is local music, ya is imperial court music, and song is imperial temple music. However, for retracing musical property of songs in Shijing, in particular, folk songs of feng, two questions need to be clarified. First, what kind of instruments used to accompany 160 folk songs; second, how verse structures of folk songs own their musical features. As for the first question, in The Bell and the Drum, C.H. Wang claims the bell and the drum were used as major instruments not only in Guan ju 關雎 (“Cry the Ospreys”) (Mao 1), but also used in the entire corpus of folk songs. C.H. Wang points out when the man was composing Guan ju 關雎 in praise of a girl by mentioning the bell and the drum, whose music delights her heart, he did not need to present her a manuscript, but a song that sounds buoyant and resounding that betrays the technical methods of the poem, the mechanism of Guan ju 關雎 and of all other early Chinese poems.80 C. H. Wang further manifests the prosodic form, particularly, a discernible acoustic pattern in Shijing. The discernible acoustic pattern is both dynamic and organic, and the both dynamic and organic essentially determined by the cadential unit of the bell and the drum, as well as other instruments.81 Yet, there are no concrete objects unearthed from Chinese archaeological sites to be evidences of what kind of musical instruments actually used to accompany 160 folk songs. Both bells and drums are said to be used as instruments in Shijing but it is still in debate. However, according to C.H Wang, the cadential unit of the bell and the drum, or say the dynamic and organic acoustic patterns could be found in many of folk songs in the

81 Ibid, pp.ix-xi.
For example, stock phrases which are considered as oral formulas of Chinese early poetry. They are “constantly modified methods devised for the appreciation of the classical lyrics and sometimes for ‘words’ themselves through a poem”; the stock phrases not just serve singers mnemonic device, but also form musical tunes. Such stock phrases are found in  

我们摘采芣苡，薄言采之。
我们摘采芣苡，薄言有之。
我们摘采芣苡，薄言掇之。
我们摘采芣苡，薄言捋之。
我们摘采芣苡，薄言袺之。
我们摘采芣苡，薄言襭之。

We gather and gather the plantains;  
Now we may gather them.  
We gather and gather the plantains;  
Now we have got them.  
We gather and gather the plantains;  
Now we pluck the ears.  
We gather and gather the plantains;  
Now we rub out the seeds.  
We gather and gather the plantains;  
Now we place the seeds in our skirts.  
We gather and gather the plantains;  
Now we tuck out skirts under our girdles.

The phrases Caicai fuyi 采采芣苡 and Boyan 薄言 are employed as a dynamic acoustic patterns throughout all three stanzas of this song, forming a drum-like or bell-ring like sound to be heard by audience. And the phrases such as Caizhi 采之, Youzhi 有之, Douzhi 捡之, Luozhi 捋之, Jiezhi 袺之, Xiezhi 椞之 are double rhymes. They are also used as organic acoustic patterns to make a sound of beating drum. Thus, bells and drums were probably used as instruments to accompany this song while the composer was singing. However, in general, it is more or less an uncertain assumption, but the music features of folk songs in Shijing actually can be testified from their poetic structure. The essential feature of a poem is music that reflects a composer’s emotions and feelings. In the “Great Preface”, Mao explained the essential features of poetry and how to understand a poem’s expressive means.

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82 Ibid, pp60-65  
84 Zhou Zhenfu 周振甫 (1911-2000), Shijing Yizhu 诗经译注 (Beijing: Zhonghua Book Company, 2002), pp.11  
85 Cited from ctext.org English translation by Legge #14
Poetry is the extension of thought. What is thought in the heart becomes a poem when words issue forth. When emotions stir one within, they take shape in his words. When his words are insufficient, then he exclaims and sighs; when exclamations and sighs are insufficient, he chants and sings; when chant and song are insufficient, without thinking, he automatically gestures with his hands and stamps his feet.

According to the above passage, a poem primarily is a song that automatically expresses one’s personal feelings and emotions, and is accompanied with one’s body movement in a natural way. Those are rhythms formed by claps of hands or by beats of feet. Mao expounded it in continuation, “the affections emerge in sounds; when those sounds have patterning, they are called ‘tone.’” Consequently, focusing on poetic structure, in particular, analysis of rhythmic patterns, and metrical regularity, the essential music features of folk songs in Shijing could be identified. As for folk songs in Shijing, most lines are parallel, resulting in couplets and each line usually consists of four syllables; two syllables together form one rhythmic beat, so that the four-character line (four syllables per line) has two beats, and four beats of couplets constitute the rhythmic patterns of verse. They are typical rhythmic patterns, presenting musical features of songs in the Shijing in general. Edward Pearsall gives an interpretation about such music features in his discourse. He says among musical features, rhythm is the most basic one because rhythm not only measures music’s movement in time, but also does guide listeners to the understanding of melody, harmony, and even tonality of songs. Moreover, rhythm is expressed in terms of durations that are the lengths of musical events measured in beats. In fact, the end-rhyme is mostly used in 160 folk songs systematically, marking the ending of a line as well as remaining regular musical beats within entire stanzas constantly till a song has ended. And, as for a standard four-character line verse, the second line and fourth line must be rhymed with each other. The common rhyme patterns are AAOA form and OAAA form, other standard rhyme

pattern are ABAB form and AABA form.\textsuperscript{90} Because the second line and fourth line are rhymed, so that two rhythms consist of the same duration in each stanza. Thus, rhyme patterns in AAOA form and OAAA form or in ABAB and AABA form create a musical melody rotation in all stanzas. As for metrical regularity, it depends on poetic expression of a composer’s innermost thoughts and feelings, but it is presented in standard stanzas in which each stanza usually consists of four lines, and the metrical regularity is consistent repeatedly in such stanzas. Because a singer expresses his or her personal emotion naturally, his or her voice follows a proportion of acoustic pattern that goes up and down, forming a voice rhythm rotated route, so that such voice rhythm rotation coincides with intuitions in music.\textsuperscript{91} In consideration of all rhythmic patterns and metrical regularity in folk songs in the \textit{Shijing}, undoubtedly, 160 folk songs originated from music and were sung by the common people of Zhou. Jian jia "Reed” (Mao 129) is an example here.

蒹葭蒼蒼、白露為霜。
所謂伊人、在水一方。
遡洄從之、道阻且長。
遡遊從之、宛在水中央。

蒹葭淒淒、白露未晞。
所謂伊人、在水之湄。
遡洄從之、道阻且跻。
遡遊從之、宛在水中坻。

蒹葭采采、白露未已。
所謂伊人、在水之涘。
遡洄從之、道阻且右。
遡遊從之、宛在水中沚。\textsuperscript{92}

The reeds and rushes are deeply green, and the white dew is turned into hoarfrost. The man of whom I think, Is somewhere about the water. I go up the stream in quest of him.


but the way is difficult and long.
I go down the stream in quest of him,
and lo! He is right in the midst of the water.

The reeds and rushes are luxuriant,
and the white dew is not yet dry.
The man of whom I think,
Is on the margin of the water.
I go up the stream in quest of him,
but the way is difficult and steep.
I go down the stream in quest of him,
and lo! He is on the islet in the midst of the water.

The reeds and rushes are abundant,
and the white dew is not yet ceased.
The man of whom I think,
Is on the bank of the river.
I go up the stream in quest of him,
but the way is difficult and turns to the right.
I go down the stream in quest of him,
and lo! He is on the island in the midst of the water.  

In the above poem, Jian jia 蒹葭 (“Reed”), there are six couplets in three stanzas, and each stanza has thirteen beats, forming standard rhythmic patterns. The rhythmic patterns in each stanza present as: first stanza is in AAOA form, second stanza is in ABAB form, and third stanza is in AAOA form. Thus, these rhythm patterns are regulated from AAOA form to ABAB form, and then returned to AAOA form, such regulation of rhythmic patterns creates a melody rotation in three stanzas, and the odd thirteen beats associate with such rotated melody together to express the singer’s pathos. And the musical tune of this song is anxious, desired, and disconsolate; perhaps, the instrument used to accompany this song might be a bell or a flute.

Chapter 3.2. Musical Features of Folk songs of Han Yuefu

Like folk songs in Shijing, songs in Han yuefu also originated from music. According to a number of documents provided from ancient texts, there are two main poetic types of folk songs in Han Dynasty: Xianghege (Matching Songs), and Guchui naoge (Songs accompanied by drums and wind instruments). These two types of folk songs are distinguished by their different musical tunes and different performance styles, rather than by their prosodic forms. Xianghege is a major poetic form in Han Dynasty, categorized by its music features. Zuozhuan, “Zhao Gong

93 Cited from ctext.org English translation by Legge #195
er nian” 左傳, 昭公二年 traced Xianghege back and questioned where it came from and what kind of music tune it is:

先王之濟五味，和五聲也..., 一氣，二體，三類，四物，五聲，六律，七音，八風，
九歌，以相成也。清濁，大小，短長，疾徐，哀樂，剛柔，遲速，高下，周旋，以相濟也。94

The former king relished five seasonings, tuned up five tunes......, the first is Shijing, the second is form, the third is class, the fourth is object, the fifth is sound, the sixth is melody, the seventh is tone, the eighth is a folk song, and the ninth is a song, which form five tunes. The tunes are clear or turbid, loud or soft, long or short, sharp or ritardando, sorrowful or happy, strong or soft, slowing down or speeding up, going high or going down, changing or rotating, so that music is shaped.

Shen Yue also discussed about the music features of Xianghege in his Songshu, “Yuezhi”

宋書.樂誌:

凡樂章古詞，今之存者，並漢世街陌謠謳，《江南可采蓮》，
《烏生十五子》，《白頭吟》之屬是也。95

As for those remnant musical songs and old poems, they are all folk songs and ballads coming from streets and allies during Han period. South of the Yangtze River (江南可采蓮), Crow Giving Birth of Fifteen Crows (烏生十五子), and White Hair Song (白頭吟) are such folk songs and ballads.

South of the Yangtze River, Crow Giving Birth of Fifteen Crows, and White Hair Song mentioned as above are categorized as Matching Songs. Jinshu, “Yuezhi” identifies Matching Songs as a type of old song during the Han period. This kind of song was presented in performance of a singer himself holding a castanet, beating time with music while he or she was singing a song. Those instruments accompanied with such performance are string instruments.96

Thus, by consideration of all discourses mentioned above, Matching Songs is defined as the type of songs which one person leads singing and those that are accompanied with the songs are predominantly string instruments. The string instruments can be accompanied by Sheng 笙 (a reed pipe wind instrument), Di 笛 (a bamboo flute), and Jiege 節歌 (a castanet), and include Qin 琴 (a seven-stringed plucked instrument), Se瑟 (a twenty-five-stringed plucked instrument), Pipa 琵琶 (a four-stringed Chinese lute), and Zheng 箜 (a twenty-one or twenty-five =–stringed

94Ibid. pp.198
95Cited from Zhao Minli Ed. Study of Relation Between Chinese Poetry and Music (Beijing: Xueyuan Publisher, 2005) pp.38
96Ibid. The sentence in Chinese is: “《相和》，漢舊歌也，絲竹更相和，執節者歌。” Pp.38
plucked instrument)—seven instruments in total.\footnote{Wang Chuanfei, Study of Matching Songs (Beijing: Beijing University Publisher, 2009), pp42} In addition, there are two types of performances of Matching Songs. First, a singer performed solo and employed the above string instruments accompanied with the singer’s performance. Second, one singer sang a song, and other people in unison sang songs together with this leading singer.\footnote{Zhao Minli, Handai yuefu zhidu yu geshi yanjiu (漢代樂府制度於歌詩研究) (Beijing: Business Publisher House, 2009) pp.208.} “South of the Yangtze River” (江南) is an instance of the second type of Matching Songs performances here:

江南可採蓮，
蓮葉何田田。
魚戲蓮葉間，
魚戲蓮葉東，
魚戲蓮葉西，
魚戲蓮葉南，

Collect lotus flowers in Jiangnan,
Lotus leaves are luxuriant and layer upon.
Fishes dart in between the leaves,
Fishes dart east of the lotus leaves,
Fishes dart west of the lotus leaves,
Fishes dart south of the lotus leaves,
Fishes dart north of the lotus leaves.

This “South of the Yangtze River” is said to be passed on according to its monophonic musical tune and its simple performance. As for monophonic musical tune, it can be found from its rhythmic patterns and metrical regularity. “South of the Yangtze River” has only one stanza including seven lines. Five-character line gives three musical beats, so that there are twenty-one beats within seven lines of this song in total. The twenty-one beats present music in an uneven movement, distinguishing from those even beats that present in an occlusive type of music. This uneven movement gives “South of the Yangtze River” a unique but open melody. The metrical regularity of this song is that there are three beats in each line which is repeated in seven lines, resulting in the same musical duration rotated within this song. In this way, it forms a simple but beautiful musical tune. And the same four syllables—Yu Xi Lian Ye 魚戲蓮葉—are repeated for five times in one stanza, giving a flipping-like but harmonious melody to audience’s hearing. As
for the performance of “South of the Yangtze River”, it is conceivable that one person leads the singing of the first four lines of this song, others as a group chorus sing the remaining three lines of this song. In addition, the string instruments accompanying this song perhaps are bamboo flutes and a castanet which is held and tapped by the leading singer. In consideration of musical features, as well as the instruments used, South of the Yangtze River is typical of the second type of Matching Songs. Moreover, according to different musical tunes and different forms of performances, Matching Songs (Xianghege) is further divided into six musical tunes which include Xianghe liuyin 相和六引, Pingdiaoqu 平調曲, Qingdiaoqu 清調曲, Chudiaoqu 楚調曲, Sediaoqu 瑟調曲, and Daqu 大麯, which consists of Yan 豔, Qu 趨, and Luan 亂. However, even though the categories of musical tunes and forms of performance of Matching Songs are complicated, the instruments that are used to accompany the songs are the same because they are string instruments. Yet, in addition, there are forty folk songs and ballads in Han yuefu which were sung by the ordinary people of Han in oral performances without any kinds of the above mentioned musical instruments, as shown in the notes as follows. However, whether songs of Matching Songs performance were accompanied by string instruments or just performed in oral form, they differ from songs of Guchui nao ge 鼓吹銙歌 (Songs accompanied by drums and wind instruments). Guchui nao ge is another major poetic form of folk songs in Han Dynasty. It is a kind of music which contains drum music, orchestral music, brass band, as well as northern ethnic trumpet music. Guo Maoqian explained how Guchui nao ge bears its name in his Yuefu Shiji:}

**Yu Guanying** 言冠英, *Selection of Yuefu Poems* (Beijing: People Literature Publisher, 1997) pp.8

100 The fourth folk-songs include Pingcheng ge 平城歌, Huayige 貨一歌, Min wei huainan liwang ge民為淮南歷王歌, Tianxia wei weizifuge天下為衛子夫歌, Zhengbaiqu ge鄭白渠歌, Yingchuaner ge穎川兒歌, laoshi ge牢石歌, Shangjun limin wei fengshixiongdi ge上郡吏民為腫龍弟兄歌, Changan wei yishang ge長安為伊賞歌, Changan baixing wei wangshi wuhou ge長安百姓為王氏五侯歌, Luli weilouhu ge閭裡為樓護歌, Liusheng gong binke zuige劉聖公賓客歌, Xiongguo ge匈奴歌, Yuyangmin wei zhangkan ge漁陽民為張堪歌, Linhuailiren wei songhui ge閭裡為宋暉歌, Liangzhounwei fanyangge涼州民為樊暉歌, Dongshaoping ge董少平歌, Guoqiaoqing ge郭喬卿歌, Shuzhong wei feiyi ge蜀中為費貽歌, Baosi liu bei zhi song, Tongbonan ge通博南歌, Shujunmin wei nianfan ge蜀郡民為廉範歌, Cangwuren wei chenlin ge Çang唯人為陳琳歌(2), Xiang ren wei qinhuo ge湘人為秦鴻歌, Weijunyuren ge魏郡與人歌, Fanshiyun ge范史雲歌, Shunyanglimin wei liatao ge順陽吏民為劉陶歌, Dengdao ge鄧逃歌, Jiaozhi bingmin wei jiaozong ge交阯兵民為賈充歌, Huangpusong ge黃普嵩歌, Luoyangren wei zhuliang ge洛陽人為祝良歌, Baren ge被耐歌陳紀山, Jixian zhanglao wei Cuiai ge汲縣長老為崔愛歌, Cuijun ge崔軍歌, Pengziyang ge彭子陽歌, Wangshiron wei zhuliang ge椁室人為祝良歌, Ba junren wei wuzi ge巴郡人為吳資歌(2), Liushiliren wei yuanzhen ge六縣吏民為爰珍歌. Cited from Zhao Minli, *Handai Yuefu zhida yu geshi yanjiu* (Beijing: Business Publisher House, 2009) pp.278
横吹曲，其始亦謂之鼓吹，馬上奏之，蓋軍中之樂也。北狄諸國，皆馬上作樂，故自漢以來，北狄樂總歸鼓吹署。102

The origin of Guchui naoge is unknown, but it had such a name when the army stationed in the north since Han Dynasty. Hujia (a Mongolian reed whistle) is beaten to be accompanied with Xiao (the musical instruments include vertical bamboo flutes and pan pipes), which does not mean the Ba-Yin (eight instruments). Hengchuiqu is also called Guchui at its beginning. It is played on the horse back, so it is military music. Northern ethnic groups all play music on the horse back, thus the music of northern ethnic groups is sorted into the catalog of Guchui since Han Dynasty.

According to the discussion by Guo Maoqian, the musical instruments used to accompany songs of Guchui naoge 鼓吹銃歌 are various, in particular, they consist of Jiao 角 (a trumpet), Jiegu 節鼓 (clappers), Di 笛 (a flute), Xiao 箫 (a vertical bamboo flute), Bili 蓁篥 (pan pipes), Jia 箇 (a Mongolian reed whistle), Nao 鈸 (big cymbals), and Gu 鼓 (a drum), eight musical instruments in total.103 These instruments are distinguished from Chinese traditional musical instruments which include Ba-Yin 八音 (eight tones), such as Shi 石 (stone instruments), Si 絲 (string instruments), Zhu 竹 (bamboo instruments), Pao 醍 (bottle gourd-liked instruments), Tu 土 (clay instruments), Ge 革 (leather instruments), and Mu 木 (wooden instruments). Although these musical instruments used to accompany Guchui naoge differ from string instruments and Chinese traditional musical instruments of Ba-Yin 八音, the music features of Guchui naoge are the same as the music features of Matching Songs (Xianghege) in common. Those music features can be found from the songs. There are eighteen songs of Guchui naoge from Han Dynasty, among which some songs might be slightly modified by literati; some songs might be as original as they were straightforwardly sung by anonymous people of Han. The eighteen songs of Guchui naoge are shown in the notes as below.104 However, all folk songs of Guchui naoge feature irregular verse structures with Han popular music tunes thus brought into Chinese poetry. Xiao Difei 蕭滌非 (1906-1991) said the irregular verse form starts with Guchui naoge during Han period. These folk songs all consist of long or short lines; their

102 Cited from Zhao Minli Ed, Handai yuefu zhidu yu geshi yanjiu 漢代樂府制度於歌詩研究. (Beijing: Business Publisher House, 2009) pp.38
103 Yang Yingliu, Zhongguo Yinyue Shigang 中國音樂史綱 (Shanghai: Wanye Book House, 1952) pp108
musical tunes are new and never heard before, but the relationship between music and poetry can be easily understood. “Fighting South of the Wall” (戰城南) is an example here for attesting such musical features of songs of Guchui naoge:

戰城南，死郭北，野死不葬烏可食。
為我謂烏：且為客豪！
野死諒不葬，腐肉安能去子逃？
水深激激，蒲葦冥冥；
梟騎戰鬥死，駑馬徘徊鳴。
梁築室，何以南？何以北？
禾黍不獲君何食？願為忠臣安可得？
思子良臣，良臣誠可思：
朝行出攻，暮不夜歸！ 106

“South of the walls we fought,
North of the ramparts we fell,
Fell in the meadows, left unburied,
Food for the ravens,
Speak to the ravens for us, say:
We were brave men, far from home,
We fell in the meadows, left unburied,
How can our carrion flee you?”
Where the waters run deep and clear,
The reeds and the rushes are dark:
The horsemen all died in battles,
Their tired mounts linger and neigh.
“On the bridge a guardhouse is built—
How can we cross south?
How can we cross north?
If the grain is not taken in harvest,
How shall our lord eat?
We want to be loyal liegemen,
But how can this be done?”
“We think on you, good liegemen,
Good liegemen should be in our thoughts:
At dawn you went forth to battle,
And at every did not return.” 107

105 Cited from Xiao Difei 蕭滌非, *Han Wei Liuchao Wenxue Shi* 漢魏六朝文學史, “History of Literature of Hanwei Six Dynasties” (Beijing: People Literature Publisher, 1984), pp. 49
“Fighting South of the Wall” (戰城南) is a ritual song that speaks for the brave and loyal soldiers who died in an unknown battle. The emotion of the singer is deeply sorrowful; the musical tune of this song is mournful and depressed. However, such musical features of this song can be found from its irregular poetic syllables, rhythm patterns, as well as musical tone’s vibration. “Fighting South of the Wall” (戰城南) has nine lines within one stanza. The number of syllables of each line is different. It consists of three-syllable phrases, of four-syllable phrases, of five-syllable phrases, and of seven-syllable phrases. These irregular poetic syllables together lead to musical duration difference, and result in uneven rhythms to reflect uneasy and grieved emotion of the composer. Among nine lines, the second line’s rhyme Hao 豪 rhymes with the third line’s rhyme Tao 逃; the fourth line’s rhyme Ming 冥 rhymes with the fifth line’s rhyme Ming 鳴; the sixth line’s rhyme Bei 北 rhymes with the seven line’s rhyme Dei 得. These six lines in total are set in an even duration by the rhymes regularly used, and such duration consists of ordered rotation within the verse. Meanwhile, the first line and the last two lines of this song were sung in a free voice without poetic rhymes; it thereby is set in an uneven duration in the ending of this song. Both even duration and uneven duration construct rhythmic but palindrome-liked, rotated structure that is the musical essence of folk songs.

As for musical tone’s vibration, it is involved in metrical patterns, particularly, it relates to the level tone and the oblique tone of Chinese characters. According to literary Chinese, the rising tone of Chinese character (Shangsheng 上聲) forms the falling verse tone; the falling-rising tone of Chinese character (Qusheng 去聲) forms the rising verse tone; the entering–tone of Chinese character (Rusheng 入聲) forms a short duration. All of these three tones also contribute unstable musical tones to songs. But, the even tone of Chinese character (Pingsheng 平聲) forms a down to up-tone and this tone is always kept in musical stability. In practice, these four tones consist of the level tone and the oblique tone called Pingze 平仄 which are significant principles of how musical rhythm operated in Chinese song composition. Using “Fighting South of the Wall” (戰城南) as an example again, we see that nine lines of this song are constructed with such a regulation of the level tones and the oblique tones, so this song follows its own musical tone pattern of up-down.

109 Zhao Songguang, From Essence of Arts to Explore the Relation Between Poetry and Music, Zhao Minli Ed, Handai yuefu zhidu yu geshi yanjiu 漢代樂府制度與歌詩研究. (Beijing: Business Publisher House, 2009) pp.67
alternately in each line. Consequently, the singer corresponded with such up-down tones to express his deep, condolent emotion for those soldiers who had died. In addition, the instruments used to accompany this song might be a vertical bamboo flute and a drum because both instruments together could compose a sorrowful melody in accordance with the composer’s expression of sentiments.

Chapter 3.3. Comparison of the Similar and Different Musical Features of Folk Songs between Shijing and Han Yuefu

These musical features of folk songs in both Shijing and Han yuefu are severally testified as above. In order to further understand what musical relationship exists in folk songs between the two dynasties, it is necessary to compare musical features of Zhou folk songs in Shijing with musical features of Han folk songs in Han yuefu. First, the same musical feature shared in common by folk songs in both collections is that the musical tone is coordinated with Chinese unique linguistic prosody structure. For example, most of 160 folk songs in Shijing are structured in four-character lines that consist of two musical beats; similarly, some folk songs in Han yuefu are structured in five-character lines that consist of three musical beats. These kinds of linguistic prosody structures coincide with musical tones naturally, resulting in musical tunes. In addition, according to one prosodic rule, folk songs are inseparable from the organization of rhythms with verse because musical beats are involved in verse, and musical beats are essential elements for constituting Chinese oral folk songs.¹¹⁰ Jian jia 蒹葭 ("Reed") in Shijing and “South of the Yangtze River” (江南) in Han yuefu as above are examples of such interrelationship between linguistic structure and musical rhythm. In case of Jian jia 蒹葭 ("Reed"), four-character line composes two musical beats, and such domination by linguistic structure with musical rhythm is repetitive for sixteen times, which composes a lyric but retuning melody. It is a standard relationship between early Chinese linguistic prosody structure and music rhythm composition. Similarly, in “South of the Yangtze River” (江南), three musical beats are contained in a five-character line, and such linguistic structure with musical rhythm is displayed in seven lines of this song, which is another instance of examining such typical relations embedded in early Chinese linguistic structure with musical rhythm creation. Thus, both Jian jia蒹葭 ("Reed") and

“South of the Yangtze River” (江南) testify that Chinese linguistic prosody structure involves in music rhythm, and then composes musical tones. Second, the same music feature shared in common by folk songs of both collections is the four-syllable structure of stock phrase repetition. Both Jian jia 謝葭 “Reed” and “South of the Yangtze River” (江南) are instances again. In the Jian jia 謝葭 “Reed”, there are four stock phrases repeated in three stanzas, they are: Jian Jia 謝葭 Cang Cang 謝葭蒼蒼, Suo Wei Yi Ren 所謂伊人, Su Huai Cong Zhi 邁洄從之, and Su You Cong Zhi 邁遊從之. Each stock phrase consists of four syllables, appearing at the same places in each stanza, repeating for three times in three stanzas. In consideration of these stock phrases being repeated in high degree in each poem as above, the stock phrases in such frequent repetition not only structures rhythmic patterns, but also sets up a musical rotation to intensify composers’ emotions and feelings.111 These two musical features shared in common by both folk songs in Shijing and by folk songs in Han yuefu are attested in comparison as above.

Yet, there are three different musical features between folk songs in Shijing and folk songs in Han yuefu. The first different musical feature between folk songs in Shijing and folk songs in Han yuefu is the metrical regularity. Metrical regularity involves regular rhythms of regular stanzas. In case of Shijing, for most of folk songs, an ending-rhyme of a poem regularly appears at the ending of the second line of a couplet. Moreover, rhythm patterns of verses are usually coordinated with the level and oblique tone of Chinese prosody. Among 160 folk songs in Shijing, most folk songs which rhyme at the ending of line in interlacing form use AAOA, OAAA, AABA and ABAB forms. The rhythm patterns of these four forms are equal to Ping-Ping-Ze-Ping 平平仄平 (level tone-level tone-oblique tone-level tone), Ze-Ping-Ping-Ping 仄平平平 (oblique tone-level tone-level tone-level tone), and Ping-Ze-Ping-Ze 平仄平仄 (level tone-oblique tone-level tone-oblique tone), the regulation of the level tones and oblique tones of Chinese prosody. For example, there are eighty-three songs among 160 folk songs which rhyme at the ending word in interlacing form, coordinating with the level tone and the oblique tone of Chinese prosody.

Chinese prosody. They are shown in the notes as follows.\textsuperscript{112} From these eighty-three songs, Cai ge “Picking Kudzu” (Mao 72) is typical instance for its metrical regularity:

\begin{quote}
彼采葛兮。
一日不見，
如三月兮。
\end{quote}

\begin{quote}
彼采蕭兮。
一日不見，
如三秋兮。
\end{quote}

\begin{quote}
彼采艾兮。
一日不見，
如三歲兮。\textsuperscript{113}
\end{quote}

There he is gathering the dolichos!
A day without seeing him,
Is like three months!

There he is gathering the oxtail-southern-wood!
A day without seeing him,
Is like three seasons!

There he is gathering the mugwort!
A day without seeing him,
Is like three years!\textsuperscript{114}

\textsuperscript{112}Cited from Zhou Zhenfu 周振甫 (1911-2000), \textit{Shijing Yizhu 詩經譯注} (Beijing: Zhonghua Book Company, 2002), pp.96-97

\textsuperscript{113}Cited from ctext.org  English translation by Legge #120
In each stanza of this song as shown above, the first and third line of a stanza are rhymed with the ending character Xi 兮 in interlacing, and rhyme pattern of three stanzas is the same by the ABAB form used, it is corresponding to the regulation of the level tone and the oblique tone of Chinese prosody, the Ping-Ze-Ping-Ze 平仄平仄 (level-oblique-level-oblique) form, Consequently, such level tones and oblique tones of prosody are alternately used to create a down-up voice in order to compose a placid but intense melody, and then to explode the singer’s passion. This result comes from the regularity of the metrical regulation. In contrast, in case of Han yuefu, some folk songs used the regular ending-rhythm, but, for most folk songs, the ending-rhymes are irregular because they appear in any line of each stanza. In addition, the number of characters in each line of folk songs is not strictly structured with a five-character line; stanzas of poems are not with standard rhythm patterns; thus, some folk songs are structured without formulas of rhythm patterns, such as AAOA, OAAA, AABA or ABAB which are used by folk songs in Shijing. This results in the fact that rhythm patterns of verse do not coordinate with the level tone and the oblique tone of Chinese prosody; this is also the reason why the melody of songs in Han yuefu is not in a lyric tone but in a narrative tone. Shang Xie 上邪! “Heaven Above” (Guchui naoge) is an example here. This song is sung in a free voice without standard metrical regulation.

上邪！
我欲与君相知，
长命无绝衰。
山无陵，
江水为竭，
冬雷震震，
夏雨雪，
天地合，
乃敢与君绝！

By Heaven Above,
I will be your true love,
Let it be forever and never wane.
When hills no longer rise,
When the river’s water dries,
When winter thunder rolls,
And snow in summer falls,

When sky and earth fuse,
I’ll stop loving you.¹¹⁶

This song has one stanza including nine lines. Among nine lines, only the ending character Xue 雪 of the seventh line and the ending character Jue 絕 of the last line rhyme with each other. The singer might be a young girl who swears to her beloved by means of five impossible natural events. Her free voice is short and rapid without prosodic regulation, thus, her song sounds like whoops not a gentle promise; the musical tune of this song is less lyrical and distinguishes itself from the musical tune of Cai ge 采葛 (“Picking Kudzu”) which is lyrical and melodious.

The second different musical feature between folk songs in Shijing and in Han Yuefu is the length of musical movements. The length of a musical movement depends on total number of stanzas. Among 160 folk songs in Shijing, the number of stanzas of songs is different, but a poem consisting of three stanzas being a standard poetic structural form is usual in folk songs in Shijing.¹¹⁷ The number of stanzas of 160 folk songs is shown in a chart as below:

Table 1.

By the numbers of stanzas shown above, it can be found that only one song which is Qiyue 七月 “July” (Mao 154) has eight stanzas, the rest are folk songs that have more than two stanzas, resulting in a completed musical movement. In musical theory, according to Bruce Benward and Marilyn Saker’s definition of musical movement, a movement is a self-contained part of a musical composition. It is also a performance of the complete work in succession.¹¹⁸ In other words, a completed musical movement relates to contents of folk songs, as well as singers “emotional expression”. In musical practice, “a large number of folk songs begin the stanza with

an image drawn from nature such as a particular species of bird, insect, or plant, and these natural creatures or sceneries stimulate singers to express their emotions and feelings, to picture their actions in the subsequent lines. Since singers express their internal emotion deeply, or depict their activities vividly, a poem is thereby extended its stanzas longer or added more stanzas in order to coordinate with singers’ emotional expressions. Consequently, a poem consists of several stanzas including repetitive stanzas and refrains to form a completed musical movement for composer’s release of his internal sentiment gradually. Guan ju "Cry the Ospreys" (Mao 1) is the best example (quoted in Chapter 2). Guan ju has three stanzas. In the first stanza, a gentleman sang his love to a “virtuous lady”; in the second stanza, this man thought of the lady whenever waking or sleeping; in the last stanza, this man welcomed the lady to his home and delighted her heart with the bells and the drums. A complete love story consisted of three stanzas in process of falling in love, missing, and getting married. In other word, three stanzas compose a complete musical movement to fully express the man’s affection towards the lady. In contrast, the length of musical movement of folk songs in Han yuefu is shorter than folk songs in Shijing. The number of stanzas of two categories of Xianghe ge and Guchui nao ge of folk songs is shown in a chart as below:

Table 2

<table>
<thead>
<tr>
<th>Folk Songs of Xianghe ge</th>
<th>Number of Stanzas</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Number of Songs with that Number of Stanzas</td>
<td>23</td>
<td>0</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Folk Songs of Guchui nao ge</td>
<td>Number of Stanzas</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>8</td>
</tr>
</tbody>
</table>

By the numbers of stanzas of songs of Xianghe ge and of Guchui nao ge shown as above, it can be found that most songs of two categories of folk songs in Han yuefu consist of one stanza. A question has arisen out of why songs of one stanza or short musical movements are popular during Han Dynasty. Anne Birrell gives her explanation about this phenomenon, that is, many aspects of life in the city and country are reflected in the folk songs, these songs provide evidence of the imbalance between certain sectors of Han society, they tell individuals’ stories in time, and pour out common people’s complaints and sorrow without hesitancy.  

For this reason so that folk songs in Han yuefu stress on individuals’ crucial situation, or focus on expressing people’s emotions and feelings immediately, songs are structured in short verse to form an intensive musical tune. As a result, the one stanza form became a standard verse form used in folk songs during Han Dynasty. “East of Pingling” (平陵東) (Xianghege) is a typical example here.

平陵東，松柏桐，
不知何人劫義公。

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劫義公，在高堂下，
交錢百萬兩走馬。
兩走馬，亦誠難，
顧見追吏心中惻。
心中惻，血出漉,
歸告我家賣黃犢。  

East of Ping-ling, the royal tomb,
beech tree, cypress, and pine,
there is someone—I can’t say who—
has kidnapped our good lord,
they kidnapped our good lord,
right from his own great hall,
the reason is set at a million coins
and a Shijing of the swiftest steeds.
A Shijing of the swiftest steeds
is going to be hard indeed:
I look back and see the wardens coming,
my heart grows cold within,
the blood drains dry,
I go home and tell the kin
that the brown calf must be sold.  

This song consists of five sentences which are involved in eight lines; each sentence has eight musical beats, narrating different occurrences. And this song employed Chinese traditional oral folk song method called “thimble” that the last three words of the former line are repeated at the beginning of the next sentence. This anaphora is used to compose a short musical movement rotation within this song; consequently, this kind of short musical movement not only emphasizes the “good lord’s” dangerous situation in that very moment, but also intensifies the composer’s compassion for the “good lord”.

Third, the musical instruments used to accompany folk songs in the Shijing and in Han yuefu are different. Because folk songs in Shijing are “expressive of joy without licentious, and of grief not carried to the point of self-injury”¹²³, the melodies of songs are lyrical and modest, so

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¹²³ Confucius, English translated by Pan Fuan & Wen Shaoxia. Analects 3.20: 子曰: “《關雎》，樂而不淫，
that the musical instruments accompanying those songs probably are bells and drums due to the fact that both kinds of instruments give a bright and lively musical tone in order to coordinate with collective-lyric songs. For example, in case of Cai ge采葛 ("Picking Kudzu"), the instruments accompanying this song might be bells because the musical tune of Cai ge采葛 is swingy and euphonious and the bells could offer their buoyant tone to correspond with the melody of this song. As for Guan ju关雎 ("Cry the Ospreys"), the instruments were bells and drums together to reflect the man’s singing for expression of his emotion. In contrast, these musical instruments accompanying songs of Xianghe ge and songs of Guchui nao ge are various. The instruments accompanying songs of Xianghe ge include seven main kinds of mainly string instruments. They are first the Sheng 笙 (a reed pipe wind instrument), Di 笛 (a bamboo flute), Jiege 節歌(a castanet), along with the Qin 琴 (a seven-stringed plucked instrument), Se瑟 (a twenty-five-stringed plucked instrument), Pipa 琵琶 (a four-stringed Chinese lute), and Zheng 箏(a twenty-one to twenty-five-stringed plucked instrument). The instruments accompanying songs of Guchui naoge include Jiao角 (a trumpet), Jiegu 節鼓 (clappers), Di 笛 (a flute), Xiao 箫 (a vertical bamboo flute), Bili 萧萧 (pan pipes), Jia笳 (a Mongolian reed whistle), Nao 镙 (big cymbals), and Gu 鼓 (a drum). Unlike the harmonious tune of folk songs in Shijing, the tune of folk songs in Han yuefu is sorrowful. This requires the musical instruments which could play somewhat light and soft musical vibrato in order to coordinate with the sorrowful sentiment that is released from these songs. However, in fact, the seven instruments which accompany Xianghe ge and the eight instruments which accompany Guchui nao ge could produce tremulous musical tones. For instance, in the case of “East of Pingling” (平陵東) (Xianghege), the instrument accompanying this song might be Sheng 笙 or Di 笛. Either Sheng 笙 or Di 笛 can give a bitter and tremolo musical tone, matching with the singer’s resentful emotion. In case of Shang Xie上邪! "Heaven Above" (Guchui naoge), the instruments accompanying this song probably are Jiegu 節鼓 and Jiao 角 together to strengthen the young girl’s exclaiming her faith to her beloved.

Chapter 3.4. Summary

Based on Chinese traditional theory that Chinese poetry is inseparable from Chinese music, folk songs in Shijing and in Han yuefu thus originated from music. The evidences are
provided by many ancient texts and treatises which were discussed by Confucius and other authorities, such as Shen Yue, Ban Gu, Kong Yingda, and Huang Zongxi. It is said that Confucius reformed music and then gave ya and song proper places. As for Shen Yue, Ban Gu, Kong Yingda, and Huang Zongxi, they believed that early Chinese poems primarily are music. In practice, poems as music are demonstrated with their musical features from folk songs in both collections. Through investigation of folk songs in Shijing and in Han yuefu as seen above, the musical features of folk songs consists of rhythmic patterns and metrical regularity. As for rhythmic patterns in case of folk songs in Shijing, two beats contained in a four-character line is the basic musical form; the rhythmic patterns present in AAOA, OAAA, AABA, and ABAB, four standard forms. Metrical regularity depends on composers’ expression but is regulated within standard stanzas and naturally coordinates with the composer’s proportion of down-up-voice which corresponds with prosody rhythm rotation. In case of folk songs in Han yuefu, either Xianghe ge or Guchui nao ge, the standard five-character line composes three beats that structure typical rhythmic patterns, but the rhythm patterns and the metrical regularity are not standard due to the fact that the rhythm is used irregularly and the voices of composers freely follow their expression. After thorough understanding of such musical features presented in Shijing and in Han yuefu, it can be found that there are two same musical features shared in common. The first similarity is musical tone coordinating with Chinese linguistic prosody structure. The second similarity is the four syllables to compose a stock phrase of repetition. Yet, there are three different musical features between folk songs in both collections. First, the metrical regularity is different between folk songs in Shijing and in Han yuefu. As for folk songs in Shijing, their metrical regularity is involved in regular rhythms within regular stanzas, so that the rhythm patterns are coordinated with the level tone and the oblique tone of Chinese prosody, which is distinguished from songs of Xianghe ge and songs of Guchui nao ge because their metrical regularities are irregular and the rhythm patterns do not follow the formula of the level tone and the oblique tone of Chinese prosody. Second, the length of musical movements is different between folk songs in Shijing and in Han yuefu. Among 160 folk songs in Shijing, eighty-seven songs consist of three stanzas (see Table 1), thus, the musical movement is complete and fully expresses emotions and feelings of composers. But, among 47 songs of Xianghe ge and songs of Guchui nao ge, there are thirty-nine songs which consist of only one stanza (see Table 2), focusing on the moment of events or composers’ sentiment immediately. Third, the
musical instruments are different between folk songs in the *Shijing* and in Han *yuefu*. These instruments accompanying 160 songs probably are bells and drums due to both kinds of instruments giving a bright and lively musical tone. In contrast, the musical instruments accompanying songs of Xianghe ge and songs of Guchui nao ge are various to match with those personal voices. Through investigation of musical features of folk songs in both collections, the important value drawn from this is that Chinese folk songs originated from music, relating with Chinese prosody structure, and those anonymous composers contributed low register songs to shape classical poems. By comparison of different and similar musical features between folk songs in *Shijing* and folk songs in Han *yuefu*, it suggests that, on the one hand, music is as an innate sense shared the same by the early common people, so that both Zhou people and Han people composed the dulcet musical melodies by means of these folk songs; on the other hand, Han people continuously employed Chinese prosodic structure to compose songs, but their voices had changed from similar, collective-lyrics voices in *Shijing* to varying, personal narrative voices, and the musical instruments were promoted from bells and drums to various instruments. It implies that folk songs used to display a simpler and harmonious music-culture of Zhou had altered to expose a more complex secular life of Han.
Chapter 4

Aesthetic Features of Folk Songs in *Shijing* and in Han *yuefu*

Chapter 4.1. Aesthetic Features of Folk Songs in *Shijing*

*Shijing* is considered as the earliest epic of China, composed during the unraveling of the Zhou Dynasty, when Chinese culture underwent a fundamental transformation from a spiritualized theocratic society to a secular humanist one. This remarkable cultural transformation is particularly reflected in the folk songs of fifteen states. Although the situation of fifteen states were complex, and different regions have different customs, the folk songs of fifteen states all focus on daily life of the common people. Love, marriage, work, entertainment, war, and sufferings were chosen as main topics to picture secular living of the ordinary people. Thus, in general terms, secularism is the essential characteristic of aesthetic features of 160 folk songs. The secular characteristics were shaped of themes, content, as well as artistic styles of 160 folk songs. According to different themes along with different content, 160 folk songs can be categorized into a chart shown below:

Table 3

<table>
<thead>
<tr>
<th>Region</th>
<th>Numbers of Poems of Each State</th>
<th>Numbers of Poems of Each Topic</th>
<th>Love</th>
<th>Marriage</th>
<th>Work</th>
<th>Entertainment</th>
<th>War</th>
<th>Others</th>
</tr>
</thead>
<tbody>
<tr>
<td>Odes of Zhounan</td>
<td>11</td>
<td>4</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Odes of Shaonan</td>
<td>14</td>
<td>4</td>
<td>3</td>
<td>3</td>
<td>1</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Odes of Bei</td>
<td>19</td>
<td>4</td>
<td>4</td>
<td></td>
<td></td>
<td>1</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Odes of Yung</td>
<td>10</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Odes of Wei</td>
<td>10</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>5</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

By this chart shown as above, love, marriage, work, entertainment, war, and others are the common topics, consisting of folk songs of each state, but the number of each topic is different between states. This indicates that there are different aesthetic tastes, different secular customs, and different artistic expression existing in fifteen states. In fact, 160 folk songs are primarily composed and sung by the common people of Zhou, and songs are related to people’s real situation, mirror their daily lives of that contemporary society. The contents of folk songs thus embody the popular mentality and real social conditions; they fundamentally convey secular customs that contained different regional cultures and different artistic styles from fifteen states. Based on such a perspective about secular customs linking with particular regional cultures and particular aesthetic features, 160 folk songs of fifteen states are categorized into the Zhounan Shaonan 周南召南, Zheng Wei 郑衛, Qin Bin 秦豳, Wei Tang 魏唐, and Qi Cao 齊曹.

| Odes of Wang  | 10 | 2 | 1 | 2 | 5 |
| Odes of Zheng| 21 | 10 | 1 | 3 | 7 |
| Odes of Qi    | 11 | 3 | 1 | 1 | 6 |
| Odes of Wei   | 7  |    | 2 | 1 | 3 |
| Odes of Tang  | 12 | 1 | 1 |   | 10 |
| Odes of Qin   | 10 | 1 | 1 | 2 | 4 | 2 |
| Odes of Chen  | 10 | 5 |   | 2 | 3 |
| Odes of Huei  | 4  | 1 |   |   | 3 |
| Odes of Cao   | 4  |   |   |   | 4 |
| Odes of Bin   | 7  | 1 | 1 |   | 2 | 4 |
| Number of Total| 160 | 41 | 17 | 11 | 14 | 8 | 69 |

five main schools.\textsuperscript{127} As for aesthetic features of folk songs of fifteen states, according to the record of \textit{Zuo zhuan} 左傳, Prince Ji Za 季札 of Wu severally summarized the aesthetic features of folk songs for each state after he listened to music performance of each state, giving his criticism and appreciation to each one:


Prince Za of Wu comes to visit Lu state, asking to listen to the music of Zhou. The lord of Lu orders musical performers to sing Zhounan and Shaonan, Prince of Wu exclaims: “How beautiful it is! A nation was founded but has not finished yet. However, people work hard without complaint.” And then the performers sing Bei, Yung, and Wei to Prince of Wu, he exclaims: “How beautiful they are, how profound they are! It sounds sad but not perplexed......is it Wei feng?” And then performers sing Wang to Prince of Wu, he exclaims: “How beautiful it is! It sounds anxious but not fearful; it might be Zhou when it moved to the East!” And then performers sing Zheng to Prince of Wu, he exclaims: “How beautiful it is! But it is too elaborate; people cannot endure it. Is it an omen that this state will be destroyed first?” And then performers sing Qi to Prince of Wu, he exclaims: “How beautiful it is, what magnificent tone it is! It is an impressive manner of a great state!” The performers then sing Bin to Prince of Wu, he exclaims: “How beautiful it is! How vast and extensive it is! It might be songs of King Zhou leading an eastward migration.” And then performers sing Qin to Prince of Wu, he says: “It is called the sound of Xia, if it is the sound of Xia, it would be loud, and even goes to the extreme. It might be the old tone of Zhou.” And then performers sing Wei to Prince of Wu, he exclaims: “How beautiful it is, how buoyant melody it is! It sounds straightforward but also euphemistical……” The musical singers then sing Tang to Prince of Wu, he says: “How deep the consideration is ......why is such anxiety so deep and long lasting?” The performers then sing Chen to Prince of Wu, he says: “If a state has no ruler, will it last for a long time?” Then the performers sing Hui and others to Prince of Wu, but he does not give any criticism.

From such criticism and appreciation by Prince Wu as above, it is clear that aesthetic features are different between folk songs of fifteen states, they are distinguished from each other. A question

\textsuperscript{128}Wang Shouqian, Jin Xiuzhen, Wang Fengchun, Trans. \textit{The Entire Translation of Zuo zhuan} (Gueiyang: Gueizhou People Publisher Ltd, 1990), pp1031-1032.
raised here is whether regional cultural differences lead to aesthetic differences. Thus, based on the particular number of folk songs shown in the chart (Table 3), an analysis of the relationship between aesthetic features, regional customs and artistic styles in each school can be done. The first school is Zhounan and Shaonan School. Twenty-five folk songs come from this school; they consist of eight love songs, five marriage songs, five work songs, two entertainment songs, and six other topic songs. Among these songs, love, marriage, and work songs are the majority of the total number. These songs came from both regions Zhounan and Shaonan which were identified as southern areas including Yellow River Valley, Yangtze River valley, and Han River valley. Such areas were said to be deprecated as barbaric places at the beginning of Zhou, after both regions became the fiefs of Zhou Gongda 周公旦 (?-?) and Zhao Gong 召公 (?-?). Zhou Gongda 周公旦 and Zhao Gong 召公 were deciding figures in Zhou Dynasty; both of them established a significant civilization of Zhou on their fiefs. Their fiefs thereby probably were the early mainstream cultural center of Zhou at that time. And the mainstream culture of Zhou presented its aesthetic taste in pursuit of harmony between humans, nature, and reality. Thus, in practice, such aesthetic tendencies of Zhou were presented in musical performance as harmonious melodies. It is undeniable that such realistic aesthetic features also influenced the twenty-five folk songs which came from the Zhounan and Shaonan regions. As for the contents of songs, the twenty-five folk songs all focus on the daily life of the common people of both regions; songs portray people’s real life, such as their love, marriage, work, entertainment, hunt experiences. The artistic features of these songs are fresh and simple because composers’ emotions and feelings embedded in those songs are naïve and honest. Furthermore, those composers of both regions particularly employed xing to stir up their emotions with the nature. As for the definition of xing, “xing means to arouse, to select a comparison which draws forth the categorical correspondence, and to stimulate one’s heart.” Zheng Xuan 鄭玄 (127-200 A.D) further explained xing in his annotation of Zhou Li, “When one sees the present satisfying situation, he compares it to a good object so as to encourage it. This is called xing of excellent

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130 Wang Anshi 王安石, Qiu Hansheng Ed. Shi Yi Gou Chen 詩義鉤沉 (Beijing : Zhonghua Book Company, 1982) pp. 2
poetry.\textsuperscript{132} The eight love songs of Zhounan and Shaonan are examples to illustrate how singers used such a function as \textit{xing}, capturing their naïve and pure feelings. The eight love songs are Guanju 關雎 (Mao 1), Juaner 鬚耳 (Mao3), Taoyao 桃夭 (Mao 6), Hanguang 漢廣 (Mao 9), Caochong 草蟲 (Mao 14), Yinqlei 殷其雷 (Mao 19), Biao You Mei 摭有梅 (Mao 20), and Ye You Sijun 野有死麕 (Mao 23). All these songs used \textit{xing} with good birds or with beautiful plants to inspire singers for expressing their strong passion to lovers in the beginning stanza of each song. For instance, in the song of Guanju 關雎, ospreys and their cry were employed as \textit{xing} to encourage the gentleman in pursuit of the virtuous lady. In case of Juaner 鬚耳, the mouse-ear was employed as \textit{xing} to arouse both singers to express their deep love for each other. Both singers whose husband was going on military mission in the remote frontier and his wife gathered the mouse-ear in the field of her hometown. Hanguang 漢廣 used the trees which grew in the south bank of Han River to stimulate a young man and a young woman in response of love with each other. Caochong 草蟲 starts with “Yao-Yao went the grass-insects” as \textit{xing}, expressing a woman’s agitated feelings. \textit{Xing} used in the song Yinqilei 殷其雷 is the unusual natural phenomenon, the rolling thunder on the southern hills, such \textit{xing} greatly evoked that a woman expects her beloved to return home soon. Biao You Mei 摭有梅 employed the ripe plum as \textit{xing} to urge young men in pursuit of that young woman without hesitation. Ye You Si Jun 野有死麕, in the beginning of this song, the singer began with a dead antelope that was wrapped up with white grass as \textit{bi} to narrate a young man hunting an antelope meanwhile successfully luring a young girl. In consideration of \textit{xing} mostly used in the love songs as above, it usually related to indigenous creatures and plants, such as ospreys, grass-insects, antelopes, mouse-ears, trees, plums, and white grass: these creatures and plants all came from both Zhounan and Shaonan regions; thus \textit{xing} used as such not only confirms those songs that came from particular regions, but also presents the romantic and rustic customs that existed in the southern regions, and this regional custom is coordinated with the naïve and true emotional expression in such harmonious and lively melody by the common people who came from such particular southern regions.

The second school includes those folk songs from six states like Zheng, Wei, Young, Wang, Chen, and Hui. These six states settled in the Central Plain where people had less limitation from feudal ethical codes; songs from this area mainly focus on love, marriage, and

\textsuperscript{132}ibid, pp67. Maoshi Zhushu, Siku quanshu, 69: 120 “見今之美取善事以勸之，謂美詩之興也。”
entertainment. There are eighty-four songs from the six states in total. Among those songs, songs from Zheng and Wei have unique aesthetic features due to the fact that composers live in unconstrained cultural circumstances. Zheng was a state of Western Zhou (1046-771 B.C) and established by Duke called Jiyou 姬友 (?-771 B.C). Wei was also a state of Western Zhou governed by a Duke named Kangshu 康叔 (?-?). Both states settled close to the Qi River, Luo River, and Hui River Valley. Thus, similar political systems and geographical elements resulted in a similar customs between both states. It is reflected in folk songs and song composers. Those anonymous song composers either came from Zheng or from Wei, they had no feudal ethical and moral constraints, whereas, they freely expressed their emotions and feelings. *Fu* 賦 was mostly employed by those composers to directly narrate or express their emotions and feelings. Zheng has twenty-one songs, consisting of ten love songs, one work song, three entertainment songs, and seven other topic songs. Wei has ten songs, consisting of three love songs, one marriage song, one entertainment song, and five other topic songs. Love, marriage, and entertainment were main subjects to the people of both Zheng and Wei. But Confucius strictly criticized such love songs because he thought those songs sounded erotic. Zhu Xi also commented on these songs, holding the same opinion as Confucius:

鄭衛之樂，皆為淫聲……衛猶為男悅女之辭，而鄭皆為女悅男之語。衛人猶多刺譏懲創之意，而鄭人畿於蕩然無復羞愧悔悟之萌。134

Music of Zheng and Wei, they all sound licentious……as for Wei, the songs seem to be full of expressions that men used to please women, and as for Zheng, the songs seem to be full of expressions that women used to please men. Songs sung by people of Wei seem to have more intention of satire, but songs sung by people of Zheng are almost without even nascent shame or contrition.

From this criticism above, it is clear that Zhu Xi rejected love songs of both Zheng and Wei due to his orthodox moral consideration, but he distinguished different aesthetic features between songs of Zheng and songs of Wei. However, such love songs represent the common people of the both regions enjoying such a secular life at that time. In fact, love songs are essentially

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133 Yuanjiang  New Explanation of Guofeng (Changsha: Hunan People published Company, 2006)
emblematic of secularism. Mu Gua 木瓜 (Mao 64) and Jiao Tong 狡童 (Mao 86) are instances for illustration of what kind of customs were embodied in love songs.

**Mu Gua 木瓜**

投我以木瓜，報之以瓊琚。
匪報也，永以為好也。

投我以木桃，報之以瓊瑤。
匪報也，永以為好也。

投我以木李，報之以瓊玖。
匪報也，永以為好也。\(^{135}\)

She threw a quince to me;
In requital I gave a bright girdle-gem.
No, not just as requital;
But meaning I would love her forever.

She threw a tree-peach to me;
As requital I gave her a bright greenstone.
No, not just as requital;
But meaning I would love her forever.

She threw a tree-plum to me;
In requital I gave her a bright jet-stone.
No, not just as requital,
But meaning I would love her forever.\(^{136}\)

**Jiao Tong 狡童**

彼狡童兮，不與我言兮。
維子之故，使我不能餐兮。

彼狡童兮，不與我食兮。
維子之故，使我不能息兮。\(^{137}\)

That mad boy
Will not speak with me.


\(^{136}\)Cited from Waley # 18, pp. 31.

\(^{137}\)Ibid, p. 113.
Yes, all because of you
I leave my rice untouched.

That mad boy
Will not eat with me.
Yes, it is all because of you
That I cannot take my rest.¹³８

In the Mu Gua 木瓜, a man narrated his eternal love to a woman who loved him equally. Both the man and the woman gave their true love to each other without selfish consideration. In the Jiao Tong 狡童, the young girl spoke out her love to the “mad boy” and was annoyed because the boy neglected her. Both Mu Gua and Jiao Tong reflect the honest and sincere custom remained among the people who came from both Zheng and Wei regions. Furthermore, the expression of the young girl in the Jiao Tong exposes that the people of Zheng were inclined to express their emotions in a straightforward way. In case of Mu Gua, it used the repetition of “but meaning I would love her forever” in the verse, fully revealing Wei people’s aesthetic tendency that is simple but soulful.

The third school includes seventeen folk songs which came from Qin and Bin states. Qin State settled in the area of modern-day mid and western Shannxi Province; Bin State was in modern-day southeast part of Gansu Province. In these areas, at that time, wars frequently broke out in both states because both states’ border adjoined with Di Yun Tribe who often attempted to plunder Qin and Bin’s properties. Qin and Bin thus launched a counterattack against the Di Yun Tribe in self-defence. By this reason, people who came from Qin and Bin were good at horsemanship and archery, advocating great force and despising cowardice.¹³９ In addition, because both Qin and Bin regions together were the cradle of Western Zhou where the slave society developed, agriculture was shaped and early cultivation culture emerged. Therefore, the rigid customs and aerial farming living drove singers of both Qin and Bin to pay close attention to military missions, hunting, warfare, and farm work; they vividly described such realities in their songs. Among seventeen folk songs in total number from both Qin and Bin, Si Tie 驟驖 (Mao 127), Xiao Rong 小戎 (Mao 128), Chen Feng 晨風 (Mao 132), Wu Yi 無衣 (Mao 133), Dong Shan 東山 (Mao 156), and Po Fu 破斧 (Mao 157) portray military missions and wars.

¹³８Cited from Waley #35, p. 43.
Yue 七月 (Mao 154, see Appendix 3) is the epic of early Chinese agriculture and real living conditions of early farmers. In general, Dong Shan 東山 typically represents the aesthetic tendency of both Qin and Bin (see Appendix1).

我徂東山，慆慆不歸。
我來自東，零雨其濛。
我東曰歸，我心西悲。
制彼裳衣，勿士行枚。
蜎蜎者蠋，烝在桑野。
敦彼獨宿，亦在車下。

We went to the hills of the east,
And long were we there without returning,
When we came back from the east,
down came the rain drizzlingly.
When we were in the east, and it was said we should return,
Our hearts were in the west and sad;
But there were they preparing our clothes for us,
As to serve no more in the ranks with the gags.
Creeping about were the caterpillars,
All over the mulberry grounds;
And quietly and solitarily did we pass the night,
Under our carriages. 140

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In this song, the singer was a soldier who narrated his going to wars for many years, then finally returning home. In the first stanza, he described how hard it was when he joined the army and entered the wars. In the second and third stanzas, the soldier recalled how warm and peaceful the home life was when he stayed at home with his family before he took military mission. This song not just advocates great force, patriotism, but also expresses people’s desire for peaceful life. The solemn, stirring, and manlike spirit forms a characteristic regional custom in this song.

The fourth school consists of nineteen folk songs which came from the two states Wei and Tang. Wei settled in the modern-day northern part of Shanxi Province. Tang settled in the modern-day large area of Shanxi Province, southwest part of Hebei Province, the south of Henan Province, and part of Shaanxi Province. Wei and Tang states together had vast land but the land

was infertile, as a result, the people of the two states lived in poverty. However, the people of both Wei and Tang were industrious and unsophisticated, but their thoughts were profound. So the people of two states were tolerant of hardship but criticized reality unrelentingly. This custom had remained from the ancient times of Emperor Tang Yao 唐堯 (?-?) in these regions. Such a custom is reflected in the folk songs of both Wei and Tang. Among nineteen songs, ten songs directly satirize the reality, such as government, officials, tax, greed, social chaos, and so forth. These songs typically present the upright and righteous but biting and incisive aesthetic features that are embedded in the folk songs of Wei and Tang. The ten songs include Ge Ju 葛屨 (Mao 107), Yuan You Tao 園有桃 (Mao 108), Fa Tan 伐檀 (Mao 112), Shuo Shu 碩鼠 (Mao 113), Shan You Shu 山有樞 (Mao 114), Yang Zhi Shui 揚之水 (Mao 116), Di Du 杞杜 (Mao 119), Gao Qiu 羔裘 (Mao 120), Bao Yu 鴇羽 (Mao 121), and Cai Ling 采苓 (Mao 125). Shuo Shu 碩鼠 and Gao Qiu 羔裘 are cited as examples here (see Appendix 2).

**Shuo Shu 碩鼠**

碩鼠碩鼠、無食我黍。
三歲貫女、莫我肯顧。
逝將去女、適彼樂土。
樂土樂土、爰得我所。

Large rats! Large rats! 
Do not eat our millet.
Three years have we had to do with you,
And you have not been willing to show any regard for us.
We will leave you,
And go to that happy land.
Happy land! Happy land!
There shall we find our place.  

**Gao Qiu 羔裘**

羔裘豹袪、自我人居居。
豈無他人、維子之故。

羔裘豹袪、自由人居居。
豈無他人、維子之故。

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Cited from notes 15 by Li Danchu. In passage “其地土瘠民貧，勤儉質樸，憂深思遠，有堯之遺風。”

羔裘豹褎，自我人究究。
豈無他人，維子之好。  

Lamb’s fur and leopard’s cuffs,
You use us with unkindness.
Might we not find another chief?
But [we stay] because of your forefathers.  

Lamb’s fur and leopard’s cuffs,
You use us with unkindness.
Might we not find another chief?
But [we stay] because of your forefathers.  

Both Shuo Shu 碩鼠 and Gao Qiu 羔裘 employ bi 比 to satirize the exploiting class. In the Shuo Shu 碩鼠, “Large rats” symbolize in metaphor of those tax collectors who never work but grab fruit of labors, such as “millet”, “wheat”, and “springing grain”. And those exploiters are supported by farmers for many years, but they never pay any regards to farmers, so that farmers will leave them and go to “a happy land”, or “a happy state”, or “happy borders”. In the Gao Qiu 羔裘, the “lamb’s fur and leopard’s cuffs” are a metaphor of officials who enjoy high social status but do nothing for common people. These officials only rack the common people but never serve them. Consequently, people feel loathing and long for getting rid of these officials. Yet, people still stay at their states because they are faithful to their states and their “forefathers”. Thus, both Shuo Shu 碩鼠 and Gao Qiu 羔裘 are not only a means of expressing discontent for reality, but they also reflect the satirical yet tolerant custom that remains among people of Wei and Tang two states.

The fifth school consists of fifteen folk songs which came from Qi State and Cao State. Both Qi and Cao states settled in the modern-day Shangdong Province of China. Qi was primarily established by Lu Shang 吕尚 (Jian Ziya, ?-1015B.C) who was the great figure in Zhou Dynasty. He set up a powerful state, and advocated hunting and great force. But the state became weak and was moribund during the reign of Xiangong of Qi 齊襄公（697-689 BC）. Most of the folk songs of Qi were composed during this time, thus, songs of Qi focused on political corruption and moral decay. Cai was a small state and lived under danger but marquis and officials were all weterling in luxury and pleasure, did not pay any attention to that social

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confusion, and so that folk songs of Cai criticized current social maladies as songs of Qi did. Among fifteen folk songs in total number, eight songs satirize the rotten society. They include Xuan 迴 (Mao 97), Nan Shan 南山 (Mao 101), Lu Ling 盧令 (Mao 103), Bi Gou 敝笱 (Mao 104), Zai Qu 轉驅 (Mao 105), Fu You 蠲蝣 (Mao 150), Hou Ren 候人 (Mao 151), and Shi Jiu 鴞鳩 (Mao 152). Xuan 迴 and Fu You 蠲蝣 are cited as instances here.

Xuan 迴

子之還兮、遭我乎峱之閒兮。
並驅從兩肩兮、揖我謂我儇兮。

子之茂兮、遭我乎峱之道兮。
並驅從兩牡兮、揖我謂我好兮。

子之昌兮、遭我乎峱之陽兮。
並驅從兩狼兮、揖我謂我臧兮。

How agile you are!
You met me in the neighbourhood of Nao,
And we pursued together two boars of three years.
You bowed to me, and said that I was active.

How admirable your skill!
You met me in the way to Nao,
And we drove together after two males.
You bowed to me, and said that I was skilful.

How complete your art!
You met me on the south of Nao,
And we pursued together two wolves.
You bowed to me, and said that I was dexterous.144

Fu You 蠲蝣

蜉蝣之羽、衣裳楚楚。
心之憂矣、於我歸處。

蜉蝣之翼、采采衣服。
心之憂矣、於我歸息。

蜉蝣掘閱，麻衣如雪。
心之憂矣，於我歸說。

The wings of the ephemera,
Are robes, bright and splendid.
My heart is grieved;
Would they but come and abide with me!

The wings of the ephemera,
Are robes, variously adorned.
My heart is grieved;
Would they but come and rest with me!

The ephemera bursts from its hole,
With a robe of hemp like snow.
My heart is grieved;
Would they but come and lodge with me!\(^{145}\)

In Xuan 邯, the composer used exaggeration to describe people of Qi who were wallowing in hunting. Two hunters flattered with each other. They overstated their hunting skills as good as being “agile”, “active”, “and admirable”, “skilful”, “complete art”, and “dexterous”, and by means of such hunting skills, both men worked together for pursuing “two boars”, “two males”, and “two wolves”. From this song, the advocation of hunting and coxcombric custom of Qi was revealed. In the Fu You 蜉蝣, the singer employed \(bi\), “the wings of the ephemera” in metaphor of a crisis that was hidden in luxury life and was secretly approaching to Cao State. Thus, this singer felt “grieved” and was worried where to go and to “abide with”, to “rest with”, to “lodge with” himself. From this song, it is clear that the people of Cao concerned about their state future and their future, which resulted in the song representing a king of blue tone as one of aesthetic features of Cao.

Based on the account of Ji Za 季紹 about aesthetic features presented in songs performance and the classification of five schools on particular aesthetic tendency, it can be concluded that each state has its own aesthetic tendency: that love songs from Zhounan and Shaonan are naïve, romantic and rustic; love songs from Zheng and Wei are erotic, simple and honest; war songs from Qin and Bin are patriotic, solemn and distressed; songs from Wei and Tang are righteous, tolerant and satirical; other topic songs from Qi State and Cao are faithful,

\(^{145}\)Ibid. pp.192. English Trans. Legge #220
critical and melancholy. All of these aesthetic features of folk songs of fifteen states form a complete, rich but unique custom picture, displaying the real life of the common people of Zhou.

Chapter 4.2. Aesthetic Features of Folk songs in Han Yuefu

Folk songs in Han Yuefu belong to the oral tradition of Chinese poetry that expresses the hopes and dreams of the common people of Han, describes the Han people’s routine lives, mirrors those tragedies that beset people, and the happiness they experience, as well as exposes the values and beliefs that Han people cling to. All of the songs are utterances from soldiers, farmers, servants, entertainers, dying wives, poor orphans, and destitute husbands, many of whom were considered to be the commoner class. Thus, these songs are not just reflecting the common people’s qualities—which are simple, honest, and unfailing—but also represent the common people’s aesthetic tastes. Just as secularism is the essential characteristic of aesthetic features of folk songs in Shijing, folk songs in Han Yuefu, particularly, songs of Xianghege and songs of Guchui naoge also have secular features in the themes, content, and artistic styles of the songs. According to different themes and content, the forty-seven folk songs of Xianghege and songs of Guchui naoge can be categorized into a chart as shown below:

Table 4

<table>
<thead>
<tr>
<th>Category</th>
<th>Numbers of Songs of Each Category</th>
<th>Numbers of Songs of Each Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Love</td>
<td>Marriage</td>
</tr>
<tr>
<td>Songs of Xianghege</td>
<td>29</td>
<td>2</td>
</tr>
<tr>
<td>Songs of Guchui naoge</td>
<td>18</td>
<td>4</td>
</tr>
<tr>
<td>Total</td>
<td>47</td>
<td>6</td>
</tr>
</tbody>
</table>

The twenty-nine songs of Xianghege and the eighteen songs of Guchui naoge are listed in the footnote below. Among these forty-seven folk songs of two categories of Xianghege and Guchui naoge, there are six love songs, two marriage songs, three work songs, five entertainment songs, and two war songs, and twenty-nine other topics songs which contain various themes and contents. Some songs mirrored the poverty-stricken life of the laboring people; some songs exposed the misery of wars, feudal marriage, sickness, separation, death; some songs revealed life being the constant; some songs reflected the decadent life of the aristocrats and the darkness of Han society. In general, all of these songs directly represented the common people’s secular life, as well as their attitude towards aesthetics. Love songs and marriage songs basically reflect the truth of the secular life because the essence of real daily life consists of love and marriage. Six love songs include “Do not Cross the River” (公無渡河), “There is Someone in My Thoughts” (有所思), “Heaven Above” (上邪), “Watering My Horse at a Spring by the Wall” (飲馬長城窟行), the “Love Song to be Sung” (豔歌何嘗行), and “Lamenting Song” (怨歌行). The two marriage songs include the “Pond Song” (塘上行) and “Song of White Hair” (白頭吟). Among these songs, “Song of White Hair” (白頭吟) is a typical example here:

皚如山上雪，蛟若雲間月。
聞君有兩意，故來相決絕。

The twenty-nine songs from Xianghege include Don no Cross the River (Gong Wu Duhe 公無渡河), South of the Yangtze River (Jiangnan 江南), Light of East (Dongguang 東光), Cocks Crow (Jiming 雞鳴), Lives of Crows (Wu Sheng 烏生), East of Finh-lin (Pinglin Dong 平林東), Mulberries by the Path (Moshangsang 陌上桑), Long Song (ChangegeXing 長歌行), Fierce Tiger Song (Meng Hu Xing 狠虎行), Encounter Song (Xiangfeng Xing 相逢行), Changan Has Narrow Alleys (Changan You Xiaxie Xing 長安有狹斜行), The Pond Song (Tangshang Xing 塘上行), Good will Song (Shanzai Xing 善哉行), Western Mound Song (Longxi Xiong 壟西行), Walking out the Gate of Xia Song (Bu Chu Xiamen Xin Xing 步出夏門行), Broken Willow Wattle Song (Zhe Yangliu Xing 折楊柳行), the Western Gate Song (Ximen Xing 西門行), Eastern Gate Song (Dongmen Xing 東門行), Watering My Horse by the Great Wall (Yin Ma Changchengku Xing 飲馬長城窟行), the Sick Wife Song (Fu Bing Xing 妻病行), The Orphans Song (Guer Xing 孤兒行), The Satrap of Yanmen Song (Yanmen Taishou Xing 阪門太守行), The Love Song to be Sung (Yange Hechang Xing 豔歌何嘗行), the Love Song (Yange Xing 豔歌行), the Love Song 2 (Yange Xing 豔歌行2), Song of White HShijing (Baitiu Yin 白頭吟), Song of Liangfui (Liangfu Yin 梁甫吟), Lamenting Song (Yuangue Xing怨歌行), and Mango Song (Mange Xing滿歌行). The eighteen songs from Guchui naoge 匡吹鐃歌 include Ibis (Zhulu 朱鷺), Missing Sorrowful Old Man (Sibeiweng思悲翁), Ai ru zhang 艾如張, Shang zhi hui 上之回, Yong li 永離, Fighting South of the Wall (Zhan chengnan戰城南), High Wu Mountains (Wushan gao巫山高), Shangling上陵, Offering Wine (Jiang jing 賞酒), Jun mahuang君馬黃, Fragrant Trees (Fang shu 芳樹), There is Someone in My Thoughts (You suo 有所思), Sparrow (Zhi zi 之眾), Sages Born Sheng ren chu出聖人出, Heaven Above (Shangye 阙歌), Stang on the the High Platform (Lin gaotai臨高台), Yuanruqi遠如期, and Shiliu石留.

Wang Nanying, Appreciation of Folk Songs of Han yuefu (Huhehaotie: InnerMongol People Publish Company, 1987) pp.100-115
今日鬥酒會，明旦溝水頭。
躞蹀御溝止，溝水東西流。
願得一心人，白頭不相離。

As bright as the snow on mountaintop,
As clear as the moon between clouds,
I have heard that you love another,
I have made up my mind to break it off.

Today we meet with a flask of wine,
Then tomorrow at dawn, by the royal moat,
We’ll linger there by the royal moat,
Where the water flows off east and west.
Sad and dreary, sad and dreary,
When a woman marries, she should not cry,
I wanted a man with a faithful heart,
till white hair came, never to part.
The bamboo pole bends with the strike,
The fish’s tail flips violently.
In a man value true feeling;
Money no use at all. 149

This song is said to be composed during Eastern Han period, telling a married woman breaking off with her husband, a faithless man. The composer used xing and bi together in the beginning of this song, “As bright as the snow on mountaintop, as clear as the moon between clouds” to describe this lofty and pure woman who came to break off the marital relation with the faithless man, her husband, and then the composer employed bi in metaphor to signify the marital relation between a man and a woman as unreliable and friable, it seemed the water suddenly flowed off to east and to west by a royal moat. At the end of this song, the woman clearly narrated “I wanted a man with a faithful heart, till white hair came, never to part”, and this man would value true feeling not money. This song uncovered the ruthless reality of feudal marriage that had no justice for women; it also revealed that Han women had a strong spirit to challenge the unfair society although they were deserted wives. Thus, this song seems to be a manifesto by Han women who clearly claim their attitudes towards true love and steady marriage without surrender to destiny.

The three work songs consist of “South of the Yangtze River” (江南), the “Western Mound Song” (壟西行) and the “Satrap of Yanmen Song” (雁門太守行). “South of the Yangtze River” (江南) uses xing to describe overgrowth of lotus leaves and then employs fu to picture the merriment of the work group. This song reflects the custom of south of the Yangtze River during a festive summer time. Both the “Western Mound Song” (壟西行) and the “Satrap of Yanmen Song” (雁門太守行) employ fu to narrate stories. The “Western Mound Song” (壟西行) narrates the story of a beautiful woman who works as an inn holder at the vital arteries of traffic in northwest of China. She politely serves travelers who come and go along that road. This song mirrors the hospitable custom of the outlying areas during Western Han period. The “Satrap of Yanmen Song” (雁門太守行) was an elegy for the Satrap Wang Huan who governed in the Yanmen during Eastern Han. According to Hou Han Shu (History of Later Han), people remembered his contribution and built a memorial temple in gratitude to him and sang this song there after Wang Han passed away.150 This song does not just praise Wang Huan for his assiduousness in government duty and in service people, but also reflects the simple and honest custom that the common people of Han treasure in a traditional way. As for entertainment songs, they basically embody Han people’s philosophy that life is transient so that one must make merry while one can.151 The five entertainment songs include “Western Gate Song” (西門行), “Walking out the Gate of Xia Song” (步出夏門行), “Mange Song” (Mange Xing 滿歌行), “Goodwill Song” (善哉行), and “Jun Mahuang” (君馬黃). All these songs employed fu to directly address the pilgrimage, which is short, and these unexpected good or bad fortunes suddenly happened so that people should enjoy life without delay. These songs expose Han social moods that are oriented to pessimism and carnality; meanwhile, they reflect sorrowful sentiments as an aesthetic tendency during later Han times. As for war songs, there are two songs related to war, they are “Fighting South of the Wall” (戰城南) and “Light of East” (東光). In case of “Fighting South of the Wall” (戰城南), the singer used fu at the beginning of this song to describe the scene of a battlefield where soldiers died but their bodies were not buried, exposed to ravens. And then the singer personified ravens, so that ravens had a dialog with the dead.


soldiers. These dead soldiers asked ravens to sing an elegy before they were eaten by the ravens. In the following verses, the singer employed *xing* and *fu* together depicting the solemn and stirring scene of the battlefield in continuity, praising soldiers’ contribution of their lives for their lord. This song presents the grieved but valiant emotions of Han soldiers. Light of East (東光) used *fu*, telling a story of soldiers going on expedition to Nan Yue during the reign of Emperor Wu of Han. This song also simply narrates the hard military life and nostalgia for home. It reveals that the people of Han desired a peaceful life and loathed military force.

The twenty-nine other topic songs include diverse themes and content, but the foremost theme focuses on Han people’s sufferings, such as a sick wife in the “Sick Wife Song” (婦病行), a poor orphan in the “Orphan Song” (孤兒行), despairing mothers in the “Lives of Crows” (烏生) and in “Sparrows” (雉子斑), homesick brothers in the “Love Song” (豔歌行), as well as a husband who risks his life to fight against the dark reality in “Eastern Gate Song” (東門行). All these songs mirror the real lives of the common people of Han and reveal the aesthetic tendencies of the Han populace. The “Eastern Gate Song” (東門行) is a significant song which powerfully reflects the reality of Han life.

出東門，不顧歸。來入門，悵欲悲。盎中無斗米儲，還視架上無懸衣。拔劍東門去，舍中兒母牽衣啼。
“他家但願富貴，賤妾與君共餔糜。上用倉浪天故，下當用此黃口兒”。
“今非，咄！行！吾去為遲，白髮時下難久居。”

He went out East Gate, 
No hope to return; 
He came in the gate, 
He was shaken with grief. 
No food in the kettle; 
No clothes on the rack. 
He drew his sword, 
He went out the gate, 
His children wept and wife pulled at his clothes. 
“Other wives want wealth and honor, 
I gladly share gruel with you, 
Share gruel with you: 
By broad Heaven above,
By our babies here below,
This is wrong!"
“Get out of my way! I go!
I've waited for too long!
Already my hair hangs white,
I cannot stay here forever!”

This song is said to be composed in Eastern Han times. Fu was employed to directly tell a story about the man who left his family to perform some unnamed act of violent desperation. The cause of his desperation was that “he was shaken with grief—no food in the kettle; no clothes on the rack.” He thus drew a sword and went out of the eastern gate, fighting against such poverty and hopelessness. His wife and his children tried to stop him from doing such violent desperation but failed. And then a dialogue between the husband and his wife was unfolded in this song, exposing a conflict between them. Even though the wife implored her husband not to carry out such actions, the husband went forward without intention of returning home. This song, on one hand mirrors the desperate situation in which the common people of Eastern Han times lived, and on the other hand, this song reveals that tolerance and firmness are still traditional virtues kept among the commoner class.

In consideration of all folk songs from two categories of Xianghege and Guchui naoge which are illuminated as above, in general, forty-seven folk songs contribute “real voices” of the common people of Han to Chinese poetry; meanwhile, these songs represent Han aesthetic tendencies. In fact, in the Han Dynasty, since the social system changed and the political structure was different from the former Zhou Dynasty and Qin Dynasty, self-consciousness was awakened in the common people, so that people fought against the conditions of reality, such as fighting against poverty, misery, and wars. Consequently, direct criticism or insinuations of social darkness became popular in folk songs; meanwhile, hedonist and pessimistic sentiments penetrated into folk songs as well. However, those narrative songs of personal sufferings are a significant part of folk songs in Han yuefu, and fundamentally mirror the secular life of the common people of Han, presenting sorrow and resentment which are the aesthetic features of folk songs in Han yuefu.

Chapter 4.3. **Comparison of Similar and Different Aesthetic Features of Folk Songs between Shijing and Han Yuefu**

The aesthetic features of folk songs in both collections are examined in the previous chapters. Through such verification of aesthetic features embedded in 160 folk songs in Shijing and 47 folk songs in the two categories of Xianghegē and Guchuinaoże in Han Yuefu, the different and similar aesthetic features of folk songs between both collections are drawn out and can be summarized as follows: there are three similar aesthetic features shared in common by folk songs in Shijing and folk songs in Han Yuefu. First, *fu*, *bi*, *xing* used as modes of expression are shared by folk songs in both collections. Second, the aesthetic features of folk songs related to the common people’s secular life are shared in common by folk songs in the two collections. Third, the true feelings and emotions of the common people revealed naturally are shared in common by folk songs in both collections. However, there are three different aesthetic features between folk songs in Shijing and folk songs in Han Yuefu. First, *xing* is mostly employed to start a song in the folk songs of Shijing, distinguishing from *fu* that is used to narrate a story in the folk songs of Han Yuefu. Second, aesthetic features of folk songs in Shijing are presented in diversity, which is distinct from the prevalent sorrow which is the predominant aesthetic tendency of folk songs in Han Yuefu. Third, the secular custom embedded in folk songs in Shijing is in pursuit of harmony between individuals, nature and society, which differs from the secular custom of folk songs in Han Yuefu that presents a conflict between individuals and society. However, the employment of *fu*, *bi*, *xing* and the aesthetic taste of Zhou and Han people result in the above three similarities between folk songs in Shijing and in Han Yuefu. For further understanding, there are some reasons given below.

First, *fu*, *bi*, *xing* are used as modes of expression in folk songs composition. By this reason, either songs in Shijing or songs in Han Yuefu present similar aesthetic features. According to Yang Zai, *fu*, *bi*, *xing* are the proper source of poetics and the criteria upon which literary standards are formed, so that *fu*, *bi*, *xing* are viewed as the three concepts of poetic structure from Han Dynasty to the present, and three of them are also presented as modes of emotional expression. Thus, they are “the three organic components of a holistic process of poetry-making.” 153 Second, because *fu*, *bi*, *xing* are employed as such primary methods of poetry–making, they are summed up as (1) the formula of oral songs; and (2) a fundamental

strand in the Chinese literary tradition.\textsuperscript{154} Therefore, folk songs in \textit{Shijing} are undoubtedly oral songs and considered as the beginning of the Chinese literary tradition. Folk songs in Han \textit{yuefu} are the same as folk songs in \textit{Shijing} in that they originated as oral songs and inherit the literary tradition of \textit{Shijing}. Consequently, folk songs in both collections employed \textit{fu, bi, xing} to give voices in the same way, resulting in similar aesthetic features. The two charts below show the number of folk songs in which \textit{fu, bi, xing} are actually used. Table 5 shows \textit{fu, bi, xing} as used in 160 folk songs in \textit{Shijing}. Table 6 shows \textit{fu, bi, xing} as used in 47 folk songs in the two categories of Xianghege and Guchui naoge in Han \textit{yuefu}.

Table 5

<table>
<thead>
<tr>
<th>160 Folk Songs of \textit{Shijing}</th>
<th>Number of \textit{Fu, Bi, Xing} Used in Folk Songs of \textit{Shijing}</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>\textit{Fu}</td>
</tr>
<tr>
<td></td>
<td>56</td>
</tr>
</tbody>
</table>

Table 6

<table>
<thead>
<tr>
<th>47 Folk Songs of Xianghege and Guchui naoge in Han \textit{yuefu}</th>
<th>Number of \textit{Fu, Bi, Xing} Used in Folk Songs of Xianghege and Guchui naoge</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>\textit{Fu}</td>
</tr>
<tr>
<td></td>
<td>29</td>
</tr>
</tbody>
</table>

\textsuperscript{154}ibid. pp.69
The numbers in the two charts show that *fu*, *bi*, *xing* are employed individually or used together to compose folk songs, and in this way, folk songs in *Shijing* and folk songs in Han *yuefu* have the same modes of expression, resulting in an inseparable poetic kinship between folk songs in both collections, so that folk songs in both collections shared the same aesthetic features in common. Furthermore, 160 folk songs in *Shijing* and 47 folk songs in Han *yuefu* are rooted in secular lives of the ordinary people, expressing people’s real emotions and feelings about love, marriage, work, entertainment, war, and so forth. Among 160 folk songs in *Shijing*, there are forty-one love songs and seventeen marriage songs in total number. These love and marriage songs describe the true secular life that Zhou people experienced. For example, *Mu Gua* 木瓜 (Mao 64) revealed ancient people’s attitude towards love, that is, treating one’s beloved with entire sincerity. *Meng 氓* (Mao 58), on the other hand, reflected that Zhou women were under an unsteady marital status. As for work songs, there are eleven songs in total which pictured a process of work or a particular scene of work. *Qi Yue 七月* (Mao 154) is one instance. This song described the laborious work of slaves during all four seasons. It truly mirrors the real livings of the working class in the Zhou Dynasty. There are fourteen songs depicting entertainment by the common people of Zhou. These songs represent regional cultures with particular indigenous customs. *Zhen Xiao 溱淆* (Mao 95) is an example that portrays Zheng customs. In the early spring, young men and young women went out together, going to the banks of Zhen River and Xiao River for play and entertainment. The eight war songs reflected the sufferings of Zhou people, such as *Dong Shan 東山* (Mao 156). It narrates a story about an old soldier who returned home, but his home had become ruins after he went on a long military mission. In fact, love, marriage, work, entertainment, war, and other subjects form secular life that the common people experience every day, so that 160 folk songs in *Shijing* mirror the real life of the ordinary people of Zhou as well as their aesthetic tastes. Similarly, 47 folk songs in the two categories of Xianghege and Guchui naoge in Han *yuefu* also focus on secular life of the common people of Han, describing their love, marriage, work, entertainment, war, and other experiences. Among 47 songs, six songs described the love lives of Han ordinary people; two songs reflected unfair marital relations between men and women. “Heaven Above” 上邪 and “Lamenting Song” 忿歌行 are examples. “Heaven Above” 上邪 narrates a woman who was unswervingly loyal to her beloved. It is the same as *Mu Gua 木瓜* in *Shijing*. “Lamenting Song” 忿歌行 is similar to *Meng 氓* of *Shijing*; it reveals that Han women experienced the same marital tragedy as Zhou
women did. In case of work songs, the three songs depicted Han common people who work in different work surroundings. “South of the Yangtze River” (江南) focused on the scene of group work together; in this way, it is similar to “Fu Yi” (芣苢). The five songs portrayed the entertainment orientation of Han people. “Western Gate Song” (西門行) is similar to “Zhen Xiao” (溱淆) because it reveals Han people in pursuit of happiness, which is the same as what Zhou people did although times had changed. As for war songs, they generally mirrored the sufferings of Han people when they went on wars. By this reason, they are similar to war songs of Shijing. Especially, “Light of East” (東光) is the same as “Dong Shan” (東山) of Shijing because they share the same theme of poems in common that is deep nostalgia and desire for peace life. Therefore, in conclusion, love, marriage, work, entertainment, war, and other topics songs span the secular life of the common people of Han, so that 47 folk songs of Han yuefu which mirror the real lives of Han people are the same as 160 folk songs of Shijing. Third, true feeling and emotion freely expressed by Zhou people and by Han people in the folk songs are the same, resulting in similar aesthetic features represented in 160 folk songs of Shijing and in 47 folk songs of Han yuefu. They have the same nature and true tendency without dogmatic ethical or moral constraint. For example, “Ye You Si Jun” (野有死麕) (Mao 23) described a young girl’s true but complex internal feeling that was agitated with little worries when she was first enticed by a young man. “Xin Tai” (新臺) (Mao 43) described the singer who felt repugnance to Lord Xuan of Wei due to Lord Xuan of Wei’s scandal of encroachment of his son’s wife. The singer directly satirized Lord Xuan of Wei without hesitation. Similar to “Ye You Si Jun” (野有死麕) and “Xin Tai” (新臺), “There is Someone in My Thoughts” (有所思) and “Broken Willow Wattle Song” (折楊柳行) represented Han people’s aesthetic orientation to simplicity and honesty. “There is Someone in My Thoughts” (有所思) expressed the young woman’s disappointed and embittered feeling when she broken off her love to the unfaithful man. In some way, this song is similar to “Ye You Si Jun” (野有死麕) of Shijing that women feel uneasy and conflicted with real self while dealing with love affairs. “Broken Willow Wattle Song” (折楊柳行) is similar to “Xin Tai” (新臺) of Shijing: it criticized the corruption of government and the infamy of rulers. In conclusion, whether it is sincere love or emotional satire

155 Fang Yurun 方玉潤, Original of Shijing (Taipei: Yi Wen yin shu guan, 1960) Vol, 1. Pp334. The sentence, to criticize the woman of Qi be Lord xuan of Wei’s inamorata.刺齊女之從衛宣公。
of rulers, such sentiments released from songs are true and simple, and resulted in the same aesthetic features shared in common by folk songs in both collections.

Yet, there are three different aesthetic features between folk songs in Shijing and folk songs in Han yuefu. First, xing is mostly employed to start a song in folk songs in Shijing, which is distinguished from fu used to narrate a story in folk songs in Han yuefu. According to the chart of Table 5 above, among 160 folk songs, 76 songs employed xing as a mode of expression. Marcel Granet argued that xing is actually a form of stock description, it is a formula to be introduced ready–made into a song. Chen Shih-Hsiang also identifies xing as a “stock phrase” which evolved from the opening ceremony of primitive dancing, and it is also a mode of oral formulaic composition.\(^\text{156}\) Based on such a definition of xing given by both scholars, xing is a mode of oral formula usually used in the beginning of each stanza, repeated in the entire song, resulting in a musical tone repeated in the song. Consequently, most folk songs of Shijing, particularly 76 folk songs, have a similar harmonious and lyrical melody. On the other hand, xing is always related to avifauna, animalia, flora and scenery which are used to stir a particular emotion or a mood of a singer for him or her to start singing, so that avifauna, animalia, plant, scenery, such as ospreys, antelopes, plum-trees, rivers, mountains, and so forth, are all considered as spontaneous incitation of the consciousness of composers in contact with the world.\(^\text{157}\) Because avifauna, animal, plant, scenery are different in different regions and present in variety, birds, trees, isles, and so forth are used in the folk songs as xing to stimulate a singer to start singing; they do not just contribute various regional cultures to songs, but they also present songs with indigenous aesthetic features. Jian jia 蒹葭 “Reed” (Mao 129) is an example. The composer used the reeds which were covered with hoarfrost as xing to stir up a woman’s feeling, and then she started singing to express her melancholy emotion in persistent pursuit of a dream lover. This song presents a harmonious melody with southern regional aesthetic feature due to xing used at the beginning of each stanza, forming a refrain of “the reeds and rushes are deeply green, and the white dew is turned into hoarfrost” repetition within three stanzas, intensifying such southern regional aesthetic features. In contrast, folk songs in Han yuefu mostly employed fu as a mode of expression. Fu is also a mode of oral formulaic composition and cooperates with xing and bi together to narrate personal stories, or to expose the depths of mental


\(^{157}\)Ibid. pp.74
processes with sorrow or with love, or to present rejection by social events. According to the chart in Table 6 above, among 47 songs of two categories of Xianghege and Guchui naoge, twenty-nine songs used *fu* and usually narrated personal stories. For example, the “Sick Wife Song” (婦病行) is narrated by a dying wife who beseeches her husband to take care of their children. The “Orphan Song” (孤兒行) presents the misery of an orphan. The “Lives of Crows” (烏生) and the “Sparrow” (雉子斑) both narrated tragedies of a crow family and a sparrow family. Consequently, folk songs in Han *yuefu* mirrored a harsh reality of Han, directly depicting sufferings of the common people through such very different personal voices, thus distinguishing themselves from voices in folk songs of *Shijing*. Second, the aesthetic tendencies of folk songs in *Shijing* are presented in diversity, distinct from the prevalent sorrow which is the predominant aesthetic tendency of folk songs in Han *yuefu*. In fact, 160 folk songs were an indispensable accompaniment of daily lives of Zhou common people. Some songs were customarily composed to describe the entertainment that Zhou people enjoyed, such as “Zhen Xiao” (溱淆); some songs occasionally depicted love and marital life, such as “Mu Gua” (木瓜) and “Meng” (氓); some songs gave vent to grief or frustration that Zhou people suffered from wars and ruling class, such as “Dong Shan” (東山) and “Qi Yue” (七月). All of these songs displayed the real secular life of the common people who lived in different regions with different customs, and touched a naive but rich internal emotional world that Zhou people own, freely expressing their true emotions and feelings, such as happiness, sadness, love, and loathing, so that 160 folk songs present their aesthetic features in diversity. In contrast, Han people frequently were under fear of uncertain human life, as well as negatively faced with misery of secular lives; consequently, the 47 folk songs of two categories of Xianghege and Guchui naoge focused on portraying tragedies of victims, such as the “Lives of Crows” (烏生) and the “Sparrow” (雉子斑). In addition, Han composers paid very close attention to those helpless people, such as a sick wife in the “Sick Wife Song” (婦病行) and an orphan in the “Orphans Song” (孤兒行); Han composers also exposed social darkness, such as “East of Pinglin” (平林東); reflected the fighting against the society in a desperate way, such as the “Eastern Gate Song” (東門行); mirrored the unfortunate love and marriage, such as “There is Someone in My Thoughts”

158 ibid. pp.78
“有所思” and “Lamenting Song” (怨歌行); as well as narrated a passive life attitude, such as “Goodwill Song” (善哉行). In conclusion, all of these folk songs mainly described Han common people’s sufferings and unhappy life, expressing people’s resentful, bitter emotions and feelings; consequently, sorrow is represented as an important aesthetic feature in folk songs instead of various emotions revealed. Third, secular customs drawn from folk songs in Shijing is the pursuit of a harmony between individuals, nature and society, differing from secular customs embedded in folk songs in Han Yuefu which is the exposure of a conflict between individuals and society. In fact, 160 folk songs came from fifteen different states, and each state has its own indigenous folklore, but, all songs employed fu, bi, xing as three modes of expression, relating them with nature, society, and human self. In Table 5, among 160 songs, fifty-six songs employed fu, twenty-eight songs employed bi, seventy-six songs employed xing, and ninety-seven songs out of 160 folk songs employed fu, bi and xing together in a single song. However, xing is used in a large number of songs, and usually creates an image drawn from nature, such as a particular species of bird, insect, or plant. These natural creatures and their appearance and behaviour are meant in some sense to parallel that of human beings, with singers’ particular feelings or activities. Furthermore, even though regional customs are different in different states, the aesthetic tendency of the common people of each state is similar: an orientation to simple, modest, and upright behaviour. By these reasons, most folk songs in Shijing embody a coexisting relation between individuals, nature and society. Consequently, the melody of 160 folk songs is harmonious; the secular custom revealed in these songs is naive and sincere. “Qi Yue” 七月 is a typical example to illustrate such aesthetic characteristics embedded in folk songs in Shijing. This song describes Zhou working class work ceaselessly all year around, such as farming, berrying, hunting, sowing, reaping, repairing roofs, and collecting ice. Although these slaves worked laboriously, they had no complaint, whereas, they spent all time for cultivation on the open land to raise themselves and slave holders. So that there is no intense conflict between human, nature, and society, instead, there is a coherent, coexisting relation that binds up the three of them together in harmony. In contrast, the secular custom revealed in 47 folk songs in Han Yuefu is an intense conflict between individuals and society. In Table 6, among 47 songs, twenty-

160 Ibid. pp.17.
161 Fang Yurun 方玉潤, Original of Shijing (Taipei: Yi Wen yin shu guan, 1960) Vol. 4. Pp. The sentence, only the Qi Yue 七月 poem, it all describes farming, berrying, sowing, and reaping….豳盡七月一篇，所言皆農桑稼穡之事。
nine songs used *fu*, narrating sad stories; eight songs used *bi*, satirizing reality; ten songs used *xing*, describing natural scenes with negative connotations. All of these songs examine a conflict between individuals and society. For example, “There is Someone in My Thoughts” (有所思) and “Song of White Hair” (白頭吟) mirror the broken love and marital relationship between men and women; “Lives of Crows” (烏生) and the “Sparrow” (雉子斑) reflect a conflict between the swashbucklers and the victims; the “Sick Wife Song” (婦病行) and the “Orphan Song” (孤兒行) deal with a contradiction between helpless people and ruthless reality; the “Eastern Gate Song” (東門行) uncovers a conflict between poor strugglers and dark society; “East of Pinglin” (平築東) exposes an intensive conflict between corrupt government officials of the Eastern Han and innocent common people. Thus, such conflict forms the melody of songs in Han *yuefu*, which is not as harmonious as the melody of songs in *Shijing*; instead, the voice is sorrowful because folk songs in Han *yuefu* stress individual self-consciousness and awareness of the ruthless reality. To sum up, the three differences of the aesthetic features between folk songs in two collections reveal that the common people of Zhou believed in the coexisting relationship among individuals, nature and society, but the common people of Han no longer relied on such an orthodox belief; they exclaim their individual voices, rather than portraying a relation between themselves, nature and society in a beautified way.

**Chapter 4.4. Summary**

160 folk songs in *Shijing* and 47 folk songs of the two categories of Xianghege and Guchui naoge in Han *yuefu*, all concentrate to a large degree on the common people’s true situation, pay very close attention to their kinds of experiences, such as their love, marriage, work, entertainment, and military mission, describing the ordinary people’s daily life in immediacy, and expressing the common people’s real emotions and feelings synchronously. Consequently, 160 folk songs of *Shijing* and 47 folk songs in Han *yuefu* present the secular live pictures of the common people in two dynasties and contribute to the secular humanism to Chinese aesthetics. Through investigation as above, 160 folk songs are divided into five schools based on their different aesthetic features, relating to different regions. The five schools include Zhounan Shaonan 周南召南, Zheng Wei 鄭衛, Qin Bin 秦豳, Wei Tang 魏唐, and Qi Cao 齊曹, each school has its own indigenous culture and regional aesthetic tendency. As for Zhounan Shaonan 周南召南, because southern regions have romantic and rustic customs, this school
contributed naïve and genuine aesthetic features to *Shijing*. In case of Zheng Wei, songs from such regions sound erotic because the composers live in unconstrained circumstance and have less orthodox moral consideration. The third school is Qin Bin, from which songs present solemn, stirring, and masculine regional customs. In case of Wei Tang, from which songs typically embody the upright and righteous but biting and incisive aesthetic features, as well as satire and tolerant customs that exist in both Wei and Tang states. The fifth school is Qi Cao, in which songs focus on the advocacy of hunting and coxcombry customs, political corruption, and moral decay, resulting in melancholy songs. Therefore, 160 folk songs in *Shijing* present naïve, rustic, and humanistic aesthetic features in general. 47 folk songs in Han *yuefu* mainly express the hopes and dreams of common people, describe their routine lives, especially those tragedies that beset them. The composers and singers consist of soldiers, farmers, servants, entertainers, dying wives, poor orphans, and destitute husbands. Their voices not only counterbalance the euphonized tones of the ruling classes of Han, but also reveal the darkness of Han. This differs from the folk songs in *Shijing*. There are three similar and three different aesthetic features between folk songs in both collections. The three similar aesthetic features shared in common among folk songs that came from Zhou and Han two dynasties are: *fu*, *bi*, *xing* as modes of expression used in most folk songs; the aesthetic tendency related to the current secular life of the common people; the true feelings and emotions expressed naturally by the common people. The three different aesthetic features between folk songs in two dynasties are: *xing* is mostly employed to start singing in folk songs in *Shijing*, but *fu* is mainly used to narrate stories in folk songs in Han *yuefu*; the aesthetic features of folk songs in *Shijing* are present in diversity, which is distinct from the sorrow which is an important aesthetic feature in folk songs revealed in Han *yuefu*; the secular custom embedded in folk songs in *Shijing* is in pursuit of harmony between individuals, nature and society, which differs from the secular custom of folk songs in Han *yuefu* that presents conflict between individuals and society. In conclusion, both folk songs in *Shijing* and folk songs in Han *yuefu* all record the occasional utterances of particular individuals at the moment of daily life. And all songs are an expression of emotional intensity and sincerity at the moment of crises that the common people have experienced.162 Therefore, 160 folk songs in *Shijing* and 47 folk songs of the two categories of Xianghege and Guchui naoge in Han *yuefu*, present the evidence that Chinese poetry is indispensable to the secular life of the common

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people, rather than deities or the supernatural. They concentrate a large degree on concerns on the common men and women, as well as their inner world. The voices from 160 folk songs of *Shijing* display restraint and decorum, but the voices from 47 folk songs in Han *yuefu* are free and personal. However, the aesthetic features of folk songs in both collections are humanistic and secular.

**Chapter 4.5. Conclusion**

In the history of Chinese literature, *Shijing* as the source of Chinese literature, it not only the foundation of Chinese literature and aesthetics, but also nourishes East Asian civilization in general. 160 folk songs as the significant part of *Shijing* contribute realism and humanity to all Chinese arts. Han *yuefu* inherits the tradition of *Shijing*, and 47 folk songs as an important part of Han *yuefu* imbue Chinese literature with a free spirit and personal voice. 160 folk songs in *Shijing* and 47 folk songs in Han *yuefu* together define what the value of Chinese folk songs is. First, the voices from 160 folk songs in *Shijing* and 47 folk songs in Han *yuefu* are naive, simple and personal, revealing ancient Chinese common people’s internal world with sincere emotions and true feelings. For example, “Mu Gua” 木瓜 and “Heaven Above” (上邪) were sung in a personal voice with true affection. Such real emotions and pure thoughts from folk songs impressively touch the Chinese soul from generation to generation. Second, the musical tunes from 160 folk songs in *Shijing* and 47 folk songs in Han *yuefu*, are various, euphonious and harmonious. Even though the melodies of folk songs are lost, the musical tunes are traced through the investigation of musical features that are embedded in prosody structure in folk songs. For instance, the rhyme patterns and metrical regulation are found in most of 160 folk songs in *Shijing* and in some of 47 folk songs in Han *yuefu*. Such unique prosody structure not only becomes the major form of Chinese regular verse, but also assists Chinese poetry to transform into an acoustical art. The acoustical art is a music-like universal language with which audiences at large can feel empathy. Third, the aesthetic tastes from 160 folk songs in *Shijing* and 47 folk songs in Han *yuefu*, are secular, natural and rustic. 160 folk songs in *Shijing* and 47 folk songs in Han *yuefu* mainly focus on common people’s secular daily life, describing their experiences in diversity. For example, “Guan ju” 關雎, “Meng” 氓, “South of the Yangtze River” (江南), and “Fighting South of the Wall” (戰城南) mirror ancient Chinese common people’s love, marriage, work, entertainment, and war experiences, as well as people’s attitudes towards all kinds of experiences. With such depiction of common people’s various experiences,
the real ancient Chinese society reappears, and ancient Chinese common people’s aesthetic tendencies are displayed as a unique traditional Chinese culture, exercising a significant influence on people all over the world.
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Appendices

Translation and Chinese Texts

1. Dong Shan 東山

我徂東山、慆慆不歸。
我來自東、零雨其濛。
我東曰歸、我心西悲。
制彼裳衣、勿士行枚。
蜎蜎者蠋、烝在桑野。
敦彼獨宿、亦在車下。

We went to the hills of the east,
And long were we there without returning,
When we came back from the east,
Down came the rain drizzingly.
When we were in the east, and it was said we should return,
Our hearts were in the west and sad;
But there were they preparing our clothes for us,
As to serve no more in the ranks with the gags.
Creeping about were the caterpillars,
all over the mulberry grounds;
And quietly and solitarily did we pass the night,
under our carriages.

我徂東山、慆慆不歸。
我來自東、零雨其濛。
果臝之實、亦施於宇。
We went to the hills of the east,
And long were we there without returning,
When we came back from the east,
Down came the rain drizzingly.
The fruit of the heavenly gourd,
Would be hanging about our eaves;
The sowbug would be in our chambers;
The spiders’ webs would be in our doors;
Our paddocks would be deer-fields;
The fitful light of the glow-worms would be all about.
These thoughts made us apprehensive,
And they occupied our breasts.

We went to the hills of the east,
And long were we there without returning,
On our way back from the east,
Down came the rain drizzingly.
The cranes were crying on the ant-hills;
Our wives were sighing in their rooms;
They had sprinkled and swept, and stuffed up all the crevices.
Suddenly we arrived from the expedition,
And there were the bitter gourds hanging,
From the branches of the chestnut trees.
Since we had seen such a sight,
Three years were now elapsed.

We went to the hills of the east,
And long were we there without returning,
On our way back from the east,
Down came the rain drizzlingly.
The oriole is flying about,
Now here, now there, are its wings.
Those young ladies are going to be married,
With their bay and red horses, flecked with white.
Their mothers have tied their sashes;
Complete are their equipments.
The new matches are admirable;
How can the reunions of the old be expressed?

2. Shuo Shu碩鼠

碩鼠碩鼠，無食我黍。
三歲貫女，莫我肯顧。
逝將去女，適彼樂土。
樂土樂土、爰得我所。

碩鼠碩鼠、無食我麥。
三歲貫女、莫我肯德。
逝將去女、適彼樂國。
樂國樂國、爰得我直。

碩鼠碩鼠、無食我苗。
三歲貫女、莫我肯勞。
逝將去女、適彼樂郊。
樂郊樂郊、誰之永號。

Large rats! Large rats!
Do not eat our millet.
Three years have we had to do with you,
And you have not been willing to show any regard for us.
We will leave you,
And go to that happy land.
Happy land! Happy land!
There shall we find our place.

Large rats! Large rats!
Do not eat our wheat.
Three years have we had to do with you,
And you have not been willing to show any kindness to us.
We will leave you,
And go to that happy State.
Happy State! Happy State!
There shall we find ourselves right.

Large rats! Large rats!
Do not eat our springing grain!
Three years have we had to do with you,
And you have not been willing to think of our toil.
We will leave you,
And go to those happy borders.
Happy borders! Happy borders!
Who will there make us always to groan? 163

Qi Yue 七月 (July)

七月流火、九月授衣。
一之日觱發、二之日栗烈。
無衣無褐、何以卒歲。
三之日于耜、四之日舉趾。
同我婦子、馌彼南畝、田畯至喜。

In the seventh month, the Fire Star passes the meridian;
In the 9th month, clothes are given out.
In the days of [our] first month, the wind blows cold;
In the days of [our] second, the air is frigid;
Without the clothes and garments of hair,
How could we get to the end of the year?
In the days of [our] third month, they take their ploughs in hand;
In the days of [our] fourth, they make their way to the fields.
Along with my wife and children,
I carry food to them in those south-lying acres.
The surveyor of the fields comes, and is glad.

七月流火、九月授衣。
春日載陽、有鳴倉庚。
女執懿筐、遵彼微行、爰求柔桑。
春日遲遲、采蘩祁祁。
女心傷悲、殆及公子同歸。

In the seventh month, the Fire Star passes the meridian;
In the ninth month, clothes are given out.
With the spring days the warmth begins,
And the oriole utters its song.
The young women take their deep baskets,
And go along the small paths,
Looking for the tender [leaves of the] mulberry trees.
As the spring days lengthen out,
They gather in crowds in the white southernwood.
That young lady's heart is wounded with sadness,
For she will [soon] be going with one of our princes as his wife.

七月流火、八月萑葦。
蠶月條桑、取彼斧斨、以伐遠揚、猗彼女桑。
七月鳴鵙、八月載績。
載玄載黃、我朱孔陽、為公子裳。
In the seventh month, the Fire Star passes the meridian;
In the eighth month are the sedges and reeds.
In the silkworm month they strip the mulberry branches of their leaves,
And take their axes and hatchets,
To lop off those that are distant and high;
Only stripping the young trees of their leaves.
In the seventh month, the shrike is heard;
In the eighth month, they begin their spinning; -
They make dark fabrics and yellow.
Our red fabric is very brilliant,
It is for the lower robes of our young princes.

四月秀葽、五月鳴蜩。
八月其穫、十月隕蘀。
一之日于貉、取彼狐狸、為公子裘。
二之日其同、載纘武功、言私其豵、獻猳于公。

In the fourth month, the Small grass is in seed.
In the fifth, the cicada gives out its note.
In the eighth, they reap.
In the tenth, the leaves fall.
In the days of [our] first month, they go after badgers,
And take foxes and wild cats,
To make furs for our young princes.
In the days of [our] second month, they have a general hunt,
And proceed to keep up the exercises of war.
The boars of one year are for themselves;
Those of three years are for our prince.
五月斯螽动股，六月莎鸡振羽。
七月在野，八月在宇，九月在户。
十月蟋蟀，入我床下。
穹窒熏鼠。
塞向墐户。
嗟我妇子，曰为改岁，入此室处。

In the fifth month, the locust moves its legs;
In the sixth month, the spinner sounds its wings.
In the seventh month, in the fields;
In the eighth month, under the eaves;
In the ninth month, about the doors;
In the tenth month, the cricket
Enters under our beds.
Gaps are filled up, and rats are smoked out;
The windows that face [the north] are stopped up;
And the doors are plastered.
“Ah! our wives and children,
Changing the year requires this:
Enter here and dwell.”

六月食鬱及薁，七月亨葵及菽。
八月剥棗，十月穫稻。
為此春酒，以介眉壽。
七月食瓜，八月斷壺，九月叔苴，采荼薪樗。
食我農夫。
In the sixth month they eat the sparrow-plums and grapes;
In the seventh, they cook the Kui and pulse,
In the eighth, they knock down the dates;
In the tenth, they reap the rice;
And make the spirits for the spring,
For the benefit of the bushy eyebrows.
In the seventh month, they eat the melons;
In the eighth, they cut down the bottle-gourds;
In the ninth, they gather the hemp-seed;
They gather the sowthistle and make firewood of the Fetid tree;
To feed our husbandmen.

九月築場圃、十月納禾稼。
黍稷重穋、禾麻菽麥。
嗟我農夫、我稼既同、上入執宮功。
晝爾于茅、宵爾索綯。
亟其乘屋、其始播百穀。

In the ninth month, they prepare the vegetable gardens for their stacks,
And in the tenth they convey the sheaves to them;
The millets, both the early sown and the late,
With other grain, the hemp, the pulse, and the wheat.
“O my husbandmen,
Our harvest is all collected.
Let us go to the town, and be at work on our houses.
In the day time collect the grass,
And at night twist it into ropes;
Then get up quickly on our roofs;
We shall have to recommence our sowing.”
二之日鑿冰沖沖、三之日納于凌陰。
四之日其蚤、獻羔祭韭。
九月肅霜、十月漉場。
朋酒斯饗、曰殺羔羊。
躋彼公堂、稱彼兕觥、萬壽無疆。

In the days of [our] second month, they hew out the ice with harmonious blows;
And in those of [our] third month, they convey it to the ice-houses,
Which they open in those of the fourth, early in the morning,
Having offered in sacrifice a lamb with scallions.
In the ninth month, it is cold, with frost;
In the tenth month, they sweep clean their stack-sites.
The two bottles of spirits are enjoyed,
And they say, “Let us kill our lambs and sheep,
And go to the hall of our prince,
There raise the cup of rhinoceros horn,
And wish him long life, - that he may live for ever.”

Appear in crowds.
A lady says, ' Have you been to see? '
A gentleman replies, ' I have been. '
' But let us go again to see.
Beyond the Wei,
The ground is large and fit for pleasure. '
So the gentlemen and ladies.
Make sport together,
Presenting one another with small peonies.
Zhen Wei 泮洧

溱與洧、方涣涣兮。
士與女、方秉蕑兮。
女曰觀乎。
士曰既且。
且往觀乎。
洧之外、洵訏且樂。
維士與女、伊其相謔、贈之以勺藥。

溱與洧、瀏其清矣。
士與女、殷其盈兮。
女曰觀乎。
士曰既且。
且往觀乎。
洧之外、洵訏且樂。
維士與女、伊其將謔、贈之以勺藥。

The Zhen and Wei,
Now present their broad sheets of water.
Ladies and gentlemen,
Are carrying flowers of valerian.
A lady says, 'Have you been to see?'
A gentleman replies, 'I have been.'
'But let us go again to see.
Beyond the Wei,
The ground is large and fit for pleasure.'
So the gentlemen and ladies.
Make sport together,
Presenting one another with small peonies.