I. The Decade 什

1. 什什 211-220 Thematic List (with Waley category in parentheses):
   211. Harvest blessing by overseer (Agriculture)
   212. Harvest blessing by workers (Agriculture)
   213. Blessing of visitor (Welcome)
   214. Blessing of visitor (Welcome)
   215. Blessing of lord (Blessings on Gentle Folk)
   216. Blessing of lord (Blessings on Gentle Folk)
   217. Clan feast with blessing (The Clan Feast)
   218. Marriage feast with blessing (Marriage)
   219. Defense against slander (Lamentations)
   220a. Decorous banquet with blessing (Moral Pieces)
   220b. Rowdy burlesque of preceding (Moral Pieces)

   Shī 219 is thematically intrusive, and thus presumptively a later addition to the decade 什什.

   Waley’s subject categories confirm that Shī 211-220 display a pattern of pairing plus a constant theme of blessing: two harvest blessings, two visitor blessings, two blessings of the lord, two festal blessings for special occasions, and (omitting #219) two banquet poems: one a blessing, and the other a burlesque of that blessing.

   Shī 201-210, the preceding decade, provides a further example, again with Waley’s categories in parentheses:

   201. Complaint of rejection (Separation)
   202. Complaint of hardship (Lamentations)
   203. Complaint of favoritism (Lamentations)
   204. Complaint of gentleman on campaign (Warriors and Battles)
   205. Complaint of warrior (Lamentations)
   206. Complaint of soldier (Lamentations)
   207. Complaint of campaigner (Warriors and Battles)
   208. Remembrance of lost general (Warriors and Battles)
   209. Offerings to secure blessings for lord (Sacrifice)
   210. Offerings to secure blessings for lord (Sacrifice)

   These complaints about high folk end with offerings to secure blessings for high folk. The motif of the decade is complaint, but again there is a distinctive two-poem finish, which portrays ritually proper behavior.

2. The Ends of Decades

   The last poem in that decade (Shī 210) is not comical, but it is lighter in tone than its neighbor. Shī 209 has six heavy stanzas of 12 lines each; the six stanzas of 210 have only 6 lines. 209 describes offerings to a clan ancestor, but 210 begins by reaching out more widely, to ancient Yū as the fashioner of the hills and streams:

   209A1 像比南山    Wide reach those southern hills,
   210A2 謹為帝之    It was Yū who made them cultivable.

   A strong and cadential link between the two poems is the two lines with which Shī 210 ends (210F5-6):

   210F5 欲以介福    They will respond with great blessing:
   210F6 萬壽無疆    A myriad years of life, without end.

   These are identical to, and were doubtless borrowed from, the heavier, more conventional 209B11-12. As with Shī 220, common-line links between the last two poems in a decade are frequent. So is the sense of breadth or openness in the last poem: not always comical, but giving a feeling of relaxation from previous limitations.
II. The Template (2-Stanza) Form

3. Promiscuity and Female Sexual Initiative: Shř 87 (Jyng #12), Complete

87A

<table>
<thead>
<tr>
<th>Chinese Characters</th>
<th>Translation</th>
<th>X</th>
</tr>
</thead>
<tbody>
<tr>
<td>子惠思我</td>
<td>If you fondly think of me,</td>
<td></td>
</tr>
<tr>
<td>霧裳步謾</td>
<td>Lift your robe and cross the Dzvn.</td>
<td>A</td>
</tr>
<tr>
<td>子不我思</td>
<td>If of me you do not think,</td>
<td></td>
</tr>
<tr>
<td>豈無他人</td>
<td>Are you then the only one?</td>
<td></td>
</tr>
<tr>
<td>狂童之狂且（也就）</td>
<td>The craziest of crazy boys, is all you are!</td>
<td>x</td>
</tr>
</tbody>
</table>

87B

<table>
<thead>
<tr>
<th>Chinese Characters</th>
<th>Translation</th>
<th>X</th>
</tr>
</thead>
<tbody>
<tr>
<td>子惠思我</td>
<td>If you fondly think of me,</td>
<td></td>
</tr>
<tr>
<td>霧裳涉潼</td>
<td>Lift your robe and cross the Wâi.</td>
<td>A</td>
</tr>
<tr>
<td>子不我思</td>
<td>If of me you do not think,</td>
<td></td>
</tr>
<tr>
<td>豈無他人</td>
<td>Are you then the only guy?</td>
<td></td>
</tr>
<tr>
<td>狂童之狂且（也就）</td>
<td>The craziest of crazy boys, is all you are!</td>
<td>x</td>
</tr>
</tbody>
</table>

The line most offensive to conventional sensibilities is 87AB4 豈無他人，in which it is implied that there are other lovers; this violates the constancy of affection required by standard morality. Notice also the final refrain, which does not take part in the stanza rhyme (or meter), and stands apart from the rest of the stanza.

4. Teasing Between the Sexes (Plus Amelioration): Shř 138 (Chýn #3), Last Two Stanzas

138B

<table>
<thead>
<tr>
<th>Chinese Characters</th>
<th>Translation</th>
<th>X</th>
</tr>
</thead>
<tbody>
<tr>
<td>倘其食魚</td>
<td>Why does the fish one eats</td>
<td></td>
</tr>
<tr>
<td>必河之鰥</td>
<td>Have to be a River fâng?</td>
<td>A</td>
</tr>
<tr>
<td>倘其取妻</td>
<td>Why does the wife one weds</td>
<td></td>
</tr>
<tr>
<td>必瘠之妻</td>
<td>Have to be a Chî Jyâng?</td>
<td>A</td>
</tr>
<tr>
<td>倘其子</td>
<td>Have to be a Sûng Dzâ? . . .</td>
<td></td>
</tr>
</tbody>
</table>

138C

<table>
<thead>
<tr>
<th>Chinese Characters</th>
<th>Translation</th>
<th>X</th>
</tr>
</thead>
<tbody>
<tr>
<td>倘其食魚</td>
<td>Why does the fish one eats</td>
<td>A</td>
</tr>
<tr>
<td>必河之鰥</td>
<td>Have to be a River lî?</td>
<td>A</td>
</tr>
<tr>
<td>倘其取妻</td>
<td>Why does the wife one weds</td>
<td>X</td>
</tr>
<tr>
<td>必瘠之子</td>
<td>Have to be a Sûng Dzâ? . . .</td>
<td>A</td>
</tr>
</tbody>
</table>

This rather innocuous plonking of girls by guys (the girl is compared to a daughter of a ruling house, to the disadvantage of the girl) still suggests courtship without a gobetween or exchange of marriage gifts. To it there was at some point added a first stanza, about a different kind of contentment with humble circumstances:

138A

<table>
<thead>
<tr>
<th>Chinese Characters</th>
<th>Translation</th>
<th>X</th>
</tr>
</thead>
<tbody>
<tr>
<td>衛門之下</td>
<td>Under a cross-beam door</td>
<td></td>
</tr>
<tr>
<td>可以據邊</td>
<td>One can be at rest</td>
<td>A</td>
</tr>
<tr>
<td>泄之洋洋</td>
<td>By the ample flow from the spring</td>
<td>X</td>
</tr>
<tr>
<td>可以解飢</td>
<td>One can cure hunger</td>
<td>A  (tr Karlgren)</td>
</tr>
</tbody>
</table>

This unworldly retirement, in which the stream is not for teasing across, but simply to satisfy thirst, tends to put the rest of the poem in a different and more harmless light. That is the reason the first stanza was added. The addition of such material is one way that the indecorous poems in the Shř were made more manageable for a polite and conventional audience.

5. Complaint of a Common Soldier: Shř 36 ( Bêt #11), Complete

36A

<table>
<thead>
<tr>
<th>Chinese Characters</th>
<th>Translation</th>
<th>X</th>
</tr>
</thead>
<tbody>
<tr>
<td>微君之故</td>
<td>Were it not because of you,</td>
<td></td>
</tr>
<tr>
<td>微君之舡</td>
<td>What would we be doing in this dew?</td>
<td></td>
</tr>
</tbody>
</table>

36B

<table>
<thead>
<tr>
<th>Chinese Characters</th>
<th>Translation</th>
<th>X</th>
</tr>
</thead>
<tbody>
<tr>
<td>微君之故</td>
<td>Were it not because of you,</td>
<td></td>
</tr>
<tr>
<td>微君之舡</td>
<td>What would we be doing in this slough?</td>
<td></td>
</tr>
</tbody>
</table>

This was probably a marching song, aimed at the sergeant (it was later read as loyalty to the ruler 君).
6. Enthusiasm of a Volunteer: Shī 133 (Chín #8), Last of Three Stanzas

133C  竭日無衣  That you’ve no clothes, how can you say?
       With you I’ll share my robes so long;

王子興師  The King is raising troops today,
       And I’ve made ready a spearshaft strong –
       Together we will march along . . .

Not only is this soldier willing to go, and to provide his own gear, he will also equip a friend.

7. Myth of the Mobile Populace: Shī 184 (Syǎu Yǎ), Complete

184A  In ninefold marsh the crane-bird tills,
       Its voice is heard upon the moor;
       Fishes hide in watery lair,
       Or they linger by the shore –
       Pleasant is that garden, there,
       With timber-trees all planted fair;
       But all beneath the deadwood spills,
       And the stones of other hills
       Would suffice for making drills.

184B  In ninefold marsh the crane-bird trills,
       Its voice is heard upon the air;
       Fishes linger by the shore,
       Or they hide in watery lair –
       Pleasant is that garden there,
       With timber-trees all planted fair;
       But all beneath the thornwood fills,
       And the stones of other hills
       Would suffice to show our skills.

These are artisans, workers in jade, whose skills were perhaps among the most portable of the classical period.

III. The Common Line

8. Shī 120 (Táng #7), Complete

120A  In your lamb’s wool and cuffs of leopard’s fur,
       From people like me you hold aloof.
       Of course there other men,
       But only you belong to old days.

120B  In your lamb’s wool and sleeves of leopard’s fur,
       To people like me you are unfriendly.
       Of course there are other men,
       But it is only you that I love. (tr Waley, adapted)

9. Shī 119 (Táng #6), First of Two Stanzas

119A  Tall stands that pear tree,
       Its leaves are fresh and fair,
       But alone I walk, in utter solitude.

119B  True indeed, there are other men,
       But they are not like children of one’s own father.
       Heigh, you that walk upon the road,
       Why do you not join me?
       A man that has no brothers –
       Why do you not help him? (tr Waley)
10. Shē 122 (Tăng #9), Complete

122A  豈曰無衣  How can you say you have no bedclothes?
       有之! Why, you have seven!
       但不似汝之齊, so comfortable and fine.

122B  豈曰無衣  How can you say you have no bedclothes?
       有之! Why, you have six!
       但不似汝之齊, so comfortable and warm. (tr Waley)

11. The Ardent Lover: Shē 117 (Tăng #2), First of Two Stanzas

117A  沙來他  The seeds of the pepper-plant
       溢流於斗  Overflowed my pint-measure;
       彼其之子  That man of mine,
       未嘗廣與高! None so broad and tall!
       何其秀頴  Oh, the pepper-plant,
       如何其遠播! How wide its branches spread! (tr Waley)

This expresses enthusiasm about the potency of the man, symbolized by the “hot” image of the pepper plant.

12. Admiration of an Elite Lover: Shē 108 (Ngwèt #2), First of Three Stanzas

108A  摘勾 紅  There in the oozy ground by the Fv
       言采其花  I was plucking the sorrel;
       彼其之子  There came a gentleman
       美無度  Lovely beyond compare,
       美無度  Lovely beyond compare,
       殊異乎公署  More beautiful than any that ride with the Duke in his coach. (tr Waley)

Waley supplies a verb for 彼其之子, and something is needed to make a bridge from the first two lines, which imply a narrative. That gap suggests use of an early line in a later context. Then Shē 108, with its elite awareness, is later than the socially simpler Shē 117. Its three-stanza form is also more conventional.

13. Betrayal by an Elite Lover: Shē 151 (Tsâu #2), Second of Four Stanzas

151B  摘勾 紅  The pelican stays on the bridge,
       威大不濺  It has not wetted its wings –
       彼其之子  That fine gentleman
       不與我戍申  Has no right to his dress. (tr Waley)

The effete associations which the line 彼其之子 acquires in these poems gets an ironic twist in the next example:

14. Complaint of Soldiers: Shē 68 (Wánh #2), First of Three Stanzas

68A  彼其之子  The spraying of the waters
       不與我戍申  Cannot float away firewood that is bundled.
       還與我戍申  Yet those fine gentlemen
       折其之子  Are not here with us defending Shv
       何其惶懽! Oh, the longing, the longing –
       在何月得歸家? In what month shall we get home? (tr Waley)

15. Praise of Loyal Warrior: Shē 80 (Júng 6), First of Three Stanzas

80A  彼其之子  His furs of lamb’s wool so glossy!
       彼其之子  Truly he is steadfast and tough.
       會命不渝  Would give his life rather than fail his lord. (tr Waley)
IV. The Táng 唐 Section

16. Inventory of the Táng Section (Shē 114-125), with number of stanzas, number of common lines, and directionality when determined. Poems discussed in this paper are indicated by bold.

114 繡絨. (3) no common lines
115 山有嶧. (3) 1 common line
116 搗之水. (3) 3 common lines
117 妨聊. (2) 1 common line; > 108, 151, &c
118 綢繆. (3) no common lines
119 秋社. (2) 3 common lines; < 120

120 煙霞. (2) 2 common lines; < 87, > 119
121 鶴羽. (3) 3 common lines
122 無衣. (2) 1 common line; > 133
123 有秋之社. (2) 3 common lines
124 葛生. (4) no common lines
125 采苓. (3) no common lines

The section is a mixture of early and derivative poems. Like the Chín and Chí sections of the Fǎng, each of which contains 10 poems, the poems of mighty Jīn (here called Táng) may also have been exactly a decade 什. The question of which two poems were the last to be added is here left as an open question.

V. Conclusion

The general implication of these relationships is that the folk or folklike poems in the Shē are earlier than the literary pieces which sometimes borrow lines from them. They were originally collected as indices of the moral health of the several states, and especially of their lower populace, who had acquired a new military significance with the creation of the mass infantry army – the one invention which, together with its bureaucratic infrastructure, more than any other one thing defines the Warring States period. The moral health of the states was thus a predictor of future military effectiveness, and that is exactly how the Shē are interpreted by the visitor from Wú in the famous Dzwō Jwàn story (Syăng 29:13).

Later poems provided more suitable models for the people: the willing soldier, the admiring girl, the steadfast wife. The Shē thus show, as does every other Warring States text, a steady progress toward the cultural and ideological unity which a total military effort has always required from the people of any country.

Readings

A Taeko Brooks. Disorderly Intoxication in the Shē. WSP v2 (forthcoming)
A Taeko Brooks. Some Common Lines in the Shē. WSP v2 (forthcoming)
E Bruce Brooks. Another Note on Shē 220 窮之始篇. WSP v2 (forthcoming)
E Bruce Brooks. Localisms in the Wèi 衛 Poems. WSP v2 (forthcoming)
E Bruce Brooks. Shē 189 聲干 and Its Neighbors. WSP v2 (forthcoming)
E Bruce Brooks. Template Songs of Chín 響. WSP v1 (2010) 79-83
Péi Pú-syén 義普賢. 韼經相向句及其影響 三民 1974

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Studies in Chinese and Comparative Philology
http://www.umass.edu/wsp/journal/index.html