

A Dunhuang Lost Manuscript: the Stein 545, Poems on the months of the year, a Wu Zhou period copy.

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Translated, annotated, edited and commented

In Memory of Davide Vona

Lionel Giles in *Descriptive Catalogue of the Chinese Manuscripts from Tunhuang in the British Museum*, vol. 2 p. 237 reads: Poems on the months of the year (from 8th to 12th), with commentary. Begin mtd. Fairly good bold MS. of about A.D. 700, with several Empress Wu characters. Thin yellowish paper.

This manuscript (hereafter MS) has been transcripts in Yingzang Dunhuang Shehui Lishi Wenxian Lu, *juan* 3, pp. 164-181 (*Descriptive Catalogue of the Chinese Manuscript from Tunhuang in the British Museum*) and in Wang Sanqing, Dunhuang Leishu, pp. 505-517; both present different interpretations of some cursive graphs, but no particular research or studies have been completed, as far as I know. We will address, where it allows, references to other works or to similar lines seen in known text. As the MS falls between the year 648 and 691, we did avoid considering poems of Tang dynasty where they do share many common compound words.

This MS structure is composed on text-comment basis, which comment, I believe, seems to be added later as it appears to give to the text some dictionary-like explanations or elucidations. As for all original text, glosses or comments appended clear and define the concept and the ideas of hidden meanings; comments to text inevitably to confirm that a manuscript is of earlier period. Although in the comments are missing quotations from the primary sources, seem, therefore, to be written as a manifestation of his personal vast literary knowledge of the time. In fact, the comments are a free interpretation of known contemporary text ranging from late Han to Sui dynasties compilations.

The MS shows the Empress Wu Zhou 武则天 (624-705) new characters and it can be dated to the year 700 as it misses the last new character of 'moon/month', 𠄎, seen at beginning of year 700, not found in the MS, we also found the taboo character for emperor of Tang Taizong

(598-649), where the character ye 葉 is written 葉¹.

Due to some clues in the MS, we can date it was written in 691. In the MS comment to the text is quoted a historical text the Jin Shu completed in the year 648 and a contemporary district Shi Ping. In the Jiu Tang Shu, we discover that Shi Ping became a district during the second year of *Tian Yuan* era (691), which situates this MS in the actual Empress Wu period.

This MS is a direct copy of an older original; in fact, the copyist shows many graphic errors, which will be described during the exposition of the text.

¹ See Jean-Pierre Drege, *Les Caracteres de l'imperatrice Wu Zetian dans les manuscrits de Dunhuang et Turfan*, in *BEFEO*, tome 73, 1984, pp. 339-354; see Lidai Huizi Pu, *shang*, ed. Xiao Shuang Ji Yan Congshu, under character 𠄎, 𠄎; see also Lidai Bihui Zi Huidian, p. 398, 1997

During the beginning of Tang dynasty, there was some calendrical text, such as a section on *Suishi* (the year and season) included in *Yiwen Leiju* compiled by Ouyang Xun (557-641) which share with MS the exclusion of Buddhist festivals². The content of the MS is considered to be similar to *Sui Hua Ji Li* 岁花纪丽 of Late Tang dynasty Han E 唐韩鄂 and to *Shier Yue Xi Dai Shu* 十二月锦带书 of Xiao Tong 蕭統 (501-531) of Liang dynasty, with it shares his poetic style exposition, based principally on a tetra syllabic rhythm.

The difference between the MS and the mentioned two calendrical texts is that while they chose to divide and describe the seasons according to their peculiar feature, the MS chose to divide it by *hou*, exclusive of this MS. The months are divided in an unusual method: first is not given the name of pitch pipe that represents the month such as in *Shier Yue Xi Dai Shu* nor as in *Sui Hua Ji Li* where months are listed in their sequential order with their festivals, but is divided in 'the beginning' and 'fifteen *hou*'; only registering some festivals as the *Jiu Yue Jiu Ri* the ninth day of the ninth month, the *La* end of the year sacrifices, which has an individual long poem and just the name of another poem, original or copy incomplete, the *Xue Qing*, clear sky after the snow. The months are divided in two sets of fifteen *hou* and 'beginning'. In all of them, the sequence is: fifteen *hou*, the 'beginning' then followed by another fifteen *hou*. The characters used for *hou* are 后 'after' and 候 'season'³; these two characters are phonologically very close, *hou* 候, in traditional Chinese calendrical terminology represents natural phenomena produced in a certain season. In the Chinese calendar, every five days constitutes one *hou* and three *hou* constitutes one *qi* natural phenomena. The first fortnight period is called *jieqi*; the second fortnight period is called *zhongqi*. This division of month is fifteen days is seen in Huan Nanzi.

The observation of '*qi*', natural phenomena involving the burying of the twelve musical pitch pipes and filled with ash to predict the weather, appeared during the Han through Sui and Tang dynasty. According to Huang Yi-long and Chang Chih-ch'eng⁴, there are few detailed descriptions of this process and few were capable of putting into practice, but Xin Doufang of Northern Qi (551-577). Our MS makes many allusions to its use and how is indispensable for weather predictions. The fact that the months in the MS are substantially divided into two-foortnight periods, and not by festivals seems to be a long poetic confirmation of scientific methods prevalent in the Nanbei Chao. Besides, another feature of the hygroscope of that period was the armillary sphere and the water clock also mentioned several times in the MS poems. According to a late Prof. Antonino Forte in the year 689 a *dayi*, or *hunyi*, armillary sphere, was connected to the *Tiantang*⁵. As the MS was completed in the year 691 is probably referring to this previous armillary sphere, therefore, a further confirmation of interest in the astronomical and calendrical phenomena of the Wu Zhou period, therefore, we may, based on this particularity, that the poems were also

² Ian Chapman, *Selections from Record of the Year and Season of Jing-Chu*, in *Early Medieval China*, pp. 468-93, 2014

³ These two characters are in Dunhuang Ms. interchangeable. See *Dunhuang Wenxian Yuyan Cidian*, p. 134, 1994 ; see *Tongjiazi Huishi*, p. 251, 2004

⁴ Huang Yi-long, Chang Chih-ch'eng. *The Evolution and Decline of the Ancient Chinese Practice of Watching for the Ethers*, in *Social Science*, 13, 1996, pp. 82-106; John B. Henderson, *Ch'ing Classical Studies and Cosmological Reformation*, in *Tsing Hua Journal of Chinese Studies*, 6, 1985, pp. 81-111; Wang Rui, *Zhongguo Chuantong Jieri de Qiyuan*, in *Shangye Wenhua* , _____, _____, pp. 1-47, 1998

⁵ Antonino Forte, *Mingtang and Buddhist Utopias in the History of the Astronomical Clock. The Tower, Statue and Armillary Sphere Constructed by Empress Wu*, Rome/Paris, Istituto Italiano per il Medio ed Estremo Oriente/EFEO (Serie Orientale Roma, 59 ; PEFE0, 145).

written as a scientific notebook on weather observations. For the water clock and its bronze or jade siphon, constantly mentioned, appears to be a well designed and working device, and being also in the same text with the hygroscope, the main text may be about same period of VI century, in fact, the architectural description of the water clock in MS reports fashion that are found from Han to Nanbei Chao⁶ especially in the 'dragon' feature of the siphon. The MS also provide allusions to the astronomical text of Zhou Bi although not clearly expressed.

With those devices mentioned in MS, it makes easy to understand the large use of astronomical terminology used and names of planets or stars.

The emphasis that his calendrical poems text put on the relation between heaven and earth substantiate the beliefs in ordered patterns to be followed and, in this particular MS, the human is not involved but in adjusting devices prompt to coordinate it with natural phenomena.

The 'voice' of the poems is melancholic and gay describing different landscapes as witnessed with own eyes, in his tetra syllabic verses. The poems do not show the sophistication of the contemporaries or the complexities of chosen graph but it repeats in many occasions. The tetra syllabic verse used is a way to archaize the depictions and the imagery of landscapes and individual expression with many allusions difficult to later readers. The tetra syllabic verse goes back to the Shi Jing and our author is extensively looking back to Han dynasty, period, in which scholarships on Shi Jing were done at length. The comprehensiveness of the poem is not direct and a comment was needed, in this MS the comment is a glossed-like dictionary and trying in many lines to achieve the original meaning of the text by means of *gu yue* 故曰 'therefore is called', or 'that's why is said'.

Another interesting feature of this Wu Zhou period comment to the text is the knowledge of wooden tablets used to write during the Han period, in a sentence that reads 汉牒裁风. The *handu caifeng* it may mean either to 'letters of the Han regulated the custom' or 'the letters of Han are very skilled at describing the landscapes' as in a *chengyu* that reads 刻雾裁风. The character *du* 牒 may also indicate 'letters'⁷, and here in MS may point to poem-letters. The 'skilled depictions of landscapes' it may refer to the Verses of Chu or Chu Ci, text mentioned in comment, or to the *fu* of the main character of the Han period, among them Sima Xiangru, which would use a tetra syllabic verse for his 'Fu on Imperial Excursion and Hunt, or the "Fu of Sir Vacuous"⁸. The MS with allusions to Han period and to his magnificence is also portrayed in the list of many of the most famous palaces and gardens in or out of the two major cities of the time: Luo Yang and Chang'an⁹.

This MS does not report calendrical influences of Buddhist festivals, although we may not certainly know if in the lost fragment were mentioned, but those belonging to the Daoism folklore. So if is an actual production of Wu Zhou calendrical MS, why are not there any Buddhism folklore as it was a high concern of her period? The MS focus his calendrical phenomena of the South, an

⁶ see Yun Hai, vol. 1, *juan* 11, pp. 207b-210a, 1987 ; see Wu Shuping, Dong Guan Han Ji, p. 453, 1987 ; see Chu Xue Ji, vol. 3, pp. 595-97, 1962

⁷ see Antje Richter, Letters & Epistolary Culture in Early Medieval China, pp. 34-43, 2013

⁸ see Martin Kern, 'The Poetry of Early Empire' in The Cambridge History of Chinese Literature, vol. I, pp. 88-96, 2010; see Stephen Owen, The Making of Early Chinese Poetry, 2006

⁹ see Hsiang-Lin Shih, Ph.D. dissertation, Jian'an Literature Revisited: Poetic Dialogues in the Last Three Decades of the Han Dynasty, 2013

extensive area comprising LuoYang and Chang'an, area where Daoism was much more influential than the Buddhism of North¹⁰.

The fact that Wu Zetian reversed the Tang precedence of Daoism over Buddhism¹¹, tells us that the original text is prior of empress Wu.

In the MS, is given more attention to landscapes of several southern places, and are mentioned only two places of north, one the mountain of San Wei, Dunhuang area, and Ji, today Beijing area.

The MS is a very long and tedious recording of the seasonal phenomena trying to picture the events but lacks of originality due to repetition along the text. The poem of the MS does although present couplets that follows lyric rules.

The MS is unfinished; the last two characters, *xue qing* 雪晴, beginning of new sets of poems, is followed with just blank paper, but may also be that the copy is unfinished.

Characters in bold denote the main line of the text, while those in normal type are those of the comment.

To the text are added numbered lines for a pragmatic reason as some are referring to each other.

The main two anthologies consulted are: the Yiwen Leiju (text initiated during the Wude 5th year of Tang dynasty Gaozu 622) and the Taiping Yulan (text initiated in the year of Bei Song 677 and completed in the year 984), 艺文类聚 (两册) 扫描版. 上海古籍.1985 and 太平御览 中华书局影印 1995

The original MS photos are provided by the web page of International Dunhuang Project (idp.bl.uk) and for text references the web page of Chinese Text Project (ctext.org)

This work is by no means completed as the MS does still have many points to be investigated.

The bibliography and references are given each time a line is commented.

STEIN 545:

Missing fragment


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(1) **少昊御辰 整秋驾於金** 少昊西方帝金西方之位陆道也言少昊之帝御时整秋驾於金道

Shao Hao controls the *chen* (season) and for the whole autumn season rides in the element of metal: Shao Hao is the emperor of the West direction; metal is the position of the west; *lu* 陆 is the way. This means that Shao Hao governs and controls the autumn season riding the way of the west

¹⁰ Lewis, Mark Edward, China between Empires, Northern and Southern Dynasties, pp. 196-220, 2009; Early China Religion, Part Two: The Period of Division, ed. John Lagerwey, Lu Pengzhi, vol. 2, 2010

¹¹ The Cambridge History of China, vol. 3, Sui and T'ang China, part 1, p. 311, 1979

The graph  although a variant for 昊, in Dun Huang manuscript is instead read as 昊 and is registered in 汉隶字源 and in 隶篇. This graph in Shuowen Jiezi means 秋天 autumn sky. Shao Hao 少昊 is a well-known figure in the classic being a mythological character of Chinese history and is related to the west. A close reference to the MS comment can be found in Jin Lou Zi 金楼子 (554), text of Nanbei chao probably of the end of Liang dynasty by Xiao Yi 蕭繹(508-555), chapter of Xing Wang 兴王: 少昊帝金天氏 Shao Hao is the Lord of the Metal element Sky', see Jin Lou Zi Xiao Jian 金楼子校笺, p. 58-59, 2011; see also 拾遗记译注 pp. 13-16, 1989 a Jin dynasty compilation by Wang Jia 王嘉.

陆道也 is recorded in 左傳, 昭四年古者日在北陸而藏冰, 西陸朝覲而出之. 註陸, 道也 in the fourth year of Zhao, anciently, they stored up the ice, when the sun was in his northern path; and they brought it out, when he was in his western, gloss: *lu* indicates path', James Legge, The Ch'un Ts'ew with The Tso Chuen, vol. 2, p. 591-96.

For 陆道也 see also L 127, L 184

(2) 苍鷹始祭 言秋至苍鷹煞鸟以祭

With a goshawk begins the rituals: this means that with the autumns arrives the goshawk; it is killed in order to perform rituals

苍鷹 is common compound word during Nanbei chao and Tang periods, also a style name of 酷吏 delineated in Shi Ji.

苍鷹 is the Northern Goshawk and a forest dwelling bird, see Lewis Mayo, *Birds and the Hand of Power: a political geography of Avian Life in the Gansu Corridor, ninth to tenth Centuries*, in East Asian History, 24, 2002, pp. 1-66.

(3) 丹鸟初羞 丹鸟熒火也羞饑膳言秋至荣火以蚊蚋为羞

the Dan-bird start to feed: the *Dan*-bird is the firefly. *Xiu* means 'to eat meals'. In autumn when arrives the firefly, they eat mosquitoes

丹鸟 in Da Dai Li Ji, chapter of Xia Xiao Zheng 夏小正, ba yue 八月: '丹鳥羞白鳥. 丹鳥者, 謂丹良也, 白鳥, 謂閩蚋也. 其謂之鳥, 何也? 重其養者也. 有翼者為鳥. 羞也者, 進也, 不盡食也. In the 8th month, the *dan*-bird eats the white-bird. The *dan*-bird is called *dan liang* and the white-bird is called *wenrui*, small mosquitoes. Why would it be called 'bird'? Doubles its meals; if has wings we call bird. *Xiu* means to ingest, to eat continuously'. See Dadai Liji Huixiao Jizhu, 大戴礼记汇校集注 p. 282-284, 2004; see also Dadai Liji Jinzhu Jinshi 大戴礼记今注今译 p. 97-100, 1975.

羞 for some author is an erroneous graph for 食. In Lu Shi Qunqiu, at chapter of Zhong Qiu, reads 食羞 as 'store up provisions' see Knoblock p. 189

丹鸟 is less used than 丹良 in fact in Guang Yun, xia pingsheng, 熒 quoting the Li Ji: '螢火禮記云季夏月腐草爲螢一名丹良又名蚺 in the chapter on firefly the Li Ji states: during the summer months the rotten straws produce the firefly; another name is *dan liang*, also *ming yan*. We do not see it in the listed synonyms. This quotation is not found in the Li Ji, but only 腐草爲螢 in chapter of Yue Ling; while the alternate name is found in Lu Shi Chungqiu, Liu Yue Ji, and Huan Nanzi, Shi Ze Xun, where it reads: 腐草化為蚺 portion of it where in chapter Xia Ji reads: 腐草化為蚺, decaying grass transmuted into fireflies; is also quoted in Taiping yulan, 蟲豸部二 quoting a Jin dynasty text the Gu Jin Zhu 古今注: 螢, 一名輝夜, 一名景輝天, 一名燿耀, 一名磷磷, 一名丹良, 一名夜光, 一名宵燭. 腐草為之, 食蚊蚋焉 *ying*, another name is *huiye*, *huitian*, *xihui*, *linyao*, *danliang*, *yeguang*, *xiaozhu*, the decayed grass creates it, eats mosquitos that are in it', see Gu Jin Zhu 古今注, ed. Sibū Congkan, *juan* 5, under fish and insects. These multiple names for 螢 are also described in 四时气候集节, text of Ming dynasty, by 李泰, under register of 腐草为螢



Transcript as 熒 is in effect to be transcript as 螢 both has same phonetics.

(4) 汉牋裁风 驚宵壺而候气 牋书板也以铜壺为漏以仲秋迎气於西郊

The letters of Han are very good in depicting the landscape, the passing nighttime spells the season: *du* is the tablet to use to write; the bronze siphon is the dripper; the mid-autumn season is welcomed in the western neighbor

汉牋 'Han Letters' are probably two interpolated characters by mistake as a 'written wood Han tablet', here it may well indicate poem-letters of the Han. It may also be in relation to 迎气於西郊 to meet the autumn in western suburb, which is one of five sacrificial places in the capital, see Li Ji, Yue Ling; and 汉牋 may be related to the '百官' attending to the autumn sacrifices.

The *tonghu* 铜壺 is a water-clock siphon made of bronze.

(5) 豳诗记节 擊夜鼓而迎寒 周法寄豳诗以记秋节擊鼓而迎寒气也

Poems of Bin records the seasons; beating in the night the drums, the cold is welcomed: Zhou's regulation confide in the poems of Bin to record the autumnal season; beating the drums the cold is welcomed.

The text is a variant of a paragraph found in Zhou Li 周礼, Chun Guan Zong Bo xia 春官宗伯下: 掌土鼓, 翕龠. 中春, 晝擊土鼓, 吹翕詩, 以逆暑. 中秋, 夜迎寒, 亦如之凡國祈年于田祖, 吹翕雅, 擊土鼓, 以樂田畯. 國祭蠶, 則吹翕頌, 擊土鼓, 以息老物. Ils ont dans leur attributions le tambour en terre et la flute du pays de Pin. Au milieu de printemps, le jour, ils frappent le tambour en terre et jouent le chant de Pin pour saluer l'arrivee de la chaleur. Au milieu de l'automne, la nuit, ils font encore de meme pour saluer l'arrivee du froid. Lorsque, au nom de l'Etat, on demande une annee heureuse a l'ancien de la culture, ils jouent sur la flute le second chant de Pin. Ils frappent le tambour en terre pour rejouir le grand officier de la culture (Thien-tsun). Lorsque, au nom de l'Etat, on offre le sacrifice Tsa, a la fin de l'annee, alors ils jouent sur la flute le troisieme chant de Pin. Ils frappent le tambour en terre pour engager au repos les vieillards'. See Edourd Biot, Le Tcheou-Li ou Rites des Tcheou, tome II, pp 65-66, 1851.

During the *zhong qiu*, mid-autumn season, 中秋, are sung the poems 詩 of Bin, while during the celebrations of *zha* 蠶 are sung the hymns 頌. Bin 翕 is a location name where a tune is performed during the end of summer and beginning of autumn. The comment is found in *Yiwen leiju* and in Zhou Li. The *Yiwen leiju*, juan 3, Sui Shi shang 岁时上, Qiu 秋: 籥章掌仲秋擊土鼓 籥翕詩以迎寒 in mid-autumn are sung the poems of Bin, beating the earthen drum and flutes to welcome the cold'; in *Taiping yulan*, Shi Xu bu jiu 时序部九, Qiu shang 秋上: 籥章氏掌仲秋擊土鼓吹翕詩以迎寒氣.

See for 翕頌 hymns of Bin below L 239; see for 籥 L 90. Bin is located today in 陕西省旬邑县西南 Shaanxi, provence, south-west of Xun Yi

(6) 霜含彩菊 亂朝浦而开金 露泫頰兰 映霽阶而綴佩 兰叶色赤故曰頰兰.

The frost embrace the colourful chrisanthemum scattered along the bank, revealing their golden (colour); the melted dew on red thoroughworts reflects on layers of misty snow, binding them in a pair: the colors of leaves of the thoroughworts are read, that's why is called red thoroughworts

頰 is indicated as a popular form to call things dyed of red colors, see Er Ya, Shi Qi 釋器: 染謂之頰 a ; see also Guang Yun, xia ping sheng, qing, sheng: 赤色俗作頰 red color is in a popular form written 頰. According to Yu Pian, 頰 means red 赤 and its original graph is 頰 and □, see Yu Pian ed. Sibi Congkan




is a popular form seen in Gan Lu Zi Shu.

(7) 銜芦候雁 声传汉帝之辞 雁銜芦而避繒繳汉武帝有秋思辞

The migratory geese holding in the mouth the reed, transmitting words to the emperor of the Han: the geese holds in the mouth the reed in order to take precautions against arrow attached to the thread string; emperor Han Wu has autumnal thoughts and words.


銜芦候雁 are found inverted in *Yiwen leiju*, *juan* 61 卷六十一, *ju chu buyi*, 居处部一, *zong zai ju chu* 总载居处, quoting a poem from 晉左思蜀都赋 where it reads: '候鴈銜蘆 migratory gees fly by with reeds in their mouth', see Knechtges, *Wen Xuan* vol. 1, p. 355. Today a debate runs among scholars if the 蜀都赋 is actually been produced by Zuo Si or Yang Xiong 扬雄, see Wu Mingxian 扬雄左思蜀都赋比较, in *Journal of Sichuan Normal University (Social Sciences Edition)* vol. 32, 1, 2005, pp. 91-97. The comment is close to a quoted text in *Taiping yulan*, chapter 百卉部七, subtitle 芦荻 the *Huai Nanzi*: 淮南子曰雁銜蘆以避矰繳. This quotation is, but a variation of the original transmitted text: 銜蘆而翔以備矰弋 swans fly down wind to save their strenght, and they carry reeds in the mouth to take precaustions against arrows attached to thread strings', see *Huainanzi Ying Han Duizhao* 淮南子汉英对照, 大中华文库, vol 3 p. 1421; the last two characters are transcribed in a comment of Li Shan to *Wen Xuan* 文选 of Liang dynasty by Xiao Tong to read 矰繳, p. 183, 1986.

The cursive graph of  is variant seen in a stele of Sui period, Sui Gongren Jia Shi Muzhi 随宫人贾氏墓志 recorded in *Bei Biezi Xin Bian* 碑别字新编, p. 434.

(8) 思柳寒蝉 響乱楚臣之聽 秋...之蝉寂 漠...也

The cold cicada endure the willow, contrasting sounds hears the minister of Chu: in the forlorn cicadaautumn,

The comment in the MS is missing. The four characters 思柳寒蝉 are to be found in a similar way in a Tang poem of 錢起 (717 ? – 783 ?), 送李兵曹赴河中 where it reads: 寒蟬思關柳 the cold cicada endure the willow beam'.

The graph  is a Wu Zhou's period new character for 臣, is also a variant for 忠, which makes the association quite possible, as the empress Wu Zhou would recognize the loyalty of a minister, see Norman Harry Rothschild, *An Inquiry into reign era changes under Wu Zhao, China's only Female Emperor*, in *Early Mediaval China*, 12 (2006), pp. 123-149

蝉寂漠 is found in *Chu Ci* 楚辭, *Jiu Bian* 九辯: '蟬寂漠而無聲 the forlorn cicada makes no sound'; see David Hawkes, *The Songs of the South*, p. 209, 1985 The line of text is referring to Qu Yuan known also as the Chu Chen 楚臣, the wise minister of Chu, used in *Han Shu*, *Yi Wen Zhi*: 大儒孫卿及楚臣屈原離讒憂國, 皆作賦以風, 咸有惻隱古詩之義 the grand teachers, Sun Qing and Qu Yuan, the Chu Chen, abandoned the sad country and wrote *fu*

as their poetic style; together had this acute feeling of pain and grief, concept of an ancient style poetry'.


(9) 玉律风清 以玉为之



The jade pitch-pipe sound is as a breeze (pitch-pipe) made of jade

玉律 is a musical instrument made out of jade used to determine standard pitch tone, See Han Yu Dacidian, v.4, p. 489 汉语大词典, 第 04 卷. See also Hou Han Shu, Lu Li Zhi shang, 后汉书, 志第一, p. 3016, 1965: 氣至者灰去. 其為氣所動者其灰散, 人及風所動者其灰聚. 殿中候, 用玉律十二. 惟二至乃候靈臺, 用竹律六十. 候日如其曆 when the ether arrives, expel the ash. What makes the ether move, makes the ash scatter; the movements of the man and of the wind move, makes the ash collect. For the 'weather' condition in the hall, are used the twelve jaded pitch-pipes. Only during the two solstices, the 'weather' tools of the numinous tower are used the sixty bamboo pitch-pipes, weather and sun are thus their calendar'. See the Yueshu Yaolu 乐书要录 work commissioned by Wu Zetian

(10) 金天爽气 牛星夜上 影入秦桥 牵牛星也秦桥谓横桥横桥以象牵牛故云影入秦桥

The clear sky of autumn and the ox star ascends in the night casting its shadow on the Qin bridge: the *qianniu* (Oxherd) is a name of a star. The Qin Bridge is called the Guang Bridge. The Guang bridge it resembles the *qianniu* star, that's why it is said: casting its shadow on Qin bridge

The 星 character is written as a circle , this graph is another 'new character' of Wu Zhou's.

The graph  is a Wu Zhou's period character for 天. The graph  for 秦 is seen on a stele of Wei period, Wei Wang Yue Muzhi, 魏王悦墓志.

横桥以象牵牛 in the comment is seen in Yiwen Leiju, chapter of Zhang, 帐, and in Taiping yulan, chapter of She, 奢, both also quoting from 三輔舊事(Dong Han dynasty of 赵岐(?-201) in both reads: 横橋南渡, 以象牵牛, the Guang Bridge pass through the south and resembles to the Qian Niu star, see p. 112; in Shui Jing Zhu, Wei Shui 渭水, reads: 渭水貫都, 以象天漢, 横橋南度, 以法牵牛 Guan Dou of Wei Shui resembles to the Milky Way, the Guang Bridge directs towards the south modelling it on Qian Niu.

横橋 see also Wen Xuan, Pan Yue, Rhapsody on a Westward Journey 文选·潘岳 (247-300), 西征赋: "鹜横桥而旋轸, 历敞邑之南垂." 李善注: "横音光. 雍州图曰: '在长安北二里, 横门外也.' I rush to the Guang bridge, wheel about, and pass through the southern edge of my humble district. Gloss of Li Shan: Heng is pronounced Guang. The map of Yong Zhou reads: is located two // north of Chang'an, it is the external Guang Pass'. See Knechtges, Wen Xuan, vol. 2,

p. 227; see also Chen of Nan Chao, Xu Ling (507-583) poem of Roads of Chang'an, 南朝 陈 徐陵, 长安道诗: “ 横桥 象天汉 The Guang bridge looks like the Milky Way”

While in San Fu Huang Tu 三輔黃圖, reads: 渭水貫都, 以象天漢, 橫橋南度, 以法牽牛南有長樂宮, 北有咸陽宮, 欲通二宮之間. 故造此橋 Guan Dou of Wei Shui, resembles to Milky Way, the Guang bridge extending towards south it models on *quanniu*, to the south there is the Chang Le Gong, to the north there is the Xian Yang gong, It was built this bridge to go through these two palaces'. Both palaces are situated in Chang'an, see Yu Hai, v.4, juan 155, 157, p. 2850b, 2882 a; see also 唐代长安词典, p. 88, 1990.

(11) 桂月霽圓 光臨漢殿 漢有桂宮而月中有桂故云桂月霽圓而光臨漢殿

The moonlight (of *Gui* palace) all around the sky, shines in the vicinity of the Han Hall: during period of the Han there was the *Gui* palace, and also on the moon there is one; that's why it is said: the moonlight (of *Gui* palace) all around the sky, shines in the vicinity of Han Hall

桂月 indicates the moonlight, is believed in Chinese tradition that on the moon there was cassia tree; stand also for the 8th month

The 月 character is written as  a created graph of Wu Zhou's period.

The comment cites a *Gui Gong* 桂宮, which is found in pre-Tang text. In Taiping yulan, is quoted a text the Han Gong Jue Ming in which are listed palaces in Chang'an, among them the *Gui Gong*. A note to *Gui Gong* 桂宮 quote another text the San Fu Gu Shi 三輔故事 p. 98-99, 148; see also Wang Yinglin, Song dynasty, Yu Hai, juan 156, 8, vol. 4 p.2865, San Fu Huang Tu Xiaoshi 三輔黃圖 pp.133-136 according to it is a palace built by Han Wudi. These texts describes the *Gui Gong* palace built by Han Wudi to welcome the breeze and to avoid the heat; in the center of it there is a 'dian' called *Ming Guang Dian* 明光殿. Based on transmitted text the comment and the MS text seems to have some errors, where the comments reads 光臨漢殿 it should be 明光殿 Hall of Shining Brightness, see Knechtges, Wen Xuan, vol. 1, p. 130, LL 254-55n. *Gui Gong* 桂宮 has also another name 甘泉

(12) 甘泉芳桂 散玉蕊而凌霜 甘泉宮名蕊花也桂花白故曰玉秋而散蕊故曰凌霜之

The fragrance of cassia of the *Ganquan* (palace) scattering its jade flowers and pure hoarfrost: *Ganquan* is a palace name; 蕊 means flower; the flowers of the cassia (*gui*) are white therefore is called autumn jade and scattering them is called pure hoarfrost

The 甘泉 is another name of 桂宮 see San Fu Gu Shi p. 98, see San Qin Ji 三秦記 p. 118-119, also built to avoid the heat of summer. For *Ganquan* 甘泉 Sweet Spring Palace, see also Knechtges, Wen Xuan, vol. 1, p. 194, LL. 206-9n.

藹 is a variant form for 花. This variant is seen in Yu Pian, a character anthology compiled on imperial order by Gu Yewang 顧野王 during the Liang period (502-557) and in Long Kan Shou Jian 龍龕手鑑, written by the Liao period 遼 (907-1125) Buddhist monk Xingjun 行均. This character is not seen in oldest characters anthology prior to Yu Pian, which it may lead us to consider the original text of that period and the Dun Huang MS with comment to Wu Zhou period.

凌霜 it may be read 陵霜, in Guang Yun, xia pingsheng, cheng, ling 陵, reads: 陵, 凌, 冰凌

(13) 太液灵芝 權朱柯而染露 太液池名芝色...故曰朱柯秋而露下曰染露

Washing the red straws of Ling Zhi in the Tai Ye, is displayed the dye: *Ta Ye* is a name of a pond, the color of (*ling*) *zhi*...that's why is called red straw, appearing in autumn and is called: appearing dye.

權 is more probably a mistake for 濯 based on the Xi Jing fu 西京賦 where it reads: washing it up the red straw of the *lingzhi* 濯靈芝以朱柯 see Zhang Heng (78-139), 张衡文选译 p. 16, 1990; see also Zhang Chenze, Zhang Heng Shiwen Ji Xiaozhu, 张衡诗文集校注. p. 45, 140n., 1986. The *lingzhi* is a divine herb that grows on divine mountains of Peng lai isle in the center of the sea.

太液, the Grand Fluid, see San Fu Huang Tu, p. 261-266, is a very large pond situated west of old city of Chang'an, north of Jian Zhang Gong 建章宮 but no mention about Ling zhi 灵芝. For the 建章宮 see Yu Hai 玉海, vol. 4 p. 2863-64; see also Han Wu Gushi, 漢武故事 p. 10; no date, ed. Zhongguo Gudian Mingzhu; see also Knechtges, Wen Xuan, vol. 1, p. 132, L.289, p. 135; see San Fu Huang Tu Xiaoshi 三辅黄图校释, p. 177, 2005

十五后

After the 15th (day)

(14) 气变铜浑 浑天 仪以铜为之

The weather influence the wind directional bronze tool of the armillary: the armillary sphere is made of bronze

铜浑 see San Fu Huang Tu 三辅黄图校释 p.279, 2005. Considering this MS to be a copy on a Nanbei Chao text, the closest association that we can make it is in a lost text on Liu Song of Guo Yansheng 郭延生 as quoted in Taiping yulan, Li Yi Bu shisan, Ling tai, the Shu Zheng Ji 述征記: 長安宮南有靈臺, 高十仞, 上有銅渾天儀, 又相風銅鳥, 或云此鳥遇千里風乃動 to the south of Chang'an palace there is a Ling Tai (Divine Tower) high 10 *ren* on top there is a an armillary sphere with also a wind-directional bronze bird (phoenix); other says that this

(bronze) bird (phoenix) will move when there is a very strong wind'; this passage is also registered in Chu Xue Ji, 初学记 juan yi, tian bu, p. 2. On top of the Ling Tai 靈臺, there is an armillary sphere 铜浑, or in its full name 铜浑天仪, is mounted a bronze 'crow' as a directional wind tool and thanks to it, the armillary sphere acts on, see also Needham, v.3, p. 354, 478-79. For Wind Watchtower see also Knechtges, Wen Xuan, vol. 1 p. 130. L. 260. See Antonino Forte, Mingtang and Buddhist Utopias in the History of the Astronomical Clock. The Tower, Statue and Armillary Sphere Constructed by Empress Wu, Rome/Paris, Istituto Italiano per il Medio ed Estremo Oriente/EFEO (Serie Orientale Roma, 59 ; PEFE0, 145).

而 is a mistake for 天, the Wu Zhou new character for it is very close to 而.

For the armillary sphere 浑天 仪 see also L 221.

(15) 辞巢玄乙 望云路以连翩 化草丹良 下风階而的爍 丹良熒火

The *xuanyi* leave the nest looking at roads traced by the clouds in a continuously flapping of the wings; the *Dan*-bird transmuted from the (rotten) grass descends along with the wind in a manner of bright pearl: the *dan*-bird is the firefly

丹良熒火 see also L 3. 玄乙 it should be read as 玄翼 based on a Liang Yuandi poem, 晚棲乌诗, see 先秦汉魏晋南北朝诗梁诗 p. 2048 and a Jin dynasty *fu*, by 夏侯湛 (243-291) the Rhapsody of Dark Bird 晉夏侯湛玄鳥賦, see 汉魏六朝百三家集明张溥辑, 卷 044 夏侯常侍集, 晋夏侯湛撰 p. 6a-7a .

The 玄翼 or 玄乙 is referring to a 玄鳥 evidence is found in a footnote to Taiping Yulan, Yu Zu, 羽族部九, 燕, where it reads: 玄鳥, 乙鳥也 to the Shi jing 诗经 poem 玄鳥, swallow. In the Er Ya reads: 爾雅曰: 燕燕, 鷗 and as quoted in Taiping yulan reads: 燕燕, 乙也. 注云: 梁曰燕, 齊曰乙. 乙 is interchangeable with 鷗

的爍 in Yu Pian 玉篇, indicates a 明珠 bright pearls, binome seen in Wei Du *fu* of Zuo Si 左思, 魏都賦 and in Shang Lin *fu* of Sima Xiangru 司馬相如, 上林賦

(16) 献裘在节 秋节至献良裘於君

Offering feathered bag during the season: when the autumn season arrives, are offered good quality bags to the gentlemen

This line refers to the Zhou Li 周礼, Tian Guan Zhuo Zai, 天官冢宰, 司裘: 掌為大裘, 以共王祀天之服. 中秋獻良裘. 王乃行羽物 Il est charge' de la confection du grand habit de fourrure, pour fournir l'habillement que revet l'empereur, lorsqu'il sacrifie au ciel. Au milieu de l'automne, il presente les beaux habits de fourrure: l'empereur distribue alors les especes emplumees'. See Edouard Biot, Le Tcheou-Li, tome I, p. 137, 1851; see also Yang Tianyu, Zhouli

Yizhu 周礼译注-杨天宇, p. 105, 2004; see also Shisan Jing 十三经注疏, 清阮元校刻, p. 683a, 1980.

It is in reference of a gift from the king to his subordinates of a well manufactured bag with plumes given in the eight month.

(17) 命服居辰 秋节至命司服具衣裳

The order has been given to superintendent of robes when the *chen* resides: when the autumn season comes, orders are given to superintendent of robes to have dresses with various ornaments

The comment is seen in Li Ji, Yue Ling, 命司服, 具飭衣裳, Orders are given to the superintendent of robes to have ready the upper and lower dresses with their various ornaments', James Legge.

See L 16.

(18) 寒露宵凝 冱瓊林而綴玉 瓊林玉树

The cold dew freezes in the night, how beautiful are the snowed trees binding together: snowed forest indicates the white-snow trees

瓊林玉树 in the comment is just to confirm that the snowed forest is as beautiful as a white jade; 瓊林 is in fact used in later poems of Tang, such as Liu Yuxi 劉禹錫 (772-842) the meaning of a forest covered in snow.

The 'saying' in this MS although lost to transmission, does involve a certain linguistic originality, the comment become a well know later ages 'saying' till to become a proverb. See also Hanyu Dacidian, vol. 4, p. 647-648.

The graph  is a variant for 肯 and is seen inscribed on 石經魯詩殘碑 of Han period.

Recorded since the time of Shuo Wen Jie Zi. 肯 takes the meaning of *qi* 豈, see Shi Ci Quy Huishi 诗词曲语辞汇释, p. 229, 1953

(19) 阳云且上 拂瑶岫而乘纓 立秋阳云出其状如冠纓瑶玉山也

Clouds of summer season rise up brushing off jaded mountain peaks, riding like a hat: at beginning of autumn the southern clouds appear and they looks like a ceremonial hat covering the jaded mountain peaks

阳 is probably a copyist error as the imagery explained is referred to winter according to Taiping yulan quoting the Yi Tong Gua Yan 易通卦驗: 寒露正陰, 雲出如冠纓 the cold and the dew are the right contracting elements, the clouds appear like a tassel hat'; while a different imagery scenario is presented during the beginning of autumn *li qiu* 立秋: 立秋濁陰, 雲出如

赤繪 The beginning of autumn is the contracting-rough season, the clouds appear like red silk banner', see Chu Xue Ji 初学记 vol. 1, p. 15-16, 1962.

(20) 蛩吟寒砌如催玉杼 ... 杼言秋至蟋蟀催妇子之候也

The sigh of crickets announces the cold pavement as it's pressing to a jade column: ... (jade) column means when autumn arrives the crickets' rush of the relation between mother and child

The graph  is a variant for 蛩, and known since the compilation of Er Ya, recorded under section of insects, *ching*, also recorded in Zi Hui vol. 10, p. 126-127. The text is common in Tang Poems. Is close to a late poem of Li Xun 李珣 (855?-930?), 酒泉子: 凝露滴, 砌蛩吟. 驚覺謝娘殘夢, 夜深斜傍枕前來, 影徘徊 the condensated dewdrops, the lament of cricket on pavement, startled awake from a broken dream of a talented lady (or a singer), in the deep night grab a pillow in front of her and shadows following her back and forth'

(21) 隼击秋原似应金科之命 金科律也言金贵之言金击似应诛符之令

The fight of falcon is the origin of autumn seems a response to the order from golden rules: golden rules indicates the law; it means the golden values it; it means the fight of the golden (rules) seems a response to the the order of a punishment seal

This line and comment seems to reflect a passage in Chunqiu Gan Jing fu 春秋感精符, quoted in Taiping Yulan, Shi Xubu, Qiu *shang*: '季秋霜始降, 鷹隼擊, 王者順天行誅, 以成肅殺之威 in autumn season the dew starts to descend, and hawk and a falcon fights, the king therefore following the Tian proceeds in the punishments in order to succeed in a stern act'.

The 金科, golden rules, is explained in a text quoted in Yiwen Leiju, juan 54, xingfa bu, xingfa, quoting a text from Yang Xiong, 劇秦美新論: 金科玉條. 科條謂所施也. 律金玉. 當珍之 Golden rules: the rules means what is enforced; golden rules of calendar is certainly of value', see also Yang Xiong Ji Xiao Zhu 扬雄集校注, p. 221, 1993; see also Wu Zetian, 唐明堂乐章, 皇帝行: 化光玉镜, 讼息金科 with transformation of glorious (power), the laws are put at rest', see Quan Tang Shi, vol. 1, *juan* 5, p. 55, 1999, see also Jiu Tang Shu, juan 30, p. 1101, 1975

See also Hanyu Dacidian 汉语大词典第 11 卷, vol 11, p. 1156

(22) 璇霜耀...应九乳而朝凝 九乳钟也言豊山之钟鸣而霜飞降故曰朝凝

The whirlwind of hoarfrost shines...responding to the bells, the morning is frozen: the nine nipples indicate the bell; it is said that the bells of mount Feng reverberates causing the hoarfrost to float and fall down, that's why is called the morning frozen

九乳 indicates as in scribe comment the bell's. This terminology seems to be appeared late during the Nanbei chao. The *Yiwen leiju*, *juan 78*, *Ling Yi bu shang, xian dao*, quotes a text called, Xian Dao 仙道, where it reads: 春鍾九乳鳴 in spring the bells rings out' in a poem of 庾信 of 北周 (557 – 581).

朝凝 also related to weather in *Yiwen leiju*, *juan 25*, *Ren bu jiu, shuo*, quoting 晉劉琨與石勒書 (劉琨 270-317) where it reads: 霧霧之氣, 雖朝凝而夕消 the atmosphere of mist and fog although is in the morning condensed, in the night it vanish'.

豐山 see Knechtges, Wen Xuan, vol 1, p. 292, L. 569n. Mount northeast of modern Luoyang.

(23) 玉露浮光 集三危而夜结 三危山名言秋至三危之水凝而为露故曰夜结


The jaded dew floats reflecting and accumulating on San Wei, collecting in the night: San Wei is a mountain name; that means when the autumn arrives the water freezes, creating the dew, that's why it is called: night congealing.


玉露 compound used extensively in Nanbei chao poems.

三危 is a mountain south Dun Huang. A related text where we can find some similarity is seen in Lu Shi Chun Qiu, *ben wei*, where it reads: 水之美者 三危之露 the finest of the waters are the dew of Sanwei peak', see Knoblock, Annals of Lu Buwei, p. 311.

(24) 露开昊序 葉下巖桐 风转霜晨 花飘浦菝 菝草以秋时开得霜而落也

With the dew starts the order of autumn season, the leaves falls from the stern Tong tree, the wind transports the morning frost and the flowers floats to the fragrant grass along the riverbank: the Pi herbs during the fall season opens and getting the frost they will fall

The graph  is a taboo variant for 葉 through which we may date the MS, it is Tang Taizong Li Shimin (598-649); see Lidai Biwei Zihuidian 历代避讳字汇典 p. 398, 1997; see Lidai Weizi Pu 历代讳字谱, p. 72 but it reports an error having the character 弃, but for correct see p. 105


For the graph , we have two different transcriptions, one is 获, the other is 菝, but both seems to me not conform to the original, which it may be 菝. The 菝草 is listed in Si Bu Congkan Yu Pian 四部丛刊, 玉篇 vol 2, p. 65 of Liang dynasty explaining it as 菝菝, 瑞草 shrub of luck-tea. In Guan Yun Gu Yin 唐韻古音 reads: 蒲内切, 同菝。菝莢, in Li Ji, Yue Ling is read as a gloss 菝挈 to the line: 螻蝈鳴, 蚯蟻出, 王瓜生, 苦菜秀 The green frogs croak. Earth-worms come forth. The royal melons grow. The sow-thistle is in seed (James Legge)', see Shisan Jing 十

三经注疏.清阮元校刻, p. 1345a; in Lu Shi Chungiu, Meng Xia 孟夏 chapter, 王瓜生 in Li Ji, is transcript '王菩生 the royale vine develops', see Knoblock, The Annals of Lu Bu Wei, p. 115, 2000

(25) 鸿飞上苑 初传汉使之书 上林苑也苏武为汉使匈奴汉帝於上射得鹰其足有苏武之书

A large wild goose flies over the garden, bringing a letter from the Han messenger: Shang Lin is a park; Su Wu was a Han messenger to Xiongnu. Emperor of Han shoots and gets the goose; in its claws there was a letter from Su Wu

This line of text talks about a very trend Tang period story of Su Wu (B.C.E. 140- 60 B.C.E.) of Han period, is in fact seen in other cathegorical manuscript among others, such as the Stein 78.

The graph  is a cursive 古文 form of 初, seen on stele 陈平墓志 of 689, and a Wu Zhou new graph

上林 is old park established by the Qin and expanded by Han Wudi from Chang'an to Zhao Zhi, see Zhang Heng Shi Wen Ji, p. 56, 134n. And Knechtges, Wen Xuan, vol. 1, p. 207; San Fu Huang Tu Xiaoshi 三辅黄图校释 p. 230-234, 2005.

See L 99.

(26) 鱼躍磻谿 如薦周王之玉 昔太公釣於磻谿其鱼腹中得璜玉周武王以为瑞

A fish jump out of Pan Xi as it presented to the King of Zhou a jade: in ancient times, the Grand Duke fishing out of Pan Xi, a fish had in its abdomen a *huang yu*, a King Wen of Zhou considered to be of his rank.

This line of the text and comment are found in transmitted post-Han text, *Yiwen leiju*, quoting as the *Taiping yulan*, Xi, 尚书中候 in chapter of 谿 where Tai Gong is substituted with Lu Shang 呂尚, reads: '呂尚釣於磻溪, 得魚腹中有玉璜 Lu Shang was fishing in Pan Xi and got a fish who had in his belly a *huang* jade', in our comment inverts 玉璜, see 师伏堂丛书.尚书中候疏证 p.66; Tai Gong is mentioned in Guang Yun, shang ping sheng, heng, 槃: 磻溪太公釣處. In Shi Ji, 范睢蔡泽列传 refer to it as: 周文王得呂尚于磻溪, 以為師, 謂之太公 Zhou Wenwang got to Lu Shang a feud in Pan Xi, and making him as a Shi calling then Tai Gong'. According to Kang Xi Zidian the place 磻谿, but transcribe them as 磻溪 is situated in 在鳳翔號縣 Pan Xi is located in Feng Xiang in the Guo County; today in Shanxi, Bao Ji.

(27) 钟应西方 西方西宫

The bells reverberates with the West: the West indicate the Western Palace

Although we do not find any similar in transmitted text, we may compare with a line in *Huai Nanzi*, 時則訓, where it reads: 孟秋之月... 西宮御女白色, 衣白采, 撞白鍾 during the first month of autumn season...the maids of western palace dress in white and wear white silk shawls to strike the white bells', see [Huai Nanzi Ying Han Duizhao](#) 淮南子 汉英对照, p.303, 2010

(28) 律移南吕 南吕八月管

The pitch-pipe infuses the sound of South: the Nan Lu is the pitch-pipe of the 8th lunar month

In [Lu Shi Chungju](#), Yin Lu 音律, a comment says that *Nan Lu* is the 8th month; in *Yiwen leiju*, juan5, shisui xia, lu, reads: 八月律中南吕 quoting the [Li Ji](#), this quotation, in chapter of Yue Ling reads only: 律中南吕 see [Shisan Jing](#) p. 1373. It is clear that in our MS 移 stand for 中. For a research on pith-tube see [Lu Lu Xin Lun](#) 律吕新论, edition Qin Ding Si Ku Quan Shu, text completed in 1740. See also [Lu Lu Jing Yi](#) 律吕精义 work of Zhu Caiyu 朱裁堉 (1536-1611)

(29) 白藏飞吹 落珪影於周桐


The blowing wind in autumn scatters the jade-tablet casting shadows in the *tong*-tree of Zhou (or all around the tong-tree)

白藏 is another name for autumn, in [Er Ya](#) reads: 秋為白藏. This line is used in [Sui Hua Ji Li](#), 唐, 韩鄂, 岁华纪丽 under Qiu, comment to it are described all other names as transmitted in [Zuanyao](#) of Liang Yuandi. See L 105
No line text or other similarity been found in pre-Han and post-Han and Tang text.

(30) 青女降霜 金衣於楚橘 青女秋节名也橘色黄故谓之金衣出於楚地故曰楚橘

The heavenly spirit of autumn let descends the frost mutating the golden clothes at images of Chu's oranges: *Qing Nu* is a name of autumn season. The color of orange is yellow, that's why it says so. The golden clothes are a feature of people of Chu land, that's why is said 'orange of Chu'

青女 is commonly seen in pre-Han text and in Tang poems. It is found in [Huainanzi](#), Tian Wen Xun, where it reads: 至秋三月...青女乃出, 降以霜雪 when the third moon of autumn arrives...the heavenly spirit comes out and let descend frost and snow'a footnote of Gao Xiu, indicates 青女 to be a Heavenly Spirit 天神 who presides the frost and snow; the comment refers to it as another name for autumn a new appellation given to it.

The graph  in the comment is variant for 地, character of Wu Zhou's period according to the [Ji Yun](#), see *Ji Yun*, Ming Zhou ben, qu sheng, zhi yun, p. 476, while in [Yu Pian](#) it is said that is a *guwen* form, see [Yu Pian](#), Si Bu Congkan ed., Tu Bu.

金衣 related to a fruit, in this case the 橘, orange, is only seen in poems of Liang dynasty as quoted in *Yiwen leiju*, section on *guobu shang*, Fruits part one; there is one rhapsody called 橘賦 Rhapsody of Oranges by Wu Yun of Liang 梁吳筠 in which he recall the city of Yun Meng place, see Quan Liang Wen of Qing dynasty by Yan Keyun 全梁文, 清, 严可均辑, p. 658, 1999; Yun Meng was a city located in Chu, infact records are registered also in Shi Ji. See also Hsiang Lin-shih, Jian'an Literature Revisited: Poetic Dialogues in the Last Three Decades of the Han Dynasty, dissertation University of Washington 2013. pp.76-79, concerning the *fu* on Oranges by Cao Zhi and its relation with the Chu region.

(31) 霜飞瓊圃 踈盖影於宮槐 瓊圃名也宮槐即守宮槐

The frost covers the orchard of Qiong, dispersing and covering casting shadows on Gong Huai palace: *Qiong* is a name of an orchard. The *Gong Huai* is the *Shou Gong Huai*

瓊圃 in *Yiwen leiju*, quoting the 晉宮闕名, tells that is 洛陽宮有瓊圃園靈芝園石祠園 a palace in Luo Yang there is a garden, the *qiongpu*, a garden of *lingzhi* and a garden of stone temple.

守宮槐 see Er Ya Yi, juan 11, p. 123-124 尔雅翼: 槐, 槐大葉而黑, 守宮槐, 葉晝聶宵炕 the locust tree is broadleaf and dark. The leaves of the black locust tree opens in the morning and closes in the evening'.

A relation between *shuang* 霜 and *shougonghuai* 守宮槐 is seen in a poem of Wang Yun 王筠 (481-549) of Liang dynasty 南朝梁文学家, 寓直中庶坊贈蕭洗馬詩: '霜被守宮槐 the hoarfrost is spread out on locust tree', See Liang Shi 先秦汉魏晋南北朝诗, 梁诗 p. 2013, 1983.

(32) 吹蕩金沟 卷帷阴於御柳 金沟马埒也 晋武子以钱布市地 市为马埒 时人号曰金沟 御沟之柳

The sound of pipe (starts) the (competition) at horse arena, rolled up are the curtain casting shades on imperial willows: *Jin Gou* is the horse arena; Wuzi of Jin with his own money offer to upholster the arena along the wall; the arena is the horse arena; contemporaries called it Jin Gou; willows of imperial (horse) arena

时人号曰金沟 is seen in Shi Shuo Xin Yu, tai yi: 王武子被責, 移第北邙下. 于時人多地貴, 濟好馬射, 買地作埒, 編錢幣地竟埒時人號曰金溝 Wang Wuzi being evicted from the ministers, moved his family to Bei Mang. At that time there were many people and the land was rich, Qi loved horses and archery, bought a land to create an arena and used his money to upholster the wall of the arena. The contemporaries called it: the golden arena'. See Shishuo Xinyu Huixiao 世说新语汇校集注, p.735-736, 2002; see Shishuo Xinyu Cidian 世说新语辞典, under 埒 p. 268, 1992. 北邙 is a mountain area north of Luo yang

In *Yiwen leiju*, juan 66, *chanye buxia*, *qian*, substitute 幣 (offering, to present) with 市 (market; public place) making this categorical text close to our MS.

In our MS 晋武子 is not indicating Si Mayan 司马炎 that ruled in 265-290, but a western Jin poet 王濟 whose styled name was 武子

(33) 宛潭露潔 紫菊方开 宛县名也言宛潭之露初潔 紫菊之蕊方开之

The deep dew of Yuan is immaculate, the chrysanthemum of Zi are blossoming: Yuan is a name of a district; that means the deep dew of Yuan is immaculate and the pith of chrysanthemum of Zi begin to blossom

宛县 in Shui Jing Zhu, states that is a province in Nan Yang, see Xu Han Shu Jun Guo Zhi 续汉书郡国志汇释 under 宛 p. 204-205, and the chrysanthemum of Zi 紫, in our MS, is a name of a mountain north of wall of Nan Yang. Yuan was one capital of a prefecture of Nan Yang area. In Nan Du Fu 南都賦 of Zhang Heng 張衡 (78-139) with the comments of Li Shan, there are no reference to Yuan Xian as does the Shui Jing, see Zhang Heng Shi Wen 张衡诗文集校注, p. 168; 9n, 1986; see also Knechtges, Wen Xuan, vol. 1, p. 108 L. 81n, p. 312, L. 14n.

The Yuan district and the Nan Yang district were established already during the period of reign Wu De (618-626) of Tang Gaozu; see Jiu Tang Shu, *juan* 39, p. 1543, 1975

See also below L 88

(34) 郢路风高 白蘋可望 郢地名也

The roads to Ying is an eminent scenery that is possible to observe the white clovers: Ying is a name of a land

白蘋可望 is close to a line in Chu Ci, *jiu ge*, *xiang furen*: 白蘋兮騁望 I gaze afar oh! Mid clovers white', see Chu Ci Hanying Duizhao, p. 53; see also Chu Ci Xiaoshi, p. 141, Hawkes would translate: 'Over the white sedge I gaze out wildly', see Hawkes, *idem*, p. 108, 1985.

For this line see also 梁王僧孺湘夫人詩. Wang Sengru 王僧孺 (465 - 522)南朝梁诗人

recorded in *Yiwen leiju*, juan 79, *ling yi bu xia*, *shen*: 白蘋徒可望, see Liang Shi, p. 1761.

In Tong Dian 通典, Zhou Qun Shisan, *Gu jing zhou*, p. 4863, 1988 通典古荊州: 江陵故楚之郢地, Jiang Ling was the Ying land of Chu.

(35) 鶉筴入砌 帶晚叶而合霜 鶉凤属筴竹也凤凰非竹实不食

A phoenix feed on bamboo entering the paved road, bringing in the late night leaves and united them with the frost: *Yuan* belongs to the bird-phoenix; *zhu* is a kind of bamboo; the phoenix if it is a not a solid bamboo does not eat it.

鸕凤属 reads in Ji Yun, Guang Yun and Yun Hui, Zheng Yun: 鸕鷀, 鳳屬 Argus pheasant, belongs to the category of phoenix.
 See KXZD; see Tan Mei Ah, *Beyond the Horizon of an Avian Fable: 'Dazui Wu' as an Allegory of the Political Reforms of Wang Shurent*, in Journal of Chinese Studies, 51, 7, 2010, pp. 217-252
 凤凰非竹实不食 phoenix eat nothing but bamboo leaves (fruits)', line seen close to that of Zhuangzi 庄子, qiu shui 秋水: 非練實不食 eat nothing but fruits of *melia*; see also Ji Yi Ji p. 80, 1980 集异记, of Tang period, 薛用弱 (dates not found), chapter of Sun Shi 孙氏; recorded also in Taiping Guangji, juan 26; In Zhuang zi, 練 is replaced by 竹, this substitution is seen in Yiwen leiju, chapter of *shu* 鼠. Comments to this passage in Zhuangzi, Qiu Shui, for the character 練實 reads: 竹實也. Here is evident that at beginning of Tang a more appropriate terminology was used to understand the use of more classical 練 character.

The edition of Cheng Xuanying, Tang dynasty, in his 南华真经注疏, explain this line using same words found in our MS, see p. 350 and Wang Shumin, p. 634; see also Chu Xue Ji, juan 30, p. 723-724. Wang Yanxu in a comment to Huai Nanzi, Shi Ze Xun 時則訓, confirms that 練 is a loan for 棟: 七月官庫其樹棟. 註, 棟實, 鳳凰所食 the representative official of the seventh month is Ku (officials in charge of depots) and the representative tree is chinaberry, gloss: the fruits of chinaberry is what the phoenix eats, see Huainanzi Hanying Duizhao, v. 1, p. 307

(36) 凤柳依簾 聳寒枝而夜吹 凤柳 柳似凤翼

The phoenix slender shape as a willow tree conforms to a screen, raising up the cold branches in the blowing night: the phoenix slender shape as a willow tree indicate that the willow tree looks like phoenix wings

The graph  is seen in Long Kan Shou Jian together with other three forms but do not say if is a 'popular graph'. The graph  transcribed as 夜 or as 犯, is instead recorded with little difference, in Fo Jiao Nanzi Zidian 佛教难字大字典,  p. 62, a japanese edition, quoting the Xi Zi Fa Hua Jing. I was unable to find any similarity even in later categorical text.

(37) 律侵南吕气爽西郊 揆玉纬於闾门 玉纬星也闾阖天以在西方(市)也

The pitch tube govern the *Nan Lu*, the fresh air spread all over the western district, weighing and measuring the *wei*-jade into the opening of the doors: *yu wei* is a planet name, the opening Heaven's Gate happen in the west side

玉纬星 we may associate it with what is described in Kangxi Zidian: 周禮·春官·大宗伯 日月星辰註星謂五緯. 疏五緯即五星. 言緯者, 二十八宿隨天左轉爲經, 五星右旋爲緯 Zhouli, Chun Guan, Da Zongbo, glosses to Ri Yue Xing Chen: stars are described as the five *wei*

(weft) comment: the five *wei* indicates the five planets. What is called *wei*, are the 28 constellations, those who follow the sky in its left trajectory are known as *jing* (warp) those stars that follow the right trajectory are known as *wei*; see Shisan Jing 十三经注疏, p. 757-58, 1980; see Biot, Le Tcheou-Li, Tome 1, pp. 418-420, 1851 considers the 五星 the five planets;

律侵南吕 is recorded in pre-Qin text such as the Li Ji, Yue Ling, but having instead of 侵, the character 中.

閶 is an error for 闔 as the Huai Nanzi, Tuo Xing Xun 墜形訓 chapter, is recognized that: 西方曰西極之山, 曰閶闔之門 the west is called: the mountain in the south is called Nan Ji, also known as the gate of Chang He (Heaven)' p. 233; also in Shuowen Jiezi: 西方曰閶闔風, also determines to be: 闔: 天門也. 从門昌聲. 楚人名門曰閶闔 Chang, is the Heavens'gate; formed by *men* (door) and the phonetic element *chang*. People of Chu call it: Chang He; we also read in Yi Shuo 易說: 秋分閶闔風至, 雷始收聲, 鷲鳥擊, 玄鳥歸 at autumnal equinox the wind arrives at heaven's gate, the thunders starts to send out sounds, birds prey fights and the dark birds returns'. See also Knechtges, Wen Xuan, Vol. 1, p. 196, L. 230, it is a main south gate of Jianzhang palace; see Sanfu Huangtu Xiaoshi, 三辅黄图校释 p.123, 2005

The graph 侵 for 侵 is seen on stele, 隋羊瑋墓誌, recorded in Bei Bie Zi Xinbian, 碑别字新编 p. 77, 1985. In Yu hai, *juan 7*, 玉海 p.133, is quoted a Liang Wudi of Sui a text called Zhong Lu Wei 钟律纬 in six *juan* now lost.

(38) 布金飈於兑野 秋风金风 兑 西方卦名

The violent wind of autumn season blows in the fields of Tui: the wind of autumn is the metal element wind; *tui* is the trigram name of the west

In Yi Shuo, 易說 reads: 兑, 西方也, 主秋分 *Tui* is the west and controls the autumn section; see also Sishi Zuanyao, sec. Ba Yue, p. 8a; see also L 76


(39) 瑶華劲质 拂秋径而舒黄 瑶華玉也言玉花劲质拂秋径而舒黄采


The strong nature of the white jaded flowers are gently blown on a path by the autumnal wind, unfolding their yellow brightness *yaohua* is the jade; this means that the strong nature of jaded-flowers being blown by the autumnal wind on a path, unfolds their yellow brightness

瑶華 used in Chu Ci, chapter of Da Si Ming, '折疏麻兮瑶華 of Holy Hemp, oh! I pluck the flower', see Chu Ci Xiaoshi, p. 150-151 and Chu Ci Zhu bu p. 70; Hawkes translate: I have plucked the glistening flower of the Holy Hemp', Hawkes, idem, p. 111, 1985

A footnote to Taiping yulan, renshi bu 119, zeng yi, reads: 璠, 玉華. In Yun Yu Yang Qiu, of Song dynasty, edition Xue Hai Lei Pian Ben 韵语阳秋, 学海类编本 vol. 2, *juan* 16 propose instead a critic.


劲质 found in a Nan Chao Liang poem by Shen Yue 南朝 梁 沉约, 咏竹槟榔盘: 梢风有劲质, 柔用道非一 the sound of winds (see Yu Pian, in KXZD under 飈) has a strong nature while the weak is the use of the Dao: both are different' see Liang Shi, p. 1651.

The graph  for 劲 is close to that found in Guangbei Biezi, 广碑别字 p. 125, 1995 on 大周文林郎楊訓墓誌.

The graph  for 径 is recorded on a stele 齊李清為李希宗父子造象, and recorded also in MS. S.388 Zheng Ming Yao Lue, 正名要略, stating that is an old form.

(40) 琪树贞枝下凉阶而散碧 琪树玉树也言玉树贞枝下凉阶而散碧色

The jade tree and pure branches, the descending cold in between, disperse their emerald (leaves) the *Qi*/tree indicates the jade tree; that means jade tree and pure branches descending cold in between, disperse their (leaves of) emerald aspect

琪树玉树也 a close reference is found in Shan Hai Jing, chapter of 玕琪, that reads: 玕琪玉屬. A comment of Guo Pu, tells that is a kind of red jade 赤玉属 see Shan Hai Jing Xiaozhu, p. 299-300. According to Er Ya, Di bian, 琪 is a simplified graph for 璠 and  see Er Ya Gu Lin, pp.2562-2565.

九初

Beginning of Ninth month

(41) 金商理候 景色澄明

The autumn and its musical note *shang* regulates the season; the scenery is bright

商 in Zheng Zi Tong: 商, 乃漏箭所刻之處. 古以刻鑄為商, 所云商金, 商銀是也. 刻漏者, 刻其痕以驗水也 *shang* is therefore the location where the indicator-rod of the water clock marks; in antiquity the quarter time engraved is considered '*shang*', the so-called *shangjin*; *shang* is silver, the water clock has engraved marks in order to check the level of water'.

商 indicates as Li Ji denotes to be the musical note of autumn.

金商 *jinshang* as a compound indicates also a name of a Gate in Luo Yang.

(42) 秋律方徂 露华霏结

The season of autumn is just gone; the dew on the flowers congeals in the night

秋律 *qiulu* indicates the autumn season.

(43) 微霜初降 片叶晨飘

The thin frost begins to descend; single leaves drifts in the morning

(44) 未秋凉极 物候变衰

At the end of autumn start the extreme cold; the nature following the season became to decline

物候 indicates the changes of the surrounding nature according the season; see its use in a poem by Liang Jianwen Di, Wan Chun fu 梁簡文帝(503–551) 晚春賦: 嗟時序之回斡, 歎物候之推移 Ah! The rotation of the seasons, ahime', the nature undergo a change', *fu* quoted in Chu Xue Ji 初學記 see 初學記, vol. 1, p. 46-47, 1962; see also 漢魏六朝百三家集.明張溥輯.卷 081.梁簡文帝集蕭綱, p. 5b

(45) 白露初凝 寒氣方漸

The pure dew begins to thickens; the cold air increase gradually.

十五候 (后)

After the 15th day

(46) 杪秋应律 气爽节昊 叶下亭皋 风凉应节 (序)

Late autumn responds to his rules; the fine air and the dry season; leaves fall in the hall's pond; the cool wind react to the season.

杪秋 is seen in Chu Ci, jiu pian: 靚杪秋之遙夜兮, 心繚悞而有哀 When I think of long nights of late autumn, my heart is tormented and full of grief', see Hawkes, idem, p. 214, 1985, see also L 54, L 79 and L 169

叶下亭皋 similar verse is found in a poet of Liang dynasty, Liu Hui (465-517), 梁柳惲擣衣詩: 亭皋木葉下 the tree's leaves fall on the edge of river' this same is also used in a poem by Liu Yong (ca.984-ca.1053) of Song dynasty, see 中國古典詩詞精品賞讀, 柳永, p. 57. Both are manifesting the beauty of fall season.

(47) 气肃昊区 劲风夕沍

The air is stern in the boundary of autumnal sky; strong wind is incessant in the night

(48) 时景具凉 物花摇落

Everywhere during this season is cold and people and nature shakes and fall

(49) 昊衢景肃 玉沼波清

The autumn thoroughfare and scenery are harsh; jaded pond and calm waves

初

The beginning

(50) 玉宇霜明 以玉饰屋宇

The clear frost of the beautiful palace to use jade to adorn rooms and palace

玉宇 is a compound used in Nanbei chao, Song dynasty poem of 刘铄 (431-453), 明月何皎皎詩: 玉宇来清风, 罗帐延秋月 in the beautiful palace a breeze is coming, gauze curtains invite the autumnal moon'

(51) 银河月淨 河明汉也. 秋河白故曰银河

The Silver Milky Way and the pure moon the Milky Way is so bright and being during the autumn season white, is called the silver Milky Way

(52) 皎寒潭而渍菊 肃晚吹而從箎

A cold pond is clear in sunshine, soaked chrysanthemum; a harsh evening (wind) blowing, bending the *qiong* bamboos

皎寒潭 are used in a poem of a Nanchao, Song dynasty, Xie Lingyun (385-433), A Valediction for Director Kong of the Imperial Secretariat, Written at the Command of the Duke of Song on the Ninth Day at a Gathering at Xima Terrace, 宋謝靈運九日從宋公戲馬臺送孔令詩: 皎皎寒潭潔 cold ponds are clear in sunshine' see Fusheng Wu, idem, p. 79, 2008.

箎 see Dai Gaizhi, Zhu Pu, in Qianding Siku Quanshu, 845-176, 戴凱之 (ca. V century), 竹譜, 四庫全書子部 is a kind of bamboos that grows in Qiong 邛, same area of fire-well quoted in L 251

(53) 朱星沉火 送餘景於金祗 火心星也九月則昏沒西方故言沉火金西方秋神蓐收故曰金祗

The deep fire of purple-red star offers more to the landscape by its golden just: the 'huo' is the heart star. In the ninth moon at twilight it sinks in the west, that's why is said deep golden-fire is the west; the autumn spirit is Ru Shou and also called Jin Qi

火心星 indicates the *Da Huo* star (Antares), see Knechtges, Wen Xuan, vol. 1. 352 L. 166n. See Guo Yu, *Zhou Yu zhong*, 周语中 chapter 单襄公论陈必亡, p. 67, 1978. According to glosses to the text, it denotes is a star visible in the morning of the tenth month. See also Feng Shi, Gu Wenzhi yu Gu Shi Xinlun, pp. 57ff, 2007 冯时, 古文字与古史新论. See L 114.

秋神蓐收故曰金祗 is recorded in many sources among them the Li Ji, Yue Ling, where it reads: 孟秋,其神蓐收 at the beginning of autumn its spirit is Ru Shou; and 金祗 indicates the Spirit of Metal (i.e. Autumn)it may also indicate: 金正 often related to 蓐收 as transmitted in Pre-Tang text and categorical anthologies of Sui and Tang dynasties, *Yiwen leiju*, juan 11, chapter diwang bu yi, digao gaoxin shi; Qun Shu Zhi Yao, juan 11, Shi Ji shang, Ben Ji, p. 178.; see also Kongzi Jiayu, Chunqiu Zuozhuan.

金祗 indicates the spirit that supervise the autumn season and is a term used during the Nan Chao Song dynasty and found in poem of 沉勃, 秋霸赋 see Quan Song Shi, juan 41, p. 10a-10b and Nan Chao Qi dynasty poem of 谢朓, 七夕赋 see 谢宣城集校注 p. 22-28, 1991

(54) 杪秋应律气爽节昊

The end of autumn corresponds to its pitchpipe; the weather is clear and the season is dry

应律 is used in Chu Ci, Jiu Ge, Dong Jun, 应律兮合节, 灵之来兮蔽日 when the music corresponds with the rhythm, the descending spirit obscure the sun' see Chu Ci Xiaoshi 楚辞校释, p. 160, 1989; Hawkes translate: Pitch and beat all in perfect accord, The spirits, descending, darken the sun; , Hawkes, idem, p. 113, 1985; see also L 46 which it seems to be a repetition; see L 169

(55) 白露翻霜下轻威於玉砌 翻飞

The pure dew and the fluttering frost descend lightly and imposing on the jaded pavement: flutter is floating

翻飞 is registered in ShuoWen Jiezi, see Shuowen Jiezi Gulin 说文解字诂林, p. 3990, 1988.

In Li Ji, qiu 秋, reads: 孟秋之月,凉风至,白露降 Cool winds come; the white dew descends

(56) 幽兰含秀 掩横汾之哥 汉武帝渡汾河横中流而作哥曰兰菊有芳故云横汾之哥

The hidden thoroughworts holds the beauty, concealing the song of the bridge across the river: Han Wudi crossing the bridge of Fen river, composed a song while floating; the(song) recite: thoroughwort and chrisanthemum have their fragrance; that's why is said the song of the crossing the Fen bridge

The scribe's comment refers here to a poem of Liu Che 刘彻, Qiu Feng Ci, 秋风辞, where elements are found to be matching. The Liu Che poem is quoted in Taiping Yulan, yue bu ba 乐部八, ge yi 歌一: 秋風起兮白雲飛, 草木黃落兮雁南歸. 蘭有秀兮菊有芳, 懷佳人兮不能忘. 汎樓舡兮濟汾河, 橫中流兮揚素波'the autumn wind is raising, the white clouds floats; grass and trees shake and fall, the goose are returning south. The thoroughwort are beautiful, the chrisanthemum are fragrant; can't forget your beauty. Floating boats, crosses the Fen river, flowing in the middle, waves are bubbling' see 先秦汉魏晋南北朝诗: 汉, p. 93-94, 1983.

Liu Che is Han Wudi, is the 7th emperor on Han dynasty who reigned from 146 to 87 B.C. 幽兰 see Chu Ci Xiaoshi, Li Sao jing yi 楚辞校释, p.43-44, 1989, hidden fragrance of thoroughwort

In MS 哥 is a scribe error for 歌.

兰菊有芳 is curiously also found on a stele of 樊氏六娘七娘九娘墓志 inscribed in the year 687 a Wu Zhou period stele

(57) 露拂寒葭 翻素苔於寒渚 葭芦也苔芦之秀也芦白故曰素苔芦秀而渚必寒故曰寒渚

The dew dustes the cold rushes, turn over the white moss into a cold islet: *jia* is a common reed; the moss is the flowering of the reeds; the reeds is white and is called *sutai* white moss; the flowering reeds creates an islet that being cold, thus is why is called cold islet

The comment explain the meaning of words used in main text suppling it with popular saying. 葭芦也 is seen in Guan Yun 广韵, Xia Ping Sheng 下平声, Ma 麻, Jia 嘉. See also Shi Jing, Qin Feng, Jian Jia 秦風蒹葭: 蒹葭蒼蒼, 白露為霜 The reeds and rushes are deeply green, and the white dew is turned into hoarfrost.

(58) 霜凝秋菊 辉黄叶於秋潭

The frost freezes the autumn chrysanthemum, shining the yellow leaves around the autumn pond

秋菊 and 黄叶, are seen together in poems of 北周王褒 (ca. 513-576) 九日從駕詩, where it reads: 山秋菊葉黃, see Han Wei Liuchao Baisan jia Ji, Wang Sikong Ji, 汉魏六朝百

三家集.明, 张溥辑, 卷 112, 王司空集, 王褒 p. 32a and recorded in *Yiwen Leiju*, juan 4, suishi zhong, jiu yue jiu ri.

(59) 雪鴈流声 觉瓊霜之夜下 风蝉曳響 验玳菊之朝荣 菊有玳投故曰玳菊

In the snow the unsettled sound of the geese, feeling the fine hoarfrost descending in the night; while the wind drag the cicads's sounds, fulfilling the hardened chrysanthemum in the luxurious morning the chrysanthemum became hardened that's why is called hardened chrysanthemum

玳 is described in Yu Pian, 玉篇 as 俗以瑇瑁作玳瑁 popular graph for 瑇瑁 hawkbill turtle' and in Zheng Zi Tong is a popular graph for 瑇, here would take meaning of the chrysanthemum being hardened

蝉曳響 are related to Li Wenfu 李文府, a ghost story recorded in Tai Ping Guang Ji, gui shier, li wenfu 太平广记, p. 2597, 1961 story that recount an event from the period of Sui Wendi (楊堅 541-604), originally from Record of the Five Elements 五行纪. See, 中国鬼文化大辞典 Zhongguo Gui Wenhua Dacidian, p. 33, 1994

(60) 云轻玉叶 汎影曾昊 菊散金英 飞芳迴岸

Light clouds and jaded leaves, for a short time are floating shadows in the autumnal sky, the chrysanthemum scatters its petals, soaring fragrance to distant banks

For 金英, chrysanthemum petals see L 78 and L 97

(61) 金鷄曉乏 猎残菟以飞清 玉露宵凝 缀疏筠而写径

The autumn storm fades in the morning, the hunt of injured hares is quickly cleared; the dew-jade freezes in the night binding together scattered bamboo slips, tracing the path.

(62) 时纪白商 候标雲月 九月为雲月

The season is recorded as *Bai Shang* and is marked by monthly clouds the ninth month is the cloudy month

白商, white-*shang* pitch-pipe notes, indicates the autumn; 白 white indicates the West; 商 *shang* indicates the pitch-pipe note of autumn. This binome is seen in Qi Ming of Zhang Xie (?-307?) of Jin, 晉張協七命: 白商素節 the season of autumn'

(63) 霜切思蚕之響 风驚旅雁之音

The hoarfrost cut the sound of the yearning cricket, the wind scares out the sound of migratory geese

(64) 玉管翔灰 金场没火 见上

The ash (charcoal) rises up from the jade-pipe, the arena of metal annihilate the fire see above

Here is referring to the hygroscopic; see L 100

(65) 兰淬屈生之珮

The thoroughwort dip in the water bend down the growth of gems

(66) 蓬翻奚氏之轮 奚氏初造车飞蓬而作

A grass flying around is the idea for the wheel of Mr. Xi Mr. Xi began to create a carriage inspired by the windblown grass

飞蓬 referring to an inspiration for the creation of the carriage is seen in Huai Nanzi, Shuo Shan Xun: 見飛蓬轉而知為車, when men saw fleabane going round and round in the sky, that learned carriages from it', see Huainanzi Hanying Duizhao, p. 1173, but no name is spoke about. 奚氏 is seen in an inscription 銘 of Li You, 李尤 (ca. 55-135), of Han dynasty called 天駟車銘 see Han Wei Liuchao Baisan Jia Ji, juan 015, Li Lantai Ji, p. 44 汉魏六朝百三家集.明张溥辑. 卷 015.李兰台集.汉李尤撰.

In Chu Xue Ji, Che, v. 3 see p. 614, quotes Li You of Hou Han and his 'ming' but no reference to Xi Shi, but this 'inscription' text is completely different from that transmitted in Han Wei Baisan Jia Ji, works collated in Ming dynasty by Zhang Bo (1602-1641), probably two different 'inscription' devoted to the 'carriage' of same author. These two text are recorded in Yiwen leiju, juan 71, Zhou Che bu, che.

(67) 霜氛晓泽 碎楚荷於曲池 楚词云昔之为荷盖故曰楚荷

The frost's atmosphere on ponds at daybreak, torn hut of lotus leaves of Chu at Qu Chi in Chu Ci is said lotus leaves are used to cover the roof that's why is said lotuses of Chu

曲池 according to the Huang Tu, 三辅黄圖 is a place built by Han Wudi: 曲池, 漢武所造, 周回五里 the Qu *chi* was built by Han Wu, its diameter is 5 // see 三辅黄图校释 p. 247, 1n ,2005; see also Yu Hai, v. 5, juan 171, p. 3130b, *Han Le You Yuan*, also stating, as in Taiping yulan, quoting the 天文要集 that: 池中遍生荷芰菰蒲冒間禽魚翔泳 the pond is filled with lotus flowers, aquatic mushroom, rushes, daring among animals, fish who soars who swims'.

First time, in this fragment, that is quoted a known text the 楚辞, but the scribe erroneally use 词. Errors are also found in the comment, this tells us that the scribe or was dictated the original text or was copying from a cursive script text. In fact the only close and clear line of the

Chu Ci is looking at is: 葺之兮以荷蓋 from Jiu Ge, Xiang Furen: using lotus leaves to cover the roof', in Hawkes: 'roofed all over with lotus leaves', p. 108, 1985. It is easy how the scribe miscopied 昔 *xi* for 葺 read as *qi*, the pronunciation is close so are the graph. 楚荷 I might think of it to refer to *xiang he* 襄荷 product of Jing Xiang 荆湘 region of Huai Nan Shan Gu 淮南山谷, properly the area of Chu 楚, see Li Shizhen Quanshu, p. 465.

(68) 风绪霄驚 剪秦蘅於迴甸 绪风迴也秦蘅芳草之名

The windblast in fearful night, cutting the fragrance of *heng* of Qin herbs in the field taken by the whirlwind the windblast indicates whirlwind; *heng* of Qin is a name of a fragrant plant

Our scribe when explaining the meaning of 绪, was looking at again at Chu Ci, 九章, where it reads 欵秋冬之緒風 'and sigh over receding winter's biting blast' see Chu Ci Hanyingduiyu p. 99; see xiaoshi p. 315. see also Jiang Liangfu, Chu Ci Tonggu, di yi ji 姜亮夫全, 楚辞通故, 第一辑, p. 130; in Hawkes: 'Ah! The last breath of autumn and winter chill!', Hawkes, p. 160, 1985.

绪 has in Ji Yun the meaning of : 緒風謂之□ a windblast is the description of the sound of the wind.

秦蘅 no reference of it in Chu Ci, although the sentence above refer to the 緒風 as an analogy to the people of Qin and as an expression of sorrow. The original name of it is 杜蘅, wild ginger, which has different names among is called 楚蘅 and 秦蘅 one type is from Chu, see Zhonghua Ben Cao vol. 3, p. 492, item 2091; the other from Qin, see Zhu Bilian, Song Yu Ci Fu Yi Jie 宋玉辞赋译解, p. 64, 23n. 1987. These two are names of same regional fragrant plant, see Knechtges, Wen Xuan, vol. 3, p. 8, L 46n; see also Jiang Liangfu, Chu Ci Tonggu, vol 2., p. 695, 2002 姜亮夫全集, 楚辞通故 第二辑

The above two line of text alludes to Chu Ci, in the first line is referring to the state of Chu and in second line to that of Qin.

秦蘅 terms seen in 梁簡文帝香茅詩: 豈獨邁秦蘅, 方知蔑沅芷 how is possible that a single aged Qin *heng* would disdain the angelica of Yuan', see 先秦汉魏晋南北朝诗, vol. 7, 梁诗, p. 1960

楚蘅 is known in 范子計然曰: 楚蘅, 出襖揉也 The Chu *heng* is appended in inner garments

九月九日

Ninth day of Ninth month

The graph that the scribe use for 月 and 日, are those of newly created character of Wu Zhou.

(69) 丹茱扇馥 气结新寒 丹茱茱萸草之名也禦止俗传九月九日茱萸所以禦邪九月初寒故云气禦新寒

The red *zhu* spread its fragrance, and its atmosphere is consolidated in this new cold *dan zhu* indicates the *zhu yu* a name of a plant; *yu* indicates to stop; a popular saying transmit in the ninth month ninth day the *zhuyu* is what helps to stop the evil (influences); in the ninth month begins the cold, that's why is said '(the fragrance) of the atmosphere stops the new cold'

茱萸 in Yinwen Leiju, juan 89, section mu bu xia, zhusou, quotes a 'Feng Tu Ji': 風土記曰茱萸, 椒 (in Taiping Yulan read: 椒) 也. 九月九日熟, 色赤, 可採時也 the *zhuyu* is a kind of pepper spice...in the ninth day of the ninth month is the day of ripeness turn red and is possible to pick' Our line of text, does in fact delines the fragrance of *zhuyu*, which turns red when ripens, here the name of 丹茱, announce the season of cold.

禦止 it may have the meaning for 抗, as it reads in 儀禮, 抗木橫三縮二. 註 抗, 禦也, 所以禦止土者, see Shisan Jing, p. 1149a

For *Zhuyu* 茱萸 helps to fight evil see L 84

(70) 朱菊扬芬 味蠲余疾 紫菊以九月九日採而伏(服)之可以除疾

The purple chrysanthemum spread the fragrance the taste purify and extirpate the illness the *ziju* is picked up on ninth month on ninth day and if taken can eliminate the illness

紫菊 *Notoseris psilolepis* is another name for 马兰 *Kalimeris indica* a medical herb. In Ben Cao Gang Mu, says that it is called 紫菊 by the people of north when they see it blossomed, see Zhong Hua Bencao 中华本草, vol. 7. 6931-32, pp- 886-889, 1999; Li Shizhen Yixue Quanshu, p. 423. Herb used also to treat malaria see idem.

(71) 坐陶潜之芳院 传绿醕而弥遒 陶潜宋人尝九月九日坐...菊花俄有王弘载酒俗云醕...之

Taoqian sitting in sweet-scented court, got offered excellent green wine, being repressed and forgotten Taoqian, during the period of Song, citizens often in the ninth day of ninth month sits (on the side of)...chrysanthemum flowers, suddenly, Wang Hong brings him wine. A popular saying goes: a good wine...

The comment to the text seems an habits quite known about Tao Yuanming as quoted in Xu Jin Yang Qiu 續晉陽秋 of Song of Nanbei chao 南朝宋, author 檀道鸾(V sec): '陶潜嘗九月九日無酒, 宅邊菊叢中, 摘菊盈把, 坐其側久, 望見白衣至, 乃王弘送酒也. 即便就酌,

醉而後歸 it happened that Tao Qian was left without wine on ninth day of ninth month, but on the side of his home there was a some chrysanthemum of which he picked up and filled his cup and sitting for long time on its side, when sees coming someone in a white dress, that is just Wang Hong bringing to him some wine. As he drank it, and got drunk, he came back and reported in *Yiwen leiju*, juan si, section sui shi zhong, chapter jiu yue jiu ri.

A different transmission from same anthology, in chapter Ju 菊, we can fill in after the character 坐 with 宅邊 following the *Yiwen leiju*, juan 81, section of yao xiang cao bushang: '陶潛無酒, 坐宅邊菊叢中, 採摘盈把, 望見王弘遣送酒, 即便就酌'; see also *Chu Xue Ji*, juan 4, 1 vol. p.80

(72) 登桓景之仙峯 候清襟而远自 桓景后汉时人...房学仙长房语云君家当有厄者九月九日登山饮菊酒...可免厄长房仙人故曰仙峯之也

Huan Jing ascended (a mountain) to go to the immortal of the peak, awaiting in his clear heart, keeping himself away Huang Jing is a personage of period of Han. He (followed) Fang to study the way of immortals. Changfang told to the relatives of prince that there would be a danger. In the ninth month ninth day he ascends a mountain and drinks a chrysanthemum wine...possibly to avoid the danger. The immortal Zhang Fang that's why is called 'the immortal of the peak'.

长房仙人 is quoted in *Hou Han Shu*, liezhuan, fangshu liezhuanxia, p.2743, his name is 费长. The story in our comment is transmitted only in *續齊諸記* of Liang dynasty by Wu Jun (469-520), in *Hanwei Liu Chao Biji Xiaoshuo Daguan* 汉魏六朝笔记小说大观, p. 1007, 1999. This text begin: 汝南桓景, 随费长房游学累年. 长房谓之曰: 九月九日, 汝家当有灾厄, 急宜去, 令家人各作絳囊, 盛茱萸以繫臂, 登高飲菊酒, 此祸可消, 景如言, 舉家登山, 夕還家, 見雞狗牛羊, 一時暴死. 长房聞之曰: 代之矣. 今世人每至九日. 登山飲菊酒. 婦人帶茱萸囊是也.

Huan Jing of Runan, studied with Fei Changfang for many years. Changfang told him: on the ninth month the ninth day, disaster will strike your family leave immediately. Have you family members sew a pouch and fill it with evodia and fasten it to the arm. Climb a mountain and drink chrysanthemum wine, in this way the disaster can be averted. Jing did as he was told, taking the whole family climb a mountain. Returning that night, they found their chicken, dogs, cattle and sheep had all dropped dead. When Changfang heard of this, he said: 'they can act as surrogates'. Today on the ninth day, people ascend to a height and drink chrysanthemum wine and the woman wear evodia pouches.' See, Ian Chapman, 'Festival and Ritual Calendar', in *Early Medieval China*, p. 481, 2014. See also *Jing Chu Sui Ji* 荆楚岁时记, 宋金龙校注, p. 60, 1987 work by Zong Lin, (501-565) of Liang dynasty 南北朝梁宗懔

The compound word 仙峯 could not be found in any transmitted text and it seems peculiar to this MS only.

(73) 马臺高会飞兰醕以陶神 宋武...九月九日与群僚宴之戏马臺兰醕酒香若兰陶乐
In Ma Tai are gathered noble men, flowing of fragrant wine to cheer the spirit Song Wu...in
the ninth day ninth month would gather many ministers to a banquet at Xima Tai. *lan xu* indicates
fragrant wine; *yao* means happiness

宋武 refers to 南朝宋武帝刘裕 (363-422). The comment is loosely close to that found
in Nan Qi Shu, 南齊書 as recorded in Taiping Yulan, but the only confirmation is that the Song
Wudi on ninth day of ninth month join equestrial games, in fact it read: 宋武帝為宋公, 在彭城,
九月九日出登項羽戲馬臺, 至今相承, 以為故事. Song Wudi is Song Gong, he was in
Pengcheng and during the ninth month the ninth day went out to ascend to Xima Tai of Xiang Yu
(b.c.e.232-b.c.e. 202), inherited till now, as is the story'. The transmission of this inheritance is the
rite of archery practice performed from the time of Han.

The Ma Tai 馬臺, according to Xu Shu Zheng Ji 續述征記: 臺之西北城中有涼馬臺,
臺東有曲池, 池北列兩釣臺, 水周六七百步 at north-west of the tower in the center of the
city there is the Liangma Tai, at east of the Tower there is the Qu Chi, at north of the pond are in
series two fishing tower with a diameter of about six seven hundred foot'.

For 曲池 see above line 67.

In Tong Dian there are two quotation:

1) in Li 37 禮三十七, 天子諸侯大射鄉射: 宋武帝為宋公, 在彭城, 九月九日, 出項
羽戲馬臺射, 其後相承, 以為舊準. 或說云: 秋金之節, 講武習射, 象漢立秋之禮
the emperor Wu of Song was the duke of Song. In Pengcheng, during the ninth month the ninth
day he would go to the Xiang Yu Xima Tai to perform the archery, act transmitted till now and
considered to be an old fashion. Some says: during the autumn season, Wu would practice the
archery just like the rites of Han during the autumn solstice'; 2) in 州郡十, 古徐州: 彭城古大彭
國. 有候水, 一名汴水, 自蕭縣界來. 有梁項羽戲馬臺, 宋武又戲馬焉 Pengcheng was in
antiquity the powerful kingdom of Peng, there was the river Hou, called also Bi river, from the
borders of Su there is the Xiang Yu Xima Tai of Liang, also Wu of Song had a Xima there'.

There are two poems collected and recorded in Yiwen leiju, juan 4, section sui shi zhong,
sub-section jiu yue jiu ri, mentioning Song Gong, Song Wudi; see also Song Shi 先秦漢魏晉南
北朝詩, 宋詩, one of Xie Dan 謝瞻 (387-421) and Xie Lingyun 謝靈運 (385-433) p. 1131 and p.
1157; see also Fusheng Wu, Written at Imperial Command, pp. 75-101, 2008. For 陶乐 see Shi
Jing, Junzi Yang Yang: 君子陶陶 my husband looks delighted'. 陶 in this case is read 遙
according to the Shiwen, see Shi Jing, Wang feng: 君子陶陶 My husband looks delighted (James
Legge), 傳, 陶陶. 和樂貌 *yaoyao* is the aspect of joy, 釋文陶音遙 the Shiwen: *tao* is
pronounced *yao*

(74) 龙沙盛遊 浮菊盃而弘圣 龙沙在務帝 (scribe error for 豫章) 土人尝以九月九日於此登高故言盛遊菊盃言仇菊花於盃中...酒为圣人之

Longsha is full of travellers, pure cup of chrysanthemum wine are offered to the great saint Longsha is located in Wudi (scribe error for Yu Zhang). Folks often in the ninth month ninth day ascend to top of mountain; that's why is said: ful of travellers; cup of chrysanthemum means to mix with wine chrysanthemum in the cup...the wine is considered as pure as a saint

龙沙 according to the Yu Zhang Ji 豫章記, quoted in Taiping yulan, Shi Xu bu shiqi, jiu yue jiu ri, is located in 在郡北帶江. 龙沙, Long Sha in Shui Jing Zhu, *juan 39*, section of 贛水, reads: 贛水又北逕龍沙西, 沙甚潔白, 高峻而陔, 有龍形, 連亘五里中, 舊俗九月九日升高處也. Gan Shui has further a northern passage to the west of Long Sha, the sand is clean and white, high peaks and banks, has a shape of a dragon, running all way thorough for five miles, an old custom, in the ninth day in the ninth month folks climb in high places', and Yu Zhang 豫章 is together with Heng Shan, Jiu Jiang, Jiang Nan, Mao Zhang, Changsha as southern Chu lands 衡山,九江,江南, 豫章,長沙為南楚.

The 豫章 is also a watch tower in the Shang Lin park according to Sanfu Huangtu see 三輔黃圖校釋 p. 326-27, 2005; see also Zhang Heng Shi Wen Ji 張衡詩文集校注. 張震澤校注, p. 59, 204n., p. 73, 282n. In Knechtges, Wen Xuan, vol. 1, p.386, L 189n reads to be two kind of trees, a 'spicebush' and a 'camphor', see also, idem, p. 394, L301-2n. Where it indicates a name of mountains, and capital of Nanchang *xian* 南昌

This custom is also described in Xu Qi Xie Ji 續齊諧記, ed. Siku Quanshu, by Wu Jun (469-520) of Liang dynasty: 登山飲菊酒...此禍可消, 景如其言, 舉家上山, 夕還, 見雞犬一時暴死. 長房曰: 此可代之, 今人九月九日登高是也. folks would ascend the mountain to drink chrysanthemum wine...this would eliminate all the sfortunes, the scenery as it is said, all families will go up the mountains and when returning back in the evening, they saw all dogs and chickens dead. Zhang Fang said: this can be substituted, now everybody in ninth month ninth day ascend the mountain'. That seems more probably as it mentions also the 'wine made out of chrisantemum'.

Regard to 務帝 is a scribe error, as it could not be find in any text.

(75) 季月临时 重阳统日 九阳数也...九月九日二九並为阳数故重阳

The month of season is approaching, the double-yang unifies the day the nine-yang is a numeral...the ninth day of the ninth month both are yang numerals that's why is called double-yang

重阳 Double Nine is a festival occurrence.

The graph , 臨, is very peculiar and written in a very particular way, not found in other MS.

(76) 高云布叶 接...移阴 寒菊舒华 入澄醪而散馥 时音在兑岁德临 兑...秋高岁...岁德也

High clouds extends their vapors, ..., cold chrysanthemum open up their flowers getting a pure wine spreading the fragrance; the tune of the season is in *tui*-year so the virtue does approach *tui*...autumn; high year...is virtue of the year

岁德 related to 阴, is found in Yue Jue Shu 越絕書, where it reads: 太陰在陽, 歲德在陰, 歲美在是 the supreme *yin* is in the position of *yang*, the year's virtue is in *yin*, the grace of the year belongs to the *yin*, see Yue Jue Shu Quanshi 越絕書全譯 p. 103, 1996 . The paternity of this history record is not clear, is for certain of Dong Han period text and illustrates the history of Wu and Yue reign from Zhanguo period to contemporary times. 寒菊舒华 入澄醪而散馥 see parallelism on L. 78; for 兑 see L 38

(77) 菊阜舒英 兰丘散叶 四筵给赏 万寿貽欢 四筵谓曰座宾客也万寿谓万岁之寿也
Mounds of chrysanthemum unfolds their leaves, hills of thoroughworts scatters their petals; to the guests are offered rewards and presents to enjoy a long life side mats means sitting guests; long life describes longevity

四筵 four mats, is to found in a Chen Lin's *fu* 陈琳 (? – 217), the Manao Le fu 瑪瑙勒賦 *Fu* on Agate bridles, quoted in Kang Xi Zidian, under 夏: 四賓之筵, 播以淳夏. Summer: guests on side mats, illustrating the simple summer'.

四筵 is translated by Fusheng Wu as 'side mats', see his 'Written at Imperial Command', 2008, p. 77. The MS comment is probably still alluding to the above L 73

兰丘 according to Shui Jing Zhu is a popular name, or common name for: 際陂, 北隔水一十五里, 俗所謂蘭丘也, 方二百步, at border hillside, separated in the north by the river for fifteen *li*, is commonly called as orchid mound, with a diameter of two hundred pace' this hillside is located in Xiu Wu *xian* 脩武縣 prefecture in He Nei, north-east of Luo Yang, see 水经注校证 p.225, 2007 See L 77

(78) 珠露凝华 泫金英而散馥 金英谓菊

Pearly dew and frozen flowers, weeping chrysanthemum scatters their fragrance *jinying* means chrysanthemum

金英 is another name for 菊花; 珠露 in 岁华纪丽 Sui Hua Ji Li, *juan* 3, p. 4a comment read: 秋露如珠 the autumnal dew looks like pearls, and 露凝白玉菊散黄金 the frozen dew is as white jade, the chrisanthemum scatter its yellow golden (leaves), *juan* 3, p. 2a

露凝 in Yu Pian, is described to be also a meaning for hoarfrost 霜.

see L 57

(79) 瓊盃湛色 泛玉玊名揚芬 瓊玉名玊謂酒上浮玊白如玉

Fine jade cup of deep colour, with little pearls floating, spreads their sweet perfume *qiong* is a jade name; *ji* mean foam floating on top of the wine looking just like pearls

名 in main text it may be a mistake for 而

瓊玉名 description recorded in Guang Yun, xia ping sheng, qing, qiong: 瓊:玉名.渠營切,十七., see Guang Yun Sheng Xi 廣韻聲系, p. 979, 1960

Qiong 瓊 according to Knechtges is a reddish stone similar to 'agate', see Knechtges, Wen Xuan, Vol.1, p. 200, L. 304; see also Jiang Liangfu, Chu Ci Tonggu 姜亮夫全集, 楚辭通故第三輯, vol. 3, p. 234, 2002

(80) 金节气高 瓊筵宴洽 觴浮宛菊 俎籍荆兰 荆之兰也

The season of autumn is imperious, the good mats coordinates the banquets, in goblets are floating chrysanthemums of Yuan and bowls of native places are filled with thoroughworts of Jing thoroughworts of Jing

荆之兰也 the only relation about the thoroughworts of Jing, is found in San Guo Zhi, Shu Shu shiwu, Yang Xi zhuan 三国志, 蜀书, 楊戲傳 where it reads: 播播述志, 楚之蘭芳 propagating stories of good will, as the fragrance of thoroughworts of Chu'. Jing is a southern location of Chu

The graph , 筵, is close to one inscribed on a stele of 魏王誦妻元氏墓誌 See L. 77

(81) 鴈动兰皋 兰生泽中故曰兰皋言秋鴈起於兰皋之也

Geese moves towards the marsh of thoroughworts thoroughworts that grow in a marsh are called *langao*; this means that in autumn geese rise up from the thoroughworts marsh

兰生泽中故曰兰皋 is close to an explanation of Zhu Xi to a verse of Chu Ci, does in fact say: 泽曲曰皋,其中有兰,故曰兰皋, see Zhu Xi Chu Ci Ji Zhu, ed. Ting Yu Zhai Kaidiao 楚辭集注, 朱熹 聽雨齋開雕 p. 18a. Also here the scribe seems to have an eye for the Chu Ci, in particular to Li Sao Jing: 步余馬於蘭皋兮馳椒丘且焉止息 along the thoroughwort-fringed lake side walk my steed, and gallops to th' pepper hill, where a rest I take, see, Chu Ci Han Ying Dui, p. 11; in Hawkes reads: 'I walked my horses through the marsh's orchid-covered margin; i galloped to the hill of pepper-tree and reseted there', idem, p. 71, poem lines 109-110

For explanation of *ze* 泽 and *gao* 皋 we may see Wang Niansun, Guang Ya Shu Zheng 廣雅疏证清王念孫, *juan 9 xia*, p. 294b, 1983

(82) 风凄菊野 应九阳之嘉序 九阳见上

Cold wind blows in the field of chrysanthemum response to the order of Jia season of nine-*yang* for nine-*yang* see above

See L. 75

(83) 泛三酒以留欢 周礼有三酒也

Floating foam of the three kind of wine to hold on the happiness in Zhou Li there is references about the three kind of wine

In Zhou Li chapter of 天官冢宰, is spoken of three kind of wine: 酒正: 辨三酒之物, 一曰事酒, 二曰昔酒, 三曰清酒 Il distingue la qualite' des trois vins, nommes vin d'affaire, vin age', vin claire', see Biot, Le Tcheou-Li ou Rites de Tcheou, tome 1, p. 101, 1851

(84) 俗启佩茱 既彰於汉武 汉宫人贾佩兰尝以九月九日佩茱萸言俗并佩茱之始事彰汉武之时也

The folks were educated to wear pouch of evodia, already been an ornamental display in the period of Wu of Han Jia Peilan a courtier of palace of Han, often on the ninth day of ninth month wear a pouch of evodia, event of the time of Wu of Han

贾佩兰 is a personage seen in Xi Jing Za Ji 西京雜記, of He Gong of Jin dynasty, chapter 戚夫人侍儿言宫乐事, and the MS comment reflect almost exactly what is found in it: 九月九日佩茱萸, see 西京杂记全译 p. 106, 1993 the *zhuyu* was used to expel evil influences and controlling the beginning of cold season ; while as recorded in 太平御览 , *jiuyue jiu ri*, adds 漢武帝宮人賈佩蘭.

This event is also cited in 搜神记, 马银琴, 周广荣注译 Sou Shen Ji, p. 39., 2009

戚夫人 was the 宠妃 preferred concubine of Han Gaozu, Liu bang.

See also Feng Tu Ji, of Zhou Chu of Jin 风土记, 晋, 周处 (236-297) where it reads: 九月九日, 律中无射而数九, 俗尚此日, 折茱萸房以插头, 言辟除恶气而御初寒 in ninth month ninth day the autumn has a double nine as the custom says, would rip the *zhuyu* and put it in the hair this to avoid and eliminate the evil spirits and to control the cold'.

Qiu 茱 in a gloss to Er Ya Yi Shu, ed. Huang Qing Jingjie Juan 尔雅义疏 皇清经解 reads is 茱萸子聚生成房貌 is the aspect of seeds and fruits of *qiuyu* shoot aggregation in a room, tells also that a custom of people of prefecture of Shu 蜀郡 is to decot the *zhuyu* on ninth day of ninth month.

(85) 禮申贈菊 復興於魏文 魏文帝以九月採菊以贈繇故云禮申贈菊

The rite was extended and are offered chrysanthemum, in vogue from the period of Wen of Wei Wei Wendi during the ninth month plucked chrysanthemum to offer (Zhong) Yao; that's why is said rite was extended and offered chrysanthemum

The comment is referring to Wei Wendi, Cao Pi 曹丕 (187-226) about on offering chrysanthemum to Zhong Yao 鍾繇 (151-230), also a famous calligrapher, on ninth day of ninth month. This custom was initiated from this period. This relation is described in a letter by Cao Pi, Letter on sending on ninth day chrysanthemum to Zhong Yao 與鍾繇九日送菊書, see Cao Pi Ji Xiao Zhu, pp. 268-270, 2009.

九月採菊 see 四民月令校注 Si Min Yue Ling Xiaozhu, p. 65, 1965

十五后

After the 15th day

(86) 日藏气杪 杪末

The sun is hidden in autumn sky *miao* indicates the end or roots

气杪 it may more probably indicate the autumn season. See L. 87

(87) 玄月风高 切玉霜之晓净 问金徒之夜永 金徒当漏刻者问候

In the ninth month the winds runs high that splits the bright and pure jaded hoarfrost; examining, during the long night, the arrow of the water-clock *jintu* is the time examiner of the water-clock

金徒当漏刻 we may look at an inscription of Lu Chui (470-526) of Liang dynasty, 陸倕新漏刻銘 where it reads: 銅史司刻, 金徒抱箭 the figure of a bronze immortal handles the hours, the bronze figure of a officer holds the indicator-rod'. For 銅史 and 金徒 see Chu Xue Ji, vol. 3 p. 596; Lu Chui in Chu Xue Ji place him to be of Nan Qi dynasty, idem, p. 597 transmits the whole inscription. For Liang dynasty water-clock see also Yu Hai, *juan* 11, p. 209.

金徒 is explained in Hanyu Da Cidian, vol 11, p. 1162: 古代浑天仪上抱箭指时的胥徒象 in antiquity there was on top of the *huntianyi* (armillary sphere) a figure of a officer holding a time indicator-rod.

玄月 is another name for the ninth months, see Taiping Yulan, *qiu*xia, where it is quoted a text by name of 梁元帝纂要: 九月季秋, 亦曰暮秋, 末秋, 暮商, 季商, 杪秋, 亦曰授衣此時婦功畢, 始授衣. 亦曰玄月 The ninth month is the season of autumn called also *muqiu*, *moqiu*, *mushang*, *jishang*, *miaoqiu*, and it is also called *shouyi*. In this period the labor of ladies is completed and start to collect clothes. Is also called *xuan yue*'.


(88) 宛南晚菊 漬寒水而分翹 南阳宛县寒菊潭

The late night chrysanthemum of south Yuan soaks in the cold water and split fly high in Nanyang Yuan district there is a vast pool of cold chrysanthemum

南阳宛 is recorded in Shui Jing, 洧水 *yu shui*, *juan* 31, p. 728. See also above L 33

(89) 薊北宾鸿 集长明而舞翹

North of Ji the wild geese gather as guest, assembling in the long light, their quills dance

The graph  is a popular form for Ji 薊 recorded in Gan Lu Zishu. 薊北. The graph see in MS is formed by 角 and according to Wu Jing Wenzhi 五經文字, a Tang dynasty compilation, is a corruption.

Ji 薊 is recorded Nanbei Chao and it was also a name of a city's gate 薊北門. In Shui Jing is registered a 薊县北. In Tong Dian, under 古冀州 Gu Bai Zhou tells that 薊 was a capital of Yan 燕國都, 碣石宮. 漢為薊縣. From the time of Jin to Sui dynasties, it was the administrative capital of You Prefecture, see Jiu Tang Shu, *juan* 39, p. 1518, 1975; see Wu Songdi, Liang Tang Shu Dilizhi Huishji, p. 195, 2002 吴松弟, 两唐书地理志汇释 See also Knechtges, Wen Xuan, vol. 1 p. 434 L. 108n

(90) 簫动金天 灰驚玉管 簫状似笛秋时吹簫以迎室气

The flute stirs the autumn sky, the ash (charcoal) fears the jaded flute the *yao*-flute shape si similar to the *di*-flute. During the autumn is played a *yao* to welcome the air in the house

The graph , 天, is a new character of Wu Zhou period, and is based on its *zhuan* style form.

簫状似笛 it describes a flute called *yao* and that is similar to a *di* flute. Our scribe was not wrong about it, as we find several description of a *yao* flute. In fact, according to Zhou Li, Chun Guan Zong Bo, chapter of Yao Shi, tells that: 龠師: 掌教國子舞羽吹龠. 祭祀, 則鼓羽龠之舞 a Master of *yao* flute teaches the prince to dance holding a feather and a *yao* flute, in order to proceed in a rite there a dance performed under beating drums, feather and a *yao* flute.

The 'similar to a *di* flute', is also found and transmitted text, in the Guang Yun, 廣韻樂器似笛. Several explanation are given in transmitted text, in the Zuo Zhuan is said that has six holes; in the Guang Ya has 7 holes; and in Feng Xiao Tong Yi, has 3 holes; see also Er Ya, Yue Qi.


灰管, written also 灰琯, here separated by 驚玉, is a weather prediction tool, a hygroscopic, in ancient China they would put on pitch-pipe ash of rush. In Jin Shu, Lu Li Zhi shang: 晋书 律历志上: “又叶时日於暑度, 效地气於灰管, 故阴阳和则景至, 律气应则灰飞’ when the sun

gets its right length of gnomones, influence the earth ether on the ash pipe, that's why once *yin-yang* are harmonized, the solstice is arrived, when the ether of pitch-pipe react, the ash floats'. Another kind of hygroscope was using charcoal and feather, explained in details in Shuo Fu 说郛, *juan* 24, p. 19a where are described predictions of wind and rain with reeds ash, and clouds, while in *juan* 9, p. 2a describes how the ash can be heavy and the iron be light. See also Needham, Science and Civilization vol. 3, p.471; see also Derk Bodde, Festivals in Classical China, pp. 175-78, 1975

See L 100; L 101 and L 57 concerning reed 葭

(91) 巢空戏鷺 阶静吟蛩 九月鷺鷥...故云巢空九月渐寒...鸣故云静

In the empty nest the swallow jest, relying on quite lament of cricket in the ninth month the swallow is a bird of prey...that's why is said the empty nest become gradually cold in the ninth month...chirping that's why is said quite

 鷺 is a variant form for 燕 seen in Gan Lu Zishu, and other Dun huang MS. 鷺 is a predator bird. Due to missing characters in the comment we can't determine if any transmitted text report similar sayings.

Concerning the 巢空 empty nest we may look at Qiu Chi 丘遲 (464-508) poem 侍宴樂遊苑餞徐州刺史應詔詩 In Attendance at a Farewell Banquet for the Magistrate of Xu Zhou, Mr. Zhang: Written at Imperial Command, see Fusheng Wu, idem, p.119-20. Fusheng Wu consider him to belong to the Qi 齊(479-501) dynasty, while its quotation in Yiwen leiju considers him of Liang dynasty.

(92) 饮露清蝉 声流迴吹 清潔

The cicadas drink pure dew, their sounds drift and carried away: pure indicates clear

(93) 排雲朔鴈 影入长深

The geese follow the row of clouds toward north, their shadows are long and deep

(94) 惟彫晚叶 珮卷寒聚 步浪月於霜阶 光分玉宇 鉴澄辉於镜 沼 彩溢银塘 水白若银 故曰银塘

Only the withered leaves in the night, curled up and amassed in the cold, the waivy light of the moon steps on the layers of hoarfrost. The light expands in the jaded house, bright and clear reflects on the mirror-pond; brim colours brim over the silver pool clean water as silver is said silver pool

银塘 is seen in a poem of Liang dynasty 梁簡文帝和武帝詩

(95) 凉郊静藹(靄) 藹气覆

The cold suburb is covered by silent clouds *jie* means covered by vapors

The comment gives a dictionary style explanation of 藹(靄), that of: covered by vapors, in other words, clouds. 藹 it may be a copyist error for 靄 which brings the meaning of 雲貌 aspect of clouds in Shuo Wen and in Yu Hui that of clouds cluster 雲集貌, which seems appropriate to the MS comment.

(96) 昊宇澄光.

The house of autumn is of pure light

(97) 麗草抽蕪 泛金英而蕩吹 喬林委蕪 統珪叶而翻覆 蕪落

Beautiful grass put forth in a lush growth, floating petals of chrysanthemum blown away, tall trees let go of withered leaves and bark, together with jaded leaves, fly to and fro covering it all withered leaves means falling

Here another dictionary style comment about 蕪 an old character already used in Shi Jing, and found with same explanation in a late dictionary Guang Yun, with meaning of withered leaves, 蕪葉落, probably knowing and following a text of Odes chapter of Zeng Feng 詩鄭風. See L 107, L 135.

(98) 風高上苑 霧斂曾城 翻墜叶於黃山 黃山在今始平縣界

High winds blow over the park of Shang Lin, the mist collects already in the city, leaves thrown away on Huang Shan Huangshan is located today at border of Shi Ping District

始平 during the Sui dynasty was belonging to the prefecture of Jing Zhao 京兆郡 and it was included in the antiquity to Fu Feng prefecture 扶風郡, in the third year of Kaihuang 開皇 (583) was lost. The Jing Zhao prefecture 京兆郡 was situated in the region of Yong Zhou 雍州 during the third year of Kaihuang. In the second year of Tianshou year 天授 (691), reign of Wu Zhou, Yong Zhou region 雍州 was changed in Jing Zhao prefecture and the cities belonging to it were separated in independent district, among them Shi Ping became a *xian* 縣. Based on this information, our MS it may be written during the year of 691. The only information that we have about a Huang Shan 黃山 being at the border of Shi Ping is found in Jin Shu where it reads that Shi Ping was a prefecture and in a city by name Kuai Li 槐里 there is a Huang Shan palace 宮. See Jin Shu 晉書, p. 431, 1974; Sui Shu 隋書, p. 808, 1973; Jiu Tang Shu 舊唐書, p. 1395, 1975; Shu Jing Zhu 水經注全譯, *juan* 19, p. 647, 1990; Song Shi 宋書, p. 1157, 1974; Xu Han Shu Jun Guo Zhi Hui Shi 續漢書郡國志匯釋, p. 54, 2007; see also Zhang Heng Shi Wen Ji, p.

56, 189n; Knechtges, Wen Xuan, vol.1, p. 207 L. 389n; Sui Shu Dilizhi Kaozheng, by Yang Shoujing, Qing dynasty, 清杨守敬隋书地理志考证, vol. 2, p. 92-3, 1997.

(99) **结微冰於紫浪** 上林北有紫泉九月微冰始结

The thin ice is collected on waves of Zi north of Shang Lin park there is the spring of Zi. In the ninth month thin ice starts to collect

The 紫泉 is a water spring believed to be used by 神仙, described in poems of early Tang dynasty, such as Wang Bo 王勃 (ca.650-ca.676) in his 怀仙, see Quan Tang Shi 全唐诗, vol. 2, p. 673, 1999.

For Shang Lin 上林 see above L 25

The 紫 here is indicating a mountain in Nanyang prefecture and at his eastern side there is a river. The Shui Jing Zhu confirms that in the county of Yuan there is the Zi Mountain. See Knechtges, Wen Xuan, vol. 1, p. 312, L.14n; Zhang Heng Shi Wen Ji Xiaozhu 张衡诗文集校注, p.169-70

(100) **霜威变序 动严气於轻葭** 葭芦也候气之法取河葭灰置於律管之中气既应而灰自飞九月渐寒故云严气

The majestic hoarfrost changes the order of season, severe winds stirs among light reeds *jia* reeds means common reeds; the methods to predict the weather is based on to pick up reeds from the river. The reeds are positioned in a pitch pipe; when in a second-fortnight of any given month the ether reacts, the ash would float. The ninth month became gradually cold and that's why is said severe weather

严气 a compound that refers to a severe wind of fall or severe weather; seen in Li Ji, xiang yin jiu yi: '始於西南,而盛於西北,此天地之尊嚴氣也 begins in the south-west and is strongest in the north-west. This is the wind that represents the most commanding severity of heaven and earth' and in Chunqiu Fanlu, 春秋繁露 wangdao tong san: '秋氣嚴 in autumn there are strong winds'.

The comment is close to 杨泉 (Xi Jin, d. 280) comment in his 物理論:宜陽金山竹為律管,河內葭葶為灰,可以調氣 in Yi Yang, the bamboo of mount Jin is used to make pitch-pipe flute, in He Nei the reeds are used for ash is it possible to regulate the ethers', see Wu Li Lun 物理论, in Congshu Jicheng chubian, p. 16 and different readings are found in Taiping Yulan, dibu qi, He Nan Song Zheng Qi Lu Zhu Shan 河南宋郑齐鲁诸山, and with a slight difference in Shi Xu buyi 时序部一, Lu 律 reads: 乃置深室,葭葶為灰,以實其端,其月氣既至,則灰飛管通 then is put it in the deep of the room, is used the ash from the reeds and fill it at its extremities (of pitch-pipe), when the monthly ether arrives, then the ash will float through the flute', and Yiwen leiju,

岁时中, 月晦 reads: 輕灰吹上管, 落莫飄下蒂 the light ash is blown up to the pitch-pipe flute, falling of fragrant grass floats under the stem' quoting from Hou Wei 後魏 Lu Yuanming 盧元明 (ca. 532) 晦日汎舟應詔詩 Boating on a Gray day: Written at Imperial Command, see Fusheng Wu, Written at Imperial Command, p. 172, 2008; see Xian Qin Han Wei Jin Nabei Chao Shi 先秦 漢魏晉南北朝詩, vol. 8, p.2215,1983; see Huang Yi-Long and Chang Chih-ch'eng, 'The Evolution and Decline of the Ancient Practice of Watching for the Ethers' in Chinese Science 13, pp. 82-106, 1996

The 宜陽金山竹 is first mentioned in Yin Yang Ji 宜陽記 of Ruan Ji 阮籍 (210-263): 金山之竹, 堪為笙管 the bamboo of mount Jin are adequate to make panpipe and flutes'. Yi Yang 宜陽 is located south of Luo yang.
See L 90 for the hygroscopic methods to predict weather; L 64

(101) 风绪流凄 度繁音於爽簌 簌竹

The wind blast is passing through and cold, numerous are the echoes among the bamboo *su* is a kind of bamboo

簌竹 this dictionary-like explanation is a very unique given only the category in which the 簌 would belong to. This graph is not seen in early etymological dictionaries but in Kang Xi Zidian, quoting only the Ji Yun compiled in 1068 and tells us that indicates a bamboo cane or a name of a bamboo 簌也 and indicates also a very abundant and dense aspect 茂密貌. The character is also used in a onomatopoeic graph indicating the sound of the wind. As onomatopoeic use, is seen only during Song dynasty text, while our copyist intended merely a kind of bamboo or the abundant and dense bamboo forest. 簌 a variant of it may be 藪 that is used in Shi Jing, 大雅韓奕 where it reads: 其藪維何 維筍及蒲 And what were the vegetables? Bamboo sprouts and *pu*. Accepting this graph variant, makes sense with the copyist explanation, that is a variety of bamboo.

For 风绪 wind blast see above L 68

(102) 凝葭委玉 葭芦也玉谓玉露

The frozen reeds is abandoned in the jaded (dew) *jia* reed is the common reeds; jade indicates the jaded dew

(103) 化草流萤 见上

The transformed grass gives forth to insect see above

Here is referring to L 15

(104) 倏昊景於煙空 肃凉颺於霧野

The autumn sun is engraved in a misty sky, cold and wind blast advance in foggy fields

十月初

Beginning of 10th month

(105) 景躔阳月 气積阴雲. 序戒素钟 时移主律. 白藏移常 玄英启候. 林凄风绪 庭蔼霜华. 素序初穷 玄冬肇戒.

When the sun dwells in the 10th month, the weather begin to accumulate dark clouds; the season exhort the pure bell, while the time move to the main pitch-pipe; the autumn transfers following the constant rule; the winter stirs the new season, the forest is cold because of wind blast, the courtyard and flowers are covered by hoarfrost. The order of the autumn begins to exhaust and the winter start begins her warning

阳月 indicates in Zuan Yao of Liang Yuandi, the 十月孟冬, 亦曰上冬, 亦曰陽月 the first month of winter of the tenth month is also called *shang dong*, and *yang yue*.

白藏 is another term for Autumn, see Er Ya, shi tian: 秋為白藏, see L 29.



For 躔 is a form seen in Long Kan Shoujian; see also Knechtges, Wen Xuan, vol. 1, 375, L. 37n, indicating 'to dwell'

玄冬肇戒 is found in Tong Dian 通典, Li qishier 禮七十二, 祭五嶽四鎮四海四瀆, where it reads: 玄冬肇節 the Dark winter starts the season'. 戒 and 節 although having same pronunciation, seems not to be interchangeable characters in transmitted text. See Tong Dian p.2899.

See also L 123 for 素序初穷 and L 124 for 玄英

十五后

After the 15th day

(106) 霜林结吹 冻浦凝寒. 风绪宵严 寒光晓应. 风凄寒序 景爱冬阳. 野震风我 弗凄霜景. 爱日携光 同雲斂蔼.

The hoarfrost been blown and collected on the forest, frozen bank and severe cold; wind blast is heavy in the night, the cold light of the moon reflects and respond. The wind is chilly and the season is cold, the day loves the winter sun. The fields trembles, the wind stirs me, without being intense cold on a hoarfrost scene. The sun offers its brightness and together with clouds gloomily gathering.

初

The beginning

(107) 俱暑登辰 轻寒肇節 庭翻旧蕓 舞流影於霜珪 蕓落叶也桐叶秋时霜落未尽曰旧蕓

All gnomons points to the star of season, the mild cold give starts to the season; in the courtyard all withered leave overturn, dancing and floating cast shadows on the jaded hoarfrost 蕓 means fallen leaves. The leaves of *Tong*-tree during autumn receiveing the hoarfrost fall continuously; is called old withered leaves

暑登辰 is seen in 唐大诏令集, *juan* 68, Jin Long san nian nan jiao she: '律南暑登辰 the gnomon of Lu Nan (pitch-pipe of south) points ti the star of season' p. 379, 1959

肇節 see above L 105; 蕓落叶 in Shuo Wen: 草木凡皮葉落墜地爲蕓. See L 97, L 135.

(108) 风(月)映轻冰 结澄辉於水镜 水可鉴临故言水镜

The moon reflect on thin ice, collects like a limpid splendent water mirror water can be close to a mirror that's why is said water-mirror

The comment is formed by a common terminology found through out the transmitted text.

水镜 being usually referred to the light of the moon, here it seems confusing referred to the wind. In the anthology Yuan Jian Lei Han, a Qing dynasty compilation, reports a similar composition: 雪凝水镜, and would comment as to indicate the bright moon that as if it shines in the sky like a mirror and on earth as if it reflects on frozen snow, 渊鉴类函, 第一册, 卷三, 月四, p. 3b. In this case, the character 风 it may be a copyist error, in fact I will have more chance to find in transmitted text the couple 月映 than 风映.

See L 111 for relation between moon and light

(109) 气叶甕钟 十月

Fallen leaves makes sound on earthenware and bells 10th month

甕 and 钟 are possibly what is transmitted in Huai Nanzi, Jing Shen Xun chapter: 夫窮鄉之社, 扣甕拊瓶相和而歌, 自以為樂. 常試為之擊建鼓, 撞巨鍾, 乃始知夫甕瓶之足差也 in poor regions, when people hold fetes, they play on some earthenware to make music and sing, and consider this kind of entertainment very joyful. If you try to beat resonant drums and strike huge bells to entertain them, they feel that it is shameful to entertain themselves with earthenware. See Huai Nanzi duiyinghan, p. 423

(110) 光回析木 十月日月会於宾宾为析木之津

The bright light concentrate in *Xi Mu* in the 10th month, the sun and the moon conjoins in *Bin*; *Bin* is the ford at *Xi Mu* (Milky Way)

The comment may lack of details about *bin* 宾, which is found as one of pitch standard following the note *yingzhong*: 應鍾, the *suibin* 蕤宾: '應鍾生蕤賓 *yingzhong* produces *suibin*' see Nylan, The Elemental Changes, p. 359. *Bin* may also be a substitute for *zai* 在 or *chen* 辰 as 'dwell';

析木之津 is found in transmitted text, such as Chunqiu Zuo zhuan, Chao 8 nian: 今在析木之津, 猶將復由 now it is in Seih-muh, at the ford of the Milky Way; (Ch'in) will still again rise', see James Legge, p. 623; and also as comment to Zhou Li found in Tong Dian: 應鍾, 亥之氣也, 十月建焉, 辰在析木之津 *yingzhong* is the 'air' of *hai*, in the 10th month is in *jian*, the star is at ford of Xi Mu.

In Er Ya, shi tian 爾雅·釋天: 析木之津, 箕斗之間, 漢津也 the ford at *Xi Mu* between *Ji* and *Dou* is the Milky Way', details explanation see Er Ya Yi Shu, p.512, *Ji* and *Dou* are two stars of Sagittarii constellation

One more contemporary text to the MS, is read in: 晉傅玄 (217-278)大寒賦: 十二月而成歲 日月會於析木兮 when the 12th month completes the year, sun and moon cojoins in *xi mu*'

(111) 照金波於曉桂 月为金波月中有桂

the waves of 'metal' reflects on illuminated *gui* the moon creates waves of metal-light; at the center of the moon there are the '*gui*-tree'.

金波 is the lunar light 月光, see Han Shu, Zhi, Li Yue Ji 汉书志礼乐志: 月穆穆以金波, 日華耀以宣明 the moon admirable with golden waves (of light), the sun shines brilliantly with received lights', also a *fu* in Liang Yuandi (508-555), Dui Zhu 梁元帝對燭賦: 月似金波初映空 the moon looks like as golden wave that first reflects in the empty sky'; see also Tian Zhong Ji 天中记, 月, p. 52b ed. Guang Xu Ting Yu Shan Fanben 光绪听雨山房本 vol. 1

月中有桂 the Taiping Yulan, Mu bu liu, *gui*, quote the Huai Nanzi stating: 淮南子曰: 月中有桂樹, on the moon there is the '*gui*-tree' but is actually not found in transmitted original text; see also 天中记, 月, p. 61a

(112) 上玉叶於寒云 马窟含冰 历珠泉而伤骨 古诗云饮马长城窟水寒伤马骨珠泉谓水中有珠者言长城之窟泉水已冷马历渡之而伤骨之

Soaring jaded leaves in the cold clouds, the horse trapped in the ice pond of the grottoes, while crossing the pearly water-source, he got injured to his bone a ancient poem reads: a horse stopped to drink at Chang Cheng grottoes, and the water being cold, the horse injured his bones. Fountain pearl describes that in the water there were pearls. The all poem means that the

water source in the grottoes of Chang Cheng were already cold and while crossing it, injured his bones



饮马长城窟水寒伤马骨 in the comment, seems to be referring to a *Yue Fu* of Chen Lin (d. 217) 陈琳 see Yue Fu Shi Ji 乐府诗集, p. 556, 1998; see also Yue Fu Han Ying Duizhao, 乐府 汉英对照, 古诗苑汉英译丛, pp. 39-44

The text of many, included that of Chen Lin, 饮马长城窟 bring to drink horse to the grottoes of Chang Cheng, is used by many literati, to express the hard labor and the longing for those who are far from home; the hard labor of those who built the Chang Cheng of Qin.

Here seems out of context.

(113) 虬簷隱霧 映壁彩而沉虹 刻木桶为龙状故曰虬檐也有壁彩复有虹光为雾掩葬故曰沉虹之

The dragon eaves are hidden from the mist reflecting the colourful jade-*bi* in the deep rainbow an engraved wooden bucket in the form of a dragon, is called dragon eaves; there are colourful jaded *bi* again covered and hidden in the light of rainbow as a mist, that's is called deep in the rainbow

 a variant seen only in MS, although similar graph is recorded in Longkan Shoujian.
 a variant recorded on a stele of Tang period: 唐太宗書溫泉銘. In Shi Ming, 釋名, 簷, 檐也, 接檐屋前後也. 亦作檐 are the eaves of the house. In our MS are used both graph.
桶 is a square wooden utensils that can contains six *sheng*; see also *Tong Su Wen* 通俗文 work by 服虔 Fu Yu of late Han, in Congshu Jicheng Xubian, vol. 73, p. 16 which is quoted the 一切经音义 十五, 十誦律 reads: 木桶湯動反通俗文云受漆者曰桶可以盛食等, a wooden bucket, *fanqie tang dong*, in Tong Su Wen states: what it can be lacquered is called *tong*, it can be used for food and so on', see 一切经音义, *juan* 57-58, a work from a monk 释慧琳 Hui Lin, of Tang. In our MS the 桶 it may not be the correct graph to denote the roof eaves.
虬簷 see also Hanyu Dazidian, v. 8, p.856 indicates the up-turned eaves on the corners of a roof; see also poem of Liu Xiaowei of Liang dynasty of Nanchao, 梁劉孝威 (?-548), the 奉和晚日詩: 虬簷挂珠箔, 虹梁卷霜綃 from the dragon eaves hangs pearly screens the rainbow bridge rolls up frosty silk ' see Han Wei Liuchao Sanbaijia, juan 98-99, 汉魏六朝百三家集卷 98-99. 刘豫章集, 梁刘潜 刘庶子集, 梁刘孝威撰.

(114) 火沉素晷 火心星也

The heart-fire star is of pure light *huo* is the heart star

For 火心星 See L 53

(115) 灰飞玄律 冬至北方有星也故曰玄律

The ash floats in winter in winter solstice in the north there is a star called *xuanlu*

For 灰飞 see L 90, the ash would float due to the *yangqi* starting to rise; for 玄律 see also L 197 and L 223.

For 'in the north there is a star', see Tian Wen Jing Yi fu, *juan 2*, in Congshu Jicheng Xubian, vol. 77, Natural Sciences 丛书集成续编.第 077 册.自然科学类 p. 496b where is noted a *chen* star, quoting the Tian Wen Zhi, 天文志: 辰星北方色黑司冬为聽主智 the star in the north is black and command the winter, the listening and the wisdom'; see also Shisan Jing Jizhu, p. 757-58, 1980. The star of black color is, in Er Ya Zhu Shu 尔雅注疏 by Li Xueqin 李学勤, p. 195, 2000, correlated to the *Xu* star, the beta Aquarii.

(116) 始折寒膠 膠守寒则劲脱十月之时始可折

Begins to break the cohesiveness from the cold when cohesiveness of things receive the cold then the vigour begin to be exhausted. In the period of the 10th month it things begins to crack

The main line of the text is used in Han Shu 汉书, biography of 晁错传: 欲立威者, 始於折膠 those who want to establish power, need to start to break the cohesiveness', and therefore used also in a poem of Luo Binwang 骆宾王(626-684), 宿温城望軍營, where it reads: 虜地寒膠折 when seizing the land, the severe cold has to be shattered', see Luo Linhai Jijian Zhu, Tang, Luo Binwang xuan, commented by Qing dynasty Chen Xijin 骆临海集笺注,唐骆宾王撰,清,陈熙晋笺注, p. 176, 1985.

寒膠 became in later ages a synonym for severe cold

(117) 初凝收潦 十月水始冻故曰初凝

Starts the freeze and continuous rain in the 10th month the water begins to freeze that's why is said starts to freeze

(118) 秋祗政候 祗神祗即蓐收

The spirit of Autumn controls the season *di* is the spirit, *di* is Rushou

The comment reconfirms what has been transmitted in text. 蓐收 is recorded in Li Ji, Yue Ling does reads: 孟秋之月..; 其帝少皞, 其神蓐收 In the first month of autumn...Its divine ruler is Shao Hao, and the (attending) spirit is Ru-shou'.

(119)冬官授节 冬官谓司冬之官即玄冥也其节

The minister of winter opens up the season minister of winter means the minister of the administration of winter that is *xuanming* and is his season

The line of text of MS is close to that seen in a *fu* of Jin dynasty 晉成公綏 (231-273)木蘭賦, where it reads: 至於玄冥授節 till when the *xuanming* opens up the season', see Quan Jin Wen, *juan* 59, p. 6a See also L 170

(120)灰移鷹序 鷹序秋时鷹以秋时来

With the change of season, the migratory geese follow the season migratory geese follows the time of autumn; during this season they comes

灰移 it may be short for 灰移火变, change of a season, and used in Xidai Shu Shier Yue Qi 锦带书十二月启 by Xiao Tong of Liang dynasty 梁萧统 撰, chapter *Huang Zhong Shiyi yue*, 黃鍾十一月, ed. Siku Quanshu 四库全书: 日往月来, 灰移火变 days and months comes and go, it's just a season change'. See Hanyu Da Cidian, vol. 7, p. 27, 1991

(121)漏促虬波 刻漏作虬龙之形口吐其水故曰虬波

The water-clock urges the flow of the 'young dragon' the water-clock has the shape of a 'young dragon' spewing out water that's why is called waves of the young dragon

The water-clock is mentioned through all the text; so is its shape; see L 170
For the 'dragon' design of siphon see Yu Hai, vol. 1, *juan* 11 where from Han to Nanbei Chao dynasties, this features was particular fashion.

(122)柳陌飞云 泛喬枝而蕩色 桂严流雪 照轻花含影 雪有花桂有花故曰含影

Path of willows soars high in the clouds, floating lofty branches in a variagated colours; on stern *gui*-tree flows the snow, illuminating light flowers embracing their shadows the snow has flakes, the *gui*-tree has flowers that's why is said embrace their shadows

For 含影 see a coment to Xi Zi Jian, 錦字箋 in japanese ed. Heke Ben Leishu Jicheng vol 6, 和刻本类书集成 06, p.356b, but with a complete different explanation: 周髀云日犹火月犹水火则施光水则含影, in Zhou Bi Suan Jing 周髀算经 says: the sun resembles to the fire, the moon to the water; when there is the fire, the light is emanated, when there is the water, the shadows are embraced', this sentence is not found in the claimed text Zhou Bi; for the Yiwen Leiju, *tian bu shang*, this quotation is from a text called Jiu Li Shuo 舊曆說.

For astronomical study and the Zhou Bi Suan Jing, see Cullen, Astronomy and Mathematics in Ancient China: the Zhou bi suan jing, 1996; Pankenier, Astrology and Cosmology in Early China, 2013

(123)金昊騰威 初穷素律 少昊金天氏王秋故曰金昊言金威騰之威御时素初穷而时改
The Lord Shao of Metal ascend in power, at beginning search out for the pitch-pipe of
autumn Shao Hao is the lord of the metal sky and governs the autumn, that's why is called Jin Hao.
This means that the metal powerfully ascends and controllings the season, the autumn searches
out to have the season changed

For 金昊 see L 1; 素 is also another name for autumn, in Sui Hua Ji Li, Qiu section, it list
several different names of the fall season

For 初穷素律 see above L105

(124)璇霜警节 甫戒玄英 甫始也冬谓之玄英

Swirling of hoarfrost warns the coming of season begins the warning of the winter *fu* is the
begin; winter is also called *xuanying*

甫始也 see explanation of Heshang Gong to the Dao De jing, chapter of Xu Xin; and Shi
Ming 釋名, on Shi Yong Qi 釋用器

For *xuanying* 玄英 see above L 105

(125)箭水驚瀾 析津驰候 十月日在析木之津

The indicator-rod of clepsydra warns of dripping water, the ford of *Xi* gallops in the season
in the 10th month the sun is in the ford of the *Xi Mu*

析木之津 terms known from the classical times and found in Chunqiu Zuozhuan, Zhao
gong banian. Also attested in Er Ya, Tian bu section reads under caption of character 箕: 析木之
津, 箕斗之間, 漢津也. Indicating an astronomical position of season, that is the 10th month; see
also L 110

For 箭 see L 41, L 87, L 190, L 206, L 207; see Needham, Science and Civilization, vol. 3,
p. 318ss.

(126)南榮愛景 垂璧彩而将沉 南荣屋南翼也冬日可爱 日如连璧之

The wing of the south side of the house enjoys the sun, hanging colourful jades will soon
be immersed (in the sunlight) *nanying* is the wing of the southside house; the sun in winter is
enjoyable like a pearls necklace

南荣 as indicating a wing of south side of the house we may see a *fu* by 稽含 (262-306)
of Jin 晉, 孤黍賦: 余慎終屋之南榮, 有孤黍生焉 I am cautious about the south side at the end
of the house, where is grown my millet'; see Quan Jin Wen, v. 9, juan 65

(127)吐陆繁霜 委瑶池而已积 陆道冬时日在北方之道霜繁多 霜有玉霜 阶有玉阶
The amount of hoarfrost is all over the roads, the pond is indeed pure and already accumulated *lu* is the road; in winter the sun is positioned in the north; the hoarfrost is in large amount; the hoarfrost has the pearly-frost, layers has pearly-layers

For 陆道 see L 1, L 184

(128)律穷素序 素序秋也

The autumn pitch-pipe is exhausted *suxu* indicates autumn

素序 as another name for Autumn is not found at all, but the only relation that 素 has with the season, is found in Li Ji, chapter of Li Qi, where comments relates it to 或素或青 註素, 尚白. The autumn is connected to the element of metall and is represented by the white color.

(129)景躔玄陆 景日躔次也冬色玄故曰玄陆

The process of the sun is approaching the road of the winter *jing* is the sun; *chan* is the sequence of the season process; the colour of winter is dark that's why is called the dark road

景日 in Zuan Yao 纂要 of Liang Yuandi, now lost text, reads: 日光曰景 the sun light is called *jing* comment 星月之光,通謂之景 the light of stars and moon is commonly called *jing* as recorded in Taiping yulan, tianbu san, ri shang, see also Chu Xue Ji, vol.1, p. 5, 1962.

躔次 indicates the process and order of the movement of stars as explained by Xu comment to the Shuo Wen to the character 躔: 徐曰星之躔次 Xu says: it is the order of stars'

(130)冰含水态 结影於沧池 流水分而异曰态沧池池之名十月水结故也云结轻影也

The ice embraces the many aspects of water frozen over, casting a shadow on Cang pond flowing water when split it differentiates is called *tai*; Cangchi is a name of a pond; in the 10th month the water frizen over that why is called a light shodow is frozen

沧池 is probably the Canglang river also quoted in Xi Jing fu of Zhang Heng, see Knechtges, Wen Xuan, vol. 1, p. 310 L 10n. May also stand for 'azure lake' referring to the Tai Ye, see Knechtges, idem, p. 199 and Zhang Heng Shi Wen Ji, p. 45, in this case 沧 is a synonym for 苍 see L 13. The comment defines it as a name of a pond and according to San Fu Huang Tu Xiaoshi 三辅黄图校释 p. 260, 2005 is a pond situated in the city of Chang'an, quoting the Jiu Tu, 旧图 reads: 未央宫有沧池言池水苍色故曰沧池 in Wei Yang palace there is the Cang pond; its water are azure that's why is called the azure pond'.

(131)云泛流霏 荡浮辉於玉砌 霏雪花也

The clouds drift, snowflakes flows, chaotically floating illuminates the jaded pavement *ying* indicates the snowflake

霏雪花也, recorded in Han Shi Wai Zhuan, Bu Yi: 凡草木花多五出,雪花獨六出,雪花曰霏,雪雲曰同雲 all herbs, trees, flowers appear more than five shapes corner, the snowflakes appear with only six shapes corner; snowflakes is called *ying*, cloudy-snow is called similar cloud', see Han Shi Waizhuan_韩诗外传, 补逸, vol. 2 p. 4, 1940 in Shanghai Shudian Congshu Jicheng Chubian 上海书店丛书集成初编, also reported by Yiwen leiju, juan 2, tian bu xia, xue.

(132)风绪逾威 霜气转积 气积

The windblast is mighty, the hoarfrost turns in accumulation indicates accumulation of hoarfrost

(133)游鱼涉印 泝玄瀨以务鳞 印鱼鱼名务寒貌

The roaming fish obtained a seal going up the stream, shored on dark sand to become a cold scaly animal *yinyu* is a name of a fish; *wu* is the aspect of cold

印鱼 recorded in Lin Hai Yiwu Zhi of 沈莹 (?-280), and reported in Taiping yulan with some differences in the text: in Taiping yulan: 印魚, 無鱗, 形似口音錯. 形, 額上四方如印, 有文章. 諸大魚應死者, 印魚先封之 the *Yin Yu* does not have scale its shape resembles a *cuo*, pronounced *cuo*. The shape: on its forehead there are four square that seems like seals, there are also marks. All of big fish when their life is due, the *yin yu* is the first to seal on it'; the original text as edited by Congshu Jicheng Chubian, 1991, reads: 印魚, 脊鱗, 形如口形, 額上有文如印章, the *yin yu* has a scaly backbone, the shape look like a *cuo* fish, on the forehead has marks that looks like seals'. See also Knechtges, Wen Xuan, Vol. 1, p. 379, L 99n. for *Yin* fish and the *cuo* that is probably an hammerhead shark.

See 临海水土异物志辑校 Lin Hai Yiwu Zhi Ji Xiao p. 14, 1988 and Lin Hai Yi Wu Zhi, in Congshu Jicheng Chubian 临海异物志, p. 1 1991

务寒貌 this description it may be a copyist error as no found at all. It may be for 霧 fog

(134)候鷹传书 仰白云而翔翰 鷹依时候南北故曰候鷹

The migratory geese brings a letter looking up to white clouds flies over the literati the geese according to the season fly south or north thus are called migratory geese

For migratory geese see also L 7, 63, 120

十五候 (后)

After the 15th day

(135) 苍茫寒影 野鷲蕓之严皎 潔霜池汲 迴标之爱景 迴标谓日迴於高山之标

A vast expanse cold and bright, the land fears the cold bright of fallen leaves and barks, the pure hoarfrost is drawing to the pool, the enjoyable sun is reaching to the high peak of the mountain *huibiao* means return to the high peak of the mountain

(136) 寒蓬卷吹 亘七陌以飞轮 蓬草名陌丝泊言蓬径越七陌如轮转

The artemisia in the cold air is blown away, raising up and flying away among land path: *peng* is a name of an herb; *mo* indicates the narrow path. The line means the *peng*'s twisters through all these narrow path of the fields.

The text and the comment are allusions to a poem of Cao Zhi 曹植, the 吁嗟篇.

See Cao Zhi Shi Zhushu 曹植诗注译 p.73-75, 1985

蓬 used also in Xi Jing Za Ji 西京雜記曰: 賈佩蘭云: 在宮時, 正月上辰出池邊盥濯, 食蓬餌, 以去妖邪 Jia Beilan says: while living in the palace, in the first month when the chen appears over the side of pond washing and pouring, we would eat cakes of *pengs* to get rid of evil influences' quoted also in Sui Shi Guang Ji, by Chen Yuanjing in Congshu Jicheng 丛书集成. 岁时广记. 陈元靓 chapter of 去妖邪 p. 13 *juan* 1, 1939.

蓬 is name of a plant, in Shi Jing, chapter on Zou Yu 騶虞 is translated as artemisia (James Legge).

(137) 朔鴈猜弦 儵九霄而矯翰 朔北方言鴈向南畏弓而高飞故曰猜弦

The geese of the north fearing the bow's strings fly towards the nine empyreans to fortify their wing's feathers *shuo* means north, the sentence means the geese fly toward the south fearing the bows, flying high thus is said 'fearing the strings (of bows)'

朔 indicates the north 北方 see Er Ya, Shi Xun.

猜弦 noted in a *fu* of Chen dynasty 陈江總 (519-594) 山水納袍賦: 鴈照月而猜弦 the geese reflecting in the moon, fears the bow', see 汉魏六朝百三家集. 明张溥辑. 卷 105. 江令君集. 陈江总撰, *juan* 1, p 15

猜 in Yu Pian 玉篇 means 疑也, 懼也 doubt, fear

(138) 兰菱瑶砌 水擁铜沟 沟以铜饰之

The withered throughout on precious pavement, the water holds in bronze gutter the gutter is made of bronze for ornament

For 铜沟 is seen used in 述異記: 又於宮中作靈館, 館娃閣, 銅溝玉檻, 宮之欄桿皆珠玉飾之 and then at the center of the palace is built the Ling Guan, the Guan Wa Ge, gutters made of bronze and railing of jade, the column of the palace are all made of pearl and jade' see *Shu Yi Ji*, 述異記 in Long Wei Mishu Ji 龙威秘书第 01 集 07, p. 7b

(139) 风切朝帷 平旦开故曰风切朝帷之

The wind pierce the imperial temple curtains: in the morning the (door) open that's why is said that the wind pierce the imperial temple curtains.

There are no mention in this lines about of what door it will be opened in early morning, it may be missing in the comment a graph before 'open' that would identify the palace or temple is referring to.

(140) 霜侵夜幌 夜非垂幌霜气侵之故曰霜侵夜幌

The curtains in the night may allow penetrate the frost: if during the night the curtains are not closed, the frost will penetrate, that's why is said: the frost penetrate the curtains in the night.

(141) 霜严槐路 夹路垣槐故曰槐路

The severe hoarfrost covers the road of *huai*-tree (cinnamon tree) on the sides of the road there is a low wall of *huai*-tree that's why is said road of *huai*-tree

夹路垣槐 a similar sentence is found in Jin Shu 晉書, 卷一百一十三 載記第十三, quoting a song the Bai Xing *ge* 百姓歌 where it recites: '長安大街, 夾路楊槐 the main road in Chang'an there are *huai* and *yang* trees on both sides'. As the Jin Shu is a text quoted by the copyist, we may confirm that the comment is influenced by the transmission in this history text and available to be referred to. A slight difference is also transmitted in Qin Shu 秦書. See Yiwèn leiju, p. 21 v.5

For 槐路 see above L 31, L 98

(142) 风劲蓬丝 视危叶之飞空 见寒禽之聚日 俗鸟应辰 十月之时乌鸟腾空上下谓之俗

Strong wind blast the silky straw flourishing *peng*, seeing dangerous leaves fly in the air; see the cold animals gather in the sun and the common bird respond to the '*chen*' in the period of tenth month, the crow ascends high in the sky, up and down, this describes it as 'common'

乌鸟 see Zhou Li 羅氏: 掌羅烏鳥. 蠟則作羅襦 see Biot, Le Tcheou-Li, tome II, p.211, 1851: Il est chargé de prendre au filet les oiseaux nuisibles. Lorsque l'on offre le sacrifice de la fin de l'année, alors il dispose le filet et l'habit court'

(143) 藏虹表候 十月虹始不见

Hidden rainbow marks the season in the tenth month the rainbow starts to disappear

A poetic compound, 藏虹 is used in a poem of 錢起 (710-782); while our comment is a bit different from Li Ji, Yue Ling, as reported in *Yiwen leiju*, juan 2, tian bu xia, hong, where it reads: 季春之月, 虹始見, 孟冬之月, 虹藏不見 in the last month of spring, the rainbow starts to appear and in the first month of winter the rainbow starts to disappear', while in the transmitted text of Li Ji reads: 水始冰, 地始凍. 雉入大水為蜃. 虹藏不見 Water begins to congeal. The earth begins to be penetrated by the cold. Pheasants enter the great water and become large mollusks. Rainbows are hidden and do not appear', James Legge tr.

藏虹 is also used in 唐韩鄂岁华纪丽 in 和刻本 01, Sui Hua Li Ji, juan 4, tenth month, p.2a

(144) 玄雲奄蕩 布玉叶而临空 寒雲玄雲

Dark clouds covers gloomly, spreads out are the jaded leaves approaching the sky cold clouds indicates dark clouds

玄雲奄蕩 reminds a line in a hymn of Jin dynasty by of Zuo Jiupin(ca. 255-300) 晉, 左九嬪, 武帝納皇后頌: 玄雲掩靄 see Quan Jin Wen, juan 13, p. 2a

(145) 素雪飄飄 散瓊花而被野 言雪如玉

Pure swirls of snow scattered beautiful flowers quilts the moors it means that the snow is like jade

十一月

11th month

(146) 节候转严 冰霜逾積 时序严寒 风霜逾厲 时候严寒 景初凄凜 严冬戒序 爰日澄辉

The season turns severe frozen, iced hoarfrost accumulates; is time of stern cold wind and hoarfrost became harsh; is time of stern cold and the daylight became bleak; the severe winter is the warning of the season in a clear and bright daylight

(147) 仲冬在节 景气严寒

Mid-winter is here the scenery is very cold

景气 see Nan Kang Ji 南康記 of Jin, Deng Deming 晋邓德明, (?-?) chapter of 玉台 where it reads: 风雨之后, 景气明净, 頗聞山有鼓吹之聲 after rain and wind, the environment becomes bright and clear, is possible to hear the mountain producing the sound of drums and whistles', quoted also in *Yiwen leiju*, juan 62, Ju Chu bu, Tai

十五后

After the 15th

(148) 岁阴凝律 风霜转严 闷序凄寒 严风扇物 时惟岁晚 物候增严 岁聿云暮 风驶云高

The end of the year holds tight on its order, wind and hoarfrost turns severe; bleak and cold is the season of melancholy, harsh wind incites the nature, the season is now at the end of the year. Nature and season becomes bitterer, and the year is drawing to a close, the wind rides high on clouds.

岁聿云暮 is an allusion to a sentence found in Shi Jing, Tang Feng, Xi Shuai: 歲聿其莫 the year is drawing to a close (James Legge). The character 莫 is the old form of 暮; see also Hanyu Da Cidian, vol. 5, p. 356.

(149) 岁宴严凝 风煙肃索

The celebrations of this period of the year is extremely cold, wind and mist is the autumn scene

初

The beginning

(150) 荔挺初萌 荔草名也至十一月其萌始开故曰挺

The broom-sedge starts to rise up broom-sedge is a name of an herb; in the 11th month emerges and starts to blossom thus is said: rises up prominently

See L 58, L 171 below, comment and line of the text alludes to the Li Ji, Yue Ling, 荔挺出 The broom-sedge rises up vigorously (James Legge).; in our MS 萌 takes place of 出.

(151) 雲和始奏 雲和乐名合此月而奏

With the Yun He begins the music Yun He is a name of a tune; this tune coincide with this month

雲和 is a place name and that of a tune. Seen in Zhou Li, Chun Guan Zong Bo associated with lute and zither instruments, see Shisan Jing Zhu Shu, p. 789c, 1980; while in Han Wudi Nei Zhuan 汉武帝内传, ed. Qianding Siku Quanshu, is associated with a kind of a Pan pipe, see p.3b. In Tong Dian, Li er, p. 1161, Yun He is a name of a mountain. See also Knechtges, Wen Xuan, vol. 1 p. 276 L 394-95n

(152) 浮冻醪於翠罍 冻醪酒名翠罍盞也

Floating is the cold wine in a jaded cup *dongliao* is a name of a wine; *cuijia* is a cup

醪 it denotes an unstrained wine or liquor. 罍 is a ritual vessel to contain about 6 *sheng* of liquid, called also *jue* 爵. A *zhan* 盞 is a small cup made of carved jade and, is called by this name in regions between the state of Chao and Wei, see the Fang Yan, 揚子, 方言: 趙魏之間或曰盞 between Zhao and Wei is called *zhan*

(153) 御豐腋於玄丘 豐腋狐裘也至冬即寒著其裘於玄丘之上

Luxuriant's feather protects on the dark mound the *fengye* is a fox-furs garment; when winter arrives and is cold, a fur garment is worn to go on dark mound

The 狐裘 fox-furs garment is a high society coat already mentioned in Shi Jing 詩.

The 玄丘 *xuanqiu* is a mythical place as explained in Lie Nu Zhuan of Liu Xiang, a name of a fox, as in Hai Lu Cui Shi 海录碎事, Niao Shou chapter; or a dark mountain as in 云笈七签; but and probably a place as explained in Shan Hai Jing, 北海之內, 有山... 有大玄之山. 有玄丘之民 within the North Sea there is mountain...there is another mountain called *Daxuan*, people living here are all black-skinned, called *xuanqiumin* see 山海经校注, 袁珂, p. 525-526, 1992

(154) 瑞雪芬飞 花泛风而自舞 瑶霜敛霭 陵倒景而含辉 霭气也倒景日

The timely winter snow brings in the fragrance, flowers in the wind seem dancing; the hoarfrost accunulates in the air; the mound is embraced in the light of the day *jie* is the air; *daojing* is the sun

for 瑞雪 auspicious snow; see 梁庾肩吾 (487-551) 詠花雪詩: 瑞雪墜堯年 auspicious snow fell in the year of Yao'

(155) 玄明御天 冬天曰玄明

The winter controls now the sky winter is called *xuanming*

Xuanming 玄明 see Lu Shi Chunqiu, Annals of Lu Bu Wei, Knoblock, p. 281: 冬至日行遠道, 周行四極, 命曰玄明 At winter solstice, the sun has moved to its furthest point. The circuit it makes as it moves through the four poles is called the Dark and Bright'.

(156) 黄钟警律 十一月律中黄钟警戒

The *huangzhong* is the warning pitch-pipe in the 11th month the pitch-pipe warns through the *huangzhong* tube

十一月律中黃鐘 although known in pre-Qin text, such as the Li Ji, Yue Ling, this proper comment reflects same interpretation seen in Shi Ji, Lu Shu: 十一月也, 律中黃鐘, is the 11th month, among the pitch-pipe is the *huangzhong*

(157) 璇霜凝潔 瓊雪翻華 言雪華翩翩狀如玉

The whirls of hoarfrost are frozen and pure the beautiful snowflakes floats it means that the snowflakes fly swiftly and look like jade

(158) 子月標辰 標表也辰時也十一月斗建子故云子月表辰

In this month the *zi* marks the season *biao* is the mark, *chen* is the season; in the 11th month the *dou* points towards the position of *zi*, that's why is said the *zi*-month marks the season

十一月斗建子 in Taiping Yulan, Shi Xu bu, shiyi, dong shang, quote the Li Ji Yue Ling, although reference is not found, an explanation about the yearly conjunction between sun and moon: 又曰: 十一月之節, 日在箕, 大雪為十一月之節. 昏營室中, 曉軫中, 斗建子位之初, 律中黃鍾。十一月氣至, 則黃鍾之律應。黃鍾者, 律之始也。管長九寸, 其日其音其數并同孟冬。大雪之日, 鶡鳥不鳴, 後五日虎始交, 後五日荔挺出。十一月中氣, 日在南斗, 冬至為十一月中氣。昏東壁中, 曉角中, 斗建子位之中 further is said: the sun of season of the eleventh month, is in *Ji*, the heavy snow is the mark of the eleventh month season, the constellation culminating at dusk being *Ying* at the center of the house, resplending at *Zhen*, *Dou* begin to point towards the position of *Zi*, among pitchpipe is the *huangzhong*. When the air arrives in the 11th month, the pitchpipe of *huangzhong* respond. The *huangzhong* is the beginning of the pitchpipe order. Its flute is long six *cun* and his day, his sound and his number all belong to the *mengdong* (first month of winter). The noise of nightingale in the day of heavy snow is not heard, and after five days the tiger starts his interrelation, after five others days the broom-edge grows. The harmonious air of the 11th month, its day is in south *Dou*, the winter solstice is the harmonious air of the 11th month. The constellation culminating at dusk being the eastern *Bi*, resplending at *Jiao*, *Dou* points towards the center of the position of *Zi*.

See also Chunqiu Fanlu Yizheng 春秋繁露义证, p. 183, 1992; see also Kangxi Zidian under *sui* 歲 quoting a 疏 to Zhou Li, Chun Guan.

(159) 玄冬戒序 風威曉勁 舞飛雪於階

The winter is a warning season, a powerful wind is strong at dawn, snowflakes dance and float at different level

(160) 月兔宵寒 亂繁霜於瑤樹

The moonlight is cold in the night chaotically; the hoarfrost accumulates on jaded trees

(161) 軫輝臨晨 軫星名十一月旦軫星見也

The axletree illuminates when the dawn come close Axletree is a name of a star; it is visible during the eleventh month at dawn

For Axletree see also L 243

(162) 钟萌应律 初生月萌黄钟十一月律之始仲冬之月黄钟初应故云钟萌应律

The (*Huang*) *Zhong* initiates and responses to its pitchpipe at start of the month is initiated the *Huang Zhong*, the beginning of eleventh month pitchpipe; at the mnth of winter solstice, the *Huang Zhong* begins to respond, that's why is said the *Zhong* initiates and responses to its pitchpipe

For 黄钟 see Knechtges, Wen Xuan, vol. 1, p. 166 L. 241; Needham, Science and Civilization, vol. 4 part 1 p. 165 ff. See also Li Ji, Yue Ling, 律中黄钟之宫 its pitch-pipe gives the *gong* note from the tube *huangzhong*'

(163) 氛流芸迳 对书阁而扬芬 芸香仲冬之月芸始生其草可以却书蠹故云氛流芸迳对书阁而扬芬

The atmosphere flows of unrestrained fragrance spreading its scent towards the imperial studio *yun* indicate strong scented-herb; in the second month of winter and the strong-scented herbs starts to grow and this herbs can help to eliminate the bookworms, that's why is said: the atmosphere flows of unrestrained fragrance spreading his scent towards the imperial studio

For our MS comment see Li Ji, Yue Ling, in Shisan Jing, p. 1382b, 1980 concerning the 'strong scented herb' glossed by Zheng Xuan 鄭玄注曰: 蕝, 香草也

(164) 泉动兰皋 渐冰池而起淫 皋泽池渐侵泽中有兰故曰兰皋仲冬之月泉始涌於兰皋侵於冰池而起淫之者

The water spring stirs the thoroughwort in the marsh, invading the icy pond and begins to immerse *gao* indicates a marshy pond; *jian* indicates to invade; in the marsh there are thoroughwort thus called the thoroughwort -marsh pond, in the month of *zhong dong* the water spring starts to bubble up in the thoroughworts-marsh invading the icy pond and begin to flood

For 淫 see Zhou Li 善防者水淫之 Une belle digue, est consolidee par les depots de l'eau *qui la baigne*' see Biot, Le Tcheou-Li, tome II, p. 570, 1851; see also 周礼今注今译, p. 472, 40n, 1985

(165) 天浮朔雪 晦朝日以驚花 朔北方也飞雪千里在於北方

The snow float toward north in the sky, the gloomy morning sun startle the snowflakes *shuo* indicates north; the snow fly for a thousand miles towards north

驚花 see 陳江總 Jian Zong (519-594) 歲暮還宅詩: 驚花雪後梅 startled snowflake fall behind the *mei*-tree, see Xianqin Han Wei Jin Nanbeichao Shi, vol. 11, Chen Shi 先秦漢魏晉南北朝詩 vol.11, 陳詩 p. 2590

(166) 野積箕風 縈晚氣而曳緒 箕星名也 月離於箕則風起 故曰箕風 言野風與氣霧縈相如繡之抽緒不絕也

In the vast plan the wind follow the star the mist in the night encircles it and drag it as an embroidery tread *ji* is a star name; the moon when resides in the *ji* star, the wind rise; that means that the wind of the plan and the mist in the air encircles it just as if is pulling an endless embroidery tread

月離於箕則風起 the passages of a moon in a particular sector of a star, is known in Pre-Qin text such as the Shu (Book of Documents), chapter of Hong Fan, as a comment quoted in Taiping yulan to 月之從星, 則以風雨 The way in which the moon follows the stars, gives wind and rain, the comment: 月經于箕則多風, 離于畢則多雨 the moon when passing through the *qi* star, there will be a lot of wind, if lodges in *bi*, there will be a lot of rain.'

離 has been substituted in transmitted text with different characters: in Zhuzi Yulei the graph 離 is substituted with 宿, and in Kangxi Zidian quoting the Chunqiu Wei 春秋緯 is substituted with 麗.

箕星, in Sui Hua Ji Li 歲華紀麗, *juan 2*, 風, reads: 箕星 is a name for the star wind 風星名也. In Knechtges, Wen Xuan, vol. 1 p. 288 L.526n is called Winnow constellation.; see also Shisan Jing 十三經, p. 192c

(167) 月池合潔 冰寫鏡而凝輝 冰似鏡 月亦似鏡故言冰寫鏡而凝輝

The moon and the pond conjoins in their purest; the ice is a model of a mirror and concentrate the light the ice looks like a mirror also the moon looks like a mirror, that's why is said that the ice is a model of a mirror and concentrates the light

(168) 風閣騰威 雪飛花而流彩 短晷俄夕 煙晦萬年之柯 萬年樹名

The powerful wind soars up the palace, the snowflakes floats in a colorful swirls, the sundial shadows are short and is all of sudden night, the gloomy mist envelops the *wannian* trees *Wannian* is a name of a tree

The 萬年 tree is seen in relation to 煙晦 in a poem of 李峤 (645-714) see Quan Tang Shi, *juan 57*, Yun.; in Xuan Zhong Ji 玄中記, a Eastern Han work by Guo Pu 東晉郭璞, reads:

萬歲之樹，精為青牛。千年木精所變之牛 the essence of *Wansui* tree is the *Qingniu*, and is what is transformed of the *Qiannian* tree', see L 169.

(169) 遙夜將晨 霜封千歲之草 千歲草也

Wandering in the night till morning the hoarfrost seals the grass of *qiansui* *qiansui* is a name of grass

遙夜 is used in Chu Ci, Jiu Pian: 靚杪秋之遙夜兮，心繚悞而有哀 in the stillness of a long night at the end of autumn, my heart is filled with awe and sadness', see Chu Ci Bu Zhu, Song dynasty Hong Xingzhu, p. 192, see also L 46, L 54.

千歲之草 or in other term is found in Xuan Zhong Ji 玄中記 of Guo Pu of Jin dynasty, quoted in *Yiwen leiju*, where it reads: 千歲之樹，精為青羊，傳說中木精，煞神 the essence of *qiannian* tree is the *qingyang*, in folks stories, the essence of tree kills the spirit', also states that 松脂淪入地中，千歲為伏苓 the sap of pine tree sunks in the earth, the *qiansui* is the *lingzhi*'. Having the L 168 referring to another tree, here it may be a copyist error.

十五后

After the 15th

(170) 阴虬亟轄 紫叶吐於香芸 虬龙也谓刻漏之壶似龙吐水

The young dragon is frequently on the move, the purple leaves spews out fragrance of scented herbs *jiu* means dragon and it describes the siphon of water clock that is similar to a dragon spewing water

For 虬龙也 see L 121

(171) 阳鸟将归 青芽发於柔荔 阳鸟鸿鴈也 仲冬方末 鸿鴈将欲北归 此月荔挺之草抽其青牙

The wild geese are returning the young green sprouts emerges from soft broom-sedges *yangniao* is the wild geese; when winter is close to the end, the wild geese desire to go north, during this month the broom-sedges opens up new green sprouts

阳鸟鸿鴈也 see Xiao Er Ya, 0189 p.468 ; see also Shangshu, Xia Shu, Yu Gong. For 荔挺 see Li Ji, Yue Ling: 荔挺出 the broom-sedge rises up vigorously. This plant assume divination color in the 易統通卦驗玄圖: '荔挺不出，則國多火災 if the broom-sedge does not rise up the nation would face many calamities', a text of Sui dynasty quoted in the chapter Shu Zheng of Yan Shi Jia Xun 顏氏家訓 of Yan Zhitui (530-591), see Yan Shi Jiaxun Jijie 顏氏家訓集解, p. 383, 1980.

For 荔 see above L 150, L 158

(172) 玄冥控節 玄冥冬神

The *Xuanming* controls the season the *xuanming* is the spirit of winter



is a common graph in Dun Huang MSS. for 冥, a form transmitted in Long Kan Shou Jian.

The comment refers to Li Ji, Yue Ling: 其帝顓頊, 其神玄冥 its divine ruler is Zhuan Xu and its (attending) spirit is *XuanMing*.

(173) 紫翼排於冰鏡 紫翼魚名仲冬泉涌故魚起排冰

The Zi Yi clears out from the mirror-ice the Zi Yi is a name of a fish; in winter when the water creeks bubbles up then the fish begins to clear out from the ice

紫翼 is seen in Tong Dian 通典, 边防九, 三童, p. 5267 and is described as one of nine coloured bird of reign of Xuan Qu 軒渠 but, not contemplated to be a kind of fish. In this case, although it may be consider the graph 魚 an error of the copyist, we find in a text of Jin 晉, the Seven Life by Zhang Xie (? -307?) 張協七命, quoted in Yiwen leiju, juan 57, Za Wen bu san: 范公之鱗, 出自九溪, 赭尾丹腮, 紫翼青鬚, 爾乃命支離, 飛霜鏹, 紅肌綺散, 素膚雪落, 婁子之豪, 不能廁其細, 秋蟬之翼, 不足擬其薄, The scaly fish of Fan Gong comes out from the Jiu Xi, red tail and cinnabar cheeks, purple wings and blue-green whiskers, but then the life branch off and separates, flying towering over the hoarfrost, red flesh with loosely fine silk, white skin like fallen snow, the eminence of the Lou (Arietis) constellation cannot be mingled with its fine aspect, the wings of autumnal cicada are insufficient to imitate with its lightness', see also *Han Wei Liu Chao Sanbai Jia Ji Xuan*, in Zhounghua Zhuanshi Wen Xuan 中华传世文选, 汉魏六朝百三家集选, , p.202, 1998; see also Chen Cheng-Yih, Early Chinese Work in Natural Science, p. 120, 1996

(174) 煙林孕藻 听飢鼯之唳名 言林际暝煙孕其华藻

Trees enveloped in the mist are pregnant with flowery elegance, listening to the lament of a hungry flying squirrel it means the trees are enveloped in a dark mist pregnant with their beautiful flowers

听飢鼯之唳名 the hungry flying squirrel is also seen in a poem of Xie Tao 謝朓(464-499) of Qi, 齊, the 遊敬亭山詩 where it reads: 獨鶴方朝唳, 飢鼯此夜啼 the solitary crane wails in the morning, the hungry flying squirrel cries in the night, see 谢宣城集校注, p. 240-242, 1991

(175) 东壁临霄 霄星名十一月夜见

The eastern *Bi* preside over the night *xiao* is a name of star visible in the night of 11th month

I could not find at all a star or constellation called *xiao* 霄 as in our comment, but the only reference I could find is a meteorites showers that are visible in the 11th month as recorded in Hou Han Shu 後漢書: 十一月夜, 有流星如火光 in the night of 11th month, there are meteor that looks like fire'. The MS comment is an error and it should be the *bi* constellation (Pegasi), in Li Ji, Yue Ling states: 仲冬之月, 日在斗, 昏東壁中, 旦軫中 In the second month of winter the sun is in *Dou*, the constellation culminating at dusk being the eastern *Bi*, and that culminating at dawn *Zhen*' (James Legge).

(176) 北宫鸣律 十一月北宫御女击黑钟 律即钟律

The palace of the north creates the sound of the pitch-pipe in the 11th month, the maids of northern palace who beats the black bells; the pitch-pipe is the *zhonglu*

The comment may allude to Huai Nanzi, chapter of Shi Ze Xun: 北宮御女黑色, 衣黑采, 擊磬石, 其兵鍤, 其畜彘, 朝于玄堂左個, 以出冬令 the maids of the Northern Palace dress in black and wear black silk shawls to strike the Pan. The representative weapon is a long spear, the representative animal is the pig. The Son of Heaven holds court at the westerly end of the north-facing hall named Xuan Tang to issue the edicts of the winter season', see 淮南子 汉英对照, 大中华文库 vol. 1 pp. 318-322.

The graph *bei* 北,  is a very uncommon way to execute it

(177) 冰涯積鏡 光浮紫贝之川 十一月冰并坚 冰光似镜河伯以紫贝为明河. 谓川即河云

The icy bank is a lustre mirror; the light reverberates on the purple and pearly palaces on the River in the 11th month the icy is hard the reverberation of its light resembles to a mirror; the lord of the river considers the purple and pearly palaces to be the light of the River, river describes the River

The comment of line refers to Chu Ci line of Jiu Ge, and our MS comment, is close to that quoted in Taiping yulan, Bei 貝, V. 8, p.521: 楚辭九歌曰: '魚鱗兮龍堂. 紫貝闕兮朱宮' a comment to it reads 河伯以魚鱗蓋屋, 畫龍文, 紫貝作闕, 朱丹其宮. You have fish-scaled house, oh! And dragon's hall, purple towers, oh! And pearly wall', see Chu Ci Han Ying Duizhao, p. 64-67; in Hawkes: Of fish-scales his palace is, with a dragon-scale hall; purple cowries gate-towers; rooms of pearls', Hawkes, idem, p. 114, 1985. '河伯以魚鱗蓋畫龍文. 紫貝作闕者, 丹其宮之義也. The lord of River uses fish scales and design of dragon, towers are made of purple and pearly and palaces are of red colours'.

河伯 indicates the Lord He (Yellow River) and is a 'spirit who belongs to mountain and rivers' see Shijing Chu Ci Jianshang Cidian 诗经楚辞鉴赏辞典 pp.1003-1006, 1990

(178) 雪榭飞花 影散白银之树 榭林榭也雪之所止汉宫有银树

The snow floats on the *huan* tree, casting shadow on sparse white trees *huan* indicates a forest of various kinds of willows; when the snow rest on them, the palace of Han has silver trees

榭 in Er Ya, indicates 柜柳 willows tree family. 汉宫 more probably indicates the Han Wudi palaces.

(179) 寒灰应律 霜吹陵钟 豊山有钟霜降鸣

The cold ash resonates to the pitch-pipe, the hoarfrost is blown on the bells onto a mound in Feng Shan there are bells that rings out when hoarfrost descends

The comment is close to a sentence found in Shan Hai Jing: 豊山有九鐘, 霜降其鐘即鳴, see Shan Hai Jing Xiaozhu 山海经校注 annotated by 袁珂, p. 201, 1992, in Feng Shan there are nine bells which automatically rings out when there is frost', according to text is located at further 300 //south-east from Jing *shan* 荆山, in the region of today Huaibei. See also 山海经汉英对照.陈成今著.王宏.赵峥英译, p. 191-193, 2010

(180) 苦雾霏庭 映铜池而结影 苦雾甚雾铜池以铜饰池

Heavy fog and heavy snowfall covers the courtyard, reflecting the bronze ornament of the pool causing a concentration of shadows *kuwu* means heavy fog; bronze pool means the the pool is ornated with bronze

以铜饰池 this comment is strongly closed to that of Wei Shao 韋昭 (204-273), quoted in Taiping yulan, as a comment to Han Shu, Xiao Xuandi: 韋昭曰：以銅飾池邊也 they used copper to adorne the sides of the basin; see Dubs, History of Former Han vol.2, part 2, p. 239, 1969

(181) 愁雲低閣 笼玉牖而凝阴 空雲惨结似愁玉牖以玉饰之

Depressing clouds lowering on the gate, jade basket and windows forms all the shadows clouds in the sky are miserably concentrating like sadness; jade window means that is adorned with jade

愁雲 poetic compound word used extensively during the Nanbei Chao dynasty poets.

(182) 紫庭飞雪 乱仁寿之镜花 紫庭谓宫庭也仁寿殿名此之殿尝悬明镜言雪飞花之镜花相乱也

Floating snow on the purple courtyard, snowflakes chaotically rest on the mirror of the Ren Shou the purple courtyard describes the courtyard of the palace; the Ren Shou is a name of a hall; in this hall is suspended an illuminated mirror, it means that the floating snowflakes gets confused with the reflecting mirror

The comment may allude to a letter of Lu Ji, 陸機, 與弟云書 where it states: 仁壽殿前有大方銅鏡 in front of the Ren Shou Hall there is a big square bronze mirror', see 中国古典文学基本丛书, 陆机集, 金涛声点校, 中华书局 p. 179, 1982

The 仁寿殿 is a hall located in Luo Yang according to 洛陽宮殿簿, see also 晉宮閣名 quoted in Taiping Yulan, *dian* section

(183) 青阁蔽雲 影甘泉之玉树 蔽雲谓广雲也有玉叶汉甘泉宫有玉树言雲之玉叶映於玉树之也

Vaste clouds on the green tower casting shadows on the jaded tree on the Gan Quan *juyun* describes vast clouds with jaded leaves (extensions). At the Han Gan Quan palace there are jaded trees, it means that the jaded leaves (extensions) of clouds reflects on the jaded trees

The palace 甘泉 is listed as one of many clustering Chang'an, quoted in 漢宮闕名; see also L. 11, L 12

(184) 曦躔黄陆 識晝晷之初长 曦日躔次陆道冬至日行黄道冬至日影丙至 (之)初长
When the process of the sun reaches the farthest point, we know that the gnomon of the day begins to extend *xi* is the day, *chan* is the order; *lu* is the road; at winter solstice the sun reach the farthest point of the ecliptical. The sun shadow in winter solstice begins to extend when is in *bing*.

冬至日行黄道 in Lu Shi Chun Qiu, chapter of You Shi, states: '冬至日行遠道 at winter solstice the sun has moved to its furthest point' see Knoblock, Annals of Lu Bu Wei, vol. 2 p.281. The 黄道 in the comment, is referred in Shi Ji, Tian Guan Shu as 日月五星所行之道曰黄道 this sentence is found in Kangxi Zidian, but not recorded in Shi Ji. The 黄道 is referred in Han Shu, Tian Wen Zhi as 中道: 中道者, 黄道, 一曰光道 the *zhongdao* is the ecliptic, in other works is called *guangdao*. See for 黄道 ecliptic, Chen Cheng-Yih, Early Chinese Work in Natural Science, 1996

丙至 these characters may be allude to a passage in Hua Nanzi, Tian Xun: '加十五日指丙, 則芒種, 音比大呂 fifteen days later, it points to *Bing*. The solar period is called Mang

Zhong, and the pitch of this period is Da Lu'. Da Lu 大呂 is the pitch of twelve month. See Huai Nanzi Han Ying duizhao, vol 1, p. 155, 2010 淮南子 汉英对照

(185) 时裘絳衣 垂夜漏之将尽 古者冬至日夜漏将尽百官皆衣絳衣

In this period of season (military officers) wear a red robe, when the nighttime is at its completion in antiquity, when the time of the day and night comes to its completion during the winter solstice, this is when the hundreds officers wear a red robe

The 'night time 夜漏' and the 'red robe 絳衣' mentioned in main text and comment, may be allude to text of Cai Yong 蔡邕 (132-192) Cai Zhong Lang Ji 蔡中郎集, section of Du Duan, juan xia, 独断 see ed. Si Bu Cong Kan san Bian.

The 'red robe' 絳衣 was a common dress for military officers in Han period on. See Gu Jin Zhu, juan shang, yu fu 古今注, 輿服: 户伯服赤幘纁衣素鞅弁之遗法 a leader of a team of five, wear a red headdress, a deep purple dress, simply using a grass that gives red dye' ; see Zhongguo Gudai Junrong Fushi, vol. 1, pp. 44-46, 2003 中国古代军戎服饰.

(186) 羅鞮踐长 动高铭於崔子 崔駟为冬至鞮铭妇人以冬至日进履於舅姑踐长絞履之义

With silk shoes they walk for long, a very emotional inscription was made by Cui Zi Cui Yin made in winter solstice a inscription about silk shoes; the wife every winter solstice when the sun rises up, tread silk shoes for the parents-in-law. Jianzhang here has the meaning of to wraps shoes

鞮 is a copyist error for 鞮.

The copyist here cites a Hou Han author Cui Yin (?-92), and his inscription on Shoes, 後漢崔駟鞮銘, also the comment is seen quoted in Taiping yulan, Shi Xu bu Shisan, Dong Zhi, quoting the Song Shu: 崔駟, 鞮銘: 有建子之月, 助養元氣之事. 后魏北京司徒崔, 女儀云: 近古婦人常以冬至日進襪履于舅姑, 皆其事也 Inscription on Silk Shoes by Cui Yin: when comes the month of Jianzi (11th moon), is the time to sustain affairs of the Primordial Qi. Cui, Minister of the Education of the north capital of Hou Wei, a woman respectfully said: from ancient time to now, often the married women during the solstice of winter prepare silk shoes to be offered to parent-in-law, all are for this event' .

The actual inscription is completely different: 機衡建子. 萬物含滋. 黃鍾育有化. 以養元基. 陽升于下. 日永于天. 長履景福. 至于億年 when the axes are in balance, in the 11th moon month, the multitude of beings are substained and transformed, in order to nourish the primordial fundament, the yang rises from below. The sun is eternally in the sky; (the offering of) silk shoes represent a long life and hope for an auspicious life for as the year is eternal' see *Quan*

Hou Han Wen, in Quan Shang Gu Sandai Qin Han Sanguo Liu Chao Wen, 全上古三代秦汉三国六朝文, vol. 4, 全后汉文, p. 450, 1999

(187) 献履延祚 飞丽表於陈王 陈思王献履表亦取履延祚之义

Offering silk shoes is to augurate felicity, a soaring beautiful memorial was made by Chen Wang Chen Siwang made a memorial about offering silk shoes that is also about that obtaining silk shoes is to wish felicity

Chen Siwang 陈思王 none other but the Cao Zhi (192-232) posterity name; regard to offering shoes see his poem: 冬至獻襪履頌表, 伏見舊儀: 國家冬至獻履貢襪, 所以迎福踐長, 先臣或為之頌 the offering of silk shoes is a gesture to welcome the felicity and fulfil a long life; see 曹植集校注, pp.488-490, 1979.

See also above L 186

(188) 阴兔夜驰 璧轮初合 古者冬至日月若合璧云

The moon rabbit (the moonlight) runs in the night jaded spheres begins to unite in ancient times, sun and moon in winter solstice seem like a conjoined jade

阴兔 see 楊州梁安寺碑序 of Liang Yuandi: 夜之有光者, 孰踰於陰兔, 故以日門見羲和之色, 月殿望奔娥之象, 而合璧迢 the night has its luminescence who overpassed by the moon rabbit, thus the door of the day (sun) is visible in the colors of Xiand He, the moon halls look over the image of the eloping beautiful girl, joining together far away' quoted in *Yiwen Leiju*, juan 76, neidian shang, neidian 藝文類聚卷第七十六, 內典上內典 .

日月若合璧 is seen in Han Shu, Lu Li Zhi *shang* chapter 律曆志上

See also L 246

(189) 阳乌朝上 玉漏斯长 漏有玉壶故曰玉漏

The sun crow fly high, the jade water-clock point to a longer (shadow) the dripping basket has a jade siphon that's why is said jade water-clock

The 玉漏 the jade-siphon is mentioned in a poem of Su Weidao 蘇味道 (648-705) in the poem 望日夜遊詩 where it reads: 金吾不惜夜, 玉漏莫相催 the time does not spare my night, the water-clock is not catalyzed by itself', followed also by Cui Ye (? -713) 崔液 正月望夜遊詩 where it reads: 玉漏銅壺且莫催 the water-clock and the bronze siphon also does not catalyze' For 阳乌 see Shu Dou fu 蜀都賦 of Zuo Si : 羲和假于道於峻嶺, 陽烏回翼乎高標. Xihe borrows a path along their highest boughs; the Sun-crow must turn back from their upper branches', see Knechtges, Wen Xuan, v. 1, p. 347, LL 81-82n

(190) 铜史司日 延六轡而扬辉 铜史谓为铜人打壶上以铜箭刻也故曰司冬 至长故曰延辉 延长也日有六龙故曰六轡也

The bronze siphon of water clock manages the day extending the six dragons to raise to the utmost length the bronze master-indicator describes a human bronze statuette that guide the receiver with the bronze hour indicator-rod, that's why is called winter master; to the utmost length is called to prolong the light; *yan* is to extend; the day has six dragons that's why is said the six bridles

铜史 is seen in Wen Xuan, v. 6, 1986, pp. 2425-2433 梁陸倕新漏刻銘: 銅史司刻, 金徒抱箭 the bronze figure marks the hours, the metal assistant holds the indicator-rod' by Liang, Lu Chui (470-526), Inscription of a New Water Clock, quoted also in Taiping yulan.

司日 it may also indicate 司 *chen* the hour-jack see Needham, Science and Civilization, Mathematics and the Sciences of the Heavens and Earth v.3, pp.313ff

日有六龙 , the sun has six dragons, it is a metaphor of the sun whose spirit mount a carriage drawn by six dragons', see Yi Jing, the exagram qian 乾 and also the poem Yuan You 遠遊 in the Chu Ci, see Fusheng Wu, Written at Imperial Command, p. 189, 30n. We may also see the poem of Li Taibai, Shu Nan Dao: 上有六龍回日之高標 Above are the high marks of peaks that make the six dragons turn back the sun' see Stephen Owen, The Great Age of Chinese Poetry the High T'ang, p. 124, 1981

(191) 玉宸陶风 诏八能而展乐 玉宸天河负之谓屏风也陶风言陶冶风教也冬至之日天河诏八能之士习乐云

The jaded screen (emperor) moulds customs and cultural influence, (the emperor) proclaims are an extended musical ritual to the eight talented jade screen is the description of the Milky Way (the emperor) that relies on, a wind-screen; *taoye* means to mould the character of man; during the days of winter solstice, the emperor calls upon the eight talented officers to practice the music

陶冶 means education and cultivation, used in this sense in the biography of Dong Zhongshu delineated in Han Shu.

八能之士 is seen in Hou Han Shu, Lu Li zhi: 天子常以日冬夏至御前殿, 合八能之士, 陳八音, 聽樂均, 度晷景, 候鍾律, 權土灰, 放陰陽 the Emperor every winter and summer solstice serves in front of the Hall and gathering the eight talented gentleman to arrange the eight tones and to listen to equalize the music, measuring the sundial gnomon, to attend to the pitch-pipes sonority, calculating the earth and the charcoal and to fix the *yin-yang*, p. 3016

See Derk Bodde, Festivals in Classical China, pp. 169-74, 1975

(192) 铜管灰轻 八绳斯立 管律以铜为之冬至阳气至则飞又冬至立八绳定表以度日长短

On the bronze pitch-pipe rest a light ash, with it the eight 'strings' find their positions the pitch-pipe is made of bronze; in the solstice of winter, the *yangqi* reach the utmost point then soars away; in the winter solstice are established the eight strings to determine and mark the shortest and longest mark of the day

灰轻 is probably influenced by a comment to chapter of *Tian Guan Shu* in Shi Ji by Meng Kang, see also L 193, see Shi Ji San Se Zhu 史记三色注, p. 557, 1959; also mentioned in Hou Han Shu, Lu Li *shang*: 冬至陽氣應, 則樂均清, 景長極, 黃鍾通, 土灰輕而衡仰 in winter solstice the *yangqi* responds therefore the music is equalized clearly, the sundial shows its longest point, the *huangzhong* tone is through, the earth and the ash are light and in balanced elevation'

八绳 is an allusion to a comment to Zhou Li, Dong Guan Kao Gong Ji, 置槩以縣, 視以景. 為規, 識日出之景, 與日入之景. 晝參諸日中之景, 夜考之極星, 以正朝夕 are used hanging cords to establish the verticality of wooden poles to examine the different directions of shadows of sun. Draw then a circle with which the shadows of sunrise and sunset are examined. In the daytime is observed the shadow at midday and in the night the position of North star'. The 八绳 is noted in comment (疏): 柱之四角四中, 以八繩縣之, 其繩皆附柱, 則其柱正取柱之景, 先須柱正. 欲須柱正, 當以繩縣而垂之於營治也 when needs to determine if the poles are straight, are suspended eight cords to the four corner of it and four at the center. This method is to determine the shadow of sun and the four directions. See Shisan Jing Zhushu, 十三经注疏 927b, 1980; Li Xueqin ed. 李学勤, Zhou Li Zhushu, 周礼注疏 pp. 1147-49, 1999; Biot, Le Tchou-Li, tome II, pp. 553-55, 1851

(193) 璿衡炭重 万物合滋 冬至悬土炭於衡两端阳气至则炭重冬至微阳初发万物滋於下

The ash is heavy on the pearl adorned transverse tube, ten thousand living things unites and grow in the winter solstice are suspended ash and dirt on the extremities of a transverse tube. When the *yangqi* reach the utmost point, the ash will became heavy; in winter solstice, the subtle *yang* begins to emerge and nourish the ten thousand livings things from the bottom

悬土炭於衡两端 reflect a comment of Meng Kang 孟康 (San Guo- Cao Wei) to the Shi Ji, chapter of *Tian Guan Shu*: 孟康曰：先冬至三日，懸土灰于衡兩端輕重適均，冬至日陽氣至則灰重，夏至日陰氣至則土重 Meng Kang says: hanging on the two extremities of a transverse tube is ash and dirt equally, in winter solstice the *yangqi* arrives and the ash while in summer solstice the *yinqi* arrives and the ash is heavy' see Shi Ji San Se Zhu, 史记三色注 p.557, 2009

For hygroscopic meteorological tool see also LL. 63, 90, 100, 192

(194) 律应北宫 见上

The pitch-pipe is responsive to the northern palace see above

Here our copyst refers to L 176

(195) 漏移南主

The drip basket water clock indicator moves to point the south

(196) 璧曦晨吐 含瑞彩於周台 冬至日月如连璧以为祥璧周玉如璧为台也

The moon and the sun spew in the morning embracing their auspicious gleaming onto the tower of Zhou in winter solstice, sun and moon are like a necklace of pearls and considered as an auspicious sign. The jade of Zhou are like it and he built a tower

For the 周台 tower of Zhou, it may alludes to a passage in Shi Jing, Da Ya, Lingtai: 經始靈臺、經之營之。庶民攻之，不日成之 When he planned the commencement of the marvellous tower, he planned it, and defined it; and the people in crowds undertook the work, and in no time completed it.' See James Legge. The tower, according to Mengzi, Liang Hui Wang, was built by Wen Wang.

For 连璧 see 渊鉴类函 第一册, *juan 2*, p. 18 and 29

(197) 金昴宵殷 动轻光於汉扈 昴星也金之精故云金昴宵夜也殷正也汉西京殷以金为階冬至之夜昴星正中金星临照扈故云动光也

The star *Mao* of Metal is straight in the night, shooting its sweet light on the city of Han *Mao* is a star, the essence of the metal, that ' why is said the *Mao* star of metal is at his apex in the night. *Yin* means straight. In the western capital of Han, *yin* is considered as the metal step. In the night of winter solstice, the star *mao* is just straight in the middle, the star of metal being close irradiates the city that's why is said: shooting the light

昴 see Chu Xue Ji 初学记, vol. 1, p. 12, sub 昴宿, is a constellation positioned in western side and our line seem to allude to Shang Shu, Yao Dian: 日短星昴以正仲冬 The day,' (said he), 'is at its shortest, and the star is in Mao - you may thus exactly determine mid-winter', (James Legge)', see also Chen Cheng-Yih, idem, p. 118-120, relater to the Tauri constellation
For 殷正 see Er Ya, Shi yan.

十二初

Begin of the 12th month

(198) 晚冬御节 原野萧条 玄冬在节 冰雪转严 杪冬开序 爱景燭时 季月寒甚 风迅霜浓
严序玄极 玄律已殫

The winter night controls the season, the high plains are remote and cold, the winter is here, ice and snow turns severe, winter, end of the year, start again the (calendrical) order; is the time of the warm light of a candle, this month of season the cold is excessive, the wind blow fast and the hoarfrost is thick: severe season extreme of winter, the dark pitch-pipe is already exhausted.

For 玄冬, another name for winter, see also L 105, L 159; term used in Yuandi of Liang,
Zuan Yao 梁元帝纂要

十五后

After the 15th day

(199) 晚岁乘辰 严寒在节 岁暮寒凝 林池严析 寒律已穷 风霜高厲

The nights of the year rides the *chen*, is exceedingly cold in this season, forest and ponds are split, the winter is already at its extreme, wind and hoarfrost are highly severe

初

The beginning

(200) 吉梦在辰 古者仲冬之时掌梦者献梦於王

The auspicious dreams are in the *chen* in antiquity, during the time of the midwinter the foreteller announces the dreams to the emperor

献梦於王 is seen in Zhou Li, Chun Guan Zong Bo, but with a slight difference, adding the character 吉 in front of 梦, the whole sentence reads: 季冬, 聘王夢, 獻吉夢于王, 王拜而受之, a la fin de l'hiver, il visite solennellement l'empereur pour lui demander s'il a eu un songe. Il presente a l'empereur les presages deduits des songes heureux. L'empereur les recoit en saluant' see Biot, Le Tchou-Li, tome 2, p. 83, 1851

(201) 潜駒步节 潜駒者蚁也至此月阳气动步於地下

The ants hides away and follows the season *qianju* indicate the ant. Once the month arrives, the *yangqi* moves from the bottom of the earth

潜駒 it may be a mistake or it would mean: the ants hides away following the season. In Shi Jing, Zhou Song reads: '潜有多魚 there are many fishes in the warren warren', where then delineates the names of fish, among the carp. The black carp in Gu Jin Zhu has also a name of 玄

駒 see Gu Jin Zhu, 古今注 *juan* 5, p. 9b, ed. Sibu Congkan reads 兗州人謂赤 (other edition reads 黑) 鯉為玄駒 that in the region of Tui, the *heili* a black carp is called *xuanju*; see also Mao Shi Ming Wu Tushuo 毛詩名物圖說, ed. 清乾隆 36 年, 1771, *juan* 4, p. 3b

We may also see in Yang Xiong Fa Yan: 吾見玄駒之步, 雉之晨雉也 I see the black ants marching out of their nest and hear the morning call of the pheasant' see Jeffrey S. Bullock, Yang Xiong: Philosophy of the Fa yan, 2011. While in Wenxin Diaolong, wuse, reads: 蓋陽氣萌而玄駒步 when the bright energy shows the lightest signs of revival, ants begins to move' see Wenxin Diaolong Hanying Duizhao vol. 2 文心凋龍, 漢英對照,, vol. 2, p. 649, 2003

潛駒者蚊也 is a reminescent of what is described in Da Dai Li Ji, Yi, Xia Xiao Zheng: 十二月玄駒賁, 玄駒者蟻也. 賁者走於地中也 in the 12th month the *xuanju* is large; the *xuanju* is the ant, once is large, marches out from the center of the earth'; in the edition of Dao Guang period 士礼居黃氏叢書, 傅崧卿本夏小正 *juan* 4, p. 2b 蟻 reads: 螻; in Fang Yan reads: 蚍蜉: 西南梁益之間謂之玄駒. 駒 and 駒 were interchangeable.

玄駒 see also 說郛 *juan* 69, section 玄駒, p. 23b

(202) 曜坚冰於暮序 凝泌水於阳泉 泌泉水也阳爻动於地下其水凝结

Even in daylight hard ice is in the morning and frozen gush of spring are in the sunny water spring *bi* is a water spring; when the *yang* lines moves in the earth its water freezes

泌泉 is noted in a poem of Liang dynasty 梁, 范雲 Fan Yun (451-503), 悲故井詩, see Liang Shi, p. 1550; as a dictionary term is then found in Guang Yun: 祕: 泌: 泉兒 aspect of a spring; see also Shi Jing, Odes of Chen, Heng Men: 泌之洋洋, 可以樂飢. By the wimpling stream from my fountain, I can joy amid my hunger' (James Legge).

阳爻动於地下其水凝结 alludes to a passage in Jing Shi Yi Zhuan 京氏易傳, *juan* 2, chapter of Xiao Xu: in winter solstice the *yang* lines moves, the *yingqi* freezes the earth 冬至陽爻動, 陰氣凝地' see Jing Shi Yi Zhuan, ed. Sibu Congkan.

(203) 瑶星改次 叶连珠而候景 瑶星玉星也改次谓回於天也五星如连珠至此月改次而候日

The auspicious star change its order, the leaves connects like pearls, illuminating the season *yaoxing* indicates the jade star; change of order means (stars) return (to their places in) the sky; the five stars are like connected pearls and when this month arrives they change their order and so is the season

The comment alludes to the Li Ji, Yue Ling: 是月也, 日窮於次, 月窮於紀, 星回於天. 數將幾終, 歲且更始 In this month the sun has gone through all his mansions; the moon has completed the number of her conjunctions; the stars return to (their places) in the heavens. The exact length (of the year) is nearly completed, and the year will soon begin again. (James Legge). While 改次 related to heavenly phenomenon we may see: 晉裴秀 (224-271) 大蜡詩: 日躔星紀, 大呂司晨 (辰) 玄象改次, 庶眾更新 the order of celestial phenomena, the *dalü* sonority govern the stars, all the celestial bodies change their positions, and all will be renewed", see Yiwen Leiju, Sui Shi xia; see also 先秦汉魏晋南北朝诗 vol. 4, 晋诗, p. 583 五星如连珠 we may see 渊鉴类函 第一册, *juan* 4, p. 49

(204) 璧月辉澄 应重轮而表庆 冬至日月会於斗牛 其状如连璧 璧月澄辉 月虚有重轮 以为瑞 故云表庆

The moonlight is radiant and pure, forming a halo, marks the celebrations in winter solstice the sun and the moon meets in *Dou* and *Niu* and their appearance is like a connected jade: the moonlight is radiant and pure, at waning of the moon appears to have a halo, known as a good omen, that's why is said to mark the celebrations

重轮 is extensively used in Nanbei Chao poems as the halo is considered as a auspicious sign. See also Jin dynasty, Gu Jin Zhu 古今注 and Zhong Hua Gu Jin Zhu 中华古今注 of Ma Gao of Five dynasties

(205) 凤箫亟驚 暮冬告始 凤箫犹管也律管学凤故曰凤箫

The phoenix-flute hurries and startled the winter announces the beginning the phoenix-flute is similar to a flute. With pitch-pipe is learned the phoenix calls that's why is said the phoenix-flute

暮冬 is another name for winter, see 梁元帝纂要, quoted in Taiping Yulan, Shi Xu bu, dong xia. 凤箫 is an eulogistic name for flutes in general

(206) 虬箭屡转 苦节向殫 严苦之节

The dragon indicator turns frequently; the severity of the season will exhaust season of severity and harsh

虬箭 is seen used in a poem of 杜審言 (648-708) 除夜有懷: 冬氛戀虬箭, 春色候雞鳴 winter vapors persist with dragon indicator while the spring colours awaits on the pheasant call; see also Hanyu Dacidian, v.8 p. 856 which indicates an indicator for the water clock.

(207) 缟雪飘零 覆玄冰而益壮 靄雾縈结 笼丹日而不晞 浮箭驟移 闕辰将启 闕闭

Snow like white silk drift everywhere, covering the dark ice becoming stronger; grains entangled in the fog, embodying the red sun without its luminosity, the hour-indicator rod moves continuously, shuttings out stars while are revealing *bi* is to shut

冰而益壯 see Li Ji, Yue Ling: 冰益壯, 地始坼 The ice becomes more strong. The earth begins to crack or split' (James Legge). For 浮箭 indicator-rod of clepsydra is seen through out the text.

For the dictionary-like comment for 關閉 see Shi Jing, Odes of Yong, Zai Chi: 視爾不臧, 我思不闕 But I regard you as in the wrong, and cannot shut out my thoughts' (James Legge).

(208) 南飞乾鵲 入寒树以曾巢 乾鵲即鵲言乾鵲冬时南飞欲入寒树而为高巢

The dry magpie fly south, in the cold trees, builds her high nest the dry magpie is a kind of magpie; the line means that during the winter season, flies south to desire to get to cold trees and build high nest


乾鵲即鵲 in a gloss to Huai Nanzi, Fan Lun Xun 汜論訓 reads: 乾鵲, 鵲也. A specific descriptions of various names of 鵲 magpie are described in Ben Cao 本草: 性最惡濕故謂之乾鵲 what hates the most in his nature is to get wet that's why is called also dry magpie', as quoted in Kangxi Zidian

(209) 北僂归鸿 引乾芦以避繳 僂 向

Wild geese are returning to the north, avoiding to return that leads to the dry huts *su* indicates direction



归 is recorded as a variant in Song Yuan Yilai Su Zi Pu, 宋元以來俗字譜

represented by the graph , in Yitizi Yanjiu Ziliao Jicheng 异体字研究资料集成, *juan* 8, p. 134, supposedly used in Gu Jin Za Ju 古今雜劇 but with no further explanations.

僂 indicates 'direction'向 and is a term used in a poem of 蕭子雲(487-549) of Nan Chao Liang dynasty, the 歲暮直廬賦.

僂 is not found in etymological dictionaries of Han dynasty which lead to assume that is a late construction character; see Guang Yun 廣韻 (1008): 訴: 僂: 向也; described in later dictionary such as Ji Yun 集韻 (1037), Yun Hui 韻會 (1292) and Zheng Yun 正韻 (1375)

(210) 时燧俄遷 燧可以取火其木四时各别故言俄遷

In this season in a short time it can take fire a flint can cause a fire to a tree; each season are different that's why is said 'transfer in short time'

燧可以取火 the Taiping yulan, huobu xia, quote Bao Buzi 抱朴子, v. 7 p. 995 but is not found in the actual text.

俄遷 to transfer in a short moment, or period, an early medieval terminology

(211) 年灰已遞

The end of the year has been handed on



年 is in its Wu Zetian new character form

年灰 seen in a poem of Su Ting 蘇頌 (670-727), 人日兼立春小園宴: 年灰律象動, 陽氣開 迎入 the phenomena of the pitch pipe of the end of the year moves, the *yangqi* opens and is welcomed to enter' see Quan Tang Shi, p. 10040, 1999; and in a poem of Li Yuancao 李元操, of Kai Yuan era 开元(713-741) 和从叔禄愔元日早朝: 铜浑变秋节, 玉律动年灰, the bronze armillary transform the autumn season, the jade pitch pipe moves by the end of the year' see Quan Tang Shi, p. 1232, 1999

(212) 珠星的历 循紫路以回天 珠星星名珠也紫路紫微之路

The pearl star is bright, following the way of purple (palace), circles the sky *zhuxing* is a name of a star; the way of the purple is the road of Ziwei Palace.

珠星 a poetic compound word used in Liang dynasty poems, among them Wang Jun, 梁王筠開善寺碑, Liang Xiao Yuandi, 梁孝元帝詠池中燭影詩. See also Han Yu Dacidian, v. 4, p. 548

的历 is found used by Wang Bo 王勃 (ca.650-ca.676), Yu Shinan 虞世南(558-638). 紫微之路 it may allude to Wei Yang gong or otherwise know as Ziwei palace, see Knechtges, Wen Xuan, vol. 1, p.186, L.96n., see also San Qin Ji 辛氏三秦记, p. 16a collected in 龙谿精舍丛书, where does it states that the Ziwei is another name of Wei Yang Palace, see above L 131, quoting the Xi Jing Fu

(213) 璧月玲珑 映碧空而穷纪 岁暮故言穷纪

The beauty of moonlight is bright as a gem, a shining jade in the empty winter sky *suimo* indicates the winter or the end of the year

穷纪 see Chu Xue Ji, v. 1, juan 3 初学记 卷三 南朝 梁元帝 (508-555): 十二月季冬, 亦曰暮冬、杪冬、除月、暮节、暮岁、穷稔、穷纪, p. 58-59; also 南朝 齐 谢朓 (464-499) 高松赋: 至於星迴穷纪, 沙雁相飞, see Nanchao Qi, p. 28-33; and Li Ji, Yue Ling: 是月也, 日窮於次, 月窮於紀, 星回於天 in this month the sun has gone through all his mansions; the moon has completed the number of her conjunctions; the stars return to (their places) in the heavens.

(214) 严气标辰 固阴凝序 裘貂裘而未暖 坐熊席而犹寒 玉霜流映 照墀廡而舒寒, 璧月飞光 满珠簾而皎色 月园似璧 故云璧月

The severe air marks the season, strong is the (element) of the *yin* and frozen is the season; although is wore a fur coat is yet not warm, sitting on bearskin rugs still seem to feel cold; the jaded hoarfrost with its shining drops, reflecting on the steps and curtains, is still quite cold; the bright moonlight soar luminously, the curtain full of pearls with spotless appearance the round moon look like as *bi* jade, that's why is said a jaded moonlight

固阴 a compound not often used but related to winter season, we may see the Chunqiu Zuozhuan, Zhao sinian: 固陰沍寒 where the cold is most intense' (James Legge), and Jiaoshi Yilin 焦氏易林: 固陰沍寒, 常冰不温 where the cold is most intense and the ice does not get any temperate (air)' see Jiaoshi Yilin Zhu, vol. 1, p. 331, 2004 焦氏易林注

裘貂裘而未暖 坐熊席而犹寒 it alludes to Lu Shi Chunqiu, chapter Fen Zhi, 分職: 公衣狐裘, 坐熊席, 陬隅有灶, 是以不寒. Because your grace is wearing his fox fur and is sitting on a bearskin rug, with a stove in the corner, he is unaware of the cold', see Knoblock Annals of Lu Bu Wei, v. 3, p. 636

月园璧 is found in a poem 晉庾肅之玉贊 where it reads: 圓璧月鏡; see also 梁王筠 開善寺碑 where relation with the above 珠星 and 璧月 are together linked together: 璧月珠星.

For 标辰 see above L 158

(215) 苦雾晨霏 晦朱城而暗色 苦雾重雾

Heavy fog and mornings of snowfall, in the mist, the Red City keeps a gloomy appearance *kuwu* means heavy fog

朱城 indicates palaces of the imperial city, compound word also seen often in poems of Liang dynasty, 梁庾肩吾詩, 梁丘遲望雪詩.

苦霧 see 鮑照 (414-466) 舞鶴賦 of Nanbei chao Song dynasty; used also in 錦帶書十二月啟 of 梁蕭統 撰, compound word also seen in L 180

(216) 曾冰夜結 熒綠沼而凝華 曾冰重華淨也

Layered ice is accumulated in the night, frozen snowflakes on the green pond of Ying
layered ice means pure heavy snowflakes

(217) 玉壺驟改 見上

The jade siphon suddenly change see above

Our copyst is referring here to L 189

(218) 金簫載周 簫律管之銅為之故曰金簫載周已遍

The metal flute contains all around the *yu* is a flute is a pitch-pipe made of bronze that's why is said the metal flute contains everything

金簫 also written 金龠, is found in a poem of Nanchao Song dynasty emperor Mingdi (439-472) 南朝 宋明帝, see 宣德凱容樂 in Yuefu Shiji 樂府詩集 vol. 1, p. 121, 1979 where it reads: 玉頌鏤德, 金簫傳徽

(219) 沼莖冰花 壺流風緒 五翬赴節 翔袞容而朝雉 翬雉也 雉有五重故曰五翬 袞皆雉色也 雉鳴言五翬赴青 春至飛袞而朝鳴

The clear pond with frozen flowers, the siphon floats to the twist of wind; the five kinds of pheasant all obey to the season, soaring with magnificent countenance, wail and crows in the morning *hui* indicates pheasant; there are five kinds of pheasant that's why is said the five kinds of pheasant; the Emperor ceremonial dress has the colors of pheasant. *Ju ming* means that the pheasant goes in (search) of a young one; during the spring arrives, soars magnificently and crows in the morning

In Shi Ming, Yi Fu, and states: 王后之上服曰禕衣, 畫翬雉之文於衣也. 伊洛而南, 雉青質五色備曰翬. 鷩翬, 畫鷩雉之文於衣也. The upper part of the queen dress is called *wei yi*, on it there are designs of pheasant *hui*. From Yin, Luo to the south, the pheasant with a green substance and with five colors is called *hu*, and they have the *yaohui* and the *yaozhi* pattern on clothes'. The five kinds in our MS 雉有五重 refers to the five kinds of pheasant 雉 of different directions as described in notes to chapter of Tong Dian, Zhi Guan yi, p. 462: 五雉為五工正, 五雉, 雉有五種: 西方曰鷩雉, 東方曰鷩雉, 南方曰翟雉, 北方曰鷩雉, 伊洛之南曰翬雉. The five pheasant are the five ministers; there are five kinds of pheasant: in the ovest is

called *zunzhi* (a wild pheasant) in the east is called *zizhi*, in the south is called *cuizhi*, in the north is called *xizhi*, and south of Yin Luo is called *huizhi*'

These five kinds are first explained in Chun Qiu Zuo Zhuan, Zhao shiqi nian 昭公十七年: 五雉為五工正, see Shisan Jing p. 2083c

The crows of pheasant in the morning, alludes to a passage in the Minor Odes of Shi Jing, chapter Xiao Bian: 雉之朝雉, 尚求其雌 The pheasant crows in the morning, seeking his mate' (James Legge).
See above L 216

(220) 万僮驱厲 竦丹首而晨趋 厲鬼言讎之时 侏子万僮驱除厲鬼皆丹饰其首而朝趋
The many youth expel pestilence, respectfully with their red turban, walk towards the morning demons means is the time of exorcism; children and young expel of demons, all are in their red turbans walk towards the morning

厲 should be 癘 indicating a pestilence; in Hou Han Shu, Li Yi, *zhong*, p. 3127, 1965 禮儀中: 先臘一日, 大讎, 謂之逐疫. 其儀: 選中黃門子弟年十歲以上, 十二以下, 百二十人為侏子 a day before the *La* there should be the great Exorcism, which is the description of 'expelling the pestilences' a day before of the *La*; in this ritual is to choose one hundred twenty lads of age above eleven and below twelve among the attendants of Yellow Gates'; see also Derk Bodde, Festival, in Classical China, pp. 75-85, 1975

The comment refers to Zhang Heng (78-139) two poems the Xi Jing fu 張衡西京賦: 爾乃卒歲大讎, 驅除群癘 侏子萬童, 丹首玄製 and the Dong Jing fu 張衡東京賦: 爾乃卒歲大讎, 毆除羣癘.

侏子 see also Knechtges, Wen Xuan, vol. 1, p. 290, LL. 555-56, reads: at year's end there is the grand exorcism to rout and expel a host of demons...good children, a myriad youths, dressed in red turbans and black coats'

十五后

After the 15th

(221) 金仪屢徒 金仪谓浑天仪以铜饰之屢数也

The armillary bronze sphere is visited often the bronze armillary is the armillary sphere made of bronze. *Lou* means often

金仪 indicates an armillary sphere made of bronze, see above L 14; see also Hanyu Dacidian vol. 11, p. 1182

屢数也 is glossed in Shang Shu, Yu Shu, Yi and Ji: 屢省乃成, 欽哉 often examine what has been accomplished (by your officers). Be reverential! (James Legge)

(222) 玉律将穷 见上

The jade pitch-pipe (process) is completed see above

The 'see above' it refers to L 9

(223) 川映雪花 照遊鱗之初散 池明冰镜 鉴征鸟之曾飞 曾高

The river reflects the snowflakes, shining on the first scattering of scaly migrants; the pond illuminates like a mirror of ice, reflecting the high fly of fighting birds *zeng* means high (or distant)

(224) 玄律调年 朱曦穷次 朱曦日夜

The winter regularize the year, night and day will always be in order *zhuxi* means night and day

玄律 as synonym of winter, is found in a Nanchao poem by 谢惠连 (407-433) of Song 宋, 雪赋 Rhapsody on Snow: '若乃玄律穷, 严气升 and then the winter comes to its fullness and the severe weather takes over'

(225) 獬裘累裘 聊祛軒牖之寒 獬兽名 毛可以为裘 累裘谓重著 祛却 言累裘以却軒牖之寒气云 (也)

A fur-coat of a Hun is an heavy cloth, with it, can keep at distance the cold from the carriage's screen *hun* is an animal name, its fur can be wear; *leixi* means heavy coat, *qu* means keep back, wearing it can protect from the cold air of windows of carriage

獬 *hun* is a mythical animal also mentioned on Wu Dou fu. See Knechtges, Wen Xuan, vol. 1, p. 389, L 216n. With this pronunciation, *hun*, has same meaning of 魂 demon, spirit, as interpreted in Guang Yun, and Ji Yun. The connection between the cold (wind) and this *hun* is due to a folk saying that he walks like the wind. See Kangxi Zidian under 獬

累裘谓重著 *leixi* describes an heavy coat or a double coat, is an explanation from Yu Pian, 玉篇: 襲重衣也 *xi* is a double dress.

(226) 兽炭骈羅 用发帷屏之暖 晋书羊琇以炭为兽之也

Animals of coal shape are arranged in a pair of horses, using them to warm up the room in Jin Shu (is told) that Yang Xiu use the coal to shape animals

羊琇 (236-282) is an extravagant personage of Xi Jin 西晋, see Jin Shu, *juan* 93, *liezhuan* 63, pp. 2410-11. In Jin Shu the only reference about the coal is when Yang Xiu would break it in pieces and make an animal then to warm up the wine. The story also transmitted in a text quoted in Taiping Yulan, subsection on Ren bu 134, the Jinchao Zaji 晉朝雜記, where it

reads: 羊琇驕豪, 乃搗小炭為屑, 以物和之, 作獸形 the nature of Yang Xiu is arrogant, he would break in small pieces the coal and mixing with other stuff to create shapes of animals'

(227) 锦翟初雉 翟兽类十二月野雉始雉雉鸣也其色始锦故曰锦翟

Brocade-like pheasant start to crow *ti* is a kind of animal. In the 12th month the pheasants begins to crow, *ju* means to crow. Their appearance looks like a brocade-like that's why is called brocade-like pheasant

翟 is a known bird since the Shuowen Jiezi: 山雉尾長者 a mountain pheasant with a long tail; 始 is probably a mistake for 如; 锦翟 is similar to a gloss to Shi Jing, Jun Zi Xie Lao: 玼兮玼兮, 其之翟也 How rich and splendid is her pheasant-figured robe! gloss read: 翟羽飾衣 the pheasant feather are used to adorn the dress', see Shisan Jing, p. 313c, 1980.

雉鸣 the Shuowen Jiezi explain that is a 雄雌鳴也 is the crow of pheasants; in Guang Yun: 雉鳴 *ju* is the crow of a pheasant

See also L 219.

(228) 玄駒載馳 玄駒蚁也是月微阳始发蚁初动

The dark ants start to crawl the dark *ju* is an ant; in this month the subtle *yang* start to spread and the ant begin to move

玄駒蚁也 explanation recorded in Da Dai Li Ji: 十二月玄駒賁, 玄駒者蟻也; and in Fang Yan 方言 of Yang Xiong 揚雄 reads: 蚘蟬 (a large black ant): 西南梁益之間謂之玄駒 between Xinan and Liang and Yi, is called *xuanju* See above L. 201

載 is in its Wu Zhou new graph form 

(229) 川路垂竿 照玉璜於冰浦 竿釣竿也浦水涯 昔太公釣魚之中得中玉璜十二月漁人始之川路垂竿冬水有冰故曰冰浦之也

Along the river are hanging the fish pole the huang jade is reflecting in the iced river bank *gan* is the fishing pole; *po* is the river bank. In ancient time Taigong while fishing obtained a *huang* jade. In the 12th month fisherman begin to hang fishing pole along the river; the water in winter has ice that's why is said iced riverbank

Comment seen above about Tai Gong; see comment text L 26

(230) 愬章含吹 溢金奏於風衢 季冬之月漁人樂師合吹於太寢樂有金石之聲故曰金奏
Mind-absented tuning a piece of music whistling, the excessive ringing of bells follow the wind thoroughfare during the winter months fishermen and masters of music altogether tune a song in the great chamber. The music is made by the sound of bells and chimes, that's why is said tune of bells

金奏 see Zhou Li, Chun Guan, Zhong Shi: 鐘師:掌金奏. 金 is considered a variety of bells; see Zhou Li Shisan Jing, p.1884. The bells are used to be played and welcome the season

(231) 婺景司辰 婺女星也司主也辰时也季冬日在婺女星

The *Wu* star sovrintends the season *Wunu* is a star; *si* means sovrintendent; *chen* means season; during the winter, the sun is in the star of *Wunu*

For 婺女 see L 249

(232) 箕风严节 井冰舒玉 映集凤之寒桐 庭雪飘花 乱棲鸟之晚桂 古诗云鸟主八九子

乃在桂八月冬荣其花色白故言雪花乱於晚桂

The *Ji* star loves the wind and the severe season, the iced wells are beautiful jaded; reflecting the phoenix standing on the cold *tong*-tree; floating flowers in the snowed courtyard, without order the birds roost on *gui*-trees an ancient poem says: a birds sovrintends to eight nine fledglings nested on *gui*-tree; the (*gui*-tree in) winter in the 8th month is prosperous and its flowers are white, that's why is said snowflakes are chaotically arrayed on evening on *gui*-tree

The old poem quoted is referring to the *yuefu* of Liu Zhen 劉楨 (186-217), the Crow Fate, 鳥生詩: 鳥生八九子, 秦氏桂樹間 a crow with fledglings eight or nine nested on a cassia tree in the Qins yard'. See Yue Fu Han Ying Duizhao, p. 127-34

箕风 it may allude to Shang Shu, Hong Fan line: 星有好風, 星有好雨 Some stars love wind, and some love rain; see Shisan jing, p. 192.

集凤, allusion later to a gathering of talented sages, see 南朝西晋贺循 (260-319), 赋得夹池修竹诗: 来风韵晚逕, 集凤动春枝 and for 棲鸟 see 晋 曹摅 (?-308), 感旧诗: “晨风集茂林, 栖鸟去枯枝 compound words found in poems of Nanbei Chao, Chen Cheng-Yih, idem, p. 120, 1996, relates it to constellation of Sagittarii

臘

La

(233) 严律在辰 嘉平启旦 臘一名嘉平

When the pitch-pipe of stern (season) is in its position, the Jiaping day begin the (new year) day another name for *La* is *Jiaping*

嘉平 is another name for 臘 and according to Feng Xiao Tong Yi it was used during the dynasty of Xia, changed to 臘 during the Han dynasty. In the Shi Ji, Qin Shi Huang Benji, the

denomination of 臘 was changed in 嘉平 due for some magical reasons. This period of the year the 臘 season was particularly important and as the Feng Xiao Tong Yi continues: 臘者，獵也，言田獵取獸以祭祀其先祖也 The *La* means to hunt it means that with the hunt of animals is offering sacrifices to our ancient ancestors', see Wang Liqi, Feng Su Tong Yi Xiaozhu 风俗通义校注.王利器, 1981, p.379-81; see Derk Bodde, Festivals in Classical China, pp. 49-74, 1975; see Chen Jiujin, *La Ri Jie Shuoyuan*, in Wen Shi, 文史 vol. 32, pp. 29-42, 1963

(234) 求万物而致饗 臘一名蠟索也言求也言求万物而饗

Searching for the ten thousand living things, extends its influence *La* a different name is *zha* means search out. The sentence means searching for the ten thousand living things, it reverberates

蠟索也，歲十二月索，群神而祀之臘也 *Zha* means to search out, by the end of the twelve month, is the *la* sacrifice to the many spirits' is from the comment of Zheng Xuan to Li Ji passage in Li Yun, Shisan jing p.1413c, 1980; See also L 240 and L 245

(235) 祀百神以答功 臘日祀百神以答成稼穡之功

Celebrating the hundreds spirits to obtain merits during the *La* days are celebrated the hundreds spirits to receive merits for the labor for toiling and reaping

臘日祀百神 is a close as explained in Shuowen Jiezi: 臘，冬至後壬戌，臘祭百神也 *La*, the day *Ren Wu* after the winter solstice, is the *La*-sacrifices to the hundred spirits.

(236) 时惟清祀 臘日一名清祀

Is now the time of Qing Si another name for *La*-day is *Qing Si*

清祀 is a term seen in Feng Xiao Tong Yi, Li Dian, *La*: 夏曰嘉平，殷曰清祀，周曰大蜡，漢改為臘 see p.379

(237) 序映严冰 列翠斝以劳农 臘日宴飨劳农以休息之翠斝酒器

The season reflects the severe ice lined up are the goblets for the hard labor of farmers during the *La* days banquets are ready for the hard labor of farmers to rest. *Cui* indicates goblets for wine

The comment alludes to Li Ji, Yue Ling: 臘先祖五祀，勞農以休息之 at the five (household) sacrifices; thus cheering the husbandmen and helping them to rest from their toils'

(238) 曳玄旗而训武 季冬之月戴玄旗古者帝王臘日讲武云

Dragging the dark flag to instruct the army during the month of winter, is hold a black flag; in antiquity kings and emperor during the *La* celebrations speak to the army

The comment was probably referring to a now lost text, the Yi Li 逸禮, quoted in Taiping yulan, shixu bu shiyi, dong *shang*: 載玄旗, 以迎冬于北郊, see Yi Li Kao, p. 11 礼经旧说二, 逸礼考 but in a more independent interpretation; and Li Ji, Yue Ling: 冬載玄旗

(239) **吹扬鬩颂** 古者臘祭吹鬩颂击土鼓

Whistling and praising the hymns of Bin in antiquity during the *La* rituals is whistled the odes of Bin beating the earthenware drums

See above also L 5

臘祭吹鬩颂击土鼓 is none other than a sentence seen in Zhou Li, 春官宗伯, 龠章 see Shisan Jing, p. 802a, 1980

(240) **款谒天宗** 季冬祭宗庙谓之臘 天子乃祈来年於天帝宗 天帝宗者日月星辰

Sincerely requesting to the Ancestors in wintertime the rituals that are performed in temples is called *La*. The sons of the Heaven then pray for the coming year to the Heaven, Emperors and Ancestors; the Heaven, the Emperors and the Ancestors are the Sun, the Moon and the Heavenly formations

For comment see L 244

(241) **願下玄洲 发秦皇而悠想** 秦时谣曰驾龙上升入太清将下玄洲戏赤城 帝若学之臘 嘉平 始皇闻谣欣 (忻) 然有寻仙之志 因改臘日嘉平

Be willingly going down in the Dark region, prompting the Emperor of Qin in a long meditation at the time of Qin there was a song: rode the dragon and ascended up in high entering the Tai Qing, desiring to go down the Dark Region playing in the Red City; the emperor as he knew it, (called the) *La*, *Jia Ping*, (Qin) Shi Huang when heard of this song liked it and had search out for the immortal, reason he changed *La* in *Jia Ping*.

The whole comment comes from a daoist text, 茅盈內記 written by Mao Ying 茅盈 lived supposedly during the reign of Han Jingdi 汉景帝 quoted in the comment of Bei Yin 裴駟 of Nan Chao Song to chapter Qin Shi Huang Ben Ji of Shi Ji see Shi Ji San Se, p. 203; see also and mailly source of the comment, Shen Xian Zhuan by He Gong 神仙传校释, p. 182-189, 2010

(242) **言遊翠观 畅孔父之深规** 孔子預於蠟宾 蠟臘也 言孔子於臘为宾客也事畢出於观 观者阙也 悬舊章之处 孔子感魯臘之礼不備 因见舊章之处又陈先王之道

While talking he was walking on to the jaded *cui* tower, disclosing cheerfully the deep custom of the Kong family ancestors Kongzi was present as guest at a *La* sacrifice; 蠟 *zha* is the *la* 臘. This means: Kongzi was a guest at a *La* sacrifice, once it was completed, walks out on the terrace. 观 *guan* terrace is a gate tower *ue* 阙. Location where were hanging old statues. Kongzi felt that the sacrifices of *La* in Lu state were not appropriate. When he sees the location of old statues, he also narrate the ways of precedent kings.

The comment referring to an event described in Li Ji, Li Yun 禮記禮運 chapter: ‘昔者仲尼與於蜡賓, 事畢, 出游於觀之上, 喟然而嘆. 仲尼之嘆, 蓋嘆魯也 Formerly Zhong-ni was present as one of the guests at the *zha* sacrifice; and when it was over, he went out and walked backwards and forwards on the terrace over the gate of Proclamations, looking sad and sighing. What made him sigh was the state of Lu; with Zeng Xuan interpretation of *guan* 观者阙也. See Shisan Jing 十三经注疏. 清阮元校刻, 1980, p. 1413c, 1980.

The copyist here uses a phonetic loan character 預 for 與, commonly used during the medieval period literature, see 通假字汇释, p.1039, 2006

For this comment see also L 247

For differences between *La* and *Zha* see Derk Bodde, Festivals in Classical China, pp.68-74, 1975

(243) 展事八神 古者臘祭八神

Spreading the service to the eight spirits in ancient time, during the *La* are offered sacrifices to the eight spirits

The comment refers to Wen Xin Diao Long, Zhu Ming 祝盟: 昔伊耆始蠟, 以祭八神 In ancient time, Yin Shi started the *Zha* sacrifice in order to sacrifice to the eight spirits’, see Wen Xin Diao Long Zhushi 文心雕龙注释, p. 105, 1981; see also Li Ji, Jiao Te Sheng 礼记, 郊特牲: 天子大蜡八. 伊耆氏始為蜡, 蜡也者, 索也. 歲十二月, 合聚萬物而索饗之也 The great *zha* sacrifice of the son of Heaven consisted of eight (sacrifices). This sacrifice was first instituted by Yin Qi. (The word) *zha* expresses the idea of searching out. In the twelfth month of a year, they brought together (some of) all the productions (of the harvest), and sought out (the authors of them) to present them to them as offerings’, see Shisan Jing, 十三经注疏. 清阮元校刻. 中华书局. 1980, p. 1453c

(244) 申虔五祀 臘者上祭宗庙旁祭五祀

Prolonging reverently the five sacrifices in antiquity, when offering sacrifices to the ancestral temple, where accompanied with all five sacrifices.

旁祭五祀 is seen as a gloss to a text line found in Tong Dian, Li Si, la: 季冬之月, 星迴歲終, 陰陽以交, 勞農大享臘. 言祭宗廟, 旁祭五祀, 蓋同一日, 自此而始, 非舊典 during the month of winter season, the stars are back to the beginning, the *yin* and the *yang* are now crossed, the husbandmen greatly enjoy the *La*. That means to sacrifice to the great hall with all five sacrifices, all done in one day and it started from here not with the old statutes', Tong Dian 通典, p. 1238, 1992

See also above L 240

(245) 驾龙軫念 秦诗歌曰神仙者弟初成 驾龙上升入太庙清 帝若学之臘嘉平云

Riding the dragon, the constellation of Chariot Platform is remembered a Qin poem goes: the immortal Mao Chucheng rode a dragon and ascended into the Great Clarity Hall. The emperor as a pupil, called *La* season as *Jia Ping* (Longevity and Peaceful)

軫 Chariot Platform, see Knoblock, Annals of Lu Bu Wei, p. 241; Axletree see Knechtges, Wen Xuan, vol. 1, p. 376, L.493n.

The character in MS 弟 is a copying mistake for 茅, this comment reflects what is transmitted in 太元真經·茅盈 (145 BCE-?) 內記 as it reads: 神仙得者茅初成, 駕龍上升入泰清, 時下玄洲戲赤城, 繼世而往在我盈, 帝若學之臘嘉平 Mao Chucheng was the one who received immortality, riding a dragon ascending entering the Tai Qing, sometimes he would go below in Xuan Zhou to Xi Chi city, transmitted through generations till I, Ying, received it. The emperor as a student, changed the name *La* for *Jiaping*, quoted also in Shi Ji San Jia Zhu, Qin Shi Huang Ji 史记三家注, 秦始皇紀, p. 221, 1959; see also 雲笈七籤卷一百十, 洞仙傳, p. 678, 1996. See also below L 248

(246) 获兔希翔 俗以臘宴得兔肉者为吉祥

Capturing the rabbits seldomly birds a popular saying tells that during the *La* season the banquets are offered the rabbit meat as sign of good luck

The comment refers to the Feng Xiao Tong Yi Xiaozhu, 风俗通义, 佚文, Pian Huo: 兔臠. 俗說臘正旦食, 得兔臠者, 名之曰幸, 賞以寒酒幸者善祥, 令人有利也, the rabbit kneecap: a popular saying during the first day of *La* season it is eaten; those who gets the rabbit kneecap is said to be happy and honored with the wine of cold season. Happiness is joy and luck, which will make people to receive good fortune and prosperity'see 风俗通义校注 p. 602, 1981 text also transmitted in Taiping yulan, juan 33; different is the transmission in Yiwén leiju, juan 5, suishi xia, la: 菟臠, 俗說, 臘正祖食, 得菟臠者, 名之曰幸, 賞以寒酒, 幸善祥, 令人吉利也. Rabbit kneecap: a popular saying, during the first day of *La* season, is given to ancestor to be eaten; those who gets the rabbit kneecap is said to be happy, honored with the wine of cold

season, happiness is joy and luck, which will make people to receive good fortune and prosperity'. See Derk Boode, Festivals in Classical China, p. 65-68, 1975

菟 is interchangeable with 兔 as is used in Chu Ci, Tian Wen 天問: 厥利惟何, 而顧菟在腹 what's the advantage of a looking back rabbit in its belly?', in Hawkes: Of what advantage is to keep a toad in its belly?', Hawkes, idem, p. 127, 1985. Concerning the use of 'toad' instead of 'rabbit', see his note on p. 138

Here we may find a clue that this MS is not a Tang dynasty compilation but earlier, as during the Tang, the 兔 rabbit was a wild animal captured together with other kind in a hunt and nothing about its relation as a sacrificial animal used during the season of 臘 as lucky meat to eat; this habit was common only during the Qin and Han periods. See Tangdai Yin Shi 唐代饮食, p. 65-66, 2003

(247) 延遊絳闕 宣尼播將聖之詞 孔子豫臘賓出遊戶上 蠟者臘也 觀闕者懸舊章之處 魯臘禮備因見舊章之處更陳先王之道

Promenading on the red tower, the master Ni (Kong Zi) spread the words of the Sages

Kongzi was present as one of the guest at La season and went out to walk on the terrace; 蠟 is interchangeable with 臘; 觀 is interchangeable with 闕; place where are hanging the ancient statutes and preparing the rite for the *La* (sacrifice) of Lu state. Reason why he appreciates the ancient statutes to change the Way of old king

The copyist here uses a phonetic and interchangeable character 豫 for 與, used quite extensively during the medieval literature period, see 通假字匯釋, p. 866, 2006

For the comment see L 242 above.

(248) 遠戲赤 ... 授登仙之道 已見上也

The far city of Xi Chi is where is received the teachings of ascending immortal see above

The copyist helps to individuate this line commenting: already seen above lines and refer to our L 241, L 245. The missing character after chi 赤 is 城 city; see Shi Ji, Qin Shi Huang Ji 史記, 秦始皇紀.

陰雪

Cloudy and snowy

(249) 景躔玉婺 冬日婺女星有玉色故云玉婺

The *Wu*-jade star takes position according the heavenly order in winter the star *Wu Nu* has a jade colour that's why is called the *Wu*-jade star

婺女 is known from the time of compilation of Zhu Shu Ji Nian and all thorough classical Chinese period; see also Lu Shi Chunqiu, You Shi 有始: '北方曰玄天,其星婺 due north is called Dark Heaven, comprising the zodiac signs serving maid...', see Knoblock, Annals of Lu Bu Wei, p. 279

In Guang Yun 广韵 does states that is a name of a star: 婺女星名

婺女 see also Knechtges, Wen Xuan, vol. 1, p. 376, LL. 56-57n, Serving Girl, constellation of Aquarii

(250) 时驾铁骊 玉色如铁也冬至所驾之

The season rides the iron black horse the colour of jade is like iron black; the winter solstice is what it rides

The comment and the text refer to a passage from Li Ji, Yue Ling: 天子居玄堂左个, 乘玄路驾铁骊 The son of Heaven occupies the apartment on the left of the Xuan Tang (pane); rides in the dark-coloured carriage, drawn by the iron black horses'. See Shisan jing p.1381a 铁骊 a gloss interpret it as coloured as iron black 色如铁. See also Kangxi Zidian 康熙字典 quoting the Yue Ling 月令: 孟冬驾铁骊. 註铁骊, 色如铁 in the first month of winter it rides the iron black horse. Gloss: iron black horse, the aspect is like iron

(251) 火井沉辉 蜀有火井

The fire well deep and glowing in the state of Shu there is a fire-well

See Bo Wu Zhi 博物志全释, 卷 2, p. 63, 1990 a Xi Jin 西晋 text by Zhang Hua (232-300) read that its diameter wide 5 *chi* and deep 2 or 3 *zhang*; see also Shu Du *fu* 蜀都赋. The so-called *huo jing* 火井 is a natural gas well situated in Lin Qiong 临邛, today in Si Chuan 四川, see Tong Dian 通典, juan 176, p. 4610, 1988; see also Knechtges, Wen Xuan, vol. 1, p. 344, L. 51n: 火井沉熒於幽泉 fire wells store flames deep in hidden springs, see idem p. 345; see also Pian Zhu, Si Ku Quan Shu, Zi Bu, Tian Di bu, p. 23a/b 编珠, 四库全书, 天地部

雪晴

Clear sky after snow

See Hanyu Da Cidian, vol. 11, 汉语大词典 p. 627; terms found in Sui Hua Ji Li, 唐, 韩鄂, 岁华纪丽, edition He Ke 和刻本类书 under section of Zheng Yue, 正月: '雪晴方喜於鴈来 a clear sky after the snow prompt delight in the coming back of geese', and used also extensively in poems of Tang dynasty

End of Manuscript fragment, after it there is a blank page as the work was just interrupted, or, the beginning of MS, erroneously repeated here.