# How to Locate Exegetical Hot Spots?

A wish list arising out of a laboratory report involving commentaries on "The Lord that Resides in the Clouds" (雲中君) from the anthology *Songs of Chu* (楚辭)

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How to Locate Exegetical Hot Spots? A wish list arising out of a laboratory report involving commentaries on "The Lord that Resides in the  Clouds" (雲中君) from the anthology *Songs of Chu* (楚辭) Outline

Introduction

"Who was Qu Yuan again?" – The poet, the *Songs of Chu* (楚辭), the "Nine Songs" (九歌), the "Lord amidst clouds" (雲中君), and commentary history

1.   The meandering  path of developing a complex research project

1.1 Theoretical: Two views on traditional commentary and its relation to modern and contemporary research of the *Songs of Chu*

1.2 Practical: Am I missing something here?

1.3 What actually is an exegetical hotspot?

2.   Searching for hot spots but how?

3.   Searching for hot spots in "Lord amidst Clouds" and the "Nine Songs"

Instead of a Conclusion: A wish list



Traditional painting of Qu Yuan decorated with flowers (15. cent.)

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## How to Locate Exegetical Hot Spots? – Qu Yuan

### The author or "Poet-Minister"

**Traditional:**

o **Talented minister** under the Chu kings Huai and Xiang

o Well-received advisor at the Chu court

o Is **slandered by fellow officials**, perhaps in relation with drafting new laws

o **Banished** to the far South of the state of Chu.

o **Created the poem "Lisao"** to convince the king to let him return to office

o Created other poems like the **"Lord amidst Clouds"** as part of the Nine Songs with a similar intention

o **Committed suicide** by drowning in the Miluo river

o **Dragon boat festival** as "search for and feeding of his lost soul"

**Historical:**

o Biographical history largely a construction out of the poems associated with him

o Debate during the Han dynasty suggests that he was regarded as a historical figure

Jia Yi 賈誼 (200-169) – poem 'Mourning Qu Yuan'

Liu An 劉安 (179-122) - earliest commentary on the Lisao

Sima Qian 司馬遷 (ca.145-86) – 1. biography

Liu Xiang 劉向 (77-6)– edits collection of poems attributed to Qu Yuan, the *Chuci*

Yang Xiong 楊雄 (53 BC – 18 AD) – 'Anti Lisao'

Ban Gu 班固 (32-92 AD) – Critical preface to Lisao

o Post-Han: Qu Yuan gradually advances to become the beacon of loyalty and an example to allude to for officials who fell from grace or where banished

Qu Yuan Movie Poster PRC (1977)

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## How to Locate Exegetical Hot Spots? – Qu Yuan

### Contemporary Relevance
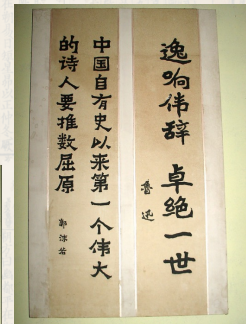


From: *One Hundred Famous People in China* 中国名人白传, 2004.

Exhibition objects from Qu Yuan Jinian Guan, Zigui (photographs David Schroeter 2006, flickr)

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## How to Locate Exegetical Hot Spots? − Qu Yuan

### Contemporary Relevance

Zigui and Lepingli, places of Qu Yuan commemoration, Temple, Grave !, Duanwu Cigarettes, Dramatic performance of "Calling back the Soul" (*Zhaohun*)

Qu Yuan, the model for loyalty and patriotism - stage play by Guo Moruo 1942, modern novels and TV series VCD Box & images

June 4, 1989, illustration of "Ai Ying" in a Hongkong political magazine

Symposium for the development of the cooperation between China and Taiwan regarding Qu Yuan culture and tourism

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## How to Locate Exegetical Hot Spots? − The Anthology of the *Songs of Chu*

1 "Encountering Sorrow" (Lisao)
2 "Nine Songs" (Qu Yuan)
3 "Heavenly Questions" (Qu Yuan)
4 "Nine Pieces" (Qu Yuan)
5 "Far-off Journey"
6 "Divination"
7 "The Fisherman"
8 "Nine Changes" (Song Yu)
9 "Summons of the Soul" (Song Yu)
10 "The Great Summons"
11 "Sorrow for Those Betrayed"
12 "Summons for a Recluse" (Han poets)
13 "Seven Remonstrances"
14 "Lamenting Timely Fate"
15 "Nine Regrets"
16 "Nine Laments"
17 "Nine Longings"

**Traditional idea of the compilation process:**

edited by Liu Xiang 劉向 (77-6 BC) in 16 chapters

Equipped with a commentary and a 17th chapter by Wang Yi 王逸 (around 120 AD)

Current research: Huang Linggeng 黃靈庚, expert on Wang Yi, questions the entire editorial history

**Dating:**
First mention of the poem "Lisao" 離騷 in a rhapsody by Jia Yi 賈誼 (200-169 BC) – "Diao Qu Yuan" (Mourning Qu Yuan).

Commentary on the "Lisao" by Liu An, presented to Han emperor Wu (r. 141-87 BC)

Qu Yuan "biography" by Sima Qian, *Grand Scribes Records (Shiji)*

Contemporary painting of Qu Yuan by Liu Danzhai

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## How to Locate Exegetical Hot Spots? – The "Nine Songs" (*Jiu ge* 九歌)

1 "Dong Huang Tai yi" 東皇太一

2 "Yun Zhong jun" 雲中君

3 "Xiang jun" 湘君

4 "Xiang furen" 湘夫人

5 "Da Siming" 大司命

6 "Shao Siming" 少司命

7 "Dong jun" 東君

8 "He bo" 河伯

9 "Shan gui" 山鬼

10 "Guo shang" 國殤

11 "Li hun" 禮魂

**Traditional idea of the "redaction process":**

Crude ritual songs encountered by Qu Yuan among the local populace when banished to the South of the state of Chu. Qu Yuan supposedly formed the songs' lines into appropriate ritual texts and imbued (some of?) them with implicit critique of the ruler, king Huai of Chu, who banished him.

**Dating:**

Attempts at dating have been made by various scholars, most famous among them David Hawkes in his PhD thesis (1956). In a later article, Hawkes refuted his own attempt at dating.

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## How to Locate Exegetical Hot Spots? – The "Lord Amid the Clouds" (Yun Zhong jun 雲中君)

THE LORD AMID THE CLOUDS
I have washed in a brew of orchid, bathed in sweet scents,
Many-coloured are my garments; I am like a flower.
Now in long curves the spirit has come down.
In a blaze of brightness unending.
*Chien*! "He is coming to rest at the Abode of Life;
As a sun, as a moonbeam glows his light.
In dragon chariot and the vestment of a god,
Hither and thither a little while he moves.

The Spirit in great majesty came down;
Now he soars up swiftly amid the clouds.
He looks down on the province of Chi and far beyond;
He traverses the Four Seas; endless his flight.
Longing for that lord I heave a deep sigh;
My heart is greatly troubled; I am very sad.

**Became famous through a study by Arthur Waley:**

Waley maintained that the "Nine Songs" were proof of the existence of shamanic practices in ancient China.

Inspired by Mircea Eliade's *Le Chamanisme et les techniques archaïques de l'extase* (Paris: 1951) Shamanism: Archaic Techniques of Ecstasy, Waley took "Yun zhong jun" as the prime example of proof of his theory.
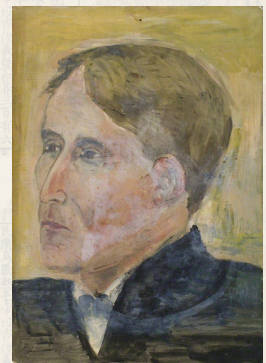
Portrait of Arthur Waley (1889-1966) by Ray Strachey

Arthur Waley, *The Nine Songs: A Study of Shamanism in Ancient China*, 1955.

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## How to Locate Exegetical Hot Spots? — The Commentary Tradition to the *Songs of Chu*

**Major Commentators of the *Songs of Chu***

Liu An 劉安 (179-122) - earliest commentary on the Lisao

Wang Yi 王逸 (ca. 89- ca. 148 AD) – *Chuci zhangju* (entire *CC* ?)

Li Shan 李善 (died 689 AD) – *Wenxuan*

The Five Ministers 五臣 (718 AD) – *Wenxuan*

Hong Xingzu 洪興祖 (1070-1135 AD） – *Chuci buzhu*

Zhu Xi 朱熹 (1130-1200) – *Chuci jizhu* (8 chapters of *Chuci*)

Wang Yuan 王瑗 (? – 1566) *Chuci jijie*

Huang Wenhuan 黃文煥 (*jinshi* 1625) – *Chuci tingzhi*

Zhou Gongchen 周拱辰 (around 1646) – *Lisao caomu shi*

Wang Fuzhi 王夫之 (1619 – 1692) – *Chuci tongshi*

Lin Yunming 林雲銘 (*jinshi* 1658) – *Chuci deng*

Dai Zhen 戴震 (1723 – 1777) – *Qu Yuan fuzhu*

Chen Benli 陳本禮 (1739-1818) – *Qu ci qingyi*

Liang Qichao 梁啟超 (1873-1929) – various works
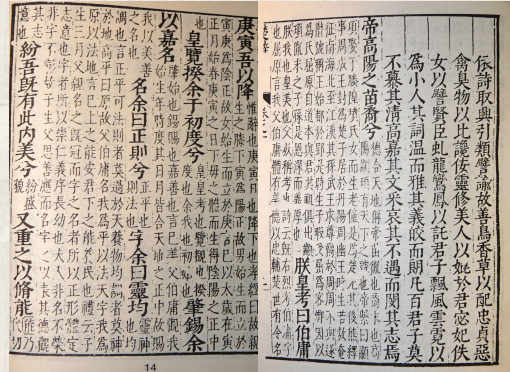


Han dynasty commentary to "Lisao" by Wang Yi (ca. 120 AD)

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## How to Locate Exegetical Hot Spots? 1.1 Two views on traditional commentary

**Daniel Gardner**

"Confucian Commentary and Chinese Intellectual History", *Journal of Asian Studies* (1998)

o Aim: To demonstrate why Chinese commentaries are key to understanding the intellectual history of China.

o Thesis: Commentaries became the standard mode of scholarly and philosophical discourse for Chinese literati.

o "Each and every commentator, by virtue of the choices he makes, fixes the boundaries of the canonical text in distinctive ways and thus shapes its meaning differently."

o "Only if the canon persists in having coherent meaning is the community justified in continually constituting and maintaining itself as a community, a body whose grounding and source of inspiration is the canon itself."

**Steve Farmer, John Henderson, Peter Robinson**

"Commentary Traditions and the Evolution of Premodern Religious and Philosophical Systems" (2001)

o Aim: Design for a computational model of the rise and fall of premodern religious and philosophical systems pertinent to literate traditions.

o Thesis 1: Processes of transmitting and commenting on manuscript traditions, repeated over long periods, tended to transform their structures in predictable ways.

o Thesis 2: Long chain of parallel processes stretching from the c. 500 BCE to the 17th century CE:

  o Emergence of the first textual canons
  o Near simultaneities in the development of "abstract" thought
  o Parallels in syncretic system-building in the imperial age
  o Syncretic-scholastic systems of the late middle ages and early modern era (900 theses of Pico della Mirandola (1463-1494)
  o **The collapse of high-correlative systems**

o Thesis 3: Correlative systems threaten to collapse under their own weight

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How to Locate Exegetical Hot Spots? – 1.1 Views on modern research on the *Songs of Chu*
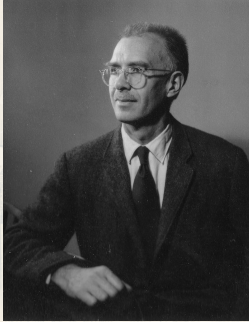


1915-2006

"So much scholarly activity should have resulted in a basic core of accepted knowledge which might serve as the point of departure for the examination of issues still in doubt. That there is still no area of general agreement among competent scholars working in the field suggests that there may be something fundamentally amiss in either the technique of inquiry or the statement of the problems themselves."

"Appalling amount of repetition and duplication of effort."

Hightower, James R. "Ch'ü Yüan Studies" in *Silver Jubilee Volume of the Zinbun-Kagaku-Kenkyusyo* (Kyoto, 1954), p.192.

Zhou Jianzhong 周建忠. *Dangdai Chuci yanjiu lungang* 当代楚辞研究论纲. Wuhan: 1992.

Li Jiaxin 李家欣, "Di wu ci quanguo Qu Yuan xueshu taolunhui ji Zhongguo Qu Yuan xuehui disanmiao nianhui zeji 第五次全国屈原学会术讨论会暨中国屈原学会第三届年会侧记" in *Jiang Han luntan* 7 (1988), p.61.

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How to Locate Exegetical Hot Spots? – 1.1 What could follow from Hightower et al.?

1. Could we understand the critique of the "the appalling amount of repetition and duplication of efforts" as a misconception of a continuing practice?
   – An approach to texts that cannot make claims without reference to previous textual understandings and thus appear as repetitive and redundant.

2. Could the idea of the "collapsing stage of the commentarial practice" by Gardner as well as by Farmer and Henderson be misguided?

3. Could we thus conceive modern and contemporary research on the *Songs of Chu* as a continuation of the Chinese commentarial tradition?

**Keep in mind**: Hightower, Zhou et al. did argue on the basis of the following assumptions that

a) from the beginning of the 20th century, China did move from the traditional interpretation of texts to modern (Western) approaches to research.

b) approaches guided by methods of modern research during the Republican era did not only challenge existing understandings but did yield new insights.

c) the ideologization of science as well as the mediocre state of university education during first three decades of the PRC would not have such a detrimental impact on scholarship as it in fact had.

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How to Locate Exegetical Hot Spots? – 1.1 Example: Modern analytical approach

Jiang Liangfu's 姜亮夫 (1902-1995) comment on the question whether the spirit addressed in "The Lord amid the Clouds" is the cloud spirit.

王逸注為雲神豐隆，一曰屏翳，後世皆本之。亦見《漢書·郊祀志》「晉巫祠五帝、東君、雲中君……之屬」，是漢猶承其舊俗也。惟《周禮，大宗伯》以槱燎祀飄師，雨師，而不及雲師，是舊本無雲師也。按諸家以雲中君為雲師，皆本王逸說，別無他據。而王逸實亦望文生訓，並不足據。若祀雲師，則飄雨豈能無祭？寅按《雲中》在《東君》之後，與東君配，亦如大司命配少司命，湘君配湘夫人，則雲中君月神也。又以本文義證之，曰"爛昭昭"，曰"齊光"，曰"皇皇"，皆與光義相連。雲師亦與電雨相屬，不得言光。且既降又突然焱舉，此亦與月出沒之情態相類。而"横四海"，即《尚書》所謂"光被四表"之義，故曰"無窮"，與雲神意象亦不和。且春秋以來，無祀雲神者，楚民即特殊，其大齊必不能出入太甚，則與謂為雲神之無據，不如之為月神之有根矣。

**Analytical procedure:**
1. Jiang investigates the origin of the association of the song with the cloud spirit (Wang Yi, Han sources).
2. Notes lack of mention of a cloud spirit in the *Rites of Zhou* that "proves" that the idea of a cloud spirit originated in the Han.
3. Concludes that Wang Yi misinterpreted it by taking the text too literally.
4. Looks for Corroborating evidence from the text:
   1. Poems in the "Nine Songs" come in pairs.
   2. Recurring mention of brightness and shine.
   3. Rapid descent and disappearance as well as reaching across all regions suggest association with the moon.
5. Jiang concludes: With no Spring and Autumn evidence of a sacrifice to the cloud spirit and Chu's specifics and limited interaction with the Zhou it follows that the lack of evidence for cloud spirit isn't as good as the evidence for the moon spirit.

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How to Locate Exegetical Hot Spots? – 1.1 What could follow from Hightower et al.?

I. Jiang Liangfu reveals his reading of the "Yun Zhong jun" already in his annotation to the title.

II. Subsequent annotations "prove" the relation of the song to the moon spirit by providing corroborating evidence from other sources or the text of the song itself.

III. The sequence of his approach to first inquire into the origin of the cloud spirit idea to disproof Wang Yi, followed by his subsequent presentation of evidence in support of the moon spirit without his claiming that his understanding is final, points to the difference between modern ("more scientific") and traditional approaches of commentary.

IV. His way of commenting, though, has much in common with traditional exegesis.

What follows from the above?

No matter whether we distinguish modern and contemporary textual interpretation in China from that of traditional commentators as based on scientific methods like philological or literary analysis, or, whether we conceive the modern ways of reading texts essentially as a continuation of past approaches, the following claims can be made:

1. The past and the present of Chinese textual interpretation is intricately related.

2. Though modern researchers question the validity of traditional interpretations, they happen to be unable to entirely ignore these interpretations.

3. It is thus standing to reason that (among other factors) the commentary tradition has impacted modern and contemporary engagement with the *Songs of Chu*.

The question is: How, and to what extent?

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How to Locate Exegetical Hot Spots? — 1.1 What could follow from Hightower et al.?

General research idea/question:

Based on the assumption that "(among other factors) the commentary tradition has impacted modern and contemporary engagement with the *Songs of Chu*",

can we find indicators of the influence of traditional interpretation of the *Songs of Chu* on their modern exploration, that might even be responsible for the attested redundancy, circularity, and seeming lack of advance in research?

Could Digital Humanities assist in answering that question?

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How to Locate Exegetical Hot Spots? — 1.2 Am I missing something here?

Research Project pitch

Understanding Exegetical Dynamics: Measuring the Impact of Chinese Commentarial Traditions

**What** do I intend to do?

Examine the commentary tradition to the *Songs of Chu (Chuci* 楚辭) to

- understand its impact on modern and current research of the *Songs of Chu*

- apply the methods of philology, reception history, extrapolative commentary translation, and computational data analysis to

- track exegetical decisions and denote interpretational "hot spots" to identify interpretational "imperatives" and "scopes"

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How to Locate Exegetical Hot Spots? — 1.2 Am I missing something here?

Research Project pitch

Understanding Exegetical Dynamics: Measuring the Impact of Chinese Commentarial Traditions

**Why** do I intend to do it?

- To understand the exegetical dynamics in the evolution of a Chinese commentary tradition

- To discover how "imperatives" and "scopes" reappear in modern and contemporary research

- To lay open how a commentary tradition may impact on modern and contemporary research

- To employ and advance the use of computational data analysis in researching large volumes of commentarial materials

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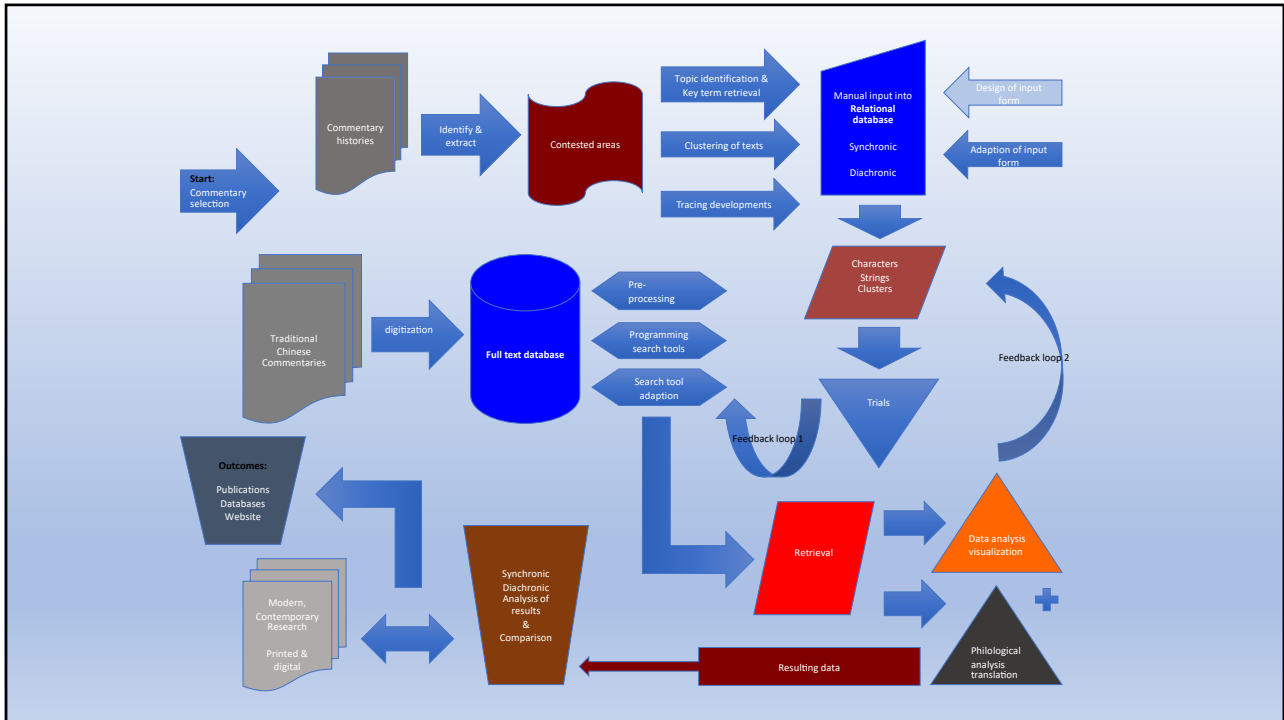How to Locate Exegetical Hot Spots? — 1.2 Am I missing something here?

Research Project pitch

Understanding Exegetical Dynamics: Measuring the Impact of Chinese Commentarial Traditions

**How** do I intend to do it?

- Use digitalized versions of a set of major traditional commentaries to both computationally and conventionally track interpretational "hot spots" to identify interpretational "imperatives" and "scopes"

- Develop (further) and refine techniques of data mining for the analysis of text and interlinear commentary to discover clusters, densities, indicators of hot spots, and partial similarities

- Extend the possible usage of these tools to cross-commentarial comparison

- Generate cross-commentary profiles of clusters, densities as indicators of hot spots, and visualisations to help identify exegetical continuities and changes

- Prepare extrapolative translations of significant textual areas or passages to understand the basis for and the realisation of exegetical decisions

- Survey modern research (1890-1940) to identify references to traditional exegesis

- Analyse reliance of present-day research (1980 – 2015) on modern research and traditional commentary

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**Start:** Commentary selection

Commentary histories

Identify & extract

Contested areas

Topic identification & Key term retrieval

Clustering of texts

Tracing developments

Manual input into **Relational database**

Synchronic

Diachronic

Design of input form

Adaption of input form

Characters Strings Clusters

Traditional Chinese Commentaries

digitization

Full text database

Pre-processing

Programming search tools

Search tool adaption

Trials

Feedback loop 2

Feedback loop 1

**Outcomes:** Publications Databases Website

Synchronic Diachronic Analysis of results & Comparison

Retrieval

Data analysis visualization

Modern, Contemporary Research

Printed & digital

Resulting data

Philological analysis translation

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How to Locate Exegetical Hot Spots? – 1.3 What actually is an exegetical hotspot?

Hot spot – Where that idea came from:

Wang Yi's postface to the "Li sao" in *Chuci zhangju.* Interpretative pattern 1:

夫離騷之文，依託五經以立義焉，
　"帝高陽之苗裔兮" 則 "厥初生民，時惟姜嫄" 也。
　"紉秋蘭以為佩"　則 "將翱將翔，佩玉瓊琚" 也。
　"夕攬洲之宿莽"　則易 "潛龍無用" 也。
　"駟玉虯以乘鷖兮" 則 "時乘六龍以御天" 也。
　"就重華而陳詞"　則尚書咎繇之謀謨也。
　　登 "崑崙" 而涉 "流沙" 則 "禹貢" 之 "敷土" 也。

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## How to Locate Exegetical Hot Spots? — 1.3 What is an exegetical hotspot?

Wang Yi's postface to the "Li sao" in *Chuci zhangju.* Interpretative pattern 1:

夫離騷之文，依託五經以立義焉，
Generally speaking, it is true that the literary composition of the
"Li sao" is based on the Five Classics in order to establish its meaning:

"帝高陽之苗裔兮"，則"厥初生民，時惟姜嫄"也。
[The opening line 1 of the "Li sao"] "Descendant of the shoots of Emperor Gaoyang" [refers to a line from the song "Shengmin" from the *Book of Songs*] "the first birth given to one of our people was from Jiang Yuan."

"紉秋蘭以為佩"，則"將翱將翔，佩玉瓊琚"也。
[Line 6b of the "Li sao"] "and wove Autumn orchids into girdle-pendants" [refers to a line of "Younü tongche" from the *Book of Songs*] "If you would drive off [with her] and turn, her jade-pendants [would sound] gǐweŋ kǐɑ."



"The persuasive power of interpretative pattern 1 does not lie in the analogies *per se*. It lies in the reading of the "Li sao" revealed by applying these six analogies to the poem."

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## How to Locate Exegetical Hot Spots? — 1.3 What is an exegetical hotspot?

Wang Yi's preface to the *Lisao.* Interpretative pattern 2:

離騷之文，依詩取興引類譬諭。
The literary composition of the *"Lisao"* relies on the *Book of Songs* in selecting [the poetic mode of] evocation, when it brings up related things and [thereby] discloses allusions.

故善鳥香草，以配忠貞；惡禽臭物，以比讒佞；
Therefore, good birds and fragrant plants are used to correspond to the sincere and the straightforward. Vicious beasts and stinking things are used to compare them with slanderers and sycophants.

靈脩美人，以媲於君；宓妃佚女，以譬賢臣；
The one who foresees because of his spirit and the beautiful one are employed to connect them with the lord. Lady Fu and the Beauties [of Yousong] are brought in to be equated with able ministers.

虯龍鸞鳳，以託君子；飄風雲霓，以為小人。
Small and large dragons as well as Luan and Feng birds are listed to entrust them with the noble, and sudden winds and minor rainbows stand for petty men



<8> <9*> ~28–29> <46–47> ~87> <95B*> <137–139> <155–156> ~170> [~177–181]

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## How to Locate Exegetical Hot Spots? — 1.3 What is an exegetical hot spot?

**Exegetical hot spot**

a) An expression or group of expressions in a text that attracts repeated and contested engagement by commentators over time.

b) An expression or group of expressions in a text that by the fact that it attracted repeated interpretational engagement and contest, marks a part of a text as particularly relevant for the overall understanding of the text.

**Imperatives and Scopes**

a) The assumption that over time a particular interpretation of certain expressions or groups of expressions would become firmly established.

b) The assumption that this firmly established interpretation or "Imperative" would take on a status of a paradigm of understanding.

c) These "Imperatives" would be interpretations that modern and contemporary scholars would knowingly or unknowingly accept.

   • Imperatives would become accepted knowledge.

   • Imperatives would appear to be hardly challengeable.

d) "Scopes" would be those areas in a text where interpretation was yet to be firmly established or that did not attract much attention over time.

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## How to Locate Exegetical Hot Spots? — 2 Searching for hot spots but how?

**Difficulties in Comparing Multi-layered Texts**

• Substantial amounts of commentary

• Different types of commentary

• Different arrangement of commentaries

• Different main-text areas of reference

• Different foci of commentators (e. g. rhymes, plants)

**General algorithmic approaches:**

a) Searches for specific expressions like names of persons and places and their relations in large corpora of texts of a certain age. (network analysis)

b) Character frequency searches as indicators for textual organisation, similarities or subjects addressed with large texts or corpora of texts. (n-gram)

c) Character number comparisons as possible indicators of the relevance of certain sections in texts.

d) Automated comparison of parallel passages based on an integrated database of parallel passages (Ctext Db, Donald Sturgeon)

e) String searches containing specific expressions to understand meaning, meaning change, and usage of specific terms within their textual surroundings (Kanripo Db Christian Wittern)

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## How to Locate Exegetical Hot Spots? – 2 Searching for hot spots but how?

### Difficulties in Comparing Multi-layered Texts

**Text preparation "Tagging":**

Wang Yi, *Section and Sentence Commentary Chuci zhangju* (ca 140 AD)

"Lisao": tagged: 17791 characters & numbers

Zhu Xi, *Collected Commentaries Chuci jizhu* (1200 AD)

"Lisao": tagged: 17913 characters & numbers

1. Has to be done by hand.
2. Needs editors that can read and understand the commentary to link both texts correctly.

**Text comparability:**

Both commentaries are quite similar because Zhu Xi uses and writes against Wang Yi's commentary.

**Still:** Zhu Xi reads the "Lisao" with the *Book of Songs* in mind:

1. Wang Yi annotates line per line using glosses followed by paraphrases.
2. Zhu Xi annotates couplets using a mixture of glosses and long explanations arriving at a more complex exegetical construction that requires to conceive glosses in context with other glosses.

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## How to Locate Exegetical Hot Spots? – 2 Searching for hot spots but how?

### Comparing Multi-layered Texts: Example

Wang Yi, *Section and Sentence Commentary Chuci zhangju* (ca 140 AD)

<LS009>紛吾既有此內美兮，</LS009>
<LS010>又重之以脩能。</LS010>

<LS009ZJ001>紛，盛貌。</LS009ZJ001>

<LS010ZJ001>脩，遠也。</LS010ZJ001>

<LS010ZJ002>言己之生，祿含天地之美氣，又重有絕遠之能，與眾異也。</LS010ZJ002>

<LS010ZJ003>言謀足以安社稷；智足以解國患，威能制強禦，仁能懷遠人也。</LS010ZJ003>

Zhu Xi, *Collected Commentaries Chuci jizhu* (1200 AD)

<LS009>紛吾既有此內美兮，</LS009>
<LS010>又重之以脩能。</LS010>

<LS009JZ001>紛，音墳。重，直用反。能，叶奴代反；一作態，非是。扈，音户。辟，匹亦反。紉，女陳反。</LS009JZ001>

<LS009JZ002>賦而比也。</LS009JZ002>

<LS009JZ003>紛，盛貌。</LS009JZ003>
<LS009JZ004>生得日月之良，是天賦我美質於內也。</LS009JZ004>

<LS010JZ001>重，再也，非輕重之重。</LS010JZ001>
<LS010JZ002>脩，長也。</LS010JZ002>
<LS010JZ003>能，才也。</LS010JZ003>
<LS010JZ004>能，獸名，熊屬，多力，故有絕人之才者謂之能。</LS010JZ004>

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## How to Locate Exegetical Hot Spots? – 2 Searching for hot spots in "Lord amidst Clouds"

**First 4 lines of "Yun zhong jun" tagged with Wang Yi's *Chuci zhangju***

```
<JG017>浴蘭湯兮沐芳，</JG016>
<JG018>華采衣兮若英。</JG018>
<JG019>靈連蜷兮既留，</JG019>
<JG020>爛昭昭兮未央。</JG020>
<JG018ZJ001>華采，五色采也。</JG018ZJ001>
<JG018ZJ002>若，杜若也。</JG018ZJ002>
<JG018ZJ003>言己將脩饗祭，以事雲神，乃使靈巫先浴蘭湯，沐
香芷，衣五采華衣，飾以杜若之英，以自潔清也。</JG018ZJ003>
<JG019ZJ001>靈，巫也。楚人名巫爲靈子。</JG019ZJ001>
<JG019ZJ002>連蜷，巫迎神導引貌也。</JG019ZJ002>
<JG019ZJ003>既，已也。</JG019ZJ003>
<JG019ZJ004>留，止也。</JG019ZJ004>
<JG020ZJ001>爛，光貌也。</JG020ZJ001>
<JG020ZJ002>昭昭，明也。</JG020ZJ002>
<JG020ZJ003>未央，未已也。</JG020ZJ003>
<JG020ZJ004>言巫執事肅敬，奉迎導引，顏貌矜莊，形體連蜷，
神則歡喜，必留而止。見其光容爛然昭明，長無極已也。
</JG020ZJ004>
```

**… tagged with Zhu Xi's *Chuci jizhu***

```
<JG017>浴蘭潢兮沐芳，</JG017>
<JG018>華採衣兮若英。</JG018>
<JG019>靈連蜷兮既留，</JG019>
<JG020>爛昭昭兮未央。</JG020>
<JG017JZ001>華，戶花反。英，葉於姜反。蜷，音拳。
</JG017JZ001>
<JG017JZ002>芳，芷也。</JG017JZ002>
<JG018JZ001>華採，五色採也。</JG018JZ001>
<JG018JZ002>榮而不實者謂之英。</JG018JZ002>
<JG018JZ003>言使靈巫先浴蘭湯，沐香芷，衣採衣，如草木之英，以
自潔清也。</JG018JZ003>
<JG019JZ001>靈，神所降也。楚人名巫為靈子，若曰神之子也。
</JG019JZ001>
<JG019JZ002>連蜷，長曲貌。</JG019JZ002>
<JG019JZ003>既留，則以其服飾潔清，故神悅之，而降依其身，留連
之久也。漢樂歌言「靈安留」，亦指神而言也。</JG019JZ003>
<JG020JZ001>爛，光貌。</JG020JZ001>
<JG020JZ002>昭昭，明也。</JG020JZ002>
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## How to Locate Exegetical Hot Spots? – 2 Searching for hot spots but how?

**Wikisource.org – digital version of "Yun Zhong jun" with the commentary of Wang Yi**

【浴蘭湯兮沐芳，】蘭，香草也。【華采衣兮若英。】華采，五色采也。若，杜若也。言己將修饗祭，以事雲神，乃使靈巫先浴蘭湯，沐香芷，衣五采，華衣飾以杜若之英，以自潔清也。【靈連蜷兮既留，】靈，巫也。楚人名巫為靈子。連蜷，巫迎神導引貌也。既，已也。留，止也。【爛昭昭兮未央。】爛，光貌也。昭昭，明也。央，已也。言巫執事肅敬，奉迎導引，顏貌矜莊，形體連蜷，神則歡喜，必留而止。見其光容爛然昭明，無極已也。【蹇將憺兮壽宮，】蹇，詞也。憺，安也。壽宮，供神之處也。祠祀皆欲得壽，故名為壽宮也。言雲神既至於壽宮，歆饗酒食，憺然安樂，無有去意也。【與日月兮齊光。】齊，同也。光，明也。言雲神豐隆，爵位尊高，乃與日月同光明也。夫雲興而日月昏，雲藏而日月明，故言齊光也。【龍駕兮帝服，】龍駕，言雲神駕龍也。故《易》曰：「雲從龍。」帝，謂五方之帝也。言天尊雲神，使之乘龍，兼衣青黃五采之色，與五帝同服也。【聊翱遊兮周章。】聊，且也。周章，猶周流也。言雲神居無常處，動則翱翔，周流往來，且遊戲也。【靈皇皇兮既降，】靈，謂雲神也。皇皇，美貌。降，下也。言雲神來下，其貌皇皇，而美有光明也。【猋遠舉兮雲中。】猋，去疾貌也。雲中，雲神所居也。言雲神往來急疾，飲食既飽，猋然遠舉，復還其處也。【覽冀州兮有餘，】覽，望也。兩河之間曰冀州。餘，猶他也。言雲神所在高邈，乃望於冀州，尚復見他方也。【橫四海兮焉窮。】窮，極也。言雲神出入奄忽，須臾之間，橫行四海，安有窮極也。【思夫君兮太息，】君謂雲神。【極勞心兮忡忡。】忡忡，憂心貌。屈原見雲一動千里，周遍四海，想得隨從，觀望西方，以忘己憂思，而念之終不可得，故太息而歎，心中煩勞而忡忡也。或曰：君，謂懷王也。屈原陳序雲神，文義略訖，愁思復至，哀念懷王暗昧不明，則太息增歎，心每忡忡，而不能已也。

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## How to Locate Exegetical Hot Spots? – 3 Searching for hot spots in "Lord amidst Clouds"

**Conventional approach**

As long as there exists no multilayered text database:

- Compare and translate commentaries by selected commentators to each line of "Yun zhong jun"
- Prepare extrapolative translations of significant textual areas or passages to understand the basis for and the realisation of exegetical decisions. (or, in the case of YZJ the entire song)
- Generate cross-commentary profiles of clusters, densities as indicators of hot spots, and visualisations to help identify exegetical continuities and changes
- Compare commentarial approaches to individual songs within the "Nine Songs" and look for patterns like the position of certain statements within the poem or the use of particular expressions, names, etc.

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## How to Locate Exegetical Hot Spots? – 3 Searching for hot spots in "Lord amidst Clouds"

| THE LORD AMID THE CLOUDS (transl. A Waley) | The Lord in the Midst of Clouds (extrapolative transl. MS) |
|---|---|
| I have washed in a brew of orchid, bathed in sweet scents, | "Bathe in orchid broth, purify yourself with fragrances, |
| Many-coloured are my garments; I am like a flower. | and richly adorn your coloured clothes with ginger petals! |
| Now in long curves the spirit has come down. | The Spirit master still bends and turns when it lingers, |
| In a blaze of brightness unending. | its glare so bright and garish without end. |
| *Chien*! "He is coming to rest at the Abode of Life; | Lo! It desires to be soothed in the Temple of Longevity, |
| As a sun, as a moonbeam glows his light. | where it matches sun and moon in radiance. |
| In dragon chariot and the vestment of a god, | Carried by a dragon and draped in sovereign colours, |
| Hither and thither a little while he moves. | both hovering and wandering, it circulates. |
| | The spirit, brilliant and dazzling, descended. |
| The Spirit in great majesty came down; | In a dash it lifts into the distance into the midst of clouds. |
| Now he soars up swiftly amid the clouds. | It overlooks the region of Ji and what lies beyond. |
| He looks down on the province of Chi and far beyond; | It cuts across the Four Seas. Where are its limits? |
| He traverses the Four Seas; endless his flight. | Longing for its majesty, I heave weary sighs. |
| Longing for that lord I heave a deep sigh; | My worn-out heart, pounding, pounding." |
| My heart is greatly troubled; I am very sad. | |

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How to Locate Exegetical Hot Spots? – 3 Searching for hot spots in "Lord amidst Clouds"

**Preface to the "Nine Songs" from *Chuci zhangju***

The Nine Songs were created by Qu Yuan. In ancient times, in the Southern capital of Ying of the State of Chu, between the rivers Yuan and Xiang, its common people believed in ghosts and consequently were fond of sacrifices. For their sacrifices, song, music, dance and drums had to be performed to please all spirits.

Qu Yuan was exiled, hiding in their regions, grief stricken by bitter poison and bouts of anxiety surging up strongly within him. Going out, he faced the locals' sacrificial rites and music accompanying the songs and the dances, the lyrics of which were crude and vulgar. For this reason [Qu Yuan] created the musical tunes of the Nine Songs for them, on their surface praising the respectfulness in serving the spirits while revealing his own unjustly treatment underneath, he entrusted the tunes with admonition. For this reason, their lyrics and their message are not the same, their stanzas and the lines of verses are uneven in length, setting forth different (uncommon?) meanings.

《九歌》者，屈原之所作也。昔楚國南郢之邑，沅、湘之間，其俗信鬼而好祠。其祠，必作歌樂鼓舞以樂諸神。屈原放逐，竄伏其域，懷憂苦毒，愁思沸鬱。出見俗人祭祀之禮，歌舞之樂，其詞鄙陋。因為作《九歌》之曲，上陳事神之敬，下見己之冤結，託之以風諫[也]。故其文意不同，章句雜錯，而廣異義焉。

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How to Locate Exegetical Hot Spots? – 3 Searching for hot spots in "Lord amidst Clouds"
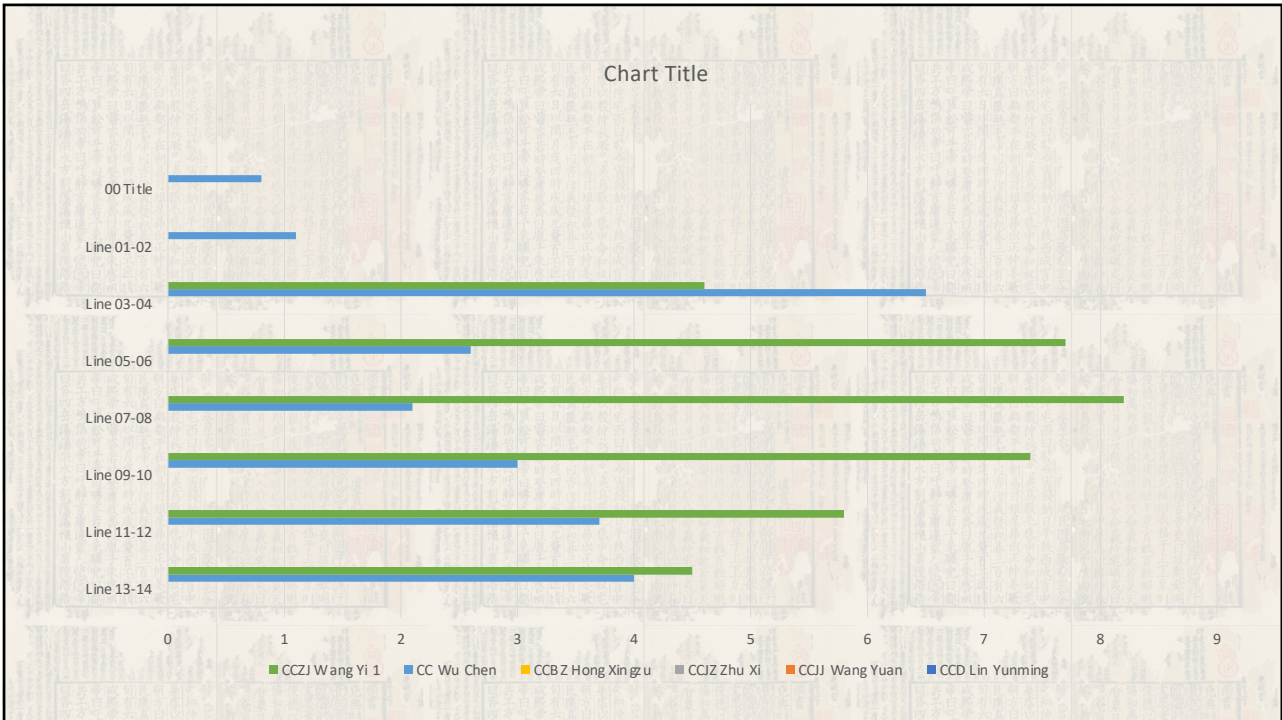
| THE LORD AMID THE CLOUDS (transl. A Waley) | The Lord in the Midst of Clouds (extrapolative transl. MS) |
|---|---|
| I have washed in a brew of orchid, bathed in sweet scents, | "Bathe in orchid broth, purify yourself with fragrances, |
| Many-coloured are my garments; I am like a flower. | and richly adorn your coloured clothes with ginger petals! |
| Now in long curves the spirit has come down. | The Spirit master still bends and turns when it lingers, |
| In a blaze of brightness unending. | its glare so bright and garish without end. |
| *Chien*! "He is coming to rest at the Abode of Life; | Lo! It desires to be soothed in the Temple of Longevity, |
| As a sun, as a moonbeam glows his light. | where it matches sun and moon in radiance. |
| In dragon chariot and the vestment of a god, | Carried by a dragon and draped in sovereign colours, |
| Hither and thither a little while he moves. | both hovering and wandering, it circulates. |
| | The spirit, brilliant and dazzling, descended. |
| The Spirit in great majesty came down; | In a dash it lifts into the distance into the midst of clouds. |
| Now he soars up swiftly amid the clouds. | It overlooks the region of Ji and what lies beyond. |
| He looks down on the province of Chi and far beyond; | It cuts across the Four Seas. Where are its limits? |
| He traverses the Four Seas; endless his flight. | Longing for its majesty, I heave weary sighs. |
| Longing for that lord I heave a deep sigh; | My worn-out heart, pounding, pounding." |
| My heart is greatly troubled; I am very sad. | |

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## Chart Title



| | CCZJ Wang Yi 1 | CC Wu Chen | CCBZ Hong Xingzu | CCJZ Zhu Xi | CCJJ Wang Yuan | CCD Lin Yunming |

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How to Locate Exegetical Hot Spots? — 3 Searching for hot spots in "Lord amidst Clouds"

**Wang Yi's understanding of "Lord amidst clouds"**

**Beginning :**

1-2 浴蘭湯兮沐芳，華采衣兮若英。

"Bathe in orchid broth, purify yourself with fragrances, and richly adorn your coloured clothes with ginger petals!"

[glosses not included]

This means: I [Qu Yuan] am about to set up a food sacrifice in service to the cloud spirit for which I have a spirit mediator 靈巫 first bathe in orchid broth, clean himself with fragrances, dress in five colours and adorn his clothes and attire richly with ginger petals in order to purify himself.

**Liu Liang's 劉良 understanding of "Lord amidst clouds"**

1-2 浴蘭湯兮沐芳，華采衣兮若英。
3-4 靈連蜷兮既留，4 爛昭昭兮未央。

"The spirit master bends and turns with great care, for its glare is bright and garish without end.

[[Spirit] master] 靈 means mediator 巫. [Bends and turns] 連蜷 (lĭɛn gĭẃɛn) serves as an illustration for [the movement of] guiding the spirit. Glaring means radiant. [So bright and garish] 昭昭 means brilliant 明. End means limit.

**This means:** During the preparations for a coming sacrificial offering, [Qu Yuan] first makes the spirit mediator bathe in Orchid fragrance, dress in garments of five colours, and, striving to make his scent pure, further adorn him with Ginger petals. With regard to guiding the Lord Amidst Clouds, [Qu Yuan] lets the [spirit mediator] go about this very carefully, [for] the spirit's radiance is glaring, so bright and brilliant without limit.

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## How to Locate Exegetical Hot Spots? – 3  Searching for hot spots in "Lord amidst Clouds"

**Wang Yi's understanding of "Lord amidst clouds" – End :**

Liu Liang [comments]: Majesty refers to spirit. With it [Qu Yuan] hints at [his] lord 夫君，謂靈神，以喻君也 . Pounding and pounding means to grieve.
**This means**: [The place] where his majesty abides is high and distant, [yet] those below control the one who possesses the state. My thinking of the lord [revolves around] never to be permitted to meet with him [again]. For this reason I heave weary sighs being deeply distressed.

13 思夫君兮太息，  Longing for his majesty, I heave weary sighs.

Majesty refers to the cloud spirit 君謂雲神.

14 極勞心兮忡忡。  My worn-out heart, pounding, pounding.

[Pounding, pounding] (trhuwng trhuwng) serves as an illustration of a troubled heart.
When Qu Yuan becomes aware that once moved, the clouds travel a thousand Li and circle the [area of] the four seas, he imagines succeeding in following them to gaze at [the areas in] the four cardinal directions to forget his troubled longings, but, when he realizes that he can never achieve it, he (thus) heaves weary sighs and the inside of his heart , afflicted and worn, pounds and pounds.

Someone else said: Majesty refers to King Huai. Qu Yuan arranged his presentation of the cloud spirit in a way that when the literary content nears its end, his sorrowful thoughts reach him again. He bemoans King Huai's dark derision and incomprehension, which is why he consequently heaves weary sighs and moans, unable to stop his heart frequently pounding and pounding.

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Yun Zhong jun – length of commentary per line
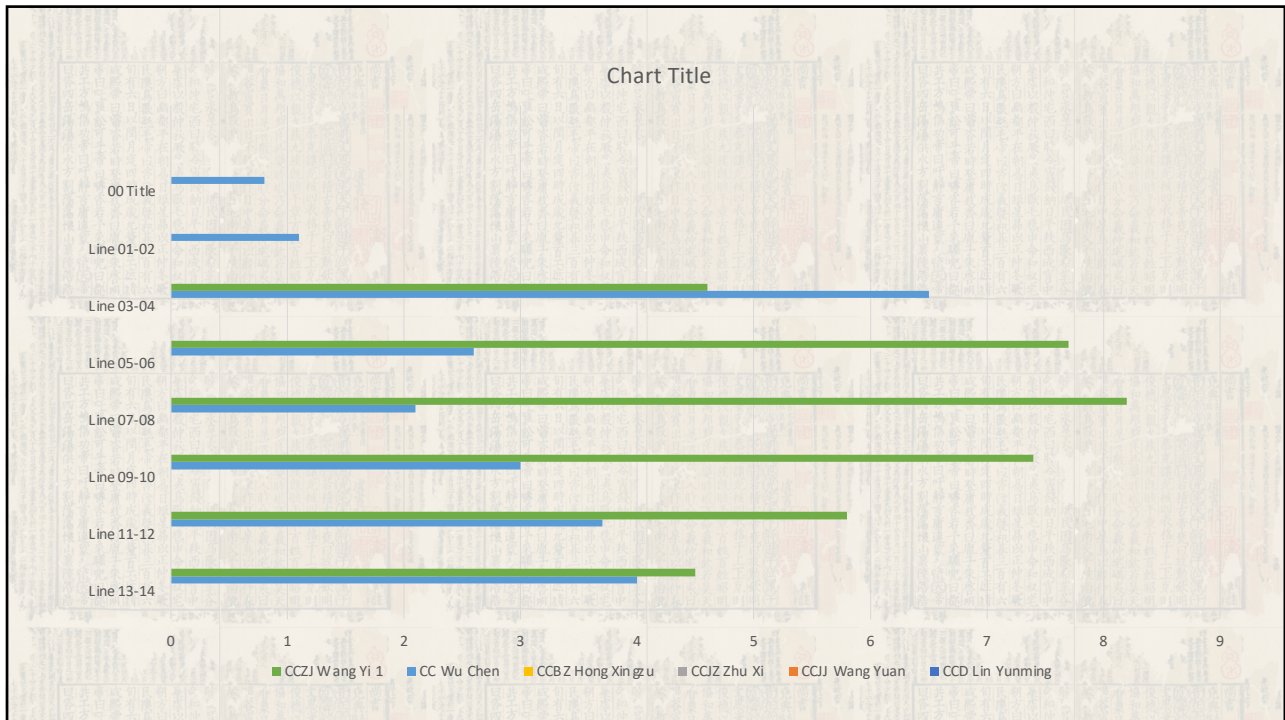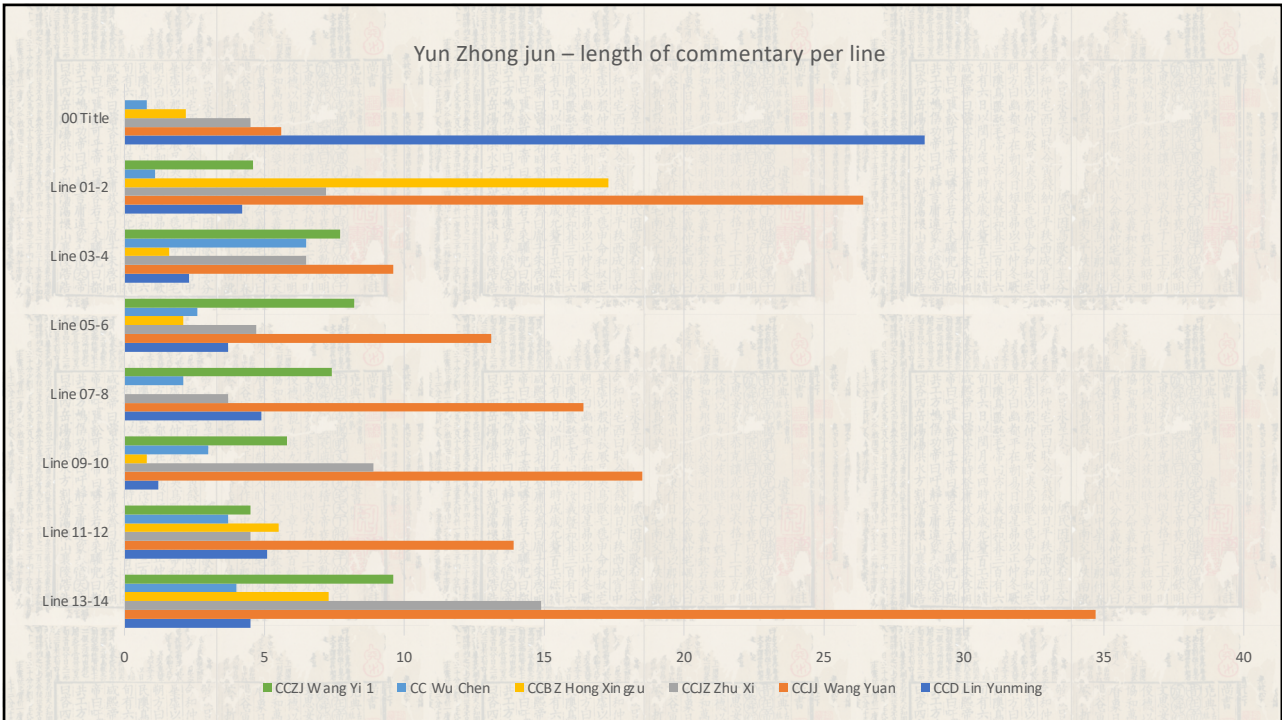
37

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How to Locate Exegetical Hot Spots? – 3 Searching for hot spots in "Lord amidst Clouds"

**Comments on the title of the Song:**

- Wang Yi: 0

- Liu Liang: 劉良：雲中君，雲師屏翳也。

- Hong Xingzu 洪興祖: 雲神，豐隆也。一曰屏翳。已見《騷經》。《漢書-郊祀志》有雲中君。

- Zhu Xi 朱熹: 雲神也。已見《漢書-郊祀志》。此篇言神既降而久留，與人親接，故既去而思之，不能忘也。足以見臣子幕君之深意矣。

- Wang Yuan 王瑗：《前漢書-郊祀志》亦有雲中君，蓋昉於此。服虔曰：雲中君謂雲神也。 神名豐隆，一曰屏翳，詳見《離騷蒙引》"求宓妃"章下，此不贅。然此題亦撮篇中語以為名者也。

- Chen Di 陳弟:雲中君，雲神也。 《漢書》亦見《郊祀志》

- Wang Fuzhi 王夫之: 此雲之神也。言中者，雲氣也。其聚散之靈，則神也。神行於氣之中，君者其主宰。《漢書-郊祀志》有雲中君。古蓋特祀之，今從祀圜丘。

- Lin Yunming 林雲銘:

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How to Locate Exegetical Hot Spots? – 3 Searching for hot spots in "Lord amidst Clouds"

**Translation of the comments on the title of the "Yun zhong jun" by Lin Yunming** 林雲銘 (*jinshi*

1658)**:**

Clouds are the spirit. The way clouds expand across the sky there is nowhere they don't reach, sometimes moving, sometimes stopping, making people look out for them but never reach them, and as for spirits it is like this. The opening lines in which the hands gently open to greet the spirit with honest respect, actually say that the entering spirit stops in heaven and does not move, when it moves it does not descend, until the scene of descending and not staying, with the consequence that the honest and respectful reception of the spirit does not need to be turned into a laborious spirit longing, the overall meaning is complete, and is very clear when analyzed step by step.

(…)

This is all very clear and easily evident (…) I really don't know the reason for their [understandings].

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How to Locate Exegetical Hot Spots? – Searching for hot spots in "Lord amidst Clouds"

**Instead of concluding remarks – a short list of wishes/questions:**

1. Would it be useful to have an accessible multi-commentary repository in TLS or should it sit elsewhere?
2. Is there need for a reconsideration of the way how commentaries are provided within texts in TLS that goes beyond the "main text <commentary> main text <commentary>" model? (which may be fine for individual commentaries unless annotations get too long).
3. Granted it cannot be done as I proposed (multi-linkage of annotations from various commentaries to individual characters in the main text), would there be ways to move beyond commentary representation in parallel windows?
4. Do participants know of other functioning models and could they be employed for our purposes?
5. Could there be other ways of simultaneously representing annotations from various commentaries? (like main-text linked pop-up windows, split screens, etc.)
6. Could tools like character number or frequency searches, near parallel passages views, or string character searches included in such a repository?

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