

M#8

G#8: 子曰：下之事上也，不從其所命，而從其所行。上好此勿也，下必又甚焉者矣。古上之好亞，不可不警也，民之

警也。

S#8: 子曰：下之事上也，不從其所命，而從其所行。上好……上之好亞，不可不警也，民之

警也。

M#8: 子曰：下之事上也，不從其所以命，而從其所行。上好此物也，下必有甚焉者矣。故上之好惡，不可不慎也，民之

警也。

G#8: 寺員：虞 = 市尹，民具爾瞻。

S#8: 告員：虞 = 市尹，民具爾瞻。

M#8: 詩云：號號師尹，民具爾瞻。

R#4: 子曰：下之事上也，不從其所令，從其所行。上好是物，下必有甚者矣。故上之所好惡，不可不慎也，是民之表也。

The Master said: "As for the inferiors' serving of their superior, they do not follow the reason why he commands them,⁵⁷ but follow what he enacts. If the superior loves this thing, among the inferiors there will certainly be those who are more extreme about it.⁵⁸ Therefore, one must be careful about the superior's loves and hates; he is the standard of the people."⁵⁹

The Poetry says: "So splendid is Captain Yin, The people all look to you."

M#9

G#9: 子曰：偃民者衣備不改，金領又裳，則民惠式。

S#9: 子曰：長民者衣備不改，容又裳，則……

M#9: 子曰：長民者衣服不改，容有常，則民德一。

G#9: 寺員：其領不改，出言又，利民所信。

S#9: 詩云：其容不改，出言又，黎民所信。

R#9: 子曰：長民者衣服不改，從容有常，以齊其民，則民德壹。詩云：彼都人士，狐裘黃黃，其容不改，出言有章，行歸于周，萬民所望。

The Master said: "If he who heads the people does not change his clothing and his countenance is constant,⁶⁰ then the people's virtue will be unified." The Poetry says: "His countenance does not change, And the words he utters can be followed,⁶¹ He is who the black-haired people trust."

M#10

G#10: 子曰：大人不新其所敝，而信其所美，晉此目遊，民此目繆。

S#10: 子曰：大人不署其所鄙，而信其所賤，晉此目遊，民此目繆。

M#10: 子曰：大人不親其所賤，而信其所賤，教此以失，民此以變。

⁵⁷ For 不從其所以命, "do not follow the reason why he commands them," R here reads 不從其所令, "do not follow what he commands," parallel with the following clause. I suspect that this is the proper reading, but since both G and S agree in this reading and it also makes sense, I reflect it in the translation.

⁵⁸ 𩫑 is transcribed by the Guodian editors as an 安, though they note (n. 43) that it should be understood as 虞 焉. In fact, Li Ling has pointed out to me in conversation that the graph should be transcribed directly as 虞 焉, distinct from 𩫑, the Warring States-period graph for an 安, as can be seen, for instance, in pericope 5 of G (strip 8). R has simply 有甚者矣 "those who are extreme indeed."

⁵⁹ For 虞 the Guodian editors transcribe 虞. Li Ling notes that the corresponding graph in S is 虞 (transcribed by the Shanghai Museum editors, without comment, as 裳), clearly a photograph for biao 燐, "beacon light," the origin of the word biao 標, "standard." This reading is supported by R's biao 表, "to display"; Li Ling, "Guodian Chu jian jiaodui ji," 486 #8.

⁶⁰ The graphs of neither G nor S have been deciphered, though Li Ling suggests that that of S includes the component 𦥑, which would serve as the phonetic element of cong 從, the reading of R.

⁶¹ For the 𦥑 of G (the character is missing in S due to a broken strip), the Guodian editors suggest that it is an incompletely written form of the character zhang 章 "emblem," which is the reading of both R and the Mao text of the Shijing ("Du ren shi," Mao #225). Li Ling suggests that the graph is perhaps an incomplete form of shun 順 "flowing," the 𦥑 of which is written indiscriminately with one, two, or three strokes in early manuscripts. This would then rhyme with the final xun 信 of the next line (in R and the Shijing), the final word of the following line is wang 望, which rhymes with zhang 章); Li Ling, "Guodian Chu jian jiaodui ji," 486 #9. It should be noted here that the eleven characters 民德—告員：其容不改出言 of S are taken from the fragment of a strip in the possession of the Institute for Chinese Culture of the Chinese University of Hong Kong; see Shanghai bowuguan cang Zhanguo Chu zhu shu, 184.

G#10: 尋員：皮求我則，女不我得，執我斂_二，亦不我力。

S#10: 告員：皮求我則，女不我得，執我斂_二，亦不我力。

M#10: 詩云：彼求我則，如不我得，執我仇仇，亦不我力。

G#10: 君迪員：未見聖，如其弗克見。我既見，我弗迪聖。—
君紳員：未見耶，女其弗克見。我既見，我弗肅耶。—

M#10: 君陳云：未見聖，如其弗克見。我既見，我弗迪聖。

R#15: 子曰：大人不親其所賈，而信其所賈，民是以親失，而教是以煩。
詩云：彼求我則，如不我得，執我仇仇，亦不我力。

君陳曰：未見聖若已，弗克見既見聖，亦不克由聖。

The Master said: "If the gentleman does not treat as intimates those who he regards as worthy but trusts those upon whom he looks down, the instruction will thereby be lost and the people will thereby change for the worse."⁶²

The Poetry says: "He seeks my measure. If he does not get me, He holds fast to my adversary, Which also does not support me."

The "Jun Chen" says: "Having not yet seen a sage, it is as if he cannot be seen; after I have seen him, I do not follow him as a sage."⁶³

62. For 教此以失，民此以變 "the instruction will thereby be lost and the people will thereby change for the worse," R reads 民是以親失而教是以煩 "the people will thereby lose intimacy [!] and the instruction will thereby be confused." While shiyi 以 is certainly more standard than the *ciyi* 此以 of M (but note that the manuscripts use this wording regularly throughout the *Zi yi*), the extra *qin* 親 here seems to be extraneous (indeed, it is difficult to construe grammatically), and, more important, the parallel with the preceding sentence seems to be inverted: the "instruction" should be associated with the great man's treating as intimates those he regards as worthy, while the people's change for the worse is certainly to be associated with his trusting those upon whom he looks down. As for the variation between *bian* 變 and *fan* 煩, either seems possible semantically, though *fan* "confused" seems to specify a secondary meaning of *bian*, which usually means "to change" but which often has the secondary connotation of "to change for the worse." Here and elsewhere in the following sections, the editor of R seems to have opted in favor of an unproblematic reading over one that was ambiguous.

63. There are two important differences between M and R in this quotation of the lost "Jun Chen" chapter of the *Shang shu*. In the first clause, whereas M has *qí* 其, apparently understood as the third-person pronoun, R writes *ji* 既, certainly a first-person pronoun, completely changing the grammar of the clause. In the second clause, for the *di* 迪 "to follow" of G or the 聲 of S (transcribed, surely incorrectly, as *gui* 賴, "honor," by the Shanghai Museum editors), both of which share the element *di*, which is both the graph for *you* 由 and the top portion of the graph for *ke* 可, R writes *ke* 由. 克由 "to be capable of following," perhaps to balance the *ke* of the preceding clause. However, this seems not only unnecessary but, indeed, to introduce a false question of "capacity" into what the manuscript treats as an issue of inclination.

Also to be noted here is that the *qí* 其 of S was originally left out of the text, and was added—in a very small hand—between and to the right of 女 and 亦, apparently as a result of copyediting. The Shanghai Museum editors note the presence of a reduplication mark under this graph, but this two-stroke mark is different from the reduplication mark routinely used in S; it is more likely that it has some copyediting significance.

64. The 既 of S is surely a copyist's error for the graphically very similar (in the script of the manuscripts) *yi* 已 "already" seen in both G and R.

G#11: 子曰：大臣之不羣也，則忠敬不足，而驕貴已過也。邦家之不富也，則大臣不台，而執臣輒也。此昌大臣不可不敬，民之謐也。古君不與少悔大，則大臣不宛。

M#11: 子曰：大臣之不羣也，則忠敬不足，而富貴已過也。邦家之不寧也，則大臣不治，而壅臣託也。此以大臣不可不敬，民之謐也。故君不與小謀大，則大臣不宛。

G#11: 燕公之勇命員：毋以少悔敗大堵，毋目卑御憲妝后，毋目卑士憲次_二卿事。—

S#11: 燕公之勇命員：毋以少悔敗大堵，毋目辟御憲妝后，毋目辟士憲次_二向使。—

M#11: 燕公之顧命云：毋以小謀敗大堵，毋以嬖御憲妝后，毋以嬖士憲大夫卿事。—

R#14: 子曰：大臣不親，百姓不寧，則忠敬不足而富貴已過也，大臣不治而壅臣比矣。故大臣不可不敬也，是民之表也。壅臣不可不慎也，是民之道也。君毋以小謀大，毋以遠言近，毋以內圖外，則大臣不怨，壅臣不疾，而遠臣不蔽矣。

燕公之顧命曰：毋以小謀敗大堵，毋以嬖御人憲莊后，毋以嬖御士疾莊士夫卿士。—

The Master said: "If the great ministers are not treated as intimates, then their loyalty and respect will not be sufficient while their wealth and honor will already be in excess.⁶⁴ If the country and families are not