
SINO-PLATONIC PAPERS

Number 67

April, 1995

Pursuing Zhuangzi as Rhymester: A Snark-hunt in Eight Fits

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Sino-Platonic Papers 67 (April, 1995)

Pursuing Zhuangzi as Rhymester: A Snark-hunt in Eight Fits

Finding is the first Act
The second, loss,
Third, Expedition for
The "Golden Fleece"

Fourth, no Discovery--
Fifth, no Crew--

Finally, no Golden Fleece--
Jason--sham--too.

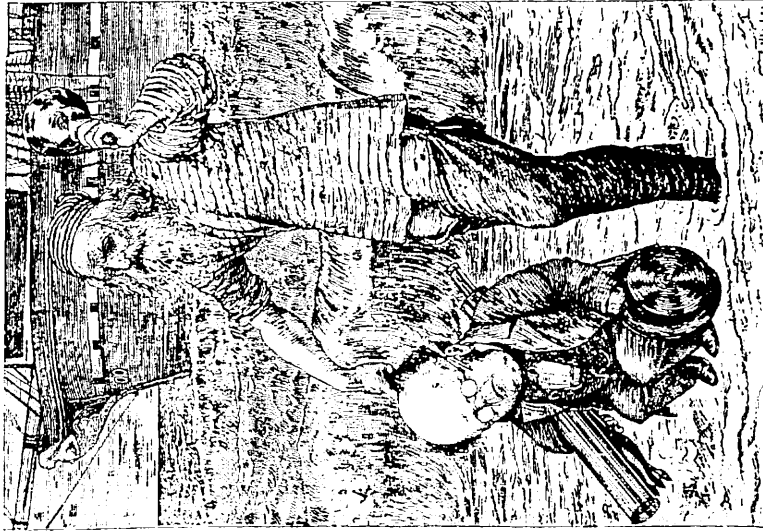
E. Dickinson

Note to Reader: The following findings appear in the field notes and Dictaphone transcriptions of Sinological investigator A.L. Jameson, as edited by his assistant, T. Bellman.

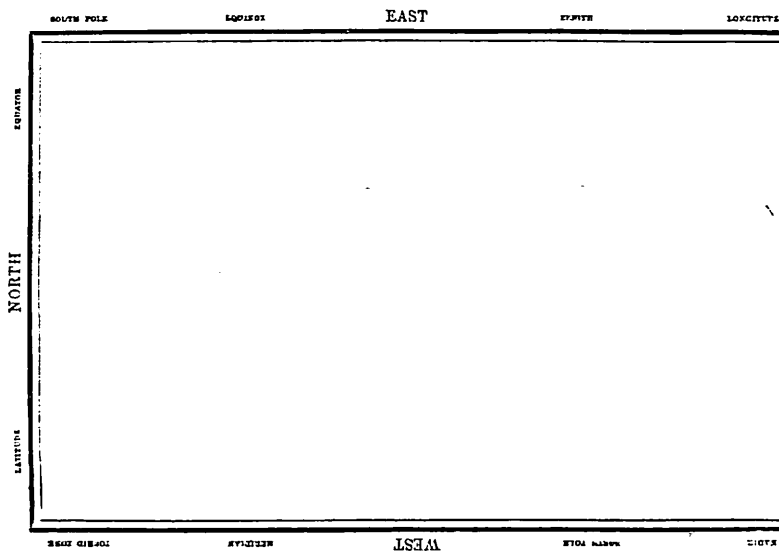
Fit the First: Diversity

Call me Aristotle --Aristotle Lynn Jameson, Sinologist by trade and taxonomist by avocation. After the smashing success of my recent Anatomy of Chinese Literature I cast about for a worthy sequel and landed a research grant to examine uses of rhyme in Zhuangzi.

Zhuangzi has offered its Sinological pursuers unlimited fun and frustration, because no one ever could quite pin it down. My expedition, however, uses a new trick to catch its prey --examining Zhuangzi's uses of verse. Problems do arise, because Zzian verse presents the same panoply of offbeat, perplexing examples you'd expect from knowing the book as a whole --I will demonstrate that diversity en passant. How to characterize, categorize, and assess verse's significance in Zz? The question reveals what my assistant, the Bellman, would call a Western project; to understand we must reduce our quarry to an orderly system governing objective, stable, hypostatized things, each with a unique name. We will want a theoretical apparatus that, judiciously applied to observational data, yields the desired intelligible explanation.¹ Indeed, we may proceed like a taxonomist, net and specimen case in hand, stalking unknown species to extend our knowledge of exotic taxa. So it's



Frontispiece: Bellman with Banker



OCEAN-CHART.

Scale of Miles.

The Hunting of the Snark, p. 17

fitting that today I have embarked on my quest, wading through the surf very much like the hero frontispiced in my assistant's copy of The Hunting of the Snark, technical apparatus and assistant firmly in tow... [see insert]

Indeed, Zz smiles upon my interpretative paradigm. No other ancient Chinese canon possesses such extraordinary variety of vividly animated critters; no other observes them with such aptness and sympathy. Consider, for example, the biographical tale of Zz himself poaching in Diaoling park.² Zz cautionary tale follows several about Confucius beset, learning difficult lessons; in its successor, Yangzi --conceivably Zz's teacher-- instructs his disciples not to consider themselves wise! Observing cicada, mantis, and magpie, Zz grasps something essential about creatures. My Bellman remarks that Zz, contemplating the chain of predation, understands the **bonds** among kine. But the "observer paradox" bedeviling Western scientists leaves him a near-fatal blind spot; he cannot observe his own "thing-ness." This poacher's tale, by the way, ends with a sober verse recapitulation mixing -ieng and -ien rhymes; G misses the verse.

Fit the Second: Taxonomist's First Animadversion

We lepidopterophiles may blithely skirt the dangers in this cautionary tale. Curiously, my Bellman disagrees; though adept at citing Zz chapter and verse and useful in Zz thickets, he's a bit thick conceptually. He can't see Zz's forest --much less its species-- for his trees. Confronted with a systematist's insights, he can only shake his beard gloomily and spout snarkisms at me. Just after we entered Diaoling, he intoned [Snark 24]:

For, although common Snarks do no manner of harm,
Yet, I feel it my duty to say,
Some are Boojums-----

Superstitious nonsense: *cherchez le papillon*! Surely our notion of "lyric poetry" will prove the right speciation concept to net this Zzian butterfly. But Bellman recalls the unfortunate precedent of Wu Kuang-ming who, in his recent ill-fated translation, credited Zz with a "lyric voice" and so rendered a chunk of Zz as if he deemed **all of it** poetry.³ I consider Wu's recognition an advance compared to earlier translators, who apparently never noticed when Zz switched into verse. But the Bellman observes Wu's method fails to distinguish Zz **different** visions, **different** levels of language. The Bellman, approvingly noting the worn copy of A.C. Graham's 1981 rendition on my sleeping bag, endorsed Graham's realization that much Zz verse sounds didactic or "gnomic," [25] that we cannot limit our search to lyric.⁴ True, we must not fall into the old trap of assuming a native category fit for export without modification. The dominant Western poetics espoused by my eponymous precursor suggest equating our formal criterion --rhyme-- with lyricism. By sticking to a bare-bones formal definition, though, I can avoid Occidentalist pitfalls. Better than my Bellman understands, I am aware Western tendencies to oppose lyric poetry against "rational" prose introduce a rhyme-reason dichotomy that won't work for Zz. That would tempt us to conceive poetry in contrast to rhetoric and logic. Then we might conclude only the trivium's last member deserves a place in a "philosophical" text like Zz. Rhetoric would smack of sophistry, and poetry would demonstrate the thinker has lost his way or reached the end of his rational tether [cf. G 32-3 on "soggy patches"]. For once the Bellman and I agree; such assumptions would endanger understanding Zz and its rhymed animadversions.

It becomes clear my unusual, complex quarry demands we beware standard

operating procedures. Even our standard Sinological nomenclature --Bos sacris though it be for taxonomists-- needs modification. First, we'll often need to refer to Chinese words with reconstructed Archaic romanization as well as with graphs, because both sound and sense matter here. Since Karlgren's Grammata Serica Recensa remains readers' most familiar, convenient source to look up old pronunciations, I adopt his spelling with some modifications, to reflect recent criticisms.⁵ Second, let's allow Zz translations an occasional bit of levity. After all, Zz begins with Tall Tales from Qi and calls great wisdom a "supreme swindle" [2.84; W:48; cf. G:60]. So, for example, at the Bellman's suggestion I call **miwvt** "critter/thing-kind/species" "kine." Not only does this fit older English usage, it recalls Hawaiian pidgin, in which "da kine" means "that thing, that kind of thing." Such a jest may help remind us that Zzian "things" may not correspond exactly to our interpretive need for "orderly, stable, hypostatized members." Tomorrow, butterfly net in hand, I shall boldly venture forth to shed new light on this obscure Zzian zone. Observing me pack away the hitherto trusty "lyric rubric," my Bellman rather snidely recalls the Snark crew praising their captain's chart [18; see insert]:

he's bought us the best----
A perfect and absolute blank!

Fit the Third: Structuralist Misconversion

Then how did I proceed? My uncle once told me [Snark 40]:

You may seek it with thimbles-- and seek it with care;
You may hunt it with forks and hope;
You may threaten its life with a railway share;
You may charm it with smiles and soap.

Deprived of ready-made native categories, I naturally examined my prey for meaningful inherent structures. Surely we could expect to speciate Zzian verse

based on its verse-forms? Alas, tonight my candle-light lucubrations under canvas have garnered disappointing results. My structural analyses yield only the intelligence that Zz customarily uses more or less regular endrhyme and lines of more or less regular length. No simple formal categories emerge. Often, Zz passages gradually intensify with increasing use of parallelism and cadencing until they add rhyme at climax [see 14.47-51]. Others meander in and out of rhyme [see 5.52-5]; conversely, my Bellman interjects, we might as well say they meander in and out of prose; in Zz the two form a yin-yang complementary pair, differing only in degree, not in kind. All I can really say: Zz uses a bewildering variety of verse for mnemonic effect and rhetorical intensification. But he also uses a variety of non-verse structures to aid memory and effect rhetorical intensification. This renders structural analysis useless as speciation device. Tomorrow I will have to fall back on less respected taxonomical criteria --context and function. [Here we have omitted some extraneous detail and proceeded to the next night's entry]...

Verse contexts prove essential but inadequate; Zz confronts us with so many multifarious ones I confess myself at a loss to boil them down to representative classes... [here the notes become briefly illegible; for some suggestive examples, see the verse explorations below...]. A pure typology of contexts eludes me. It seems I must resort to functional analysis, which of course we taxonomists consider notoriously unscientific.

Fit the Fourth: Reversion to Native Nomenclature

Unlike the snarkers, I cannot search forever with a blank map. The Bellman rather uffishly suggested that I use an ancient native typology. Though it means further indignity for scientific rigor, I shall fall back on local cate-

gories from Zz itself. The chapter "Lodged Words" mentions 3 kinds of speech: "lodged words," "heavy words," and "spillover words." **Lodged** words adopt, adapt, and/or parodize viewpoints of some --usually dramatized-- speaker; **heavy** words get weighted by didactic authority and/or by force of the speaker's own discursive argument; **spillover** words, the least remote from our notions of lyric effusion, keep a zany, fluid equilibrium among changing meanings and viewpoints [esp. 27.1-5; G 106-7]. We find all kinds in Zzian verse, and the three-part typology does appeal. My Bellman unkindly alludes to snarkhunters' triolatry, exemplified by the butcher [53] who "proved" three-ness with a wonderfully goofy mathematical tautology. But how could a Bellman understand the glint in a trained investigator's eye? Especially Zz's "spillover" category catches my eye; perhaps **this** will substitute for **lyric** as key speciator. After a short debate about analogical appropriateness, I turned my back on my captious interlocutor and proceeded to cull my data. Oddly, spillover verse appears most fitfully; both by "lodgings" and "heavy words" prove far more common [see Appendix 4]. As a concession to my unruly assistant, I have thus arranged my findings in Zzian order.

Lodged Verse

Now that you've stated the whole of your case,
More debate would be simply absurd. [Snark 39]

Sometimes verse outlines a speaker's position the text hopes we will endorse. For example, when "Confucius" instructs his disciple how to "roam free within the cage" of worldly engagement, he climaxes his "heart's abstinence" dissertation (4.32 [G69]) with a Shijing-like opening arousal

Look upon the rester...
An empty room breeds blankwhite.

Confucius' ode to spiritual epokhe as foundation for political involvement recapitulates the passage's main motifs: the heart's empty room as a cage that lets one roam free; and images of flight, which climax with its concluding, ambiguously evocative "sitting gallop." Elsewhere, Zz lodgings approach parody; see his takeoff on Jieni's riposte to Confucius in 4.86 [G75; cf. LY18.5]. Stanza 3 begins:

Good luck's lighter than a feather,
None knows how to bear its weight.

This parodies Shijing 260.6:

Virtue's light as a feather,
But few can lift it up.
The royal robes have a rift--
Only Zhongshan can mend it.

In Zz's version, good luck involves staying intact, not serving a king. Stanza 5 then invokes another Shijing arousal; this time references to a "thistle" and a "crooked path" --"don't hurt my feet!"-- spoof Confucian Odes.

Zz's double-edged use of "Confucius," particularly in the Inner Chapters, provokes thought. Confucius appears as more than a Ruist sage, but he does speak pedantically and remains "squarely" "within the guidelines" (6.66; G89). Zz shows "Confucius" deep respect and borrows the prestige of his name. Yet by presenting an esoteric Confucius and by letting others tweak the Sage (4.86, 5.28, 6.66), Zz --as so often-- has it both ways. Consider the laudatory Confucius describing how crippled "sage" Wang Tai --"King Nag" or, catching the pun upon and , "Lame Nag" -- uses his heart (5.5-6; G76 misses the rhyme):

| | | |
|---|------------------------------|------|
| Death and life -- indeed great | dad | a |
| But he can't alter with them. | blwan | b |
| Tho' heaven & earth topple, collapse | diwvd | a' |
| Still, he won't mutate with them. | t'ivn [var. HNZ 7.4b] | b' 抄 |
| Decided he will avail nothing, | kar | a'' |

| | | |
|---|---------------|-----|
| He won't move around with kine. | ts'ian | b |
| Ordaining/ kine transformations | xwar | a'' |
| Naming | | |
| Yet he holds to their ancestor . | t'ar | a'' |

This lodging shows Zz's skill at characterization, at the expense of neat categorization. His verses, with their prosy interjected connectives, convey Confucius' chatty, donnish manner. But the connectives (but, still, yet) and negations in lines 2,4, and 6 suggest a spillover goblet's equipoise. Confucius' description surprises us; doesn't Zz see everything as part of a process of ceaseless flux and transformation? But Zz can get slippery; though he usually affirms transformation, at times he says:

Ancient ones transformed outwardly but not inwardly...
Participating in transforming with kine, they remained
untransformed once and for all. (22.78-9)

I might explain such paradox by observing that "transforming" implies something fixed to change. But Zz's "perfected being" has no self, nothing inward to transform. Thus, the sage merely "responds to transformation" [33.69] but does not initiate it. Indeed, we may say the sage responds by reverting to "the center of the ring,"[2.31] so that he forms a moving center to life's whirling flux. Thus, he could remain as apparently central as Confucius' potent Pole Star [LY 2.1; thanks to Roger Ames for suggesting this figure] without rigidity. On these views, not even **xwar** can escape Zzian deconstructive dialectic. 22.79 continues: They found peace in transforming & not transforming. So perhaps Confucius has grasped a great truth. After all, asked to explain his poem, Confucius deconstructs "sameness and difference." In a strategic context where he praises the supremely potent but seemingly mutated *Lame Nag*, Confucius tactfully stresses his "unchanging disposition... the still that stills

the masses to stillness." [5.9-10] But perhaps we could retort that Confucius hasn't quite appreciated King Nag either; mired in convention, Confucius just doesn't understand **xwar**! Again, Zz cuts --or invites us to cut-- both ways.

The Outer Chapters, on the other hand, mock Ruists and Confucius unequivocally, unmercifully. 26.18, for example, puts down Confucius with these lines:

| | |
|---|--------------|
| There's a guy out there | piar |
| Tall on top & short below | gar |
| Hunched behind with ears set back | nivg |
| Gaze bent on directing the Four Seas | xmvg |
| Whose boy is this? | tsivg |

Just previous, Zz speared graverobbing Ruists with a wicked Shijing parody:

| | | | |
|---|---------------|---------------|----|
| Green grows the grain | ts'ien | ts'ien | |
| Sprouting on tomb's slope . | seng | piar | |
| Alive you dispensed no alm | seng | siar | a |
| Dead why should you hold that pearl? | ngiwar | | a |
| Grab his sidelock, press down his whiskers | | | |
| With an iron awl pry open his jaw | givg | | b |
| Slow & smooth, part his chops; | | | |
| Careful-- don't harm the pearl in his maw. | tiug | (26.17) | b' |

This opening "arousal" signals Zz's Songs lampoon; plays on "grows," "sprouting," and "alive" enhance his fun. His ending's slapdash rhymes may intentionally poke fun; these larcenous Ruists can't even spout good doggerel!

Zz's Inner Chapters abound in funny verse, one facet of the good humor for which his book remains famous. Among many examples we might adduce the comic whirligig in 4.10, when "Confucius," describing how a tyrant will hornswoggle Yan Hui, rattles out 5 befuddling -ieng rhymes in a row (G:67). Or consider the dizzy doggerel in 2.18, when Zz describes our human "rat-race":

| | | |
|--|--------------|----|
| With kine they clash and jostle , | miar | |
| Pass to their ends like a gallop | diar | |
| That no one can stop -- | tivg | b |
| Isn't it a pity ? | piwvd | b' |

(G:31 misses the rhymes).

CH. 1 concludes with a remarkable dramatic "lodging" involving punning riddles. When Huizi roasts Zz with a gibe about his uselessness, Huizi utilizes 6 words with -ug or -vg^w rhyme to spike his "punch."⁶ Zz then responds with no less than 10 -vgw and -ug endrhymes to blitz Huizi with a "uses of uselessness" riposte. The rhymes Zz chooses --the worthless "tree," no "ax," "below," "wilds," no "net" and no "rat"--- help stress the advantages of inutility. Zz makes a similar riddle-response to Huizi in 5.59, when Zz plays with -ien and -ieng rhyme to show how a realized being can lack the vitals/essential characteristics **ts'ieng** of a human without ceasing to belong to the species. G:82 does not convey all Zz's doggerel rhymes and wordplay, although he does render their last 6 lines into verse.

Still another teasing riddle pops up in 2.7. Ziqi of South Faubourg (Nan-guo) gives his disciple one veiled answer about "pipes"; the disciple doesn't get it and asks for (another) lesson about "pipes of Heaven." Ziqi responds with the verse-riddle from 14.1-4 (see G:49). As D. Knechtges has observed, this resembles Xunzi's riddle-rhymes.⁷ Zz's very first line about Heaven's revolutions **giwvn** suggests its homophone "clouds"**giwvn** as vehicles for Heavenly pipes. His persistent "Who-- Who?" suggests a rush of piped air.⁸ Stanza 3 offers "winds" as solution to the riddle, but then immediately asks: Who breathes them out, who breathes them in? Ziqi leaves his riddle unsolved to provoke his disciple's mind. (cf. Laozi XXIII, esp. its Mawangdui version)

Zzian comic verse often graces the most solemn ordeals. Poor Nanrong Zhu **tiug** beseeches Laozi for advice. Hapless Zhu can't escape the Ruist-Yangist dichotomy that tears him apart, as he complains (23.26-7):

| | |
|---|---------------------------------------|
| Ignorant? Folk call me mini-wit . | tiug ngiug >tiug niug dwarf |
| Knowing? Then i fear for my body . | k'iuug |
| Unkind-- then i'll harm others | both nien |
| Kind-- then i fear for myself. | nien sien |
| Undutiful-- then i hurt others | ngiar piar |
| Dutiful-- then i fear for me . | ngiar ngar |

Laozi responds with a long rhapsody to "Principles of Safeguarding Life" and innocent childhood, followed by two shorter didactic verses (cf. Laozi X, LV), three-part instruction for the hapless Nanrong.

In 6.64 Master Sanghu ("Mulberry Door," which suggests poverty and puns on "Death-door") dies. His friends Zifan ("Revert") and Qinzhang ("Zither Plays") then plait a frame for silkworms and, to zither accompaniment, play an irreverent "dirge":

| | |
|--|-------------|
| Alas, O Death-door O! | |
| Alas, O Death-door O! | |
| You've <u>reverted</u> to realization | tien |
| While we still remain mere humans , ah! | nien |

Their song and its setting link all three friends by name within a framework of silk, music, and reentry through death's door. Ironically, his friends lament their own stasis while celebrating Sanghu's "realization." Not only do his friends' provide a foil for a pedantic Ruist, their "mourning" ritual also makes a middle-way alternative to the punctilious observances of Mengsun Cai (6.78) and the outrageous iconoclasm of Zz himself (18.15).

Heavy Words

Whether "heavy words" refer solely to time-tested maxims (traditional interpretations) or also gain weight from a speaker's experience (Graham, with whom I concur) remains controversial. Recalling Wu Kuang-ming's waggish suggestion that **zhong** plays on its twin **chong**/ doubled, we may appreciate words' weight **both** ways.⁹ In any case, Zz often cites verse maxims, such as the

recurrent ditty about **realized beings** 6.5, who:

Climb high without **trembling** liat
Enter water without soaking,
Enter fire without **burning**. niwat

(Cf. 17.49, where G:149 does recognize the verse, and 19.7, where G:137 also renders it into verse)

"Master Rongcheng" on time-and-space correlativity 25.19

Take away **sun/day**-- no **year** nivt siwad
Take away **inside**-- no **outside** nwvd ngiwad

a cynical Primitivist on "virtue" 10.19 (cf. G:208, no verse)

He who steals a **buckle** gets **executed** kug tiug
He who steals a **fief** becomes a lord. kwvk tiar k'ug
At the lord's **gate** mwen
There Good and Duty **reside**. dzwn

the Laozian "look but don't see" adage 22.56 (cf. 14.28, 12.16, Lao XIV.)

Look-- it has no **form**; gieng
Hark--it has no **sound**; sieng
In the discourse of men
They call it **hidden**. mieng (cf. G:162)

the philosophy of camouflage adage cited to "Confucius" 20.32

The straight tree's first **hewn** biwat
The sweet well's first **drained** giat

and the "levelling" philosophy attributed to Shen Dao and his ilk 33.45

Select, then you're not **inclusive** siwan pian
Instruct, then you fall **short** kvg^w tvd
Guide on course, then nothing's **missed**. dv^w giwvd (G:279 no rime)

and many other maxims too numerous to cite...

Although modern Western poetics may ignore it, we can hardly overlook the importance of didactic verse to Zhou Chinese. Many Zzian "heavy words" involve prescriptive poems, and most involve negative admonitions, i.e. 7.31:

Don't play **host** for a name,
Don't play **storeroom** for schemes. piug
Don't play undertaker of affairs,
Don't play **master** of wisdom.... tiug (cf. G:98)

Cf. 22.47-50, where a 16-line passage largely in rhyme rattles out a slew of negative prescriptions (cf. G:161-2 misses the rhyme).

Injunctions aside, negatives weight many Zzian descriptions, too, as in his paeon to **realized beings of old** 6.14-17, cf. G:85. We might hope to find lodged among his depictions positive instruction about Zzian ideals. But consider his tone:

| | | |
|--|------------------------------|-------------|
| Their figures loomed but didn't collapse . | pvng | -vng |
| They seemed deficient but didn't take help . | divng | |
| Steady?! looking stable but not rigid . | ziag kwar kag | -ag |
| Spreading?! tenuous but not vainglorious . | tiang xiag gwag | |
| Radiant?! seeming delighted? | piang xivg | -vg |
| Compelled?! having no choice? | dzwvd givg | |
| Pent up?! "Offering my appearance." | tivk^w sivk | -vk |
| At ease?! "Holding back my potency." | ziag tvk | |
| Keen?! resembling their age? | liad siad | -ad |
| Lofty?! still unhewn by rule. | ngag^w tiad | |
| Closelinked/?! seeming fond of stillness. | lian gan | -an |
| Slow-gearred?! Scatterbrained?! forgetting their words. | mwan ngian | |

1.7 G gives "Impetuously" for "pent-up"; I follow evidence from dictionaries and **tivk^w**'s word-family.¹⁰

1.9 **liad**, a tricky word, can mean 1) ground keen/sharp; 2) precarious, lofty; 3) demonic/stern/ugly/wicked. No wonder some commentators give up and substitute "broad" (G's "tolerant"), which ruins the rhyme!

1.11 Commentators cannot agree which binomial use of **lian** Zz intended.

This verse evokes Zz ideal only by stripping away any positive quality. Nearly every line piles up problematic external semblances --the meanings of initial stative verbs in lines 3,7-9,11 remain particularly unclear-- and at least every second line undoes them. Some correspondences seem opaque, and I won't pretend adopting the Bellman's textual emendations can solve every problem. Lines 7-8 do suggest an interpretation, if we reconsider the comparisons between "potency" and water in CH. V. Water ponded and impounded will offer only a mirrorlike surface. But even flowing free, the great leveller "circulates within without outward dissipation"; "its stuff remains intact but its

potency stays invisible." [5.43,47] This verse's conclusion apparently approves forgetting any descriptive project, much to the alarm of taxonomists who inquire into essential characteristics. But the ending fits customary Zzian practice; cf. the rest of Ch. VI's introduction, particularly 6.9, which asserts antiquity's realized beings

Do not use the heart to harm **dao**,
Do not use the human to help heaven.

We may compare the evocation in Laozi XV, which shares this formula though it uses a more positivist tone.¹¹ Below, we will discuss paradoxical formulations in 2.59-60 (G:57), which offer comparable --and very Laozian-- negatives.

Some rhymes lend rhetorical weight to philosophical expositions and dialectic. Zz's most explicitly "cosmological" description of "Ultimate Beginning," for example, begins, continues, and ends with verse (lines 1-4, for example, use -ieng rhyme; G:156 notices only the closing quatrain). In 23.54 Zz decries rigid hypostatizing that imposes fixed boundaries, "making everything there is into a completed set," and kills the life in a processual world (cf. G:103 no rime):

| | |
|--|--------------|
| Emerged &, not reverting-- see it's demonic | kiwvd |
| Emerged &, grasped-- call it grasping death . | sivd |
| Extinguishing, it leaves a core -- | divt |
| This is one species of the demonic. | .ivt |

Noting my distress, the Bellman remarks how this passage's description and prescription form a seamless and most antiscientific union; how its attacks on a worldview so stuffed with "presence" it cannot encompass "absence" indict science's killingly inclusive set-divisions. Dead taxa pinned, sorted, stuffed, and mounted on his wall will not capture Zzian "kine." Intent upon my prey, I ignore his outburst.

Often Zzian verses facilitate exposition or argument by highlighting a key-word or keywords. For example, the introductory verse to Ch.3 explains how "You can... keep life intact... last out your years." (3.2; G:62) The rhyme-words "life" and "last out/fulfill" provide leitmotifs for the chapter. In 4.57-9 Qu Boyu provides delicate advice for a young tyrant's tutor. How to accord with the monster without compromising oneself?

| | | |
|--|-------------------------|--------|
| Approach-- you mustn't get taken in | tivp | a |
| Accord -- you mustn't reveal it . | tiwvt | b |
| If you approach and get taken in | tivp | a |
| You'll effect downfall and ruin | miat | b' |
| You'll effect collapse & trampling . | ngiat | b' |
| If your heart accords & reveals it | tiwvt | b |
| You'll act for reputation & pleasing | diwat 悦 for 悦 | b' |
| You'll become a monstra, a curse . | ngiat | b' |
| He'll go and play the child | nieg | c |
| So play the child with him. | nieg | c |
| He'll go and deny all bounds | giweg | c |
| So deny all bounds with him. | giweg | c |
| He'll go and deny all banks | neg | c |
| So deny all banks with him. | neg | c |
| Break him thru to denying all flaw . | dat dziar | b'/b'' |

1.7 "fame" obviously violates rhyme. Though no commentator has suggested my emendation, it fits sound and sense. Likely 悦 got mistaken for or corrupted to 說 which, inappropriate in context, may have yielded to its --or **sieng** 聲 "repute's"-- gloss 說.

This verse plays off two recurring words that define its passage by offering the politician stark alternatives --"break thru/penetrate" **dat** or "die" **sat**. "Die," of course, remains an unspoken alternative in Qu's prescriptive verse itself; it occurs elsewhere 3 times in the passage. For more examples of differing scope, observe the functions of key rhymewords **tivg^w** in 6.88-9 and **tien** and **sien** in 31.23,31,48-9.

Of course, we must remain vigilant for weighted words that, like Confucius' in 5.5, seem to undermine themselves. My tiresome Bellman recalls his barrister crewmate's dream about the snark defending a pig charged with desertion.

The fact of Desertion I will not dispute:
But its guilt, as I trust, is removed
(So far as relates to the costs of this suit)
By the Alibi which has been proved. [65]

As I remember, the snark declares its client innocent of running away because the pig wasn't there! Then the oneiric snark becomes judge, jury, and sentencer to condemn its client. Such Zz passages do bleed across categories in a most unseemly way. Still, the Bellman's bad joke about my "Golden Fleece turning into pigskin" strikes me as most inappropriate.

Spillover Words

Now, and my pen quivers to relate it, I reach the "goblet/spillover words" that come readiest to mind when any avid taxonomist pursues Zz as rhymester. Still, as the Bellman unwearyingly reminds me, so many of Zz's lyric high points occur **in prose**. Peng and the butterfly, Cook Ding and his ox, the Four Masters and their "rat's liver, bug's arm," Mengsun and Zz himself as mourners, Wheelwright Pian and Carver Qing, his joyful fish and mud-lolling turtle all utilize lyric mode and convey a worldview we might call "poetic" or at least "esthetic" without rhyme.¹² What particularly distinguishes Zzian spillover verse? For one thing, Zz rhymes need not form a stark contrast with their surrounding context. They may just offer another way to intensify rhetorically charged language; the way Confucius' poem from 4.32 caps his "heart's abstinence" rhapsody makes a perfect example. At verse's end, he calls a stillness that won't endure "sitting gallop." This sounds pejorative, but an approving Huainan zi citation suggests the oxymoron can paradoxically value imaginative inspiration [HNZ 6.3a].¹³ Elsewhere, verse may leap from a prose context that it for spillover content (see below).

In 27.5, Zz himself describes spillover words with a ditty also found, altered, in CH.2:

| | | |
|-----------------------|------------------------|--|
| Goblet words | daily emerge | nivt t'iwvt |
| Smoothed with | Heaven's wheel. | tien giwen |
| Followed with | stream overflow | man gian |
| Thereby live out your | years. | nien (G:107 no rhyme; cf. 2.92) |

The Bellman observes such goblet words always revert to upright position, like saluting officers on a rolling ship's deck; no matter how stormily seas yaw, pitch, and roll, an unconscious synchronized ballet keeps them perpendicular to the deck, signifying reversion to perfect respect. I retort that, in the passage at hand, Zz spillover explanation flows on at some length, both in and out of rhyme. A comparable example occurs at 2.77, after Twitterpie (Ququezi) has offer a doggerel puzzle about a very peculiar "Confucian" view of the Sage, one who "in saying nothing says something and in saying something says nothing, and roams beyond the dust and grime." Tall Paul[ownia] (Changwuzi) recognizes no one can answer sensibly and so offers a verse of "wild words." Tall Paul's verse caps the "how would I know that" stratum of CH.2. It begins with "Confucius" offering "wild and wacky" teachings to the eager Twitterpie. Tall Paul reacts: "How would Confucius know?" Then he offers this abandoned advice to the bird, who will presumably deem it, too, sublime. After the verse Tall Paul continues: "How would I know," in a vein that grows even more wildly speculative, until it culminates with Zz's "supreme swindle."

| | | | |
|-----------------------------|------------------------------|------------------------------|------|
| Stay alongside | Sun and Moon | nivt ngiwat | a(') |
| Clasp under arm | world-eave & pole | giug t'ia^w | b(') |
| Act out their | lips-close union | hwvn gvp | c/d |
| Put down their | slick confusion | gwat hwvn | a/c |
| As <u>serfs</u> let's | revere each other | liad ts'iwvn | c |
| The common crowd | worn out in work | .iek .iek | e |
| The sagely being seems | dull & dolt | giug dwvn | b/c |
| Commune with myriad years-- | form one pure bolt | ts'iwvn | c |

The myriad kine-- all behave so,
Yet take thyes to **entangle** each other. dieg **wvn** c
11.6-7 recall Laozi XX's juxtapositions between the common crowd and the
dullard sage.
1.10 may very well jibe at Confucius who, in offering this maxim, has gotten
all "tangled up."

Tall Paul recapitulates several motifs prominent in CH.2 "Blending/Parity
with/Levelling Kine." Indeed, his skewed chiasmatic rhyme between "lips-confu-
sion" and "union-slick" suggests such mutual implications. Among them, note
the codependence of "myriad" and "one/ unified," and the play between "so"
(**nian**) and "thyes"**dieg**, an attempt to English a Chinese word that serves both
as demonstrative "this (one)" and "affirm/yes/correct." Cf. "thnot" for **piar**
/piwvd . Our need for such bizarre portmanteaus and unusual kine names recall
Lewis Carroll's bestiary as analogy for Zz's kingdom. Paul's poem links sage
and macrocosm with breathtaking ease, then provides those striking value-
reversals so characteristic of Zz --1.5 inverts the adage "revere each other
as nobles"; 1.7 describes the sage as a dullard (cf. Laozi XX). "Myriad years"
and "myriad critters" recap "world-eave and pole" --that is, our world in
space-and-time. His concluding "entangle each other" recalls line 4's confu-
sion and line 5's "each other"; it reaffirms the bonds among kine/thing-kinds
with a problematically Zzian indexical thyes. Does it refer to the sage's
uniting? or the crowd's bondage? Typically, Zz holds us in suspense; "entan-
gle/enfold" retains a delicious polysemy that leaves us unclear whether its
rhymester invites us to approve or disapprove such bonds. It makes me a bit
queasy that Tall Paul offers not only **spillover** words, but also **weighted**
advice **lodged** in a particular dramatic voice. The Bellman adds that Tall Paul
--and most Zz spillovers-- speak the language of this famous quatrain from his

infernal Snark

Then the bowsprit got mixed with the rudder sometimes,
A thing, as the Bellman remarked,
That frequently happens in tropical climes,
When a vessel is, so to speak, "snarked." [18]

Such words make sense only when a vessel sails backward; though, to be sure, reversion marks a Daoist's favorite trope. Undaunted, I proceed...

Tall Paul's goblet words apparently spill over --or at least segue into-- Zz's next prose section. Often, however, verse rhapsodies cap or wrap up a character's "rap/rhap." For example, consider the capping quatrain at 7.29 [G 97]. Liezi's Master Gourdman has just routed renowned shaman Youngwhich by revealing to Youngwhich the **qi**-configurations "before we ever emerge from our ancestor." Then Gourdman caps this with:

| | |
|--|---------------------------------|
| He and I waned, wormed and wound. | .iwar diar |
| Not knowing the who or what of it... | diwvr gar |
| Followed, deemed it windwafted weed. | divr miar |
| Followed, deemed it welter with wave. | pwar dziwar¹⁴ |
| So, he fled. | dag^w t'ar |

These lines both recap and culminate the underground-growing shoots-blank-featureless series of **qi**-configurations Gourdman projected on the shaman. We might suspect Gourdman's instructive goblet verse --another taxonomic mongrel-- holds satiric intent for Liezi. Near our story's beginning Gourdman admonished they had **not yet** finished studying essentials. Gourdman dispatched Liezi's hero with the **qi**-configuration "**before we have** emerged..." Liezi's response to his instruction? He realizes "he had **not yet begun** to learn."

Another shaman --Woman Crookback (Watson:81; 6.42)-- caps her rhap on teaching a sage by evoking what happens when he has put behind him both death and life **seng**:

| | |
|---------------------------------------|--|
| In becoming a kine, | |
| Nothing it doesn't send along | tsiang |
| Nothing it doesn't welcome in. | ngiang |
| Nothing it doesn't destroy, | |
| Nothing it doesn't complete. | dieng |
| Let's call it peace-in-strife. | .ieng nieng (vs. G:87, no rime) |

Line 2 offers the perfect complement to 7.32, which admonishes:

Neither send along nor welcome in.

Ms. Crookback's verse again tightropes between "heaviness" and "spillover" looniness. Her last line evokes a blinding enlightenment that explodes all rigid discriminations.

Fit the Fifth: Topsy-turvy

Our Crookback example exemplifies more than Daoist inverse logic; it reminds how often one goes astray hunting down rhyme-schemes. A.C. Graham, who translated 80% of Zz, found 75 distinct verse passages; we have found 181. If my search indeed proves perfect, Graham would have an accuracy rate of less than 55%. Graham also failed to notice where several verses begin or end. That our boldest pursuer of Zzian snarks --our master baker Graham-- fell astray suggests investigators' disarray in Diaoling. Zzian verses sometimes seem as elusive and as irregular as that blasted snark. My Bellman pipes in with a field description of 5 completely useless, random snarky "traits," followed by his caveat [22-3] that we must

... describe each particular batch.
Distinguishing those that have feathers, and bite,
From those that have whiskers, and scratch.

I wish he would spare conjuring up such chameleonlike chimerae, which strike fear into the heart of any taxonomist. Then again, I consider how Graham also sets off some non-verse passages. This makes good sense; as Graham 33 ob-

serves, in discriminating levels of language "rhyme as such is not the essential test." It heartens me to realize the Bellman's "native nomenclature" experiment has flopped as badly as any. In the end, "lodged," "weighted," and "spillover" words can't even distinguish prose from verse! Still, Graham's insight deepens my uneasiness about a "natural" classification scheme relying on one variable... [Here Jameson begins to lose the thread of his argument; for readers' convenience, we reproduce his list of verse passages absent from Graham's version in Appendix 1, below.] For now, let's single out a noteworthy example from the Syncretist's judgment upon Zz himself (33.69; vs. G 283)

| | |
|--|---------------------|
| Answering transformations & loosing from kine | miwvt |
| His pattern hadn't worn thru | giat |
| His coming didn't slough off | t'wad |
| Blurry O! Obscure O! | miwang miwvd |
| A guy --no getting to the end of it/! (not an endrhyme) | miwvd |
| him | |

This spillover epitaph leaves us unclear whether the Syncretist fully approves of Zz (one **we** can't exhaust) or maintains reservations (G:283: "A man who did not succeed in getting it all.") A similar equivocation infects **giat** "worn out/got to the end of **kine**." His concluding quibble shows the Syncretist has imitated Zz's spillover habit; he uses verse to blur **dieg/piwvd** "thyes/thnot" discriminations! Throughout his Zz assessment the Syncretist uses equivocally colorful binomes problematically praising Zz's "outrageous opinions," "reckless words," and "extravagant formulations." Now each line skews the rhyme a bit more; his final shift to **front**-rhyme deranges closure and so further problematizes what the Syncretist meant by "no end to it/him." This peculiar mongrel lodges judgment within Zzian words, with Zzian self-inverting spillover technique. Another challenge for taxonomy!

Fit the Sixth: Lost in Zhuangzi's Pluriverse

Recent developments have strained my taxonomic resources. But I envision recouping by suggesting a modern ploy; I shall make sense of Zzian rhymes by genetic comparison! Don't they have antecedents whose characteristics will help sort out types? The Bellman babbles about that snark-pursuing butcher, again, lecturing the beaver on Natural History [54]. But I discern that some Zz rhymes do invite intertextual analysis. Although G insisted that the Inner Chapters never quote Laozi, in fact --besides 6.14 and the passage moved from 14.1-4 above-- 5 verses from the first seven chapters strongly evoke Laozi. Four we can relegate to anatomical sketches [see Appendix 2]. One demands fuller treatment:

2.59-90 involves the paradoxical negation of five cardinal virtues, recalling the approach and even the words of several Laozi chapters, such as #24, 38, 41, 45, 68, 78:

| | | |
|---|-------------------------------------|------|
| Great (dis)course does not declare | dvg ^w t'ien ^g | a/b |
| Great discrimination does not speak | bian ngian | c |
| Great kindness does not act kind | nien nien | c' |
| Straight honesty's not ground too sharp | gliam kiam? | d |
| Great boldness does not overween. | diung tivg | e/a' |

| | | |
|---|--|---------|
| (Dis)course lit up does not guide | dvg ^w t'iag ^w dvg ^w | a/a''/a |
| Speech discriminating does not reach | ngian bian givp? | c/c/?? |
| Kindness too-constant does not attain | nien diang dieng | c'/b'/b |
| Honesty too-pure does not win trust | gliam ts'ien ^g sien | d/b/c' |
| Boldness overweening doesn't accomplish | diung tivg tivg ^w ? | e/a'/a |

II.3,5: Commentators have long recognized two rhymes with "attain" as one two many. One source records a variant 周 for line 3; it fits line 5 better. The whole passage seems a bit ragged. 及 in II.2 seems surely a graphic error for 反 piwan, a perfect rhyme for the line. In II.4 "pure" has no resonance with "trust"; it's almost surely a mistake for 情 "genuine." [my unsupported guesses]

Do these resemblances mean Zz's earliest stratum **had** read something like Laozi --or vice versa? Quite possibly neither; it may suggest a common heritage of

cultivationist verse. We can find similar verses in the "Daoist" part of Guanzi, especially the "Inner Works" chapter, and also in Han Feizi's verse elaborations on Laozi. For an additional Inner Chapter example, see 3.1: "Doer of good, stay clear of fame...[G 62]" Qian Mu [24] observes that it embodies wisdom from Laozi 44; it also paraphrases a line from the "Blank Heart/mind" chapter of Guanzi, II,72. G himself observed that Zz distinguishes itself most by prose and approaches other texts most by verse.¹⁵ Quite possibly these 4th and 3rd century B.C. thinkers lodged their thoughts within an alternate corpus of "weighted words," a body of verse standing in opposition to --or at least in dissent to-- the "Confucian Odes." My Bellman adds that, if so, our attempt to sort out verse-species by genealogical grouping ends up by lumping them together. As Graham observed, prose would actually make a **better** speciator!

Still, we biologists know that taxonomic divisions can solve problems. Close attention to Zz verse can resolve many a crux or steer us to one variant rather than another. For a series of helpful examples... [see Appendix 3a]. But elsewhere, admittedly, resorting to rhyme does not resolve Zz problems. Even Wang Shumin, pope of all who would explain away every Zzian mystery with emendations and text parallels, warns we can't always follow, say, Huainan zi, just because its Zz cites usually display better rhyming and parallelism than the "original." Notoriously, HNZ sometimes gets its Zz wrong!¹⁶ Several Zz passages leave us wondering whether we have textual corruption --or just a slippery author? For example, 20.51 makes yet another description of "Confucius" harassed between Chen and Cai (3 references in Ch.20; 7 in the Outer Chapters). The passage describes Confucius' music as:

Having the **instrument** but not the beat's **count** **giug sliug**
Having the **timbre** but not the kiong and kuk notes. [**siang?**]

Wang Shumin declares kuk an error and prefers a close rhyme with the note siang.¹⁷ Perhaps so, or perhaps our author has deliberately frustrated rhyme by choosing a cacaphonous note to evoke a Confucius out of tune.

In 22.21 Master Drape-cape (Piyizi) instructs Gap-chap (Niequezi). At first, his rhymes skew a bit oddly:

| | | |
|--|-------------|-----|
| Correct your form, | | |
| Unify your vision -- | divd | a |
| Heavenly harmony will arrive . | tivd | a |
| Gather your wits, | | |
| Unify your measure -- | dag | b |
| Spirits will come & take shelter . | siar | b'? |
| Mana-power will make you lovely , | mivd | a |
| dao will make you a dwelling ; | kiag | b |
| You'll stare innocent as a newborn calf, | | |
| And need not seek a precedent . | kag | b |

When Gap-chap falls asleep, Drape-cape then recites more verse celebrating Gap-chap's "enlightenment"; he uses eight perfect **-vg** rhymes in seven lines (properly "versified" in G:160). Rather than emend the text, we may prefer to think that Drape-cape's misfit prosody reflects his message; only when our mind's asleep do we hear instruction "ungarbled."

Other passages prove even less susceptible to verse-navigation. In 2.59-60 above, the Bellman opted to displace a suggested variant from the Quewu; **tivg^w** makes a decent rhyme for its last line, unlike unwantedly repetitive **dieng**. On this reordering, now we have good rhymes for 11.2-4 in stanza one and between 11.1 and 5 in stanza 2. After all, Zz follows this rhyme with the problematical statement:

These 5, rounded off, approach the **square/bounded/way**

Perhaps our emendations have helped restore Zz's intent. But, my Bellman

speculates, perhaps Zz **wanted** imperfect rhyme to reinforce his message that highest virtues deny their appearance. Faced with such pluriversions, I feel more diffident about his pathfinding "innovation." [For an even more inscrutable tangle, see 2.9-14, considered in Appendix 3b, below.]

Fit the Seventh: Perverse Data

Such tangles, while galling to the systematist, seem only appropriate. After all, recognizing rhymes and granting their due open a new window on Zz. But Zz remains a knotty, unwieldy ecosystem, with a myriad transient kine stalking through and interacting in multifarious ways. We need more than just "one window" more or less to behold Zz comprehensively. Still, I hope discerning expeditioners will follow in my footsteps and shed new light on Zz's use of verse. Zz urges us [e.g., 2.31]: "nothing's like using illumination." In the end, my Bellman suggests, observation seems a better metaphor than "pursuit." Our little taxonomy has found some fascinating niches but completes no Linnaean survey. It either leaves us with an Occamite single principle --"rhetorical intensification"-- that cannot distinguish between different uses of rhyme, or else it essays an Aristotelian typology that divides things only by butchering their interrelationships and distinctive animating energies. Even the taxa "lodged maxims," "weighted words," and "spillover speech" interfuse and bleed over constantly and confusingly. We cannot catch Zzian butterflies with such a net! Well might you tremble, Jameson, with the baker's fear [33]:

But if ever I meet with a Boojum, that day,
In a moment (of this I am sure),
I shall softly and suddenly vanish away---
And the notion I cannot endure.

But I have an ace up my sleeve, preserved for just such a crisis. My statistics will bear out my case and save our grant credibility! Surely a "scientific" multi-criteria typology, rather than our previous, less sophisticated single-trait classification, will fit in Zz singularities. Most likely my frequency graph [reproduced in Appendix 4] will resolve these intractable problems... On closer examination, my chart obscures almost as much as it reveals; adding subtotals for **lodged**, **heavy**, and **spillover** suggests how *per-versely* our taxa interbreed and intergrade. Indeed, several examples feature a dramatic speaker, discursive/ didactic content, and lyric zaniness: Tall Paul in 2.77, Confucius in 4.32, Hong Meng (the "Wild Wide Ranger") in 11.54-7, Laozi in 14.50 and 22.30, and Zhuangzi himself in 33.62 come to mind. I have listed spillovers **very** parsimoniously, else examples like 5.5 and 6.14 would also loom as taxonomic teratoids.

Our situation seems desperate, but I have another resource. Perhaps I have discovered not distinct **species** but interbreeding **subspecies** or even a **cline** of intergrading specimens. Adversely, the Bellman points out our chart does clearly distinguish the humor and frequent spillovers of Inner chapter verse. Statistics do suggest the humorless didacticism of the Primitivists and the distinctive weightings of Yangist disputation. He claims my taxonomic last stand reflects the persistence of a bad paradigm; might as well toss banknotes to a bandersnatch [Snark:72]. Though it discourages a quest for essential species, such kine suggest an entire Zzian **kingdom** of bizarre habitats and elusive populations. The longer we observe Zz's kingdom and its versatile kine, the less we detect their "essential speciation," and the more we doubt our own. Herein lies a signally subsersive value of Zz, rhymed or unrhymed.¹⁸

Fit the Eighth: Final Subversion

Then has my hunt for significant order left Zz amused and untouched? After all, this most elusive kine says (20.6):

| | |
|-------------------------------------|---------------|
| Have no praise or curse . | tsiar |
| Unite dragon and snake . | diar |
| Transform with the seasons, | |
| But don't act for one sake . | ngwiar |

Zz warns not to get "thinged by things/kine"[20.7]. Pursuing such adverse quarry, I must constantly fear it has looped, backtracked, and stalks grinning behind us. I must always suspect we're hunting a snark. Sometimes such gloomy thoughts have left me fit for tying, but today I have an inspiration. I have left the Bellman behind repairing equipment and patching our tent. I have higher game to pursue. While tossing sleepless in my bag, an inspiration struck me. We cannot remain mired in the Bellman's philological thickets. Philosophy, the Gay Science, can rescue us. Why not fashion a typology based upon the degree of philosophical insight expressed in Zzian verse? We can extract philosophical positions --ranging, say, from nihilism up through Yangist hedonism and survivalism to relativism and skepticism-- and so arrive at transcendental wisdom. Zz's ability to sail right out of this conceptual world can resolve our difficulties and rescue the quest! True gold fears not fire's flame! Why, the very kine itself appears before me; I brandish my net: It's a butterf--

APPENDICES

After tracking Prof. Jameson through the jungle and finding only his pith helmet and Dictaphone, Mr. Bellman gathered the experiment's remains, folded the tent, and added the following appendixes. He then left, chortling:

In the midst of the word he was trying to say,
In the midst of his laughter and glee,
He had softly and suddenly vanished away-----
For the Snark was a Boojum, you see.

*

Appendix 1 (114 "adversions"; no guarantee about completeness; here also let's assume proximate line-ending words displaying consonance or assonance provide acceptable rhymes)

- 1.43-47 (-ag/-ug)
2.14-15 (-eng)
2.15-18 (-en,-eng)
2.18-19 (-ar, -vr)
2.30-1 (-ug, -ung)
2.36-7 (-ung)
2.92 (cf. 27.5)
4.4 (-vg^w)
4.57-9 (-vt and -at, -eg, -at/-ar)
5.2 (-ar/-vd)
5.7 (-ivt, -ar)
5.10-11 (-eng)
5.51 (-ang)
5.52-4 (-vt, -vk, -en)
5.56-60 (-en/-eng)
6.28-30 (-en, -vg^w, -eg/-vg, -an?, -en)
6.42 (-eng)
6.89-90 (-ar, -vg^w)
7.32-3 (-iang)
- 9.14-18 (-vd/-ar, -eg/-vg irregular; -an, -vg, -vd/-eg irregular)
10.19 (-ag/-ug, -en)
11.8-10 (-ang/-eng, -ar/-vd/-vg, -eg/-ar; irregular)
11.14-16 (-ar, -ang, -ar, -vg/-ag)
11.40-42 (rhyme continues...)
11.46-7 (Cloud General: -vt, -eng)
11.49-52 (Hong Meng: -ug, -ang; Cloud General: -ang; Hong Meng: -eng)
11.54-7 (Hong Meng: -ar, -eng, -en, -eng; Cloud General: -vk)
11.69-70 (-vg/-vd)
12.5-6 this really should form the "fourth" of Graham's "Rhapsodies on the Way and the Gentleman" (cf. G:268 vs.271ff.). Its last 5 lines describe the ideal ruler in Laozian terms:
- | | | |
|---|--------|-------|
| Without desire -- the world finds plenty | ngiuk | tsiuk |
| Without ado -- myriad critters transform | gwiar | xwar |
| Abysmally still -- 100 Clans settle | dzieng | dieng |
| Interfuse with one -- myriad affairs done | .ivt | pivt |
| Mindlessly grasp -- the spirits will submit. | tvk | biuk |
- 12.10 (start rhyme earlier with -ad)

12.12-15 (expand -eng; add -vg, -en)

12.22-5 (-en, -eng, -eg/-vg/-ar, -ag, -vk)

12.37 (-eng)

12.44-5 (-vg, -en)

12.68-9 praise of the primitivist farmer climaxes with rhymes and terms from Laozi XIX (considering the half-rhymes, we can sympathize with G:187 for leaving it in prose):

| | |
|--|------------------|
| Illumining the white he enters the blank , | bak sog |
| Doing nothing he reverts to the block . | biuk p'uk |
| Embodies natural-growth, embraces spirit | sien |
| To rove amid this vulgar age. | gan |

12.76-7 (Chun Mang: -ang/-eng)

12.97-8 (-ang)

13.15 (after catching two quatrains, G:260 misses 3 more rhymes with **diar**, **gar**, and **piar**.)

13.61-4 (-ung, -vd/-vg, -vg/-er, -en, -vk)

Perhaps the most extensive rhapsody in Zz occurs at 14.13-30, where the Yellow Emperor explains the effects his songs have on Northgate. G notices all 3 rhymed "movements," whose rhyme-patterns vary I: -ieng to -vg; II: -ang to -vg; III: -ieng to -iug (in the coda). In each case a prosodic modulation highlights an effect on Northgate ("undependable" **dvg** therefore scary; "befuddled" **dvg**; "confused" and so "foolish" **ngiug**). G misses the final modulation and also Northgate's initial puzzled introduction using -vk rhyme.

14.50-2 (Laozi: -ug)

15.21-2 "rustic words" praise a sage (**sieng**) with rhymes **mieng**, **tsieng**, **dwn**, **sien**, **tien nien**. Cf. G:267, no rime.

17.25-6 (-en, -vd/-ad, -eng/-ang, ?, -uk/-vg, -an, -uk)

17.46-7 (add to the Sea-god's rhap:)

| | |
|--|--------------|
| Now the life of kine-- | |
| Like a stampede, like a gallop . | diar |
| No motion without alteration, | |
| No time without some shift . | diar |
| What will they do ? | |
| What won't they do ? | gwiar |
| Surely, just transform of themselves. | xwar |

18.1-2 (-ag/-ab)

18.3-4 (-vt/-vd, -vk, -ug)

18.8 (-eng)

18.12-14 (-eng, -vt, -ang, -vk)

18.39 (add one -vg at end)

18.41-43 (Liezi catalog: -vd, -at; more rhymes in Liezi insert)

19.10-1 (Guanyin: -vg)

19.32-4 (Confucius: -ang, -vk, -vt)

20.6-8 Zz resorts to verse in order to blur distinctions between "talented" and "untalented." G:121 sees most of the verse, but after 4 lines ending with the rhyme **gwiar** he misses the following 3 lines of verse, rhyming with **gar**, **gwar**, and **ts'ar** (in the text, **gwar** does **not** make an endrhyme; the text may or may not have switched places with **liang**). Further along, G catches a 5-line

verse but misses the final couplet, which rhymes on **mwvg** and **k'ivg**.

20.16-7 (-ang)

20.18 (-ag)

20.26-8 (Beigong She): -uk, -vg, (-ang and -vg binomes); -ar

20.33-5 (Taigong Ren: -ar, -ung, -ag, -ang)

20.42-3 (-vd, -an, -at[?])

20.51-2 (-ug, -ang[?])

20.66-8 Zz emerges from poaching at Diaoling and moralizes, playing on rhymes for "realization" and "person" that have studded his narrative. His rhymes include **lien, sien, tien, and dieng (or t'ien)**. Apparently Zz --like many Japanese and southern Chinese, did not distinguish overmuch between -n and -ng (cf. 2.15-17; 5.59, etc.; vs. G:118)

21.18-21 (Confucius: -vd, -ang, -eng, -ung)

21.27-9 (Laozi: -ak^w/-ak, -eng, -vg/-ar, -ung/-eng, -vd, -an, -ung; somewhat irregular)

21.61 (Bohun: -an)

22.11 (Yellow Emperor: -vg)

22.17-21 (-vd/-vg/-ar, -en, -ad/-vd, -ug/-ag, -en; somewhat irregular)

22.22-3 (Drape-cape: add prior advice)

22.31-2 (Laozi: add -ang rhymes)

22.34-6 (Laozi: -vg, -vd/-ad)

22.40-1 (Laozi: -vt/vp, -vd)

22.43 (Laozi: last -vk)

22.47-50 (Zhuangzi: -ivt, -ung, -eng, -vg/-vd, -ung)

22.60-1 (-an, -ad)

22.65 Neverbegan caps a dizzying dance on "knowing" and "not knowing" by saying of interlocutors:

Ones like this,

Outwardly never behold **world eave-and-pole** **giag tivg^w**

Inwardly never understand the Great Inception **ts'iu**

Thereby they never surpass Mt. Kunlun,

Never roam into Grand **Void**.

xiag (vs. G:163)

22.78-9 (-ar)

23.5-7 (Gengsang: -eng, -ang, -en/-an)

23.17 (Gengsang: -eng)

23.26-7 (Nanrong: -ug, -en, -ar)

23.34-7 (Laozi: -ivt, -vg, -uk/-vk, -vg, -ar)

23.39-40 (Laozi: -vg)

23.40-2 (Laozi: -vg, -vd/-vg)

23.54 (-vd, -ivt, -ang/-eng)

23.60-1: (-vd and -vg^w, -ug)

23.64-5 (-vd, -ivt, -ug)

23.70-2 (-ivt, -eg)

24.25-6 (-og)

24.63-4 (Nanbo Ziqi: -ug/-eg, -vk^w)

24.70-3 (irregular -vd/-ar/-vg, -vg/-vd/-ar)

24.80-2 ([Nanbo] Ziqi: -vg, -eng, -ar, -eng, -vd/-vg)

24.95-6 (with revision: -en)

- 25.19-20 (Rongcheng's maxim)
- 25.37-8 (Confucius: -en)
- 25.64-6 (Grand Impartial Reconciler: -ar, -ak/-ag, -an)
- 25.68-73 (dialog: add -an, -vg/-ug [and -eng])
- 25.79-80 (dialog: add -vg/-ug, -eng)
- 26.5 (-ar)
- 26.16-8 (-ug, -eng, -ar, -vg/-ug)
- 26.19 (-ar, -vg)
- 26.36-9 (irregular -ar and -ek/-vg; -ang, -an, -vk, -eng)
- 27.5 (see 2.92)
- 27.18-9 (-vd/-ar)
- 27.28-9 (Laozi: -ag, -uk, -ang)
- 32.10 (before the quatrain at G:142, add: -uk/-vkw)
- 32.33-6 (Confucius: -an, -at, -ung/-eng, -vg, -en, -vt, -vk)
- 32.36-8 (Venerable Father Zheng: -ug)

- 28.27 (-en, -ag/-ar)
- 28.48 (Yuan Xian: -ug/-vg, -vk)
- 29.66 (Greedyguts: -vd)
- 29.69 (Greedyguts: -vd/-vg)

- 33.24 (on Mozi: -ak, -vd/-ar)
- 33.41-2 (on Shen Dao...[with revision] -ang)
- 33.45 (" " ": -an, -vg^w and -vd)
- 33.52-3 (" " ": -an)
- 33.54 (on Laozi...: -ar/-ag)
- 33.67-9 (on Zhuangzi: -ug/-vg^w, -vd, -at/-ad, -vd)
- 33.70-2 (on Huizi: -ad and -vt, -vg/-eg, -vd/-vg; irregular)

Readers will observe that most irregularities (from CH. 9,11, 21,22, 24,26) other than consonance and assonance involve Category IVa rhymes (-ar) rhyming with Categories V and VIII. Some phonologists call IVa cross-rhyming with Categories III and/or V a "Chu" (southern) rhyme.¹⁹

Appendix 2: Laozi Inversions?

a) 2.77-8 (above) uses **dwn** rhyme and describes the sage as a dullard in contrast to the multitude, much as Laozi XX:

The crowd's clear bright,
 Only I seem **drowsy** . **xmwvn**
 The crowd's alert,
 Only I seem **muddled**. **mwvn**

b) 6.88-9 (cf. G:91) describes how the greatest bounty denies Duty and Kindness, how "Older than High Antiquity it does not act seniorlv^w" and how, supremely skillful, "it does not act cleverk'vg^w." This recalls paradoxical descriptions of virtue in Laozi (e.g., XXXVIII) and the behavior of a Laozian sage (e.g., X).

c) 7.14-5 the climactic jingle about "enlightened rule" (G:96) closely resembles Laozi II,V,X,XVII,XXXVII,LVII.

d) 7.31's ditty about Liezi "reverting to the blockp'uk" recalls a number of Laozi verses, e.g., XVI,XIX,XXVIII,XXXVII...]]

Appendix 3a: Textual Conversions

For example, when the rhymes seem badly skewed, we may suspect textual corruption. 5.52-5 and 18.41-2 provide good illustrations. Elsewhere, prosody may suggest, support, or sink a suggested emendation. In 5.5 above we emended giwvd to tien to preserve rhyme; in 6.16 we refused to emend liad to kwang because it would ruin a rhyme. More examples:

| | | |
|--------------------|---|--------------------------------------|
| 6.29 on dao | May be transmitted but not received , | diwan diog^w |
| | May be grasped but not perceived . | kian |

This seems strange, because "Distant Roving" from the Chuci declares:
dao can be **received** but not **transmitted**.²⁰

Zz 13.65 makes a similar declaration. If we transpose received and transmitted in the Zz text, we would not only match the Chuci adage, we would recover a rhymed couplet in a rhyming section. Though no tradition supports this transposition, I recommend it with only a lingering suspicion that Zz may laugh behind my back and deny we need to "fix" such contradictions.

17.25-6 In this rhyming section, a matching line for the **.wag** rhyme must have dropped out, 2 lines above it.²¹

18.13 In the line "Myriad kine all transform [and grow]," we should add "grow **seng**," to match the **-ieng** rhyme.²²

20.34 We should reverse the positions of **kung** and **mieng** and add **dung** to the end of the next line, as the parallel in Guanzi II,72 shows.

20.43 Emending **liar** to **liat** would continue the verse's rhyme without affecting its sense.

23.35 The existing text reads **kivt xiung**; a parallel passage in Guanzi II,102 reads **xiung kivt**, which preserves the rhyme.²³

24.95-6 We should exchange **ts'ien** for **siag**, then emend **t'ien gar** to **giwag t'ien**, as does the parallel verse in HNZ 7.4b.²⁴ Cf. G:110, who emends to "Heaven," but fails to notice the need for corrective prosodic surgery.

27.18-9 The passage as it appears in the Concordance text and as G:105 emends it makes poor sense. If we follow the emendation of **kw'iar** for **k'iwian** suggested (above-- at 14.3) by Ma Qichang, the opening rhymes and makes better sense:

| | |
|-----------------------------|---------------|
| In life is doing , | giwar |
| In death, undoing . | k'wiar |
| All deem our death | sivd |
| Has some origin . | dzivd |
| But life [is yang], | |
| Has no origin... | |

The opposition of doing and undoing seems idiomatic in Zz; cf. 20.8. On grounds of rhyme and reason, Ma Qichang's emendation makes sense.

33.41 As the text stands, the first two lines introducing Shen Dao and colleagues won't fit the subsequent rhymes. Exchanging the first two lines makes the couplet fit the -ang rhyme-pattern. Though no known tradition supports the move, I suggest it.

Appendix 3b: Textual Subversion 2.9-14

G:50 discreetly rhymes part but not all of this thorny section; Roger Ames criticizes G on grounds that this passage "is hopelessly corrupt."²⁵ Permit me a few observations:

a) the first four lines rhyme **kan-kan, gan-gan, diam-diam, and tiam-tiam**. Though all commentators and translators seem to take the differences in meaning seriously, rhyme suggests a different, perhaps more "Zzian" interpretation

Great wit-- gan-gan.
Petty wit-- kan-kan.
Great speech-- diam-diam.
Petty speech-- tiam-tiam.

Maybe this can-can dumb-dumb rhyme intends to demolish any discrimination between "great" and "petty." After all, that theme looms "large" in Ch.2.

b) the next four lines ending in **k'ag^w, k'vr, kug, and tug** support a rhyme.

c) the next lines involve an apparent footnote and two lines rhyming **t'iwan-t'iwan** [maybe t'iwar?] and **mwan-mwan**. G:50 renders all this impeccably, but appends the next line. However,

d) internal rhymes **pwat** and **kwat** begin an idiom continuing --with some modification-- for several lines. Unfortunately, here rhyme really begins to break down. The line G renders as verse:

It ties us down as though by oath, by treaty
has no discernible rhyme. "Its decline is like autumn or winter" will rhyme with its successor quite nicely, but only if we invert "autumn or winter" to make **ts'ivg^w** rhyme with **sivg^w** "deteriorate." The next line, which G lumps in as prose, does feature internal rhyme like the **pwat kwat** line above; "sink/drown it" **niok tivg** gets resumed in "renew them" **biok tivg**. G correctly versifies the next line, with its internal -am rhyme; after that, rhyme disappears.

Though I have managed to sleuth out a few patterns and an emendation that restore more regularity to the passage, it still seems quite corrupt to me. We

might even argue that Zz **intended** this passage to read badly; it represents humans' "fixed dispositions (cheng xin)" and so must stand in contrast to the neat regularities of the preceding "Heavenly Pipes" verse. Such an argument, while it does account for this passage's mangled music, seems more ingenious than persuasive. In any case, this part of Ch.2 continues to present a mystery.

Appendix 4: FREQUENCY OF DIVERSES IN ZHUANGZI

| CH. | Verses- lns. | | Text lns. | Verse % | Predominant Mode | | Spill | Cap | Joke |
|----------|--------------|----------|-----------|---------|------------------|-------|-------|-----|------|
| | | | | | Lodged | Heavy | | | |
| 1-7 | 37 | 54.5 lns | 445 lns | 12.2 | 21 | 22 | 5 | 14 | 6 |
| 8-11.28 | 7 | 11.5 lns | 120 lns | 9.6 | 0 | 7 | 0 | 1 | 0 |
| 11.29-16 | 35 | 49 | 347 | 14.1 | 19 | 23 | 7 | 9 | 0 |
| 17-22 | 42 | 54.5 | 436 | 12.5 | 21 | 28 | 11 | 10 | 0 |
| 23-27,32 | 35 | 47 | 403 | 11.7 | 20 | 25 | 0 | 6 | 0 |
| 28-31 | 12 | 10.5 | 265 | 4.0 | 1 | 12 | 0 | 1 | 0 |
| 33 | 13 | 15 | 86 | 17.4 | 5 | 10 | 1 | 1 | 0 |
| Total | 181 | 242 | 2102 | 11.5% | 87 | 127 | 24 | 42 | 6 |

NOTES

1. See esp. Ernst Mayr, Systematics and the Origin of Species (particularly the Columbia UP, 1985 reprint, edited with preface by Steven Jay Gould and Niles Eldridge). In Zzian thickets, Aristotelians who seek the forest may trip on a tree or two. As Mayr (Toward a New Philosophy of Biology [Harvard UP:1988], 206,288) explains, post-Darwinian biology does recognize that kind lack clear boundaries or distinct types and remain uncompromised by their interactions. No clear lines cleanly divide species and varieties.

2. Zhuangzi yinde (Taipei, 1966), 20.61-8. Subsequent references in text; the following also appear abbreviated in text:

W: Burton Watson, transl. Chuang Tzu (Columbia UP, 1971);

G: A.C. Graham, transl. Chuang Tzu: The Inner Chapters (New York, 1981);

Lewis Carroll, the Hunting of the Snark (New York, 1981).

LY: Confucius, Analects. HNZ: Huainan zi (Sibu congkan ed.).

Guanzi (Guoxue jiben congshu ed., Taipei, 1965).

Laozi. [And, of course, Zz= Zhuangzi]

Had Jameson lived to read Victor Mair, Wandering on the Way (New York, 1994), Jameson would have enjoyed a new standard of translation and Zz-verse recognition to study.

3. Wu Kuang-ming, The Butterfly Companion (SUNY Press, 1989), esp. 22-4.

4. However, elsewhere Graham refers to rhymed parts (unconverted by transla-

tors) as "soggy patches in the prose" where Zz seems to have lost the thread of his argument [G 32-3]. Even Graham has not quite shed our natural habit of viewing lucid, reasonable prose against murky, irrational poetry.

5. Bernhard Karlgren, Grammata Serica Recensa (Stockholm, 1950). For modern criticisms, see Li Fang-kuei, Shangguyin yanjiu (THHP 9 [1971]) 1-61; E.G. Pulleyblank, "The Final Consonants of Old Chinese," Monumenta Serica 33 (1977), 180-206. For example, I omit voiced aspirants, which Li 1971:10-11 [inter alia] considers most unlikely. Also, I render Karlgren's "schwa" as "v" and follow Li and Pulleyblank in giving final elements for **every** syllable, with no open vowels. Other major deviations in rendering finals, particularly important for this paper, include:

Group V: **ivd**, rather than Karlgren's melange; we should also mention Pulleyblank's plausible reconstruction of final palatals for Groups V and VI; though our approach lumps Groups III and V, Zz rhymes also frequently do so.

Group VI: **ieg**, rather than Karlgren's melange.

Group IX: **vg^w**, rather than Karlgren's -og. Li and Pulleyblank agree in reconstructing labio-velars for this group. Notice I follow Li in **not** changing Karlgren's --ug for Group X.

Group XI: **ak^w** and **ag^w**, rather than Karlgren's -og.

In all cases, this romanization aims for rough phonemic outlines sufficient to evoke broad rhyming categories and does not pretend to reconstruct precise phonetic values or nuances in articulation. Zz, like other Zhou texts, rhymes across neighboring groups with surprising freedom.

6. Final k'iab doesn't quite fit according to Karlgren's reconstruction, but then final -b, it seems, had already disappeared in Zhou and gone well along its way to its medieval reading k'iwo-. Incidentally, note that we do not engage a hot Ancient Chinese reconstructive issue: whether Karlgren's final -b, -d, -g for words that later became departing tone shouldn't rather get represented by final -ps, -ts, and -ks. The answer to this debate need not affect our recognition of Zz rhymes. In addition, **gar** doesn't quite fit his rhyme-scheme, but Karlgren describes its vowel as "a long 'o' as in English 'law,' close enough to rhyme. As we shall frequently see, parts of Zz reach pretty far to find a rhyme. [Jameson's work assumes that assonance, consonance, and occasional slant-rhymes will do as acceptable rhymes]

7. David Knechtges, "Riddles as Poetry: the Fu Chapter of Hsun-tzu," in Chou Tse-tsung, ed., Wen-lin (Vol.II: Hong Kong, 1989), 22, n.96.

8. Incidentally, at the end of stanza 2 "urge"**k'iwn** violates the rhymes established with "bestows" **siar**. As Ma Qichang observed, the seal form of "undoes" **k'wiar** greatly resembles "urge"; substituting "undoes" here (and in 27.16, see below) makes more Zzian sense and obeys rhyme. Ma quoted in Qian Mu, Zhuangzi zuanjian (Taipei, 1978), 230. Hereafter, I cite this work --the best modern edition to consult for questions of rhyme-- as "Qian." For another helpful work that identifies some Zz rhymes, see Akatsuka Kiyoyoshi, Sōshi (Zenshaku kanbun taikei XVI-XVII; Tokyo, 1974).

9. Wu 1989:12.

10. Karlgren: #1018.

11. Stray parts of Laozi XX, too, probably belong with XV; see Chen Guying, Laozi jinzhu jinyi (Taipei, 1970), 86. The same "Topic (stative verb) + hu + Comment (introduced by ru or qi)" construction occurs four times at the beginning of the "Inner Cultivation" in Guanzi II, 99-100. See subsequent analyses of common traits among these texts.

12. On esthetic order, see Roger Ames, "Putting the De Back into Daoism," in R. Ames and J. Callicott, ed., Nature in Asian Traditions of Thought (SUNY Press, 1989), 113-144, as well as many other works by Ames.

13. For the argument, cf. A.C. Graham, Textual Notes to a Partial Translation of Chuang Tzu, (London:BSOAS, 1981), 17-8.

14. Wen Yiduo, quoted in Qian:65, plausibly feels line 4's binome should read pwar t'ar "slant and slope."

15. A.C. Graham, Studies in Chinese Philosophy and Philosophical Literature (SUNY Press, 1990), 311-2.

16. Wang 1972: 3.49a.

17. See Wang Shumin, Zhuangzi Jiaoshi (Taipei, 1972), 3.33a; and Roger Ames, Anticipating China (forthcoming at SUNY Press, 1995).

18. The Bellman prefers to metaphorize different Zz verses as musical modes, as if Zz, like a composer, could mix or juxtapose different modes for distinctive harmonies and discordances. The Bellman thinks a musical understanding better captures Zz's tenor; he cites the "Pipes" section opening CH. 2, Zz's comparison of language to the twittering of birds (2.23-4), and Confucius' injunction to "sing your native note" (4.29), as well as numerous examples above. Well, the Bellman **would** prefer such a metaphor; besides, it would mean an entirely different grant proposal...

19. For fairly recent evidence, see Long Hui, "Mawangdui chutu Laozi yiben qiangu yishu tanyuan," in Kaogu xuebao 1975.2, esp. 30-31.

20. Chuci buzhu (Beijing, 1983), 167.

21. See Tao Hongqing, quoted in Qian:130.

22. See Liu Wendian, quoting the Zhuangzi quewu, in Qian:139.

23. Upon "discovering" this verse in Guanzi, I feel very proud of myself. [Later i saw that Wang Niansun had seen it long before (in Qian:187, where we should have noticed it!)]].

24. So argues Wang 1972: 4.26b.

25. Roger Ames, review of Graham 1981, in Journal of Asian Studies 42.3 (May, 1983), 617. Had Jameson lived, he would surely have thanked Prof. Ames, Victor Mair, and the students in his Zhuangzi seminar --especially Marty Heitz-- for their guidance.

OMISSIONS

The chagrined Bellman acknowledges two omissions stemming from ignorance of Huainan zi that affect Zz 2.59-60. First, HNZ 14 reads for line 3:

Great kindness does not befriend ts'ien, 親
an improvement over the existing Zz text. Second, for line 5 HNZ 17 records the plausible variant:

Great boldness does not tussle tug.

Wang Shumin notes these variants in "Huainan zi yu Zhuangzi," in Dai Junren, ed., Huainan zi lunwenji (Taipei, 1976), 32.

In addition, rereading the Outer Chapters has added six bits of rhyme to our totals, i.e.:

17.77-78: -vk, -ung (reversing "east" and "west");

18.6-7: -en/-eng

19.16: -en/-eng

21.61: continue with -vg

32.8-10: add -uk/vk^w

32.21-2: -vg, -iang/ieng.

These six additional passages add 6 lines to our graph, giving totals of 187 rhymed passages, 11.8% of the text. No doubt, readers will add to this provisional count.

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