

Re-Study on Wei Hong and the “Preface of Mao Poetry”

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Abstract—The author's question of "Preface of Mao Poetry" is a problem that scholars have argued for over a thousand years. The relationship between Wei Hong and "Preface of Mao Poetry" is one of the cores of this problem. There is a sentence of "the Literature of Queens" in the Fuyang Han bamboo slips, which shows that before Wei Hong wrote "The Preface", "Mao Poetry" had the initial sentence. Wei Hong opposes to set the "Zuo's Spring and Autumn" as the Chinese classical philology, and the preface related to "the Commentary of Zuo" in "Preface of Mao Poetry" should not be written by Wei Hong. According to the statistics of the simplified Chinese characters, it is judged that "the Biography of Mao Poetry" in "Book of Han: Literature" contains a much smaller amount of "the Preface of Poetry", which indicates that Wei Hong is only one of the author for "Mao Poetry" and he should have added prefaces related to "Shangshu" and etiquette.

Keywords: *Wei Hong, "Preface of Mao Poetry", supplement*

I. INTRODUCTION

The question of who is the author for "Preface of Mao Poetry" has been rated by "the Category of Siku Quanshu: Poetry Preface" as "the most important issue among scholars who study the 'Chinese Classical Philology' which has been controversially criticized" and the problem has yet to be concluded. One of the core issues is the relationship between Wei Hong and "Preface of Mao Poetry". This article attempts to discuss this issue in order to seek advice from the masters.

II. DIFFERENT VIEWS ABOUT THE RELATION BETWEEN WEI HONG AND THE "PREFACE OF MAO POETRY"

For this issue, there are three different views among ancient and modern scholars: the first view is that Wei Hong wrote the "Preface of Mao Poetry", the second view is that Wei Hong has wrote another different "Preface of Mao Poetry", the third view is that Wei Hong has supplemented the "Preface of Mao Poetry". The views are respectively stated as below.

A. *Wei Hong wrote the "Preface of Mao Poetry"*

Wei Hong wrote the "Preface of Mao Poetry" and according to the "Post-Han Dynasty: the Biography of Rulin", it was translated as below.

Wei Hong, who is called Jing Zhong among his friends, is from the East China Sea. When he was young, both he and Zheng Xing who came from south of the Yellow River, would like to read ancient scholarship written down in ancient writing. At that time, Xie Manqing from Jiujiang was good at "Mao Poetry" and explained "Mao Poetry". Wei Hong studied with Man Qing, so he wrote "Preface of Mao Poetry", which greatly captured the main purpose of "Fengya" in "The Book of Songs" and passed on to the present. Later, he followed the study of old Sikong Du Lin and obtained a "Book of Ancient Literature", which he interpreted and called "Shangshu" as "The Book of Instruction". At the beginning, Xu Xuan, a Jinan native, treated Wei Hong as a teacher, and later studied with Du Lin. He also became famous because of the study of "Chinese Classical Philology". For these reasons, the theory of ancient script records began to flourish. Emperor Guangwu appointed Wei Hong as consultant. Wei Hong wrote four major sections of "the Old Etiquette of Han", which recorded some miscellaneous things in the Chang'an court in the Western Han Dynasty. He also wrote a total of seven songs including Fu, Song, and Xi, and all seven songs passed down to now.

After the Han Dynasty was prospered again by Emperor Guangwu, Zheng Zhong and Jia Kui both taught "Mao Poetry", and later Ma Rong wrote "Biography of Mao Poetry" and Zheng Xuan wrote "the Paper of Mao Poetry".¹

Lu Ji from the state of Wu had a book named "Mao Poetry of Grass, Wood, Worm and Fish Notes". The book said: "at that time, Xie Manqing from Jiujiang was also good at "Mao Poetry" and also commented on "Mao Shi". Wei Hong from the East China Sea studied with Xie Manqing, and then wrote the "Preface of Mao Poetry" and captured the main purpose of "Fengya" in "the Book of Songs".² It was

¹ The original text was found in the "Wenyuan Pavilion Siku Quanshu:1" [M], Taipei: Taiwan Commercial Press 1983, 321 (vol.1)

² The original text was found in [Song] Fan Ye's "Post-Han Book" [M], Beijing: Zhonghua Book Company 1965, 2575

possible that Fan Ye referred to Lu Ji's statements and added Wei Hong's other information. Since this is recorded in history books, this view is very influential. Zhu Xi said, "Only 'Book of post-Han Dynasty: Biography of Rulin' believes that Wei Hong wrote 'The Preface of Mao Poetry' and it is survived to today. Thus, it is obvious that 'The Preface of Mao Poetry' was written by Wei Hong."³ Gu Jiegang said that "The Preface of Mao Poetry" was written by Wei Hong of the Eastern Han Dynasty, and it was clearly written in the "Book of post-Han Dynasty".⁴ The contemporary scholar Liu Fengquan has two articles of "On the Author Issue of 'Preface of Mao Poetry' – the Defense of Wei Hong Wrote the Mao Poetry's Preface" (volume I and II)⁵, to argue in favor that it was Wei Hong who wrote the "Preface of Mao Poetry".

B. Wei Hong has wrote another different "Preface of Mao Poetry"

In the Qing Dynasty, Zeng Pu quoted Yan Kejun's saying that "Wei Hong wrote another 'Preface', not the 'Da Xu' and 'Xiao Xu' as seen today"⁶, and gave seven pieces of evidence. First, when Kong Yingda commented on the poem "Silk Clothes", he quoted Zheng Xuan's answer to Zhang Yi's question without mentioning Wei Hong's preface. The second is Jia Kui, Zheng Zhong, and Fu Qian's commentary on the "Chinese Classical Philology". Whenever they quote others' interpretations of the "Chinese Classical Philology", they indicate who the authors are, but they did not mention Wei Hong wrote the "Preface to Mao's Poems" when they quoted "Preface of Poetry". The third is Cai Yong's "Book of Arbitrary", which contains 31 pieces of "Preface" of "Zhou Song", and Wei Hong has not been mentioned. Fourth, Wang Su likes to criticize Zheng Xuan's "Book of Poems", and he does not use Wei Hong's "Preface of Mao Poetry" to criticize Zheng Xuan, because Zheng Xuan said that "Preface of Mao Poetry" was written by Zi Xia Yes, this shows that Wang Su didn't know that Wei Hong wrote the "Preface of Mao Poetry". Fifth are scholars since the Jin and Liu Song Dynasties. For example, Cui Lingen once put together the annotations of "Preface of Mao Poetry"; Xu Miao once annotated "Preface of Mao Poetry" and Liu Huan wrote the "Connotation of Poetry Preface". All of them did not say Wei Hong wrote "Preface of Mao Poetry". Sixth, Sima Xiangru wrote an article named "Folks in Tough Shu", with the sentence "Every dynasty affairs started with worry and hard work, but ended in comfort and enjoyment", which is

³ The original text was found in "Further Reconstruction of Siku Quanshu · Chinese classical philology · Poems" (64) [M], Shanghai: Shanghai Ancient Books Publishing House 2002, 36

⁴ The original text was written by Zhu Xi, Yan Zuozhi, Liu Yongxiang, "Books of Zhu Zi" [M], Shanghai: Shanghai Ancient Books Publishing House, 2002, 353

⁵ The original text was compiled by Gu Jiegang's "Distinguishing Ancient History" [M], Shanghai: Shanghai Ancient Books Publishing House, 1982, 403

⁶ Liu Fengquan, "On the Author Questions of Preface of Mao Shi" (1) [J], published in "Guangxi Social Science", 2012, No. 10, 118-125; "On the Author Questions of Preface of Mao Shi" (2) [J], Guangxi Social Sciences, 2012, 11, 123-130

same as the preface of "Fish Music". Wang Ziyuan's "Four Sons on Morality" said that in the past, Zhou Gong praised the virtues of King Wen and wrote "Qing Temple", which was established as the beginning of the poem. Yin Jifu praised the solemnity of King Xuan, and that King Xuan makes others feel comfortable as a breeze. This poem is listed in "Da Ya" and quotes the "Preface" of "Qing Temple" and "Common People" respectively, and the quoting time was before Wei Hong, indicating that Wei Hong did not write "Preface of Mao Poetry". Seventh, Wei Hong's "Han Jiu Yi" contains the sentence "Pray for Agriculture", quoting the preface of "Zai Yu", "Cultivating Kings in Spring and Fields in Spring, and praying for a bumper harvest in the community altar", The preface is "Autumn is harvested, thank God in the shrine altar"; "Han Jiuyi" has a sentence "The Han Dynasty followed the sacrifice tradition of the Zhou Dynasty, and Renchen Sun worshipped the spirit star in the southeast." Spirit means God, and the God of Chen during this period is the Spirit Star. This sentence refers to the preface of "Silk Clothes" of "People who are sacrificed on behalf of the Spirit Star." It is unreasonable for Wei Hong quoting his own preface. The top five reason listed above are worthy of attention.

Contemporary scholar Chen Zizhan also believes that the "Mao Poetry Preface" written by Wei Hong is not the "Mao Poetry Preface" that has been passed down to now. The "Preface of Mao Poetry" wrote by Wei Hong was lost long before "Book of Tang: Literature"⁷, because when Ma Rong and Zheng Xuan commented on the "Book of Poems", none of them said that Wei Hong wrote the "Preface of Mao Poetry". Moreover, Zheng Xuan regarded himself highly and once criticized Xu Shen and He Xiu. Wei Hong's fame was far inferior to those two. If the "Preface to Mao Poetry" was written by Wei Hong, Zheng Xuan would not comment on the "Preface". Starting from the Han, Wei and Jin dynasties, Mr. Cheng Zuming deduced from the style of writing and annotations that Wei Hong wrote "the Annotations of Preface to Mao Poetry"⁸. These are views that Wei Hong did not write the "Preface of Mao Poetry".

C. Wei Hong has supplemented the "Preface of Mao Poetry"

According to the "Book of Sui: Philology", the "Preface to Mao Poetry" was written by Zi Xia, and Mao Gong and Wei Jingzhong added touch-ups and supplements."⁹ Su Zhe's "Poetry Biography" said that the "Preface to Mao Poetry" seem like writing by more than one author as it has repetitions and redundancies from time to time. These are all the theories of Mao Gong, and then collectively written by

⁷ The original text was written in [Qing] by Zeng Pu and organized by Zhu Xinlin, "Supplement of post-Han Dynasty Combining Chinese Literature and Postscripts" [M], Beijing: Tsinghua University Press 2011, 71

⁸ Chen Zizhan, "The Interpretation of the Book of Songs" [M], Shanghai: Fudan University Press, 1983, 15

⁹ Cheng Zuming, "A Study of Wei Hong's Preface of Mao's Poems" [J], Historical Research, No. 12, 2016, 181-186

Wei Hong.¹⁰ Zhu Xi said, "I don't think 'The Preface of Mao Poetry' is written by Wei Hong alone. Most prefaces are written by two or three authors, and the authors' statements tend to become more and more alienated."¹¹ Kang Youwei believed that "the first sentence of 'the Tiny Preface' and 'the Great Preface' is faked by Liu Xin, and the rest prefaces are supplemented by Wei Hong."¹² The contemporary scholar Xu Youfu believes that it is understandable if Wei Hong has wrote a definitive edition of the "Preface of Mao Poetry" on the basis of his predecessors.¹³ These scholars believe that before Wei Hong, there were similar articles of the "Preface of Mao Poetry" and Wei Hong wrote the final version of the collection.

III. WEI HONG HAS JUST SUPPLEMENTED THE "PREFACE OF MAO POETRY"

It is believed that before Wei Hong, "the Book of Songs" had a preface and the school of Han poetry had "The Anecdotes of Han poetry" and "The Biography of Han poetry"; Liu Xiang studied Lu poems, and in "Biography of Women in Ancient China", there are many Lu Poems, which is the obvious evidence. There are sentences relating to "the Literature of Queens" in Han Bamboo Slips in Fuyang, which is similar to current "Preface of Mao Poetry". The lower limit of "Fu Poems" is the fifteenth year of the Emperor Hanwen (B.C. 165 years). "There may only be the 'initial preface' of 'Fu Poems' in current 'Preface of Mao Poetry' (that is, the first sentence, the "first order second language" in 'the Category of Siku')"¹⁴, which shows that before Wei Hong there is initial preface. According to Kong Rong's statement to the emperor:

Emperor Guangwu revived the Han Dynasty. Wu Han and Geng Yan obeyed the emperor's military order. Fan Sheng and Wei Hong organized and taught Chinese classical philology. Using both culture and military force, this is the strategy of long-term stability.¹⁵

According to the "Post-Han Dynasty: the Biography of Rulin", Fan Sheng taught "Liang Qiuyi" and he is compared with Wei Hong, which means using "Yi" and "Poetry" to refer to Chinese classical philology. Organizing and teaching Chinese classical philology means that Wei Hong has supplemented the Preface to Mao's Poems.

The "Poetry of Fangzhai" written by Cao Cuizhong said that: "I thought that since Mao Gong used Zi Xia's reputation,

¹⁰ The original text appeared in [Tang] Wei Zheng et al. "Book of Sui" [M], Beijing: Zhonghua Book Company 1973, 918

¹¹ The original text was found in "The Book of Wenyuan Pavilion Siku Quanshu 70 vols", Taipei: Taiwan Commercial Press 1983, 315 (vol.2)

¹² The original text was written by Zhu Xi, Yan Zuozhi and Liu Yongxiang, "Books of Zhu Xi" [M], Shanghai: Shanghai Ancient Books Publishing House, 2002, 2745

¹³ The original text was written by Kang Youwei of "New Study of the False Classics" [M], Zhonghua Book Company 2012, 218

¹⁴ Xu Youfu's Preface to Poetry [J], published in Chinese Rhyme Literature Journal, No. 3, 2008, 18-24

¹⁵ Hu Pingsheng and Han Ziqiang, "A Brief Introduction to Han Book of Songs in Fuyang" [J], Cultural Relics, No. 8, 1984, 13-21

then the 'Mao Poetry' school taught it successively. Students wrote down the teacher's statements and Wei Hong's statements. Later, scholars made some additions to 'Mao Poetry'. It is probably not written by one person."¹⁶ This is to say that Wei Hong is one of the scholars who made additions to "Preface of Mao Poetry". After Wei Hong, there are many scholars successively supplemented the preface.

A. Zheng Xuan used "Chinese Classical Philology" theories written by Wei Hong, but did not mention his "Preface of Mao Poetry"

"Book of Rites: Hall of Ming" wrote by Kong Yingda explained that Zheng Kangcheng used Wei Hong's doctrine theories. When King Wu died, King Cheng was ten years old, which is different from Wang Su.¹⁷ If the research in Kong Yingda's interpretation was correct, and Zheng Xuan knew Wei Hong, why did he not mention a word about Wei Hong's "Mao Poetry" in "Preface of Mao Poetry"? Referring to Yan Kejun's previous evidence, from Jia Kui, Zheng Zhong, Fu Qian, Ma Rong, and Zheng Xuan in Han Dynasty, to scholars in Jin Dynasty and Liu Song Dynasty, such as Cui Ling'en, Xu Miao, and Liu Huang, all of them did not say Wei Hong wrote "Preface of Mao Poetry", perhaps Wei Hong only made a supplementary of "Mao Poetry Preface", rather than the final version.

B. Based on the volume of "Mao Poetry" recorded in "Book of Han: Literature", the number of words in "Preface of Mao Poetry" of "The Biography of Mao Poetry" read by Ban Gu is far less than that in current book

The current "Preface of Mao Poetry" has a total of 7691 characters. Even if there are still characters in dispute, the numbers will not be too far apart. According to the statistics of the "Qianlong Stone Sutra" from Wuying Hall, Mr. Chen Zizhan said that "the total number of words in the 'Book of Songs' is 40,884 words"¹⁸, while 'the Book of Literature' said that there are twenty-nine volumes of 'Mao Poetry' and thirty volumes of 'the Biography of Mao Poetry'. If the twenty-nine volumes are 'Mao Poetry' and the remaining one is 'Preface of Mao Poetry', the average words of each volume in 'Mao Poetry' would be 1409 words, and the other volume had 7691 words, but the words of each volume should not be so different. In the Western Han Dynasty, it was customary to use bamboo slips. In the "Book of Pulse" of the Zhangjiatan Han Bamboo Slips in Jiangling, there are 37 characters in one bamboo slip. Also there are bamboo slips which have 42 characters¹⁹. The average is 40 characters per bamboo slip, and it is normal that 1409 characters need about 35 bamboo slips. The 7691 words, which need 192 pieces of bamboo slips, seem too heavy. In "Historical Records: Biography of

¹⁶ Original text in [Song] Fan Ye's "Han Han Book" [M], Beijing: Zhonghua Book Company 1965, 2584

¹⁷ The original text in [Song] Cao Cui's "Fang Zhai Poetry" [M], Zhang Shouyong, Year 32 of the Republic of China, No.1, 1943, 48

¹⁸ The original text in the "Annotations on the Thirteen Classics" [M], Beijing: Zhonghua Book Company 1980 (photocopy), 1488

¹⁹ Chen Zizhan, "Notes to the Book of Songs", "Notes on The Book of Songs (vol.2)" [M], Shanghai: Fudan University Press, 1983, Preface 5

Huaji", Dongfang Shuo wrote that "the book used thirty thousand pieces of bamboo slips. The bus official needs to ask two people together to hold the bamboo slips. The emperor read each slip from top down. When he stopped, he made a mark "Yi" in the place where he stopped. It cost him two months to read it up."²⁰ The emperor could read like this, but it seemed inconvenient for ordinary scholars to read such a bulky volume. According to Chen Mengjia, the number of characters in each slip is 25 or 22 words basing on the record of Liu Xiangxiao's "Shangshu" recorded in "Book of Han: Literature"²¹. According to "the Classic of Filial Piety: Rhythm of Gouming", each slip of "Yi", "Poetry", "Book", "Etiquette", "Music", and "Spring and Autumn" is two feet four inches²². For "Shangshu" and "Poetry", each piece of slip is two feet four inches, and each piece has 25 characters. 1409 words need about 57 bamboo slips. The 7691 words need 308 bamboo slips, and it can only be viewed by one person, which is quite inconvenient. If Ban Gu had read "the Biography of Mao Poetry" and if "the Preface of Poetry" was a single volume, the number of words in "Preface of Mao Poetry" should be much less than that in present "Preface of Mao Poetry". Therefore, after Wei Hong, some scholars have made additions to "Preface of Mao Poetry".

C. *Wei Hong's main academic direction is Shangshu from the perspective of academic style, his biography does not include his study of Zuo Zhuan, and Wei Hong does not seem to like "the Commentary of Zuo", according to "Dongguan Hanji: Biography of Chen Yuan"*

At the time of Emperor Guangwu, it was proposed to establish "the Commentary of Zuo" as a Chinese classical philology, but Huan Tan and Wei Hong criticized and refuted together. Therefore, the establishment of "Zuo Zhuan" as "Chinese Classical Philology" was given up halfway.²³

Then contact the former Wen Kongrong to give the emperor Shang Shu and tie Wei Hong and Fan Sheng side by side. Fan Sheng's objection to the Zuo's Scriptures is particularly fierce. It should be suggested that both people have the same academic tendency and both oppose the Zuo's Scriptures. However, in the Hans Dynasty, the academic fate of "Mao Poetry" was closely related to "the Commentary of Zuo". For example, during the period of Emperor Liu Xin set "Zuo's Spring and Autumn" and "Mao Poetry" as Chinese classical Philology, the scholars Zheng Xing, Jia Min and Jia Kui are all good at both "Mao Poetry" and "the Commentary of Zuo". Moreover, there are a large number of prefaces related to "the Commentary of Zuo" in "Preface of Mao Poetry". For instance, in "the Commentary of Zuo: the

Second Year of Mingong", Mrs Xu Mu wrote "Zai Chi"²⁴; in the third year of Yin Gong, people in state of Wei wrote "Shuo Ren"²⁵; in the second year of Min Gong, people in state of Zheng wrote "Qing Ren"²⁶; in the sixth year of the Wen Gong, "the people mourned and wrote the "Yellow Bird"²⁷. All above has same content as present "Preface of Mao Poetry". There are other prefaces such as "New Tai" and "Xi Shuai", some of which are based on "the Commentary of Zuo". A person who strongly opposes setting "the Commentary of Zuo" as Chinese classical philology cannot write preface basing on "the Commentary of Zuo". Therefore, Wei Hong just supplemented the "Preface of Mao Poetry", but did not write it.

IV. THE PREFACES WRITTEN BY WEI HONG

How many prefaces have Wei Hong wrote? There are two methods to get the answer. The first is to contrast the preface of Maoshi with Wei Hong's academic works on Chinese classical philology. It is known that Wei Hong has two literatures: "the Old Etiquette of Han" and "the Instruction of Shangshu". Their comparisons are as below.

A. *The category of "the Old Etiquette of Han"*

1) *The first group*: In ancient times, spirit stars were sacrificed twice a year. They were sacrificed in spring and autumn. ... In summer, the dragon star appeared in the middle of the southern sky. At this time, it began to be a ritual offering for praying for rain. The star in the upper left corner of the star is Tiantian star, and the upper right corner is the big star. The corresponding official of Star Datian is Sima, who teaches people how to grow grains, and the corresponding ancient sage is Houyi, and the spirit is God. The god of hour of Chen is the spirit star, so on Renchen day, the worship of spirit star is held in the southeast.²⁸

The preface of "Silk Clothes" states that the day after worship, the dead body that is sacrificed in place of God will be served. Gao Zi once said, "it is the dead body of spirit stars."

The preface of "Si Wen" states that while worshipping the poems, the descendants will match the days.

²⁰ Gao Dalun, "Study on Zhangjiatan Bamboo Slips of China (Appendix 2)" [M], Chengdu: Bashu Book Company 1995, 187

²¹ The original text appears in [Han] Sima Qian's "the Historical Records" [M], Beijing: Zhonghua Book Company 1982, 3205

²² Chen Mengjia's "On the Book of Shang" [M], Beijing: Zhonghua Book Company 2005, 28

²³ The original text is found in "Annotations on the Thirteen Classics" [M], Beijing: Zhonghua Book Company 1980 (photocopy), 1072 (vol.1)

²⁴ The original text was found in Wei Hong and Sun Xingyan, "the old etiquette of Han", "the sacrificial vessels regime of Han (and other five)" [M]. Beijing: Zhonghua Book Company 2008, 627

²⁵ The original text was found in "The Note to Spring and Autumn" edited by Yang Bojun, Beijing: Zhonghua Book Company 2009, 267

²⁶ The original text was found in "The Note to Spring and Autumn" edited by Yang Bojun, Beijing: Zhonghua Book Company 2009, 31

²⁷ The original text was found in "The Note to Spring and Autumn" edited by Yang Bojun, Beijing: Zhonghua Book Company 2009, 268

²⁸ The original text was found in "The Note to Spring and Autumn" edited by Yang Bojun, Beijing: Zhonghua Book Company 2009, 547

2) *The second group*: In spring, farming in the east began to take place, and officials start to worship the ancient farmers. The ancient farmer is Yan Emperor Shen Nong.²⁹

The preface of "Zai Shan": while farming in spring, it is prayed at the altar.

3) *The third group*: In "the Old Etiquette of Han", the character "Si" used many times. For instance, the worship of heaven is held in Palace Ganquan. The emperor's ceremonies were fully prepared, and the natty ministers worshiped to the heaven, the emperor's servants worshiped to the land, the four sides, the central and the Hall Ming thirteen times in total, and worshiped the ancestral temple nine times.³⁰

The preface of "Work of Heaven": the worship of former emperors and nobles.

The preface of "I Will": the worship of Emperor Wen in Ming Hall.

The preface of "the Fenice": the worship of the Great Emperor.

B. The category of "Shangshu"

Wei Hong followed old Sikong Du Lin to study the "Book of Ancient Literature" and wrote "The Book of Instruction". Wei Hong is good at "Shangshu". The words "Prince of Si" in "Shangshu", for instance in "Duo Shi": King Yin who subsequently succeed deceived and insulted the heaven.³¹ In "Wu Yi", the Duke Zhou said, "Ah! The king who inherited the throne should use the west of Zhejiang as a reference!"³² In "Tai Jia Zhong", "Yi Yin dedicated the top hat and dress to Tai Jia King who inherited the throne, and greeted Tai Jia to return to Bo."³³ The word "Emperor Si" appeared both in "the Old Etiquette of Han" and "Preface of Mao Poetry" many times.

For instance, the grandson inherited the throne³⁴.

The preface of "Poor Little Boy": the new king inherited the throne and worshiped in the ancestral temple.

The preface of "the Discussion of National Affairs": the new king who inherited the throne made negotiations and plans in the ancestral temple.

²⁹ The original text was found in Wei Hong, Sun Xingyan. "the old etiquette of Han", "the sacrificial vessels regime of Han (and other five)" [M]. Beijing: Zhonghua Book Company 1985, 31

³⁰ The original text was found in Wei Hong, Sun Xingyan. "the old etiquette of Han", "the sacrificial vessels regime of Han (and other five)" [M]. Beijing: Zhonghua Book Company 1985, 29

³¹ The original text was found in Wei Hong, Sun Xingyan. "the old etiquette of Han", "the sacrificial vessels regime of Han (and other five)" [M]. Beijing: Zhonghua Book Company 1985, 34

³² The original text in the "Annotations on the Thirteen Classics" [M], Beijing: Zhonghua Book Company 1980 (photocopy), 220 (vol.1)

³³ The original text in the "Annotations on the Thirteen Classics" [M], Beijing: Zhonghua Book Company 1980 (photocopy), 323 (vol.1)

³⁴ The original text in the "Annotations on the Thirteen Classics" [M], Beijing: Zhonghua Book Company 1980 (photocopy), 164 (vol.2)

The preface of "the Respect": the ministers spoke to the new king who inherited the throne about the the commandments.

The preface of "the Self-Admonishment": the new king who succeeded the throne asked his ministers for help.

Through the textual comparison between "the Old Etiquette of Han" and "Preface of Mao Poetry", the documentary evidence can be obtained, and such evidence is more reliable than mere retelling by historical figures.

The second method is to infer by literary styles. In "Biography of Du Lin", Wei Hong knows Du Lin, and it will be helpful to him ... At that time, Xu Xun, a Jinan native, treats Wei Hong as a teacher and then followed Du Lin to learn³⁵. Du Lin considered himself has higher level of ancient studies than Wei Hong, and Xu Xun does not think Wei Hong is at top level, so he takes Du Lin as his teacher. The "Book of post-Han Dynasty" only said that Wei Hong "liked the ancient studies" and said that Zheng Xing "especially mastered in "the Commentary of Zuo" and "the Duke Zhou"³⁶ - one was "like" and the other was "master". The historian Fan Ye did not think that Wei Hong specialized in ancient studies. "Book of Han: Biography of Sima Qian Biography" quoted Jin Zhuo's saying that "Many of Wei Hong's statements were incorrect"³⁷ and disapproved the academics of Wei Hong. The below prefaces are examples.

The preface of Yixi: Pray to Heaven for inspiration in spring and summer.

The preface of Qian: In the third month of winter, tribute fish are brought to the ancestral temple, and in the spring, tuna.

The preface of Yong: People show their respect to the ancient ancestor during the great worship.

The preface of Zaishan: The emperor prayed for a good harvest when he cultivated the fields in spring.

The preface of Shimai: The emperor burned wood to worship the mountains and rivers during the Quartet's parade.

The common feature of these prefaces is entanglement, which has caused a lot of controversy among the subsequent scholars. Fang Guancheng commented on the preface of "Yi Xi": "Praying grains in the second month of spring and praying for rain in the second month of summer, but the time and content of the two pray are different. However, the "Preface of Poetry" states that the statement of 'praying for grain harvest from the Emperor of Heaven' sounds like a person riding on a wall and speaking on both sides, but neither have not been implemented. It is enough to explain

³⁵ The original text was found in Wei Hong, Sun Xingyan. "the old etiquette of Han", "the sacrificial vessels regime of Han (and other five)" [M]. Beijing: Zhonghua Book Company 1985, 30

³⁶ The original text was found in [Song] Fan Ye's "Post-Han Book" [M], Beijing: Zhonghua Book Company 1965, 936

³⁷ The original text was found in [Song] Fan Ye's "Post-Han Book" [M], Beijing: Zhonghua Book Company 1965, 1223

that the people who wrote the "Preface" have poor insights³⁸. The author wanted to include both worships - praying for grain and praying for rain, as well, he wanted to simplify the words. However, it ends up with the entanglement of words. "Qian" copied "Monthly Order", because it for a while was commonly known as "fish" and for a while was specifically called "Wei", which was criticized by Fang Yurun as "unreasonable text"³⁹. The worship of Di should be the great worship. For example, in "Spring and Autumn: the Eighth Year of Xi Gong", the ceremony of Di was held at the Great Temple⁴⁰, and it is impossible there is only worship of the Great Ancestor." This sentence should be derived from "Book of Rites: Mourning Costume". The king should worship the mountains and rivers where his ancestors were born, and put his ancestors together for worship.⁴¹ However, over simplification can cause the entanglement of words. In the preface of "Zai Zhan", the Gengji Land and Praying for the State are two kinds of worship, and now they are put together again. In the preface of "Current Times", Chai Wang is the name of the worship, so the words "Worship Gao" are redundant. It should be copied from "Shangshu: Yaodian". In February of the year, Shun went to the East for inspections. When he reached Mountain Tai, he lighted a fire to worship Mountain Tai and then worshiped other mountains and rivers.⁴² These "prefaces" have very similar writing styles and should be written by Wei Hong.

V. CONCLUSION

In short, the "Preface of Mao Poetry" as seen today was supplemented by scholars of "Mao Poetry" in the Han Dynasty. Wei Hong is also one of the authors of "Preface of Mao Poetry". Before Wei Hong, "Mao Poetry" has scattered prefaces. Wei Hong supplemented the "Preface of Mao Poetry" according to "Shangshu" and books of rites to enrich the content of "Preface of Mao Poetry". This is the specific relationship between Wei Hong and the "Preface of Mao Poetry".

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