

IV₂
Fourth Couplet, Second Line

教五子 . 名俱揚
chiao⁴ wu³ tzu³ . ming² chü¹ yang²

Rhyme: 揚 rhymes 陽, the same rhyme as in # IV₁.

Translation:

[He] educated five sons, and all rose to celebrity.

Literally: “there was a synchronous bouncing up of the fame of the five boys educated [by him].”

> 俱 equals 具: the kanjis are alternative graphs, cf. *Cd.*, p. 421, *Mth.*, 1556/1557, *M.*, 2.1473.10, and Mao’s commentary to the quotation below.

Quotation:

具揚 Ode 78, descriptive of a hunting party. In the second stanza we read:

火烈具揚

a row of fire was synchronously tossed in the air

The translation follows the commentary which equates 烈 with 列 and 具 with 俱. We are invited to visualise the exalting spectacle of a long row of “beaters” carrying fire in closed pots: on command, they would uncover these fire pots and lift them up high, thus producing a blazing row of flames. The synchronism of their action showed that “they all were of one mind” (言衆同心). Allegorically: the row of beaters of the royal hunt equals the five Tou boys; and the sudden flaring up of flames means the glory of their merit.

> 揚 is interpreted according to *Li chi*, Ch’ü li, *HY* 1/29 (*C.*, I, p. 36): 毋揚飯 *Do not toss the rice in the air!* In olden times the Chinese ate the rice with their hands (as do Indians and

Muslims to the present day); and when the rice was too hot, they were tempted to cool it off by tossing it in the air.

On a secondary level, we may observe the suggestiveness of the verse (and of the entire ode):

> 烈 “a glorious, meritorious action; great, magnificent; firm, virtuous” and also “the establishment of a dynasty” (in this case, the Sung Dynasty, cf. # 4₂-A).

> 具 shows a “cowry shell” and “two hands”, meaning “to accumulate a fortune” (*W.* 47 G): Confucianism considered public employment as the only legitimate source of wealth.

> 揚 “to exalt, to celebrate”.

> 火 “house, family”

Hence, “Their house was lifted up to fame and wealth”.

So much for that one verse. Ode 78 can be read in its entirety as an allegory in praise of the five Tou brothers, and be applied to the circumstances of Manchu times. The ode sings the prowess of Prince Shu in tiger hunting (meaning, the eradication of brigandage/warlordism), in archery (which was the favourite sport of the Manchu dynasty, cf. # 2-P, end), and in driving a quadriga pulled by steeds of incomparable quality (the four younger brothers, while the charioteer is the eldest).

There is moreover a fine duck-and-drake: all these prowesses, Prince Shu performed them on behalf of Duke Chuang. The “Little preface” tells us: *The ode blames Duke Chuang: he was a scoundrel; [only because Prince] Shu was outstandingly skillful and courageous did he obtain the support of the multitude.*

Meaning: that Chao K’uang-yin, *alias* Sung T’ai Tsu, could never have succeeded in establishing his authority, had it not been for the services of the Tou brothers: proof of the value of a Confucian education, but also of the fact that, without the Tatars, the Chinese are helpless (cf. below, # 4₂-A).