

**M238**  
**Zie-li-dao of Gi-nzyu and Zie-lao-no from Lord Syu-gyu.**

***Sung by Tao Zi-gai.***

**Notes**

This song is recorded in Document A (no. 14, page 40), Document K (no. 17, page 49), Document L (no. 24, page 95), Document M (no. 8, page 45), Document N (no. 30, page 487).

**Line 5.** In all versions of the text the name  $\text{ㄓ}^n \text{C}^{\dagger} \text{t}^{\dagger} \text{L}^n \text{T}_{\text{H}}$  which appears in the parallel line 3, is used again in this line. However, poetic form would require the name in line 3 to be balanced by the other name  $\text{t}^{\dagger} \text{L}_{\text{H}} \text{C}^{\circ} \text{S}^{\text{p}} \text{ㄓ}^{\text{p}} \text{t}_{\text{S}} \text{L}_{\text{H}}$  in line 5. Moreover it makes sense that, if one partner arrived "alone at first", he should be joined "afterwards" by the second partner.

**Line 6.** A footnote in Document M explains that  $\Lambda^{\text{S}} \text{C}^{\bar{\dagger}}$  means "sheep for shearing", but in the context of this song the meaning is clearly "flock of sheep"

**Line 8.** The expression  $\text{C}^{\sim} \text{C}^{\dagger}$  or the compound  $\text{C}^{\sim} \text{C}^{\dagger}$   $\text{C}^{\sim} \text{C}^{\bar{\dagger}}$  is the old Miao name for camel, now no longer used. In the context of this song, however, the meaning must be "herd of cattle".

**Line 10.** At this point the written record of the song seems to have broken down, for the surviving text has lost some of the components that normal poetic form would require. The material which remains has been compressed into a single long line which, in Document A reads,  $\text{t}^{\dagger} \text{L}_{\text{H}} \text{C}^{\circ} \text{S}^{\text{p}} \text{ㄓ}^{\text{p}} \text{t}_{\text{S}} \text{L}_{\text{H}} \text{L}^n \text{V}_{\text{U}} \text{L}^n \text{E} = \text{C}^{\dagger} \text{C}^{\sim} \text{C}^{\dagger}$   $\text{C}^{\sim} \text{C}^{\bar{\dagger}}$   $\text{C}^{\dagger} \text{T}_{\text{H}} \text{T}^{\text{nc}}$ . Documents K, L, M and N have the same reading, except that they supply the word  $\Lambda^{\sim}$  following the word  $\text{C}^{\bar{\dagger}}$ . Fortunately, by following the pattern established in the preceding stanza, lines 6 to 9, it is not difficult to reconstruct the missing lines from the material which has survived.

Lines 14 and 15, 16 and 17, 29 and 30 appear in the Miao text as single long lines.

**Lines 16 and 17.** These lines are found only in Document A.

**Line 23.** In all the Miao documents this line appears twice. Once in its proper context between lines 22 and 24, and again following line 20 where it is out of context and not required.

**Line 25.** This line is missing in the Miao documents but is essential to the sequence of the song. It has been restored by reference to its parallel line 30.

**Line 33.** This line has also been inserted, in the Miao text, following line 26 where it upsets the sequence of thought and also the poetic form.

**Line 40.** This line occurs again as lines 47, 53 and 56. The Miao documents record it variously. Sometimes it is written as a separate line, but more often some part of it is omitted and the remainder joined to the end of the previous line.

**Line 45.** This line is not present in Document A, but was added in Document K to mark a time lapse of many years.