

TWO POSTHUMOUS ARTICLES

by ARTHUR WALEY

EDITORIAL NOTE

Before his last illness Dr. Arthur Waley was working on two articles. One, "A Sung colloquial short story from the *Tsu-t'ang chi*", was virtually finished; the other, "The word *cha*", was only partially completed, but contains enough information to be of interest and use to scholars. Thanks to the kindness of Mrs. Alison Waley, I have been able to prepare both of these articles for publication in *Asia Major*.

The Hanazono University facsimile edition of *Tsu-t'ang chi* (祖堂集), five fascicles in a stout blue case, and the glossary on this work by Ōta Tatsuo were in Dr. Waley's possession when he died. The *Tsu-t'ang chi* article exists in two versions: one consists of six typed pages of carbon copy, of which the top copy appears to be missing; the other is an earlier manuscript version which occupies the first few pages of a thick stiff-bound note-book with the title TSU T'ANG CHI inscribed on the cover. The manuscript version differs from the typescript only in occasional insignificant details of phrasing, in the greater number of footnotes, and in having Chinese characters which are represented by unfilled blanks in the typescript. Beyond supplying the missing footnotes and characters I have made no alterations in the typescript, which is demonstrably the later version.

The second article is entirely in manuscript. It consists of eleven sheets of feint-lined foolscap paper and seventy-five torn-up pieces of the same paper measuring approximately 4 × 3 in. and each containing a separate instance of the word *cha* with information about its context and classification. Forty-two of these slips are pinned in place on sheets 2-11 with parts of the unfinished article written around and between them. The last two of these are not in fact instances of *cha* and have been omitted below because their bearing on the projected article is uncertain. Of the remaining thirty-three unattached slips, twenty-four are marked in one corner with a classifying number, leaving nine unclassified slips of which five were illegible or unidentifiable. I have arranged the twenty-four unattached but classified slips in chronological order within their classes and appended them to the article. After them I have placed the remaining legible but unclassified slips, not venturing to classify them myself.

D. HAWKES

(I) A SUNG COLLOQUIAL STORY FROM
THE TSU-T'ANG CHI

The *Tsu-t'ang chi* 祖堂集 is a collection of accounts of about 250 Zen Masters. It was lost in China but exists in Korea, where it was printed in A.D. 1245. The compilers were two Zen monks, otherwise unknown, who lived at a monastery near the port of Ch'uan-chou in Fukien. It is usually said to date from A.D. 952. This is because near the beginning of the book

the authors several times define "now" as being the tenth year of Pao-ta, *i.e.* 952. But the compilation of the book may well have taken some years; moreover there is at least one story (III. 113) in it (and this happens to be the passage I am about to translate) which cannot be earlier than the close of the 10th century. It uses for south China not the name Ling-nan "South of the Ranges" by which it was known in T'ang times and during the Five Dynasties but, instead, the name Kuang-nan 廣南 which was introduced after the rise of the Sung, in the period Shun-hua (990-5). Moreover it uses the expression 廣六百衆. If we compare this with the 匡八百衆 which occurs at III. 38 we must naturally suppose that 廣 is here used to "avoid" the character 匡 which was taboo in Sung times because it occurs in the personal name of the first Sung emperor. True, the usual substitute for 匡 is 光. But be this as it may, the use of the geographical term Kuang-nan is in itself sufficient to prove that the story cannot be earlier than the close of the 10th century.

Though the *Tsu-t'ang chi* is much shorter than the *Ch'an-teng lu* (c. A.D. 1008) it contains a great deal of matter not to be found in the latter, far more familiar, work, including a number of stories that resemble the wonder-tales of secular literature and have no particular Zen content. These as far as I know are found nowhere else. The language of the book is the type of (late 8th century?) colloquial that was apparently the *lingua franca* of the Zen monasteries and is the medium in which Zen discourses were recorded for centuries to come. It is very different from the language of the Tun-huang stories. This may be because the latter reflects the north-western dialect (including that of Ch'ang-an) whereas Zen language reflects the language of the south and south-east, where the Zen sect was strongest. The difference between the two can be seen by comparing Professor Iriya's *Tonkō henbun shū kōgo gi sakuin* (Index to colloquial expressions in the *Tun-huang pien-wen chi*) 1961, and Ōta Tatsuo's similar index to the *Tsu-t'ang chi*, 1962.

There is however one real link between the *Tsu-t'ang chi* and the Tun-huang MSS.; for the verses in praise of the Zen patriarchs from Kāśyapa, the disciple of Buddha, down to Ma-tsu (died A.D. 788) that are appended to the accounts of these worthies in the *Tsu-t'ang chi* occur almost verbatim in a well-known Tun-huang MS. (Stein 1635) printed in vol. 85 of the *Taishō tripitaka*, p. 1320. It may indeed well be that among the unidentified texts from Tun-huang there are parts of the *Tsu-t'ang chi* itself.

A brief summary of the story I am about to translate is to be found in vol. 2 (1941) of Ui Hakuju's *Zenshū-shi kenkyū*, p. 284. The best general account of the book as a whole is an article by Anayama Kōdō in the *Bussho kaisetsu daijiten* (1936). The text I have used is a facsimile of the 1245 edition, produced (no date) by the Hanazono University, Kyōto. The hero of the story, known later as Court Chaplain Hui-chung 慧忠 died in 775, according to some accounts at the age of 123. But there were several monks

called Hui-chung at the turn of the 7th and 8th centuries and I think they have tended to be confused. The story (III.113) runs:

When he was a child at home he never once spoke or crossed the bridge in front of the gate. This went on until he was in his sixteenth year. Then one day a Zen Master arrived and no sooner did the boy see him coming than he ran across the bridge in front of the gate, welcomed the stranger with a polite bow and exchanged remarks with him about the weather. His father and mother (父孃) and other relations and the neighbours far and near all came saying in astonishment, "How extraordinary! This boy since he was reared till now when he is in his sixteenth year has never been seen by any of us to talk or cross the bridge in front of the gate. But today the moment he saw that monk this state of affairs came about (有如是次第).¹ It looks as though this boy were something out of the ordinary." The boy at once appealed to the Zen Master saying, "I entreat you, Master, to take pity on me and accept me. Save at least this one human creature. I earnestly desire to become a Zen monk." The master said, "In the denomination to which I belong you would have to be heir to a Silver Wheel Monarch² or descendant of a Golden Wheel Monarch to have any chance of being able to continue my line without letting down my old family tradition. How can you, a young chap (男女) brought up in a village of three huts, a lad who grew up astride an ox's back find acceptance in such a denomination as mine? It does not belong to your station in life."³ The boy said, "I must venture to remind you that in religion all are equal; there is no high or low. I am surprised that you should have spoken like this, putting obstacles in the way of my good intention. Once more I entreat you to take pity on me and grant my request." When the Zen Master saw what the state of affairs was, he said to the boy, "If that is how it is with you, I myself cannot make a monk of you, but . . ." The boy said, "Is there then someone else who could? Can you mention someone who could teach me the doctrine?" The Zen Master said, "I expect you have heard of a place called Ts'ao-ch'i?"⁴ The boy said, "I do not even know within the boundaries of what commandery it lies." The Zen Master said, "On the Ts'ao-ch'i Mountain in Kuang-nan there is a Good Friend called the Sixth Patriarch.⁵ He corrects the errors⁶ of a gathering of six hundred disciples. Go there and become a

¹ This use of *ts'u-ti*, common in T'ang and Sung times, survives in the current Japanese *shidai*.

² Who rules over three-quarters of the universe, whereas a Golden Wheel Monarch rules over the whole universe.

³ The Zen Master talks in this magniloquent fashion because (or so I suppose) he is a Bodhisattva in disguise.

⁴ Near Shao-chou, about 120 miles north of Canton.

⁵ Hui-neng; died in A.D. 713.

⁶ See p. 243.

monk. I cannot come with you, because I am going to the T'ien-t'ai Mountain, where I have never been before. You will have to go alone."

The boy set out at once. He hid himself by plunging into thick bush, lest he should be seen by his father and mother.

Covering three days' journey in two days and two days' journey in one day he reached Ts'ao-ch'i just as the Patriarch was about to preach the Law. The boy bowed politely to him and the Patriarch asked where he came from. "From quite close by",⁷ he replied. "And where and in what family were you born?" the Patriarch asked. The boy said, "I have forgotten everything that happened after the moment I came into existence."⁸ The Patriarch beckoned to him and said, "Come a little closer." The boy came closer and the Patriarch said, "Tell me the truth. Where is it that you really belong?" The boy said, "I am a Chekiang man." The Patriarch said, "Whatever made you come here from such a long way off?" The boy said, "For one thing, a clever teacher is difficult to meet with and it is hard to get a hearing of the true Law; so I came on purpose to pay my respects to your Worship. The other thing is, I want you to make a monk of me. I entreat you to take pity on me and receive me."

The Patriarch said, "My advice to you is not to become a monk." The boy said, "Why do you say that?" The Patriarch said, "I see in you an enlightened emperor, waging no warfare for all the sixty years of his reign. Your best way to promote Buddhism is to do so as an emperor." The boy said, "Hear me, Master. I have no wish to be emperor for sixty years or, come to that, for a hundred years. I entreat you to have mercy upon me and let me become a monk." The Master then touched his head and prophesied saying, "If you become a monk Buddhism will become the only established religion in the Empire." He thereupon accepted him.

The account of Hui-chung's career that follows is similar to that in other books. The prophecy about the future of Buddhism seems somewhat over-optimistic; but the reign of Tai-tsung (762-79) was certainly a time when many privileges were accorded to Buddhism.

Two other passages, unique as far as is known to this book, may be briefly mentioned. One (V.1) is an account of an interview between a Zen monk and the great writer Han Yü. According to this story Han Yü was banished to Huang-chou because he refused to admit that a light which emanated from the Buddha-relics paraded through Lo-yang in 819 was a *Fo-kuang* (佛光), a Buddha-effulgence. A local Zen master visits him saying, "I have come about that Buddha Light." "I maintained at the time that it was no such thing", said Han Yü. "Was that a reasonable line to take or not?"

⁷ He had actually come several hundred miles.

⁸ Literally, "since I got the Five Skandhas."

To Han Yü's surprise the monk assures him that he was certainly right, and proceeds to prove by what we might call Buddhological arguments that the light was of quite different origin.

"If only some one like you had been there to back me up", says Han Yü, "I should not now be in banishment at Huang-chou."

A charming picture of monastic semi-domesticity is given in the story (I.139) of a young monk who brought his widowed mother and his elder sister to live in the guest quarters of his monastery, so that he could look after them there. The arrangement was criticized by the other monks, but not interfered with. After a time the mother died, but the young monk still kept his sister on the premises. One day, looking out through the curtains of the sister's room the brother and sister saw an elderly monk standing about, and the sister said, "How would it be if you were to go out to that venerable gentleman and invite him to come back here with you and drink a cup of tea? Would such a thing be permissible or not?" After some demur the old monk accepts the invitation and the sister says to him, "I hope you did not take it amiss that my young brother took the liberty to invite you like this." She then sat opposite the old monk and motioned her brother to a seat.

During the conversation that followed the old monk pointed out that although family affection was a virtue it was not a path to Illumination. That could only be transmitted by a valid Master. He advises the young monk to go to "that great Saint in the south called Hui-neng", much as in the longer story. The way in which the sister (who is described as being of masculine energy and spirit) comes to life in this account, though she only speaks a few words, is remarkable.

(II) THE WORD *CHA* 乍

The history of this word is a strange one. So far as I know it is only found twice in pre-Han literature, and in each case it is a *hapax legomenon* in the work in which it occurs. In the first case (*Tso chuan*, Ting Kung eighth year, *i.e.* 502 B.C.) 乍 is written 乍; but there is a variant 乍. Tu Yü (A.D. 222-84) says that it means 暫, "a moment", so that we must take the sentence to mean, "Huan Tzu after a moment said to Lin Ch'u . . ." This, in the context, makes good sense, and there is no reason to question the correctness of the gloss. In the second pre-Han case (*Mencius*, Legge II.i. 6.3), the famous passage about the baby and the well, (人乍見孺子將入井) Chao Ch'i (died A.D. 201) gives for 乍 the same gloss 暫, and 暫見 ("see for a moment") is the definition that dictionaries give of 暫 "to catch

sight of". I think therefore that Professor Dobson's "on seeing" (*Mencius*, p. 132) ought perhaps to be amended to "on catching sight of", which certainly fits the context perfectly.

A third supposedly pre-Han occurrence of *cha* is to be found in the prose preface to the *Shen-nü fu* of Sung Yü (3rd century B.C.), *Wen Hsüan* xix.5a, Ssu-pu pei-yao edition: "Her features were indistinct, but 乍若有記 for a moment I seemed to remember them." But this *fu* is generally considered to date from Han times.

From Han times onward *cha* becomes frequent both in prose and poetry (including *fu*). I will now give some examples of the different uses of *cha* from Han to the end of the 9th century. The categories I shall adopt are

I. *cha* by itself, meaning "for a moment", "after a moment", "the moment that . . ."

II. *cha . . . cha*, meaning literally, "for a moment . . . for a moment"; sometimes translatable as "now . . . now", but implying rapid alternation.

III. Without any affect on this meaning one of the two *cha* is omitted; in 乍大小 "now big, now small".

IV. Some other adverb of time, such as 時 or 後 is substituted for either the first or the second *cha*. Does not differ in meaning from II. In some contexts both II and III can best be taken as "no sooner does A happen than B happens".

V. From meaning "just this moment" *cha* comes to mean "just" in a more abstract sense; *e.g.* 乍同, "just the same".

VI. 乍可, "in a moment (*i.e.* readily) acceptable", in contrast to something intolerable or impossible.

VII. 乍可 followed in the next clause by a negative, or by an interrogative functioning as a negative, acquires the sense "I would rather A should happen than that B should happen."

I

Wang Pao (died 61 B.C.) *Tung-hsia fu*, *Wen Hsüan*, xvii, 9b:

漂乍棄而爲他

"drifting it modulates for a while into another mode".

Chang Heng (78-139) *Western Capital fu*, *Wen Hsüan*, ii, 6b:

將乍往而未半

"He is for a moment on the point of going but before he gets half way . . ."

Glossed by quotation from *Kuang ya*: 乍暫也

Hsieh Ling-yün (385-433) *Poem on Ancestors' Virtues*, *Wen Hsüan*, xix, 14a:

臨組乍不繼

"confronted with the belt-strings, for the moment he did not tie them", *i.e.* was reluctant to . . .

Chien Wen Ti (503-51) Liang, v. 19, *Ku T'ang shih chi*:

雲飛乍想閣

"The cloud has flown away that for a moment I thought was a high building."
Dated Ta-t'ung 10 = 544.

Liu Tsung-yuan (773-819) Poem on "Reading Books", *Liu Ho-tung chi*, p. 741 (1958):

臨文乍了了; 徹卷兀若無

"When I approach a text it is at once perfectly intelligible; when I put the scroll away, my mind is an utter blank."

Cheng Ku (late 9th century), *T'ang-jen hsüan T'ang shih* 559:

遊子乍聞征袖濕

"The moment the wanderer hears it, his journey-sleeves are wet (with tears)."

T'ai P'ing Kuang Chi 175, p. 1305 (9th century):

乍行人共看; 初語客多憐

II

cha . . . cha can almost always be translated "no sooner A than B". Sometimes the implication is that B is the permanent state of affairs and A is only, so to speak, a flash in the pan. This is particularly clear in an anonymous song, apparently dating from the 1st century B.C., entitled *Shang-ling* 上陵 (KTSC, Han, v. 10 verso):

山林乍開乍合; 曾不知日月明

"The mountain woods no sooner open out than they close in again; the place never has known the light of the sun or moon."

More often, however, a continuous alternation is implied:

Hsün Yüeh (148-209), *Shen Chien*, v. 2a

若二好均平... 則一俯一仰, 乍進乍退

"If a man has two inclinations that are equally balanced, he no sooner(?) looks down than he looks up, no sooner advances than he retires."

Ts'ao Chih (192-232), *Lo shen fu* (dated 222), *Wen Hsuan* xix, 10a: "now *yin*, now *yang*". Commentary: "when the *yin* went, the *yang* came"; "at one moment *yin*, at the next *yang*". Of a divine manifestation.

Kuo P'u (276-324), River fu, *Wen Hsüan*, xii, 8a:

乍滄乍堆

(of waves) "now sinking, now piling up".

TPKC 325, p. 2580 (9th century):

乍大乍小

(of a ghost) "now . . . now . . ."

TPKC 162, p. 1166 (9th century):

青鳥乍飛乍止

III

(The second *cha* omitted)

White Hemp Song, Chin Anon. (4th century) *Yüeh fu shih chi*, lv, 6: "like dragons writhing 乍低昂".

Yü Chien-wu 庾肩吾, KTSC Liang, xvii, 20 (c. 520):

風翻乍青紫, 浪起乍踈密 (Opposites).

Chiang Ts'ung, KTSC Ch'en, viii, 6a (written 585):

石瀨乍深淺

IV

No period, in the history of the Chinese language, exploited the various uses of the word *cha* so constantly or so amply as the 6th century A.D., particularly in poetry. Writers soon got tired of *cha . . . cha* and varied it by saying

(a) *shih . . . cha* 時 . . . 乍 . . .

(b) *cha . . . shih* 乍 . . . 時 . . .

(c) *cha . . . huan* 乍 . . . 還 . . .

(d) *huan . . . cha* 還 . . . 乍 . . . For *huan* other words meaning "again" could be substituted, such as *fu* 復 or *yu* 又.

(e) *cha . . . huo* 乍 . . . 或 . . ., "at one moment . . . sometimes"

(f) *huo . . . cha* 或 . . . 乍 . . .

(g) *liao . . . cha* 聊 . . . 乍 . . . "a little . . . for a moment"

(h) *p'in . . . cha* 頻 . . . 乍 . . . "frequently . . . for a moment"

(i) *cha . . . ch'u* 乍 . . . 初 . . . and *ch'u . . . cha* 初 . . . 乍 . . . do not, I think, occur till the 9th century.

(a) Liu Hsiao-cho 劉孝綽 (481-539), On Fishing, KTSC Liang, xxiv, 1b:

荷根時觸餌

菱芒乍罨絲

(b) Pao Tzu-ch'ing 鮑子卿 (6th century), KTSC Liang, xxxi, 1:

乍奉長門泣

時承柏梁宴

(c) Tu Shen-yen 杜審言 (d. 708). Poem about rocks, KTSC T'ang, xxiii, 1b:

乍將雲鳥極

還與星河次

"At times jutting out like the tops of cloudy islands, or again stretched evenly like the Milky Way."

(d) Chien Wen Ti, KTSC Liang, v. 18:

落花還就影
驚蟬乍失林

Chang Chiu-ling (673-740), KTSC T'ang, lii, 10a:

孤頂乍脩篲
微雲復相續

Kuan Hsiu (832-912) poem on calligraphy. SPTK *Ch'an-yüeh chi* 禪月集 i, 31:

乍如沙場大戰後，斷槍擲箭皆狼籍
又似深山朽石上，古病松枝掛鐵錫

(e) T'ai Tsung (597-649), poem about banners, KTSC, ii, 9a:

紛披乍低迴
制曳或隨風

(f) Chiang Yen (444-505), Parting fu, *Wen Hsüan*, xvi, 19b:

或春苔兮始生
乍秋風兮暫起

Chang Wen-ch'ing, *Yu hsien k'u*:

或似... 乍如...

(g) Shang-kuan Chao-jung (7th century), KTSC, lx, 8 b:

跋石聊長嘯
攀松乍短歌

(h) Liu Ch'ang-ch'ing (8th century), *T'ang-jen hsüan T'ang shih*, p. 465, "At Yang-chou...":

掩笑頻啟扇
迎歌乍動絃

(i) Anon. 9th century?, TJHTS, p. 682:

高岫乍疑三峽近
遠波初似五湖通

V

Liu Yü-hsi (772-842), TJHTS, p. 563;

朱門乍入應迷路 ("Just...")

Monk Ch'ing-chiang (2nd half of 8th century), TJHTS, p. 428:

塔下鬪雞花乍拆
營南試馬柳初黃

"flowers have just opened... willows beginning to be brown"

Liu K'o-chuang 劉克莊 *Li-tai Po-hua Shih* 36:

乍歸 Title of poem. Cf.:

Li Ch'ang-fu 李昌符 (9th century), TJHTS, p. 417:

乍歸猶似客

Story of Chi Pu, *Pien-wen* 55 (9th century?):

初更乍黑人行少

Chang Yüeh (667-730), Poem on the *shih-lo* bird, KTSC, xlii, 8b:

形貌乍同鷓 "just the same".

VI

T'ai-tzu ch'eng-tao ching, *Pien-wen* 295:

賤妾者一身猶乍可

莫交辜負一孩兒

T'ai-p'ing kuang chi 269, p. 2109:

目下涓涓之淚，乍可因風

Lu Fan (6th century), KTSC Sui, viii, 5a:

乍應觀海變

誰肯畏年頹

VII

Story of Chi Pu, *Pien-wen*, 68:

若非有勅千金詔

乍可遭誅徒現身

Yüan Chen (779-83), TJHTS, p. 548:

乍可爲天上牽牛織女星

不願爲庭前紅槿枝

Kao Shih (d. 765), TJHTS, p. 79:

乍可狂歌草澤中

寧堪作吏風塵下

p. 621, however, reads:

乍事狂歌草澤中

Lo Pin-wang (c.680), KTSC, xiii, 14b:

乍可恩恩共百年

誰使遙遙期七夕

"Better to share the limited duration of a normal life-span than to go on forever meeting only on the seventh night."

* * *

[The examples which follow are from unattached but classified slips.
Ed.]

I

P'an Yüeh (d. 300), Pheasant shooting, *Wen Hsüan*, ix, 9:
 靄歷乍見 "dimly seen for a moment"

Chiang Yen (444-505), KTSC Liang, xiii, 18:
 二妃麗瀟湘
 一有乍一無

Chien Wen Ti, KTSC Liang, iv, 19:
 倡樓秦女乍相值

Ch'ang Li (7th century), KTSC:
 乍啼羅袖嬌遮面 "while she weeps for a moment"?

Ts'ai Huan (7th century), KTSC, lix, 3a:
 臥簾乘閑乍遠涼

Wei Chuang (c. 900), TJHTS, 511:

乍開檀炷疑聞語
 "as soon as it spreads its pink pistils . . ."

II

Mu Hua (4th century), Sea fu, *Wen Hsüan*, xii, 2a:

波如連山，乍合乍散

Po Chü-i (772-846), TJHTS 456:

野行初寂寞

店宿乍恹惶 "at once miserably nervous"

Jen Hua (8th century), TJHTS 367:

半醉起舞捋髭鬚

乍低乍昂傍若無 (of Tu Fu when drunk)

Lü Wei-lao 呂渭老 (12th century), *Han Yü Shih Lü* 541:

乍聽得鶉啼鶯弄 "The moment I hear . . ."

IV

Chien Wen Ti (503-51), KTSC Liang, iv, 7a; iv, 11a; iv, 12a and
 v. 21: examples of 時 . . . 乍

Chang Cheng-chien (died c. 515), The red heron, KTSC Ch'en, v, 6a:

時將赤鴈並

乍逐彩鸞行

Hsü Ling (507-83), The Mountain Pond, KTSC Ch'en, iii, 7b:

細萍時帶機

低荷乍入舟

Liu Mao (6th century), The Mulberry Picker's Song, KTSC Liang,
 xxv, 23:

葉盡時移樹

枝高乍易鉤

Ch'en Hou-chu (553-604), "*Wu mei niang*", KTSC Ch'en, i, 9b:

留寶乍拂絃

託意時移柱

Chang Yüeh (667-730), KTSC, xlii, 11a:

乍見靈妃含笑往

復聞遊女怨歌來

Su Wei-tao (648-705), KTSC, xviii, 2a:

乍似含龍劍

還疑映蜃樓

V

Hsiao Tsung (6th century), Fallen Leaves, KTSC N. Wei, i, 5b:

乍逐驚風舉

高下任飄颻

Hsin Te-yüan (6th century), KTSC Sui, iv, 11a:

荆王神女乍相隨 "closely"

Ch'en Hou-chu (553-604) KTSC Ch'en, i, 6a:

衝峰乍似弦

Huang-fu Ts'eng (8th century), TJHTS 298:

爐烟乍起開仙仗

Ts'ui Chung-jung (9th century?), TJHTC 667:

皓齒乍分寒玉細

"just parted . . . like the moon when it is small"

* * *

[The following are from loose slips which had not been classified. Ed.]

Ma Jung, Long flute fu, *Wen Hsüan*, xxiii, 4b:

乍踣躡以狼戾

"a moment later it (the sound) treads heavily and is at variance (?)"

Hsi K'ang, *Ch'in fu*, *Wen Hsüan*, xviii, 13a:

忽飄飄以輕邁

乍留聯而扶踈

"a moment later".

Chiang Ts'ung, Song, KTSC Chin, vii, 9a:

乍取新聲學繞梁

Liu Hsiao-i, Dancer, KTSC, Liao, xxiv, 22b:

度行過接手

迴身乍歛裾