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An Inquiry into the Origin and Development of the Shicai Rite

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Abstract

The Shicai Rite (rite of vegetable offering), an ancient Chinese ritual of offering vegetables to honor former teachers, is recorded in the Zhouli (Rites of Zhou), Liji (Book of Rites), and Yili (Ceremonials and Rites). Owing to textual variants such as “Shicai,” “Jicai,” and “Shecai” and the accumulated layers of traditional exegesis, its original meaning has become obscure. Although it was an important rite in the pre-Qin period, it was rarely practiced from the Han through the Southern Qi. Wang Jian’s remark that “since the Western Jin, the Shicai rite has been abandoned” marks its institutional decline, rooted in the suppressive dominance of the more elaborate Shidian Rite. In the Ming dynasty, through Emperor Taizu’s personal visits to the Imperial Academy, the establishment of the first day of each month as a regular ceremony, and the ritual performed by newly presented jinshi (metropolitan graduates) upon casting off their plain robes (shihe), the Shicai Rite was institutionally rebuilt as a rite independent of the Shidian Rite. In the Qing, institutional design sought to extend the rite to schools from the central to the local level, but enforcement at the grassroots remained weak, and with late Qing social transformations the rite lost its institutional foundation and fell into silence. Analyzing the institutional causes of its rise and decline helps clarify the original form of this ancient rite, provides a typical case for understanding the waxing and waning of greater and lesser rites in the history of ritual institutions, and offers a distinctive vantage point for observing the interaction between the institutionalization of Confucianism and ritual practice.

Introduction

Within the civilization of rites and music (liyue) in ancient China, the Shicai Rite (shicai li □□□)—which utilizes aquatic herbs and vegetables as sacrificial offerings—aimed to express veneration toward former teachers (xianshi □□), with its institutional origins deeply rooted in early classical texts such as the Zhouli and Liji (Ruan, 2009). Unlike grand sacrificial ceremonies employing sacrificial animals and silk (shengbo □□), the core spirit of the Shicai Rite lay in manifesting inner sincerity and reverence through the simplicity of material offerings. The tortuous evolutionary trajectory of the Shicai Rite profoundly reflects the interactive relationship between ancient ritual institutions and the political imperatives of the state.

While scholarship on the Shicai Rite has yielded certain results, it exhibits a distinct tendency to emphasize general surveys over dynastic-specific studies. General histories of Chinese ritual institutions mostly introduce it as an educational sacrificial ceremony of antiquity: Peng (2013) elucidates aspects of it in Ancient Chinese Ritual Civilization (Zhongguo gudai liyi wenming), Chen (1983) summarizes the hierarchical differences between Shicai and Shidian in his Treatise on Rites (Lishu), and Qin (2020) outlines the quantitative differences between the two ceremonies in his Comprehensive Examination of the Five Rites (Wuli tongkao). Chang (2019) represents one of the few specialized studies focusing on period-specific evolution across the Yuan, Ming, and Qing dynasties. Nevertheless, significant lacunae remain in existing scholarship. Scholars lack a systematic analysis of the “period of dormancy” of the Shicai Rite beginning in the Han dynasty. Although the pivotal assertion by Wang Jian of the Southern Qi dynasty—“Since the Western Jin (zhongchao), the Shicai rite has been abandoned; what is practiced

today is merely the Shidian rite" (Xiao, 1972)—is repeatedly cited, the underlying institutional logic behind it has rarely been explicated; similarly, a systematic reconstruction of its institutional revival during the Ming dynasty is lacking. Addressing these issues, the present study comprehensively examines the textual origins, variant readings, exegetical glosses, and institutional evolution of the Shicai Rite. By situating its rise and fall within the dual contexts of the institutionalization of Confucianism and the hierarchical order of ritual systems, this paper analyzes the institutional causes behind the vicissitudes of the Shicai Rite and explores the mutually constitutive logic between Confucian institutionalization and ritual practice.

The Nomenclature of Shicai: Textual Origins and Exegetical Examination

Textual Occurrences of the Term "Shicai"

The term "Shicai" (□□), also rendered as "Jicai" (□□), "Shicai" (□□), "Shecai" (□□), and "Shemeng" (□□), appears in multiple orthographic forms across early texts, emerging earliest in Confucian ritual classics such as the Liji and Zhouli (Ruan, 2009). In the Liji, it is recorded five times:

"In the first ding day of the month (shangding), the Director of Music (yuezheng) is commanded to practice the dances and perform the Shicai rite. The Son of Heaven then personally leads the Three Dukes, Nine Ministers, Feudal Lords, and Grandees to observe it." (Liji, "Yueling" [Monthly Ordinances]; Ruan, 2009*)*

This account situates the Shicai Rite within the temporal coordinate of the "first ding day" of the second month of spring (zhongchun), highlighting its ritual stature through the personal attendance of the Son of Heaven. The "Yueling" explicitly states under the second month of spring that "sacrifices do not employ sacrificial victims (xisheng)" (Ruan, 2009). In spring, when myriad things burgeon, sacrifices must refrain from blood offerings in order to conform to the generative virtue (shengsheng zhi de) of Heaven and Earth. Echoing this seasonal prohibition against using animal victims in spring, the Shicai Rite employs vegetables as offerings—simultaneously fulfilling ritual norms and maintaining the function of honoring former teachers, thereby embodying the core pre-Qin ritual principle that "in rites, timeliness is paramount" (li yi shi wei da).

"When first establishing a school, once the vessels have been consecrated with blood (xingqi) and silk offerings presented (yongbi), the Shicai rite is performed; there is no dancing, nor is the dance-implement conferred." (Liji, "Wenwang shizi" [King Wen as Son and Heir]; Ruan, 2009*)*

Zheng Xuan's commentary notes that "xing (□) is a graphic error for xin (□, blood consecration)" (Ruan, 2009). Xin refers to the ceremony of smearing sacrificial blood onto ritual vessels to announce their completion to the spirits, of which presenting silk (yongbi) is a constituent part. After a new school was founded and new ritual and musical instruments were fabricated, silk was first offered to announce the event to the Former Sages and Former Teachers (xiansheng xianshi), followed immediately by the Shicai

Rite. Unlike the form recorded in the “Yueling” where Shicai was accompanied by dance, the “Wenwang shizi” stipulates “no dancing, nor is the dance-implement conferred.” The Song scholar Chen Xiangdao explained in his Lishu: “In the ‘Daxu’ [of the Zhouli], Shicai is combined with dance, whereas in the ‘Wenwang shizi’ Shicai involves neither dancing nor conferring implements because dancing had already been performed during the Shidian rite” (Chen, 1983). Because the vessel-consecration ceremony already encompassed ritual dance, dance was not redundantly arranged in the subsequent Shicai ceremony, demonstrating procedural flexibility across different occasions.

“When the Imperial Academy (daxue) commences instruction, [officials wear] the deer-skin cap (pibian) and offer vegetables (jicai), so as to demonstrate reverence for the Way (jingdao).” (Liji, “Xueji” [Record of Learning]; Ruan, 2009*)*

Here the text reads “Jicai” (□□). The character ji (□, to sacrifice) emphasizes the holistic nature of the sacrificial act, whereas shi (□, to set down) focuses on the specific procedural step of displaying the offerings; yet both point toward honoring former teachers with vegetable offerings. The “Xueji” elucidates the pedagogical significance of the Shicai Rite. The Zhouli (“Chunguan: Sifu” [Spring Offices: Master of Robes]) records that “when holding court audience, the deer-skin cap robe (pibian fu) is worn” (Ruan, 2009). That the presiding officials wore the pibian—the court attire of the Son of Heaven—during the matriculation ceremony indicates that although the Shicai Rite was a frugal sacrifice, its ceremonial execution was solemn.

“At the mourning rites for a Grandee (dafu), when the Greater Dressing (dalian) is about to take place and the binding strips, single coverlet, quilt, and robes have been spread out, the ruler arrives. The chief mourner greets him and enters the gate first, standing to the right. The shaman (wu) halts outside the gate, and the ruler performs the Shicai rite.” (Liji, “Sangfu daji” [Greater Record of Mourning Dress]; Ruan, 2009*)*

“After a Grandee or Servitor (shi) has been encoffined (bin) and the ruler goes to visit, someone is sent to notify the family in advance. The chief mourner prepares the grand offering (yindian) and awaits outside the gate. Upon seeing the heads of the ruler's horses, he enters the gate first and stands to the right. The shaman halts outside the gate, while the invocators (zhu) take his place to lead the way. The ruler performs the Shicai rite inside the gate.” (Liji, “Sangfu daji”; Ruan, 2009*)*

These two instances differ from the preceding accounts, demonstrating that the Shicai Rite was employed not only in academic rituals (xueli) but also in funerary rites (sangli). Both share the same ritual intent, which Zheng Xuan glosses as: “Shicai is to pay ritual respect to the spirit of the gate (menshen)” (Ruan, 2009). Both belong to the announcement sacrifice offered to the gate deities when a ruler personally attended a subject's funeral. By performing the Shicai Rite upon arriving to offer condolences, the ruler signaled to the tutelary spirit guarding the residence that he was not visiting unannounced on private business, but entering solely on account of funerary propriety—framing the monarch's visit as a ritually legitimate act.

In the Zhouli, there are two occurrences:

“In spring, upon entering school, they perform Shecai (□□) and join in dance. In autumn, when studies are distributed, they join in song.” (Zhouli, “Chunguan: Daxu” [Grand Assistant of Music]; Ruan, 2009*)*

Here the term is written “Shecai.” Zheng Xuan comments: “She (□) is equivalent to shi (□, to set down). Cai (□) is to be read as cai (□, vegetables). When first entering school, one must perform Shicai to honor the former teachers” (Ruan, 2009). The duty of the Daxu was “to take charge of the registers of the students (xueshi) so as to summon the sons of state (zhuzi)”—managing the rosters of noble youths at the state academy and summoning them in spring and autumn for ceremonial activities. The juxtaposition of “Shicai” and “joining in dance” (hewu) indicates that Shicai was not an isolated sacrificial act, but a commencement ceremony closely integrated with musical and dance pedagogy.

“In the last month of winter (jidong), he inquires into the king's dreams. Auspicious dreams are presented to the king, who bows and receives them. He then performs Shemeng (□□) in the four directions to send away evil dreams, whereupon he commands the commencement of the Great Exorcism (nuo) to drive out pestilence.” (Zhouli, “Chunguan: Zhanmeng” [Dream Diviner]; Ruan, 2009*)*

Zheng Xuan glosses “Shemeng” as follows: “I [Zheng Xuan] say that she is read as shi; shemeng is tantamount to shicai. In ancient books, shicai and shidian frequently use the character she. Meng (□) means the nascent sprouting of vegetables; zeng (□) means to send off, desiring to replace old evil with new goodness” (Ruan, 2009). Using newly sprouted buds as sacrificial offerings set out in the four directions aimed to expel ominous nightmares and welcome auspicious dreams. Conducted in late winter, Zheng Xuan linked this rite to the year-end Danuo (Great Exorcism) ceremony, interpreting the offering of sprouts in the four directions as a sacrificial act of supplanting old malevolence with new auspiciousness.

Additionally, there is one occurrence in the Yili:

“The ruler performs Shicai (□□) and enters the gate; the chief mourner steps aside (pi).” (Yili, “Shisangli” [Mourning Rites for a Servitor]; Ruan, 2009*)*

This involves the ceremony of a monarch attending a subject's funeral, parallel to the account in the “Sangfu daji” of the Liji, albeit more concise. The phrase “zhuren pi” (the chief mourner steps aside) expresses deference to the sovereign, encapsulating the solemnity and hierarchical order of the ritual. Beyond this, the “Shihunli” (Marriage Rites for a Servitor) of the Yili records: “Three months after the bride enters [her husband's home], she presents vegetables (diancai □□)” (Ruan, 2009). Zheng Xuan comments: “Diancai means offering vegetables in a bamboo basket (fei)” (Ruan, 2009). This was the rite wherein a new bride paid homage to her deceased parents-in-law (jiugu) utilizing vegetables. This precedent corroborates the Shicai Rite: both are rites of reverence performed by juniors toward seniors using simple vegetables, sharing a common ritual ethos.

Viewed comprehensively, the term “Shicai” is distributed broadly across the ritual classics—appearing in sacrificial scenes marking the commencement of schooling, marriage rites, apotropaic dream-expulsion

rites, and gate-sacrifices performed by rulers offering funerary condolences. It served as a collective designation for sacrificial rites whose fundamental form consisted of setting out vegetable offerings. However, because marriage rites involved elaborate stages, offering vegetables alone was insufficient to reflect ceremonial grandeur; meanwhile, with the intensification of imperial autocracy and sharper hierarchical boundaries between ruler and subject, instances of monarchs personally visiting subjects' homes to offer condolences dwindled, rendering funerary Shicai increasingly rare. Conversely, students offering vegetables harmonized well with their reverence for teachers while suiting their material means and practical convenience; consequently, the “Shicai Rite” became predominantly associated with academic rituals (xueli).

Analysis of Textual Variants: Semantic Relationships among “Shicai” (□□), “Shecai” (□□), and “Jicai” (□□)

The term “Shicai” exists in multiple orthographic forms, among which “Shicai” (□□), “Jicai” (□□), “Shecai” (□□), and “Shemeng” (□□) are the most prevalent. The emergence of these variants stems from phonetic loan characters (tongjia □□) in archaic Chinese and divergent scribal conventions during the transmission and copying of classical texts.

The etymological exegesis of the character shi (□) is key to comprehending the connotation of the Shicai Rite. The Shuowen jiezi (Explaining Graphs and Analyzing Characters) states: “Shi means to untie/resolve (jie □). It derives from bian (□), taking its sense of distinguishing and separating things” (Xu, 1963). The Guangyun glosses it as: “To put down (she □); to untie; to disperse; to dissolve; to abolish; to submit” (Chen and Qiu, 2008). Within the context of the Shicai Rite, shi adopts the extended meaning of “placing” or “setting out” (chenshe □□). “Shicai” thus refers to placing vegetable offerings before the spirit tablet of the Former Teacher, accomplishing symbolic communication between human and spirit through this physical act of “setting down.”

The evolution of the graphic and semantic relationship between cai (□) and cai (□) also constitutes a crucial link in the philological examination of the Shicai Rite. The Shuowen jiezi glosses cai (□) as “herbaceous plants that are edible; derived from cao (□, grass) with cai (□) as the phonetic component” (Xu, 1963), indicating that □ differentiated out from the base graph □. Cai (□) is a compound ideograph (huiyi) whose original meaning is “to pluck/gather.” Through orthographic differentiation via the grass signific (□), □ became a specialized noun denoting edible herbaceous plants, whereas □ specialized to denote the verbal action of plucking. That the orthography “□□” became standardized from the Han dynasty onward was due to the universal acceptance of substituting □ for □ following Zheng Xuan’s collation of the Ritual Classics, and to the broader process of orthographic standardization during the Western and Eastern Han, wherein □ specifically denoted botanical matter, facilitating classical transmission.

Where the “Daxu” text of the Zhouli reads “Shecai” (□□), Zheng Xuan established the reading: “She is equivalent to shi, and cai (□) is read as cai (□)” (Ruan, 2009). She and shi were phonetically and

semantically interchangeable, both expressing the sense of placing or setting out; cai (□) and cai (□), sharing a common etymological origin, functioned as phonetic loans. Although this judgment was accepted by most later classicists, dissenting views existed. The Qing scholar Hu Peihui, in his Yanliushi wenchao (Collected Essays from the Yanliu Studio), systematically summarized five distinct theories regarding “Shecai” (Hu, 1995): first, Zheng Zhong’s theory that “the dancers all hold fragrant plants/ornaments (fenxiang zhi cai)”; second, the theory that “in antiquity, when a shi presented himself to a ruler he used a pheasant as a gift of introduction (zhi □), and when presenting himself to a teacher he used vegetables”; third, the theory that “students were all sons of rulers, ministers, and grandees wearing colorful robes (caishi), and shecai meant divesting themselves of their splendid attire to humble themselves before their teacher”; fourth, Zheng Xuan’s theory that “she is shi, cai is read as cai (vegetables), referring to aquatic plants like water-clover (pin) and white southernwood (fan)”; and fifth, Gao You’s theory of “placing colored silks (caibo) in front as an offering to the spirits.” Upon comparative analysis, Hu (1995) pointed out that Zheng Xuan’s interpretation was the most sound, refuting the “colorful robes” theory by citing the distinction between the “Greater Shecai” (da shecai) and “Lesser Shecai” (xiao shecai): if shecai meant putting aside colorful garments, there could be no distinction between greater and lesser, which “would be incongruous with the tone of the commentary text.”

The relationship between “Jicai” (□□) and “Shicai” (□□), meanwhile, reflects a difference in naming perspective. “Jicai” focuses on the holistic attribute of the sacrificial act, where ji encompasses the entire procedural sequence of setting out offerings, invocatory prayer, and libation; conversely, shi emphasizes the specific step of displaying the offerings. Both refer to the identical ritual institution, differing solely in nomenclatural angle. As Hu (1995) observed: “That the ‘Xueji’ does not say Shicai but rather Jicai makes it all the clearer that it is a rite of sacrificing to the former teachers.” Through his exegetical judgment unifying the reading of □ as □, Zheng Xuan resolved the critical crux among the variant names of Shicai, laying the classical foundation for subsequent ritual scholarship.

Tracing the Botanical Categories of “Cai” in the Shijing, Zuozhuan, and Other Early Texts

The sacrificial offering of the Shicai Rite is “cai” (vegetables), which Zheng Xuan’s commentary on the “Daxu” of the Zhouli defines as “aquatic plants of the pin and fan genus” (Ruan, 2009). These aquatic plants occupied a special status in pre-Qin sacrificial culture, with origins traceable to the tradition of offering water plants to spirits constructed in pre-Qin texts such as the Shijing (Book of Odes) and Zuozhuan (Zuo Tradition) (Ruan, 2009).

First is fan (□, white artemisia/southernwood) in the ode “Caifan” (Gathering White Southernwood) of the “Zhaonan” section of the Shijing: “Where does she gather the fan? By the pools and islets. For what does she use it? In the service of dukes and marquises. Where does she gather the fan? Along the mountain streams. For what does she use it? In the ancestral temple of dukes and marquises” (Ruan, 2009). The Mao Commentary notes: “The consort of a duke or marquis holds fan herbs to assist in the sacrifice”

(Ruan, 2009), revealing the function of fan in Zhou ancestral temple sacrifices. Fan, namely white mugwort (baihao), was utilized in burnt offerings (liaoji □□), wherein burning the mugwort caused fragrant smoke to ascend and communicate with the deities. The “Preface to the Odes” (Shixu) elaborates: “‘Caifan’ concerns the consort not failing in her duties. Since the consort is able to preside over sacrificial offerings, she has not failed in her duties” (Ruan, 2009). This elevates gathering fan to the plane of clan ethics as a symbolic vehicle of the consort’s fulfillment of her institutional role (jing qi wu), endowing fan in the Shicai Rite with the connotation of “reverently serving the ancestral temple.”

Second are pin (□, four-leaf clover / Marsilea quadrifolia) and zao (□, waterweed) in the ode “Caipin” (Gathering Water-Clover) of the “Zhaonan” section of the Shijing: “Where does she gather the pin? By the banks of the southern stream. Where does she gather the zao? In those flowing rain-pools” (Ruan, 2009). According to the “Hunyi” (Meaning of Marriage Rites) chapter of the Liji: “In antiquity, for three months prior to her marriage, if the ancestral temple of her lineage had not been abolished [by generational distance], a woman was instructed in the ducal palace; if the ancestral temple had been abolished, she was instructed in the noble clan hall (zongshi), where she was taught womanly virtue (fude), womanly speech (fuyan), womanly deportment (furong), and womanly work (fugong). For the sacrifice marking the completion of her instruction (jiaocheng zhi ji), the sacrificial victim used was fish, stewed with pin and zao herbs, whereby womanly compliance (fushun) was brought to completion” (Ruan, 2009). Thus, “Caipin” reflects the “sacrifice of completed instruction” performed by an aristocratic maiden prior to marriage, where pin and zao bear the ethical signification of “perfecting womanly compliance.”

Third is qin (□, water dropwort / cress) in the ode “Caishu” (Gathering Beans) of the “Xiaoya” section of the Shijing: “Gathering beans, gathering beans, in square baskets and round baskets... Bubbling up is the spring, where they gather its cress (qin)” (Ruan, 2009). The “Preface” notes that “‘Caishu’ criticizes King You” for treating the feudal lords with disrespect, evoking the solemn spectacles of feudal lords attending court during the Western Zhou (Ruan, 2009). The “Jitong” (Summary of Sacrifices) chapter of the Liji echoes this: “Pickled aquatic herbs (shuicao zhi zu) and minced meat sauces from land animals (luchan zhi hai)—thus the minor offerings (xiaowu) are complete” (Ruan, 2009). Though pickled cress (zu □) and bean broths belonged to the category of “minor offerings,” they were essential accompaniments for a complete ritual ceremony.

Fourth are the “vegetables of pin, fan, yun, and zao” recorded in the Zuozhuan (Third Year of Duke Yin), regarding which the Gentleman (junzi) commented: “If only there be luminous sincerity (mingxin □□), the herbage of mountain streams, brooks, pools, and islets; the vegetables of pin, fan, yun, and zao; the common vessels of square and round baskets, tripods, and cauldrons; and the water of stagnant puddles and rain-pools may be presented to the ghosts and spirits, and may be set before kings and dukes” (Ruan, 2009). The foundation of sacrifice lies not in material sumptuousness, but in the “luminous sincerity” within the heart of the sacrificer, pointing directly to the essence of the Shicai Rite: “reverence for the Way” (jingdao).

Consequently, the vegetables offered in the Shicai Rite served as a collective designation for aquatic greens represented by pin, fan, qin, and zao—edible yet mild and unadorned plants growing in watery environments, belonging to the category of “minor things” (xiaowu). In the Song dynasty, Chen Xiangdao further elucidated their selection in his Lishu: “For the Shicai rite upon entering school, plants of the pin and zao genus are used; for the Shicai rite upon first establishing a school, plants of the qin and zao genus are used. This is because the semicircular state school pool (pangong) contains qin and zao, just as a son serving his parents uses jin (violet) and xuan (daylily); hence this explanation” (Chen, 1983). Outside the walls of the school palace lay the pan waters, wherein cress (qin) and waterweed (zao) grew naturally; thus, offering them combined natural convenience with the cultural trope that “the gentleman compares his virtue to water,” expressing pure reverence toward the Former Teachers. Together, “pin, fan, qin, and zao” served as vehicles for the threefold connotation of the Shicai Rite—ritual lightness (liqing), unadorned simplicity (zhisu), and sincere reverence (chengjing)—prioritizing moral weight over material lavishness (li qing yi zhong).

A Textual Investigation of “Yan Hui Performing Shicai” (Yan Hui Shicai)

The classical allusion “Yan Hui performing Shicai” (Yan Hui shicai) appears primarily in the Zhuangzi, the Lüshi chunqiu (Master Lü’s Spring and Autumn Annals), and the Fengsu tongyi (Comprehensive Meaning of Customs and Mores), yet their accounts diverge significantly. The “Rangwang” chapter of the Zhuangzi records: “Confucius was in dire straits between Chen and Cai; for seven days he ate no cooked food, his goosefoot soup contained no grain (ligeng bu san), and his countenance was utterly exhausted, yet he played the zither and sang indoors. Yan Hui was sorting vegetables (zecai), while Zilu and Zigong conversed with one another, saying...” (Guo, 1961). An identical account appears in the “Shenren” chapter of the Lüshi chunqiu: “Confucius was in dire straits between Chen and Cai; for seven days he tasted no grain, and his goosefoot soup contained no rice. Zai Yu was exhausted; Confucius played the zither and sang indoors, while Yan Hui was sorting vegetables (zecai) outside” (Xu, 2009). Both texts record the action as “zecai” ()—Yan Hui plucking and sorting wild greens amidst adversity. However, when the Eastern Han scholar Ying Shao recorded this episode in his Fengsu tongyi, the wording changed to: “Confucius was trapped between Chen and Cai; for seven days he tasted no grain, and his goosefoot soup contained no rice, yet he still played the zither indoors. Yan Hui performed Shicai ( ) outside the door” (Wang, 1981). The present study contends that “Yan Hui shicai” does not refer to performing the Shicai Rite, and scholarship should adhere to the reading of “zecai” (sorting vegetables).

First, the Zhuangzi was compiled during the middle to late Warring States period, and the Lüshi chunqiu between the late Warring States and the Qin dynasty. Chronologically, both stand much closer to the late Spring and Autumn period in which Confucius lived, preserving earlier historical memory. Although belonging respectively to the Daoist and Syncretist (zajia) schools, both employ the exact expression “zecai,” demonstrating that Yan Hui’s sorting of wild herbs for survival amidst extremity was a universally

accepted pre-Qin narrative. Conversely, the Fengsu tongyi was compiled in the Eastern Han dynasty, when Confucian thought was entrenched as state ideology, Confucius's status was invested with a sacred aura, and his disciples were reshaped through idealization. Motivated by a psychology of venerating Confucius, Eastern Han literati likely subjected pre-Qin texts to subjective emendation. In the eyes of Han scholar-officials, depicting Yan Hui as steadfastly performing the "Shicai Rite" in dire straits demonstrated his sage-like self-cultivation far better than the mundane survival activity of "sorting wild greens." That the Fengsu tongyi records "shicai" is a textual projection of the ideologization of Han Confucianism.

Second, returning to practical logic and human nature, the reference to "tasting no grain for seven days, with goosefoot soup containing no rice" reveals an acute crisis of survival where foraging for food to sustain his master and fellow disciples was paramount. At such a juncture, "sorting vegetables" (zecai) was consistent with survival instincts and practical necessity. Conversely, conducting a sacrificial "Shicai" ceremony at so perilous a moment—disregarding life and death merely to maintain ritual decorum—would violate fundamental human reason.

Third, viewed from the internal logic of Confucian thought, the account of "shicai" contradicts the pragmatic spirit of moral expediency or weighing circumstances (quanbian 權變). As Mencius famously illustrated: "That men and women in giving and receiving should not touch hands is ritual propriety (li); when one's sister-in-law is drowning, to rescue her with one's hand is moral expediency (quan)" (Ruan, 2009). At critical junctures of life and death, conventional ritual norms may be temporarily suspended. Had Yan Hui insisted on using their sole remaining wild greens to perform a sacrificial "Shicai" ceremony, it would have constituted a departure from Confucius's philosophy of quanbian; resolving his master's starvation through "sorting vegetables" was the true embodiment of Confucian benevolence (ren'ai) and pragmatic realism.

While graphic or phonetic misidentification between ze (擇) and shi (釋) during manuscript copying cannot be ruled out, applying traditional textual criticism—external collation (tajiao 他校) via the Zhuangzi and Lüshi chunqiu, and rational collation (lijiao 理校) based on historical context—points decisively toward "zecai." In compiling the Fengsu tongyi, Ying Shao aimed to "rectify customs and correct mores" (bianfeng zhengsu) (Wang, 1981). Sublimating a survival-oriented act of "sorting vegetables" into an orthodoxy-affirming "Shicai" ceremony was a targeted textual elevation during the ritualization and dogmatization of Han Confucianism.

Textual Records and Institutional Practice of the Shicai Rite from the Han Dynasty Onward

Absence of Textual Records of the Shicai Rite from the Western Han to the Southern Qi

While the Shicai Rite enjoys explicit documentation in pre-Qin ritual classics, across the centuries spanning the founding of the Western Han to the Yongming reign (483–493) of the Southern Qi dynasty,

virtually no definitive records of its actual implementation appear in transmitted historical literature. Standard histories of the Western and Eastern Han contain abundant accounts of sacrifices to Confucius and the Duke of Zhou, yet the “Treatise on Ceremonials” (Liyi zhi) of the Hou Hanshu omits the Shicai Rite entirely (Fan, 1965). When state schools were established during the Yuanjia reign (424–453) of the Liu Song dynasty, court memorials discussed both Shidian and Shicai, yet descriptions of the actual implementation of Shicai remained absent.

The discourse on Shidian and Shicai by Wang Jian (452–489), President of the Department of State Affairs (shangshu ling) of the Southern Qi dynasty, serves as the core historical document for understanding the survival or abandonment of the Shicai Rite from the Han through the Southern Dynasties. In his “Memorial on the Shidian and Shicai Rites” (Shidian shicai yi), submitted in 485 (third year of Yongming), Wang Jian stated:

The Zhouli states: “In spring, upon entering school, they perform Shecai and join in dance.” The Liji states: “When commencing instruction, [officials wear] the deer-skin cap and offer vegetables (jicai), so as to demonstrate reverence for the Way.” It further states: “When first entering school, one must perform the Shidian rite to the Former Sages and Former Teachers.” Since the Western Jin (zhongchao ⬚⬚), the Shicai rite has been abandoned; what is practiced today is merely the Shidian rite. Regarding bells and chimes (jinshi) and sacrificial stands and platters (zudou), there are no explicit canonical provisions. Compared to the Seven Imperial Ancestral Temples (qimiao), this rite is lighter; compared to the Five Household Sacrifices (wusi), it is heavier. Lu Na and Che Yin held that the Temple of Xuanni [Confucius] should follow the rank of a Marquis of a District (tinghou); Fan Ning wished to model it after the Temple of the Duke of Zhou, employing royal ceremonial protocols; Fan Xuan argued that while one treats him as a teacher, one does not treat him as a subject, so on the day of the Shidian rite, imperial rites and music ought to be prepared in full. Here, Che and Lu erred on the side of excessive lightness, whereas the two Fans erred on the side of excessive weight. Yu Xi stated: “If the sovereign personally establishes rites and music, he lavishes honors in a place of utmost reverence; if the intent is to commend and exalt the Former Teacher, then the analogy [to a reigning monarch] is not entirely fitting.” Examining this view, it adheres closely to human sentiment and ritual principle. Our august dynasty bends its imperial dignity to propagate moral instruction, treating him with the status of a teacher and mentor, ranking him alongside an Upper Duke (shanggong)—in terms of practical execution, this is wholly appropriate. When the state academy was established during the Yuanjia reign, Pei Songzhi proposed that six rows of dancers (liuyi) should be performed, but because the suburban sacrificial music was not yet complete, vocal songs ascended the hall (dengge) as a temporary expedient. Now that bronze bells and stone chimes are fully prepared, we ought to arrange the three-sided suspended orchestra (xuanxian) and the dance of six rows, with sacrificial animals and ritual vessels all conforming to the standard of an Upper Duke. (Nan Qi shu [Book of Southern Qi], “Lizhi” [Treatise on Rites]; Xiao, 1972*)*

Both Shidian and Shicai belonged to the category of ancient school sacrifices honoring Former Sages and Former Teachers, but the hierarchical specification of Shidian surpassed that of Shicai: Shicai was employed upon matriculation, commencing instruction, or the ruler's mid-spring inspection of the

academy, presenting vegetable offerings without music or dance implements; Shidian was used for regular spring and autumn sacrifices and the founding of schools, incorporating silk offerings, sacrificial livestock (shenglao), orchestral music, and toast exchanges (xianchou) in a far grander ceremony. Wang Jian's explicit assessment—"Since the Western Jin, the Shicai rite has been abandoned; what is practiced today is merely the Shidian rite" (Xiao, 1972)—demonstrates that courtiers were concerned exclusively with the ritual specifications of Shidian, without the slightest discussion of reviving Shicai. Within the ritual system from the Wei and Jin dynasties onward, Shicai and Shidian had diverged through institutional selection into one being abolished and the other practiced.

This divergence was tied to the officialization of Confucianism, the elevation of state sacrificial specifications, and imperial participation. In the early Western Han, Liu Bang sacrificed to Confucius using the Grand Offering (tailao); after Emperor Wu established Confucianism as state learning, and throughout the Wei and Jin periods, instances of emperors or crown princes personally performing the Shidian Rite after expounding the classics multiplied. Because the Shicai Rite was "ritually light" (liqing) and devoid of dance or implements, it could not display the court's devotion to moral education or sustain the ceremonial spectacle of an emperor's personal inspection of the academy (shixue). Shidian, by virtue of its grander liturgy, accommodated state Confucian veneration, progressively marginalizing and compressing the institutional space of the Shicai Rite.

Records and Practice of the Shicai Rite during the Tang, Song, and Yuan Dynasties

Ritual institution-building reached a zenith during the Tang dynasty, when the dominant status of the Shidian Rite within state liturgical codes was definitively established. In the second year of the Wude reign (619), regulations mandated sacrifices to Confucius across all four seasons; by the Zhenguan reign (627–649), the framework honoring Confucius as the Former Sage (xiansheng) and Yan Hui as the Former Teacher (xianshi) was formally instituted; and in the eleventh year of the Kaiyuan reign (723), the four seasonal sacrifices were consolidated into biannual spring and autumn Shidian ceremonies. Within this landscape, the Qinding Guozijian zhi notes that "the Shicai rite is simpler than Shidian, lacking sacrificial animals and silk" (Liang et al., 1983), while Wang Jing's Da Tang jiaosi lu records that the Directorate of Education (Guozijian) performed the Shicai Rite every spring and autumn—reduced from a grand pre-Qin state ceremony inspected by the Son of Heaven to an internal routine observance.

Nevertheless, the Tang dynasty witnessed an institutional innovation closely linked to the Shicai Rite: the Shihe Rite (shihe li □□□, "casting off coarse hempen robes"), wherein newly successful examination candidates doffed their commoner attire and donned official robes. The Qinding Guozijian zhi records: "The Shihe rite originated during the Kaiyuan reign of the Tang, when provincial tribute scholars (xianggong jinshi) proceeded to the Directorate of Education in early winter to pay homage to the Former Teacher" (Liang et al., 1983). Extending the spirit of Shicai from "commencing study" (shixue) to "commencing official service" (shishi), this provided the institutional precursor for the Ming practice of new jinshi performing the Shicai Rite upon casting off their commoner robes.

The Song dynasty inherited the Tang framework, maintaining the Shidian Rite in spring and autumn. According to the Qinding Guozijian zhi: “Emperor Taizong of Song instituted the rite of burning incense (xingxiang li □□□) on the new and full moons (shuowang), which was subsequently performed either in the first months of the four seasons or on New Year's Day” (Liang et al., 1983). Functionally, burning incense on the first and fifteenth days of the lunar month supplanted the Shicai Rite as the routine school observance. In his “Account of the Temple of Master Kong in Gucheng County, Xiangzhou” (Xiangzhou Gucheng xian Fuzimiao ji), Ouyang Xiu wrote:

*“Shidian and Shicai are abridged forms of sacrifice. In antiquity, when a scholar-official (shi) presented himself before a teacher, he used vegetables as his gift of introduction; therefore, those first entering school invariably performed Shicai to honor their Former Teachers. As for the seasonal sacrifices conducted by school officials across the four seasons, all were Shidian. Shidian possessed music but no personator of the dead (shi □), whereas Shicai lacked even music; being even more abridged, its rite perished (wang yan □ □). Today, Shidian fortunately survives, yet it too lacks music, and is no longer performed across all four seasons, being conducted solely in spring and autumn.” (*Ouyang, 2001*)*

Citing Ouyang Xiu’s observation, the Qing scholar Qin Huitian summarized in his Wuli tongkao: “Since the Shicai rite perished between the Tang and Song dynasties, what school officials perform preserves only a rough outline of the Shidian ceremony” (Qin, 2020). Yet even as the Shicai Rite waned within Song official liturgy, it experienced an unexpected revival within private academy (shuyuan □□) education. The Southern Song Neo-Confucian philosopher Zhu Xi restored the White Deer Grotto Academy (Bailudong shuyuan) and performed the Shicai Rite upon its inauguration, recording in his “Invocation to the Former Teacher upon the Completion of the White Deer Grotto Academy” (Bailudong cheng gao xianshi wen): “I, Xi, having reverently examined the state canons, established this school palace. At the commencement of opening our satchels (guqie zhi chu), we reverently perform the rite of Shicai” (Zhu, 2002). Numerous academies subsequently emulated this practice, transforming Shicai into a vital vehicle for moral cultivation.

During the Yuan dynasty, the concepts of Shidian and Shicai became conflated. According to the Qinding Guozijian zhi: “In the second year of the Zhongtong reign (1261), an imperial edict decreed that on the first day of each month (yueshuo), the Shidian rite be performed at the Temple of the Exalted Sage [Confucius]... Performing Shidian on the first day of the month was in fact Shicai... The Yuan dynasty was meticulous regarding Shidian, whereas Shicai went unheard of” (Liang et al., 1983). Nevertheless, actual Shicai observances were not entirely absent. According to the Rixia jiuwen kao, shortly after Yanjing (Beijing) was pacified, Pacification Commissioner Wang Ji converted the former Jin Bureau of Military Affairs (Shumiyuan) into the Temple of the Exalted Sage and “in spring and autumn he led the students to perform the Shicai rite” (Yu et al., 1981). Similarly, the Yuan scholar Yang Junmin noted in his “Account of the Clay Images at the Temple of the Exalted Sage” (Xuanshengmiao suxiang ji): “In antiquity there were schools but no standalone temples; whenever students entered school, they invariably performed Shicai and Shidian to the Former Sages and Former Teachers” (Liang et al., 1983), demonstrating that

Yuan scholars still regarded Shicai as a fundamental matriculation ceremony even when subsumed under Shidian in practice.

Establishment of the Ming Directorate of Education System and the Reactivation of the Shicai Rite

At the founding of the Ming dynasty, Zhu Yuanzhang (Emperor Taizu) attached paramount importance to school education, reconstructing the Directorate of Education (Guozijian) synchronously with the restoration of the Shicai Rite. Qin Huitian summarized the Ming documentary records in his Wuli tongkao:

*"Queli zhi (Gazetteer of Queli): In the fifteenth year of the Hongwu reign (1382), the Imperial Academy (Taixue) was completed; clay statues from Confucius downward were removed and replaced with wooden spirit tablets (muzhu), and officials were dispatched to sacrifice with a tailao offering. Emperor Gao [Taizu] thereupon inspected the academy and performed the Shicai rite: wearing the deer-skin cap (pibian), he proceeded to the spirit seat, bowed twice, offered a libation goblet (jue), and bowed twice again... Mingshi (History of the Ming), 'Treatise on Rites': In the seventeenth year of Hongwu (1384), an imperial edict commanded that on the first and fifteenth days of each month, the Libationer (jijiu) of the Imperial Academy and officials below him should perform the Shicai rite, while prefectural and county school magistrates and officials below them should proceed to the schools to burn incense (xingxiang)... Ming huidian (Collected Statutes of the Ming): In the twenty-ninth year of Hongwu (1396), the Imperial Carriage visited the Imperial Academy and performed the Shicai rite, demoting Yang Xiong from correlated enshrinement (congsi) and elevating Dong Zhongshu of the Han." (*Qin, 2020; Zhang et al., 1974*)*

The institutional dichotomy wherein the Directorate of Education exclusively performed Shicai while prefectural and county schools burned incense on the new and full moons marked the transformation of the Shicai Rite from a simple matriculation ceremony into an institution proclaiming official state orthodoxy. Designating the first day of every lunar month (shuodan 朔旦) as the regular date for its performance transformed Shicai from an ad hoc pre-Qin ceremony "performed only as occasions arose" (yinshi nai ju) into a routinized monthly ritual. Fascicle 14 of the Qinding Guozijian zhi details the complete procedural protocol for the monthly new-moon Shicai Rite at the Ming Directorate of Education (Liang et al., 1983). While preserving aquatic plants like pin, fan, qin, and zao, artificially prepared meat sauces (hai 醢), pickled vegetables (zu 菹), and dried fruits such as jujubes and chestnuts (zaoli 枣栗) were added. Arranged in strict accordance with the Ming principle of "determining ritual position by noble rank, and determining offerings by official grade" (yi jue ding wei, yi pin ding xian), the Ming monthly Shicai Rite evolved into a state ceremony whose liturgical scale approached Shidian while keeping material offerings light—forging the characteristic of "exalted status yet simplified offerings" (wei zun er li jian).

Nevertheless, a clear institutional boundary was maintained between the Shicai and Shidian rites. First, Shidian worshiped the complete pantheon comprising Confucius, the Four Correlates (sipei), the Ten

Philosophers (shizhe), and the scholars enshrined in the eastern and western corridors (liangwu congsi), whereas Shicai sacrificed solely to Confucius. Second, Shidian featured sacrificial livestock (shenglao), silk, bamboo baskets and wooden platters (biandou), music and dance, three rounds of libations (sanxian), and secondary offerings (fenxian), whereas Shicai utilized only rabbit meat sauce (tuhai), fruit wine, incense and candles, along with cress, waterweed, jujubes, and chestnuts—devoid of livestock, silk, music, dance, or secondary offerings. Third, Shidian was presided over by court-dispatched commissioners or chief local magistrates as an "official state sacrifice" (guanji □□) oriented toward the entire administrative apparatus, whereas Shicai was confined to newly matriculated students, newly appointed degree-holding bureaucrats, and educational officials as an "academic sacrifice" (xueji □□). Furthermore, in the twenty-third year of the Wanli reign (1595), the court "mandated that the jinshi of every examination cohort perform the Shicai rite" (Liang et al., 1983), with the Shihe shiyi documenting dedicated fiscal allocations guaranteeing the ritual. Spanning the entire trajectory from a student's matriculation to a jinshi graduate's entry into officialdom, this integration vastly elevated the political weight of the Shicai Rite within Ming state liturgy.

Continuation and Transformation of the Shicai Rite in the Qing Dynasty and Early Republic

Following the founding of the Qing dynasty, the court inherited the Ming ritual framework, decreeing in the first year of the Shunzhi reign (1644) that "on the first day of each month, the Shicai rite be performed" (Liang et al., 1983), while delineating the distinction between full-moon incense burning and new-moon Shicai with greater precision. First, the Qing state codified the homophonic symbolic meanings of the offerings: jujubes (zao □, homophonous with □, "early") signified establishing one's aspirations early; chestnuts (li □, homophonous with □, "reverent awe") represented a heart of reverence; and water cress (qin □, homophonous with □, "diligence") symbolized industrious devotion to learning. Second, the spatial arena expanded: in addition to paying homage to Confucius in the Hall of Great Achievement (Dacheng dian), rites were performed to Confucius's father in the Shrine of Revealing Sageliness (Qisheng ci)—and by new Qing jinshi during their Shihe ceremony at the Shrine of Venerating Sageliness (Chongsheng ci)—accompanied by secondary offering officials (fenxian guan), extending sacrificial recipients to Confucius's ancestors.

Unlike the Ming practice, the Da Qing huidian (Collected Statutes of the Great Qing) mandated: "In all prefectures, departments, and counties across the provinces, Shicai is performed on the new moon and incense is offered on the full moon; instructors (jiaoshou), directors of studies (jiaoyu), and sub-directors of studies (xundao) shall divide into shifts to perform the rite, identical to the practice of the Imperial Academy" (Kun et al., 1991; Liang et al., 1983). At the level of administrative fiat, the Qing achieved ritual integration between local state schools and the Imperial Academy, transforming the Shicai Rite from a Ming ceremony "performed solely at the Directorate of Education" into a universal institution celebrated at government schools of all levels nationwide. Yet a discrepancy existed between statutory regulations and grassroots implementation. The Qing scholar Yao Ying (1785–1853) noted in his Zhongfutang

quanji: “Today, most prefectural, department, and county schools across the provinces have lost this rite” (Yao, 1995), as local survival depended far more on individual magistrates and ritual masters (lisheng □□) than state coercion. In the late Qing, with the establishment of modern-style schools (xinshi xuetang), the abolition of the civil examinations in 1905, and the loss of pedagogical functions by traditional schools, the Shicai Rite lost its institutional scaffolding and entered a prolonged dormancy.

An Inquiry into the Causes of the Rise and Decline of the Shicai Rite

Over the course of its historical development, the Shicai Rite exhibited pronounced fluctuations—moving from pre-Qin prominence to centuries of post-Han marginalization, followed by a Ming-Qing institutional revival—reflecting the interplay between ritual institutions and shifting political-cultural imperatives. Pre-Qin esteem for the Shicai Rite was rooted in the cosmological structure of “mutual participation between Heaven and humanity” (tianren xiangcan □□□□). Fixing the rite on the “first ding day” (shangding) of mid-spring in the “Yueling” (Ruan, 2009) aligned the commencement of learning with natural vitality, while the stem ding (□) carried the sense of “robust maturity and accomplishment” (dingzhuang chengjiu), and aquatic offerings such as pin, fan, qin, and zao echoed the seasonal prohibition that “in spring, sacrifices do not employ animal victims.” Moreover, the attendance of the Son of Heaven leading the Three Dukes, Nine Ministers, Feudal Lords, and Grandees (Ruan, 2009) elevated the Shicai Rite into a political performance proclaiming that “in founding a state and governing the people, instruction comes first” (jianguo junmin, jiaoxue weixian), linking the Way of Heaven (tiandao), Governance (zhengdao), and the Teacher (shidao).

Against the Han dynasty backdrop of “dismissing the hundred schools and revering solely the Confucian arts,” why was the Shicai Rite—as the premier ceremony of commencing study and honoring teachers—omitted from explicit historical records? The root of this paradox—wherein a rite that “ought to have been emphasized went unpracticed”—lies in a structural shift within the Confucianism promoted by the Han state. In the pre-Qin Shicai Rite, the recipients of sacrifice were generically termed “Former Teachers” (xianshi)—referring broadly to “possessors of the Way and Virtue” across various instructional domains, without designating a single fixed historical figure. From the reign of Emperor Wu of Han onward, the status of Confucius and his disciples was steadily elevated. By the Eastern Han, Confucius was acclaimed as the “Former Teacher” and subsequently exalted further as the “Former Sage” (xiansheng). Sacrifices to Confucius were consequently incorporated into the top-level design of state liturgical codes, creating a political demand for a sacrificial ceremony of higher specification capable of manifesting supreme imperial veneration.

With its comprehensive liturgical sequence featuring sacrificial animals, silk, orchestral music, and libation exchanges, the Shidian Rite satisfied this political need; conversely, the Shicai Rite was categorized as “ritually light” (liqing ye). As the Tang commentator Jia Gongyan revealed in his Zhouli zhengyi: “When students first enter school and perform Shicai, the rite is light, and therefore does not reach up to the Former Sage (buji xiansheng)” (Ruan, 2009). This defining characteristic of “not reaching

up to the Former Sage" rendered the Shicai Rite incapable of bearing the weight of the increasingly grand sacrifices to Confucius from the Han dynasty onward. The sustained florescence of the Shidian Rite exerted an institutional squeeze on the Shicai Rite that persisted through the Song and Yuan periods, which even Zhu Xi's private academy revival could not reverse at the state level.

In the Ming dynasty, the Shicai Rite experienced an institutional renaissance propelled by Emperor Taizu's personal inspections of the Imperial Academy, the establishment of the monthly new-moon ceremony, and the Shihe ritual performed by newly graduated jinshi (Liang et al., 1983; Qin, 2020). Crucially, the Ming succeeded because the early Ming court established a clear functional demarcation between Shicai and Shidian through a division of ritual labor: Confucian temples performed the Shidian Rite in spring and autumn, while schools performed the Shicai Rite. This institutional design preserved the core status of the Shidian Rite in state sacrifices to Confucius while emancipating the Shicai Rite from serving as a mere appendage, demonstrating that the fate of a ritual institution fundamentally depends on its degree of alignment with state political imperatives and the hierarchical order of the ritual system.

Conclusion

The vicissitudes of the Shicai Rite reflect the deep interaction between the evolution of ritual institutions and political imperatives. Viewed from the perspective of philology and nominal exegesis (mingwu xungu), variant forms such as "Shicai," "Jicai," and "Shecai" were integrated through the exegetical scholarship of Zheng Xuan and others, crystallizing the ritual meaning of "sacrificing with vegetables," while the humble aquatic offerings of the pin, fan, qin, and zao genus determined its essential characterization as a "light rite" (liqing). The alteration of "Yan Hui sorting vegetables" (zecai) to "offering vegetables" (shicai) in the Fengsu tongyi reflects the intentional effort of Han scholars to utilize the "Shicai Rite" as an ideological instrument for the idealized remodeling of Confucian worthies. In the pre-Qin period, Shicai was an academic sacrifice that was "light in material offerings yet heavy in moral significance" (li qing yi zhong) and enjoyed high ceremonial stature; from the Han dynasty onward, however, owing to its "light" character of "not reaching up to the Former Sage," Shicai was progressively supplanted by the Shidian Rite—a shift epitomized by Wang Jian's pronouncement in the Southern Qi that "the Shicai rite has been abandoned." Although the Shicai Rite survived sporadically within the Directorate of Education and Zhu Xi's academies during the Tang and Song dynasties, it failed to return to the core of state liturgical codes. Only in the Ming dynasty—through institutional designs including Emperor Taizu's personal inspections of the academy, the establishment of the monthly new-moon ceremony, and the Shihe ritual performed by new jinshi—did the Shicai Rite regain an independent institutional space. During the Qing dynasty, the Shicai Rite was further ritualized and institutionally extended nationwide, before gradually falling into silence amidst late Qing social transformations. Though the Shicai Rite is categorized as a "minor rite" (xiaoli □□) within the Ritual Classics, its millennial trajectory of ascendance, eclipse, and revival offers a subtle yet profound cross-section for observing the dynamic interplay between ritual institutions and politics in imperial China.

Declarations

Data availability

Data sharing is not applicable to this article as no datasets were generated or analysed during the current study. All textual evidence and historical sources examined are cited within the article and listed in the References section.

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