

22.0.1 壴 (亨)

22.0.2 小利有攸往

22.0

*22.0.0. 壴 GSR 437 *piār > bi brilliant, ornate (Shu) loan vocally for 1 壴, 土壴, 小壴
(Xt; bi (splendidly)adorned, accented e.g. 壴 𠂇 ("a guest paying a visit (all)
decked out in finery"); red ben 'ardent, brave' (Shu))

437.6. 𠂇 c. Zhou I 𠂇 mu 63 (周公旦) sense of some kind of sacrifice
d. Zhou I 𠂇 mu 86, sense of great, fine. The graph may refer to the meaning "ornate"
and depict a flowering plant... Rod 154 𠂇 via superstition

- for this hex. see next 唐写本...

- Gas Hong: "sacrifice"; having somewhere to go is somewhat favorable (cf. #1)

22.1.1 象其趾
22.1.2 合車而徒

22.1

足²⁶ also in 21.1 (qv) (some variant of 3/42) (

徒 (2652 871a *sīyǐng > xi 42) GSR 62e #dō > tú go on foot, foot soldier (shu); follower, adherent (shu); servant (shou), ^{also for id.} vanity (kang); merely, only, mere (kù)
- Gao Hong: 象 'decoate with designs'; 足 'foot'; 22.1 = "feet are wearing decorated shoes." ^{look for 玉} "Someone wearing decorated, fancy shoes on his feet, he ride in a carriage would hide the shoes in the ab of the carriage, so in order to let people appreciate his shoes, he abandoned the carriage and walks. This refers to is just considering the superficialities, and not the substance; Guiging explains it as only string ornaments worn around neck as decoration jewelry (quites numerous texts to prove that seashells come in many colors!); - based on Shuang 許慎 p. 11 2, 3; cf. Koltzen, 足 is 'superficial'; 足 is 'to walk barefoot'; one may be understanding 足 in Guiging as 'tattoo'. - when he just says 足其趾 and quotes Zhuangzi on you people 足其趾 ^也 玉文身 and comments that it probably was not just one who decorated their bodies.

- Connolly p432ff analyzed entire hexagram 22.0-6. his translation of 22.1: "if one moves his toes, he goes on foot in disdain of the chariot, which he regards as a good definition of "to run" = 象, read ben

- Maspero (Review of Connolly) "elegant are his feet (when) he abandons his chariot for walking" (élegants sont ses pieds, (quand) il quitte son char pour marcher)

RK: M's syntax

of 22.1.2
Li Jingchi ("Shih koo" Tongzun p53) 象 obviously means 奔 'rush',
奔 \rightarrow 王文王 'mettled'; 王 ^王 fēn 'geld, castrated' [cf 26.5] ^{upset}; #81 ^王 ancient graph for 足 (fei 徒 or shu), referring to pottery Zhang, or Shuwen: change ^王 to 马, decoules decoration; unseparated.

more \rightarrow RK: MS writes hex name 象 (Gao Hong Baguan p. 9). This was a kind of Artemisia? (GSR 265d *b'iwan > fān) - cf. Koltzen's hypothesis on graph:

22.2) 象 \rightarrow (in the) may depict a kind of flowering plant (convex element a ^{distortion} composition)
(22.2) - RK: 22. The graph 象 may have originally denoted some kind of sacrifice, reflected in OBI on 22.1.

象 < 王 奔 < OBI 王 form pp206-8 Li Xiehong pp. 3237-8 = quotes

(shot 茉 >).

Qian Mu says 茉 (= 茉) at least in the ShI he refers to it
has a prayerful, sacrificial meaning (祭, 祀), e.g. 位王初享于
100 周 (RK: of 22.5 茉 于 田 圈)

bunqie
2 wazi vessels

ment
①
Hesays the
of word is
pleonastic 茉

Li Xioding, pp 223-7 & 273-8 on 茉 > 茉 quotes Tonglou (open
Shang Chenzhou), who relates 茉 to the fen 禮 (or 禮) sacrifice
of WZSI (a kind of ^{burned} incense offering etc). ① Shang Chenzhou also
considers it a sacrifice term, citing SBT Yican 14 仔 32 (S 207.1):
甲申卜亘貞 茉 于 大 甲 ("On the Moon cracks on the day chosen,
Huang determined/determined (=divined): We will ^{perform} sacrifice
to Tai'jia."). But he says it is a sacrifice mentioned in close-
related texts and is thus a 'lost site' (佚禮).

Interestingly, the MS graph for her name 故 appears in
Shi - 13/1, 2 in a sacrificial context: 丁 申 采 故, 丁 旣 于 旣,
丁 旣 用 旣, in 侯之事 (13/1), sacr p. 8 "She goes to gather the
fen plants, by the ponds, on the islets; she goes to use them in
an offering, in the sacrifices of the prince."

② I believe that 茉 (蕡) is the protograph for 蕖 (GSK 4370, ^{binding}
*biwən > fen) which, idiosyncratically, is glossed as 'seeds' or 'flowers' of
the hemp plant (^{fibres} Marijuana, Cannabis sativa), and that 茉, 茉,
etc. is an unmistakable depiction of a hemp plant. An interesting
modern sidelight of this is that 茉 玛芬 is likely to be the
source for English marijuana. It is ^{possibly} conceivable to suppose that
the fen-sacrifice involved use of the euphoriac drug hashish or
marijuana extracted from the flowers ^{stems} seeds and open leaves of the
plant. The subject of the identification of 茉 with marijuana is another,
extending from its implications for the 2st ritual of 'saking (raw
hemp etc.)' (which is difficult to distinguish from the fen-sacrifice
(see below (2st 等 etc.)) and Li Xioding's sections referred to above) to
ment

analysis of the complex of possibly cognate words like 1. 茉 (蕡, 奔, 韶, 茉)
Here we must confine ourselves to the question of what ^{light} if any, has the
identification ^{if correct} been based on the line texts 22.1, 22.2, 22.3.

First, it suggests a source for the unusual reading *piə̯-bi

which 花 has in here in Yi and in Shu with the gloss traditional gloss 'fuller, ornate' (see GSR 437a) ^{and therefore here has been}
elision (in addition to the other readings *pwən > ben and *biwən > fen which it has otherwise and are more consonant with its phonetic series)

Its pronunciation may have been influenced by the series of words
^{give 'nose'} 海 ^{and 'bamboo pen, numbers'} 筆 (GSR 521 #p17d, *biəd, *piəd, etc. (not in GSR
but according to Shuowen, which defines it as 'downiness'; rheumatism)
^海 汗 (汗), it has 汗 as phonetic, and according to Kangxi zidian (see Mouhuishi
#22279), had the original form 汗 This series is linked semantically with morphe, and may be graphically also.

Second, the extensive phonocology of the family (家) in China and also in the West may provide clues to interpretation. (A)
In Li Shizhen's Bencaogongmu (j. 22, pp. 1444-1450, esp. on 汗 especially pp. 1444-5 on 汗 (汗), for example, a work quoted ^{here} indicates a connection between hemp and the gloss of 汗 'mottled, patterned' which was anciently given to 汗 (Li Jingchi - 隋書 "Jiaoshi" #81) (middle). It says "Farmers select the seeds which are speckled with black (to 汗 汗 有 汗) which they call female hemp, and planting these produces a rich harvest," (p. 1444). Several other works quoted, as well as Li Shizhen himself mention black and white (see ^{again} block and white distinction). It is easy to imagine a mixture of black and white seeds providing a metaphor metaphor for 'mottled', 'branched', etc., such as "salt and pepper" does for English speakers. Cf. 22.2, 22.3.

- Why do you say yellow and white fen? (汗 & 汗) , means 'had' patterned decoration, yellow and white color (汗 & 汗 飾 黃白色)

- Li Jingchi (Tangson " liefce" p.10) unifying, catalogued of this her is "marriage"

(A)
*Nichuan scc v.5,
Part 2, pp. 150-151
decrees
briefly.*

22.2.1 貢其須

- 積 GSR 1332 *sīn>xū bend (yì); loan for it. wait (shù), what is needed, necessary, to expect (shù); supply, aid (lì); xiāng a short while (le) qd:1984 The graph is identical
to (zhou). used in sense of f. 積 *sīn>xū a kind of ritual vessel
- Guo Heng: 黑黃 'black yellow (brown and white color)'; 古董 ancient 器物, 'vessel':
"指老年人的佩带" (of an old person, symbol of the elderly, of longevity)

22.3.1 貞如濡如
22.3.2 永貞吉

22.3

- 濡 GSR 134f *ní:u > rú moisten (shu); soak (zuo); wet glossy (shu); long frid. to stop (Meng); to tony (Zhuang)
- Gao Heng: 貞 refined '贞' (有文章). 濡 '濡' for 濡 [Instinct, xin], soft, pliable, (柔) (柔) : "(the person is) refined and yieldinggentle, for long-term divinations, auspicious." quijing: containing 22.2 referring to a bend'; 艹 'multi-colored'. 濡 perhaps loan for 濡 'wet' (wet) wet from meeting rain 雨, so here 濡 is the describes a glossy non-soaked wet appearance; which is an auspicious sign - everywhere in Yi, encountering rain is an auspicious sign, and 濡 'long term' corresponds nicely to the symbol of longevity in 22.2 too: "wet and rain soaked, auspicious for long-term dev.z"
- Connolly (p 435)^{22.3.1} ^{feng (means)} ^(to gush forth) a definition: ^{"fen-ru 滯 [means]} "to boil", where 贞 is here stands for 滯 濡 (to gush forth) (// no comment on ru here.)
- Li Jingche ("Shici Xukao" Tongyuan p.147); 濡 rhymes with 22.2 夏 RK: this would imply a semantic connection, as if part of the same song

22.4.1 貢 如 鳳 翠 口
22.4.2 白 馬 翱 翱 口
22.4.3 雙 寶 婚 結

22.4

- 白鸞 GSR 195 f *b'wār > pō and *p'wār>bo white (yu); loan for b'wār > pō big, bulging (zoo)
- 韓 GSR 140 f *g'ān > hàn pheasant feather (Yihsien and Shuwen); wing, to fly (shu); loan for id. high (yu), down out (sound) (yu); white (yu); prop up, support (shu); ornaments on sides of coffins (zui) - also 韓 in 61.6 below
- 雙...結 see 3.2 (same line in both 3.2 and 38.6)
- Gao Heng: 貢 with a design pattern (not solid colored) (t'ak t'ieh ts'í); 白 'white'; 韓 'house's hair long': "(A person comes driving horses,) his houses are ^{the} have a pattern and are white [sic], with long hair; It is not a robber (come to plunder but rather) seeks a ^{quiet} marriage." This is a sign that the person who ^{executes} this line in div. will ^{lose her} because of ^{her} daughter - Gujing; quotes Dong 童 quoted in Shuwen 韓 'house holding his head as high', also Ma Xun 马玄 quoted in Shuwen, 高 'high'; gao prefers: 韓 loan for 韓 or 韓, former defined in Shuwen as 'long hair of a horse' and latter, as 'beasts' hair (pan k'ang) [neither in GSR]. 3.2 line is very similar to this entire line
- Wong Si 一 'in one gasheng.' p. 17, says 白 and 韓 rhyme, both being 'level' tone
^{texte X ton Y ton} as if it were a disjunctive question:
- W-B: "Grace or simplicity? a white horse comes as if on wings."
^(from Shuiping etc.)
- Wen Yihua ("Lijian" pp 19-20) 韓 orig. was name of 2 white colored pheasant, and by extension, could refer to the white horses. Thus 22.4.2: white horses, like white how horses?"?
- Li Jingshi "Jiaoshi" # 22.4.1 白 翩翩 with 韓, according to Gu Youwan Lijian, who would read it like 韓 > 韓, after Zhang and Linji (of Shuwen); it can't describe the 2 white color of the horses. RK trans. 'fin'? 'wh? pale?

22.5.1 貢于丘 園
22.5.2 束帛袞 穀
22.5.3 各 終 吉

22.5

- 園 GSR 256b *giwün > yuán garden (she)

- 袞 GSR 152a *dz'än > cán damage, nucleus (she lost chpt. op. shower); *dz'ian > (tsien) jiān accumulated (yu) b. 壴 "the graph has 'dogger-one' doubled; is it the primary graph of c. below?" (下) c. dz'än > cán cruel (she), damage, hurt (Chougue); oppens (Meng); fragment, remainder (Liu)
- 壴 GSR 994a *k'ing > qīn hill, mound (she); bon for id. village, district (Meng); great (guan); waste, ruins (Chuci). The original graph was a drawing, misunderstood and already deformed in the Zhou version
- Ge Heng: this refers to the transfer of gifts, connected with a wedding ceremony: In ancient weddings, after a boy and girl were betrothed, the boy's family would suck a lucky day, and send betrothal gifts to the girl's family. This was called ní zhōng 乃中 'accepting tokens' (儀), 豊 'decoration', referring to tying up colorful decorations at the door; 豊 is where the girl lives; 帛 'silk cloth' (帛); an ancient 束 skin bundle bolt, 200 feet; 小 : describes a small quantity: "They decorated at the hill garden (and but the boy's family's gift was only) a bolt of silk, meager and small, (and this made the girl's family upset, etc.) difficultly, in the end gave."
- 束 GSR 1222a *s'ink > shin bind, tie together; bundle (she) graph (束) is drawing of bundle.

- You Fan ^{of gift} : 22.5.1 園 ^{anchored} : (木果 因 園)

- Li Jingche ("Shiwei" Tongyuan p53) said 壴 could have more sense and (Hongyi)
he may want 壴 to go to the hill garden. "He who have this line in mind?" "Hurry to the hill garden." Tongye 崇業 after Ma Rong 253 sacrifice 奚 無 無 big pile "funeral heap bundle"
- RK: The only, OBI, sense of 壴 may be returned in this line, with 22.5.1 saying "perform the fan-sacrifice at the hill garden."
- Huangben text of Shewen read 奚 for 壴 - error for 奚? (effluent 奚)

- RK on rhyme of 園 and 奚: note she rhymes -än and -än
29, 154/1 其無復之園 (xgjwän) 羌有饑春野之壘 (xgjän)
also 177/5, also 183/3 ap, long w/ öän, and, an

- Gao Heng: "white (colored background) with polychrome as design" (a metaphor for a person having pure white virtue and the beauty of refinement (素美), thus no misfortune.)
- RK: 裝 'decorate, deck out' 22.6.1 "Decked out in white."
- Li Jingchi: "Maošu" #84. 猪 is protograph for 猪 'gilded pig'; as in 22.5 猪
猪 2 4 ; 麋 (see note at 15.1) refers to 猪 猪 (pig) 猪, also using protograph 猪 in close 'gild'. Li cites other evidence from Shimen, Enya, Cui Jingshi, p. 741, from which he concludes that 猪 was a 'gilded pig', etc (RK: although most of the sources make it a verb 'to gild' (a pig), and that is usage in both 22.5 and 麋 too.) Also Hou Huishu relates an anecdote in which white pigs were regarded with wonder and used in sacrifice. Thus 22.6.1 "White gilded pig," is also a source of interest.

(Songzi) song: 羊 horn for 犀角 'large horn': They also should give (as fine price) a
- RK Thinking along similar lines to Li Jingchi, 猪 could also be protograph for 羊 (horn), which appeared in the 23/3 text of Shi, p. 741 (discussed in Kaulrey's Alexander glosses... Odes #746): 羊羊大 猪 (or 猪 with bi version) 猪.

Odes p. 184 "The ewe has big horned heads." (Ke, ^{Chou} sense of 'ram' as derived from a more basic sense of 'big head' with 猪 of Maošu meaning 'big' relating to 猪, just as 分 'big-head' relates to 羊. (See Waley, Songs, p. 324, it reads 猪 for 猪 and cf. Euge 羊, 牛 猪 46 47 for in sheep, he wrote in a fan and the female is a yang "女")

(A)
羊首 GSR 437p
*biwenshan
sheep-shaped
jewelry
(gold)

translates "as often as a ewe has a ram's head" Needham, see vol 3, p. 244 follows Waley and says Kaulrey "mistranslated" the song, which is surely too strong a condemnation when Kaulrey (idem,) considered and rejected Waley's on for very doubtful basis elsewhere in the song. Reading 'ram' here in 22.6.1 we have "A white ram".

The possibility of this reading is worth considering for several reasons. First in the first line and following lines of the succeeding hexagram 23 犀牛 Bo it is unlikely that 犀 is a scribal error, or at least a loan for 犀 'ewe' and with the juxtaposition in Shi, as well as semantically (ram-ewe), we cannot consider whether their contiguous appearance in non-inverted adjacent hexagrams in Yi is significant,

several characters common in the only between paired hexagrams (odd & even odd-numbered and following even-numbered hexagrams). This is a poorly studied field, and this ^{would} provides ^{useful} data. A second, there is some evidence to suggest that instead of 'ram' 羊 or 豕 means 'castrated sheep, wether'. As Li Jingchi argues, and as is well-known from old dictionary definitions, the element 羊 occurs in other animal names meaning 'castrate, geld' (e.g. $\text{羊$ 阉 阉羊 26.5). A third graph, the alternate graph 豕 , known only from the Ezra entry above, seems to have 士 as stygnos, and $\text{士} < \text{士}$ depicts a knife cleaving something, & probably and if this is the origin of the word, rather than being merely a "graphic variant" as Kägner says, it would mean a "cleaved = castrated sheep." Concern with castration as present of animals is present throughout the Yi — cf. 26.5.1, 36.2.2, 59.1. The vocabulary of castration and the textual references to it in old literature need study by someone familiar with the history of animal husbandry.

*(A) It is unlikely that
this is the
original
meaning
in 'castrated'
as in 'sheep'
or 'number'
of the phonetic
seems G.R. 43?
suggest 'sheep'
with 'castration'
practices.'*

Third, the hexagram 22 Bi 比 occurs in the middle of a section of the Yi in which almost every hexagram has at least some lines dealing with animals and sacrifice. This animal section runs from around hex 12 to 27 and would not be surprising, therefore that part of 22 Bi did also.

- RK: On the basis of what was observed about the connection between 比 比 'hemp seeds', and with their agriculturally important distinction between 'white seeds and speckled seeds, we may also interpret 22.6.1 比 比 (比) "white hemp seeds."

RK 22.6 is similar in structural irregularity in pattern of 22.1-6 to 52.6 in 52.1-6 (數 離)