

30.0.1 利貞 亨(享)

30.0.2 否 化牛吉

30.0

- Gao Heng 畜 'nurture' (养) : "Trouble divination, (when going to) make offering, (first) raise a cow (female bovine) to use as victim, and it will be auspicious. - the ancients always first selected a sacrificial victim and raised it specially, divining whether it was auspicious at the time of selection; qixing: quotes from Zhouli 'Chong ren' to 人 and Mozi 'Meng yan' 羊 to show special nurture given sacrificial animals; Liji 'Jixi' 祭义 refers to divining at time of selection: 焙召牛纳而祝之, 择其毛而卜之, 吉然後养之

30.1.1 履錯然

30.1.2 故之无咎

30.1

- 錯 GSR 798.5 \times ts'ak > cuò whitetone, grindstone (shí); comb for id. mix; crossing each other; ornamented (shí); alternating; slanting (le); scored, crenated (yu); look for \times [疋 cu establish (yu)] (yi)
- 錯 Hong: 疋 'shoe'; 金 'the appearance of the colour of yellow gold': (There is a person whose) shoes are gold-coloured, (it is a noble), treat him with respect and there will be no misfortune." Quoting Guo's gloss of 舊傳 (舊傳) def. "錯金淵也" 'gilt' and Guo quotes a couple of uses of 疋 (金) in shí which he argues means gilt, pointed gold-colored (cross-bar?)
- W-B = "The footprints run crisscross. If one is seriously intent, no blunders."
- Wen Yidu "Legum" pp.56-57: 30.1.1 probably refers to stepping on a tiger's tail, as in 10.0 Hong Hong The text probably should read 履虎尾 , 虎尾 as 虎尾 read as 三足, defined in Shawnes as 'frightened' (驚). With this meaning 30.1.1 is parallel to 10.4 with 履虎尾 . 虎尾 as in, means 'be afraid', (驚) Cf 5.6.3.: "Step on a tiger's tail and be frightened and be out of one's wits of him." ($\text{履虎尾}, \text{三足} \text{驚} \text{失魄}$)

30.2.1 黃離屋

30.2.2 元 吉

30,2

Wen Yiduo ("Luzhou" pp 42-43) might refer to 'dunness' of the sun. See 30.31 below. The 'yellow' color in stars, and was reported as auspicious, and that probably applied to the sun as well. Thus: "A yellow dunness very auspicious."

RK: Li Jingchi's formerly proposed form ~~for~~ ^{the} ~~xiā~~ ^{xiā} for ~~the~~ ^{the} ~~xiāo~~ ^{xiāo} is phonetically impossible, if Koulgen's rhyme classifications are correct. (See his Lou # 908, 909 for numerous analogous cases.) Such a form would also destroy ^{the} ~~the~~ rhyme of 30.3. The graph has the same sense stated in 12.4, a type of bird of uncertain identity: "A yellow xiāo-bird" (with 'Editions' on this line, q.v.).

more relevant to 30.2.1 under 30.3

30.3.1 日 之 离 離

30.3.3 则 大 离 之 差

30.3

30.3.2 不 鼓 金 而 歌

30.3.4 亾

(with mount 離 for 鼓 (p. 116 p. 112))

- 不鼓金而歌: cf. shi 136/2 坎其擊鼓 and 136/3 坎其擊缶
Odes p. 87, "(2) K'èm you beat your drum and (3) "K'èm you beat your earthen jar" // note that Hex 29 𩫔 is adjacent, and related hexagram, and in 29.4, there is line 用 尸.
- 歌 GSR 1q + kā sing, song (shi) # Shuowen 7A/26
- 差 GSR 5n + tsia - jiē sigh, alas! ; oh! (shi)
- 离 GSR 413r + d'iet > dié (w/ three 𩫔) high age, old (shi)
- Guo Heng: 曰 𩫔 "sun about to set (A 𩫔 18.1) i.e. 'the sun in the west'; 𩫔 like 𩫔 'there is' (explained under Mengzi); 𩫔 𩫔 𩫔 𩫔 'dragon' (as in 30.2); 鼓 'drum on, beat'; 𩫔 'archaic vessel' also used as a musical instrument in antiquity; 𩫔 'on aged person'; 𩫔 'crying anguish'; "If when the sun is setting a dragon-like 𩫔 wisp of clouds (or secondary rainbow?) appears, this is ominous, if you don't beat on an earthenware pot-drum and sing (to exorcise it), then the aged people will cry out in anguish." p. 286-7 n. 3 explains further: "The dampening and singing is a shamanistic incantation such as in Zhou Zhiwang 25 and again in Wen 15: "日有食之, 鼓用牛生于𩫔"; giving gloss of 𩫔 some as in 30.2 "a chi demon at sunset, if you do not beat on an earthen pot and chant, then the greatly aged will cry out in anguish ominous" then it will be 'alas!' for the greatly aged." - Guo records that in his hometown (72 p. 8) Shuangyuan (in Jilin province); therefore a tradition here that if one heard a wolf cry out at night, then it meant there would be a death in the village, and everyone beat on copper pots to counter the effects of the ill omen. (𩫔 2)
- Li Qingshi Jiushe # 115 (also Guo Guojing entry "foufetched" (𩫔 17 #))
是: Chen Mengzi Zongshu p. 230: in 𩫔 𩫔 refers to late afternoon, sun at a low angle in western sky (2-4 p.m.)
- Wen Yiduo ("Leizhou" pp. 42-44): 𩫔 𩫔 is the sun on the west; 離 is short for a bison written 草 離 (Erya) 𩫔 離 (Guo Pu's notes to Erya) 迷 離 (Mu Lin Shi 木蘭詩). This sun's 'busy obscure, turbulent, like water, like fire etc.' Wen makes the comparison, and continues claims that this a bison like this can be

splintered and shortened to just 禾往 (禾彌 [迷]) 离遠也, 从禾得夕
 𠂔); 2. like the 'white' 𠂔, 30.3.1 says: "while the sun is
 absent in the west, it is ^{and} ^{dawn} ^{fall}. " This is an aoristual present in the
 heavens, so that people ^(30.3.3) ^{turn} draw on earthware (draw) and sing, "more
 plausibly and sorrowfully, instead following a ^{time} ^{of} ^{loss} to 3 bowls, in
 order to amplify their appeal for to the gods for protection.

graph 𠂔 has variant in Jing Tong's text 𠂔, and Shushih text of has a 𠂔, but
 is really loan for 𠂔 which is some word as 𠂔 ^{top} ^{and fall} (R GSR 402)

^{*dīt} ^{fall} ⁱⁿ ^{the} ^{west} ^{and} ^{fall} 𠂔; 2 again like 𠂔; a 𠂔 should
 be 𠂔 ^{cont} 30.3.3 words (Taiwan ping has on the 𠂔 expression under 𠂔 section)

大跌而墮 ^{cont} The compound 𠂔 𠂔 appears in old texts (Shu Lin to the "Wenzi":
 是亦名日落, 天日落 𠂔 𠂔 “ie sun relating sunlight ‘sun absent’ is also called 日落”
 which means the sun goes down + ts'a-d'iet “— Wen Hsia to the setting of the atmosphere
 when 𠂔 𠂔 ‘sudden’ : 30.3.3 means, “go down suddenly.” The whole line says (cont)
 老人皆悲此。 All is a continuative structure, as in a MSC 𠂔... 𠂔... contraction?

W.B.: “In the light of the setting sun, / men either beat the pot and sing /
 Or loudly bewail the approach of old age. / Misfortune.” (redacted)

RK: 30.3.3 thus literally, ^{symbol} ^{some} reading to you: “great aged a great
 old-age - sigh; a great sigh concerning old age.”

Wen (cont.) If. when the sun goes down in the west it is dull and
 without luster, if one does not beat on pottery and sing
 mournfully to save it, then it will drop down suddenly + ts'a-d'iet,
 like a person's slipping and falling.

RK: The famous 𠂔 𠂔 Wen refers to us is similar in graphic shape,
 sound, and contextual occurrence to the two graphs 𠂔 and 𠂔 of ^{the} Yi
 text ^{together with its own variants} that it is difficult to deny any connection
 whatever. Furthermore, each of the Yi graphs has its own set of variants
 (𠂔, 𠂔, 𠂔 and 𠂔 respectively) which is usually strong evidence in
 favor of an echoic binom, ^{possibly} one of foreign or uncertain origin,
 so that no “correct” writing was available. At the very least, ^{but} there is a
 pun involved here: “the great elderly's (+d'iet) sighs (+ts'a) running on the

(drop
fall)

sudden drop of the western sun (*ts'ə-d'iet) ... Of course, it would be more than word play, as throughout the Li poems and sound symbolism ^{have} symbolic meaning as well from which sunsets are taken. Also, the pun here, if that is what it is, is independent of our interpretation ^{of the} in 30,3 which clearly involves a sunset as matter how ^{but it is different from the} is taken ^{from BK contingent on the} sun's fall.

30,3.3 - - RK: A variation on the above; we know from the Shu commentary to Shu Wuji "that quoted above that and from the Shu commenting to Zenghuon zhao, also quoted by Wen Yiduo, B BK 7/3 "the sun's fall is first" (see too p.604 for context). The placing of to before is is sufficiently unusual in 30,3.3 to encourage us to set to 650 back for BK homophonous TK or BK, but read the remainder as it is written: "A *lia-bird at sunset: if you don't do not drum on pottery and sing, there it will be a sighs (of:) about a great ^{sun} fall (of the sun)."

RK:

sunset (See Max Müller 1947, plate II for the minuscule possibility of a sunspot intersp. with the minuscule and its black bird.)

Taking an idea from Xiao Bixi, and the black bird in the sun motif, we arrive at another entry. Sunspots are visible when to the naked eye when the sun is low in the sky (Needham, see vol.3, pp.434-436) ^{for a discussion of the} ^{possibility of a sunspot intersp. (with minuscule)} ^{and English name} They three-legged black bird in the sun, may have to do with sunspots, and that bird may have been called, among other names, niao (Xiao Bixi, p.171). According to this entry, 30,3.1 would mean "A niao bird in the setting sun". Could the bird have ever derived originally from a metaphor likening the black spots on the orange orb of the sun to the black and orange (yellow) of plumage of an warbler or oriole? It is irresistible to observe that this Indo-European word oriole is probably ^{adapted to the form of} aurora 'dawn'. The oriole niao family is also closely related to the crows. 'Crow' wn was another name for the bird in the sun. (B) There are many avenues for future research here.

(B) Cf. Chou Tien-wei "(Chuci buzhu 3/86) 猛虎射日,鳥鳥解羽?" Hawkes, p.49 "When I shot down the sun, why did the rivers shed their feathers?" Hawkes (n.3) also suggests "a mythological explanation of sunspots" here. (allow "sons of suns" p.301 translates more closely "why did I shoot the sun?")

- On Shihui (Zhongguo kezhi jishu shi jia, vol 1 p. 32.) in the ancient terms 三足鳥
"three-legged crow" and 金烏 "gold crow" must be the proto-imaging
creation of the ancients after observing sunspots (太陰子) on the disk
of the sun.

- 害 GSR 5352 * k'ied > qī throw away, abandon (she)
- 害 GSR 4892 * t'wət > tu and d'wət > tu? dig through, break through (zuo); penetrate (fū); bursting forth, banefully, suddenly (she)
- Guo Heng: Yanxiu quotes Zhou Shi 詩 as saying that He Jing and Zheng 趩 texts had 害 for 焚; 害 is loan here for 焚 which is just the 原形 of 焚 to 'burn'. all the graphs are like 害 'him'. This refers to the treatment of unfilial offspring, disloyal ministers, uncooperative subjects; "Burn them, if they come (back) burn them, or kill them or abandon them"; Gujing (some interps. of 害) - Shuxun quotes 焚 to 焚 to "under entry for 害 'expelled for being disobedient'; anyone down & graph, and expels 害 to as being banished and not allowed 'inside' (焚 121); to be 害 you here"; he (Guo) discusses at length the ancient punishments for unfilial behavior, arguing from quotes in late works from earlier lost works (sometimes of dubious authenticity) that the kinds of punishments described in 30.4 were typical from Shang times on; "Burn him there; if he comes back here; burn him here 害 (他 will return); etc., etc." Guo adopts interps. of Ding You 丁酉 and Ding Shanchong 丁酉 with modifications
- 害 (Kunass see 16.5) just 'die, death' (she) - note that 害 𠂔 and 害 焚 employ different senses of 害 the former, corrosive
- Guo Moruo (Quoted p. 48) takes this line as evidence of vestigial abandonment of the bodies of the dead, so supposed attribute of primitive society. Later (p. 49) he cites the same line as an example of a lyrical poem by a member of the learned class on the topic-theme of the ephemeral quality of life. While Guo does not translate it, such a verse would have an ^{other} ^{short, passing} quality to it; "Suddenly they come, then are burned ^{die}, and are abandoned!"
- 害 GSR 4742 * b'iən > fēn to burn (she); destroy (zuo)
- ? - R.K., "sudden, their coming; (suggests) burning, siling, being abandoned." - perhaps refers to the sunsets?
- Li Jingche ("Shici Xakes," Tongren p. 147): 害 was evidently in first rhyme

(cf. *Seven Years*)

group (but), and should rhyme here with 3E and 11, while
 by ^{confusing with} ^{Korlynn's} ^{explanation} ^{as} ^{the} ^{one} ⁱⁿ ^{the} ^{line} ^{is}
 the ^{occurrence} ^{of} ^{all} ^{five} ^{the} ^{words} ^{followed} ^{by} ^{3E} ⁱⁿ ^{this} ^{line} ^{is}
 similar (3 or E). ^{not to mean the breaking of the fulfillment}

(*Jaschinski* # 116): rejects the shunben interpretation that *goe* (going) follows. He
 believes that Xu Shunben's ^{text and} explanation was based on the fact that ^{it} *were* ^{sudden} (突然) ^{or} ^{忽然} ^{and}
 that this latter graph is similar in sound to ^{it}, so that perhaps
 "it" was taken to be ^{it}; which shifted to ^{it}. (No further attempt to
 explain line.)

W.B. ✓ "Its Coming is sudden; / It flares up, dies down, is ephemeral."
 — refers image as "that of a meteor or a star fire."

30.5.1 出 淚 池 若

30.5.2 哀 差 若

30.5.3 吉

30.5

- 池 GSR 4k d'āi to flow; name of a river (Shui)
- 淚 GSR 591m *t'īr > tī weep, tears (Shui)
- 哀 GSR 1031f *ts'iök > qī baffle-one (Shui); loan for id. intense feelings, affection (Shui); solicitous (Shui); beloved ones, relatives; grieved (Shui); to distress (Shui); ts'i shii toad (Shui) gls. 121, 1409, 1564
- cf. use of 哀 to and 差 矣 in 45.3 and 60.3 below - note especially that 哀 矣 occurs in 45.3 and 淚 淚 in nearly 45.6
吉 亨: "Woe and ^{grief} tears flow, be grieved and sigh" - originally an inauspicious symbol, but if this line is obtained bad fortune will be turned into good, thus "auspicious"; Reiyū: Shm 145/1 (Zehet ^译 P12) has line 淚 淚 淚 池 池 ^{odes} p. 92 "my tears and snail are flowing". The loan for 哀 矣 'and', also written 也; it ^{is} ^{possibly} an interpolation, since it doesn't fit the image here, having been carried over from the previous line and then been distorted [!]; or, alt., as in Dogzhan, a change in luck.
如 既:
己 遘 孚 ("jiāoshu" #117): 孚 ^{should be} 往 ^往 should be 往 往

30.6.1 王用出征

30.6.4 元 史

30.6

30.6.2 有嘉 执首
30.6.3 蘇匪 其西鬼

西鬼 GSR 10892 #¹ iōg > chōu ugly; evil, ominous (shí); hate (see); be ashamed (shuang); look frowid. multitude (shu); category, class (le), of some kind (very); man (li)

首 GSR 11022 #⁵ iōg > shǒu head; foremost (shu); to display (le); ..

- Gao Heng: 嘉 a "pleasing (celebration)" ; 执 is like 执 'despotic' ; 亦 read as "亦" that' ; It in old Chinese referred to 'enemy', a word of contempt and hatred: "The king sends troops ^{military} on a expedition, there is a pleasing event, they cut off (the enemy's) heads, and capture the hosted enemy, there is no deserter." Gaijing: You too quoted in Jijie: 执 the means category (类). 捷也 means 'capture the multitude of the enemy' (捷足), of Shu 168/6x "執 亦 捷 西鬼": odes p. 113, 123 "whether we have (he) in 178/4 seized prisoners for the question and caught a crowd" use of 亦 here implies what was captured was more than just the a crowd of the enemy. - an ancient story: "The king [on the basis of this line] I despotic went out on a military raid, if there was a good result", cut off heads, and what got not (only) a crowd of the enemy" - i.e. Gaijing differs from Baylun on 30.6.3

- Qu Wanlu ("Chengyu Wu Wang shi" pp. 10-11): the expression 执首 for "to chop off heads" is common in early W. Zhou BI: e.g. quo ji Zi Bai pan # 乎庶子曰豈; 执首立后, 執九 iFL 五 + 南士 3.3.王, 五士 (三)子曰善" (note use of 善 in some context here); Bangzi qian 子豈善 "许多 执首" # 于因豈: 执首 執 iFL"; The phrase 执首 iFL, which occurs ^{too} in conjunction with 执首, probably means "take live ^{enemy} prisoners" and it ^{too} in turn occurs in Shu 168/6 and 178/4 together with 执首 iFL, as in the above Yu phrase 30.6.2: 执首 iFL 捷 西鬼 Odes p. 113 we have seized prisoners for the question and caught a crowd, "(执首 iFL also appears in Yu; but written 执首, in 7.5 (qv.)), which seems to (* Bourauel considers this vessel a forgery # T10 4.4, Ciel is suspicious too, Stuckert, p. 473)

- Zhang Lixian Zhongguo xizhong yuanyin p. 179 follows Gao Heng in Gaijing 执首 is 'capture a large number of ^{the} enemy'; here the heads of some captives are cut off (30.6.2), because "what was obtained (in plunder) was not other than (=addition to) the large number of captured, making

it inconvenient to bring all the captives back alive. "and the fourth"

乙巳 丙午 離離，殺雞烹肉 (參見 144)

30.6.3 丙午 離離 (Uyinzhengsheng 2/2 412-422) 丙午 丙午 丙午 n. 144
We capture those crowds.

Mao Qiling, 毛奇齡, 3p. 丙午, 丙午 is leader (扈首) "cutoff the leader."

- Li Jingchi ("Zajieshi" Tongyan p. 185) as in 17.5 (q.v.), 壬午 丙午
the name of a feng-country below Jin. Here it is object of 30.6.1 "The
King used (this) to go out and attack the You Jia, " and so and/or
subject in 30.6.2 "the You Jia cutoff heads."

- MS. (Wenwen 1884.3.) has 30.6.3 as 獨子壽 (left side
when G.R. (series 1890 etc. but no close phonetically
(Xd'īg GSRW102 etc.) vs. (Xf'īg 西鬼 - consider 1890 p.
壽 (right side same): reject (she) Xd'īg
R.X.: "we didn't expect what he got, (even though they weren't
the enemy)" (?)