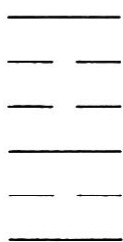


bi/bedight 22



Offering.

Moderately favourable when there is somewhere to go.

Base (9): Bedight his feet.

Leaving the carriage to walk.

(6) 2: Bedight his beard.

(9) 3: Bedight with sheen veneered.

Long-term augury: AUSPICIOUS.

(6) 4: Bedight and bright,
plumed horses white.

*Not with raiders allied,
but fetching a bride.*

(6) 5: Bedight among the garden knolls,
though few and poor, those silken rolls.

Distress, but ultimately AUSPICIOUS.

Top (9): In white bedight.

NO MISFORTUNE.

(22) **bedight**

A bridegroom comes to fetch his betrothed bride. There are several accounts of marriage cavalcades in the Odes, including:

The bride goes to her new home,
escorted by a hundred carriages.

12.1, 2 and 3



You consulted tortoise and yarrow,
and found no omens of risk.
Then you came with carriages
to take away me and my dowry.

58.2

Driving horses **pak-pak*,
bamboo screens and red leather –
the road to Lu is easy:
the bride from Qi leaves at dusk.

Four black horses, well groomed,
harness tossing many tassels –
the road to Lu is easy:
the bride from Qi goes happily.

The river Wen is swollen,
the escort completely surrounds her –
the road to Lu is easy:
the bride from Qi goes like a bird.

The River Wen flows full,
the escort is a great band –
the road to Lu is easy:
the bride from Qi goes to pleasure.

105

A further example from the Odes will be found in the notes to Hexagram 54.



In Hexagram 22 a single rhyme is used in Chinese throughout the rhymed parts of Lines 2 and 3 and the bride-fetching couplet of Line 4.

(Tag) Alternative translations might be 'dressed' or 'adorned'.

(3) Gao thinks the subject of Line 3 is that of Line 2, the beard. He points out that topics are carried over in this way for other hexagrams, instancing the dragon of 1:base as the topic of 1:2 and 1:4; and the pig of 33:base as the topic of 33:2. He takes the glossy or moist sheen to be due to raindrops or getting wet with rain (G225). Rain is a good omen in 38:top, 43:3 and 50:3.

(4) 'Plumed' may refer either to feather ornaments on the harness, or to the horses' fetlocks and, more likely, their manes. Wen Yiduo would have it that the plumes invoked the colour of the 'White Pheasant' (W19), the Silver Pheasant *Lophura nycthemera*, whose remains have been found on Shang sites.

The verse about fetching (or abducting) a bride occurs also in 3:2 and 38:top. For the custom, see the introductory note to this hexagram.

(5) The garden (a park or park-like area that might well contain knolls) sets the scene in a high social stratum. This poses questions about the paucity of the betrothal gifts. Bolts of silk were used as gifts

or as currency. The practice has survived, as in the wedding ceremonies of the last Emperor, Puyi, in 1922. (See Reginald F Johnston *Twilight in the Forbidden City* 1934 pages 305–7.)

(Top) This is usually taken to mean that plain white is the perfection of beauty – an idea that certainly accorded with later ideals. Gao (G227), however, refers it to Analects 3:8, where Confucius speaks of a plain white ground as a foundation for decoration, making this oracle mean ‘White for the addition of ornament’. This may be in tune with Zhou culture, but none of the characters used here appears in the Analects passage. There is, of course, no hint of the bridal white of western weddings, which is of nineteenth-century origin and has no symbolic meaning. Nor is the later Chinese use of white as a colour of mourning relevant here, for it derives from the undyed garments required by the ritual classics.