

LII. THE KǎN HEXAGRAM.



When one's resting is like that of the back, and he loses all consciousness of self; when he walks

in his courtyard, and does not see any (of the persons) in it,—there will be no error.

1. The first line, divided, shows its subject keeping his toes at rest. There will be no error; but it will be advantageous for him to be persistently firm and correct.

2. The second line, divided, shows its subject keeping the calves of his legs at rest. He cannot help (the subject of the line above) whom he follows, and is dissatisfied in his mind.

3. The third line, undivided, shows its subject keeping his loins at rest, and separating the ribs (from the body below). The situation is perilous, and the heart glows with suppressed excitement.

4. The fourth line, divided, shows its subject keeping his trunk at rest. There will be no error.

5. The fifth line, divided, shows its subject keeping his jawbones at rest, so that his words are (all) orderly. Occasion for repentance will disappear.

6. The sixth line, undivided, shows its subject

devotedly maintaining his restfulness. There will be good fortune.

LII. The trigram K'än represents a mountain. Mountains rise up grandly from the surface of the earth, and their masses rest on it in quiet and solemn majesty; and they serve also to arrest the onward progress of the traveller. Hence the attribute ascribed to K'än is twofold; it is both active and passive—resting and arresting. The character is used in this hexagram with both of those significations. As the name of the figure, it denotes the mental characteristic of resting in what is right; especially resting, as it is expressed by Chinese critics, 'in principle,'—that which is right, on the widest scale, and in the absolute conception of the mind; and that which is right in every different position in which a man can be placed. We find this treated of in the Great Learning (Commentary, chapter 3), and in the Doctrine of the Mean, chapter 14, and other places. This is the theme of the hexagram; and the symbolism of it is all taken from different parts of the human body, as in hexagram 31, and the way in which they are dealt with. Several of the paragraphs are certainly not easy to translate and interpret.

The other parts of the body, such as the mouth, eyes, and ears, have their appetencies, which lead them to what is without themselves. The back alone has nothing to do with anything beyond itself—hardly with itself even; all that it has to do is to stand straight and strong. So should it be with us, resting in principle, free from the intrusion of selfish thoughts and external objects. Amidst society, he who realises the idea of the hexagram is still alone, and does not allow himself to be distracted from the contemplation and following of principle. He is not a recluse, however, who keeps aloof from social life; but his distinction is that he maintains a supreme regard to principle, when alone, and when mingling with others.

In the symbolism the author rises from one part of the body to the other. The first line at the bottom of the figure fitly suggests 'the toes.' The lesson is that from the first men should rest in, and be anxious to do, what is right in all their affairs. The weakness of the line and its being in an odd place give occasion for the caution, with which the paragraph concludes.

Above the toes are the calves, represented by the second line, weak, but in its proper place. Above this, again, are the loins, represented by 3, strong, and in danger of being violent. Line 2

follows 3, and should help it; but is unable to do so; and there results dissatisfaction.

When the calves are kept at rest, advance is stopped, but no other harm ensues. Not so when the loins are kept at rest, and unable to bend, for the connexion between the upper and lower parts of the body is then broken. The dissatisfaction increases to an angry heat. Paragraph 3 is unusually difficult. For 'loins' P. Regis has *scapulae*, and for ribs *renes*; Canon McClatchie says:—'Third Nine is stopping at a limit, and separating what is in continued succession (i.e. the backbone); thus the mind,' &c.

Line 4 is a weak line resting in a proper place; hence it gives a good auspice. The Khang-hsî editors, however, call attention to the resting of the trunk as being inferior to the resting of the back in the Thwan.

The place of the weak fifth line is not proper for it; and this accounts for the mention of its subject 'repenting,' for which, however, there is not occasion.

The third line of the trigrams, and the sixth of the hexagram, is what makes Kăn what it is,—the symbol of a mountain. The subject of it therefore will carry out the resting required by the whole figure in the highest style.