

XLVII. THE KHWĀN HEXAGRAM.



In (the condition denoted by) Khwăn there may (yet be) progress and success. For the firm and

correct, the (really) great man, there will be good fortune. He will fall into no error. If he make speeches, his words cannot be made good.

1. The first line, divided, shows its subject with bare buttocks straitened under the stump of a tree. He enters a dark valley, and for three years has no prospect (of deliverance).

2. The second line, undivided, shows its subject straitened amidst his wine and viands. There come to him anon the red knee-covers (of the ruler). It will be well for him (to maintain his sincerity as) in sacrificing. Active operations (on his part) will lead to evil, but he will be free from blame.

3. The third line, divided, shows its subject straitened before a (frowning) rock. He lays hold of thorns. He enters his palace, and does not see his wife. There will be evil.

4. The fourth line, undivided, shows its subject proceeding very slowly (to help the subject of the first line), who is straitened by the carriage adorned with metal in front of him. There will be occasion for regret, but the end will be good.

5. The fifth line, undivided, shows its subject with his nose and feet cut off. He is straitened by (his ministers in their) scarlet aprons. He is leisurely in his movements, however, and is satisfied. It will be well for him to be (as sincere) as in sacrificing (to spiritual beings).

6. The sixth line, divided, shows its subject straitened, as if bound with creepers; or in a high and dangerous position, and saying (to himself), 'If I move, I shall repent it.' If he do repent of former errors, there will be good fortune in his going forward.

XLVII. The character Khwăn presents us with the picture of a tree within an enclosure; 'a plant,' according to Williams, 'fading for want of room;' 'a tree,' according to Tai Tung, 'not allowed to spread its branches.' However this be, the term conveys the idea of being straitened and distressed; and this hexagram indicates a state of things in which the order and government that would conduce to the well-being of the country can hardly get the development, which, by skilful management on the part of 'the great man' and others, is finally secured for them.

Looking at the figure we see that the two central places are occupied by strong lines; but 2 is confined between 1 and 3, both of which are weak, and 5 (the ruler), as well as 4 (his minister), is covered by the weak 6; all which peculiarities are held to indicate the repression or straitening of good men by bad. For the way in which the same view is derived from the great symbolism, see Appendix II, in loc.

The concluding sentence of the Thwan is literally, 'If he speak, he will not be believed;' but the Khang-hsî editors give sufficient reasons for changing one character so as to give the meaning in the translation. 'Actions,' not words, are what are required in the case.

The symbolism of 'buttocks' is rather a favourite with the duke of Kâu;—'chacun à son goût.' The poor subject of line 1 sitting on a mere stump, which affords him no shelter, is indeed badly off. The line is at the bottom of the trigram indicating peril, and 4, which is its proper correlate, is so circumstanced as not to be able

to render it help; hence comes the unfavourable auspice. 'Three years' is used, as often, for a long time.

The three strong lines in the figure (2, 4, and 5) are all held to represent 'superior men;' and their being straitened is not in their persons or estates, but in their principles which are denied development. Hence the subject of 2 is straitened while he fares sumptuously. His correlate in 5, though not quite proper, occupies the ruler's place, and comes to his help. That it is the ruler who comes appears from his red or vermillion knee-covers, different from the scarlet knee-covers worn by nobles, as in paragraph 5. Let 2 cultivate his sincerity and do the work of the hexagram as if he were sacrificing to spiritual beings; and then, if he keep quiet, all will be well.

For 'a full explanation' of paragraph 3 *Kû Hsî* refers his readers to what Confucius is made to say on it in Appendix III, ii, 35. The reader, however, will probably not find much light in that passage. The *Khang-hsî* editors say here:—'The subjects of the three divided lines (1, 3, and 6) are all unable to deal aright with the straitened state indicated by the figure. The first is at the bottom, sitting and distressed. The second, occupies the third place, where he may either advance or retreat; and he advances and is distressed. Wounded abroad, he returns to his family, and finds none to receive him; so graphically is there set forth the distress which reckless action brings.'

Line 4 is the proper correlate of 1, but it is a strong line in an even place, and its assistance is given dilatorily. Then 1 is overridden by 2, which is represented by 'a chariot of metal.' It is difficult for the subjects of 1 and 4 to come together, and effect much; but 4 is near 5, which is also a strong line. Through a

common sympathy, the subject of 5 will have a measure of success. So the symbolism of this line has been explained,—not very satisfactorily.

Line 5 is repressed by 6, and pressed on by 4. Above and below its subject is wounded. Especially is he straitened by the minister in 4, with his scarlet knee-covers. But the upper trigram is Tui, with the quality of complacent satisfaction. And this indicates, it is said, that the subject of 5 gets on notwithstanding his straits, especially by his sincerity. This explanation is not more satisfactory than the last.

Line 6 is at the top of the figure, where the distress may be supposed to reach its height. Its subject appears bound and on a perilous summit. But his extremity is also his opportunity. He is moved to think of repenting; and if he do repent, and go forward, his doing so will be fortunate.