

THE YI KING, WITH NOTES ON THE 64 KWA.

Whether the Yi King, as we have it, is or is not entirely a relic of Wen Wang's times with later additions is a matter which may be considered worthy of examination.

All tradition combines in the statement that the Kwa or figures made up of three or six lines, broken or unbroken, come from Fuhü. With the eight three-line figures, came down by tradition the eight names of the primitive Kwa. They consist of eight adjectives or verbs meaning to be firm, to be submissive, to move, to stop, to shine, to sink, to smile, and to bend, and they are meant to be descriptive of human action or of the circumstances by which men are surrounded.

The six line Kwa consist of combinations of those which are made up of three lines. They are 64 in number and have each a name which also came down to Wen Wang by old tradition. They were invented to enlarge the scope of possible divination, and the fact that 64 names were in use so early shows that to no small extent, men's thoughts in those early times ran in one groove in regard to the way in which they understood the Kwa.

The passages adduced by Legge (Yi King, pp. 415) from the Tso Chwen shew that divination was commonly practised throughout the states of China before and during the time of Confucius. There are eight instances in the history from B.C. 672 to 564, when he was born, and five more during his life time.

The Cheu-yi or Yi King of the Cheu dynasty was provided by Wen Wang and Cheu

Kung for guidance in interpreting the Kwa when recourse was had to divination by the tortoise or by straws. What was required by the states of Cheu was a book of rules and examples according to which the diviners might proceed, in addition to their other helps. That is the book as we have it. But many additions have been made to it.

In the preceding dynasties there were two other works also called the Yi King. They are the Lien Shan and the Kwei Ts'ang. These would be books of the same general character. They would be guidebooks for the use of the official diviners. Unfortunately they are lost and their names only remain. We cannot well doubt that they also had most of the 64 names of Kwa and the same general principles of interpretation of particular combinations of lines. We can also scarcely doubt that moral principle pervaded these older books as they do the Yi King of Wen Wang and Cheu Kung. They did not consist of a bad magic intended to work evil, by charms of a malicious nature, but of a collection of rules for interpreting the future by straws observed to be in a particular way, or by the tortoise when burnt. It was believed that the straws and the tortoise were made to foretell the future by the same divine destiny which rules the universe and awards retribution to all actions.

The Lienshan and Kwei Ts'ang are supposed by some native authors to have been the divination guide books of the Hia and Shang dynasties respectively. This opinion is more probable than another hypothesis which supposes them to have been the books

of divination made by Fuhí and Hwangti. The reasons for believing them to be the Yi King of the Hia and Shang dynasties are that they were, in the Cheu-li, placed on an equal footing with the Cheu-yi of Wen Wang; all three books were in the charge of the divining officers. It is natural that they should remain from the defunct dynasties ready for occasional use in the new regime. They would gradually fall into entire disuse, and disappear. In the time of the Emperor Yau and in the Hungfan, divination is mentioned in such a way that there can be no doubt of its existence in those times. The Cheu dynasty divination was certainly no new institution. The tortoise and the divining straws are at least as old as the time of Yau, as the Book of History clearly shows, and the two lost divining books supplied the needful rules and examples for the assistance of the officers whose duty it was to interpret.

The Lien Shan and Kwei Ts'ang being old divining books, the question presents itself was part of their contents copied into the Yi King of Wen Wang? Probably this was the case, for in two instances a Shang Emperor is named in the Cheu-yi by the temple title given him after his death. It is said under T'ai, the 11th Kwa, that the emperor Ti Yi, who succeeded to the throne B.C. 1191, about half a century before Wen Wang's imprisonment, had, when divining in regard to his sister's marriage, obtained the favourable indications yielded by the fifth line of this Kwa. This is very suggestive of some older Yi King which Wen Wang had before him when he wrote this. The same emperor and his sister are mentioned under the 54th Kwa, the same marriage is referred to in the 54th Kwa, Kwei-mei, and as before in the fifth line of the Kwa.

From this instance it may be supposed that the divining book of each dynasty was gradually compiled and that a certain proportion of the Yi King we now have is older than the time of Wen Wang. But Mau Si Ho reads a severe reproof to Ch'eng Yi, the

Sung dynasty editor of the Yi King, for saying that the emperor Ti Yi had according to this text, divined on the occasion referred to and obtained this Kwa. Nor does the Daily Reading edition of Kanghi's time sustain Cheng Yi's view.

In the face of these authorities it may however not be quite wrong to conjecture that we have here an instance in which Cheng Yi was right in his way of putting it, and that consequently the Kwei Ts'ang Yi was before the writer of the text at the time. That Ch'eng Yi is quite decided on the point that the compiler had in view an old record of divination is clear from the circumstance that in the 54th Kwa he used similar language. Mou Si Ho tells us this, but the passage is not in the common edition used in schools.

There is another allusion to previous history which may belong to the same category. The emperor Kau Tsung led an army against the Demon country and in three years conquered it. This is mentioned under the 63rd Kwa. It belongs to the third line. The country referred to was in North-West China, bordering on Tibet. It is mentioned to show that those who divine should not commence an expedition on light grounds. There is a warning against the promotion to office of mean men, and this agrees with the 7th Kwa, 6th line, where the same caveat against mean men is found recorded, and in that case also in reference to a warlike expedition. Neither are mean men to be elevated to posts of influence, nor are they to act on the indications of this Kwa without great caution, when they desire to consult the tortoise or the straws.

It seems to me better to follow the leading of the 11th Kwa and regard this as an historical event which took place in the reign of Wu Ting, and regard it also as a passage borrowed from the Kwei Ts'ang Yi. If the Lien Shan and Kwei Ts'ang divining books were not to be so used why were they placed in the Cheu Li, among the books to be under the charge of the official diviners?

There is one other allusion to history. It is in the Kwa known as Ming Yi. Under the fifth line it is said that Ki Tsi, who was afterwards made chief of a principality in Corea by Wu Wang, realized the characteristics of this Kwa and obtained the advantage coming from firmness and correctness. He was a contemporary of Wen Wang but could not submit to become a feudatory of the revolutionary dynasty.

The information we can obtain in regard to the two divining books known by the names Lien Shan and Kwei Ts'ang is not limited to what has been already said. The arrangement of the eight Kwa was different in each. Wen Wang changed the usage on this point and placed K'ien, firmness, first. The Shang dynasty used Kwun, submission, in the first place and that of Hia commenced with Ken, mountain, stopping. We are told that the Shang dynasty book was called K'wun K'ien, the book of submission and firmness. Wen Wang began the months with heaven, T'ang with earth, and Ta Yü with man. This refers to the selection of the first month or Tsi, Cheu and Yin respectively. This I find in Mau Si Ho, in his work, called 仲氏易, Chapter 1, p. 6. But if the order of the eight Kwa was different, that of the 64 Kwa would also vary. Yet this would not involve confusion in the names of the Kwa. Six unbroken lines would still be K'ien, firm, and five broken lines above one unbroken would still be Fu, back, returning light. The diviner therefore would still be able to consult the older guide books in regard to each Kwa when it occurred to him in the discharge of his duties. It would be most important for him to consult, not only the current book, but in all cases of uncertainty the former ones also.

Further, the Hia dynasty book had, according to tradition, 80,000 words, and that of Shang 4,300 words. If compared with the Cheu Yi that of Shang would be a little shorter. See in Mau Si Ho, a criticism pre-

fixed to Chung Shi Yi above mentioned. This writer also says that in the Tso Chwen and the Kwo Yü the use of the Shang dynasty divination is mentioned frequently, and he asks how could there be divination without a book to divine by? Hence he felt sure that Chu Hi was wrong in saying there was no text before Wen Wang, but only the Kwa themselves.

Another point in which we have traditions about the divining books of the Hia and Shang dynasties is that they used the numbers seven and eight, as Wen Wang and his son used nine and six. Nine denotes the element of light and is masculine, while six denotes darkness and is feminine. Nine is applied to unbroken lines and six to those which are broken. So it was that before the time of Wen Wang, seven was applied to unbroken lines and eight to the broken. Seven then was a sign of perfection in unity and eight of perfection in duality.

Another point of difference was that the Cheu yi had 64 Kwa and that Wen Wang was the first to introduce the Kwa of six lines. At least this is what the Shi Ki and Yang Hiung tell us. We must then assume that the divining books of the old dynasties were made on the basis of the Kwa of three lines, unless the Han authorities are mistaken on this point, as is not improbable.

An additional circumstance in this curious subject of inquiry is that the diviners who followed Wen Wang's rules adopted the line which changed as the indicator, when belonging to nine or six, as it might be. But in the preceding dynasty, when the numbers seven and eight were in use that line which did not change was adopted. It is remarkable that in the Tso Chwen, in pp. 437, 438, of Legge's translation, there is an instance of the use of the divination with eight. The Kwa that was observed was eight of ken. Now ken is the 52nd kwa and it is explained as one of the 64 in Wen Wang's book, yet it is mentioned as if it were also observed according to the Shang

rules. The fifth of ken in the Cheu becomes the eighth of ken in the Shang divination.

Probably the difference was something like this, Wen Wang made a complete set of sixty four hexagrams. The Shang divination probably had also many hexagrams, but not precisely sixty four, and they must have been arranged in a different order. The single or double ken alluded to in the Tso Chwen might then be treated by the diviner on the rules of the Cheu or of the Shang, divination as he pleased. In the case in point the Kwa known in the Shang divination as ken is first alluded to and in it the eight of ken, a broken line, which, as the Chinese authors who know the rules of divination say, is the second. This, said the diviner on the occasion, is the same thing as the Sui into which the ken has changed. The Sui Kwa means that he will escape the danger who obtains it, you will quickly come out of danger. To this the lady who consulted the milfoil replied. It is not so. In the Cheu-yi it is said under the Sui Kwa it will be great, penetrating, beneficial and firm, there will be no defect. These advantages and good presages are for those who deserve them. But they cannot belong to me, for I have not sufficient virtue. This was in the year 576, B.C. only 25 years before the birth of Confucius. Whatever it may mean,* it seems to say that the ken of the Shang dynasty divination became changed on this occasion to the Sui of the Cheu as compiled by Wen Wang, in the case of every stroke but the second, therefore, says Mau Si Ho, the Shang rules being followed, the broken line of ken, which does not change, was taken.

But the fact that many of the Kwa, even those of six lines, were common to the Yi of Wen Wang and to the Yi of the Shang

* Five strokes of Ken in the common Yi King says Mau Si Ho, 22.8 are changed into the five corresponding strokes of Sui. If they be looked at it will be found that a broken line becomes unbroken or *vice versa* in every case except the second stroke of Ken, which is broken in both instances,

dynasty seems quite clear, from the circumstance that when differences occur they are sometimes mentioned. Thus in Kanghi's dictionary under 毒 nok, it is said that this character was in the Kwei t'sang yi the name of the Sü kwa 需 and in the appendix of unusual characters at the end of the mother radical it is said that under 大 and 小 in the names of the Kwa known as siau ch'u, and ta ch'u, the character for poison 毒, tok, was introduced in the Kwei T'sang Yi without its being known what the pronunciation was intended to be when these additions had been made.

From the account given in the Tso Chwen of divination in the ninth year of Hi Kung, it appears that it was then customary, A.D. 484, to divine first by scorching the tortoise shell to obtain indications, which appeared as fire and water, etc. and in this instance they took the form "if you meet water you will come to fire." This omen had to be explained by the diviners each in the way that seemed to him best on certain grounds which he stated, see in Legge's Ch'un Ts'ew, p. 818, 819. They then consulted the straws of milfoil grass and followed Wen Wang's divining book. They first got Tai or heavenly firmness under earthly submission, and this presented to their attention the allusion to Ti Yi, the Emperor who reigned last but one in the Shang dynasty, found under the fifth line, next in exchange for the eleventh Kwa Tai; they met with the fifth Kwa Sü presenting below, heavenly firmness, and above, danger and water. This required delay, for Wei Tsi Ki, the first Duke of Sung, was the eldest son of Ti Yi and there were intermarriages between Sung (east Honan) and Cheng (west Honan). Hence, it was thought that the Tsin Kingdom (Shansi) should not attack Sung (east Honan) for the sake of protecting Cheng (west Honan), because good fortune is by the Wen Wang book of omens, assured to Ti Yi in his special undertaking and to his descendants by implication. They seem to have regarded the first

Kwa Tai as revealing the position, and that into which it changed, Sü, as telling them what to do, they decided to wait and not fight with Sung. With this agreed the tortoise omen, for it allowed Shansi to fight with north Shantung (Ts'i) whose reigning family, Kiang, was descended from Shen Nung, who ruled by fire, because water extinguishes fire. In these circumstances Shansi need not doubt that she will defeat north Shantung. But the ruler of east Honan, in oppressing west Honan, must not be interfered with by Shansi.

NOTES ON THE 64 KWA.

1. 乾 c'hien 5 gin, firm. The *kwa* of heaven. Wen Wang chose this to stand first among the eight and among the sixty-four *kwa* from a feeling that happiness and misfortune come from heaven and are as regular and certain as the revolutions of heaven.

The character is formed of cho 4, tok, going up, high, on the left, and 乙 yi, second symbol in the denary cycle, on the right. But the older forms shew that the character was originally the sun mounting in the sky with fire underneath and pushing his way through the plants and trees that obstruct the view as he ascends from the horizon.

The *kwa* of firmness, doubled, is of good omen in the six lines taken separately and together. Cheu Kung, in the explanation of five of the six lines mentions the dragon, the symbol of elevation to political and moral power. The dragon is the symbol of sovereignty, and means ascension.

2. The *kwa* of submission symbolizes earth, and is called kwun 坤. It is said to be formed with 申 shen, because the place of the earth symbol, on the horizon, is in the south west, to which the horary sign Shen belongs. In old forms the *kwa* itself is used, that is to say three divided lines.

In the minds of Wen Wang, Cheu Kung and Confucius the idea of creating and preserving energy was prominent in their remarks on the two first of the *kwa*. Hea-

ven is the strong, earth is the kindly. To these two chief forces in nature all living things owe their enjoyments.

3. The *kwa* of bursting is composed of movement below and sinking above. It is chun 屯 4 tun, and represents plants bursting from the soil. The horizontal line is the surface. The down stroke is the stem. In old forms the horizontal line is either below the branches and leaves altogether or between the upper and lower branches or leaves.

As an omen of danger this *kwa* presents the phenomena of thunder beneath and rain above, with the circumstance that an unbroken line lies between two broken lines.

4. The *kwa* of covering is Meng 蒙 5 mom. The cover under the grass radical, which is a late addition, is in old forms extended so as to make three sides of a square so that the idea of covering up out of sight is more prominent in the character as it was anciently written. Grass adds to the idea of concealment. The strokes underneath are the bristles, legs and tail of a pig. (Shwo Wen) Children's minds are not open. Hence they are called meng, especially as life is with them at its beginning, which is expressed by the word meng. The symbol for water is below and for mountain above. He who consults the straws will rest in inactivity, as the upper symbol tells him, while the danger indicated by water beneath exists.

5. The *kwa* of waiting is Sü or sok 需. The upper part is rain. The lower is er, a picture of hair. The symbols are k'an, water, above, and c'hien, heaven, below; i.e. sinking and firmness. Danger is suggested in close conjunction with security. All that is necessary is to wait.

The lower part of the character is not well chosen. It should be heaven 天, as according to Li Yang Ping it was anciently written. In modern writing the picture of hair 而 has quite pushed out the t'ien of the old forms. T'ien agrees with the primitive sense of the *kwa*.

Mau Si Ho says that in the Kwei Ts'ang Yi, that of the Shang dynasty, the name of this kwa was 溥 nok. See also in Kang-hi's dictionary under this word. The meaning is perhaps not to be altered. Nok means wet, to moisten. But it is here simply used phonetically from similarity in sound with Si. The good man must wait when he sees the danger signal, as Wu Wang waited when intending to cross the Yellow River.

6. The kwa of 訟 sung 7 zom, contention. Heaven above and water below. The idea of contention is copiously introduced in the explanation of the lines. The silk worm cocoon on the right perhaps suggests nothing to help us except as a part of kung, "just" used ideographically to indicate that the case is one of judging.

7. The kwa of multitude 師 shī 冢 1 shat, army, water below earth. In this kwa the one unbroken line is the general. The other five are the men. In the character shī above is an ancient sign for "four." Below is a symbol for "many," says the Shwo-wen, and is probably 市 tsap, all round, surround. Thus we have a square encampment of troops. Why tsap should have this character to express it is not adequately explained by the Shwo Wen when that work calls it an inverted 之 chī, and therefore it is added that it means "many," the character chung 衆 (old sound tom), being like in the lower part, men stand together under shelter. Such seems to be the picture presented to us for decipherment. Only one side of the camp barrier is drawn. In chung we have, instead, an eye, that of the commander inspecting all from above.

8. The kwa of subaltern assistance is 比, 卍 pi, pit, compare, assist. The men brought forward to aid as subordinates are inverted in the written symbol. Pi also means compare, but the assistance of right and left hand subordinates is more prominent in etymology and in the diagram. Pi is doubled to indicate the right and left supporters. The five broken lines are the

subalterns that assist the general whose position is in the fifth line.

9. The kwa of small restraint, sio tok 音. In the Kwei T'sang-yi, tok, poison, is introduced under siau, little, in the kwa title. The old form is 𠄎 tsī, to produce, add to. This is signified by four cocoons in the character tsī and one half of that character is used. See in Chalmers, p. 132. Small addition might have been expected as the sense of the hexagram, but the native authority must be followed, and the meaning is that the wind causes Wen Wang to stop. The check is in his favour. Firmness below and bending above are the indications.

10. The kwa of stepping carefully 履 li, sole, shoe, tread upon 履. In the Ku Wen form here given the character 尸, corpse, is absent. On the left we find tsok, foot. On the right shui, "walk slowly" 文 and boat above it according to the Shwo Wen, but in our form it is clearly not a boat.

In the hexagram heavenly solidity is over a smiling marsh, and one treads there upon a tiger's tail yet without loss.

11. 泰 t'ai, t'at, successful. An important old form is a doubled 大, of which that on the left side is more than twice as large as that on the right. This seems to be an old way of marking aspiration. This eleventh hexagram is one of the more interesting because it alludes to a Shang Emperor Ti Yi, B.C. 1,191, who gave his sister in marriage and received the fifth line of the hexagram in the way of prognostication when he divined as usual on that occasion. The mention of this circumstance here seems to be against M. Terrien de la Couperie's idea that the text of the prognostication, is simply an Accadian vocabulary. So far as this instance is concerned it is no doubt made in China.

12. The kwa of closing. 否 pi 7, bi closed 否. The opposite of T'ai. Pu implies opposition. Bi, to close, implies cessation of activity, as T'ai is the hexagram

of the first month, so is Bi of the seventh. T'ai is earth above heaven, Pi is heaven above earth.

13. The kwa of companionship 同人 t'ung 5 dom nin, companions 同. The character is said to be a picture of a certain old cup. It may also be a picture of a short bamboo tube, used as a cup and with the mouth inverted in the character. The companions attending the king on account of their firmness and activity are able to cross the great stream. Fire is below and firmness above.

14. 大有 ta yeu, great possessions. Fire above and heaven below. The character yeu, to have, is formed of a hand and a mouth. The emperor is, in the prognostication which has reference to the third line, called the son of heaven. This Chinese term bears against the hypothesis of Accadian origin.

15. The kwa of humility is 謙 k'im, humble. As it is now written this symbol is formed by a hand holding two stalks of corn, but if the Ku Wen be examined 甘 for kam, sweet, 甘 is the real old phonetic. Yen, words, is the radical in both cases. This form for kam, sweet, represents the mouth and the tongue. Ken, mountain or that which checks, is below and earth or submission is above. He who consults the oracle is to be internally meek and externally compliant. Heaven punishes the self-sufficient with emptiness and rewards the humble with prosperity.

16. The Kwa of harmonious joy is 豫 yü, joy, harmony. In this character elephant on the right is joined with yü give, I, on the left: Yü is applied to the elephant because that animal is good natured and happy.

Thunder above and submission below indicate, in the opinion of Wen Wang, that if this kwa be obtained in divination it will be a good omen for setting up a feudal prince and for sending out a military expedition.

But as the divining book which he prepared for use was definitely based on the

double principle and required a second throwing of the straws to fix the significance of the first, there was always the need of the diviner's judgment to point out the bearing of the second throw on the first and the relation of the whole to the prospects of the consulting prince or other person.

In the Kwo Yü 國語, when the ruler (Heu) of Tsin (Shansi) was about to enter Ts'in (Shensi) with an army, he divined with the milfoil and obtained the third kwa, chun, changing to the 16th yü. Thunder below water changed to thunder above earth, the divining officer said that three lines had changed the 1st, 4th, and 5th, and that in divination it is true that the more changes there are the more secure is the predication that a feudal prince would succeed in a military expedition. There was every reason for the prince to hope for success, for the danger of chun was changed into the joy of yü.

Such was divination by the Yi King in the Cheu dynasty, and early in the fourth century after Christ we find an example in the Tsin history. The emperor Yuen Ti, when he was prince of Tsin 晉, directed Kwo P'u, the great diviner, scholar and poet, to divine by the milfoil. He obtained the 16th kwa, yü changing to the 38th k'wei. That is earth below and thunder above changed to marsh below and fire above. Kwo P'u made his diagnosis and announced that there ought to be a bell found at Kwei Kè (Shau Hing) on which there should be an inscription, and it should be deep in the mire of a well in some man's house. It would accord with Cheu Kung's explanation, (see Legge's second appendix, p. 287) and be a relic of the musical instruments of the ancient kings, employed by them in the worship of Shang Ti, as that sage had said. Accordingly, about the year 318, after the king's accession, a bell was found at Yen Hien, in a well, as was predicted, in length $7\frac{1}{2}$ inches and with a mouth $4\frac{1}{2}$ inches wide. There were 18 characters on it which no one could read.

Such events then occurring shew that the Yi King was at that time employed not only for divining what grounds of success existed in performing a sacrifice or leading out an army at a particular time, but also for getting information regarding the place where lost things and buried treasures were to be found; this indicates an increase of superstition since the Han dynasty. The moral and intellectual consciousness of the country were clearer in the Cheu dynasty than later. This agrees with the fact that Taoism in the Cheu dynasty was a harmless and elevated philosophy and became under the Han dynasty a debasing superstition.

17. The kwa of following is sui 隨 *dop*, follow, the basis of this character is the left hand tso 2 tap. The old forms extant, e.g. that on Pi Kan's grave and contemporaneous with the Yi King, with others, are varieties of the left hand as an object drawn by the writer. The use of the left hand is phonetic. The sense "follow" is given by the radical ch'o. The hexagram is thunder below, marsh above. The actor moves after the observed phenomenon, and the observed phenomenon follows the actor. On the upper sixth line which is a broken die the remark is made that the tying (spoken of in line 2 and line 3 as tying a little boy and a tall man) being firmly secured by repeated winding, cannot be unloosed. The king can then sacrifice on the Western mountain. This is stated by the commentator to be the K'i Shan, the sacred mountain of the Cheu family.

In those times there was divination previous to every action of state significance and to sacrificing as one of the most important. The mention of the West mountain is in favour of a Chinese origin to this book while the constant practice of divination points to Babylon as the probable source of early Chinese culture. Since the word *Wang*, king, is mentioned, says Dr. Legge, the sacrifice must have been not earlier than the time of Wu Wang, who

would proceed to the K'i mountain to make offerings.

18. Ku 蠱. In the old form this would probably be written as in the modern, with three insects and *min*, implement, below. The work Lu Shu Fen Lei gives one insect and *min* below as an abridged old form. This kwa is that of destruction, as by insects.

The combination is that of wind beneath and mountain above, or weakness under strength. This is seen in the destructive work of insects. The days *sin* 辛 and 丁 *ting* in the decade, which begins with 甲 *kap*, are specified as days for commencing an enterprise which has to be undertaken when destruction is at its maximum. Ku means corruption in the state, bringing retribution if not corrected and removed by firmness and prudence. The first line is specially applied to the case of sons who seek to protect their father from misfortune. The second line alludes in the same way to the mother. The third to the father and the fourth and fifth also. On the supposition of the book being a vocabulary this kwa would present great difficulties.

19. The kwa of advance and arrival is *lin* 臨, come down upon. An old form has a triple 古 with a triple 人 above. It agrees with *kam* 監, inspect in sense, and means also "light coming down in the world" as in *chau lin hia t'u* 照臨下土. I therefore suggest that the character is formed from 監 *kam*, inspect, and that its companions in this origin were *lam*, blue, and *lam*, a basket, 籃 and 巖. In the character 巖 *ngam* we have a triple mouth in old forms with the pronunciation *ngam*. The direction of change was in this case probably from throat to tongue, *k* to *l*, (see my Chinese characters p. 190). Then the characters 臣 becomes an eye 目. See in 六書通 under 籃. In the old forms the eye, if it is an eye, is seen above, and below it are three mouths, the same as in 靈 *ling*, where they stand for rain drops. But *lim*

and ling coalesce in primitive Chinese, so that we may regard the three mouths as a phonetic.

This kwa belongs to the 12th month, when strength and light press on weakness and darkness, just as the tun kwa, the 33rd, beginning with two weak lines which advance on four strong lines is that of the sixth month, and fu in which one strong line advances on five weak lines is the kwa of the 11th month. The 11th to the 6th inclusive make up eight months. After this interval will come disaster. But, says Cheu Kung, the evil may be warded off by prudence and the practice of the virtues of the earth and the marsh, viz. yielding and smiling, or submission and good humour.

20. The kwa of steady observation is kwan 觀, look at. The character is written phonetically from the symbol for heron, also called kwan, and this is formed from chui, a bird, and 口 mouth doubled as phonetic. Submission is seen below and bending above. The character *kien*, see, is added as an ideograph.

In the Tso Chwen (Legge p. 103) the hexagram kwan occurred in a case of divination, B.C. 671. The son of the ruler of the Ch'en barony had a son named King Chung during whose boyhood an official diviner and historian of the Cheu emperor came with the Yi King upon a visit to the ruler of Ch'en, who through him consulted the milfoil. He obtained the kwan kwa with p'ei following it, on wind above earth, changing into heaven above earth. From this presentment the diviner proceeded to foretell the boy's future. In the fourth line of kwan, it is said, some one contemplates the glory of a kingdom and it is good to be the guest of a king. Does this mean that he will succeed to the government of the Ch'en barony, or will it be found to be spoken of another state? Will it be realized in himself or in his descendants? Wind above earth becomes heaven above earth. He will have the treasures of the mountains and be shone upon by the light of heaven.

His hall will be full of tribute and presents of silk will be counted by hundreds. Precious stones and silks with all that is beautiful in heaven and in earth will be his. The word *Kwan*, to gaze, being there suggests however that it will be late and in another state and that state must be in the Tsi country, the inheritance of the Kiang family, lying at the back of T'ai Shan. There cannot be two things equally great, as Ch'en decays this boy will flourish.

Such was the use to which the book of Wen Wang was put four centuries after its compilation. Note that the six strokes taken in pairs make up one large ken, a mountain, so that the idea of mountains is prominent in this explanation.

21. The Kwa of mastication and punishment by pressing and squeezing is 噬嗑 Shi ho or Zhigap. The first of these characters is formed from 筴 Shi, consult the milfoil. It consists of bamboo above, a mat on the ground, represented by 土, with two men and two mouths within it, and below are two hands. The hands allude to the word *Wu*, gesticulate with hands, the mouths to the predictions of the sorceress, and the bamboo alludes to strips of that material which may have been in use before milfoil.

Shi, to consult the milfoil, must be none other than the modern and ancient word 試 shi, to try. The old word was probably zhik, to try. It kept a sonant initial in its application to divining, and took a surd in the common word shi, to make trial of. The root may have originated in touching or striking an object for the purpose of experiment. To this act a sound attached itself, and so it became a definite word.

The character ho is from 盍 ho, and this, in old forms, is composed of ta or t'ai, great, and ming, a vessel. But the upper part is probably only a short form of 夾 Chia, 4 kap, to press under the arms, here used phonetically. In the old form of 夾 two hands occur in place of the two men. The character 大 is the human body as is usual.

Thunder is surmounted by fire. Pressure in the prison, pressure in the stocks and cutting off the feet, biting off the nose, biting flesh, and wearing the cangue or some similar squeezing instrument of torture for the neck, are all mentioned in the comments on the lines by Cheu Kung, in accordance with the main idea.

Thunder and lightning are intended to indicate the severity of the punishments of the ancient kings.

Mau Si Ho refers to divination by the milfoil so late as A.D. 1117, and the fourth line of this kwa being obtained on occasion of the invasion of the Golden Tartars, which led to the captivity of the emperor Hwei Tsung. Fire meant war. Mountain (Ken), occurring in the second, third and fourth lines, taken together, was the palace, but Ken belongs to the north-east. This indicated that the enemy would belong to that region, and since fire was the kwa of the South, he would invade the south and attack the palace, all which was realized. The nose bitten off is the emperor's ancestors disgraced in the emperor's own misfortunes. Pi is ancestor.

22. The kwa of decoration is 賁 pi, or ornament. The character is from pei, phonetic, and above hwei for flowers.

Fire beneath a mountain. It begins in weakness and ends in strength and beauty. The weak leads to the strong. In the Ch'un Ts'ieu of Lü Pu Wei of the third century before Christ, Confucius is represented as being displeased because in divination he obtained the Pi kwa. Saying it was unlucky, Tsi Kung asked him why. He replied, "white is white and black is black. How can I have satisfaction in what is ornamental? Fire below a mountain does not give me the colour I consider as suitable. The unpainted is either black or white. It is no good fortune to me to obtain an omen of ornamental colours."

23. The kwa of falling or flaying is 剥 po or pok, fall, overturn, tear off, flay. It is sometimes written with 卜 pok, as

phonetic and 刀 tau, knife. It is the kwa of the ninth month, there being five weak lines below and the strong one above. Earth is below and mountain above.

24. The kwa of returning is 復 fu or bok, return, back again. The phonetic appears to be the same as in 福 fu, happiness. One of the radicals for walking is substituted for 田, field, in the lower right hand corner. Land, or field, implies good fortune in having property. Walking backward is better expressed by a symbol for walking.

A strong line under five weak lines, or thunder beneath earth indicates the winter solstice, when light returns after darkness, which had always been increasing till this moment of auspicious change.

This kwa therefore marks the 11th month. But the 23rd kwa was that of the ninth month, having five broken lines below one unbroken line. The commentators says the kwa of the tenth month when darkness reigns supreme would consist of six unbroken lines or *kwun*, earth, doubled, the 2nd kwa.

The 24th kwa is the hinge of revolution for the world of nature, for it is here that light returns after yielding for some months the sovereignty of the universe to darkness.

Movement here occurs beneath submission. The expression 七日來復, T'si ji lai fu, is explained as referring to the interval between the fifth and 11th months giving seven as the number of months which have elapsed since a broken line appeared below five unbroken lines, as in the 44th kwa, which is that of the fifth month.

The expression "after seven days there is a change" is not fully explained by the commentators here. Their thought seems to be that as in the revolving year there is a complete change after six months, so in divining the future, there is a great change to be expected after six days.

It rather refers to the weekly division of time adopted early by the Babylonians and connected by them probably with the seven

stars of the Great Bear, which 4,000 or 5,000 years ago subtended a right angle under the pole, then 20 degrees nearer than it now is to the Bear. The 28 constellations made four groups of seven each and the moon would take a week in passing through each group. That is to say the moon would pass through the quadrant arc subtended at that time by the Great Bear in one week.

All this seems to shew that the Chinese had the vestiges of a weekly division of time in the days of Wen Wang, and perhaps it also shews that the text descriptive of the six lines was, much of it, earlier than Wen Wang, for these words are not what he would have used when speaking spontaneously.

The seven days' interval of time is also mentioned in the 63rd kwa (see in Legge p. 205) as the time which will elapse before the recovery of a lost screen.

25. The kwa of freedom from error is *mong* 无妄, there is nothing wrong. In the Shi Ki this is "there is no hope" 望, the pronunciation being the same. The hexagram indicates motion under firmness. The name of the kwa is itself a sentence of affirmation and this aids in making plain the meaning of the kwa, which is, that if there is nothing wrong the actor will prosper, but if he be wrong he will suffer ill and had better not move. The second line in the text is favourable to the idea of the Shi Ki, that the name of the kwa was "without hope." It says where there is no ploughing, and yet reaping follows, there will be more good fortune yet.

亡 is phonetic in 望 and in 妄. The Shwo Wen explains the former character as the moon facing the sun when full, as a subject does a prince. But the word subject 臣 is scarcely more used than 亡 as the phonetic in old forms, and the latter may well be the older. The use of 王 indicates the principle that when the *yin* agency is at its maximum, as at full moons, then light begins, because the place of *jen* is near the North point of the horizon. But it may be

t'ing a man standing to observe the moon, and formed of 人, man, and 土, earth, See in Chalmers, p. 72.

26. The kwa of great accumulation is 大畜, ta 'ohu, t'ok, storing up on a large scale, greater domestic animal. The character is formed from t'ien, field, and 兹 t'si, tsik, this phonetic. But see Chalmers, p. 112. The two cocoons in the Ku Wen describe connection.

The kwa has firmness below and mountain, that which checks, above. The bullock drawing a cart is the animal. But the horse and hog are also mentioned in the text.

27. The kwa of the cheek and of nourishment is yi 頤 cheek, upper jaw. The character consists of cheek which is in fact a human profile and 頁 ye, a heading, head, thunder below indicating movement, mountain above indicating a cheek. In the divining directions it is said, "Leaving that efficacious tortoise look at my hanging cheek." In this extract from some old diviner's record, the allusion to a tortoise reminds us of the custom first to consult the tortoise by scorching and then the milfoil. The diagram itself is a picture of a human face.

28. Ta kwo 大過, the kwa of the great passing. Bending and division below and smiling and deficiency above, the last kwa had four broken lines between two whole lines. The present has four whole lines between two broken lines. This indicates a heavy beam about to fall. In the sixth line the idea is of wading through a stream till the crown of the head is covered. In the second line a withered poplar is seen giving out new shoots, and an old husband obtaining a young wife. In the fifth a withered poplar flowers, and an old wife is seen in possession of a young husband. The character 大 ta, great, is a picture of the human body. For an explanation of 過 see kwa 62nd.

29. The kwa of sinking is k'am, 坎, the pit. The character has k'ien as phonetic,

which is a picture of vapour proceeding from the mouth of a man standing, and the radical earth. But k'am and k'iem really mean sinking, disappearance by sinking, whether in the mouth by swallowing, or by drawing in with the breath, or in a pit, by falling. Perhaps k'iem is best explained as suggestion (man and breath) just as 見 kien, see, is an instance of suggestion (man and eye). The kwa is a doubled one and consists in its simple form of a whole line between two broken lines. The kwa was used in Ku Wen for the character itself, as was the kwa of three broken lines to

represent kwan, earth. Perhaps others of the kwa were also anciently employed as actual characters.

Mau Si Ho says that in the Hia dynasty divining book the name *lien shan* shows that the habit was then to add words. This kwa might then similarly have been called *lien k'an* because it is doubled, just as *ken*, mountain, was then called *Lien Shan*. He adds that in the Shang dynasty divining book the kwa *yü*, joy, was called *yang yü*, the *yü* of light, which is another instance of adding a word.

(To be continued.)

ARYAN ROOTS IN CHINESE.

In studying a language there are two lines along which our inquiries may proceed. We may enquire why certain symbols are used to represent certain ideas in writing, or why certain sounds are used to denote these ideas in speech. Dr. Chalmers, in his recent work on the structure of Chinese characters, has taken up the former branch of inquiry as regards the Chinese language. Dr. Chalmers, in his little book, "Origin of the Chinese," Dr. Edkins, and others, have made investigations along the latter line of inquiry.

In looking over the list of Aryan roots in Skeat's Etymological Dictionary I was struck with the number of such roots which may be found in Chinese. As a recreation in philology I purpose giving a few of these examples.

I.—Canton Colloquial.

The Cantonese dialect, in its vowel sounds and its final consonants is nearer to the Aryan roots than the more northern dialects, e.g. from root *A K*, "to be dark," we have in Cantonese *hak*, "black;" in Mandarin this is *heh*, Pekinese *héi*. From root *IDH*,

"to kindle," we have in Cantonese *it*, "heat;" in Mandarin this is *jeh*, Pekin *zhö*, &c.

Not only is this so, but the Aryan roots may be traced in several of the words which belong purely to the spoken dialect of Canton, which have no characters in the Dictionary to represent them.

Let us look at some of these.

鈿 *ák*, "bangle," (an unauthorized character) compare Aryan root *AK*, *ANK*, "to bend." Hence our *angle* and *ankle*. With the latter is connected perhaps our word *bangle*, a ring for the ankle.

𪗇 *ák* and *ngák*, "to cheat," "delude." Both forms are used, as the *ng* is omitted from, or added to, many words; thus we often hear *o*, "I" for *ngo*, and *ngáp*, "duck," for *áp*, &c. With this compare Aryan *AK*, "be sharp," Latin *acer*, Gr. *AK* *εος*. Compare our slang English "a sharper" for a rogue, American slang 'cute for acute.

哽 *Ang*, "choke" from Aryan root *ANGH*, *ANK*, choke, "compress," "afflict." Also Col. 'ang "bruise," "painful," as *shek* 'ang, "stone bruise," 'ang sam, "painful." Ngát, "stink," (no written character)