

Yi Jing

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translated by
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DEDICATION

*To my ancestors
my parents
my children
and the Mantis*

ACKNOWLEDGEMENTS

Many friends and associates have helped define the character of this book. I thank them all. The list is long, and in my heart.

For twenty years the manuscript lay unwieldy and incomplete. The final draft began three years ago with the encouragement and strict but poetic editing of my assistant, Beth McGrath. I wish to express my gratitude to Kate Burton for her graphics, editing and support. And my thanks to Dr. Long Zhixian for his calligraphy. This book is the result.

In addition, I thank Marcia Warrant for her unstinting support, and Dr. Michael Saso for his guidance.

ACKNOWLEDGEMENTS FOR THE SECOND EDITION

My thanks to Elizabeth McGrath, now Elizabeth Oness, who has provided guidance and help on the second edition, to Theresa Welling for her patience and for designing the format, Xiaodong Cai for editing the Chinese characters, and all the others on my staff who have contributed

Preface to the Second Edition of the *Yi Jing*

In Daoist belief, second may be more powerful than first. I hope that this, my second edition of the *Yi Jing*, will substantiate this belief.

My first edition was intended to be a primer of language and symbols: the trigrams, hexagrams, and pictographs, which create the oracular poetry of the *Yi Jing*. In spite of my discomfort with the Confucian instructional and moral cast of the usual Appendices and Commentaries, I also interpreted the *Yi Jing* as a book of instruction. But the question arises—whom do you instruct?

This contemporary world is very different from the world of King Wen and the Duke of Chou, the authors of the *Yi Jing*. The symbols and titles of feudalism have been supplanted by the democratic process. Transportation and communication are made easy by machine technology. These transformations present a sea change in the outer environs of men and women, but the greater change in the use of the *Yi Jing* may be in the increasing number of literate people in the world. It is this far-reaching inner change that I wish to address. The core of the *Yi Jing* is in the individual being. The scholarship, learned commentaries and translations are the costumes which clothe something mysterious that speaks to each individual in his or her tongue.

In the past, divination was performed for emperors and kings. The *Yi Jing* was employed as the oracular key. In our world, the paradigm is the same, but the king is within. Thus, all the symbols and language of the *Yi Jing* remain intact, yet they shift and move to an individual dimension—to an inner hidden time and world whose access leads to the future knowing that is the *Yi Jing's* heart.

The *Yi Jing* is the key, but entry into this spirit dimension is through extraordinary doors. These openings, guarded by ritual, are impenetrable to ordinary mindsets, which are typically locked into practical space-time and linear causality.

Seeming coincidences reflect a momentary glimpse of these inner realms. Coincidences are conjunctions in the ongoing wave patterns of life, with feedback loops that tie all levels of being—celestial, terrestrial, human, cellular, and atomic—as they move within the Dao.

The set of sixty-four may be one of these eye-opening coincidences. Sixty-four is the number of the *Yi Jing* hexagrams. Sixty-four is also the number of the codon triplets in our genetic code. A codon is essentially a code which carries individual instructions for future action. It has been customary to throw coins when consulting the *Yi Jing*. Is there a cast of coins in the codon to meet future needs of our individual genome?¹

The immediacy of the *Yi Jing* is that it changes to meet the external conditions of civilization. Words and images evolve to address current fashions. On another level, the environmental, social and human conditions to be found within its pages are images found in the historical genome of the human self. Thus we know about sacrifice, ritual, marriage, lords, great figures and common people, because of our continuity with our ancestors and our children to be.

This affords an inner view of the trigrams where they may be used according to the therapeutics and theory of Traditional Chinese Medicine. In Section Two, Chapter Two of the Great Commentary we find:

In ancient times, when Bao Xi (the Holder of Sacrifices) ruled all under heaven, he looked up and contemplated the images in the sky, he looked down and contemplated the patterns on earth, he contemplated the markings of birds and beasts and the appropriateness of the soil, from near at hand in his body and at a distance for things in general. From this he invented the eight trigrams in order to communicate with the virtues of the bright spirits and in order to classify the nature of the myriad things.

To the three lines of the trigrams are attributed:

天	Heaven	上	Top
人	Man	中	Middle
地	Earth	下	Bottom

In Chinese medical theory the three lines equal:

神	Shen	Spirit
精	Jing	Essence
气	Qi ²	Qi energy

1. Codon, the language of DNA or messenger RNA, is based on the sequence of three nucleotides which represents the interaction for incorporation of a specific amino acid into a growing (protein) polypeptide chain. Of the sixty-four codons, sixty-one encode amino acids. Three, called stop codons, signal the termination of translation.

2. Qi in contemporary writing is without its historical center of "mǐ" a gram of rice, or seed. This I see as a commentary on today's world.

The inner energies form the triad. Ordinary medical techniques treat the energy and body fluids of qi and jing, but Chinese medicine holds that the superior doctor treats the spirit, shen. In Traditional Chinese Medicine there is a saying: "The great doctor treats illness before it arises." The best medicine is a form of divination. Insight, or foresight, into shen, jing and qi of life may be one of the gifts to be bestowed by the contemporary *Yi Jing* to both doctor and patient.

To divine opens future space-time for knowing.

What is time? In Chinese history, the Emperor ruled the terrestrial regions of space. He also ruled the celestial movements of time. He ruled the country by control of the army and government. He ruled time by control of the calendar. Only the Emperor could publish and issue an "Official Calendar and Almanac." Throughout history, time has been calculated by star patterns, solar and lunar movements, but also by human calculations based on numbers and imperial whims.

Regardless of who occupies the throne, what are these numbers that normally govern our lives? Days, months and years clock our human movements. We believe today that we live in a small corner of a galaxy amidst uncountable galaxies in a vast universe. We talk about light-years and electrons and positrons and neutrons with only the notion of a photon to give us some vision of this immense atomic world. Hopefully, it is true. But the vast clockworks of the universe are only real if there is an observer—a principle that holds true in the physics of quantum mechanics. You are that observer. What you observe is guided by senses, beliefs, and imagination.

What I propose is that the wondrous outside world of supernovae, black holes, twin galaxies, neutrinos and quarks are expressions of the Yang that must be mirrored by an equally wondrous inner world of Yin. But whether inside or outside, to perceive is to measure. And, to describe what we perceive in communication, we must have standard rulers and numbers, clocks that measure the day, week, month and year.

What are the rulers that measure the progression of life? The sun is the biggest. Darkness and light, yin and yang, are the ever-present, ever-changing duality of the visible. Sundials, whether stick or stone or human shadow, have been used worldwide. The full moon and its repeating thirty-day cycle are known by women and men. The annual cycle of the solar year gives us the names and measure of the seasons as well as the star patterns that give a measure of

the earth and sun's movement through the heavens. These are the rulers known to all.

Mankind in its attempt to understand and control has toyed with these measures. Day and month are standard. Years are not. Intercalary days and months have been devised to take into account the three hundred sixty-five and one-quarter days of the solar year. This in turn has raised the mathematical question of remainders, while science and philosophy must then deal with fractions and eccentricity.

To create a better fit between the universal calendar of stars, sun and moon, man created time periods of his own. The second, the minute, the hour, and the week are common now, but other units were used in the past. In the old Chinese calendar, there were twenty-four fifteen day units called the jie qi 节气, or energy nodes. This annual cycle of three hundred and sixty days represents the calendar of the spirits of heaven and earth. There are parallels between energy nodes, extraordinary doors, and acupuncture points or dragon holes. All of these are nodes or openings like wells where there is a confluence of qi. These places represent confluences of energy at defined points in space and time, and they are a way of measuring times and places most auspicious for spiritual opening. They also show that the rhythms and cycles of the universe are not exact fits. This manifests as dissimilar time and space zones, which become nothing more and nothing less than a multiplex of dimensions. The universe is large. Heaven, man and earth all belong to the universe of the Dao, but they exist in their own dimension while sharing the entirety. There is a celestial time, a human time, and an earthly time. This is the first lesson of the trigram.

I believe this view is supported by a new look at the sexagenary cycle of the Ten Celestial Stems and the Twelve Earthly Branches. Normally we focus on the rotating interlock between stems and branches as they progress to complete a round of sixty. To identify this cycle with simply sixty years we miss the obvious.

There is a hidden element to this rotation of heaven and earth. It is the spirit of man.

The twelve earthly branches are associated with symbolic animals, signs of the zodiac, compass directions, and twelve one-hundred twenty minute hours in the day. The ten celestial stems have individual astrological names, but a major refinement occurs when they are paired into couplets. Then associations are made to the Wu Xing (five actions) and the five closest planets.

My vision is that both earthly branches and heavenly stems, on a hidden level, relate to the months. Twelve is the number of months in an earthly year. Ten is the number of months in a heavenly year.

The Twelve Branches Or Horary Characters

Branches	Symbolical Animals	Zodiacal Signs	Corresponding Hours
1 子	鼠 Rat.	Aries.	11-1AM.
2 丑	牛 Ox.	Taurus.	1-3
3 寅	虎 Tiger.	Gemini.	3-5
4 卯	兔 Hare.	Cancer.	5-7
5 辰	龙 Dragon.	Leo.	7-9
6 巳	蛇 Snake.	Virgo	9-11
7 午	马 Horse.	Libra.	11-1PM
8 未	羊 Sheep.	Scorpio	1-3
9 申	猴 Monkey.	Sagittarius	3-5
10 酉	鸡 Cock.	Capricornus.	5-7
11 戌	犬 Dog.	Aquarius.	7-9
12 亥	猪 Boar.	Pisces.	9-11

Names and Affinities of The Ten Celestial Stems

Stems.	Dual Combination	Corresponding Elements	Planets
1 甲	甲乙	木	木星 Jupiter.
2 乙			
3 丙	丙丁	火	火星 Mars
4 丁			
5 戊	戊己	土	土星 Saturn
6 己			
7 庚	庚辛	金	金星 Venus.
8 辛			
9 壬	壬癸	水	水星 Mercury.
10 癸			

By Chinese custom, a child at birth is considered one year old. Gestation was thought to be ten months. This, I propose, is the duration of the celestial year.

Twelve earthly months = one calendar year
Ten celestial months

This secret teaching delineates a pre-partum hidden universe and a post-partum open universe. Time and space in the womb are compressed. In this state, we are in the process of being. It is the model for transformation in the mating of yin and yang. It is the hidden present which gives birth to the future.

The metaphor is simple. This time and space is that of Celestial being. Clocks, in this inner sanctum, run on spirit time. This is the universe which is the realm of the sage and the diviner, a time when the double helix begins to play. Lao Zi refers to this when he says: *"He who is filled with virtue is like a newborn child."* (Ch. 55)

Where and what are the doors to this celestial dimension? In my first introduction I speculated about cracks and gaps in the fabric of normal space-time. I also mentioned the qi xue 气穴, the energy holes used in acupuncture on the human body. In addition to the major energy holes, which are called acupuncture points, there can be additional or surplus qi holes. The multiple meanings of the word "qi" are very important here. Qi 奇 meaning "strange" and qi 气 meaning "energy" are different words in Chinese, but they have the same romanization: qi.

The meaning of this "strange" qi includes two levels that are both important to us. The first is this qi ideogram 奇, which means "strange, wonderful, rare, extraordinary in nature." Its second meaning concerns a numerical value; it means "odd, single, surplus, orphan." The first qi is descriptive. We should look for something wonderful, beyond the ordinary. The second meaning gives clues about timing; qi ri 奇日 means the odd days of the month, which by extension involves a mathematical meaning: it may point to a remainder. I see it embodied in the leap year, an oddity which does not fit neatly into the calendar year.

As acupuncture points, qi xue 奇穴 were not named. Why? They are of a transitory nature with no fixed abode. They come and go. They manifest with trauma. A punch to any place on the body produces this odd extra energy hole which is outside the normal count.

In Daoist practice there are secret practices to calculate and to enter the qi men 奇门, the "wondrous door" to the dun jia 遁甲, the "hidden time." Moreover, dun jia also means "simultaneous time." Hidden and yet simultaneous. Perhaps this is an ancient

acknowledgement of relative simultaneity which fits well with modern physics.

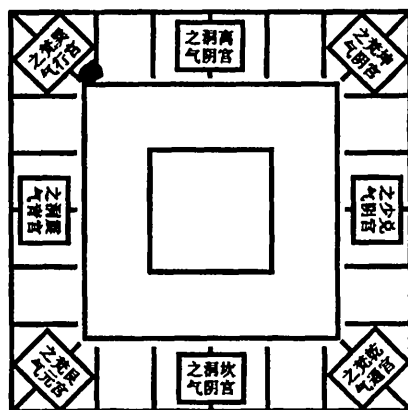
“Wondrous” appears again in san qi ling 三奇灵, The Three Wondrous Spirits. The first spirit is assigned to the sun, the second to the moon, the third to the stars. The star spirit is the most powerful.

In their elaborate calculations to find the Wondrous Door, the twelve earthly branches and the ten celestial stems and their locked rotation give an answer. The shamans sought times of hiatus, yin times of non-action, times of mother and gestation.

These unique openings to other dimensions manifest both in physical space and in time. Spatially, they occur naturally on the earth’s surface at intersections of qi energy lines to create nodes of power. Juxtaposition of an unusual moment of time opens the Wondrous Door.

At least two ways are available to pinpoint this physical space: 1. They may be found by 风水 feng-shui, the wind and water of geomancy to locate the dragon openings of the earth. Major physical points are well known: Mt. Tai and other sacred mountains of China, the Pyramids and Stonehenge. Over time, these sites have become famous as places where miracles and wonders happen, and many have been endowed with great spiritual significance. 2. A Wondrous Door may also be built. Churches, altars, shrines and temples are human attempts to make physical these nodes of energy. But the physical dimension is only the first level of three. The second level is timing. There has been a rhythm to time, which has been formalized and agreed upon in certain times such as the Sabbath, Halloween, and the days of jie qi energy nodes. These are times when communication with other worlds is more possible. The third dimension is ritual. Whether dance, or song, whether incense or prayer, whether by water or by fire, ritual, like the *Yi Jing*, turns the lock of the Wondrous Door.

The architecture of a Wondrous Door can follow the plans of a Daoist altar.



The sacred area requires three domains

The outer altar
The middle altar
The inner altar

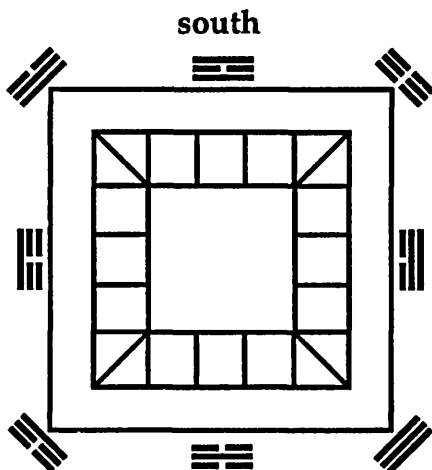
The altar for individual or small group use may be drawn and marked as transient, without permanent structure, but should be favorably sited according to Feng Shui principles.

The outer altar is divided into twenty-four units representing the twenty-four energy nodes. The nodes are like the joints on a stalk of bamboo. The nodes represent a strong interface and conjunction of heaven and earth energies. Beyond the outer altar, lamps or candles representing the various star constellations are lit. If matches are used, three should be lit serially to follow the Daoist adage:

*The Dao gave birth to one.
One gave birth to two.
Two gave birth to three
Three gave birth to the ten thousand things.*

After this all lamps can be lit.

I suggest that consulting the *Yi Jing* be done in the middle altar. In the inner altar, it is believed qi condenses. Those persons given the charge to consult the oracle should enter through the Door of Earth. Yarrow or coins are manipulated, and the response noted. Then one individual who has been chosen beforehand, and who is in the middle altar, enters the inner altar to read the text.



Such an altar may be physical space drawn with lines on the floor or ground, or mental space with an altar image drawn by the imagination. The ritual is the same: the three-fold passage into the inner altar, where there may be the Wondrous Door.

What is beyond the Door? Chinese myth abounds with lands of the *dun jia*, the hidden, yet simultaneous time. These are magical places, hidden from normal sight, in an alternative time and space where time is often compressed. The traveler journeys to a primeval forest and mountain. He stays in a peaceful, spirit-like village for three months, yet when he returns home, his neighbors have aged many years. These Eden-like worlds occur over and over in myth. The symbols of forest and mountain are a return to innocence. These are the spiritual spaces to which Lao Zi was journeying. *The Dao De Jing* was written in lieu of a ticket for the border crossing from China proper to the forests primeval in the Western mountains. Lao Zi's very name is a metaphor for this transfer and transformation. Lao, the ancient and Zi, the infant.

Return to gestation and babyhood, then you can reenter the inner spiritual sanctum.

How can this journey be made in the roads and byways of the body and mind? What map is there to the Wondrous Door in human beings?

The journey proceeds simultaneously on three levels. Again, the trigram is the marker. The trigram represents the three levels to be held in the heart and mind:

Heaven	Shen	Spirit
Man	Jing	Essence
Earth	Qi	Energy

The maps are the Luo Shu, the Luo River Writing, and the He Tu, the Yellow River Map, which we will come to shortly.

The energy dynamics of qi 气 have been discussed by many contemporary writers. The many opinions may be reconciled if we consider the idea that a waveform is qi's signature, then limitless names and appearances are possible.

Jing and shen were beautifully discussed in the *Bai Hu Tong De Lun*, the *Comprehensive Discussions in the White Tiger Hall* circa 80 A.D.

Jing, essence, is connected with the idea of quietness. It is the qi of emission and generation under the Major Yin. It corresponds to the transforming power of water, which leads to pregnancy and life. Shen, spirit, is connected to the idea of huang hu, blurred confusion. It is the qi under the Major Yang. In general it may be called the origin of changes and transformations in all the parts of the body.

In Traditional Chinese Medicine, therapeutic methods—herbs, acupuncture, moxibustion, diet and massage—all try to balance qi energy, its harmonics and resonances as well as the caloric variations of the jing essence of body fluids. But it is the balance of the qi and jing energy, plus the third, shen, spirit, which leads us to follow the Royal Way when the energies of earth, man and heaven flow in harmony.

The Royal Way is a part of the Celestial Mandates given to Yu the Great, and is recorded in the *Classic of History* in the chapter “The Great Plans and Nine Divisions.” The following is an excerpt. I have used only the chapter headings and have edited and omitted that which does not seem relevant to the questions at hand.

In the thirteenth year the King asked the Count of Ji³, “Heaven’s yin has bestowed its constitution to mankind and mutual harmony to their abiding. I do not know how proper virtues in relationship should be ordered.”

The Count of Ji replied, “I have heard of old that Gun (the father of Yu) dammed up the inundating waters and thereby threw into disorder the arrangement of the Five Actions (Wu Xing). God was thus aroused to anger and did not give him the Great Plan and Nine Divisions. Gun was imprisoned until his death. Yu arose to continue this work. To him Heaven granted the Great Plan with its Nine Divisions.”

The Great Plan and Its Nine Divisions

1. *The Wu Xing, Five Actions: Water, Fire, Wood, Metal, Earth (notice a variant arrangement from the usual.)*
2. *The Five Affairs: Demeanor, Speech, Seeing, Hearing and Thinking.*

3 See hexagram #36.

3. *The Eight Objects of Government: Food, Commodities, Sacrifices, Minister of Works, Minister of Instruction, Minister of Crime, Hospitality, the Army.*
4. *The Five Arrangements: the year, the month, the day, the stars and planets and signs of the zodiac, the calendar's calculus.*
5. *Of Royal Perfection: on the duties of the Emperor.*
6. *The Three Virtues: Correctness and being straightforward, Strong government, Mild government.*
7. *The Examination of Doubts: Having chosen and appointed officers to divine by tortoise and by yarrow, they can be commanded to perform divinations which speak of rain, clearing up, covering up, posting and communications. This will be spoken by the upper and lower trigrams.*

Total seven: five by the tortoise, two by yarrow to correct mistakes. From the time of appointment of these offices, to perform divination with tortoise and yarrow, three men are to obtain and interpret the indications and symbols, and the words of two men (the majority) are to be followed.

If you have doubts about a great matter, consult your own heart, consult with your nobles and officers, consult with the masses of people, consult the tortoise and yarrow. If you, the tortoise, the yarrow, nobles and officers and the common people all agreed to a course, this is called a great concord, and the result will be the well-being of your person and good fortune to your descendants. If you, the tortoise, and the yarrow all agree, while the nobles and common people oppose, there is good fortune. If the nobles and officers, the tortoise and the yarrow all agree while you and the common people oppose, there is good fortune. If the common people, the tortoise and the yarrow all agree, while you and the officers oppose, there is good fortune.

If you and the tortoise agree while the yarrow, the nobles and offices and common people oppose, internal affairs will have good fortune while external affairs will have misfortune. When the tortoise and yarrow are both opposed to the views of men, stillness brings good fortune while the use of action will bring misfortune.

8. *The Various Verifications: They are called: Rain, Sunshine, Heat, Cold, Wind in timeliness. When the five come and complete each other in proper order, the various plants will be abundant and luxuriant. Should any one be excessively abundant or deficient, there will be misfortune. (The essay continues to match human attributes and weather conditions and dictates the duties of being king, nobles, and lesser officers to monitor year, month, and day to propitiate good government and good harvest.) The common people are like the stars. Some stars love the wind, some stars love the rain.*
9. *The Five Happinesses: The first is long life, the second is riches, the third is good health and serenity, the fourth is that which is good virtue, the fifth is a suitable fate at the end of life. As to the six extremes, the first is misfortune: the shortening of life, the second is sickness, the third is sorrow, the fourth is poverty, the fifth is wickedness, the sixth is weakness."*

These heaven-given instructions are significant for many reasons. First, they are the earliest literal reference to the Wu Xing (the Five Actions or Elements). They give insight to the rituals of royal divination and indicate that the voice of the tortoise and the voice of the yarrow plant are included in a consortium that included the counsel of the king, nobles and officers, and the common people.

The oracle of the tortoise or of yarrow, which in this format includes the *Yi Jing*, is not to be followed blindly, but to be employed in conjunction with wise and appropriate counsel. For the individual, the mind and heart (in Chinese they are one and the same) is king. Your senses and major organs are your nobles and ministers. Your whole body equals the mass of people. In addition, this same pattern holds socially with the self. Consulting the *Yi Jing* also takes into account the opinion of persons whom you value.

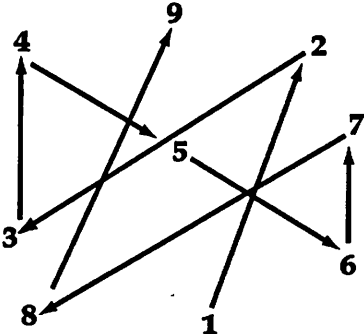
Who was Yu to deserve The Great Plan that held Heaven's Mandates? Gun, Yu's father, built dikes and dams in an attempt to control the great floods—to no avail. Yu took another direction. Instead of thwarting the massive power of inundating water, he carved out and dug channels and waterways to carry and to direct the flow of water. Myth has Yu walking the nine regions of China to personally engineer these waterways.

This grand tour is symbolized in the Dance of Yu, and even today is danced by Daoist masters in the rituals which lead to the hidden time.

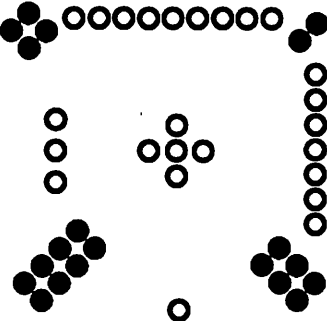
The dance is strange, for Yu was a hemiplegic. It is a limping hop with the good right leg, the unused left leg is dragged behind.

Upon examination of the outline of the Dance of Yu, it is none other than the Luo Shu, the Luo River Writing which appeared on a giant tortoise in the time of Yu. Indeed, this is the same diagram which contributes to the *Yi Jing's* origins, and it is the base for the Great Plan and the Nine Divisions.

The sequence of steps in the Dance of Yu



The Luo Shu: The Luo River Writing



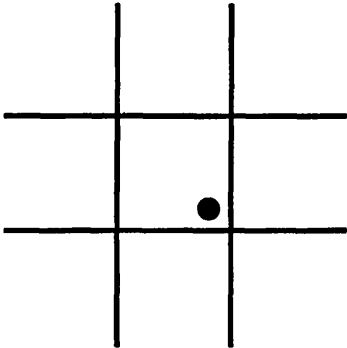
The normal progression of time in the Dance of Yu is to flow with the current. But Yu's need was to influence the future—not to go with the current, but to make the floods recede, thus he counts backwards. This is supported by the *Yi Jing* in Chapter Three of the Shuo Gua, The Discussion of the Trigrams.

*The numbering of the past is flowing with the current.
 The knowledge of the future is countercurrent.
 This causes the Yi to count backwards.*

The first outline of the Dance of Yu flows in normal time, in sequence from one to nine. In Daoist ritual, at the point of entering the Central Altar, which I propose to be the inner self, the ninth, eighth and seventh steps are danced backwards. Metaphorically, Yu is dancing the waters backwards so they will recede. The Luo Shu diagram speaks about the geometry of heaven and earth, the numbering of action; it indicates the measurement of movement by vector and sequence, by angle and position.

An individual who takes certain extraordinary steps can harmonize the interaction of heaven and earth to influence the future.

The lessons are in these diagrams. For earth there is the well-field system.



In ancient times each perimeter field was farmed by an individual family. The field in the middle was farmed for the common good. The dot symbolizes the well which was used by all, and is the dragon hole penetrating the earth.

4 Five Arrangements	9 Use of Five Happinesses Use of Six Extremes	2 Five Affairs
3 Eight Objects of Government	5 Royal Perfection	7 Examination of Doubts
8 Use of the Verifications	1 Five Elements Actions	6 Cultivation of Three Virtues

The Nine Divisions follow this same grid for man as he resonated to heaven and earth.

The trigrams are also derived from this same Luo Shu template. These geometrical diagrams form the basis of Chinese philosophy and thought. The trigrams are holistic in nature, with emphasis on dynamic patterns of action; they insist that reality moves on many levels and fronts simultaneously. Interaction is a given.

The trigrams are the basis of the *Yi Jing*.

Hou tian	later heaven	tomorrow
Jin tian	present	today
Xian tian	former heaven	yesterday

The change of trigram positions in Xian tian (Fu Xi's diagram) and Hou tian (King Wen's diagram) indicates a cosmological change in star patterns and thus a shift in perceived reality. This can occur on an everyday level if we reduce the above to the vernacular. Former heaven is yesterday. Later heaven is tomorrow. The gap is Jin tian: present heaven or today. This unvoiced present is the Yi, the changeable, when all is possible. In abbreviated terms: today, the present, is the *dun jia*, the hidden time. As such, it manifests as Wu Wei, the void of Lao Zi; today is the pregnant synapse between yesterday and tomorrow. This may be the greatest lesson hidden in the motion of the Dao and in the dynamics of the *Yi Jing*.

The center is of special interest in the Great Plan, the fifth division: On Royal Perfection. The King, being established as the highest point of excellence, concentrates in himself the five happinesses and then diffuses them and gives them to his people. On their part, the people resting in this perfection will help the preservation of it.

In the individual body, the mind-heart is the king, the organs are the nobles and officers, the rest of the body is the multitude of people. In this metaphor, the same mandates will apply on state and personal levels.

To comprehend these quantum jumps into other dimensions, I draw upon the Inner Chapters of Chuang Zi.

In the dark northern ocean there is a fish called Kun, thousands of kilometers in size. It changes into a bird called Peng whose back is many thousand kilometers in size. When it rises and flies, its wings are like clouds hanging in the sky. When due to this bird the sea churns, it is moving to the dark Southern ocean (The Celestial Lake).

In Qi Xie's record of wonders it says, "When Peng is heading to the dark Southern Ocean, it splashes along water for

three thousand kilometers. It kneads a tornado and wings its way up to ninety thousand kilometers. It flies for six months then rests. Heat shimmers in the air like galloping horses, dust flows like the morning mist and living creatures are blown about in the sky. The sky is blue. Is that really so? Or is it blue because it stretches to infinity? When Peng looks down, it will also look blue.

If water is not sufficiently deep it cannot support a large boat.

Pour a cup of water into a hollow in the ground and a mustard seed can float there like a little ship. Place the cup in it and it will not move because the water is shallow and the boat is large. In the same way, if the wind is not sufficient, it cannot support such great wings. Only at a height of ninety thousand kilometers is there enough wind to support Peng. Then he mounts the wind and with the blue sky at his back and nothing in his way, he heads south.

A cicada and a young dove laugh at this story saying, "When we try hard we can reach the trees, but sometimes we fall short and drop on the ground. How is it possible to rise to ninety thousand kilometers before heading south?"

– Chuang Zi, Chapter 2

The cicada and the young dove represent the small men in the *Yi Jing*. Bound by physical constraint, their imagination cannot take off and soar beyond the norm. To use the *Yi Jing* one must get to where everything is blue.

The inner altar is reached. Time and space have been broached. What do you find? Emptiness. The act of emptying equals freedom. It allows one to center in the Dao.

*Thirty spokes share the wheel's hub
It is the emptiness that makes it useful.
Shape clay into a vessel
It is the emptiness that makes it useful.
Cut doors and windows for a room
It is the emptiness which makes it useful.
Therefore profit from what is there
By using what is not.*

– Lao Zi Chapter 11

Where there is no more separation between objective and subjective, it is called the pivot of Dao. At the pivot in the center of the circle one can see the infinite in all things. Right is infinite. Wrong is infinite. Therefore it is said

















Behold the light beyond right and wrong.
– Chuang Zi Chapter 2

The light beyond right and wrong illumines the images read from the *Yi Jing*; by reaching the inner altar you become the pivot of the Dao, you can see and become the infinite blue.

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The Sixty-four Hexagrams of the Yi Jing

Upper Trigram								
Lower Trigram	Qian 	Zhen 	Kan 	Gen 	Kun 	Sun 	Li 	Dui 
	1	34	5	26	11	9	14	43
	25	51	3	27	24	42	21	17
	6	40	29	4	7	59	64	47
	33	62	39	52	15	53	56	31
	12	16	8	23	2	20	35	45
	44	32	48	18	46	57	50	28
	13	55	63	22	36	37	30	49
	10	54	60	41	19	61	38	58

To use this chart, find the lower and upper trigrams by throwing the Coin Oracle or sorting the Yarrow Stalks. Then locate the number of the Yi Jing hexagram listed above. Turn to the hexagram number in the book, as found in Wu Jing-Nuan's Yi Jing translation and commentary, found on pages 50-218, and the Great Appendix on pages 219-262. The Great Commentary is included, for reference, on pages 263-289. An index of hexagrams is on pages 291-292.

Preface to the *Yi Jing*

When I first began my study of Chinese medicine, one of my instructors told me that to be an Yi, a Chinese Doctor, one must understand the Yi of the *Yi Jing*. At first, this idea seemed absurd. How could a text that supposedly dealt with fortune telling, written 3000 years ago, have anything to do with the practicalities of medicine? I was already immersed in reading and translating a medical text, *Huang Di Nei Jing* (*The Yellow Emperor's Inner Classic*), parts of which have an ascribed history even more ancient than the *Yi Jing*. But I considered this instruction to understand the Yi of the *Yi Jing* and thought, "why not?" This decision has ruled my life ever since.

Etymologically, I traced the meanings of the Chinese characters to the language of ancient China, to the time when the *Yi Jing* was written. I lived, albeit intellectually, in the era of King Wen, the Duke of Zhou, and in the legends of the first Emperors of China: Fu Xi, Shen Nong and Huang Di. I worked on the texts every day. I dreamt about the symbols. Visions and instructions came to me from everything I did and read. As I studied, I was led to the ancient literature on divination and healing from both the East and West.

I finished my etymological study of the texts a dozen years ago. Throughout this time, I lectured, gave seminars, and offered private consultations on the *Yi Jing*, but my main occupation was practicing Chinese medicine. I have come to believe that, yes, in order to be an Yi, you must understand the *Yi Jing*. After years of doctoring people and thinking about the Yi, the fruit has ripened and it seems time to present this new translation.

I was first introduced to the *Yi Jing* thirty-two years ago. As a student at Hong Kong University, I had the good fortune to attend lectures by Professor Dong Zuo-bin. He gave us a vision of Shang and Zhou times through the description and interpretation of pictographs from those periods found on bronze sacrificial vessels and on oracle bones. The oracle bones were libraries of tortoise shells and animal scapulae which had been inscribed with questions and answers to divinatory consultations. It was interesting, but very remote to the flesh and blood of a young man in his twenties, and I promptly forgot most of the lectures.

When I seriously began to study the *Yi Jing* fifteen years later, I realized that the pivotal questions of the meaning of the pictographs of the Shang and Zhou periods rested squarely on the scholarship of men like Professor Dong. It is interesting to note that on the title page of the

Wilhelm/Baynes version of the *Yi Jing* is calligraphy by Dong Zuo-bin.

The two most widely accepted English translations of the *Yi Jing* are by James Legge and Wilhelm/Baynes. Their scholarship is indisputable, but both translations leave me unsatisfied. Legge's translation, which he professes doing without his Chinese translation team, is a great historic document. But the concept of divination was too strange to Victorian academic fashion, and I believe his translation suffers from this lack of belief.

Wilhelm/Baynes' *Yi Jing* has profound insights, but it is enormously verbose, and difficult to use as a divinatory text. The translation and accompanying essays have a strong neo-Confucian cast. This imposes a moral sensibility which may not have been intended in the original text, according to my study of the language of the time, and may be too restrictive for the *Yi Jing*. Translations of key words like zhen 貞 "to divine," which Wilhelm translates as "perseverance," I find unacceptable.

The simplicity of a Daoist translation with a ground of shamanistic practice, and the concomitant complex levels of meanings, has been my goal. Oracles and prophecy were real and alive in the ancient world. Great men walked the earth, dragons leapt and flew; men, plants and animals possessed a more visible magic than we commonly acknowledge today. Like poetry, single words and simple phrases had the power to conjure up both personal visions and universal world views.

My objective is to bring the poetry of the text to an alphabetic reality. The visual imagery of the Chinese pictographs is supplied. The English translation is positioned, whenever possible, directly beneath the Chinese character. This copies the format of poetry translations, and the effect is calculated. The poetics of the *Yi Jing* are the core of its being.

For the linear figures of trigrams and hexagrams, the part of the text which is beyond words, I have included personal deductions and speculations. I have illustrated these ideas with characters and pictures as well as words. My hope is to offer a rendition as close to the original as possible, within the confines of contemporary and personal thought. The original *Yi Jing* is, I believe, an oracle. It is a moving picture show, which sings, which shows the magic and harmonics of a world that is constantly changing, and of change itself.

Translator's Notes

The rendering of a literary work into another language is full of pitfalls. Not only meaning, but rhythm, syntax and sound must be juggled. Translations from Chinese have these problems and more. The Chinese written character, the ideogram, is a picture; it is notation distilled from direct experience. There is no alphabet, just pictures and combinations of pictures. In Chinese, the eye is more important than the ear. The cultural differences engendered by the use of such disparate language forms as ideograms and alphabets is vast, so it is important to look at this picture writing as another interpretation of the world.

The ideogram for the sun, ri 日, is easily visualized, as is the character for the moon, yue 月. The exciting aspect is that 日 is the sun whether it is called ri, nip, sol, or any other vocal name. Thus, any sound can be attached to the picture, but the meaning remains constant — it is a picture of the sun. People in different parts of China speak different dialects, so they may call the sun by various sounds, but the picture stays the same. The Japanese use the same pictures, the same ideograms, with different pronunciations. In fantasy, we could use Chinese writing and affix English sounds or Russian sounds and still understand the symbol 日.

Complexities arise when simple pictures are combined. The sun and the moon together 明, create ming, which means "bright, clear, intelligent, light, to understand, to clean, to illustrate."

The picture of a tree, mu 木, means "a tree," but it also stands for wood. When it is doubled it becomes lin, "a forest, a grove, trees," and by extension "a collection." It is these extended meanings which obscure the original picture. The three pictures above are key ideograms in the Chinese language. As such, they are called radicals.

Since the reform of the language under Emperor Kang Xi (1662-1723 A.D.), dictionaries have listed 214 radicals. Earlier dictionaries listed as many as 540. Recent simplification of Chinese writing under the present government has further reduced the number of radicals to 186, but in this book, we will use the system of Kang Xi.

A Chinese ideogram which is not a radical has two parts: the radical and the phonetic. Generally the radical gives an indication of meaning, and the phonetic gives an indication of sound. For instance shen 神, "spirit," is made up of the radical shi 礻, "an omen," and the phonetic shen 申.

One stylistic problem which complicates any reading of ancient Chinese is that parts of the ideogram were often left out. It was assumed

by the writers and copyists that anyone educated enough to read the essay in question would understand the abbreviation, simply because of their educational background. This assumption certainly is not valid now. For instance, there is a dropped radical in the name of Hexagram Thirty-one, Xian 咸, "all." The Great Appendix says the actual ideogram is gan 感, "to influence, to move." In this example, xin 心, the heart radical has been left out. If the English word "international" was abbreviated to "inter," it would be difficult to find the precise attribution. Luckily, in many of the instances where there is a dropped radical in the *Yi Jing*, there are commentaries to help us.

More than three thousand years have passed since the *Yi Jing* was written. Many changes have occurred in the Chinese language over this time, and in some instances, the original ideas behind the individual ideograms have become obscured. In this translation, I have explained the original picture whenever it seems to clarify the oracular instruction.

The romanization of the ideograms follows the official Pin Yin latinization which is now used in China. For example, in the popular Wade-Giles system, "*Yi Jing*" was "*I Ching*."

Ming 明, with its multiple meanings, shows us the difference between an ideogram and an alphabetical word. An ideogram is not a word, it is a picture and an idea; so the use of a single word to translate a Chinese ideogram is simplistic. Yet searching for the proper word, for the essence of the ideogram, brings the seed of understanding; a single word can trigger poetic nuances which give us a larger understanding. The richness is even greater when the ideogram is seen, not as a single thread of meaning, but as a nexus through which many threads pass. It is these multiple strands which I try to unravel in the ideograms with their multiple levels of meaning.

By extrapolating this pattern to the *Yi Jing*, we can use the same system to translate the trigrams and hexagrams. Key pictures, the eight trigrams, are rotated in combination to form the sixty-four hexagrams. These gua, or linear figures, are representations of the world beyond ideograms, beyond normal pictures and normal language. The gua are images of archetypal patterns. They portray the harmonic functions and resonances of a constantly changing world. The gua are nascent images which have not become manifest in material reality.

It is this translation of the gua that is the most difficult, for it is beyond mere words. The gua, or linear figures, encompass all that you see around you. Each and every item becomes a potential omen, determined by the context of the moment and by your question and need.

For this reason I have taken special notice of the natural portents found in the *Yi Jing*. They form, I believe, universal pictures of potential advantage or misfortune, and are as true today and tomorrow as yesterday.

The Yi Jing

Myth and History

Once upon a time before words, Fu Xi, the first Emperor of China, wished to communicate with his subjects who were distant in time and space. He looked up at the heavens and contemplated the brilliance of the sun, the moon and the stars. He looked down at the earth and inspected the fecundity and colors of soils. He tasted clear and muddy water. He examined stillness and movement. He marked the differences of plant and animal. He visualized mountains and valleys from afar. Nearby, he inspected his own body and features.

In order to instruct his subjects, Fu Xi invented writing. Some say his insight came from bird scratches in the sand or bears' footprints in the snow. In any case, he drew pictures. The picture of a man was a man; a tree, a tree; a bird, a bird. For the Chinese people, these pictographs became the written language of everyday life.

In deeper moments, Fu Xi marked the polar star. He mapped stellar mansions and constellations. At dawn and dusk he pondered the horizon. He watched the movements of star groups, the ascent and decline of the sun and moon.

He measured shadow and light by hand span and heartbeat. He touched geologic compression lines in rock, the growth rings on cut timbers, the annual accretions on the shells of bivalve and tortoise. He smelled the seared scars of fire. He shook in resonance with the flash lines of lightning and peals of thunder; he was cooled by invading winds. On his own body and on the person of the empress, he inspected the lines on hands, the lines on feet, the crease of belly and joint, the furrow of brow, the coupling of sex. He thought of birth, of growth, and of death. Then Fu Xi invented another language: the language of the line, a language of deeper understanding.

The lines are simple:

———— a solid line equals heaven

— — a broken line equals earth

Fu Xi drew stacks of three lines to represent the interaction of heaven, man, and earth. He called these linear diagrams "gua." He then rotated the heaven ——— and earth — — lines through the three vertical positions to create eight different figures. These became the eight trigrams.

The eight trigrams represent reality on its surface, at its depth, and in its interactions. They have ordinary and extraordinary meanings. Each trigram represents many things and many actions — for the eight

represent all the forces in the universe. So it was in this way that Fu Xi created the trigrams and their arrangement known as the pa gua.

In ancient China, interpretations of the universe were based on the division of all actions and things into different *resonant* groups.

The simplest division is yin and yang. All actions, all things, can be classified as predominantly yin or yang.

Yin	Yang
dark	light
female	male
cold	warm
bottom	top
black	white
winter	summer
earth	heaven
water	fire

A more complex division arose when the universe was outlined by the Wu Xing: the Five Dynamic Forces.

Wood	Fire	Earth	Metal	Water
spring	summer	indian summer	autumn	winter
green	red	yellow	white	black
sour	bitter	sweet	spicy	salty
liver	heart	spleen	lungs	kidneys

Both of these systems, yin and yang and the Wu Xing, are a part of everyday Chinese life. It is easy for the mind to grasp classes of two or five things. They can be counted on the fingers of one hand.

When Fu Xi divided actions and things into eight groups, the eight trigrams, a quantum leap was made. Thinking in terms of eight demands a larger grasp, and this reaching beyond what is easily measurable allows room for extraordinary happenings — spirits and shadows, echoes and premonitions, incantations and talismans, sacrifices and gifts — and above all, vision and divination.

Heaven	Earth	Thunder	Wind
horse	cow	dragon	chicken
head	belly	feet	thigh
father	mother	eldest son	eldest daughter
strength	smooth	flowing movement	penetration

Water	Fire	Mountain	Lake
pig	pheasant	dog	sheep
ears	eyes	hands	mouth
2nd son	2nd daughter	youngest son	youngest daughter
peril	catching	stopping	pleasure

This language of the eight trigrams has been used in China since Fu Xi to describe the forces and vibrations which determine stasis, movement, and change in the past, present and future. The eight trigrams represent the interface of the ordinary here and now with the extraordinary realm of what is to be.

Four thousand years after Fu Xi, in the year 1143 B.C., "Zhou the Tyrant," the last emperor of the Shang Dynasty, imprisoned a nobleman named Fa, a viceroy from Western China. Fa later became King Wen, the founder of the Zhou Dynasty, which ruled China for seven hundred years.

King Wen was a model prisoner. Outwardly he was modest and retiring, inwardly he was bright with creation. His possessions were meager: a change of clothes, a rude bunk, a small bowl for food and drink. His cell opened onto a small courtyard topped with thorns. At night he gazed at the basket of the Big Dipper and marvelled how even the pole star had moved since the time of Fu Xi. He watched the dawn each day and charted the rise and set of the sun. He watched the seasonal progression of star groups and equated them with the seasonal flights of geese and swans. He found a peach-wood stick and used it as a stylus, making scratches on the bare earthen floor to jostle his mind and to record his thoughts and ideas. He felt in his body the chill of night, the cold of winter, the warmth of day and the heat of summer. He was touched by the rain of nimbus clouds and the wind of thunderheads. He cogitated on the rise and fall of human affairs of city and state. He reviewed the capacities of the common people, of nobles, of warrior and thief. He chuckled and marvelled at marriage with its duality of loss and gain.

King Wen heard bird song and remembered the drone of incantations. He saw a flower fall and remembered the rites of sacrifice. He shared his food and drink with heaven and earth as sacrifice and libation. He felt shadows and talked to spirits. He prayed.

King Wen took his peach-wood stylus and began to recreate the eight trigrams of Fu Xi with scratches in the courtyard. Because of the positional change of the pole star, he revised the position of the trigrams. From a world cosmogony he invented a new arrangement which incorporated the intricate world of human affairs. The eight trigrams were too innocent to encompass the treachery, generosity and complexity of King Wen's world. He placed one trigram on top of another, to make a six-line figure, a hexagram. He rotated the trigrams with each other in turn, eight times eight, to become the sixty-four hexagrams. This rotation of the eight trigrams represents the change of primal forces as they met and matched, or fought then dissolved, creating the transit of harmony or disharmony between heaven, man and earth. The sixty-four

images were devised by King Wen to represent the great scale of human music, where each line can deliver notes of harmony and good fortune, dissonance and misfortune, or neutrality and ambiguity. Each line and each hexagram becomes an image of transformation. This is the legend of the hexagrams.

After he was released from prison in 1142 B.C., King Wen wrote down the visions he had recorded in his confinement. He gave each hexagram a title, and appended to each an evocative explanation, later called the *gua ci*.

King Wen discussed these subjects with his son, the Duke of Zhou, who in turn added a pithy commentary and explanation to each line of the sixty-four hexagrams.

All of this, the sixty-four hexagrams, sixty-four titles, an evocative explanation of each hexagram by King Wen, plus an explanation of each of the three hundred and eighty-four lines by the Duke of Zhou, was bound into a book called the *Yi Jing*, the "Book of Changes."

On one level, the *Yi Jing* is an almanac of answers; answers on how to do, on where to go. It has also been consulted by the Chinese people as a divinatory text and as a book of wisdom. The *Yi Jing* worked so well that six hundred years later in 484 B.C., Confucius said,

"If years were added to my life, fifty would I use to study the Yi and then I might come to be without great faults."

The Confucian Analects, Book 7, Chapter 16

The modern form of the *Yi Jing*, written after the time of Confucius, has Ten Appendixes or The Ten Wings included with the original core. These essays, now referred to as Great Commentary and Great Appendix, attempt to explain the hexagrams and lines of the *Yi Jing*. According to legend, they were written by Confucius. Some are instructive, some are difficult, some are banal. Some passages contain both wisdom and extraordinary beauty.

One yin, one yang is called the Dao.

Following this is good.

Completing this is the essence.

The benevolent see and call it benevolence.

The wise see and call it wisdom

*The common people use it daily, but are unaware,
so the Dao of the superior man is rare.*

It is manifest in benevolence,

it is concealed in action.

Great Commentary, Section 1, Chapter 5

*The sphere of heaven and earth transforms but does not transgress
A lyrical completion of all things with no exceptions.
To penetrate the Dao of day and night is to know.
Thus, the spirit is not bound to any place, and transformation
is not bound to any form.*

Great Commentary, Section 1, Chapter 4

Most of the literature on the *Yi Jing*, both Chinese and Western, is derived from the Confucian or neo-Confucian schools. Confucius (circa 551-479 B.C.), through his teachings of a moral and ethical code for state, family, and self, had a profound effect on Chinese civilization. The adherents to his philosophy codified structures which became the basis of Chinese government and education for two thousand years. The Confucian hierarchy dominated Chinese letters during these two thousand years. They published books which reflected their views. In each generation, students read their professors' commentaries on the *Yi Jing*. These commentaries were based solely on Confucian interpretations. In turn the students wrote their own criticism of the previous commentaries rather than returning to the original texts, for the myth was propagated by learned commentators that the original text was too difficult to understand without the aid of the supplemental commentaries.

The Confucian interpretations of the *Yi Jing*, seen through the glass of the Confucian moral and ethical code, are not wrong. They are simply incomplete. I believe they place masks over a foundation of symbols and images which are far richer than the dictates of this one school of philosophy.

Three thousand years after King Wen, in 1899 A.D., pieces of bone with incised markings appeared in the curio shops of Beijing. A man named Wang recognized that these incised markings were ancient pictographs. These so-called "dragon bones," were fossils which were normally ground to powder in apothecary shops for use in Chinese medicine. The search for the origins of these strange bones led to the Site of Yin, the remains of the capital of the Shang-Yin Dynasty.

There on the plains of Honan, the ripe wheat rippled with the harvest wind. The walls of the ancient Yin capital had fallen into its moat. This had been the capital of Zhou the Tyrant, the last emperor of the Shang-Yin Dynasty, who had imprisoned King Wen. Zhou's lineage had reigned from this place for 270 years. The emperors had gone, but the farmers remained. In time, the farmers' plowshares dug furrows through the grave sites of this once mighty city.

In this rich soil, farmers found fragments of bone more valuable than gold, bones incised with words written by shaman and kingly scribe. The bones record the questions and answers in the act of divination.

When the city's remains were excavated, it was found to have been positioned squarely north and south. The foundations indicated buildings of impressive size and scope. In the burial sites of the kings — which included Wu Ding, mentioned in the *Yi Jing* as a great warrior and ruler, great riches were unearthed: gems from Central Asia, cinnabar and gold from the south and remains of tortoises from Malaysia, elephants from India, and whale bone from the Pacific. But the most precious find was the library of "oracle bones," the royal records of divinations of the Shang-Yin court.

This discovery was an invaluable source of material for students of ancient Chinese history and linguistics. Not only did the bones reveal an older version of the Chinese language, but for students of the *Yi Jing*, the inscriptions were actual recordings of the questions asked in the process of divination by scapulimancy.¹

The great number of bones — literally a library of oracle bones for each emperor — tells us much about the art and practice of ritual divination. These divinations directly affected the people of the Shang-Yin and Zhou Dynasties.

Other historical documents and literature indicate the importance of divination, but the discovery of the oracle bones creates a new level of appreciation of the *Yi Jing*. They show that the *Yi Jing* is a book which may be read for its wisdom, but whose main purpose was as a divinatory oracle.

When the language of the oracle bones is superimposed upon the language of the *Yi Jing*, the interpretation of the text is startlingly different from the accepted prose of Confucian scholars.

The key to a meaningful interpretation of the *Yi Jing* is a correct understanding of its language. The oracle bones show the accepted interpretation of the Confucian scholars is insufficient on the linguistic level, and thus insufficient on the interpretive level as well.

How different from the Confucian interpretation does an interpretation based upon the language of the oracle bones make the *Yi Jing*? Let us look at the first four words of the *Yi Jing*. These are words which I believe served as an ancient incantation. They are repeated many times throughout the text.

yuan 元 heng 亨 li 利 zhen 貞

Heng and zhen are key words in the *Yi Jing*. Heng occurs 44 times, zhen occurs 108 times. Let us look at two translations of the above four words from the *Yi Jing* by two outstanding sinologists.

James Legge translates the totality of these four Chinese ideograms as "what is great and originating, penetrating, advantageous, correct and firm." Richard Wilhelm and Cary F. Baynes translate them as

“sublime success, furthering through perseverance.” Both of these are in accord with neo-Confucian teachings, but they disagree with the language of the oracle bones, which can lead us to what I believe is a more accurate translation of the text.

The character heng 亨, as part of the above totality, is translated respectively as “penetrating” or “success.” But ancient pictographs from the oracle bones show that the character heng 亨 evolved from a picture representing a temple in which sacrificial offerings were made. The ancient meaning should be interpreted as “a sacrificial offering.” “Success” is an extended meaning of the original character, not the actual meaning.

The character zhen 貞, the keystone of my interpretation, is translated respectively by the aforementioned authorities as “correct and firm” or “perseverance.” The modern ideogram for zhen 貞, from which these interpretations derive, is formed from the picture for a cowrie shell 貝. The zhen pictograph incised on the oracle bones appears to represent a ritual vessel or cowrie shell, but its meaning is absolutely clear: “to inquire by divination.” It is my belief that in the *Yi Jing*, zhen 貞 refers to divination. My translation of yuan, heng, li, zhen, based on the language of oracle bones is “The origin, a sacrificial offering, profit the divination.” Obviously, such differences occurring again and again in translations alter the generally accepted meaning of “The Book of Changes.”

Thus my goal in this translation has been to reinterpret the *Yi Jing* with the information made available by the discovery of the oracle bones. Beyond this, I have a compelling additional goal: to make the *Yi Jing* a guide for the individual reader to participate in the discoveries which open one to change and transformation in body and spirit.

Today, although distant in time from Fu Xi, King Wen and the Duke of Zhou, through the agency of this oracle, the *Yi Jing*, these ancient rulers are as close as tomorrow. I hope this new interpretation of the *Yi Jing* will assist you in your path to harmony with heaven, man and earth.

¹ The heating of bones to produce cracks which are interpreted as oracular signs.

Introduction

The Origins of the Yi Jing

The *Yi Jing*, an oracle in book form, is unique in the world's literature. Its name comes from two Chinese ideograms,

Yi 易, "change" *Jing* 經, "book, classic" thus, "The Book of Changes."

The *Yi Jing* has served as an oracle and guide for the three thousand years of its existence. It has been read and consulted by emperors, sages and commoners, and its wisdom and instructions have permeated all aspects of Chinese culture.

The verbal text of the *Yi Jing* is very old. Parts of it date from 1150 B.C., older than most parts of the Bible. The nonverbal text, which are diagrams called *gua*, is even older. The first *gua* were drawn approximately five thousand years ago.

The design of the book begins with the *gua*, linear figures used for divination. Each *gua* is a diagram, an archetypal symbol which represents all objects and situations resonant to itself. In European languages, these *gua*, made up of three lines, are called trigrams. There are eight trigrams. When the *gua* are matched with each other and rotated in sequence, they become six-line figures which are known as hexagrams. It is these sixty-four hexagrams which form the body of the *Yi Jing*. All *gua* are formed by some combination of the following:

———— a yang line, a simple straight line, which represents light and the male principle.

— — a yin line, a divided line which represents dark, and the female principle.

The three lines in each *gua* stand for the levels of heaven ————
man ————
earth ————

These three lines represent the forces of the universe and their continuous interaction and change.

Fu Xi (circa 3300 B.C.), the legendary first Emperor of China, is considered to be the author of the *gua*, the linear figures which we call trigrams.

King Wen, the founder of the Zhou Dynasty, is thought to have rearranged and combined the linear figures in a different configuration. The verbal text, called the *gua ci* or "explanation of the hexagram," is attributed to King Wen.

King Wen's son, the Duke of Zhou, who established and stabilized the government of the Zhou Dynasty, is considered to be the author of

the yao ci, "the verbal explanation of the individual lines."

The Ten Wings or The Great Appendixes to the *Yi Jing*, were written by various unnamed authors over a long span of time. They were collected at an early date, near the end of the Zhou Dynasty (1122-255 B.C.), and are now always published with the central text.

My own opinion of the origins of the *Yi Jing* rests on textual analysis, historical fact, and inference. There are many phrases in the text which are similar to aphorisms. To me, this indicates that one origin of the *Yi Jing* is in the accumulated wisdom of the people, a folk wisdom. But another part of the text is arcane and out of the ordinary. This indicates another foundation, a language based on ritual, a secret knowledge exclusively passed on to an inner circle of diviners or shamans. Throughout history, magical formulae have been kept secret; the knowledge of certain rituals was only for an elite. The emperor was part of this elite circle. In the Shang Dynasty, immediately preceding King Wen, there were times when an emperor would take the mantle of the Chief Diviner and perform the divination himself. We can assume that this happened in the Zhou Dynasty as well; King Wen or the Duke of Zhou might assume the mantle of Chief Diviner.

I will recognize tradition and honor Fu Xi, King Wen, and the Duke of Zhou as the authors of the *Yi Jing*, with the proviso that their authorship is in turn based on the ancient wisdom of the Chinese people, and upon a long lineage of diviners.

Oracular Divination

In this modern age it is important to ask, what is an oracle? What does it mean to divine? The *Yi Jing* is an oracle; the language and figures of the book itself are an instrument on which one can rely for direction. It is used in the practice of divination, the art of foreknowing the future.

The general schema of divination is universal. There must be a seeker, a human supplicant with a question. There must be a listener, usually an extraordinary being such as a god, a spirit, or other entity not bound by the confines of normal space and time. There must be a response which is heard or seen in a variety of ways and forms: words, visions, and common or uncommon phenomena. This response is a sign or omen which indicates the direction of the future.

In the *Yi Jing* such signs are called xiang. To understand xiang is to understand the *Yi Jing*. The problem is the cornucopia of meanings attached to the Chinese ideogram xiang 象, which strangely enough, comes from the picture of an elephant. Xiang also means "an image, to resemble, omens, portents, stars, constellations, acting, playing, ancient music, Chinese chess, an interpreter, a law, an ordinance," and finally xiang also stands for "diagrams"—the hexagrams and trigrams of the *Yi Jing* itself.

Xiang are the progenitors of the gua, the trigrams and hexagrams, as well as a description of them.

Thus the Yi consists of xiang.

Xiang as in images.

Great Commentary, Section 2, Chapter 3

Thankfully, the definition above points us to the meaning “image” or “resemblance,” but other meanings sometimes intrude into the wide ground of image and symbol.

The sages were able to survey all the mysteries under heaven. They compared all their forms and characters, and made symbols (xiang) suitable for all. Thus, these are called xiang.

Great Commentary, Section 1, Chapter 8

What can be seen is called an image (xiang). With physical form it is called a vessel. With regulation and use it is called laws. Beneficial in use externally and internally so that men all use it is called spiritual. In heaven are completed the images (xiang). On earth are completed the physical forms.

Great Commentary, Section 1, Chapter 1

Xiang are visible, but they also exist before physical form. How can this be? If time is taken into consideration, xiang is a nascent image before physical form, an echo from the future — bound with patterns of design from the past and present. These are visible to the diviner as omens and portents due to the harmonic correspondences between this visible world and the world to be. This linkage forms the time stream of past, present and future, for nothing is isolated within its own existence in time or space. The person who uses the *Yi Jing* with clarity can see the play of this flowing stream.

With xiang, all the world’s phenomena can be reduced to vibrating forms, the trigrams and hexagrams, which are shuffled and realigned by change in the patterns of heaven, man and earth. The xiang provide the doorway to speculative thought, which can be represented by images and symbols rather than in words.

The world of the *Yi Jing*, the trigrams, hexagrams and xiang, all come from the philosophy of the Dao.

The Dao

The Dao is the underlying principle in all of Chinese culture. It is the seen and the unseen in the *Yi Jing*.

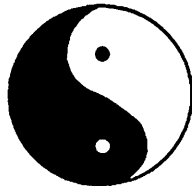
*Something mysteriously formed
Born before heaven and earth
In the silence and in the void
Standing alone and unchanging
Ever present in surrounding motion
Perhaps it is mother to all under heaven
I do not know its name
Call it Dao...*

*For lack of a better word
I call it great
Being great it flows
Flows far away
Having gone far, it returns
Lao Zi, Dao de Jing, Chapter 25*

Simplistically, the Dao is the dynamic of the universe, the way of all things: heaven, man, and earth. The meaning is pictured in the ideogram 道 Dao, which means "a road, the Way." The ideogram is composed of shou 首, "the head, first" and zuo 走, "to walk," a symbol of motion — thus Dao is the first, the primary movement in the universe. In the symbol below, Dao is the surrounding circle. The Dao, being mysterious and unseen, manifests itself in this world by two agents, the forces of yin and yang.

陰 yin is the shadowy side, the dark, the secret, the female principle.

陽 yang is the sunny side, bright, light, the male principle.



Yin and yang, the two binary cosmic forces, are in constant, alternating flow. Taken from the circadian rhythm of earth and heaven, they incorporate all dualistic opposites: dark and light, weak and strong, female and male, earth and heaven, even numbers and odd numbers, etc.

The classic yin/yang diagram above shows dark yin and light yang, embryonic figures constantly in motion. The opposite colored

eyes symbolize yin in yang and yang in yin, because the seed of one is always in the other. Yin and yang are phases of the same unity. Yin without yang, or yang without yin is impossible and an absurdity.


In times past, yin was represented by a dark circle ●, and yang was represented by a light circle ○.


Along with the use of dark circles for yin and light circles for yang, was the use of a divided line — — for yin and a solid line ——— for yang. These lines in Chinese are called yao.

Therefore in the Yi there is the Great Axis (Tai Ji) which produced the two elemental forms. The two produced the four (xiang) images. The four images produced the eight trigrams.


Great Commentary, Section 1, Chapter 11

Tai Ji or the Great Axis, is another name for the Dao. Its symbol is the polar star around which everything revolves. This motion creates darkness and light, yin and yang. The Dao begins the genealogy of the yao, which evolve into the trigrams and hexagrams. From two came four, where the solid yang line ——— and the divided yin line — —, were placed over themselves, and then over each other, forming the four xiang or images.





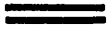



The major or old yang (with a numerical value of 9) 

The minor or young yang (with a numerical value of 7) 

The major or old yin (with a numerical value of 6) 

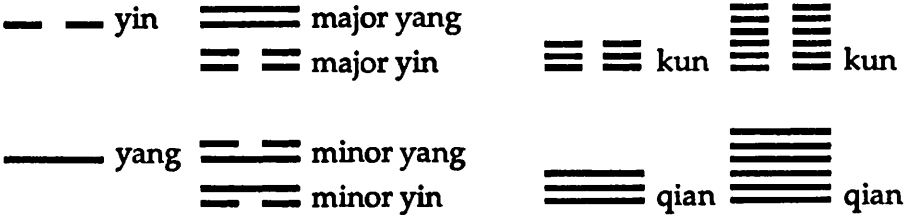
The minor or young yin (with a numerical value of 8) 

Placing a yin and a yang line in succession over each of the four xiang gives us the eight trigrams.

qian	heaven	
kun	earth	
zhen	thunder	
li	fire	
dui	marsh	
sun	wind	
kan	water	
gen	mountain	

Lao Zi is even more succinct.
The Dao brought forth one
One brought forth two
Two brought forth three
Three brought forth ten thousand things
Dao de Jing, Chapter 2

The progression:



This progression from the Dao, from its manifestations of yin and yang, is a movement from silence to symbols to words. The concepts of yin and yang do not change, but their linear symbols are broadened and transformed until they are represented by the first two hexagrams and their word names of Qian and Kun.

Yin and yang may be used as notations for time since yin (darkness) and yang (light) first and foremost describe the circadian passage of time. Compressed into the symbolic pictures of a dark circle (yin, no) and a light circle (yang, yes), they can be used to express a digital binary set, suitable to define the moment.

Expanded to symbolize the four seasons— major yang, major yin, minor yang and minor yin — they bring us a second equation with time. This second set presents not a digital yes/no, but a seasonal analog wave of rising and falling, of heating up and cooling down.

A material symbol could be a string which represents the wave of the four seasons, with knots in it which represent the discrete moment. If the string moves, the knot moves, but the knots will cause irregularities in the motion of the string. Consequently both notations, the digital for the moment and the analog for the seasons, influence each other.

Note the four yin/ yang of the seasons are called the four xiang—the very same word used for the images of the *Yi Jing*. Foreknowledge, as in divination, rests on understanding xiang. Therefore, knowing the future is knowing the seasonal wave. The analog computes the predictable, the digital pinpoints the moment of decision. Problems arise because there are many analog waves — solar, lunar, Jovian, the great eclectic from heaven which intercepts and modifies the waves of earth and man.

The *Yi Jing* represents these waves by the stacking of lines.

The Lines of the Yi Jing

What is a line? How may lines be used and interpreted? Lines were used as a primal language, before ideograms or alphabets. They are notations of reality as it unfolds.

The Great Commentary to the Yi Jing says:

The Yi is in accord with the zhun, the water levels of heaven and earth. Therefore, it is able to complete the silken threads of the dao of heaven and earth. Looking up we see the (wen), the stripes of heaven. Looking down we examine the (li), the veins of earth.

Section 1, Chapter 4

Docks on the seashore have line markers to show water depth so boats can proceed normally or with caution. On riverbanks there are gouged holes and flood lines showing levels the river water had previously reached. This may have been the first reason to draw lines, as symbols of limits and boundaries. They were records of past levels and portents of future levels.

Stripes and veins are also lines. One use of the lines of the trigrams and hexagrams may have been to measure water levels. This may be why the lines of the hexagrams are drawn in ascending order and numbered accordingly from one to six, from bottom to top.

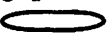
The Chinese clepsydra, one of the earliest timing devices, was a water clock which told time by changes in water levels. The clepsydra divided the day into fifty units. In the method of divination which employs yarrow stalks, fifty yarrow stalks are used, and one stalk is always set aside so there will never be a completion to time.

Another ancient divinatory method was scapulimancy. No precise instructions have survived on this practice, but a grasp of its basic principles sheds valuable light on the use of lines in divination.

Scapulimancy employs the scapula of a bull or the plastron of a tortoise. Carefully chiseled circles or ovals were carved or drilled into bone, then heat was applied with a heated probe. The drilled circles represent dragon holes, whirlpool points of power and force where energy flows and accumulates. The heat would cause the bone to crack in lines, usually radiating from the holes.

Scapulimancy symbolizes the interaction between heaven, man and earth. Heat, representing heaven, in the form of flame or a heated probe, was introduced by man, the diviner, to flat plates of bone representing earth. From these points, cracks emerge, lines of energy manifest, like animal trails leading to and from a spring. They are like racks of atoms in a cloud chamber, or lines on a person's face. These lines

or cracks give us an image of what has been, and the outline of what is to come.

Thus lines are not only markers or symbols, lines may also be cracks. A crack is a gap that has two sides. Geometrically, a single crack creates three lines:  the two sides of the crack and the open gap in between. The practice of scapulimancy creates a visual image of divination. The combination of lines are meant to be images of ideas that are extraordinary — they are beyond words. The linear cracks on the shell are analogous to the linear patterns of the gua.

Normal space-time is a series of repeating units: minutes, days, months and years — a continuum. Lines may be used as markers to measure this continuum. The magic and power of the *Yi Jing* is that when used with the proper external and internal rituals, it presents cracks in the fabric of normal time, openings in the continuum which allow for foreknowing.

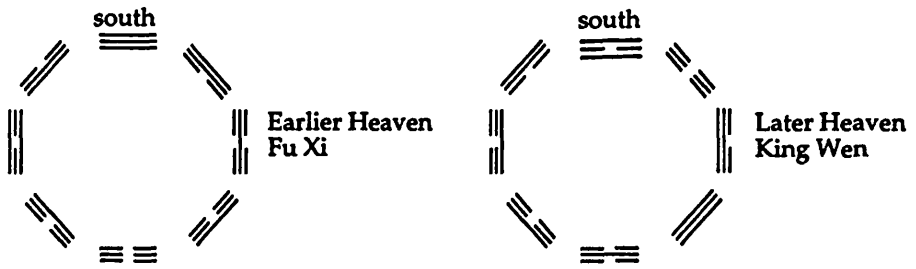
Ordinary lines can symbolize the boundaries of space-time, but we must also penetrate the gaps, the cracks between the lines. I propose that between the normal continuum of heaven, man, and earth, there appear cracks. These are cracks in space, gaps in time. These gaps represent energy which is seen, palpable, but without form. This energy is symbolized by the space between and around the lines of the trigrams and hexagrams.

Included in this proposition is the idea that the passage of space and time is not constant. Whenever cracks occur you can perform extraordinary actions—like seeing the future. But you have to know and be conscious of when these times occur, and you must be an active participant. They occur every day. For a millisecond or for hours, there may be a gap in the fabric of the universe as it unfolds. At these times it is possible to see the silken threads of the Dao of heaven and earth. If we can incorporate this phenomena into our lives, then we have begun to use the method of the *Yi Jing*.

The use of the *Yi Jing* creates the possibility of transit from the normal sight of everyday life to the paranormal seeing of divination.

The counting out of the fifty yarrow stalks, as well as the tossing of coins by hand, creates the real and symbolic manipulative force to part the fabric of time.

Transformations of time and space are subtly illustrated by the arrangement of the trigrams. Two circular patterns are presented in the *Yi Jing*. The pattern of Earlier Heaven, according to Fu Xi, and the pattern of Later Heaven according to King Wen.



The trigrams in the pattern of Fu Xi are bound by direction: north, south, east and west. As markers on maps they would signal which way to move, and the question of direction — especially as it related to action — has always been a key question in divination.

The trigrams in the pattern of King Wen are related to time: spring, summer, autumn and winter. The sequence of seasons introduces the element of time — when to act is as important as which direction to go. The circular arrangement represents a clock; the clock of heaven which rotates in an orderly sequence of activity.

Together the two patterns symbolize and comprise the totality of our world: space and time. The attributes associated with heaven, Earlier and Later, may refer to the transformation of birth — Earlier Heaven being the prenascent template which is molded by its passage into Later Heaven, the postpartum world of sequence and time.

The circular arrangements show the rotation of the trigrams, and due to the idea of yin and yang, rotation is in *two* directions. Thus there are two sequences of time: normal time represented by a clockwise rotation of the trigrams, and retrograde time represented by a counter-clockwise rotation.

Because the *Yi Jing* can divine the future, it means that there may be a future which looks to the past as *its* future.

The numbering of the past is going with the current.

Therefore the Yi numbers counter to the current.

Shuo Gua, Discussion of the Trigrams, Chapter 3

The linear flow of time is described by two ideograms: shun 順, “to go with the current,” and ni 逆, “to go against the current.”

The world in such a configuration is turned front to back, and for the diviner, the future is as clear as the past.

In practice we must take into account the movement of the Dao, yin and yang, and the rotations of the trigrams and hexagrams, but any discussion of time must also involve the sun. Sunlight is at once the giver of life and the cause of aging. The passage of time forms the primal clock. In the *Yi Jing* one hexagram in particular is concerned with the sun.

Feng, Hexagram Fifty-five, means "Abundance." The gua ci starts, "Feng: A sacrificial offering. The king bestows! No sadness. Right as the sun at noon."

The explanation of the hexagram in the Great Appendix interprets King Wen's words as "Feng. Abundance, means great. Brilliance in movement causes abundance. The king bestows, emphasizing greatness. No sadness. Be like the sun at noon. It is appropriate to shine on all under heaven. At midday the sun begins to set. After the moon is full, it begins to wane. Heaven and earth are full or empty according to the flow of time."

The king and sun bestow their light to all under heaven. This equation of king and sun pinpoints a specific time, noon, as the focus of the hexagram. The explanation of the second line says, "Thick, his screens. At midday, see the Dipper."

How is it possible to see the stars, the Big Dipper, at noon? The answer to this question has occupied the commentators of the *Yi Jing* for its entire existence.

I propose that the sun at noon symbolizes the present. The present is so bright and busy that it blinds us to the future, in the same way the noonday sun blinds us to the stars. But there is a way to see the stars and the future. You can see the future if a screen is available. For the sun, an eclipse is a natural screen, a time of occult wonder. But "screen" in this line has two modifiers, "thick" and "his."

What are "thick" screens? It could mean that these are screens with many layers, layers of spiritual reality (inner world) and physical reality (outer world), with polarization between the two, which block or open specific spectrums of illumination.

Then what are "his" screens? Can the shaman devise and call upon a thick screen of his own making? Yes! The screen is fashioned from layers of ritual. A screen can be formed by the manipulation of yarrow stalks, ritual libations such as wine, by the drawing of the double trigram, but most of all by sacrifice.

Heng 亨, "a sacrificial offering," occurs forty times in the gua ci, the explanation of the hexagrams by King Wen. Many times heng starts or ends the essay. Heng's etymology shows the ancient pictograph 亨 evolved into two modern ideograms: heng 亨, "to sacrifice, success," and xiang 享, "to present offerings in sacrifice, to accept sacrificial offerings, to receive, to enjoy."

The rituals of sacrifice connect man and spirit; they connect the visible with the invisible, material reality and the evanescent possible.

Sacrifice

To sacrifice meant to kill. The moment of death provides a passage into the spirit world. The sacrificial victim is cooked and eaten, and the subtle aromas of food were literally the food of the gods. Spirits would come to feast, drawn by the aromatic qi energy of food and wine. Man would feast on the material remains. Man and spirit are both nourished.

Placed within ritual, this offering is called sacrifice, but in secular times we have forgotten that this is exactly the format of breakfast, lunch and dinner. Man, and all life, is nourished by the death of others. Whether those others are plants or animals, all have the qi energy of life before they become food.

Rituals are performed to honor heaven, our father, and earth, our mother. They are performed to respect the immutable, the constancy of the Dao and its ever-moving manifestations of yin and yang. Rituals are a ceremonial return to origins, to nourish one's primal ancestors and those progenitors dear to oneself in one's lineage.

They sacrificed to the sun on the altar and to the moon in the hollow, to mark the distinction between dark and light and to show the difference between high and low. They sacrificed to the sun in the east and to the moon in the west to mark the distinction between exoteric and esoteric and to show the correctness of their positions. The sun comes forth in the east, the moon appears in the west. Yin darkness and yang light are now long, now short. When one ends, the other begins in regular succession, thus producing harmony of all under heaven.

*Li Ji (Book of Rites), Scroll 8, Chapter 24,
The Meaning of Sacrifice*

Certain propriety is part of sacrifice and sacrificial offering; the place where a sacrifice is performed is important. Holy locations, ancestral temples, and private shrines may be used.

The material offering may be large or small. A bull is mentioned in Ji Ji, Hexagram Sixty-three, while only two baskets of rice are mentioned in Sun, Hexagram Forty-one.

But whether the offering is large or small, what is important is its sincerity, that it is an offering from one's heart.

Sacrifice is not a thing coming to a man from outside. It issues from his central being and has its birth in his heart.

*Li Ji (Book of Rites), Scroll 8, Chapter 25
The Summary of Sacrifices*

The eastern neighbor sacrifices an ox. Not equal to the western neighbor's summer sacrifice. Genuineness receives its blessing.

Ji Ji, Hexagram Sixty-three, Line 9-5

This inner quality is an essential element in both sacrifice and divination. Sacrifice opens the door to prophecy. It is no coincidence that the word usually associated with heng 亨, "sacrifice," in the gua ci is yuan 元, "the origin." Go to the source, to the origin inside. The primal mother and father can help you. When the inner self is in harmony with the Dao, the resonance with the external symbols of yin and yang are clear in their correspondences, and reality may be laid out like a book and read.

To go back to the origin follows the motion of the *Yi Jing*. To return to our primal beginnings we must go counter-clockwise, we must turn back the clock. Sacrifice, like divination, takes us out of normal space-time so we may communicate with beginnings, with spirits, and with xiang, the nascent beings which will influence our future.

The drama of sacrifice and sacrificial offerings provides a stage to capture the attention and assistance of the spirits. In Chinese culture the ritual of sacrifice is not for the expiation or atonement of sin. It is to honor heaven and earth. It is to nourish the spirits of one's ancestors, and those who have gone before, so that the living can have life. Sacrificial rituals are calls to the spiritual domain. In divination, sacrifice is performed to open the door to prophetic response.

In our contemporary world, the lessons are the same — vision to see the future begins in the heart, in one's inner being.

Who can focus these cosmic lines of space and time to join together at the axis of divination?

In ancient China, a consortium of ministers or wise men consulted oracles and then advised the emperor. The emperor sought guidance both for favorable action and to avoid misfortune — these are also our goals as individuals today. In the modern world, there is no Emperor of China, but just as the emperor could assume the mantle of the Chief Diviner, each of us can be an emperor in our own right. Our questions are much the same, whether we are governing a company, a family, or ourselves. But assuming the position of an emperor carries with it a great responsibility.

Without partiality, without unevenness

Pursue the royal righteousness,

Without selfish loves

Pursue the royal way

Without selfish hates

*Pursue the royal path
Without partiality without henchmen
The royal way is peaceful and broad.
Without henchmen without partiality
The royal way is peaceful and easy
Without perversity without one-sidedness
The royal way is right and straight
To acquire the axis
Return to the axis*

Shu Jing (The Book of History), Part 5, Book 4

This song, which celebrates the royal way, gives each of us the path to follow. The axis is represented by the ideogram *ji* 極, the polar star around which everything turns. *Tai Ji* 太極, the Great Axis (another name for the Dao), is the method of movement in this royal way.

To be as centered as the North Star is the vision. To act like an emperor is the method. The pictograph for emperor is made up of three horizontal lines 王 representing heaven, man and earth, with one vertical line representing the king, who in our case is the individual, the one who attempts to unify the three levels of our universe. When used with ritual and respect, the *Yi Jing* serves as an instrument for each king, each individual, to unite the forces of heaven, man and earth and perform the miracle of divination.

Spirits

For divination to take place there must be change from normal sight to future vision, but what is there to see? We have discussed *xiang*, the images of nascent things, but what of the *xiang* of persons? This belief in spirits is essential to a shamanistic use of the *Yi Jing*. In our industrial age of Cartesian causality and hard science, imagining the spiritual plane is a strain on our vision. Nonetheless, the spirit world does exist.

The acts of sacrifice which initiate consultation with the *Yi Jing* are calls to the spiritual domain. Offerings are given so that one may receive guidance from the spirits. To give is to receive.

When manifest in ordinary reality, these configurations of spiritual *qi* are considered guests. When honored and benevolent they can bring good fortune. When malicious or capricious, they promote mischief and misfortune.

The ideogram *shen* 神, meaning "spirit," does not appear in the literate core of the *Yi Jing*, but it appears more than twenty times in the Great Appendix. The left radical *shi* 示 means an "omen, to manifest." It shows, metaphorically, three beams of light, three luminous presences, streaming down from above. The right picture uses

shen 申 as a phonetic, but the ancient writing 𠄎 of it shows a picture of movement, of lightning, of the yin energy of the moon.

The Master said, "For qi (vital energy), spirit is its most complete nature. For po (the animal soul), ghost is its most complete nature. The union of ghost and spirit forms the epitome of this teaching. All living things must die. In death all must return to earth. This is the ghostly nature. Bones and flesh molder below and hidden away become the earth of the fields. But qi issues forth and is displayed on high in glorious brightness. The fumes of sacrifice and wormwood produce a feeling of sadness. These are the subtle essences of all things and are the manifestation of the spirit.

*Li Ji (Book of Rites), Scroll 8, Chapter 24,
Meaning of Sacrifice*

*The unfathomable in yin and yang is called the spirit.
Great Commentary, Section 1, Chapter 5*

Shen, "spirit," may be biological xiang, "images," either terrestrial or extraterrestrial.

The configuration of the qi energy of some spirits may be equated with the ancestral qi discussed in Chinese medicine. This genetic energy, which is manifested in every generation, is theoretically available to each individual as a repository of historical genetic memory. Brought forth by certain rituals, or through crises, this genetic code of action contains the memories of successful response, and is a link to our forebearers no less than the linkage of RNA and DNA on the cellular level.

The sacrificial ritual accompanying a divination must reflect the extraordinary nature of this occurrence. Spirits may be summoned by the sacrifice of a living thing, since at death there is a passing over. Spirits can also be summoned by rituals imitating copulation, like scapulimancy, because conception and birth are passages between the spirit world and the world as we know it. Finally, spirits may be summoned by spiritual agents such as the *Yi Jing*.

Animals have long been considered potential agents of the spiritual force. The *Yi Jing* is replete with animals of every type and description — dragons and phoenixes, elephants and tigers, deer and sheep, pheasants and pigs, and foxes and cranes.

But animals are not the only spiritual agents, almost anything may be cast into the role of spiritual proxy. Each culture and age has devised its own agencies. Astrological signs, tarot cards, computer projections, knuckle bones or dice — all have been, or presently are, popular spiritual

agents. They are attempts to go beyond.

Shamanistic practice uses the personae of these spiritual agents to alter human perception and response. The multitude of spirit symbols and masks provided in the *Yi Jing* give the inquirer entry into an altered state of mind, close enough to human so as not to be frightening, but different enough to instruct through surprise.

Qi

Qi as energy is protean in form. Its purest state may be spirit, but many different modalities course through the body in resonance with the qi of different environments, such as the qi of the seasons, or the qi of different locations. Studying the flow of qi energy within the human body gives us a mirror of the energy of the universe. The *Yi Jing* is filled with omens expressed by body parts and body movements. Its images show the mutual correspondence between the large universe of heaven and earth, and the small universe of the human body — all the phenomena of one are reflected in the other. The *Yi Jing* provides us with an instrument to interpret the correspondences between the individual and the larger world.

The human body is an oracular instrument. First, because macrocosm, the world, and microcosm, the body, mirror each other. Second, because the body is a divinatory image of itself. The body of the past and the present divines the body to be.

Anciently, when Fu Hsi ruled all under heaven, he looked up and contemplated the images (xiang) of heaven, then he looked down and contemplated the patterns on earth. He contemplated the markings of birds and beasts to the appropriateness of the earth. Nearby he proceeded from his own body at a distance from things in general. Thus he invented the eight trigrams to correspond to the virtues of the bright spirits and to classify the essences of the myriads of things.

Great Commentary, Section 2, Chapter 2

Movements of the body, of limbs, of muscles, sometimes involuntary tics or spasms, even the manner in which we groom or dress parts of the body, can manifest as oracular signs.

Certain hexagrams, and many of the individual lines, refer to body movements as omens and symbols. It may help to understand these references by examining traditional Chinese theories of the body.

Anatomical structure was learned through the use of animals for food and human injuries in warfare. The unique vision of the human body came from Chinese theories of body dynamics. Flowing through

the body at all times were blood and qi.

Qi is an energy which has no exact counterpart in Western thought, although "pneuma" of ancient Greece may be close. In medieval times, the idea of ether is also similar. The ideogram for qi 氣 is a picture of air with a rice seed in it. Qi is energy without physical form, like air, but with essence and potential within. There are many forms of qi: some nourish, some protect, some are good, some are neutral, some are injurious. Quantity is important. Balance is good. Excess and insufficiency are bad. Most important in our study of the *Yi Jing*, is prenatal qi, which is identified with the same words used for the Earlier Heaven arrangement of the trigrams by Fu Xi. Postnatal qi corresponds to the Later Heaven arrangement of the trigrams according to King Wen.

On a larger scale, there are qi of heaven, of earth, and of all things animate and inanimate.

Qi is in patterns before it coalesces into structure, so it parallels the idea of xiang, of nascent image. Qi changes with the seasons — hot in summer, cold in winter — thus it is the essence of climatic conditions.

Qi is the essential modifier of the eight trigrams. For example, Gen is not only mountain, but the essential energy of mountain. Li is not only fire, but the essential energy of fire.

This energy is always present in the live human body. It has been mapped and it can be measured. Nourishing qi follows routes which go hand in hand with the flow of blood. These channels are called Jing Luo. In popular translations they are called meridians, but their definition is "a pathway, a channel." Protective qi has no set abode; it is omnipresent in the body. At certain points qi wells up to the body surface, just as springs of water appear on earth.

These points are called xue 穴, "holes." They occur at points of discontinuity where muscle, tendon and bone make depressions and gaps. These are the acupuncture points. Esoterically they are called dragon holes, gaps where intervention of movement or action can change the entire universe of the body. They are dials to adjust the rhythms of the body, to promote harmony and health. In like manner, acts of sacrifice and divination are the openings by which we can adjust the inner harmony of ourselves, or adjust ourselves to be in harmony with the universe.

The names of the Jing Luo channels and the names of the acupuncture points further illuminate the correspondences of the world and the human body. There are twelve major channels and their names are divided into three parts: the limb through which the channel flows; a modality of yin or yang which describes the type of qi energy in the channel; and the body organ to which the channel is linked.

The twelve Jing Luo are bilateral and are named:

1. Arm Major Yin Lung Channel
2. Arm Bright Yang Large Intestine Channel
3. Leg Bright Yang Stomach Channel
4. Leg Major Yin Spleen Channel
5. Arm Minor Yin Heart Channel
6. Arm Major Yang Small Intestine Channel
7. Leg Major Yang Bladder Channel
8. Leg Minor Yin Kidney Channel
9. Arm Shrinking Yin Pericardium Channel
10. Arm Minor Yang Three Heater's Channel
11. Leg Minor Yang Gallbladder Channel
12. Leg Shrinking Yin Liver Channel

The anatomical notations of limb and organ are easy to understand. They are the places through which the channels flow. The yin and yang descriptions are the notations of an energy force modified by time. Besides major and minor modes, yang is modified by the word "bright" or "brightens" because yang or light advances in movement. Yin is modified by the word "shrinking" because yin or darkness retreats in movement. The energy in these channels flows like water in a river. Going with the current is normal and healthy behavior. When energy backs up and causes a retrograde flow, the orderly sequence of time is disrupted and there is dissonance and stress. When energy becomes blocked, the disturbance of yin and yang causes illness. Also, injury to the qi in one season, winter for example, even if no symptoms are immediately observed, may cause illness in the spring.

This system may also be compared to the previous symbol of time and reality represented by a string. The meridians are strings which manifest wavelike seasonal energies. The acupuncture holes are like knots on the string. Certain tension is normal, but if lax, the knot is too open and cannot hold; if it is too tight, it constricts the wave of qi.

Thus patterns are set with the rotation of yin and yang for health or illness. These patterns may be learned and understood by Chinese diagnostic measures which parallel Western medicine, but Chinese medicine also uses ideas similar to the xiang and the symbols of the *Yi Jing*, because these images deal with qi, a force both seen and unseen.

In addition to the twelve major channels, there are eight collateral channels. Of these eight, two are most important because they are considered to be the seas of yin and yang qi in the body. One which appears on the front midline of the body is called the Conception Vessel. The other which is on the back midline of the body is called the Governing Vessel. Both of these channels have many acupuncture points of great power. The six other collateral channels share acupuncture

points with the twelve major channels, but have no points of their own.

Names of acupuncture points are consonant with the three levels of trigrams: heaven, man, and earth.

Heaven names: *Upper Star*, on the front of the scalp; *Penetrating Heaven*, near the top of the scalp; *Celestial Vessel*, on the side of the neck; *Celestial Pivot*, on the abdomen.

Man names: *Level Bone*, on the side of the foot; *Smooth Flesh Door*, on the abdomen; *Eyes Bright*, at the inner aspect of the eye.

Earth names: *Gushing Spring*, on the bottom of the foot; *Earth Five Assembly*, on top of the foot behind the little toe; *Kun Lun Mountain*, in the front of the Achilles tendon; *Crooked Pond*, at the elbow.

Three hundred and sixty acupuncture points were named in ancient times, corresponding to the number of days in a lunar year.

To work with this system of energy flow, omens of potential harmony must be recognized. A quiet state of meditation or contemplation prepares the body. Then movement or tightness, jerks or tensions will be the diagnostic signs. The prophetic twinge in the back after lifting a heavy suitcase certainly tells of future back problems.

In Chinese medicine, psychology/spirituality and physiology/material reality were never split into different disciplines. Problems encountered in one area would be reflected in the other. Thus, psychosomatic problems could be portents of greater illness to come.

In ancient times, pulse readings were taken at the carotid pulse and measured in ratio to inhalation and exhalation. This gave way to using the radial pulses at the wrists to monitor qi flow. Each wrist has six pulses, twelve in all for each meridian channel. When pressed by the doctor, they exhibit different tactile sensations. Like designs and wave forms on a modern oscilloscope, their relative harmony or disharmony gives a picture of the qi flow in its pathways. From these pictures, the doctor can prescribe therapy to keep the patient in good health.

I began my study of the *Yi Jing* because a professor told me that in order to be an Yi, a Chinese doctor, I must understand the *Yi* of the *Yi Jing*. The wisdom of his instruction has proved its value over the years. Chinese medicine seeks to do more than remedy existing problems — it is preventive medicine, and to practice preventive medicine is to divine the future. So it is incumbent upon the Yi, the Chinese doctor, to examine each individual and promote a greater harmony between the forces of heaven, man and earth. The study of the *Yi Jing* helps the doctor, or individual, to understand forces both seen and unseen by taking the pulse of the universe through the hexagrams.

The Trigrams and Hexagrams

A single ideogram gua 卦, which stands for the linear figures of the *Yi Jing*, can be translated into two words: trigram and hexagram. By definition, a trigram is made up of three lines and a hexagram six lines. But in the *Yi Jing*, each hexagram, a single entity of six discrete lines, is secondary to its personae as two trigrams. This geometric splitting is not by chance. A hexagram is created by rotating the eight trigrams over and under each other. Eight trigrams to the second power equal the sixty-four hexagrams. For me, the number sixty-four is similar to the seventy-six Tarot cards, or the ninety-two atomic elements of the periodic table. These finite numbers are attempts to reduce the world to a comprehensible size for human manipulation.

The gua are mysterious and difficult because they are simple diagrams which embody a complex world view. Few anthropomorphic features are evident in a stack of straight lines. They look as if they are thrown together by chance rather than by design — and so they are. But this chance is not haphazard; chance allows for surprising juxtapositions which can help us to achieve a new vision. Chance as arbiter of action between heaven, man, and earth seems a novel idea in our contemporary deterministic world, but in the *Yi Jing* it allows us to divine good fortune or misfortune.

Hexagrams and trigrams, the gua, are the visible omens of the world that might be. They are reflections of the laws of correspondence and resonance. The symbolic value of these linear figures is much more complex than a simple one-to-one representation. The images are interpreted by reasoning and analogy rather than a strict, linear causality. That is why the hexagrams, trigrams, and individual lines can represent many different ideas and processes.

The world view of the *Yi Jing* may be understood by the passage describing line 9-5 of Qian, Hexagram One in the tuan.

*Similar tones resonate with each other.
Similar (qi) energies will seek each other.
Water flows to the moist.
Fire rises to the dry.
Clouds follow the dragon.
Wind follows the tiger.
The myriad creatures look to the workings of the sage.
Things from heaven are related to above.
Things from earth are related to below.
Thus each follows his kind.*

The *Yi Jing* reflects the worlds of heaven, man and earth. It extends far beyond a universe of Newtonian determinism, or a twentieth century theory of thermodynamic entropic degeneration. The *Yi Jing's* model of the universe encompasses the following:

1) A global resonance, "similar tones resonate with each other." This resonance of vibrations occurs within all levels, and between all levels of heaven, man and earth.

2) Everything has a definite proclivity or a predisposition because of its vibratory self and physical structure. "Similar (qi) energies will seek each other." This idea of specific tendency gives rise to more complex patterns and forms.

3) These patterns can be identified by observation and put into human language. "Water flows to the moist."

4) A new creative direction can come from synthesis and transformation. "The myriad creatures look to the workings of the sage."

5) The work of the sage is to consider and to fit actions and entities into their appropriate place. "Things from heaven are related to above. Things from earth are related to below."

When all the items above are in harmony, we are following the Dao.

This complexity makes the *Yi Jing* mysterious and difficult, but it allows for a richness of possibility and a specificity that does not become fully apparent until the oracle is consulted with specific questions. Here, the symbolic value of the images are distilled into words because that is our medium of communication, but ultimately, the meaning of gua and xiang goes beyond words.

Let's begin by examining the first trigram, zhen.

Zhen is thunder, the dragon, azure and yellow, development, a great road, the eldest son, decision and vehemence, green young bamboo, sedges and rushes. When zhen is used in connection with horses, it means those which neigh well, those with white hind legs, those which gallop, and those with a star on the forehead. In agriculture zhen is that which returns to life; and that which in the end becomes the strongest, of that which is the most luxuriant.

Shuo Gua, Discussion of the Trigrams, Chapter 11

Each of the eight trigrams is defined in the same broad manner. In turn, each hexagram, because it is made up of two trigrams, assumes their respective correspondences and creates resonances of its own.

There are lessons and advice in the trigrams, but the images are easily obscured because of our individual visual education and prejudices. Let us examine the construction of the double trigram.

In each hexagram there is an upper and a lower trigram.

☰	☷	hui	夬	upper
☷	☰	zhen	貞	lower

In turn, other attributes are given the two positions:

upper is outer and posterior

lower is inner and anterior

meaning that position must be taken into account before action.

In the Great Commentary it says,

Thus the Yi counts backwards.

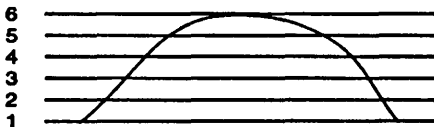
Section 2, Chapter 3

In modern linear terms, backwards is usually right to left because modern teaching materials are written with a left to right bias. Reading goes from top to bottom. Traditional Chinese was written in vertical columns, from top to bottom, and read column by column from right to left. So in Chinese culture, "backwards" would be from bottom to top. This is exactly how the hexagrams are formed and read. This verticality demands of you, a participant in the universe of the *Yi Jing*, a recognition of a different world geometry. This vertical world view is spelled out immediately in the Great Commentary whose first words are, "Heaven is high (honorable), Earth is low."

This tells you to look up to heaven (time) to see yourself in relation to time and down to earth (space) to see yourself in relation to space — a metaphysical instruction to look left and right before crossing the street.

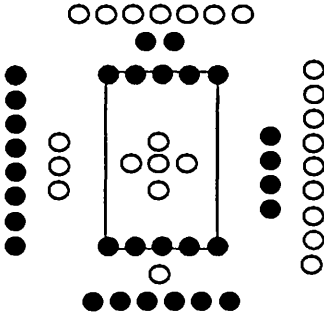
These axioms of proper position dominate the instructions of the *Yi Jing*.

The six lines of a hexagram are numbered by position and sequence, and each of these positions has unique characteristics. The first and sixth positions are often unfavorable; they are the extremes. The second and fifth positions are favorable; they are the centers of the constituent trigrams. The fifth position is usually the position of great power. Third and fourth positions are indeterminate; they are in-between energies. A wave forms an apt picture of the dynamics of the lines.

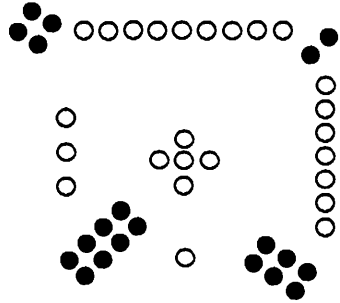


In the *yao ci*, the verbal explanation of the lines written by the Duke of Zhou, a general pattern emerges. In the first position there is often difficulty due to the energy required to start. The fifth position frequently has the strongest upward energy. The sixth is already cresting and moving towards a fall.

Inspiration for the original gua came to Fu Xi from He Tu, "The Yellow River Map."



The Luo Shu, "The Luo River Writing," is relevant to the placement and direction of the gua.



Both diagrams attempt to mirror the universe with the placement of simple numerical symbols. Our solar system, or ourselves as individuals, are placed as the fundament of a star map. Yin and yang are the guides. All dark groups are yin and even. All light groups are yang and odd.

Legend has it that the Yellow River Map first appeared on a dragon horse which arose from the Yellow River with this design on its back. The Luo River Writing appeared on the back of a giant tortoise in the Luo River. The last sighting was attributed to the Great Yu, Emperor of China (circa 2255 B.C.).

The sequence of trigrams according to Fu Xi or King Wen, the sixty-four hexagrams, The Yellow River Map and The Luo River Writing, form the nonverbal base for the *Yi Jing*. This base arises from numbers and geometry, and is modified by the music of rhythm and time, to embrace the global resonance of our worlds.

The Ideograms as Xiang, Images

The Yi has four ways for sage men.

Esteem for its explanation in words.

Esteem for its changes in movements.

Esteem for its symbols in the fashioning of vessels.

Esteem for the oracle in the practice of divination.

Great Commentary, Section 1, Chapter 10

The Chinese ideogram represents an idea or ideas rather than a single word. Thus ideograms are also xiang, "images." They are symbols of the world in process. Every language evolves and changes over time. Just as Chaucer's English was different from the English we use today, Chinese ideograms have changed since ancient times.

This etymological essay will delineate key ideograms and phrases in the *Yi Jing*, to draw out their meanings as they were used in divinatory rituals around 1100 B.C.

The oracle bone inscriptions are the oldest known source of Chinese ideograms. Divination through scapulimancy in the Shang Dynasty (1766-1122 B.C.) used the scapulae of bulls and the plastron of tortoises in divinatory rituals. Many times the questions and outcomes of these oracular consultations were inscribed on bones. Libraries of these oracle bones were discovered in 1899 A.D. and scholars began to study and interpret them.

Bronze sacrificial vessels cast at the time of the Shang and Zhou Dynasties are another important source of ideograms. Some of these vessels had inscriptions cast into them. Most of the inscriptions were very short, but some were longer, describing the events which lead to the fabrication of the vessel. Narratives about King Wen and the Duke of Zhou are found on certain bronzes, and items from this period are of special interest to scholars.

Ancient Chinese dictionaries are also fine sources of information about the development of the ideograms. Most classical dictionaries follow the lead of *Shuo Wen Jie Zi* compiled by Xu Shen 許慎 around 200 A.D. The characters from this period, the Han Dynasty, are called the xiao zhuan 小篆, the small seal characters.

By examining the development of certain key ideograms, we can begin to understand the *Yi* of the *Yi Jing*.

Yi

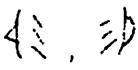
The central theme is encompassed by the ideogram yi 易, which means "ease, easy, to change."

Yi has two lines of origin. The first shows that the ideogram may represent an animal — a lizard or perhaps a chameleon. The second shows the sun over the moon, indicating periods or times of change. In both images change is natural and easy.

Change thus is easily understood.

Great Commentary, Section 1, Chapter 1

oracle
bone



bronze
inscriptions



small
seal



The usual etymology of the small seal character is a pictograph showing a lizard, possibly a chameleon. The head is on top, and the bottom represents the feet and tail.

The bronze inscriptions show two forms which substantiate another derivation. They show the sun ri 日, on top, over a negative wu 勿.

The oracle bones reveal something else. The 𠄎 or 𠄏 is a picture of the moon. In the compound ming 明, the oracle bones have 𠄎, 𠄏, which shows the moon, as being 𠄎, 𠄏. Certainly the phases of the moon are a universal symbol of change. The three lines 彡 to the side of the pictograph may represent the rays of the sun.

On the bronze vessels in the period of King Wen, yi 易 was used as the standard abbreviation for xi 𠄎, meaning "a gift, to grant, to confer," and many times xi was used for an imperial gift. The *Yi Jing* then might mean, "The Book of Gifts."

Jing

經 Jing, "book, classic, a channel, to pass through, to manage, to plan, the warp of a fabric, constant, a standard of conduct."

bronze	經	經	small	經
inscriptions	經	經	seal	經

The picture is clearly a loom with a bobbin or skein of thread next to it, a poetic reference to Fu Xi who taught the people the use of string to make records and to make nets. Combined with Yi, this would mean "The Loom of Changes."

The tuan 彖 speak of symbols. The individual lines speak of the changes.

Great Commentary, Section 1, Chapter 3

Within the *Yi Jing*, tuan is an esoteric name given to the gua ci, the explanation of the entire hexagram as attributed to King Wen. The word tuan 彖 shares parallels to xiang which means "symbol, image." As a pictograph, tuan depicts an animal; today it would be a hedgehog or porcupine. Anciently it represented the head of a boar with protruding tusks. I believe this was a shaman's mask. Tuan is a melding of a shamanistic image and verbal instruction of the hexagram. At first the tuan seem very simple. A handful of words are used over and over. The repetition of these words gives them a ritual function. The repeated words become xiang in their own right, they are images and omens spoken by the oracle.

The text of the *Yi Jing* begins with four evocative words. These words appear in various combinations in many tuan.

yuan 元 heng 亨 li 利 zhen 貞

When cracking open the cosmic forces to allow for divination, the primal power must be approached with care. The diviner is like a tuning fork, vibrating to the resonances emitted from heaven, man, and earth. An oracular utterance should placate the spirits and praise the power of

the oracle in order to be propitious for the act of divination. This utterance should be simple, for easy recall in order to avert mistakes. In the *Yi Jing*, I believe these four words: yuan, heng, li, zhen, which appear in many gua ci, are a formula for incantation.

The first revelation making a link with the cosmos starts with the origin.

Yuan

元	Yuan, "the first cause, the head, the chief, great, good, large."				
oracle bone	元	bronze inscriptions	𠄎	small seal	𠄎

The pictograph shows that which is on top = 二, upon a man 儿. The number associated with yuan is one. This first ideogram reaches out to the universal consciousness of the number one and the first position in any continuum of space/time. "In the beginning ..." — what other books have started in this way?

The pictograph has other connotations which are readily apparent. The strokes 儿 represent a man's legs, his method of movement. The lines = on top are the ancient character meaning "above," or "on top" and also the number two. Thus, in a character which represents the number one, we also have the movement to the next symbol — two.

Heng

亨	Heng, "to pervade, success, fortunate, to persevere."				
oracle bone	𠄎 𠄎	bronze inscriptions	𠄎 𠄎	small seal	𠄎 𠄎

The etymology of heng 亨 shows that the ancient character evolved into two modern ideograms — heng 亨, with the meanings listed above, and xiang 享, meaning "to receive, to enjoy, to present offering in sacrifice, to accept a sacrificial offering." In ancient times, the same pictograph stood for all these meanings. The picture was probably a representation of the temple in which the sacrifice was made. The bottom symbol 口, 口, 口 may represent the gift used as the offering. The number associated with heng is two.

When we consider heng within the framework of incantation, the ideogram of heng 亨, could be heng 亨 with the kou 口, "mouth," radical added. This means a moaning or a grunting sound. The character doubled — heng, heng — represents a hum, and humming brings to mind the idea of a chanted incantation. These connotations of humming or chanted utterances underscore the idea of sacrifice, since a primary meaning of heng is "success." My opinion is that heng must be translated on its primary level of "sacrifice" or "sacrificial offering."

Li

利 Li, "profit, advantage, gain; sharp, cutting."

oracle	利	bronze	利	small	利
bone	利	inscriptions	利	seal	利

The picture is li 利, a knife used to cut the mu 木, "grain." The pictograph of grain is a mu plant 木 with a ripe ear. The meaning of li 利 is well established. The ideas of gain and advantage, especially in relation to reaping a harvest, are clear notions to all peoples. As in heng, the addition of kou 口, "a mouth," in front of the ideogram gives us a symbol of li 唌, with a non-verbal sound or noise. This is another possible reference to the sounds of incantation.

The image of li 利, "a reaping knife or scythe, a cutting down," is an opposite notion to yuan 元, "the beginning." Yet the death of one creature, the grain plant, will sustain and nourish another creature, man. The idea of nourishment is a motif which runs throughout the *Yi Jing*. On another level, the grain reaped in harvest also becomes the seed. The number associated with li is three.

Zhen

貞 Zhen, "to inquire by divination, the lower trigram in the hexagrams of the *Yi Jing*, virtuous, chaste, lucky, upright, correct, pure."

oracle	貞	bronze	貞	small	貞
bone	貞	inscriptions	貞	seal	貞

The picture is of a bei 貝, "a cowrie shell," which was used for money, and pu 卜 meaning "divination by scapulimancy." Their combination may be a reference to the payment or "offerings" given for a divination. The ideogram pu 卜, represents the cracks which occurred when a bone or shell was heated in the process of divination. The meanings of "lucky, correct, upright," may be expansions of the idea of paying for your fortune, reiterating the idea of sacrificial offering. The humor implicit in the double entendre "you are virtuous when you pay for your divination," is the same today, as when Christians, or any church-goers, put money into offering baskets. The number associated with zhen is four.

These four words, singly and in combination, are predominant in the gua ci throughout the *Yi Jing*. Their repetition reinforces their use as liturgy — since this is the text which begins each hexagram. This start provides a propitious shelter and umbrella for the remainder of the ritual and divination. How can these four words be translated? On the primary level, I propose the following meaning.



yuan 元
the origin

heng 亨
a sacrificial offering



li 利
to profit

zhen 貞
the divination

Two other words which appear many times in the gua ci are you 有 and fu 孚, which always appear together. They apparently share the same design, that of a formula incantation, and personal instruction to the diviner.

You
有 You, "to have, to exist, to be, there is, there are, there were."
bronze inscriptions  small seal 

The picture may be interpreted in two ways. The first is the yue 月, "moon," in its monthly darkening as if there were a 有, a shou, hand over it. The second is a hand 有 holding a sacrificial offering of rou 肉, "meat," or a hand holding an object, showing possession.

Fu
孚 Fu, "to hatch, to brood upon, to trust in, to have confidence in, sincere."
bronze inscriptions  small seal 

This shows a bird covering her zi 子, "her young," with her zhao 爪, "claws."

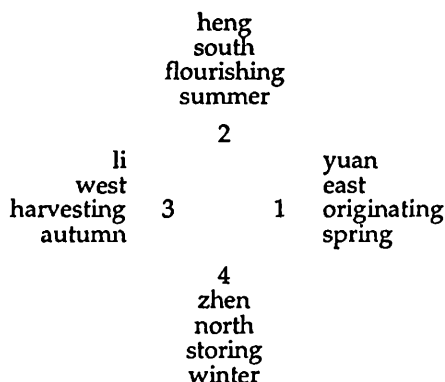
The simple translation would seem to be "have confidence, be sincere." The imagery suggests a conscious extrapolation in the combination of a hand shadowing the moon, and a brooding hen's claws covering her young. In keeping with the Daoist philosophy of yin/yang, this image is fraught with opposites. What can be a more ephemeral symbol of possession than holding the moon in one's hand? The time of nestling is a fragile time of confidence and security. I believe this phrase includes not just the simple meaning of "have confidence, be sincere" but also is one of caution and a pointed statement to take the frailty of things or actions into account. The time of hatching is the climax of waiting, but it is also a time of danger.

Twenty-three of the first thirty hexagrams open the gua ci with one or more of these six words: yuan 元, heng 亨, li 利, zhen 貞, you 有, fu 孚. Twenty-three of the latter thirty-four hexagrams repeat the formula in the gua ci. Moreover, the remaining gua ci have many of these formula words in the middle or end of their composition.

What other levels of meaning are evident? Besides the first level of

primitive societies, this shell has been prized for its own beauty as well as a totemistic emblem of the visible female sex. The levels of meaning juxtaposed in zhen, the cowrie, female, and vessel seem appropriate.

In its utility as a vessel, the ding (or is it the zhen?) gives us a third stage of interpretation. The clue is the number four. The four words of the gua ci have been used to represent the numbers one, two, three and four, as well as the four seasons in Chinese literary allusion. The following diagram shows that allusion to be founded on a base which is specific.



The four seasons and their respective qualities, originating, flourishing, harvesting and storing, are interdependent. Their relationship is evoked when any of these images are used, singly or in combination.

Within the structure of a hexagram there are two trigrams. Throughout the history of the *Yi Jing*, the lower of these trigrams has been known as zhen 貞, the same zhen we have just explored. The upper trigram has been known as hui 悔. Why they have named them as such has been a puzzle and mystery. I propose the following speculation. The major drive of ancient shamanistic ritual was to influence fecundity. The worldwide use of talismans depicting genitalia, both male and female, as good luck charms is both ancient and contemporary. What picture can be pieced together from the evidence? The carefully chiselled grooves in the bones used for scapulimancy looked like this: ☒, ☉, ○, ☐. For one looking for correspondences, the female genitals and the opening of the cowrie shells may well be represented by the same pictures. Then fire, the penetrating male element, was introduced. Pu 卜, "to divine," may represent the male organ. The bone was cracked. Moreover, the heat could have been applied in the form of a heated probe, a sequence imitating copulation. The Promethean aspects of the above should be clear to anyone who has ever tried to make fire using a board and spindle. Such an answer responds well to zhen 貞, but how about hui 悔?

The picture for hui is similar. The ancient character was written not with the heart radical in front, but as follows with the pu 尗, "to divine," radical on the right side. We have no earlier source for the character than the small seal characters, but perhaps this is enough. The ideogram, mei 每 is written as a compound of plants 艸 or grasses 屮, and female, a mother. In contemporary Chinese, mei means "all, every," but the root meanings seem to say a female who produces prolifically, like grass. The picture, if taken to read grass-like, hairy growth on a female, could also mean the luxuriant head of hair on a healthy woman, or the hair of a woman ready and able to conceive, the pubic hair. The 卜 pu, "to divine", serves again the yin/yang symbol of male and female togetherness in reproduction. The phrase you hui 有悔, when it occurs in the *Yi Jing* is usually interpreted "to have regrets," but it might be replaced with "be fecund" or something close to this more primal image. Why has there been such a change in the character hui, "to regret and repent"? Perhaps it echoes the Latin phrase, "post coitum triste."

Responses from the Oracle

Oracular answers in the process of divination have been known to be ambiguous and obscure. Luckily, in the *Yi Jing*, certain ideograms representing good fortune and misfortune seem to be clear. Their etymologies lead to strange and powerful images.

Ji

吉 Ji, "good fortune, lucky, fortunate, auspicious, happy, favorable, propitious."

oracle 吉

bronze

吉

small

吉

bone

吉

inscriptions

吉

seal

吉

This response occurs twenty-four times in the gua ci, the explanation of the hexagram, and 114 times in the yao ci, the explanation of the lines.

The earliest dictionaries say the picture is of speech from the gou, "mouth" of shi, "sages." Two other interpretations are that the symbol shi 士, is an altered picture of tu 土, "earth, ground," which in turn was a phallic symbol of fecundity represented by a totem planted on the earth. Another speculation is that the 十 or 卜 symbol means that the "mouth, vessel, or dish," 卣 was full, meaning "abundance," and consequently, "good fortune."

Xiong

凶 Xiong, "unfortunate, unlucky, cruel, evil, sad."

small
seal 凶

The picture represents a hole in the earth, a pitfall. The ideogram occurs eight times in the gua ci, explanation of the hexagram, and fifty times in the yao ci, explanation of the lines.

Wu

无 Wu, "no, without, a negative."

small
seal 无

The pictograph is of a man 大 who exerts 无 himself against an obstacle in vain.

Jiu

咎 Jiu, "inauspicious omen, calamity, a fault, error."

small
seal 咎

The Han dictionaries say the pictograph is of a man and the word ge 各, meaning "each, all." The oracle bone character for ge is 𠄎, showing a foot and a mouth 𠄎. Bronze inscriptions show 𠄎, 𠄎, a foot, a mouth and the symbol zhi 止, "to walk." If the ideogram means "error" or "inauspicious omens," then the classic unfortunate with his foot in his mouth seems apt. The problem is the symbol 卜 on the right side which looks like pu 卜, "to divine." The extended meaning might be the man who walks without listening to the instruction of the divination.

Wu jiu could be translated, "May there be no inauspicious omens ..." It appears in most instances as another ritualistic saying, meaning "to forestall calamity." On another level, when understood as "no error" or "no inauspicious omens," it provides a neutral ground between fortune and misfortune.

Numbers as Xiang

Numbers can serve as xiang, images and symbols, in the same way that trigrams, hexagrams, and words are xiang.

Simplistically, words are names; numbers are measures. Time is also a measure. Words can describe different periods of time such as dawn, noon or evening, but most words which concern time have numbers built into them: week (7), month (30), year (365). These number attributes are built into the mechanism of the *Yi Jing*. The trigram is a

picture of the number three.

The ancient ideograms for the first four numbers were lines stacked on top of one another.

— one ≡ two ≡≡ three ≡≡≡ four

In modern times the number four has been changed, but the one, two and three remain the same.

The trigram embodies a world structure based on the triad of heaven, man and earth. These units of three are expanded to the eight trigrams, which are multiplied by eight (eight to the second power) to result in the sixty-four hexagrams. The idea of using eight as a set, as a number multiplied by itself to get sixty-four, throws us into a new system of measurement. Putting the world into a system where the base denominator is eight conjures up a very different world view. We have no language to describe such a world view — and that is precisely the point. To use the *Yi Jing*, we must measure the world differently. It is the same world, but our yard stick is of a different length than everyday reality, so normal functions must be remembered and reinterpreted.

In Chinese culture, simple numbers and what they represent may help us to more fully interpret the use of numbers in the *Yi Jing*.

1. The Dao, Unity.
2. Yin and yang.
3. The triad of heaven, man and earth.
4. The four seasons or the four xiang.
5. Wu Xing, the Five Dynamic Forces of wood, fire, earth, metal and water.
6. The six directions: east, south, west, north, zenith and nadir.

The four seasons, also named the four xiang, define a time continuum of predictable, wavelike actions. Numbers are thus an integral code in the space and time of the *Yi Jing*.

In the Great Commentary, the first section of Chapter Nine is an essay on numerology and how to build a hexagram through the use of yarrow stalks. Employed are simple counting measures: subtraction and addition, the division of physical counters (the yarrow stalks) and most importantly, the substitution of numbers according to a set standard.

Subtraction, addition and division are ordinary manipulations, but the process of substitution may have been the secret to unlocking the numerical code of the *Yi Jing*. Certain divinatory techniques were known only by an inner circle. Let us follow the language of Chapter Nine.

Odd numbers are yang and correspond to heaven.

Even numbers are yin and correspond to earth.

Fifty is the number of the "Great Flow," the circadian cycle of the day. The ancient Chinese used a water clock called a clepsydra, which

divided the day into fifty time units. Two daily measures were used: a 12-hour day with each time unit equal to two hours of our time, and the water clock which divided the day into fifty equal units of 28.3 minutes each. I believe that the use of fifty yarrow stalks in the divination process comes from this analogy.

One yarrow stalk is always put aside at the beginning of a divination. I propose that one yarrow stalk equals one unit of time, and putting aside one stalk symbolizes that human manipulation can never encompass the totality of time, that the universe of the one Dao is never-ending.

The remaining forty-nine stalks are divided into two piles, one representing heaven, the second representing earth. One pile will always have an odd number of stalks, the other will always have an even number. Implied in these two piles are two sequences of time: yang or celestial time, and yin or earth time.

Another single yarrow stalk is taken from the right-hand pile and placed in between the fingers of the left hand. This single yarrow stalk, I believe, represents the human factor. It is the vertical line in the ideogram wang 王, "king," the one who unites the triad of heaven, man and earth.

Four yarrow stalks, representing the four seasons, the four xiang, are subtracted as a unit from one pile and then from the other until the remaining stalks of the left pile are placed between the ring and middle fingers, and the remainder of the right pile is placed between the middle and forefinger — all on the left hand. The number of stalks in the hand will always be either nine or five. I believe this ritual subtraction by fours from the celestial pile and from the earth pile symbolizes an attempt to reconcile the differences between earth time, the lunar earth year of 360 days, and the solar celestial year of 365 days. Then the first yarrow stalk between the ring finger and little finger is discarded, I believe, to put aside the influences of man. Thus nine becomes eight and five becomes four.

Eight yarrow stalks is considered a double unit and assigned the number two.

Four yarrow stalks is considered a complete unit and assigned the number three.

This substitution of numbers — two for eight and three for four — implies distilled logical thought and possibly magic as the basis of substitution. Four is a complete unit. Four seasons make a year. Also, four units on the water clock approximate an ancient hour, thus the day was divided into twelve instead of twenty-four hour-like units. Finally, four equalling three — does this mean four xiang equals a trigram of three lines? Thus eight, as a double unit represented by the number two, also represents two times three equalling six, possibly the lines of a hexagram.

From the manipulations of the yarrow stalks which leave us with remainders, substitutions and totals, we arrive at the numbers —

6	major yin, equal to a changing line	— —
7	minor yang, equal to a unchanging line	— — —
8	minor yin, equal to a unchanging line	— —
9	major yang, equal to a changing line	— — —

— which create the character of the individual yao lines and subsequently the character of the total hexagram.

In every culture, one of the first shamanistic controls was the naming of objects. Identifying and naming a creature or object was a means of controlling it. Naming something categorized it and bestowed fortune or misfortune, even life or death. Is it the viper or garden snake? Is it Death Angel or edible amanita? In magical procedures, the name-word itself becomes imbued with the physical reality. I propose that numbers in the *Yi Jing* enjoy the same potential as do words, especially in reference to time.

If this control of time with numbers is true, then the manipulation of numbers allows one to manipulate time. In this way, the *Yi* and the user of the *Yi Jing* can bypass and infiltrate standard sequences of time through the manipulation of yarrow stalks which represent units of time.

Divination

There are three possible ways to divine with the *Yi Jing*:

1. Throwing coins
2. Manipulation of yarrow stalks
3. Scapulimancy

Each of these methods has as its goal the discovery of the appropriate hexagram. The format of inquiry may be simple or formal. If simple, I suggest these procedures:

Wear loose, comfortable clothing.

Meditate in either a standing or sitting position, for five to twenty minutes, facing south, until the entire body is relaxed.

Write your question on a blank piece of paper. Use no more than nine words.

Use this same piece of paper to draw the hexagram.

The Coin Oracle

In ancient China cowrie shells were used for money. Originally, cowrie shells may have been tossed in the ritual of divination. Today we simply take three coins of like denomination and toss them onto a mat of coarse, white paper. Each toss determines a line, so six tosses are necessary to form a hexagram. Old Chinese coins are best, but coins of

any denomination or shape may be used.

Heads are yin and have a value of two.

Tails are yang and have a value of three.

Adding the values of the three coins with each toss will give you the character of the line as follows:

Three heads equals six, a changing yin line.

Three tails equals nine, a changing yang line.

One head and two tails equals eight, an unchanging yin line.

Two heads and one tail equals seven, an unchanging yang line.

The hexagram is drawn from the bottom up, with the position of the lines being numbered one to six. The first toss of the coins will give line one, drawn as the bottom of the hexagram, and the sixth toss will yield line six at the top. (*See page 45 for lines.*)

If a hexagram consists of all unchanging lines, i.e., all sevens and eights, then the title of the hexagram, the names, attributes and interactions of the two constituent trigrams, and King Wen's explanation of the hexagram, the *gua ci*, form the *Yi Jing's* response and instruction.

When the value of a line is either six or nine, it is used to draw a secondary hexagram. A changing line is one which changes to its opposite (yin becomes yang, or yang becomes yin) in the making of this second hexagram. The unchanging lines continue in the same spaces in the secondary hexagram. If a hexagram has changing lines, i.e., either sixes or nines, the explanation of each changing line by the Duke of Zhou, the *yao ci*, must be considered.

Because the changing lines give rise to a secondary hexagram, the title, the constituent trigrams, and the *gua ci* of the second hexagram should also be considered. The text regarding the changing lines in the second hexagram is not considered.

The Yarrow Stalk Oracle

A formal inquiry of the *Yi Jing* requires the use of fifty dried yarrow stalks. In ancient China, the yarrow plant grew on graves, so using the yarrow for divination, for communicating with the ancestral spirits, was a natural choice. The yarrow stalks can be used with either a short or an extensive ritual. The short ritual is similar to the one for the coins. The more elaborate ritual begins the night before the oracular seance.

Cleansing the whole body, refraining from the loss of qi energy or the emission of seminal essence, means the evening and the night before should be spent in meditation or quietude.

Consulting the *Yi Jing* takes place in the morning shortly after sunrise. Ablutions are made by washing the hands and face. Libations are given by pouring wine onto the earth. Incense is burned to communicate with heaven. A sacrificial offering is pledged and given to heaven,

man, and earth. Your question is written on a blank piece of paper.

Using either a mat on the floor, or a table facing south, take up fifty yarrow stalks. Put one aside. The remaining forty-nine stalks are divided randomly into two piles. One stalk is taken from the right pile and placed between the ring finger and the little finger of the left hand, then the left pile is also placed in the left hand. The right hand takes bundles of four stalks from it until there are four stalks or less remaining. These remaining stalks are placed between the ring finger and the middle finger of the left hand. Now the right pile is counted off by four in the same manner and the remaining stalks are placed between the middle finger and forefinger of the left hand. The number of stalks between the fingers of the left hand will be either nine or five.

The possible permutations are 1+4+4, 1+3+1, 1+2+2, or 1+1+3. At this first counting, the first stalk held between the ring finger and the little finger is subtracted. Thus, 9 becomes 8, or 5 becomes 4. The number 4 is considered a complete cycle and unit and is assigned the numerical value of 3. The number 8 is considered a double unit and is assigned a numerical value of 2. So if at this first counting, there are 9 stalks between the fingers of the left hand, they count as 2; if there are 5 stalks between the fingers of the left hand, they count as 3. These stalks are now put aside.

The remaining stalks are gathered together and divided into two piles again. One stalk is taken from the right pile and placed between the ring finger and little finger of the left hand. Then the same procedure as above is carried out. This time the number of stalks between the fingers of the left hand is either 8 or 4. The possibilities are 1+4+3, or 1+3+4, 1+1+2, or 1+2+1. The 8 counts as 2. The 4 counts as 3. These stalks are now put aside.

The remaining stalks are gathered, divided, and counted a third time. The stalks between the fingers of the left hand will be either 8 or 4, with the numerical values of 2 or 3. The sum of the three numerical values gives us the nature of the line.

When the sum equals 9:	5 stalks = 4	value 3
	4 stalks = 4	value 3
	4 stalks = 4	value <u>3</u>
		9

The nature of the line is 9, yang, positive, a changing line, and must be considered in the consultation with the oracle. The explanation of the individual lines, the yao ci, becomes part of the instruction. The line is written ⊖.

When the sum equals 6: 9 stalks = 8 value 2
 8 stalks = 2 value 2
 8 stalks = 2 value 2
 6

The nature of the line is 6, yin, negative, a changing line, and the explanation of the individual lines, the yao ci, becomes part of the instruction and must be considered. The line is written ~~✕~~.

Possible permutations when the sum is 7:

9 stalks = 8 value 2 or 5 stalks = 4 value 3 or 9 stalks = 8 value 2
 8 stalks = 2 value 2 8 stalks = 2 value 2 4 stalks = 3 value 3
 4 stalks = 3 value 3 8 stalks = 2 value 2 8 stalks = 2 value 2
 7 7 7

The nature of the line is 7, yang, unchanging, positive, at rest, and not considered in the instruction. The line is written —.

Possible permutations when the sum is 8:

9 stalks = 8 value 2 or 5 stalks = 4 value 3 or 5 stalks = 4 value 3
 4 stalks = 3 value 3 4 stalks = 4 value 3 8 stalks = 2 value 2
 4 stalks = 3 value 3 8 stalks = 2 value 2 4 stalks = 3 value 3
 8 8 8

The nature of the line is 8, yin, unchanging, negative, at rest and *not* considered in the instruction. The line is written ——. This procedure is repeated six times to determine the nature of the six lines of the hexagram as it is built from the base to the top.

Oracle by Scapulimancy

This method was employed by the ancient diviners who used the *Yi Jing*. No precise instructions have survived on the proper use of this practice, but a grasp of its basic principles sheds valuable light on the use of linear images in divination.

Scapulimancy employs the scapula of a bull or the plastron of a tortoise. Carefully chiseled circles or ovals were carved or drilled into the bone and heat was applied. The drilled circles represent dragon holes, points of power and force where energy flows and accumulates. The heat caused the bone to crack, usually radiating from the cuts.

Scapulimancy symbolizes the interaction between heaven, man and earth. Heat, representing heaven, in the form of flame or a heated probe, was introduced by man, the diviner, to flat plates of bone which represented earth. From these points, cracks emerged, lines of energy manifest. They are like animal trails leading to and from a spring, tracks of atoms in a cloud chamber, or lines on a person's face. These lines or

cracks give us an image of what has been, and the outline of what is to come.

The practice of scapulimancy creates a visual image of divination. The combination of lines are meant to be images of ideas that are extraordinary — they are beyond words. So we see by analogy that the linear cracks on the shell may equal the linear patterns of the gua. This is one way of using linear patterns in divination.

In totality, the *Yi Jing* is a mirror and a reflection of the myriad configurations of the universe. Angle, position and time can change its focus. Certain perceptions and events may be blurred or clear, depending on the insight of the user. The oracle takes the person who petitions it, and their intention, into account. The *Yi Jing* has been used with great success and advantage in divination, but remember it is a mirror and reflects backwards.



Heaven

Heaven

Hexagram One

乾 Qian : Heaven, Male, The Creative

Gua Ci:

乾 yuan 元 heng 亨 li 利 zhen 貞

QIAN: The origin, a sacrificial offering, profit the divination.

Yao Ci (Explanation of the lines):

9-1 qian 潛 long 龍 wu 勿 yong 用

Lying hidden, the dragon. No useful action.

9-2 jian 見 long 龍 zai 在 tian 田

See the dragon in the field.

li 利 jian 見 da 大 ren 人

Advantageous to see the Great Man.

9-3 jun 君 zi 子 zhong 終 ri 日 qian 乾 qian 乾

The superior man to the end of the day is creative and active.

xi 夕 ti 惕 ruo 若 li 厲 wu 无 jiu 咎

In the evening, apprehensive. Danger. No inauspicious omens.

9-4 huo 或 yue 躍 zai 在 yuan 淵 wu 无 jiu 咎

Someone jumping in the abyss. No inauspicious omens.

9-5 fei 飛 long 龍 zai 在 tian 天

Flying dragons in the heavens.

li 利 jian 見 da 大 ren 人

Advantageous to see the Great Man.

9-6 kang 亢 long 龍 you 有 hui 悔

The high dragon has regrets.

All lines are 9:

jian 見 qun 群 long 龍 wu 无 shou 首 ji 吉

Behold the company of dragons without a head. Good fortune.

Qian represents the yang force of yin and yang, the primordial energies which make up the binary manifestation of the Dao. Composed

of six solid yang lines, its character includes all yang attributes and correspondences: heaven, light, male, being creative, being firm, and the movement of opening.

The ideogram qian shows the qi energy of air 气, of ethers ascending towards and descending from the sun 日, which in this symbol is bracketed by plants 艹. This presents a picture strikingly similar to photosynthesis, the energy cycle which is the basis for all life on earth.

For the recipient of this hexagram, qian means action ascendant, a time for doing.

The gua ci is a magical invocation, "Qian: The origin, a sacrificial offering, profit the divination."

These four ideograms correspond to the four seasons, and this correspondence draws attention to the importance of appropriate timing in our actions. The four ideograms in sequence also provide an outline of the ritual of divination.

The first ideogram, yuan 元, means "the first, the head, the origin, the principal, good, great and large." Symbolically, yuan can stand for the whole of the *Yi Jing*. It may seem strange that the first word in a book of divination should be yuan, yet the origins of an action, or a person, often reveal the future. When asking the oracle a question, it is important to have some understanding of its antecedents. The first step in divination is to look at the immediate situation, and then to look back to the origin of that situation. The son is to the father as the father is to the son.

The second step is heng 亨, "a sacrificial offering." In divination it is necessary to offer ritual sacrifices to heaven, earth, and benevolent spirits. The spirits are nourished by the qi of well-cooked food, by incense, by aromas which rise to entice assistance from the spirit plane. But most important is the commitment to honor the spiritual world, to honor the relationship between heaven, man and earth.

This brings us to the third step li 利, "to profit." The ideogram also means "to harvest," or "to cut stalks of grain with a scythe." To profit you must reap a harvest, you must cut what is ripe to nourish the continuation of life. Li shows that death and life form an organic whole.

The ritual completion is zhen 贞, "to divine, lucky, pure." Divination is the fourth step, the goal of the *Yi Jing*.

9-1 The first line, "Lying hidden, the dragon. No useful action."

Chinese dragons are diametrically opposite to European dragons. The Chinese dragon is not a fire dragon; it is a water dragon. It represents thunder, the electric charge of lightning, and the creative explosion of light, water and air. Chinese dragons are qi, the qi of water and ether rising, exactly the same as the picture nascent in qian 乾, the title of this hexagram.

Here the dragon is hidden. This ideogram qian 潜 shows a pool

of water, shui 水, having swallowed the sun 日. This dragon forms a fecund image of hidden energy, of deep potential, of waiting, of possible photolysis. The instruction is clearly to be patient.

9-2 The second line, "See the dragon in the field. Advantageous to see the Great Man."

The dragon is in the field. Action has started, but before definitive goals and direction have been established, it is advantageous to seek advice. The phrase "Advantageous to see the Great Man" occurs many times in the lines of the *Yi Jing*. I believe the Great Man is another name for the Chief Diviner who performs the rituals for divination.

*Divine for me my dreams.
What dreams are of good fortune?
They have been of bears and grisly bears.
They have been of cobras and serpents.
The Chief Diviner will divine them.*

*The bears and grisly bears
Are auspicious omens of the sons.
The cobras and serpents
Are auspicious omens of daughters.*

Shi Jing (The Classic of Poetry), Part 2, Book 4, Ode 6

The references to the Great Man in the *Yi Jing* and the *Shi Jing* are the two ideograms for great 大, and man 人. The references are identical in each text.

In contemporary life, the instruction would be to seek outside advice from an experienced adult, someone who has experience with the *Yi Jing* or with divination.

9-3 The third line, "The superior man to the end of the day is creative and active. In the evening, apprehensive. Danger. No inauspicious omens."

The superior man is another major actor in the *Yi Jing*. His attributes are that of a prince, a man of action. The use of qian to explain the actions of the superior man draws attention to the active value of yang. Daylight is the time of yang, the time for action. Light and intelligence are essential to clear action. Obversely, the coming of darkness will obscure actions. Twilight or evening mandates wariness and non-action. If this caution is followed, even if there is a danger in the dark, no problems will ensue.

9-4 The fourth line, "Someone jumping in the abyss. No inauspicious omens."

Who is jumping? Is it man or dragon or both? The ideogram yue

shows a foot 足, a bird 隹, and feathers 羽. This is a shamanistic picture of leaping about and dancing, a ritual to promote creativity. The abyss ideogram, yuan, is fashioned from the symbols for water and vortex, the whirlpool of constant, overwhelming phenomena. The recipient of this line must jump free of the whirlpool of everyday life.

9-5 The fifth line, "Flying dragons in the heavens. Advantageous to see the Great Man."

The dragon is in the sky. Everything is in its proper place. But even when things seem to be in place, it is important to seek wise counsel.

9-6 The sixth line, "The high dragon has regrets."

All life is cyclical. The vapors of the dragon have reached the upper line of the hexagram, the sky, and now the vapor precipitates into tears, into rain falling back to earth, to begin again the cycle of ascent and descent. So it is with men, high position is temporal, descent from the top is a natural movement.

"All lines are 9. Behold the company of dragons without a head. Good fortune."

Only the first and second hexagrams have this extra yao ci. In the first hexagram, all yang lines are changing, so they become the second hexagram, and vice versa. This is a perfect expression of the yin/yang motif.

In this last line we see a general movement, a community action without a head, perhaps even a democracy. In this instance, it is good fortune. In nature, this last line might represent cumulus clouds moving across the sky, but without thunderheads. In any case, it is time for group action and transformation of the whole.

Xu Shen's dictionary defines long, "dragon," as the archetype of all animals that swim or crawl. It is able to be visible or invisible, tiny or huge, short or long. In springtime it can ascend to the heavens; in autumn it lies hidden in the watery abyss. The ideogram follows the pictograph for flesh and a flying form.



Hexagram Two

坤 Kun: Earth, Female, The Receptive

Gua Ci:

坤 yuan 元 heng 亨 li 利 pin 牝 ma 馬

KUN: The origin, a sacrificial offering, profitable, like a mare
zhi 之 zhen 貞 jun 君 zi 子 you 有 you 攸 wang 往

!, the divination. The superior man has a place to go to.

xian 先 mi 迷 hou 後 de 得 zhu 主 li 利

If first, confusion. Following obtains mastery. Advantage in

xi 西 nan 南 de 得 peng 朋 dong 東 bei 北

the west and south, obtains friends. To the east and north,

sang 喪 peng 朋 an 安 zhen 貞 ji 吉

loses friends. Be peaceful. The divination: good fortune.

Yao Ci (Explanation of the lines):

6-1 lu 履 shuang 霜 jian 堅 bing 冰 zhi 至

Walking the hoarfrost, solid ice is reached.

6-2 zhi 直 fang 方 da 大 bu 不 xi 習

Straight, square and great. No regrets.

wu 无 bu 不 li 利

Without doubt advantageous.

6-3 han 含 zhang 章 ke 可 zhen 貞

Hidden excellence is in the divination.

huo 或 cong 從 wang 王 shi 事

Perhaps pursue the king's business.

wu 无 cheng 成 you 有 zhong 終

No accomplishment has an end.

6-4 kuo 括 nang 囊 wu 无 jiu 咎 wu 无 yu 譽

Enveloped and bagged. No blame, no praise.



6-5 huang 黃 shang 裳 yuan 元 ji 吉
Yellow lower garments. The origin of good fortune.

6-6 long 龍 zhan 戰 yu 于 ye 野
Dragons warring in the wilderness.

qi 其 xue 血 xuan 玄 huang 黃
Their blood is black and yellow.

All lines are 6: li 利 yong 永 zhen 貞
Profit everflowing the divination.

Kun represents the yin of yin and yang, the two manifestations of the Dao. The six broken lines symbolize the correspondences of earth, darkness, female, being receptive, being soft, the movement of closing, and all other yin attributes.

The ideogram kun 坤, has two parts. On the left tu 土, is the character for earth. Originally drawn , to show a shrine where sacrifice and reverence could be proffered, it suggests the meeting of earth and spirit. To the right is shen 申. In ancient writings, its pictograph  portrayed lightning. Another meaning of shen is the seventh lunar month, which begins the yin half of the year.

For the recipient of Kun: be like the earth, be receptive as a mother. The instruction of this hexagram is that the second position is equally important as the first. Action and timing must be in the yin mode, for most importantly, kun means "two," the number two.

The gua ci, "The origin, a sacrificial offering, profitable, like a mare!", the divination. The superior man has a place to go to. If first, confusion. Following obtains mastery. Advantage in the west and south obtains friends. To the east and north, loses friends. Be peaceful. The divination: good fortune."

The gua ci resembles the gua ci of the first hexagram. The first three characters are part of the same ritual invocation, but in between li and zhen, there is pin ma zhi. Pin is the ideogram for a female animal. In this instance it modifies the following character, ma, "horse," thus meaning "mare."

There is also a pun on the word ma. The word for "mother" in Chinese is ma, and the word for "horse" is ma. An echo of this pun and imagery of horses occurs in the *Dao de Jing* of Lao Zi.

*The softest thing in the universe 馳 chi 馳 cheng
overcomes the hardest thing in the universe.*


Chapter 43

Chi and cheng, translated together as "overcomes," both include the pictograph of a horse. The image is of yin galloping through yang.

The Zhou Dynasty originated in the western part of China where horses were used extensively. Tribes were nomadic and horses were very important. In the Great Commentary to the *Yi Jing*, there are different lists of correspondences for the trigrams (Chapter 11). In one list the trigrams are likened to different breeds and different colors of horses.

The gua ci continues, "The superior man has a place to go to." This hexagram represents the quality of being receptive, but it does not necessarily mean that one is passive. There can be activity in receptivity.

"If first, confusion." The *Yi Jing* is saying that you should remain in the second place. The first position will mean confusion. The next sentence has normally been interpreted as, "Following, obtains a master." However it can also mean, "Following obtains mastery." So in fact, the second place controls. I think the second interpretation is more in keeping with the devices of Kun.

"Advantage in the west and south (southwest) obtains friends. To the east and north (northeast), loses friends." Peng was anciently written  Besides meaning "friends" it can also stand for money, so in this sentence there are two archaic explanations and two levels of meaning.

The first is that you and your friend are as close as two strings of coins, two strings of cash, or in this case, two strings of cowrie shells. Cowries are shells which in ancient times were used as money. People wore their money on their belts, so friends were as "close as two strings of cowries." Cowrie shells also bear a likeness to the female genitalia, reinforcing the kun symbol, the female.

The second level shows that this same archaic pictograph of peng also meant the phoenix. The phoenix is a yin symbol; it is coupled and in opposition to the dragon in the first hexagram. In Chinese myth, the phoenix is associated with song, so peng may also be an allusion to music. The ideogram peng encapsulates yin images and notations central to this hexagram.

"Be peaceful. The divination: good fortune." In this last instruction of the gua ci, "peaceful" shows the figure of a woman under a roof. Clearly, the instruction is to be number two. The second position can be the controlling one. The prime minister can control the emperor, the wife can control the husband. The constraint of being in the second position is that one must assume the mask and mantle of the female. This is a time for subtle action, to act behind the scenes, rather than taking the stance of being up front and number one.

In the lines we find yin images, images which are slightly hidden.

6-1 The first line, "Walking the hoarfrost, solid ice is reached."

Water is the primary symbol of the Dao, an easily observed,

flowing, changing elemental force. It exists in many different forms. Water can become ice in autumn or winter, the yin, female part of the year. Solid water or ice is bound to earth; water vapor or clouds are part of heaven. Water unites heaven and earth with the flow of the Dao.

Hoarfrost is slippery like ice, so caution and careful initial steps are indicated. But solid ice has a deep internal core; the energy of water has crystallized and will support new undertakings.

6-2 The second line, "Straight, square and great. No regrets. Without doubt advantageous."

The boundaries and limits of earthly form can be great and beautiful, but we must be confident enough in our vision to stop and appreciate things as they are. When a thing or action is straight, when it has reached a perfected form, it needs no further modification.

6-3 The third line, "Hidden excellence is in the divination. Perhaps pursue the king's business. No accomplishment has an end."

Han 含, "hidden," shows something held in the mouth, perhaps something unvoiced and unspoken. So something is kept hidden until the right time for exposure.

"The king's business" would be important business.

"No accomplishment has an end," means that if an accomplishment is true and real, good will flow from it without ceasing.

6-4 The fourth line, "Enveloped and bagged. No blame. No praise."

Female, uterine, protective pictures make up this statement. Like "straight, square, and large," the phrase describes a certain functional reality. Boxes and bags contain things which are hidden. Intent and action are concealed, but pregnant with possibility.

6-5 The fifth line, "Yellow lower garments. The origin of good fortune."

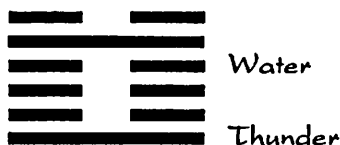
In Chinese culture, yellow is associated with earth; it is also the color of the center. So these are yin or inner garments. The quality of your inner, earthly self, when in harmony with the center, is the beginning of good fortune.

6-6 The sixth line, "Dragons warring in the wilderness. Their blood is black and yellow."

This is the horizon, where heaven meets earth when dragons' energies are warring. Dragons represent thunder, lightning and rain. Yellow is earth. Purple-black is heaven. Contention comes because Kun, "earth," has overreached into the realm of heaven. This is a time of conflict and overexposure.

"All lines are 6." The first and second hexagrams have an extra instruction at the end, and in the second hexagram it is, "Profit everflowing the divination." These instructions are very important because they set

the scene for the rest of the hexagrams. They are the yin and the yang, the light and the dark motif that we must keep in mind as we go through the *Yi Jing*. When all lines are six, they are poised to transform into yang, to light, to profit.



Hexagram Three
屯 Tun: Sprouting

Gua Ci:

屯 yuan 元 heng 亨 li 利 zhen 貞

TUN: The origin, a sacrificial offering, profit the divination.

wu 勿 yong 用 you 有 you 攸 wang 往
No use in having a place to go to.

li 利 jian 建 hou 侯
Advantage to establish feudal princes.

Yao Ci (Explanation of the lines):

9-1 pan 磐 huan 桓 li 利 ju 居

A huge rock and a white barked willow. Advantageous to stay,

zhen 貞 li 利 jian 建 hou 侯
the divination. Advantage to establish feudal princes.

6-2 tun 屯 ru 如 chan 遄 ru 如

Breaking through is like turning around....

cheng 乘 ma 馬 ban 班 ru 如
A team of four horses of variegated colors....

fei 匪 kou 寇 hun 婚 gou 媾 nu 女 zi 子
Not a highwayman, but a bridegroom to love the maiden.

zhen 貞 bu 不 zi 字 shi 十 nian 年 nai 乃 zi 字
The divination: no betrothal. Ten years, then betrothal.

6-3 ji 即 lu 鹿 wu 无 yu 虞

To approach the stag without the forester.

wei 惟 ru 入 yu 于 lin 林 zhong 中
Think. To enter into the forests' center.

jun 君 zi 子 ji 幾 bu 不 ru 如 she 舍
The superior man is astute and sets it aside;
 wang 往 lin 吝
 for to go forward, regrets.

6-4 cheng 乘 ma 馬 ban 班 ru 如
 A team of four horses of variegated colors....
 qin 求 hun 婚 gou 媾 wang 往 ji 吉
 Pray for a marriage and love. Go forward. Good fortune.
 wu 无 bu 不 li 利
 Without doubt advantageous.

9-5 tun 屯 qi 其 gao 膏 xiao 小 zhen 貞
 The sprouting of his riches. For the small, the divination:
 ji 吉 da 大 zhen 貞 xiong 凶
 good fortune; for the large, the divination: misfortune.

6-6 cheng 乘 ma 馬 ban 班 ru 如
 A team of four horses of variegated colors....
 qi 泣 xue 血 lian 漣 ru 如
 To weep blood, flowing water-like.

Tun, "Sprouting," shows a sprout or a seed coming through the earth. It is a logical continuation of the first and second hexagrams — the first is male, the second female, and third is the sprout. The fragility of any being or action newly born is the concern of Tun.

The first four words of the gua ci are the same as the invocation of the first hexagram. "Tun: The origin, a sacrificial offering, profit the divination. No use in having a place to go to. Advantage to establish feudal princes."

In this fragile time, when things are just starting to grow, you should not move around — you should stay in one place.

In planting, it is important to consider where a seed will be planted. The concept of territoriality is addressed in the *Yi Jing*. The phrase, "Advantage to establish feudal princes," refers to the idea of territorial imperative. At the time of sprouting, you must define and protect your territory. This can be done by establishing princes who owe their fiefdom to you. The image of the growing sprout, whose roots reach out to nourish and establish itself, provides a natural metaphor for territoriality.

For the recipient of Tun, the instruction is clear — perform the

proper actions in a timely manner; stay centered in one place; and establish helpers and territory around yourself.

9-1 The first line, "A huge rock and a white barked willow. Advantageous to stay, the divination. Advantage to establish feudal princes."

Pan is a rock that is as big as a boat. Huan is a white-barked willow or a white tree. Together they are territorial markers, signposts of home and familiar lands. Ju 居 shows an abode, or a place to remain, and finally there is a reiteration of "advantage to establish feudal princes."

6-2 The second line, "Breaking through is like turning around.... A team of four horses of variegated colors.... Not a highwayman, but a bridegroom to love the maiden. The divination: no betrothal. Ten years, then betrothal."

"Breaking through" is growth, and turning around is a reference to the motion of the Dao. Growth, even the growth of a small plant breaking through the earth toward the sun, is part of the turning motion of the Dao.

Cheng ma ban may be translated as "Mounted on a horse of variegated colors," that is, on a dappled or piebald horse. However, cheng can also mean "a team of four" — a configuration mentioned many times in ancient Chinese literature. A man riding a single dappled horse was an everyday occurrence, but a team of four horses of different colors would be a dramatic symbol to a bridal or marriage ceremony. In many cultures there was a ritual of stealing the bride. In this line we are told, "not a highwayman, but a bridegroom...." You could tell he was not a highwayman because he came with this unusual team of horses. The ideogram ban 班 shows the variegation in gemstones, like the lines of color in jade.

Ten years between the agreement on a match and the actual betrothal might seem to be a long wait, but in ancient times, children were given in marriage by their parents. If a child was engaged at four years old, it would be at least ten years before the actual marriage took place. The use of the word zi 子 reinforces this; zi means "infant." When modifying nu 女, "woman," it means a very young girl or maiden, and the title of the hexagram, Tun, shows a young seedling, a very young person.

This hexagram gives us one method of establishing territory; young girl children were betrothed to adjacent nobility to establish familial roots of territory. Today, this yao ci may refer to planning for the long term. It depicts an alliance ten years in the making, where the outward appearance, the highwayman, disguises the true intent.

6-3 The third line, "To approach the stag without the forester. Think. To enter into the forests' center. The superior man is astute and

sets it aside; for to go forward, regrets.”

Would you go into the middle of the forest without a guide? Would you approach a dangerous animal or a dangerous situation alone? The instruction is that the thinking man would not, for to proceed blindly will result in regret.

6-4 The fourth line, “A team of four horses of variegated colors.... Pray for a marriage and love. Go forward. Good fortune. Without doubt advantageous.”

This is the time to act for union and marriage.

9-5 The fifth line, “The sprouting of his riches. For the small, the divination: good fortune; for the large, the divination: misfortune.”

There is a proper time, a proper position, and a proper ratio for all things. For the time of sprouting, the divination is good. Since this is the time for the young and the small, it is untimely for the large.

6-6 The sixth line, “A team of four horses of variegated colors.... To weep blood, flowing, water-like.”

The sixth line is the line of denouement. It is beyond the crest of the wave. This team is left isolated, meaning that whatever action was intended did not go through. A thwarted marriage, or even death might account for grief equated with weeping blood.

The primal image in Tun is a seedling, but the team of four horses of different colors is also important. The number four implies that the horses are from different regions, all compass points are covered. Tun is the center. The horses represent the four directions: north, east, south and west, all pulling to help Tun grow. The establishment of feudal princes builds on this idea, that diversity can be assembled to start something growing.



Hexagram Four

蒙 Meng: Covering, A Callow Youth

Gua Ci:

蒙 heng 亨 fei 匪 wo 我 qiu 求 tong 童

MENG: A sacrificial offering. Not I to seek the young

meng 蒙 tong 童 meng 蒙 qiu 求 wo 我

and ignorant; the young and ignorant seek me.

chu 初 shi 筮 gao 告 zai 再 san 三 du 瀆
The first divination explained; a second and third, profanity.

du 瀆 ze 則 bu 不 gao 告 li 利 zhen 貞
Profanity needs no explanation. Profit in the divination.

Yao Ci (Explanation of the lines):

6-1 fa 發 meng 蒙 li 利 yong 用 xing 刑
Let loose the energy of callow youth. Profit to use punishments

ren 人 yong 用 shuo 說 zhi 桎 gu 梏
for adulthood. Useful to take off manacles and fetters;

yi 以 wang 往 lin 吝
for in going that way, regrets.

9-2 bao 包 meng 蒙 ji 吉

To protect youth, good fortune.

na 納 fu 婦 ji 吉 zi 子 ke 克 jia 家

To impregnate a wife, good fortune. A son sustains the family.

6-3 wu 勿 yong 用 qu 取 nu 女

No use to marry the woman;

jian 見 jin 金 fu 夫 bu 不 you 有 gong 躬
for, seeing the moneyed man, will lose her body.

wu 无 you 攸 li 利

No place is advantageous.

6-4 kun 困 meng 蒙 lin 吝

Surrounded by ignorance, regrets.

6-5 tong 童 meng 蒙 ji 吉

A virgin youth, good fortune.

9-6 ji 擊 meng 蒙 bu 不 li 利 wei 為 kou 寇

Strike the callow youth. No advantage being a robber;

li 利 yu 禦 kou 寇

advantage is in opposing robbers.

Meng by definition means "to cover, to conceal, the occult, to cheat," but on another level it stands for an ignorant or callow youth. The ideogram shows a house with plants growing on top of it, covering it. This meng plant, the dodder, is parasitic. It does not work for nourishment, it cheats, it grows without roots. It is an apt image for an ignorant or callow youth.

The symbol of the dodder plant provides a door to the shamanistic elements of the *Yi Jing*. In ancient times, the dodder was considered a magic plant because of its parasitic nature. Its source of nourishment was mysterious. Its magical attributes are echoed in Druidic lore by references to mistletoe, which is also a parasitic plant.

Following Tun, which graphically represents a sprouting plant and its territory, Meng brings forward the next stage. The person has grown from a sprout to a youth. Meng's concerns are the rites of passage for one who is young or uneducated — the entry into adulthood. It shows the transformations which are possible when sensitivity and discipline are coupled with youthful enthusiasm.

The gua ci, "Meng: A sacrificial offering. Not I to seek the young and ignorant; the young and ignorant seek me. The first divination explained; a second and third, profanity. Profanity needs no explanation. Profit in the divination."

The gua ci begins with a disclaimer. In ancient shamanistic rituals, the oracle used a disclaimer to protect him or herself. The responsibility of divining the future could make the oracle subject to anger or petty rivalries, so the oracle would protect herself by denying her power. "Not I" is an oracular denial of the self.

Meng has several symbolic levels of meaning, and these are juxtaposed in the gua ci. "The young and ignorant" person is represented by the virginal Meng. But on a magical level, the meng plant represents the oracular capacities for concealment and guile. Thus, "Not I to seek the (spirits) of the virginal meng plant, but the (spirits) of the virginal meng plant seek me!" Holding in mind both images — the meng plant in its oracular posture, and a young and ignorant person — allows for learning and teaching at the same moment. The oracle acts as a go-between: taking from the magic plant of nature, giving to the young and ignorant person.

The gua ci reveals some of the key elements of the hexagram, and of the *Yi Jing* itself. "The first divination explained. A second and third, profanity. Profanity needs no explanation. Profit in the divination."

The oracle, in speaking for itself and revealing itself, follows shamanistic ritual and is self-protective. It is also a little bit testy. These are not the words of a calm, wise sage, but a being who can be irritated. The irritation is caused by the repetitive requests of humans who don't just want a message, they want a message repeated over and over again.

The ideogram du, "profanity," also means a "sewer." The Dao is frequently represented as water, and here is water which is polluted and muddied. So if you continue to ask the same question over and over again, the response will eventually come back distorted and muddy. Spiritual guidance should be sought in a respectful way, when eyes, ears and

other senses are open. Otherwise, you will not hear what the oracle is saying.

6-1 The first line, "Let loose the energy of callow youth. Profit to use punishments for adulthood. Useful to take off manacles and fetters; for in going that way, regrets."

At times it is important to let loose the energy of the meng plant or of callow youth. This releases the sophomoric energy of exuberance and irresponsibility. But if this energy is going to be disciplined into adulthood, it is also necessary to use punishments from time to time. This yao ci reminds us that youthful enthusiasm should be disciplined, but not be shackled with manacles and fetters.

9-2 The second line, "To protect youth, good fortune. To impregnate a wife, good fortune. A son sustains the family."

These values are important in any society, but especially in a culture rooted in filial piety and filial care. These are straightforward expressions about the value of family, marriage, conception, and the old form of social security.

6-3 The third line, "No use to marry the woman; for, seeing the moneyed man, will lose her body. No place is advantageous."

Every culture has negative things to say about the gold digger. Here is an ancient warning to be careful about with whom you become involved, and with whom you have intercourse. Following the second line, it is a dire caution. It is good to get a son to sustain a family, but you must choose the right woman — otherwise, no place will be advantageous.

6-4 The fourth line, "Surrounded by ignorance, regrets."

The key word here is "surrounded." It shows an enclosure surrounding a tree. If we return to the idea that Meng is not only a callow youth, but also a magic plant, then we have a specific image of an oracular sign. A thing or person surrounded by parasites or ignorance will mean regrets.

6-5 The fifth line, "A virgin youth, good fortune."

A simple line, to be interpreted simply.

9-6 The sixth line, "Strike the callow youth. No advantage being a robber; advantage is in opposing robbers."

Transgressions must be punished. If you don't discipline the callow youth, he may become a thief.

Meng says that if you are in the situation of a callow youth, your understanding is enthusiastic but undisciplined. This is a general warning for anyone seeking instruction from the *Yi Jing*. Enthusiasm is fine, but it must be disciplined.

The gua ci asks: Can you really use the *Yi Jing* by yourself? The *Yi Jing* says it is possible, but it is better to use it in conjunction with an experienced person. An experienced person can take into account instructions from other hexagrams. They can add other interpretations

and meanings. Until you reach a point where you are confident with your own interpretation, you may have insights, but they will not be consistent. Meng reminds us that the *Yi Jing* is a powerful oracle, and it must be consulted in a respectful way.

The oracular message will be clear only if certain forms are followed. A sacrificial offering, respect, and clarity are emphasized. There is a great responsibility in listening to the oracle. This is difficult because oracles say things which are not always clear. We color answers with what we know, and sometimes what we know is insufficient. We color meanings because we are a doctor, or a lawyer, or a chimney sweep. Our vision is bounded by who we are. Many times we don't see things because of this; we don't see that something is square when in fact it is square. The *Yi Jing* instructs us to seek out the Great Man, a person who has a different viewpoint, and possibly a clearer vision.

The use of an oracle is not an everyday event. You don't meet oracles openly on the street. You do meet them walking in the way of the Dao.

I look upon the first four hexagrams as a quartet. They form a complete set of seasons, a cycle of events. The first four show a father and mother, a young sprout, and a callow youth. This is a familial cycle, with symbols of progressive growth.

Meng shifts between the education of an adolescent into adulthood, and the image of a plant that grows without roots. It is something which is formed and yet unformed. On one level it is magical, yet within that magic there are straightforward instructions about raising a young person. There is magic in the callow youth because of his inexperience. A young person has more energy than an older, experienced person, and at this time, the energy within us is magic. It is magic because it has little life experience, because it hasn't been blunted.



Water

Heaven

Hexagram Five

需 Xu: Stopped by Rain, Waiting

Gua Ci:

需 you 有 fu 孚 guang 光 heng 亨

XU: Have confidence. A brilliant sacrificial offering.

zhen 貞 ji 吉

The divination: good fortune.

li 利 she 涉 da 大 chuan 川

Advantageous to cross the great stream.

Yao Ci (Explanation of the lines):

9-1 xu 需 yu 于 jiao 郊 li 利 yong 用 heng 恒
Waiting at the frontiers. Advantage to use perseverance.

wu 无 jiu 咎
No inauspicious omens.

9-2 xu 需 yu 于 sha 沙 xiao 小 you 有 yan 言
Waiting in the sand. The small will have speech.

zhong 终 ji 吉
In the end, good fortune.

9-3 xu 需 yu 于 ni 泥 zhi 致 kou 寇 zhi 至
Waiting in the mud will cause robbers to arrive.

6-4 xu 需 yu 于 xue 血 chu 出 zi 自 xue 穴
Waiting in blood, get out from the hole.

9-5 xu 需 yu 于 jiu 酒 shi 食 zhen 贞 ji 吉
Waiting with wine and food, the divination: good fortune.

6-6 ru 入 yu 于 xue 穴 you 有 bu 不 su 速 zhi 之 ke 客
Enter into the cave. There are uninvited guests.

san 三 ren 人 lai 来 jing 敬 zhi 之 zhong 终 ji 吉

Three people are coming. Show respect ! In the end, good fortune.

Xu denotes waiting. It has come to mean "waiting" as an extension of its ancient meaning, "stopped by rain." In the ideogram, the radical on top, yu 雨, is "rain." The radical on the bottom, er 而, leads us into Xu's magic personae.

Er's ancient pictograph showed facial hair, whiskers or a beard. The third, fourth, and fifth hexagrams follow a sequence of growth from an infant, to youth, to an adult. A bearded and whiskered shaman's mask could symbolize the mature person able to perform the rites of rain making and rain stopping. It also symbolizes an individual who is mature enough to have the patience to wait.

To wait is a positive act in the time of Xu. Patience and perception are essential, because in times of emergency, waiting will change to movement.

The gua ci, "Xu: Have confidence. A brilliant sacrificial offering. The divination: good fortune. Advantageous to cross the great stream."

Stylistically, "have confidence" or "have sincerity" belongs to the group of phrases which begin the *Yi Jing*, such as "the origin, a sacrificial offering, profit the divination." "Have confidence" reassures, it promotes a state of mind.

"Advantageous to cross the great stream" occurs many times in the *Yi Jing*. What is the great stream? Is it a river? Is it a highway? Is it the Milky Way? Is it internal or external?

The great stream fixes the boundaries of life; it may represent the conscious mind. Across the flowing waters are secrets of lands unknown, "terra incognita," whose features, only guessed at in the conscious mind, are already sketched and mapped in the subconscious. The crossing into the unconscious may be perilous; familiarity is left behind.

In the material world the great stream looms as a barrier to great achievement. If the great stream forms the river of consciousness, is it also the life flow? Can you have a directional flow of life — and cross it? This question brings forth a concept similar to the idea of finding gaps in space/time. If we live our lives in a time frame which we perceive to be linear, how do we get outside of ourselves, outside the flow of life so we can cross our own stream?

This brings in the problem of perspective — from what vantage point are we looking? Can you cross your own life perpendicularly? Can you double up on yourself to reverse the flow? Can you change and hop off, one side to the other? These are the questions which may be directed to oneself, or addressed to the *Yi Jing*. Perhaps they are the questions and also the answers.

Geographically, there are many great rivers in China. Now is a propitious time to cross one, but timing and intent must be in harmony. This is a period of waiting, of building confidence, a sacrificial offering and divination, then the crossing.

9-1 The first line, "Waiting at the frontiers. Advantage to use perseverance. No inauspicious omens."

Heng 恒 shows a heart which is constant from dawn to dusk; in other words, "perseverance." You can wait in safety and patience, within your own limits and boundaries, for an auspicious moment.

9-2 The second line, "Waiting in the sand. The small will have speech. In the end, good fortune."

There is a Chinese pun on the characters for "sand" and "small," just as there are sometimes pictorial elements in modern poetry, like anaphora. The left side of the ideogram sha shows shui 氵, "water," but a variant uses shi 石, "stone, rock." The right part of the ideogram sha 少 means "lesser or small", so we have small bits of rock. Small is xiao 小. To then see 沙小, implies some type of relationship. Here it means people who are common as sand.

In this line, advice from common people will be helpful; but waiting on sand, or being supported by common people, can be treacherous. It is important to listen to the common people and move accordingly — then the end result will be good.

9-3 The third line, "Waiting in the mud will cause robbers to arrive."

When you are stuck in the mud you are vulnerable to attack and thieves.

6-4 The fourth line, "Waiting in blood, get out from the hole."

The imagery is very dramatic. Blood is explicit; its connotation in all cultures is of wounds and possible injury. In this case it is an image of danger, so get out of the hole.

9-5 The fifth line, "Waiting with wine and food, the divination: good fortune."

Good food and wine is always auspicious.

6-6 The sixth line, "Enter into the cave. There are uninvited guests. Three men are coming. Show respect! In the end, good fortune."

The first five lines are short and pithy; they are proverbial in style. The last line tells a complete story. Enter a cave: this may be the underworld, or Plato's cave where shadow and substance play games. The important question is, "Who, or what, are the uninvited guests?" In all ancient cultures, the rules of etiquette were very rigid. Certain forms and rituals were followed to insure safety and peace. Who are the three men? Uninvited guests were unusual. Whoever they are, as guests, they should be treated with respect.

The conjunction of strangers in a cave is an interesting situation. If the people who enter the cave are guests, then by implication, the cave is your territory. Xue 穴, "cave," is the same ideogram translated as "hole" in line four, so empty space can be both a trap and domicile. On this stage, a good outcome is possible with politeness and circumspection.



Hexagram Six
訟 Song: Dispute

Gua Ci:

訟 you 有 fu 孚 zhi 窒 ti 惕
SONG: Having confidence obstructs. Be apprehensive.

zhong 中 ji 吉 zhong 終 xiong 凶
At midpoint, good fortune; at the end, misfortune.

li 利 jian 見 da 大 ren 人
Advantageous to see the Great Man.
bu 不 li 利 she 涉 da 大 chuan 川
No advantage to cross the great stream.

Yao Ci (Explanation of the lines):

6-1 bu 不 yong 永 suo 所 shi 事
Do not perpetuate the affair.

xiao 小 you 有 yan 言 zhong 終 ji 吉
The small have speech, in the end, good fortune.

9-2 bu 不 ke 克 song 訟 gui 歸 er 而 bu 遁 qi 其 yi 邑
Unable to support the dispute. Return and flee to his town
ren 人 san 三 bai 百 hu 戶 wu 无 sheng 省
peopled by three hundred households. No mistake.

6-3 shi 食 jiu 舊 de 德
Nourished by the old virtues.

zhen 貞 li 厲 zhong 終 ji 吉
The divination: danger. In the end, good fortune.

huo 或 cong 從 wang 王 shi 事 wu 无 cheng 成
Someone who follows the king's business. No end to it.

9-4 bu 不 ke 克 song 訟
Unable to support the dispute.

fu 復 ji 即 ming 命 yu 渝 an 安
Return immediately to heaven's ordinances. Change to peace.

zhen 貞 ji 吉
The divination: good fortune.

9-5 song 訟 yuan 元 ji 吉
Contention, great good fortune.

9-6 huo 或 xi 錫 zhi 之 pan 鞶 dai 帶
If granted possession of the leather belt,
zhong 終 zhao 朝 san 三 chi 褫 zhi 之
by the end of the morning, three times stripped of it !

Song, "to dispute, litigation, to demand justice," is the first title primarily concerned with worldly affairs between men. The ideogram song combines yan 言, "words, speech," and gong 公, "official." The meaning derived from this is "to speak officially in the courts of contention." An argument between men, like contention between the forces of yin and yang, does not result in a clear winner. Circumspection and willingness to compromise are valued in the process of settling disputes.

The gua ci is very cautious. "Song: Having confidence obstructs. Be apprehensive. At midpoint, good fortune. At the end, misfortune. Advantageous to see the Great Man. No advantage to cross the great stream."

The reference to the midpoint is the key to settling a dispute. To compromise is to come to terms with your opponent in the middle of a conflict. Pursuing a disagreement to the bitter end will lead to misfortune. In times of dispute you should seek outside, objective advice — go see the Great Man. This is not the time to attempt major actions.

6-1 The first line, "Do not perpetuate the affair. The small have speech, in the end, good fortune."

The common denominator, the common people, can give wise counsel. Stop the dispute.

9-2 The second line, "Unable to support the dispute. Return and flee to his town peopled by three hundred households. No mistake."

Retreat, you are unable to support the dispute. When you are in danger, or losing an argument, you should retreat to your home base. Go back to a place where your friends and family will support you. "Flee" is important, the instruction is to go quickly; don't hesitate, otherwise it will be too late.

6-3 The third line, "Nourished by the old virtues. The divination: danger. In the end, good fortune. Someone who follows the king's business. No end to it."

If you are going to retain the old, conservative virtues, you must be consistent and persist with them. There is danger in holding to these old virtues because others will attack and dispute them. But in the end, with perseverance, there will be good fortune.

Today, "the king's business" would be government business. The comment that there is "no end to it," is certainly as true of our present administrations as it was back then. The entire line calls for ethics and honesty, for valuing the old virtues in any business, but especially in government affairs.

9-4 The fourth line, "Unable to support the dispute. Return immediately to fate's ordinances. Change to peace. The divination: good fortune."

Ming 命 means "the ordinances of heaven." This is the way of the Dao, where harmony supersedes contention. The pictograph for yu 渝, "to change," shows zhou 舟, "a boat," crossing shui 水, "water," or chuan 川, "a stream." This is an echo of "crossing the great stream," a symbol of a major change. When a dispute cannot be supported, the instruction is to change "immediately."

9-5 The fifth line, "Contention, great good fortune."

Sometimes a dispute will lead to great rewards.

9-6 The sixth line, "If granted possession of the leather belt, by the end of the morning, three times stripped of it!"

The leather belt, as an insignia of office or a symbol of gain, demonstrates that material possessions, rank and honors, are fleeting and transitory.



Hexagram Seven

師 Shi: The Multitude, The Army, The Host

Gua Ci:

師 zhen 貞 zhang 丈 ren 人 ji 吉 wu 无 jiu 咎

SHI: The divination: responsible men. Good fortune. No error.

Yao Ci (Explanation of the lines):

6-1 shi 師 chu 出 yi 以 lu 律 fou 否 zang 贖, xiong 凶

The army goes out according to the rules. Not good. Misfortune.

9-2 zai 在 shi 師 zhong 中 ji 吉 wu 无 jiu 咎

Placed in the host's center, good fortune, no error.

wang 王 san 三 xi 錫 ming 命

The king thrice confers commands.

6-3 shi 師 huo 或 yu 輿 shi 尸 xiong 凶

The army perhaps carries corpses, misfortune.

6-4 shi 師 zuo 左 ci 次 wu 无 jiu 咎

The army retreats. No error.

6-5 tian 田 you 有 qin 禽 li 利 zhi 執 yan 言

The fields have game. Profit by catching them is the word.

wu 无 jiu 咎 zhang 長 zi 子 shuai 帥 shi 師

No error. The eldest son captains the host;

di 第 zi 子 yu 與 shi 尸 zhen 貞 xiong 凶

the younger son carries corpses. The divination: misfortune.

6-6

da 大 jun 君 you 有 ming 命

The great prince has commands,

kai 開 guo 國 cheng 承 jia 家

founds states, and supports the clans.

xiao 小 ren 人 wu 勿 yong 用

Small men should not be employed.

Shi, "the multitude, the people, the army, the host," are all represented by the title of Hexagram Seven. Two features are present in the ideogram — dui 兌, "a pile, a mass, a crowd," and za 匝, "to go around, to make a circuit." Shi shows a crowd of people milling around a pivot. This symbolizes the potential energy inherent in any large group of people. In ancient dictionaries shi was defined as "an army of two thousand five hundred men."

The gua ci, "Shi: The divination: responsible men. Good fortune. No error."

When a situation requires change, senior and responsible persons should guide the group. The result will be good fortune.

6-1 The first line, "The army goes out according to the rules. Not good. Misfortune."

This idea may be the basis for some of Sun Zi's writing. Sun Zi, a famous war historian and tactician in the fifth century, B.C., wrote *The Art of War*, which has become the bible of guerilla warfare in modern times. This line is a commentary on war strategy. The *Yi Jing* says that when an army or a group of people are advancing for a confrontation, they should not follow a rigid set of rules.

Sun Zi writes,

Accordingly if the situation is advantageous, one should modify one's rules.

All warfare is based on the way of deception.

Thus when able to attack, seem unable; when actively using forces, seem inactive; when near, seem to be far away; when faraway, seem to be near.

Hold out baits to entice the enemy.

Feign disorder, and crush him.

Sun Zi, *The Art of War*, Essay 1, Lines 17-20, Laying Plans

The first line of the yao ci can have different meanings depending on how it is punctuated. At first glance, "Not good," refers to the rules themselves, implying that the correct rules would lead to success. However a deeper meaning is evident when the phrase "Not good" is applied to the entire sentence — "The army goes out according to the rules." Then, the army's use of rules is "Not good." The ideogram lu 律 is the key.

Lu means "rules," but in ancient times it also meant "pitch pipes." In ancient times, it was thought the humour (qi) of an army could be measured by the sounds emanating from it. If these sounds were regular, like a musical scale, it meant the army had set and fixed rules. This would allow the opposition to anticipate the army's movement, a serious error which could lead to misfortune.

9-2 The second line, "Placed in the host's center, good fortune, no error. The king thrice confers commands."

Whether you are a general, a captain, or even a private, if you are at the pivotal center next to the king, you are the one who will be given command.

6-3 The third line, "The army perhaps carries corpses, misfortune."

Corpses are a symbol of disaster. What is dead should be buried. Carrying the appurtenances of defeat will only lead to continuing misfortune.

6-4 The fourth line, "The army retreats. No error."

As a tactic of guerilla warfare, or of life, it is imperative to retreat when faced with a superior force, or when you find yourself in an exposed position.

6-5 The fifth line brings forward activities of the Zhou and Shang Dynasties. "The fields have game. Profit by catching them is the word. No error. The eldest son captains the host; the younger son carries corpses. The divination: misfortune."

"Game" may also stand for a human enemy. In this situation the enemy is in the field, exposed. This may be a signal of a baited trap. If you can seize the enemy it's good, but if you don't catch them, they will escape and return to kill some of your own. Here the host falls into a trap. The younger son is forced to carry corpses because the eldest brother has been derelict in command.

6-6 The sixth line, "The great prince has commands, founds states, and supports the clans. Small men should not be employed."

Certain duties and actions require noblesse oblige. Small men with small vision and small power cannot do great things.



Hexagram Eight

比 Bi: Union, To Follow, To Associate With

Gua Ci:

比 ji 吉 yuan 原 shi 筮

BI: Good fortune. The source of divination with yarrow.

yuan 元 yong 永 zhen 貞 wu 无 jiu 咎

Great and everflowing the divination. No inauspicious omens.

bu 不 ning 寧 fang 方 lai 來 hou 後 fu 夫 xiong 凶

Do not rest; it is correct to come. The late man, misfortune.

Yao Ci (Explanation of the lines):

6-1 you 有 fu 孚 bi 比 zhi 之 wu 无 jiu 咎

Have sincerity in associations ! No error.

you 有 fu 孚 ying 盈 fou 缶

Have confidence like a full earthenware vessel.

zhong 終 lai 來 you 有 ta 他 ji 吉

In the end, coming will have its good fortune.

6-2 bi 比 zhi 之 zi 自 nei 內

Union proceeds from the self, internally.

zhen 貞 ji 吉

The divination: good fortune.

6-3 bi 比 zhi 之 fei 匪 ren 人

To follow negative persons.

6-4 wai 外 bi 比 zhi 之 zhen 貞 ji 吉

An external association ! The divination: good fortune.

9-5 xian 顯 bi 比 wang 王 yong 用 san 三 chu 驅

A glorious union. The king uses three mounted beaters

shi 失 qian 前 qin 禽

to lose the front game.

yi 邑 ren 人 bu 不 jie 戒 ji 吉

The city folk, no warning. Good fortune.

6-6 bi 比 zhi 之 wu 无 shou 首 xiong 凶

Union proceeding without a head. Misfortune.

Bi, meaning "union, to follow, to associate with," was represented in the ancient pictograph by two persons 卩, one following the other. A social structure of first and second place is implied, as well as cooperation between the two. This togetherness, or association, is the theme of Hexagram Eight.

The gua ci combines incantation and instruction. "Bi: Good fortune. The source of divination with yarrow. Great and everflowing the divination. No inauspicious omens. Do not rest; it is correct to come. The late man, misfortune."

After beginning with "Bi: good fortune," yuan is repeated in two phrases: yuan shi 原筮 yuan yong zhen 元永贞, incanting the source and power of divination. Two different ideograms are used. They have the same pronunciation, but are written differently.

Yuan 原, "the source," was a picture of springs of water flowing from a hill. Bi is formed from the trigrams of water above earth. Shi 筮 means divination using yarrow stalks.

The second yuan is our more frequently used 元. The horizontal lines stand for "top" while the bottom is a man. Together they mean "great, the head, the first." Here it is modified with yong 永, which shows the everflowing waters of earth's subterranean streams and their confluence and union. This water image qualifies the second repeat: divination. Zhen means divination in general. Divination is like everflowing water springing from the earth. These images are a statement of power and incant the petition, "no inauspicious omens."

The second section of the gua ci is concerned with timing, "Do not rest; it is correct to come. The late man, misfortune." Cooperation is useful only if it is timely, so the late man is equated with misfortune.

"To cooperate, good fortune" accentuates the obvious, yet the last word of the gua ci is "misfortune." The very position of the words in the gua ci reinforces the instruction that good fortune depends on one's timing. If you cooperate from the start, it is fortunate. If you decide to cooperate too late, the result is misfortune.

6-1 The first line, "Have sincerity in associations! No error. Have confidence like a full earthenware vessel. In the end, coming will have its good fortune."

For the alchemist, there is the crucible; for a priest, there is the chalice which holds the Corpus of Christ. Earthenware vessels play the

same role in Chinese myth as they do in European myth. In China, the neolithic earthenware jars used for holding food evolved into sacrificial bronze vessels which were used in making offerings to the spirit world.

The jar is also an equation for the human body. The first vessels were made out of clay, and in both the East and the West, there is the legend that men were originally made of clay, that we are all like water held in vessels of earth. In this line we are full of sincerity, full of confidence.

6-2 The second line, "Union proceeds from the self, internally. The divination: good fortune."

Although the ideogram *bi* shows two men united, or two men walking together, the instruction is that union must come from within.

6-3 The third line, "To follow negative persons."

The instruction is explicit. The people with whom you are associating are not good people.

6-4 The fourth line, "An external union! The divination: good fortune."

The use of *wai* 外, "external," forms a counterpoint to *nei*, the "internal" union referred to in the second line. On an esoteric level, *wai* 外 can also mean *pu* 卜, "to divine," in *xi* 夕, "the evening."

9-5 The fifth line, "A glorious union. The king uses three mounted beaters to lose the front game. The city folk, no warning. Good fortune."

"Glorious" shows the sun shining its rays down upon you — a radiant union. The second image portrays Zhou times.

"Three mounted beaters to lose the front game" is an early attempt at conservation. When hunting, the king used mounted beaters on three sides leaving one side open so the fastest and strongest animals could escape to reproduce and continue. But not everyone practiced conservation. The city folk, who were more needful, would close off the front escape and capture all the game.

Game animals which were caught were thought to have done so willingly — they were cooperating to honor the king and spirits.

6-6 The sixth line, "Union proceeding without a head. Misfortune."

An aphorism. If people come together without a leader, the group reverts to demagoguery.



Wind

Heaven

Hexagram Nine

小畜 Xiao Chu: A Small Offering

Qua Ci:

小畜 xiao 小 chu 畜 heng 亨 mi 密 yun 雲

XIAO CHU: A small animal offering the sacrifice. Thick clouds

bu 不 yu 雨 zi 自 wo 我 xi 西 jiao 郊

but no rain commencing from our western regions.

Yao Ci (Explanation of the lines):

9-1 fu 復 zi 自 dao 道

To return to one's own Dao,

he 何 qi 其 jiu 咎 ji 吉

how can this be inauspicious? Good fortune.

9-2 qian 牽 fu 復 ji 吉

Pulled to return, good fortune.

9-3 yu 與 shuo 說 fu 輻

A carriage stopped by the spokes of a wheel;

fu 夫 qi 妻 fan 反 mu 目

husband and wife turning their eyes.

6-4 you 有 fu 孚 xue 血 chu 去

Have sincerity, blood goes,

ti 惕 chu 出 wu 无 jiu 咎

and apprehension departs. No error.

9-5 you 有 fu 孚 luan 亂 ru 如 fu 富 yi 以 qi 其 lin 鄰

Having confidence binds. (For) wealth, use his neighbors..

9-6 ji 既 yu 雨 ji 既 chu 處

Finished is the rain; finished is the place.

shang 尚 de 德 zai 載 fu 婦 zhen 貞 li 厲

Esteem and virtue contained. The wife's divination: danger.

yue 月 ji 幾 wang 望

The moon almost full.

jun 君 zi 子 zheng 征 xiong 凶

If the superior man goes forward, misfortune.

While Xiao in the title of Hexagram Nine means small, Chu has several meanings, "domesticated animals," "to feed, to nourish," "to restrain." All these meanings have relevance in the interpretation of this hexagram. The extension from domestic animals to the idea of nourishment is logical because domestic animals are used for food. "To restrain" can arise from the idea of domestication, for the character of domestication is restraint.

Pictorially, chu 畜, presents xuan 玄, which means "black, purple, profound, mysterious," and tian 田, which means "fields, land." This is a poetic allusion to the colors of dragons' blood in Hexagram Two, a reprise of the images of heaven above and earth below.

Following these ideas, Xiao Chu is a time when small necessary actions are required to fulfill and to complete programs.

The gua ci, "A small animal offering the sacrifice. Thick clouds but no rain commencing from our western regions."

The portents, "thick clouds," are visible, but the climax has not been reached, "no rain." Thus Xiao Chu, "a small offering," is needed.

9-1 The first line, "To return to one's own Dao, how can this be inauspicious? Good fortune."

This first mention of Dao in the *Yi Jing* begins with "to return." The movement of the Dao is always circular, always a returning movement.

9-2 The second line, "Pulled to return; good fortune."

The ideogram qian shows an ox being pulled; perhaps there is some stubbornness in this return.

9-3 The third line, "A carriage stopped by the spokes of a wheel; husband and wife turning their eyes."

The carriage cannot move, the wheel spokes are entangled or broken. The broken spokes symbolize trouble in movement or relationships. Husband and wife are unwilling to look at each other directly and confront their problems honestly.

6-4 The fourth line, "Have sincerity, blood goes, and apprehension departs. No error."

With sincerity, emotional problems are solved.

9-5 The fifth line, "Having confidence binds. (For) wealth, use his neighbors."

This phrase may be one of the first suggestions of capital exchange or borrowing. But if you are going to use your neighbor's wealth or

money, you must have enough confidence to bind yourself to an obligation.

9-6 The sixth line, "Finished is the rain; finished is the place. Esteem and virtue contained. The wife's divination: danger. The moon almost full. If the superior man goes forward, misfortune."

In this lengthy instruction there has been a great completion. Much has been finished — the rain, the place, virtue is contained. The divination made by the wife is a reference to the legendary wu 巫, shamans who most probably were women.

The time when the moon is almost full is a sign of danger. On a bright night, it is dangerous to go forward because you can be seen, yet it is not bright enough to see clearly. This represents a time to make adjustments, a time for restraint.



Hexagram Ten

履 Lu (Li): To Walk, Action

Gua Ci:

履 lu 履 hu 虎 wei 尾 bu 不 xi 啞 ren 人

LU (LI): Treading on the tiger's tail. Does not bite the man.

heng 亨

A sacrificial offering.

Yao Ci (Explanation of the lines):

9-1 su 素 lu 履 wang 往 wu 无 jiu 咎

Simply walking forward. No error.

9-2 lu 履 dao 道 tan 坦 tan 坦

Walking the Dao smoothly and openly.

you 幽 ren 人 zhen 贞 ji 吉

The hermit's divination: good fortune.

6-3 miao 眇 neng 能 shi 视 bo 跛 neng 能 lu 履

The one-eyed man can see and the lame can walk.

lu 履 hu 虎 wei 尾 xi 啞 ren 人 xiong 凶

Treading on the tiger's tail bites (this) man. Misfortune.

wu 武 ren 人 wei 為 yu 于 da 大 jun 君

The military man acting like a great prince.

9-4

lu 履 hu 虎 wei 尾

Treading on a tiger's tail.

su 愬 su 愬 zhang 終 ji 吉

Caution, caution. In the end, good fortune.

9-5

kuai 夬 lu 履 zhen 貞 li 厲

Certain in action. The divination: danger.

9-6

shi 視 lu 履 kao 考 xiang 祥

Look at the actions; examine the good omens.

qi 其 xuan 旋 yuan 元 ji 吉

In its orbit, great good fortune.

The title of Hexagram Ten may be pronounced in two ways, Lu or Li. Its meanings include "to walk, to tread on, actions, conduct, shoes." The ancient form was written 𨇗 showing zu 足, "feet," and ye 頁, "the head of a man." Through a number of contractions and substitutions, we now have the present ideogram.

Lu is a symbol of motion and movement in that simplest of acts—walking. To walk forward in light or dark circumstances, with attendant openness or circumspection, is at the heart of Lu.

The gua ci, "Treading on the tiger's tail. Does not bite the man. A sacrificial offering."

The invocation has been replaced by an extraordinary act, treading on a tiger's tail. One who is brave, quick and fortunate can step on a tiger's tail without being bitten. This good fortune deserves a sacrificial offering.

9-1 The first line, "Simply walking forward. No error."

A time to go forward directly and simply.

9-2 The second line, "Walking the Dao smoothly and openly. The hermit's divination: good fortune."

You 幽 ren 人 shows a man living in the shadow of the mountain. In Chinese folklore, mountain men were hermit sages who stayed in the wild, on a mountainside to become wise. The pictograph tan 坦, "smoothly, openly," shows the sun shining on the earth. This represents a time when events and facts are open and easy to see, especially to those living far from the complexities of urban life.

6-3 The third line, "The one-eyed man can see and the lame can walk. Treading on the tiger's tail bites (this) man. Misfortune. The military man acting like a great prince."

Although the one-eyed man can see and the lame can walk, if they should tread on the tiger's tail, they will encounter misfortune. You should not take on a dangerous task if you don't have all your faculties about you.

The second part of the yao ci is an instruction about the different abilities of a military man and a prince. The military man is represented as having only one eye and being lame. He sees only his side of the battle; he cannot see the entire picture. The greater vision, the ability to view the many sides of a situation, belongs to the soldier's leader — the prince. The two are not interchangeable. A military man acting like a prince will encounter danger because his vision is limited.

9-4 The fourth line, "Treading on a tiger's tail. Caution, caution. In the end, good fortune."

The ideogram su 兪 is thought to mean awe or circumspection. This would certainly be appropriate with stepping on a tiger's tail. The modern ideogram is interchangeable with su 訴, "to tell, to inform," but our ideogram is composed of xin 心, "the heart," and shuo 朔, the first day of the lunar month when the moon is in opposition to the sun and the sky is dark. This is a time for caution.

9-5 The fifth line, "Certain in action. The divination: danger."

Do not be too sure in any movement, the divination will be danger.

9-6 The sixth line, "Look at the actions; examine the good omens. In its orbit, great good fortune."

"Good omens" shows a picture of beneficial spirits. Xuan, "orbit," shows the circular path around a great personage or idea. When you are ready to act, examine deeds and spirits. If they are positive, then work within the circumference of such an active and spiritual personage. The result will be good fortune.



Hexagram Eleven

泰 Tai: Great, Prosperous, Extensive

Gua Ci:

泰 xiao 小 wang 往 da 大 lai 來 ji 吉

TAI: The small depart; the great come. Good fortune.

heng 亨

A sacrificial offering.

Yao Ci (Explanation of the lines):

9-1 ba 拔 mao 茅 ru 茹 yi 以 qi 其 hui 隳

Pull up the mao grass and roots with its kind.

zheng 征 ji 吉

Go forward. Good fortune.

9-2 bao 包 huang 荒

Hold to the uncultivated.

yong 用 ping 滂 he 河

It is useful to cross the river without a boat.

bu 不 xia 遐 yi 遺 peng 朋 wang 亡

Do not abandon (nor) neglect, or friends will vanish.

de 得 shang 尚 yu 于 zhong 中 xing 行

To obtain honor, in the center walk.

9-3 wu 无 ping 平 bu 不 po 陂

Without level places, no slopes.

wu 无 wang 往 bu 不 fu 復 jian 艱 zhen 貞

Without going forward, no returns. It is difficult to divine

wu 无 jiu 咎 wu 勿 xu 恤 qi 其 fu 孚 yu 于 shi 食

without error. No pity. His sincerity is nourished.

you 有 fu 福

There is happiness.

6-4 pian 翩 pian 翩 bu 不 fu 富 yi 以 qi 其 lin 鄰

Fluttering to and fro. Not wealthy, use his neighbor's.

bu 不 jie 戒 yi 以 fu 孚

No limits in the use of confidence.

6-5 di 帝 yi 以 gui 歸 mei 妹

The Emperor Yi (and the) marriage (of a) younger sister.

yi 以 zhi 祉 yuan 元 ji 吉

Consider happiness as great good fortune.

6-6 cheng 城 fu 復 yu 于 huang 隍 wu 勿 yong 用 shi 師

The city walls return to the moat. No use the army.

zi 自 yi 邑 gao 告 ming 命 zhen 貞 lin 吝

His own city is told and ordained. The divination: regrets.

In Tai we are confronted with the use of proper names. In addition to meaning "great, prosperous, extensive," Tai is the name of a sacred mountain in Shandong Province in Eastern China.

Writing about ancient customs and rituals, as well as events contemporary to his own life, Si-ma Qian, the great Chinese historian, (circa 145-90 B.C.) stated:

From ancient times the emperors and kings received heaven's mandate. Why are there some who did not perform the Feng and Shan sacrifices? For all who had the resonant qualities to make the sacrifices, and even some who did not have the matching auspicious signs, hastened without fail to Mt. Tai to perform them.

Shi Ji (The Annals of History), Scroll 28, Treatise on the Feng and Shan Sacrifices

The Feng and Shan sacrifices were imperial offerings which could only be performed by the emperor. The rituals were performed on Mt. Tai and the neighboring mountains.

Later in the *Shi Ji*, also in Scroll 28:

"Millet from Hao Shang and grain from Bei Le were used as offerings."

"Mao grass with three spines, which grows between the Huai and Yang-tze rivers, was used to make mats."

The use of proper nouns in the *Yi Jing* is quite rare, but these names are very familiar, just as the Mississippi River or the Appalachian Mountains are familiar to Americans.

The communication between heaven and earth is reflected in the two trigrams which compose this hexagram — heaven and earth. The emperor performed sacrifices on Mt. Tai in order to harmonize the great spirits with man. What better logo for a communication of greatness and prosperity than a mountain positioned between heaven and earth?

The gua ci, "Tai: The small depart; the great come. Good fortune. A sacrificial offering."

Tai is the time for the noble and great.

9-1 The first line, "Pull up the mao grass and roots with its kind. Go forward. Good fortune."

Mao grass is a common reed-like grass with wide spreading roots. Here you should uproot the commonplace, pull up the whole clump. Only after excising top and root can you go forward to good fortune.

9-2 The second line, "Hold to the uncultivated. It is useful to cross

the river without a boat. Do not abandon (nor) neglect, or friends will vanish. To obtain honor, in the center walk."

These axioms — holding to the uncultivated, the importance of friendship, and the attainment of honor by holding to the center by remaining balanced — are central themes in Daoist philosophy.

In between these axioms there is, "It is useful to cross the river without a boat." This leads us to the question, "How do you cross a river without a boat?" There are clues within the language of the *Yi Jing*.

The phrase "Crossing the river without a boat" contains ping 氵, a derivative of water. With three strokes ping means "water," but when there are two strokes 冫, it means "ice." It is possible to cross a river when it is covered with ice. This echoes the second hexagram, where it talks about "walking on hoarfrost," and then "walking on solid ice."

9-3 The third line, "Without level places, no slopes. Without going forward, no returns. It is difficult to divine without error. No pity. His sincerity is nourished. There is happiness."

"Without level places, no slopes. Without going forward, no returns." These are basic tenets of Daoist philosophy. All existing situations and conditions contain the seed of their opposite. It is impossible to have yin without yang; duality is an integral part of the universe.

"It is difficult to divine without error. No pity." is a reminder that consulting the oracle requires careful thought and effort. Sincerity, when nourished, will lead to happiness.

6-4 The fourth line, "Fluttering to and fro. Not wealthy, use his neighbor's. No limits in the use of confidence."

Fluttering to and fro is a warning, it is movement without a center, without a goal. The use of another's wealth in this line could be inappropriate, for confidence without limits becomes overreaching.

6-5 The fifth line, "The Emperor Yi (and the) marriage (of a) younger sister. Consider happiness as great good fortune."

The Emperor Yi (1191-1155 B.C.) was the next to last of the Shang emperors. His younger sister was believed to have been given in marriage either to King Wen's father or to King Wen himself, thus an omen of happiness and great good fortune.

Zhi 祉, "happiness," is depicted as a stopping place of the spirits, or the footprint of the spirits.

6-6 The sixth line, "The city walls return to the moat. No use the army. His own city is told and ordained. The divination: regrets."

In this final line of denouement we have returned to the axiom of constant change. This is a hexagram of greatness and prosperity, but here the walls of the city are crumbling in the moat, the city is going down. An army cannot protect a city if it has no defensive structure. The

divination is regretful because the city is vulnerable. The army is of no use at this point.



Hexagram Twelve
 否 Pi: To Close, To Stop

Gua Ci:

否 pi 否 zhi 之 fei 匪 ren 人 bu 不 li 利

PI: Stop ! rebellious men. No advantage

jun 君 zi 子 zhen 貞 da 大 wang 往 xiao 小 lai 來
 the superior man's divination. The great depart; the small come.

Yao Ci (Explanation of the lines):

6-1 ba 拔 mao 茅 ru 如 yi 以 qi 其 hui 彙

Pull up the mao grass and roots with its kind.

zhen 貞 ji 吉 heng 亨

The divination: good fortune. A sacrificial offering.

6-2 bao 包 cheng 承 xiao 小 ren 人 ji 吉

Hold and support the small man. Good fortune.

da 大 ren 人 pi 否 heng 亨

The Great Man stops. Success.

6-3 bao 包 xiu 羞

Holding an offering in expiation for a wrong.

9-4 you 有 ming 命 wu 无 jiu 咎

There is heaven's mandate. No error.

chou 畴 li 離 zhi 祉

Arable lands divided. Happiness.

9-5 xiu 休 pi 否 da 大 ren 人 ji 吉

Rest and stop. The Great Man, good fortune.

qi 其 wang 亡 qi 其 wang 亡

He hides. He hides,

xi 繫 yu 于 bao 苞 sang 桑

bound amidst dense mulberry bushes.

9-6

qing 傾 pi 否

Overturned the obstruction.

xian 先 pi 否 hou 後 xi 喜

At first, an obstruction; afterwards, joy.

Pi symbolizes the movement "to close, to stop." The radical on top is bu 不, a negative, "not," and the bottom radical kou 口 shows an opening, or a "mouth." Thus Pi may show the closing of an opening.

Closure forms Pi's instruction. In certain circumstances, to stop is a positive action and will lead to change.

The gua ci, "Stop! rebellious men. No advantage the superior man's divination. The great depart; the small come."

Fei is a negative, but in its archaic form it meant "rebellion." The gua ci proposes that Pi is a time for the small. Even the prince or superior man cannot counter this trend.


6-1 The first line, "Pull up the mao grass and roots with its kind. The divination: good fortune, a sacrificial offering."

This line almost duplicates the first line in the previous hexagram. Mao grass is a reedlike grass with spreading roots. When you pull it up, you do not pull up one blade. You pull up a clump, a mass with connections and intertwined roots. The similarity of instruction under such disparate hexagrams is an example within the text of the *Yi Jing* itself, showing everything contains the seed of its opposite.

6-2 The second line, "Hold and support the small man. Good fortune. The Great Man stops. Success."

This is a time to support the common man. It is a time for the Great Man to stop and look around, to see who might need assistance. This will bring success.

6-3 The third line, "Holding an offering in expiation for a wrong."

The second and third lines both begin with the word bao. When a word is repeated, the oracle is guiding us to examine that word closely. The ancient pictograph of bao  shows a fetus in the womb, a symbol of holding and caring for what is within. Xiu shows an offering of a sacrificial sheep. The combination of a spiritual offering from within and this material sacrifice calls for expiation on all levels.

9-4 The fourth line, "There is heaven's mandate. No error. Arable lands divided. Happiness."

Heaven's mandate is spiritual guidance; if this is followed, there will be no error. Traditionally, Chinese families were ruled by primo-

geniture, so the eldest son received the inheritance. But at this time, it is wise to divide property for peace and happiness.

9-5 The fifth line, "Rest and stop. The Great Man, good fortune. He hides. He hides, bound amidst dense mulberry bushes."

The first ideogram, xiu, shows a man and a tree, and symbolizes "to rest." It was a Chinese custom to plant mulberry trees next to your house, therefore the mulberry bush or tree has strong associations with home. This line reminds me of Bre'r Rabbit being thrown into the brambles. The brambles are his home, that is how he escapes. Dense bushes can hide and protect you.

Bao, in this line, means "to envelope, enclose, hold close." Here it is written with the symbol for grass or plant on top of it. Although it means "dense," it also represents the husk surrounding wheat or rice. The husk is a protective envelope, like a cocoon, forming yet another womb image. This protective cover, with something hidden and resting inside, is bound up with the litany of images — of mulberry leaves and trees, caterpillars and cocoons, silk, being at home, being in a protected place.

9-6 The sixth line, "Overturned the obstruction. At first, an obstruction; afterwards, joy."

Here qing literally means to turn on one's head. If something is causing a problem, what do you do? Turn it topsy-turvy. If there is an obstruction with an inheritance, how do you get past it? You divide it. This may transform a closure to an opening.

Although the sense of the entire hexagram Pi is about closure, it is also about protection and about change. First, stop, then try and change the obstruction. If the obstruction does not change, then you must change.



Hexagram Thirteen

同人 Tong Ren: Union of Men

Gua Ci:

同人 tong 同 ren 人 yu 于 ye 野

TONG REN: A union of men in the wilderness to make

heng 亨 li 利 she 涉 da 大 chuan 川

a sacrificial offering. Advantageous to cross the great stream.

li 利 chun 君 zi 子 zhen 貞
Profit the superior man's divination.

Yao Ci (Explanation of the lines):

- 9-1 tong 同 ren 人 yu 于 men 門 wu 无 jiu 咎
A union of men at the door. No inauspicious omens.
- 6-2 tong 同 ren 人 yu 于 zong 宗 lin 吝
A union of men in the ancestral hall. Regrets.
- 9-3 fu 伏 rong 戎 yu 于 mang 莽
Crouching with weapons in the undergrowth.
sheng 升 qi 其 gao 高 ling 陵 san 三 sui 歲 bu 不 xing 興
Ascend that high mound. Three years, no rising up.
- 9-4 cheng 乘 qi 其 yong 墉
Mounted on his fortified city wall,
fu 弗 ke 克 gong 攻 ji 吉
cannot be subdued by attack. Good fortune.
- 9-5 tong 同 ren 人 xian 先 hao 號 tao 咷
The union of men begins (with) cries and wails,
er 而 hou 復 xiao 笑
and afterwards (with) laughing.
da 大 shi 師 ke 克 xiang 相 yu 遇
The great host subdues (then) assists the meeting.
- 9-6 tong 同 ren 人 yu 于 jiao 郊 wu 无 hui 悔
A union of men in the suburbs. No regrets.

Tong Ren, "Union of Men," calls for assembly and represents a time to gather together. The reasons for gathering are manifold: birth, marriage, funerals, public events, adventure, conferences or war. Different reasons for gathering require different states of mind, but under the conditions of Tong Ren, they all require group effort and participation.

The gua ci, "Tong Ren: A union of men in the wilderness to make a sacrificial offering. Advantageous to cross the great stream. Profit the superior man's divination."

A union of men in the wilderness is a portentous image. In modern times this could be a wilderness of any type; it could be the jungle of urban areas, the desert of political paucity. This group of men is gathered

for a major action, "to cross the great stream." The group should ask for spiritual guidance and make a sacrificial offering. They should heed the superior man, their leader in experience and foresight.

9-1 The first line, "A union of men at the door. No inauspicious omens."

This is a union of men on the threshold of taking action.

6-2 The second line, "A union of men in the ancestral hall. Regrets."

A group of men would gather in an ancestral hall to pay respects to one who has died, to a departed spirit, or to a lost cause, thus regrets.

9-3 The third line, "Crouching with weapons in the undergrowth. Ascend that high mound. Three years, no rising up."

"Crouching" shows a man crouching like a dog. The undergrowth represents weeds. If this line addresses a question about warfare or a battle, the images suggest that one wants to be in the yang position, on high ground. But great patience — three years — is needed before the strong position is reached. For now, the instruction is to stay crouched, hidden, armed and patient.

9-4 The fourth line, "Mounted on his fortified city wall; cannot be subdued by attack. Good fortune."

This is the reverse of the previous hexagram, where the city walls had fallen down. Here you are in the proper high place, a defensible position with a view of what is below. Defense will succeed.

9-5 The fifth line, "The union of men begins (with) cries and wails, and afterwards (with) laughing. The great host subdues (then) assists the meeting."

Anyone who has attended large group meetings knows that there is usually noise in the beginning. Individuals may cry and wail at each other, but if their discord can be turned to laughter, especially in an assembly, then union can be the result.

9-6 The sixth line, "A union of men in the suburbs. No regrets."

The suburbs are outside a city, but not yet in the wilderness. A group of men in the suburbs is neither here nor there. This is neither positive nor negative. The suburbs, removed from the bustle of the city, symbolize a stable, stolid place, but not the center.



Fire

Heaven

Hexagram Fourteen

大有 Da You: Great Possessions

Gua Ci:

大有 da 大 you 有 yuan 元 heng 亨
DA YOU: Da you is a great sacrificial offering.

Yao Ci (Explanation of the lines):

9-1 wu 无 jiao 交 hai 害 fei 匪 jiu 咎
No intercourse (with) injury; no error.

jian 艱 ze 則 wu 无 jiu 咎
A difficult principle, no error.

9-2 da 大 che 車 yi 以 zai 载
A great carriage used to transport.

you 有 you 攸 wang 往 wu 无 jiu 咎
There is a place to go to. No error.

9-3 gong 公 yong 用 heng 亨 yu 于 tian 天 zi 子
The duke presents an offering to the Son of Heaven.

xiao 小 ren 人 fe 弗 ke 克
A small man cannot sustain (this).

9-4 fei 匪 qi 其 peng 彭 wu 无 jiu 咎
Not his to be strong. No error.

6-5 jue 厥 fu 孚 jiao 交 ru 如 wei 威 ru 如
Their confidence intersects majestic like.

ji 吉

Good fortune.

9-6 zi 自 tian 天 you 祐 zhi 之
The self with heaven's protection !

ji 吉 wu 无 bu 不 li 利
Good fortune. Without doubt advantageous.

Da You means "great possessions"— abundance and material prosperity are the order of this hexagram.

Underneath the surface meaning of the title are a shamanistic instruction and a natural omen. Both arise from the ancient form of you 有, which is now translated as "to have" or "possessions."

The shamanistic interpretation shows a hand 𠂇 holding 𠂇 a piece of flesh as a sacrificial offering. This is an instruction to share one's wealth with others.

The interpretation concerned with natural omens shows a hand 𠂇 covering the moon 月, thus darkening the moon. This omen emphasizes the transitory nature of the darkening of the moon, reflecting the changeable nature of possessions.

These double meanings arise because the ideograms for "flesh" and "moon" were very similar at the time of the Han Dynasty (206 B.C. - 220 A.D.). In either case, these are adjunctive symbols underlying the title "Great Possessions."

The gua ci, "Da you is a great sacrificial offering."

In material terms yuan heng may also be translated as "great success." Da You indicates a time of great wealth. It is a time to honor the spiritual realms and to offer assistance to those who are less fortunate.

9-1 The first line, "No intercourse (with) injury; no error. A difficult principle, no error."

To stay out of danger, to be careful and cautious in times of plentitude is difficult, since wealth, especially material wealth, encourages laxity and attracts larceny.

9-2 The second line, "A great carriage used to transport. There is a place to go. No error."

If you have great possessions, a large carriage would be useful in moving such articles to another place. This vehicle becomes both the agent, and the omen of such a move.

9-3 The third line, "The duke presents an offering to the Son of Heaven. A small man cannot sustain (this)."

The Son of Heaven is the Emperor. In ancient China, the nobility had certain duties and responsibilities which the common people did not. A person of rank, with great possessions, could make an imperial gift. A common person would be beggared by the price of such a gift. Each person should give to the community and country according to his means.

9-4 The fourth line, "Not his to be strong. No error."

Although some people seek responsibility and position, there are others who do not need to be powerful. Not everyone is meant to be a duke or prince.

6-5 The fifth line, "Their confidence intersects majestic like. Good fortune."

A gathering of possessions can lead to good fortune. Here jiao means "coming together." It shows a crossroads where great wealth can be intermingled in confidence between various parties.

9-6 The sixth line, "The self with heaven's protection! Good fortune. Without doubt advantageous."

With the assistance and protection of heaven, how can there not be good fortune!

Although this is the time of Da You, of great possessions, the negative aspects of wealth are underlined in the verbal style of the yao ci. The lines contain many different negatives — wu, fei, fu and bu. The implication is that there are negative aspects to wealth, so you must be cautious in obtaining great possessions.



Hexagram Fifteen

謙 Qian: Modesty

Gua Ci:

謙 heng 亨 君 jun zi 子 you 有 zhong 終

QIAN: A sacrificial offering. The superior man has results.

Yao Ci (Explanation of the lines):

6-1 qian 謙 qian 謙 jun 君 zi 子

Modest and humble, the superior man.

yong 用 she 涉 da 大 chuan 川 ji 吉

It is useful to cross the great stream. Good fortune.

6-2 ming 鳴 qian 謙 zhen 貞 ji 吉

The sounds of modesty. The divination: good fortune.

9-3 lao 勞 qian 謙 jun 君 zi 子

To labor humbly, the superior man

you 有 zhong 終 ji 吉

will have results. Good fortune.

6-4 wu 无 bu 不 li 利 hui 撓 qian 謙

There cannot be no profit (to the) unassuming and modest.

6-5

bu 不 fu 富 yi 以 qi 其 lin 鄰
Not wealthy, use his neighbors.

li 利 yong 用 qin 侵 fa 伐
Advantageous and useful to raid and invade.

wu 无 bu 不 li 利
There cannot be no profit.

6-6 ming 鳴 qian 謙 li 利 yong 用 xing 行 shi 師

The sounds of modesty. Advantageous to use the marching army.

zheng 征 yi 邑 guo 國
Subjugate city and state.

Being modest, retiring, respectful and humble are all descriptions of Qian, the title of Hexagram Fifteen. Qian represents a yin position of extraordinary quality. Its attributes are reflected in speech, body posture, and mental demeanor. Qian's instruction is that modesty and reverence can harmonize events.

The ideogram qian contains the speech radical yan 言, with the phonetic jian 兼. In the sixth hexagram, yan represented speech in contention. Here it reflects sounds of modesty. The phonetic jian means "together, with, equally."

The gua ci, "Qian: A sacrificial offering. The superior man has results."

The superior man is a man of action, but he accomplishes his tasks with modesty. He understands that he needs assistance, so he makes an offering to honor heaven and earth as a prayer for guidance.

6-1 The first line, "Modest and humble, the superior man. It is useful to cross the great stream. Good fortune."

Qian appears twice, thus "modest" and "humble." This is the time for action, but you must go about it humbly.

6-2 The second line, "The sounds of modesty. The divination: good fortune."

The character ming shows a mouth and a bird, so the natural omen would be the sound of a bird. The instruction is to speak respectfully and modestly.

9-3 The third line, "To labor humbly, the superior man will have results. Good fortune."

Qian tells us the way of modesty is the proper way of the superior man. It is exactly the opposite of being a hero in the Greek sense. The superior man accomplishes his actions quietly. He labors modestly, humbly, without posturing. Great accomplishments are built upon modest actions.

The pictograph of lao 勞, "labor," forms the best explanation. It shows labor 力 by the light of a lamp 火. This is labor done discretely, perhaps even secretly. It could also indicate perseverance, working late into the night.

6-4 The fourth line, "There cannot be no profit (to the) unassuming and modest."

This is one of the supreme instructions of the *Yi Jing*. Success comes to the person who is both modest and respectful.

6-5 The fifth line, "Not wealthy, use his neighbors. Advantageous and useful to raid and invade. There cannot be no profit."

The instruction "to raid and invade" within a hexagram titled "Modesty" seems to be instruction by paradox. The ideogram fa, "to invade," depicts a man and a battle axe. But in response to certain external conditions, an aggressive action could in fact be consistent with humbleness — if the inner self remains modest.

This aggressive action also seems to coordinate with the help and use of a neighbor's resources.

The seeming paradox of this fifth line points out an important property of the *Yi Jing*. When you start to feel there is a definite format, it will immediately be turned upside down. Although the superior man is modest and humble in most instances, there are times when he must be an aggressor. These paradoxical statements demonstrate that it is not necessary, and in fact is contrary to nature, to be the same all the time.

6-6 The sixth line, "The sounds of modesty. Advantageous to use the marching army. Subjugate city and state."

The force of the fifth line continues here. You *use* the sounds of modesty, you dissemble, while directing a large group of people to mount an attack on an entrenched bureaucracy or political entity.



Hexagram Sixteen

豫 Yu: Easy Movement, Pleasure

Gua Ci:

豫 li 利 jian 建 hou 侯

YU: Advantageous to establish feudal princes

xing 行 shi 師

and to move the army.

Yao Ci (Explanation of the lines):

6-1 ming 鳴 yu 豫 xiong 凶

Sounds of pleasure. Misfortune.

6-2 jie 介 yu 于 shi 石 bu 不 zhong 終 ri 日

Firm as a rock. Without end the day.

zhen 貞 ji 吉

The divination: good fortune.

6-3 xu 盱 yu 豫 hui 悔

Eyes wide in astonishment at pleasure. Regrets.

chi 遲 you 有 hui 悔

Delay will have regrets.

9-4 you 由 yu 豫 da 大 you 有 de 得

The source of pleasure. The great have (and) will gain.

wi 勿 yi 疑 peng 朋 he 盍 zan 簪

No doubt friends will surround (like) a hair clasp.

6-5 zhen 貞 ji 疾 heng 恒 bu 不 si 死

The divination: sickness. Chronic, but no death.

6-6 ming 冥 yu 豫 cheng 成¹

Dark pleasures attained.

you 有 yu 渝 wu 无 jiu 咎

There will be changes. No error.

Yu's major attributes are easy movement, joy and pleasure. The secondary meanings of yu are, "beforehand, to prearrange," while the ideogram for yu shows xiang 象, "an elephant," "an image", coupled with yu 予, the phonetic which means "to pass from hand to hand."

To be at ease, pleased, satisfied, are Yu's manifestations in our everyday life.

The verbal definition from the Great Appendix is shun 順, "easy, graceful, smooth," and dong 動, "to move." These are the attributes of Yu's constituent trigrams, earth (shun) and thunder (dong).

Shun is a technical term used in hydrology and medicine to describe the movement of water or energy when the flow is with the current. Thus yu flows towards ease and pleasure, but with prearrangement and forethought. Man's control of a great natural energy, a large animal of powerful grace, an elephant, could be the naturalistic omen.

¹ See Introduction, The Ideograms as Xiang, Images p. 33

The gua ci, "Yu: Advantageous to establish feudal princes and to move the army."

The installation of feudal princes was a means of establishing territorial rights. "To move the army" may refer to strategies of warfare, which are concerned with the acquisition of territory. Gaining territory is the goal of all battles and games — political, social or economic.

The multiple meanings of xiang are especially interesting in this hexagram. Besides an elephant or image, xiang can also mean "counters," such as the pieces in a game. In Chinese chess, one of the pieces is an elephant, which resembles the knight in Western chess. A modern chess board has sixty-four spaces, the same number as the number of hexagrams. Chess has sixteen men, the number of this hexagram.

6-1 The first line, "Sounds of pleasure. Misfortune."

These are the sounds of immodesty, of braggadocio, of climax, such overindulgence signals misfortune.

6-2 The second line, "Firm as a rock. Without end the day. The divination: good fortune."

The nature of rock is to be firm and enduring. The recipient of this line should act in the same manner.

6-3 The third line, "Eyes wide in astonishment at pleasure. Regrets. Delay will have regrets."

This is a pleasure that is shocking and unusual, with the observer cast in a surprised role. That is the first regret. The second regret concerns time — being late. The instruction of this line is that both the situation and the time are inappropriate.

9-4 The fourth line, "The source of pleasure. The great have (and) will gain. No doubt friends will surround (like) a hair clasp."

These two statements sound like familiar aphorisms. "The great have and will gain" sounds like "the rich get richer." "No doubt friends will surround like a hair clasp" resembles the expression "birds of a feather flock together" in pleasure.

6-5 The fifth line, "The divination: sickness. Chronic, but no death."

This line is not ambiguous; it means exactly what it says.

6-6 The sixth line, "Dark pleasures attained. There will be changes. No error."

This line is one of the places where it becomes apparent that the *Yi Jing* does not have human ethics in the way people often want. The intelligence of the *Yi Jing* goes beyond our ethical sense of judgement, beyond the classic boundaries of morality. The previous hexagram says "go and invade" even though it has said that the superior man should be modest. Here it says that dark pleasures are attained. It does not condone them, but it is not condemning them either.

This hexagram *does* say that these pleasures are not lasting. In a certain respect, the double meaning of "easy movement" and "pleasure" is the key to the last line. Pleasure is an easy movement, but is not lasting.

A historical linkage between the ideograms *yu* 豫 and *xiang* 象, and the idea of divination becomes obvious with the combination of *yu* and other Chinese words: *yu yan* 豫言, "speech," means "prophecy, to foretell" and *yu ce* 豫測, "to measure," means "to forecast."

I believe the meanings come from the pictorial idea of manipulating the images of the future, *xiang* 象, by hand, *yu* 予.



Hexagram Seventeen
 隨 Sui: Following

Gua Ci:

隨 *yuan* 元 *heng* 亨 *li* 利 *zhen* 貞 *wu* 无 *jiu* 咎

SUI: To begin, a sacrificial offering. Profit the divination. No error.

Yao Ci (Explanation of the lines):

9-1 *guan* 官 *you* 有 *yu* 渝 *zhen* 貞 *ji* 吉

The standards are changing. The divination: good fortune.

chu 出 *men* 門 *jiao* 交 *you* 有 *gong* 功

To go out of the door to communicate has merit.

6-2 *xi* 係 *xiao* 小 *zi* 子 *shi* 失 *zhang* 丈 *fu* 夫

Connected to the little boy loses the senior man.

6-3 *xi* 係 *zhang* 丈 *fu* 夫 *shi* 失 *xiao* 小 *zi* 子

Connected to the senior man loses the little boy.

sui 隨 *you* 有 *qiu* 求 *de* 得

To follow will be to seek and to gain.

li 利 *ju* 居 *zhen* 貞

Advantage to put into practice the divination.

9-4 *sui* 隨 *you* 有 *huo* 獲 *zhen* 貞 *xiong* 凶

To follow, to have, to seize. The divination: misfortune.

you 有 fu 孚 zai 在 dao 道 yi 以 ming 明 he 何 jiu 咎

Have confidence in the Dao in order to illuminate. What error?

9-5

fu 孚 yu 于 jia 嘉 ji 吉

Confidence in excellence. Good fortune.

9-6

ju 拘 xi 係 zhi 之 nai 乃 cong 從 wei 維 zhi 之

Hooked and connected ! Those following tied !

wang 王 yong 用 heng 亨 yu 于 xi 西 shan 山

The king offers sacrifices on the western mountains.

Sui draws upon the pictograph chuo 辵, which shows three footprints meaning "to go step by step." The rest of the ideogram sui 隨 forms the phonetic with no discernable meaning. Together they have evolved into "to follow."

The idea of following contains several levels of meaning:

1) On the human level, sui has the connotation of "to accompany." This togetherness is emphasized by the ideogram xi 係, "to connect with," which begins both the second and third yao ci.

2) When linear time is taken into account, sui means "in the course of time, subsequently."

3) When an action is implied or intended, sui has the connotation "to comply with." All modify the instruction of Sui.

The gua ci, "Sui: To begin, a sacrificial offering. Profit the divination. No error."

The gua ci is a repetition of two formulas. The first is an invocation, the first four words of the first hexagram. It is followed by a second formula, "no error."

Sui is a time when form is followed.

9-1 The first line, "The standards are changing. The divination: good fortune. To go out of the door to communicate has merit."

Jiao means "to exchange, intercourse, to communicate." The ideogram shows a crossroads, so the phrase could read, "go out of the door into the crossroads." At this time, to interact with others will have merit and good results.

6-2 The second line, "Connected to the little boy loses the senior man."

Xi 係, "to connect," shows a man being held or tied by a string. This is a time to follow the way of the innocent, similar to "... and a little child shall lead them."

6-3 The third line, "Connected to the senior man loses the little boy. To follow will be to seek and to gain. Advantage to put into practice the divination."

The instruction here is to follow the way of experience. There are times when it is good to follow children, but at other times, it is better to follow adults. No moral judgement is affixed to this instruction. The reversals of leadership demonstrate how situations can change.

9-4 The fourth line, "To follow, to have, to seize. The divination: misfortune. Have confidence in the Dao in order to illuminate. What error?"

This is not a good time to be aggressive. This is a time to follow. To follow is inconsistent with the aggressive behavior implied in "to seize."

Zai means "to remain in the Dao." Ming means "to brighten, to clarify." So following is the way of the Dao, to follow in the flow of the universe towards illumination.

9-5 The fifth line, "Confidence in excellence. Good fortune."

No explanation seems needed.

6-6 The sixth line, "Hooked and connected! Those following tied! The king offers sacrifices on the western mountains."

Here we have a triple connection — we are hooked, connected and tied to those who have gone before us. The king sacrifices to honor their memories and spirits.



Hexagram Eighteen

𧈧 Gui: Poison, Destruction

Gua Ci:

𧈧 yuan 元 heng 亨

GU: To begin, a sacrificial offering.

li 利 she 涉 da 大 chuan 川

Advantageous to cross the great stream.

xian 先 jia 甲 san 三 ri 日 hou 後 jia 甲 san 三 ri 日

Before the start, three days; after the start, three days.

Yao Ci (Explanation of the lines):

6-1 gan 幹 fu 父 zhi 之 gu 蠱

The business of the father's, poisoned.

you 有 zi 子 kao 考 wu 无 jiu 咎

Have the son examine (it). No error.

li 厲 zhong 終 ji 吉

Danger. In the end, good fortune.

9-2

gan 幹 mu 母 zhi 之 gu 蠱

The business of the mother's, poisoned.

bu 不 ke 可 zhen 貞

Unable to make a divination.

9-3

gan 幹 fu 父 zhi 之 gu 蠱

The business of the father's, poisoned.

xiao 小 you 有 hui 悔 wu 无 da 大 jiu 咎

The small have regrets. No great error.

6-4

yu 裕 fu 父 zhi 之 gu 蠱

Abundant the father's poisons.

wang 往 jian 見 lin 吝

To go forward will see regrets.

6-5

gan 幹 fu 父 zhi 之 gu 蠱 yong 用 yu 譽

The business of the father's, poisoned. Use eulogies.

9-6

bu 不 shi 事 wang 王 hou 侯

Not business of king or lords.

gao 高 shang 尚 qi 其 shi 事

Of higher esteem one's own business.

Gu represents poison and destruction. The visual elements which comprise the ideogram are malevolent. Chong 蟲 shows three "crawling animals" or "swarming insects" in min 皿, "a vessel." This vessel could represent the human body, so Gu might mean internal worms or insanity.

In Chinese myth, Gu is the fifth day of the fifth month. On that day, shamans assembled five venomous animals: the snake, centipede, gecko, scorpion, and spider. These animals were put together in a jar where they attacked and devoured each other. The surviving animal was Gu, the one whose poison and appetite was more powerful than all the rest. This poison was then used by shamans and wizards as part of magic ritual, in the belief that it could enslave those who came under its spell.

Within this hexagram, poisonous acts done to, or done by, fathers and mothers become manifested as problems for their sons and daughters. The search for solutions to these problems create the transformations in Gu.

The gua ci, "Gu: To begin, a sacrificial offering. Advantageous to cross the great stream. Before the start, three days; after the start, three days."

The first two words, *yuan heng*, are an incantation asking for a major effort, a great sacrifice to begin the responsive action to *Gu*. With such an offering, action is favorable.

The second part of the *gua ci* introduces a time period. There are three days before and after the start — seven days altogether. Seven is an unusual number in Chinese annuals. The Chinese “week” was usually five or ten days, but during the Zhou Dynasty, the ruler tried to institute a seven day week.

Implied in this “time period” is the destruction of one standard of time in order to create a new standard. “Before the start, three days; after the start, three days,” also shows the attempt to employ a balanced response to a new beginning or action. Thus preparations for favorable action should begin three days before something is initiated. Three days after, the course of the action should be examined.

The ideogram *jia*, “to start,” is the first of the ten celestial stems, a numerical system which used words to equal numbers. The pictograph was a fingernail, perhaps indicating the use of fingers in counting.

6-1 The first line, “The business of the father’s, poisoned. Have the son examine (it). No error. Danger. In the end, good fortune.”

In Chinese society, governed by a paternalistic system, a son examining the business of the father represents an important shift of authority. By examining your father’s defects, you are creating the possibility of change for yourself and family.

The ideogram *gan*, “business” originally showed a tree trunk. Tree trunks were often used as coffins. So the “business of the father” might mean not just business or affairs, but could imply a father’s coffin, a symbol of death and destruction.

9-2 The second line, “The business of the mother’s, poisoned. Unable to make a divination.”

The original shamans, *wu* 巫, were most probably women. Amongst other roles, they were also diviners. At this time, due to poison or destruction, such womanly foresight is unavailable.

9-3 The third line, “The business of the father’s, poisoned. The small have regrets. No great error.”

This is a time of small injury, but no great lasting error.

6-4 The fourth line, “Abundant the father’s poisons. To go forward will see regrets.”

This is a clear warning of danger if action proceeds.

6-5 The fifth line, “The business of the father’s, poisoned. Use eulogies.”

The word *yong*, “use,” originally meant “sacrificial offerings,” so the second sentence could also be translated, “Sacrificial offerings and eulogies.” This reference to eulogies reinforces my belief that “*yan*” in

the first line can be interpreted as a tree trunk and a coffin, a death symbol. It may be possible to bury the father's or the mother's poisons. Here eulogies are used to lay them to rest.

9-6 The sixth line, "Not business of king or lords. Of higher esteem, one's own business."

Here is instruction on personal responsibility. At this point, one's private business is of primary importance, to be taken care of before the affairs of government or state.

Gu represents a time of enormous and far-reaching change, of destruction before renaissance.



Hexagram Nineteen

臨 Lin: To Arrive, To Approach

Gua Ci:

臨 yuan 元 heng 亨 li 利 zhen 貞

LIN: To begin, a sacrificial offering, profit the divination.

zhi 至 yu 于 ba 八 yue 月 you 有 xiong 凶

Reaching into the eighth month, there will be misfortune.

Yao Ci (Explanation of the lines):

9-1 xian 咸 lin 臨 zhen 貞 ji 吉

All arrive. The divination: good fortune.

9-2 xian 咸 lin 臨 ji 吉 wu 无 bu 不 li 利

All arrive. Good fortune. Without doubt advantageous.

6-3 gan 甘 lin 臨 wu 无 you 攸 li 利

Sweetly arrive. No place is profitable.

ji 既 you 憂 zhi 之 wu 无 jiu 咎

Finished the grief ! No inauspicious omens.

6-4 zhi 至 lin 臨 wu 无 jiu 咎

Reaching the point of arrival. No inauspicious omens.

6-5 zhi 知 lin 臨

Knowledge arrives.

da大 jun君 zhi之 yi宜 ji吉

The superior man proceeds properly. Good fortune.

6-6

dun敦 lin臨 ji吉 wu无 jiu咎

Honesty arrives. Good fortune. No error.

The simple confounds. So it is with Lin. The title "to arrive" or "to approach" is distilled from a list of meanings which includes "to come to, near to, on the point of, to be amicable, to descend, to condescend."

Lin recognizes that critical point of new arrival, when forces and persons sparkle with the first contact of union. This interaction between individuals, groups and even whole societies, is represented in the dynamics of Hexagram Nineteen. The simplicity of the language of Lin belies the complexity in the management of affairs which allows for simplicity.

The gua ci, "Lin: To begin, a sacrificial offering, profit the divination. Reaching into the eighth month, there will be misfortune."

Opening with the standard invocation of the first four words of the *Yi Jing*, the gua ci then issues a warning that action cannot be prolonged. The bracketed time frame is seven months. Approach and arrival must be completed in that period.

9-1 The first line, "All arrive. The divination: good fortune."

A clear and simple statement.

9-2 The second line, "All arrive. Good fortune. Without doubt advantageous."

A repeat of the previous yao ci with even better results.

6-3 The third line, "Sweetly arrive. No place is profitable. Finished the grief! No inauspicious omens."

Activity is complete. There is advantage in remaining still and swallowing one's grief and anxiety.

6-4 The fourth line, "Reaching the point of arrival. No inauspicious omens."

Goals have been reached.

6-5 The fifth line, "Knowledge arrives. The superior man proceeds properly. Good fortune."

Action befitting a good and wise leader results in good fortune.

6-6 The sixth line, "Honesty arrives. Good fortune. No error."

Once again a clear and simple statement.



Hexagram Twenty
 觀 Guan: To Observe

Gua Ci:

觀 *guan* 盥 *er* 而 *bu* 不 *jian* 薦
 GUAN: Ablutions, but not yet the offerings.
 you 有 *fu* 孚 *yong* 庸 *ruo* 若
 Have sincerity, dignity and sympathy.

Yao Ci (Explanation of the lines):

- 6-1 *tong* 童 *guan* 觀 *xiao* 小 *ren* 人 *wu* 无 *jiu* 咎
 A lad's observations. For small men, no error;
jun 君 *zi* 子 *lin* 吝
 (for the) superior man, regrets.
- 6-2 *kui* 闚 *guan* 觀 *li* 利 *nu* 女 *zhen* 貞
 Peeping (and) observing. Profit (in a) woman's divination.
- 6-3 *guan* 觀 *wo* 我 *sheng* 生 *jin* 進 *tui* 退
 Observe one's own life; advance, (or) retreat?
- 6-4 *guan* 觀 *guo* 國 *zhi* 之 *guang* 光
 Examine the country's splendor.
li 利 *yong* 用 *bin*'賓 *yu* 于 *wang* 王
 Advantageous (and) useful (to be) guest to the king.
- 9-5 *guan* 觀 *wo* 我 *sheng* 生 *jun* 君 *zi* 子 *wu* 无 *jiu* 咎
 Observe one's own life. The superior man, no errors.
- 9-6 *guan* 觀 *qi* 其 *sheng* 生 *jun* 君 *zi* 子 *wu* 无 *jiu* 咎
 Observe his life. The superior man, no errors.

Guan incorporates a number of oracular modes. The usual meanings of Guan include: "to behold, to examine, to gaze on, to see." But when it is pronounced with a different tonal quality, it means "an observatory" or "a Daoist monastery."

The etymology of Guan reveals several levels of meaning. Guan is

composed of the phonetic guan 雚 and jian 見, "to see." But going back to the oracle bones, the most ancient form of the ideogram, the radical jian 見 is left out. The remaining phonetic guan is written 𪗇 or 𪗈 and seems to portray a heron 𪗇, or an owl. The combined images of a bird and vision, when juxtaposed with the secondary meaning of an observatory, brings forth the idea of auspices, which is augury by observing birds.

Another transformation is possible through a variant reading of the ideogram guan 觀, because the phonetic guan 雚 in addition to meaning "a bird," can also mean "a cup." So jian could mean to gaze at a cup. This cup might stand for the ritual libation to the genie of the earth. Pouring wine onto soil is a ritual libation, forming a moment of profound harmony of self and universe.

Whatever type of observation we attribute to Guan — whether observing through auspices, or the moment of perception in a ritual libation — guan is a point of examination when an attempt is made to communicate with the spirits of heaven and earth. In daily life, such moments may happen in contemplation or meditation, when we examine the self in relation to the greater being of the universe.

The gua ci, "Guan: Ablutions, but not yet the offerings. Have sincerity, dignity and sympathy."

Ablutions are ritual washings which symbolize spiritual cleansing; they are performed before sacrificial rites and offerings. Ablutions are cleansing waters. Water is a primary symbol of the Dao.

In this instance, jian specifically means a rite in which no animal was sacrificed. This reinforces the idea of making an offering through ritual libation. Sincerity, dignity and sympathy add to the moment of worship.

6-1 The first line, "A lad's observations. For small men, no error; (for the) superior man, regrets."

A naive observation and examination is sufficient for ordinary men and events. But for a leader, to be naive is an inadequacy.

6-2 The second line, "Peeping (and) observing. Profit (in a) woman's divination."

In the pictograph kui, "peeping" is looking through a crack in the door, to be concealed while observing. The second sentence is another instruction. A woman should perform the divinatory rites to examine the future.

6-3 The third line, "Observe one's own life; advance, (or) retreat?"

You should make a thorough self-examination before taking the next step.

6-4 The fourth line, "Examine the country's splendor. Advantageous (and) useful (to be) guest to the king."

The best way to see the splendors of the land is to be a guest of the

person who owns or controls it.

9-5 The fifth line, "Observe one's own life. The superior man, no errors."

Self-examination will lead to self-knowledge and action free of error.

9-6 The sixth line, "Observe his life. The superior man, no errors."

This shift in pronoun says that you gain understanding not only through subjective observation, but through observing others.

Hexagram Twenty is extremely variable and dense due to the complexity of the ideogram *guan*, and also because it is one of the instances where the oracle, through the use of the simple phrase, "examine my life" or "examine one's own life," gives us a point where the person and the oracle may intersect. "My" can refer to the individual, or to the oracle within the *Yi Jing* itself. This permits you to meld the perception of the divinatory process and the use of ritual ablutions, to arrive at that point of transcendence when observation of the self and the universe are possible. *Guan* shows us that observation can be transformed into vision.



Hexagram Twenty-One
噬嗑 *Shi He*: To Bite and Chew

Gua Ci:

shi 噬 *he* 嗑 *heng* 亨 *li* 利 *yong* 用 *yu* 獄
SHI HE: A sacrificial offering. Advantage to use litigation.

Yao Ci (Explanation of the lines):

9-1 *ju* 屨 *jiao* 校 *mie* 滅 *zhi* 趾 *wu* 无 *jiu* 咎
(His) sandals in the stocks. Cut off the toes. No error.

6-2 *shi* 噬 *fu* 膚 *mie* 滅 *bi* 鼻 *wu* 无 *jiu* 咎
Bite through the flesh to cut off the nose. No error.

6-3 *shi* 噬 *xi* 腊 *rou* 肉 *yu* 遇 *du* 毒
Bites (into) dried meat and flesh, and encounters poison.

xiao 小 *lin* 吝 *wu* 无 *jiu* 咎
Small regrets. No error.

9-4 *shi* 噬 *gan* 乾 *zi* 胙 *de* 得 *jin* 金 *shi* 矢
Bites dried meat on the bone. Obtains metal and arrows.

li 利 jian 艱 zhen 貞 ji 吉

Profit (from) difficulties. The divination: good fortune.

6-5 shi 噬 gan 乾 rou 肉 de 得 huang 黃 jin 金

Bites (into) dried flesh, receives yellow gold.

zhen 貞 li 厲 wu 无 jiu 咎

The divination: danger. No error.

9-6 he 何 jiao 校 mie 滅 er 耳 xiong 凶

Who (wears) the cangue (with) cut off ears? Misfortune.

Omens from biting, or cutting through flesh and bone, give rise to the hexagram Shi He. The etymology of the ideogram shi 噬, "to bite, to eat," shows kou 口, "a mouth," and the phonetic shi 噬, which means "to divine using yarrow stalks." The second ideogram he 嗑, "to drink, to bite, to chew, the sound of voices," shows kou 口, "a mouth," and he 盍, "a covered vessel." The combination implies the idea of biting through to something hidden or covered. These divinatory images are expanded upon with two ancient practices reflected in the yao ci.

When an animal was sacrificed, the divination was dependent upon the portion offered and eaten. Sometimes the remains were left to be consumed by nature and chance. These remains were eaten by passing scavenger animals, or certain parts were left to dry in the sun. This may have been another form of divination, reading omens in the remains of a sacrificial animal.

Secondly, punishments in ancient times were rarely gentle; an eye for an eye, a tooth for a tooth were simple rules. Dismemberment and disfiguration served to warn the general population and deter malefactors from further criminal activity.

Today this stark hexagram cautions against criminal activity. It also offers the instruction that biting through problems, like biting through dried meat, can be difficult but rewarding.

The gua ci, "Shi He: A sacrificial offering. Advantage to use litigation."

This call for litigation is very unusual, but in keeping with the destructive and confrontational elements of Shi He. Yu 獄, "litigation," is a picture of two dogs 犬 who bark 言 at each other — a Chinese commentary on law suits and those who engage in them.

9-1 The first line, "(His) sandals in the stocks. Cut off the toes. No error."

Stocks are wooden casements which were clamped on a person's arms and legs. They were used to imprison wrongdoers. Mie's primary

meaning is "to destroy," so to "cut off" expresses only part of the violence in this word. A person imprisoned, without toes, is emphatically arrested in a position of no movement.

6-2 The second line, "Bite through the flesh to cut off the nose. No error."

The nose is symbolic of one's being. This is a call for a reexamination of one's self.

6-3 The third line, "Bites (into) dried meat and flesh, and encounters poison. Small regrets. No error."

Caution, and the purging of poisons in a timely manner, will cause only minor problems.

Dried meat 腊 is pictured in the oracle bones as 𠄎 or strips of flesh drying in the sun 日. Dried meat is an allusion to the ancient practice of leaving a sacrificial animal, cooked or uncooked, out in the wild. Certain divinations were dependent on which parts of the animal were eaten by rodents, insects, or other predators, as it lay in the open. Whatever was left was also a prognostication.

9-4 The fourth line, "Bites dried meat on the bone. Obtains metal and arrows. Profit (from) difficulties. The divination: good fortune."

The second word, gan, which means "dry" in another pronunciation, is also qian, the name of the first hexagram. The inclusion of this word may be an allusion to the beginning of a creative effort. There will be difficult times, but good fortune is the result.

I have translated jin as "metal," but it could also be translated as "gold." Metal and arrows have the connotation of battle, and underscore the gua ci instruction to use litigation.

6-5 The fifth line, "Bites (into) dried flesh, receives yellow gold. The divination: danger. No error."

Caution is advised, especially after material gain.

9-6 The sixth line, "Who (wears) the cangue (with) cut off ears? Misfortune."

The cangue is a large wooden device, three or four feet square, worn around the neck. It was used for punishing criminals in the same manner as stocks, an obvious signal of disaster.



Mountain

Fire

Hexagram Twenty-Two

Bi: Decorate

Gua Ci:

贲 *heng* 亨 *xiao* 小

BI: A sacrificial offering. The small.

li 利 *you* 有 *you* 攸 *wang* 往

Advantageous to have a place to go to.

Yao Ci (Explanation of the lines):

9-1 *bi* 贲 *qi* 其 *zhi* 趾 *she* 舍 *che* 車 *er* 而 *tu* 徒

Decorate his toes. Set aside the carriage and go on foot.

6-2 *bi* 贲 *qi* 其 *xu* 須

Decorate his beard.

9-3 *bi* 贲 *ru* 如 *ru* 濡 *ru* 如

Decorated and glossy as if wet.

yong 永 *zhen* 貞 *ji* 吉

Everflowing, the divination. Good fortune.

6-4 *bi* 贲 *ru* 如 *po* 皤 *ru* 如

Decorated (in) white.

bai 白 *ma* 馬 *han* 翰 *ru* 如

A white horse with a pheasant's red feathers.

fei 匪 *kou* 寇 *hun* 婚 *gou* 媾

Not a highwayman (but) a bridegroom to love.

6-5 *bi* 贲 *yu* 于 *qiu* 丘 *yuan* 園

Ornaments on the mounds and gardens.

shu 束 *bo* 帛 *jian* 筵 *jian* 筵

Bound (in) white silk, narrow (and) small.

lin 吝 *zhong* 終 *ji* 吉

Stingy (but) in the end, good fortune.

White ornaments. No error.

The pictograph for Bi, meaning "bright, decorate, ornament, to honor," is composed of decorative grasses or flowers, and cowries and sea shells. In the *Yi Jing*, ornamentation is recognized as an integral part of nature. Changes in decoration and dress are signals of transformation. The recipient of this hexagram may use this same process, altering dress or decoration to signal changes in life goals and style.

The gua ci, "Bi: A sacrificial offering. The small. Advantageous to have a place to go to."

The indication is a time of small successes, of minor goals achieved.

9-1 The first line, "Decorate his toes. Set aside the carriage and go on foot."

Bring attention to the lowest or most basic element of a situation, then move simply and directly.

6-2 The second line, "Decorate his beard."

A beard denotes virility and the passage into maturity. Greater tasks are possible with this line. There is more responsibility, perhaps mixed with the preening of the assured adult.

9-3 The third line, "Decorated and glossy as if wet. Everflowing, the divination. Good fortune."

Yong also means "perpetual, eternal." It may describe the decorations and honor which reach beyond life and death.

6-4 The fourth line, "Decorated (in) white. A white horse with a pheasant's red feathers. Not a highwayman (but) a bridegroom to love."

In previous hexagrams, ritual display in marriage ceremonies was indicated through a team of four differently colored horses. Here the marriage or courtship sign is a white horse equipped with white trappings, and decorated with a cockade or string of red feathers. The way to a union is clearly marked with signs and ornaments.

6-5 The fifth line, "Ornaments on the mounds and gardens. Bound (in) white silk, narrow (and) small. Stingy (but) in the end, good fortune."

Whenever the word for "mound" appears, it brings forth images associated with ancestors and graves. China used to be populated with mounds of the dead everywhere, but this has changed in modern times. Graveyards have been bulldozed over and are now used for farmland. The small silk is probably an offering to the departed, to the spirits of mounds and gardens. These narrow silk strips may have had writing on them to express honor, affection and good wishes.

9-6 The sixth line, "White ornaments. No error."

The title and lines of Bi emphasize decoration, but no colors are mentioned except red pheasant feathers and white. White dominates the

fourth, fifth and top line. Why is there no reference to any other color? White may be a symbol that decoration can be simple. White is also associated with death and dying, indicating that decoration, ornamentation, and life itself are fleeting. White, the color of death, may be the most plain, but most significant of colors.



Hexagram Twenty-Three
剝 Bo: To Strip

Gua Ci:

剝 bu 不 li 剝 you 有 you 攸 wang 往
BO: No profit in having a place to go to.

Yao Ci (Explanation of the lines):

- 6-1 bo 剝 chuāng 牀 yǐ yǐ zú 足
Strip the frame of its feet.
mie 蔑 zhen 貞 xiong 凶
To disregard the divination, misfortune.
- 6-2 bo 剝 chuāng 牀 yǐ yǐ biē 辨
Strip the frame by cutting it apart.
mie 蔑 zhen 貞 xiong 凶
To disregard the divination, misfortune.
- 6-3 bo 剝 zhī 之 wú 无 jiū 咎
Stripped ! No error.
- 6-4 bo 剝 chuāng 牀 yǐ yǐ fū 膚 xiong 凶
Strip the frame of its surface. Misfortune.
- 6-5 guān 貫 yú 魚 yǐ yǐ gōng 宮 rén 人 chōng 寵
A string of fish. Use the palace resident's favor.
wú 无 bu 不 li 剝
Without doubt advantageous.
- 9-6 shuò 碩 guo 果 bu 不 shì 食 jun 君 zǐ 子 de 得 yu 與
A ripe fruit not eaten. The superior man gains.

xiao 小 ren 人 bo 剝 lu 廬
Small men strip (even) thatched huts.

Bo means "to strip, to skin, to peel." The etymology of Bo shows li 利, "a knife," and lu 剝, "to carve." In ancient times there was an alternate form of Bo 剝 composed of li 利, "a knife," and pu 卜, "to divine." The sense of this hexagram is to foretell by cutting apart and stripping away; however, such violent action may expose too much and lead to further problems or misfortune.

The gua ci, "Bo: No profit in having a place to go to."

When stripped, one is naked and vulnerable. It is best to stay still, at home.

6-1 The first line, "Strip the frame of its feet. To disregard the divination, misfortune."

A frame without feet is a structure without foundation. If an obvious omen is unheeded, then misfortune will be the result.

6-2 The second line, "Strip the frame by cutting it apart. To disregard the divination, misfortune."

Half of a framework is incomplete and cannot stand. If this omen is unheeded, there will be misfortune.

6-3 The third line, "Stripped! No error."

Look at the core!

6-4 The fourth line, "Strip the frame of its surface. Misfortune."

Stripping away may expose things which are better left hidden. This line says, "leave it alone."

6-5 The fifth line, "A string of fish. Use the palace resident's favor. Without doubt advantageous."

A string of fish means not only bounty, but is also a symbol of fertility. Great profit. "The palace resident" is someone in a high position, so if you have access to an influential person, now is the time to use that relationship.

9-6 The sixth line, "A ripe fruit not eaten. The superior man gains. Small men strip (even) thatched huts."

The ripe fruit not eaten represents something completely different for the superior man than for someone who is poor, for the former does not need it and the latter cannot get it.

The small man is someone who is poor. He is forced to strip things made of thatch, a grass that is worthless. In doing so, he is deprived of the most basic necessity, shelter.

The frame is mentioned three times. This repetition suggests that we all depend on certain structures. What does a frame mean in relationship to being stripped? When certain structures are stripped apart, or broken, then the framework of life itself is exposed and

endangered. Movement must cease until the framework is repaired.

Before taking action, you should examine the reality of structure and frame, examine the true skeleton. If the framework is incomplete or damaged, misfortune may result from continuing action. You must also be careful not to strip away a surface without real purpose, the result will be misfortune.



Hexagram Twenty-Four
復 Fu: Return

Gua Ci:

復 *heng*亨 *chu*出 *ru*入 *wu*无 *ji*疾

FU: A sacrificial offering. Exits (or) entrances. No urgency.

*peng*照 *lai*來 *wu*无 *jiu*咎

Friends will come. No inauspicious omens.

*fan*反 *fu*復 *qi*其 *dao*道

Turn back (and) return to one's Dao.

*qi*七 *ri*日 *lai*來 *fu*復

In seven days comes the return.

*li*利 *you*有 *you*攸 *wang*往

Advantageous to have a place to go to.

Yao Ci (Explanation of the lines):

9-1 *bu*不 *yuan*遠 *fu*復

Not distant the return.

*wu*无 *zhi*祇 *hui*悔 *yuan*元 *ji*吉

Do not cultivate regret. Great good fortune.

6-2 *xiu*休 *fu*復 *ji*吉

Rest (and) return. Good fortune.

6-3 *pin*頻 *fu*復 *li*厲 *wu*无 *jiu*咎

Incessant returns. Danger. No error.

6-4 *zhong*中 *xing*行 *du*獨 *fu*復

Walk the center alone (in) returning.

6-5

dun 敦 fu 復 wu 无 hui 悔

Honesty returns. No regrets.

6-6

mi 迷 fu 復 xiong 凶 you 有 zai 災 sheng 眚

A confused return, misfortune. There will be evil (upon) evil.

yong 用 xing 行 shi 師

Use (and) move the army.

zhong 終 you 有 da 大 ba 敗

In the end there will be a great defeat.

yi 以 qi 其 guo 國 jun 君 xiong 凶

Accordingly (for) his state (and) prince, misfortune.

zhi 至 yu 于 shi 十 nian 年 bu 不 ke 克 zheng 征

Even in ten years, not able to proceed.

Fu embodies the essence of the Dao. The movement of the Dao is to return, and the ideogram diagrams this explicitly. Chi 彳 means "to walk," while fu 復 means "to go back, to retrace."

Turning back is the Dao's motion.

Yielding is the Dao's usage.

Below heaven

The ten thousand creatures are born of being.

Being is born from non-being.

Lao Zi, *Dao De Jing*, Chapter 40

The gua ci, "Fu: A sacrificial offering. Exits (or) entrances. No urgency. Friends will come. No inauspicious omens. Turn back (and) return to one's Dao. In seven days comes the return. Advantageous to have a place to go to."

The ideogram fan, translated as "turn back," actually means to "turn around," reinforcing the idea of circular motion which characterizes the Dao. In Chinese thought, one can exit first, and then enter.

During the Zhou Dynasty, when the *Yi Jing* was written, the emperor tried to institute a seven-day week. This may have been established from the seven regulators in the sky — the sun, moon, and five planets, or the seven stars of the Big Dipper. In lunar terms, the seven-day week is one quarter of the lunar cycle of twenty-eight days.

9-1 The first line, "Not distant the return. Do not cultivate regret. Great good fortune."

A slight admonition, perhaps for an impatient attitude, but the turning point is near.

6-2 The second line, "Rest (and) return. Good fortune."

Rest in order to gather energy for the return.

6-3 The third line, "Incessant returns. Danger. No error."

The movement of the Dao is smooth flowing, so "incessant returns" are inconsistent with natural movement. Consequently, there is danger.

6-4 The fourth line, "Walk the center alone (in) returning."

This is a clear expression of Daoist practice.

6-5 The fifth line, "Honesty returns. No regrets."

6-6 The sixth line, "A confused return, misfortune. There will be evil (upon) evil. Use (and) move the army. In the end there will be a great defeat. Accordingly (for) his state (and) prince, misfortune. Even in ten years, not able to proceed."

The sixth line depicts a complete disintegration. It contains some of the most dire statements in the *Yi Jing*. It is significant that it comes within the body of a hexagram which is basically very positive.

When the return is confused, the movement of the Dao is distorted. Consequently, large aberrations of normal times and situations will occur. In this case, confusion will continue for more than ten years. A confusion of the great cosmic forces reverberates on the human level in the great calamities of evil upon evil. The movement of the Dao is simple, away from the Dao is confusion, complexity and misfortune.



Hexagram Twenty-Five

无妄 Wu Wang: Without Blame, Without Error

Gua Ci:

无 妄 yuan 元 heng 亨 li 利 zhen 贞

WU WANG: To begin, a sacrificial offering. Profit the divination.

qi 其 fei 匪 zheng 正 you 有 sheng 眚

He who is without correctness will have misfortune.

bu 不 li 利 you 有 you 攸 wang 往

No profit in having a place to go to.

Yao Ci (Explanation of the lines):

- 9-1 *wu* 无 *wang* 妄 *wang* 往 *ji* 吉
Without error. Go. Good fortune.
- 6-2 *bu* 不 *geng* 耕 *huo* 獲
Not plowed (yet) harvested.
bu 不 *zi* 蓄 *yu* 畜
Not wasteland (but) cultivated fields.
ze 則 *li* 利 *you* 有 *you* 攸 *wang* 往
Thus (it is) advantageous to have a place to go to.
- 6-3 *wu* 无 *wang* 妄 *zhi* 之 *zai* 災 *huo* 或 *xi* 繫 *zhi* 之 *niu* 牛
Without blame's calamity. Something bound to an ox.
xing 行 *ren* 人 *zhi* 之 *de* 得 *yi* 邑 *ren* 人 *zhi* 之 *zai* 災
The traveler's gain. The city man's calamity.
- 9-4 *ke* 可 *zhen* 貞 *wu* 无 *jiu* 咎
Do the divination. No error.
- 9-5 *wu* 无 *wang* 妄 *zhi* 之 *ji* 疾
Without blame's illness.
wu 勿 *yao* 藥 *you* 有 *xi* 喜
Without medicine there will be joy.
- 9-6 *wu* 无 *wang* 妄 *xing* 行 *you* 有 *sheng* 嗇
Without blame's actions will have misfortune.
wu 无 *you* 攸 *li* 利
No place is favorable.

Within Wu Wang, Wu is a negative, meaning "without, not," while Wang means "error, blame, false, foolish, disorder." Wu Wang accommodates seemingly coincidental and unexpected situations, and also serves as a name appended to a human or animal. This being, marked as one who is "without blame," walks into fortune or misfortune as if by chance. The *Yi Jing* makes a distinction between Wu Wang who moves in innocence and ignorance, leading to misfortune, and Wu Wang who moves in innocence and zheng, "correctness," which leads to good fortune.

The gua ci, "Wu Wang: To begin, a sacrificial offering. Profit the divination. He who is without correctness will have misfortune. No profit in having a place to go to."

The first four ideograms replicate the ritual invocation which

begins the *Yi Jing*. But ritual and innocence are insufficient, they will lead to misfortune unless modified by inner truth, by correctness within.

9-1 The first line, "Without error. Go. Good fortune."

To act without error brings good fortune.

6-2 The second line, "Not plowed (yet) harvested. Not wasteland (but) cultivated fields. Thus (it is) advantageous to have a place to go to."

To reap without plowing, to receive cultivated fields instead of wasteland, is unexpected good fortune. This can come to one who is without error and internally sincere.

6-3 The third line, "Without blame's calamity. Something bound to an ox. The traveler's gain. The city man's calamity."

In this case, "something bound to an ox," may be a talisman, a scapegoat affixed to an ox to be carried away. In ancient times when you wanted to rid yourself of something undesirable, an effigy of the problem or a written charm could be pinned on the tail of a donkey or ox and walked away.

In this line, the Wu Wang and the city man are both linked to calamity. What is the ox bound with? If the ox is bound to an effigy of calamity, then the traveller obtains the ox plus the effigy. If the traveller is smart, the effigy is thrown away while he retains a valuable ox and the city man is rid of his problem.

A feature in this line is the ideogram zhi 之 which occurs four times within the line. Its meanings include "to go, to proceed." Here, zhi can be a mark of the genitive. It is this grammatical element which signals the contrariness of possession, especially the possession of calamity.

9-4 The fourth line, "Do the divination. No error."

9-5 The fifth line, "Without blame's illness. Without medicine there will be joy."

There is no need for medicine if you can make an effigy of an illness and have it carried away. The Navajo Indians used this method to cure sickness. They would make a sand painting of the illness outside the sick person's home, then they took the sand, threw it, and dispersed the illness.

9-6 The sixth line, "Without blame's actions will have misfortune. No place is favorable."

The top line, due to its position in the hexagram, carries misfortune along with it because it is untimely. The action is too late.



Mountain

Heaven

Hexagram Twenty-Six

大畜 Da Chu: Great Restraint, A Great Offering

Gua Ci:

大畜 li利 zhen貞 bu不 jia家 shi食

DA CHU: Profit (in the) divination. Do not eat at home.

ji吉 li利 she涉 da大 chuan川

Good fortune. Advantageous to cross the great stream.

Yao Ci (Explanation of the lines):

9-1 you有 li厲 li利 yi已

There is danger. Advantage to finish.

9-2 yu輿 shuo说 fu輹

A carriage halted (by the) spokes of the wheel.

9-3 liang良 ma馬 zhu逐 li利 jian艱 zhen貞

A good horse follows. Profit (from) difficulties. The divination.

ri日 xian閑 yu輿 wei衛

Daily train (with) vehicles (for) defense.

li利 you有 you攸 wang往

Advantageous to have a place to go to.

6-4 tong童 niu牛 zhi之 gu梛

A young bull with a wooden yoke on his horns.

yuan无 ji吉

Great good fortune.

6-5 fen豮 zhi之 ya牙 ji吉

A gelded hog's teeth. Good fortune.

9-6 he何 tian天 zhi之 qu衢 heng亨

What is heaven's thoroughfare? A sacrificial offering.

Da Chu has antecedents similar to Xiao Chu, Hexagram Nine. Da 大 means "great" or "large," while chu 畜 can mean "cattle, domesticated animals, to feed, to nourish, to restrain." This extension of

meanings, from domestic animals to the idea of nourishment, is logical because domestic animals are used for food. Also, the character of domestication requires restraint. Da Chu includes all large domestic animals, especially cattle. These animals were a necessary part of the ritual of a great sacrifice. They were offerings to heaven, earth, and the ancestral spirits.

The Son of Heaven sacrifices to Heaven and Earth, to the (spirits) of the four quarters, of the hills and rivers, and offers the five sacrifices of the house, all in the course of the year.

The Son of Heaven uses an ox of one uniform color; a feudal prince, a fattened ox; a great officer, an ox selected for the occasion; an officer, a sheep or pig.

Li Ji (Book of Rites), Scroll 1, Lower Part, Section 1

In our contemporary world, the equivalent offering would be a charitable gift of great value, offered to harmonize heaven, man and earth.

The gua ci, "Da Chu: Profit (in the) divination. Do not eat at home. Good fortune. Advantageous to cross the great stream."

The time of sacrifice and of great offering includes celebration and feasts. This is a time to be with good company, beyond the normal familial dinner.

9-1 The first line, "There is danger. Advantage to finish."

There is danger in leaving projects unfinished.

9-2 The second line, "A carriage halted (by the) spokes of the wheel."

An action is halted by a breakdown in normal structures. Fu may also stand for the two pieces of wood which hold the axle firm on both sides underneath a carriage.

9-3 The third line, "A good horse follows. Profit (from) difficulties. The divination. Daily train (with) vehicles (for) defense. Advantageous to have a place to go to."

Travel and defense in a single instruction indicate that these are unsettled times. Moving may be a wise action.

"A good horse follows" means that instead of riding the horse, you are ahead of it, scouting and moving cautiously.

A variant reading—

ri 日 xian 閑 yu 與 wei 衛

The sun defends, the earth protects.

—voices a secret invocation to ask nature's help on a secondary, esoteric level.

6-4 The fourth line, "A young bull with a wooden yoke on his

horns. Great good fortune.”

The bull is a symbol of Da Chu, the great offering.

6-5 The fifth line, “A gelded hog’s teeth. Good fortune.”

Amulets made from such teeth are proof of having participated in a great sacrifice and offering.

9-6 The sixth line, “What is heaven’s thoroughfare? A sacrificial offering.”

Heaven’s thoroughfare is the Milky Way. Sun, moon and stars are the three sources of spiritual light from above. Sacrificial offerings were made to celestial spirits, and here one is made to our own galaxy of stars.



Hexagram Twenty-Seven
頤 Yi: Jaws, Nourishment

Gua Ci:

頤 zhen 貞 ji 吉 guan 觀 yi 頤

YI: The divination: good fortune. Look at the jaws.

zi 自 qiu 求 kou 口 shi 實

We pray our mouths be filled.

Yao Ci (Explanation of the lines):

9-1 she 舍 er 爾 ling 靈 gui 龜

Put aside the harmonious spirit (of the) tortoise.

guan 觀 wo 我 duo 朵 yi 頤

Looking (at) me (and) the movement of the jaws in eating.

xiong 凶

Misfortune.

6-2 dian 顛 yi 頤

A jolt (to) the jaws,

fu 拂 jing 經 yu 于 qiu 丘 yi 頤

shakes the channels in the mound of the jaws.

zheng 征 xiong 凶

To advance, misfortune.

6-3 fu 拂 yi 頤 zhen 貞 xiong 凶

Shaking in the jaws. The divination: misfortune.

shi 十 nian 年 wu 勿 yong 用 wu 无 you 攸 li 利
(For) ten years no use. No place (is) profitable.

6-4

dian 顛 yi 頤 ji 吉

A jolt to the jaws. Good fortune.

hu 虎 shi 視 dan 眈 dan 眈

The tiger looking, glaring, glaring.

qi 其 yu 欲 zhu 逐 zhu 逐 wu 无 jiu 咎

His desire is pursue, pursue. No error.

6-5

fu 拂 jing 經 ju 居 zhen 貞

Shake the channels. Put into practice the divination.

ji 吉 bu 不 ke 可 she 涉 da 大 chuan 川

Good fortune. Not able to cross the great stream.

9-6

you 由 yi 頤 li 厲 ji 吉

The starting point, nourishment. Danger. Good fortune.

li 利 she 涉 da 大 chuan 川

Advantageous to cross the great stream.

The ideogram representing Yi means "jaws, cheek, chin." The lines of Hexagram Twenty-seven — a yang line on both top and bottom, with four yin lines in between — have been described in many Chinese commentaries as a graphic outline of a mouth. By extension, this representation leads to the idea of nourishment.

In all cultures, people spend a significant amount of time and money on food, so the rules of etiquette surrounding dining have important cultural implications. In Chinese folklore it is said that chopsticks are used because bringing a knife to the table puts everybody on the defensive.

Underlying these social forms are patterns of physical movement made with the mouth, jaws and head. Movements of the head and jaws distinguish the couth and uncouth, the hungry and the satiated. These same motions can also be interpreted as omens and portents. This is the lesson of Yi. Examine the ways that people eat for guidance on how to proceed.

The gua ci, "Yi: The divination: good fortune. Look at the jaws. We pray our mouths be filled."

The movement of the jaws represents an oracular sign. On the material level, one should inspect the quality and quantity of food stuffs; this same inspection applies to all levels of life.

9-1 The first line, "Put aside, the harmonious spirit (of the) tortoise.

Looking (at) me (and) the movement of the jaws in eating. Misfortune."

"Put aside the harmonious spirit of the tortoise" refers to scapulimancy, the ancient form of divination in which the carapace of the tortoise was used to determine the hexagram. Here, such divinatory instruction is not followed.

Who is "me?" It could refer to an individual or to the oracle, the *Yi Jing* itself. Guan has the connotation of "gazing," and certainly gazing at a person as they chew their food is a portent of trouble. This definitely should not be done at the same time as consulting the *Yi Jing*. If the instruction for harmony is discarded, misfortune will follow.

6-2 The second line, "A jolt (to) the jaws, shakes the channels in the mound of the jaws. To advance, misfortune."

A "jolt" is getting hit in the jaw, which would then shake and hurt. I have translated jing as "channels." This is the same jing used in medicine to designate the channels of energy which flow through the body. "Mound," in its anatomical sense, is the masseter muscle which forms a mound when the teeth are clenched. This blow to the jaws means "stop — don't go forward."

6-3 The third line, "Shaking in the jaws. The divination: misfortune. (For) ten years no use. No place (is) profitable."

Shaking in the jaws is a description of chattering teeth. This could be due to fright, palsy, or other illness. The instruction is that if one cannot bite or chew properly, no nourishment is possible for ten years.

6-4 The fourth line, "A jolt to the jaws. Good fortune. The tiger looking, glaring, glaring. His desire is pursue, pursue. No error."

A jolt to the jaws will wake you up. It may encourage you to combine the tiger's faculty of constant visual inspection with the diligence of pursuit.

In lines 6-2 and 6-4, dian could also mean "the top, forehead, to overthrow, to upset," as well as my interpretation "to jolt." The meaning remains much the same.

6-5 The fifth line, "Shake the channels. Put into practice the divination. Good fortune. Not able to cross the great stream."

This line begins again with fu, "to shake." Shake up the channels of energy. Move yourself, but do not attempt major action.

9-6 The sixth line, "The starting point, nourishment. Danger. Good fortune. Advantageous to cross the great stream."

The idea that there can be danger while eating is a very old one. If you are preoccupied with food, you may be inattentive to possible danger. The instruction here is to be careful of what is used to nourish the body and spirit, for the time is for great movement.



Lake

Wind

Hexagram Twenty-Eight

大過 Da Guo: Greatly Beyond the Ordinary

Gua Ci:

大過 dong棟 nao橈

DA GUO: The ridgepole is warped.

li利 you有 you攸 wang往

Advantageous to have a place to go to.

Yao Ci (Explanation of the lines):

6-1 jie藉 yong用 bai白 mao茅 wu无 jiu咎

For a mat, use the white mao grass. No error.

9-2 ku枯 yang楊 sheng生 ti梯

The withered willow bears new shoots.

lao老 fu夫 de得 qi其 nu女 qi妻

An older man takes his lady (as) wife.

wu无 bu不 li利

Without doubt advantageous.

9-3 dong棟 nao橈 xiong凶

The ridgepole is warped. Misfortune.

9-4 dong棟 long隆 ji吉 you有 ta它 lin吝

The ridgepole is strong. Good fortune. It is hanging loose, regrets.

9-5 ku枯 yang楊 sheng生 hua華

The withered willow bears flowers.

lao老 fu婦 de得 qi其 shi士 fu夫

An older woman takes her gentleman (as) husband.

wu无 jiu咎 wu无 yu譽

No error. No praise.

6-6 guo過 she涉 mie滅 ding頂

Passing through and crossing, water will cover the top of the head.

xiong 凶 *wu* 无 *jiu* 咎
Misfortune; yet, no blame.

Within Da Guo, "Greatly Beyond the Ordinary," da means "great, big, large," and guo is "to pass through, to go beyond." Hexagram Twenty-eight discusses unusual situations, those which are beyond the ordinary.

The gua ci, "Da Guo: The ridgepole is warped. Advantageous to have a place to go to."

The ridgepole is the horizontal, topmost timber in a roof. The rafters lean against this central pole, so the stability of a house depends on it. If the pole is warped, the roof will not be watertight, it will be misaligned and the house unsafe. This is a time to move to another place.

6-1 The first line, "For a mat, use the white mao grass. No error."

This is part of the ancient ritual of using the *Yi Jing* or an oracle. People would kneel on mats and kowtow — bow their heads — in honor and supplication. Mats made of white mao grass symbolize simplicity and closeness to the earth. Mao grass is coarse and reedlike and only suitable for thatch or simple mats.

9-2 The second line, "The withered willow bears new shoots. An older man takes his lady (as) wife. Without doubt advantageous."

In both Chinese and Western myth, the willow is a tree that does not die. When you chop off the top, it grows new shoots symbolizing constant renewal and rebirth.

Sheng means not only "to bear" but also "birth." Thus an older man, by taking a young wife, can continue to have progeny. The withered willow and the older man can bear new shoots — a symbol of continuance with great profit.

9-3 The third line, "The ridgepole is warped. Misfortune."

A weakness in structure is obvious and leads to misfortune.

9-4 The fourth line, "The ridgepole is strong. Good fortune. It is hanging loose, regrets."

Even if the ridgepole is strong, it must be tied and anchored properly, otherwise the roof may fall in on you. The instruction is to check on connections and loose ends.

9-5 The fifth line, "The withered willow bears flowers. An older woman takes her gentleman (as) husband. No error. No praise."

This is similar to the withered willow in the second line, but here the willow bears flowers. The flowers symbolize momentary beauty, but there are no shoots, no progeny. Consequently there is no error, but no praise.

6-6 The sixth line, "Passing through and crossing, water will cover the top of the head. Misfortune; yet, no blame."

At times it is important to go beyond ordinary action, to cross water which is over your head. Even if you don't succeed, your attempt is commendable because you have attempted something beyond the ordinary.



Hexagram Twenty-Nine
坎 Kan: Water, The Pit

Gua Ci:

xi 習 kan 坎 you 有 fu 孚
The repeating pit. Have confidence.
wei 維 xin 心 heng 亨
Connect the heart with a sacrificial offering.
xing 行 you 有 shang 尚
Action will have honor.

Yao Ci (Explanation of the lines):

6-1 xi 習 kan 坎 ru 入 yu 于 kan 坎 kan 窞 xiong 凶
The repeating pit. Entering into the hole and pit. Evil.

9-2 kan 坎 you 有 xian 險 qiu 求 xiao 小 de 得
The pit has dangers. Prayers little effect.

6-3 lai 來 zhi 之 kan 坎 kan 坎 xian 險 qie 且 zhen 枕
Coming or going, a pit, a pit. Danger; furthermore, a stake.

ru 入 yu 于 kan 坎 kan 窞 wu 勿 yong 用
Entering into the hole and pit. No use.

6-4 zun 樽 jiu 酒 qui 簋 er 貳 yong 用 fou 缶
A cup of wine, a basket of rice. Two offerings of earthen vessels

na 納 yue 約 zi 自 you 牖
to hand up to bind my own enlightenment.

zhong 終 wu 无 jiu 咎

In the end, no error.

9-5 kan 坎 pu 不 ying 盈 zhi 祗 ji 既 ping 平
The pit is not full. Respect its completeness and tranquility.

wu 无 jiu 咎

No error.

6-6 xi 係 yong 用 hui 徽 mo 縲

Bound, using strong ropes and cords,

zhi 寘 yu 于 cong 叢 ji 棘

disposed of in a clump of brambles.

san 三 sui 歲 bu 不 de 得 xiong 凶

For three years, no gain. Misfortune.

Kan is composed of the trigram for water doubled. The kan ideogram shows tu 土, "earth," and xue 欠, "a pit" or "a hole." This depression or hole is a place to which water will naturally flow. As a gap or pit, kan indicates that a certain place or situation may be a snare. Kan indicates a time of great caution due to potential pitfalls.

The gua ci, "The repeating pit. Have confidence. Connect the heart with a sacrificial offering. Action will have honor."

An action made at this time will have honor, but one must expect ups and downs. You must be solid with confidence and the heart centered.

The title of the hexagram is usually the introductory ideogram in the gua ci. This hexagram is the only exception. Placed before Kan is the ideogram xi 習, which shows the rapid, frequent movement of wings in flying; this combination means "a repeat," or "to practice." Xi Kan, a repeating pit, or Kan repeated, imitates the structure of the hexagram, water doubled. Rapid frequent movement of water will create waves. Waves make troughs, gaps or pits.

6-1 The first line, "The repeating pit. Entering into the hole and pit. Evil."

Kan occurs three times, emphasizing the trough of depression and potential evil.

9-2 The second line, "The pit has dangers. Prayers little effect."

Exercise extreme caution, prayers may have only a small effect.

6-3 The third line, "Coming or going, a pit, a pit. Danger; furthermore, a stake. Entering into the hole and pit. No use."

The stake indicates a tether, so the image is of being bound in a pit. What is the meaning of "a pit, a pit?" Is it a hole within a hole? It is more than a vacuum, it is a palpable force of sucking in. How do you get out of a double pit? The fourth line may indicate a way out.

6-4 "A cup of wine, a basket of rice. Two offerings of earthen vessels to hand up to bind my own enlightenment. In the end, no error."

The wine and rice are sacrificial offerings, as are the earthen vessels. Yu means not only "enlightenment," but a window, thus giving an opening, a way to get out of the pit.

9-5 The fifth line, "The pit is not full. Respect its completeness and tranquility. No error."

The ideogram ping 平 means "level, peaceful, tranquil." This peaceful exterior is a shamanistic omen of completion, an anomalous image going beyond our usual idea of fullness as completion. A pit which is only partially full forms a natural reflecting mirror. The archaic pictograph for ji 既 shows something eaten or swallowed. Seeing the moon's reflection in the pool, you could say "The pool has swallowed the moon." In its peacefulness, this pool can reflect or absorb, depending on one's point of view.

6-6 The sixth line, "Bound, using strong ropes and cords, disposed of in a clump of brambles. For three years, no gain. Misfortune."

A thorny predicament from which there will be no escape for three years.



Hexagram Thirty

離 Li: Fire, Brightness

Gua Ci:

離 li 利 zhen 貞 heng 亨

LI: Profit the divination. A sacrificial offering.

chu 畜 pin 牝 niu 牛 ji 吉

To raise a cow and a bull. Good fortune.

Yao Ci (Explanation of the lines):

9-1 lu 履 cuo 錯 ran 然 jing 敬 zhi 之 wu 无 jiu 咎

Walk reverently, proceed respectfully! No error.

6-2 huang 黄 li 離 yuan 无 ji 吉

Yellow and bright. Great good fortune.

9-3 ri 日 ze 是 zhi 之 li 離

The sun (then the) declining sun, so goes brightness.

bu 不 gu 鼓 fou 缶 er 而 ge 歌

Rather (than) drumming (on) an earthen vessel and singing,

ze 則 da 大 die 耄 zhi 之 jie 嗟 xiong 凶

the rule (is that) great age sighs. Misfortune.

9-4

tu 突 ru 如 qi 其 lai 來 ru 如 fen 焚

Sudden-like, his coming (is) like a burning,

ru 如 si 死 ru 如 qi 棄 ru 如

like a dying, like a forgetting.

6-5

chu 出 ti 涕 tuo 洩 ruo 若

Producing tears in torrents, sympathetically;

qi 戚 jie 嗟 ruo 若 ji 吉

mourning and sighing, sympathetically. Good fortune.

9-6

wang 王 yong 用 chu 出 zheng 征

The king uses military expeditions.

you 有 jia 嘉 zhe 折 shou 首

Being good, (he) breaks apart the chiefs,

huo 獲 fei 匪 qi 其 chou 醜 wu 无 jiu 咎

(but) catches not their ugliness. No error.

Li is composed of the trigrams for fire. Together the two trigrams equal the sun and the moon, symbolizing brightness. Modern meanings of the ideogram li include, "to separate, to leave; to fall into, to meet with."

The pictograph shows a zhui 隹, a short tailed bird with the phonetic li 离, which means "bright, elegant, a ghost." Li, the bright-colored bird, is the oriole.

Times of brightness are times of intelligent action.

The gua ci, "Li: Profit the divination. A sacrificial offering. To raise a cow and a bull. Good fortune."

The first three ideograms are the usual invocation shuffled into a different pattern. In the time of Li, raising both cow and bull indicates that female and male are nurtured equally.

9-1 The first line, "Walk reverently, proceed respectfully! No error."

The first four ideograms, lu cuo ran jing, may also be translated as, "Shod with bright ornaments and respect."

Now is the time to proceed with propriety and respect.

6-2 The second line, "Yellow and bright. Great good fortune."

In Chinese culture, yellow was a symbol of the emperor; it also

stood for the earth. Yellow and bright is the oriole, the bird omen of Li. All are symbols of the center and good fortune.

9-3 The third line, "The sun (then the) declining sun, so goes brightness. Rather (than) drumming (on) an earthen vessel and singing, the rule (is that) great age sighs. Misfortune."

A person of seventy or eighty years old, symbolized by the setting sun, has little time left to stay above the earth. Singing gives way to sighs and possible misfortune.

9-4 The fourth line, "Sudden-like, his coming (is) like a burning, like a dying, like a forgetting."

The first ideogram tu 突 can mean "chimney" as well as "suddenly." This is an image of the incandescence of flickering flames, of the briefness of fire. So life, like flames, goes up the chimney, up in smoke.

6-5 The fifth line, "Producing tears in torrents, sympathetically; mourning and sighing, sympathetically. Good fortune."

The key word here is "sympathetic." Producing tears, mourning and sighing, would not normally be good fortune, but at certain times, mourning is correct and appropriate. To mourn loudly may be considered virtuous.

9-6 The sixth line, "The king uses military expeditions. Being good, (he) breaks apart the chiefs, (but) catches not their ugliness."

"The king uses military expeditions" could mean that the king is seared by the fire of war, but he isn't harmed due to his goodness and brightness.

The hexagram Li demonstrates the transience of brightness. We are given the sun, and the waning or dying sun. Transience is a condition of life — and a condition of death.

The *Yi Jing* is divided into two parts. Hexagram Thirty is the end of the first part. Appropriately, it ends with Li, the symbol of light, of sun and moon, a symbol of the passage of time.



Lake

Mountain

Hexagram Thirty-One

咸 Xian: To Influence, To Move

Gua Ci:

咸 heng 亨 li 利 zhen 貞

XIAN: A sacrificial offering, profit in the divination.

qu 取 nu 女 ji 吉

To take a wife, good fortune.

Yao Ci (Explanation of the lines):

6-1 xian 咸 qi 其 mu 拇

Movement in one's big toe.

6-2 xian 咸 qi 其 fei 腓 xiong 凶

Movement in the calves of one's legs. Misfortune.

ju 居 ji 吉

To stay, good fortune.

9-3 xian 咸 qi 其 gu 股 zhi 執 qi 其 sui 隨

Movement in one's thighs. Hold. He follows;

wang 往 lin 吝

to go forward, regrets.

9-4 zhen 貞 ji 吉 hui 悔 wang 亡

The divination: good fortune. Regrets vanish.

chong 憧 chong 憧 wang 往 lai 來

If hesitating and irresolute in going and coming,

peng 朋 cong 從 er 爾 si 思

friends will follow your thoughts.

9-5 xian 咸 qi 其 mei 悔 wu 元 hui 悔

Movement in the flesh, along the spine. No regrets.

6-6 xian 咸 qi 其 fu 輔 jia 頰 she 舌

Movement in his jaws, cheeks and tongue.

Hexagram Thirty-one presents the case of the missing radical. The title ideogram is xian 咸, which means "all, united, together." But according to the Appendices to the *Yi Jing*, the title should be Gan 感, meaning "to influence" or "to move." The ideogram gan is written as xian 夬, with the heart radical added underneath.

In ancient Chinese writings, radicals were frequently left out. It was assumed that literati reading the text had the background to understand the abbreviated ideogram, an accepted type of shorthand. "To Influence, To Move," has been accepted as the title by everyone who has studied the *Yi Jing*, and we will accept it also.

Voluntary or involuntary movements of the body may be viewed as portents, and may explain the commentary on the yao ci. In Chinese medical theory, the body has a network of energy channels in addition to the vascular and neural systems. An interruption or change in the qi energy flow would manifest itself in body movements, and form a body language understood by shaman, doctor, and individual.

The heart radical is the key to this hexagram. It points to emotion and passion and their influence on the body. The instruction is to know thyself — through portents in mind, heart, and body — before taking action.

The gua ci, "Xian: A sacrificial offering, profit in the divination. To take a wife, good fortune."

Strangely this instruction would fit with the title Xian as it stands — "to unite, to be together." This implies uniting the wife's family with one's own — a major move.

6-1 The first line, "Movement in one's big toe."

The big toe symbolizes many things in different cultures. I leave it to the person posing the question to understand this in his or her own context.

6-2 The second line, "Movement in the calves of one's legs. Misfortune. To stay, good fortune."

This is a clear instruction not to go anywhere. If you have twitches in the legs, it is best to stay put.

9-3 The third line, "Movement in one's thighs. Hold. He follows; to go forward, regrets."

Yet another time to stand still.

9-4 The fourth line, "The divination: good fortune. Regrets vanish. If hesitating and irresolute in going and coming, friends will follow your thoughts."

Two statements are made in this line. The first is good fortune. Zhen, besides meaning "divination," also means "correct, upright," so the course of correct action will bring good fortune.

The second statement is that vacillating in your thoughts and

actions can influence your friends.

9-5 The fifth line, "Movement in the flesh, along the spine. No regrets."

All the anatomical positioning is encompassed in the single word mei. This tingling in the spine is a sensitivity along the vertebrae that might signal tension and anxiety, but there are no regrets.

6-6 The sixth line, "Movement in one's jaws, cheeks, and tongue."

The question: is the person consciously speaking, or are these involuntary movements? Or even glossolalia?



Hexagram Thirty-Two
恒 Heng: Constancy

Gua Ci:

恒 heng 亨 wu 无 jiu 咎

HENG: A sacrificial offering. No inauspicious omens.

li 利 zhen 贞 li 利 you 有 you 攸 wang 往

Profit the divination. Advantageous to have a place to go to.

Yao Ci (Explanation of the lines):

6-1 juan 浚 heng 恒 zhen 贞 xiong 凶
Digging constantly. The divination: misfortune.

wu 无 you 攸 li 利

No place is profitable.

9-2 hui 悔 wang 亡

Regrets vanish.

9-3 bu 不 heng 恒 qi 其 de 德

Not constant, his virtue.

huo 或 cheng 承 zhi 之 xiu 羞 zhen 贞 lin 吝

Some hold this is shameful. The divination: repentance.

9-4 tian 田 wu 无 qin 吝

The field (is) without game.

6-5 heng 恒 qi 其 de 得 zhen 贞

Constant, one's virtue. The divination:

fu 婦 ren 人 ji 吉 fu 夫 zi 子 xiong 凶
a wife, good fortune; a husband, misfortune.

6-6

zhen 振 heng 恒 xiong 凶

Shaking constantly, misfortune.

Heng is the symbol of constancy. The ideogram heng shows a heart on the left, and a boat between two shores on the right, meaning a heart or mind which encompasses beginning and end, and thus is constant.

Constancy leads to endurance and perseverance, attributes which are important for long-term plans and endeavors. Stability and regularity are the instructions for the time of Heng.

The gua ci, "Heng: A sacrificial offering. No inauspicious omens. Profit the divination. Advantageous to have a place to go to."

Accompanying the ritual invocation is an instruction to act, to proceed.

6-1 The first line, "Digging constantly. The divination: misfortune. No place is profitable."

Too much of the same action can be counterproductive.

9-2 The second line, "Regrets vanish."

This should be clear when used in context for the recipient.

9-3 The third line, "Not constant, his virtue. Some hold this is shameful. The divination: repentance."

This is one of the few moralistic statements in the *Yi Jing*. I take some relief that only "some" hold this shameful.

9-4 The fourth line, "The field (is) without game."

In ancient times, divinatory practices were used to search out game. This line says it is not a good time to seek or to hunt.

6-5 The fifth line, "Constant, one's virtue. The divination: a wife, good fortune; a husband, misfortune."

This line implies that there will be good fortune if the wife does the divination, but if the husband does the divination, there will be misfortune. The first sorcerers were women, sorceresses. At this time, the inquiry requires a woman, a wife's intuition and intelligence.

6-6 The sixth line, "Shaking constantly, misfortune."

This echoes the first line. Shaking over and over again represents an incoherent action.

Heng brings forth the idea that action which is repetitive, but without a long-term goal or structure, is unfortunate.

A second reading of Hexagram Thirty-two is possible when the title ideogram 恒 is read as Geng, which means "the moon when nearly full." This possibility revolves around the similarity in the writing of zhou 舟, "a boat," and its contracted form 舟 which is

written exactly like yue 月 , "the moon."

The Shuo Wen dictionaries show a heart and a boat 𦨭 , but the oracle bone inscriptions, nearer to the time of the Yi Jing, show 𠄎 for heng which is much closer to 𠄎 , 𠄎 , 𠄎 and yue 月 , "the moon," than 舟 , zhou 舟 , "a boat."

This second interpretation does not necessarily negate the first, since one constancy could refer to the affairs of men, and the moon when nearly full refers to the affairs of heaven. The following is the variant interpretation:

GENG: The moon when nearly full

The gua ci, "The moon when nearly full. A sacrificial offering. No inauspicious omens. Profit in the divination. Advantageous to have a place to go to."

6-1 The first line, "Sacrifice to the moon when nearly full. The divination: misfortune. No place is profitable."

9-2 The second line, "Regrets vanish."

9-3 The third line, "None when the moon is nearly full his virtue. Perhaps confess and proceed to sacrifice. The divination: repentance."

9-4 The fourth line, "The field is without game."

6-5 The fifth line, "The moon when nearly full, one's virtue chaste. The divination: a wife, good fortune; a husband, misfortune."

6-6 The sixth line, "Excite to action when the moon is nearly full. Misfortune."



Hexagram Thirty-Three
遁 Dun: To Hide

Gua Ci:

遁 heng 亨 xiao 小 li 利 zhen 貞
DUN: A sacrificial offering. Small profits, the divination.

Yao Ci (Explanation of the lines):

6-1 dun 遁 wei 尾 li 厲
A hidden tail. Danger.
wu 勿 yong 用 you 有 you 攸 wang 往
No use to have a place to go to.

6-2 zhi 執 zhi 之 yong 用 huang 黃 niu 牛 zhi 之 ge 革
To hold, use a yellow bull's hide.

mo 莫 zhi 之 sheng 勝 shuo 說
Do not strip nor take it off.

9-3 xi 係 dun 遁 you 有 ji 疾 li 厲
Bound and hidden. There is illness and danger.

chu 畜 chen 臣 qie 妾 ji 吉
Cattle, vassals and concubines. Good fortune.

9-4 hao 好 dun 遁 jun 君 zi 子 ji 吉
Goodness concealed, the superior man, good fortune.

xiao 小 ren 人 fou 否

The small man denied (this).

9-5 jia 嘉 dun 遁 zhen 貞 ji 吉
Excellence concealed. The divination: good fortune.

9-6 fei 肥 dun 遁 wu 无 bu 不 li 利
Riches concealed. Without doubt, advantageous.

Dun means "to hide." The ideogram shows the movement of little suckling pigs. In China pigs are staple fare. They are nurtured and reared everywhere in the rural countryside, so omens and images derived from them are natural. These signs give instruction on the format and results of concealment.

The ideogram dun appears in every line except the second. These lines are all relatively simple in context, and demonstrate both the good and bad elements of being hidden.

The gua ci, "Dun: A sacrificial offering. Small profits, the divination."

This is a time to look for modest gains.

6-1 The first line, "A hidden tail. Danger. No use to have a place to go to."

In times of danger, it is best to protect your back. The exposure of a little detail may bring more danger. This line instructs you to stay hidden and still.

6-2 The second line, "To hold, use a yellow bull's hide. Do not strip nor take it off."

Magic concealed is the theme of the second line. The shaman is invested with a cover; he is hiding in the personae and skin of the yellow bull. You are disguised while invested with great powers. It is important to hold onto these personae.

The last four words of the line can be translated as follows:

mo 莫 zhi 之 sheng 勝 shuo 說

Quiet overcomes speech.

We can remain hidden by being quiet.

9-3 The third line, "Bound and hidden. There is illness and danger. Cattle, vassals, and concubines. Good fortune."

A paradoxical line. There is illness and danger by being bound at this juncture, yet there are many external manifestations of wealth.

9-4 The fourth line, "Goodness concealed, the superior man, good fortune. The small man denied (this)."

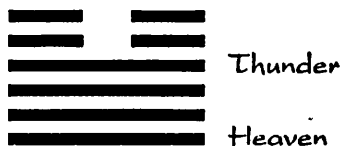
The small man is unable to hide his good works, indeed he will boast of his charity while the superior man conceals his.

9-5 The fifth line, "Excellence concealed. The divination: good fortune."

Again, modesty leads to luck.

9-6 The sixth line, "Riches concealed. Without doubt advantageous." Great profit is assured.

In the last three lines we have concealment of goodness, excellence, and riches. These hidden actions, accomplished with modesty, could certainly be qualities of the superior man. Acts of generosity should not be done for public knowledge or boasted about. This fits with Daoist practice, that power is in the non-doing and the hidden.



Hexagram Thirty-Four

大壯 Da Zhuang: Great Strength

Gua Ci:

大 壯 li 利 zhen 貞

DA ZHUANG: Profit in the divination.

Yao Ci (Explanation of the lines):

9-1 zhuang 壯 yu 于 zhi 趾

Strength in the toes.

zheng 征 xiong 凶 you 有 fu 孚

To proceed, misfortune is certain.

9-2

zhen 貞 ji 吉

The divination: good fortune.

9-3

xiao 小 ren 人 yong 用 zhuang 壯

The small man uses strength;

jun 君 zi 子 yong 用 wang 罔 zhen 貞 li 厲

the superior man uses webs. The divination: danger.

di 狄 yang 羊 chu 觸 fan 藩 lei 羸 qi 其 jiao 角

The ram butts the fence (and) entangles his horns.

9-4

zhen 貞 ji 吉 hui 悔 wang 亡

The divination: good fortune. Regrets vanish.

fan 藩 jue 決 bu 不 lei 羸

The fence cleared; no entanglement.

zhuang 壯 yu 于 da 大 yu 輿 zhi 之 fu 輻

Strong as a great carriage's wheel spokes.

6-5

sang 喪 yang 羊 yu 于 yi 易 wu 无 hui 悔

Losing the sheep due to changes. No regrets.

6-6

di 狄 yang 羊 chu 觸 fan 藩

The ram butts the fence.

bu 不 neng 能 tui 退 bu 不 neng 能 sui 遂

Not able to retreat; not able to advance,

wu 无 you 攸 li 利 jian 艱 ze 則 ji 吉

no place is advantageous. Difficult; but then, good fortune.

Da Zhuang is defined as "great strength." The ideogram da means "great" or "big." The ideogram zhuang means a "robust man" or "a man that is as stout and as strong as a tree."

The uses and abuses of great strength make up the instructions of Hexagram Thirty-four. By itself, great strength is worthless. Coupled with stupidity, it is worse than useless; coupled with intelligence, it can overcome many barriers.

The gua ci, "Da Zhuang: Profit in the divination."

9-1 The first line, "Strength in the toes. To proceed, misfortune is certain."

There is too much strength in front with nothing to back it up. It is best to stay still.

9-2 The second line, "The divination: good fortune."

9-3 The third line, "The small man uses strength; the superior man

uses webs. The divination: danger. The ram butts the fence (and) entangles his horns."

A ram butting a fence is a clear image of confrontation resulting in entanglement. The superior man weaves webs that are flexible, that surround a problem, rather than trying to force through it with bone-headed strength. This idea is central to Daoist theory of action, counteraction, and nonaction. It applies to the martial arts, the art of war, and the art of life. Obvious weapons, such as a ram's horns, can become trapped. It is better to use something flexible and unseen, that at first glance has little strength, but will entrap rather than becoming trapped.

9-4 The fourth line, "The divination: good fortune. Regrets vanish. The fence cleared; no entanglement. Strong as a great carriage's wheel spokes."

Now is the time to go through barriers. Jue means "to break through." In opposition to the previous line where the fence entangled the horns, here the barrier is cleared — go rolling through like a great wheel.

6-5 The fifth line, "Losing the sheep due to changes. No regrets."

Loss is not a fortunate thing, but here there is no regret. At times, taking a loss is the proper action.

6-6 The sixth line, "The ram butts the fence. Not able to retreat; not able to advance, no place is advantageous. Difficult; but then, good fortune."

Although you are stuck at the moment, it will work out later on.

The yao ci indicate when strength can be used, and when it is of no avail. "Great strength" can be very useful, but it must also be timely.



Fire

Earth

Hexagram Thirty-Five

晉 Jin: To Advance, To Flourish

Gua Ci:

晉 kang 康 hou 侯

JIN: Prosperity to the feudal lord.

yong 用 xi 錫 ma 馬 fan 蕃 shu 庶

Offered gifts of horses for breeding in abundance.

zhou 晝 ri 日 san 三 jie 接

By daylight in a day, one is thrice received.

Yao Ci (Explanation of the lines):

6-1 jin 晉 ru 如 cui 摧 ru 如 zhen 貞

To flourish is alike to destroy is ... The divination:

ji 吉 wang 罔 fu 孚 yu 裕 wu 无 jiu 咎
good fortune. A net of confidence, abundance. No error.

6-2 jin 晉 ru 如 chou 愁 ru 如

To flourish is alike to sorrow is ...

zhen 貞 ji 吉

The divination: good fortune.

shou 受 zi 兹 jie 介 fu 福 yu 于 qi 其 wang 王 mu 母

Receive this great armor and blessing from one's grandmother.

6-3 zhong 衆 yun 允 hui 悔 wang 亡

All (are) true. Regrets vanish.

9-4 jin 晉 ru 如 shi 鼯 shu 鼠

Flourishing like the long-tailed marmots (or) rats.

zhen 貞 li 厲

The divination: danger.

6-5 hui 悔 wang 亡 shi 失 de 得 wu 勿 xu 恤

Regrets vanish. Lose (or) gain, no concern.

wang 往 ji 吉 wu 无 bu 不 li 利


To proceed, good fortune. Without doubt advantageous.

9-6 jin 晉 qi 其 jiao 角 wei 維 yong 用 fa 伐 yi 邑

Advancing his horns, hold fast (and) use to chastise the city.

li 厲 ji 吉 wu 无 jiu 咎 zhen 貞 lin 吝

Danger. Good fortune. No error. The divination: regrets.

Jin is defined as "to advance, to flourish." The oracle bone pictographs show two birds  darting towards the sun 日 as it appears on the horizon at dawn. The bird symbol evokes the Latin "auspicious," divination by watching the flight and feeding of birds.

Jin is an augur of increase and advance. It is coupled with the universal cycle of increase and decrease, rise and fall. The attainment of prosperity must be tempered with caution because all states are transient.

The gua ci, "Jin: Prosperity to the feudal lord. Offered gifts of horses for breeding in abundance. By daylight in a day, one is thrice received."

The ideas of increase and flourishing are explicit in this gua ci. Horses for breeding are gifts of continuing value, their progeny doubles the importance of the gift. Thrice welcomed in a single day shows great honors. The beginning phrase smacks of salutation like, "God Bless the King," leading one to assume these gifts and favors are bestowed in a very formal setting.

6-1 The first line, "To flourish is alike to destroy is... The divination: good fortune. A net of confidence, abundance. No error."

The instruction is that to flourish and to destroy are simply the two faces of the same coin. They alternate in an ongoing process, but confidence and generosity will bring good fortune.

6-2 The second line, "To flourish is alike to sorrow is ... The divination: good fortune. Receive this great armor and blessing from one's grandmother."

The first section of this line mimics the first line with the notion of opposites alternating in continuing progression. The second part brings up a personal story.

Early in my career as a Chinese medical practitioner a patient came to me with a very difficult illness. In the course of treatment my normal methods seemed to desert me; then my timing and technique both changed dramatically. The patient recovered. All of this happened in the space of three weeks. When I asked the *Yi Jing* what had happened, I received Line 6-2. In Chinese tradition, when you call on your ancestral spirits, they will answer and help you. I blessed my maternal grandmother for both me and my patient.

6-3 The third line, "All (are) true. Regrets vanish."

9-4 The fourth line, "Flourishing like the long-tailed marmots (or) rats. The divination: danger."

In Western literature, the animal which resembles the long-tailed marmot is the lemming. When their population becomes too dense, they find some way of killing themselves. This line shows a situation of excess and danger.

6-5 The fifth line, "Regrets vanish. Lose (or) gain, no concern. To proceed, good fortune. Without doubt advantageous."

The course of action is so powerful that even loss of gain is unimportant. Proceed to great results.

9-6 The sixth line, "Advancing his horns, hold fast (and) use to chastise the city. Danger. Good fortune. No error. The divination: regrets."

The advance of horns represents attack. Although this attack is used to chastise, or to discipline, the ultimate result is regret. It may seem to be fortunate that there is no error, but the end result is regret, for chastisement at this point has no lasting value.

Light ascending in Jin is coupled with light descending in Ming Yi, Hexagram Thirty-six. The sun in its daily course, and birds as omens, provide the visual images of rise and fall in these two hexagrams. The fluctuation between flourishing and danger, moving up and down, implies that advancing an action carries the seed of retreat.



Hexagram Thirty-Six

明夷 Ming Yi: Bright Bird, Brightness Obscured

Gua Ci:

明 夷 li 剝 jian 艱 zhen 貞
MING YI: Profit from difficulties, the divination.

Yao Ci (Explanation of the lines):

- 9-1 ming 明 yi 夷 yu 于 fei 飛 chui 垂 qi 其 yi 翼
The Bright Bird in flight lets fall its wings.
jun 君 zi 子 yu 于 xing 行 san 三 ri 日 bu 不 shi 食
The superior man, in traveling three days, no food.
you 有 you 攸 wang 往 zhu 主 ren 人 you 有 yan 言
There is a place to go to. Rule men with words.
- 6-2 ming 明 yi 夷 yu 于 zuo 左 gu 股
The Bright Bird wounded in (the) left thigh.
yong 用 zheng 拯 ma 馬 zhuang 壯 ji 吉
Use help; a horse, strong. Good fortune.
- 9-3 ming 明 yi 夷 yu 于 nan 南 shou 狩
The Bright Bird in (the) south, hunting,
de 得 qi 其 da 大 shou 首
takes their great chief.
bu 不 ke 可 ji 疾 zhen 貞
Do not make a hasty divination.
- 6-4 ru 入 yu 于 zuo 左 fu 腹 huo 獲 ming 明 yi 夷 zhi 之 xin 心
Enter into the left belly. Take the Bright Bird's heart,

yu 于 chu 出 men 門 ting 庭
through coming out the door and courtyard.

6-5 Ji 冀 zi 子 zhi 之 ming 明 yi 夷
The Count of Ji proceeds as the Bright Bird.

li 利 zhen 貞
Profit in the divination.

6-6 bu 不 ming 明 hui 晦 chu 初 deng 登 yu 于 tian 天
Not brightness, darkness. First, mount to the heavens;
hou 後 ru 入 yu 于 di 地
afterwards, enter into the earth.

Ming Yi is the sign of "the light from the sun after sunset," "human intelligence which is hidden," and "a brilliant, bright bird." This light is at the edge of our perception, barely visible, yet it is real and vibrant, hidden figuratively by the earth.

Ming 明 means "bright, clear, light, intelligent, to understand." The ideogram is a compound of light: the sun 日, and the moon 月.

Yi 夷 means "barbarians, vulgar, peaceful, to kill, injured, flying animals." The ideogram is a man 大 with a bow 弓.

Following Jin, a picture of birds darting toward the sun at dawn, Ming Yi forms the reverse image. It is the bird of light, the sun, becoming obscured as it descends below the horizon at sunset. Ancient Chinese pictographs show the Ming Yi may be a pheasant — possibly the imperial or golden pheasant. The modern zhi 雉, "pheasant," had an archaic variant which shows an arrow with a bow or wrapping to the left of a bird. This variant is similar to Yi 夷.

In human terms, Ming Yi addresses the Brilliant Bird in each of us, whose intelligence may be darkened by circumstance or by vulgarity. The hope is to be guided by light even when hidden and in the dark.

The gua ci, "Ming Yi: Profit from difficulties, the divination."

This could be a historical reference to King Wen, who wrote the Yi Jing in jail. The instruction is that one should take advantage of problems and difficult situations rather than being overcome by them.

9-1 The first line, "The Bright Bird in flight lets fall its wings. The superior man, in traveling three days, no food. There is a place to go to. Rule men with words."

The traveler is compared to a bird in flight. "Suspends its wings" and "no food for three days" dictates a time to glide, to fast, to move quietly towards a goal. Energy is expended softly through words, not with great motion.

6-2 The second line, "The Bright Bird wounded in (the) left thigh. Use help; a horse, strong. Good fortune."

Oracular signs arise in different parts of the body. A wound in the left thigh is a significant wound, but not serious enough to cause death. The superior man, symbolized by the Bright Bird, knows he should seek help. The problem indicated here is not insurmountable. A strong horse, symbolizing a strong effort, can pull you out.

9-3 The third line, "The Bright Bird in (the) south, hunting, takes their great chief. Do not make a hasty divination."

A great goal is achieved, but do not hurry the next steps. Take time to plan subsequent moves.

6-4 The fourth line, "Enter into the left belly. Take the Bright Bird's heart, through coming out (the) door and courtyard."

There are anatomical points in acupuncture theory which have "door" and "courtyard" as part of their names. The Central Courtyard is located on the midline of the body at the breastbone. About two inches below, and half an inch to either side, is the Dark Door. Both are strategic points of entry and exit which were used to reach the heart in ritual sacrifice.

How can this be translated as an instruction for us? Certain rituals should be performed in matters of life and death, but the most important thing is to seize the heart of the matter. Ritual bloodletting and death may be necessary.

6-5 The fifth line, "The Count of Ji proceeds as the Bright Bird. Profit in the divination."

The Count of Ji was the most honored and respected noble of the Shang Dynasty which King Wen overthrew to establish the Zhou Dynasty. King Wen decreed that the Count should survive to continue the Shang lineage, to make the necessary sacrifices to calm and maintain the Shang ancestral spirits. Legend says that the Count of Ji was enfeoffed with territory in the northeast of China or Korea.

The instruction is to be as a light which shines even when eclipsed.

6-6 The sixth line, "Not brightness, darkness. First, mount to the heavens; afterwards, enter into the earth."

This is the cosmic light of the sun in its daily round. Darkness and earth are a tomb. Death always comes after life, and here is a time to gather strength and ascend again.

This reflects Hexagram Thirty-four, where, after flourishing, there is destruction. Hexagrams Thirty-five and Thirty-six may be coupled due to the esoteric meanings of the bird images in their titles. The image of the bright bird is paradoxical — like life it is bright, yet sometimes it is hidden, sometimes barbaric.

Although sacrificial rituals are not openly performed today, the

idea of taking the heart out of something still has meaning. Ritual and propriety are important. Although he shattered the body of the Shang Dynasty, King Wen kept the heart alive in the person of the Count of Ji.

This particular hexagram introduces strands of thought which are, by modern standards, exotic and bizarre. How long does the heart beat after it is removed? Prognostication by reading entrails was a part of the Roman civilization. Can we think like this in our modern age? Rites of sacrifice, of life and death, are important because although they seem unfamiliar, they are still a conscious part of our thought patterns. The phrase "getting to the heart of the problem" is only one example.

Time sequences, the idea of flourishing, and the question of when to change direction are key questions in our existence. When is the right time? What is the right direction? The flight of birds can be an omen of direction.

In Hexagram Thirty-five, where birds are darting toward the sun, the central image is not directionality but time. In Hexagram Thirty-six, light has entered the heart of the earth, into the body of man.



Hexagram Thirty-Seven

家人 Jia Ren: The Family

Gua Ci:

家人 li利 nu女 zhen貞
JIA REN: Profit in a woman's divination.

Yao Ci (Explanation of the lines):

9-1 xian 閑 you 有 jiu 家 hui 悔 wang 亡
Fences has the home. Regrets vanish.

6-2 wu 无 you 攸 sui 遂 zai 在
Not distant, proceed to establish

zhong 中 kui 饋 zhen 貞 ji 吉

the center and manage the food. The divination: good fortune.

9-3 jia 家 ren 人 he 嗃 he 嗃 hui 悔 li 厲

The family scolded with severity, repentance and discipline.

ji 吉 fu 婦 zi 子 xi 嘻 xi 嘻

Good fortune. Wife and children tittering and laughing aloud.

zhong 終 lin 吝

In the end, remorse.

6-4

fu 富 jia 家 da 大 ji 吉

Wealth and family. Great good fortune.

9-5

wang 王 jia 假 you 有 jia 家

The king draws near to the family.

wu 勿 xu 恤 ji 吉

No anxiety. Good fortune.

6-6

you 有 fu 孚 wei 威 ru 如

Have confidence and majesty, and proceed.

zhong 終 ji 吉

In the end, good fortune.

The title of Hexagram Thirty-seven, The Family, comes from two ideograms, *jia* 家, "a house, a family, relatives," and *ren* 人, "man, mankind," with the combination meaning "the family" or "home." The parameters of family relationships and responsibilities are spelled out in *Jia Ren*. These simple lessons are at the base of all cultures, all civilizations.

The *gua ci*, "Jia Ren: Profit in a woman's divination."

Zhen can mean "virtue" as well as "divination." The *gua ci* establishes that the virtuous woman is of primary importance in the family and the family's future.

9-1 The first line, "Fences has the home. Regrets vanish."

The theme of territoriality is one that pervades even present times, "Fences make good neighbors." These fences or limits may be internal ones, within the family, as well as external. Boundaries which have been agreed upon should be honored.

6-2 The second line, "Not distant, proceed to establish the center and manage the food. The divination: good fortune."

Nourishment of the family takes priority over following distant desires.

9-3 The third line, "The family scolded with severity, repentance and discipline. Good fortune. Wife and children tittering and laughing aloud. In the end, remorse."

The wife and children tittering means there is no discipline within the family, no real parental authority from either father or mother.

Discipline is an important ingredient in establishing the well-being of a family. In the end there is remorse because of this lack.

6-4 The fourth line, "Wealth and family. Great good fortune."

An axiom both then and now.

9-5 The fifth line, "The king draws near to the family. No anxiety. Good fortune."

Closeness and harmony are indicated in this line. Even a king must take on the responsibilities and relations of a family. He sets an example for all.

6-6 The sixth line, "Have confidence and majesty, and proceed. In the end, good fortune."

Both confidence and majesty proceed from the self.

Familial ethics and propriety are vital ingredients of the *Yi Jing*. This may be why Confucius and his school adopted the *Yi Jing* as their own. This hexagram gives important instructions for family relationships.



Hexagram Thirty-Eight

睽 Kui: Strange

Gua Ci:

睽 xiao 小 shi 事 ji 吉
KUI: Small affairs, good fortune.

Yao Ci (Explanation of the lines):

9-1 hui 悔 wang 亡 sang 喪 ma 馬

Regrets vanish. A lost horse.

wu 勿 sui 遂 zi 自 fu 復

Don't follow; (he) himself will return.

jian 見 e 惡 ren 人 wu 无 jiu 咎

Perceive evil men. No error.

9-2 yu 遇 zhu 主 yu 于 xiang 巷 wu 无 jiu 咎

Meeting the master in the lane. No error.

6-3 jian 見 yu 輿 ye 輿 qi 其 niu 牛 che 掣

See the carriage being pulled, its oxen hindered.

qi 其 ren 人 tian 天 qie 且 yi 劓

His man tonsured; also, the nose cut off.

wu 无 chu 初 you 有 zhong 終

Without a beginning, there is an end.

9-4

kui 睽 gu 孤 yu 遇 yuan 元 fu 夫

Strange. The orphan meets the primal father.

jiao 交 fu 孚 li 厲 wu 无 jiu 咎

An exchange of sincerity. Danger. No error.

6-5 hui 悔 wang 亡 jue 厥 zong 宗 shi 噬 -fu 膚

Regrets vanish. His worship bites through the surface.

wang 往 he 何 jiu 咎

Go. What error?

6-6 kui 睽 gu 孤 jian 見 shi 豕 fu 負 tu 塗

Strange and unique. See the pig carrying mud on its back.

zai 載 gui 鬼 yi 一 che 車 xian 先 zhang 張 zhi 之 hu 弧

Carrying ghosts in a carriage. First, draws the bow;

hou 後 shuo 說 zhi 之 hu 弧 fei 匪 kou 寇

afterwards unbends the bow. Not a robber,

hun 婚 gou 媾 wang 往 yu 遇 yu 雨

but a bridegroom to love. Go and meet the rain.

ze 則 ji 吉

A rule of good fortune.

Hexagram Thirty-eight, wherein Kui means "strange," contains fantastic confrontations, unusual juxtapositions, and strange subjects. Situations appear dreamlike, without rational sequence of symbols or images. The situations appearing in the yao ci could almost be described as visions, indeed the ideogram jian 見, "to see," appears in three of the lines. Kui, the title, includes the radical mu 目, "an eye." It is an eye which is staring or squinting; it is not a normal seeing.

Kui provides support to the inquirer in unusual circumstances; misfortune does not occur in any line. "No error" or "what error" finishes four lines and substantiates a natural scheme of nature which allows for the bizarre.

The gua ci, "Kui: Small affairs, good fortune."

In a time of seeing strange things, it is good to stay with little things, with small business.

9-1 The first line, "Regrets vanish. A lost horse. Don't follow; (he) himself will return. Perceive evil men. No error."

To return is the central action of the Dao. Another important concept in Daoism is the idea of non-action. Here there is action in non-action, things will right themselves. The lost horse returns.

"Perceive evil men. No error." tells us that the perception of evil can lead to avoidance of evil.

9-2 The second line, "Meeting the master in the lane. No error."

What or who is the master that one encounters in the lane? The lane forms a symbolic passage during which help and instruction will come from a teacher. The meeting is not coincidental, but destined.

6-3 The third line, "See the carriage being pulled, its oxen hindered. His man tonsured; also, the nose cut off. Without a beginning, there is an end."

This is a complex scene. "See" places us as an observer. The carriage is moving with difficulty, hindering the oxen who pull it. The word for "tonsured," tian, means "heaven," so the imputed idea is that the topmost part of the man, his head, is shaved. But worse than that, his nose is cut off, a frightening image. A bare head and cut-off nose give the impression of a skull. "Without a beginning, there is an end." With such dramatic omens of trouble, the undertaking should not even begin.

9-4 The fourth line, "Strange. The orphan meets the primal father. An exchange of sincerity. Danger. No error."

A conjunction of spirits will occur when ancestral spirits guide the living who are orphaned or destitute. This can be dangerous when messages are misinterpreted, but good when there is sincerity.

6-5 The fifth line, "Regrets vanish. His worship bites through the surface. Go. What error?"

Zong is translated here as "worship," it shows an ancestral temple. The ideogram depicts a roof with spirits underneath it, so "ancestors" could be an equally valid translation. To bite through the surface, or bite through the skin, may be an oracular image of eating the sacrificial offering. It is also an instructive image — of worship and spiritual concern as the first penetration of any problem.

6-6 The sixth line, "Strange and unique. See the pig carrying mud on its back. Carrying ghosts in a carriage. First, draws the bow; afterwards unbends the bow. Not a robber, but a bridegroom to love. Go and meet the rain. A rule of good fortune."

The sixth line begins with wonder at strange sights, but none of these are to be feared because they introduce symbols of fertility. "First draws the bow, afterwards, unbends the bow" means that things are not as they seem; no danger is involved. Then there is the deception in the matrimonial ritual of stealing the bride, "Not a robber, but a bridegroom

to love." A fertility image immediately follows, "go and meet the rain."

The word for "strange" and the word for "ghosts" may have been pronounced very much alike in ancient times, so there may be a pun in the very title of the hexagram which alludes to ghosts or beings beyond ordinary life. This is one of the more quizzical hexagrams bringing into play some large themes, the most important being the spiritual encounter.

The other great theme is action within non-action, the lost horse coming back, the oxen trying to go but really stopping, the bow being strung and then unstrung. All are images of great potential, where the end result is bettered by nonaction.

This hexagram closes with a great spiritual encounter — being wet by the spirit of rain, the spirit of fertility, the spirit of matrimony. This is the rule of good fortune.



Hexagram Thirty-nine
 蹇 Jian: Difficulty

Gua Ci:

蹇 li利 xi西 nan南
 JIAN: Advantage to the west and south.

bu不 li利 dong東 bei北
 No advantage to the east and north.

li利 jian見 da大 ren人 zhen貞 ji吉

Advantageous to see the Great Man. The divination: good fortune.

Yao Ci (Explanation of the lines):

6-1 wang往 jian蹇 lai來 yu譽

To go, difficulties. To come, praise.

6-2 wang王 chen臣 jian蹇 jian蹇

The king's minister troubled (with) difficulties.

fei匪 gong躬 zhi之 gu故

Not personally ! (His) is the cause.

9-3 wang往 jian蹇 lai來 fan反

To go, difficulties. Come and turn back.

- 6-4 wang 往 jian 蹇 lai 來 lian 連
 To go, difficulties. Come together.
- 9-5 da 大 jian 蹇 peng 朋 lai 來
 Great difficulties. Friends will come.
- 6-6 wang 往 jian 蹇 lai 來 shuo 碩 ji 吉
 To go, difficulties. To come, abundance. Good fortune.
 li 利 jian 見 da 大 ren 人
 Advantageous to see the Great Man.

Jian is prosaic and simple. The language is clear, the instructions direct. When in difficulty, do not go forward. Jian, "difficulties," are found in every line of the hexagram.

The gua ci, "Jian: Advantage to the west and south. No advantage to the east and north. Advantageous to see the Great Man. The divination: good fortune."

This is a repeat of the directional signals in Kun, the second hexagram, coupled with instructions to seek mature, objective advice. When the compass is viewed as an analogy to the sun's circadian cycle on a sundial, southwest represents the future; northeast represents the past; noon as the meridian represents the present.¹

6-1 The first line, "To go, difficulties. To come, praise."

This is the story of Jian.

6-2 The second line, "The king's minister troubled (with) difficulties. Not personally! (His) is the cause."

Difficulty upon difficulty, but the causes are from outside. The inner self is strong.

9-3 The third line, "To go, difficulties. Come and turn back."

A return to the Dao will obviate the problems.

6-4 The fourth line, "To go, difficulties. Come together."

This is a time to unite rather than to advance.

9-5 The fifth line, "Great difficulties. Friends will come."

Friends will come in the hour of need.

6-6 The sixth line, "To go, difficulties. To come, abundance. Good fortune. Advantageous to see the Great Man."

This echoes the first line.

The title, Jian, appears in every line. In the second line, it appears twice. Repetition extends to two other words — wang 往, "to go," and lai 來, "to come," — which are used to create a stylistic balance. This emphasis on coming and going supports the instruction in the gua

¹ See Hexagram Fifty-five, Feng, for more about noon as the present.

ci, advantage in one direction, no advantage in the other. The determinant is the radical zu 足, "the foot," which forms the lower part of the title ideogram jian 蹇. When confronted with a difficulty, the foot carries us, coming or going. But Jian can also mean lame, so forward movement might be hobbled. It is better to stay put and let events take their course and come.



Hexagram Forty
解 Jie: To Loosen

Gua Ci:

解 li 利 xi 西 nan 南 wu 无 suo 所 wang 往

JIE: Advantage to the west and south. No cause to go.

qi 其 lai 來 fu 復 ji 吉

He will come and return. Good fortune.

you 有 you 攸 wang 往 su 夙 ji 吉

There is a place to go to, early. Good fortune.

Yao Ci (Explanation of the lines):

6-1 wu 无 jiu 咎

No error.

9-2 tian 田 huo 獲 san 三 hu 狐

(In the) field, hunting, caught three foxes.

de 得 huang 黄 shi 矢 zhen 贞 ji 吉

Receives yellow arrows. The divination: good fortune.

6-3 fu 負 qie 且 cheng 乘 zhi 致 kou 寇 zhi 至

To carry on the back and also to ride, causes robbers to arrive.

zhen 贞 lin 吝

The divination: regrets.

9-4 jie 解 er 而 mu 拇 peng 朋 zhi 至 si 斯 fu 孚

Loosen your toes. Friends (will) arrive. They (will be) sincere.

6-5 jun 君 zi 子 wei 維 you 有 jie 解

The superior man bound (but) having solutions.

ji 吉 you 有 fu 孚 xiao 小 ren 人

Good fortune. There will be confidence (by) small men.

6-6

gong 公 yong 用 she 射 sun 隼

The duke's usage. To shoot a falcon

yu 于 gao 高 yong 墉 zhi 之 shang 上

on a high fortified city wall's top.

gao 獲 zhi 之 wu 无 bu 不 li 利

(From this) catch from the hunt ! Without doubt advantageous.

Jie, "to loosen, to untie, to solve, to send," is represented by an ideogram that shows dao 刀, "a sharp instrument," made from jiao 角, "the horn," of niu 牛, "an ox." This instrument is used to loosen objects. Jie is a time to solve problems, to loosen constraints.

The gua ci, "Jie: Advantage to west and south. No cause to go. He will come and return. Good fortune. There is a place to go to, early. Good fortune."

The southwest is the lucky direction, echoing Hexagrams Two and Thirty-nine. This gua ci contains instructions which seem to contradict themselves. If travel to a certain location is the goal, you should go early. Yet the main instruction for action is non-action. If engaged in a hunt or a chase, "No cause to go. He will come and return. Good fortune."

This may seem paradoxical, but in hunting, pursuit is only one method of capturing game. Another common tactic is still-hunting. The hunter chooses a propitious location, establishes himself early, and lets the game come to him. This method could be applied in the search for any object, whether material or spiritual.

6-1 The first line, "No error."

9-2 The second line, "(In the) field, hunting, caught three foxes. Receives yellow arrows. The divination: good fortune."

The captured foxes and the yellow arrows are both good omens. Fields and yellow-colored arrows are evocative symbols. In the Five Dynamic Forces of Chinese philosophy, earth and yellow represent the auspicious center.

Besides being feral game animals in Chinese myth, foxes also partake of the supernatural; many times they represent changelings. Werfoxes, like werewolves, were common figures in folklore. Their capture gives security and power.

6-3 The third line, "To carry on the back and also to ride, causes robbers to arrive. The divination regrets."

"To carry on the back and also to ride" presents an anomaly. A person, or porter, who carries many things on his back, and also is riding

in a carriage or on a horse, will invite robbers by the imbalance of the situation. Thus a small-minded man who assumes the position of a superior man will lead to larceny and regret. The terseness of the opening phrase in both the third and fourth lines seems to exhibit the wisdom of folk homilies.

9-4 The fourth line, "Loosen your toes. Friends (will) arrive. They (will be) sincere."

To loosen your toes is to relax. Go and greet your friends.

6-5 The fifth line, "The superior man bound (but) having solutions. Good fortune. There will be confidence (by) small men."

The superior man who is tied up will find ways of untying himself. A leader will find solutions and gain the confidence of those who follow. This is the dictum of this hexagram.

6-6 The sixth line, "The duke's usage. To shoot a falcon on a high fortified city wall's top. (From this) catch from the hunt! Without doubt advantageous."

The duke has gained a great prize in the symbol of the falcon, which though seemingly protected, has been captured. The lesson here is that when confronted by massive defenses, you must shoot straight at the exposed parts in order to attain your goal.



Hexagram Forty-One
 損 Sun: Decrease

Gua Ci:

損 you 有 fu 孚 yuan 元 ji 吉

SUN: Have confidence, the origin of good fortune.

wu 无 jiu 咎 ke 可 zhen 貞

No inauspicious omens. Do the divination.

li 利 you 有 you 攸 wang 往

Advantageous to have a place to go to.

he 曷 zhi 之 yong 用 er 二 gui 簋

How to proceed (with an) offering? Two baskets of rice

ke 可 yong 用 xiang 享

can be offered and presented for the sacrifice.

Yao Ci (Explanation of the lines):

- 9-1 ji 己 shi 事 chuan 遄 wang 往
 One's own affairs, hurry and go.
 wu 无 jiu 咎 zhuo 酌 sun 損 zhi 之
 No error. Consider diminishing !
- 9-2 li 利 zhen 貞 zheng 征 xiong 凶
 Profit in the divination. To attack, misfortune.
 fu 弗 sun 損 yi 益 zhi 之
 Will not decrease but increase !
- 6-3 san 三 ren 人 xing 行
 Three people traveling,
 ze 則 sun 損 yi 一 ren 人
 then (will be) diminished by one person.
 yi 一 ren 人 xing 行 ze 則 de 得 qi 其 you 友
 One person traveling, then obtains his companion.
- 6-4 sun 損 qi 其 ji 疾 shi 使 chuan 遄
 To diminish his illness, send a message quickly.
 you 有 xi 喜 wu 无 jiu 咎
 There will be joy. No error.
- 6-5 huo 或 yi 益 zhi 之 shi 十 peng 朋 zhi 之 gui 龜
 Someone adds ten pairs of tortoises.
 fu 弗 ke 克 wei 違 yuan 元 ji 吉
 Not able to oppose the origins of good fortune.
- 9-6 fu 弗 sun 損 yi 益 zhi 之 wu 无 jiu 咎
 Do not decrease. Increase ! No error.
 zhen 貞 ji 吉
 The divination: good fortune.
 li 利 you 有 you 攸 wang 往
 Advantageous to have a place to go to.
 de 得 chen 臣 wu 无 jia 家
 Obtain servants, not houses.

The etymology of Sun can be traced only to the Han Dynasty dictionaries where its meaning is "to diminish, to decrease, to subtract."

More contemporary meanings include “injury” and “loss.”

When we examine the components of the ideogram, a picture appears. The left radical is shou 才, “a hand.” The right radical yuan 員 is designated as the phonetic, but an ancient form of yuan 員 depicts a bronze vessel with a hole on top — a vessel used to hold sacrificial offerings or liquors. Combining the images of a hand and a vessel used for sacrificial liquors gives us an extended level of meaning. “To decrease” can also be “to pour out” or “to pour away.”

To decrease can refer to number, time or possession. It is a positive action, even during the act of subtraction.

The gua ci, “Sun: Have sincerity, the origin of good fortune. No inauspicious omens. Do the divination. Advantageous to have a place to go to. How to proceed (with an) offering? Two baskets of rice can be offered and presented for the sacrifice.”

The first section of the gua ci uses standard phrases to prepare the seeker for the act of divination. The second part, “Two baskets of rice ...” is a minor offering, and indicates a time when material wealth has been diminished. The seeker’s questioning about the proper way to proceed with the sacrifice shows that his sincerity and inner offering is substantial.

Yong 用, which occurs twice, means “to use.” Anciently the pictograph meant “an offering.” Xiang 享 means both “to present” and “to accept a sacrificial offering.” This double entendre is inherent in the history of the ideogram since it was written promiscuously in ancient times as xiang 享 or the more familiar heng 亨, “to sacrifice,” which occurs so many times in the *Yi Jing* text. The important idea is that within the ritual of a sacrificial offering, both presentation and acceptance are integral. For the votary to give is also to receive, to diminish is also to increase. Such is the mandate of Sun.

9-1 The first line, “One’s own affairs, hurry and go. No error. Consider diminishing!”

Zhuo 酌, “to consider,” shows a picture of pouring out liquor, a graphic representation of diminishing. It hints at ritual libations and at water evaporating from the cooking of rice. This is a nourishing of heaven, earth and other people by giving from oneself. Technically, the use of libations with music and song may have been part of the sacrificial rites created by the Duke of Zhou.

In his ninth year in the spring, in the first month, there was a sacrificial service in the great ancestral temple where he first used the zhuo.

The Annals of the Bamboo Books, The Introduction, Chapter 4

9-2 The second line, "Profit in the divination. To attack, misfortune. Will not decrease but increase!"

This is not a time to be aggressive. An attack will increase an opponent's strength instead of decreasing it.

6-3 The third line, "Three people traveling, then (will be) diminished by one person. One person traveling, then obtains his companion."

The implication here is that traveling two by two is more balanced, and thus stronger and happier, than travel by a group of three or by a single person.

6-4 The fourth line, "To diminish his illness, send a message quickly. There will be joy. No error."

Communications of care and affection can work wonders with a person who is ill. Here is an endorsement for get well cards and an early understanding of psychotherapy.

6-5 The fifth line, "Someone adds ! ten pairs of tortoises. Not able to oppose the origins of good fortune."

Tortoises were emblems of longevity and of great, good fortune. The plastron of this revered animal was one of the original articles used in ritual divination. Divination through their use could certainly lead to good fortune.

9-6 The sixth line, "Do not decrease. Increase! No error. The divination: good fortune. Advantageous to have a place to go to. Obtain servants, not houses."

Increase and profit will come. "Having a place to go to" is the goal. In this line, increase depends on personnel. The instruction is to obtain helpers, not real estate or material items.

Numbers are an important element in the instructions of Sun. "Decrease" is arithmetic in its primal sense.

In the *gua ci* there are two baskets of rice.

In the third line there are three persons minus one person, equaling one plus one, or people traveling two by two.

In the fifth line there are ten pairs of tortoises.

There is emphasis on the number two, which in the scheme of the *Yi Jing* and its trigrams, is the number of balance, the number of the center.



Wind

Thunder

Hexagram Forty-Two

益 Yi: Increase

Gua Ci:

益 li利 you有 you攸 wang往

YI: Advantageous to have a place to go to.

li利 she涉 da大 chuan川

Advantageous to cross the great stream.

Yao Ci (Explanation of the lines):

9-1 li利 yong用 wei為 da大 zuo作

Advantage to use and to make a great effort.

yuan元 ji吉 wu无 jiu咎

The origin of good fortune. No error.

6-2 huo或 yi益 zhi之 shi十 peng朋 zhi之 gui龜

Someone will add ten pairs of tortoises.

fu弗 ke克 wei違 yong永 zhen貞 ji吉

Not able to oppose. Everflowing the divinations and good fortune.

wang王 yong用 xiang享 yu于 di帝

The king offers and presents sacrifices to the supreme ruler.

ji吉

Good fortune.

6-3 yi益 zhi之 yong用 xiong凶 shi事

Profit from the use of unfortunate affairs.

wu无 jiu咎 you有 fu孚 zhong中 xing行

No error. Have confidence. In the center walk.

gao告 gong公 yong用 gui圭

Tell the duke to use his rank.

6-4 zhong中 xing行 gao告 gong公 cong從

In the center walk. Tell the duke to follow.

li 利 yong 用

Advantageous to make offerings,

wei 為 yi 依 qian 遷 guo 國

to be trusting in the moving of the capital.

9-5

you 有 fu 孚 hui 惠, xin 心

There is sincerity in a kind heart.

wu 勿 wen 問 yuan 元 ji 吉

No question, great good fortune.

you 有 fu 孚 hui 惠 wo 我 de 德.

To have sincerity and kindness is our moral excellence.

9-6

mo 莫 yi 益 zhi 之 huo 或 ji 擊 zhi 之

No increase in it for someone attacks !

li 立 xin 心 wu 勿 heng 恒 xiong 凶

To establish the heart without constraints, misfortune.

The ideogram for Yi, "to increase, to overflow, profit, benefit," shows a min 皿, "a vessel," overflowing with shui 水, "water." Yi is a time of prosperity in earthly matters and flowering in spiritual growth.

The gua ci, "Yi: Advantageous to have a place to go to. Advantageous to cross the great stream."

There is double profit when goals are clear and actions are timely. The parallel construction of the four ideograms in each of the phrases may indicate that the proper translation of you 攸 in this instance may be "to cross tributary streams." Thus small streams should be forded before the crossing of a great river.

9-1 The first line, "Advantage to use and to make a great effort. The origin of good fortune. No error."

Zuo 作 means "to work, to make," so this line extols hard work. Hard work is one way to increase, a simple statement of the Protestant work ethic — before there were Protestants.

6-2 The second line, "Someone will add ten pairs of tortoises. Not able to oppose. Everflowing the divinations and good fortune. The king offers and presents sacrifices to the supreme ruler. Good fortune."

This line is most auspicious and has enormous responsibilities on the spiritual plane. Ten pairs of tortoises means twenty shells which can be used for divination. If the tortoises are used for breeding, this would be a perpetual supply of divinatory instruments — a great gift indeed.

Huo 或, "someone," presents us with a mystery. Who could

bestow such a magnificent gift? We discussed some history of shamanism in the fourth hexagram, and huo is the same word that is used as a disclaimer in that hexagram. When magic was employed in shamanistic practice, the attribution was always kept secret. This was to protect the giver and recipient from forces who might oppose them.

"The king offers and presents sacrifices to the supreme ruler." The king—or you acting as the king—performs sacrifices to di 帝, "the supreme ruler" that is God. God is not drawn as a masculine or vengeful figure; the supreme ruler is pictured in the ideogram as a flower on its stem 采

6-3 The third line, "Profit from the use of unfortunate affairs. No error. Have confidence. In the center walk. Tell the duke to use his rank."

Learn from your mistakes by walking in the Dao and by learning from those honored for their benevolence and sagacity. The ideogram qui 圭 represents a jade scepter, an emblem of rank awarded to nobles for distinguished service by the king.

6-4 The fourth line, "In the center walk. Tell the duke to follow. Advantageous to make offerings, to be trusting in the moving of the capital."

In ancient China, the king would sometimes determine that the site of the capital was no longer fortunate, so he would move the capital city. Where to move the capital was a question of the utmost importance. These moves were often opposed by the nobles and common people. Whole sections of "The Book of Shang" are devoted to these moves and the problems which arose from them.

Pang Geng wished to move to Yin, but the people would not go to live there. He therefore appealed to the assembly of the discontented uttering these words, "Our king came and fixed on this place from a deep concern for our people, and not because he would have them all die, where they cannot help each other to preserve life. Examination by divination says, 'This is the place for us.' When the former kings had business, they reverently obeyed the mandates of heaven... As from the stump of a felled tree, there will be shoots and sprouts. Heaven will perpetuate our mandate and favor in this new city."

Shu Jing (The Book of History), Book of Shang,
Book 7, Pang Geng, Part 1

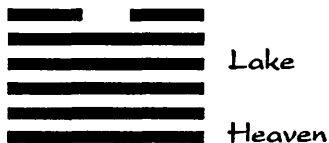
The instruction of the fourth line is that a time of great movement needs the cooperation of all.

9-5 The fifth line, "There is sincerity in a kind heart. No question, great good fortune. To have sincerity and kindness is our moral excellence."

There is no greater virtue than a kind heart and sincerity; it brings good fortune.

9-6 The sixth line, "No increase in it for someone attacks! To establish the heart without constraints, misfortune."

An untenable position exacerbated by overreaching desire. If you act on an impulse of the mind or heart without constraints or beyond reason, it will lead to misfortune.



Hexagram Forty-Three
 夬 Quai: Decision

Gua Ci:

夬 yang 揚 yu 于 wang 王 ting 庭 fu 孚 hao 號
 QUA I: Displayed in the king's court. Trust in the signals.

you 有 li 厲 gao 告 zi 自 yi 邑
 There will be danger. Inform one's own city.

bu 不 li 利 ji 即 rong 戎
 No advantage in immediate warfare.

li 利 you 有 you 有 wang 往
 Advantageous to have a place to go to.

Yao Ci (Explanation of the lines):

9-1 zhuang 壯 yu 于 qian 前 zhi 趾
 Strong in the front of the toes.
 wang 往 bu 不 sheng 勝 wei 為 jiu 咎
 Goes (but does) not overcome. There are errors.

9-2 ti 惕 hao 號 mo 莫 ye 夜
 Alarms and signals. In the quiet of the night
 you 有 rong 戎 wu 勿 xu 恤
 there will be attacks. (Be) not anxious.

9-3 zhang 壯 yu 于 qiu 頰 you 有 xiong 凶
 Strong in the cheekbones. There will be misfortune.

jun 君 zi 子 quai 夬 quai 夬

The superior man decides to clean up,

du 獨 xing 行 yu 遇 yu 雨 ru 若 ru 濡

alone acts and encounters rain. It follows by being dampened,

you 有 yun 愠 wu 无 jiu 咎

there will be sadness but no error.

9-4 tun 臀 wu 无 fu 膚 qi 其 xing 行 ci 次 qie 且

Buttocks without skin. He walks haltingly.

qian 牽 yang 羊 hui 悔 wang 亡 wen 聞 yan 言

A dragged sheep. Regrets vanish. Hear the words,

bu 不 xin 信

no belief in them.

9-5 xian 莧 lu 陸 quai 夬 quai 夬

An amaranth mound. Cut off and uproot.

zhong 中 xing 行 wu 无 jiu 咎

In the center walk. No error.

6-6 wu 无 hao 號 zhong 終 you 有 xiong 凶

Without signals, the end will be unfortunate.

The modern ideogram quai means "to fork, parted, certain," but this is another hexagram title where there may be alternate meanings because of a dropped radical. The Great Appendix states that quai 夬 is equivalent to jue 決, which means "to open out, to cleanse, to decide, settle." The difference in the ideograms rests in the water radical 冫 on the left. If we take jue as the correct meaning, then the picture for this hexagram is a stream with an opening made by the flow of its waters. Thus, a decisive path, or decision, is the meaning of Quai.

The gua ci, "Quai: Displayed in the king's court. Trust in the signals. There will be danger. Inform one's own city. No advantage in immediate warfare. Advantageous to have a place to go to."

The ancient pictograph of quai shows a picture of a thimble. This thimble was worn by archers when using a bow and arrow, an instrument of war. An archer's thimble displayed in the king's court signifies a potential attack and a call to arms, but the danger is not immediate. Strategy is more important than conflict in this gua ci. One should define goals, and a place to go to, to establish a strong position.

9-1 The first line, "Strong in the front of the toes. Goes (but does) not overcome. There are errors."

Precipitous action is indicated by the toes. Leaning too far forward is an unstable posture which will lead to errors.

9-2 The second line, "Alarms and signals. In the quiet of the night there will be attacks. (Be) not anxious."

Alarms and signals help maintain vigilance and prepare one for any type of attack.

9-3 The third line, "Strong in the cheekbones. There will be misfortune. The superior man decides to clean up, alone acts and encounters rain. It follows by being dampened, there will be sadness but no error."

This is a character reading from physiognomy; the structure of the face is an omen. Cheekbones that are too strong means the person is unbending or cruel, thus misfortune. The superior man who attempts to clear up a problem made by a rigid or cruel person often finds himself in a solitary position. This is as true now as it was then, a troubleshooter is often not a popular person.

9-4 The fourth line, "Buttocks without skin. He walks haltingly. A dragged sheep. Regrets vanish. Hear the words, no belief in them."

Anyone with skinned buttocks would find it difficult to walk. Certainly he walks hesitantly, like a dragged sheep. The words of someone so afflicted might be difficult to believe, since in all probability he had been flogged for criminal activity.

9-5 The fifth line, "An amaranth mound. Cut off and uproot. In the center walk. No error."

Amaranth is a potherb which can be eaten as a young green. In Chinese cuisine it is used like spinach. The seed can also be ground into flour. Once it gets started, amaranth, or red root, is very prolific. Because it grows so abundantly, a fair amount of determination would be needed to uproot it. It symbolizes something overly abundant, out of control, which must be cleaned out. The way to do this is to be centered and to move in the Dao.

6-6 The sixth line, "Without signals, the end will be unfortunate."

If we expand this into today's world, "signals" can also be translated as "communication." Without signals or communication there cannot be decisions based on intelligence; consequently, the end will be unfortunate.



Heaven

Wind

Hexagram Forty-Four

姤 Gou: To Pair

Gua Ci:

姤 nu 女 zhuang 壯

GOU: The woman is powerful.

wu 勿 yong 用 qu 取 nu 女

No use to marry (this) woman.

Yao Ci (Explanation of the lines):

6-1 xi 繫 yu 于 jin 金 ni 梃 zhen 貞 ji 吉

Bound to metal chocks. The divination: good fortune.

you 有 you 攸 wang 往 jian 見 xiong 凶

Having a place to go to encounters misfortune.

lei 羸 shi 豕 fu 孚 zhi 躋 zhu 躅

An entangled pig can be trusted to falter and limp.

9-2 bao 包 you 有 yu 魚 wu 无 jiu 咎

A bag with fish. No error.

bu 不 li 利 bin 賓

Without profit, visitors.

9-3 tun 臀 wu 无 fu 膚 qi 其 xing 行 ci 次 qie 且

Buttocks without skin. He walks haltingly.

li 厲 wu 无 da 大 jiu 咎

Danger. No great error.

9-4 bao 包 wu 无 yu 魚 qi 起 xiong 凶

A bag without fish. The beginning of misfortune.

9-5 yi 以 qi 杞 bao 包 gua 瓜

Like a willow tree enveloping the melons,

han 含 zhang 章 you 有 yun 隕 zi 自 tian 天

a contained elegance will fall spontaneously from heaven.

9-6 gou 始 qi 其 jue 角 lin 吝 wu 无 jiu 咎
Copulate with his/her horn. Regrets. No error.

Gou is thought to mean "to meet, to encounter." This attribution is from the Great Appendix which defines Gou as *yu* 遇, "to meet."

Gou, the ideogram, has its own meanings which may be deduced from its picture. Gou shows *nu* 女, "a woman," and the phonetic *hou* 后, "a ruler," which represents a man bending over an orifice or a mouth. Stripped of commentary, Gou means "to pair, to have sexual intercourse." Thus the Hexagram Gou is "a time for pairing, to meet, to communicate, to have intercourse."

The *gua ci*, "Gou: The woman is powerful. No use to marry (this) woman."

What does "powerful" mean in this context? The question is one of appropriateness rather than of strength or power in its usual sense. There is no use to marry such a woman unless the husband wishes to be dominated.

6-1 The first line, "Bound to metal chocks. The divination: good fortune. Having a place to go to encounters misfortune. An entangled pig can be trusted to falter and limp."

Chocks are implements to stop a vehicle from rolling; they hold something in place. The divination is that if you stay in one place, it is good fortune. If you move there will be misfortune, because movement is difficult, like a pig who is all tangled up.

9-2 The second line, "A bag with fish. No error. Without profit, visitors."

Fish are a universal symbol of fertility. The ideogram *bao* originally represented a fetus in the womb. The time of pregnancy is a private time when visitors are not welcome.

9-3 The third line, "Buttocks without skin. He walks haltingly. Danger. No great error."

Move with great care; if you must, hobble towards a goal.

9-4 The fourth line, "A bag without fish. The beginning of misfortune."

The bag without fish is a sign of infertility.

9-5 The fifth line, "Like a willow tree enveloping the melons, a contained elegance will fall spontaneously from heaven."

This is one of the more poetic lines in the *Yi Jing*, and it has a multitude of possibilities in translation. The first four ideograms are an unusual natural image, "Like a willow tree enveloping the melons..." The next six ideograms, "...a contained elegance will fall spontaneously from heaven," begin with *han zhang*, which can also mean "hidden chapters, essays,

music." This line indicates a wondrous, creative time when heaven and man are joined spontaneously in beauty and elegance.

9-6 The sixth line, "Copulate with his/her horn. Regrets. No error."

The horn, a phallic symbol, may have the precise meaning of a dildo — a lady's horn. There are regrets in such solitary times, but no error.



Hexagram Forty-Five
萃 Cui: To Gather Together

Gua Ci:

萃 heng 亨

CUI: A sacrificial offering.

wang 王 jia 假 you 有 miao 廟

The king draws near to the ancestral temple.

li 利 jian 見 da 大 ren 人 heng 亨

Advantageous to see the Great Man about the sacrifice.

li 利 zhen 貞 yong 用 da 大 sheng 牲

Profit in the divination. Offerings of sacrificial beasts.

ji 吉 li 利 you 有 you 攸 wang 往

Good fortune. Advantageous to have a place to go to.

Yao Ci (Explanation of the lines):

6-1 you 有 fu 孚 bu 不 zhong 終

There is sincerity (but) no result.

nai 乃 luan 亂 nai 乃 cui 萃

If disorder, then a gathering together.

ru 若 hao 號 yi 一 wo 握 wei 為 xiao 笑

As by signal, one hug will produce smiles.

wu 勿 xu 恤 wang 往 wu 无 jiu 咎

No distress. Go. No inauspicious omens.

6-2 yin 引 ji 吉 wu 无 jiu 咎

Led by good fortune. No error.

fu 孚 nai 乃 li 利 yong 用 yue 禴

Sincerity, then profit by the offerings at the summer sacrifices.

6-3 cui 萃 ru 如 jie 嗟 ru 如

A gathering together like sighs.

wu 无 you 攸 li 利 wang 往 wu 无 jiu 咎 xiao 小 lin 吝

No place is profitable to go to. No error. Slight regrets.

9-4 da 大 ji 吉 wu 无 jiu 咎

Great good fortune. No error.

9-5 cui 萃 you 有 wei 位 wu 无 jiu 咎 fei 匪 fu 孚

Gathering together has its place. No error. No confidence

yuan 元 yong 永 zhen 貞 hui 悔 wang 亡

(needs) a great enduring divination. Regrets vanish.

6-6 ji 齎 zi 咨 ti 涕 ti 洩 wu 无 jiu 咎

Send a dispatch (with) tears and weeping. No error.

Cui, "to gather together," calls for communion with spiritual powers, assembly with others, and communion with one's self through sacrifice and open emotions.

The ideogram is composed of cao 艸, "grass" or "weeds" growing close together on top of the phonetic zu 卒, "a follower, a servant."

The gua ci, "Cui: A sacrificial offering. The king draws near to the ancestral temple. Advantageous to see the Great Man about the sacrifice. Profit in the divination. Offerings of great sacrificial beasts. Good fortune. Advantageous to have a place to go to."

This is a spiritual offering of great import. The king himself is acting as supplicant to harmonize heaven, man and earth. It is important to see the Great Man because all procedures must be in accord with the Dao. The great sacrificial animal was usually an unmarked young bull. This was proffered to the spirits, in honor and reverence, to assemble spiritual communion between the living and the dead. Now, as then, Cui points to personal sacrifice and communion with God and spirit.

6-1 The first line, "There is sincerity (but) no result. If disorder, then a gathering together. As by signal, one hug will produce smiles. No distress. Go. No inauspicious omens."

This line shows disorder and then a coming together. In spite of sincerity, things are muddled; consequently, there are no results. One

hug producing smiles is a welcome support in such times.

6-2 The second line, "Led by good fortune. No error. Sincerity, then profit by the offerings at the summer sacrifices."

This is a gathering together at a specific time. Yue 禴 was the summer sacrifice conducted in the Shang-Yin Dynasty. The left radical shen 示 means spirits. To the right is a picture of a pitch pipe 龠. Music was used as a communication between the ancestors and the inner self.

6-3 The third line, "A gathering together like sighs. No place is profitable to go to. No error. Slight regrets."

Sighs indicate lethargy and discouragement.

9-4 The fourth line, "Great good fortune. No error."

A simple declaration of good luck.

9-5 The fifth line, "Gathering together has its place. No error. No confidence (needs) a great enduring divination. Regrets vanish."

A proper location must be considered when an assembly is to be held, but however good the site, there will always be some in the group without confidence. These individuals need a great, enduring spiritual message.

6-6 The sixth line, "Send a dispatch (with) tears and weeping. No error."

This is an inordinate show of emotion since zi 咨 can also mean a sigh in the sense of "alas and alack." But such outward emotional distress is apropos to the time and there is no error.

The range of emotions expressed in Hexagram Forty-five is much greater than in other parts of the *Yi Jing*. We have a hug, smiles, distress, sighs and tears. This may be one of the conditions of human groups, or perhaps it is a product of human groups.



Hexagram Forty-Six
升 Sheng: To Ascend

Gua Ci:

升 yuan 元 heng 亨

SHENG: The beginning, a sacrificial offering.

yong 用 jian 见 da 大 ren 人 wu 勿 xu 恤

Useful to see the Great Man. No anxiety.

nan 南 zheng 征 ji 吉
Southward proceed. Good fortune.

Yao Ci (Explanation of the lines):

6-1 yun 允 sheng 升 da 大 ji 吉
Granted ascension. Great good fortune.

9-2 fu 孚 nai 乃 li 利 yong 用
Sincerity, then profit by the offerings
yue 禴 wu 无 jiu 咎
at the summer sacrifices. No error.

9-3 sheng 升 xu 虛 yi 邑
To arise in a hollow city.

6-4 wang 王 yong 用 heng 亨 yu 于 qi 岐 shan 山
The king presents sacrificial offerings on Qi Mountain.
ji 吉 wu 无 jiu 咎
Good fortune. No error.

6-5 zhen 貞 ji 吉 sheng 升 jie 階
The divination: good fortune. Ascend the steps.

6-6 ming 冥 sheng 升
Darkly ascending.
li 利 yu 于 bu 不 xi 息 zhi 之 zhen 貞
Advantage in unceasing correctness.

Sheng, "to ascend," is a time for communication between those on earthly and heavenly planes. Sacrifice, charity, and the actions which put one's material world in order form Sheng's instruction.

The gua ci, "Sheng: The beginning, a sacrificial offering. Useful to see the Great Man. No anxiety. Southward proceed. Good fortune."

In ancient times, kings would tour the country in order to stabilize outer territories and make uniform certain standards and regulations. The southern tour was made in the summer. Sheng indicates this is the period to set one's house in order.

6-1 The first line, "Granted ascension. Great good fortune."

A coming together with higher powers.

9-2 The second line, "Sincerity, then profit by the offerings at the summer sacrifices. No error."

South and summer are congruent in movement, both internally for

one's self and externally for society and nature. It is time to put things in order and harmony.

9-3 The third line, "To arise in a hollow city."

A harbinger of emptiness.

6-4 The fourth line, "The king presents sacrificial offerings on Qi Mountain. Good fortune. No error."




The capital of the Zhou Dynasty, which originated in southwest China, was located at the base of Mount Qi. Local offerings were meant to promulgate good fortune for one's own family, city and state. Charity begins at home.




6-5 The fifth line, "The divination: good fortune. Ascend the steps."

Go up one level at a time.

6-6 The sixth line, "Darkly ascending. Advantage in unceasing correctness."

Even while moving in darkness, advantage may be gained by moving correctly and according to guidance from a divination.

Though Sheng means "to ascend," its natural omen, shown by an ancient pictograph , is a cup , a ladle, or a handful, multiplied by the number ten . Another meaning of sheng is "a pint," and may point to an offering which consisted of ten handfuls of a grain such as rice or millet.

There is an esoteric connection between sheng and the ideogram yue , the phonetic in the ideogram which means the "summer sacrifice" in the second line of the yao ci. The phonetic yue, a tubular measuring device, is equal in volume to 1200 grains of millet. This yue forms the cubic standard of an instrument called the yellow cup which was the base measure for sheng. The yellow cup was a tube nine inches long with a 9/10ths of an inch bore. The length and width, volume and weight held within its dimensions comprised a complete bureau of standards for the entire country. In addition, when the yue was blown into, it set the tonal standard for music. Two yue make one he ; ten he  make one sheng.

Although Sheng means "to ascend," it is also a standard of measure, an attempt to make uniform the standards by which we live.



Hexagram Forty-Seven
 困 Kun: Distress

Gua Ci:

困 heng 亨 zhen 貞
 KUN: A sacrificial offering. For the divination,
 da 大 ren 人 ji 吉 wu 无 jiu 咎
 the Great Man good fortune. No error.
 you 有 yan 言 bu 不 xin 信
 There are words but no belief.

Yao Ci (Explanation of the lines):

- 6-1 tun 臀 kun 困 yu 于 zhu 株 mu 木
 The buttocks distressed by a rod of wood.
 ru 入 yu 于 you 幽 gu 谷 san 三 sui 歲 bu 不 di 覿
 Enters into a dark valley. Three years not seen face to face.
- 9-2 kun 困 yu 于 jiu 酒 shi 食
 Distressed amid drink and food.
 zhu 朱 fu 紱 fang 方 lai 來
 Red sashes squarely will come.
 li 利 yong 用 xiang 享 si 祀
 Advantage to use and to present sacrifices.
 zheng 征 xiong 凶 wu 无 jiu 咎
 To proceed, misfortune. No error.
- 6-3 kun 困 yu 于 shi 石 ju 據 yu 于 ji 蒺 li 藜
 Surrounded by rocks. Takes in hand thorns,
 ru 入 yu 于 qi 其 gong 宮 bu 不 jian 見 qi 其 qi 妻 xiong 凶
 enters into his palace, does not see his wife. Misfortune.
- 9-4 lai 來 xu 徐 xu 徐 kun 困 yu 于 jin 金 che 車
 Comes slowly, slowly, enclosed in a metal carriage.

lin 吝 you 有 zhong 終
Regrets will have an end.

9-5

yi 剝 yue 剝

To cut off the nose. To cut off the feet.

kun 困 yu 于 chi 赤 fu 紱 nai 乃 xu 徐 you 有 shuo 說
Surrounded by red sashes. Then slowly there will be words.

li 利 yong 用 ji 祭 si 祀

Advantage to use worship and sacrifice.

6-6

kun 困 yu 于 ge 葛 lei 藟

Bound with creepers and vines.

yu 于 nie 蹉 wu 隹 yue 曰 dong 動 hui 悔

Proceeds unsteadily and tottering, saying move and repent.

you 有 hui 悔 zheng 征 ji 吉

Have repentance to go forward to good fortune.

Kun signifies distress, anxiety and confinement; it can also mean "weary" or "tired." The ideogram shows mu 木, "a tree," surrounded by wei 匚, "an enclosure." Penal codes dominate the striking images found in this hexagram. The title occurs in every line and is followed by yu, which means "in, to, at." This construction suggests that Kun is a condition in which the petitioner finds himself. It is a condition of confinement and duress which may be more mental than physical.

The gua ci, "Kun: A sacrificial offering. For the divination, the Great Man good fortune. No error. There are words but no belief."

"Words but no belief" means that trust is lost; estrangement and worse will take place. Outside consul is needed as well as reverence and piety.

6-1 The first line, "The buttocks distressed by a rod of wood. Enters into a dark valley. Three years not seen face to face."

Flogging followed by banishment.

9-2 The second line, "Distressed amid drink and food. Red sashes squarely will come. Advantage to use and to present sacrifices. To proceed, misfortune. No error."

Even in the midst of plenty there may be distress. Historically, red sashes were insignias of a government official. During the Zhou Dynasty, the official color was red.

It is interesting to note that fang means "square," but it can also have the connotation of moral correctness as it does in English. Corrective measures must be taken spiritually and socially before moving forward into other actions.

6-3 The third line, "Surrounded by rocks. Takes in hand thorns, enters into his palace, does not see his wife. Misfortune."

This is a barren and difficult situation. The self-inflicted pain from grasping thorns blinds one to those who can be supportive.

9-4 The fourth line, "Comes slowly, slowly, enclosed in a metal carriage. Regrets will have an end."

Jin can mean either metal or gold. An armored or golden carriage could symbolize either riches or death. Both would terminate regrets.

9-5 The fifth line, "To cut off the nose. To cut off the feet. Surrounded by red sashes. Then slowly there will be words. Advantage to use worship and sacrifice."

Five terrible punishments were meted out for great criminal activity. Cutting off the nose or cutting off the feet were two. The others were to brand the forehead, to castrate, or to put to death. Red sashes represent a morality play which offers hope to the wrongdoer through devotion, worship and sacrifice.

6-6 The sixth line, "Bound with creepers and vines. Proceeds unsteadily and tottering, saying move and repent. Have repentance to go forward to good fortune."

This is a sinner, with a Chinese hair shirt of creepers and vines, who preaches that salvation comes with repentance.

The morbid tone of Hexagram Forty-seven depicts something enclosed, surrounded on four sides, which is distressed and imprisoned. This loss of freedom, even amidst what would seemingly be the bounty of freedom — the food and drink in the second line, presents a difficult state. The key instruction in such distress is to offer sacrifices, to worship. Kun represents a time when material attempts are not going to succeed, but spiritual ones may.



Hexagram Forty-Eight
井 Jing: The Well

Gua Ci:

井 gai 改 yi 邑 bu 不 gai 改 jing 井

JING: To change the city does not change the well.

wu 无 sang 喪 wu 无 de 得 wang 往 lai 來 jing 井 jing 井
No loss, no gain; to go, to come. A well is a well.

qi 汽 zhi 至 yi 亦 wei 來
 Nearly reaches, but not;
 ju 縑 jing 井 lei 羸 qi 其 ping 瓶 xiong 凶
 the well rope of the well upset its bucket. Misfortune.

Yao Ci (Explanation of the lines):

6-1 jing 井 ni 泥 bu 不 shi 食
 A well, muddied and not potable;
 jiu 舊 jing 井 wu 无 qin 禽
 an old well, without creatures.

9-2 jing 井 gu 谷 she 射 fu 鮒
 A well, crevassed and shooting out fish.
 weng 甕 chang 敞 lou 漏
 A large jar, open and leaking.

9-3 jing 井 xie 滌 bu 不 shi 食
 A well, unsettled and not nourishing,
 wei 為 wo 我 xin 心 ce 惻
 makes my heart feel pity,
 ke 可 yong 用 ji 汲
 (for it) could be used and water drawn from it.

wang 王 ming 明 bing 並 shou 受 qi 其 fu 福
 (If the) king (were) bright, together (we) would receive its blessings.

6-4 jing 井 zhou 甃 wu 无 jiu 咎
 A well, bricked. No error.

9-5 jing 井 lie 冽 han 寒 quan 泉 shi 食
 A well. A clear cold spring to drink.

6-6 jing 井 shou 收 wu 物 mu 幕
 A well receives all living creatures in intimacy.
 you 有 fu 孚 yuan 无 ji 吉
 Have sincerity. Great good fortune.

The work of man as it modifies nature is depicted in Jing, "The Well." A well is built on a natural water source, a spring. Spring water flows naturally to nourish man, but the structure of the well must be maintained by man in order to keep the water potable.

Jing thus becomes a lesson in the responsibility of mutual care. A person must maintain the well in order to be nourished by its waters.

Jing, the ideogram, was anciently written as a grid of nine fields with a dot, the well, in the center 井 . The dot has been omitted in the modern ideogram.

The gua ci, "Jing: To change the city does not change the well. No loss, no gain; to go, to come. A well is a well. Nearly reaches, but not; the well rope of the well upset its bucket. Misfortune."

The well built on a spring represents nature's constancy. The location of a city may change, but not the location of a spring. Because a well is also a man-made artifact, the tools required in its operation, such as the well rope, must be in proper repair. Neglect or improper tools can lead to misfortune.

The futility of something which falls short of its goal is demonstrated by the well rope being too short to reach the water. The bucket at its end is churning around, empty and without stability.

6-1 The first line, "A well, muddied and not potable; an old well, without creatures."

This represents something which has aged beyond the point of sustaining others.

6-2 The second line, "A well, crevassed and shooting out fish. A large jar, open and leaking."

A crack has appeared, a wound large enough to leak out the essentials. Many times little fish carried by stream or overflow will appear in a well; they keep it clean. But fish can also symbolize fertility, and here that fertile essence is leaking away. Not just water, but the living creatures in it.

9-3 The third line, "A well, unsettled and not nourishing, makes my heart feel pity, (for it) could be used and water drawn from it. (If the) king (were) bright, together (we) would receive its blessings."

This line represents a turbid state of affairs, worsened by the stupidity of those who should be managing.

6-4 The fourth line, "A well, bricked. No error."

This indicates something is in good repair.

9-5 The fifth line, "A well. A clear, cold spring to drink."

A clear cold spring allows man to be nourished by nature.

6-6 The sixth line, "A well receives all living creatures in intimacy. Have sincerity. Great good fortune."

This is a commentary on nature's bounty. Mu 幕, "intimacy," is the picture of a tent or curtain enfolding all living creatures. A well is an important thing to take care of and to share; it receives all living creatures in intimacy.

The well's highest concern is potable water. Its essence is not only

the provenance of man, but the link to all living creatures. A well is a tap into the flow of the Dao, into the underground movements of streams which nourish the earth, the Great Mother who provides a nipple to all creatures.



Hexagram Forty-Nine
革 Ge: Change, Skin

Gua Ci:

革 yi 已 ri 日 nai 乃 fu 孚 yuan 元
GE: One's own day, thus confidence. The origin,
heng 亨 li 利 zhen 貞 hui 悔 wang 亡
a sacrificial offering, profit the divination. Regrets vanish.

Yao Ci (Explanation of the lines):

- 9-1 gong 鞴 yong 用 huang 黃 niu 牛 zhi 之 ge 革
Bound, using the yellow bull's skin.
- 6-2 yi 已 ri 日 nai 乃 ge 革 zhi 之
One's own day, thus change. Go forward.
zheng 征 ji 吉 wu 无 jiu 咎
To go forward, good fortune. No error.
- 9-3 zheng 征 xiong 凶 zhen 貞 li 厲
To go forward, misfortune. The divination: danger.
ge 革 yan 言 san 三 jiu 就 you 有 fu 孚
Change is spoken of thrice, then there is confidence.
- 9-4 hui 悔 wang 亡 you 有 fu 孚
Regrets vanish. Have confidence.
gai 改 ming 命 ji 吉
Change heaven's mandates. Good fortune.
- 9-5 da 大 ren 人 hu 虎 bian 變
The Great Man and the tiger change.
wei 未 zhan 占 you 有 fu 孚
Before divination by the tortoise, have confidence.

The superior man and the leopard change.

xiao 小 ren 人 ge 革 mi 面 zheng 征 xiong 凶

Small men change face. To proceed, misfortune.

ju 居 zhen 貞 ji 吉

Stay, and the divination is good fortune.

Ge repeats the charge given the reader by the entire *Yi Jing*. Change! The concept of change is brought into the biological, animal, and human realms, to correspond with the movements of heaven, man and earth. In one's shaman personae, the individual changes his being by assuming the attributes of another, in this case, by donning the skin of an animal. The ideogram ge 革 is a picture of a raw animal skin as it is stretched out.

Ge is the costume of change, for it is necessary to wear a different guise to penetrate other levels of reality. The skin of a tiger will help you act like a tiger. This hexagram emphasizes that costumes are tools of oracular intervention. Appearance can open the door to change.

The gua ci, "Ge: One's own day, thus confidence. The origin, a sacrificial offering, profit the divination. Regrets vanish."

The second part of the gua ci is easily recognizable as a jump back to the invocation of Hexagram One, but the first five ideograms talk about personal change. Now is the right time for such transformation.¹

9-1 The first line, "Bound, using the yellow bull's skin."

The shaman draped in the skin of a totem animal — in this instance a yellow bull — signals and induces change. The yellow bull portrays great animal power, yet if it is only the bull's skin, the carcass may have been sacrificed to the spirits who guide and assist humans. The ideogram gong, "bound," intimates the idea of strengthening. The recipient is strengthened by a new, formidable dress.

6-2 The second line, "One's own day, thus change. Go forward. To go forward, good fortune. No error."

The present day is yours, go forward. This is a crack in time, a moment when you can change your world.

9-3 The third line, "To go forward, misfortune. The divination: danger. Change is spoken of thrice, then there is confidence."

Stop, thoroughly discuss options and possibilities for change; only then will there be confidence in a plan.

9-4 The fourth line, "Regrets vanish. Have confidence. Change heaven's mandates. Good fortune."

¹ See note on the gua ci on page 177.

“Change heaven’s mandates” is one of the most aggressive statements in the *Yi Jing*. This is a pivotal time when destiny itself can be changed.

9-5 The fifth line, “The Great Man and the tiger change. Before divination by the tortoise, have confidence.”

Man equals the tiger; the tiger equals man. Which becomes which? Can the tiger change its stripes? Can man change his destiny? Through an oracular ritual using the tortoise shell, or by using the *Yi Jing*, transformation can occur.

6-6 The sixth line, “The superior man and the leopard change. Small men change face. To proceed, misfortune. Stay, and the divination is good fortune.”

The superior man is equated with the leopard whose versatility is a Chinese idiom. The superior man is capable of changing his entire being, but the small man cannot. In a situation where great change is necessary and much depends on small men, forward action will result in disaster. In such a time and situation it is best to stay put, stay at home.

Ge is one of the great hexagrams of the *Yi Jing*. It shows an attempt to transform oneself and one’s destiny, which is what the *Yi Jing* is all about. Ge presents costumes and shamanistic rituals as two great tools of oracular intervention. A yellow bull, a tiger, a leopard, provide vestments of transformation.

Ge’s skin symbols emphasize the surface of things. The distinguishing mark between a tiger and a leopard is his skin. External appearance is very important in certain proceedings. You must have the costume of a tiger if you want to assume the actions of a tiger. Assumption of different guises may be used to penetrate other aspects of your destiny. But in order to change your destiny, your entire appearance must change with sincerity.

Ge is one of the most clear renderings of shamanistic practice in the *Yi Jing*. Coming just after a well, which in nature constitutes a stable entity, Ge shows the dynamics and power of man and other earthly creatures, even to the possibility of changing heaven’s ordinances, changing destiny.

* A note on the gua ci:

Valid questions arise about the gua ci because of the first ideogram after the title Ge. A slight variation of the brush stroke or stylus and any of the first three ideograms could be in play as the right one. The fourth si must be taken into account due to the possibility of a dropped radical.

Here are the possibilities:

1. Ji 巳 : private, I, myself, the sixth celestial stem
2. Yi 巳 : done, finished, to cease

3. Si 巳 : the sixth of the twelve earthly branches (see page 290) : one correspondence being the period between 9-11 a.m.

4. Si 祀 : to sacrifice, a year

Archaic forms show ji 己 to have been written 己 or 巳 while si 巳 was written 巳

In any case, a sacrifice to start one's own day seems an appropriate composite of the above. The same essay holds true for the second line of the yao ci.



Hexagram Fifty

鼎 Ding: A Sacrificial Vessel, A Cauldron

Gua Ci:

鼎 yuan 元 ji 吉 heng 亨

DING: The origin of good fortune, a sacrificial offering.

Yao Ci (Explanation of the lines):

6-1 ding 鼎 dian 顛 zhi 趾

A ding turned over head to foot.

li 利 chu 出 fou 否

Advantage to get out of the bad.

de 得 qie 妾 yi 以 qi 其 zi 子 wu 无 jiu 咎

Take a concubine for her son. No error.

9-2 ding 鼎 you 有 shi 實 wo 我 chou 仇 you 有 ji 疾

The ding is full. My enemy will have ills.

bu 不 wo 我 neng 能 ji 即 ji 吉

(But) not mine, the power and the consequences. Good fortune.

9-3 ding 鼎 er 耳 ge 革 qi 其 xing 行 sai 塞

The ding's ears changed. One's actions blocked.

zhi 雉 gao 膏 bu 不 shi 食

The pheasant's fat not eaten.

fang 方 yu 雨 kui 虧 hui 悔

Squarely the rain does away with regrets.

zhong 终 ji 吉

In the end, good fortune.

9-4 ding 鼎 zhe 折 zu 足 fu 覆 gong 公 su 餗

A ding with broken feet. Overturned, the duke's cooked rice.

qi 其 xing 形 wo 渥 xiong 凶

His body soaked. Misfortune.

6-5 ding 鼎 huang 黄 er 耳 jin 金 xuan 铉

A ding with yellow ears and metal rings.

li 利 zhen 贞

Profit in the divination.

9-6 ding 鼎 yu 玉 xuan 铉 da 大 ji 吉

A ding with jade rings. Great good fortune.

wu 无 bu 不 li 利

Without doubt advantageous.

The symbol of Ding is a bronze sacrificial vessel. These vessels took many shapes; they evolved from clay cooking pots used in Neolithic times, which later were translated into bronze. One classical form had three legs and two ears, perhaps symbolizing the mixture within the human body of the five flavors of food in Chinese theory: sour, bitter, sweet, spicy and salty.

Reaching the apex of their complex beauty in the Shang and Zhou Dynasties, these vessels were the greatest art works of their day. As such, they were presented as gifts extraordinaire between nobles and the king.

In Chinese sacrificial ritual, you asked your ancestral spirits for help with problems. The aromas of great cuisine were intended to entice these spirits. The Chinese being practical, and food being precious, they assumed that spirits came and partook of the aromas, after which the remains, the physical food, could be eaten by those offering the sacrifice.

Within the ding, alchemy fused the elements for a more harmonious life experience. Meats, grains and plant food were transformed to nourish the physical body. Symbolic raw elements, essences, and ideas were transformed to nourish the spirit. All were cooked and transmuted in the ding. Ding is a time for gifts and transformation.

The gua ci: "Ding: The origin of good fortune, a sacrificial offering."

Make and use works of art as gifts on both human and spiritual levels.

6-1 The first line, "A ding turned over head to foot. Advantage to get out of the bad. Take a concubine for her son. No error."

The ding is turned upside down. In topsy-turvy times, we have to do unusual things.

In a Chinese family the lack of progeny presented a very difficult situation. If there were no children, it meant your line was ended. If no one was left to sacrifice to you, there would be no aromas set out for you; your spirit would gradually starve to death without spiritual food.

In China monogamy was practiced by those who could not afford polygamy. If there was no other way to continue your lineage, it was acceptable to have children with someone other than the primary wife. Of course the payment for polygamy was emotional as well as material, and it became a question of circumstance and need. In Chinese myth, the Yellow Emperor, in order to set a standard, had nine wives. The first wife chose the others. Until recent times, if a man was childless, it was acceptable for his brother to have children with a concubine, and then the childless brother would adopt that child to continue his line. The idea of maintaining the lineage was very strong, and this hexagram tells us that ding, the sacrificial vessel, may have been a part of a ritual offering to continue the family line.

9-2 The second line, "The ding is full. My enemy will have ills. (But) not mine, the power and consequences. Good fortune."

Whenever we encounter the personal pronoun, "I" or "my," take notice. "Not mine the power" is the same disclaimer that occurs in Meng, the fourth hexagram. It is the denial of power within an oracular statement. Knowledge of misfortune to come does not necessarily include the responsibility to try to change it.

9-3 The third line, "The ding's ears changed. One's actions blocked. The pheasant's fat not eaten. Squarely the rain does away with regrets. In the end, good fortune."

Here we have one thing changed, another blocked, and a meal left unfinished. These are three difficult problems, yet nature will wash away impediments and things which are left incomplete. In the end, there will be good fortune.

9-4 The fourth line, "A ding with broken feet. Overturned, the duke's cooked rice. His body soaked. Misfortune."

Food spilt on one's person is an omen of bad luck. If it is spilled on the person of the duke, or a ruler, it is doubly unfortunate.

6-5 The fifth line, "A ding with yellow ears and metal rings. Profit in the divination."

This ding is an elaborate gift to be given or received. Yellow or metal could be gold or a precious metal.

9-6 The sixth line, "A ding with jade rings. Great good fortune. Without doubt advantageous."



The gift of a ding ornamented with jade rings will bring great good

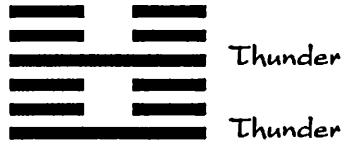
fortune. It is a mark of abundance or wealth.

Ding is the only hexagram named for a man-made artifact. Although Hexagram Forty-eight, Jing, "The Well," is also a man-made object, as a water source, its activity comes from nature. A cauldron is wholly man-made. However, a parallel can be drawn between ding, the bronze vessel, and jing, the well. Both are hollow receptacles. A well is filled by a gift from the earth, by water ascending through a spring. The ding is filled by man with food, an offering to induce a gift from heaven of auspicious light, of spirits descending.

The use and form of the ding bronzes started with the pottery vessels made before the metal age in China. Triple legs, especially tripod hollow legs, are found only in Chinese culture and the Indian cultures of Meso and South America. The Han Dynasty dictionaries state that the three legs and two ear handles symbolized the mixing and harmonizing of the five flavors, although with the Han prejudice for numerology, this may be seen as a later interpretative theory.

Mythology and spiritual values are enunciated in the ding's geometric patterns of whorls, stylized spirals, dragons and phoenixes, and the tao tie (the dragon mask dominating the sides of the ding vessels). These figures were cast at the same time as the vessel, probably using a mold and lost wax process. The sharp, knife-like edges of the figures and patterns in base relief incorporate secrets and techniques of metallurgy lost with the demise of the Shang and Zhou Dynasties. The vessels themselves were made of strange alloys and could have both silver and gold mixed with the bronze. Many ding were cast with writing on them, and before the rediscovery of the oracle bone inscriptions, they provided a major source of information for archaic writing and customs.

The ancient pictograph for ding  seems to have been used interchangeably with zhen , the ideogram meaning "to divine, divination," so Ding forms the symbolic cauldron wherein transformation takes place. It contains sacrificial offerings which are the human gift, but the Ding also contains change and the future, the spiritual gift.



Hexagram Fifty-One
震 Zhen: Thunder, Shaking

Gua Ci:

震 heng 亨 zhen 震 lai 來

ZHEN: A sacrificial offering. With thunder comes

xi 讙 xi 讙 xiao 笑 yan 言 ya 啞 ya 啞
fright and terror, laughter, speech, and the sounds of laughing.

zhen 震 jing 驚 bai 百 li 里
Thunder terrifies for a hundred li (fifty kilometers),
bu 不 sang 喪 bi 匕 chang 甞
but no loss of spoon (nor of) sacrificial liquor.

Yao Ci (Explanation of the lines):

9-1 zhen 震 lai 來 xi 讙 xi 讙 hou 後 xiao 笑
With thunder comes fright and terror; afterwards, laughter,
yan 言 ya 啞 ya 啞 ji 吉
speech, and the sounds of laughing. Good fortune.

6-2 zhen 震 lai 來 li 厲 yi 億 sang 喪 bei 貝
With thunder comes danger. A hundred thousand lost cowries.
ji 躋 yu 于 jiu 九 ling 陵 wu 勿 zhu 逐
Go up to the ninth mound. Do not pursue.

qi 七 ri 日 de 得
In seven days they will be found.

6-3 zhen 震 su 蘇 su 蘇
With thunder, nervous and uneasy.

zhen 震 xing 行 wu 无 sheng 瞽
Shaking yet acting. No injury.

6-4 zhen 震 sui 遂 ni 泥
Thunder, and then mud.

6-5 zhen 震 wang 往 lai 來 li 厲
 Thunder in going and coming, danger.
 yi 億 wu 无 sang 喪 you 有 shi 事
 A hundred thousand is no loss. There will be business.

6-6 zhen 震 suo 索 suo 索
 With thunder, disquieted and apprehensive,
 shi 視 jue 矚 jue 矚 wang 往 xiong 凶
 looking right and left in terror. To proceed, misfortune.

zhen 震 bu 不 yu 于 qi 其 gong 躬 yu 于 qi 其 lin 隣
 When the shaking is not in his body, but in his neighbor's,
 wu 无 jiu 咎 hun 婚 gou 媾 you 有 yan 言
 no error. A marriage. There will be talk.

Zhen is the thunder trigram doubled. The trigram zhen 三 appears directly after the trigrams representing heaven and earth in their progression. Zhen quickens and excites the universe to life and development. The ideogram combines the radical yu 雨, "rain," and chen 辰, the phonetic.

Chen represents the third month. In its use as the fifth earthly branch, it is the period between 7 a.m. and 9 a.m. In modern Western astronomy, chen would be placed in the constellation Scorpio. As a celestial mark, chen 辰 archaically may have represented the tail of a dragon, the animal associated with the trigram zhen.

Zhen by itself means "to shake, to excite, to terrify, to quicken." Shaking up, excitation, and even fear will later produce greater composure and clarity.

It is important to note the use of the ideogram jian 湏 which describes thunder in the Great Appendix. The ideogram means "flowing water, waves," thus "waves of thunder." Waves of shaking equal Zhen.

The gua ci, "Zhen: A sacrificial offering. With thunder comes fright and terror, laughter, speech, and the sounds of laughing. Thunder terrifies for a hundred li (fifty kilometers), but no loss of spoon (nor of) sacrificial liquor."

"Fright" and "terror" are the same ideogram. The right side of the character shows a tiger. The left side of the ideogram shows the word for a split or a crack. This peal of thunder with its crack of lightning shows a time when things can be split open — an opening in the space-time continuum when great changes can occur.

The other words in the gua ci show sounds — laughter, speech and thunder. Explosive noises cause fright. Fright can push you into crisis

and hopefully through it, so that actions afterwards will be more balanced. The gua ci shows that sound itself can be an initiator, shaking a person into creative effort.

Although you may be shaken on one level, within sacrifice and ritual action, there is calm. There is no loss of spoon nor of the sacrificial liquor.

9-1 The first line, "With thunder comes fright and terror; afterwards, laughter, speech, and the sounds of laughing. Good fortune."

This is a repeat of the first part of the gua ci. Crisis, denouement, and a happy ending form the drama of this line.

6-2 The second line, "With thunder comes danger. A hundred thousand lost cowries. Go up to the ninth mound. Do not pursue. In seven days they will be found."

A hundred thousand of anything, whether cowries or dollars, constitutes a fortune. Yi 億, "a hundred thousand," through inevitable inflation, has in today's world become one hundred million. There is a second interpretation of yi, "quiet," meaning the heart and mind at rest. Going to the top of a mound, or the top of a mountain as Christ did in the Bible, is a metaphor for meditation. In ancient China, mounds were grave sites, so when something is lost, it may be that you should call on a specific ancestor for help. The primary instruction is for quiet and contemplation; then what you have lost, or something of even greater value, will be found. This echoes a line in Hexagram Thirty-eight about a lost horse which returns without being pursued. Once again there is emphasis on action with no action.

6-3 The third line, "With thunder, nervous and uneasy. Shaking yet acting. No injury."

Go ahead and act, even if nervous.

9-4 The fourth line, "Thunder, and then mud."

There is danger when there is apprehension and no clarity.

6-5 The fifth line, "Thunder in going and coming, danger. A hundred thousand is no loss. There will be business."

Don't be disheartened by danger and short term loss. Business will continue.

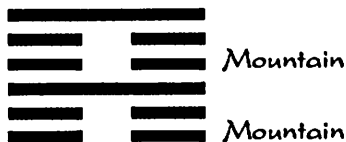
6-6 The sixth line, "With thunder, disquieted and apprehensive, looking right and left in terror. To proceed, misfortune. When the shaking is not in his body, but in his neighbor's, no error. A marriage. There will be talk."

Do not move when you are fearful. When the thunder and fear have left, go forward in relations and partnerships, even if there is gossip.

Natural omens occur twice within this hexagram. The *ya, ya* sounds in the gua ci and the first line may point to the cawing of crows which signals that a crisis has passed. *Su, su* in the third line may instruct

one to carry a sprig of thyme when anxious, or even to drink thyme tea to calm oneself. The ideogram su means "nervousness" as well as "thyme."

This hexagram is important because it is one of the primal hexagrams. Doubled words occur five times in the language of Zhen. They are used for sound as well as for meaning, to echo the sounds and vibrations of thunder. These doubled words call attention to the resonance of nature's activities with the self.



Hexagram Fifty-Two
艮 Gen: Mountain, Still

Gua Ci:

艮 gen 艮 qi 其 bei 背 bu 不 huo 獲 qi 其 shen 身
GEN: Stilled his back. Freed of his body,

xing 行 qi 其 ting 庭 bu 不 jian 見 qi 其 ren 人 wu 无 jiu 咎
walking in his courtyard. Un—seen, his person. No error.

Yao Ci (Explanation of the lines):

6-1 gen 艮 qi 其 zhi 趾 wu 无 jiu 咎
Stilled his toes. No error.
li 利 yong 永 zhen 貞
Profit everflowing the divination.

6-2 gen 艮 qi 其 fei 腓 bu 不 zheng 拯 qi 其 sui 隨
Stilled his calves. No help his followers.
qi 其 xin 心 bu 不 kuai 快
His heart is not pleased.

9-3 gen 艮 qi 其 xian 限 lie 列 qi 其 yin 胤
Stilled his loins. Separate his spine's flesh.
li 厲 xun 薰 xin 心
Danger fires the heart.

6-4 gen 艮 qi 其 shen 身 wu 无 jiu 咎
Stilled his body. No error.

6-5 *gen* 艮 *qi* 其 *fu* 輔 *yan* 言 *you* 有 *xu* 序
 Stilled his jawbone. Speech will be orderly.
 hui 悔 *wang* 亡
 Regrets vanish.

9-6 *dun* 敦 *gen* 艮 *ji* 吉
 Honesty and stillness. Good fortune.

Gen is made up of the trigram for mountain doubled and is the hexagram of stillness, contemplation, meditation and harmony with the immortal. It is the antithesis of Zhen, Hexagram Fifty-one, which was the hexagram of thunder and movement.

The Great Appendix equates Gen with zhi 止, "to stop, to be still," which on the oracle bones probably represented the graph of a footprint 止. This is notable because the language of the lines and the gua ci are studded with body parts. A footprint is an appropriate image for this hexagram. First, in its connotation as a base, a foundation, a mountain. Second, in its representation as a signature for a body which has been present but is now freed of that particular moment in space and time.

Associated with this idea of a person who has transcended his body is xian 仙, "the perfected immortals, the sages of Daoism." The ideogram is composed of ren 人, "man," and shan 山, "mountain." This is the man of the mountain who, through stillness and simplicity in thought and action, becomes a sage and immortal. A variant of the ideogram xian shows a man who can soar like a bird beyond the coils of commonplace existence.

Gen says go to the mountain to quiet your way to wisdom. Meditation forms the base for action.

The gua ci, "Stilled his back. Freed of his body, walking in his courtyard. Un—seen, his person. No error."

A yogic posture is indicated in "stilled his back." This is transcendence into a state of consciousness beyond the physical body, an out-of-body experience through meditation.

6-1 The first line, "Stilled his toes. No error. Profit everflowing the divination."

Stay still and quiet.

6-2 The second line, "Stilled his calves. No help his followers. His heart is not pleased."

The leader wishes to stop but his followers do not.

9-3 The third line, "Stilled his loins. Separate his spine's flesh. Danger fires the heart."

The position is non-aggressive, but being uncomfortable in one's body indicates danger.

6-4 The fourth line, "Stilled his body. No error."

In Chinese theory, there is no separation between physiology and psychology, so here both the body and emotions are stilled.

6-5 The fifth line, "Stilled his jawbone. Speech will be orderly. Regrets vanish."

A few words are enough.

9-6 The sixth line, "Honesty and stillness. Good fortune."

Two great attributes for good fortune.

The ideogram qi 其, the third person pronoun meaning "he, she, it, they, his, her, its, their," occurs a dozen times in Hexagram Fifty-two, ten times in reference to the body or parts of the body. The repetition leads us to ask if there can be other levels of meaning to qi? The oracle bones show a picture of a winnowing basket 𠄎 or of a man presenting the basket as an offering 𠄎. By extension it has become the third person objective. Esoterically, there may be a poetic reference to the basket in the sky, the Big Dipper, as the celestial sign of being stable and still like a mountain.

Gen complements Hexagram Fifty-one where external things such as anxiety, nervousness, and business can sway you. Yet even in that hexagram, amidst disturbances, there is an instruction for quieting the mind through meditation. The instruction is "Do not pursue, if things are lost, they will be found."

Some Chinese meditation techniques are derived from Indian yoga meditation practices. This is due to the influence of Buddhism which was brought to China in the 6th century A.D. A person in a full lotus position is completely defenseless. The Christian ritual of kneeling in prayer is also a posture of subjugation; you cannot quickly go from a posture of prayer to one of defense or attack.

Most Chinese and Daoist meditations start with the body in a standing posture which is also ready to attack or to defend. Tai Qi and Gong Fu are both derived from Qi Gong Daoist meditation postures which can quickly become positions of defense or attack. They have a different dynamic and philosophy than most meditations because they require a more active state of being. This is very different from many other forms of prayer or meditation.

Gen says be still as a mountain. Pay attention to signs in your body, and ascend to achieve a greater level of physical and mental awareness. Gen says that power comes from being still.



Hexagram Fifty-Three
 漸 Jian: To Glide, To Advance

Gua Ci:

漸 nu 女 gui 歸 ji 吉 li 利 zhen 貞
 JIAN: A lady to marry, good fortune. Profit the divination.

Yao Ci (Explanation of the lines):

- 6-1 hong 鴻 jian 漸 yu 于 gan 干.
 Wild geese advance to the shore.
 xiao 小 zi 子 li 厲 you 有 yan 言 wu 无 jiu 咎
 The young officer, danger. There will be talk. No error.
- 6-2 hong 鴻 jian 漸 yu 于 pan 磐
 Wild geese advance to an enormous rock.
 yin 飲 shi 食 kan 衍 kan 衍 ji 吉
 Drinking and feeding in harmony and joy. Good fortune.
- 9-3 hong 鴻 jian 漸 yu 于 lu 陸
 Wild geese advance to dry land.
 fu 夫 zheng 征 bu 不 fu 復
 A husband gone and not returned.
 fu 婦 yun 孕 bu 不 yu 育
 A wife, pregnant, but not nourished.
 xiong 凶 li 利 yu 禦 kou 寇
 Misfortune. Advantageous to resist robbers.
- 6-4 hong 鴻 jian 漸 yu 于 mu 木
 Wild geese advance to the trees.
 huo 或 de 得 qi 其 jue 楫 wu 无 jiu 咎
 Some have gotten to their branches' tips. No error.
- 9-5 hong 鴻 jian 漸 yu 于 ling 陵
 The wild geese advance to the tumulus.

fu 婦 san 三 sui 歲 bu 不 yun 孕

A wife three years and not pregnant.

zhong 終 mo 莫 zhi 之 sheng 勝 ji 吉

In the end, settled and overcome. Good fortune.

9-6

hong 鴻 jian 漸 yu 于 lu 陸

Wild geese advance onto dry land.

qi 其 yu 羽 ke 可 yong 用 wei 為 yi 儀 ji 吉

Their feathers can be used in ceremonies. Good fortune.

Jian is defined in the Great Appendix as "to advance." The water radical on the left of the ideogram shui 水 influences its other meanings, "to soak, to melt gradually, to reach." Shui combined with "advance" means an advance which is gradual, made step by step. When applied to birds, the ancient pictograph may be a poetic reference meaning "to skim over, to glide."

There are bird omens throughout the *Yi Jing*, and in this hexagram, the dramatic beauty of wild swans or geese in motion form the auspice.

Women transformed into swans or geese, or birds transformed into women, are part of folktales throughout the world. The monogamous mating habits of these wild birds symbolize the strong bonds between husband and wife.

The theme in Jian is to move gradually when performing actions which are part of bonding to another or others.

The gua ci, "Jian: A lady to marry, good fortune. Profit the divination."

Move and advance step by step into marriage or bonding with another person.

6-1 The first line, "Wild geese advance to the shore. The young officer, danger. There will be talk. No error."

-There is gossip and danger, especially for the young.

6-2 The second line, "Wild geese advance to an enormous rock. Drinking and feeding in harmony and joy. Good fortune."

The rock which is as big as a boat symbolizes stability and home, a veritable Gibraltar of protection. This is a statement of contentment and good fortune.

9-3 The third line, "Wild geese advance to dry land. A husband gone and not returned. A wife, pregnant, but not nourished. Misfortune. Advantageous to resist robbers."

A pregnant wife needs nourishment and protection. In this case, neglect leads to misfortune.

6-4 The fourth line, "Wild geese advance to the trees. Some have

gotten to their branches' tips. No error."

This is a goal nearly reached.

9-5 The fifth line, "The wild geese advance to the tumulus. A wife three years and not pregnant. In the end, settled and overcome. Good fortune."

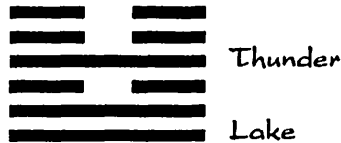
A tumulus is a hill or hillock, a mound of earth. These tombs often represent the abodes of ancestral spirits which could be approached by the living to ask for help in the conception of a child to maintain the family line. Such an outcome would be good fortune for the living and the ancestors.

9-6 The sixth line, "The wild geese advance onto dry land. Their feathers can be used in ceremonies. Good fortune."

The ideogram *yi* 儀, "ceremonies," can also mean "instruments." Ancient meteorological instruments were made with feathers. They could indicate humidity, dryness and changes in the wind. Feathers are one of the more sensitive gauges occurring in nature. This may be one of the earliest mentions of them in the world's literature. Such instruments would indicate the time to make a change.

These lines have a set pattern. "Wild geese advancing to..." begins each line. This anaphora underscores the seasonal and hierarchical patterns of flying geese.

Wild geese symbolize faithfulness and familial relationship. They are not only monogamous, they travel in flocks with a hierarchy within their routing and flight. The metaphor of geese in the flock can be extended to include the behavior of people within human society.



Hexagram Fifty-Four

歸妹 *Gui Mei*: Marriage of a Younger Sister

Gua Ci:

歸妹 zheng 征 xiong 凶 wu 无 you 攸 li 利

GUI MEI: To proceed, misfortune. No place is profitable.

Yao Ci (Explanation of the lines):

9-1

gui 歸 mei 妹 yi 以 di 媿

Marriage of a younger sister as a subordinate wife.

bo跛 neng能 lu履 zheng征 ji吉

The cripple can walk. Proceed. Good fortune.

9-2 miao眇 neng能 shi視 li利 you幽 ren人 zhi之 zhen貞

The dim of eye can see. Profit in the dark man's divination.

6-3 gui歸 mei妹 yi以 xu須

Marriage of a younger sister as waiting maid,

fan反 gui歸 yi以 di娣

turns back to marriage as a subordinate wife.

9-4 gui歸 mei妹 qian愆 qi期

Marriage of the younger sister has passed the appointed time.

chi遲 gui歸 you有 shi時

Late. The marriage will have its time.

6-5 di帝 yi乙 gui歸 mei妹

The Emperor Yi's younger sister's marriage.

qi其 jun君 zhi之 mei袂 bu不 ru如

This princess's sleeves did not compare

qi其 di娣 mei袂 liang良

to her yet younger sister's sleeves and excellence.

yue月 ji幾 wang望 ji吉

The moon (when) nearly full, good fortune.

6-6 nu女 cheng承 kuang筐 wu无 shi實

A lady bearing a basket not filled.

shi士 kui剋 yang羊 wu无 xue血

A gentleman is sacrificing a sheep with no blood.

wu无 you攸 li利

No place is profitable.

Gui Mei, "Marriage of a Younger Sister," is concerned with the nuptial customs of a princely class. The scenes described in Gui Mei would seem unthinkable today, but the implications regarding social behavior between those in power and those not in power is as true now as then.

Marriage customs go back to the legendary Huang Di, The Yellow Emperor (circa 2697 B.C.), who was reputed to have had nine wives. The story goes that eight of them were chosen by his first and principal wife. By the Zhou Dynasty, these customs had been formalized so that besides

the principal wife, the assembly would include a half-sister, i.e., a daughter of her father by another mother of lesser nobility.

Thus Gui Mei speaks about the imposition of service upon one who lacks control over external circumstances.

The gua ci, "Gui Mei: To proceed, misfortune. No place is profitable."

This marriage is a very risky business. There is little or no control over the situation. Like many other ancient cultures, the Chinese believed that the younger sister must marry in sequence, after the marriage of an older sister. If the younger sister marries first, it upsets the propriety of the relationships within the family.

9-1 The first line, "Marriage of a younger sister as a subordinate wife. The cripple can walk. Proceed. Good fortune."

Even when one is in a secondary role, life can be happy and fulfilling. "The cripple" refers to the subordinate wife. The instruction is that sometimes it is fine to accept a subordinate position. It is not only within a marriage that subordinate positions can lead to good fortune. The second position assists, and can be as important as the first.

9-2 The second line, "The dim of eye can see. Profit in the dark man's divination."

The dark man, *yu ren*, can also mean a hermit or a recluse. The future may seem dim, but if you retire into solitude and use divination, the way will become clear.

6-3 The third line, "Marriage of a younger sister as a waiting maid, turns back to the marriage as a subordinate wife."

This is an advance in grade from third to second. Positions can change. Serving maids can become wives.

9-4 The fourth line, "Marriage of a younger sister has passed the appointed time. Late. The marriage will have its time."

This is an instruction of waiting, things will work out in time.

6-5 The fifth line, "The Emperor Yi's younger sister's marriage. This princess's sleeves did not compare to her yet younger sister's sleeves and excellence. The moon (when) nearly full, good fortune."

The Emperor Yi's sister was mentioned in Tai, Hexagram Eleven. She may have been given to King Wen, author of the *Yi Jing*, in marriage. The yet younger sister's capacity and elegance cannot be hidden by an inferior social standing.

The full, loose sleeves of ancient Chinese dress were fashioned to be capacious; objects of all kinds could be hidden and carried within. These sleeves symbolize a feminine comparison of worth.

The greatest potential power is in the fifth line, which is equal to the moon when nearly full. It is not the crest of the wave, it is just below it, with action ascendant. The time when the moon is almost full is a time

when great changes can occur. The fifth line may also refer to the younger sister, someone who has not reached the marriage age, and yet is an even stronger force.

6-6 The sixth line, "A lady bearing a basket not filled. A gentleman is sacrificing a sheep with no blood. No place is profitable."

These are two negative oracular omens. A lady with an empty basket, no offerings, means no pregnancy. The man is sacrificing something which has already had its blood drained, something which is already dead. There is emptiness upon emptiness.



Hexagram Fifty-Five

豐 Feng: Abundance

Gua Ci:

豐

heng 亨

wang 王 jia 假 zhi 之

FENG: A sacrificial offering. The king bestows !

wu 勿 you 憂 yi 宜 ri 日 zhong 中

No sadness. Right as the sun at noon.

Yao Ci (Explanation of the lines):

9-1 yu 遇 qi 其 pei 配 zhu 主 sui 雖 xun 旬
Meeting his match and ruler. Only for ten days.

wu 无 jiu 咎 wang 往 you 有 shang 尚

No error. Go forward, there will be esteem.

6-2 feng 豐 qi 其 bu 蔀 ri 日 zhong 中 jian 見 dou 斗
Thick, his screens. At midday, see the Dipper.

wang 往 de 得 yi 疑 ji 疾 you 有 fu 孚

To go forward will gain suspicion quickly. Have confidence.

fa 發 ru 若 ji 吉

Send forth in accord with this. Good fortune.

9-3 feng 豐 qi 其 pei 沛 ri 日 zhong 中 jian 見 mei 沫
Abundantly it flows. At midday, see the Mei star.

zhe 折 qi 其 you 右 gong 肱 wu 无 jiu 咎

Breaks his right arm. No blame.

9-4 feng 豐 qi 其 bu 藪 ri 日 zhong 中 jian 見 dou 斗
Thick, his screens. At midday, see the Dipper.

yu 遇 qi 其 yi 夷 zhu 主 ji 吉

Meets his pleased lord. Good fortune.

6-5 lai 來 zhang 章 you 有 qing 慶 yu 譽 ji 吉

The coming chapters will have rewards, praise and fortune.

6-6 feng 豐 qi 其 wu 屋 bu 藪 qi 其 jia 家

Abundant his chambers. Screened, his house.

kui 闕 qi 其 hu 戶 qu 闕 qi 其 wu 无 ren 人

Look at his door. Silent. It is without people.

san 三 sui 歲 bu 不 di 覿 xiong 凶

Three years without seeing a face. Misfortune.

Feng means "abundant, fruitful, luxuriant." The ideogram shows an overflowing vessel on the bottom, and sheaths of grain on top, an image similar to the Western cornucopia.

The lines of Feng talk about extraordinary happenings. In three lines we have stars which are seen at noon. How can this be possible? An eclipse of the sun would allow you to see stars at noon, but eclipses were well-known to the ancient Chinese, and there were specific words for "eclipse," none of which occur in this hexagram.

In Zhou times, Feng was the name of King Wen's capital city. It is this second meaning for Feng which reveals the hidden clockwork of the hexagram. In *The Works of Mencius* there are references to King Wen which give us clues as to how it is possible to see the stars at noon.

It is said in the Book of Poetry,

He (King Wen) measured out and commenced his marvelous tower;

He measured it out and planned it.

*The people addressed themselves to it,
and in less than a day completed it...*

King Wen used the strength of the people to make his tower and his pond, and yet the people rejoiced to do the work, calling the tower 'the supernatural tower'

calling the pond 'the supernatural pond.'

The Works of Mencius, Book 1, Part 1, Chapter 2

In daylight, it is possible to see stars from the bottom of a deep well or from the bottom floor of a high tower. Whether a well or a tower, the

opening to the sky must be a narrow aperture. When the cylinder is tall enough to block sufficient light it acts as a telescope. Both the supernatural tower and pond are found allegorically in the hexagram Feng. They are instruments of the mind to search and to reflect reality, to go beyond normal vision. The rewards are abundance and prosperity.

The gua ci, "Feng: A sacrificial offering. The king bestows! No sadness. Right as the sun at noon."

This is a paean to the king and to the sun. It equates the two as bestowers of light and brightness. They give in abundance to the earth and all creatures.

9-1 The first line, "Meeting his match and ruler. Only for ten days. No error. Go forward, there will be esteem."

This signifies a great opportunity to meet one's match — one's partner as well as one's ruler. It is a propitious time to go forward. In ancient times, a week was ten days, so this denotes a limited period in which an action should be completed.

6-2 The second line, "Thick, his screens. At midday, see the Dipper. To go forward will gain suspicion quickly. Have confidence. Send forth in accord with this. Good fortune."

One who can see the stars at noon is existing in a realm of consciousness and cosmogony far beyond normal vision. But if you are blessed with extraordinary vision, it is important to go forward slowly, because the visionary is always looked upon with suspicion by the commoner. This line says it is important to go forward, for the vision is correct and will lead to good fortune.

9-3 The third line, "Abundantly it flows. At midday, see the Mei star. Breaks his right arm. No blame."

Darkness and light are united. Noon is bright, yet the Mei star is small, a dim secondary light source, even on a clear night. So what is it that flows abundantly? It is time — a rush of time so disorienting that day becomes night. In this disorientation there is a loss of balance, a broken arm, but no blame.

9-4 The fourth line, "Thick, his screens. At midday, see the Dipper. Meets his pleased lord. Good fortune."

This is a visionary penetration of the screens of normal time which allows one to see the Big Dipper and the sun at the same moment. Meeting with a pleased master means good fortune.

6-5 The fifth line, "The coming chapters will have rewards, praise and fortune."

Prosperity in abundance in your future.

6-6 The sixth line, "Abundant his chambers. Screened, his house. Look at his door. Silent. It is without people. Three years without seeing a face. Misfortune."

These bleak images — a large uninhabited place, silence, three years without seeing a face, form a shell without people, without life.

In the yao ci, one ideogram in particular calls for the esoteric. Bu 𡗗 is an archaic word which I have translated as, "to screen, to cover." It brings to mind the parasitic dodder plant, Meng, in Hexagram Four, which has the same meaning. Like Meng, bu has the plant radical on top, and may have been another magic plant. In its material meaning as a screen, it could be a polarizing screen, blocking certain wave lengths of light in order to make visible other wave lengths. Screens placed at certain angles could have a dramatic effect of blocking the sun's rays. But I believe the central meaning for bu is a screen for the mind and heart, a yogic intervention which aids in transformation of the self. The insistence that these visions occur at midday is important. In Chinese medicine, midday is the time of mind and heart, the center of the dynamic energy flow of the emotions and the body. So the sun may also stand for the heart, for the light which transmutes into enlightenment.

In the introduction I showed that yi was the sun and its rays coming down. Light influences our perceptions — the light of the sun and moon, or the light of the stars. Light and dark alternate in the cycle which creates day and night; but in Feng this cycle is demolished. The sun and the Big Dipper can be seen at the same moment — at noon. This extraordinary event asks for belief in the supernatural, for belief in cosmic happenings beyond man's scientific understanding. What greater esoteric vision than to be able to see the stars and the sun at the same time? Legends and myths are replete with such happenings. I propose that these spectacular events are always on the edge of consciousness; that they verge into the chaos of reality which is beyond our daily understanding. This is the lesson of Feng, that it is through paranormal vision that future abundance is to be gained.



Fire

Mountain

Hexagram Fifty-Six

旅 Lu: The Traveler

Gua Ci:

旅 xiao 小 heng 亨 lu 旅 zhen 貞

LU: Small sacrificial offerings. To travel, the divination.

ji 吉

Good fortune.

Yao Ci (Explanation of the lines):

6-1

lu 旅 suo 瑣 suo 瑣

A traveler, petty and troublesome.

si 斯 qi 其 suo 所 qu 取 zai 災

As such, he thus will seize calamities.

6-2

lu 旅 ji 即 ci 次 huai 懷 qi 其 zi 資

The traveler then camps, conceals his wealth

de 得 tong 童 pu 僕 zhen 貞

and obtains young servants, the divination.

9-3

lu 旅 fen 焚 qi 其 ci 次

The traveler burns his camp,

sang 喪 qi 其 tong 童 pu 僕 zhen 貞 li 厲

loses his young servants. The divination: danger.

9-4

lu 旅 yu 于 chu 處 de 得 qi 其 zi 資 fu 斧

The traveler in a resting place obtains his valuables and an axe.

wo 我 xin 心 bu 不 kuai 快

My heart is not pleased.

6-5

she 射 zhi 雉 yi 一 shi 矢 wang 亡

Shoots a pheasant. One arrow vanishes.

zhong 終 yi 以 yu 譽 ming 命

In the end, obtains praise and heaven's mandate.

9-6

niao 鳥 fen 焚 qi 其 chao 巢

A bird burns its nest.

lu 旅 ren 人 xian 先 xiao 笑 hou 後 hao 號 tao 咷

The traveling man first laughs, afterwards, cries and wails,

sang 喪 niu 牛 yu 于 yi 易 xiong 凶

loses an ox through change. Misfortune.

Lu, "The Traveler," has extended meanings for the ideogram which include, "a guest, a stranger." The oracle bone pictographs show men under a banner.

As a traveler, Lu is both a stranger and guest in a strange land. This hexagram addresses the needs, responsibilities, and potential problems of a traveler.

The gua ci, "Lu: Small sacrificial offerings. To travel, the divination. Good fortune."

Pay respects to the spirits for a safe journey and good fortune.

6-1 The first line, "A traveler, petty and troublesome. As such, he thus will seize calamities."

Pettiness is ugly at any time, but when traveling, it will lead to disaster.

6-2 The second line, "The traveler then camps, conceals his wealth and obtains young servants, the divination."

At times a traveler must be circumspect. You shouldn't flash your money when traveling. You should obtain assistance from those who are able and trustworthy. In this instance, *zhen*, besides meaning "divination," can also mean "virtuous" as descriptive of the servants.

9-3 The third line, "The traveler burns his camp, loses his young servants. The divination: danger."

When traveling in times past, making a fire was part of any camp. There was always the possibility of a fire getting out of control from carelessness, which in turn would lead to danger and loss.

9-4 The fourth line, "The traveler in a resting place obtains his valuables and an axe. My heart is not pleased."

An axe is a symbol of defense which suggests possible danger, especially in regard to valuables.

A problem arises with "My heart is not pleased." To whom does "I" or "my heart" refer? If it is the traveler, then the phrase signifies disquiet and supports the defensiveness of the axe.

6-5 The fifth line, "Shoots a pheasant. One arrow vanishes. In the end, obtains praise and heaven's mandate."

The traveler has achieved a certain goal, symbolized by the capture of a beautifully plumaged pheasant. There is some loss, one arrow vanishes, but such a loss is minimal and expected in the progression of a hunt. This achievement leads to praise and a clear understanding of the path to follow.

9-6 The sixth line, "A bird burns its nest. The traveling man first laughs, afterwards, cries and wails, loses an ox through change. Misfortune."

This echoes the third line. The bird symbolizes the traveler, the nest is his camp. The traveling man at first laughs, then cries and wails. The shock of losing one's camp creates hysterical laughter then grief. In this changed condition, his ox is carelessly watched and lost. Misfortune is the end result.



Hexagram Fifty-Seven
 巽 Sun: Wind

Gua Ci:

巽 xiao 小 heng 亨

SUN: Small sacrificial offerings.

li 利 you 有 you 攸 wang 往

Advantageous to have a place to go to.

li 利 jian 見 da 大 ren 人

Advantageous to see the Great Man.

Yao Ci (Explanation of the lines):

6-1 jin 進 tui 退

Advance or retreat.

li 利 wu 武 ren 人 zhi 之 zhen 貞

Advantage for a military man to arrive at the divination.

9-2 sun 巽 zai 在 chuang 牀 xia 下

The wind present under the bed.

yong 用 shi 史 wu 巫 fen 紛 ru 若

Use annualists, wizards, and numbers like them.

ji 吉 wu 无 jiu 咎

Good fortune. No error.

9-3 pin 頻 sun 巽 lin 吝

The incessant wind, regrets.

6-4 hui 悔 wang 亡

Regrets vanish.

tian 田 huo 獲 san 三 pin 品

In the field, captured in hunting, three kinds of game.

9-5 zhen 貞 ji 吉 hui 悔 wang 亡

The divination: good fortune. Regrets vanish.

wu 无 bu 不 li 利 wu 无 chu 初 you 有 zhong 終
Without doubt advantageous. Without a beginning there is an end.

xian 先 geng 庚 san 三 ri 日 hou 後 geng 庚 san 三 ri 日
Before the change, three days; after the change, three days.

ji 吉

Good fortune.

9-6

sun 巽 zai 在 chuang 牀 xia 下

The wind present under the bed.

sang 喪 qi 其 zi 資 fu 斧

Lost his valuables and axe.

zhen 貞 xiong 凶

The divination: misfortune.

Sun is formed by doubling the trigram sun, which stands for wind or wood. The action of Sun is described in the Great Appendix as 入, "to enter," with the idea of penetrating like the wind, into every nook and cranny. In times when events are blowing like the wind, it is imperative to be disciplined, to put things in order, to seek advice before movement.

The gua ci, "Sun: Small sacrificial offerings. Advantageous to have a place to go to. Advantageous to see the Great Man."

Action can take place when goals have been established in conjunction with outside consul. You should make a small offering to honor the spiritual realm.

6-1 The first line, "Advance or retreat. Advantage for a military man to arrive at the divination."

Advice from a person who is strong-willed and disciplined is advantageous in deciding which action to take.

In old Chinese military treatises there were instructions about divining the state and nature of the enemy from vibrations and sounds from their camp. The wind would carry these sounds to you. A military man would be attuned to these sounds and know whether to advance or retreat.

9-2 The second line, "The wind present under the bed. Use annualists, wizards, and numbers like them. Good fortune. No error."

The wind under the bed, a draft of air stirring up dust and disturbing one's sleep, could be an omen to seek advice. Annualists would give advice about historical precedents. Wizards, either sorcerer or sorceress, should also be consulted for signs beyond normal vision. The ideogram for wu 巫, "wizard," shows women dancing around

a pole, which symbolizes the connection between heaven and earth. Seeking advice from those who know nature, in addition to historians who understand the activities of man, will bring good fortune.

9-3 The third line, "The incessant wind, regrets."

Too much repetition brings boredom and regrets.

6-4 The fourth line, "Regrets vanish. In the field, captured in hunting, three kinds of game."

A variety of gains will change a state of regret.

9-5 The fifth line, "The divination: good fortune. Regrets vanish. Without doubt advantageous. Without a beginning there is an end. Before the change, three days; after the change, three days. Good fortune."

Here is double good fortune during a span of seven days. Geng 庚, which I have translated as "change," can also mean "an age, a year, a path;" it is also the seventh celestial stem.

"Without a beginning there is an end," takes us back to the Daoist idea of being active without acting. You will find happiness without seeking it.

9-6 The sixth line, "The wind present under the bed. Lost his valuables and axe. The divination: misfortune."

The wind under the bed, a draft of air, indicates there may be an open window or door through which the contents of the house has been pilfered. This is an omen of misfortune through carelessness.



Hexagram Fifty-Eight
兑 Dui: Lake, Pleasure

Gua Ci:

兑 heng 亨 li 利 zhen 贞

DUI: A sacrificial offering. Profit in the divination.

Yao Ci (Explanation of the lines):

9-1 he 和 dui 兑 ji 吉

Harmony and pleasure. Good fortune.

9-2 fu 孚 dui 兑 ji 吉 hui 悔 wang 亡

Confidence and pleasure. Good fortune. Regrets vanish.

- 6-3 lai 來 dui 兑 xiong 凶
To bring about pleasure, misfortune.
- 9-4 shang 商 dui 兑 wei 未 ning 寧
To deliberate about pleasure, no rest.
- jie 介 ji 疾 you 有 xi 喜
Assist quickly and have joy.
- 9-5 fu 孚 yu 于 bo 剝 yu 有 li 厲
Confidence in splitting apart. There is danger.
- 6-6 yin 引 dui 兑
Leading to pleasure.

Hexagram Fifty-eight is the trigram dui doubled, meaning, "lake, marsh, pleasure." The attribution of the natural sign is straightforward; it is a low-lying body of water, perhaps more a marsh than a lake.

The meaning "pleasure" is another case of the dropped radical, in this case yan 言. The ideogram dui can also have the meaning "to barter, to exchange." When yan 言, "speech," is placed in front of dui, the combination becomes huo 說, meaning "speech" or "to talk." This ideogram huo can also be pronounced yue, in which case it means "to please, to enjoy, delighted."

The beauty of a lake or pond is alluring, but a marsh teeming with life is a nexus of fertility and joy. Rice paddies are marshes or shallow lakes where things grow in profusion. The *Yi Jing* says this is a definition of joy and rejoicing. Pleasure in life is also revealed in the normal meaning of dui, "to exchange." To give and take is pleasure.

The gua ci, "Dui: A sacrificial offering. Profit in the divination."

Dui replaces yuan, the origin, in this repeat of the ritual invocation. It seeks help from the spiritual realm and announces the rewards of pleasure from the act of divination.

9-1 The first line, "Harmony and pleasure. Good fortune."

A wonderful auspice.

9-2 The second line, "Confidence and pleasure. Good fortune.

Regrets vanish."

A reward for positive thinking.

6-3 The third line, "To bring about pleasure, misfortune."

In this line, the timing is off, one cannot force pleasure. In Chinese culture, the idea of balance is very important. In Chinese medicine, one of the emotional illnesses we look at is an excess of pleasure and joy which is injurious to the heart.

9-4 The fourth line, "To deliberate about pleasure, no rest. Assist

quickly and have joy."

Pleasure has a quickness and spontaneity.

9-5 The fifth line, "Confidence in splitting apart. There is danger."

Be careful of moving away from a good position.

6-6 The sixth line, "Leading to pleasure."

Be careful of being led, or leading others into pleasure.

The pithiness of this hexagram and the instruction of the fourth line tells us that pleasure is effervescent. Pleasure is not something to talk about, you must take it when it's there. The sparse use of words indicates that pleasure is not long-lasting. The language of the hexagram itself may be a statement about the condition of joy.



Hexagram Fifty-Nine
涣 Huan: To Disperse

Gua Ci:

涣 heng 亨 wang 王 jia 假 you 有 miao 廟

HUAN: A sacrificial offering. The king draws near to the temple.

li 利 she 涉 da 大 chuan 川

Advantageous to cross the great stream.

li 利 zhen 貞

Profit in the divination.

Yao Ci (Explanation of the lines):

6-1 yong 用 zheng 拯 ma 馬 zhuang 壯 ji 吉

Use in rescue. A horse, strong. Good fortune.

9-2 huan 涣 ben 奔 qi 其 ji 机 hui 悔 wang 亡

Dispersion. Hurrying to his machines. Regrets vanish.

6-3 huan 涣 qi 其 gong 躬 wu 无 hui 悔

Dispersed his self. No regrets.

6-4 huan 涣 qi 其 qun 羣 yuan 元 ji 吉

Disperse his flock. The origin of good fortune.

huan 涣 you 有 qiu 丘 fei 匪 yi 夷 suo 所 si 思

Dispersion will have hills. No barbarian would so think.

9-5

huan 涣 han 汗 qi 其 da 大 hao 號

An imperial edict, his great call.

huan 涣 wang 王 ju 居 wu 无 jiu 咎

Disperse the king's residences. No error.

9-6

huan 涣 qi 其 xue 血 qu 去 ti 逖 chu 出 wu 无 jiu 咎

Dispersed his blood. Go far away. Out. No error.

Huan can mean "to disperse, to scatter," or "to expand." The ideogram combines shui 氵, "water," with the phonetic huan 奂, meaning "to exchange" or "to expand," from the exchange or confluence of two streams.

Though "disperse" and "expand" seem to be paradoxical meanings, they can be imagined together in the image of flooding water. When water volume expands, floating objects, such as leaves, will scatter in resonance with the movement of the water's surface.

Such is the action of Huan, to disperse into new territory for gain, for protection and for insight.

The gua ci, "Huan: A sacrificial offering. The king draws near to the temple. Advantageous to cross the great stream. Profit in the divination."

An important attempt to communicate with the ancestral spirits is symbolized by the king performing a sacrifice at the temple. The prophecy is good. It is a time for action.

6-1 The first line, "Use in rescue. A horse, strong. Good fortune."

There is strong and dependable assistance in time of need.

9-2 The second line, "Dispersion. Hurrying to his machines. Regrets vanish."

Machines may be used when dispersion must be quick.

6-3 The third line, "Dispersed his self. No regrets."

To scatter and expand the self will give insight into the spirit.

6-4 The fourth line, "Disperse his flock. The origin of good fortune. Dispersion will have hills. No barbarian would so think."

Hills and valleys may refer to the fact that dispersion will proceed in waves. Scatter the flock for protection and expansion.

9-5 The fifth line, "An imperial edict, his great call. Disperse the king's residences. No error."

The first two ideograms in the fifth line are interesting. Together huan han means an imperial edict, but huan is translated in other lines as "dispersing," and han can also mean "sweat." Thus perspiration, like an imperial edict, once issued, cannot be recalled. Movements of great importance may be undertaken at this time, even to moving the location of one's primary residence. The innuendos in this pun are the same in

English and Chinese—of sweating through something that is important.

9-6 The sixth line, "Dispersed his blood. Go far away. Out. No error."

In this line, blood may represent the family or blood relations. This is a time to scatter the tribe.



Hexagram Sixty
節 Jie: Regulations

Gua Ci:

節 heng 亨 ku 苦 jie 節 bu 不 ke 可
JIE: A sacrificial offering. Bitter regulations cannot be.
zhen 貞

The divination.

Yao Ci (Explanation of the lines):

9-1 bu 不 chu 出 hu 戶 ting 庭 wu 无 jiu 咎

Not going out the door and courtyard. No error.

9-2 bu 不 chu 出 men 門 ting 庭 xiong 凶

Not going out from the gate and courtyard. Misfortune.

6-3 bu 不 jie 節 ru 若 zai 則 jie 嗟 ru 若 wu 无 jiu 咎

No regulations followed, causes sighs to follow. No error.

6-4 an 安 jie 節 heng 亨

Peaceful regulations. A sacrificial offering.

9-5 gan 甘 jie 節 ji 吉

Sweet regulations. Good fortune.

wang 往 you 有 shang 尚

Go forward, there will be praise.

6-6 ku 苦 jie 節 zhen 貞 xiong 凶

Bitter regulations. The divination: misfortune.

hui 悔 wang 亡

Regrets vanish.

The ideogram for Jie, "Regulations," is marked on top with zhu 竹, "bamboo," portrayed by its lancolate leaves. On the bottom is the phonetic ji 吉. Bamboo grows as a hollow cylindrical tube, a stem marked at regular intervals with thickened nodes. Jie represents the section between the two nodes.

Because bamboo grows straight, it is a natural measuring stick. From ancient times, it was made into flutes and pitch pipes which were used to create standard tones and sounds in music. Jie can also mean "rhythm" and thus, divisions of time.

Given these images of measures and intervals, Jie teaches about standards. It tells us to examine the basics of rules and regulations, to follow them in the way of the Dao.

The gua ci, "Jie: A sacrificial offering. Bitter regulations cannot be. The divination."

Restrictive laws which cause grief and bitterness do not work. Discipline is good, but you must be careful about rules which are too rigid or severe.

9-1 The first line, "Not going out the door and courtyard. No error."

This is a time to stay put.

9-2 The second line, "Not going out from the gate and courtyard. Misfortune."

Contrary to the first line, now is a time to get out and move.

6-3 The third line, "No regulations followed, causes sighs to follow. No error."

Without regulations and discipline, life is unbalanced and unstable. This leads to problems and sighs. Yet such times also allow you to create your own standards of conduct.

6-4 The fourth line, "Peaceful regulations. A sacrificial offering."

This is a prayer for peace and stability. Heng may also be translated as "success."

9-5 The fifth line, "Sweet regulations. Good fortune. Go forward, there will be praise."

A pleasant time to live and to act, when regulations are reasonable and sweet.

6-6 The sixth line, "Bitter regulations. The divination: misfortune. Regrets vanish."

Bitter and restrictive laws will lead to misfortune, but such times will pass.

A modern practice descending from Jie is the contemporary use of a bamboo section in popular divinatory practice. A large bamboo section is cut so that a cylinder is formed: open at one end and closed by the natural node on the other. A varying number of thin, flat bamboo sticks

are numbered and placed inside the cylinder. The cylinder is shaken until a stick wriggles up and out — usually dramatically and with some flair. The numbered stick is then matched to a prognostication.



Hexagram Sixty-One
 中孚 Zhong Fu: Inner Sincerity

Gua Ci:

中 孚 tun 豚 yu 魚 ji 吉

ZHONG FU: Suckling pigs and fishes. Good fortune.

li 利 she 涉 da 大 chuan 川 li 利 zhen 貞

Advantageous to cross the great stream. Profit the divination.

Yao Ci (Explanation of the lines):

9-1 yu 虞 ji 吉 you 有 ta 他 bu 不 yan 燕

In repose, good fortune. If there is another, no rest.

9-2 ming 鳴 he 鶴 zai 在 yin 陰

The cry of a crane in hiding.

qi 其 zi 子 he 和 zhi 之

Her young in harmony arrive.

wo 我 you 有 hao 好 jue 爵

I have a good goblet.

wu 吾 yu 與 er 爾 mi 靡 zhi 之

I will share with you and divide it!

6-3 de 得 di 敵 huo 或 gu 鼓 huo 或 ba 罷

Meeting (one's) match. Either beats the drum or stops,

huo 或 qi 泣 huo 或 ge 歌

either weeps or sings.

6-4 yue 月 ji 幾 wang 望 ma 馬 pi 匹 wang 亡

The moon almost full. A horse, one of a pair, disappears.

wu 无 jiu 咎

No inauspicious omens.

9-5 you 有 fu 孚 luan 攣 ru 如 wu 无 jiu 咎
Being sincere, binding follows. No error.

9-6 han 翰 yin 音 deng 登 yu 于 tian 天
The cock crow ascends into the sky.

zhen 貞 xiong 凶

The divination: misfortune.

Kindness and trust, sincerity and confidence, are bound together in the mosaic of Zhong Fu.

Zhong 中 is defined as "the center, the middle, to attain." The ideogram shows an arrow fixed in the center of a target. Fu 孚 means "to brood on, confidence, to trust in, sincere." The ideogram shows a hen covering her zi 子, "little ones" with her zhao 爪, "talons and legs."

Wondrous animal characters turn Zhong Fu into an instruction by fairy tale. Its theme is to maintain the inner self, to develop one's nature, to harmonize and resonate with the universe.

Only he under heaven who has reached complete sincerity is able to fully develop his nature. Able to fully develop his own nature, he is able to fully develop the nature of men. Able to fully develop the nature of men, he is able to fully develop the nature of creatures. Able to fully develop the nature of creatures he can assist heaven and earth's transformations and fecundity. Able to assist heaven and earth's transformations and fecundity, he may with heaven and earth form a trigram.

*The Confucian Classics, Doctrine of the Mean,
Chapter 22, attributed to Zi Si*

The gua ci, "Zhong Fu: Suckling pigs and fishes. Good fortune. Advantageous to cross the great stream. Profit the divination."

The blessings of children (suckling pigs) and fertility (fishes) are indicated. With such signs, major actions may be undertaken.

9-1 The first line, "In repose, good fortune. If there is another, no rest."

This is a time to stay tranquil and alone, that is the human instruction of the line. In the aspect of wonders and shamans, yu 虞 shows a white tiger with black spots. This magic tiger does not walk on live grass and does not eat any living thing; it only appears when the state is ruled in sincerity and benevolence. He is a symbol of repose.

Yet another meaning for yu is to foretell.

The Dao of the most sincere is to foreknow. When state and family are about to flourish, there are sure to be lucky omens, and when state or family are about to perish, there are sure to be unlucky omens. They are visible in yarrow, tortoise and movements of the four limbs. When calamity or prosperity are about to come, the good will surely be foreknown by him and the bad foreknown too. Therefore one who has reached complete sincerity is like a spirit.

*The Confucian Classics, Doctrine of the Mean,
Chapter 24, attributed to Zi Si*

9-2 The second line, "The cry of a crane in hiding. Her young in harmony arrive. I have a good goblet. I will share with you and divide it!"

The crane is a symbol of a long life and a good parent who shares with her young. The ideogram 鷺 also means "little birds," with the connotation of a parent boasting, "I have good little birds."

Jue is also a goblet. This particular wine cup had three legs, two ears, and was used for libations in sacrifices to the earth.

A question arises from the different ideograms for "I," the first person pronoun. Why are both 我 and 吾 used? Who do they represent? Are these utterances from the *Yi Jing* oracle as well as from the crane? If such, the act of sharing is in keeping with Zhong Fu and with the *Yi Jing*.

6-3 The third line, "Meeting (one's) match. Either beats the drum or stops, either weeps or sings."

Huo occurs four times. Besides meaning "either," it can also mean "uncertain, someone, all, perhaps." These meanings underscore the idea of someone who cannot make up his or her mind.

6-4 The fourth line, "The moon almost full. A horse, one of a pair, disappears. No inauspicious omens."

The breakup of a team at a time of change, the almost full moon, allows for different options and increased freedom.

9-5 The fifth line, "Being sincere, binding follows. No error." People will bind to, and follow sincerity.

9-6 The sixth line, "The cock crow ascends into the sky. The divination: misfortune."

The message is dissipated and lost.



Hexagram Sixty-Two

小過 Xiao Guo: Small and Beyond the Ordinary

Gua Ci:

小 過 heng 亨 li 利 zhen 貞

XIAO GUO: A sacrificial offering. Profit in the divination.

ke 可 xiao 小 shi 事 bu 不 ke 可 da 大 shi 事

Can do small affairs. Cannot do great affairs.

fei 飛 niao 鳥 yi 遺 zhi 之 yin 音

A flying bird transmits its notes.

bu 不 yi 宜 shang 上 yi 宜 xia 下

Not proper to ascend; proper to descend.

da 大 ji 吉

Great good fortune.

Yao Ci (Explanation of the lines):

6-1 fei 飛 niao 鳥 yi 以 xiong 凶

Flying birds considered as misfortune.

6-2 guo 過 qi 其 zu 祖

Passes through his deceased grandfather,

yu 過 qi 其 bi 妣

meets his deceased grandmother.

bu 不 ji 及 qi 其 jun 君 yu 過 qi 其 chen 臣 wu 无 jiu 咎

Not reaching his prince, meets his minister. No error.

9-3 fu 弗 guo 過 fang 防 zhi 之

Do not pass through the defenses to proceed.

cong 從 huo 或 qiang 戕 zhi 之 xiong 凶

In pursuit someone with a spear ! Misfortune.

9-4 wu 无 jiu 咎 fu 弗 guo 過 yu 遇 zhi 之

No error. Do not pass, meet it.

wang 往 li 厲 xin 心 jie 戒

To go is dangerous. Must be cautious.

wu 勿 yong 用 yong 永 zhen 貞

No use in constantly divining.

6-5 mi 密 yun 雲 bu 不 yu 雨 zi 自 wo 我 xi 西 jiao 郊

Thick clouds, but no rain from my western suburbs.

gong 公 yi 弋

The duke shoots with bow and arrow

qu 取 bi 彼 zai 在 xue 穴

and seizes those at the cave.

6-6 fu 弗 yu 遇 guo 過 zhi 之

Not meeting, passed through it.

fei 飛 niao 鳥 li 離 zhi 之 xiong 凶

A flying bird distantly proceeding. Misfortune.

shi 是 wei 謂 zai 災 sheng 瞢

This is said to be calamity and injury.

Xiao Guo, "Small and Beyond the Ordinary," may be compared to Da Guo, Hexagram Twenty-Eight, "Greatly Beyond the Ordinary." But small or great are simple descriptions of size and import. Guo, which means "to pass by or through, to cross over, beyond the ordinary or proper limit" is clearly emphasized in this hexagram.

The gua ci, "Xiao Guo: A sacrificial offering. Profit in the divination. Can do small affairs. Cannot do great affairs. A flying bird transmits its notes. Not proper to ascend; proper to descend. Great good fortune."

The ritual of making an offering for divination sets the stage for the small details which are the basis of all actions. Communication between those above and below is symbolized by the notes of the flying bird. His notes do not ascend into the sky, they descend to earth where they can be heard. If small details are taken care of by those who are in positions of support, there will be great good fortune.

6-1 The first line, "Flying birds considered as misfortune."

The auspices are unfavorable. Actions during this time should be low and earthly, not high and flying about.

6-2 The second line, "Passes through his deceased grandfather, meets his deceased grandmother. Not reaching his prince, meets his minister. No error."

We have passed into another realm and gone beyond the ordinary,

yet even in other dimensions, hierarchies exist. The spirits of the grandfather and the prince cannot be reached. The spirits of the grandmother and minister provide assistance and comfort.

This is also a hierarchal statement about male and female, the grandfather and grandmother, which refers back to Hexagrams One and Two. If the male is first, the female second, this line says you will meet someone who is on the second rung rather than on the first. But as before, the secondary position is often the position of control. Many times it is the minister who puts desires or petitions into action.

9-3 The third line, "Do not pass through the defenses to proceed. In pursuit, someone with a spear! Misfortune."

This indicates an exposed and perilous position, caught in between a defender and an attacker. The consequence of being so exposed would be misfortune.

9-4 The fourth line, "No error. Do not pass, meet it. To go is dangerous. Must be cautious. No use in constantly divining."

Problems must be met head on and solved before any other movement is possible. Constantly searching for other ways is foolish.

6-5 The fifth line, "Thick clouds, but no rain from my western suburbs. The duke shoots with bow and arrow and seizes those at the cave."

"Thick clouds, but no rain..." signifies a time of great potential with no completion.

"The duke shoots with bow and arrow and seizes those at the cave" is only a first step in exposing that which had been hidden.

6-6 The sixth line, "Not meeting, passed through it. A flying bird distantly proceeding. Misfortune. This is said to be calamity and injury."

Here the flying bird symbolizes calamity because desires and aims are too high and distant. The ideogram li 離 means "distant," but it is also the "Bright Bird" of Hexagram Thirty, "the oriole." This secondary bird image underscores the idea that aims are too flashy, too bright at this time. Excess will result in injury.

Hexagram Sixty-two has more words and more parallel constructions than most of the other hexagrams. The images of deceased grandparents and distant birds bring forth spheres of oracular reality which are beyond the ordinary.

The western suburbs referred to in the fifth line may be an allusion to the forebearers of the Zhou Dynasty which originated in western China. These suburbs are associated with storm clouds. Do clouds without rain come more from the west? In China, the west is a place of desert; the ocean is to the east. Would storm clouds coming from the east and south bring more rain than ones coming from the desert regions? Clouds which hovered in the west without bringing rain, through

observation and experience, then became an image of noncompletion.

The language of Xiao Guo is clearly dominated by Guo, "to pass through, beyond the ordinary." Its movement is contrasted with yu, "to meet," in lines two, four and six. Negatives occur in the gua ci and in every line except the first. This repetitive "No" seems to be another way for the *Yi Jing* to preach caution. So in going beyond the ordinary, do so in a small way.



Hexagram Sixty-Three
既濟 Ji Ji: Already Completed

Gua Ci:

既濟 heng亨 xiao小 li利 zhen貞
JI JI: A sacrificial offering. A small profit. The divination.
chu初 ji吉 zhong終 luan亂
In the beginning, good fortune. At the end, disorder.

Yao Ci (Explanation of the lines):

9-1 yi戍 qi其 lun輪 ru濡 qi其 wei尾 wu无 jiu咎
Dragging his wheels. Wetting his tail. No error.

6-2 fu婦 sang喪 qi其 fu蔀
The wife has lost her hair ornaments.
wu勿 zhu逐 qi七 ri日 de得
Do not run after (them); in seven days, found.

9-3 Gao高 Zong宗 fa伐 gui鬼 fang方
Gao Zong attacked the demon regions.
san三 nian年 ke克 zhi之 xiao小 ren人 wu勿 yong用
Three years to subdue ! Small men no use.

6-4 ru繻 you有 yi衣 ru初
The leak has cloth caulking.
zhong終 ri日 jie戒
To the end of the day be on guard.

9-5 dong東 lin隣 sha殺 niu牛
The eastern neighbor sacrifices an ox.

bu 不 ru 如 xi 西 li 隣 zhi 之 yue 禴 ji 祭
Not equal to the western neighbor's summer sacrifice.

shi 實 shou 受 qi 其 fu 福
Genuineness receives its blessings.

6-6 ru 濡 qi 其 shou 首 li 厲
Wet his head. Danger.

Ji Ji, "Already Completed," signals the finale of the sixty-four hexagrams. Its title, juxtaposed with its position as the next to last hexagram, symbolizes the never-ending rotation of the Dao in its manifestations, and the seemingly paradoxical nature of movement in the *Yi Jing*. The title is a humorous jab, saying — look, things are not what you think they are. Completion is not necessarily the end; the end is not necessarily completion.

The motifs of the title ideograms repeat common themes in the *Yi Jing*:

Ji 既, "to finish a meal." The oracle bone pictographs show a kneeling person and a food vessel 食.

Ji 濟, "to complete, to cross a stream, to aid."

The combination of these two ideograms signifies a double completion.

The gua ci, "Ji Ji: A sacrificial offering. A small profit. The divination. In the beginning, good fortune. At the end, disorder."

Timing certain actions to coincide with beginnings will bring good fortune. Those who are late will find disorder. This is a comment on the progression from order in life to dissolution at the death of events, actions and people.

9-1 The first line, "Dragging his wheels. Wetting his tail. No error."

Someone or something is going very slowly, immersed in the situation, and really getting into it.

6-2 The second line, "The wife has lost her hair ornaments. Do not run after (them); in seven days, found."

If objects of value have been lost, wait, they will be found.

9-3 The third line, "Gao Zong attacked the demon regions. Three years to subdue! Small men no use."

Gao Zong, which means "eminent ancestor" is the sacrificial title of Wu Ding, Chinese emperor of the Shang Dynasty from 1364 - 1324 B.C. He is credited as being a famous warrior and a just and watchful ruler.

The capital of Shang was protected on all flanks, the pivot of four quarters of the nation. Glorious was his fame. Brilliantly clean his spirit. Long lived, he enjoyed tranquility. And so he preserves us, his descendants.

Shi Jing, The Classic of Poetry, Part 4, Book 3, Ode 5

What are the demon regions? Gui 鬼 is the ideogram for a ghost or demon. Are these demon regions located on a plane other than an earthly plane, or are they simply enemies in warfare? In military terms, any opponent is a demon. In any case, there must be a capable spiritual person to lead the attack. It is not a position for an ordinary person.

6-4 The fourth line, "The leak has cloth caulking. To the end of the day be on guard."

A patch on a problem is only temporary and must be inspected constantly.

9-5 The fifth line, "The eastern neighbor sacrifices an ox. Not equal to the western neighbor's summer sacrifice. Genuineness receives its blessings."

The difference between the two neighbors turns on the ideogram shi 實, which can mean "solid, substantial, sincere, genuine." These attributes are blessed by heaven. The importance of the sacrifice depends on sincerity rather than size.

6-6 The sixth line, "Wet his head. Danger."

Whenever you are over your head, in water or in a situation, there is danger.



Hexagram Sixty-Four

未濟 Wei Ji: Not Yet Completed

Gua Ci:

未濟 heng 亨

WEI JI: A sacrificial offering.

xiao 小 hu 狐 qi 汜

ji 濟 ru 濡 qi 其 wei 尾

The little fox has nearly crossed the stream. Wets his tail.

wu 无 you 攸 li 利

No place is profitable.

Yao Ci (Explanation of the lines):

- 6-1 ru 濡 qi 其 wei 尾 lin 吝
 Wets his tail. Regrets.
- 9-2 ye 曳 qi 其 lun 輪 zhen 貞 ji 吉
 Drags his wheels. The divination: good fortune.
- 6-3 wei 未 ji 濟 zheng 枉 xiong 凶
 Not yet completed. To advance, misfortune.
 li 利 she 涉 da 大 chuan 川
 Advantageous to cross the great stream.
- 9-4 zhen 貞 ji 吉 hui 悔 wang 亡
 The divination: good fortune. Regrets vanish.
 zhen 震 yong 用 fa 伐 gui 鬼 fang 方
 Shake up in order to attack the demon regions.
 san 三 nian 年 you 有 shang 賞 yu 于 da 大 guo 國
 In three years there will be rewards in the great country.
- 6-5 zhen 貞 ji 吉 wu 无 hui 悔
 The divination: good fortune. No regrets.
 jun 君 zi 子 zhi 之 guang 光 you 有 fu 孚
 The superior man's brightness with having sincerity,
 ji 吉
 good fortune.
- 9-6 you 有 fu 孚 yu 于 yin 飲 jiu 酒
 There is confidence from drinking wine.
 wu 无 jiu 咎 ru 濡 qi 其 shou 首
 Not an error, but in immersing one's head,
 you 有 fu 孚 shi 失 shi 是
 there will be confidence, but a loss of reality.

Wei Ji, meaning "Not Yet Completed," as Hexagram Sixty-four forms an end which is not an end. This idea of continuing and overlapping cycles reflects heaven, man and earth revolving in their appointed rounds. To reflect this universal, noncompleting motion, the sixty-four hexagrams are sometimes arranged in a circle.

In Western symbolism the uroboros figure is analogous to this idea of noncompletion. A snake biting its own tail forms the circle of the zodiac.

One of the great instructions of the *Yi Jing* is that both negative and positive, like yin and yang, contain the seeds of their opposite; all action is binary. Closing the hexagrams with a title containing two ideograms which mean “not” and “complete” underscores the importance of the negative leading to the positive, and the positive leading to the negative.

The ideograms:

未 wei, “not, not yet.” The pictograph shows a tall tree with branches superimposed.

濟 ji, “to complete, to aid, to cross a stream.”

In daily terms, the instruction is that no event is ever truly complete, the ramifications of any action continue to flow on and on.

The gua ci, “Wei Ji: A sacrificial offering. The little fox has nearly crossed the stream. Wets his tail. No place is profitable.”

A person in the middle of a situation, someone who has “nearly crossed the stream,” must take extraordinary care about becoming further immersed. In the middle of a stream you are surrounded by an unfamiliar element. Notice that ji, “crossing the stream,” is the same ideogram which means “to complete” in the hexagram’s title. Until completion, no place is profitable. But the paradoxical instruction of the last hexagram of the *Yi Jing* is that there is no completion. You will never finish crossing the great stream — everything continues.

6-1 The first line, “Wets his tail. Regrets.”

Whoever is the subject of qi 其, which is simply the third person pronoun, “he, she, it, they,” or the assumed fox, has lost some control and ends with a wet tail and regrets.

9-2 The second line, “Drags his wheels. The divination: good fortune.”

Here qi occurs again, but this time movement is very slow. Good fortune is the result.

6-3 The third line, “Not yet completed. To advance, misfortune. Advantageous to cross the great stream.”

Here we have a dilemma: how can you cross the great stream without advancing? The answer lies in timing, because ji 濟, also means “to cross the stream.” First, one should cross the stream, whether small or large, before attempting to advance further.

9-4 The fourth line, “The divination: good fortune. Regrets vanish. Shake up in order to attack the demon regions. In three years there will be rewards from the great country.”

Stir up men and their organizations violently, like thunder, before attacking. The campaign will be long, with rewards at the end. The demon regions are those places, real or imagined, which harbor ghosts or enemies.

6-5 The fifth line, “The divination: good fortune. No regrets. The

superior man's brightness with having sincerity, good fortune."

There is no external action in this line. Double good fortune comes from intelligence and inner sincerity.

9-6 The sixth line, "There is confidence from drinking wine. Not an error, but in immersing one's head, there will be confidence, but a loss of reality."

For the oracle to finish with a reference to intoxication, by whatever source, indicates humor and self-knowledge. Wine might also be considered the symbolic blood of the oracle. But an analogy may be drawn between the drinking of wine and the use of the oracle in the attempt to transcend ordinary realms of consciousness. The overuse of wine can lead to a loss of reality, so even the use and appreciation of the *Yi Jing* must be done in moderation.

The titles of the last two hexagrams — "Already Completed" before "Not Yet Completed," juxtapose the boundaries of beginning and completion. The titles also raise questions about sequence and position. Not only linear sequence, but also vertical sequences, indicated by phrases such as wetting one's tail, or wetting one's head.

In the classical Chinese tradition, there were not four directions, there were six. They were the compass points: north, south, east and west, and up and down. These two hexagrams point out that besides the linear sequence of one to sixty-four, there are extensions and extrapolations in other directions as well. Hexagram Sixty-four is not merely the last hexagram in a sequence, it simply completes a cyclical entree into the next great crossing.

The world is small and safe when there are finite ends — but then it opens up again. It is our need for structure which makes us define and designate endings and completions, while the universe itself is boundless and infinite. The important lesson is that Hexagram Sixty-four is not the end. It comes after completion. It breaks apart the boundaries of our linear perception of space and time.

The Great Appendix

Hexagram One Qian

*Tuan*¹ says:

Great is the indication of Qian's origin!
The ten thousand things owe to it their beginning
and all belonging to heaven.
Clouds move and rain circulates.
All things flow into form.
Greatly illumined, end and beginning.
The six positions and time complete.
Time mounts the six dragons and drives through heaven.
Qian's Dao is to change and to transform.
Each in its proper nature and destiny.
Nourished and united in great harmony.
And to profit in the divination.
The leader appears high above all things.
The ten thousand states all are in repose.

*Xiang*² says:

Heaven moves in strength.
The superior man due to this is himself ceaseless in activity.

Hidden dragon no action
See the dragon in the field
To the day's end is creative and active
Someone jumping into the abyss
Flying dragon in the sky
High dragon has regrets
The usage of nine

Yang is positioned low
Virtue has circulated widely
Turn and return is the Dao
Advance without error
The Great Man creates
Fullness is not long lasting
Heaven's virtue is not only at the head

The Great Appendix was written much later than the text of the original Yi Jing and has always been included as a commentary rather than as a part of the original text. The Great Commentary is a part of the Great Appendix.

¹ Tuan: The gua ci is the meaning of the hexagram; the tuan explains this meaning on another level. Originally, tuan was a picture of a masque, a boar's head with tusks, which perhaps issued a divinatory voice of instruction.

² Xiang: The yao ci is the meaning of the individual lines. Xiang explains these meanings on another level. Originally, xiang was the picture of an elephant, which also has the meaning of "image," thus allowing for other divinatory explanations.

The Supplementary Explanation:

The origin, this is goodness enduring. A sacrificial offering, this is excellence assembled. To profit, this is rightness in harmony. Divination, this is the business of action. The superior man embodies benevolence, his foundation is through the use of experienced men. Excellence assembled is based on the use of joining in worship. To profit creatures is based on the use of harmony and rightness. Divination is firmly based on the usage of action and business.

The superior man acts with these four virtues. Consequently it is said, "Qian: The origin, a sacrificial offering, profit the divination."

9-1 says, Lying hidden the dragon no use. What does this mean? The Master said, "The dragon's virtue is hidden. Not changed by the world. Not completed by fame. Withdrawn from the world without regret. Unnoticed without regret. Happily acting by these rules. Sad in this rule of being different. In truth he cannot be uprooted, this is the hidden dragon."

9-2 says, See the dragon in the field. Advantage to see the Great Man. What does this mean? The Master said, "The dragon's virtue is properly centered. Sincere in words and speech. Sincere in ordinary action. Blocking evil by the vivacity of his truthfulness. Joy to the world without boasting. Virtue displayed and transforming. The *Yi Jing* says, 'See the dragon in the field. Advantageous to see the Great Man.' This is a ruler's virtue."

9-3 says, The superior man to the end of the day is active and creative. In the evening, apprehension. Danger. No error. What does this mean? The Master said, "The superior man advances in virtue and keeps in trim his calling. True heart and faith thus account for advances in virtue. He keeps trim his discourse, establishes his sincerity, and through this usage stays in his calling. His knowledge reaches the reachable enabling togetherness with the springs of action. With knowing the end of ends he is able to be together and alive with the right. This allows dwelling in high position without pride and staying in low position without anxiety. Thus being active and creative is based on time, as is apprehension. Although perilous, there is no error."

9-4 says, Someone leaping in the abyss. No error. What does this mean? The Master said, "Above and below are without constancy... But there is no evil. To go forward or to retreat there is no permanence and no separation from the flock. The superior man advances in virtue and keeps in trim his calling. His desires are connected in time, thus no error."

9-5 says, Flying dragon in the sky. Advantage to see the Great Man. What does this mean? The Master said, "Similar tones resonate with each other. Similar (qi) energies will seek each other. Water flows

to the moist. Fire rises to the dry. Clouds follow the dragon. Wind follows the tiger. The myriad creatures look to the workings of the sage. Things from heaven are related to above. Things from earth are related to below. Thus each follows his kind."

The top nine says, High dragon has regrets. What does this mean? The Master said, "Nobility without a base is being high without the common people. Sage men positioned below give no support. Should there be movement there will be regret."

Hidden dragon no action
See the dragon in the field
To the day's end creative and active
Someone jumping in the abyss
Flying dragon in the sky
High dragon has regrets
Qian the origin to the use of nine

The bottom
Time for rest
Act on business
Testing the self
High and controlling
Extreme and calamitous
The control of all under heaven

Hidden dragon no action
See the dragon in the field
To the day's end creative and active
Someone jumping in the abyss
Flying dragon in the sky
High dragon has regrets
Qian the origin to the use of nine

The yang qi is deep and hidden
Below heaven the lines are bright
With time walk in unison
The Dao of Qian is transforming
This place is heaven's virtue
With time together in extremity
So see heaven's rules

Qian: The origin is that which begins with the sacrificial offering. To profit the divination is its nature and feeling. Qian begins and is able to use its beautiful benefice to profit all under heaven. There is no word for this benefice but great.

How great is Qian. Firm, strong, central and correct. Pure, unmixed essence. The six lines send forth and by shaking will indirectly penetrate to the emotions. Time mounts the six dragons in order to drive heaven's chariot. Clouds move and rain circulates. Under heaven, peace.

(9-1) Qian: The superior man using his complete virtue can act. Daily these actions are visible. The word hidden requires invisibility. Actions are not to be completed. This is in keeping with "the superior man no use."

The superior man learns in order to put together, he questions in order to discriminate. Magnanimous in life, benevolent in action.

(9-2) The *Yi Jing* says, "See the dragon in the field. Advantageous to see the Great Man." A ruler's virtue.

(9-3) Double strength but not centered. Not in heaven above nor in the field below. Thus active and creative is based on its time as is

apprehension. Although perilous, no error.

(9-4) Double strength but not centered. Not in heaven above nor in the field below. Nor is he the middle person. Consequently some one or some thing means to be indefinite in movement too. But no error.

The Great Man is united with heaven and earth and harmonic with their virtues. United with the sun and moon and harmonic with their brightness. United with the four seasons and harmonic with its progression. United with ghosts and spirits and harmonic to their good fortune or misfortune.

He may precede heaven but heaven will not oppose. He may follow heaven and obey heaven's time. If heaven moreover does not oppose, how less will men, how less will ghosts and spirits.

The word high means knowing advance but not knowing retreat. Knowing existence but not knowing death. Knowing gain but not knowing loss.

He only is a sage who knows advance and retreat, existence and death, and does not lose his positiveness.

Yes, he is the only sage!

Hexagram Two

Kun

Tuan says:

How complete is Kun's origin! The myriad creatures depend on it for birth. And by following smoothly, it supports heaven. Kun in its richness contains all things. Its virtue to join without limit. It contains expansiveness, brightness and greatness. The various things are completed in a sacrificial offering.

The mare is of earthly kind. It moves on the earth without limit. Being mild and by following the current, profit in the divination. The superior man acts to find his place.

If first, confusion, loses the way. Following is with the flow and gains constancy. To the southwest gains friends, by walking together with his own kind. To the northwest loses friends. But in the end there will be happiness.

Peace the divination and good fortune. The correspondences of earth are without limit.

Xiang says:

Earth power, Kun. The superior man uses this rich virtue to support all creatures.

6-1 Walking on hoarfrost to solid ice. The yin has begun to

coagulate gradually and according to its Dao will reach solid ice.

6-2 The movement of the second six is straight with the square. Without repeats, there cannot be no profit. Earth's Dao is brilliant.

6-3 To contain excellence. Do the divination. Consider it time to set forth. Perhaps follow the king's business. Knowledge brilliant and great.

6-4 Enveloped and bagged. No error. Through caution no injury.

6-5 Yellow lower garments, great good fortune. The line is placed in the center.

6-6 Dragons fighting in the wilderness. Its Dao is at the extreme. Use of six. The use of six everflowing the divination; a great ending.

The supplementary explanation:

Kun. Extremely soft but in motion is hard. Extremely still but its virtue is definition.

Following gains mastery by having regularity.

Contains the myriad creatures within brilliant transformations.

Kun's Dao is its flowing with the current, supporting heaven and moving with time.

The family which accumulates goodness must have superabundant happiness. The family which accumulates no goodness must have superabundant misery. The minister who murders his ruler or the son who murders his father is not the consequence of one morning nor of one night. Its causes have come little by little. The cause of discrimination is from the absence of early discrimination. The *Yi Jing* says, "Treading on the hoarfrost solid ice will be reached." Store up these words and flow with the current.

Straight is its correctness. Square is its righteousness. The superior man reverently is in accord with inner straightness, and righteous in accord externally with the square. Reverence and righteousness are established so that virtue is not alone. Straight, square and great. No repeats. There cannot be no profit. The rule is, no doubts in what he does.

Although the yin has beauty, it is hidden. In order to follow the king's business one cannot claim success, for this is earth's Dao, the wife's Dao, the minister's Dao. Earth's Dao is not to succeed but instead to bring to conclusion.

Heaven and earth change and transform. Plants and trees are luxuriant. If heaven and earth are blocked, sages are hidden. The *Yi Jing* says, "Enveloped and bagged, no error no praise." Store up these words of caution.

The superior man centered in yellow can penetrate the lines. Correct position is lodged in his body. Beauty located in his center and

diffused along the four limbs is set forth in affairs and business. This is the utmost in beauty.

If yin is suspicious of yang there must be contention. On account of its aversion to being without yang, consequently the dragon is named. The individual cannot separate from his kind, consequently blood is named. Now, purple and yellow is the mixture of heaven and earth. Heaven is purple and earth is yellow.

Hexagram Three Tun

Tuan says:

In Tun the strong and the weak begin intercourse with difficulties at birth. Movement in the center of peril. A great sacrificial offering for the divination. Thunder and rain move to fill and to complete. Heaven's doings are careless and dark. It is appropriate to establish feudal princes but there is no repose.

Xiang says:

Clouds and thunder. Tun. The superior man due to this sorts out the threads of warp and woof.

9-1 Difficulty at the rock as big as a boat and the white barked willow. The intent is to act correctly. The use of nobility is to descend to the poor and grandly gain the people.

6-2 The six two's difficulties are due to being mounted on the strong (line). Ten years then betrothal is return to regularity.

6-3 To follow the deer without the forester is in accord with hunting game. The superior man holds. To go forward, extreme regrets.

6-4 Help in going forward is intelligent.

9-5 The sprouting of his riches. The surroundings are not bright.

6-6 To weep blood like flowing water. How can this continue long?

Hexagram Four Meng

Tuan says:

Meng. Below the mountain there is a defile. Peril and stop. Meng, a sacrificial offering. In accord with sacrifice, act at the right time. Not I to seek the young and inexperienced. The young and inexperienced

seek me, a correspondence of wills. The first divination explained is because the strong is in the center. A second and third is profanity. Profanity, thus no explanation. Profane and inexperienced. To nourish the inexperienced in truth is the work of a sage.

Xiang says:

A mountain below which issues a spring. Meng. The superior man in accord with this goal moves to nourish virtue.

6-1 Advantageous to use punishments for men. This is due to correct laws.

9-2 A son sustains the family. Strong and weak reciprocate.

9-3 No use to marry the woman. The actions are not in the flow.

6-4 Confined by ignorance causes regrets. The individual is far from solidity.

6-5 The virgin youth's good fortune is going with the flow and mildly like the wind.

9-6 Advantageous to use resistance to robbers. Upper and lower flow smoothly.

Hexagram Five

Xu

Tuan says:

Xu. Waiting. Peril to the front. Firmness and strength, so no traps. It is right not to be blocked or straightened. Xu. Have confidence. A brilliant sacrificial offering. The divination: good fortune. Positioned in heaven's position, in accord with correctness and centered. Advantage to cross the great stream. To go will have results.

Xiang says:

Clouds ascending over heaven. Xu. The superior man eats, drinks, feasts and makes merry.

9-1 Waiting at the frontiers. No offensive or difficult action. Advantage to use constancy. No error.

9-2 Waiting in the sand. The flow is to the center. Although the small have speech, in the end good fortune.

9-3 Waiting in the mud. Calamity is placed outside. He himself will invite robbers. Prayer and caution cannot be beaten.

6-4 Waiting in blood. Smoothly in accord with what is heard.

9-5 Drink and food. The divination good fortune because of the correct centered position.

6-6 Uninvited guests come. Showing respect will conclude with

good fortune. Although no constancy is in the position, it is without great loss.

Hexagram Six Song

Tuan says:

Song. The upper is strength. The lower peril. Peril and strength is Song. Contention: having confidence obstructs. Apprehension at the middle, good fortune. Strength will come and is obtained in the middle, at the end misfortune. Contention cannot be completed. Advantage to see the Great Man. Esteem the center and correctness. No profit to cross the great stream. At the entrance is a whirlpool.

Xiang says:

Heaven and water moving apart is Song. The superior man in accordance with the working of affairs takes counsel at the beginning.

6-1 Do not perpetuate that affair. Contention should not be prolonged. Supposing the small speak out, their argument is clear.

9-2 Unable to support the contention. Return and flee by sneaking away, for the self is lower than the above contention and calamity will come as if self-inflicted.

6-3 Nourished by the old virtues. Following the above means good fortune.

9-4 Return immediately to heaven's mandates. Change to peace the divination. No loss.

9-5 Contention, great good fortune due to being in the center and correct.

9-6 Though the disputant receives the booty, there is no respect.

Hexagram Seven Shi

Tuan says:

Shi is the multitude. To divine. To be correct. One who is able to use the multitude correctly could become king.

Strength in the center has its correspondences. Action is perilous but in the flow. This could distress all under heaven, but if men follow, good fortune. So what error?

Xiang says:

In the center of earth there is water. Shi. The superior man on account of his appearance educates the people and nourishes the multitude.

6-1 The army goes out according to the rules. Without rules misfortune.

9-2 Placed in the middle of the army. Good fortune. He receives heaven's favor. The king thrice confers commands in thinking of all the regions.

6-3 The army with someone carrying corpses. The great are without effect.

6-4 The army retreats, no error. No negatives in a normal course.

6-5 The eldest son captains the army, in accord with acting in the center. The younger son carries corpses. This employment is not proper.

6-6 The great prince has heaven's mandate, in accord with correct activities. Small men no use. There would be rebellion in the regions.

Hexagram Eight

Bi

Tuan says:

Bi. Good fortune. Bi means to help. The low follows smoothly. The source of divination by yarrow. Great and everflowing the prophecy without inauspicious omens. In accord with strength in the center. Do not rest, it is correct to come. High and low correspond. The late person misfortune. His way is exhaustion.

Xiang says:

Above the earth there is water. Bi. The ancient kings in accordance established the myriad states and maintained relations with their princes.

6-1 Union is the first six. There will be other good fortune.

6-2 Union with the inner self. No loss of self.

6-3 To follow negative persons. Will not injury result?

6-4 External union with worthiness in accord with following what is above.

9-5 A glorious association good fortune. The position is correct and in the center. Contain the counterflow and grasp the flow. Thus lose the game in front. The city folk not warned. The one on high has taken the middle way.

6-6 Association without a goal. There cannot be a result.

Hexagram Nine Xiao Chu

Tuan says:

Xiao Chu. The weak line obtains position, and above and below respond to it. This is called Xiao Chu. Strength (heaven) and flexibility (wind). The strong is centered and desires acted upon. Thus a sacrificial offering.

Dense clouds but no rain. The noble go forward. Commencing from our western borders the process has not been carried out.

Xiang says:

Wind moves above heaven. Xiao Chu. The superior man in accord with this is virtue underlined with virtue.

9-1 To return to one's Dao. It is right for good fortune.

9-2 Pulled to return is placed in the center, the self will not be lost.

9-3 Husband and wife with averted eyes. Unable to be correct with his wife.

6-4 Have confidence and apprehension departs. The above is joined together in goals.

9-5 Having confidence is binding. Not (just) individual wealth.

9-6 Finished is the rain. Finished is the condition. Virtue has been accumulated and recorded. The superior man going forward, misfortune. There are obstructions.

Hexagram Ten Lu, Li

Tuan says:

Lu. Weakness treading on strength. Pleasure (lake) responds to strength (heaven). This is regarded as treading on the tiger's tail, does not bite the man. Good fortune.

Strength is center and correct. Lu occupies the emperor's throne without failure, and is brilliant and bright.

Xiang says:

Above is heaven. Below is lake. Lu. The superior man in accord with this distinguishes high and low and settles the people's desires.

9-1 Simply walking and going forward. Individually acting on wishes.

9-2 The hermit's divination, good fortune. Centered, the self will not be disordered.

6-3 The one-eyed man can see, but is unable to have clarity. The lame man can walk but is unable to walk normally in company.

The bitten man has misfortune. He is not properly placed. Like the military man acting as a great ruler. His desires rigid.

9-4 Caution, caution, in the end good fortune. His intent is to act.

9-5 Certain in action. The divination danger, even though the position is correct and regular.

9-6 Great good fortune in the top position. Great will be the joy.

Hexagram Eleven Tai

Tuan says:

Tai. The small have left, the great come. Good fortune from a sacrificial offering. Thus there is an exchange between heaven and earth and the myriad creatures communicate. Upper and lower exchange and their wishes are joined. The inner trigram is yang and the outer yin. The inner is strong and the outer is the small man. The way of the superior man increases. The way of the small man decreases.

Xiang says:

Heaven and earth communicate. Tai. The ruler in accordance with this fashion completes the Dao of heaven and earth. He supports mutually the harmony of heaven and earth as regards both the left and the right of people.

9-1 To pull up the mao grass is to advance good fortune. Intentions are placed in external things.

9-2 To hold to the uncultivated gains nobility by moving in the center in accord with brilliance and greatness.

9-3 Without going forward no return. This is the intercourse of heaven and earth.

6-4 Fluttering to and fro. Not wealthy. Both have lost their solidity. No warnings in regards to confidence and the wishes from the center of the heart.

6-5 By means of happiness great good fortune. The center is used to act out the desires.

6-6 City walls returned into the moat. Its destiny — disorder.

Hexagram Twelve

Pi

Tuan says:

Stop! rebellious men. No advantage the superior man's divination. The great leave, the small come. Thus there is no exchange between heaven and earth and the myriad creatures do not communicate. Upper and lower do not exchange, and below heaven there are no relations between states.

The inner (trigram) is yin and the outer is yang. The inner is weak and the outer is strong. The inner is the small man and the outer the superior man. The way of the small man increases. The way of the superior man decreases.

Xiang says:

Heaven and earth do not exchange. Pi. The superior man in accord with this moderates favors and avoids difficulties. There is no recognition because of gifts.

6-1 Pull up the mao grass. The divination good fortune. The aim is to stay with the ruler.

6-2 The Great Man stopped from a sacrificial offering is not disordered like the herd.

6-3 To hold an offering in expiation of a wrong. The position is irregular.

9-4 To have heaven's mandates, no error. Resolutions move on.

9-5 The Great Man good fortune. The position is correct and suitable.

9-6 The obstruction is finished and thus is overturned for how could it endure?

Hexagram Thirteen

Tong Ren

Tuan says:

Tong Ren. The weak (line) has secured position, secured the center and responds to qian (the trigram of heaven). This is said to be the union of men.

Tong Ren says: Union of men in the wilderness to make sacrificial offerings. Advantage to cross the great stream. Heaven moves in illuminating the lines in accordance with strength. The center is correct and responsive. The superior man is correct. This is the answer the

superior man makes being able to comprehend the will of all under heaven.

Xiang says:

Heaven and fire. Tong Ren. The superior man in response distinguishes things to class and to kind.

9-1 To go out the door in companionship with men to what error?

6-2 Union of men in the ancestral temple. A regretful path.

9-3 Crouching and armed in the undergrowth. The opponents are strong. Three years no risings. Move silently.

9-4 Mounted on his fortified wall. The significance is don't attack. His good fortune, in consequence of stopping and returning to the rules.

9-5 The first of the union of men is in accord with the center and with being straight. The great host gathering together means a mutual control.

9-6 A union of men in the suburbs. Their aims have not been obtained.

Hexagram Fourteen Da You

Tuan says:

Da You. The weak (line) has obtained the place of honor and is grandly central, and above and below respond. This is called Da You. Its virtues are strength and vigor with the lines of light which correspond to heaven and the motion of time. This is in accord with a great sacrificial offering.

Xiang says:

Fire positioned above heaven is Da You. The superior man in accord represses evil and praises the good in the flow with heaven's stops and mandates.

9-1 Da You's first nine. Do not have intercourse with the injurious.

9-2 A great carriage used to carry. What is accumulated in the center will not be lost.

9-3 The duke makes an offering and sacrifice to the Son of Heaven. Small men would be injured.

9-4 Not his to be strong. No error. The work is clear and plain.

6-5 Their confidence interacts. Trust is in accord to setting wishes in action. Majestic-like and good fortune. Easy would mean no preparation.

9-6 Da You's top (line) good fortune. The self is protected by heaven.

Hexagram Fifteen
Qian

Tuan says:

Qian. A sacrificial offering. Heaven's Dao is to assist below with brilliant illumination. Earth's Dao is to be low with action on top of it. Heaven's Dao is to make wane the full and to augment the humble. Earth's Dao is to overturn the full and flow into the humble.

Ghosts and spirits injure the full and replenish the humble. Man's Dao is to think badly of the full and good of the humble. Humility and honor make brilliance. Be low without trespasses, thus the superior man will have results.

Xiang says:

In the middle of earth there is mountain. Qian. The superior man in accord with this diminishes the excessive and augments the defective, to bring around equality and suitability to the matter.

6-1 Modest and humble the superior man. Lowliness is similar to the self being a cowherd.

6-2 Sounds of modesty. The divination good fortune. Centered in the heart gains.

9-3 To labor humbly the superior man. Myriads of people will obey.

6-4 Without doubt advantageous to the unassuming and modest. This does not depart from the rules.

6-5 Advantageous to use the encroachment of a raid. Attack those who do not obey.

6-6 The sound of modesty. Goals have not been gained. It is possible to use the marching army, to attack city and state.

Hexagram Sixteen
Yu

Tuan says:

Yu. The strong responds and the will acts. Easy movement is Yu. Yu flows in easy motions, causing it to be like heaven and earth. Even more so when establishing feudal princes or moving the army.

Heaven and earth are in accord with flowing in easy motions,

causing the sun and moon not to err and the four seasons not to deviate. The sage is in accord with this, smooth flowing and moving. Consequently punishments and penalties are clear and the people submit. Yu's time is significant and great.

Xiang says:

Thunder issuing forth from earth with a crash is Yu. The ancient kings in accord made music and honored virtue. A great sacrifice to god (the highest emperor) in association with the highest ancestral spirit.

6-1 The first six, sounds of pleasure. Desires in extremis misfortune.

6-2 Without end the day. The divination, good fortune in accord with correctness in the center.

6-3 To gaze in astonishment at pleasure there will be regrets. The position is inappropriate.

9-4 The source of pleasure, great possessions gained. The wish is for great actions.

6-5 Six in the fifth place is the divination, illness. Mounted on the strong, chronic but without death. The center has not perished.

6-6 Dark pleasures are positioned on top. This cannot continue long.

Hexagram Seventeen Sui

Tuan says:

Sui. The strong comes and is under the weak. Movement (thunder) and pleasure (lake) are Sui. A great sacrificial offering. The divination, no inauspicious omens. For all under heaven the time is for following. The time of Sui is for righteousness and greatness!

Xiang says:

In the center of the lake there is thunder. Sui. The superior man in accordance with the echoes of darkness enters and leisurely entertains.

9-1 The standards are changing. To follow correctness, good fortune. To go out the door will have good results. There will be no loss.

6-2 Tied to the little boy. Cannot be with two at the same time.

6-3 Tied to the senior men. The wish is to set aside what is below.

9-4 To follow, to have, to seize. His reasons are evil. To have confidence in the way of the Dao would be clearly meritorious.

9-5 Confidence in excellence, good fortune. The position is correct and central.

6-6 Hooked and connected. This is the upper limit.

Hexagram Eighteen Gu

Tuan says:

Gu. The strong is above and the weak below. Flexibility (wind) and stop (mountain) is Gu. Poison. To begin, a sacrificial offering and all under heaven will be cured. Advantage to cross the great stream. Go forward to do business. Before the start three days. After the start three days. Endings thus have beginnings, such are heaven's procedures.

Xiang says:

Below mountain there is wind. Gu. The superior man in accordance with this helps people and nourishes virtue.

6-1 The affairs of the father, poisoned. The intention is undertake an examination.

9-2 The business of the mother, poisoned. Obtained the centered way of the Dao.

9-3 The business of the father, poisoned. In the end no error.

6-4 Abundant the father's poisons. To go forward is without results.

6-5 The business of the father, offer eulogies. An undertaking in accord with virtue.

9-6 No business of king or lord. The wish is to be a model.

Hexagram Nineteen Lin

Tuan says:

Lin. The strong gradually increases. Pleased (lake) and smooth flowing (earth). The strong is central and influential. A great sacrificial offering is in accord with being correct, with heaven's Dao.

Reaching the eighth moon misfortune. Dissolution in no length of time.

Xiang says:

Above lake there is earth. Lin. The superior man in accord instructs and thinks without end, and nourishes and supports the people without limit.

9-1 All arrive, the divination good fortune. The aim of action is correct.

9-2 All arrive, good fortune. Cannot be no profit. Not smooth

flowing are the mandates of heaven.

6-3 Sweetly arrive. The position is inconstant. Swallow grief. Errors should not be continued.

6-4 Reaching the point of arrival no error. The position is appropriate.

6-5 The great prince's harmonious actions are said to be from the center.

6-6 Honesty arriving has good fortune. The intent is internal.

Hexagram Twenty Guan

Tuan says:

The great observatory is placed high. Smoothly flowing (earth) and docile (wind). The center correctness is in accord with observing all under heaven. To observe ablutions but not the sacrifice. Have sincerity and dignity. What is below observes, and is transformed.

To observe heaven's spirit-like way the four seasons will be without error. The sage in accord with the spirit-like way establishes teachings to which all under heaven will submit.

Xiang says:

The wind moves above the earth. Guan. The ancient kings in accord with this examined the regions and established instructions.

6-1 The first six is a lad's observation which is the way of small men.

6-2 Peeping and observing, a woman's divination, may also be shameful.

6-3 Contemplating my life to advance or to retreat. There is no loss in the Dao.

6-4 Examine the nation's splendor! Highly esteemed a guest.

9-5 Contemplating my life is to contemplate all people.

9-6 To examine his life. The mind is not peaceful.

Hexagram Twenty-One Shi He

Tuan says:

Something between the jaws is said to be Shi He. To bite and to chew. A sacrificial offering. Strong and weak are divided. Movement is bright. Thunder and lightning unite in brilliance. The weak gains the

center and acts from high. Although not a proper position there is advantage to use legal arguments.

Xiang says:

Thunder and lightning. Shi He. The ancient kings used intelligent penalties to promulgate laws.

9-1 Feet in stocks, toes cut off. Cannot act.

6-2 Bite through the flesh. Cut off the nose. Mounted on the strong.

6-3 Encounters poison. The position is not proper.

9-4 Advantage a difficult divination. Good fortune without brilliance.

6-5 The divination danger. No error. Gains proper position.

9-6 Wears the cangue, cut off the ears. Hears but without intelligence.

Hexagram Twenty-Two Bi

Tuan says:

Bi. A sacrificial offering. The weak come and refine the strong, thus a sacrificial offering. The function of the strong above is to refine the weak. So a small profit in having a place to go to. Heaven's ornaments. The ornaments are bright but can stop as do man's ornaments. Observe heaven's ornaments in order to examine the transformations of time. Observe also man's ornaments and consider the changes and completions under heaven.

Xiang says:

Below mountain there is fire. Bi. The superior man uses his intelligence to govern the people but does not dare to cut short criminal cases.

9-1 Put aside the carriage and walk. It is right not to ride.

6-2 Adorned his beard. Acting together with what is above.

9-3 Everflowing the divination good fortune. In the end extensive is the grave mound, i.e., monuments.

6-4 The fourth six is in a proper position, yet doubts. Not a highwayman but someone to marry. In the end, no grudge.

6-5 The fifth six is good fortune. Have joy.

9-6 White ornaments no error. The top has achieved the goal.

Hexagram Twenty-Three
Bo

Tuan says:

Bo. To strip. The weak transforms the strong. No profit in having a place to go to. Small men increase. The smooth flow stopped. Examine the omens. The superior man respects decrease or increase, fullness or hollowness, and the movements of heaven.

Xiang says:

Mountain added on earth. Bo. Those above will enrich those below for a peaceful residence.

6-1 Strip the frame of its feet. Use to destroy what is below.

6-2 Strip the frame by cutting it apart. Without associates.

6-3 To strip no error. Lose top and bottom.

6-4 Strip the frame of its surface. Such cuts are close to calamity.

6-5 Use the palace person's favors. In the end, no grudges.

9-6 The superior man gains and is carried. For the common people carry him. Small men strip their dwellings so that finally they are unusable.

Hexagram Twenty-Four
Fu

Tuan says:

Fu. A sacrificial offering. Strength returns. Movements in accord with smooth flowing action. This is in accord with going and coming without distress. Friends will come, no error.

Turn and return to his Dao. In seven days will come the return, this is heaven's movement.

Advantage in having a place to go to, the strong increase. In return is seen the heart of heaven and earth.

Xiang says:

Thunder in the middle of earth. Fu. The ancient kings on account of this on the day of the (winter) solstice shut the gates on the frontier so that travelling merchants could not move and princes could not inspect their regions.

9-1 Not distant the return, use to cultivate the person.

6-2 Rest and return's good fortune is in accord with benevolence below.

- 6-3 Repeated returns have danger, but being right, no error.
 6-4 The central action is a return alone in respect of following the Dao.
 6-5 Honesty returns, no error. In the center for self-examination.
 6-6 A confused return, misfortune. Contrary to the ruler's Dao.

Hexagram Twenty-Five Wu Wang

Tuan says:

Wu Wang. The strong comes from the outer (trigram) and is made lord of the inner. Motion (thunder) and strength (heaven). The strong is centered and responded to.

A great sacrificial offering done with correctness. Heaven mandates he who is without correctness has misfortune. No advantage in having a place to go to. Wu Wang goes. What can be done when heaven's mandates do not protect?

Xiang says:

Under heaven thunder moves. Creatures are friendly and without error. The ancient kings in complete accord with the seasons nourished the ten thousand creatures.

- 9-1 Without blame go and gain one's desires.
 6-2 Reap without plowing. Not yet wealthy.
 6-3 A man walking along gets the ox. The city folks calamity.
 9-4 Do the divination. No error. Hold firm.
 9-5 Without blame's medicine. Do not try.
 9-6 Without blame's motion exhausted. Calamity.

Hexagram Twenty-Six Da Chu

Tuan says:

Da Chu. Strength upon strength, sincere and solid, shining and brilliant, the day renews his virtue. Strength above and noble talent is able to restrain the strong. A great truth.

Not eating at home good fortune.

Nourishes talent.

Advantage to cross the great stream responds to heaven.

Xiang says:

Heaven placed in the center of mountain. Da Chu. The superior man uses all — to learn from words and actions that have gone before, in order to nourish his virtue.

9-1 There is danger, advantage to stop. One should not rush against calamity.

9-2 A carriage halted by the axle mounts. Being in the center no grudge.

9-3 Advantage to have a place to go to.

6-4 The fourth six great good fortune. There is happiness.

6-5 The fifth six good fortune, have joy.

9-6 What is heaven's thoroughfare? The Dao grandly moving.

Hexagram Twenty-Seven

Yi

Tuan says:

Yi. The divination good fortune. When nourishment is correct there is profit and good fortune. Look at the jaws. Look at those who are to be nourished. One prays for the mouth to be filled; look to your own self-nourishment.

Heaven and earth nourish the myriad creatures. The sage nourishes talent in order to reach the myriads of people. Great is the time of nourishment.

Xiang says:

Below the mountain there is thunder. The superior man uses prudence with words and speech and regulates drink and food.

9-1 Look at me and the movement of the jaws in eating. This is not based on virtue.

6-2 The second six to go forward, misfortune. Action without the group.

6-3 Ten years no use. A great rebellion to the Dao.

6-4 A jolt to the jaws good fortune. Brilliance circulates from above.

6-5 To put into practice the divination good fortune. Smoothly flowing in accord with following the above.

9-6 The starting point, nourishment, danger, good fortune. Great possession of luck.

Hexagram Twenty-Eight Da Guo

Tuan says:

Da Guo. The great in excess. The ridgepole is warped. The base and top are weak. The strong are in excess but centered. Wind and lake in action. Profit in having a place to go to. Also a sacrificial offering. Da Guo is a time for greatness.

Xiang says:

Lake overthrowing wood. Da Guo. The superior man in accord with this stands alone without fear and is retired from the world without regret.

6-1 For mats use white mao grass. The weak (line) is at the bottom.

9-2 An old man and a young wife. Over and beyond such mutual togetherness.

9-3 The ridgepole is warped. Misfortune. Unable to use support.

9-4 The ridgepole is strong. Good fortune. No sag below.

9-5 A decayed willow producing flowers. How can this be for long? An old wife and a young husband can be awkward.

6-6 Passing through and crossing is misfortune. But there is no blame.

Hexagram Twenty-Nine Kan

Tuan says:

The repeating pit (water) one defile (trough) after another. Water flows and does not just fill, it moves in troughs without losing its truth.

Connect the heart with a sacrificial offering. This is in accord with the strong in the center. Action will have esteem. To go forward will have merit.

Heaven's defiles cannot be ascended. Earth's defiles are mountains, rivers, hills, and mounds.

Kings and dukes devised to use defiles to maintain their states. Their use in the time of the defile (peril) is great indeed.

Xiang says:

Water flowing on continuously. The repeating Kan. The superior man on account of this maintains virtue in action and repeatedly is

instructive on business.

6-1 Repeating pit, enters the pit. Lost the Dao, misfortune.

9-2 Pray for little gain. Cannot depart the center.

6-3 Coming, this is a pit, a pit. The end no merit.

6-4 A bottle of wine and two baskets of rice. The line of junction of strong and weak.

9-5 The pit is not filled. The center is not large.

6-6 The top six has lost the Dao, misfortune for three years.

Hexagram Thirty

Li

Tuan says:

Li. Glorious. The sun and moon are glorious in the sky. The numerous grains, plants and trees are glorious on earth. Brightness repeated is in accord with gloriousness and correctness, this transforms and completes all under heaven. The weak is glorious being centered and correct. A cause for sacrificial offering. This is in accord with raising a cow and a bull. Good fortune.

Xiang says:

Brightness doubled acts as Li. The Great Man in accord with this continues to brighten and illumine the four quarters.

9-1 Walking reverently and respectfully errors may be avoided.

6-2 Yellow and bright, great good fortune. Gained, the center and the Dao.

9-3 The light of the declining sun. How long can it endure?

9-4 Abrupt his coming. None can endure it.

6-5 The fifth six good fortune. Bright is the king and the duke.

9-6 The king goes out and attacks. This is used to correct the state.

Hexagram Thirty-One

Xian

Tuan says:

Xian. To move, to feel. The weak (line) is above and the strong below. The two energies move together in mutual response. Mountain and lake, the male is below the female. On account of this, a sacrificial offering to profit the divination. Choose a woman. Good fortune.

Heaven and earth move and the myriad creatures transform and produce.

The sage moves men's hearts. Below heaven is harmony and peace. Examine these moves and the essences of heaven and earth, and of all creatures, may be seen.

Xiang says:

Above mountain there is lake. Xian. The superior man is humble when receiving men.

6-1 Moving one's great toe. One's wishes are to the external.

6-2 Although there is misfortune, if one stays home, good fortune. Flow with the current and be without injury.

9-3 Moving one's thighs. Also restless. Desires placed in following men. So one seizes the low.

9-4 The divination good fortune. Regrets vanish. No injurious move. Hesitant and irresolute in going or coming. No brilliance or greatness.

9-5 Movement in one's flesh along the spine. One's goal the limbs.

6-6 Moving one's jaws and cheeks and tongue. Talk with an open running mouth.

Hexagram Thirty-Two Heng

Tuan says:

Heng. Long lasting. Strong is above, weak below. Thunder and wind. Heng. The superior man in accord with this stands firm and does not change his formula.

Xiang says:

6-1 Digging constantly is misfortune from deeply seeking at the beginning.

9-2 The second nine regrets vanish. Able to be long-lasting in the center.

9-3 Not enduring his virtue, so cannot be forgiven.

9-4 Long in what is not his place. Be quiet when catching game.

6-5 The wife's divination, good fortune. Follow one to the end. The husband decides what is right. For him to follow the wife, misfortune.

6-6 Shaking constantly at the top. Large and without merit.

Hexagram Thirty-Three

Dun

Tuan says:

Dun. A sacrificial offering. Hidden nevertheless a sacrificial offering. The strong in its proper position is responded to. Action is timely.

The small profit in the divination: to penetrate and to increase. Great is the significance and time of Dun.

Xiang says:

Below heaven there is mountain. Dun. The superior man because of this is distant from small men. Not because of dislike but solemnity.

6-1 A hidden tail. Danger. If no movement what calamity?

6-2 He holds using the yellow bull. Solid his wish.

9-3 Bound and hidden in danger. There is illness and fatigue.

Cattle, servants and concubines good fortune. Cannot be great business.

9-4 The superior man's goodness hidden. Small men cannot.

9-5 Excellence hidden. The divination good fortune.

9-6 Riches hidden. Without doubt advantageous, thus there are no doubts.

Hexagram Thirty-Four

Da Zhuang

Tuan says:

Da Zhuang. Great Strength. Strength in movement caused by vigor. Da Zhuang. Profit in the divination. Great and correct. When correct and great, heaven and earth's essence can be seen.

Xiang says:

Thunder placed above heaven. Da Zhuang. The superior man makes no step without devotion.

9-1 Strength in the toes. His confidence will be exhausted.

9-2 The second nine the divination good fortune because it is centered.

9-3 Small men use strength. The superior man webs.

9-4 The fence opened, no entanglement. Honor advances.

6-5 Loses the ram through negligence. The position is irregular.

6-6 Unable to retreat, unable to advance, without judgement. Difficulties then. Good fortune. Error will not be long.

Hexagram Thirty-Five

Jin

Tuan says:

Jin. To advance. Light appears above the earth. Smoothly flowing and glorious the great brightness. The weak (line) advances and moves above. This is on account of a prosperous nobility. Offered gifts of horses for breeding in abundance. In a day three times received.

Xiang says:

Light appears above the earth. Jin. The superior man in accord with this himself is brilliant in bright virtue.

6-1 To flourish is like to destroy which is like... Alone acting correctly. Generosity no error. Has not received a mandate.

6-2 Received this armor and blessing in accord with being centered and correct.

6-3 The crowd agrees. The desire is to move up.

9-4 Long-tailed marmots and rats. The divination danger. The position is irregular.

6-5 Loss or gain is no concern. To go forward will be joyful.

9-6 Hold together and use to attack the city. The road is not bright.

Hexagram Thirty-Six

Ming Yi

Tuan says:

Light enters the middle earth. Ming Yi. The inner lines are bright and the outer weak and smooth flowing. Use obscurity and great difficulties as did King Wen.

Profit from difficulties. The divination. Obscured his light. Inner difficulties but able in his aims to be correct, like the Count of Ji.

Xiang says:

Light enters the middle earth. Ming Yi. The superior man uses this to manage the crowd, in using obscurity and intelligence.

9-1 The superior man in acting is right not to eat.

6-2 The second six good fortune is because of flowing with the current.

9-3 The aim of hunting in the south will have great gains.

6-4 Enter into the left of the belly. Can seize the heart's idea.

6-5 The Count of Ji's divination: brightness cannot be suspended.

6-6 First ascend to the sky. Enlightens the four states. Afterwards enters the earth. This losing is the system.

Hexagram Thirty-Seven Jia Ren

Tuan says:

Jia Ren. Woman's correct position is inside. Man's correct position is outside. Man and woman being correct is the great propriety of heaven and earth. The family man is the strict ruler and is called parental. Let the father be the father and the son, son. The elder brother be the elder brother and the younger brother, the younger brother. The husband be the husband and the wife, wife. Then the family will be in the correct path. When the family is correct all under heaven will be established.

Xiang says:

Wind spontaneously coming forth from fire. Jia Ren. The superior man uses words which have substance and acts with consistency.

9-1 Fences has the home. These intentions should not change.

6-2 The second six good fortune. Smooth flowing in accord with the wind.

9-3 Family members scolded with severity, nothing is lost. Wife and children giggling, lost the family regulations.

6-4 Wealth for the family great good fortune. Smoothly flowing in this position.

9-5 The king draws near to the family. The interchange is mutual love.

9-6 Majestic-like, this is good fortune and means a turning back to the self.

Hexagram Thirty-Eight Kui

Tuan says:

Kui. Fire moves up. Lake moves down. Two sisters dwelling together whose wills and actions are not alike. Joyous is attached to the bright. The weak (line) advances and moves up, obtains the center and resonates with the strong. This is in accord with small affairs, good fortune.

Heaven and earth are unique, but their work is in common. Male and female are unique, but their wills communicate.

The ten thousand creatures are individual but their business is of like kind.

Great is the time and usage of Kui.

Xiang says:

Above is fire. Below is lake. Kui. The superior man is in accord with the similar and with the different.

9-1 Look at evil men. Consider avoiding error.

9-2 Meeting his master in the lane. Not lost the Dao.

6-3 See the carriage being pulled. The position is not proper. No beginning. There is an end by meeting the strong.

9-4 An exchange of sincerity no error. Desires in action.

6-5 His worship bites through the skin. To go forward will be blessed.

9-6 Meeting rain good fortune. A flock of doubts disappear.

Hexagram Thirty-Nine Jian

Tuan says:

Jian. Difficulty. Danger to the front. Perceiving danger is able to stop. Wise! Jian. Profit in the southwest. To go forward will gain the center. No profit to the northeast. Its Dao is exhausted. Profit to see the Great Man. To go forward has merit. In proper position the divination good fortune. Consider correcting the regions. Jian. Its time and usage are great.

Xiang says:

Above mountain is water. Jian. The superior man considers turning himself around to cultivate virtue.

6-1 To go difficulties. To come, praise. Suitable to wait.

6-2 The king's minister difficulties on difficulties. In the end no more.

9-3 To go forward difficulties. Come and turn around. Internal happiness.

6-4 To go forward difficulties. Come and unite with the proper solid position.

9-5 Great difficulties, friends will come in accord with the rules of the center.

6-6 To go forward difficulties. To come greatness. Wishes are

placed on the internal. Advantage to see the Great Man in order to follow the honorable.

Hexagram Forty Jie

Tuan says:

Jie. In peril (water) use movement (thunder). Move to avoid danger is to untie and loosen. Jie. Profit in the southwest. Go and gain all. His coming and returning good fortune. That gains the center. Having a place to go to early. Good fortune. To go forward has merit.

Heaven and earth loosened make thunder and rain. Thunder and rain make all the buds to burst on every fruiting plant and tree.

Great is the time of loosening.

Xiang says:

Thunder and rain working. Jie. The superior man in accord with this forgives trespasses and deals leniently with crimes.

6-1 Strong and weak on the lines correlate properly, no error.

9-2 The second nine the divination good fortune. Gains the center and the Dao.

6-3 A porter who furthermore is riding also is disgraceful. He himself causes robbery. Who else could be blamed?

9-4 Loosen the toes. Not a proper position.

6-5 The superior man has to solve. Small men would decline.

6-6 The duke shoots the falcon and gets rid of the rebels.

Hexagram Forty-One Sun

Tuan says:

Sun. Decrease below, increase above. His Dao moves up. Diminish and have confidence. Great good fortune. No error. Do the divination. Profit in having a place to go to. What is that to be used? Two baskets corresponds to the times. To decrease the strong and increase the weak has its time. Decrease and increase to fill and to empty should be linked with time and associated actions.

Xiang says:

Below the mountain there is lake. Sun. The superior man because

of this represses anger and smothers desire.

9-1 Stop the affair, hurry and go. The desires join with the high.

9-2 The second nine profit the divination. The center is used to make the goal.

6-3 One man walking. Three causes doubts.

6-4 Diminish his illness, also permits happiness.

6-5 The fifth six great good fortune. The self is protected from above.

9-6 No decrease, increase. A great gain the aim.

Hexagram Forty-Two

Yi

Tuan says:

Yi. Decrease above, increase below. The people's pleasure without limit. What naturally descends from above is below and its Dao is great and brilliant. Advantage in having a place to go to. The center is correct and is blessed. Advantage to cross the great stream. This action is the Dao of wood. Yi is (thunder) movement and wind. Days advance without limit. Heaven rotates, earth gives birth. This increase is without quarter. The Dao of everything increasing is together with time and associated actions.

Xiang says:

Wind and thunder. Yi. The superior man in accord with this sees good and in that case moves. When he has errors in that case he reforms.

9-1 Great good fortune no error. Below should not have rich affairs.

6-2 Someone increases. He comes from the outside.

6-3 To increase. Use the unfortunate business. There is strength.

6-4 The advice to the duke followed because the intent is to increase.

9-5 There is sincerity with a benevolent heart, no question. Benevolence is my virtue. The intent great gain.

9-6 Do not increase is half the explanation. Somebody attacks. This comes from outside of the self.

Hexagram Forty-Three

Quai

Tuan says:

Quai is to open out, to decide. The strong clears out the weak. Strength (heaven) and joy (lake) a cleaning out with harmony.

Made known in the king's court. The weak (line) is mounted on five strong (lines). Trust the signal there is danger. His peril is this illumination. In announcing to one's own city, no advantage in immediate warfare. That reckoning will be exhaustion. There is profit in having a place to go to, the strong will increase in the end.

Xiang says:

Above lake, heaven. Quai. The superior man uses and circulates happiness to reach those below. Goodness stayed causes dislike.

9-1 No success, yet going forward an error.

9-2 There is an attack, no anxiety in obtaining the center and the

Dao.

9-3 The superior man decides to clean up. In the end no error.

9-4 His walk is inferior. The position is not proper. Hears words but does not believe. Hears without understanding.

9-5 To walk in the center no error. But the center is without brightness.

9-6 Without signals misfortune. The end, cannot endure.

Hexagram Forty-Four

Gou

Tuan says:

To encounter. Weak encounter the strong. No use to marry this woman; could not stay together long. Heaven and earth meet together. All things are completed and exhibited. The strong encounters the correct center. Under heaven great movement. The time of Gou has the meaning of great.

Xiang says:

Under heaven there is wind. Gou. The sovereign uses and circulates commands and announces them to the four quarters.

6-1 Tied to metal chocks. The way of the weak pulls.

9-2 The bag has fish. The meaning is no concern of the guests.

9-3 His walking is inferior, but walks without being dragged.

9-4 Without fish misfortune. Distant from the people.

9-5 The fifth nine contained excellence being correct and centered. It drops spontaneously from heaven. The aim is not to set aside heaven's command.

9-6 Meeting one's horn. The top is exhausted. Regrets.

Hexagram Forty-Five

Cui

Tuan says:

Cui. To assemble. Smoothly flowing (earth) because of joy (lake). The strong is centered and responded to, causing a coming together.

The king approaches the ancestral temple and presents with filial piety a sacrificial offering. Advantage to see the Great Man. For the sacrifice assemble in accord with propriety. Use a great sacrificial animal. Good fortune. Advantage in having a place to go to. Smoothly flows heaven's mandates.

Examine that which assembles, and the essence of heaven, earth and the ten thousand creatures can be seen.

Xiang says:

Lake above earth. Cui. The superior man considers putting aside the weapons of war. But guards against not being prepared.

6-1 If disorder, then a gathering together. His desires are disordered.

6-2 Led forward good fortune no error. Centered without change.

6-3 To go no error. The top insinuated.

9-4 Great good fortune no error but the position is irregular.

9-5 Assembly has the position but intent is not illuminated.

6-6 Send a dispatch with tears and weeping. No rest at the top.

Hexagram Forty-Six

Sheng

Tuan says:

The weak (line) uses the time to ascend. Flexibility (wind) and smooth flowing (earth). The strong is centered and responded to, this is in accord with a great sacrifice. Useful to see the Great Man. No pitying, there is joy. Advance to the south good fortune. Intent and action.

Xiang says:

In the middle of earth grows wood. Sheng. The superior man is in accord with smooth flowing virtue. Accumulate the small in order to be high and great.

6-1 Consent to ascend great good fortune. Aims are joined above.

9-2 The second nine's sincerity will have happiness.

9-3 Ascend into a hollow city. Should be no doubts.

9-4 The king offers sacrifices on Mt. Qi. A smooth flowing affair.

6-5 The divination good fortune. Ascend the stairs. Great gains is the goal.

6-6 Blindly advancing to the top. Reduced without wealth.

Hexagram Forty-Seven

Kun

Tuan says:

Kun. The strong are covered up. Peril with joy. Confined but not lost in his place. A sacrificial offering only by the superior man. Divination by the Great Man, good fortune, due to the strong in the center.

There are words but no belief. A lofty mouth furthermore is exhausting.

Xiang says:

Lake without water. Kun. The superior man on account of this would sacrifice his life to complete goals.

6-1 Enter into the dark valley. Dark with no light.

9-2 Confined amidst wine and food. To be centered will have happiness.

6-3 He grasps thorns. Mounted on the strong. Enters into his palace. Does not see his wife. Misfortune.

9-4 To come slowly, slowly. The goal is the lower position, although not a proper position there will be togetherness.

9-5 Cut off the nose, cut off the feet. Goals not gained. But be slow and leisurely because the center is straight. There is advantage to use worship and sacrifices to receive blessings.

6-6 Confined by creepers and vines. Not proper. Move and repent, act and reform for good fortune to circulate.

Hexagram Forty-Eight Jing

Tuan says:

Wood in water and the raising of water. Jing. A well nourishes and is not exhausted. To change the city does not change the well. This is due to strength being centered. Nearly reached, but not, the well rope of the well. There is no accomplishment. Upset its bucket, this is in accord with misfortune.

Xiang says:

Wood above which is water. Jing. The superior man because of this services the people and encourages them to be together.

6-1 A well muddied and not nourishing. In decline. An old well without creatures. Time has put it away.

9-2 A well crevassed and shooting out fish. No cooperation.

9-3 A well unsettled and not nourishing, moves to pity. Pray for the king to be intelligent then blessings would be received.

6-4 A well, bricked. No error. A well in good repair.

9-5 A cold spring nourishes because it is central and correct.

6-6 Great good fortune at the top due to great completions.

Hexagram Forty-Nine Ge

Tuan says:

Ge. Water and fire mutually suspended. Two women living together, their wishes are dissimilar. This is called Ge, Change. One's own day then confidence. Transformations and faith. The lines are bright because of pleasure (lake). A great sacrifice in accord with correctness. Change and suitability. His regrets vanish. Heaven and earth change and the four seasons complete. Tang and Wu changed heaven's mandate. (Tang was the founder of the Shang Dynasty. Wu was the founder of the Zhou Dynasty.) Smoothly flowing in resonance with heaven and with man. The time of Ge is great!

Xiang says:

In the middle of lake is fire. Ge. The superior man because of this calculates the heavenly signs and makes clear, time.

9-1 Bound using a yellow bull. There should be action.

6-2 One's own day: transformations. Action will have praise.

- 9-3 Change has been spoken of thrice, then what more?
 9-4 Change heaven's mandates, good fortune, faith in aspirations.
 9-5 The Great Man and tiger change. His stripes are brightened.
 6-6 The superior man and leopard change. His stripes elegant.

The small man changes face. Smoothly they follow the leader.

Hexagram Fifty Ding

Tuan says:

Ding. The sacrificial vessel as a symbol. Consider wood, wind and fire; a sacrificial offering thoroughly cooked. The sages sacrificed in order to present offerings to the Celestial Emperor and great sacrificial offerings in order to nourish the wise and talented.

Wind and ears quick at hearing, eyes clear and bright. The weak (line) advances, and moving above obtains the central position with a response from the strong. These are used to begin a sacrificial offering.

Xiang says:

Above wood there is fire. Ding. The superior man uses the correct position to consolidate the mandates of heaven.

6-1 The ding turned over head to foot. This is not perverse. Advantage to get away from the bad in order to follow the honorable.

9-2 The ding is full. Be careful in this. My enemy will have ills. In the end no blame.

9-3 The ding's ears changed. Lost his reasons.

9-4 Overturned the duke's cooked rice. How can there be trust?

6-5 The ding with yellow ears. The center is in accord with and makes solidity.

9-6 The jade rings are on top. The strong and weak are regulated.

Hexagram Fifty-One Zhen

Tuan says:

Zhen. A sacrificial offering. With thunder comes fright and terror. Fear can cause prosperity. Laughter, speech and the sounds of laughing. Afterwards there will be rules.

Thunder terrifies for a hundred li (fifty kilometers). It startles the distant and frightens the near. Yet no loss of spoon nor of sacrificial

liquor. He comes out to maintain the ancestral temple, the altars to the spirits of earth and grain in accord with acting as manager of the sacrifices.

Xiang says:

Waves of thunder. Zhen. The superior man due to this is fearful and frightened and on the alert to make repairs.

9-1 With thunder comes fright and terror. Fear can cause prosperity. Laughter, speech and the sounds of laughing. Afterwards there will be rules.

6-2 With thunder comes danger. (The weak line) mounted on a strong (line).

6-3 With thunder, nervous and uneasy. The position is not proper.

9-4 Thunder then mud. No brilliance.

6-5 Thunder in going and coming, danger. Peril in movement. His affairs are located in the center, great and without loss.

6-6 With thunder apprehensive and disquieted. The center has not been gained. Although there may be misfortune, there is no error. Apprehension warns the neighbors.

Hexagram Fifty-Two Gen

Tuan says:

Gen. To be still, to stop. A time to be still, then be still. A time to move, then move. When movement and quiet are proper to one's time, one's Dao is brilliant and bright.

To be still in one's stillness is to be still in one's place. Upper and lower are matched in correspondence but do not share together. On account of this: freed of his body walking in his courtyard, unseen his person. No error.

Xiang says:

Mountain doubled. Gen. The superior man because of thoughtfulness does not go out from his position.

6-1 Stilled his toes. Does not fail in correctness.

6-2 No help his followers. Will not listen to retreating.

9-3 Stilled his loins. Peril fires the heart.

6-4 Stilled his body. Rest the whole body.

6-5 Stilled his jawbone, in accord with the center and correctness.

9-6 Honesty and stillness good fortune, because of honesty to the end.

Hexagram Fifty-Three Jian

Tuan says:

Jian is to advance, to go forward. A lady to marry. Good fortune. Advance into position. To go will have rewards. To advance in accord with correctness could correct the state. His position is strong and has gained the center. Still (mountain) and penetrating (wind), movement without extremes.

Xiang says:

Above mountain there is wood. Jian. The superior man due to this dwells in goodness and virtue to make good the common.

6-1 The young officer danger. There will be reason and no error.

6-2 Drinking and feeding in harmony and joy. Not simply full of food.

9-3 A husband gone and not returned should leave the drunken crowd. A pregnant wife not nourished. Lost his way. There is advantage to resist robbers. It is favorable to protect one another.

6-4 Some have gotten to their branches' tips. Follow the penetration.

9-5 In the end settled and overcome, good fortune. Attained that which is desired.

9-6 Their feathers can be used in ceremonies. Cannot be disorder.

Hexagram Fifty-Four Gui Mei

Tuan says:

Gui Mei is heaven and earth's great meaning. If heaven and earth had no intercourse, the ten thousand things would not flourish. Marriage of a younger sister is for that person an end and a beginning. Pleasure (lake) in accord with movement (thunder) is therefore marriage of a younger sister.

To go, misfortune. The positions are not proper. No place is profitable. The weak are mounted on the strong.

Xiang says:

Above lake there is thunder. Gui Mei. The superior man because of endless ends understands the unworthy.

9-1 Marriage of a younger sister as a subordinate wife. The use of constancy. The cripple can walk, good fortune by mutual support.

9-2 Profit in the dark man's divination. No change from constancy.

6-3 Marriage of a younger sister as a waiting maid. This is not suitable.

9-4 The aim has passed its time. There will be waiting then action.

6-5 The Emperor Yi's younger sister's marriage. Did not compare to her (yet) younger sister's sleeves and excellence. Her position at the center is in accord with nobility and action.

6-6 The top six is not filled. Carrying an empty basket.

Hexagram Fifty-Five Feng

Tuan says:

Feng. Great. Brilliance in movement causes abundance. "The king bestows" is noble and great. "No sadness and right as the sun at noon" is in harmony with shining on all below heaven. The sun at noon will decline. The moon at full will wane. Heaven and earth fill and empty, submitting to time for decrease or increase. Thus how this must be for the human condition. How this must be for the conditions of ghosts and spirits.

Xiang says:

Thunder and lightning together form Feng. The superior man because of this decides litigations and renders punishments.

9-1 Only ten days no error. Exceeding ten days would be calamitous.

6-2 Have confidence, send forth in accord with this. Confidence because it sets out one's resolution.

9-3 Abundantly it flows. Great affairs cannot be done. Breaks his right arm. In the end it cannot be used.

9-4 Thick its screens. The position is not appropriate. At midday see the Dipper. Dark and without light. Meets his pleased lord. Good fortune — act!

6-5 Sixth in the fifth place is good fortune. There will be rewards.

6-6 Abundant his chambers. He soars to the limits of heaven. Look at his door. There is no one within the house. The self is hidden away.

Hexagram Fifty-Six

Lu

Tuan says:

Lu. Small sacrificial offerings. The weak (line) has gained the center in the outer (trigram) and obeys the strong. Stillness (mountain) and brilliance (fire) in intelligence. This is in accord with small sacrificial offerings. For the traveler the divination is good fortune.

Lu's time and meaning are great!

Xiang says:

Above mountain there is fire. Lu. The superior man due to this uses intelligence and caution in punishing and does not detain litigation.

6-1 The traveler petty and mean. His aims are poor and calamitous.

6-2 Young servants obtained, the divination. In the end no complaints.

9-3 The traveler who burns his camp also is injured. As a traveler be friendly to those below or one's righteousness will be lost.

9-4 The traveler in a resting place has not gained an established position. Has obtained his valuables and an axe. His heart is uneasy.

6-5 In the end due to praise and heaven's mandate, the heights are reached.

9-6 Since the traveler is here at the top his righteousness is burned. Losing his ox through change, in the end he does not listen.

Hexagram Fifty-Seven

Sun

Tuan says:

Doubled (the trigram) Sun is considered to explain heaven's mandates. The strong has penetrated to the correct center and with wishes acted upon. The weak (lines) both obey the strong. This is considered in small sacrificial offerings. Advantageous to have a place to go to and advantageous to see the Great Man.

Xiang says:

The following wind — Sun. The superior man considers the explanation of heaven's mandates and acts on affairs.

6-1 Advance or retreat. Doubts in the mind. Advantage in the military man's divination would control the mind.

9-2 Numbers like them, good fortune. Obtains the center.

9-3 The incessant wind, regret is exhaustion of the mind.

6-4 In the field captured in hunting three kinds of game. There is achievement.

9-5 Nine in the fifth position is good fortune. The position is correct and centered.

9-6 The wind present under the bed. The top is exhausted. Lost his valuables and axe. Even though correct there is misfortune.

Hexagram Fifty-Eight

Dui

Tuan says:

Dui. To be pleased. The strong is centered and the weak (line) to the outside. To be pleased because of profit in the divination. This is in accord with a smooth flowing with heaven and man in correspondence. If pleasure is first with people, people will forget their work. If pleasure is wed to rush against difficulties, people will forget even death. Pleasure, the great persuader of people!

Xiang says:

Lake paired. Dui. The superior man due to this is accustomed to talk over things with friends.

9-1 Harmony and pleasure good fortune. Act without doubts.

9-2 Confidence and pleasure. Good fortune. Trust in the will.

6-3 To encourage pleasure, misfortune. The position is not proper.

9-4 The nine four (line) is joyful. There is happiness.

9-5 Confidence in splitting apart. The position is correct and appropriate.

6-6 The top six leading to pleasure is not brilliant.

Hexagram Fifty-Nine

Huan

Tuan says:

Huan. A sacrificial offering. The strong (line) comes without exhaustion. The weak (line) gains position to the outside and unites with that above. The king draws near to the temple. The king is thus positioned in the middle. Advantageous to cross the great stream. Riding on wood will have merit. (The hexagram is wood over water.)

Xiang says:

Wind moving over water. Huan. The ancient kings employed sacrificial offerings to god and established the ancestral temples.

6-1 The first six is good fortune smoothly flowing.

9-2 Dispersed hurriedly his machines. Gained his wishes.

6-3 Dispersed his self. The aim is to the external.

6-4 Dispersed his flock. The origin of good fortune. Brilliant and great.

9-5 The king's residences, no error. The position is correct.

9-6 Dispersed his blood, far from injury.

Hexagram Sixty Jie

Tuan says:

Jie. A sacrificial offering. Strong and weak are equally divided, and the strong have gained the center. Bitter regulations cannot be, the divination. Its way is exhaustion. Pleasure (lake) moves in accord with peril (water). Those in proper positions use regulations. The center properly uses communication. Heaven and earth regulate and complete the four seasons. If regulations are used in a measured way to govern, there will be no harm to wealth and no injury to the people.

Xiang says:

Above lake there is water. Jie. The superior man uses standards to number and to measure and discusses their action and virtue.

9-1 Not going out from door and courtyard. Understand when to go through and when blocked.

9-2 Not going out from gate and courtyard. Misfortune. Lost the pivotal time.

6-3 No regulations, sighs, but who is to blame.

6-4 Peaceful regulations, a sacrificial offering. Undertake the higher way.

9-5 Sweet regulations, good fortune. Abide in the central position.

6-6 Bitter regulations. The divination misfortune. Its way is exhausted.

Hexagram Sixty-One
Zhong Fu

Tuan says:

Zhong Fu. The weak (lines) are placed inside and the strong (lines) have gained the centers. Pleasure (lake) and penetration (wind). Sincerity can transform a country.

Suckling pigs and fishes good fortune. Sincerity reaches even suckling pigs and fishes. Advantageous to cross the great stream by riding a hollow wooden boat. Inner sincerity is in accord with profit the divination. This in response to heaven.

Xiang says:

Above the lake there is wind. Zhong Fu. The superior man due to this deliberates about legal matters and delays executions.

9-1 The first nine in repose good fortune. The goal has not changed.

9-2 Her children are in harmony with the wishes of the inner heart.

6-3 Either beats the drum or stops. The position is not appropriate.

6-4 A horse one of a pair disappears. Separated from the group, ascension.

9-5 Being sincere, binding follows. The position is correct and proper.

9-6 The cock crow ascends into the sky. How can it be for long?

Hexagram Sixty-Two
Xiao Guo

Tuan says:

Xiao Guo. The small is that which has passed through. To pass through is in accord with profit the divination and given by acting in time. The weak (lines) have gained the center. This is in accord to small affairs good fortune. The strong (lines) have lost position and are not centered. This is in accord with not doing great affairs.

There is the symbol of a flying bird and a flying bird transmitting its notes. Not proper to ascend, proper to descend. Great good fortune. The high is countercurrent while the low flows smoothly.

Xiang says:

Above mountain there is thunder. Xiao Guo. The superior man

uses actions beyond the ordinary in respect. In mourning he goes beyond the ordinary in grief. And in usage goes beyond the ordinary in economy.

6-1 Flying birds in accord with misfortune. Nothing can be done!

6-2 Does not reach his prince. A minister should not make mistakes.

9-3 In pursuit someone with a spear. What misfortune!

9-4 Do not pass, meet. The position is inappropriate. To go is dangerous. One must be cautious. The end is not far.

6-5 Thick clouds but no rain. One is too high.

6-6 Do not meet; pass through, one is overbearing.

Hexagram Sixty-Three Ji Ji

Tuan says:

Ji Ji. A sacrificial offering. A minor sacrifice. Profit the divination. The strong and weak are correct and properly positioned. In the beginning good fortune, the weak have gained the center. At the end, stopping causes disorder. Its way is exhausted.

Xiang says:

Water positioned above fire. Ji Ji. The superior man considers, when thinking about evil, on how to prevent it beforehand.

9-1 Dragging his wheels. The meaning is no error.

6-2 Seven days found. Due to being centered in the Dao.

9-3 Three years to subdue. Worn out.

6-4 To the end of the day be on guard. This is due to doubts.

9-5 Eastern neighbor sacrifices an ox. Not equal to western neighbor's timing. Genuineness receives its blessings. Good fortune, great future.

6-6 Wet his head, danger. How can this be for long?

Hexagram Sixty-four Wei Ji

Tuan says:

Wei Ji. A sacrificial offering. The weak (line) has gained the center. The little fox has nearly crossed the stream, but has not left the middle. Wets his tail. No place is profitable. There is no continuation at the end. Although the positions are not appropriate, yet strong and weak

respond to each other.

Xiang says:

Fire is positioned above water. Wei Ji. The superior man considers carefully and distinguishes the direction of things and places.

6-1 Wets his tail. The summit of ignorance.

9-2 Nine in the second place the divination good fortune. Centered in accord with correct action.

6-3 Not yet completed. To advance misfortune. The position is inappropriate.

9-4 The divination good fortune. Regrets vanish. Desires in action.

6-4 The superior man's brilliance. These rays of light — good fortune.

9-6 Drinking wine, immersing the head, and furthermore does not know the rules.

Great Commentary to the Yi Jing

The universe of the Yi Jing as a document of instruction, and the universe of heaven, man and earth are the same. Positions, movements, and the nature of things and events cause actions and results. In the world around us, auguries of these changes are manifest in the phenomena of heaven and earth. In the world of the Yi Jing these phenomena are encapsulated in the form of the hexagrams as they are transformed through changes in the lines. These changes in the body of the hexagram reflect changes in the human body, in the body politic, in the biologic mass of the earth, as well as the external changes in the atmosphere of air and sky surrounding man and earth.

The purpose of the Commentary is to explain the Yi Jing. The examples of attributes are poetic references to the general condition of the world, as exemplified by the lines called "yao," the three-line figures (trigrams) or six-line figures (hexagrams), both called "gua" in Chinese. The lines are of two types: a solid, strong line called a "yang line" and designated by the number nine, and a broken, weak line, called a "yin line" and designated by the number six.

The Commentary starts with the idea of position, that is, position before a change. However, simple words for high and low are not used. Instead, the Chinese character zun, which modifies heaven, implies human judgments and actions. Zun means "to honor, to venerate," as well as "high." In keeping with our general theme of ritual, the ideogram zun also means the wine vessel used in sacrificial rites. Pictorially, it shows a human hand holding up the wine of sacrifice. —JNW

Section One

Chapter 1

Heaven is honorable, earth is low.
Qian and Kun are so determined.
Low and high are so arranged.
Noble and mean are so established.
Movement and rest have their constants.
Strong and weak are thus decided.
Events are grouped to type.
Things are divided into classes.
Good fortune or misfortune are produced.
In the heavens images are completed.
On the earth bodies are formed.
Change and transformation thus may be seen.

Therefore, strong and weak act upon each other and can be manipulated.

Thus, the eight trigrams act and react upon each other:

The drumming of thunder and lightning,

The fertilizing of wind and rain.

Sun and moon in their revolutions,

The one of cold, the one of hot.

Qian's way is the wholeness of male,

Kun's way is the wholeness of female.

Qian knows the great beginnings,

Kun makes and finishes things.

Qian knows through the easy,

Kun is able to do through the simple.

What is easy is easy to know,

What is simple is easy to follow.

What is easy to understand will have adherents,

What is easy to follow will have results.

To have adherents causes long continuance,

To have results causes greatness.

That of long continuance is of sage men of virtue,

Greatness is for the sage man his business.

Through ease and simplicity is obtained the principles of all under heaven.

When the principles of all under heaven are obtained,

One can complete and establish the center.

Chapter 2

The sages devised the gua (trigrams and hexagrams) so that images could be seen therein. They appended their explanations in order to make clear good fortune and misfortune.

The strong and weak (lines) displace each other and produce change and transformation.

Therefore, good fortune and misfortune are images of loss or gain.

Therefore, regret and repentance are xiang (images) of sorrow and reckoning.

Change and transformation are the images of advance or retreat.

Strong and weak (lines) are the images of day and night.

The movements of the six lines are the way of the three primal powers.

Therefore, the superior man abides peacefully in the order of the Yi in happiness and play, and in the explanation of the lines.

Therefore, the superior man living thusly examines the images and contemplates their explanations.
Before movement, he examines the changes and contemplates the divination.
Thus he is protected by heaven.
Good fortune, and without doubt advantageous.

Chapter 3

The tuan speak about the xiang (images).
The yao (lines) speak about the changes.
Good fortune and misfortune speak about loss or gain.
Regret and repentance refer to small faults.
No blame means what is apt in mending errors. .
Therefore, the delineation of strong and weak is based on position.
The regulation of small or great is based on the gua (diagrams).
Discrimination of good fortune or misfortune is based on the explanations.
Anxiety over regrets and repentance is based on what lies between limits.
The shaking up from "no inauspicious omens," "no error," is based on reformation.
Thus, there are small and great hexagrams.
The explanations express danger or ease.
Each of the explanations points to what might be.

Chapter 4

The Yi is in accord with the water levels of heaven and earth;
Therefore, it is able to complete the silken threads of the Dao of heaven and earth.
Looking up we see the stripes in the sky,
Looking down we examine the veins of the earth;
Causing, therefore, the knowledge of darkness and light.
From original beginnings to furthest end will come knowledge and lessons about death and life.
Seminal essence and "qi" energy produce things.
The wandering of the soul produces transformations;
Therefore, this will cause knowledge of ghosts and spirits and their desires and appearances.
Being in accord with heaven and earth, there is caused a mutuality of similar resemblances with no opposition.

This knowledge encompasses all things, for the Dao aids all under heaven.

Purposely without trespass circumspect action does not drift. Joy in heaven is understanding its commands; thus there is no anxiety.

Peace on earth, generous in benevolence, gives the ability to love. The sphere of heaven and earth transforms but does not transgress. A lyrical completion of all things with no exceptions. To penetrate the Dao of day and night is to know. Thus, the spirit is not bound to any place, and transformation is not bound to any form.

Chapter 5

One yin, one yang is called the Dao.

Following this is good,

Completing this is the essence.

The benevolent see and call it benevolence,

The wise see and call it wisdom,

The common people use it daily but are unaware, so the Dao of the superior man is rare.

It is manifest in benevolence,

It is concealed in action,

It stirs the ten thousand creatures but does not share with the sage his anxieties.

Complete its virtue; great are its possessions, to the utmost!

Prosperity is what is meant by great possessions.

Daily renewal is what is meant by complete virtue.

Birth and rebirth is what is meant by change (the "Yi").

That which completes the images is called Qian.

That which causes patterns is called Kun.

The primes of calculating — to have the knowledge of what is to come — is called divination.

Penetrating the changes is called the work.

The unfathomable in yin and yang is called the spirit.

Chapter 6

The Yi is wide and great.

In speaking of far, it has no limits,

In speaking of near, it is still and correct,

In speaking of between heaven and earth, it embodies all.

There is Qian.

At rest it is solitary,
In motion it is straight,
It gives birth to the great.
There is Kun.
At rest it contracts,
In motion it opens,
It gives birth to the wide.
Wide and great make it correspond to the four seasons.
Yin and yang's meanings make it correspond to the sun and moon,
Ease and simplicity in its goodness make it correspond with
supreme virtue.

Chapter 7

The Masters said, "Is not the Yi supreme? With the Yi the sages exalted their virtues and widened their possessions. Knowledge exalts, mores humble. Exalted are teachings of heaven; humble are the laws of earth.

Heaven and earth have assigned positions, and changes take place between them.

(Man's) nature being completed, sustaining and enduring is the gate of the Dao and righteousness."

Chapter 8

The sages surveyed all under heaven and ruminated on it. They contemplated all forms and appearances, the images and their myriad characters; so these were called the xiang (images).

The sages surveyed all movements under heaven, inspected their meetings and interrelations, and how their actions made a code of worship. They appended the explanations to distinguish good fortune or misfortune. Thus, these are spoken of as the yao (lines).

They spoke of all the extremes under heaven that can be contemplated, yet could not produce dislike. They spoke of the most mobile, yet could not cause confusion.

They contemplated then spoke afterwards.

They deliberated then moved afterwards.

By contemplating and deliberating, they completed the changes and transformations.

A cry of a crane in the shade.

Her young harmonize.

I have a good goblet; I will share with you and divide it.

(see Zhong Fu, Hexagram Sixty-one, line 9-2)

The Master says, "The superior man occupies his room and sends forth his words. If they are good, there will be resonance from beyond a hundred li (one li equals .5 kilometers); how much more from nearby?"

He occupies his room and sends forth his words. If they are not good there will be opposition from beyond a hundred li; how much more from nearby? Words issue from one's person and influence the public. Actions proceed from what is near but may be seen from far away. Speech and actions of the superior man are his pivot and trigger.

As pivot and trigger proceed, they determine glory or disgrace. Through his words and actions the superior man can move heaven and earth. Should he not be cautious?

"The union of men, begins with cries and wails and afterwards with laughing.' "

The Master says, "The Dao of the superior man at times goes out, at times remains, at times silent, at times talkative. But when two companions are as one in heart, their strength can sever iron. When their hearts are one, their words are as fragrant as orchids." (see Tong Ren, Hexagram Thirteen, line 9-5)

The beginning six, "For a mat, use the white mao grass. No error."

The Master says, "It is sufficient to place things on the ground. For a mat, use mao grass. What inauspicious omens can there be? This is extreme caution. For the mao grass is a trivial thing, but its use is important. With such caution and careful art in going forward, there can be no mistakes. (see Da Guo, Hexagram Twenty-eight, line 6-1)

The superior man toiling humbly will bring things to conclusions. Good fortune."

The Master says, "He toils but does not boast of it. He has merit but does not assume virtue for it. This is superlative virtue in speaking of him who has never yet placed himself below others. Virtue is meant to be full. Worship is meant to be reverent. Thus, he can establish his position. (see Qian, Hexagram Fifteen, line 9-6)

"The high dragon has regrets.' "

The Master says, "He is noble but not in his proper position. He is high but without a popular following." There is an able man below but he does not assist him; so every move will have regret. (see Qian, Hexagram One, line 9-6)

"Not going out from door and courtyard. No error."

The Master says, "When disorder begins, the steps to it are words. So if the prince is not discreet, he will lose his minister. If the minister is not discreet, he will lose his life. If the machinery of affairs is not kept secret, it will be injurious to their completion. Therefore, the superior man is cautious and discreet and not exposed." (see Jie, Hexagram Sixty, line 9-1)

The Master says, "The makers of the *Yi* know about robbery. The *Yi* says, 'To carry on the back, also to ride causes robbers to arrive.' Carrying things on the back is the business of the common man. Riding a vehicle is the mark of a gentleman. So when a common man rides a gentleman's vehicle, robbers will think of taking it away from him. If one is insolent to those above and oppressive to those below, robbers will think to attack. Careless laying away of things tempts thieves. Seductive looks excite lust." (see Jie, Hexagram Forty, line 6-3)

The *Yi* says, "To carry on the back also to ride causes robbers to arrive, for it is a target for robbery."

Chapter 9

Heaven is one, Earth is two, Heaven is three, Earth is four, Heaven is five, Earth is six, Heaven is seven, Earth is eight, Heaven is nine, Earth is ten.

Heaven has five numbers.

Earth has five numbers.

Five positions are determined mutually.

Each has its vibration.

Heaven numbers twenty-five.

Earth numbers thirty.

The total of heaven and earth numbers is fifty-five.

It is this which completes the changes and transformations and activates ghosts and spirits.

The numbers of the great overflow are fifty. Of these, forty-nine are used. They are divided into two xiang groups.

One is taken up and suspended between the fingers, to symbolize the three. Count by four to sort out the divining stalks, symbolizing the four seasons. The remainder is put aside to represent the intercalary month. In five years there are two intercalary months, so the putting aside is repeated. Afterwards there is another suspension, and the process is repeated.

Qian's sticks equal 216, Kun's sticks equal 144, totalling 360. They correspond to the days of the year.

The counters in the two parts of the *Yi* are 11,520, corresponding to the number of 10,000 things. Therefore, four operations are needed to complete the *Yi* and eighteen changes to complete a hexagram.

The eight trigrams constitute a small completion. If they are led on and extended, if they are added to and elongated, then all events possible under heaven are represented. It manifests the Dao and the actions of spirit and virtue. Thus, it can assist in the ritual of wine pledges. It can assist in the protection of the spirits.

The Master said, "Who understands the changes and transformations of the Dao, he knows what is done by the spirits."

Chapter 10

The *Yi* has four ways of the sages. In speaking, have the highest regard for the explanations. In movement, have the greatest regard for the changes. In making, implement the highest regard for the images. In divination, the highest regard for the omens.

Therefore, the superior man, when he is about to do or about to act, should question the *Yi* in words. It receives this command and, like an echo, neither far nor near, dark nor deep exists. So is learned the things of the future. If this is not the quintessence of all under heaven, how could it do this?

Three and five are used to determine a change. To lay aside, to arrange, and to count by numbers will proceed through the changes. Thereupon it completes the lines of heaven and earth. If the numbers are carried to their limits, they will then determine all of the images. If this is not the quintessence of change under heaven, how could it do this?

The *Yi* has no thought, no action. It is still and without movement, but when affected it proceeds to penetrate all under heaven. If this is not the quintessence of spirit under heaven, how could it do this?

The *Yi* was how the sages searched out the deepest and the most subtle. Only through the deep can one penetrate all the purposes under heaven. Only through the subtle can one complete all the affairs under heaven. Only through the spirit can one speed without haste and reach a goal without walking.

When the Master said, "The *Yi* has four ways of the sages," this is what he meant !

Chapter 11

The Master said, "The *Yi*, what does it do?" It opens up things, completes affairs. It encompasses the Dao of all under heaven. This and nothing else. Therefore, the sages use it to penetrate all the purposes under heaven, and use it to determine all business under heaven, and use it to settle all doubts under heaven. Therefore, the virtue of the stalks is round and spiritual; the virtue of the diagrams (hexagrams) is square and wise. The six lines are to inform.

In tribute, the sages cleansed their hearts and retired into the storehouse of mysteries in their concern with good fortune or misfortune and the populace. The spirits gave knowledge of the future. Their knowledge was the storehouse of the past. Who could do all of this? The

ancients who were astute and bright with intuitive wisdom, with the warlike spirit which does not kill.

Therefore, they revealed the Dao of heaven and understood peoples' experience. They raised these myriad spirits as a provision for the people's use.

The sages fasted to discipline and to use the spirits to enlighten their virtue.

Thus, to close a door is spoken of as Kun. To open a door is spoken of as Qian. (One closing, one opening, is spoken of as change.) To go and to come without ceasing is spoken of as communication. What may be seen is spoken of as an image (xiang). What has physical form is spoken of as a vessel. Regulations of use are spoken of as laws. Advantage, when used in going out or entering, when all people can use it, is spoken of as spirit.

Therefore, the *Yi* incorporates the Great Axis (*Tai Ji*) which produces the two primal forces. The two primal forces produce four images (xiang). The four images produce the eight trigrams. The eight trigrams determine good fortune or misfortune. Good fortune or misfortune produce the great trades.

Therefore, of laws and images, none are greater than heaven and earth. Of changes and communications, none are greater than the four seasons. Of images suspended in the sky, none are brighter than the sun and moon. Of the honored and those in high position, none are greater than wealth and nobility. In preparing things for use and the inventing and making of instruments for use and profit under heaven, there is none greater than the sages.

To comprehend, to ruminate, to explore the hidden, to look for what is deep, to reach what is distant, in order to determine good fortune or misfortune under heaven, for willingness and resoluteness, none are as great as the yarrow and the tortoise.

Thus, heaven produced the spirit things, and the sages took advantage. Heaven and earth change and transform. The sage imitates them. Heaven suspends images which make visible good fortune or misfortune. The sage reproduces these. The He (Yellow) River gave forth a map. The Luo River gave forth a writing. The sages took advantage of these.

The *Yi* has four images which are omens. The appended explanations are to inform. The determination of good fortune or misfortune in order to decide.

Chapter 12

The Yi says, "He is protected by heaven. Good fortune. Great profit."

The Master said, "Protection means to assist. Heaven is that which assists in the smooth flowing. Men assist one who is sincere. Walking in sincerity and consideration is smooth flowing. Moreover, he esteems the worthy. Thus he is protected by heaven. Good fortune. Great profit."

The Master said, "Writing is not all there is to speech. Speech is not all there is to thought. So, to discover the thoughts of the sages, is this impossible?"

The Master said, "The sages established the 'images' to set forth fully their thoughts. They established the diagrams to show fully true and false. They appended the explanations to express fully their speech. They made the changes and communications for complete advantage. They drummed and danced to complete the spirit."

Qian and Kun are the Yi's silken threads. Qian and Kun are completely arranged so that the Yi can establish the center. If Qian and Kun were destroyed, then one could not see the Yi. If the Yi were not visible, then Qian and Kun would gradually wind down and cease.

Thus, that which is antecedent to physical form is called "The Dao." What is subsequent physical form is called a "vessel." Transformation and shaping are called "changes." To push into action is called "to communicate." Taking up and setting forth for all the people under heaven is called the "business of trade."

Thus, as regards the images, the sages could see all the mysteries under heaven. They determined all their forms and appearances, and the images are appropriate to all things; consequently, these were called "images."

The sages could see all movements under heaven. They examined their meetings and communications and how they acted according to codes and principles. They appended the explanations to distinguish good fortune and misfortune. Consequently, these are called the "yao" lines.

The apex of mysteries under heaven exists in the diagrams. The stimulation of all movements under heaven exists in the explanations. Transformation and shaping exist in the changes. To push into action exists in communication. Spirit and clarity exist in these men. Silence and completion, confidence without words, exist upon virtuous action.

Great Commentary to the Yi Jing Section Two

Chapter 1

The eight trigrams, when complete, are arranged.

Images are contained in them. Then they are doubled (to hexagrams).

The yao lines are contained in these.

The strong and the weak push into each other and so contain the changes. The appended explanations and their commands contain the movements. Good fortune and misfortune, regret and repentance are produced by these movements. The strong and weak have established positions. The changes and communications are biased by time.

Good fortune and misfortune fulfill the divination.

The Dao of heaven and earth can be investigated through divination. The Dao of the sun and moon can be clarified by divination. All movements of heaven and earth are as one by divination.

Qian, which is solid as a rock, is on the one hand for men the omen of ease. Kun, which is soft and yielding, is on the other hand for men the omen of fullness. The yao lines imitate this. The images are reproductions of this.

The yao lines and images move within. Good fortune and misfortune outwardly may be seen. Work and trade are visible in the changes. The sage's feelings may be seen in the explanations.

Heaven and earth's greatest virtue is said to bestow life. The sage's greatest treasure is said to be position. How he can guard this position is said to be through men. How are men assembled? It is said, by wealth; by administration of wealth, by correct instruction, by prohibitions against wrongdoing. This is said to be righteousness.

Chapter 2

In ancient times when Bao Xi (the Holder of Sacrifices) ruled all under heaven, he looked up and contemplated the images in the sky, he looked down and contemplated the patterns on earth, he contemplated the markings of birds and beasts and the appropriateness of the soil, from near at hand in his body and at a distance for things in general. From this

he invented the eight diagrams in order to communicate with the virtues of the bright spirits and in order to classify the nature of the myriad things. He invented cords and knots and made nets and snares which could be used for hunting or fishing. The idea for this probably was taken from Li (the third trigram, Hexagram Thirty).

When the clan of Bao Xi died, there arose Shen Nong (The Divine Husbandman) and his clan. He split a piece of wood to make the plowshare and bent a piece of wood to make the plow handle. The advantages of plowing and weeding were taught to all under heaven. The idea for this probably was taken from Yi (Hexagram Forty-two).

With the sun at midday, he held a market and gathered together all the people and their wares. Exchanges were easy and they went home, each having acquired what he wanted. The idea for this probably was taken from Shi He (Hexagram Twenty-one).

When the clan of Shen Nong died, there arose the clans of Huang Di (the Yellow Emperor), Yao, and Shun. They made and communicated their changes. Employing these (changes) the people were not wearied. Spirit-like were these transformations, causing the people to do right.

Change terminates to cause transformation. Transformation causes communication. Communication causes long duration. Thus they received heaven's protection: good fortune, great profit.

Huang Di, Yao, and Shun let their garments hang down, and there was order under heaven. The idea for this probably was taken from Qian and Kun (Hexagrams One and Two).

They hollowed out trees to make boats. They fired hardened wood to make oars. Boats and oars were advantageous in crossing streams where there had been no communication. They could reach distant places, and so profit all under heaven. The idea for this was taken from Huan (Hexagram Fifty-nine).

They harnessed oxen and rode horses so they could conduct heavy loads to distant places. Thus they benefitted all under heaven. The idea for this probably was taken from Sui (Hexagram Seventeen).

They made double gates and hand clappers to prepare for violent visitors. The idea for this was probably taken from Yu (Hexagram Sixteen).

They split wood to make pestles. The earth was dug to make a mortar. Thus, mortars and pestles were used to benefit the myriads of people. The idea for this probably was taken from Xiao Guo (Hexagram Sixty-two).

They bent wood with a string to make bows. They hardened wood in fire to make arrows. This benefit of bows and arrows produced awe in all under heaven. The idea for this probably was taken from Kui (Hexagram Thirty-eight).

In highest antiquity men dwelt in caves and lived in the wilderness. In subsequent ages, sages changed this to houses where there was a ridgepole on top and a sloping roof below to provide for wind and rain. The idea for this was probably taken from the Da Zhuang (Hexagram Thirty-four).

In ancient times, the dead were buried by covering them thickly with pieces of wood in the center of the wilderness. No burial mound was raised nor trees planted around. The period of mourning had no fixed period. In subsequent ages, sages changed these practices with the inner and outer coffins. The idea for this probably was taken from Da Guo (Hexagram Twenty-eight).

In highest antiquity knotted cords were used in order to govern. In subsequent ages, sages changed this to written documents and contracts so that the various officials could be controlled and the multitudes of people could be examined. The idea for this probably was taken from Quai (Hexagram Forty-three).

Chapter 3

Thus the Yi is omens and images. The images are resemblances. The tuan are the material. The yao lines are the interactions of all movements under heaven. Thus do good fortune and misfortune arise, and repentance and regret are made known.

Chapter 4

The yang trigrams have more yin (lines). The yin trigrams have more yang (lines). What causes this? The yang trigrams are odd; the yin trigrams are even. What is their virtue and action? In the yang are one ruler and two subjects, the way of the superior man. In the yin are two rulers and one subject, the way of the inferior man.

Chapter 5

The Yi says, "Hesitating and irresolute in going and coming, friends will follow your thoughts."

The Master said, "Under heaven, what is thought? What is anxiety? Under heaven all return to sameness, by death to mud. There is one result, though there be a hundred anxieties. For under heaven, what is thought? What is anxiety?"

When the sun goes, the moon comes. When the moon goes, the sun

comes. The sun and moon alternate in the birth of light. When the cold goes, the heat comes. When the heat goes, the cold comes. Cold and heat alternate, and the year completes. What has gone (the past) contracts. What is to come (the future) expands. Contraction and expansion influence each other and produce advantages.

The inchworm contracts into a ball when it wants to expand. Dragons and serpents hibernate to preserve life. The essence of meaning will penetrate the spirit. This will bring about practical use. The advantage of this practical use is a tranquil life which allows for exalted virtue.

Going beyond this, one goes toward a point that is scarcely known. When one has plumbed the spirit and understands the transformations, then his virtue is full."

The *Yi* says, "Distressed amid rocks. Takes in hand thorns. Enters into his palace, does not see his wife. Misfortune." (see Kun, Hexagram Forty-seven, line 6-3)

The Master said, "Not distressed, but distressing, then his name is sure to be disgraced. If he takes in hand what should not be touched, then his life is sure to be endangered, to be in disgrace and danger. The hour of death is near. How can he see his wife?"

The *Yi* says, "The Duke shoots a falcon on the top of a high fortified city wall. This catch from the hunt is without doubt advantageous." (see Jie, Hexagram Forty, line 9-6)

The Master said, "The falcon is a bird; the bow and arrow are the weapons; man is the hunter. The superior man conceals his weapons on his person. He bides his time, then he moves. How can there not be success? Nothing fetters his movement. Thus, when he goes forth, he captures the quarry. The instruction is: Move when one's weapons are ready and complete."

The Master said, "The small man is not ashamed of the not benevolent and is not afraid of the not virtuous. Not seeing gain, he does not move. When not threatened, there is no correction. Small corrections are the major rule of conduct."

The *Yi* says, "His sandals in the stocks. Cut off the toes. No error." (see Shi He, Hexagram Twenty-one, line 9-1)

The Master said, "If goodness is not accumulated, it is not enough to make a reputation. If evil is not accumulated, it is not enough to destroy a person. The small man thinks goodness in small things is of no benefit, so does not do any. Thus, his evils accumulate until they cannot be covered, and guilt is so great it cannot be released."

The *Yi* says, "Who wears the cangue with cut off ears? Misfortune." (see Shi He, Hexagram Twenty-one, line 9-6)

The Master said, "Danger is when one is safe in his position. Loss

is when one secures his interests. Disorder is when one will possess control. Therefore, the superior man when safe does not forget danger, when secure does not forget loss, and when in order does not forget disorder. Thus his person is kept safe, and the state and clans are protected."

The *Yi* says, "He hides. He hides, bound, amidst dense mulberry bushes." (see Pi, Hexagram Twelve, line 9-5)

The Master said, "Virtue is shallow and office is high, plans are great, strength is small, and responsibilities are heavy. It is seldom they do not end (badly)."

The *Yi* says, "A ding with broken feet. Overturned the duke's cooked rice. His person soaked. Misfortune."

This is said of someone unequal to his responsibilities. (see Ding, Hexagram Fifty, line 9-4)

The Master said, "Knowledge of the secret changes is his divinity. The superior man in intercourse with the high does not flatter, in intercourse with the low is not gutterlike; for he knows the secret changes. These secret changes' motions are subtle and are the beginning appearances of good fortune. The superior man sees the secret changes, and acts. He does not wait until the end of the day."

The *Yi* says, "Firm as a rock, without end, the day. The divination: good fortune."

Firm as a rock. Why use a whole day? Decisions can be known, for the superior man knows the subtleties and knows the obvious, knows the weak and knows the strong. He is a model to ten thousand. (see Yu, Hexagram Sixteen, line 6-2)

The Master said, "The son of the Yan family, knows the limit of the secret changes. Having something not good, he could not fail to recognize it. Knowing it, he would not repeat the act."

The *Yi* says, "Not distant the return. Do not cultivate regret. Great good fortune." (see Fu, Hexagram Twenty-four, line 9-1)

Heaven and earth's energies intermingle and generate. The ten thousand creatures transform purely. Male and female mix their seminal essence, and the ten thousand creatures transform and live.

The *Yi* says, "Three people traveling then will be diminished by one person. One person traveling thus obtains his companion. This speaks of the consequences of unity." (see Sun, Hexagram Forty-one, line 6-3)

The Master said, "The superior man is tranquil in his person, then afterwards moves. Easy is his mind, then afterwards he speaks. Established are his relations, then afterwards he asks. The superior man cultivates these three, and thus is complete. If his movements are perilous, then people will not join. If he speaks apprehensively, then people will not respond. When there is no intercommunication and prayer, then

people will not share. Without sharing will cause injuries to result."

The *Yi* says, "No increase to it. Someone attacks! To establish the heart without constraints. Misfortune." (see *Yi*, Hexagram Forty-two, line 9-6)

Chapter 6

The Master said, "Qian and Kun are the gates of the *Yi*. Qian represents the nature of yang. Kun represents the nature of yin. Yin and yang join their virtues and so the strong and weak (lines) have form. So the forms of heaven and earth are shaped, and so one can penetrate to the virtues of the spiritual intelligence.

The style and names are varied but are not superfluous. When the style is examined, they are as thoughts of a declining era.

The *Yi* exhibits that which has gone, and interprets that which will come. It manifests the subtle, and opens the obscure. It opens and distinguishes things by proper names. When the words are correct and the explanations decisive, then there is completion.

The style and names are small items, but the classes are large. Their scope is far, their explanations elegant. Their words are indirect but hit the center. Their business is openly set forth but also secret. So in doubtful cases it is used to help people's actions and thus illumine the declaration of loss or gain."

Chapter 7

The *Yi* flourished in the period of middle antiquity. The maker of the *Yi* had anxiety and sorrow, therefore:

Lu (Hexagram Ten) is the foundation of virtue,
Qian (Hexagram Fifteen) the handle of virtue,
Fu (Hexagram Twenty-four) the root of virtue,
Heng (Hexagram Thirty-two) the solidity of virtue,
Sun (Hexagram Forty-one) the cultivation of virtue,
Yi (Hexagram Forty-Two) the abundance of virtue,
Kun (Hexagram Forty-seven) the test of virtue,
Jing (Hexagram Forty-eight) the field of virtue, and
Sun (Hexagram Fifty-seven) the regulation of virtue.

Lu is harmonious and attains its goal.
Qian gives honor and shines.
Fu is small and discriminates among things.
Heng is diverse without weariness.
Sun is difficulty at first, but easy afterwards.

Yi is abundance of growth without artifice.
Kun is exhaustion and penetration.
Jing abides yet it also shifts.
Sun weighs but is hidden.

Lu is in accord with harmonious actions.
Qian is in accord with the regulation of ceremonies.
Fu is in accord with self-knowledge.
Heng is in accord with the unity of virtue.
Sun is in accord with keeping injury distant.
Yi is in accord with prosperity and profit.
Kun is in accord with the lessening of resentment.
Jing is in accord with discriminating what is right.
Sun is in accord with action and influence.

Chapter 8

The Yi is a book that cannot be distant. Its Dao is frequent change. Change and movement without rest; flowing through the six spaces; rising and falling, ever inconstant; strong and weak mutually changing. It cannot be defined by rules, only change presides.

Its exits and entrances are rhythmic. Externally and internally they cause awareness and awe. Moreover, they make clear: anxieties, calamities, and their causes.

There is no master nor guardian, but it is like approaching one's parents.

Begin by taking note of its explanations and considering its principles. Then there will be constant rules. But if not done by the proper person, the path will have only hollow action.

Chapter 9

The Yi is a book which originates with a beginning and necessitates an end. It is in accord with causes and essentials. The six lines are mixed together according to their time and substance.

The beginning line is difficult to know.

The top line is easily understood.

They are the root and the branch.

The explanation of the first is tentative,

By the end it is complete.

As for exploring things with their diverse virtues and for discriminating to be or not to be, it is not possible if the middle lines are not provided.

Yes, even the most important — survival or death, good fortune or

misfortune — can be known in due course. The knowledgeable who look at the masque (tuan) and the explanations (of the hexagrams) can think through more than half.

The second and fourth lines are similar in efficacy but different in position. Their value is not the same. The second is much praised; the fourth has much apprehension, for it is near (to the fifth line). Weak, in manner, it is not advantageous to be far (from the fifth line). It is important to be without error. It is useful for the weak to be in the central position (the second line).

The third and fifth lines are of similar efficacy but different in position. The third has much misfortune, the fifth has much merit, because they are ranked as noble and mean. Being weak is perilous, being strong is victorious.

Chapter 10

The Yi is a book, wide and great, containing everything.

It has the Dao of heaven.

It has the Dao of man.

It has the Dao of earth.

It takes these three powers and doubles them, causing six. The six are nothing other than the Dao of the three powers.

*The Dao has changes and movements,
thus it is said there are yao lines.*

*The lines have gradations,
thus it is said there are things.*

*Things are mixed together,
thus it is said there is a language.*

*Language is inconstant,
thus good fortune and misfortune are produced.*

Chapter 11

The Yi flourished at the time of the last era of the Yin Dynasty and when the Zhou Dynasty was in full virtue, during the troubles between King Wen and Zhou the Tyrant. Thus there are explanations of danger: How peril may be used for peace, how carelessness will cause overthrow. Its Dao is extremely large and omits none of the numerous things. Cautious apprehension as regards the end at the beginning is a must for no error. This is called the Dao of the Yi.

Chapter 12

Qian is the strongest of all under heaven. Its virtuous action is constant ease, for it understands danger.

Kun is the most smooth flowing of all under heaven. Its virtuous action is constancy in choice, for it understands obstruction.

To be able to rejoice in heart, to be able to weigh all matters of anxiety, to determine good fortune and misfortune under heaven, to complete under heaven by being resolute and unwearied.

Therefore, changes and transformations speak and do, fortunate affairs have omens, images of affairs are knowledge of capacity, prophecy of affairs is knowledge of the future.

Heaven and earth have determined positions. The sages complete the ability. Human counsel and ghostly counsel can be shared by the hundred families.

The eight trigrams communicate through images. The yao lines and accompanying words speak of the circumstances. The strong and weak are interspersed so that fortune and misfortune can be seen.

The changes and movements speak of the advantageous. Fortune and misfortune shift according to circumstances. Therefore, love and hate attack each other with fortune or misfortune the result. Distance and nearness grasp each other, and repentance or regret result. Truth or lies influence each other, and advantage or injury result. All these relations are in the Yi. If those which are near do not harmonize, the result is misfortune, or injury, or repentance and regret.

When about to revolt, one's explanations feel shameful; for the inner heart doubts, and one's explanations branch out. Men of good fortune have few words. Coarse men have many words. Slanderers of good men use unfounded statements. He who has lost his hold, his statements are crooked.

Shuo Gua

Discussion of the Trigrams

Chapter 1

In ancient times when the sages made the *Yi*, they invented the yarrow plant oracle to mysteriously assist the bright spirits.

Three, the number was heaven.

Two, the number was earth, and from these computed the other numbers. They contemplated the changes of yin and yang and established the diagrams. From the movements that took place in the strong and weak they invented the yao lines. They harmonized with the smooth flowing Dao's virtues and the principles of righteousness, by plumbing principles to their utmost nature in order to reach heaven's mandates.

Chapter 2

In ancient times when the sages made the *Yi*, they took the principle of flowing with the current to nature and to heaven's mandates. They used this to determine the Dao of heaven and called it yin and yang; to determine the Dao of the earth and called it weak and hard; to determine the Dao of men and called it benevolence and righteousness. They combined to three powers and doubled them. Thus in the *Yi*, six lines completes a hexagram. A division of yin, a division of yang, which by turns used weak or strong. Thus in the *Yi* are the six positions which complete an essay.

Chapter 3

Heaven and earth determine their positions.

Mountain and lake interchange their qi energy.

Thunder and wind excite each other.

Water and fire do not fight each other.

The eight trigrams grind together.

The numbering of the past is flowing with the current.

The knowledge of the future is countercurrent.

This causes the *Yi* to count backwards.

Chapter 4

Thunder is regarded as moving.
Wind is regarded as scattering.
Rain is regarded as moistening.
The sun is regarded as warming.
Gen (mountain) is regarded as stopping.
Dui (lake) is regarded as pleasuring.
Qian (heaven) is regarded as ruling.
Kun (earth) is regarded as strong.

Chapter 5

God comes forth in Zhen, thunder.
Perfected in Sun, wind.
Mutually seen in Li, fire.
Reaches and serves in Kun, earth.
Joyously speaks in Dui, lake.
Battles in Qian, heaven.
Labors in Kan, water.
Completes the meaning in Gen, mountain.

All creatures come forth in Zhen. Zhen is the east quadrant. Perfected in Sun. Sun is southeast. Perfected means all creatures are pure and perfected. Li is brightness so that creatures and all can see each other. It is the trigram of the south quadrant.

The sages faced south while listening to all under heaven and so governed while turned to the light. The above was taken from this (trigram).

Kun is earth. All creatures reach out and are nourished. Thus it is said all are reached and served in Kun. Dui is mid-autumn in which all creatures rejoice. Thus it is said all joyously speak in Dui. Battles in Qian. Qian is the trigram of the northwest. The words mean yin and yang struggle against each other. Kan is water, the trigram of due north, the trigram of labor. Thus it is said all labor in Kan. Gen is the trigram of the northeast in which all creatures complete ends and complete beginnings. Thus it is said all completions are in Gen.

Chapter 6

Spirit is the wondrous in all creatures which makes action and expression. For moving all things none is quicker than thunder. For bending all things, none is quicker than wind. For drying all things, none

is more parching than fire. For pleasuring all things, none is more pleasurable than a lake. For moistening all things, none is more moistening than water. For the ending of all things or the beginning of all things, none is more excellent than Gen (mountain).

Thus water and fire complement each other. Thunder and wind do not interfere with each other. Mountain and lake interchange qi energies. Thus, the ability to change and to transform, to finish and to complete all things.

Chapter 7

Qian is strength. Kun is smooth flowing. Zhen is movement. Sun is penetration. Kan is peril. Li is brilliance. Gen is stopping. Dui is pleasure.

Chapter 8

Qian acts like a horse. Kun acts like a cow. Zhen acts like a dragon. Sun acts like a fowl. Kan acts like a pig. Li acts like a pheasant. Gen acts like a dog. Dui acts like a sheep.

Chapter 9

Qian affects the head. Kun affects the belly. Zhen affects the feet. Sun affects thighs. Kan affects the ears. Li affects the eyes. Gen affects the hands. Dui affects the mouth.

Chapter 10

Qian is heaven and therefore is called father.

Kun is earth and therefore is called mother.

Zhen is the first bonding which results in a male and thus is called the eldest son.

Sun is the first bonding which results in a female and thus is called the eldest daughter.

Kan is a second bonding which results in a male, and thus is called the middle son.

Li is a second bonding which results in a female and thus is called the middle daughter.

Gen is a third bonding which results in a male and thus is called the youngest son.

Dui is a third bonding which results in a female and thus is called the youngest daughter.

Chapter 11

Qian acts as heaven, a circle, a prince, a father, as jade, as metal, as cold, as ice, as deep red, as a good horse, as an old horse, as a lean horse, as a piebald horse.

Kun acts as earth, as a mother, as cloth, as a pot, as frugality, as a potter's wheel, as a young heifer, as a large wagon, as multitude, as handle, and among soils it is the black.

Zhen acts as thunder, as a dragon, as purple and yellow, as development, as a great road, as the eldest son, as decision and vehemence, as bright young bamboo, as sedges and rushes. It is among horses those who neigh well, who have white hind legs, who prance, who have a white star on the forehead. It is in agriculture the perennial. What is strong at the ends and luxuriant when fresh.

Sun acts as wood, the wind, the eldest daughter, as a plumb line, as a carpenter's square, being white, being long, being high; of advance and retreat, of indecision, of odors.

In humans it is a deficiency of hair, a broad forehead, and those with much white in the eyes. It means closeness to gain of three hundred percent in the market. At its ending it becomes the trigram of vehemence.

Kan acts as water, as channels and ditches, as lying hidden and concealed, of bending and straightening, of a bow and a wheel.

In humans it is those who have increases in anxiety, who are sick at heart, who have ear pain. It is the trigram of blood, and of red.

Among horses it is those with elegant spine, with high spirit, with drooping head, with thin hooves, with a shambling step.

Of carriages it is those with many defects.

It is penetration, the moon, thieves. Among trees it is those which are stable and firm hearted.

Li acts as fire, the sun, lightning, the middle daughter, of coats and armor and helmets, of spears and weapons.

Among humans it is those who have large bellies.

It is the trigram of dryness, of a turtle, a crab, a snail, a mussel, and a tortoise.

Among trees it is those hollow in the upper trunk.

Gen acts as mountain, as a bypath, a small rock, as doors and gates, as fruits of trees and other plants, as watchmen and eunuchs, of fingers, a dog, a rat and birds with black bills.

Among trees it is those which are strong with many joints.

Dui acts as a lake, the youngest daughter, a sorceress, the mouth

and tongue, of smashing and breaking, of dropping and opening. Among soils it is those strong and salty. It is a concubine, a sheep.

Appendix

An Orderly Sequence of the Hexagrams

Section One

There was heaven and earth. Then afterwards all things were brought forth. Filling the space between heaven and earth are all these things. Hence what follows is Tun. Tun is filling up (of this space). Tun, Sprouting, describes things at the beginning of life. Things when born must be undeveloped. Hence what follows is Meng. Meng is the Callow Youth, the young of creatures and things. These young creatures and things must be nourished. Hence what follows is Xu. Xu, Waiting, describes the path of drink and food. Over drink and food there must be contention. Hence what follows is Sung. Sung, Dispute, is sure to have a rising up of the multitudes. Hence what follows is Shi. Shi means Multitudes. The multitudes must have some cooperation. Hence what follows is Bi. Bi means Union. Union must have some domestic animals. Hence what follows is Xiao Chu, A Small Offering of creatures and domestic animals, then afterwards there are rites of ceremony. Hence what follows is Lu. Lu, Walking, and Tai, Extensive. Then afterwards peace. Hence what follows is Tai. Tai describes circulation. Things cannot circulate forever. Hence what follows is Pi, Stop. Things cannot be stopped forever. Hence what follows is Tong Ren. Accompanying Union of Men must be the belonging of things. Hence what follows is Da You, Great Possessions. With greatness one should not be too full of it. Hence what follows is Qian, Modesty. With greatness, talent and modesty there must be pleasure. Hence what follows is Yu. Pleasure is sure to have a following. Hence what follows is Sui. Those happy To Follow another person are sure to have duties. Hence what follows is Gu. Gu describes Business. With this business afterwards one could be great. Hence what follows is Lin, To Approach. Lin describes being great. Things are great then afterwards there are observations. Hence what follows is Guan. In doing Observations, afterwards there will be a coming together. Hence what follows is Shi He. To Bite describes a coming together. But things should not be brought together recklessly and abruptly. Hence what follows is Bi. Bi describes Decorations. When decoration reaches its end, success exhausts itself. Hence what follows is Bo. Bo is To Strip. Things cannot be exhausted forever. When the top

is poor and stripped there is a return to the bottom. Hence what follows is Fu, To Return. The rule of return is to be without error. Hence what follows is Wu Wang, Without Error. When there is no error, then afterwards there can be Nourishment. Hence what follows is Da Chu. Then things and creatures can be nourished. Hence what follows is Yi. Yi is to nourish. Without nourishment there cannot be movement. Hence what follows is Da Guo, Greatly Beyond The Ordinary. Things cannot forever be beyond the ordinary. Hence what follows is Kan. Kan describes a Pit. A pit must have something to cling to, hence what follows is Li. Li means Attached To — or Light.

Section Two

There was heaven and earth. Then afterwards were a myriad of things. From a myriad of things afterwards were male and female. From male and female afterwards were husband and wife. From husband and wife afterwards were father and son. From father and son afterwards were ruler and minister. From ruler and minister afterwards were high and low. From high and low afterwards were the rules of worship and righteousness.

The Dao of husband and wife should not be other than long lasting. Hence what follows is Heng. Heng means Long Lasting. Things cannot abide forever in their place. Hence what follows is Dun. Dun means To Withdraw. Things cannot be withdrawn forever, hence what follows is Da Zhuang. Things cannot be forever Strong. Hence what follows is Jin. Jin is To Advance. Advance is sure to have injury. Hence what follows is Ming Yi. Yi is injured. One who is injured abroad surely will return home. Hence what follows is Jia Ren. When the way of The Family is at an end, there will be misunderstanding. Hence what follows is Kui. Kui is Misunderstanding. Misunderstanding surely will have difficulties. Hence what follows is Jian. Jian means Difficulties. Things cannot be forever in difficulty. Hence what follows is Jie. Jie means To Relax. In relaxation surely there will be losses. Hence what follows is Sun. Decrease which is without stop surely is increasing. Hence what follows is Yi. Increase which is without stop surely will break open. Hence what follows is Quai. Quai is to Break Open. Breaking open surely will have encounters. Hence what follows is Gou. Gou is this Pairing. When things meet together it results in assembling. Hence what follows is Cui. Cui is to Gather Together. This assembly moving up is said to ascend. Hence what follows is Sheng. Ascending without stop surely will be distressed. Hence what follows is Kun. Distressed from above will surely turn to below. Hence what follows is Jing. The way of a Well cannot be but not changeable. Hence what follows is Ge. To Change

things nothing is equal to a cauldron. Hence what follows is Ding. In managing the Sacrificial Vessels, none is equal to the eldest son. Hence what follows is Zhen. Zhen means Movement. Things cannot move forever but stop. Hence what follows is Gen. Gen means Stop. Things cannot be forever stopped. Hence what follows is Jian. Jian is To Advance. To advance will surely have a returning. Hence what follows is Gui Mei. Obtaining one's Return surely means greatness. Hence what follows is Feng. Feng means Greatness. When greatness is exhausted surely there will be loss of one's house. Hence what follows is Lu, A Traveller who is not a guest. Hence what follows is Sun. Sun means To Enter. Enter and afterwards is pleasure. Hence what follows is Dui. Dui means Pleasure. Pleasure's future is to dissipate. Hence what follows is Huan. Huan is Separation. Things cannot be separated forever. Hence what follows is Jie. Regulations and faith. Hence what follows is Zhong Fu. With Faith one surely will act. Hence what follows is Xiao Guo. Those Beyond Ordinary things surely are Complete. Hence what follows is Ji Ji. But things are not finished. Hence what follows is Wei Ji, at the Close.

The Hexagrams in Mixed Order

Qian is strong, Kun weak. Bi (8) is joy. Shi (7) anxious.

Lin and Guan means one gives, one seeks.

Tun is visible but does not love its place. Meng is confusion, then clarity. Zhen starts. Gen stops. In Sun (41) and Yi fullness and lessening begin. Da Chu is timeliness. Wu Wang calamity. Cui assembles but Sheng does not come. Qian (15) is gentle but Yu lazy. Shi He is eats, Bi (22) plain. Dui is seen but Sun (47) hidden.

Sui is without causes but Gu makes ready rules.

Bo decays. Fu returns. Jin is daylight but Ming Yi darkness.

Jing communicates but Kun (47) is a mutual encounter.

Xian is quick. Heng is long lasting.

Huan separates. Jie (60) stops. Jie (40) relaxes. Jian is difficulties. Kui is outside. Jia Ren is inside. Pi and Tai turn in their differences.

Da Zhuang's rule is stop. Dun's rule is withdraw. Da You is a mass. Tong Ren is affection. Ge removes the old. Ding groups the new.

Xiao Guo is to pass through. Zhong Fu is faith. Feng is many causes. Affection is rare in Lu (56).

Li ascends which Kan descends.

Xiao Chu is solitary. Lu (10) does not stay.

Xu is no advance. Sung is no affection.

Da Guo overturns. Gou is an encounter, where weak meet strong. Jian (53) a bride awaits action by male. Yi (27) is proper nourishment.

Ji Ji is established. Gui Mei ends maidenhood. Wei Ji is exhaustion of the male. Quai is breaking open. The strong breaks open the weak.
The superior man's way is long life.
The little man's way is grief.

The Twelve Earthly Branches

	Lunar Calendar	Month	Seasons	Hours
1.	zi	11	mid-winter	23:00-01:00
2.	chou	12	last winter	01:00-03:00
3.	yin	1	first spring	03:00-05:00
4.	mao	2	mid-spring	05:00-07:00
5.	chen	3	last spring	07:00-09:00
6.	si	4	first summer	09:00-11:00
7.	wu	5	mid-summer	11:00-13:00
8.	wei	6	last summer	13:00-15:00
9.	shen	7	first autumn	15:00-17:00
10.	you	8	mid-autumn	17:00-19:00
11.	xu	9	last autumn	19:00-21:00
12.	hai	10	first winter	21:00-23:00

The Ten Heavenly Stems

1. jia
2. yi
3. bing
4. ding
5. wu
6. ji
7. geng
8. xia
9. ren
10. guei

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Wu Jing-Nuan's landmark translation of the *Yi Jing* is the first of its kind. Based on "libraries" of oracle bones discovered in China at the turn of the century, this translation examines the Chinese characters as they were written approximately three thousand years ago, and opens the door to important themes which have not been explored in previous translations.

The *Yi Jing* is an oracle in book form. This Daoist text reveals the important elements of divinatory practice including ritual and sacrifice. Wu's commentary includes an exploration of the idea of "gaps" in time. These "gaps" are auspicious times for ritual, divination, and communication with the spirit world.

Chinese ideograms are placed directly over the English words so the Western reader can easily see what each character represents. This visual pairing of ideograms and the English translation illuminates the subtle meanings of this ancient text.

When Wu began his study of Chinese medicine, he was told by his teacher that in order to be a good doctor he must understand the *Yi* of the *Yi Jing*. His experiences with this oracle, and the practice of medicine, have allowed him great insight into the "Book of Changes."

Wu is a painter and sculptor as well as being a practitioner of Traditional Chinese Medicine. The illustration on the cover is a reproduction of his painting, *The Origin of Yin and Yang*.